

GEORG GRUBER: HIS CONTRIBUTION TO MUSIC EDUCATION IN
SOUTH AFRICA AND AN EVALUATION OF SELECTED VOCAL
COMPOSITIONS AND ARRANGEMENTS

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ABSTRACT

GEORG GRUBER: HIS CONTRIBUTION TO MUSIC EDUCATION IN SOUTH AFRICA, AND AN EVALUATION OF SELECTED VOCAL COMPOSITIONS AND ARRANGEMENTS.

In this thesis I have given a factual account of Georg Gruber's contribution to music education in South Africa by giving a short biography and studying a) his philosophy of music education, b) the content of the music courses offered at Rhodes University during his occupancy of the Chair (1955-1972), c) the content of the music courses offered at the University of Fort Hare from 1974-1977, d) his contribution to choral education, e) his publications in the field of music education. I have given an evaluation of selected vocal compositions: a) Two masses, b) Terra Nova, c) Two African cantatas, i) Ukucula Ematola and ii) Izango ZakwaNtu, and seven arrangements of real folksongs from several different countries: a) Coventry Carol and Sweet Nightingale, b) Die Alibama, c) Merck tog hoe sterck, d) Entre le Boeuf et l'Ane gris, e) Aba Heidschi-bum-beidschi and f) Cheder Katan.

Through the above study I have drawn conclusions regarding his compositional techniques prior to coming to South Africa as shown in the two mass compositions and the changes which occurred after being exposed to African music. The attention to detail in his arrangements and their sheer simplicity show his skill and craftsmanship also in this genre.

Appendices of the works discussed have been submitted in separate file and Appendix 8 lists all his available folksong arrangements.



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PREFACE

My intention to write a thesis on Prof. Gruber dates back to the years when I studied under his tutelage from 1960-1966, first for a B.A. Degree and two years later as a candidate for a B.Mus. Degree. In addition I was fortunate to have been a member of the Rhodes University Chamber Choir during my years of study and was selected to participate in three of the choir's overseas tours.

I feel exceptionally privileged to have had the unique opportunity of having studied at Rhodes University during 'Doc's' time there, and later of knowing him as a personal friend and mentor. This together with my opinion that South Africa has never fully appreciated this multi-talented musician, prompted me to write this thesis. I trust I have done a small measure of justice to him, and I dedicate my efforts to his memory.

My work would not have been possible without the help of my close friend, Inge Gruber, who still possesses a large number of her father's compositions and arrangements which she made available to me together with important details about her father's life and work. For all this invaluable assistance I shall forever remain indebted to her.

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A special word of thanks to S.A.M.R.O. which supplied me with their catalogue of Gruber's works.

CHAPTER ONE

THE MAN

Georg Gruber was born in Vienna on the 27th July, 1904. After completing his schooling he began his studies with a view to a career in Commerce and Law at the University of Vienna (1922 - 1923). However in 1924 after being awarded a Diploma in Commerce and having read Law for three semesters, he decided to make music his career. He was a student at the Vienna Staatsakademie für Musik und Darstellende Kunst in Composition, Organ, Pianoforte, Gregorian Chant, Conducting, Church Music and Singing. He received most of his training under Professor Joseph Lechthaler and completed these studies in 1926 with distinction. Further instruction followed in History of Music (Prof. Guido Adler), Comparative Musicology (Professors Robert Lach and Robert Haas), and in Conducting (Prof. R. Nilius). At the end of 1928 he was awarded the Dr. phil. degree after the completion of a thesis 'Das deutsche Lied in der Innsbrucker Hofkapelle des Erzherzogs Ferdinand (1567 - 1591)'.

His music career began when he was appointed to the position of the director of a music school for adults under the Austrian Department of Adult Education, with the added responsibility of training a boys' choir and of directing

opera productions. He also lectured on the History of Music, gave lessons in orchestral and choral conducting, and joined the catholic student society Waltharia¹ as the leader of their choir.

In 1930 Gruber was appointed conductor-in-chief of the Vienna Boys' Choir. Between 1930 and 1932 he arranged several extended tours to various parts of Europe. In 1932 he realized one of his greatest ambitions by taking this choir on their first tour of the United States of America and Canada and four years later undertook the first tour of South America. These tours lasted until 1937, when he resigned as conductor of the Vienna Boys' Choir to found and conduct his own ensemble which he called the Mozart Boys' Choir. With this group he again toured European countries, visited the United States and also travelled to Samoa and the Fiji Islands and across to New Zealand and Australia. While touring there he accepted invitations to conduct symphony orchestras.

While Gruber and his choir were in Australia in 1939 war broke out between Britain and Germany and they were stranded. The Archbishop of Melbourne arranged for the boys

1. Waltharia is a catholic-patriotic student society affiliated to the Cartell Verband, a free 'federation' of about one hundred student associations which exist in Austria, Germany and Switzerland. This society devotes itself almost exclusively to the cultivation of choral singing.

to be cared for by Catholic families. They also joined the St. Patrick's Cathedral choir with Dr Gruber as their conductor. In addition he was given permission to lecture on School Music at the Teachers' Training College until 1941. When Japan invaded New-Guinea in 1942 he was interned by the authorities.

Dr Gruber returned to Austria in 1948 and found himself confronted with the necessity to re-organise his further career under substantially changed circumstances. He was soon involved in various musical activities, devoting himself mainly to musicological studies on his favourite composer, Mozart. As a result of these studies he collaborated with Professor Bernhard Paumgartner, the world famous authority on Mozart, as assistant-editor in producing the 'Mozart Jubilee Edition' on records in 1956, recorded by Philips in Baarn, Holland. In addition, Dr Gruber was chosen as secretary of the International Music Festival in Bad-Gastein held in 1950 and in 1952 as secretary-general of the 26th International Music Festival of the ISCM held in Salzburg.

During this extremely busy and productive period of his life Dr Gruber was offered the position of lecturer in Music at Rhodes University in Grahamstown, South Africa - an offer which intrigued and interested him enormously. So it was that he, his wife and two children arrived in South Africa

in 1953. Within four weeks of his arrival in the Union he founded the Rhodes University Chamber Choir. He returned to Europe twice during the long vacations to complete the work on Mozart. When Professor FH Hartmann moved to Johannesburg in 1955 to occupy the Chair of Music at the University of the Witwatersrand, Dr Gruber was appointed Professor and Head of the Department of Music and Musicology at Rhodes University. He now had to terminate his overseas obligations to enable him to devote all his time to his new responsibilities. Apart from his departmental duties he enthusiastically concerned himself with the state of school music in South Africa and with the training of future choral conductors. With his vast experience and insatiable enthusiasm the Rhodes University Chamber Choir was soon undertaking tours all over South Africa, South West Africa and the Rhodesias, and on four occasions toured Europe with exceptional success. This choir was affectionately dubbed by the press both in S.A. and in Europe as 'the singing ambassadors of South Africa'. With their first tour to Europe and the British Isles at the end of 1960 the choir also opened cultural exchange between S.A. and European countries, being the first South African choir to put such ambitious tour-plans into effect. Other overseas tours followed in 1962/63, 1964/5 and 1968. Apart from lecturing, conducting, arranging and running a rapidly growing Music Department, Professor Gruber still found time to continue

his composing. He also served in an advisory capacity on the Performing Arts Board of the Cape Province and on various other bodies concerned with aspects of music education.

At the end of 1972 Professor Gruber retired from Rhodes University intending to devote his time to composition. But this was not to be, for, along came what proved to be the greatest challenge of his long musical career - an invitation to launch the very first course in music for African students at the University of Fort Hare. Professor Gruber was given a year to devise a syllabus, acquire the necessary books and equipment for a four year course in music and music education. The degree of Bachelor of Pedagogics in Music was introduced in 1974 and he was still able to see his first student graduate before he had to retire for health reasons. He died on 5th September 1979 in Fort Beaufort, Cape Province.²

2. Sources: South African Music Encyclopaedia Vol II pp. 145-147. Published for HSRC by O.U.P. Cape Town 1982. General editor : Jacques P. Malan; F.C.L. Bosman; Res Musica, March 1961 ; Miss I Gruber

CHAPTER TWO

THE EDUCATIONIST

2.1 His Philosophy of Music Education

In many ways Professor Gruber's philosophy of the complexities of music education coincided with the ideas and methods put forward by such great names as Carl Orff and Zoltan Kodály.

Above all, Professor Gruber was a firm protagonist of music education for all children, and not just for the gifted few. He firmly believed that every child, no matter what his circumstances, environment or background, would gain both aesthetically and intellectually from enthusiastic music tuition and practical music-making. He often told his students that music education has a dual obligation to society. The first is to develop the talents of those who are gifted musically, for their own personal benefit, for the benefit of the society which will be served by them and for the benefit of the art of music which depends on a continuing supply of composers, performers, conductors, scholars and teachers. The second obligation is to develop the aesthetic sensitivity to music of all people regardless of their levels of musical talent, for their own personal

benefit, for the benefit of society which needs an active cultural life and for the benefit of the art of music which depends on a continuing supply of sympathetic, sensitive consumers. These two obligations he regarded as mutually supportive : the neglect of either one inevitably weakens both.

His many letters to education authorities, especially in the Cape Province bear testimony to his almost fanatical insistence on a well-structured musical programme specifically for the primary schools. According to him, the battle for music is won or lost in the Primary School.

These are the formative years in a child's development, during which time he becomes inquisitive and develops definite likes and dislikes, which frequently have a decisive influence on his life. During these years it is, therefore, imperative for a firm basis of music experience to be established.¹

He also advocated thorough training for aspirant music teachers in a memorandum he submitted to the Committee of Heads of University Music Departments in 1971.

Enthusiastic teachers who have been carefully and thoroughly trained in every aspect of music education must first and foremost arouse an enthusiasm for music in their pupils. If the teacher is obsessed with music (if not he should never have chosen this profession) some

1. Letter to the Cape Education Department, 1968.

of the children will also become enthusiastic music lovers. The type of music teacher I have in mind must be convinced that music making is much more important than listening to music. Music is a social art. Music making fosters group participation, encourages aesthetic discrimination and also the idea of working within a community which is an important trait to develop. Choral singing and the learning of an orchestral instrument is of the utmost importance to the cultural growth of any country.

In this same memorandum Professor Gruber puts forward suggestions which would realise his ideals regarding the structure of syllabuses at both primary and secondary schools and also that of tertiary level education for students wishing to become effective music teachers.

'All music is education, to a greater or lesser extent', he said in a Theory of Music IV lecture more than 25 years ago. If one studied under him for several years and was prepared to delve into the deeper recesses of his thinking, one stood in awe of the universality of his mind and could not fail to be swept up by a tide of immense enthusiasm for music in general and music education in particular.

In an interview conducted by Dr David Galloway for the journal 'Opus' (Volume 1 no. 4, 1966) some of Professor Gruber's ideas and thoughts on the musical future for South Africa are most illuminating and pertinently express his

philosophy of music education and the direction in which he would like to see it develop. The interview is slightly edited.

OPUS : Dr Gruber, what do you feel is the most important factor in the musical future of South Africa, particularly in view of the fact that we have such a short musical history?

GRUBER : There are two main points to consider: the first one is music in connection with education and society, or, let us say, the place of music in the society of tomorrow - and tomorrow has begun in matters of this nature, although maybe not yet in South Africa! The second point is with regard to the purely creative aspect of music. Now, with which of these two points do you wish me to deal?

OPUS : In the long term it is surely the former which we must discuss; musical creativity will take place of its own accord once the foundations are laid, and, in many cases, even without them.

GRUBER : Yes. Well, I have been busy for many years, with the help of senior and post-graduate students, trying to conceive a method leading to the introduction of music in the schools as a compulsory subject - not in the traditional sense but music, so to speak, as a language.

We must start (and herein lies the main difficulty) in very early youth. I heard my first music when my mother sang to me. And, as a matter of fact, the maid or servant that looked after the children (if mother had no time) also sang to us. Thus we received our living impulses at a very tender age, when we were very impressionable. We could start by paying a compliment: that so-called 'infant school' training now incorporated in the third year curriculum at teacher's training colleges is itself a very important step in the right direction. Music and Movement

together, and the activities of the child - as in the old folk-lore - not emancipated from each other : playing, singing, acting together; this is the basic idea.

But now we see that we build on this: what happens with the existing state of affairs is that we don't build on this excellent foundation that they have created in the infant schools. We must start, then, with patterns of two and three notes, which the children themselves use, built up over the pentatonic scale, then slowly expand this. As for the reading and writing of music : don't forget RHYTHM is the main factor. First the writing of rhythmic symbols alone. Then develop this slowly to include the notation of a two-note pattern, a three-note, a four-note, and so on.

OPUS : Looking around me, I would say that you are in agreement with the work of Carl Orff, and the use of his educational instruments.

GRUBER : Yes, here you see the complete range of the Orff school equipment. But our use of it is a little different; let's say we have adopted all the good points of his system.

OPUS : You've separated the wind from the chaff, as it were?

GRUBER : Let's put it this way. Orff, whom I know personally, and for whom I have boundless admiration - the great opera composer, as well as a man who, like Bach (and again like Bartok, with his Mikrokosmos), has turned to the field of education in music, because of the necessity for work in that field - had one shortcoming. He gained his experience in Munich with a very select bunch of young students - selected material - and was never confronted with the necessity of dealing with every Tom, Dick and Harry. We, on the other hand, are obliged to use this material in a manner which permits the average child, and not just the musical child, to benefit from Orff's methods.

If this training is carried out in schools, we should arrive at an early decision as to who is to get individual tuition on a particular instrument, instead of money being wasted on unwilling children (a situation

rife today) who just do not have the fundamental training and background to specialise in an instrument.

Let's sort it all out; let those who want to do so continue their studies in a more specialised manner. But let's not neglect the others, on the other hand, and say that the less musical ones should simply remain silent! We must encourage them further, albeit at a lower level; the main thing is that music should continue to be made.

And that's where society and the role music should play comes in. Here one tends to pass the opinion that people are naturally lazy. But with the industrialisation of South Africa developing at a rate soon to be comparable with that of Europe and the United States, it is not realised that this inherent ability to enjoy leisure will tend to be destroyed at a time when automation, in turn, will shortly force us to consider what can be done with the resultant leisure time! And that's why sociology and education are much more important today than the question of creation alone, or of the commercialised reproduction of music in large scale concerts. And it is along these lines that we should start thinking, that is, how best to develop our ability to utilise leisure time, and not destroy this ability!

We are not necessarily discussing the professional musician here; he will always grow up and develop if the talent is there. I am much more concerned with the place music will have in the social order of tomorrow. For me there is one credo, for which I work in my capacity here : music is primarily to be made, rather than to be passively listened to!

It must be remembered that this interview was conducted twenty-four years ago. Since then, considerable progress has been made especially with regard to the musical education of potential professional musicians. There is still, however, a great need (in my opinion) to upgrade the school music

system to include musical education for all school-going children especially as far as active music-making is concerned.

2.2 HIS CONTRIBUTION TO UNIVERSITY EDUCATION

When Gruber was appointed Professor and Head of the Department of Music and Musicology in 1955 the following courses were being offered to meet the varying needs of students wishing to study Music at Rhodes University:

- i) a Bachelor of Music - both ordinary (3 year) and with Honours (4 years).
- ii) music as a three-year major subject for the Bachelor of Arts degree.
- iii) a one-year History and Appreciation of Music course for the B.A. degree in the Faculty of Arts.
- iv) a Teaching Method course and a course in Musical Appreciation and School Music for the University Education Diploma (UED) in the Faculty of Education.
- v) an Artist's certificate in Music equivalent to a Performer's Licentiate, and
- vi) the post-graduate degrees, Master of Music, Doctor of Philosophy and Doctor of Music.

In addition to the afore-mentioned degree courses full tuition was also given for the Licentiate Examinations conducted by the University of South Africa, and those of the Associated Boards of the Royal Schools of Music and the Trinity College of Music.

To meet the needs of students who wished to concentrate on the practical as well as the theoretical side of music education, the Rhodes University Licentiate Diploma (R.U.L.M.) courses were established by Gruber in which a solid background of the History and Theory of Music, approximately equivalent to two years of the Bachelor of Music course, was given and knowledge was broadened by a study of modern languages and the general History of Art. In addition the candidate had to make an intensive study of one of the following: the playing of an approved instrument; singing or choir training and playing of church organ. The normal length of the course was three years, but with permission of the Senate exceptionally gifted or advanced students were allowed to complete a course in two years. A School-Leaving Certificate was a pre-requisite for enrolment in these diploma courses.

Certain combinations of the courses described above were also possible. Examples of these were:

- a) Bachelor of Music and
 - i) Licentiate Diploma of Rhodes University
 - or ii) Licentiate Certificate of the University of South Africa
 - or iii) Licentiate of the Royal Schools of Music or Trinity College of Music.
- b) Licentiate Diploma of Rhodes University and
 - i) Licentiate Certificate of the University of South Africa
 - or ii) Licentiate of the Royal Schools of Music or Trinity College of Music.²
- c) B.A. degree with Music as a major subject, and the Licentiate Diploma of Rhodes University.

The Rhodes University Licentiate Diploma in Music (R.U.L.M.) was offered as a diploma for teachers or performers or for church organists and choir masters.

2.2.1 Bachelor of Music Degree

At the beginning of 1958 Gruber introduced the four-year Bachelor of Music course. This change made the previous four-year Bachelor of Music with Honours superfluous. In order to graduate the student had to obtain credits in History of Music I - IV
Theory of Music I - IV

2. Rhodes University General Prospectus, 1955, p.358.

Orchestration and Instrumentation I - III

Ensemble I - III

Practical Subject I - III

In addition to these subjects candidates were expected to pass a course in conducting and two arts courses in any one of the following subjects which should be taken during the first two years of study:- English, French, German, History, Latin, Nederlands and Afrikaans, Philosophy or any other subject approved by the Faculty Board. Prospective teachers therefore had the opportunity to qualify in a second teaching subject, if they so wished.

In the final year of the B.Mus degree candidates had to pass their major subjects simultaneously as well as submit an extended essay on a subject approved by the Head of Department.

It was also in 1958 that the R.U.L.M. diploma course content was revised to be equivalent to three years of the B.Mus. course. The duration of the diploma remained three years.

In 1960 the standard of this teaching diploma course was further upgraded: rule M.17(2) stated:

A candidate shall not be admitted to the examination in the final year of study unless he has satisfied all the requirements for the award of the

corresponding diploma of the Associated Board of the Royal Schools of Music or of the University of South Africa.³

The implication of this is clear. It made the R.U.L.M. diploma for teachers an extremely well-balanced qualification of a very high standard which equipped students exceptionally well for the teaching profession. It was still possible for a candidate for the Bachelor of Arts degree with music as a major subject to take the teacher's diploma in conjunction with the B.A. degree, if granted permission by the Faculty Board on the recommendation of the Head of Department.

In 1963 an interesting and useful addition was made to the Orchestration and Instrumentation course for all B.Mus. candidates. Rule M.5 stated:

- 1) As an ancillary to the course Orchestration and Instrumentation, a candidate must study a string instrument for one year, during his first or second year of study. Tuition for this purpose will not be given individually, but in small groups.
- 2) The Board of the Faculty may exempt a candidate from the requirement in (1) above, if it is satisfied, on the recommendation of the Head of the Department of Music, that the candidate has already attained a satisfactory standard in this subject.⁴

3. Rhodes University Prospectus 1960, p.360.

4. Rhodes University General Prospectus 1963, p.355.

It was also in 1963 that the choice of Arts or Science subjects to be taken as part of the B.Mus. degree was expanded to include two courses in any one of the following:

Afrikaans/Nederlands	Mathematics
English	Philosophy
French	Physics
German	Psychology
Latin	Social Anthropology
History	Sociology

or any other subject approved by the Faculty Board. A candidate was also allowed to take one course in each of two of the above courses, provided it was recommended by the Head of the Department of Music.

By 1964 the combination of the B.Mus. degree with one of the R.U.L.M. diploma courses proved to be the choice that appealed and attracted most music students to Rhodes University. It was therefore considered necessary to print the options in a clearer format which appeared in the University prospectus in 1965 p.373. For the sake of clarity and convenience the ruling M.1.(1) p.371 is only slightly edited and included in the format.

M.12 (1) A candidate must obtain credit in

(a) either all the courses (other than the practical subject) for the first three years of the degree of Bachelor of Music, as prescribed in Reg. M.1 (1), or all the courses prescribed in group A below;* and

(b) all the courses prescribed in one of the groups B to F below.*

(2) Subject to any exceptions approved by the Senate, a candidate who does not take Pianoforte as a principal subject shall study, in addition to the above, the Pianoforte as a subsidiary subject and obtain credit in it in each of the three years of the curriculum. Pianoforte taken in terms of this sub-paragraph will be regarded as a half-course requiring half the normal periods of instruction.

M.1

N.B.—For the distinction between Principal Subjects and General Subjects, see the Syllabus.

	A. All candidates	B. (Performers of an Instrument or Singing)	C. (Teachers of an Instrument or Singing)	D. (Teachers of School Music)	E. (Chormasters)	F. (Church Organists)
First year (1) History of Music I (2) Theory of Music I (3) Orchestration and Instrumentation I (4) Ensemble I (5) Practical subject I; (6) Arts subject I	Introduction to History Form and Style of Music Theory of Music I Orchestration and Instrumentation I Ensemble	Instrument I or Singing I	FIRST YEAR Instrument I or Singing I Teaching Method I Music Literature I	Method and Practice of School Music I Choral and Instrumental Ensemble I Recorder and other School Instruments I	Conducting and Choir Training I Choir I Elements of Vocal Training	Church Organ Playing and Choir Training I Choir I Elements of Vocal Training Modulation
Second Year (1) History of Music II (2) Theory of Music II (3) Orchestration and Instrumentation II (4) Ensemble II (5) Practical subject II; (6) Arts subject II	History and Appreciation of Music I Theory of Music II Orchestration and Instrumentation II Ensemble II	Instrument II or Singing II Music Literature I	SECOND YEAR Instrument II or Singing II Teaching Method II Music Literature II	Method and Practice of School Music II Choral and Instrumental Ensemble II Recorder and other School Instruments II Choral and Instrumental Arrangements I	Conducting and Choir Training II Choir II Choral Arrangements I Music Literature I Score Reading I	Church Organ Playing and Choir Training II Choir II Choral Arrangements I Music Literature I Improvisation I
Third Year (1) History of Music III (2) Theory of Music III (3) Orchestration and Instrumentation III (4) Ensemble III (5) Conducting (6) Practical subject III;	History and Appreciation of Music II Theory of Music III Ensemble III Conducting	Instrument III or Singing III Music Literature II	THIRD YEAR Instrument III or Singing III School Music	Method and Practice of School Music III Choral and Instrumental Ensemble III Choral and Instrumental Arrangements II Elements of Vocal Training	Conducting and Choir Training III Choral Arrangements II Music Literature II Score Reading II	Church Organ Playing and Choir Training III Choral Arrangements II Music Literature II Improvisation II

Fourth Year

- (1) History of Music IV;
 (2) Theory of Music IV;

and

A candidate is required to submit an extended essay on a subject approved by the Head of the Department.

In 1965 the demand for persons able to train and conduct school choirs was so great that it could not be met by holders of degrees or diplomas in music alone. Therefore a course of two years' duration, called 'Certificate in Choral Work' was designed to provide students of all faculties who wished to make teaching their career, with the necessary training in choral work. This certificate could be taken concurrently with any degree or diploma other than those in music. The content of this certificate was

- | | |
|--------------|--|
| First year: | 1) Elements of Vocal Training |
| | 2) Elements of Musical Knowledge |
| | 3) Choir I |
| Second year: | 1) Elements of Conducting and Choir Training |
| | 2) History of Choral Art |
| | 3) Choir II ⁵ |

By 1968 the content of the courses for the B.Mus. degree and the various R.U.L.M. diplomas had changed very little. The change occurred in the diploma's D, E and F categories (see previously mentioned format), where a half course in Singing was added to each year of category D, but only to the first two years in E and F.

Only one more significant change to the regulations and course content for B.Mus. was made while Gruber was Professor and Head of Department at Rhodes University. This was in 1971 when rule M.7 which stated 'a candidate must

5. Rhodes University Prospectus (1966) M.18 p.386.

pass simultaneously the final examinations in the subjects 'History of Music and Theory of Music' was rescinded. This rule had been operational since 1958 when the four year B.Mus. was introduced. This change was most probably effected in order to accommodate those students who were teaching full-time and also trying to complete their degrees.

2.2.2 Music as a three-year major for the Bachelor of Arts degree

In 1955 the B.A. with Music as a major, was structured as follows:

Course I (Music I) covered the following aspects: Fundamental rudiments of music theory and harmony which was examined in paper 1 at the end of the year. Paper 2 examined the candidates' knowledge and understanding of the history of music from ancient times to the Renaissance and their skill at counterpoint. Practical work was then still an optional course, but students who wished to major in Music were strongly advised to include this course in their curriculum.

Course II (Music II). Both harmony and counterpoint appeared in the first paper while the second paper covered the history and formal aspects of music from the sixteenth to the eighteenth centuries. From the second year onwards the students were required to reach a certain standard of proficiency on the pianoforte or another approved instrument or singing. Should a student choose another instrument or singing, the piano had to be studied as well.

In the final course (Music III) the format of Paper 1 remained the same as for the second year, but required the student to have an understanding and knowledge of more advanced harmony and counterpoint. Paper 2 consisted of more advanced forms of music, including sonata form, sonata-rondo, overture, concerto, programme music, the symphonic poem and problems of form in contemporary music. Instruments of the Orchestra and their historical development and characteristics also appeared in this paper. Music III also had a third paper which included questions on the elements of conducting and the history of music of the nineteenth and twentieth centuries.

In 1957 the prospectus stated that the subjects covered in each of the three courses were: History of Music, Harmony, Counterpoint, Ensemble, Practical Work. In the final year courses the following were added to those already mentioned: Instruments of the Orchestra and Conducting. The syllabuses

for the above subjects are the same for those of the same name in the corresponding year of the curriculum of the B.Mus. degree, 'but they are taught at a lower level'.⁶ The examination papers also changed:

Music I and II

- 1) Two papers of two hours each on History of Music
- 2) A paper of three hours on Harmony and Counterpoint
- 3) An oral examination of ten minutes in Harmony
- 4) A practical examination of twenty minutes in each instrument studied and/or singing.

Music III

- 1) A paper of three hours on History of Music
- 2) A paper of three hours on History of Music and the Instruments of the Orchestra
- 3) A paper of three hours on Harmony and Counterpoint
- 4) An oral examination of ten minutes in Harmony
- 5) A practical test of fifteen minutes in conducting
- 6) A practical examination of twenty minutes in each instrument studied and/or singing. If piano is taken as a subsidiary subject, the duration of the examination is ten minutes.⁷

The above curriculum remained in force for ten years. It was only in 1968 that any substantial change took place. A student wishing to study Music as a three year major subject was required to include in the first two years of the curriculum the courses Musical Education I and II. This

6. The Rhodes University Arts Prospectus 1957 p.168.

7. Ibid.

meant that in addition to the four previous components of Music I and II the following Musical Education courses had to be passed:

Method and Practice of School Music I and II

Teaching Method I and II of the Principal Practical Subject, Orchestration, Recorder and other School instruments, Choir I and II, Arrangements I and Singing.

The examination requirements for these above mentioned courses were:

Musical Education I

- 1) Method and Practice of School Music I - one paper of two hours and a viva-voce of ten minutes
- 2) Teaching Method I in principal practical subject I - one paper of two hours
- 3) Orchestration - one paper of two hours
- 4) Recorder and other school instruments - practical examinations of ten-fifteen minutes
- 5) Choir I
- 6) Singing

Musical Education II

- 1) Method and Practice of School Music II - one paper of two hours and a practical examination of thirty minutes
- 2) Teaching Method II (same as course I)
- 3) Arrangement I - one paper of two hours
- 4) Choir II same as course I
- 5) Singing same as course I.^a

8. The Rhodes University Arts Prospectus. 1968. p.191.

2.2.3 History and Appreciation of Music (a one year course in the Faculty of Arts with the examination requirement of one three hour paper)

In 1955 this course consisted of i) an overview of the History of Music from the twelfth century, ii) elements of musical theory, iii) harmony which covered a survey of the materials at the disposal of the composer and treated in connection with masterpieces exemplifying their various compositions, illustrating the details of musical architecture found in works from the Baroque, Pre-Classical, Classical, Romantic and Modern eras, and v) Instruments of the Orchestra in which a survey was made of the instruments used in European orchestral music since 1750.

From 1957 onwards the prospectus simply stated:

A survey of the history of music of the Baroque, Pre-Classical, Classical, Romantic and Neo-romantic periods.⁹

The examination requirements remained one paper of three hours' duration.

9. Rhodes University Arts Prospectus. 1957. p.168.

2.2.4 A Teaching Method course and a course in Musical Appreciation and School Music for the University Education Diploma (UED) in the Faculty of Education

This course was offered to students in the Education Faculty who wished to include music as one of their 'Skills' or 'Method' courses, and was designed for students with some basic theoretical and practical knowledge of music. It was however, recommended that only students who were taking or had taken Music for two or three years in the B.A. curriculum, or who had otherwise attained an equivalent standard, should register for this two-year course.

In the first year students were required to attend the following

- i) introduction and outline of music theory
- ii) outline of the history of music
- iii) harmony (such knowledge as is necessary for writing simple piano accompaniments)
- iv) outline of musical forms (especially song forms)
- v) outline of orchestral instruments
- vi) the human voice and its production.
- vii) pianoforte (obligatory)
- viii) solo singing (recommended)
- ix) choir (obligatory)
- x) chamber ensemble (obligatory)¹⁰

In the second year students were expected to attend the following courses:

- i) the arrangement of tunes for choir, especially for children's voices

10. Rhodes University Education Faculty syllabus. 1955. p.244.

- ii) writing of simple piano accompaniments
- iii) elements of choral and orchestral conducting which includes practical work in conducting
- iv) teaching method, including practical work in teaching.¹¹

and also nos. vii to x as for the first year.

The examination consisted of one three-hour paper and several short practical tests.

This course is still in existence although with considerable adjustments to relate to the new syllabuses for class music, but this change came about after Gruber's retirement.

2.2.5 Artist's Certificate in Music

This certificate was equivalent to a performers licentiate. It could be awarded to a student who had completed a course in practical instruction in singing or in the playing of an approved instrument. It was specified in rule M.21 that

subject to any exceptions approved by the Senate, a candidate shall attend the University and study singing or his chosen instrument for not less than four academic years.¹²

11. Rhodes University Education Faculty syllabus. 1955. p.244.

12. Rhodes University General Prospectus. 1958. p.375.

The examination was held at the end of the course and consisted of a full concert performance (of 1½ to 2½ hours' duration) in singing or on the chosen instrument, and an oral test, in which the candidate was required to answer questions referring to his principal subject put by the examiners at their discretion.

In 1960 this certificate was discontinued probably due to the concentration on the various Licentiate Diplomas offered.

2.2.6 Post-graduate degree of a) Master of Music b) Doctor of Philosophy and c) Doctor of Music

The general regulations for the post graduate degrees in all faculties applied also to those in Music. A candidate was admitted to a post graduate degree only on approval of the Board of the Faculty, on the recommendation of the Head of the Department concerned. A candidate had to be registered for at least two years in the case of Masters. The examination of this consisted of

a thesis on a subject approved in advance by the Senate, prepared under the direction of a supervisor(s) appointed by the Senate. The word 'thesis' included a set of musical compositions in such form as may be prescribed by the Senate.¹³

13. Rhodes University General Prospectus. 1958. p.375.

In the case of the Ph.D. or D.Mus. the candidates duration of registration remained open.

Prof. Gruber's approach to music education at the tertiary level and indeed at all other levels can best be described as holistic. His aim was to equip his students with as wide a general musical knowledge and experience as possible. His intention was to produce the 'all-round' musician by offering his students a balanced combination of academic and practical courses as seen in the previously mentioned curricula. In addition, he strove to achieve a substantially improved academic standard in all courses offered in his department at Rhodes University. He also placed more and more emphasis on aspects of vocal training and choral education with the specific purpose of proving his firm belief that choir work should be a significant part of all music education at whatever level. This was a definite educational issue in his view, since so much can be learned from taking part in this discipline. Not only do the scholars or students experience music from all ages, but they also learn about performance practice, different musical styles of choral singing and the physical and mental effort and discipline required for good ensemble singing.

The changes he introduced in the afore-mentioned courses were designed to realise these ideals. In the early sixties students were encouraged to enrol for one of the more

practically-orientated R.U.L.M. diploma courses in conjunction with the more academically structured B.Mus. or B.A. degree courses. The standard of these degree courses was significantly raised. For example, the content of History of Music I - IV was an in-depth study of music history and form from earliest civilizations to the exciting developments of the twentieth century. This was very much standard practice at most other universities, but Prof. Gruber departed from the 'begin at the beginning' philosophy and preferred to follow that age-old educational principle: 'begin with the known and proceed to the unknown'. Therefore the content of the History of Music I course concentrated on the Classical period, which was within the experience of all first year students. The content of the Theory of Music I and Orchestration and Instrumentation I courses also concided with the period of History being studied. The advantage of such an integration of courses meant that students gained a greater understanding of the music with which they were familiar and only later studied those eras of music history, theory and orchestration which were outside their experience. History of Music II dealt with the Baroque and Romantic periods and it was only in their third year of study that students had to cope with the complexities of the mediaeval, and Renaissance periods. In the final year (History of Music IV) the many and varied developments which occurred in the twentieth century were studied.

The Theory of Music I - IV and the Orchestration and Instrumentation I - III courses were structured in such a manner as to give the students a proficiency in the harmonic and contrapuntal compositional techniques which coincided with whatever History of Music period was being studied. Therefore the students progressed from the strict Classical and Baroque harmony and counterpoint to the more chromatic harmonic and polyphonic writing. In their final year students received instruction in the different theories involved in twentieth century composition; the fascinating philosophies which led to pentatonic, whole-tone, twelve-tone and serial composition and the wide influences from around the world which found expression in the works of Debussy, Bartok, Strawinsky, Hindemith, Les Six, Schoenberg, Berg and Webern and others were incorporated in this course. By the end of the final year (Theory of Music IV) students were expected to be able to explain the most important theories of the twentieth century intelligently, to analyse compositions and to compose a work using twentieth century techniques.

In the early sixties one hardly ever heard live performances of works which were composed after the second World War. It was, therefore, an immensely profound experience for those students who were fortunate enough to have been members of the R.U.C.C. which toured Europe in 1960/61 to come into 'live contact' with one of the postwar exponents of

electronic music, Karlheinz Stockhausen. Prof. Gruber arranged a visit to his studio in Cologne where the students heard the man speak about his work and saw and heard him demonstrate some of the techniques he used. This event is further evidence that to educate his students and to afford them as many exciting learning experiences as possible was always at the forefront of Prof. Gruber's mind - even on a concert tour. The educational value of such a unique experience is immeasurable, since a young mind absorbs such a presentation far more readily than a lecture in the classroom situation.

At this juncture it may be appropriate to mention Prof. Gruber's personal approach to the teaching of four-part harmony to first year students. He combined all theoretical aspects of the work with practical examples at the Keyboard. This is why he insisted on non-Keyboard instrumentalists and singers having to do a course in piano. In the discussion of simple cadences in Classical harmony, he used set patterns in which he demonstrated how the various voice parts move most satisfactorily according to whether the octave, third or fifth of the chord is used in the soprano in the initial chord. These cadential patterns were used as a foundation on which the students should work in all keys before being introduced to other harmonic devices found in Classical harmony.

The academic studies, coupled with the practical courses (the chosen instruments and Ensemble) encouraged active music-making for all students. The fact that no B.Mus. student was allowed to graduate unless he/she had obtained an outside licentiate in those years, (1958-1972), be it UNISA, Royal Schools or Trinity College, is another example of Prof. Gruber's determination to raise the standard of the Rhodes University B.Mus. degree. In this way he equipped his students well both academically and practically for their future constructive contribution to music education in this country. The fact that he later (in 1960) also included conducting and elements of vocal training in all teaching diplomas shows his strong conviction that vocal and choral training should be included in all music teachers' qualifications. Like Zoltan Kodály, he passionately believed in the immense value of choral education at all levels of child development and adult enrichment programmes. His dream was to see choral singing included in all school education. This enthusiasm for all kinds of active music-making found expression in the curricula he devised for all teaching diplomas and degree courses in the Music Department while he occupied the Chair. His belief that more is taught in this constructive and creative manner than can be achieved through the passivity of mere listening was the reason for these changes and additions to the existing degree and diploma courses.

Prof. Gruber's main objective of producing 'all-round' musicians and music teachers was further manifested in the inclusion of Music Education I and II in the existing B.A. course, where he effected a balance between the academic and the practical. Also in this course he included both vocal training and the basics of choral conducting. Therefore it must be concluded, that Prof. Gruber succeeded in structuring all under-graduate Music courses to realise his above-mentioned main objective. In so doing he provided a much-needed service to this country at a time when it was vital for the future of music education in general and school music in particular.

2.3 HIS CONTRIBUTION TO BLACK UNIVERSITY EDUCATION

When Gruber retired from Rhodes University at the end of 1972 he was approached by the University of Fort Hare to start the first music course for Black students in South Africa. He was given a year in which to draw up a suitable syllabus, buy equipment and do the necessary organisation before accepting the first intake of students wishing to study Music as part of their Secondary Teacher's Diploma (S.T.D.) in 1974. This was a three-year course and Gruber chose to structure the Music component of it as follows:

The First year consisted of

- i) The Language of Music, a music literacy course geared towards familiarising students with all rudiments of music in staff notation, approximately the Grade VI Theory standard of the Royal Schools of Music and
- ii) An introduction to History and Appreciation of Music which included discussions on the origins of music, folk music, songs and dances, the origins of European (Western) Art Music, Music of the Medieval Christian Church, the influence of church and folk music on art music, and a survey of European music in the eighteenth and nineteenth centuries, notably that of Handel, Haydn and Mozart. A section on instruments of the Classical Symphony Orchestra was also included.
- iii) Practical Work consisting of the study of a principal practical subject, (the playing of an approved instrument or singing), a second practical subject, (group piano tuition) and ensemble (choir and wind band).

In the second year the Language of Music course was expanded to include four-part harmony, (including modulation to closely-related keys) the composition of melodies in both

major and minor keys, the transcription from sol-fa to staff notation and vice-versa, and arrangements of folk songs for school choir.

The History and Appreciation of Music part of the course covered the life and work of composers representative of the most significant periods of Western Music, the main forms and the styles used in the Renaissance, Baroque, Classical, Romantic and Modern eras. Lastly, the practical component involved tuition in a principal practical subject; usually a wind instrument, piano or singing, second practical subject and ensemble.

The third year concentrated on the method of

- i) the Language of Music
- ii) History and Appreciation of Music
- iii) Class singing and choir training and
- iv) the principal practical subject.¹⁴

In 1975 the Music courses offered were Music and Musical Education I, II and III as part of the Bachelor of Pedagogics (B.Paed.) degree, and a three year course for the Higher Secondary Teachers' Diploma. The latter course was the same in substance and content as was offered for the aforementioned S.T.D.

14. University of Fort Hare Education syllabus. 1974. p.48.

The content of the B.Paed. (Music I, II and III) courses was basically the same as for the diploma course, but with the following changes:

- i) in the Language of Music course II a section on simple musical forms (Binary, Ternary, Minuet and Trio and Rondo) was added and also a section on composition for which the student was expected to compose short pieces for choir or piano.
- ii) in History and Appreciation course II the concentration was on the Classical and Romantic periods.
- iii) in the Language of Music course III the harmony section included such more advanced theoretical devices as secondary seventh chords, the Neapolitan sixth chord, Italian, French and German Augmented chords and chromatic modulation. Counterpoint in the 'five species' was also introduced and the composition section of the course was expanded to include sacred and secular pieces for choir, and the settings of folk songs for school choirs.
- iv) the History and Appreciation of Music course III concentrated on the Baroque period from Monteverdi to Handel and J.S. Bach.

- v) practical subjects remained much the same, but students were encouraged to enter Unisa, Associated Board or Trinity College examinations. The STD diploma was now called the Higher Secondary Teachers Diploma.

The syllabus was designed for Black students intending to teach and as such served its purpose very well. Gruber's whole intention in drawing up this syllabus for the University of Fort Hare was to serve the specific needs of the Xhosa student. Gruber considered the students' background and because most of them had little or no previous experience of formal music studies, he devised the first year course to provide the very basic requirements for further studies in music. This course was designed to give the students an elementary but thorough foundation in i) music literacy, ii) the history of music and iii) practical music-making (singing or playing an instrument).

One expects a music literacy course to be structured as described in i) above. What is significant, however, is the fact that Gruber used the tonic sol-fa system, with which most African school children are familiar, as the starting point from which to introduce Western staff notation. Thus, he illustrates once again his belief in the well-known educational principle of using the known to teach the unknown. The first year History and Appreciation of Music course also adhered to this principle by discussing the

origins of music, folk music, songs and dances and the influence of church and folk music on art music. The course then continued by introducing Western European music, 'notably that of Handel, Haydn and Mozart' to the students. Gruber knew there is a strong choral tradition among all African people, at all social levels, be it school-going children, church or secular adult choirs. He capitalised on the fact that most students wishing to study music would have had some experience of traditional folk songs and dances, Christian hymns and of the choral sections in Handel's oratorios and/or the masses of Haydn and Mozart all of which form an integral part of the repertoire of any African choir even to this day. Therefore he considered this a good springboard from which to launch the students' interest in the history of music. The third section of the first year course consisted of practical work which would prepare the student for the playing of an approved musical instrument or performance in singing. That Gruber included group piano tuition as a second practical subject would serve the students well in their subsequent studies in harmony and counterpoint or any composition they would care to attempt, once staff notation was mastered.

In the second and third year of study the syllabus was devised to follow the generally accepted content of most university music courses. This can be seen as a conscious

attempt to encourage the students to become as well qualified and proficient in their craft as the more advantaged White student.

This syllabus was thus designed to serve the specific needs of the Black students who wished to include music in their teaching qualification. This purpose it fulfilled more than adequately since it gave the students a wide general background or foundation in music education and equipped them with sufficient knowledge for further study in music if they so wished.

Gruber was fortunate to see his first few Fort Hare students graduate before having to resign his post there for health reasons at the end of 1977. (As a matter of interest, one of his students, Luvnyo Dontsa later continued his studies in London and the U.S.A.). The work Gruber started at that University engendered much enthusiasm and excitement at the time. Numerous articles appeared in newspapers country-wide encouraging students to register for the music course, and advertising the University Choir activities.

'Great things are happening at Fort Hare University - for those who are musically minded' wrote Graeme Addison for the Rand Daily Mail.¹⁵ He continues his lengthy article by

15. Rand Daily Mail Tuesday, November 6, 1974.

describing the courses offered and the musical activities both intra and extra-curricularly at the University under Gruber's supervision. The students were encouraged to 'make music' whether they performed Western orientated music, African music or Jazz. He assisted choir masters and composers as much as he was able and made firm friends with such illustrious composers as John Benjamin Peter Tyamzashe, the grand old man of Xhosa music and Matthew Sgatya, now professor of Music at the University of Transkei.

The handbook written specifically for his Fort Hare students, From Tonic Solfa to Staff Notation bears testimony to his undeniable dedication to music education at that institution. This book is reviewed in a later section of this chapter (2.5.1) and serves as further proof of Gruber's sincere wish to both serve and make a significant contribution to Black Education.

2.4 HIS CONTRIBUTION TO A CHORAL TRADITION IN SOUTH AFRICA

It is an accepted fact that Gruber, with his immense skill and knowledge as a conductor and with his endless enthusiasm and deep love for choral singing gave South Africa and,

indeed, some countries beyond its borders, the taste of what excellent vocal ensembles and especially choral singing could and should be.

Hardly had he set foot in his adoptive country, than he founded the Rhodes University Chamber Choir (R.U.C.C.) on 26 March 1953 (within a month of his arrival). Such was his desire to make music that his young choir gave its first performance on June 7 1953. In 1954 he undertook his first tour to South West Africa. In an article written in Die Huisgenoot (18 November 1960) just before his choir was due to leave South Africa on its first overseas tour, the anonymous writer explains that since the said tour to South West Africa, this choir had travelled more than thirty thousand miles in the then Union of South Africa, South West Africa and the Rhodesias and had given over three hundred concerts in the larger cities, smaller towns and villages and numerous schools. From 1960 various tours were planned and undertaken during the students' winter vacations and subsequent overseas tours were made in 1962/63 '64/65 and '68/69 during the long summer vacations. These tours included countries such as France, Germany, Austria, Italy, Holland, Belgium and Britain.

The first overseas tour by a South African student choir (the 1960 R.U.C.C. tour) was an exciting, significant event, not only for Rhodes University, but for the country as a

whole, since this would prove to be a most valuable cultural asset to the Eastern Cape and to the Republic of South Africa. During this tour, as in the later ones, newspaper articles appeared in every town and city in which the R.U.C.C. performed. The enthusiasm with which they were received is reflected in such phrases as 'noble choral art from South Africa'¹⁶, 'The singing ambassadors of South Africa charm European audiences'¹⁷, 'vocaal knop gescoold ensemble'¹⁸, 'Admirable discipline, scrupulously trained and responsive to every gesture of their conductor'¹⁹ and 'Meistersinger aus Afrika'.²⁰

Valuable contact was made with student bodies and cultural groups wherever the choir travelled and some lively discussions were held in typical student fashion. In Britain and Germany there were occasions when protesting groups of students attempted to disrupt concerts, but with his usual diplomatic aplomb Gruber managed to diffuse such situations by inviting anyone interested to come and share a glass of wine with him and his choir members after the concert to discuss anything they wished.

16. Nürnberger Zeitung 19.12.60 'Edle Chorkunst aus Südafrika'

17. Wiener Zeitung 13.1.1961.

18. Het Parool 30.1.1961.

19. Daily Telegraph 3.2.61.

20. Nürnberger Zeitung 2.1.1961.

These tours were of exceptional educational value to the choir members who heard, saw and experienced things not possible for ordinary tourists. Attending rehearsals of the Vienna Philharmonic Orchestra under the direction of Karl Böhm, visiting unusual libraries housing special collections of ancient neumatic manuscripts, and on the more humanistic rather than academic or cultural level, establishing contact with people from all walks of life were unique experiences.

Being a member of this choir had far-reaching effects, since most students, even though they were not necessarily music students, once in the teaching profession, were instrumental in raising the standard of school choirs throughout the country. With their knowledge and experience gained from their wide-ranging choral repertoire, they were able to put this experience into practice by establishing their own school or adult choirs wherever they lived and worked. Consequently, today, most schools, training colleges and universities have their own choirs. It is a well-known fact that even the renowned conductor of the Stellenbosch University Choir, Philip McLachlan came to Gruber for guidance and 'tips', as he himself called it! An extremely cordial relationship existed between these two conductors. They instituted a reciprocal 'swopping system' of choral music, which was mutually beneficial, both as far as finance and repertoire was concerned. Without fear of contradiction

it can be said that these two men contributed more to the advancement of good choral singing in South Africa than anyone else before or since 1970.

The education received from singing in such excellent choral ensembles goes beyond formal academic training, it is a creative experience which is perhaps as fulfilling and satisfying as it is an aspiration to achieve that seemingly unattainable goal of inner contentment. One of the greatest tasks of all educationists is to assist every individual to know more about himself and the universe. All major academic disciplines contribute to this knowledge. Music may take its rightful place as one of the major disciplines only when the main teaching emphasis is placed upon increasing the student's knowledge of the innate qualities and subtle values of music. Choral singing, therefore, as much as any other performing ensemble, contributes to this type of understanding and it is indisputable that Gruber's contribution in this regard is immeasurable.

2.5 HIS PUBLICATIONS IN THE FIELD OF MUSIC
EDUCATION

2.5.1 From Tonic-Solfa to Staff Notation
(Publ. Via Africa Ltd, 1974)

When Gruber was invited to start the first Music Department at a Black University in this country by the authorities of Fort Hare University, he was faced with a considerable dilemma. He had to formulate a course for students who had little or no music tuition whatsoever. Once a course was drawn up for prospective music students within the faculty of Education as part of a B.Paed. degree, what suitable textbooks could he offer these students? None of the well-known textbooks could be used effectively without considerable supplementary material, for the specific reason that most Black students are well-versed in the Tonic-Solfa system and very few are familiar with staff notation.

Therefore Gruber together with his daughter Inge, wrote this book for the specific purpose of enabling African students, teachers, musicians, choirmasters and composers to effect the transition from tonic-solfa to staff notation for themselves and for their pupils. It was originally intended to be the first in a series of publications which would be

followed by books such as Elementary Harmony, An Introductory History of both Western and African Music and also a Piano Tutor for Adult Beginners.²¹ Sadly, these were not to be completed before his death.

The book is written in short rather than extended chapters and covers rudiments of music literacy; clefs, note and rest values, rhythmic staff notation including irregular note groups, syncopation and French-time names, melodic staff notation (pitch), the structure of pentatonic, major and minor scales, all intervals found in these scales, simple and compound time signatures, Key signatures, the chromatic scale, elements of musical form and ways of extending these forms, primary triads and cadences, and transcription from solfa to staff notation and vice versa. There is also a brief section on choir training, principles of voice production and conducting. In addition to this comprehensive music literacy course there are many exercises throughout the book which should be sung as directed, without the help of an instrument; and in this way effective aural experiences are internalised almost sub-consciously.

The book starts with a brief introduction to the basic terminology of music which explains the difference between melody and harmony and the meaning of pitch, tones and

21. According to a letter to his publishers.

home-tone. The next logical step follows, namely the structure of the major scale. Gruber uses the well-known analogy of the stepladder to explain the difference between tones and semitones and also recommends the use of a melodica to indicate starting pitches for singing exercises, but stresses that it should only be used for starting a group of singers on a given pitch and not for accompaniment purposes. He also uses a diagram showing the Guido d'Arezzo hand signals (also widely used by Music educationists like Kodály), but some might wonder whether this is absolutely necessary for the African student whose whole culture and social life is steeped in song? These signs are more usually used with small children in an effort to supply a visual image of the various tones or notes to be sung. Some educationists might argue that the hand signs facilitate faster learning while others may point out that the average African student has a very keen aural capacity which simply needs to be developed. Whatever one's viewpoint, knowledge of the hand signs certainly will add a dimension to the understanding of pitch and therefore will not do any harm if included.

Many doh me soh (d m s) singing exercises are given, including the suggestion that the class be divided into three or four groups. In this way they can experience the sound of harmony in the singing of the major chord. The octave relationship is also explained in this practical way.

Now follows a section dealing with aspects of rhythm and a discussion of the pentatonic and the major scales. Gruber approaches this by rhythmically scanning a simple English nursery rhyme 'Peter, Peter Pumpkin-eater' showing the meaning of pulse, duration, measure and accent. Many examples are given in both primary (accented beginning) and secondary (unaccented beginning) forms in duple, triple and quadruple time always notating in the solfa system. Gradually the French-time names are introduced.

The next section explains silent pulses and the primary chords of the major scale. The inclusion of primary chords at this stage is a significant departure from the established books written on rudiments of music for the beginner which usually introduce these chords at a much later stage. It is obvious that Gruber was very much aware of the fact that black students have the natural ability to harmonise on the spot and that a vast amount of material pertaining to music literacy can be taught once these chords and their relationship to one another is understood. Through aural experiences of singing various exercises, this harmonic aspect is covered in detail in a pleasureable way, unlike some books which discuss chord formation in an academic or mathematical manner without the benefit of creative expression or aural perception.

An introduction to rhythmic staff notation follows. The fact that constant reference is made to solfa notation is an obvious merit when the specific aim of the book is to enable the student to effect the change from solfa to staff notation.

Valuable learning experiences are afforded to the students through several exercises which follow each new concept discussed. This is perhaps the most useful feature employed throughout the book. By approaching everything in this way the student learns new information and he hears and sees the practical implication of each new thing he studies. A modulator may be used to facilitate the singing of some exercises. Many educationists of the sixties and seventies also favoured a modulator in their approach to teaching music to younger children (eg. R.E. and V.T. Nye's Music in the Elementary School pp. 254-259 and Philip McLachlan's Klasonderrig in Musiek pp.102-108).

The next section deals with intervals. Gruber prefers to discuss and explain the corresponding major and minor intervals. The whole-tone semitone structure of the major scale is explained in the discussion of major and minor seconds. This seems to be a sensible logical approach somewhat different from the usual explanation of first dealing with the major and perfect intervals and then

proceeding to minor, diminished and augmented intervals (see Royal Schools' Rudiments of Music pp. 27-29 and Trudi Minnaar van Niekerk's Music Theory pp. 12, 13, 42-44).

Brief explanations of tied and dotted notes, time signatures and melodic staff notation are given, followed by a section on the various major and minor intervals and a more detailed discussion of intervals in staff notation. This section may prove to be too advanced for a student studying on his own without the help of a trained music teacher.²²

It would seem that this section goes into somewhat unnecessary detail, but considering the fact that key signatures have not yet been studied the more straightforward approach used by the Royal Schools Rudiments of Music and Trudy Minnaar van Niekerk's Music Theory cannot be used here. It is therefore necessary to explain the longer sized intervals by means of the number of major and minor seconds it contains. The discussion is concluded with a table of all intervals found in a major scale (p.45).

Up to this point the only key used in staff notation has been that of C major. The next section deals with transition (modulation) in solfa notation. The methodical step by step

22. There is a mis-print on p.40 which mentions three m2's instead of m6's.

explanation is clear and should be easily understood by anyone. Again a modulator is used to show the student the process of transition (p. 46).

Other similar exercises are included showing transition to the subdominant, several of which return to the original key. This is followed by a section explaining modulation in staff notation. Throughout these two sections some technical names for the degrees of the scale are introduced, by the end of which the student is acquainted with the terms tonic, subdominant, dominant and leading note as well as the accidental signs for sharps and flats and how they are indicated in staff notation. Chromatic notes are briefly dealt with, followed by a section on cadences and phrases with an appropriate analogy using clauses in the spoken language. Semiquavers, quavers and dotted quavers are the next to be discussed, well illustrated in solfa and staff notation (p. 57).

Simple duple, triple and quadruple time and the equivalent beat patterns at various speeds are shown briefly, followed by the usual table of note values found in most other books on rudiments of theory. A table of simple time signatures (including signs such as C and $\frac{3}{4}$) is given and a discussion of the six-pulse measure shown in both notations. This is followed by nine and twelve pulse measures treated in the same way with accompanying diagrams indicating the beat

patterns. Concluding the above sections is a table of compound times, which appears on p.67. This section is explained clearly in the traditional way but Gruber also points out that any dotted note can be used as a beat unit if the music needs to be played or sung at a faster speed.

Modes, minor scales and the relationship between major and minor scales (all in sol-fa and staff notation) are dealt with (pp. 68-80). This section tends to go into unnecessary complicated detail, some of which could have been omitted. If one keeps in mind the purpose of this book it would have been better to offer the basic structure of the tone and semitone steps as an explanation rather than to go into the comparison of the various intervals at this stage. What is important and is done most thoroughly and consistently, is that all material discussed in this book is also presented in the practical sense by aural examples and exercises for the student to sing and thus hear everything he learns. Keyboard diagrams are included which serve as additional material towards understanding staff notation especially as regards the raising and flattening of notes and the explanation of tones and semitones.

The next section discusses rhythm. In the introductory paragraph Gruber explains on p. 81 that

while Western music can be defined as the fusion of these elements; melody, rhythm and harmony, it is rhythm which is the

more forceful. Melody appeals to our minds, but it is rhythm which is part of our being, governing the essential activities of our physical life.

He also maintains that

melody is lifeless without the rhythmic qualities of accentuation and duration and that a beautiful melody can enhance the effect of rhythm, but it can never change its character. A change of rhythm, however, can give a completely different character to the same melody.

He then qualifies his statements by presenting the same melody first in 3/4 time (exercise 63, p.81) and then in 6/8 time (p. 82), thus showing the different effect rhythmic change can have on the same melody. The triplet in simple time and syncopation in simple and compound time is included in this section with many examples to be sung.

The bass clef is then discussed with the explanation that sol-fa indicates only relative pitch, whereas in staff notation absolute pitch is realised. Gruber stresses that it is essential for music teachers and choirmasters to be able to read music fluently from both the treble and bass clefs. The exercises which follow are excellent for this purpose and the specific instructions given are most useful (p. 89).

The next section deals with further sharp and flat keys in staff notation, with keyboard diagrams to facilitate understanding. A useful diagram of the circle of fifths is also included, as are explanations of enharmonic change and the chromatic scale.

The section on elements of musical form and ways of extending these forms are particularly well written and simply presented. The basics of form are clearly explained: phrases, masculine and feminine endings, repetition, variation and contrast, Binary, Ternary and Rondo forms are discussed with easily recognisable, unambiguous examples of each (pp. 104-14).

Transcriptions from sol-fa to staff notation and vice versa are now dealt with in some detail. A methodical approach is suggested for transcription from one notation to the other. Both simple and compound times are used and many examples and exercises are included.

This is followed by examples of transcriptions from staff to sol-fa notation in duple, triple and quadruple time. A short explanation of beat units other than the crotchet follows, after which a section similar to the above deals with compound duple, triple and quadruple times (pp. 115-129) ending with ten exercises for transcription from sol-fa to staff notation (A) and thirteen exercises for

transcription from staff to solfa notation (B) (pp. 130-138). Answers to these exercises are given (see pp. 148-156).

The short but informative discussion of choir training and conducting is meant purely as a guideline to good voice production and good choral conducting. A diagram (p. 143) gives the various beat patterns most commonly used in choral conducting. Correct breathing and posture while singing is discussed, giving exercises to demonstrate resonance and good voice production with the ultimate goal of producing an improved clear tone quality, which should be the goal of any choir be it amateur or professional.

The discussion of the task of the conductor is divided into two parts:

- 1) 'At the rehearsal', in which, several sound principles are mentioned, and 2) 'At the performance', in which it is stressed that the ultimate test of a good conductor lies in the ability to communicate to the choir exactly what is wanted, with the minimum of movement.

The closing pages of this book consist of a list of generally used Italian terms indicating speed, dynamics and expression. These one can find in most books on rudiments of music, nevertheless it is a good idea to include such a list in a book of this nature.

From Tonic-Solfa to Staff Notation fulfills its purpose more than adequately. Considering that it was published in 1974/75, it was written with tremendous forethought for the problems facing music educators country-wide at the present time: an influx of extremely musical, keenly interested students who wish to study music at tertiary level. Unfortunately few, if any of these students have had the necessary preparatory tuition or foundation required for entrance to university music courses since music does not feature in the Black School curriculum as an examination subject at present. Music educators are therefore forced to think of ways and means in which to help such students to overcome these difficulties. Some universities offer an introductory music course; others offer music literacy classes extra-curricularly. Whatever the case may be, this book can be used to the advantage of all concerned for this specific purpose. Because of its approach most African students who wish to study music would benefit from its use. For the music educator who is involved in teaching Black students, this book should prove to be a valuable handbook for the following reasons:

- i) all musical concepts are introduced through the medium of tonic-solfa which is familiar to African students.
- ii) all material discussed is followed by exercises which allow the student to hear and see everything he has learned, thus assimilating these learning experiences.

- iii) all material is approached in a simple, methodical manner (with a few exceptions mentioned in the review of the text).
- iv) diagrams and exercises abound in the text which facilitate the understanding of all elements of music discussed.
- v) the purpose of the book is fully realised; by the end of the book all students should be able to read and write in staff notation.

2.5.2 'n Musikale Trap der Jeugd/A Musical ABC

(publ. Nasou Beperk 1962) see
Appendix 1a)

This little book contains two and three-tone chanting patterns and eight pentatonic songs in English or Afrikaans. In his Preface Gruber writes:

When observing small children making music one notices two characteristics:

1. They use very few tones, two at first, roughly a minor third apart, to which one is added at a later stage.
2. Melody, as we grown-ups understand it, does not exist for small children. They use small patterns, rhythmically based on words used, and repeated over and over again. These patterns do not, in themselves, bear any emotional significance because the same patterns are used alike for different moods. For children these melodic

rhythmic word-tone patterns are pure matter so to speak; toys for the mind, corresponding to their mentality in the different successive stages of their mental development.

From this it is clear that Gruber is not stating anything new; to the contrary, he is in agreement with both Orff and Kódaaly's theories that a small child's music education should start with such two-tone patterns of a falling minor third, which children use naturally when they are at play. One should then gradually increase the number of tones until the pentatonic scale is reached. Heptatonic melodies should be introduced only at a later stage.

The first part of the booklet, therefore, contains several two and three-tone patterns. (See Example No. 2, p.9 and No. 3, p.12).

In the latter example the Afrikaans words do not fit the given repeated sol-fa pattern; presumably the words should be:

Lenie Bouwer, loop tog gouer
 Trek jou kousies mooi op
 Lenie Bouwer, loop tog gouer
 Sit jou kappie reg op.

Some of these little patterns like no. 4 p.12 are but a guide and Gruber specifically states that the children should improvise other words by changing the subject and predicate. Teachers should personalise these little rhymes by using the names of the children in the class. He also specifies that these patterns may be sung accompanied or unaccompanied. Body percussion could also be introduced. Endless varieties of activities can be added to make these patterns exciting and interesting for the little ones. The rest of the book consist of eight songs each in English and Afrikaans.

The English Songs:

Little Tommy Tucker

In this simple three-tone (s m l) song set in D major the accompaniment repeats the opening two bars of the melody throughout in the right hand and an easy two-bar ostinato pattern is written for the left. A playful four-bar postlude is added to bring the song to a traditional cadential close. The harmonic accompaniment is based on a four chord ostinato pattern: V vi V I; the piano postlude uses chords V and vi which are repeated twice before ending on the tonic note.

Cock a Doodle Doodle Doo (C major)

This song uses the same thematic material as the previous song in the first four bars, namely the three tone (s s m l s s m) melody (A) with a similar accompaniment, doubling the melody in the right hand and using a crotchet chord progression in the left with the harmonic structure of V vi V I. However, the melody changes to a different three-tone pattern (d' l s l) and the accompaniment, while keeping the melody in the right hand part, changes to single notes in the left suggesting the use of chord iii and ii. Gruber adds intervals of 5ths and 4ths as a middle voice in the accompaniment (B). There now follows a third three-tone pattern (r m s m) in the dominant key of G major with an interesting rhythmic motif in the bass in which chords V and iii are used. In the third bar of this section an extra note is added to extend the three tone pattern. The fourth bar of this section repeats the original harmonic ostinato pattern V vi V I in diminution. In the final four bars the first three-tone pattern is repeated just once, followed by an arpeggio-like ending (d' s m r d d). In the second last bar the flattened seventh is used in the accompaniment. The formal structure therefore is ABCA. Harmonically the last four bars use the same ostinato pattern as the opening bars with the added interest of the aforementioned flattened seventh which suggests the mixolydian mode.

What is That (B major)

This song is a tongue-twister; therefore Gruber kept the melody as simple as possible by repeating the initial 4 bar phrase four times. The accompaniment is equally simple; the melody appears in the right hand and the bass is a lovely descending scale-like passage ending in the Aeolian mode, using an extended cadence, again using the V vi V I pattern, with the unusual G major chord at the end.

Spring Song (A major)

In this song the melody is kept simple by repeating two-bar patterns. The accompaniment is quite playful with its fifths jumping from the bass to the treble clef above the melody line and later the addition of the acciaccatura (p.19) adds a humorous touch which would appeal to children.

It would appear that a printer's error occurs in the voice part which should be printed in quavers rather than crotchets. On the other hand this could have been done deliberately as little children would more likely be familiar with crotchets and quavers than with semiquavers since this discrepancy also occurs in 'Monday's Child' (p.29) and 'Ekke' (p.23). Whatever the case, it is somewhat confusing and perhaps a note of explanation in the preface

should have been included stating the reason for the difference in rhythm of the melody line and the accompaniment.

Gruber again uses two different three-tone patterns to form the whole melody (i) d l s and (ii) d r m. Rhythmic variations of these two patterns provide the other two patterns each of which is repeated. The formal structure of this sixteen bar melody is therefore as follows :

|: A :|: B |: A varied :|: B varied :|

Harmonically A is a pedal point on the tonic, B follows a vi V I V pattern A^v shows a IV I I ii I pattern and B^v uses vi V I with the V I repeated to form a perfect cadence.

The Naughty Girl (Bb major)

Although the melody is very similar to Spring Song, the accompaniment is quite different; the bass is given a very rhythmic two bar ostinato pattern

The formal structure is ||: A :|| B ||A ||B varied ||

One four-tone pattern in A (d l s m) and a three-tone pattern in B (d r m r) make up the melodic structure of this song. Of particular interest is the almost continual use of 4ths and 5ths in the accompaniment and inverted opening melody used for the basic structure of the bass line (m s l d). The unusual harmonies in the seventeenth and eighteenth bars (G^b, D and A^b majors) are somewhat of a surprise from those found in other children's music and serve to introduce the little ones to more modern and unusual sounds. The progression of fourths which appear in the piano accompaniment in the A section is reminiscent of African pentatonic melodies and contrast well with the horn fifths which occur in the bass part in the accompaniment of the B section.

Soldier (D major)

In this song the first four bars of the melody are based on the tonic chord. The second four-bar phrase includes l and r, but for the remainder of this phrase, the notes remain d m s. These eight bars are repeated and then followed by a closing four bar phrase s m d r d.

The formal structure is ||: A | B :|| codetta ||.

The accompaniment uses open fifths throughout and reminds one of the ancient organum technique especially in the last six bars. The first fourteen bars use the tonic chord only whereas the last six bars show a vii^b I V I (repeated) pattern, again illustrating Gruber's fondness for the mixolydian mode.

Peter Prim (Round in E major)

This eight bar round is divided into two four-bar patterns

- 1) ss m | ss m | ss m | ss m |
- 2) rr dd | rr dd | rr dd | rr d |.

The accompaniment is a short two-bar pattern which is repeated throughout, the melody of which is:

s s m l | s s m |.

The idea found in the second pattern is repeated in the middle voice of the accompaniment but varied to

|: r d t d :|.

Again the same rhythmic pattern is used in the bass, as was used in 'Naughty Girl. (p. 22).

Harmonically, a repeated two-bar pattern is used:

V vi (iii) V^b I(iii) .

Monday's Child is Fair of Face (G major)

In this song Gruber continues using repeated two-bar patterns. Although the melody is notated in the key of G for sol-fa purposes, the harmonisation given in the accompaniment favours E minor, ending on the E major chord. The pedal-point bass-note on E and the inner parts are repeated ostinato patterns. The formal structure is: |: A :||: B :|: C :| D ||. Each two-bar pattern has a different rhythmical accompaniment.

Pattern A has quaver movement throughout, B has a striking syncopated rhythmic motive in the tenor voice.

This rhythm is repeated in the alto voice in C. In the final four bars the rhythmical accompaniment slows down to mainly quavers, but subtly introduces a few semiquavers reminiscent of the rhythmic motive used in B.

Section A is based on two chords: vi and IV

Section B is also based on two chords: iii and vi

Section C follows the pattern V I V vi (I) and

Section D uses the three Primary triads of G major in the first 2½ bars, but reverts to the minor 'flavour' by ending with vi ii I^b V VI.

The Afrikaans SongsBiesie Biesie Bame (D major)

This well-known children's 'grace' song is based on a predominantly used three-tone melody s s m l | s - m - | which is rhythmically adapted to fit the words and only falls down to doh in the final bar.

The use of ostinato patterns occurs again in the accompaniment like the flowing two-bar pattern in the bass and the three-tone two-bar pattern in the alto voice. The melody is doubled in the top voice of the accompaniment. Harmonically the following two-bar ostinato pattern is used I V vi IV | I (V) vi (V). The final two bars use I VI IV I, introducing the submediant major triad before ending in a plagal cadence.

Hosse, Hosse, Perdjie (F major)

Like 'Soldier' this whole melody is constructed on the tonic chord with the additional tone r added. Even the accompaniment does the same in the alto voice: s(l) m s l s and the bourdon 5th or unison is used in the bass giving a tonic pedal point effect.

The rhythmic structure of the melody is repetitive while the accompanying alto voice stays on a quaver pattern. The harmony provided by the bass is alternating 5th and unison on the tonic chord.

Vrolik Klink die Merels (F major)

The words of this song were written by Cecile Nel as were those of 'Kinders Speel in Sonskyn Geel'.

The formal structure is $\parallel : A : \parallel B A^\vee \parallel A^\vee \parallel$.

The harmonic structure is $\parallel : I iii vi : \parallel ii I ii \parallel I iii vi I \parallel$. There is a two-bar piano introduction which centres around the tonic chord. A consists of a two-bar three-tone pattern which is repeated. It is followed by a contrasting two-bar pattern. The accompaniment does not include the B flat although the key indicated is F major. The final two bars are the same as the first two of the melody, although slightly varied.

Trippe Trappe Trone (D major)

This traditional Afrikaans nursery rhyme consists of three repeated two-bar patterns followed by the final four bars which use part of the second pattern. The formal structure is as follows || : A : || B : || : C : || B^v || D ||.

Each two-bar pattern has two counter-melodies in the middle and lower accompanying voices: A 'surprise element' occurs in the use of the flattened seventh in the two penultimate chords. The bass I V vi V pattern is repeated passacaglia-like throughout this sixteen-bar piece. Twice the pattern is presented in diminution. The final two bars' harmonic structure is I vi V⁷ 1.

Ekke (D major)

Tienie Holloway wrote this well-known children's poem which Gruber set to music and included in this collection. The simple eight-bar melody opens with a repeated two-bar pattern. This is followed by a contrasting two-bar pattern and closes with | dd r m r | d - ||.

Formal structure

|| : A : || B || C ||.

Harmonic structure

|| : V IV I IV | IV vi V : || vi V IV : || IV v III v | I ||.

The bass line provides a flowing melody with some instances of varied repetition (compare bars three and four to bars one and two) and bar six is very similar to bar five. Bars seven and eight are unusual in their harmonic structure, making use of a flattened seventh which is immediately raised again in the next chord, forming a major chord constructed on the mediant in the key of D major. A perfect cadence is implied in the final two chords (V I).

Kinders Speel in Sonskyn Geel (F major)

The four-bar introduction in this, the second song set to the words of Cecile Nel, lends itself to percussion accompaniment. The playful melody set above the bourdon bass provides ample opportunity for the creative addition of percussion instruments. The bourdon is fixed on doh and soh throughout the song, except in bars thirteen to sixteen where it 'moves'.

The formal structure is :Piano Introduction ||:A :||B |A^v ||
Postlude (piano).

Harmonically the A sections remain in the tonic while the B section uses the minor triads of vii, vi and iii.

The postlude is the same as the introductory four bars with a final chord added. Characteristically, much use is made of the interval of a fourth in the accompaniment as are ostinato patterns in the middle voices. As in 'Vrolik Klink die Merels' (p. 20) the melody is written in the key of F but the accompaniment does not include the B flat.

Hopmajannetjie (F major)

Like 'Hosse Hosse Perdjie' three of the four-bar patterns consist of the notes of the tonic chord. The formal structure is $\parallel:A \quad : \parallel B \quad \parallel A \quad \parallel$.

The only contrasting pattern centres around the G major (II) chord although the original key is F major. Harmonically A uses I iii vi repeated followed by IV vi IV I V while B uses the supertonic major chord for three bars, ending with IV ii IV.

The last four bars are an exact repetition of bars one to four. Both the bass and the alto accompanying parts use repetitive patterns in section A:

alto	m	r	d		m	r	d		t	d	r		d	-		.
bass	d	t	l		d	t	l		s	l	t		d	m		.

Kokkewiet (B major)

Melodically, Gruber uses the s m l s m pattern almost exclusively, with the exception of the closing two bars of A which follows the s m r | d || pattern for cadential purposes.

Formal structure ||:A eight bars:||B sixteen bars ||A da capo ||.

The use of horn 5ths in every second bar in the accompaniment in Section B and the acciaccatura staccato after the imitative s s m - call of the Kokkewiet add a certain charm and humour to the accompaniment.

Harmonically A uses

V I | V I | V vi IV | I vi | V I | I II vii | I ||.

B follows with this harmonic ostinato pattern which is repeated V vi IV I.

It can therefore be seen that Gruber displays the following tendencies in this booklet of songs for the very young school-going child:

- i) Exclusive use of pentatonic melodies.

- ii) Constant use of melodic, rhythmic ostinato figures comprising two, three and four-tone patterns.
- iii) Many accompaniments use intervals of fourths and fifths more often than the more traditional thirds and sixths, although the latter are still found.
- iv) Instead of the traditional I-IV-V harmonic progressions generally found in more traditional nursery rhymes, Gruber often uses progressions with a more modal character, especially at cadence points where the flattened seventh is often employed e.g. in 'The Naughty Girl', 'Cock a Doodle Doo' and 'Trippe Trappe Trone'.
- v) He frequently writes unusual chords in the cadences, yet keeps a two or three-tone melodic ostinato in 'The Naughty Girl' and 'Ekke'.
- vi) Use of humorous touches in the accompaniment e.g. 'The Naughty Girl' (last four bars), the postlude in 'Tommy Tucker' and the acciaccatura in 'Spring Song'.
- vii) Horn fifths are used in 'The Naughty Girl' and 'Kokkewiet'.

viii) Most of the words of songs are taken or adapted from traditional nursery rhymes and children's ditties. Three were acknowledged to be written by specific persons: 'Vrolik Klink die Merels' and 'Kinders Speel in Sonskyn Geel' by Cecile Nel and 'Ekke' by Tienie Holloway. Cecile Nel is the mother of one of Gruber's former students, Werner Nel²³ and she wrote these rhymes especially for Gruber's collection of children's songs.

ix) Subtle use of 'discordant' intervals are used to introduce more modern sounds to small children.

x) It is in the accompaniments that Gruber, the creative artist is seen. Composing such accompaniments to simple pentatonic melodies shows skill and inventiveness, thus raising the artistic value of these little songs far above the ordinary and the predictable.

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2.5.3

MERRILY MERRILY LET US SING/
KINDERTJIES SING TOERALA - TOERALA

(See Appendix 1b)

As Gruber writes in his Preface:

This book, Merrily, Merrily let us Sing, is designed to follow on where A Musical ABC left off. The first book of the series was intended for use in the kindergarden and sub-standards A and B; the present volume is for the Junior School. As the mind of the child develops, the aspect of expression and interpretation begins to enter the field of music making. The vocal range increases and music ceases to be merely an adjunct to play. Making music together is one of the most important ways of introducing the child to community living.

Gruber himself divides the songs in two groups. The songs of the first group (Nos. 2, 3, 4, 7, 9 and 10) may be sung unaccompanied or to differently harmonised accompaniments, while for those of the second group (Nos. 1, 5, 6, 8, 11, 12 and 13) the accompaniments as written are essential as they serve a definite purpose.

The songs belonging to the first group are more traditional in their accompaniments.

Group One:

No. 2 'n Boeremeisie Kla Trad. German
 Words: GWR Nel
 Arranger: G Gruber

This song is reminiscent of the Viennese Waltz, even though it has been written in 6/4 time.

The formal structure is quite elementary:

A | B | A varied | B ||.

Harmonically, the whole song is based on the three primary triads I IV and V.

No. 3 In the Silvery Moonlight Trad. French
 'Clair de la lune'
 Words: DC Christie
 Arranger: G Gruber

This well-known French folsong has been freely translated by Miss Dorothy Christie, long-time friend of the Gruber family. The accompaniment is traditional, using the same formal structure as No. 2. Harmonically, it uses a larger variety of chords including passing dissonances (e.g. second half of the first beat in bar one). The raised sub-dominant is introduced in bar seven and again in the fifteenth bar.

No. 4 Die Padda Trad. German
 Words: GWR Nel
 Arranger: G Gruber

This accompaniment opens with a horn motif. The formal structure is | A | A^v |, modulating to the dominant | B | A^v | ending in a perfect cadence in the tonic key. B has a rather humorous imitation of the frog sound. Again the harmonic structure is based on the three primary triads with the occasional use of secondary triads especially at cadence points.

No. 7 The Grand Old Duke of York Trad. English
 Words: DC Christie
 Arranger: G Gruber

A noticeable feature in this accompaniment is the descending ostinato pattern used in the tenor voice (d t l s) which appears throughout the piece.

A ||: B :|| A varied || codetta ||.

Harmonically, the accompaniment is based on the pattern I iii V vi and the codetta is written almost entirely in the relative minor. It ends on a Tierce de Picardie.

No. 9 O Soldier, Won't you Marry Me? Trad. English

Arranger: G Gruber

This amusing folksong is set traditionally using predominantly primary triads. Bars 7 and 23 employ the strong ii V I cadence.

The formal structure is a variation of the ternary principle. Verses 1 - 4 consist of A and B, and verse 5 has only A. (AB AB AB AB A). The B section modulates to the dominant.

No. 10 The Teacher

G. Gruber

This song is of an unusual length (27 bars) subdivided as follows: A(4 bars) B(4 bars) C(16 bars) codetta (3 bars). The accompaniment in A consists exclusively of open fifths below the melody, that of B is a contrapuntal counter-melody and that of C is full chordal accompaniment with a humorous sf in the bass (bars 10, 12 and 14 and in the last bar). These elements of fun would appeal to any child.

Harmonically every two bars are repeated in each section; A using the afore-mentioned fifths, the contrapuntal B section using the much-favoured horn-fifths in the

accompaniment and the notable feature in section C being the descending C major scale in the first two bars of the bass, followed by a repeated two-bar pattern.

The song ends with a three-bar codetta which employs first an interrupted cadence and then a strong V - I ending.

The second group:

No. 1 Kennewippe G. Gruber

This song in F major, only eight bars in length, makes use of a very elementary melody while the accompaniment consists of three different melodies, thus introducing the idea of counterpoint. The top part of the accompaniment follows the melody for the first four bars. Thereafter the middle part continues with the voice part for the final four bars. The middle part starts with a syncopated counter-melody for the first four bars, after which the top part takes over the syncopated rhythm. The lower part of the accompaniment consists of a lovely lyrical legato line which is subdivided into two two-bar phrases. Because of the contrapuntal nature of this song, suspensions often occur in the resultant harmonies, but the basic chords used are I and V liberally interspersed with ii and vi in A and in B the chord structure is |: I V I - :|.

Gruber's fondness for horn fifths appears in bar seven.

No. 6 Die Huise van Kosie Viljoen

Words: C Nel

Composer: G Gruber

In the two-bar piano introduction Gruber introduces the rhythmic motif which he used in a slightly varied form in several tunes in A Musical ABC; (see 'Naughty Girl', 'Kinders Speel in Sonskyn Geel' and 'Peter Prim').

Gruber describes this song as 'a modern type of children's song'.²⁵ He means to introduce children to more modern-sounding harmonies and therefore this piece does not use a key signature. It does however start and end on a perfect fifth suggesting F major, but does not use the more conventional I IV V harmonies. In the accompaniment the intervals of the fourth and fifth are prominently used. Classically accepted 'dissonant' intervals of a second and seventh also feature in the accompaniment, but these are subtly softened by resolving to the unison or third in the case of the second, or the octave or sixth in the case of the seventh. The rhythmic motive is often repeated in one or more voice of the three-part accompaniment.

25. Gruber, G: Preface to Merrily, Merrily Let us Sing; Nasou Beperk, Cape Town.

An unfortunate printer's error appears on the last beat of bars one and two; the bass note should read E natural. Since the natural is used in the piano interlude and postlude, it should also be printed in the introductory bars, as Gruber based this accompaniment on various repetitive patterns, be they rhythmic, melodic or harmonic.

Formal structure:

A Piano introduction 2 bars | B | C | interlude | B | C ||.

No. 8 Slaapliedjie

Words: C Nel

Composer: G Gruber

This little lullaby, only 8 bars in length, consists of four two-bar phrases. The accompaniment is a two-bar repetitive pattern throughout with the final beats adjusted in order to bring it to a cadential ending.

The harmonies used are most interesting in that the song is scored in the key of F major, but the harmonic progressions for each of the two-bar phrases (A | A varied | B | A) is as follows: D G E | F d a | showing a change of harmony on every beat. (Capital letters indicate major chords; small letters indicate minor chords.)

Another unfortunate printer's error appears in bars three, five and seven in which the final quaver in the middle part ought to have been an E^b since in every other respect the phrases are exact repetitions of the first two bars.

No. 11 Jan Pampoen

Words: C Nel

Composer: G Gruber

A humorous element is introduced in this song since the singers are required to laugh on an approximate pitch. The melody stays within the compass of a fifth. The words by Cecile Nel are similar to the well-known 'Humpty-Dumpty' nursery rhyme. The accompaniment to this five-finger-exercise-type melody is based on repetitive ostinato patterns some of which repeat the melody line. The bass note is a pedal point on D for seven bars. Gruber uses the interval of a second deliberately, accenting the notes in the accompaniment which double the melody line. Intervals of a sixth, octave, fourth and fifth serve as accompaniment to the melody which is sung, whereas full chords accompany the ha-ha-ha bars. The accompaniment of this song is strongly influenced by Carl Orff.

Formal structure: (each sub-section consists of two bars)

A	B verse 1	A	B verse 2	A
Introduction		Interlude		postlude
Ha-ha-ha	a b a c	ha-ha-ha	a b a c	ha-ha-ha

No. 12* Nonsense Song

Trad. English

Composer: G Gruber

This, the second round in the book, is of a more rhythmical nature than the first round (No. 5). The accompaniment is 'jazzy' in style since it uses traditional chords with added sixths and sevenths. Set in the Key of F major, the melody, like the previous song, encompasses the range of a fifth. The bass line in the rhythmical accompaniment is a one bar ostinato pattern, broken only every fourth bar of the melody by using the ascending form of the melodic minor scale in a descending line. Harmonically, the chords, appearing in 'vamp'-style on the subdivision of each beat, are basic tonic and dominant chords with added sevenths. The bars with the descending bass line use the raised 6th and 7th degrees of the scale, show (1) the tonic major plus an added sixth and (2) the dominant 7th with the augmented 5th.

Formal structure: as for previous round.

No. 13 Pierlala Trad. Flemish

Arranger: G Gruber

In the preface of this book, Gruber says the accompaniment of this song 'stresses rhythm; a regular pattern in the right hand part is combined with a contrary rhythm in the left, thus giving a distinct polymetric effect.' The whole accompaniment is based on the intervals of 4th, 5th and 8th. Only the final chord includes the major third to form a Tierce de Picardie. The opening bar for the left hand is repeated in bar 2 and again in bars 6 and 10, adding interest to an otherwise more regular rhythmic pattern. Structurally the vocal melody has three sections:

A: a four-bar phrase in D minor ending in a half close

A: repeat

B: a four-bar phrase which starts in the relative major and ends in the original key

A: same as first A¹, but ending in a full close.

Harmonically, Gruber uses some interesting sound combinations in the accompaniment, often more modal in character than tonal. Throughout this piece the accompaniment never once uses the customary raised seventh

which one would expect in a minor key; rather, the raised 6th on several occasions, which is understandable since the first half of the vocal melody is based on the ascending melodic minor scale.

Noticeable characteristics evident in the accompaniments of this collection of songs for the Junior School are:

- i) Expression and more dynamic indications are used.
- ii) Accompaniments are more involved.
- iii) Ostinato patterns in the accompaniments are maintained; some melodic, some rhythmic and some harmonic.
- iv) Pentatonic three or four-tone patterns abound.
- v) Descending scale-like passages frequently found in the bass (nos. 3, 4, 7, 9, 10 and 12).
- vi) Horn fifths appear quite regularly in nos. 1, 4, 5, 7, 10.
- vii) Intervals of a 4th, 5th and 8ve in the accompaniments are favoured (5, 6, 7, 8, 10, 11, 12, 13). Dissonances of a 2nd and 7th are introduced (1, 6, 11, 12 and 13).
- viii) Irregular number of bars are used in no. 10 (17 bars long) and no. 11 (21 bars long).
- ix) Primary triads are used in the more traditionally-arranged first group and much more modern sounds in the second group of songs; nos. 6, 8, 11, 12 and 13.

- x) Binary or Ternary forms are used and these structures are kept as simple as possible.
- xi) Homourous musical touches are included e.g. the imitation of the sound of a fron in no. 4, the change of style in the accompaniment in no. 10, the gay abandonment in the accented accompaniment in no. 11, and the jazzy rhythm and chords in no. 12.

Conclusion

The value of both these books for Kindergarden and Junior School children lies in the fact that the material is

- i) geared towards the child's physical, intellectual and social maturity levels.
- ii) satisfying and fun-filled musical experiences for the child.
- iii) a good model with which to identify other musical activities.
- iv) meaningful and varied in word content, appealing to children of this age group.
- v) child-orientated as opposed to teacher-orientated.
- vi) simply constructed in melody, rhythm, harmony and expression.

vii) directed towards the additional use of percussion accompaniment which may be added in an instructional manner or in a more improvisatory way, thus encouraging and stimulating creativity in the child.

viii) so creatively accompanied, that this fact alone raises the artistic level of the books to a much higher degree than normally found in children's music. The fact that two books of mainly pentatonic melodies are accompanied with such skill and variety shows the creative composer-arranger; his humour, his charm and his musical craftsmanship which he used with such style and imagination in these songs.

With the introduction of the more modern sounds, especially in Merrily, Merrily let us Sing, Gruber strives to encourage young minds to remain open to new artistic experience. This can be regarded as the first step towards the discovery of a multitude of exciting new sounds. Contemporary music educators like Murray Schafer, John Paynter, George Self and Brian Dennis may well have been elated had they known of Gruber's valuable contribution towards introducing twentieth-century sounds to young children in such a natural way. For the teacher with initiative and resourcefulness these songs can be used in many different ways to stimulate the child's creative potential. It is well-known that through experimentation with sounds and exploration of sound-combinations a veritable well-spring of delightful

possibilities can be experienced - and it is through experiencing that learning and education, in its widest sense, takes place. It is therefore essential that all music educators at all levels introduce their pupils to the music of their own time. These books make a valuable contribution to music education even today, twenty seven years after they were published.

CHAPTER THREE

THE COMPOSER

Exhaustive attempts were made to trace as many of Gruber's compositions as possible. It was with sadness that his family admitted that many of his works were destroyed by him. In his later years he suffered from a condition which caused severe despair and depression. On numerous occasions he was found tearing up his own manuscripts. It is therefore impossible to give a complete list of his compositions. The following catalogue of existing works has been compiled and dated as accurately as possible, with the invaluable help of Miss Inge Gruber and the article on Georg Gruber in the South African Music Encyclopedia¹ and SAMRO's Serious Music catalogue.

1. South African Music Encyclopedia Vol. II pp. 145-147. Published for HSRC by O.U.P. Cape Town 1982. Gen. ed. Dr Jacques P. Malan.

GEORG GRUBER : CATALOGUE OF ORIGINAL COMPOSITIONS

TITLE OF WORK	DATE	MOVEMENTS	INSTRUMENTS	PUBLISHER
1. <u>INSTRUMENTAL</u>				
1.1 <u>SOLO INSTRUMENTAL</u>				
1.1.1 Suite in D	1946	four	piano	MS
1.1.2 Suite in C für Klavier Op.13	1947	five	piano	MS
1.1.3 Sonatine in A Op. 16/2	1951	three	piano	IGNM(Vienna)
1.1.4 Petite Suite pour le main gauche	1955	three	piano	MS
1.2 <u>CHAMBER GROUPS</u>				
1.2.1 Praeludium für Violincello und Klavier	1942	one	cello and piano	MS
1.2.2 Divertimento in D für Streichorchester Op.7	1942	six	string orchestra	MS
1.2.3 Divertimento in F (dedicated to Wolfgang Weitbrecht)	1943	four	clarinet, horn, cello	MS
1.2.4 Romantische Sonate für Cello und Klavier Op.8	1944	three	cello and piano	MS
1.2.5 Suite in C für Streichorchester und 2 Flöten Op. 11		seven	string ensemble 2 flutes	MS
1.2.6 Kleine Spielmusik für 2 Flöten und Gitarre	1944	three	2 flutes and guitar	MS
1.3 <u>ORCHESTRAL</u>				
1.3.1 Trauermusik auf den Tod eines Freundes (Dr.E. Nagller)	1945	one	full orchestra	MS
1.3.2 African Scenes	1974	four	full orchestra	MS

CATALOGUE OF ORIGINAL COMPOSITIONS PAGE 2

TITLE OF WORK	DATE	DESCRIPTION	SCORED FOR	AUTHOR OF WORDS	PUBLISHER
2. <u>VOCAL</u>					
2.1 <u>A CAPELLA</u>					
2.1.1 Missa (in Honorem Sanctorum innocentium)	1940	Mass	3 equal voices		MS
2.1.2 Missa Brevis (Sophienmesse. Op.12)	1948	Mass	6 voices (mixed)		MS
2.1.3 Menschliche Landschaften	1948	Cantata	S.A.T.B.	Joseph Weinheber	MS
2.1.4 Afrikaanse Kleuterrympies	1961	Suite	S.A.T.B.	Cecile Nel	MS
2.1.5 Five Nursery Rhymes	1962	Suite	S.A.T.B.	traditional	MS
2.1.6 Terra Nova	1963	Cantata	4-7 voices(mixed)	Guy Butler	Studio Holland
2.1.7 Ukacula Ematola (Echoes of the Amatola Mountains)	1965	Cantata	4-6 voices(mixed)	Xhosa folklore	MS
2.2 <u>ACCOMPANIED</u>					
2.2.1 Hymn of the Ntzikana	1956	Xhosa hymn of 1821	S.A.T.B. and piano	From Ntzikana's hymn	MS
2.2.2 Behold the Servant of the Lord!	1959	Hymn	4-6 voices and organ	anon.	MS
2.2.3 Suite of Afrikaanse Kleuterrympies	1962	Suite of 13 songs	Solo voice and piano	Cecile Nel and others	MS
2.2.4 A Musical ABC	1962	16 Nursery songs	voice and piano	various	Nasou
2.2.5 Merrily, Merrily, Let us Sing	1963	13 Children's songs	voice and piano	various	Nasou
2.2.5 Izango ZaKwantu (African Scenes)	1968	Suite	Soloists, choir, 2 African drums and ad.lib guitar	J.T. Mtyobo	MS
2.2.6 Cantata Natalis	1973	Cantata	Soloists, choir and orchestra	Guy Butler	MS

Prof. Gruber composed for various media. His instrumental works comprise compositions for piano, for different combinations of chamber groups, and for full orchestra and his vocal works include a cappella and accompanied solo and choral compositions.

Since Gruber's whole life's work centred around the art of vocal, and more specifically, choral music, this chapter concentrates on some of his choral compositions.

3.1 Gruber's earliest traceable choral work is Missa in Honoris Sanctorum Innocentium Tribus Paribus Vocibus (see Appendix 2).

According to the date (1940) this mass must have been written while Gruber was in Australia, employed in a temporary capacity by the Archbishop of Melbourne at St. Patrick's Cathedral. Since the boys of his Mozart Choir were among the choir-boys there, he wrote the work for three equal voices. His Catholic heritage is very much in evidence in this simple setting of the mass. The missa brevis, with its traditional sections, could be classified as a small scale work based on the five sections of the Ordinary of the mass.

Both this and his second mass (see Appendix 3) are written according to the ideals of the leading composer of Austrian church music during 1930 to 1950, Josef Lechthaler (1891 - 1948).² After becoming a member of the 'Schola Austriaca', Lechthaler became chairman of the Society of Catholic Academic Church Musicians (Verband katholischer Kirchenmusikakademiker). Their ideas about church music reform were in opposition to those of the Cecilian Society (Cäcilien-Verein), which propagated an imitation of the style of Palestrina and Renaissance vocal polyphony. The Cecilian Society wanted the Classical and Romantic mass removed whereas Lechthaler, foreseeing a dangerous crisis, spoke for its retention. (The original church music reform started with the Cecilian Society of Bozen in 1863 and led the change from the orchestra mass, to the organ mass, and finally to the a capella mass).

The 'academic society' based its reforms on the Gregorian chorale (chant) and liturgical attitude. This meant free rhythmic flow of the melos of the Gregorian chant, primacy of the melos, clear lines, expression without pathos, free of functional harmonic progressions and the equality of the

 2. Ernst Tittel: Josef Lechthaler, Österreichischer Bundesverlag für Wissenschaft und Kunst, Vienna 1966. Publ: Franz Csöngel, Vienna XII, p.78.

polyphonic voices which could create dissonant tensions for which Lechthaler used the term 'modal-atonal' ('kirchentonartlich-atonal').³ 'Atonal' is, of course, not to be understood in the sense of the second Viennese School.

Kyrie: length: 29 bars subdivided into Kyrie eleison (10 bars) Christe eleison (8 bars) and Kyrie eleison (11 bars)

Gruber keeps to the strict liturgical form (Kyrie 3x, Christe 3x and Kyrie 3x). The different voice parts move relatively independently, yet very much inter-related as regards motivic material. Harmonies are created as a result of the polyphonic movement of the different voice parts.

The first Kyrie sounds almost Renaissance in style, starting in the tonic (F major) and modulating twice briefly to its dominant, but ending in the tonic on an open fifth plus octave as the final chord. The movement of the three voices in the cadences with their suspensions are reminiscent of Palestrina. (See Appendix 2a, bars 8 - 10).

3. Ibid. p. 35.

The Christe begins in the dominant (C) but moves by means of the raised sixth and seventh notes of the relative minor of F major through the enharmonically changed C# -D^b to the key of D flat major. This fleeting key change has a strong late Romantic, almost Brucknerian sound about it. Another interesting feature is found in bar 16 and 17 where three consecutive major triads are used in root position, showing the kind of Renaissance parallelism where parallel fifths are avoided even though the "sound" moves in parallel chords. There are, however, other places where parallel fifths are not avoided (bars 16 beat 1-3).

The second Kyrie uses an inverted version of the opening melodic motif from the first Kyrie manifesting an interrelationship of motivic material. But that is where the similarity ends. The melodic movement is harmonically based, with chordal implications. Intervals of 4ths, 2nds, 7ths abound and the sound thus created is distinctly modern. The imitative 'Kyrie' entries have a triadic motive; the middle voice enters with the descending F major triad while both outer melodies have the descending B flat major triad, an octave apart. In the second 'Kyrie' the triadic use is as follows: first in the lower voice with the descending E flat major triad; half a bar later in the middle voice with the descending F major triad and finally, a whole bar later in the top voice with the descending C minor triad, giving an

almost polytonal effect. In the final statement of the 'Kyrie' the following harmonies occur in parallels: F, B^b, gm, F, E^b, C F (Bars 26-29).

The final cadence uses the flattened leading-note of the mixolydian mode which is raised again in the next chord.

Gloria: length: 90 bars, subdivided into 'et in terra pax' (19 bars), 'gratias agimus tibi' (31 bars) and 'qui tollis peccata mundi' (40 bars).

At the beginning of this movement the composer chose to set the words 'et in terra pax' for three voices, sung in unison to the same melody used in the 'Missa de Angelis'. (Compare Appendix 2a 'Gloria' bars 1-2 with Appendix 2b p.1 *). From the second bar onwards intervals of a 4th, 5th, 2nd and 7th frequently occur. Initial intervals of a phrase are imitative e.g. perfect 4ths in each entry on the word lau-da (mus) and glo-ri (ficamus), and perfect 5ths on the word a-do (ramus). (See bars 10-14). The strictest imitation occurs on the syllables glorifica (mus) (bars 12-14). This is also the only place in the 'Gloria' where the text is repeated.

The section begins in the tonic and ends in the subdominant key and is characterised by frequent use of motivic imitation, harmonic suspensions and rhythmic syncopation. (bars 16-18).

The next section (*gratias agimus tibi*) changes metre (3/4) and uses the regular eight-bar phrase structure. The dotted rhythmic motif is used for the initial bar of each eight-bar phrase and the octave-fifth combination on the first beats of each of bars 31-33. A syncopation on the words 'Agnus Dei', using the dotted rhythm occurs in bars 46-47. The new metre of the next section is introduced by using the final word in the middle voice and the final syllable in the two outer voices as a link before all voices join homophonically on the last beat of bar 51 to begin the final section of this movement on 'qui tollis peccata mundi'.

Here the metre returns to common time and a solo group is introduced which sings these words both times they appear in the text; the first time in rhythmic homophony (bar 52), the second time the middle voice provides contrapuntal interest to the two homophonic outer parts. Harmonically, the first solo group begins in the key of G major and ends in a perfect cadence in A major. The second solo group begins in A flat major and ends in a perfect cadence in F major. The remainder of this section is for full choir. The use of soloists as well as a change in metre (and possibly of

speed) is based on a standard practice to set these words in a different manner and shows Gruber's adherence to older classical compositional principles.

Bars 65-67 are the same as bars 31-33, and also bars 71-72 are exact repetitions of bars 1-2. The return of the same musical phrase for the 'Quoniam tu solus sanctus' again corresponds to traditional practice which often returns here not only to the original speed, but also to the mood of the opening bars.

This section ends with a canonic imitation a 5th apart on the words 'cum sancto spiritu'. The first 'amen' sung by the lower two voices ends in an imperfect cadence, as does the next one, but the final amen forms a plagal cadence in F major.

Credo: length: 106 bars (subdivided by double barlines according to the text).

This movement is characterised by a part for cantor which is taken directly from the 3rd Credo (See Appendix 2c) normally sung as part of the 'Missa de Angelis'. This cantor part, is interspersed between choral sections which are not related musically to the corresponding sections in the Credo III. In bars 36-39, 44-48 and 103-106 the cantor joins the

choir, but for the remainder of the movement his part is a solo one written in F major, regardless of what takes place harmonically in the choral parts.

There are not only intervallic imitations used at the beginning of phrases (qui prop -(ter) in bar 22 , et-i (-terum) in bars 55-56 , ju-di (-care) in bars 61-63 and cu-u (jus) in bars 68-69 but also longer melodic repetitions e.g. between the top voice and the cantor in 'et incarnatus' (bars 34-37) and imitation in 'et re-sur-re (-xit)' (bars 48-50). As if to compound this idea, in 'con-fi-te-or' (bars 88-89) the top two voices imitate each other while the lower voice inverts the original 'con-fi-te-or'. This phrase is repeated for 'u-nam bap-tis-ma' (bars 91-93). (There is a misspelling of the word 'confiteor' (bars 88-89) which may have occurred in the copying of the badly printed manuscript.) Perhaps the most striking imitation occurs at the beginning of 'Deum de Deo' (bars 13-15) where each voice part uses the same melodic line to begin with, but ends differently. This could be interpreted as an allusion to the concept of the Holy Trinity. The descending melodic lines on 'qui propter nos homines' and 'descendit de coelis' is another traditional custom most composers follow in order to depict the meaning of the text (bars 22-33).

The cantus firmus-like melodic line in the middle voice (bars 34-37) on the words 'et incarnatus est de spiritu sancto ex Maria virgine et homo factus est' is taken directly from Credo III, except for the very first note. (See Appendix 2c p.2). The top voice part alternates between first sopranos and cantor, but the last four bars of this section on 'et homofactus est' are written for cantor and middle voice only (bars 44-47).

There are several passages of word painting, word emphasis or associations in the following section (bar 48ff). Firstly, the traditional imitatory 'Et resurrexit uses intervals of a rising fourth, rising tone and another rising fourth (bars 48-49) which is the same motif used in the 'Glorificamus te' from the 'Gloria' (bar 13). This may be interpreted as musical imagery of 'He rose again'. Secondly, the change to a two-bar melisma in quavers on 'cum gloria' (bars 58/59-60) emphasises the text through the rhythmic acceleration. Thirdly, the marked melodic motif of two successive falling perfect fourths on 'Judica(re)' imitated one bar apart a tone higher, with the top voice using an inversion of the 'et resurrexit' motif, would seem to suggest yet another emphasis placed on the interval of a fourth. A sequence of two successive fourths is seen elsewhere in the movement (bar 26), but in this instance falling fourths are used perhaps to associate with the idea of judgement.

This movement frequently oscillates between 3/4 and 4/4 time. In the final three bars the metre changes yet again to 3/2 which suggests a broadening of tempo to emphasize the final strong perfect cadence in the key of D major. This could be interpreted as a symbolic acceptance of the Creed. In bars 98-101 the same parallelism of triads which appeared in the Kyrie occurs. (See p.10 bars 98-101)

Sanctus (length: 25 bars)

In this movement the parts enter at the interval of a whole tone. Each of the three parts is strikingly more chromatic than in previous movements. (See p.11: a) bars 1-4 middle voice, b) bars 12-14 top voice, and c) bars 16-18 lower voice).

In the 'hosanna' (bars 20-25) the melodic and rhythmic motive appears partly sequentially, first in the key of A major and then in D flat major; the top two voices moving in even flowing quavers while the lower voice has a syncopated bar which adds interest before settling down to an even rhythm of crotchets and quavers. In the final two bars (in ex-cel-sis) the rhythm slows down and the top voice leaps an octave up before the three parts end on the B flat major triad which lasts two beats only leaving the top voice holding the single note D which serves as a kind of pivotal function for the next movement which is the only one scored in the key of B flat major.

The similarity of the melismatic 'Hosanna' to one of Gustav Mahler's songs 'Wer hat dies Liedlein erdacht' from his 'Youth Magic Horn', on the word 'Hei-de' (See Appendix 2d) is so marked that one wonders whether this was not intentional rather than chance. Gruber's admiration for Mahler was well-known and it seems more than coincidence that this melisma, which is one of Mahler's ways of expressing joy in simple pastimes, should appear at this point in Gruber's mass and may be interpreted as an expression of joy in a more religious sense.

Benedictus (length: 27 bars)

This, the only movement scored in the key signature of B flat major, begins with the Glorificamus motif ('Gloria' bars 12-15) even to the extent of using the same pitch. The initial note of each voice forms the notes of the B flat major triad (bars 1-5).

In the second 'benedictus' the top voice is based on a triadic motif whereas the lower two voices move first in contrary motion to each other (bars 9-12), then in similar motion while the upper voice provides the contrary movement (bar 13). In the 'hosanna' section, unlike the same section in the Sanctus, the voices enter one-and-a-half beats and one beat apart respectively with similar melodic motifs

(bars 19-20). The harmonic structure of the last seven bars is as follows: An enharmonic mixture of C sharp and D flat major, B major, A major, G major, F major, B^b major, C minor (seventh); followed by a perfect cadence in B flat major. (bars 21-27)

Agnus Dei (length: 44 bars)

This movement can be subdivided into three sections i) 'Agnus Dei, miserere nobis' (bars 1-13) ii) 'Agnus Dei qui tollis peccata mundi, miserere nobis' (bars 14-26) and iii) 'Agnus Dei qui tollis peccata mundi Dona nobis pacem' (bars 27-44). The opening melodic motif in the lower voice makes use of a rising and falling minor third, followed by a rising tone, which is repeated a fifth higher in the middle voice and an octave higher in the top voice. The 'quo tollis peccata mundi' phrase is for top two voices only in which the S¹ melody uses descending thirds and rising tones and S² has a descending scale-like passage with a range of an octave.

The second 'Agnus Dei' motif is an inversion of the melodic motif of the first 'Agnus Dei'.

In the third statement of 'Agnus Dei' (bar 27f) all three voices begin at the same time. The following 'dona nobis' section has a triadic motive and is an exact repetition of the second 'Kyrie' from bars 19-29.

In this mass we see the use of Gregorian Chant contours and free rhythmic flow of the various melodic lines according to the text. The melodic lines are clear and uncluttered allowing for equality in the polyphonic vocal parts, but also showing a certain independence in the use of motivic material. There is a definite move away from functional harmonic progressions in places, but the influence of the composer's Catholic heritage is evident especially at cadence points (some of which are almost Renaissance in sound) and the way in which the melodic lines are shaped.

The most fascinating aspect is without a doubt the insistent use of the interval of a perfect fourth and perhaps to a lesser extent the frequent use of ascending and descending triads within the melodic line, as well as the use of parallel triads between the three voice parts.

In the 'Feast of the Holy Innocents (Appendix 2e) some of these intervals and triadic structures which feature so prominently in this mass occur. These intervals of a fourth or outlines thereof are found especially in the Introit: Deus et, 'in-immi-cos', 'Tu-os' and in the Tract:

'sang-uinem', 'Jerusalem'. Outlines of a fourth occur at 'erat', 'vindica', 'Domine', 'sanctorum' and 'tu-orum.' The repeated F major triadic pattern occurs mostly in descending form at 'Jerusalem', 'erat', 'sequepeliret' but also once in ascending form on the word 'super'. It could therefore be argued that the composer dedicated this mass in honour of the Holy Innocents because he found in it the necessary structural elements which he could use, expand and develop to create this mass composition.

In an effort to establish just how often the fourth, (not always perfect) is featured in this work a table has been drawn up to indicate at a glance how prominently this interval is used linearly in the top melody line alone, discounting other voices, or the simultaneous sound of the interval of a fourth between voices:

Kyrie: bars 2, 2/3, 7(2), 9, 15, 16/17, 22(2), 24/25(2)

Gloria: bars 6/7, 12, 28, 32, 33, 42/43, 44, 49, 60, 64/65, 65, 66, 73, 82/83, 84, 85, 89/90.

Credo: bars 19, 22, 25, 26(2), 42, 48, 48/49, 55, 57/58, 63, 64, 68, 69, 70, 72/73, 76, 78, 83, 86/87, 88/89, 91/92, 95, 100, 100/101.

Sanctus: bars 2/3, 15, 16, 20, 22, 23

Benedictus: bars 1, 1/2, 10, 12, 13

Agnus Dei: bar 31, 37.

The above mentioned bars feature simply a rising or falling fourth. There are many other melodic fragments which use a fourth or an outline of a fourth. Some of these are:

- i) a rising tone plus rising minor third
- ii) a falling tone plus falling minor third
- iii) a falling minor third plus falling tone
- iv) a rising minor third plus rising tone
- v) two successive rising fourths
- vi) two successive falling fourths
- vii) a rising fourth, tone, fourth
- viii) a falling fourth, tone, fourth
- ix) a rising fourth, falling tone, rising fourth, falling third, rising fourth which seems to be a melodic fragment which appears only once, namely in the Credo (bars 68-70)

3.2 Missa Brevis in honorem Sanctae Sophiae Matris op. 12 (see Appendix 3)

This mass, dated 1948, is dedicated to his wife, Sophie, and is scored for SSATB.

Kyrie Length: 65 bars and can be subdivided into Kyrie eleison (bars 1-20), Christe eleison (bars 21-37) and Kyrie eleison (bars 38-65)

The most significant structural element of this movement is the interval-pattern of the individual melodic line. The pattern introduced in the second soprano (S²) which consists of a tone, minor third, followed by its reverse and an inversion of the same pattern is the basic melodic line from which other voice parts are derived. (See S² bars 1-7).⁴

However, other voice parts vary the interval-size on the downward curve of the melody and introduce chromatic tones and semitones which, in turn form the basis of the later chromatic passages (See A and T lines in bars 4-5).

The introductory five bars are written in a transparent linear style (three voices only), but gradually other voices are added (B¹ in bar 6, S¹ in bar 8 and B² in bar 10) until in bars 12 and 13 the texture is at its richest, using seven and eight vocal parts. This is achieved by the doubling of the upper and lower choir with the exception of B², while A and B¹ move in crotchets at the octave in a melodic line resembling the Gregorian idiom. The carefully chosen range of the various voice parts (all are in their best-sounding range) assists in producing an intense sound. All these aspects contribute towards achieving here a first dynamic climax (bars 12-13). There also seems to be a conflict

 4. The short motif of a tone-minor third is very frequently used in Gregorian Chant e.g. 'Asperges me', 'Te Deum', and many fragments in Gregorian melodies. It is also part of the pentatonic scale. The inversion of this motif is a universally featured chant in young children's play-songs. All this may explain the omnipresence of the tone-minor third motif.

between modal and chromatic lines. The A and S³ lines in bars 7-12 for instance are typically Gregorian in shape which contrasts sharply with the chromaticism in the T in bar 9. This chromaticism is later more systematically applied in bars 13-15, in several voices (See A, T and B¹) and later still, in bars 15-17 in all the voice-parts in a more harmonic idiom, but with two voices (S² and B¹) moving in crotchets an octave apart (bar 17). This passage produces a softer sound due to the lower range (see the bass parts from bar 16-20). It would seem that the melodic lines are no longer Gregorian-influenced here, but rather simply fall in with the chromatic writing. Note that the harmonies used are also structured on the inner third-tone idea:

D[#] | F[#] A^b | b and B^b | g E | E D | D (bars 15-20)

Of the twenty bars of this section thirteen are in 5/4, five in 4/4 and two are in 6/4 time. This leads to the rigidity of the barlines to be broken down which gives an ethereal quality to the music.

The 'Christe' section provides a contrast to the 'Kyrie': it is in 3/4 time throughout and is less chromatic and more transparent since it is scored for the upper three voices only. The initial bars of the two soprano lines use the melodic structural element mentioned before, but with some modifications. The first soprano begins with a major third up, then a tone down, and in bar 22 the minor third appears, followed by a partial reverse of this pattern. The second

soprano begins with a minor third followed by a descending tone (bar 23) while the alto line has a perfect fourth followed by a tone down (bar 25). Bars 21-27 are in free imitatory style. Such free imitation is created by the overall shape of each individual melodic line and the use of a specific succession of intervals, or a reverse pattern of a set number of intervals. For example, the S² line in bars 34-37 is a melodic reversal of bars 30-34, although not a rhythmic one. Some instances of triadic movement appear in each voice part (see S¹ bar 21/22 and 28, S² bar 26 and A bar 25/26 and 33/34), but the melody lines are mostly characterised by tonal, semitonal and major and minor third intervallic progressions. At times even the harmonies show adherence to this tone-minor third relationship (see bar 28-29: G A C and later in bars 33/34 : C B^b g_a and also in bars 35-37: d d⁷F. In the last three bars of this section (bars 35-37 'eleison') the two soprano voices are given the exact reversal of their opening notes in the first three bars of the 'Kyrie', thus creating an even stronger relationship with the tone-minor third structural element on a further dynamic climax.

The second 'Kyrie' section (bars 38-65) is characterised by an antiphonal type of writing, where the vocal parts are used in groups of three e.g. SSA (bars 38-40) followed by six bars for all voices, then two bars for TBB, three bars for SSA, two bars for S'AT and even shorter melodic

fragments, before SAT and B' are joined successively and imitatively through the use of another Gregorian element, the ascending seventh, made up of the intervals of a fifth and third in bars 53-56. (This Gregorian element is used again later in the 'Gloria' on the words 'et in ter(ra)' by S¹ and A and later still on the words 'Glo-ri-fi ca-mus' by S²AT and B¹, thus establishing another unifying motivic cell between movements).

The opening four bars of the second 'Kyrie' (SSA) make exclusive use of tones and minor thirds in all three voices on the words 'Kyrie eleison', emphasising the original intervallic structural element. As soon as the rising fourth is introduced in the alto line (bar 42), followed immediately by a falling semitone, a certain tension is created which leads to the third dynamic climax of this movement (bar 43). This climax is effected on the highest note of a beautiful Gregorian melody in S² which ends in a downward curve in bar 46. The descending melody line in S¹ (bars 49-50) is given added interest in the intervals used, namely the falling third and fifth on the precise tones used as the ascending seventh later in bars 53-56. This Gregorian feature must therefore be accepted as another important structural element which is used quite systematically in various ways also later in the mass.

Four bars follow in which shorter melodic fragments of a perfect fourth followed by a tone or a semitone feature in the melodic lines (bars 56-59). In the final six bars the SSA melodies consist of a falling minor third and tones or semitones with a single exception - a rising perfect fourth in A in bar 61/62. In bar 62 the tenor line features a falling fifth and in bars 63/64 the two basses sing in perfect fifths. The harmonies used in the final few bars are further manifestation of how the composer also uses a given succession of intervals harmonically: F B^b C | d | G (bars 62/63 - 65). The fact that the dynamics in the final 'Kyrie' section range from mf to ppp where the last six bars are specifically marked pp - ppp is perhaps indicative of a deep spiritual content in this sublimely beautiful polyphonic writing which stems from the systematic application of several simple structural elements that have their origin in the Gregorian chant.

Gloria Length: 86 bars. Can be subdivided into: 'Et in terra pax' (bars 1-19), 'Gratias agimus tibi' bars (20-73) and 'Quoniam tu solus sanctus' (bars 74-86).

The polyphonic opening section of this movement continues with the antiphonal idea seen in the second 'Kyrie' of the previous movement, but this time the three upper voices are treated almost as a contrast to the full choir rather than an upper choir, lower choir and full choir seen in the

'Kyrie'. The motivic cell (ascending seventh) carried over from the 'Kyrie' can be seen at the beginning of the movement on the text 'et in ter-ra' S¹ and A (bars 1-2) and on (Glo)-ri fi ca (mus) (bar 15) where both soprano voices sing this motif in unison, bar 16 where the alto imitates a fifth lower on this text, bar 17 where T has the motif a ninth down from the sopranos' statement of it and bar 18 where the bass voices have the same rising seventh motif a ninth below the altos' entry. Imitative quaver melismas are used in each voice for emphasis and in order to develop the flow of the melody line. The fact that the basses are given straightforward crotchets on the five syllables of 'Glorificamus' seems to give added impact, stressing the human need for glorifying God.

In the treatment of the 'Laudamus te' motif (bars 4/5-6) voices S¹A and T are used in octaves as a frame against which the other voices (first S² and B¹ and later B²) enter polyphonically. The interval of a seventh is further exploited in some voices (see S² bars 3 -4) using it in a downward melodic curve on 'volunta(tis)', or in an upward curve (S¹ and S² in bars 8 -10/11) on the text 'a-do-ra-mus'. All voice parts make extensive use of tones and minor thirds on 'a-do-ra-mus te' (see bars 9-14). The strong, vibrant motif of a rising seventh followed by the melisma on the text 'Glorificamus te' seems to sum up the structural intervallic elements used thus far. The very

specific dynamic indications in this section stress certain words by their very contrast: 'Laudamus te' (f), 'benedicimus te' (p), 'adoramus te' (pp), and 'Glorificamus te' (f).

The 'Gratias agimus tibi' section, in contrast, is written in homophonic style with a characteristic dotted rhythm. The emphasis here seems to be more on harmony than on linear writing at first.

Bars 20-22 show the simplest of diatonic harmonic movement (C | G | de). The next two bars are more chromatic using whole tone progressions: (E | D C B^b A^b | B^b C D | E(A)), bar 24/25 being the reverse of the progressions used in the previous bar and its up-beat. Twelve bars of antiphonal writing follow. The alto voice being used in both upper and lower choirs. The harmony in the last three bars of the lower choir (30-32) is a repeat of the progressions used in bar 23-24/25, with a slight change in the initial chord (d minor instead of D major). Further use of the seventh, this time as an intervallic frame between two voices occur between A and S¹ (bar 34 and 35 beat 3 and bar 36 beat 1). The perfect fourth seems to be the dominant interval in the next few bars since all six voices enter successively in superimposed perfect fourths, one beat apart from the lowest to the highest voice, on the words 'Jesu Christe'. Other melodic elements present to complete this phrase are

repeated notes, whole tones and semitones, with the exception of B² which has a falling perfect fifth in bar 42. The perfect fourth is further used as a kind of harmonic pedal-point (see basses in bars 38-42).

The original structural element is again in evidence from bar 44-52/53. The range of the upward curve of the melody in 'Domine Deus' (bars 44-46) in S² and A is again a seventh as is the downward curve of the bass melody. The final interval in A and B² in this downward curve is a falling perfect fourth (bar 49/50).

The 'Qui tollis peccata mundi' section is treated antiphonally. The voices are grouped in different combinations of four voices at a time; initially the lower choir with B² + T and B¹ + A grouped together in octaves which gives a beautiful transparent effect. This is followed by a more homophonic and chromatic 'miserere nobis', repeated twice. Each repeat has a different combination of four voices shifting the same sound a perfect fifth lower in each successive utterance, thus producing harmonic and melodic sequences: bars 53-54/55:

E/_{F#} f[#]/_E E^b f G A; bars 55 56/57: A b/_A A^b b^b C D and bars 57-58/59: D e/_A D^b e^b F G.

Now follows a repeat of 'Qui tollis peccata mundi' (bars 60-61/62) but while the same melody remains in T and B¹, the voices are 'paired' with S¹ and S² respectively, thus moving the sound upwards as if to emphasise Christ's great sacrifice for the remission of our sins. The cantus firmus - like dotted minim on 'suscipe' in the alto line again uses the intervals of a falling third (this time a major third) and a rising tone. This melody is then continues in a much freer rhythm on 'deprecationem nostram'. The harmonic interest in these bars (62-65/66) lies in the almost exclusive use of 'open' octave - plus - fifth or fourth sound and the series of fourths in the upper two voices. From bars 66-68 this idea is expanded by introducing a kind of double organum technique. The lower three voices supply one octave-fifth combination on 'qui sedes ad dexteram Patris' and the upper three voices are treated similarly at first before the interval of a seventh (or two superimposed fourths) are introduced. The last two chords return to the open octave - plus - fifth (bars 66-68). The following five bars follow the outline of the previous 'miserere nobis', also chromatic and homophonic but although B²B¹T and A move in the same harmonic progressions to start with (bars 69-70), the subsequent progressions are quite different:

E/_{f#} f[#]/_e E^b D^b E^b F G A. The second 'miserere' (B¹TA and S²) moves in melodic and harmonic sequence to bars 69-70 (A/_b b/_a A^b G^b A^b B^b C D).

'Quoniam tu solus sanctus' is an exact repetition of the opening bars of this movement ('Et in terra pax') with some rhythmic variation to suit the different text, thus retaining traditional practice as in the first mass. Perhaps the intention was to infer that it is only through the Holy One that peace and goodwill could reign on earth. This repeat serves as a unifying factor, reminding the listener of those melodic structural elements employed at the beginning of the movement.

A suggestion of word painting occurs in bar 80 where the highest note used for some time (A²) appears on the word 'Altissimus' (the most high). The leap of a fourth to this note, followed by a falling fourth pre-emptes the 'Cum Sancto' motif (unison) which is an inversion of the initial three notes of the 'glorifi-camus' motif (bar 15). To add to this motivic relationship the range of a falling seventh on the word 'Spiritu' (bar 83) now consisting of two perfect fourths in all the voice parts reminds one of the rising seventh used elsewhere in the movement e.g. 'in terra' (S¹ and A bar 1) and 'Glorificamus' (S² bar 15, A in 16, T in 17 and B in 18). This falling seventh is also used in bar 84 'Gloria Dei'. The double octave phrase also serves to emphasise the text. The closing two bars of the 'Gloria' are more polyphonic in style creating a contrast to the homophonic octaves. The four to six - note melisma on 'Pa-tris' in all voices uses triadic elements, rising or

falling tones or semitones, and rising or falling minor thirds and perfect fifths (see bar 85). The movement is brought to a close with a very emphatic 'Amen' specifically marked 'Breit' and ff, creating a magnificent dynamic climax on three parallel major chords F A D. It would seem that the whole of the 'Gloria' movement is based on material used in the 'Kyrie' expanding the rising seventh to create a new structural element to be used and developed, fragmented and inverted and combined with the previously used thematic material both horizontally and vertically, making it the most obvious unifying factor of the movement. The frequent metre changes in this movement gives a certain restless excitement to the music and ensures an onward drive in spite of the various 'sections'.

Credo Length: 135 bars. Can be subdivided into 'Patrem omnipotentem (bars 1 - 41), 'Crucifixus' (bars 42-64), 'Et resurrexit (bars 65-101) and 'Et in Spiritum Sanctum' (bars 101-135).

As if to consolidate the structural elements used thus far, the opening statement in double octaves, 'Patrem omnipotentem' combines the rising minor third, rising tone (and its reverse) to give a compass of a seventh in the first bar, before continuing with another rising tone and ending on a descending tone, thus ending on a seventh above

the starting note. In fact, in the first fourteen bars it is indeed striking how often the interval of a seventh is used either as an harmonic element (see bar 3 beat 1 F^{M7} , beat 4 (d^7); or as an intervallic frame between voices (see bar 5 beat 1 (G - F), beat 2 (E - D), bar 6 beat 4 (E-D), bar 7 beat 1 (D-C); and in bar 10 it is emphasised even further by being doubled (see beat 5 (A + S^1) and B^2 + T (D-C). Unison/octave passages alternate with harmonised passages which, together with frequent changes in the number of melodic lines sounding simultaneously at any given time, are carefully chosen to give variety where it is needed and emphasis where the text demands. In this way clarity is alternated with more thickly-textured harmonic phrases which include pandiatonic-type sounds interspersed with major or minor chords and 'open' octave-plus-fifth combinations. Compare 'Patrem omnipotentem' with 'factorem coeli et terra' (bars 1 - 4), or 'et in unum Dominum', a repeat of the opening statement, with 'Jesum Christum filium Dei' (bars 8 -10), and 'unigenitum' with 'Et ex Patre...' (bars 11-15). Alternation is also evident between the use of the higher tessitura on 'visibilium omnium' and the lower choir on 'et invisibilium' to create a sense of awe and wonder (bars 4/5-7). This technique has already been seen in the 'Gloria' (bars 26-31) in the lower register on the text 'Domine Deus...' followed by 'Domine fili unigenite' (bars 32-37) in the upper register. The upward and downward leaping fifths and fourths in all voices on the word 'unigenitum' (bar 11)

are used nowhere else in the movement in this striking form. S¹ and S² have a range of one-and-a-half octaves in three descending crotchets on (uni) ge-ni-tum' (bar 11). This is in stark contrast to most other phrases which are based primarily on fragments of the opening statement but arranged in different sequence of intervals. Bar 13 beats 4-5 and bar 14 beat 1 contain a succession of descending octave - fifth combinations in the upper three voices while the lower voices have ascending octave-fifth sounds on the same beats.

The following six bars (15-20) are in contrasting transparent contrapuntal style. The opening motif on 'Deum de Deo' (repeated tone, tone down, tone up, minor third up in S²) is imitated first a fourth higher in S¹ (bar 16) then a perfect fourth lower in A (bar 16/17). Another example of a melodic range of a seventh occurs in the next phrase 'Deum verum, Deo vero' (bars 18-20). Contrast is achieved in the more homophonic 'genitum non factum....' (bars 21 - 27/28) in which we see a simple harmonic progression : A ---- G|F B^b which is repeated in bars 25-26 with the exception of the final chord which is E^b. The dotted rhythm, first used in the 'Gloria' in 'gratias agimus...' (bars 20-21), is again introduced here on the word 'genitum' (bar 21) and also on 'omnia' (bar 25). The melodic contour of 'Qui propter nos homines' (S² and B¹ bars 26-27) which ends with the descending seventh is subdivided into two successive falling fourths on 'homines'. The S¹ reaches its highest point (bar

30) through the rising seventh motif a e f g (with the addition of f) before it begins its descent. This downward movement is continued in B² and T on the word 'descendit' (27/28) and after a rising octave leap B² repeats the downward movement for a full octave on 'descendit de coelis' (bars 28/29-32). The rhythm also slows down as if to identify with the solemnity of the text. From this ethereal polyphonic style flows a six-bar homophonic section (32/33-38) where a succession of root position major chords, almost Strausserian in sound is the most fascinating feature. The harmonic progressions have a distinct whole-tone scale character:

f | D^b A^b B^{b+} A^b | G^b E D C C⁷ | D.E. | C B^b A^b G^b | F#E D D
| C B^b.

To make the individual lines easier to read some sounds are notated enharmonically: e.g. bar 34 beat 1 which has a C# in the soprano in an otherwise G^b major chord, followed by an A^b in the alto in an otherwise E major harmony. A similar occurrence is found in bar 36, where the tenor line has a D# in an A^b chord. At this point it would seem that the composer switched from using one whole tone scale to the other in his harmonies. The final three bars of this section show a very rich contrapuntal texture. This is achieved through the use of many suspensions. The vast range of the voices add to the immensely wide-reaching effect of the text. Further textual suggestion in the music is seen in the

use of the top four voices on 'virgine' (36/37) and the lower four voices on 'et homo' (bars 37/38) before all voices join in 'et homo factus est' in an extended plagal cadence in D: G C- g | g A G | D .

The cantus firmus-like dotted minim motif of the 'Crucifixus' in the bass voices, comprising a rising tone and a perfect fourth followed by a falling tone and minor third (bars 42-45) is accompanied by a countermelody in syncopated crotchets. The intervallic features of this countermelody are rising and falling fifths, minor thirds and tones. These two melodies are repeated an octave higher, with the cantus firmus melody in the alto and the countermelody described above in the soprano. Added countermelodies in the lower voices now use predominantly rising and falling tones, a falling third and/or fourth. Therefore we see that the original melodic element still prevails, but other intervals are added to enrich the now firmly entrenched tone-minor third idea. At no time in this 'crucifixus' section does the rhythm digress from its insistent triple beat. These additions to the core element are further exploited in the successive voice entries in 'sub Pontio Pilato' (bars 53/54 - 55/56) where the altos enter a fifth below the soprano and the tenor line a fourth below that. In 'passus et sepultus est' the significance lies in the fact that the voices enter one beat apart, from the lowest to the highest, using intervallic differences of

a fifth, fourth, fifth, respectively. In the 'Gloria' we saw something similar where superimposed fourths are used, also from the lowest to the highest in bars 38-39. The dynamic indication 'sehr ruhig' and pp, in keeping with the text, the use of the middle range of the voices together with the downward curve of the soprano melody (bars 60-64) in syncopated markedly slower rhythm, again lends a certain solemnity which the text demands and creates a reverent atmosphere of acceptance.

In contrast, 'Et resurrexit' is marked 'sehr bewegt' and f. The joyously upward leaping motif is sung in octaves for maximum effect. Rising fourths or fifths interspersed with a falling tone or third and a five note melisma on the first syllable are used (bars 65-67) which creates a vibrant motif according to the requirement of the text. The voices are subsequently gradually faded out until only the top three remain in bars 70-71. A similar tendency was seen in the 'Gloria' bars 77-78 on 'tu solus Dominus', although the voices are not as systematically reduced as in this instance. The 'ascendit in coelum' written in octaves for the upper four voices, emphasising the text, makes use of the intervals of a rising fourth leading to the highest note (A) featured for some time. The seven-note melisma on 'ascen-dit' provides motivic material for the 'cum Gloria'

section (bar 85ff) which expands the rising fourth (or fifth in the alto) tone, tone up, tone down idea. Bars 77-78 are written in harmonic idiom:

C B^b C | D⁵₄ E a | g A | D |.

The next phrase in A and B² 'et iterum venturis est' has a Gregorian character (bars 81-84); part of it treated imitatively by T and B². In the 'cum Gloria' section, once the alto voice enters, the resultant sound created by the top three voices is a series of superimposed fourths (bar 86 beat 2 - bar 88 beat 2), therefore also the interval of a seventh between A and S¹. These motives shown at the beginning of the melisma and the rising fourth are now used in combined form to create the melody for 'judicare vivos et mortuos' in octaves. The tone down, tone up fragment is followed directly by the descending 7th, subdivided into two descending perfect fourths on 'judi ca-re' (bar 91). The original ascending seventh is featured in the upward curve of the melody (bar 92/93) on 'vi-vos et mortuos' and again on the words 'cu-jus regni' (bar 94). This particular motif is used also in the second 'Kyrie' section of the first movement of the mass (see bars 53-54/55) which is similarly treated on the same pitch, but the voice parts enter two beats apart, whereas the parts enter three beats apart here (bars 94-96). Simple harmonies are used in bars 99-100/101 to bring this section to a cadential close: E^b B^b C | D⁷ | G |.

The next section, homophonic in style, is characterised by a series of chords, mostly major, on the text 'Et in Spiritum Sanctum Dominum et vivificantem' (bars 101-104):

C - | D B^b - A G | C F B^b E^b C | G B^b F G C |

There is a series of parallel fifths with some octaves or unisons in the two bass parts. 'Qui ex Patre' is a short triadic section in three parts in which S² and A ascend a minor seventh (bar 105-107). 'Qui cum Patre et filio' (bar 108) is a restatement of material used in the opening bars of this movement beginning in the lower three voices, then slightly augmented through syncopated rhythms in the soprano voices on 'simul adoratur' while the alto has an abbreviated version, using only the first three notes of the opening bars (see bars 109-111). 'Et conglorificatur' serves as a link to the full harmonic sound of 'qui locutus est per Prophetas' where we see yet again a series of major chords (bars 113-115): C A | D B^b F E^b B^b | C F. The melodic lines in bars 115/116-121 resemble material used in bars 16-21 in their Gregorian shape and intervals used. 'Confiteor unum baptisma' in octaves for the top four voices (perhaps to focus on the belief in one baptism) has a range of a seventh (G-F) using mainly tonal steps, a falling fourth and a rising minor third which is contrasted with the following two bars in four part harmony consisting of major chords, open or 'added' sound combinations: D⁵₄ C B^b C | D⁵₄ E A G F[♯] | (bars 124-125). 'Et expecto resurrectionem' (bars 126-128) in transparent two-part polyphonic style contrasts

sharply with the following two bars on 'mortuorum', marked 'subito piano' which is strikingly chromatic and dissonant to express the agony and Passion of Christ. There are large intervallic leaps of an octave or more in each voice part: S¹, S² and T have falling octaves, A and B¹ have a rising augmented octave, and B² has a rising minor tenth (bars 129-130). Another enharmonic change is used here in S² (D^b|C#) in bar 129. The tension created by the intense chromaticism and dissonant sounds is resolved in the following two bars by using octaves and the familiar four-note motif from 'cum gloria' and 'ascendit', on the same pitch. The octave activity is continued in the 'Amen' section (bars 130/131-132). In bar 133 S¹, T and B² provide a frame in octaves within which S² and B¹ supply a countermelody. The final two bars provide another succession of homophonic major chords: F E^b D^b A | D. Yet another D^b|C# enharmonic change in the tenor (bar 134 beats 3-4) serves here as a functional leading note to the tonic D within the strong perfect cadence at the close of this movement.

Sanctus Length: 42 bars. Can be subdivided into 'Sanctus' (bars 1-8/9), 'Dominus Deus' (bars 9 -20/21) and 'Hosanna in excelsis' (bars 21-42).

The 'Sanctus' and the 'Benedictus' are the only movements scored with the Key-signature of one flat. This movement can be divided into three distinct stylistically-contrasting sections. The opening eight bars on the word 'Sanctus' can perhaps be regarded as the most rhythmically free, almost rhapsodic section of the whole mass, with its long melismas in each voice. The melodic motif is based on the tone-minor third idea in S^2 which is reiterated by S^1 from bar two and then imitated a bar later and a perfect fourth lower by each of the lower voices. This is a deliberate use of a fragment of the original 'Kyrie' melody, thus establishing motivic relationship with the first movement. It is also very noticeable that the tone, minor third element features in the long melismatic patterns (see S^1 and S^2 in bars 2-3, A bar 4-5, T in bar 5 and again in bar 6/7, B^1 in bar 7 and B^2 in bar 8). At the beginning the texture is very transparent, but as each lower voice is added it becomes richer and progressively denser and more chromatic (see bars 7-8). The Gregorian-type melody lines with their beginning in minims and subsequent quaver movement with occasional syncopation creates in their combination of all the voices a suggestion of angelic adoration.

The second section 'Dominus Deus...' contrasts starkly with the polyphonic introduction. Bars 9-27 are homophonic, using shifting harmonies; some with 'added' notes (bar 10 beat 1, bar 11 beat 4-5), others are straightforward major or minor

triads, sometimes with added sevenths (see bar 12 beats 1 and 3). A fluctuation in the number of voice parts is characteristic of this section (see bars 13-16). The sound shifts upwards from bar 17-20, thus the texture continually changes. The harmonic ostinato pattern first vaguely suggested in bars 13-14, but made a definite statement in bars 15-18 trails off into suggestion again in bars 19-20. The ostinato pattern is: || : A B C# B :||.

The third section, 'Hosanna in excelsis', is first introduced in four-part harmony (bars 21/22-23/24) then reiterated in harmonic sequence (bars 24/25-26/27):

G | F E^b | D^b F G | C followed by C | B^b A^b | G^b B^b C | F.

The second 'Hosanna' (bar 27) is treated imitatively, starting with the very distinct melodic motif of a rising perfect fifth, falling tone, rising fourth, falling minor third, giving the range of a seventh, in the lowest voice. Thereafter each successively higher voice enters a perfect fourth above the previous one. The top two voices are very slightly lengthened in order to bring bars 27-34 to a satisfactory close on the interval of a perfect fifth. The falling octave in S¹ in bar 33-34 is reminiscent of the 'Gloria' bars 129-130. In the final eight bars a similar imitatory technique is used as in the 'Hosanna'. The voices enter in ascending order a bar apart, but this time B¹ begins with the familiar tone-minor third motif (bar 34/35), the last note of which is sustained until the penultimate

bar, when it falls an octave, as if to remind one that this is purposefully included as one of the melodic elements used in the structure of this movement as well. The same occurs in each voice. Usually the 'Hosanna in excelsis' is a joyously boisterous section, but here it has a meditative quality because of the slower speed and softer dynamics. The sound created in bars 39/40 once B² enters below the sustained notes is a series of superimposed perfect fourths, the same as those used in 'Jesu Christe' of the 'Gloria' (bars 38-42). Superimposed perfect fourths occur elsewhere between three voices (e.g. between the upper three voices in 'Kyrie' p.3 bar 41 beats 2 and 4) and between the lower voices in bar 47 beat 3 and bar 48 beat 1). Similar instances occur in the 'Gloria' (e.g. the upper three voices p.6 bars 34 and 35 last beats) and in the 'Credo' in the upper three voices (bar 6 beat 4 and bar 7 beat 1 and later from bars 86 beat 2 to bar 88 beat 2 the upper three voices have a series of consecutive superimposed fourths on the melisma 'glo-ria'). This superimposition of perfect fourths are another integral structural element of this work. The interval of a fourth is used both melodically and harmonically in both masses. In the final three bars of the 'Sanctus' the sound of the five superimposed fourths is resolved onto a C major triad within two bars.

Benedictus Length: 42 bars. Can be subdivided into 'Benedictus' (bars 1-27) and 'Hosanna in excelsis' (bars 27/28-42).

The core melody of the 'Kyrie' is also employed in this movement in S² and T, the range of which is extended to a seventh. The 'Benedictus' melody in S² contains no fewer than three such motives in the first six bars. The countermelodies in S¹ and A have a transposed linear arrangement of the first four notes of S² and T respectively before they end the phrase with the reverse of the tone-minor third pattern (bars 1-6). Thereafter the free-flowing contrapuntal style is continued, each voice-part more independent of each other than in the initial 'Benedictus'. The intervallic relationships seen in previous movements are also skilfully organised here. Apart from the tone-minor third element, semitones, fourths, fifths and sevenths are included both within the melodies themselves and harmonically between the various voice parts. Some instances of superimposed fourths also occur (see bars 9 beat 4 and bar 10 beat 1). From bar 12-15 all voices are given a perfect fourth as part of each phrase structure whilst also maintaining the tone-minor third relationship within the lower three voices. The 'qui venit in nomine' S² phrase is fairly strictly imitated a fourth lower in A (bar 18) while S² provides a countermelody to A in bars 19-20/21. The tenor entry is a repetition of the alto line (see bar

21/22-23/24) and B¹ imitates the original alto melody for two bars (21-22) before all voices join in a more chromatic polyphonic style in bar 23-26/27. Prominent use is made of the minor seventh between specific parts (bar 22 beat 2 between B¹ and S¹; bar 23 beat 1 between A and S¹ and between B¹ and T) and the enharmonically notated C[#] and D[#] in predominantly G^b and E^b major chords (bar 23 beats 4-6) and in bar 24, the use of F[#] in an A^{b7} sound. An exact repetition of the 'Hosanna in excelsis' found in the 'Sanctus' brings this movement to a close. This repetition was traditionally used by most composers, but was not adhered to in the first mass.

Agnus Dei Length: 60 bars. Can be subdivided into 'Agnus Dei qui tollis peccata mundi - ' (bars 1 - 34/35) and 'Agnus Dei .. dona nobis pacem' (bars 35-60).

The first 'Agnus Dei' is a beautiful Gregorian-shaped melody in octaves (see B² and T) which is partially imitated in B¹ and A at a fifth. This melody also begins with the original structural element, but here the minor third is placed before the tone. On the downward curve of the melody these elements are again employed. The imitation mentioned above occurs only in the upward melodic curve. In these few bars (1-3) a transparent two-part counterpoint is created since the four voices (ATBB) move in pairs an octave apart. The

second 'Agnus Dei' is written in a more homophonic chromatic style in which the rhythm is somewhat broadened. Enharmonic notation occurs in bar 4 (beats 3 and 4) suggesting part a^b part G[#] harmony. The full harmonic progressions in bar 4-5 are:

C⁷ A^b | G^{#7} | D e |

Another instance of a falling octave is found in bar 6 (B¹). The next section on the text 'qui tollis peccata mundi miserere nobis' (bars 6/7-14/15) is an exact repetition of bars 50/51-58/59 of the 'Gloria' on the same text. In the following 'Agnus Dei' (bars 15-20) we see another example of how a contrapuntal section contrasts with a more homophonic-chromatic section. A feature here is the wider range of the sound and the change in texture when compared with the first 'Agnus Dei', where the range of the combined voices is never more than an octave or a ninth. Here all six voices, still using two-part counterpoint, give a richer texture because the range of the voices has expanded to up to two-and-a-half octaves (bars 15-17). Another striking difference is that the second set of voices (S¹ A B¹) enters just one beat after the first set (S² T B²) as opposed to the difference of, a full bar at the beginning of the movement (bar 1-2). The harmonic progression used in bars 18-19 is similar to that in bars 4-6, but sounds a perfect fifth lower: G⁷ E^b 7 | A B⁵₄₋₂ | and ends in bar 20 with two superimposed 'open' octave fifth sounds; the lower

voices on G[#] and the upper choir on B. A semitone shift down in the lower three voices produces the G major sound with an added major seventh.

The next section (bars 20/21-26/27) corresponds exactly with bars 59/60-65/66 in the 'Gloria', the only difference being the repeat of the first phrase of the text 'qui tollis peccata mundi'. The 'miserere nobis' (bars 27/28-32) which follows, is similar to the one in the 'Gloria' (bars 68/69-73) but is initially set for the upper four voices a minor seventh above the lower setting in the 'Gloria' (bars 28-30). The second 'miserere nobis' uses the same combination of voices as in the 'Gloria' but a whole tone down (bars 30-32). The final 'miserere nobis' is similar to the previous two, each being a fifth lower than the previous one.

The final 'Agnus Dei' (bars 35-37/38) is in homophonic style in mostly triadic or open octave-fifth combinations in the lower three voices, coupled with the octave-fifth or two superimposed perfect fourths in the upper three voices (see bars 35-37 beat 3). There are shifting 'block' harmonic progressions which come about as a result of the parallel fourths in the top two voices and the parallel fifths in the bass voices. The vast range of the voices from F₂ in the second basses to A² in the first soprano (bar 35 beat 2) which continues in similar manner, maintaining a range of at

least two-and-a-half octaves, gives these bars a powerful quality. This is another example of all voices sounding in their best range in full volume to create a stunning dynamic climax. The double-octave sound in bars 37-38 (S¹ A T B²) provides a frame within which S² and B¹ are given a countermelody consisting mainly of perfect fourths and fifths and one interval of a sixth. The broadening of the rhythm here adds emphasis to the magnanimity of the text.

The final section (bars 38-51/52) on 'dona nobis pacem', is an exact repetition of the initial fourteen bars of this mass. It is in clear, uncluttered linear style, thus establishing a unifying link between the spiritual idea of the merciful Christ who grants us peace and the musical stylistic elements and thematic material used to express this belief. Bars 52-60 are a repeat of the final nine bars of the 'Kyrie', further emphasising the Christian belief that Jesus Christ, the sacrificial Lamb of God, who takes away our sins will grant us His peace. These repetitions also serve to unify the whole composition.

From the aforementioned comments one is able to draw the following conclusions as to the composer's stylistic tendencies and compositional techniques used in his mass composition.

- i) We are made aware of the 'organic growth' of each voice part which uses simple stylistic and structural elements and sometimes begin as the smallest melodic germ (e.g. one or two intervals) and continue to bloom into larger linear curves.
- ii) The basically polyphonic Gregorian-influenced linear writing alternates or intermingles with intense chromaticism and free tonality.
- iii) The free rhythm of the Gregorian chant influences the melodic line so that very often the barline loses its rigid demarcation.
- iv) Since both these mass compositions are line-based, linear polyphony is of paramount importance.
- v) The harmonies achieved as a result of the polyphonic activity are sometimes a straightforward series of parallel major chords, sometimes intensely chromatic, particularly when wanting to express a particular sentiment or to accentuate a word, and sometimes more dissonant notes are added.
- vi) Dissonances seem to occur as a result of the linear structure of the developing polyphony between the voice parts and must surely be an integral part of the compositional technique used in both masses.

- vii) Unity is achieved by using repetition, motivic relationship not only within a movement, but also through repetition and motivic relationship between the movements.
- viii) Contrast is provided by alternating polyphonic and homophonic sections and chromatic and diatonic sections.
- ix) Enharmonic notation is employed to facilitate the reading of the individual melodic lines.
- x) Harmonic progressions sometimes follow the intervallic relationship of a melodic structural element, thus creating a unifying link in the chain of harmonic and melodic events.
- xi) The manner in which voice parts are grouped together provides variety and contrast in the texture.
- xii) Instances of text emphasis through the use of melismas or by sharply contrasted dynamics is evident in both masses.
- xiii) Instances of word painting can be seen on key words such as 'mortuorum', 'ascendit', 'descendit' and 'et resurrexit'.
- xiv) The manner in which each melodic line is treated, exemplifies the more modern idiom of vocal polyphony. Consonance is no longer a synonym for stability although traditional ideas of consonance still have a considerable part to play.

- xv) Contrast in the quality of sound is achieved by alternating transparent two-part linear polyphony with a richer, denser six-part homophonic texture-especially at cadence points. Yet other cadences end almost Renaissance like, on an open octave-plus-fifth sound.
- xvi) Although the rhythmic movement is partially dependent on the text, these masses achieve a freer flowing rhythm through frequent time-signature changes.
- xvii) Both mass compositions show a marked influence of fragmentary elements of Gregorian melodies. These are used both traditionally (thus showing some adherence to older classical compositional principles) and also in a more modern idiom, which offer endless opportunity for creative experimentation.

3.3 TERRA NOVA (See Appendix 4)

This work was composed in 1963, in collaboration with Prof. Guy Butler, then professor of English at Rhodes University, and was dedicated to that institution of learning for the sixtieth anniversary of its founding. Guy Butler's poem has

three parts, therefore Gruber's setting has three movements which he calls I Praeludium II Passacaglia and III Conclusio.

In the fifteen years since the 'Missa Brevis in honorem Sanctae Sophiae Matris' (1948), we see a fascinating shift away from the influence of the European art music of the polyphonic school with its Gregorian-based melodies. Whereas the masses are basically polyphonic and in a Gregorian-influenced style, intermingled with intense chromaticism, free tonality and is essentially line-based, there is no trace of Gregorian style in this work. Instead we see a very strong rhythmic element which collaborates with an insistence of motif repeats and interaction between the voice parts to produce a kind of 'barbarism' that can be found in Stravinsky and Orff. Having lived in Africa for ten years the composer's fascination for and pre-occupation with the complexities of African music became almost obsessive so that this is the strongest influence found in 'Terra Nova' and both larger-scale choral works thereafter.

I Praeludium Length 48 bars

The single most important element in this movement, indeed, in the whole work is rhythm and especially the triplet which is used throughout as the main unifying motif. It is immediately noticeable how the relatively simple statement

in the opening two bars containing the triplet is developed rhythmically (introduction of a dotted rhythm in bars 6-7, varied in B² bars 9-10, and repeated in B¹, T, A and S also in bars 9-10). The word 'since' is not only repeated, but forcefully stressed, thus drawing attention to it, and just as it serves as a unifying element in the text, so it does also in the music. The melodic and harmonic fragments in the opening ten bars are similar to some of those used in earlier works discussed e.g. triadic fragments (see S and T in bar 5 beat 2), all voices used in superimposed perfect fourths (bar 9 beat 1) and enharmonic notation (bars 5/6-7) and 'open' octave-plus-fifth sounds (bar 4 beat 1, bar 5 beat 3, bars 6 and 7 beat 1, bar 9 beats 2-4). Other external features e.g. the layering of voices in pairs singing in octaves provide structural significance so that one group of voices works in collaboration against another group of voices; such simultaneous antiphony of groups is an essential and integral part of African music (see bars 4-5 S+T vs A + B; bars 13/14 S + T vs A + B¹). In bars 13-14 a sweeping rising melodic line is introduced on the words 'since the lightning bolt of the cross struck', first in S + T, then in A + B (bar 14) followed by a descending minor third melody on 'earth's dark paradox' which may be regarded as an interpretation of the text, or it may equally well simply be a musical factor used here to effect a change from the high tessitura to the lower range.

In the section 'we have come a long journey' we see in bars 16/17-18 the simultaneous antiphonal technique used with rhythmic variation: S + T sing in octaves while A and B imitate each other one beat apart. (In this way the triplet is heard on every beat). In bars 20-21 S and T have repeated triplets throughout (in octaves) while A and B provide a two-against-three rhythmic counterpart. This section closes with a six-beat bar consisting entirely of triplets in all voice parts thus accelerating the rhythmic momentum which culminates in three parallel major chords (F G A) in bar 22/23. The rhythmic polyphony seen in this whole section deals with cross-rhythms in true African manner. Here and indeed in the whole work we see that Gruber abandons melodic polyphony in favour of rhythmic polyphony.

A contrasting idea is introduced in bars 24-25 on the text 'Along the Thames and Rhine' which employs the dotted quaver-semiquaver rhythm in a melodic motif consisting of rising and falling perfect fourths in $S^2 + B^2$, rising perfect fourths, fifths, a falling and rising tone in $S^1 + T$, while $B^2 + A$ use a rising fourth a repeated tone and a rising and falling whole tone. Cross-rhythms are again in evidence here, contrasting with the equal rhythm in all voice parts of bars 22 and part of 23. This distinctive dotted rhythmic motif with the intervallic leaps of fourths and fifths first used when the text mentions names of the rivers Thames and Rhine, appear again in bar 28 when the

text refers to the rivers Arno and Seine. This in turn, serves as a contrast to the intervening two bar phrase 'Castles and spires were built with our bones'. These bars (26-27) feature repeated notes, triadic fragments and the triplet rhythm. $S^1 + T$ provide the frame against which $A + B^2$ imitate the first phrase a fifth lower. The resultant sound combination here (as in bars 24-25 which has $E^b B^b F$ combined with A and E or D and E) is polytonal as a result of the simultaneous sounding notes $F\# - B$ with $G - C - F$ in bar 28. This effect is maintained with accelerated rhythmic urgency on the text 'we spied out the stars in their courses' (bar 30) and even more so in the next three bars on 'We have weighed the sun in a balance, divided the atom, and tamed to our will' (bars 31-33/34). We see how three pairs of voices work together rhythmically but against each other melodically: $S^1 + T$ have a predominantly C major-sounding melody, against which $S^2 + B^1$ have an A major orientated tune. At the same time $A + B^2$ have an F major melody. When these three melodies all sounding together are viewed vertically we see a repeated harmonic ostinato pattern: $C A B^b$. On the third quaver of bar 33 the B^b is changed to F and this is the first in a series of parallel rising tone progressions resulting in similar-related harmonies: $F G A B C\#$ (bars 33-34). A sudden broadening of the rhythm into crotchets and the descending melodic line comprising falling minor and major thirds in all the parts on the text 'all but our own dark forces' (bars 34-35) not only emphasises the

text, but effects a dramatic change from the same high to low range as was seen in bars 15-16. The decrescendo adds to the change of mood. On the repeated text 'A long journey has brought us here' (from bar 36) the music begins with a sombre, plodding rhythm still including the characteristic triplet figure. The top voice in bars 40-43 repeats the melody in bars 36-39 a perfect fourth higher. The remaining voices are slightly varied to suit the changed metre. Another perfect fourth shift upwards occurs in bar 44 with another change of metre. This whole twelve-bar section on 'A long journey has brought us here' uses similar material as in bars 16-22 on 'we have come a long journey'. In fact bars 45-46 are an exact repetition of bars 21-22, further unifying this idea as it is done in the text. The final bars (47-48) break into six voices with a rhythmically emphatic 'has brought us here' in a series of open octave-plus-fifth sounds: F G A₍₂₎ | F*₍₂₎ F* ||.

In this movement, therefore, we see how the composer now consciously applies elements of African music in his work. Rhythm is the single most important factor with which to experiment in true African tradition by using cross rhythms, rhythmic polyphony and easily-identifiable rhythmic motives which are insistently repeated. Melodies remain simple, often using repetitive ostinato patterns. Harmonies show a preference for the 'open' organum-like sound, which is also

an element of African music. Some instances of parallel major triads are present as are many examples of pandiatonic sound-combinations.

II Passacaglia Length: 24 bars

As the title suggests, this movement is based on a two-bar ground-bass pattern using crotchets and minims on the text 'What songs do you sing? What faith do you bear?' (bars 1-2). The melody of the ground-bass pattern employs the rising tone-minor third motif seen in the two masses. The tenor voice imitates this pattern throughout in a canon of the fifth. It first follows the bass pattern at a distance of two beats, but at its first repeat, the tenor now follows one beat after the ground-bass pattern which continues until bar 19. From bar 20-24 the tenor again reverts to a two-bar distance from the bass, but now it is split into two parts to sing in perfect fourths resulting in a canon at the second and fifth. The whole structure of the canon is treated in typical African manner: the male voices provide an 'understructure' complementing and supporting the 'upperstructure' of the female voices (from bar 9) also in canon. The pattern used for the upper voices on the text 'You dynamite mountains your jackhammers ring' introduces the triplet figure and the melody consists of repeated notes, a rising and falling minor third, a falling tone

(repeated) and a rising fourth at the end of the phrase (see bars 9-10). An interesting development occurs in bars 11-14. While the relentless bass pattern continues unabated, the upper canon in the female voices' patterns changes both rhythmically (introducing a two-quaver beat on the words 'cities', 'fountains' and 'concrete') and melodically (making more of the falling minor third). The range of the soprano pattern is also shifted upwards, beginning on the highest note of its original pattern.

In the last section of the passacaglia (bars 14/15-24), all four voices join in strict canon form on the text used at the beginning of the movement, the difference being that bars 14/15-18/19 are in regular 5/4 rhythm. The 'under' and 'upperstructures' remain; one canon in the 'understructure' and the same canon an octave higher in the 'upperstructure' which enters a bar and four beats after the lower canon. From bars 19/20-24 the rhythm returns to that of the original ground-bass pattern in 7/4 time.

The result of this relatively simple structure is a movement written in both melodic and rhythmic polyphonic style. Excitement is generated through gaining increased rhythmic momentum mainly through the use of the triplet figure in the upper voices. Gradually the rhythmic intensity dwindles to return to the more sedate initial rhythmic pattern of the ground-bass statement. Another striking element in this

movement is the exclusive use of pentatonic scales in all voice-parts (with the exception of SA in bars 9-10). Bitonality is achieved through the use of two different pentatonic scales, one in the understructure and a different one in the upperstructure in bars 9-14. We see, therefore, a fascinating fusion of European and African musical elements. The canon is perhaps the oldest and strictest form of imitation in all music, Western or African, but the treatment shown in the 'upper' and 'understructures' is African in perception and application.

Conclusio Length: 50 bars

This movement can be divided into four sections. The first (bars 1-16/17), is written for four to seven parts plus solo soprano voice which features towards the end of the section and serves as a link to the second section in which the solo part plays a substantial role (bars 21-32). The main feature of the third section (bars 33-42) is the use of a variety of ostinato patterns. The final section (bars 43-50) is characterised by the same motivic material used in the first movement.

The dramatic manner in which this movement begins with three pairs of voices uttering a fairly extended melisma (each containing the unifying rhythmic figure of a quaver triplet) on the first syllable of 'Lo-vers of Africa' immediately

creates an expectant atmosphere. Each melodic line reaches its peak on the first syllable of 'Africa' in bar 2. On this word the striking sound combination of a simultaneous-sounding perfect fourth and fifth from the note B in the second basses (given to B' and T respectively) is found. This sound is doubled an octave higher by A S¹ and S². It is followed by two superimposed perfect fourths from the note G (in B²) the second of which is again doubled by the upper three voices. The last beat of this bar displays the octave-fifth combination on F[#], again doubled in the top voices. This technique of doubling certain sounds an octave higher in the female voices which can be seen throughout the work is one of the important structural elements consciously employed to create unity and order between the sections of the movements and between the movements themselves, thus producing a coherent and cohesive whole. The technique, based on the ancient organum, is also found in African music. This idea is expanded to include different pandiatonic sound-combinations and results in an emphasis on the rich texture brought about by the doubling of such sound combinations in the upper register. The three successive doubled octave-plus-fifth sounds on the words 'by what faith' (bar 3) serve as an ostinato motif for the remainder of this section. This motif (S¹ A B¹ and B from bar 5) is used as a solid frame against which S² and T work in collaboration to produce a contrasting rhythmic and melodic idea based on a syncopated quaver triplet, the melody of

which consists of only two tones, G[#] and F[#] (see bar 6-7). The organum-like ostinato motif is very gradually rhythmically augmented: crotchets in bar 5, dotted crotchets in bars 6-7, minims from bars 8-10/11 and dotted minims or semibreves, or even dotted semibreves from bar 12-19. It is also from bar 12 that the voices are faded out: S¹ + A in bar 12, S² in bar 15, T in bar 18, B² in 19 and B¹ on the first beat of bar 20, leaving the solo soprano which had entered in bar 17 with a hauntingly beautiful recitativo-like melody to complete her almost prayerful utterance 'Oh for an undivided land'.

The contrasting idea introduced by S² + T from bar 6-16 is reminiscent of the contrasting melody introduced by the two upper voices in the 'Passacaglia' where the melodies were also based on the repeated F[#] and G[#] (see bars 9-10). In this movement these two tones are used exclusively in bars 6-7, a minor sixth is added in bar 8 on the word 'move'. This upward movement is further developed in bar 9 when a rising minor third is added, giving a range of a diminished octave, or the sound of a major seventh on the words 'o-mi-nous moun-tains' (bars 9-11). Several times the contour of the melody returns briefly to two tones only (see bars 12, last two beats of bar 13, last three beats of bar 14 and 16) before the two extra tones are sounded again (bar 17) at the end of the melody. The sustained last note provides an added minor seventh to the drone-like open

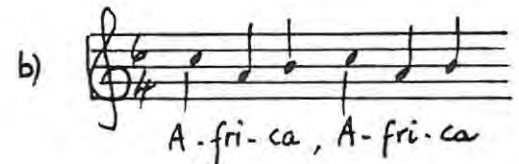
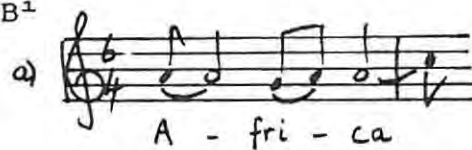
octave - fifth sound in the basses. It is above this sound that the solo soprano enters with the plaintive melisma on 'oh' (bars 17-19) leading to the second section of this movement.

This section is characterised by a call-and-response type of writing which is such a typical element in African music. The solo voice calls 'Oh, oh for an undivided land' and the chorus responds in homophonic style using the double octave-fifth combination, almost as if in prayer on the same text. The same response is repeated after each 'call' of the soloist (see bars 24/25, 27/28 and 30/31). The response contains only two tones on which to build the double octave-fifth combination: repetitive E and one F# before returning to E. The solo melody is marked 'quasi recitativo' and is therefore rhythmically quite free as far as the number of beats in each of bars 23, 26 and 29 is concerned. The melody simply follows the rhythm of the text. The triplet is also an integral part of this melody which is strikingly chromatic - possibly used here, not only to emphasise the fervency of the text but also to contribute to the feeling of excitement and hope which the text expresses so beautifully.

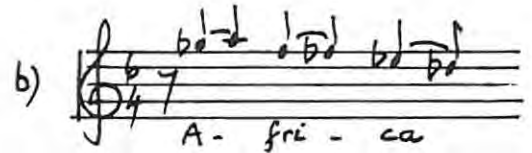
The third section (bars 33-42) is a passionate expression of expectant hope for Africa and seems almost prophetic, given the latest political developments in this country. The

contrapuntal texture of the first six bars is based on various repetitive ostinato patterns for pairs of voices. Here we find another example of both melodic and rhythmic polyphony, rich in its diversity of patterns, some of which have similar motives:

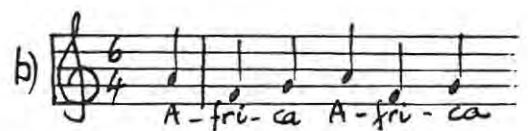
S² and B¹



S¹ and T



A and B²



Compare motif a) in S¹ + T with motif a) of A + B² which are rhythmically similar, but move in contrary motion to each other. Compare motif b) in S² + B with b) of A + B² which are both melodically and rhythmically similar, the latter being a third below the former. The manner in which this ostinato section leads into the closing phrase on the text '... waits for light in her dark, shade in her sun' deserves mention. The sound combinations are:

waits	for	light
semitone	perfect/diminished fourths	B major triad

All voices join in octaves on 'in her dark', leaping a major seventh down and then an augmented fourth up. The rhythm slows down after the furious activity of the first six bars (where the texture varies between one and three doubled melodic lines) which now creates a less cluttered more transparent texture (bar 40-41 beat 3). The sound-combinations are:

'in	her	sun (bar 41/42)
cluster of semitones	cluster of tones	C major triad

The melodic movement on the words 'shade in her sun' is a progressively ascending one. The significance of major triads on the words 'light' and 'sun' could be that the composer wanted a brighter sound to depict these specific words.

The final section, marked 'Pesante' (bars 43-50), is characterised by the same motivic material as in the first movement which expresses similar sentiments on 'We have come a long journey' (see Praeludium bars 18-22/23). The large downward interval-leaps in bars 43/44 on the text 'We have come' seem to be used in order to effect a change from the higher to the lower voice register. The repeat of the material used in the first movement follows the text of Guy

Butler's poem and unifies the whole work ending in the same way as the first movement does, with three parallel major triads: F G A (see bars 47/48 and compare Praeludium bars 22/23). In the phrase 'another has' (bars 48/49) we see a melodic fragment based entirely on rising perfect fourths, followed by three different parallel major triads: B^b C and D. The rhythm of this final group of parallel triads is augmented (bars 49/50) emphasising the underlying feeling of optimism for whatever the future holds for Africa.

'Terra Nova' manifests many of the basic compositional techniques and stylistic tendencies of the Neoclassical school with which such esteemed composers as Stravinsky, Bartok and Hindemith are associated. This work is characterised by an economy of means; very often a chamber music texture is achieved through the doubling of the six melodic lines into three pairs. One finds strong coherence in the melodic lines and the interplay of motives as explicated in the discussion of the three movements. Intervals still seem to be an organising factor in this work. Ostinato patterns are frequently used both in a rhythmic and a melodic sense. Homophonic as well as polyphonic styles are evident, but the emphasis is more on the rhythmic polyphony which is African-influenced. One cannot really speak of a harmonic style, since this work and indeed the previous ones discussed show diametrically

opposed harmonic procedures in the use of, on the one hand, strikingly dissonant sound combinations, and on the other, series of simple parallel major triads.

There is a stark kind of logic in this work with which composers of like-minded philosophy were also confronted, but unlike the other European composers, Gruber's experience of African music in all its many complex aspects afforded him the opportunity to use and enhance his music with such elements as the pentatonic scale, pulsating cross-rhythms, simultaneous antiphony, call-and-response method of writing and the use of 'under' and 'upper structures' which are all African-influenced. The manner in which certain rhythmic lines are used as a frame against which other parts collaborate and interact is another African tradition which he used with such beautiful effect in this work. It is indeed this added African stylistic flavour which demonstrates his technical compositional skills and which, in turn, gives the work its undeniable vitality.

3.4 Ukucula Ematola (Echoes of the Amatola Mountains, previously known as Xhosa Cantata (see Appendix 5a)

This work was written in 1965 after years of fascination and experimentation with aspects of the music of the Ama-Xhosa peoples who live in the South-Eastern regions of the Cape Province. After deciding to present this music to European audiences on what proved to be his final overseas concert tour with the Rhodes University Chamber Choir in 1968/69, Gruber felt it necessary to provide some background information about his two African cantatas. He therefore supplied information in the programme notes for this tour in which he explains the historic development in the Eastern Cape which resulted in African musicians composing in Western hymn-like styles, according to the teaching they received at Mission schools founded by the various missionary bodies in the late eighteenth and early nineteenth centuries.

Gruber was quite outspoken about the fact that he considered the missionary influence absolutely catastrophic as far as the development and the practice of Xhosa music was concerned. He said (in the previously mentioned programme notes) that if, as a result of his two compositions, just one African composer would use his suggestions as a basis for his own work, he (Gruber) would like to think his efforts both worthwhile and successful. He also explains

that in this work he uses original pentatonic melodies and rhythmic motives from African folkmusic, but retains old traditional European formal structures. The very name of each movement suggests its structure or content: 1. Ostinato 2. Intermezzo 3. Scherzo 4. Rondo.

1. Ostinato Length 91 bars, subdivided into two distinct parts: Bayeza/Oonomot'hot'holo (50 bars) and Uquongqot'hwane (41 bars)

In an effort to find some information on the African melodic and rhythmic material used in this work, the book 'Choral Folksongs of the Bantu'⁵ for mixed voices was eventually traced. This book was an inspiration to Gruber, who, in fact used one of the songs 'Bayeza' exactly as printed in the book for an introduction to the cantata. This part of the first movement, therefore cannot be regarded as his original composition. The other part of this movement and the rest of the work are indeed his own original compositions using African melodies and rhythms.

5. Seeger, Peter: Choral Folksongs of the Bantu edited with arrangements transcribed by Rev. H.C.N Williams and J.N. Maselwa, Chappell and Co. Ltd. London 1960 and G. Schirmer, Inc. New York 1960.

According to the SAMRO Serious Music Catalogue Part 1: Original Compositions⁶ this work is registered as having four movements, not five, therefore it must be accepted that the Bayesa/Oonomathotholo section, used as an introductory section in performance was added later for its exciting rhythmic appeal, typical African harmonies, the use of ostinato patterns and the treatment of the various voice parts which gradually add extra parts and then start fading them out one by one.

Uqongqot'hwane This song is often sung by small boys herding cattle or sheep when they hunt for a beetle called Uqongqot'hwane. The beetle is considered the witchdoctor of the pathway, and if the boys catch him, they can make him dance for them while they sing this song.⁷

Uqongqot'hwane is scored for five voices: Descant and SATB. The main melody which can be found in African Folk Songs,⁸

6. SAMRO Serious Music Catalogue Part 1: Original Compositions Copyright SAMRO 1978, 1986 p. 119.

7. Seeger, Peter: Choral Folksongs of the Bantu, Chappel & Co. Ltd. London and G Schirmer Inc. New York. 1960 (MCMLX) p.56.

8. Williams, H.N.C. and Maselwa J.N.: African Folk Songs Book I, St Matthew's College, printed by Griffith-Standard Co. Ltd. East London, South Africa 1947 (Song 28).

written in tonic-solfa, is given to the second soprano. A transcribed version in staff notation is seen in Choral Folksongs of the Bantu.⁹ The melody consists of two four-bar phrases which are repeated (S bars 1-16) then slightly rhythmically varied to suit the different text (bars 16/17-24). At this point the tenor line reiterates this varied version of the melody (bars 24/25-32) and in the final nine bars, the original melody is restated in the soprano part.

The real interest lies in the rhythmic and melodic polyphony produced by the various countermelodies and melodic fragments in the accompanying voice parts. Intervals used in these countermelodies are predominantly tones, semitones, minor thirds and perfect fourths. The alto and descant have similar melodic patterns based on the rising tone, falling fourth, rising and falling minor third pattern originally stated by the alto in bars 1-5. (Compare with D bars 9-12). The falling minor third is also used as the initial interval of the descending tenor melody (bars 1-2), part of which is used a sixth lower in the bass (bars 2/3-4). The bass line then uses its descending four-tone fragment in reverse (bars 4/5-6) with one alteration. It keeps the D^b of the key signature whereas a D natural appears in bar 3. In the reverse pattern, the basses now have a series of parallel

 9. Seeger, Peter: Choral Folksongs of the Bantu, Chappel and Co. Ltd. London and G. Schirmer, Inc. New York 1960 p.57.

fifths. This reverse pattern also provides the initial three notes of the next tenor phrase which, in turn, continues with the bass, the rising parallel fifth movement which started two bars earlier (bars 6/7). The tenor repeats its simple original descending melody slightly augmented (bars 7/8-10).

A significant feature of this movement is the seven-bar ostinato bass pattern. The first repeat is exact (bars 10/11-17), the next repeat is only partial (bars 26/27-33) and the final repeat (bars 34/35-41) is somewhat varied, falling an octave in the last four bars to produce a rich, dark tone colour in the lower voices so typical of African folk music.

The countermelodies are all inter-related; sometimes the various parts 'borrow' fragments from other voice parts e.g. bars 18-20 where the first four notes of the original bass pattern are now used in the descant (bars 18/19-20) and repeated in bars 22/23-25.

When the text changes from (bars 16/17 onwards) the composer employs the African elements of an 'upperstructure' of female voices (bars 16/17-24) to contrast the tone colour with an 'understructure' of male voices (bars 24/25-32). The

alto voice is used in both structures. This type of structuring of the voices was also seen in the Passacaglia movement of 'Terra Nova'.

Syncopated rhythms are used with delicate effect in the alto melody (bars 1-5) and also in the descant (bars 9-11), then in diminution (bars 12/13-15) and later repeated, still in the top voice in bars 35/36-38.

The harmonies formed as a result of the rhythmic and polyphonic activity are a mixture of open octave-fifth sounds, major and minor triads and pandiatonic sound combinations, which invariably involve the intervals of fourths or fifths plus a second, sixth or seventh. Sometimes a fourth appears in combination with a fifth. The sounds produced on the word Ngu-qo-ngqo-t'hwane are:

	Ngu	-	qo	-	ngqo	t'hwa	-	ne
bars 2/3-4:	E^{b8}_6		B^b_{-2}		A^b	B^{b5}_{-4}		B^{b5}_2
bars 6/7-8:	E^{b12}_5		$f-G^{b9}_5$		G^{b7}_4	A^b		A^{b5}_2
bars 10/11-12:	E^{b8}_6		B^b_{-2}		A^b	B^{b4}_5		B^{b9}_5
bars 14/15-16:	E^{b10}_5		$f^7-G^{13}_9$		G^{b7}_4	A^b		A^{b5}_2
bars 18/19-20:	A^b		B^{b2}		A^b	E^{b5}_2		C^7_4

bars 22/23-24: B^b A^b_{-2} C^7_4 B^{b8}_4 B^{b7}_4

bars 26/27-28: E^{b9}_6 $B^b_{-4}_2$ A^b B^{b9}_5 B^{b9}_5

bars 30/31-32: C^{10}_7 $A^b-C^8_6$ C^8_4 E^b_5 E^{b5}_4

bars 34/35-36: repeat of bars 2/3-4

bars 38/39-41: g^6 $f^7_4-G^6_2$ $G^{b7}_6_4$ A^{b9}_5 $A^{b4}_2_5$

[Key: A^b = major triad, usually in first inversion

g = minor triad

C^{10}_7 = the numbers indicate the interval combination
above the given bass note C]

The most commonly used harmonic notes here are E^b G^b A^b B^b and C with a different combination of intervals superimposed above them. Although the sung patterns are repeated the resulting harmonies change at every repetition. Perhaps it is in the rich variety of ways in which Gruber uses the original African melody that elevates the cantata above the status of a simple arrangement.

Intermezzo (or Abiyoyo) Length: 66 bars

The original melody of this song can be found in 'Choral Folksongs of the Bantu' p.1. The editor's explanation of the circumstances during which this lullaby is sung tells of a bedtime story of a monster threatening little children. A charm is given to them for protection against the monster and inspires them to sing. The rhythm compels the monster to dance and at the climax of the dance he can be quickly dispensed with by the parents of the children.¹⁰

This movement is also scored for five voices: Descant and SATB. The beginning is noticeably different from the first, or any other movement in this cantata. The introduction is a 'set' of nine tones vertically 'ordered' on superimposed perfect fifths for the first two bars. Then, by changing, adding or subtracting certain tones, the group ends up as superimposed perfect fourths. Closer scrutiny leads to the discovery that the first five tones are those used in the first pentatonic motif of the African song on which this movement is based (Alto bars 5-7).

Melodically the piece is based on two motifs

Motif (a) (see Alto voice bars 5-7)

10. Seeger, op. cit. p.1.

Motif (b) (see Alto bars 9-11)

and is structured as follows, sung by sopranos and altos:

|:a :|:b :|: a :|: b :|: a :|: b :| (bars 5 - 29)

In bar 29 a beat shift follows and (a) begins on the first beat of bar 30: |: a :|: b :|: a (partial) a |: b :| (bars 30-45). In bar 37/38 (a) is partially stated in the descant, and continued in the alto in order to return to the original rhythmic pattern, followed by a full statement of (a) and (b), which is repeated (bars 38-45) and sung in octaves by the descant.

The next eight bars (bars 46-53) are based on two clusters of superimposed intervals; the first on four superimposed perfect 4ths in the soprano and descant voices and the second, on four superimposed perfect 5ths in the lower voices. These are the same nine tones as those used in the introduction, this time stated as chords and rhythmically repeated. In bar 53 a novel choral device is used: the tones of the two simultaneously sounding chords are faded out one by one, starting with the lowest tone.

In bars 53-54 the Alto voice reiterates the (a) motif then has a contrasting two bar motif (c) in bars 55-57. This contrasting motif is based on the descending first five notes of the C minor scale. This is an imitation of the same

five notes a fifth higher in the soprano (bars 55-57 and 59-61). These two voices combine to sing in parallel fifths above the inverted form of the first motif (bars 56-57) and motif b (bars 59-61).

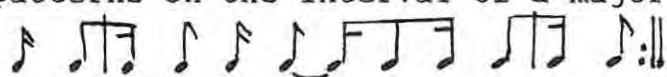
In this section the lower two voices use an ascending version of the first five notes of D major in the bass and A major in the tenor below motif (a) in the alto (bars 53/54-55) thus also moving in parallel fifths, and below motif (b) in bars 57/58-59. This skilful manipulation of motivic material between the various parts is one of the aspects of Gruber's compositional technique that shapes an ordered coherent structure.


The final five bars are structured in a similar way as the introductory bars. The voices fade in and out causing a succession of rich sounds, the densest being in bar 63. The final 'A-bi-yo-yo' is fragmented, each syllable belonging to a different voice, which is the same way the movement began.

The accompanying T and B¹ parts have a repetitive rhythmic and melodic motif in parallel 5ths (bars 6-21). From bars 14-21 the descant is given a contrasting syncopated two-bar ostinato pattern. The beginning of this melody has the same intervals as the alto melody.

After the introductory five bars the second bass voice enters on the second beat of every second bar on the falling fifth A-D, as if to keep a drone sounding (bars 7-22).

From bar 22 the tenor has an inverted version of motif (a) which is repeated, followed by an inverted version of motif (b) (bars 22-29) which is taken up by the descant from bars 29-37. The outer voices' fragments provide added rhythmic and harmonic interest, often resulting in fleeting sounds of simultaneous sounding major seconds or ninths (bars 22-29). Once the descant takes over the inverted motives, the T B¹ B² parts have a rhythmically augmented fragment, this time on the interval of a fourth (bars 29-37), creating the familiar fourth and octave sound across the barlines. From bar 38-45 the tenor and first bass parts sing similar rhythmic patterns on the interval of a major second.



The second basses are given a fragment of this rhythmic pattern:  in bars 38-45. Accompanying parallel 5ths appear again in two-bar patterns between T and B in bars 54 and 55, and 58 and 59 and between D and S/A in bars 56 and 57, and 60 and 61 which lead into the final five bars using the previously mentioned nine tone set. Despite the repetitive nature of the motivic material, this movement develops a life of its own through the shifting accented beats produced by the cross-rhythmic activity of the accompanying voices. Periodicity is broken down which gives

new and increasingly urgent momentum to the musical flow. A sense of forward drive within the phrase is achieved by the many permutations of rhythm, melody and texture. The phrases themselves take shape by varied repetition of fragments of melodies and harmonies. Such a structure is shaped by a dynamic curve which, through additional voice parts, becomes texturally more opaque, while adding to the accumulated intensity, volume of sound and increase of pace; this also works in reverse to achieve a more linear transparency. (Compare the density of bars 46-52 with the lineal clarity of bars 5-13 or the transparency of the final two bars).

This nicely balanced structure is again characterised by an economy of means; all accompanying parts are developed from the original African core-melody, no matter how fragmentary these accompanying motives may have become. By adding just three new tones (G B^b C) to the original pentatonic tones of the 'Abiyoyo' melody (D E F* A B) the composer found the necessary means with which to structure this whole movement, and by so doing he also found his way of reconciling traditional African and contemporary Western musical values.

Scherzo Length 16 bars

This movement consists of a series of two-bar ostinato patterns. There are four different patterns used by the four female voices (S S A A) which are doubled in the male voices (T T B B). All patterns are written in 9/8 time. This type of song is an example of the 'work song', sung by groups of women while they go about their daily chores, hoeing, stamping mealies, carrying water from the river, cooking or gathering wood.

The four ostinato patterns used are:

- a See voices I and V
- b See voices II and VI
- c See voices III and VII
- d See voices IV and VIII

According to Mr Andrew Tracey, Director of the International Library of African Music in Grahamstown, the motives used in this movement are adaptations of a Karanga threshing song recorded by his father, the renowned Mr Hugh Tracey, near

Fort Victoria, Zimbabwe in about 1922.¹¹ (See Appendix 5b for Mr Andrew Tracey's transcription of this song).

From this Appendix it can be seen that voice part 1 is used in the Scherzo voice parts I and V (on the text 'Moya sibhul amazimba tywala sobenza'), melodically and rhythmically exactly as it appears in the transcription of the Karanga threshing song. Voice parts II and VI in the Scherzo (on the text 'amazimba') use a slightly rhythmically adapted version of the Karanga song's voice part 2; the rhythmic pattern of the second 'arimano' is employed for the 'amazimba'. Voice parts III and VII (on the text 'Yala yal 'amazimba moya') seem to follow a rhythmically similar but melodically adapted version of the Karanga transcription's voice part 5. The Scherzo's voice parts IV and VIII on the text 'Yala wanga sabhula yala wanga sapheka' use an adaptation of voice part 4 of the Tracey transcription. The second half of the melody is used sequentially in the Scherzo. The tune of 'yala wanga sapheka' is used a tone higher in the previous phrase 'yala wanga sabhula'.

Miss Inge Gruber maintains that her father used to sit for hours listening to Hugh Tracey's recordings. The assumption can therefore be made that Dr Gruber notated these motifs

11. personal correspondence.

from these recordings. Mr Andrew Tracey has no recollection of having given his transcription to him although he can not categorically state for certain that he did not do so.

Gruber has set this working song in typical African cross-rhythm style: the different accented beats stress the cross rhythms even though all parts are notated in compound triple time.

Rondo Length 101 bars

The motifs for each section of this Rondo (ABACAB^vA^v) are also taken from various African Work Songs to be found in the two books already mentioned.

Section A (bars 1-16) is based on the original melody of 'Nkosi Yamampondo' (song 2) in Williams and Maselwa's book African Folk Songs.¹² This melody can be seen in S¹ or Descant from bars 1-12, briefly in the tenor voice in bars 13-14 and then again in S¹ in bars 15-16. A short varied and syncopated version also appears in the alto voice from bars 5-8. According to Williams and Maselwa this is sung by young boys while herding cattle or goats home in the evening.

12. Seeger, Peter: Choral Folksongs of the Bantu, Chappel and Co. Ltd. London and G. Schirmer, Inc. New York 1960. Song no. 2.

The countermelody in S^2 features a motif reminiscent of the 'Abiyoyo' motif in the second movement on the word 'yo-ho-hoi-ya'. The score indicates, however, that this countermelody should be sung only in the repeat of the section. The beginning of the movement therefore is written in a simple transparent style, using the African melody with an accompaniment of fifths in the lower voices. The interest lies in the intricate syncopated rhythm of these fifths (see bars 1-4) which occur sometimes between T and B^1 and sometimes between B^1 and B^2 . The accent falls on pulses 2, 3, 11 and 12 in a typically African twelve-pulse pattern over the first two bars in T and B^1 while the basses' accent falls on pulses 3, 5, 7, 10 and 12 in the next twelve-pulse pattern. These two twelve-beat patterns are repeated in bars 5 - 8. In the next six bars the accompanying fifths appear in a more straightforward compound duple rhythm, but the alto and soprano double the fifths (which have fallen an octave in the basses) while the original melody appears in the tenor. This procedure produces a rich dark sound while keeping the texture reasonably uncluttered. The accompanying voices serve the function of:

- a) providing an interesting and changing cross-rhythm and
- b) of supplying an harmonic foundation on F G a or e C d patterns (bars 1-8), or in the four-bar pattern in bars 9-12 and repeated in bars 13-16: F G | e F G | G F e | F G a |.

As one would expect, section B (bars 17-22) uses contrasting melodic material. This is supplied by a different Work Song on the words 'Ewe bayandoyika bantwanabama ggo boka'. This is one of the many songs frequently sung by girls whenever they do work of any kind in company. The melody can be found in Choral Songs of the Bantu.¹³ The lead part is in the tenor voice, which is also the case in this section. Like the arrangement in the source book, the accompanying voices all have the same rhythmic pattern, but the composer uses vastly different melodic material. Each of these voices (S¹ A and B) is given a two-bar pattern which is repeated. The bass part is based on chromatic progressions; the alto part (which is a perfect fourth below the soprano part throughout) uses the notes belonging to the D major scale with a sharpened fourth. The soprano melody omits the G#. Noticeable is the use of the interval of a fourth, not only as the distance between two melodic lines (S¹ and A), but also as a feature - interval within the melody itself. Another obvious feature of this short section is the denser harmonic texture which at times present such sounds as a dominant seventh on E followed by the F# triad with an added tone G# and then the b triad with the added tone of C# (see beats 4-6 in bar 17). In bar 18/19 we see: C⁷₃ B⁷_{4/3} A⁵_{2/4} G⁵_{2/3} E⁵_{2/3} E¹¹_{8/4} | D D³₂ (the numbers indicate the intervals above the given letter-name of the




13. Ibid. p. 10

lowest note. Where no numbers occur it indicates a major triad). We see, therefore, that apart from the different worksongs used in this section providing the African structural element for this movement, the contrast lies in the treatment of the accompanying voices which produces a more chromatic dissonant vertical structure, and as a result, a denser texture than section A. Chromaticism, however is not an element found in African music.

The second A section is a shortened version of A¹, being an exact repetition of bars 1-8 (see bars 23-31), with the bass line extended slightly to 'round off' the melody and end on an open octave-plus-fifth sound on C (bar 31).

Section C (bars 32-70) introduces the second contrasting work song, the melody of which can also be found in Choral Folksong of the Bantu.¹⁴ According to the editor (p.6) this is a song sung during hoeing in which the workers beg their employer for relief and rest from the long day's work. Significantly, first one voice (B¹) calls out to the employer, then another (T) a minor seventh higher, followed by the soprano, another minor seventh higher. The call is made on a repeated note followed by a descending perfect 4th on the last syllable in each voice on this rhythm

14. Ibid. p.6-7.

7  (motif a) see bars 32 - 44. The continuing motif on 'Helelere Khat'hetsi' appears in bars 36/37 in the bass, 39/40 in the tenor and 44/45 in the soprano using this rhythm: 7  (motif b). The melodic curve of this motif spans a range of a seventh. A third rhythmic motif 7  (c) appears in successive voice parts, first in B (bars 38/39) then in T (bars 41/42) and finally in S¹ (bars 46/47). Motives b and c which are also found in the original melody, continue imitatively in the upper four voices, one bar apart, above moving parallel fifths in the bass and tenor voices (bar 43-59). These parallel fifths are based on a repeated two-bar ostinato pattern which is first rhythmically accelerated, then doubled; the double fifths are rhythmically varied and staggered (basses on the beat, tenors on the off-beat). This creates rhythmic urgency and excitement which gathers momentum and reaches a climax in bars 55-56. The upper voices (S¹S²S³ and A) imitate each other in pairs of voices viz. motif b in A and S¹ (bars 43-46), followed by motif c (bars 47-51) and then A continues with several motif c repeats while S¹ continues with a restatement of all three motives (bars 52-64). The other pair of voices, S² and S³ begins by imitating each other in bars 47 - 51 using motif b. Thereafter S² repeats motif b while S³ repeats motif c. This now causes the imitation of motif c between voices A and S³ to be one bar apart (bars 51-60). From bar 57 the voices are gradually

faded out, leaving the basses to sing motif b once, and motif c twice, as if exhausted from all the activity (bars 64-70), before returning to the material in section A, which is repeated as are four bars of section B.

The final partial repeat of the A section, from bar 93 serves as a kind of nine-bar coda in which S¹ and A repeat the initial motif (a) and S² repeats the same ostinato pattern used in the first two bars of the Rondo. This pattern is then repeated by the tenors a fifths lower and finally by the basses, another fifth lower (95 - 98). The last three bars build up a chord consisting of eight different notes on the word 'Inkosi'. The vertical sound combination of bars 99-100 results from the superimposition of three major triads in their second inversion (G, F and E^b) giving a polytonal effect. By fading out the top note of each of the three second inversion major triads the final sound combination in bar 101 is that of five superimposed perfect fourths starting in the bass voice on D.

Harmonically the structure of this movement shows a certain ingenuity in the use of harmonic progressions, viz. in Section A which employs F G a triads, open fifths on C D and E, and another progression F G e F G, or a combination of these. Bars 8-16 show a four-bar pattern which is repeated: F G a | FG | e FG | GFe |. Section B (bars 17-22) is

characterised by a series of major or minor triads with added notes: B^b/a $E^{(D)}$ $F^\#(G^\#)$ $b^{(C^\#)}$ $C^{(B)}$ $B^7(E)$ 4ths $G^{(A)}$ $E^{F^\#}$ 4ths $G^{(A)}$ 4ths, D $D^{(E)}$.

In section C the first suggestion of a major triad (E) appears in bar 40 and 42. From bar 43 - 60 a repeated parallel 5th two-bar pattern appears as a kind of ground bass above which the various melodic-rhythmic patterns are repeated and imitated.

Some of the resultant harmonies which are created in this way are $f^\#$ $B_{(G^\#)}$ | A $b_{(G)}$ (bars 47-48)

In this cantata Gruber manipulates African melodic and rhythmic motives and provides a strong fundamental harmonic bass line through the use of organum-like parallel fifths or fourths. By combining his Euro-centric compositional techniques with such essential characteristics of African music as the pentatonic scale, intervals of 4ths and 5ths, short melodic and rhythmic repetitive motives, cross-rhythms, the call-and-response element and the gradual addition or fading out of voice parts, he creates a unique style and sound which prompted Wilfrid Mellers¹⁵ to describe Gruber as 'the African Orff' in a private conversation with Professor N. Nowotny in Grahamstown in 1976.

15. Wilfrid Mellers is Emeritus Professor of Music at York University and author of numerous well-known musicological books.

3.5 IZANGO ZAKWA-NTU (AFRICAN SCENES) (See Appendix 6)

This work was written specifically for the 1968/69 European concert tour of the Rhodes University Chamber Choir. Gruber composed two versions of this work, the first of which will be discussed. This version is written for three soloists, choir, guitar (ad lib) and African Drums. The second version was written in enlarged form for Orchestra and was performed in Cape Town in 1974 by the CAPAB Orchestra under the baton of David Tidboald, now resident conductor of the Natal Philharmonic Orchestra.

In the previous African Suite Gruber uses the miniature melodic and rhythmic structures of African music, and in the development of these elements he still used the European forms of canon and rondo. In this work, however, he strove to eliminate Western form and to find a structure that in his opinion would suit African music better. This Suite has four movements: I Ulwaluko (Initiation) II Imiguyo (Girls' Initiation Dance), III Emathongweni (Nightvision) and IV Igqira (The Witchdoctor).

All attempts to trace the origin of the main melodies used in this work proved fruitless. According to Mr Andrew Tracey of the I.L.A.M. in Grahamstown, apart from their obvious pentatonic structure, he has no record of them as they appear in this Suite. It is known, however, that the text

was written by J.T. Mtyobo. Unfortunately all efforts to contact him through the Universities of Fort Hare and Transkei were of no avail.

There are obvious similarities in the structure of the melodies used in Izango Zakwa-ntu: e.g.

- I Ulwaluko: a) descending pentatonic scale: descending T, m3 T T (Ndlambe ulele)
- b) melody structured predominantly on rising tones and a m3 - in contrast to a) on the text ('Makwe dini nantsi sitshundlu')
- II Imiguvo: Main melody 'Guyani nonke bantu ndin' consists entirely of descending tones and minor thirds, not unlike the 'Helelere Khat'hetsi' motif in the previous suite (m3 T T m3).
- III Emathongweni: A marked similarity exists between the 'Ndikhumbula ezomini' melody and the 'Abiyoyo' melody in the previous work, based predominantly on a falling fourth and a rising and falling third.
- IV Icgira: Male voices based on tones (bass) and falling tone-minor third, while the soprano melody initially uses a falling

minor third followed by a rising tone on 'Qwabani' but the subsequent semitone shift to a new descending pentatonic scale on 'nonke ngemihlal' i-(ngoma)' is not based on African custom.

I Ulwaluko length 158 bars (Mr Tracey is of the opinion that this title should be 'Ukwaluko'. Perhaps the mistake occurred in the copying).

This movement describes the initiation ceremony of young men which is a secret ritual and is still practised to this day. Outsiders know nothing about it and must rely on assumptions. It is believed to be a ceremony which lasts several weeks during which circumcision is performed and the young men are taught various tribal practices. Improvisation is a feature in all African music; the lead singer will start with a melodic fragment, hesitantly at first, as if he was looking for a melody, he may stop and start again and this procedure may be repeated several times until a melody is found. Then, one after another, more voices join in. Once the melody is 'found' it is given a rhythmic structure which is used repeatedly in various ways; imitatively, sequentially, in fragmentary form or inverted. These characteristics are widely used in this movement.

Given the nature of the song, Ulwaluko is scored for male voices only plus guitar. Gruber uses the guitar to double one or other of the voice parts initially (bars 1 - 43) after which it is given a specific syncopated rhythmic pattern based on broken fourths. Like the voice parts, the guitar melody is markedly chromatic and often reiterates some of the pitches of the voice parts (bars 44 - 64), after which the guitar part rests for 30 bars.

The vocal parts, scored for tenor, baritone and first and second basses begin with a ten-bar introduction on various vowel sounds for the three lower voices. To begin with each syllable generally has a fixed pitch in each given part (e.g. Baritone's syllable 'e' = G^b and 'a' = A^b; B¹'s 'u' = G^b, 'o' = A^b and B²'s 'o' = F, 'a' = C and 'e' = D (bars 1 - 43).

Rhythmically these pitches have no fixed duration and are repeated in varying rhythms while the tenor voice (leader) 'searches' for a melody (bars 11-34). Eventually in bars 35-39 a melody is 'found' which is the descending form of the pentatonic scale stated in semibreves on the words 'Ndlambe ulele'. The intervals are: T m3 T T. These intervals feature as a characteristic structural element not only in this movement, but as will be seen, in the whole work.

Now the melodic motif in the tenor voice must be given a rhythm which is stated in bars 44/45. Once the rhythm and the melody are 'found' the motif is established, it is used repeatedly in a transposed or slightly varied form (see bars 48 - 63).

The following table indicates how the composer repeats or varies the original descending pentatonic motif of T, m3, T, T in the tenor (or lead) voice:

- i) bars 48-49 a m3 higher: T, m3, T, m3, (repeated in bars 50-51).
 - ii) bars 52-53 another tone higher: m3, T, T, m3 (repeated in bars 54-55).
 - iii) bars 56-57 another m3 higher: m3, ST, A2, m3.
 - iv) bars 58-59 same pitch as iii) m3 T T m3
 - v) bar 60 ST up from iv: M3 fragment on first word 'Ndlambe' only.
 - vi) bar 61 metre change to 5/4 and tone down from v): T, m3, T.
 - vii) bar 62-63 repeat of bars 60-61 with different melodic accompaniment.
- bars 64-67 Baritone now takes the lead on a new text: 'Makwe dini nantsi sitshindlu' with a melodic motif in 3/4 metre.

From the moment when the Leader states the rhythmic shape of the melodic motif, the Baritone and first Bass voices start 'accompanying' the leader in parallel perfect 4ths which also appear in syncopated rhythm for the guitar:

- i) bars 44-45 on notes GABA (repeated in bars 46-47) and doubled in syncopated broken fourths for the guitar.
- ii) bars 48-49 on notes BCBA (repeated in bars 50-51) similarly doubled in the guitar, using g^\sharp , not A^\flat in bar 48.
- iii) bars 52-53 on notes C C $^\sharp$ B A (repeated in bars 54-55) with similar guitar accompaniment.
- iv) bars 56-57 on notes CEDA (varied to CEDB in bars 58-59) with the guitar accompaniment continuing in similar manner again using the enharmonic change of C $^\sharp$ in place of D $^\flat$ to effect the same interval-structure as those on beat 4 bar 47 and beat 1 in bar 48. From bar 60-64 the guitar accompaniment concentrates on intervals of a falling octave and a rising fifth.

When the original melodic motif is expanded in bars 60/61 the lower voice parts are adjusted according to the following patterns in fifths: v) D B $^\flat$ C B $^\flat$ A G and vi) A $^\flat$ B $^\flat$ C B $^\flat$ A G.

From bar 64 the metre changes to 3/4 and a new melodic motif is introduced, this time in the baritone voice on the words 'Makwe dini nantsi sitshindlu'.

This new melodic motif contains the following intervals:

fT, aT, r, m3, aT, aT, aT, fT, fT (f = falling; a = ascending; r = repeated tone; T = whole tone)

The four bar pattern is repeated as follows:

- i) bars 68-71 as first pattern, keeping the same pitch.
- ii) bars 72-75 a perfect fifth higher, repeated in bars 76-79.

Now the accompanying voices sing in parallel octaves a P4 above and a P5 below the new melodic motif: first in crotchets, providing a counter rhythm (bars 68-71) and then in the rhythm of the main melody from bar 72. This continues until the end of bar 79 when the most significant structural event takes place: from bar 80 onwards Gruber writes a note-for-note, word-for-word (or shall one say syllable-for-syllable) retrograde. Even the rhythmic value of each syllable is written in retrograde. The only part which does not strictly adhere to this principle is that of the guitar. This is an unusual procedure. One is reminded of the second movement of Alban Berg's Chamber Concerto (1925) which, after 120, bars returns to the beginning in retrograde. This retrograde, in contrast to the work under discussion, refers only to the principal voice ('Hauptstimme'). Retrograde compositions are certainly common with composers who use the twelve-tone technique, but to retrograde a whole movement in all the parts in this fashion as seen here is indeed very rare.

II Imiguayo length: main body 69 bars; Alto and drum 90 bars

In this Initiation Dance for girls Gruber uses only the five tones of the pentatonic scale and ostinato patterns in the twenty bar introduction. Each voice part has its own metre and this movement is scored for two soloists, S¹, S² MS, A and drum. It begins with a drumbeat which starts hesitantly at first in the first five bars on beat 1 (bar 1), beat 2 (bar 2), beat 3 (bar 3), beat 2 (bar 4), beats 1 and 3 (bar 5) followed by a regular three beats per bar throughout the movement, apart from the last three bars which use the rhythm of bars 3-5 in reverse.

The Altos who are requested to clap the beat with the drum, begin their short ostinato pattern on the word 'oyini' which consists of a falling minor third with the lower tone repeated (bars 5/6).

The two soloist begin respectively in bars 11 and 12 with a falling tone which is a fragment of their ostinato pattern (fT, fm3, am3, bar 15). For the following 8 bars these three parts continue repetitively, the second soloist imitating whatever the first soloist does whether stating the pattern in full or in part. In bar 21 the S¹ states the first main melody above the Alto and Drum on the words 'Guyani nonke Bantu ndin'. The motivic relationship between the first

three notes of the soloists pattern, the alto motif of a falling minor third and this main melody is obvious. The intervals structuring this melody consist entirely of falling tones and falling minor thirds: fT, fm3, fT, fT, fm3, fT.

This same melody is also given to S², in bar 27. By using a rhythmic shift of two beats Gruber again manifests his manipulative skill of these African miniature structures: the main melody is written in canon for S¹ and S², while the alto and drum continue with their repetitive motives.

A fascinating structural element is seen from bar 21 onwards. The main melody, written in 5/4 appears simultaneously while the alto and drum continue their relentlessly repeated motif and drumbeat in 3/4. Here we find the first hint of what is to follow. The soloists follow the main melodic metre. This polymetric style is further expanded, when in bar 32 the mezzo soprano (MS) voice begins a contracted version of the main melody (aT, fT, fT, fm3, fT) in similar rhythm, but written in a different metre (4/4). This motif begins with the strong beat on the word 'Bantu', thus shifting the strong beat, but retaining the motivic material of the original melody. Now there are ostinato patterns being performed in three different metres. This polymetric style continues in true

African fashion with one or another voice being given a respite for a number of bars before re-entering; only alto and drum perform their patterns throughout.

From bar 46 the soloists are given a different motif, contrasting in rhythm and melody, but still reminiscent of their first pattern. This time the initial three notes are ascending: aT, a m3, fm3, fT. This motif is then firmly established above the patterns of the S¹ and S² voices, (and the still persistent alto and drum) before the MS reappears in bar 49. Now all six voices sound together creating the densest texture of the movement and a predictable dynamic climac before S¹ and S² are faded out in bar 53, and MS in bar 58. All remaining voices revert to 3/4 and the soloists are faded out respectively in bars 64 and 65/66 and the alto in bar 67/68, leaving the final three drumbeats to complete the movement.

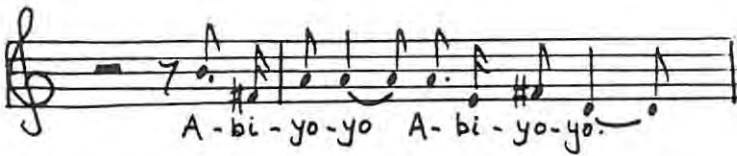
By ingenuously juggling with these ostinato patterns and by rhythmically shifting the various patterns, Gruber creates an intricate polyrhythmic and polymetric structure. With the simplest of melodic material he seized on the rhythmic complexities of African music to create this enormously exciting and vigorous movement.

In this movement Gruber exploits the predominantly African-influenced rhythmic and melodic patterns. It would seem that certain intervals are used as a definite structural element since the falling tone, falling minor third combination features in each voice part, with the alto using only the minor third. This core motif is varied to a rising tone, rising minor third to shape the second motif of the soloists (bars 46-57). This type of manipulation is also seen in the previous movement and indeed in the previous cantata. The manner in which such simple motives are 'tossed around' from one part to another proves that Gruber's inventiveness had no bounds. This is the reason why the various movements always retain one's attention and interest from the beginning to the end.

III Emathongweni length 72 bars

This movement entitled 'Nightvision' is scored for SATB and guitar. Gruber uses a four-bar melody as a Cantus Firmus in the tenor voice (bars 1-4). This cantus firmus melody (a) is very similar to the melodic motif used in the Intermezzo (Abiyoyo) movement of the previous Suite (b):

(a)  (bars 1-4)

(b)  (bars 5-7)

The musical notation shows a treble clef staff with a 7-measure rest followed by a melodic line. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The lyrics 'A-bi-yo-yo A-bi-yo-yo' are written below the notes, with the first 'yo' under the B4 note and the second 'yo' under the final G4 note.

By repeating this cantus firmus over a Twelve-tone ostinato in the bass, a 'period' of twelve bars is obtained:



The notation is in bass clef with a 2/3 time signature. It consists of a single melodic line with the following notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter).

(Twelve-tone ostinato pattern)

The first six pitches could be derived from the A^b major scale and the last six from the G major scale.

By moving or shifting the cantus firmus forward the value of a quaver, six 'constellations' are possible, hence the creation of the 72 bar duration of this movement. At each quaver shift, the text is also different. Above the first statement of the Twelve-tone ostinato (see bars 1-12), the S and A voices utter melodic fragments consisting of descending diminished 5ths or augmented 4ths almost as if, by so doing, a conscious effort was made to dispel the myth of the tritone. In the second statement (bars 13-24), these voices' melodies are expanded and developed to form melodic and rhythmic ostinato patterns based vertically on perfect 4ths and 5ths (bars 15 - 16). Apart from the initial three notes comprising an ascending diminished fifth and perfect

fourth, the melody consists of the following intervals: ascending m3, fT, fT, thus showing motivic relationship with the previous two movements all originating from the opening descending pentatonic motif in the first movement.

From bar 25 the twelve-bar 'periods' are subdivided into three four-bar phrases. These phrases are structured according to certain tone-ratios; in the first phrase (bars 25 - 28) Gruber uses nine of the twelve tones distributed between the cantus firmus and the bass (A^b B G A B^b E C D^b D). Both upper voices are given the remaining three tones (G^b E^b F).

In the second phrase the ratio is eight tones used by the two lower voices (E^b B G A F E F[#] D) and four tones by the upper voices (D^b B^b C A^b) bars 29-30.

In the third phrase the ratio changes yet again to five tones in the lower voices (E B G A D) and seven tones in the upper voices (B^b G^b C D^b E^b F A^b) (see bars 33-36).

The manner in which the upper voices are treated in these four-bar phrases are equally intriguing. In the first four-bar phrase (bars 25-28) these voices are treated strictly imitatively in their use of the three tones G^b E^b and F, in syncopated rhythm and an octave apart with the

following intervallic arrangement: fm3, aT. In the second phrase (bars 29-32) we see a type of inverted-reverse version of the alto melody in the soprano:

alto: B^b C A^b (fm3, aT, fM3) while the soprano omits the second note: A^b C D^b (fm6, a ST) followed by alto: B^b C A^b (aT, fM3) and the soprano, again omitting one tone, reduced to A^b B^b (fm7).

The alto motif first uses the same rhythmic motif as in the first phrase, but then drops the first quaver while the soprano motif rhythmically shifts one beat and omits the last quaver. In the third phrase the two voices use a totally different order of their seven tones (bars 33-36). Whereas the soprano voice always followed the alto voice in the first two phrases, it now is the initiator and uses six of the seven tones (B^b G^b C D^b E^b and F) before the alto line reiterates G^b and then supplies the seventh tone (A^b) to complete the allotted ratio of seven tones.

The next twelve-tone statement (bars 37-48) shows the third rhythmic shift (or 4th 'constellation') of the cantus firmus above which the upper voices move in similar rhythm for the first seven bars, thereafter these voices also move a quaver apart (bar 46). Intervals created by the similar rhythmic movement vary between major and minor 3rds, 6ths, 7ths, 9ths, and some perfect 4ths and 5ths.

In the first four-bar phrase the upper voices use the same three tones (G^b F and E^b) as in the initial four bars of the previous twelve-tone pattern, but in a different order. The second four-bar phrase initially uses the same four tones as in the previous ratio division, but also in a different order (C A^b B^b D^b) and then introduces an extra four tones, including the enharmonically changed F[#] instead of G^b: F[#] E^b F and G. In the final four-bar phrase in this twelve-bar ostinato pattern, the same seven tones are used in a different order from the previous third phrase: D^b A^b B^b F E^b C G^b.

The fifth 'constellation' begins one beat before the fifth statement of the ostinato bass (bars 49-60) on the word 'Zindhiphete'. The upper parts now move a crotchet apart, the rhythmic intensity having slowed down somewhat since bar 45. The intervals featured between the upper parts are almost every possible combination including perfect 4ths and 5ths, major 7ths, 6ths, 9ths, 3rds, 2nds, and minor 10ths, 9ths, 7ths, 3rds and 2nds. In this variation the first-bar phrase uses the same three tones in yet another different order: G^b F E^b in the soprano and E^b G^b F in the alto. In the second four-bar phrase the upper two parts adhere to the original four notes seen in the initial second phrase ratio-allocation but in a different order: A^b B^b D^b C. The third four-bar phrase again combines the tones of the previous two phrases in this order: G^b F E^b C D^b A^b B^b.

In the final statement of the twelve-tone ostinato (bars 61-72), the cantus firmus is one-and-a-half beats ahead of the ostinato bass. The upper voices move in minims and dotted minims and use eight of the twelve tones, the remaining four being in the cantus firmus. The intervals created by the top two voices are minor 7ths, 9ths and major 2nds.

The upper two voice parts are rhythmically augmented. The three tones associated with the first four-bar phrase are now stated only once, spread out between the soprano and alto voices: E^b(S) F(A) G(S) (bars 61-64). In the second four-bar phrase only three tones are used: D^c and B^b. It is only in the third four-bar phrase that the original seven tones are once again employed in this order: A^b G^b D^b C F B^b E^b. In the final bar the sound combination relies heavily on superimposed fourths, even though the altos and sopranos end with a leap of a minor seventh.

The main characteristics of this movement are four-fold. Firstly, the use of the four-bar cantus firmus melody in the tenor. Secondly, the use of a twelve-tone ostinato pattern in the bass, stretched over twelve bars. Thirdly, the rhythmic complexities and syncopations of the two accompanying upper parts for soprano and alto and lastly, the manner in which the twelve tones in any given four-bar phrase are used in different ratios between the two lower

and the two upper parts. Although this movement shows elements of Schoenberg's twelve-tone technique, it would perhaps be more accurate to call it panchromatic.

IV Iggira (The Witchdoctor) Length 71 bars

The life of the rural African was and still is in many societies ruled by magic, therefore the witchdoctor is still a prominent figure in African social life. According to their folklore, illness does not have a natural source but is caused by supernatural spirits or witches. The witchdoctor can find out whether a particular illness was caused by witches. This scene depicts the witchdoctor being called to the hut of a patient where family, friends and neighbours are gathered. He has a rolled up dried cow skin with him which he beats with a stick and starts singing. The assembled company joins in the singing when suddenly he interrupts to announce that contact with the spirits has been achieved. In a dazed condition he reveals their message. Excitement mounts until the whole gathering breaks into an ecstatic form of singing, praising the witchdoctor and the spirits for their revelation. This is the scenario which determined Gruber's closing movement of this Suite.¹⁶

16. Per kind favour of Prof David Hammond - Tooke, professor of Anthropology at Rhodes University at the time when this suite was composed.

This movement is scored for tenor or baritone solo (witchdoctor), SATB, African drums and clapping. It begins with a recitative-like incantation by the 'witchdoctor' accompanied by a crotchet drumbeat, but there are no bar lines to indicate metre. Halfway through this recitative the bass voices are given a two bar utterance in parallel fourths, using the falling minor third D B (B²) and G E (B¹) (see bottom of page 22).

The first ensemble section which is marked A in the score (p. 23) consists of a combination of one-bar ostinato patterns in 4/4 time. At first the three male voices (T, Bar, B) sing alone, using their patterns to provide the under-structure of male voices. The tenor and baritone have identical patterns, but begin one beat apart above the regular crotchet rhythm of the bass ostinato (bars 1-2).

All these patterns are based on tones and minor thirds yet again: T and Bar use a descending T, fm3 motif; B has fT, aT, aT motif and all voices begin on the note D.

As indicated in the introduction to this work, the main melody in the soprano voice is based initially on the same intervals (fm3, aT) which is followed by a descending version of a pentatonic scale after shifting a chromatic semitone from D to D* (bar 6). Although such chromaticism is not a typical African musical device, it would seem that it

was introduced here to achieve a polytonal effect. This idea is further expanded when the alto melody has a similar chromatic semitone shift in its two-bar pattern (bars 12-13) from B to A[#] after having had a repeated A natural before. In bars 15-16 the S and A melodies are sounded simultaneously rather than alternately as they have done up to this point. The understructure of male voices continue their patterns, but with T and Bar. sounding in simultaneous rhythm before returning to their imitation at one beat apart. Presumably this is done here in order to avoid too dense a texture and to allow for the cross-rhythms of the 'upperstructure' in the female voices to be made clearly identifiable before other additional patterns were added. This takes the form of a second drum part which has a syncopated three-beat ostinato pattern (bar 17-36). From bar 20, however, all patterns perform together, gradually building up in volume to create a rhythmically exciting and full dynamic climax at the end of the first ensemble section in bar 36.

The second recitative-like solo section takes its starting pitch from the same word 'Yimani' found in the first recitative section (end of p.22) and the last two notes of the section on p.23 on the text 'Ho-ya', thus keeping the continuity flowing, almost as if there was no interruption by the ensemble section. The intervallic structure in both solo sections are also primarily based on the descending


pentatonic scale E D C A G(F) or C A G (F) D. The use of the falling fourth on the text 'Hoya' just before the ensemble enters for the first time is also incorporated in the second recitative solo section on the text 'Yimani'. The choral interjections are for SATB using the sound combination of octaves plus perfect fourths and fifths on the word 'Siyavuma', while the crotchet drumbeat accompanies throughout (pp. 30-31).

The second ensemble section (bars 37-71) changes metre to 3/4 and has a drum accompaniment in quavers, but the ostinato patterns remain essentially similar to those used in the first ensemble section. The adaptations of the patterns are:

- a) the basses still have a one-bar three-tone ostinato pattern: D C E, still using a falling tone, but then adding a rising major third to it (bar 37f).
- b) the tenor ostinato pattern keeps the original one-bar pattern used in the first ensemble section, but repeats the notes of the third and fourth beats in the following bar, thus making a five beat pattern in this section (bars 37-38 beat 2).
- c) the baritone ostinato pattern, instead of repeating the tenor pattern, now has a slightly altered melody which follows two beats after the tenor. It repeats the notes

of the initial beat of the original pattern, thus making a four-beat pattern as opposed to the five-beat pattern of the tenor line in this ensemble section.

This differs from the first ensemble section in that each of the male voice patterns have a different number of beats. (In the first ensemble section the bass pattern is in four beats and both tenor and baritone patterns have three beats).

Another difference is the addition of a second drum part with the distinctive  rhythmic ostinato pattern which contrasts with the straight-forward quaver pattern of the first drum (bar 43/44-71).

The soprano and alto patterns are also subtly adapted. The soprano begins with the same melody used in the first ensemble section on the word 'Qwabani'. This fragment is repeated, moving the pitch of the first note up a semitone on the same text (bars 40-41). A chromatic shift appears again on D -D*, but now the melody no longer has the descending curve in semiquavers used in the first ensemble section. This melodic fragment seems to centre around D* but adheres to the semiquaver movement: D* F* D* C* :| D* C* F* (bar 42). A subdivision of the soprano melody into two fragments occurs on the following text: (a) 'Qwabani, Qwabani' and (b) 'Nonke ngemi hlal'ingoma yomhlahlo'. The

first pattern reverses the two 'Qwabani' fragments (bar 43/44 - 47/48) before pattern (b) is heard again (bars 48/49). Pattern (a) then reverts back to the original for several bars (49/50 - 54/55) before pattern (b) appears for the last time.

The alto ostinato pattern in this section remains basically the same as that in the previous ensemble section, but its rhythm is slightly adapted. Now a four-beat pattern is used as opposed to the six-beat pattern in section A. Compare alto in bars 39/40 to bars 12/13 on the words 'Phumani niphethe impundulu, li-'. This adapted four-beat pattern continues until the end of the movement even though there is another metre change at E in bar 57. These metre changes create rhythmic shifts of the ostinato patterns and serve to create a more intense excitement and tension.

From E the bass pattern is reduced to two tones D and C, the baritone and tenor patterns return to their respective three and five-beat patterns, imitated one beat apart. The sopranos now make use of a rising and falling semiquaver pattern after the chromatic shift (bars 58-60) in place of motif (b). Motif (a) on 'Qwabani' is still used, sometimes with the two fragments in reverse, (bars 61-64) or as initially stated (bars 68/69-70).

The final sound-combination gives a simultaneous sound of most of the tones used in the various melodies: the male voices combine C D and A and the female voice combine the following pentatonic tones: B C* D* F* and G*.

This movement shows yet again how the composer creates a fascinating composition from the simplest of ostinato patterns which invariably contain the universal motif of a tone-minor third combination. The fact that this motif is common to both the ancient Gregorian Chant and the pentatonic scale is perhaps the reasons why this motif is the constant structural factor in all the composer's works, whether he is composing for children, for the church, for sophisticated Western or local African audiences.

He uses melodic and rhythmic repetition, variation, imitation, chromatic melodic shifts, rhythmic shifts through metre changes, all of which are compositional devices used in many compositions throughout the ages, but in this work he depends largely on the pentatonic scale for his melodies, on cross-rhythms and syncopated rhythmic patterns and on the male and female 'lower' and 'upper' structures, which are all elements found in African music, for the creation of this unique composition.

This African Suite is the last of Gruber's surviving compositions and can, without a doubt be considered his most intriguing work. Not only does he use African melodic and rhythmic motives in an innovative manner, but he manages to bring together such seemingly opposing poles as the simple pentatonic scale of African music and the highly sophisticated philosophical aura of the Western twelve-tone technique, by blending the two into an exciting well-structured and coherent whole. No longer does he rely totally on certain Western structures, but through skillful manipulation and drawing from his vast experience of European compositional techniques and craftsmanship, he achieves musical results which would satisfy the most discerning critic. The mystique of African music and all it stands for is present in this work: the social obligation that music is for participation and co-operation (each voice or instrumental part should know exactly its relationship with other parts) that music stands for conflict, (each part must fight to keep its own), difference, (each part must be different enough to distinguish it from others), individuality (each part must express itself by its own individual characteristics) and integration (each part is put together into an integrated whole) are all to be found in 'Izango Zakwa-Ntu'. Gruber also incorporates the cyclical idea of African music, thus reinforcing the importance the African attaches to relationships, however simple or complex these might be.

In conclusion, then, what can be said about Gruber, the composer? In his earlier works we see how he, like many twentieth century composers, falls back in the academicism of his Viennese education, yet he does achieve a certain release from some constraints which had been de rigueur practically since Monteverdi - that of functional harmony. He obviously agreed with other composers that hitherto acceptable compositional norms had to be dropped if art was to retain the autonomy with which its symbolic nature had endowed it. As soon as the move away from functional norms which insured a high degree of stability is attempted, the ultimate result must surely be the appearance of a new temporal structure in such music. Gruber dismisses some of the old principles of composition, but these works also show a certain desire to preserve other traditional values, like the recurring use of such early compositional devices as the organum, the cantus firmus and the Gregorian Chant. In this way, he achieved a certain liberty from traditional restraints but also manifests his love for his materials by using his skills and craftsmanship with an almost intuitive logic. There is a fusion of sound combinations and melodic development with rhythmic motives, and an adherence, to a certain extent, to some older traditions already mentioned.

It is therefore also understandable that Gruber, like other Neo-Classical composers, shows in his works a more linear style of writing, believing in the emancipation of the

dissonance, yet not exploiting this to some of the extremes of other composers. In the earlier works, composed in Europe before he emigrated to South Africa (3.1, and 3.2) we see a man highly disciplined in his creative attempts, making supreme use of the diversity of his experience. At first we see Gruber, the Austrian patriot, composing in the tradition bequeathed to him by his teacher and mentor, Josef Lechthaler. With energetic enthusiasm he turned his past to account by exploiting to the full the resources of past traditions, the challenges of the new compositional philosophies which he experienced in Europe in the late 1940's, and his own individual simplification of such past and present experiences into his own musically logical way of using melody, harmony, polyphony and rhythm. His melodic lines were often reduced to motives, or perhaps a little more, quite often pentatonic or modal in sound, which also served to clarify rhythmic construction. The harmony in these works shows a kind of triadic foundation, coloured with non-triadic notes giving a quality of unusual sound-combinations which at times were brilliant word-paintings, and could also create the necessary tension and resolution, or relief from tension. His polyphony often relied heavily on repetition and variation.

In his works composed after his arrival in South Africa (3.3, 3.4, 3.5) it is obvious that Gruber was immensely intrigued and fascinated by the indigenous music of Africa,

and in particular with the music of the Xhosa nation. It is in this music that he finds exciting new material with which to work and it is to his credit that he never used his new-found well-spring of inspirational ideas in exaggerated fantasy, which could so easily have become a caricature, for at this point no art can exist - it can only annoy! In these works Gruber shows diversity and creative discipline, which is why his interest in African music grew more intense and which is why he also never lost interest in it. He treated this new treasure of artistic expression with respect.

In 'Terra Nova' he uses certain African stylistic tendencies, like the call-and-response, antiphonal singing, and his method of organising the various elements are African influenced. He uses both melodic and rhythmic ostinato patterns as a structural element. Linear writing and programmatic nuances are important features of this work. In the two African Suites or cantatas we see how Gruber revels in this new-found milieu. Prompted by a sensitivity and an irrepressible creative urge to use new experiences and observations, he cast his material in a language and in shapes that were relatively unconventional and extraordinary both in Europe and South Africa.

Driven on by the scholastic philosophy to which he subscribed, as well as more than a little nostalgia for the past, he felt the need to justify his faith by exploring the exciting possibilities of bringing about some kind of fusion of his new experience, Africa, into his highly sophisticated stylised European approach to composition.

In the final work discussed in this chapter we see how Gruber did indeed achieve this highly improbable fusion. He used this African experience to flavour his European style of composition. Hindemith once said that

'style is not wholly identifiable with technique in the art of composing. It is the peculiar and personal manner in which a composer adds further component parts, however, that are not essential to the structure's functional mechanism. On technique itself the entire vitality of the composition depends while stylistic additions give a composition its particular flavour.'¹⁷

This African flavour Gruber used with skill to demonstrate his technical craft.

The opening up of new experiences, which necessarily lead to new or different feeling and perception, has always been a creative artist's mission. Gruber always approached new experiences with a vigour and enthusiasm to be envied. His

17. Hindemith, Paul: 'A Composer's World' New York; Anchor Books, Doubleday & Co., Inc. 1961 p.132.

holistic approach to life in general manifested itself in his music. Every new experience was an exciting one which revealed totally new modes of perception for him. Coupled with this was his deep sense of religiosity which is a characteristic feature of his works. For him, whatever he composed or arranged had to be approached in a spirit of absolute integrity, sanctity and discipline.

By adopting methods of organisation and materials of former and contemporary times it would seem evident that Gruber established himself as an eclectic composer. Considering the period in which he grew as a creative artist, considering his circumstances, environments and experiences, the stylistic diversity, organisational skills and technical craftsmanship, all are proof of his total commitment to the art which he practised.

The message of his music is as human and at the same time as compassionate as very few composers could make it and therein lies the very essence of the man. He had an almost chameleonic gift in his ability to charm, to annoy, to demand respect, to irritate in a way so disarming as to leave one helpless. He was essentially a searcher, an explorer; and when he discovered what he needed, he made it his own.

CHAPTER FOUR

THE ARRANGER (For examples see Appendix 7)

In the practice of choral art Gruber was exceptionally gifted and well-known throughout Southern Africa, Europe, the Americas, Britain and Australia. The fact that he conducted choirs throughout his life, wherever he was working and often travelled extensively with them, meant that he constantly arranged folksongs and traditional tunes of many countries for the special needs of individual choirs or for specific occasions and concert tours.

Much time was spent collecting as many of these arrangements as possible. It is not feasible to include the scores of every arrangement available in a thesis of this nature but in order to give a mere glimpse of the aesthetic artistry and versatility of Gruber's arrangements, a choice of seven songs representing six countries has been made. As far as can be established these are all genuine folksongs, which is the reason why they were chosen. Gruber's wide knowledge of this genre, his insatiable curiosity, his love of people and their customs and his proficiency in several languages made him an expert in this field.

The available collection of Gruber's arrangements are:

- a) 28 songs in the English language consisting of English, Scottish, Irish, Welsh and Australian folksongs, Christmas Carols, Negro Spirituals and a Suite of Nursery Rhymes.
- b) 24 Afrikaans songs consisting of folksongs, Christmas Carols (some translated from English or German) and a Suite of Kleuterrympies.
- c) 24 songs with a German text consisting of Austrian, Bavarian and other German folksongs, Lullabies, Christmas Carols, which include a Suite of Austrian carols, 'In Nativitate Domini' (of which the instrumental accompaniment for Orff instruments unfortunately cannot be traced) and a Suite of Five Drinking Songs.
- d) Folksongs and Christmas carols in other languages consisting of 6 Italian, 8 French, 7 Dutch, a Suite of Hungarian folksongs (for which Gruber wrote a German text), several Russian, including a Suite, 'Five Russian Folksongs', some Spanish, Hebrew, Lithuanian and Yemenite.

Appendix 8 lists all available arrangements according to the language in which they were set.

Gruber included a selection of folksong arrangements, all sung in their original languages, at the end of more serious and exacting concert programmes which included music from the Renaissance to the twentieth century with works by Bartok, Kodaly and Orff.

Most arrangements were for SATB, but some were set for SSA of which several were published by NASOU Beperk (see Appendix 8).

Apart from their obvious appeal and musical merit these arrangements also served as an educating factor, particularly for the younger audience, to prove that taking part in choral singing is not only hard work requiring time and dedication, but that it also can be a most fulfilling, challenging experience and a great deal of fun.

In a telephonic interview with Dr Dirk de Villiers (long-time Inspector of Music in the Orange Free State and founder of the first ever Provincial Youth Choir in South Africa) he requested that these paragraphs, which he dictated, be included in the discussion of Dr Gruber's arrangements.

In 1965 I inaugurated the first ever subsidised Provincial Youth Choir in which about fifty of the best singing voices in the High Schools in the Orange Free State became members. It started off as a tentative experiment but soon caught

the public's fancy to such an extent that I decided to introduce guest conductors from 1966 onwards. In 1967 I had grown to know Dr Gruber very well indeed as he had visited Bloemfontein as adjudicator at the Eisteddfod. The compliment was returned to me by the Grahamstown Eisteddfod organisers some years later.

I had heard of his excellent arrangement of folksongs and of the immaculate standard of singing of his Rhodes University Chamber Choir, so I put two requests to him: 1) would he consider making new arrangements of Afrikaans traditional folksongs and 2) would he come to Bloemfontein to train and conduct the 1967 Free State Youth Choir concert? He could stay with my wife and myself for those few days and I would see that he had ample rehearsal time. Gruber was marvellous with the teenagers and they adored him. He had the knack of obtaining disciplined singing without ever having to resort to a strict militaristic approach in his rehearsal sessions. Somehow he obtained tone, balance and blend which I could only envy him. That was the hallmark of genius and I now understood not only why he had made such a success of the RUCC but also of the Vienna Boy's Choir. Furthermore, I can state categorically, as a composer and arranger myself, that his arrangements are eminently singable, flowing.... basically just right. After 1967 till his death the Gruber family remained firm friends with my wife and myself.

Closer scrutiny of a few of these folksong arrangements will prove that this testimony of admiration for Dr Gruber's skill and musicianship in this field is indeed warranted.

Coventry Carol (Appendix 7a)

This carol was introduced into the performance of mystery plays which were so popular a feature of English country life in the fourteenth and fifteenth centuries. The earliest written form of the text, known as the 'Pageant of the Shearmen and Tailors', performed at Coventry is accredited to Robert Croo (1534) and the earliest written form of the tune is dated 1591.¹ According to the Oxford School Music Book (Teacher's Manual Senior Part II)² the carol is sung in the play by the women of Bethlehem just before Herod's soldiers come to kill the Innocents.

The Gruber setting of this simple medieval carol is for SATB, in strophic form and homophonic in style. The harmonies used are very simple with the notable characteristic of a mixture of the tonic minor and major chords, subdominant, dominant major and minor and also the chord built on the flattened seventh (F) in the key of g minor. The typically medieval uneven phrase lengths (4 + 5 + 3 bars) in the refrain of twelve bars are adhered to. Apart from the horn fifths used between the alto and tenor voices in bar 8 and its repeat (bar 20), the few passing notes

1. Routley, Eric: The English Carol, Wyman and Sons Ltd London. 1958 (p.110).

2. Friske, Roger and Dobbs, J.P.B.: The Oxford School Music Books Teacher's Manual Senior Part II, O.U.P. London 1966 (p.53)

which occur in these voice parts (alto, bars 3 and 22 and tenor, bars 6 and 18) appear also in the original medieval three-part tune. This can be found in The Oxford School Music Book³ already mentioned and Carols for Choirs.⁴

It would seem that inspite of setting this carol in four-part harmony, a conscious effort was made to keep as near as possible to the original sound. There is a discrepancy in one melody note in the two versions mentioned. The first gives an F* on the word 'sing' in 'For whom we do sing' (bar 23) in verse one, whereas the second version gives an F natural. Both versions claim to be scored from the original manuscript, but such is the nature of folksongs; there are bound to be differences in any art form which is based on oral tradition. This arrangement uses the F natural and does not include the open octave-plus-fifth sound used occasionally in the original manuscript. Perhaps the full chordal sound fascillitates the part-writing and makes each part 'eminently singable', but it is in the simplicity of its setting that the essential gentle character of this carol is expressed.

3. Ibid. p.52.

4. Jacques, Reginald and Willcocks, David: Carols for Choirs OUP London 1961 (p.82).

Sweet Nightingale (Appendix 7b)

This is one of the many English folksongs collected by Cecil Sharp (1859-1924). He was the most important English folksong collector who spent much time wandering round the villages of England listening to and notating tunes which the old people had learnt from their parents. There is some suggestion that this song may have come from the county of Somerset.⁵ Like the majority of folksongs arranged by Gruber, this one is also for SATB. The harmonies are kept very simple; mostly I IV V with the occasional introduction of some secondary sevenths chords (noticeably that of ii in bar 6 beat 1; bar 11 beat 3; bar 16 beat 1 and then bar 20 beat 2 where the sub-dominant seventh is used).

The skill of this arrangement lies in the movement of the parts. Once the lilting triple rhythm is established (bars 1-4) in homophonic style, the lower accompanying voices are each given a contrasting rhythm of their own, the bass voice being kept almost the same as the melody part. The syncopated rhythm in the alto (bars 6 and 20) adds interest and the flow of the rhythmic momentum is sustained in the inner parts while the outer parts are stationary for five beats in bars 7-8 and 21-22. The text is adjusted to suit each melody line. The dotted rhythm of the melody on the

5. Friske, Roger and Dobbs, J.P.B.: The Oxford School Music Books (Junior Part I) O.U.P. London 1961 (p.153).

word 'below' is introduced into the tenor line in bars 6 and 20. The accompanying dotted minims between the bass and alto (bars 12-13) and between tenor and alto (bar 14) on the dominant and tonic notes respectively provide the stability for the outer voices to move in crotchets, first in sixths (bar 12) and then in contrary motion (bars 13-14). The syncopated crotchet-minim rhythm first seen in the bass (bar 4) is used again in the same voice in bar 15 and also in the alto and tenor voices in bar 16. These instances of rhythmic motives being interchanged between the parts, however brief they may be, give the arrangement a musical coherence which, coupled with the simplicity of the harmonic structure and the independent movement of the voice parts (especially the strong vibrant bass line), work together to form this well-structured whole. The necessary contrast between moving and static part-writing contributes towards a well-balanced structure. Further contrast is achieved in performance by varying dynamics, tempo and interpretation in the second and third verses.

Daar kom die Alibama (Appendix 7c)

According to Dr Dirk de Villiers this folksong was first heard in the Cape Malayan community and dates back to the 1860's. The 'Alabama' was the name of a supply ship which regularly anchored in Table Bay. There are two versions of

this folksong: one for SSA (published as part of a series of folksong arrangements for schools by Nassou Bpk.) and one for SATB. Both of these make use of an eight-bar introduction in which the lower voice has a four-bar ostinato pattern. The introduction is very instrumental in character, almost as if the lowest voice should be played legato on the 'cello, while the upper accompanying voices, with their playful dotted rhythmic motif, should be plucked banjo-like on the violins before the main melody begins in bar 9 and the lower voice continues with the ostinato pattern until bar 16. There is a difference in the dotted rhythm accompaniment figure to the ostinato pattern in the two versions. The melody remains the same, but in the SSA version it is divided between the two sopranos, while in the SATB version both tenor and alto voices have the identical melody.

Once the actual folksong melody and the text begin in bar 9, the accompanying middle voices (S² or A and T) are given a countermelody, each mainly in regular crotchets with some minims in the four-part arrangement, which serve as an unobtrusive harmonic support to the folksong tune. The lowest voice acts as a bridge between the end of section one (bar 16) by continuing with the crotchet movement while the other voices sustain a dotted minim.

The second section ('Noi, noi, die rietkooi noi' bar 17-25) is contrasting in rhythmic content. All parts are given the dotted rhythm of the melody line. No doubt this is where the idea of using this rhythm in the introductory bars came from. In the SSA version the two soprano parts move in similar rhythm while the alto line provides a contrasting one: when the upper voices move in crotchets or two quavers, the alto line has the dotted quaver - semiquaver movement and vice-versa. In the SATB version two voices move in simultaneous rhythm (S + B) while A + T provide the contrast in similar manner to the other version. The use of tenths between S + B and parallel first inversion triads in bars 17-19 is a typical folksong element found in many countries (e.g. Tyrolean yodelling songs). The 'bridging', rather cheeky 'la - la - la' in the middle voice in bar 20 (SSA) and in the tenor bar 20 in the SATB setting, before the repeat of the second section while the other voices sustain a minim demonstrates the playfulness which is so characteristic of this arrangement. This idea is carried over into the final eight bars. Now the lower voices in the three-part setting sing in thirds using the dotted rhythm and two quavers below the sustained minim of the soprano melody. In the SATB version this dotted rhythm is given only to the tenor voice while SAB form a frame of an octave and fourth or fifth sound in bars 26-27 within which the tenor supplies the counter melody and rhythmic pattern on the first two beats of these bars.

The harmonic structure of most folksongs is very simple, normally based on the three primary triads. In this folksong, however, the submediant chord is used in place of the more traditional repeat of the tonic chord. This is necessitated by the ostinato bass pattern (bars 9, 10, 12 and 14 beat 3) in both versions. From bar 17 onwards we see some chromatic passing notes in the bass line to continue the movement of tenths between the melody and the lowest voice in both versions. In bar 24 (SATB) this movement is then shifted to the tenor and bass lines in order to effect a lovely melodic line to the subdominant harmony in bar 25. The raised subdominant at the end of bar 25 (also in the bass line) in preference to the repeated A^{\flat} , produces another chromatic progression to the tonic $6/4$ chord in the following bar. A similar chromatic movement in the bass and tenor as seen in bar 24 occurs in reverse in bar 28. The final chromaticism is in the last bar with the added piquancy of the German Sixth between two tonic chords. This unpredictable ending demonstrates an almost Puckish sense of humour which, of course, is also very evident in the Cape Malayan community. It is in such minute details that Gruber established himself as a folksong arranger beyond the ordinary.

Merck tog hoe sterck (Het beleg van Bergen-op-Zoom)
(Appendix 7d)

This is a patriotic folksong from the Netherlands based on an historic event, the seige of Bergen-op-Zoom of 1622, during the eighty years' war with Spain. The text was by Valerius, in his 'Neder-landsche Gedenck-clanck' of 1626.⁶ According to Valerius, the melody may have been notated by an Englishman called Campion. The fact that this song appears in at least five collections of Dutch and/or Flemish folksongs suggest it is a genuine folk tune.

It is set for 4-8 voices in homophonic style, repeating each of the 5 + 4 + 4 - bar phrase structures, as the original melody and the text demand. The well-defined cadence points are baroque sounding especially in the chorale-like use of the secondary dominant before the V⁷ _ 1 cadence ending on a Tierce de Pacardie (see bars 5 and 10). In the first five-bar phrase the harmonies are mainly I or V with some instances of III (bar 2 beat 1) and flattened VII (bar 2 beat 2 and bar 3 beat 3). In the next phrase of four bars (bars 11-14) each of the SATB voices is divided into two parts and rhythmically varied to give a lovely rich texture which features horn fifths in the passing harmonies (see quaver movement between S² and A on the first beat in bars

6. Ghesquiere, Jozef and Francois, Paul: Liederencrans: Desclee de Brouwer, 1960 p.217-218.

11 and 13 which is doubled an octave lower between T² and B² in bar 11). It is in the independent movement of the voice parts, each with a melodiously contoured line that one notices the ingenuity of the arrangement. Some parts move in chordal structure on a simultaneous rhythm with the original melody (see A¹ and T¹) while other parts provide a flowing accompaniment in a contrasting rhythm (S² A² and T², bars 11-18). This kind of treatment continues in the second four-bar phrase (bars 19-26) and its repeat: S¹ A¹ and B¹ have a similar rhythm while the remaining four voices imitate the dotted rhythmic fragment (in diminution), also using horn fifths between S² and A² as seen between S¹ and A¹ on the words 'Berg op Zoon'.⁷ While the harmonic structure of the first two bars of this final phrase remains the same in the repeat, the final two bars differ at the cadence point:

bars 21-22: i ^bVII VI, iv | V^a₅ i^a₅ |

bars 25-26: i V i IV | ii ^{b9}V ⁷I ||

(Notice the minor ninth chord in first inversion which uses the root of the chord in the melody).

 7. According to Ghesquiere and Francois Liederenskrans this should read 'Berg-op-Zoom' - Ibid. p.218.

Entre le Boeuf et L'Ane gris (Appendix 7e)

This French Christmas carol dates from 1684, according to Elizabeth Poston and Paul Arman who also maintain that

In the seventeenth century songs of the Nativity found equal favour with the simple people and the more sophisticated alike. This song has a distinctive refinement of expression rather than the more usual ingenuousness of the Noel of popular appeal.⁸

Gruber recognised the intrinsic quality of simplicity in this carol and formulated his arrangement accordingly. It is set for SATB with the TB voices humming a predominantly I - V harmony. Instances of the 'open' sounding intervals occur, noticeably at the beginning of bar 4 (at the end of the first four-bar phrase) and momentarily as a passing harmony (bar 2, second half of beat 2, and bar 3, beat 2 and second half of beat 3). The raised seventh (D[#]) only appears in the final cadence where a Tierce de Picardie is used as the final chord. The rhythmic movement of the middle parts, apart from bar 2, remain similar to that of the melody, keeping its gently flowing character. Similarly the quiet swing of the bass from I - V - I (bars 1-4) adds to the atmosphere of a lullaby. The lovely descending bass-line

8. Poston, Elizabeth and Arman, Paul: The Faber Book of French Folk Songs, Faber and Faber Ltd., London 1972. (p.110-111).

from bar 6 beat 3 to bar 8 provides a strong foundation for the utter simplicity of the harmonies used in the final phrase:

$$iv^6 \ V \ | \ iv \ V^7 \ | \ I \ ||$$

Aba Heidschi-bum-beidschi (Salzburger Lullaby) (Appendix 7f)

This is another example of how effective the simplest of arrangements can be. Again the male voices are used as a type I - V (octave or fifth) drone, above which the female voices (S² and A) supply further harmonisation for the melody in a triadic manner; the S² moving predominantly in thirds below the melody, while the alto line provides the lowest part of the triadic movement. What strikes one particularly in this arrangement is the fact that each of the harmonizing melodies (S² and A) has a lovely gently flowing lullaby-type melody of its own and that in spite of the fact that all three upper parts move in simultaneous rhythm it does not sound at all dull or uninteresting. To the contrary, this very fact tends to focus the attention on the harmonies used, especially at the phrase endings. The alto melody (bars 3-4) draws special interest, since it provides a beautiful melodic curve below the relatively static soprano melody, especially in bars 3 and 7. This kind of interest swings from the alto line to the middle voice

(S²) in bar 9 where it supplies a chromatic movement almost as if a preparation for the subdominant sound of bar 10. Equally important is the appoggiatura used at the end of each phrase:

bar 2 and 4:

$I^{\flat}_{6/3}$ $V^7_{5/3}$ and

bar 6: $I^{\flat}_{6/3}$ $V^7_{5/2}$ $I^{\sharp}_{3/7}$

The Harmonic movement of the parts above the octave-plus-fifth drone in bars 11 and 12 are

bar 11:

10 — 9 7 9 8
 7 — 7 5 7 6
 3 — 3 4 3 3

8 —————
 V 5 —————

bar 12:

3 —————
 8 ————— 5
 5 ————— 3

10 9 8
 I 5 —————

It is perhaps true to say that both these French and Austrian lullaby folksong arrangements demonstrate an unashamed appeal to the emotions and as such hold no intellectual value, but one is mindful of the nature and origin of the folksong being a typical expression of simple people and their emotional life. Part of the cycle of human existence is procreation and the nurturing of young life. What can be more natural than the gentle emotional

expression of love for a child? This simple 'emotional' setting demonstrates the understanding and compassion Dr Gruber felt towards his fellow human-being.

Cheder Katan (Appendix 7g)

This Hebrew folksong was brought to Dr Gruber by one of his Jewish students, Trevor Taube, who was a member of the R.U.C.C. in the late fifties and early sixties. The choir was due to tour Europe and the United Kingdom at the end of 1960 and Trevor, who was Chairman of the choir at the time, was anxious to have a Hebrew folksong included in the concert folksong repertoire. Gruber's arrangement was dedicated to 'Moses' (Trevor's nickname) and proved to be one of the most sublimely beautiful of his many folksong arrangements. Perhaps the inherent pathos of the melody, coupled with the exceptionally appealing harmonization and the easy-flowing rhythmic movement of the four parts all contribute towards the musical satisfaction this arrangement offers. There is a definite religious flavour manifested in the setting of this song. It tells of a Rabbi talking to a group of young children he is tutoring. The structural formula of the melody follows this pattern:

a | : b : | c : b : |

Perhaps the most important aspect of this arrangement is the harmonic oscillation between e minor and G major. Normally the second and third beats of bar 1 would be harmonised by i and V⁷ of e, but here IV V of G is used which, however, resolves to e minor. The first phrase ends in G (bar 4) but returns back to e immediately via the V⁷ of e. This mixture of e and G occur throughout and is perhaps a contributory factor for the feeling of pathos and nostalgia suggested by this arrangement of Cheder Katan.

These few arrangements show Dr Gruber's unusual empathy for different cultures as contrasting as those shown in Coventry Carol, the Salzburger Lullaby and Cheder Katan. A real arrangement does not consist of a mere harmonization of a melody. It should portray the mood of the song through the character of the harmonies and the interaction between the melodic lines. In each of these arrangements we see the realisation of these goals. Each melodic line has its own independent curve, yet there is also a certain interrelationship between the melody lines. The harmonies are carefully chosen to represent the character of the folksong and to contribute to its mood and the interpretation thereof.

'Doc', as he was affectionately known, did indeed fulfill a vital role in the history of music education in his adopted country when it was most sorely needed. His vision in the

field of a wider educational concept provided South Africa with many of the teachers and practising musicians who are fully aware of the important role music plays in life. His outstanding academic achievements, particularly regarding his life-long involvement with research on his favourite composer, Mozart, and his ceaseless efforts to stimulate an interest in and a love for music from the earliest school going age through to the university student; his total dedication to the art of choral singing and his industrious activity as a creative composer and arranger as explicated in these pages prove beyond all doubt the significant influence of this man on the South African music scene in the years 1953 - 1978.

It is almost as if his infectious enthusiasm for the art of making music, and his fervent hope that the love of music should be cultivated by all peoples could be regarded as the two pillars on which his humanistic message rests and which reflects the one that Schiller and Beethoven gave to mankind:

'Seid umschlungen, Millionen' - be embraced, ye millions.

He has, indeed, left an indelible stamp on the cultural life in South Africa.

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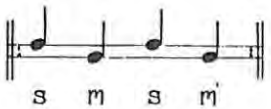
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APPENDIX 1a

TWEETOONPATRONE

TWO-TONE PATTERNS

1. 

Sannie, Sannie,
Van oom Jannie,
Wil graag slim wees,
Maar sy kannie.

Peter, Peter,
Pumpkineater,
Had a wife but
Could not keep her.

2. 

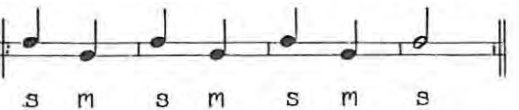
Kennewippie,
Mondelippie,
Vol rooi maantjies,
Blou oë traantjies.

Tinker, tailor,
Soldier, sailor,
Rich man, poor man,
Small man, tall man.

3. 

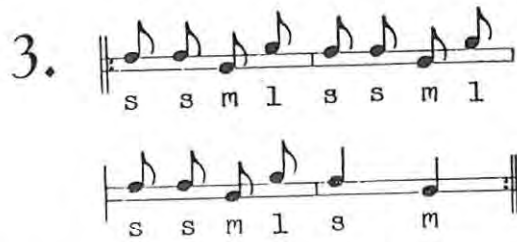
Die uiltjie skreeu oe-hoo, oe-hoo,
Die koeitjie sê moe-moo, moe-moo
Die hen, sy roep klock-kloek, klock-kloek.
Die treintjie gaan tjoek-tjoek, tjoek-
tjock.

The doggie barks bow-wow, bow-wow,
The kitten cries miaow-miaow,
The hen, it clucks, cluck-cluck, cluck-
cluck,
The frog, it croaks quak-quak, quak-
quak.

4. 

Tik-tak, tik-tak in sy kas
Draai die wiele om die as
Eendag sal ek self nog kyk
Hoe dit alles binne lyk.

Girls and boys come out to play,
Moon doth shine as bright as day.
Leave your supper, leave your sleep,
Join your playmates in the street.

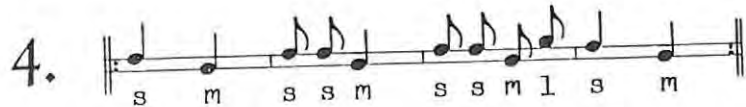
3. 

s s m l s s m l

s s m l s m

Lucy Locket lost her pocket,
Kitty Fisher found it.
There was not a penny in it,
But a ribbon round it.

Lenie Bouwer,
Loop tog gouer,
Trek jou kousies mooi op,
Sit jou kappie reg op.

4. 

s m s s m s s m l s m

Mary, run with me,
see who runs the faster.

Betty, jump with me,
see who jumps the higher.

N.B. The children can change subject
and predicate.

Sarie, kom met my,
kyk wie hardloop verste.

Marie, spring met my,
kyk wie spring die hoogste.

L.W. Die kinders mag die onderwerp
en gesegde verander.

All hierdie patrone kan met of sonder begeleiding gesing word.

Die onderwyser kan hulle uitbrei of deur een patroon te herhaal of verskil-
lende patrone saam te stel om 'n hele strofe te vorm. As klavierbegeleiding byge-
voeg word, moet dit dieselfde vorm aanneem.

In die onderstaande voorbeeld word net één patroon vir stem sowel as bege-
leiding gebruik. Kort voor- of naspele kan ook bygevoeg word.

All these patterns may be sung with or without accompaniment.

The teacher can enlarge on them by either repeating the same pattern or
combining different ones to cover a whole stanza. If piano accompaniment is added
it should have the same structure.

Only one pattern is used for both voice and accompaniment in the example
below. Brief preludes or postludes may be added ad. lib.

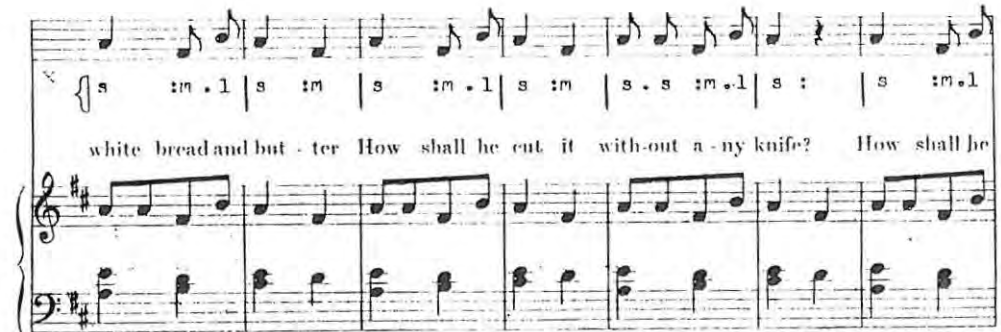
Little Tommy Tucker

2. 

Key D { s . s : m . l | s : m | s : m . l | s : m | s : m l | s : m

Lit - tle Tom - my Tuck - er sing for your sup - per What shall he sing for

v v i v l



{ s : m . l | s : m | s : m . l | s : m | s . s : m . l | s : | s : m . l

white bread and but - ter How shall he cut it with - out a - ny knife? How shall he



{ s : m | s . s : m . l | s :

mar - ry with - out a - ny wife?

Osse, Osse, Perdijie

3 J

Key F

{ d . r : m . s : m . r | d . , r : m . s : m . r | d . , r : m . s : m . r |

Osse, osse, perse, perse, met jou vlos, sie sterf - jie, met jou ko - per voet - jies,

{ d . , r : m . s : m . r | d . , r : m . s : m . r | d . : |

Perd - jie ry tog soet - jies, perse - jie ry tog har - der aan.

{ d . , r : m . s : m . r : | d . : | : : |

dat ons kind - jie saam kan gaan.

What of that?

2 J

Key Bb

{ d' . s : d' . s | d' . s : d' . s | s . s : m . l | s . s : m |

Pol - ly Pi - per plucked a pi - geon, Char - ly's Chick - ster choked ... a ... out;

{ d' . s : d' . s | d' . s : d' . s | s . s : m . l | s . s : m |

Wil - ly Wim - ble winged a wid - geon well, good Sir, and what of that?

{ d' . s : d' . s | d' . s : d' . s | s . s : m . l | s . s : m |

Pol - ly Pi - pers Pa - pa praised her, Char - ly's cot - tin cracked his crown;

Urolik klink die Merels

(G. NEL)

3 

Key F

m. d : m . d : m . d | m . m : s . m : d |

Vro-lik klink die me-rels saam in een pa-stei.



m . d : m . d : m . d | m . m : s . m : d | r . d : r . m : r . r |

Loer die ko-ning daar-in, glij hul glad ver-by. Gryp hy na hul vler-ke



r . d : r . m : r . r | m . d : m . s : m . d | m . m : s : m . d ||

swenk hul weer op-sy. So 'n slim ver-ras-sing sal hy nooit weer kry.

Trippe, Trappe, Trone

4 

Key D

{ d : m | s : s | m : - | d : s | d : m | s : s | m : - | d : s | l : s | m : s | l : - | s : s |

Trip-pe trap-pe tro - ne, die var-kies in die bo - ne, die perd-jies in die ha - wer, die



{ l : s | m : s | l : - | s : s | d : l | s : l | s : m | d : s | d : l | s : l |

koe-tjies in die kla - wer, die eend-jies op die wa - ter-plas, die gan-sies op die



{ s : m | d : s | l : s | m : s | l : s | m : s | d : s | m : d | r : r | d : - ||

groe - ne gras. Ek wens dat kind-jie gro-ter was, om al die dier-tjies op te pas.

1. l : s | m . m : s | l : s | m : d | d . d : r | m : r | d : - | : ||

Mie - mie noem my „Sui - ker - bek,” en O-mie sê: „As - pa - tat!”
 ek is my Mam-mie se lief - ste - ling, en Pap-pie se reg - ter hand!

Soldier

2. *Key D*

d : d . m | s : m | d . d : d . m | s : . s | s : m . l |

O sol - dier! O sol - dier! In your fine red coat, pray what are you

s : m . d | r . r : m . m | s : . d | d : d . m | s : s . m |

go - ing to do? To do? To do? The French I will fight and be-

x { d : d . m | s : s . s | s : m . l | s : m . d | r : m . m |

fore it is night, you shall see them all beat black and blue! Black and

x { s : s . s | s : m . d | r : r | d : | : ||

blue! You shall see them beat black and blue.

Kinders Speel in Sonshyn Geel

(C. NEL)

2. *Key F*

x { : | : | : | : | s . s : m . s |

Kin - ders speel in

s . m : m . m : m | s . m : m . m : m | s . s : s . s : s | m : d :
 Hop - ma - jan - ne - tje, kof - fie - kan - ne - tje, Hop - ma - jan - ne - tje Jan - se.

Peter Prim (Round)

Key E \flat
 x { s . s : m | s . s : m | s . s : m . l | s . s : m }
 „Pe - ter Prim! Pe - ter Prim! Why do you in stock - ings swim?“

{ r . r : d . d | r . r : d . d | r . r : d . d | r . r : d }
 Pe - ter Prim gave this re - ply, „to make such fools as you ask why!“

Monday's Child is Fair of Face

Key G
 x { d : d | l : l | d : d | l :- | d : d | l : l | d : d | l :- | }
 Mon - day's child is fair of face, Tues - day's child is full of grace,

x { m : m | d : d | m : m | d :- | m : m | d : d | m : m | d :- | }
 Wednes - day's child is full of woe, Thurs - day's child has far to go,

x { s : s | m : m | s . s : s | m : m | s . s : s | m : m | s : s . s | m . m : d . d }
 Fri - day's child is lo - ving and gi - ving, Sa - tur - day's child works hard for a li - ving' but the

{ d : d . d | d : d | r : r | m : m | s . s : s | m : r | d : t | l | :-
 child that is born on Sa - bath - day is bon - ny and blithe and good and gay.

Kokkewiet

3 \downarrow
 Key D { s . s : m : | s . s : m : | s . s : m : l | s : s : m |
 Kok - ke - wiet, kok - ke - wiet, kok - ke - wiet jou vrou is siek.

{ s . s : m : | s . s : m : | s : m : r | d : : || s : m : r |
 Kok - ke - wiet, kok - ke - wiet, jou vrou is siek, jou vrou is

× { d :- : || s : m : l | s :- : | s : m : l | s :- : | s . s : m : l |
 siek. Al wat ek gee, dit lus sy nie. Gee ek haar 'n

FINE

× { s : s : m | s . s : m . m : l . l | s : s : m || s . s : m . m : l |
 pot met rys, dan sê sy dit maak haar al - te wys; Gee ek haar 'n pot

× { s : s : m | s . s : m . m : l . l | s : s : m ||
 { er - tje - sop } dan skep sy dit met haar { vler - kies } op.
 { boon . tje - sop } { toon - tjies }

DA CAPO

APPENDIX 1b

Kennewippie

(♩ = 66)

GEORG GRUBER

p Ken - ne - wip - pie, mon - de - lip - pie, mon - de - lip - pie,
p *molto legato*
neu - se - tip - pie, vol rooi maan - tjies,
blou oë traan - tjies, diep, diep klo - fie. Sjoups! voor die ho - fie!

In the silv'ry Moonlight

(D. C. Christie)

Traditional French

Arrangement **GEORG GRUBER**

1. In the sil-v'ry moon - light, Pe - ter! came the cry,
 2. In the sil-v'ry moon - light Pe - ter made re - ply:
 3. In the sil-v'ry moon - light on her door he rapped.

there's a note I must write and no pen have I.
 "It is near - ly mid - night, and no pen have I.
 She looked out with de - light, see - ing who had tapped.

Out has blown my cand - le, light I can - not make;
 Try your litt - le neigh - bour she's not far to go,
 She'd no pen to of - fer, but a bri - dal gown

Please un - latch your hand - le, for our friend-ships' sake.
 I can see her la - bour mix - ing up the dough!"
 ly - ing in her cof - fer; now they've sett - led down.

Die Padda

(G. W. R. Nel)

Tradisioneel Duits

(♩ = 120)

Verwerking GEORG GRUBER

1. Die Pad - da in die rie - te, die vet - te bre - ë
 2. Ou kêr'l dit klink ja prag - tig! Nie een kan sing soos
 3. Hier - by ge - sê, heer Pad - da, jy is 'n wa - re

1. man sing trots sy a - wend - lied - jie so
 2. jy. Die for - se stem van jou, ja, sal
 3. man, want len - te is dic te - ken vir

1. goed soos hy maar kan.
 2. al - le ko - re lei.
 3. lui - de sui - wer sang. } Kwak kwak kwak kwak, kwak

kwak kwak kwak, kwak kwak kwak kwak, kwak

1. Sing trots sy a - wend -
 2. kwak Die for - se stem van
 3. Want len - te is die

1. lied - jie so goed soos hy maar kan
 2. jou, ja, sal al - le ko - re lei.
 3. te - ken vir lui - de sui - wer sang.

Mary's Garden

(Round)

Andantino

(all)

GEORG GRUBER

Ma - ry, Ma - ry, quite con - tra - ry,

p
molto legato e dolce
p
op.

how does your gar - den grow? With sil - ver bells and

cock - le - shells and co - lum - bines all in a row.

(first half)

Ma - ry, Ma - ry quite con - tra - ry, how does your gar - den

(second half)

grow? With sil - ver bells and cock - le - shells and

Ma - ry, Ma - ry, quite con - tra - ry,

co - lum - bines all in a row. Ma - ry, Ma - ry,

how does your gar - den grow? With sil - ver bells and

quite con - tra - ry, how does your gar - den grow?
 cock - le - shells and co - lum - bines all in a row.

6 Die Huisie van Kosie Viljoen

(C. Nel)

GEORG GRUBER

Hier staan die

huis-ie van Ko-sie Vil - joen, Ko-sie Vil - joen en sy vet bees

Poen; bin-ne 'n kamp in die groen wa-ter-land met blom-me ge-

plant tot teenaan die rand.

f *mf*

This system contains a vocal line and piano accompaniment. The vocal line starts with a quarter rest followed by a quarter note, then a half note, and a quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. Dynamic markings *f* and *mf* are present.

groen en knip ske - we o - gies vir al wat hy

This system continues the musical score with a vocal line and piano accompaniment. The vocal line has a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with a similar rhythmic pattern. A slur is used over the piano accompaniment in the second measure.

Ko-sie se hui-sie vir hom en sy haan en hond-jie wat

p

This system continues the musical score with a vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking *p* is present.

doen.

f *mf* *p*

This system continues the musical score with a vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter rest, a quarter rest, and a quarter rest. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings *f*, *mf*, and *p* are present.

blaf vir die groot ronde maan. Hier staan sy huis-ie nog reg in die

This system continues the musical score with a vocal line and piano accompaniment. The vocal line has a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with a similar rhythmic pattern.

7 The Grand old Duke of York

(D. G. Christie)

GEORG GRUBER

1. 3 } The grand old Duke of York, {

- 1. he had ten - thou - sand
- 2. he called for fife and
- 3. he gave each man a

- 1. men. He marched them up to the top of the hill, then he
- 2. drum. He said let us make such a ter - ri - ble noise that the
- 3. gun. He said now shoot just as loud as you can then you'll

marched them down a - gain. And when they were up they were
 French will know we come. The drums all went rat - ta -
 see those French - men run. So all of the guns then went

up up up and when they were down they were down down down and
 tat - tat - tat, the fifes all went toot a toot toot toot, but
 bang, bang, bang, and all of the French ran a - way, every way, and

- 1. when they were on - ly half - way up they were nei - ther up nor
- 2. all of the French stayed where they were, for they did not care a
- 3. said they were on - ly run - ning off 'cos they had no time to

down, were nei - ther up, were nei - ther up nor down.
 hoot, they did not care, they did not care a hoot.
 stay, they had no time, they had no time to stay.

Slaapliedjie

(C. Nel)

(♩ = 68)

GEORG GRUBER

Slaap Pop - pie, slaap.

1. Hou die o - gies bot - toe
2. Sag - te warm toon - tjies
3. Soe - te lip - pies proe - proe

nou gaan Pop - pie doe - doe.
heer - lik sal jy droom - pies.
soos my Pop - pie doe - doe. } Slaap Pop - pie, slaap.

9 O Soldier, won't you Marry Me?

Traditional English

Arrangement GEORG GRUBER

1.-4. *p* O sol - dier, sol - dier, won't you mar - ry me with your

f mus - ket, fife and drum? Oh no, sweet maid, I

p can - not mar - ry thee, for I have no

{	coat	}	to put on.	Then
	hat			
	gloves			
	boots			

p

up she went to her grand - fa - ther's chest { and she }

got him a { coat hat pair pair } of the ve - ry, ve - ry best, and the

sol - dier put { it it them them } on. 5. O sol - dier, sol - dier,

won't you mar - ry me with your mus - ket, fife and

drum? Oh no, sweet maid, I

can - not mar - ry thee, for I have a wife of my own.

The Teacher

GEORG GRUBER

mf

1. Come hi - ther, litt - le pig - gy wig - gy,
 2. Come hi - ther, litt - le pup - py dog, and
 3. Come hi - ther, litt - le pus - sy cat, if

mf

p

eat with, like your bet - ters. No, no! the litt - le pig re-plied, my
 give you a new col - lar. No, no! re-plied the pup - py dog, I've
 e'er the gut - ter's mud - dy. No! whilst I gram-mar learn, says puss, your

p

trough will do as well, I'd ra - ther eat my vic-tuals there, than
 o - ther fish to fry; For I must learn to guard your house, and
 house will in a trice, be o - ver - run, from top to bot - tom

f

come and learn your let - ters and you shall have a knife and fork to
 be a cle - ver scho - lar, if you will learn to read your book, I'll
 you'll your gram-mar stu - dy, I'll give you sil - ver clogs to wear, when

f

go and learn to spell.
 bark when thieves come nigh. } With a tin - gle, tan - gle,
 with the rats and mice. }

mf

tin - gle, tan - gle, tit mouse! Ro - bin knows great

A great A, and B, and C, and D, and E,

p A, and B, and C, and D, *f* E, F, G, H, I, J, K.



Jan Pampoen

(G. Nel)

Vrolik ($\text{♩} = 60$)

GEORG GRUBER

f * Ha ha ha ha, ha ha ha, Jan Pam-poen kon al - les doen, ha,

f non legato

so't hy hom ver - beel, ha ha, toe Jan Pam-poen die nar - de soen, ha,

was hy nie meer heel, Ha ha ha ha, ha ha ha. Nie-mand kan vir

Jan Pampoen, ha, e - nig iets nou doen, ha ha, want Jan Pampoen kon

al - les doen, ha, net nie aar - de soen. Ha ha ha ha, ha ha ha ha.

* Dui by benadering die toonhoogte aan waarop op natuurlike wyse gelag moet word.

12

Nonsense Song

(Round)

Con moto

(all)

GEORG GRUBER

Hey, diddle, diddle, the

cat and the fiddle, the cow jumped o - ver the

moon; the litt - le dog laughed to

see such fun, while the dish ran a - way with the

(first half)

spoon. Hey, diddle, diddle, the

cat and the fiddle, the cow jumped o - ver the moon; the
(second half)

litt - le dog laughed to see such fun, while the
Hey, diddle, diddle, the cat and the fiddle, the

dish ran a - way with the spoon
cow jumped o - ver the moon; the

Hey, diddle, diddle, the cat and the fiddle, the
litt - le dog laughed to see such fun, while the

cat jumped o - ver the moon.
dish ran a - way with the spoon.

poco rit. *pp*

hoort dees klucht: Het is van Pier - la -
la be - mind van vaar - tje en moer - tje
va - der dood, och ar - men Pier - la -

la, een dro - lig ven - tjen vol ge - nucht, de
tsaam, zij zeg - den: „Hoor eens, lie - ve kind, ons
la! Die heeft zijn vrien - den al ge - nood op

f *p*

13

Pierlala

(Vlaams)

Allegretto

Verwerking GEORG GRUBER

Komt hier al' bij, aan -
Zoo zeer was Pier - la -
Maar als nu was den

f non legato *p*

vreugd van zijn pa - pa. Wat in zijn le - ven
een' - ger erf - ge - naam. Gij wordt haast mee - ster
d'uit - vaart van pa - pa. Hij hielt niet veel van

f *p*

is ge-schied, dat zult gij hoo - ren in dit lied: 't Is
 van ons goed, daer - om ziet wel toe wat gij doet!" „'t Is
 lek - ker - nij, hij gaf ze t' e - ten pap en brij: „'t Is

al van Pier - la - la, sa! sa! 't Is al van Pier - la -
 well!" zij Pier - la - la, sa! sa! „'t Is well!" zij Pier - la -
 bon," zij Pier - la - la, „Ha ha! 't Is

la.
 la. bon;" zij Pier - la - la.

KYRIE

1 5

Ky - - ri-e - - e-lei-son, Ky - ri-e - e-lei-son, Ky

Ky - ri-e e-le-i-son Ky - ri-e e-le-

Ky - ri-e - e-le-i-son, Ky - ri-e e-le-i-son,

10

- ri-e e-le-i-son, e-le-i-son. Christe e-le-i-son Chri-ste e-

- i-son e-le-i-son. Chri-ste e-le-

Ky - ri-e - e-le-i-son. Chri-ste e-

15 20

le-i-son Chri-ste e-le-i-son, e-le-i-son. Ky - ri-

- i-son, Chri-ste e-le-i-son, Chri-ste e-le-i-son. Ky - ri-e e-le-

le-i-son, Chri-ste e-le-i-son, Chri-ste e-le-i-son. Ky -

25

e e-le-i-son, e-le-i-son, Ky - ri-e e-le-i-son Ky - ri-e e-le-i-son

son Ky - ri-e e-le-i-son Ky - ri-e e-le-i-son

- ri-e Ky - ri-e e-le-i-son Ky - ri-e e-le-i-son.

GLORIA

1 5

Et in ter-ra pax homi-ni-bus, Bo-nae vo-lun-ta-tis Lau-da-mus

Et in ter-ra pax ho-mi-ni-bus Bo-nae vo-lun-ta-tis Lau-da-mus

Et in ter-ra pax ho-mi-ni-bus Bo-nae vo-lun-ta-tis Lau-da-mus

10

da-mus te Be-ne-di-ci-mus te A-do-ra-mus te Glo-ri-fi-

te Be-ne-di-ci-mus te A-do-ra-mus te

te Be-ne-di-ci-mus te A-do-ra-mus te

15

ca-mus Glo-ri-fi-ca-mus te, Glo-ri-fi-ca-mus te.

Glo-ri-fi-ca-mus glo-ri-fi-ca-mus, glo-ri-fi-ca-mus te.

Glo-ri-fi-ca-mus te Glo-ri-fi-ca-mus te.

20 25

Gra-ti-as a-gi-mus ti-bi propter mag-nam Glo-ri-am

Gra-ti-as a-gi-mus ti-bi propter mag-nam Glo-ri-am

Gra-ti-as A-gi-mus ti-bi propter mag-nam Glo-ri-am

f *30*

tu - am Do-mi-ne De us rex coe-les- tis De-us, Pa-ter om-ni-po-
 - tu . am De - us, Pa-ter om-ni-po-
 tu - am Do-mi-ne De us De - us Pa-ter om-ni-po-

f *pp* *40*

tens Do-mi-ne fi- li u- ni- ge- ni- te Je- su Chri - ste
 tens Do-mi-ne Fi - li u - ni- ge- ni- te Je - su - Chri- ste
 tens Do-mi-ne Fi - li u - ni- ge- ni- te Je- su - Chri - ste

pp *45* *50*

Do-mi-ne De-us - ag- nus de- i - fi- li - us Pa -
 fi - li - us
 Do-mi-ne De- us - agnus De- i fi - li us Pa -

SOLI *pp* *TUTTI* *55*

tris qui tol- lis pec- ca- ta mun- di, Mi- se - re- re - no- bis
 Pa - tris qui tol- lis pec- ca - ta mundi, Mi - - se- re - re no
 - tris qui tol- lis pec- ca- ta mundi, Mi- se- re - re no- bis

p SOLI *mf* TUTTI

Qui tol-lis pec-ca-ta mun-di, Sus-ci-pe de-pre-ca-ti-o-nem

-bis qui tol-lis pec-ca-ta mun-di, Sus-ci-pe de-pre-ca-ti-o-nem

Qui tol-lis pec-ca-ta mun-di sus-ci-pe de-pre-ca-ti-o-nem

f *pp*

no-stram, qui se-des ad dexte-ram Pa-tris Mi-se-

no-stram qui se-des ad dexte-ram Pa-tris Mi-se

no-stram qui se-des ad dexte-ram Pa-tris Mi-se

70 *mf*

re-re no-bis Quo-ni-am tu so-lus sanc-tus tu so-lus

re-re no-bis Quo-ni-am tu so-lus sanc-tus tu so-lus

re-re no-bis Quo-ni-am tu so-lus sanc-tus tu so-lus

75 *80*

Do-mi-nus tu so-lus al-tis-si-mus Je-su Chris-te cum sanc-to

Do-mi-nus tu so-lus al-tis-si-mus Je-su Chris-te cum

Do-mi-nus tu so-lus al-tis-si-mus Je-su Christe.

spi-ri-tu in Glo-ri-a De-i Pa-tris, in Glo-ri-a Pa-tris, A-sanc-to Spi-ri-tu in Glo-ri-a De-i Pa-tris A-men, cum sanc-to spi-ri-tu in Glo-ri-a De-i Pa-tris A-men,

men, A-men. A-men, A-men. A-men, A-men.

CANTOR

CREDO

Pa-trem om-ni-po-ten-tem fac-to-rum cœ-li et ter-ra

vi-si-bi-li-um om-ni-um et in vi-si-bi-li-um

CHOIR I

Et in u-num Do-mi-num Je-sum Fi-

Et in u-num Do-mi-num Je-sum Chri-stum

Et in u-num Do-mi-num Je-sum Fi-

10

- li - um De - i u - ni - ge - ni - tum

Fi - li - um De - i u - ni - ge - ni - tum

- li - um De - i u - ni - ge - ni - tum.

CANTOR

Et ex Pa-tre na-tum an-te om-ni-a Sae-cu-la.

15

De-um de De-o lu-men de lu-mi-ne De-um

De-um de De-o lu-min de lu-mi-ne De-um

De-um de De-o lu-men de lu-mi-ne De-um

20

ve-rum de De-o ve-ro.

ve-rum de De-o ve-ro

ve-rum de De-o ve-ro

CANTOR

Ge-ni-tum non fac-tum consubstanti-a-lem Pa-tri per quem om-ni-a fac-ta sunt

CHOIR

Qui prop-ter nos hom-i-nes et prop-ter nos-tram sa-

Qui prop-ter nos ho-mi-nes et prop-ter nos — tram sa —

lu-tem Des-cen dit de Coe-lis

lu-tem — des-cen — dit de — coe — lis

Des-cen dit de coelis

CANTOR

Et in-car-na-tus est de Spi-ri-tu sanc-to

CHOIR

Et in-car-na-tus est

Et in-car-na-tus est de Spi-ri-tu Sanc —

Et in-car-na-tus est de

40 45

ex Ma-ri-a vir-gi-ne
- spi-ri tu sanc-to - ex Ma-ri - a
- to Ex Ma-ri-a vir-gi - ne et ho-mo
spi-ri - tu sanc-to ex Ma-ri - a vir-gi-ne

CANTOR CANTOR

et ho-mo fac - tus est. Cru-ci - fix - us et - i - am pro no - bis, sub Pon-ti -
fac - tus est. o Pi-la-to passus est se pul - tus est.

2nd Spp. CANTOR

Et re-sur-re - xit ter-ti-a di-e se-cun-dum scrip-tu-ras.
Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-tu-ras.
Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-tu-ras.

CANTOR

Et as-cen-dit in coe-lum se-det ad dex-te-ran pa-tris.

CHOIR 55

Et i - ter-um ven-tu-ras est cum glo
Et i ter-um ven tu- ras est cum glo
Et i - ter-um ven-tu-ras est cum glo

60

ri-a Ju-di-ca-re Vi-vas et mor-ri-a Ju-di-ca-re Vi-vas et mor-ri-a Ju-di-ca-re Vi-vas et mor-ri-a

70

tu-os cu-jus Reg-ni non-e-rit fi-nis. Non e-rit fi-nis.

CANTOR

Et in spi-ri-tum sanctam Domi-num Et vi-vi-fi-can-tem qui ex patre fi-li-o que pro-ce-dit.

CHOIR

75 80

Qui cum Pa-tre et Fi-li-o simul-a-do-ra-tur et con-glo-ri-a-tur et con-si-mul-ter ad-o-ra-tur et con-si-mul-ter con-glou-ri-a-tur

-glo-ri-fi-ca — tur qui lo-cul-tus est per pro-pri-tas.
 ri - fi - ca tur qui lo cul - tus est, per pro phe — tas.
 -glo-ri-fi - ca - tur qui lo cul - tus est per pro - phe - tas.

CANTOR

Et u-nam sanctam ca-tho-li-cam et a-pos-to-li-cam ec-cle-si-am.

CHOIR

Con fi ti - or u-nam bap-tis — ma in re-mis-si-o-nem pec-ca-to-rum
 Con-fi-ti-or u-nam u-nam bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum
 Con-fi-ti-or unam unam bap-tis - ma in re-mis-si-o-nem pec-ca-to-rum.

CANTOR

Et ex-pec-to re-sur-rec-ti-o-nem mortu-o-rum

CANTOR

A — men, A — men

CHOIR

Et vi-tam ven-tu-ri sae-cu-li A — men, A — men
 Et vi-tam ven-tu-ri sae-cu-li A — men, A — men
 Et vi-tam ven-tu-ri sae-cu-li A — men A — men, A — men.

SANCTUS

1

Sanctus sanctus, sanctus, sanctus, sanctus, sanctus

10

tus, Do-mi-nus Deus sa-ba-oth Pleni sunt caeli pleni sunt caeli

15

ni sunt caeli et terra Glo-ri-a tu-a, Ho-san-na, Ho-san-na

20

25

na, Ho-san-na in ex-cel-sis. San-na, Ho-san-na, Ho-san-na in ex-cel-sis.

BENEDICTUS

4 5

Be - ne dic - tus qui ve - nit

Be - ne dic - tus qui ve - nit

Be - ne - dic - tus qui ve - nit qui ve - nit

10 15

Be - ne dic - tus Be - ne - dic - tus, Be - ne - dic - tus qui ve - nit in no - mi - ne

Be - ne - dic - tus, Be - ne - dic - tus, Be - ne - dic - tus qui ve - nit in no - mi - ne

Be - ne - dic - tus, Be - ne - dic - tus, Be - ne - dic - tus qui ve - nit in no - mi - ne

20

Do - mi - ni Ho - san - na in ex - cel - sis

Do - mi - ni Ho - san - na, Ho - san - na in ex - cel - sis

Do - mi - ni Ho - san - na, Ho - san - na in ex - cel - sis

25

sis.

sis.

na, Ho - san - na in ex - cel - sis.

AGNUS DEI

1 5

Ag - nus De - i, qui tol - lis pec - ca - ta

Ag - nus De - i, Ag - nus De - i qui tol - lis pec - ca -

Ag - nus De - i qui tol - lis pec - ca - ta mun - di

10

mun - - di Mi se - re - - re -

ta mun - di Mi - se - re - re no - bis, mi - se - re - re

Mi - se - re - re, Mi - se - re -

15

no - bis Ag - nus De - i qui tol - lis pec

no - bis Ag - nus De - i, Ag - nus De - i qui - tol - lis

re Ag - nus De - i qui tol - lis pec - ca - ta mun - di

20 25

ca - ta mun - di Mi - se - re - re, mi - se - re - re, mi - se - re - re

pec - ca - ta mun - di Mi - se re re, mi - se - re - re

Mi - se - re re, mi - se - re - re

30

no - bis Ag - nus De - i Ag - nus De - i qui tol - lis pec - ca - ta

no - bis Ag - nus De - i , Ag - nus De - i qui tol - lis pec - ca - ta mun -

no - bis Ag - nus De - i , Ag - nus De - i qui tol - lis pec - ca - ta

35

mun - di Do - na no - bis pa - cem, pa - cem Do

- di Do - na no - bis pa - cem Do - na no - bis

mun - di Do - na no - bis, Do - na no - bis pa -

40

na no - bis pa - cem Do - na no - bis pa - cem.


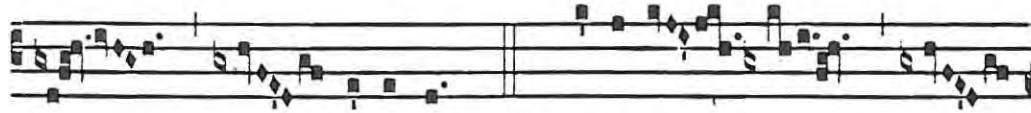

pa - cem Do - na no - bis pa - cem.

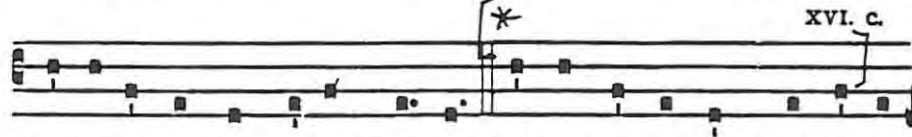

cem Do - na no - bis pa - cem.

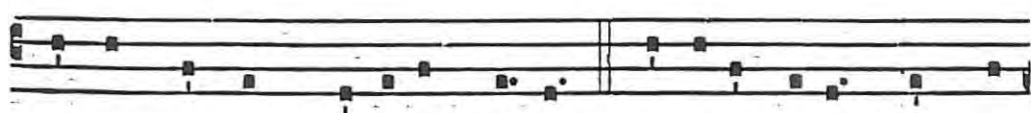
VIII. — For feasts of the II class. 5.

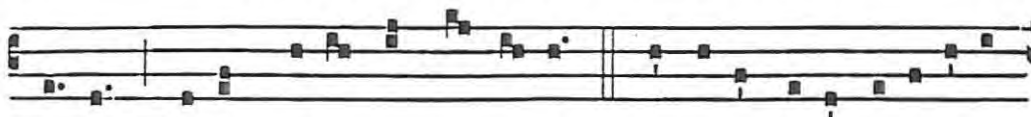
(De Angelis)

XV-XVI. c.

5. 
K Y-ri- e * e- lé- i-son. *ij.* Chríste

e- lé- i-son. *ij.* Ký-ri- e e-

lé- i-son. *ij.* Ký-ri- e * ** e- lé- i-son.

5. 
G Ló-ri-a in excélsis Dé- o. Et in térra pax homí-

bus bónae vo-luntá-tis. Laudá-mus te. Benedí-cimus te.

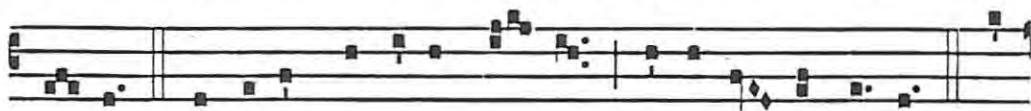
Ado-rá-mus te. Glo-ri- ficá-mus te. Grá-ti- as ágimus tí- bi

propter mágnam gló-ri- am tú- am. Dómine Dé- us, Rex cae-



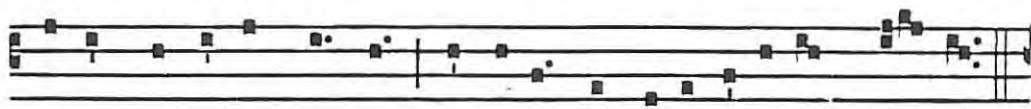
lé-stis, Dé-us Pá-ter omní-pot-ens. Dómine Fí-li unigéni-



te Jé-su Chrí-ste. Dómine Dé-us, Agnus Dé- i, Fí-li- us



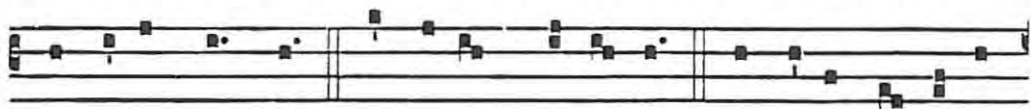
Pá-tris. Qui tóllis peccáta mún-di, mi-se-ré- re nó-bis. Qui



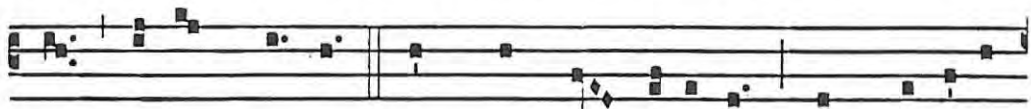
tól-lis peccá-ta mún-di, súscipe depreca-ti- ónem nó-stram.



Qui sédes ad délixteram Pá-tris, mi-seré-re nó-bis. Quóni-am



tu só-lus sánctus. Tu só-lus Dómi-nus. Tu só-lus Altíssi-

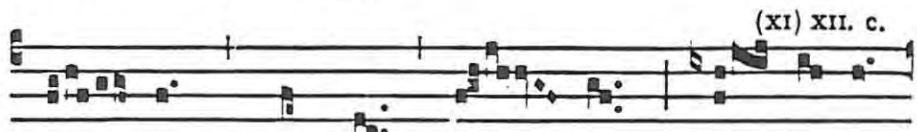


mus, Jé-su Chrí-ste. Cum Sáncto Spí-ri-tu, in gló-ri-a



Dé- i Pá- tris. A- men.

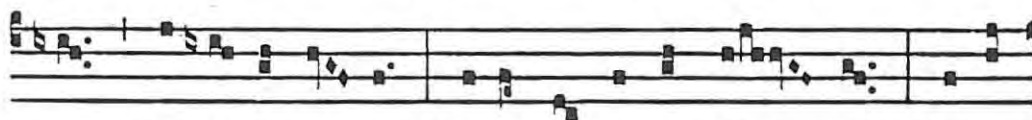
6.
S



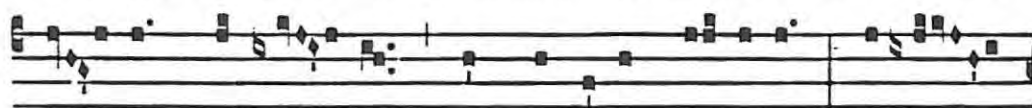
An- ctus, * Sánctus, Sán- ctus Dó- mi- nus



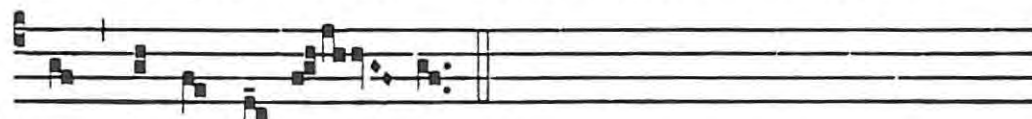
Dé- us Sá- ba- oth. Pléni sunt caé- li et tér-



ra gló- ri- a tú- a. Hosánna in excél- sis. Bene-



dí- ctus qui vé- nit in nómine Dómi- ni. Ho- sán-



na in excél- sis.

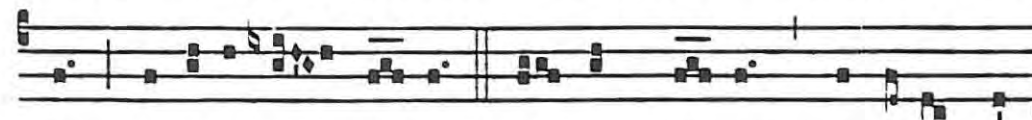
6.



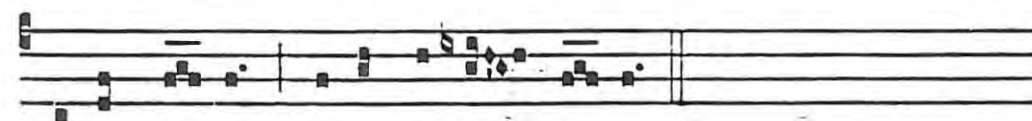
A-gnus Dé- i, * qui tóllis peccáta múndi : mi- se-



ré- re nó- bis. Agnus Dé- i, * qui tól- lis peccáta mún-



di : mi- se- ré- re nó- bis. Agnus Dé- i, * qui tóllis pec-



cá- ta múndi : dóna nó- bis pá- cem.

xv. c.

III.

Cantor*

XVII. c.

5.

C

Rédo in únum Dé- um, Pátrem omnipoténtem,

factó-rem caéli et térrae, vi-sibí-li-um ómni- um, et

invi-sibí- li-um. Et in únum Dóminum Jé-sum Chrí-

stum, Fí-li-um Dé-i unigéni-tum. Et ex Pátre ná- tum

ante ómni-a saé-cu-la. Dé-um de Dé-o, lúmen de lú-

mine, Dé-um vérum de Dé-o vé-ro. Géni-tum, non fá-

ctum, consubstanti-á-lem Pátri : per quem ómni- a fácta

sunt. Qui propter nos hómínes, et propter nóstram sa-lú-

tem descéndit de caé-lis. Et incarnátus est de Spí-ri-tu

Sáncto ex Ma-rí-a Vírgine : Et hómo fáctus est. Cru-

ci- fí- xus ét- i- am pro nóbis : sub Pónti- o Pi- láto pás-

sus, et se- púl- tus est. Et resurréxit térti- a dí- e, secún-

dum Scriptú- ras. Et ascéndit in caé- lum : sédet ad déxte-

CANTUS FIRMUS IN MIDDLE VOICE

ram Pá-tris. Et í-terum ventúrus est cum gló-ri-a, ju-
 di-cáre vivos et mórtu-os : cújus régni non é-rit fí-nis. Et
 in Spí-ri-tum Sánctum, Dóminum, et vivi-fi-cántem : qui
 ex Pátre Fi-li-óque pro-cé-dit. Qui cum Pátre et Fí-
 li-o simul adorá-tur, et conglo-ri-ficá-tur : qui locú-tus
 est per Prophé-tas. Et únam sánctam cathó-li-cam et
 apostó-licam Ecclési-am. Confí-te-or únum bap-tísma
 in remissi-ónem peccató-rum. Et expécto resurrecti-ó-
 nem mortu-órum. Et ví-tam ventú-ri saécu-li. A-
 men.

DECEMBER 28.

FEAST OF THE HOLY INNOCENTS.

Double of II Class with simple Octave.

AT PRIME.

Ant.
1. f



H Eró-des i-rá-tus* occí-dit múl-tos pú-eros in Béth-
lehem Jú-dae ci-vi-tá-te Dá-vid. E u o u a e.

In the Short Resp., V. Qui natus es. p. 229. Short Lesson. Hi empti sunt. p. 431.

AT TERCE.

Hymn, p. 407.

Ant.
2. D

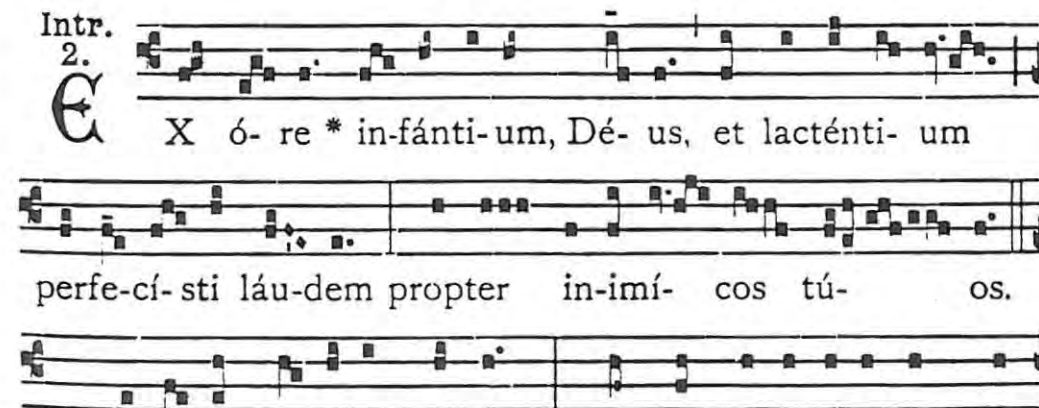


A bimá-tu* et infra occí-dit múl-tos pú-eros
Heró-des propter Dó-minum. E u o u a e.

Chapter from Vespers., Vidi supra montem. p. 431. Short Resp. Laetámini. V. Exsúltent jústi. from the Common of Many Martyrs, p. 1154.

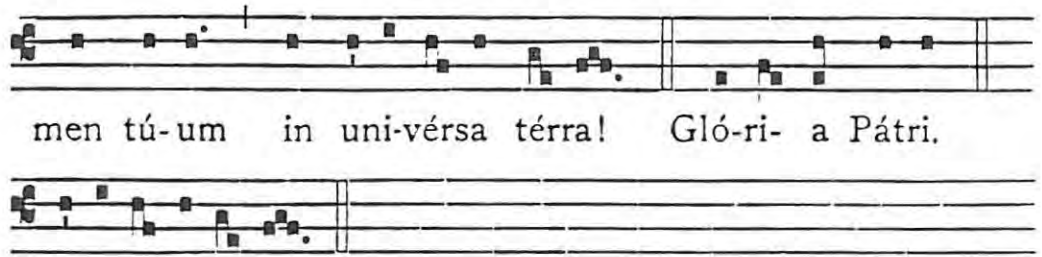
AT MASS.

Intr.
2.



E X ó-re* in-fánti-um, Dé-us, et lacté-nti-um
perfe-cí-sti láu-dem propter in-imí-cos tú-os.

*Ps. Dó-mi-ne Dó-minus nó-ster: * quam admi-rá-bi-le est nó-*



men tú-um in uni-vér-sa térra! Gló-ri- a Pátri.

E u o u a e.

Glória in excelsis. is not said, nor the Allelúia. nor Ite missa est. unless this Feast falls on a Sunday.

Collect.

DEus, cujus hodiérna die præcónium Innocéntes Mártyres non loquendo, sed moriendo conféssi sunt : † ómnia in nobis vitiórum mala mortífica, ut fidem tuam, quam lingua nostra lóquitur, *étiam móribus vita fateátur. Per Dóminum.

Commemoration of the Nativity. Collect. Concède. p. 408.

Lectio libri Apocalypsis beati Joannis Apostoli. Apoc. 14.

IN diébus illis : Vidi supra montem Sion Agnum stantem, et cum eo centum quadragínta quátuor millia, habéntes nomen ejus, et nomen Patris ejus scriptum in fróntibus suis. Et audívi vocem de caelo, tamquam vocem aquárum multárum, et tamquam vocem tonítrui magni : et vocem, quam audívi, sicut citharodórum citharizántium in citharis suis. Et cantábant quasi cánticum novum ante sedem, et ante quátuor animália, et senióres : et nemo pót-erat dicere cánticum, nisi illa centum quadragínta quátuor millia, qui empti sunt de terra. Hi sunt, qui cum muliéribus non sunt coinquínáti : vírgines enim sunt. Hi sequúntur Agnum, quocúmque íerit. Hi empti sunt ex homínibus primitiæ Deo, et Agno : et in ore eórum non est invéntum mendácium : sine mácula enim sunt ante thronum Dei.

Gradual. Anima nóstra. from the Common of Many Martyrs, p. 1167.

4.

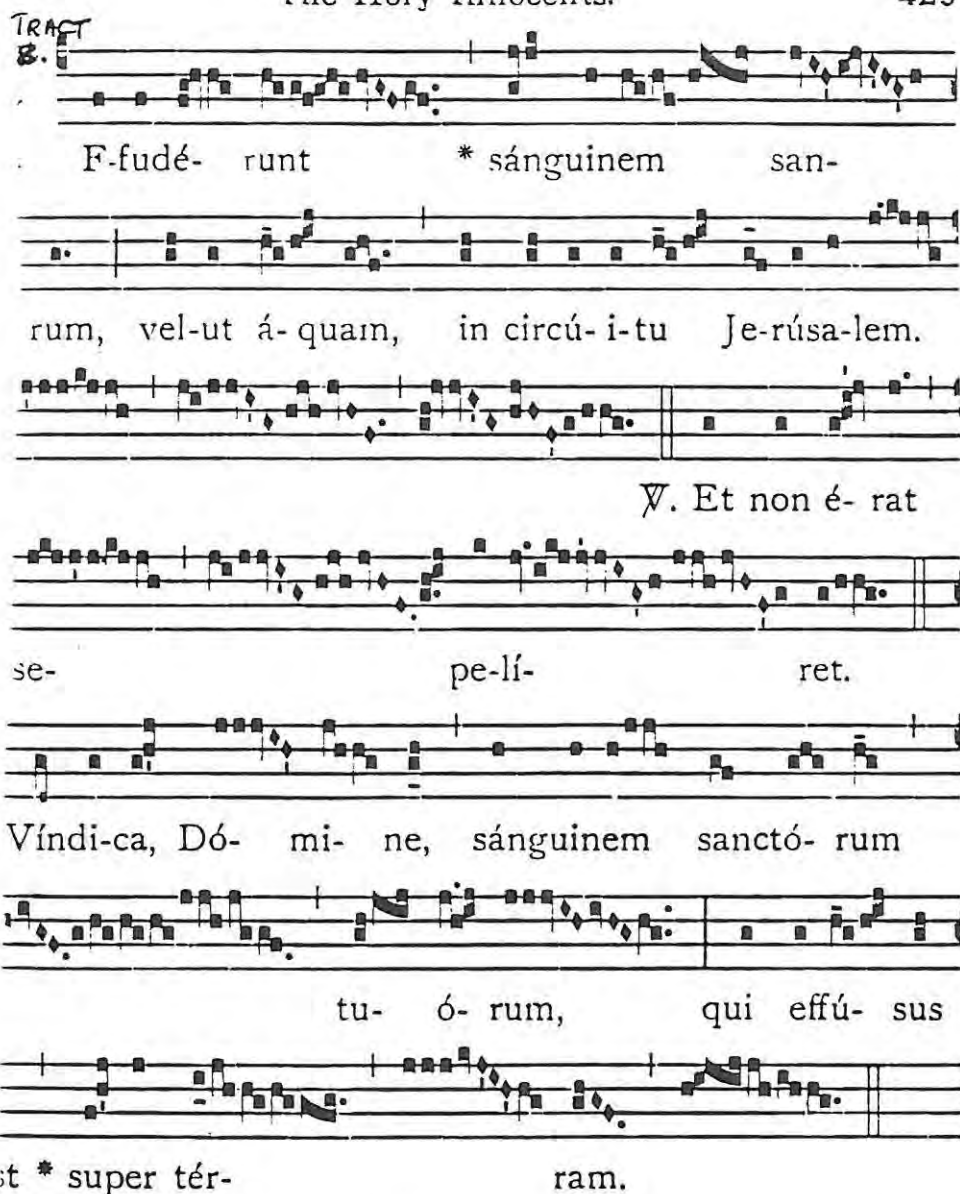
A L- le-lú- ia. * ij. ¶. Laudá-
te pú- e-ri Dóminum, laudá- te
nómen * Dómi- ni.

The following Tract is said instead of the Allelúia. and its Verse, unless this feast falls on a Sunday; but it is never said on the Octave day.

The Holy Innocents.

429

TRACT
B.



F-fudé- runt * ságuinem san-
rum, vel-ut á-quam, in circú- i-tu Je-rúsa-lem.
¶. Et non é- rat
se- pe-lí- ret.
Víndi-ca, Dó- mi- ne, ságuinem sanctó- rum
tu- ó- rum, qui effú- sus
est * super tér- ram.

sequentia sancti Evangelii secundum Matthaeum. *Matth 2. c.*

illo témpore : Angelus Dómini
appáruit in somnis Joseph, di-
s : Surge et áccipe púerum, et
rem ejus, et fuge in Aegýptum,
esto ibi usque dum dicam tibi.
esto enim, ut Heródes quae-
púerum ad perdéndum eum.
consúrgens accépit púerum, et
trem ejus nocte, et secéssit in
gýptum : et erat ibi usque ad
tum Heródis : ut adimplerétur
od dictum est a Dómino per Pro-
étam dicéntem : Ex Aegýpto vo-

cávi Fílium meum. Tunc Heródes
videns quóniam illúsus esset a Ma-
gis, irátus est valde, et mittens oc-
cídít omnes púeros, qui erant in
Béthlehem, et in ómnibus fínibus
ejus, a bimátu et infra, secúndum
tempus quod exquisierat a Magis.
Tunc adimplétum est quod dictum
est per Jeremíam prophétam dicen-
tem : Vox in Rama audíta est, plo-
rátus et ululátus multus : Rachel
plorans filios suos, et nóluit conso-
lári, quia non sunt. Credo.

Offert.

2.

A

- nima * nó- stra, sic- ut pás-
 ser, e-répta est de láque- o ve- nán-
 ti- um : láque- us contrí- tus est, et nos
 li- be- rá- ti súmus.

Secret.

Sanctorum tuorum, Domine, nobis indulgentiam semper obti-
 bis pia non desit oratio : quae neat. Per Dominum.
 et munera nostra conciliet, et tuam

Secret of the Nativity. Oblata Domine. p. 410.

Comm.

7.

V

OX in Ráma * audí- ta est, plorá- tus et ulu- lá-
 tus : Ráchel pló- rans fí- li- os sú- os, nó- lu- it con- so-
 lá- ri, qui- a non sunt.

Postcommunion.

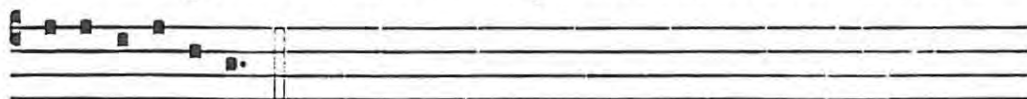
Votiva, Domine, dona percépi- vitae páriter et aetérnae tríbue con-
 mus ; quae sanctorum nobis férre subsidium. Per Dominum.
 précibus, et praesentis, quaesumus,

Postcommunion of the Nativity. Praesta. p. 411.

AT SEXT.



A Nge-li e-órum * semper vident fáci-em Pátris.



E u o u a e.

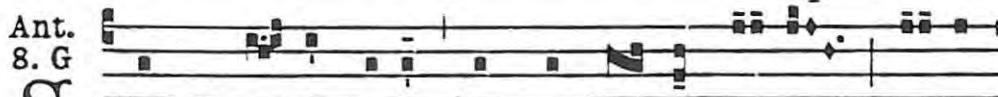
Chapter.

Apoc. 14.

HI sunt qui cum muliéribus non | enim sunt. * Hi sequúntur Agnum
sunt coinquináti : † vírgines | quocúmque íerit.

Short Resp. Exsúltent jústi. ∇. Jústi autem. *from the Common, p. 1155.*

AT NONE.



S UB thró-no Dé-i * ómnes sáncti clámant : Víndi-



ca sánguinem nóstrum, Dé-us nóster. E u o u a e.

Chapter.

Apoc. 14.

HI empti sunt ex homínibus pri- | cium : * sine mácula enim sunt ante
mítiae Deo et Agno, † et in ore | thronum Dei.
ipsórum non est invéntum mendá-

Short Resp. Jústi autem. ∇. Exsultábunt. *from the Common, p. 1155.*

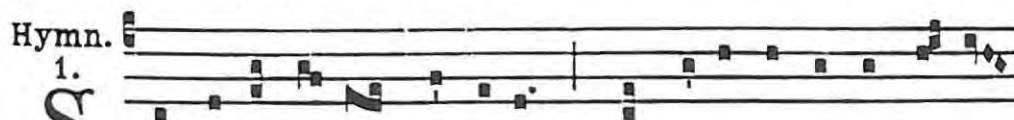
AT VESPERS.

Antiphons and Psalms of the Nativity, p. 411.

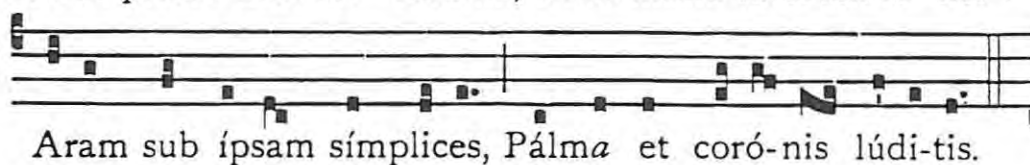
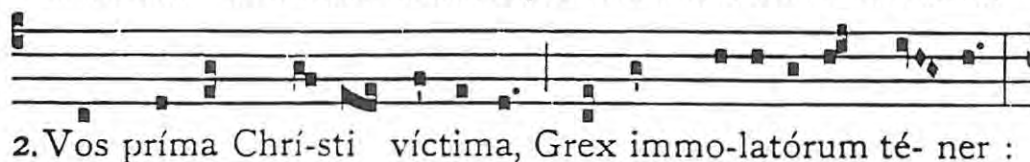
Chapter.

Apoc. 14.

VIdi supra montem Sion Agnum | béntes nomen ejus, et nomen Patris
stantem, † et cum eo centum | ejus scriptum in fróntibus suis.
quadragínta quátuor míllia, * ha-



S Alvé-te fló-res Mártýrum, Quos lúcis ípso in lími-



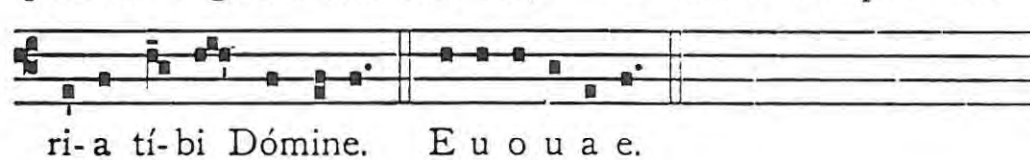
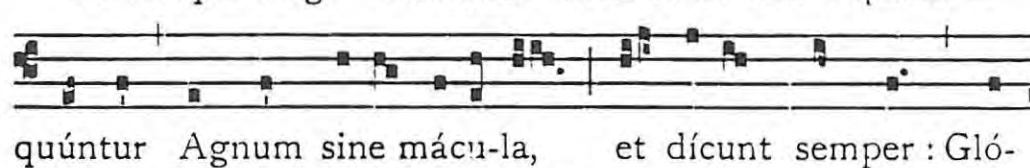
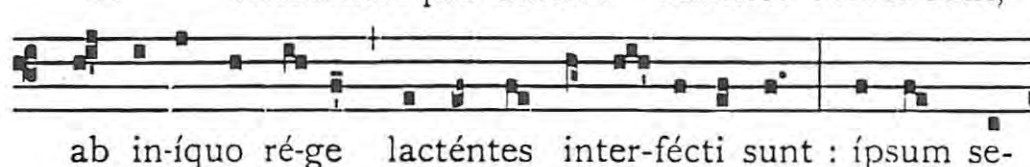
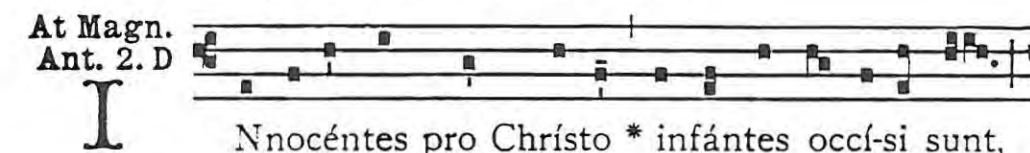
3. Jesu, tibi sit gloria, Qui natus... p. 420.

℣. Sub throno Dei omnes sancti clamant.

℞. Vindica sanguinem nostrum, Deus noster.

At Magn.

Ant. 2. D



Cant. Magnificat. 2. D. p. 208, or p. 214.

Prayer. Deus, cujus. p. 428.

Commemoration of St. Thomas, Bishop and Martyr. Ant. Iste sanctus. p. 262. ℣. Gloria.

Prayer. Deus, pro cujus Ecclesia. p. 438.

Commemoration of the Nativity is then made. Ant. Hodie. p. 413. ℣. Notum fecit.

Prayer. Concede. p. 413.

¶ If the Feast of the Nativity, of St. Stephen, of St. John the Evangelist, or of the Holy Innocents falls on a Sunday, no Commemoration is made of the Sunday, but the Office of the Sunday is transferred to December 30.

APPENDIX 2 e

Extract from Mahler's song 'Wer hat dies Liedlein erdacht'

The image displays two systems of handwritten musical notation. Each system consists of a vocal line (labeled 'Voce') and a piano accompaniment line (labeled 'i.VI.').

The first system shows the vocal line with the lyrics: "Es woh-net auf grü-ner Hei- - - - -". The piano accompaniment features a melodic line with various ornaments and a bass line with a steady eighth-note pattern. A long slur covers the entire first system.

The second system continues the vocal line with the lyrics: "f - - - de.". The piano accompaniment includes dynamic markings 'f' and 'p' with a hairpin crescendo/decrescendo symbol. A long slur covers the entire second system.

Immer ruhiger bis zum Schluss

50 e - lei - son Ky - ri - e

- e e - lei - son - Ky - ri - e

- e - lei - son Ky - ri - e

Ky - ri - e, Ky - ri - e

Ky - ri - e, 60 Ky - ri - e

e e - lei - son Ky - ri - e Ky - ri - e

- ri - e e - lei - son, e - lei - i - son.

- ri - e e - lei - son. Kyrie e - lei - i - son.

ri - e e - lei - son 65

- ri - e e lei - son. ppp

Ky ppp - ri - e e - lei - son

ppp Ky - ri - e e - lei - son.

- lei - son.

Frohlich bewegt Gloria

Soprano: *Et in terra pax, ho-mi-ni-bus*

Alto: *Et in terra pax, ho-mi-ni-bus*

Tenor: *Et in terra pax*

Soprano: *damus te, he-re-ti-ci-smo, re-wu-*

Alto: *damus te, te-neri-ci-mo,*

Tenor: *damus te, lau-damus te, be-ne-di-ci-mus te,*

Bass: *lau-damus te,*

Soprano: *mus-te, glo-ri-fi-ca-*

Alto: *-dora mus-te, glo-ri-fi-ca-*

Tenor: *-dora mus-te, glo-ri-fi-ca-*

6 *Etwas ruhiger*

S
- mus te. gratias agimus tibi C propter magnam

A
- mus te. gratias agimus tibi C propter magnam

T
- ri fi- cu - mus te. gratias agimus tibi C propter magnam

B
- ri fi- cu - mus te. gratias agimus tibi C propter magnam

3/4 (25) (30)

gloriam tuam.

gloriam tuam. Domine Deus, Rex cae- lorum, Deus

gloriam tuam Domine Deus Rex cae- lorum, Deus

Do- mine Deus Rex cae- lorum, Deus

(35)

Do- mi- ne fi- li uni- ge- ni- te

pater om- ni- po- tens - , Do- mi- ne fi- li - uni- ge- ni- te

pater om- ni- po- tens - ,

pater om- ni- po- tens - ,

Largram

7

Je - su Chri - ste.
 Je - su mi - ste.
 Je - su Chri - ste.
 Je - su Chri - ste.

Je - su Chri - ste.
 Domine Deus agnus Dei Filius pa -
 Domine Deus agnus Dei Filius pa -
 I.B. Domine Deus agnus Dei Filius pa -

Largram

- ris mi - se -
 Qui tollis peccata mundi mi - se -
 Qui tollis peccata mundi mi - se -
 Qui tollis peccata mundi mi - se -

8

55

mi-se-re-re nobis mi-se-re-re nobis mi-se-re-re nobis

Qui tollis peccata mundi suscipe depre-

Qui tollis peccata mundi suscipe depre-

Qui tollis peccata mundi suscipe depre-

Qui tollis peccata mundi suscipe depre-

65 66

castro-nem nostram Qui se-des ad dexteram

deprecati-onem no-stram, Qui se-des ad dexteram

castro-nem nostram Qui se-des ad dexteram

depre cati-onem no-stram, Qui se-des ad dexteram

10

molto rit.

Sancto Spiritu in gloria Dei Pa - tris

Sancto Spiritu in glo - ri - a Dei Pa - tris

Sancto Spiritu in gloria Dei Pa - tris

Sancto Spiritu in gloria Dei Pa - tris

Breit Sancto Spiritu in gloria Dei Pa - tris

ff a - men .

a - men .

a - men .

p. a - men .

Empty musical staves for accompaniment or additional parts.

Credo

Antiphon deklamierend

1. S. *mf* Patrem omnipotentem vi-si-bili-um om-ni-um

2. S. Patrem omnipotentem, fac-torem coeli et terrae vi-si-bili-um om-ni-um

A. *mf* Patrem omnipotentem fac-torem coeli et terrae vi-si-bili-um om-ni-um

T. Patrem omnipotentem fac-torem coeli et terrae et invi-si-bili-um

1. B. Patrem omnipotentem fac-torem coeli et terrae et invi-si-bili-um

2. B. Patrem omnipotentem, et invi-si-bili-um

1. S. Et in unum Dominum Je-su-m Christum filium Dei unigenitum. Et ex Patre

2. S. Et in unum Dominum Je-su-m Christum filium Dei unigenitum Et ex Patre

A. Et in unum Dominum Je-su-m Christum filium Dei unigenitum Et ex Patre

T. filium. Et in unum Dominum fi-lium Dei unigenitum Et ex Patre

1. B. filium. Et in unum Dominum Je-su-m Christum. filium Dei unigenitum Et ex Patre

2. B. filium. Et in unum Dominum filium Dei unigenitum Et ex Patre

Verum de Deo, lumen de lu-

Soprano (S) and Alto (A) staves with lyrics: *natum ante omnia saecula, Verum de Deo, lumen de lu-*

Tenore (T) staff with lyrics: *natum ante omnia saecula.*

Basso (B) staff with lyrics: *natum ante omnia saecula.*

Handwritten musical notation for Soprano and Alto parts, including dynamics like *p* and *mf*.

Continuation of the vocal parts with lyrics: *mine Verum de Deo, lumen de lumine*

Lyrics for the lower parts: *Verum de Deo vero genitum non factum*

Handwritten musical notation for the continuation of the vocal parts.

Lyrics: *substantiam Patri per quem omnia facta sunt. Qui propter nos homines et*

Lyrics: *substantiam Patri per quem omnia facta sunt*

Lyrics: *substantiam Patri per quem omnia facta sunt des-*

Handwritten musical notation for the continuation of the vocal parts.

per quem omnia facta sunt. Qui propter nos homines et des-

rit.
pp
 des - cendit de caelis. *et*
 des - cendit de caelis. *et*
 descendit de caelis. *et*
 descendit de caelis. *et*

pp
 incarnatus est de spiritu sancto
 incarnatus est de spiritu sancto
 incarnatus est de spiritu sancto
 incarnatus est de spiritu sancto

pp
 et homo factus est. *et*
 homo factus est.
 homo factus est.
 homo factus est.

45 *etiam* *pro* 50 *no*

Cru- ci- fixus, cruci- fixus, cruci-
 e- ti- am

Cru- ci- fi- xus, Cru- ci-
 e- ti- am *pro* *no- bis* cruci- fi- xus, cru-
 xus, e- ti- am *pro- no- bis* cruci- fi- xus, cruci-
 bis

55

sub Pontio - Pi- la-
 am *pro no- bis*
 sub Pontio - Pi- la-
 ci- fi- xus sub Pontio - Pi- la-

schu rühig *schu bewegt*

to - pp pas- sus et se- pul- tus est. *f*
 to pp pas- sus et se- pul- tus est. *f*
 to - pas- sus et se- pul- tus est. *f*
 Pas- - sus et se- pul- tus est. *f*

(65) re - surrexit ter - tia die se - cundum scripturas et as -

re - surrexit ter - tia die se - cundum scripturas et as -

re - surrexit ter - tia die et as -

1.B

re - surrexit

(75) cen - dit in coe - lum sedet at dexteram Pa - tris

cen - dit in coe - lum sedet at dexteram Pa - tris

cen - dit in coe - lum sedet at dexteram Pa - tris

1.B

sedet at dexteram Pa - tris -

(85) cum glo

et ite - rum ven - tu - rus est. cum glo

et iterum venturus est cum glo

et iterum venturus est cum glo

ri-a iudi-ca-re vi-vos et mor-tuos cuius re-

ri-a iudi-ca-re vi-vos et mor-tuos

ri-a iudi-ca-re vi-vos et mor-tuos

ri-a iudi-ca-re vi-vos et mor-tuos

qui non erit fi-nis non, non erit fi-nis. Et in

cuius re-gni non e-rit, non erit - fi-nis. Et in

cuius re-gni non erit, non erit fi-nis - Et in

Et in

Spiri-tum Sanctum Domi-num et vi-vi-fi-can-tem qui ex Pa-tre fi-li-o-que

Spiri-tum Sanctum Domi-num et vi-vi-fi-can-tem qui ex Pa-tre fi-li-o-

Spiri-tum Sanctum Domi-num et vi-vi-fi-can-tem

Spiri-tum sanctum Domi-num et vi-vi-fi-can-tem

110

procedit
 que procedit
 Qui cum Patre et fili- o

ri - mul - a - do - ra - tur
 si - mul adora - tur
 et

Qui cum Patre et fili- o
 qui locu - tus est per Pro - phe - tas.
 qui locu - tus est per Pro - phe - Tas.
 conglorifi - catur qui lo - cutus est per Pro - phe - tas.

Et manum sanc -
 Et manum
 Et
 et

conglorifi - catur qui lo cutus est per Pro - phe - Tas.
 et aposto - licam e -
 sanctam catu - licam et aposto - licam e - eccle - si - am.
 manum sanctam ce - to li cam et aposto - li - cam eccle si am.
 et aposto - licam e - eccle - si - am.
 et aposto - licam e - eccle - si - am.

et apo - sto - li - cum ecclesiam

125

Confiteor unum baptisma in remissionem peccatorum et exspecto

Confiteor unum baptisma in remissionem peccatorum et ex

Confiteor unum baptisma in remissionem peccatorum et exspecto

morte zurückhalten

130

rum Revest et ex-

resurrectionem mortuorum et vitam venturi

-recto resurrectionem mortuorum et vitam venturi

resurrectionem mortuorum et vitam venturi

recto resurrectionem mortuorum et vitam venturi

p sub.

135

saeculi. omnes breves Amen, amen, A-men, a - men.

Saeculi. Amen, amen, a - men.

saeculi. Amen, a - men, amen, a - men.

saeculi. A - men, amen, amen, a - men.

Piscam Music Paper No. 1.

Ruhig bewegt Sanc- tianctus

Handwritten musical score for the first system, measures 1-4. It features four staves with vocal lines and piano accompaniment. The lyrics "Sanc- tianctus" are written across the staves. Dynamics include piano (*p*) and forte (*f*).

Handwritten musical score for the second system, measures 5-8. It features four staves with vocal lines and piano accompaniment. The lyrics "Sanc- tus, sanc- tus" are written across the staves. Dynamics include piano (*p*) and forte (*f*).

Handwritten musical score for the third system, measures 9-12. It features four staves with vocal lines and piano accompaniment. The lyrics "Sanc- tus, sanc- tus Dominus Deus Sabaoth, Do- minus" are written across the staves. Dynamics include piano (*p*) and forte (*f*). The word "Kraftvoll" is written above the first staff in measure 10.

ruhig resitieren

(15)

Handwritten musical score for the first system, featuring five staves with vocal lines and piano accompaniment. The lyrics are: "Deus Sabaoth, Deus Sabaoth, Deus Sabaoth, Deus Sabaoth, Pleni sunt coeli et terra gloria tua." The score includes dynamic markings such as *p* and *f*, and a tempo marking *rit.* at the end of the system.

Handwritten musical score for the second system, featuring five staves with vocal lines and piano accompaniment. The lyrics are: "-sama in excel-sis, Ho-sanna in excel-sis, sama in excel-sis, Ho-sanna in excel-sis, sama in excel-sis, Ho-sanna in excel-sis." The score includes dynamic markings such as *mf* and *f*, and a tempo marking *rit.* at the end of the system.

22 *Rubric flierreus* Benedictus.

1. S. *f* Be - ne - dictus,

2. S. *f* Be - ne - dic - tus, be

Hel. *f* Be - ne - dic - tus,

Ten. *f* Be - ne - dictus,

be - ne - dic - tus, be - ne dic -

- | ne - dic - tus, bene - dictus be -

ne - dic - tus, be - ne - dic - tus,

be - ne - dic - tus, be

- tus, bene - dic - tus

mf - ne - dic - tus - *f* qui venit in nomine Domini

bene - dic - tus, be - ne - dic - tus qui venit in

- ne dictus, bene - dic - tus

24

Handwritten musical score for the first system. It consists of five staves. The top staff has a treble clef and a key signature of one flat. The lyrics "in ex-cel-sis" are written above the notes. The second staff has a piano (pp) dynamic marking. The third and fourth staves have a mezzo-forte (mf) dynamic marking. The fifth staff has a fortissimo (ff) dynamic marking. The notes are mostly quarter and eighth notes, with some slurs and ties.

Kraftvoll

in ex-cel-sis
Agnus Dei.

Handwritten musical score for the second system, featuring vocal parts. It includes staves for Soprano (S.), Alto (Al.), Tenor (Ten.), and Bass (B.). The lyrics "Agnus Dei" are written below the notes. The dynamics range from piano (p) to fortissimo (ff). The tempo is marked as "Kraftvoll".

Langsam

Handwritten musical score for the third system, featuring vocal parts. It includes staves for Soprano (S.), Alto (Al.), Tenor (Ten.), and Bass (B.). The lyrics "qui tollis peccata mundi" are written below the notes. The dynamics range from piano (p) to fortissimo (ff). The tempo is marked as "Langsam".

26 mundi

mundi - mi - se - nere nobis, mi - se - nere nobis, mi - se - nere nobis, mi - se - nere nobis, mi - se - nere nobis.

30

mi - se - nere nobis, mi - se - nere nobis, mi - se - nere nobis, mi - se - nere nobis, mi - se - nere nobis.

35

Solo eindringlich

f Agnus

f Agnus

f Agnus

pp mi - se - nere nobis.

Ruhig flüchtig

De - i qui tollis peccata mundi - *p* do -

De - i qui tollis peccata mundi - *p* do - na

De - i qui tollis peccata mundi - *p* do - na

De i qui tollis peccata mundi -

40

na - nobis pacem - , da pa - cem, do -
 - - no - bis pa - cem, da pacem, do
 no - bis pa - cem - , do na - no -
 do - na -

45

do - na no - bis pa - cem, do - na no - bis
 - na nobis pa - cem, dona no - bis
 - na nobis pa - cem, do -
 no - bis pa - cem, do - na no - bis
 do - na no - bis pa - cem, do -

50

na - cem - , do - na no - cem,
 pa - cem - , pa - cem
 - na no - bis pa - cem, p pa - cem, da
 pa - na nobis cem - , p pa - cem, da
 - bis pa - cem dona nobis

Natali Universitatis Rhodensis LX
Honori Gloriamque Eius Maximam

HOC OPUS

TERRA NOVA

Carmen pro Sex Vocibus

DEDICANT

F. G. BUTLER
verborum artifex

G. GRUBER
qui modos et voces composuit

TERRA NOVA

I

Since Plato taught us to ponder
And the Parthenon opened our eyes,
Since Rome's obedient roads
Taught us the beauty of law,
Since the lightning bolt of the cross
Struck earth's dark paradox
We have come a long journey.

Along the Thames and Rhine
Castles and spires were built with our bones,
Along the Arno and the Seine
We spied out the stars in their courses;
We have weighed the sun in a balance,
Divided the atom and tamed to our will
All but our own dark forces:
A long journey has brought us here.

II

What songs do you sing?
What faith do you bear?
You dynamite mountains, your jackhammers ring,
Your cities rise in the realm of the lion,
Your fountains glint in the concrete square.
What songs do you sing?
What faith do you bear?

III

Lovers of Africa!
By what faith shall we move
The ominous mountains?
Oh! To an undivided land now dedicate
Thought, justice, art.
Around compassionate fountains
May children ripple in games,
The old reflect
And the young go chasing
The glittering swallows through their heads,
The troubling angels in their hearts.
Africa waits for light in her dark,
Shade in her sun.
We have come a long journey,
Another has begun.

11

roads, since Rome's o - be - di - ent roads taught us the beau - ty of

roads, since Rome's o - be - di - ent roads taught us the beau - ty of

roads, since Rome's o - be - di - ent roads taught us the beau - ty of

be - di - ent road, Rome's o - be - di - ent roads taught us the beau - ty of

13 $\frac{3}{8} + \frac{3}{4}$

law, since, since, since the light - ning bolt of the cross

law, since, since, since since, since the light - ning bolt of the

law, since, since, since the light - ning bolt of the cross

law, since, since, since since, since the light - ning bolt of the

15

struck earth's dark pa - ra - dox, we have come a long jour - ney we have

cross struck earth's dark pa - ra - dox, we have come a long jour -

struck earth's dark pa - ra - dox, we have come a long jour - ney we have

cross struck earth's dark pa - ra - dox, we have come a long

cresc. - - -

15 *poco*

come a long jour - ney, we have come a long, come a long jour - ney, we have

ney, come a long jour - ney, long jour - ney, we have

come a long jour - ney, we have come a long, come a long jour - ney, we have

jour - ney, come a long jour - ney, long jour - ney, we

20 *a poco*

come a long jour - ney, have come a long jour - ney, have come a long jour - ney, have come a long jour - ney, have

come a long jour - ney, we have come a long jour - ney, have come a long jour - ney, have

come a long jour - ney, have come a long jour - ney, have come a long jour - ney, have come a long jour - ney, have

have come a long jour - ney, have come a long jour - ney,

22

come a long jour - ney, have come a long jour - ney, have come a long, come a long

come a long jour - ney, have come a long jour - ney, have come a long, come a long

come a long jour - ney, have come a long jour - ney, have come a long, come a long

come a long jour - ney, have come a long jour - ney, have come a long, come a long

23 2 24 5 f 3 (25)

jour - ney. A - long the Thames and Rhine

jour - ney. A - long the Thames and Rhine, a - long the Thames and

jour - ney. A - long the Thames and Rhine

jour - ney. A - long the Thames and Rhine

jour - ney. A - long the Thames and Rhine, a - long the Thames and

jour - ney. A - long the Thames and Rhine



26 4 27

cast - les and spi - res were built with our bones, cast - les and spi - res were built with our bones.

Rhine, A.

cast - les and spi - res were built with our bones, cast - les and spi - res were built with our

cast - les and spi - res were built with our bones, cast - les and spi - res were built with our bones.

Rhine,

cast - les and spi - res were built with our bones, cast - les and spi - res were built with our

285

A-long the Seine we spied out the stars in their cour-ses, we spied out the
 long the Ar - no and the Seine we spied out the stars in their cour - ses, we spied out the stars in their
 bones. A-long the Seine we spied out the stars, we
 A-long the Seine we spied out the stars in their cour-ses, we spied out the
 long the Ar - no and the Seine we spied out the stars in their cour - ses, we spied out the stars in their
 bones. A-long the Seine we spied out the stars, we

stars in their cour - ses; We have weighed the sun in a ba - lance, di - vi - ded the a - tom, and tamed to our
 cour - ses, their cour - ses; We have weighed the sun in a ba - lance, di - vi - ded the a - tom, and tamed to our
 spied out the stars. We weighed the sun in a ba - lance, di - vi - ded the a - tom, and tamed to our
 stars in their cour - ses; We have weighed the sun in a ba - lance, di - vi - ded the a - tom, and tamed to our
 cour - ses, their cour - ses; We have weighed the sun in a ba - lance, di - vi - ded the a - tom, and tamed to our
 spied out the stars. We weighed the sun in a ba - lance, di - vi - ded the a - tom, and tamed to our

34 4

35

36

37

will all but our own dark for - ces. A long, long jour - ney has brouht us here, a

will

p

will all but our own dark for - ces. A long jour - ney has brought us

will all but our own dark for - ces. A' long, jour - ney has brought us here, has

will

p

will all but our own dark for - ces. A long jour - ney has brought us

cresc. *poco*

38 3

39

40

long, long jour - ney has brought us here, a long, long jour - ney has

here, a long jour - ney, long jour - ney has

brought, has brought us here, a long jour - ney has

here, brought us here. a long, long

41 brought us here, a long, long jour - ney has brought us here, a
 42 brought, us here, has brought us here, a long jour - ney has brought us here, a long
 43 brought us here, has brought, has brought us here, a
 jour - ney has brought us here, a

a long, long jour - ney has brought us here, has brought us here, a long jour - ney has
 44 45 jour - ney has brought us here, a long jour - ney has
 long jour - ney has brought us here, has brought us here, a long jour - ney has
 long jour - ney, a long, long jour - ney has

46 5 brought us here, has brought us here, a long jour - ney has brought us here, has brought us here. here.
 47 2f has brought us here. here.
 48 3 brought us here, has brought us here, a long jour - ney has brought us here, has brought us here.
 brought us here, has brought us here, a long jour - ney has brought us here, has brought us here.
 brought us here, has brought us here, a long jour - ney has brought us here, has brought us here.

PASSACAGLIA

7 Marcato (♩ = 92)

mf *cresc.*

What songs do you sing? What faith do you bear?

What songs do you sing? What faith do you bear? What songs do you sing? What faith do you bear? What

poco *a* *poco*

What songs do you sing? What faith do you bear? What songs do you sing?

songs do you sing? What faith do you bear? What songs do you sing? What

f

You dy - na - mite moun - tains your jack - ham - mers ring, you

You dy - na - mite moun - tains your

What faith do you bear? What songs do you sing?

faith do you bear? What songs do you sing? What

(10)

dy - na-mite moun-tains your jack-ham-mers ring, ring, ring, your ci - ties rise in the realm of the li-on, your
 jack-ham-mers ring, you dy-na-mite moun-tains your jack-ham-mers ring, ring, your ci - ties rise in the realm of the
 What faith do you bear? What songs do you sing?



ci - ties rise in the realm of the li - on, your foun - tains glint in the con - crete square.
 li - on, your ci - ties rise in the realm of the li - on, your foun-tains glint in the con-crete square.
 What faith do you bear? What songs do you sing?



(15)

What songs do you sing? What faith do you bear? What
 What songs do you sing? What faith do you bear? What songs
 What faith do you bear? What songs do you sing? What faith do you bear? What songs do you sing?
 faith do you bear? What songs do you sing? What faith do you bear? What songs do you sing? What

4 7 20

songs do you sing? What faith do you bear? What songs do you sing?

do you sing? What faith do you bear? What songs do you sing? What faith

What faith do you bear? What songs do you sing? What faith do you bear?

faith do you bear? What songs do you sing? What faith do you bear? What

decresc. - - - poco - - - - a - - - - - poco mf

What faith do you bear? What songs do you sing? What faith do you bear?

do you bear? What songs do you sing? What faith do you bear?

What songs do you sing? What faith do you bear?

songs do you sing? What faith do you bear?

CONCLUSIO

6 ¹ Deciso (♩ = 76) *p*

Lo - - - - - vers of A - fri - ca, by what faith, lo - vers of

Lo - - - - - vers of A - fri - ca, by what faith, lo - vers of

Lo - - - - - vers of A - fri - ca, by what faith, lo - vers of

Lo - - - - - vers of A - fri - ca, by what faith, lo - vers of

Lo - - - - - vers of A - fri - ca, by what faith, lo - vers of

Lo - - - - - vers of A - fri - ca, by what faith, lo - vers of

A - fri - ca, by what faith shall we move, by what

A - fri - ca, Lo - vers of A - fri - ca, by what faith

A - fri - ca, by what faith shall we move, by what

A - fri - ca, by what faith shall we move, by what

A - fri - ca, by what faith shall we move, by what

A - fri - ca, by what faith shall we move, by what

decresc. - - - - -

faith shall we move, by
 by what faith shall we move, - lo - vers of A - fri - ca, by what faith shall we move, shall
 faith shall we move, by
 by what faith shall we move, lo - vers of A - fri - ca, by what faith shall we move. shall
 faith shall we move, by
 faith shall we move, by



poco 10 *poco*

what faith shall we
 we move the o - mi - nous moun-tains, the o - mi - nous moun-tains, the o - mi - nous moun-tains, the
 what faith shall we
 we move the o - mi - nous moun-tains, the o - mi - nous moun-tains, the o - mi - nous moun-tains, the
 what faith shall we
 what faith shall we

11

move?

o - mi - nous moun - tains, shall we move, shall we move, shall we move, move

mf

move?

o - mi - nous moun - tains, shall we move, shall we move, shall we move, move

mf

move, - - - - - by - - - - - what - - - - -

move, - - - - - by - - - - - what - - - - - faith



sempre decresc. - - - - -

by what faith shall we move the o - mi - nous moun - tains, the o - mi - nous moun - tains?

by what faith shall we move the o - mi - nous moun - tains, the o - mi - nous moun - tains? by

p

faith - - - - - shall - - - - - we - - - - -
we - - - - -

p

shall

15

Meno mosso

Solo Oh -

T.

what faith shall we move the o - mi - nous moun - tains, by what faith shall we move?

move? move?

we move?



Solo

oh to an un - di - vi - ded land

quasi recit.

S.

A.

T.

B. I

B. II

Solo *♩* = 144

9

a tempo — — — — — now de - di - cate thought, jus - tice, art — — — — —

quasi recit.

Chorus

Oh to an un - di - vi - ded land!

14

a tempo — — — — — a - round com - pas - sio - nate foun - tains may child - ren ripp - le in games,

quasi recit.

Chorus

Oh to an un - di - vi - ded land!

15

— the old — — re - flect — — — — — and the young go cha - sing the glit - te - ring

a tempo *quasi recit.*

Chorus

Oh to an un - di - vi - ded land!

swal - lows through their heads, the troub - ling an - gels in their hearts, — — — — — Oh — — — — —

poco rit.

Chorus

Oh to an un - di - vi - ded land!

33

Rassionato (♩ = 84)

A - fri - ca, A - fri - ca, A - fri - ca, A - fri - ca,

35

A - fri - ca, A - fri - ca, A - fri - ca, A - fri - ca,

7

A - fri - ca, A - fri - ca waits for light in her
 A - fri - ca, A - fri - ca waits for light in her
 A - fri - ca, A - fri - ca waits for light in her
 A - fri - ca, A - fri - ca waits for light in her

Pesante

1 3 (♩ = 72)

(40)

dark, shade in her sun. We have come a long jour - ney, we have
 dark, shade in her sun. We have come, come a long jour -
 dark, shade in her sun. We have come a long jour - ney, we have
 dark, shade in her sun. We have come, have come a long

(43)

come a long, come a long jour - ney. we have come a long jour - ney. have come a long jour - ney, have
 ney, have come a long jour - ney, come a long jour - ney.
 come a long, come a long jour - ney. we have come a long jour - ney, have come a long jour - ney, have
 jour - ney, long jour - ney, we have come a long jour - ney,

(50)

come a long jour - ney, have come a long, come a long jour - ney, an - o - ther has, has be - gun.
 come a long jour - ney, have come a long, come a long jour - ney, has be - gun.
 come a long jour - ney, have come a long, come a long jour - ney, an - o - ther has, has be - gun.
 come a long jour - ney. have come a long, come a long jour - ney. has be - gun.

UKUCULA EMATOLA.

1. OSTINATO : Bayeza
 Oonomothotholo
 (Ceremonial Song)

LEADER: ^① Oo-no-mo-tho-tho-lo, oo-no-mo-tho-tho-lo, oo-no-mo-tho-tho-lo ba-ye-za, ku sa-sa. — Oo-no-mo-
 SOPRANO: Ba-ye-za, ku-sa-sa, ba-ye-za,
 ALTO: Ba-ye-za, ku-sa-sa, ba-ye-za,

LEADER: ^{mf} tho-tho-lo, ba-ye-za, ku-sa-sa, — Oo-no-mo-tho-tho-lo, E-ku se-ni-na, — Oo-no-mo-
 SOPRANO: ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za,
 ALTO: ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za,
 TENOR: Ba-ye-za, ku-sa-sa, ba-ye-za,

LEADER: ^⑩ tho-tho-lo, E-ku se-ni-na, Oo-no-mo-tho-tho-lo ba-ye-za ku sa-sa. Oo-no-mo-
 SOPRANO: ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za,
 ALTO: ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za,
 TENOR: ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za,
 BARITONE: Ha, ho, ho, ho-no-ma-ha,

(15)

LEADER

t'ho-t'ho-lo, ba-ye-za, ku-sa-sa. Oo-no-mo-t'ho-t'ho-lo, E-ku se-ni-na. Oo-no-mo-

SPRANO

ba-ye-za, ku-sa-sa, ba-ye-za, ba-ye-za, ku-sa-sa, ba-ye-za,

SILTO

ba-ye-za, ku-sa-sa, ba-ye-za, ba-ye-za, ku-sa-sa, ba-ye-za,

TENOR

ba-ye-za, ku-sa-sa, ba-ye-za, ba-ye-za, ku-sa-sa, ba-ye-za,

BARITONE

Ha, ho, ho, ho-no-ma-ha, Ha, ho, ho, ho-no-ma-ha,

BASS

Ba-ye-za, ku-sa-sa, ba-ye-za,

(20)

t'ho-t'ho-lo E-ku se-ni-na, Oo-no-mo-t'ho-t'ho-lo, ba-ye-za, ku-sa-sa. Oo-no-mo-

ba-ye-za, ku-sa-sa, ba-ye-za, ba-ye-za, ku-sa-sa, ba-ye-za,

ba-ye-za, ku-sa-sa, ba-ye-za, ba-ye-za, ku-sa-sa, ba-ye-za,

ba-ye-za, ku-sa-sa, ba-ye-za, ba-ye-za, ku-sa-sa, ba-ye-za,

ha, ho, ho, ho-no-ma-ha, ha, ho, ho, ho-no-ma-ha,

ba-ye-za, ku-sa-sa, ba-ye-za, ba-ye-za, ku-sa-sa, ba-ye-za,

ba-ye-za, ku-sa-sa, ba-ye-za, ba-ye-za, ku-sa-sa, ba-ye-za,

ba-ye-za, ku-sa-sa, ba-ye-za, ba-ye-za, ku-sa-sa, ba-ye-za,

ba-ye-za, ku-sa-sa, ba-ye-za, ba-ye-za, ku-sa-sa, ba-ye-za,

ba-ye-za, ku-sa-sa, ba-ye-za, ba-ye-za, ku-sa-sa, ba-ye-za,

mf (25)

tho-tho-lo, ba-ye-za, ku-sa-sa. Oo-no-mo-tho-tho-lo, E-ku se-ni-na, Oo-no-mo-tho-tho-lo, E-ku
 — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-
 — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-
 — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-
 — ha, ho, ho, ho-no-ma-ha, — ha, ho, ho, ho-no-ma-ha, — ha, ho,
 — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za.

p (30)

LEADER se-ni-na Oo-no-mo-tho-tho-lo, ba-ye-za, ku-sa-sa. Oo-no-mo-tho-tho-lo, ba-ye-za, ku-sa-sa, Oo-no-mo-
 SOPRANO sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za,
 ALTO sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za,
 TENOR sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za,
 BARTONE ho, ho-no-ma-ha, — ha, ho, ho, ho-no-ma-ha.

tacet *pp* (35)

LEADER tho-tho-lo, E-ku se-ni-na, Oo-no-mo-tho-tho-lo, E-ku se-ni-na, Oo-no-mo-
 SOPRANO — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za,
 ALTO — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za,
 TENOR — ba-ye-za, ku-sa-sa, ba-ye-za.

LEADER *ff* slower (40)

t'ho-tho-lo, ba-ye-za, ku-sa-sa. Oo-no-mo-t'ho-t'ho-lo, Oo-no-mo-t'ho-t'ho-lo,

SOPRANO
ba-ye-za, ku-sa-sa, ba-ye-za.

ALTO
ba-ye-za, ku-sa-sa, ba-ye-za.

LEADER *slow* (45)

Oo-no-mo-t'ho-t'ho-lo, Oo-no-mo-t'ho-t'ho-lo, Oo-no-mo-t'ho-t'ho-lo, ba-ye-za, ku-sa-sa,

SOPRANO
Ba-ye-za, ku-sa-sa, ba-

ALTO
Ba-ye-za, ku-sa-sa, ba-

TENOR
Ba-ye-za, ku-sa-sa, ba-

BARITONE
Ha, ho, ho, ho-no-

BASS
Ba-ye-za, ku-sa-sa, ba-

Oo-no-mo-t'ho-t'ho-lo, ba-ye-za, ku-sa-sa. Oo-no-mo-t'ho-t'ho-lo, ba-ye-za, ku-sa-sa, ba-ye-za.

ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za.

ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za.

ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za.

ma-ha, — ha, ho, ho, ho-no-ma-ha, ba-ye-za, ku-sa-sa, ba-ye-za.

ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za, — ba-ye-za, ku-sa-sa, ba-ye-za.

Uqongqot'hwane

DESCANT

SOPRANO

ALTO

TENOR

BASS

I-gqi-ra le-ndle-la Ngu-qo-nggo-ehwa-ne, I-gqi-ra le-ndle-la Ngu-qo-nggo-

ehwa-ne, I-gqi-ra le-ndle-la Ngu-qo-nggo-ehwa-ne, I-gqi-ra le-ndle-la Ngu-

qo-nggo-ehwa-ne, u-be qa-be-le-gqi th'a-pha u-qo-nggo-ehwa-ne, u-be qa-be-le-gqi

(25)

thi'a-pha U- go- ngqo- t'hwane

U-be qa-be-le gqi thi'a-pha U- go- ngqo-t'hwane U-be

(30)

I- gqi-ra le- ndle-la Ngu-qo- ngqo-

qa-be-le gqi thi'a-pha U- go- ngqo- t'hwane.

(35)

t'hwane, I- gqi-ra le- ndle-la Ngu-qo- ngqo- t'hwane.

INTERMEZZO: Abiyoyo

①

DESCANT SOPRANO

ALTO

TENOR

BASS

6

DESCANT

SOPRANO

ALTO

TENOR

BASS

10

15

(20)

yo. A-bi-yo-yo. A-bi-yo-yo. A-bi-yo-yo. yo-yo

yo-yo-yo-yo-yo-yo-yo-yo. A-bi-yo-yo-yo-yo-yo-yo-yo-yo. A-bi-

(25)

yo-yo yo-yo yo-yo yo-yo

yo-yo. A-bi-yo-yo. A-bi-yo-yo. A-bi-yo-yo. A-bi

A-bi-yo-yo. A-bi-yo-yo. A-bi-yo-yo. A-bi-yo-yo.

yo-yo yo-yo yo-yo yo-yo

yo-yo yo-yo yo-yo yo-yo. A-bi-yo-yo-yo-yo-yo-yo yo-yo.

A-bi-yo-yo-yo-yo-yo-yo-yo-yo. A-bi-yo-yo-yo-yo-yo-yo-yo-yo.

yo-yo yo-yo yo-yo yo-yo

(30)

yo-yo. A-bi-yo-yo. A-bi-yo-yo. A-bi-yo-yo. A-bi

A-bi-yo-yo. A-bi-yo-yo. A-bi-yo-yo. A-bi-yo-yo.

yo yo yo yo yo yo yo yo yo yo

Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The score is divided into four systems, each with a double bar line at the beginning. The lyrics are "yo-yo-yo-yo-yo-yo-yo-yo. A-bi-yo-yo-yo-yo-yo-yo-yo-yo. A-bi-".

The first system is marked with a circled "35" above the first measure. The second system is marked with a circled "40" above the first measure. The third system is marked with a circled "45" above the first measure. The fourth system is marked with a circled "50" above the first measure.

The score includes vocal lines (treble clef) and piano accompaniment (bass clef). The piano part features a rhythmic pattern of eighth notes and chords, with some measures containing a "yo" syllable. The key signature has one sharp (F#), and the time signature is 7/8.

Handwritten annotations include "yo" written below the piano part in several places, and "A-bi" written above the piano part in some measures. There are also some handwritten corrections and markings throughout the score.

(50)

A-li-

(55)

yo-yo. A-li-yo-yo.

A-li-yo-yo. A-li-yo-yo.

(60)

yo-yo-yo-yo-yo-yo-yo-yo.

A-li-yo-yo-yo-yo-yo-yo-yo-yo.

(63) (65)

A-yo-

bi-

SCHERZO

The musical score consists of eight staves, labeled I through VIII. Each staff contains a melodic line with lyrics written below it. The key signature is one sharp (F#). The score is divided into two measures by a double bar line. Arabic numerals (1, 3, 4, 6, 8, 12, 14) are placed at the beginning of each staff to indicate the bar number where that part enters. The lyrics are: Part I: Mo-ya sib-hul a-ma-zim-ba tywala so-ben-za FINE Mo-ya; Part II: a-ma-zim-ba FINE; Part III: Ya-la yal'a-ma-zim-ba mo-ya ya-la yal'a-ma-zim-ba mo-ya ya-; Part IV: Ya-la wanga sa-bhu-la ya-la wanga sa-phe-ka FINE ya-; Part V: Mo-ya sib-hul a-ma-zim-ba tywala so-ben-za FINE Mo-ya; Part VI: a-ma-zim-ba FINE; Part VII: Ya-la yal'a-ma-zim-ba mo-ya ya-la yal'a-ma-zim-ba mo-ya ya-; Part VIII: Ya-la wanga sa-bhu-la ya-la wanga sa-phe-ka FINE ya-.

NOTE :

- (i) THE ARABIC NUMERALS INDICATE THE BARS AT WHICH THE DIFFERENT PARTS ENTER.
- (ii) EACH PART DROPS OUT AFTER THE TWO-BAR PATTERN HAS BEEN REPEATED 7 TIMES (I.E. SUNG 8 TIMES).

RONDO

2 d. A

SOPRANO I
I- nkosi ya-ma-mPondo yo- ho-hoi-ya ba-le-ka i-nko-si yo-hoi-ya ba-le-ka

SOPRANO II
(recapitulation only)
yo-ho-hoi-ya yo-ho-hoi-ya yo-ho-hoi-ya yo-ho-

ALTO

TENOR
hoi-ya hoi-ya ho-hoi-ya yo- hoi-ya

BASS
yo-ho-hoi-ya

5 [75]

i-nko-si yo-hoi-ya ba-le-ka i-nko-si yo-hoi-ya ba-le-ka

hoi-ya yo-ho-hoi-ya yo-ho-hoi-ya yo-ho-hoi-ya yo-ho-

n-ko-si n-ko-si i-nko-si ya-ma-mPondo yo-hoi-ya ba-le-ka yo-ho-ho

yo-ho-hoi-ya ya ho-hoi-ya } yo- hoi-ya

yo-ho-hoi-ya

10 [90]

I- nkosi ya-ma-mPondo yo-hoi-ya ba-le-ka i-nko-si ya-ma-mPondo yo-hoi-ya ba-le-ka

hoi-ya yo-ho-hoi-ya yo-ho-hoi-ya yo-ho-hoi-ya yo-ho-

yo- ho- hoi-ya-ho hoi-ya-ho yo- hoi-ya

yo - ho - hoi - ya - ho I-nko-si ya-ma-mpon-do yo-hoi-ya ba-le-ka

hoi-ya yo-ho hoi-ya yo-ho hoi-ya yo-ho hoi-ya

yo - ho - hoi - ya - ho hoi - ya - ho yo - hoi - ya

I-nko-si ya-ma-mpon-do yo-hoi-ya ba-le-ka

15 [85] hoi-ya ho yo - hoi - ya

E-we ba-yan-do - yi-ka ban-twanabama ggo ba-ka. E-we ba-yan-do yi-ka ban-twanabama ggo

E-we ba-yan-do - yi-ka ban-twanabama ggo bo-ka. E-we ba-yan-do yi-ka ban-twanabama ggo

we ba-yan-do - yi-ka ban-twan E - we ba-yan-do - yi-ka ban-twan E -

E-we ba-yan-do - yi-ka ban-twanabama ggo bo-ka. E-we ba-yan-do - yi-ka ban-twanabama ggo

17 [B] ho - hoi - ya - ho 20 [30]

SOPRANO

bo-ka. E-we ba-yan-do - yi-ka ban-twana. I-nko-si ya-ma-mpon-do yo-hoi-ya ba-le-ka

ALTO

bo-ka. E-we ba-yan-do - yi-ka ban-twana. SOPRANO II Yo-ho-hoi-ya yo-ho

TENOR

we ba-yan-do - yi-ka ban-twan hoi-ya hoi-ya

BASS

bo-ka. E-we ba-yan-do - yi-ka ban-twana. hoi-ya hoi-ya

25

SOPRANO I i-nko-si yo-hoi-ya ba-le-ka i-nko-si yo-hoi-ya ba-le-ka

SOPRANO II hoi-ya yo-ho hoi-ya yo-ho hoi-ya yo-ho hoi-ya yo-ho

ALTO

TENOR n'ko-si n'ko-si i-nko-si ya-ma-mfondo

BASS ho-hoi-ya yo-hoi-ya yo-ho hoi-ya

yo-ho-hoi-ya

30

i-nko-si yo-hoi-ya ba-le-ka

hoi-ya yo-ho hoi-ya

yo-hoi-ya ba-le-ka yo-ho-ho

ho-hoi-ya hol-ya-ya Ma-na-mo le - la Ma-na-mo

yo-ho-hoi-ya hoi-ya ba-le-ka

2d [C]

35

SOPRANO I Ma-na-mo-

SOPRANO II

SOPRANO III

ALTO

TENOR Ma-na-mo- le - la, he-le-le-re khathe-tsi

BASS le - la, he-le-le-re khathe-tsi A: he-re khathe-tsi

40

Handwritten musical score for the first system, measures 45-50. The score is written on six staves. The lyrics are: le - la, Ma-na-mo - le - la, He-le-le-re kha-t'he-tsi He-le-k-re. A circled measure number '45' is above the first staff. The music is in a key with one sharp (F#) and a 2/4 time signature.

Handwritten musical score for the second system, measures 50-55. The score is written on six staves. The lyrics are: kha-t'he-tsi A-he-re kha-t'he-tsi A-he-re kha-t'he-tsi Ma-na-mo. He-le-k-re kha-t'he-tsi He-le-le-re kha-t'he-tsi He-le-k-re kha-t'he-tsi A-he-re. A-he-re kha-t'he-tsi A-he-re kha-t'he-tsi A-he-re kha-t'he-tsi. He-le-le-re he-le-le-re he-le-le-re he-le-le-re he-le-le-re he-le-le-re. He-le-le-re. A circled measure number '50' is above the first staff. The music is in a key with one sharp (F#) and a 2/4 time signature.

5.10

5.10

55

le - la, Ma-na-mo - le - la, He-le-le-re kha-t'he-tsi, He-le-le-re

He-le-le-re kha-t'he-tsi He-le-le-re kha-t'he-tsi

kha-t'he-tsi A-he-re kha-t'he-tsi A-he-re kha-t'he-tsi A-he-re

A-he-re kha-t'he-tsi A-he-re kha-t'he-tsi A-he-re kha-t'he-tsi

he-le-le-re he-le-le-re le-re le-re he-le-le-re

he-le-le-re He-le He-le le

60

SOPRANO I

SOPRANO III

ALTO

BASS

kha-t'he-tsi A-he-re kha-t'he-tsi A-he-re kha-t'he-tsi

kha-t'he-tsi He-le-le-re kha-t'he-tsi A-he-re kha-t'he-tsi

A-he-re kha-t'he-tsi

he-le-le-re

65

BASS

SOPRANO I

kha-t'he-tsi A-he-re kha-t'he-tsi A-he-re kha-t'he-tsi

He-le-le-re I-

D.C. al fine
Thence to 12
(bar 91, page 6)

2. A 93

SOPRANO I
bo-ka I- nko-si ya-ma-mPondo yo-ho-hoi-ya ba-k- ka

SOPRANO II
yo-ho hoi-ya yo-ho-

ALTO
bo-ka I- nko-si ya-ma-mPon-do yo-ho-hoi-ya ba-

TENOR
we, no-ma-ma, ba-yando-yi-ka bantwan yo - ho

BASS
boka yo - ho

95 3d 100

hoi-ya yo-ho-hoi-ya ya

le-ka si

yo-ho-hoi-ya I- nko

yo-ho-hoi-ya I- nko - - - FINE

APPENDIX 5 b

"DZI DZA WATONGA" . Karanga threshing song, Zimbabwe.

18
Voice parts

1. CHA - KU-RU-MA CHI-DZA-NGARA CHENYU WA-TO-NGA

2. -NO A-RI-MA-NO A-RI-MA-

3. -NO A-RI-MA-NO A-RI-MA-

4. GOMO GURU RE-MBIRE, GOMO GURU RE-MBIRE,

5. -TO-NGA, DRANGA-DZANGA DZI DZA WA-TO-NGA, DRANGA-DZANGA DZI DZA WA-

x = clab
CORRESPONDS TO:
I + V
II + VI
IN SCHERZO
IV + VII
III + VIII (use an adaptation of this)

KINDLY SUPPLIED BY MR ANDREW TRACEY,
DIRECTOR OF I. L. A. M. GRAHAMSTOWN.

APPENDIX 6: IZANGO ZAKWA-MTU.

I. ULWALUKO (Initiation)

MODERATO:

TENOR: *8va*

BARITON: *pp* e a

BASS: 1 *pp* u
2 *pp* o a

GITARRE: (ad. lib.)

10 15

p NDLA - - - MBE NDLA -

e

o u o u

o a e a

20

- - - MBE u - - - MBE - - - NDLA -

a e a

o u o u

o a



25

2

MBE - - - U - LE - - - MBE -

e a o u a

30

NDLA - MBE U - LE - LE, NDLA -

e a u o u a

35

40

MBE U - LE - LE, NDLAMBE U - LELE, NDLAMBE ULELE, NDLAMBE

e a PU - LE, U - LE, U - LE, U - E, U - LE

45

50 55 3

Ten. U-LELE NDLAMBE U-LE-LE NDLAMBE U-LE-LE, NDLAMBE U-LE-LE, NDLAMBE

Bar. U-LE, U-LE, U-LE, U-LE, U-LE, U-LE, U-LE, U-LE,

Bass

cresc. poco a poco *Sempre cresc.*

60

U-LE-LE, NDLAMBE U-LE-LE, NDLAMBE NDLAMBE-LE-LE NDLAMBE

U-LE, U-LE, U-LE, U-LE-LE, U-LE-LE U-LE-

f

65

NDLA-MBE-LE-LE, U-LE-LE, U-LE-LE.

-LE, U-LE-LE MA-KWE DI-NI NANTS'(1) SI-TSHINDU MA-KWE DI-NI

U-LE-LE, U-LE-LE

70 75 ⁴

NA - NTS'(I) SI - TSH'(I)NDLU MA-KWE - DI - NI NA-NTS'(I) SI TSH'(I)NDLU MA-KWE-

80

DI - NI NANTS'(I) SI - TSH'(I)NDLU NDLU-TSH'(I)SI NTS'(I)NA NI-DI - KWE - MA

85 90

NDLU - TSH'(I)SI NTS'(I)NA NI-DI - KWE - MA NDLUTSH'(I)SI - NTS'(I)NA NI-DI -



95

pp LE - LE - U, LE - LE U, *f* LE - LE MBE - NDLA

KWE - MA *f* NDLUTSH'(I)SI - NTS'(I)NA NIDI - KWEMA *f* LE - LEU - LE - LE -

pp LE - LE - U, LE - LE U, *f* LE - LE - U, LE - LE

100

MBE - NDLA, LE - LE MBE - NDLA, MBE - NDLA, LE - LE - U, MBE - NDLA

- U, LE - LE - U, LE - LE - U, LE - U LE - U, LE -

dim. poco a poco....

105

LE - LE - U, MBE - NDLA LE - LE - U MBE - NDLA, LE - LE - U MBE - NDLA,

- U, LE - U, LE - U, LE - U, LE - U, LE - U, LE -

Sempre dim.



5 110

LE - LE - U, MBE-NDLA, LE - LE - U, MBE-NDLA LE - LE - U,
 - U, LE - U, LE - U, LE - U, LE - U, LE

sempre dim.

115

Ten.

Bar.

1

2

MBE - NDLA LE - LE - U MBE-NDLA PLE - - LE - U MBE -
 - U, LE - U, LE - U pp a e a
 pp u o u
 pp a o a

120 125

NDLA, LE- LE - U MBE- NDLA - MBE
 e a
 o u o u o u o
 o a a a

130 135

LE - U MBE - - - - - NDLA, MBE-

e a

140 145

U MBE - - - - - NDLA - - - - - MBE

e a e a e a

150

NDLA

e a

o u o u o u

e a o



II. IMIGUYO
(Girls' Initiation Dance)

Allegro vivace.

SOLO

SOLO

SOPR. 1.

SOPR. 2.

MEZZO

ALTO

DRUM

ALTOS CLAP
BEAT WITH DRUM.

If no medium sized African drum is available use a tenor drum and a stick with a rubber head.

HELI
PHELI
HELI-LE-

YINI O- YINI O-YINI O- YINI O- YINI O- YINI O- YINI

15 *crx.* *poco* - - - - *a* - - - - *poco* - - - - 9

LI HELILELI HELI HELI

HELILELI HELILELI HELI

O-YINI O-YINI O-YINI O-YINI O-YINI O-YINI O-YINI O-YINI O-YINI

20 - - - - A 5

GU-YA - NI NONKE BANTU NDINY GU-YA - NI NONKE BANTUNDIN.SU

O-YINI O-YINI O-YINI O-YINI O-YINI

p *f* *simile*...



25

10

HELI LELI

HELI LELI

YA - NI NONKE BANTU NDIN' GU - YA - NI NONKE BANTU NDIN' GU - YA - NI NONKE BANTU NDIN' GU

25

0- YINI 0- YINI 0- YINI 0- YINI 0- YINI 0-

B.

HELI LELI

HELI LELI

HELI LELI

YA - NI NONKE BANTU NDIN GU YA - NI NONKE BANTU NDIN' GU - YA - NI

GU- YA - NI NON-KE BANTU NDIN

30

YI-NI 0- YINI 0- YINI 0- YINI 0- YINI

LI

HELILE LI

HELILE LI

NONKE BANTU NDIN GU-YA - NI NONKE BANTU NDIN GU-YA - NI NONKE

GU-YA - NI BANTU NDIN GU-YA - NI NONKE BANTU NDIN

35

O-YI NI O-YI NI O-YI NI

C

HELILE LI

BANTU NDIN GU-YA - NI NONKE BANTU NDIN GU-YA - NI NONKE BANTU NDIN GU-

YA - NI BANTU NDIN GU-YA - NI NONKE BANTU GU-YA - NI

mf BANTU NDIN GU-YA NI BANTU

40

O-YI NI O-YI NI O-YI NI O-YI NI O-



HELILE LI

YA - NI NONKE BANTU NDIN GU- YA - NI NONKE BANTU NDIN GU-
 BANTU NDIN GU- YA - NI NONKE BANTU NDIN GU- YA - NI
 NDIN GU-YA-NI BANTU NDIN GU- YA-NI BANTU NDIN GU-

YI-NI O-YI-NI O-YI-NI O-YI-NI O-

35 D 4

HELILE LI

HELILE LI

YA - NI NONKE BANTU NDIN
 BANTU NDIN GU- YA - NI NONKE BANTU NDIN
 YA-NI BANTU NDIN GU- YA-NI BANTU NDIN GU- YA-NI BANTU NDIN GU YANI

YI-NI O-YI-NI O-YI-NI O-YI-NI O-

40 13

HELILE LI

HELILE LI

HELILE LI

cresc. sempre cresc.

GU

BANTU NDIN GU-YA-NI BANTU NDIN GU-YA-NI BANTU NDIN GU-YA-NI

50

YI-NI O-YI-NI O-YI-NI O-YI-NI O-YI-NI

E 5

HELILE LI

simile

YA- NI NONKE BANTU NDIN GU-YA- NI NONKE BANTU NDIN GU-YA- NI

simile

GU-YA- NI NONKE BANTU NDIN GU-YA- NI BANTU NDIN GU-

BANTU NDIN GU-YA-NI

55

O-YI-NI O-YI-NI O-YI-NI O-YI-NI

HELELE LI

HELELE LI

NONKE BANTU NDIN GU-YA - NI NONKE BANTU NDIN GU-YA - NI

YA - NI NONKE BANTU NDIN GU-YA - NI BANTU NDIN GU-

O-YI-NI

O-YI-NI

O-YI-NI

O-YI-NI

F

HELELE LI LI

HELELE LI

HELE-LI - LE LI

HELELE LI

NONKE BANTU NDIN GU-YA - NI NONKE BANTU NDIN GU-YA - NI NONKE BANTU

YA - NI NON-KE BANTU NDIN GU-YA - NI BANTU NDIN GU-YA - NI

60

O-YI-NI

O-YI-NI

O-YI-NI

O-YI-NI

O-YI-NI

15

HELE LILE LI HELE LILE LI

LI HELE LILE LI HELE LILE LI

NDI. GU-YA - NI NONKE BANTU NDIN GU-YA - NI NONKE BANTU NDIN GU

NONKE BANTU NDIN GU-YA - NI BANTU NDIN GU-YA - NI NONKE

65 BANTU NDIN GU-YA-NI BANTU

0-YI-NI 0-YI-NI 0-YI-NI 0-

50

HELE LILE LI HELE LILE LI HELE LILE

HELE LILE LI - HELE LILE LI

YA - NI NONKE BANTU NDIN GU YA - NI NONKE BANTU NDIN GU YA - NI

BANTU NDIN GU-YA NI BANTU NDIN GU- NI NONKE BANTU NDIN

NDIN GU-YA-NI BANTU NDIN GU-YA-NI BANTU NDIN GU-YA-NI BANTU

70 0-YI-NI 0-YI-NI 0-YI-NI 0-YI-NI 0-YI-NI



G 4/4

LI HE LE LI LE LI HE LE LILE LI

HE LE LI LE LI HE LE LI LE LI HE LE LI LE LI

NONKE BANTU NDIN

dimu. . . . poco - - - a poco - - -

NDIN GU-YA-NI BANTU NDIN GU-YA-NI BANTU NDIN GU-YA-NI BANTU NDIN

0-YI-NI 0-YI-NI 0-YI-NI 0-YI-NI 0-YI-NI

55 16

3/4

HE LE LI LE LI HE LE LI LE LI HELILELI

HELE LI LE LI HELE LILE LI HELILELI

sempre dimu.

GU-YA-NI BANTU NDIN GU-YA-NI BANTU NDIN GU-YA-NI

0-YI-NI 0-YI-NI 0-YI-NI 0-YI-NI 0-YI-NI 0-YI-NI

75 80

60 65 17

HELILE LI HELI

HELILE LI HELI

sempre diuiss.

85

O-YI-NI O-YI-NI O-YI-NI O-YI-NI O-YI-NI O-YI-NI O-

90

YI-NI O-YI-NI

Alors
stop
clapping

III. EMATHONGWENI (Nightvision.)

Andante

18

S. *p* Ah

A. *p* Ah

T. *p* Ndi - khum - bu - la e - zo - mi - ni Ndi - khum

B. *p* *m*

Git. (ad lib.)

Ah

Ah

bu - la e - zo - mi - ni Ndi - khum - bu - la e - zo

Ah

Ah

mi - ni Zo - bun twa - na son - wa bi - le Zo - bun - twa -

20 19

- na son- wa bi - le Zo - 'buntwa- na

25

son- wa-bi - le Ndi- ku-than- da u- ndi-than- da.

30

Ndi- ku-than- da u- ndi-than- da Ndi- khuthaar



35

mf

da u- ndi- than- da si- than- da- na ngo-

40

kwe- ne- ne si- than- da- na ngo- kwe- ne- ne

45

si- than- da- na ngo - kwe- ne- ne

50

Zi- ndi-phe-the e- zo-ngci-na Zi-

55

ndi-phe-the e- zo-ngci-na Zi- ndi-phe-the

60

dimin. - - - -

e- zo-ngci-na Za-lo-mi-hla ya-



65

sempre *dimin.* *pp*

dlu-la-yo. Za-lo-mi-hla ya-dlu-la-yo Za-

70

lo-mi-hla ya-dlu-la-yo.

IV IGQIRA (The Witchdoctor)

Solo *pp*

Na-mhla, na-mhla ku-na-mhla, ku-na-mhla, na-mhla ku-na-mhla,

na-mhla ku-na-mhla. La-tshi-gqi-r'e-li-yi-ndo-da, latsh'-i-gqi-r'e-

li-yi-ndo-da. Ho-ya! Ho-ya! Ho-ya! YI-MA-NI!

TUTTI:

f YU-LE-LE-LE, YU-LE-LE-LE.

accelerando

Ndi-phen'i-ndle-be ndi-the-the, ndi-phen'i-ndle-be ndi-the-the, ndi-phen'i-ndle-be

ndi-the-the. Kwa-khe kwa-nje phi-na, kwa-khe kwa-nje phina? Umz'u-fi-le ngu-

no Qo-lo-mba, umz'u-fi-le ngu-no Qo-lo-mba, Ho-ya! Ho-ya! Ho-ya! Ho-ya!

A

Sopr. *1* Za-chi-zi-lo, gqo-gqi-ndle-be, Za-chi-zi-lo gqo-gqi-ndle-be,

2 Za-chi-zi-lo gqo-gqi-ndle be, za-chi-zi-lo gqo-gqi-

Bass Yu - le - le - le, yu - le - le - le, yu - le - le - le

Sopr. Gwa-ba-ni, gwa-ba-ni, no-nkenge-mi-hlali.

za-chi-zi-lo gqo-gqi-ndle-be, za-chi-zi-lo gqo-gqi-ndle-be,

ndle-be, za-chi-zi-lo gqo-gqi-ndle-be, za-chi-zi-

yu - le - le - le, yu - le - le - le, yu - le - le - le

poco a poco crescendo

24

Qwa-

za-chi-zi-lo gqogqi-ndle-be, za-chi-zi-lo gqogqi-ndle-be,
 lo gqogqi-ndle-be, za-chi-zi-lo gqogqi-ndle-be,
 yu-le-le-le yu-le-le-le yu-le-le-le

Sopr. ¹⁰ *f.* **N.B.** **ALTO CLAR AND**
 ba-ni, no-nke ni-yi-cu-le i-ngo-ma-yom-bla-hlo.

Alto

Phumani niphethethe i-

za-chi-zi-lo gqogqi-ndle-be, za-chi-zi-lo gqogqi-ndle-be,
 za-chi-zi-lo gqogqi-ndle-be, za-chi-zi-lo gqogqi-ndle
 yu-le-le-le yu-le-le-le yu-le-le-le

CONTINUE THROUGHOUT ^{01.15} Qwa-ba-

mpundulu, li-shwa-ngu-sha ni-phethethe, i-mpu-ndu-lu, li-shwa-ngu-sha

za-chi-zi-lo gqogqi-ndle-be, za-chi-zi-lo
 be, za-chi-zi-lo gqogqi-ndle-be,
 yu-le-le-le, yu-le-le-le yu-

sempre *cresc.*

ni no-nke ni-yi-ai-le i-ngo-ma yom-nla-hlo.
 ni-phephe-the i-mpu-ndu-lu, li-shwa-ngu-sha ni-
 gqo-gqi-ndle-be, za-chi-zi-lo gqo-gqi-
 za-chi-zi-lo gqo-gqi-ndle-be,
 le-le-le, yu-le-le-le

phe-phe-the i-mpu-ndu lu, li-shwa-ngu-sha ni-phephe-the i-
 ndle-be, za-chi-zi-lo gqo-gqi-ndle be,
 za-chi-zi-lo gqo-gqi-ndle-be, za-chi-
 yu-le-le-le yu-le-le-le

crex.

poco

a poco

26

Qwa- ba-ni no-nke

mpu-ndu-lu, li-shwa-ngu-sha ni- phe-phe-the i-mpu-ndu-lu,

za-chi-zi-lo gqo-gqi- ndle-be, za-chi-zi

zi-lo gqo-gqi- ndle-be, za-chi-zi-

yu-le-le-le yu-le-le-le

ni-yi-cute ingo-ma yom-hla-hlo Qwa-

shwa-ngu-sha ni-phe-phe-the i-mpu-ndu-lu, li-shwa-ngu-sha ni-

lo gqo-gqi- ndle-be, za-chi-zi-lo gqo-gqi-

lo gqo-gqi- ndle-be, za-chi-zi-lo

yu-le-le-le yu-le-le-le

B

sempre

crec.

27

ba-ni.. no-nke nge-mi-hlal'i-ngo-ma yo-mhla-hlo Qwa-ba-

phe-phe-the i-mpu-ndu-lu, li - shwa-ngu-sha ni-phephe-the i-

ndle - be, za - chi - zi - lo, gqo-gqi-ndle - be,

zi - lo, gqo-gqi-ndle- be, ndle - be, za-chi-

yu- le- le- le, yu- le, le, le.

25 ni, le, qwa-ba-ni qwa-ba-ni, qwa-ba-ni, nonke ngemi-

mpu-ndu-lu, li-shwangusha ni-phephe-the i-mpu-ndu-lu li-shwangusha ni

za - chi - zi - lo gqo-gqi-ndle - be, za - chi - zi - lo gqo-gqi-

zi - lo, zi - lo, gqo - gqi- ndle- be, ndle- be, za - chi-

yu- le- le- le yu- le- le- le yu. le



cresc.

poco

a poco

28

hlal'ingo-ma yo-mhla-hlo. Qwa-ba-ni, qwa-ba-ni, qwa-ba
 phe-phe-the i-mpu-ndu-lu, li-shwa-ngusha ni-phe-phe-the i-
 ndle-be, za-chi-zi-lo gqo-gqi-ndle-be, ndle-be
 zi-lo, zi-lo, gqo-gqi-ndle-be, ndle-
 le-le yu-le-le-le yu-le-

30

f

ni, qwa-ba-ni, qwa-ba-ni nonkengemihlal'ingomayomhlahlo.
 mpu-ndulu, li-shwa-ngusha ni-phe-phe-the i-mpu-ndulu, li-shwa-ngu-sha ni-
 za-chi-zi-lo gqo-gqi-ndle-be, za-chi-zi-lo gqo-gqi-
 be, za-chi-zi-lo, zi-lo gqo-gqi-ndle-be, ndle-
 le-le yu-le-le-le yu-le-le-le

sempre

crex.

Qwa-ba-ni qwa-ba-ni, -qwa-ba-ni, qwa-ba-
 phepethe i - mpundulu li - shwangusha ni - phepethe i -
 ndle - be, za - chi - zi - lo gqo - gqi - ndle - be,
 be, za - chi - zi - lo, zi - lo, gqo - gqi - ndle -
 iyu - le - le - le iyu - le - le - le

T.1 35 *sf*
 ni, qwa-ba-ni no-nke ngemi-hlal'i-ngo-ma yo-mhla-hlo. Qwa-ba-
 mpu-ndu-lu, li-shwangusha ni - phepethe i - mpu-ndu-lu, li
 za - chi - zi - lo gqo - gqi - ndle - be, za - chi - zi -
 be, ndle - be, za - chi - zi - lo, zi - lo
 iyu - le - le - le iyu - le - le - le



solo C

Yi - ma - ni! a - pha nize ngomfazi, a - pha
 ni, qwa - ba - ni. Le - !
 shwangu sha ni - phephethe, phephethe.
 lo gqo - gqi - ndle - be.
 gqo - gqi - ndle - be, ndle -
 yu - le - le - le

ni - ze ngo - mfa - zi. Lo - mfa - zi u - ya - zi - bi - ka, lo - mfa - zi u - ya - zi - bi - ka. U - thi

u - ne - hla - ba, u - thi u - ne - hla - ba. Naa - lo e - n - tla kwe - zi - ntso, naa - lo e - n - tla kwe - zi -

ntso, kwe - zi - ntso! Vumani? Li - gqo - bho - ze li - ze nga -

f si - ya - vu - ma!

pha-mbi-li, li-ggo-bho-ze li-ze nga-pha-mbi-li; li-tha-ba-the i-si-kha-ba-ba, li-

tha-ba-the i-si-kha-ba-ba. Vu-ma-ni? Li-nyu-ke li-the xha-

Si-ya-vu-ma!

xhe ngee-nxha-la. Li-nyu-ke li-the xha-xhe ngee-nxha-la. Le-mi-hla, le-mi-

hla, le-mi-hla, le-mi-hla, le-mi-hla, le-mi-hla, le-mi-hla. Vu-ma-ni?

Kha-ni-tsho!

Si-ya-vu-ma

Si-ya-vu-ma

Za-chi-zi-lo, zi-lo, ggo-ggi-ndle-

za-chi-za-chi-zi-lo, ggo-ggi-

yu-le-le yu-le-le yu-

Qwa- ba-ni, qwa- ba-ni no-nke nge-mi-

phu-ma-ni ni-phe-phe- the, phu-ma-ni, phu-ma-ni ni-phe-phe- the, phu-ma-ni phu-ma-ni

be, ndle- be, za- chi-zi- lo, zi- lo, gqo- gqi-

gqo- gqi- ndle- be za- chi, za- hi- zi- lo, gqo- gqi, gqo- gqi-

le- le yu- le- le yu- le- le yu-

hlat'i-ngo-ma yo-mhla-hlo.

Qwa- ba-ni, qwa- ba-

ni-phe-phe- the, phu-ma-ni, phu-ma-ni, ni-phe-phe- the, phu-ma-ni, phu-ma-ni

ndle - be, ndle - be, za- chi- zi - lo, zi -

ndle - be, za- chi, za- chi- zi - lo, gqo- gqi, gqo- gqi-

le- le yu- le- le yu- le- le

ni, qwa- ba-ni, qwa- ba-ni, qwa- ba-ni, qwa- ba-ni, qwa-

ni-phe-phe - the, phu-ma-ni, phu-ma-ni ni-phe-phe - the, phu-ma-ni, phu-ma-ni, ni-phe-phe

lo, ggo-gqi- ndle- be, ndle- be, za- chi- zi - lo,

ndle - be, za- chi, za- chi- zi - lo, ggo-gqi, ggo-gqi- ndle -

yu- le - le yu- le - le yu- le - le

ff - ba-ni, no-nke nge-mi-hlal'i-ngo-ma-ryo-mhla-hlo. *Of 50* Qwa- ba-ni, qwa-

the, phu-ma-ni, phu-ma-ni, ni-phe-phe the, phu-ma-ni phu-ma-ni ni-phe-phe

zi - lo, ggo-gqi- ndle- be, ndle- be, za- chi-

be, za- chi, za- chi- zi- lo, ggo-gqi- ggo-gqi- ndle-

yu- le - le yu- le - le yu- le

Handwritten musical score for page 34. It consists of six staves of music with lyrics written below the notes. The lyrics are:
 - ba-ni, qwa-ba-ni, qwa-ba-ni, qwa-ba-ni, qwa-ba
 the, phu-ma-ni, phu-ma-ni, ni-phe-phe- the, phu-ma-ni, phu-ma-ni, ni-phe-phe - the
 zi - lo, zi - lo, ggo-gqi- ndle- be, ndle- be,
 be, za- chi- za- chi- zi - lo, ggo- gqi, ggo- gqi- ndle- be,
 le yu- le- le yu- le- le yu- le

Handwritten musical score for page 55. It consists of six staves of music with lyrics written below the notes. The lyrics are:
 ni, qwa- ba-ni, qwa- ba-ni, no-nke nge-mi-hlal'i-ngoma yo-mhla-hlo
 phu-ma-ni, phu-ma-ni, ni-phe-phe- the, phu-ma-ni, phu-ma-ni ni-phe-phe the,
 za- chi- zi - lo, zi - lo, ggo- gqi- ndle- be,
 za- chi, za- chi- zi- lo, ggo- gqi, ggo- gqi- ndle- be,
 le yu- le- le yu- le- le yu-

E

Qwa- ba ni, qwa- ba ni nonke ngemi-hlal'i-ngo-ma,
 phu-ma-ni, phu-ma-ni ni-phe-phe - the phu-ma-ni, phu-ma-ni ni-phe-phe-
 ndle - be. za - chi - zi - lo, zi - lo,
 za - chi, za - chi - zi - lo, gqo - gqi - ndle - be,
 le le yu - le yu - le yu -

no-nke ni-yi-cu-le le i-ngo-ma. Qwa-ba ni, qwa-ba ni, qwa-
 the, phuma-ni, phu-ma-ni ni-phe-phe the, phu-ma-ni, phu-ma-ni ni-phe-phe
 gqo - gqi - ndle - be, ndle - be, za - chi - zi - lo,
 za - chi - zi - lo, gqo - gqi - ndle be, za - chi - zi -
 le yu - le yu - le yu - le yu -

65

ba ni, qua-ba ni, qua ba ni, no-nke nge-mi-hlali-ngo-ma,
 the, phu-ma-ni, phu-ma-ni ni-phe-phe - the, phumani, phuma-ni,
 zi- lo, ggo-gqi- ndle- be, ndle- be,
 lo, ggo-gqi - ndle- be, za- shi- zi - lo,
 le yu- le iyu- le yu- le

70

no-nke ni-yi-aw-le lei-ngo-ma. Qua-ba-ni, qua- ba-ni, qua-
 ni-phe-phe - the, phu-ma-ni, phu-ma-ni ni-phe-phe - the, phumani,
 za- shi- zi- lo, zi- lo, ggo-gqi- ndle- ggo-gqi- ndle-
 be, za- shi- zi- lo ggo-gqi- yu- le iyu- le yu- le yu-

ba-ni, ni ni le!

phumani, ni-phe-phe-the le!

be, ndle - be

ndle - be. za!

le yu - le



Coventry Carol

arr. G. Gribben

G⁻ 3 2 3 2

Sub-by lul-lay, thou lit-tle tiny child, By by lul-by lul-

3 10 2

lay thou lit-tle tiny child, By by lul-by lul-lay.

1. O sis-ters³ too, how may we² do³ for to pre-²serve this³ day? This

2. Herod the King in his rag-ing, char-ged he hath this day his

3. That woe is me poor child for thee! And ev-er morn and day for

poor young-ling for whom we do sing: By, by, lul-by, lul-lay!

2. men of might in his - own sight all young chil-dren to slay.

3. thy part-ing neither say - nor sing By, by, lul-by, lul-lay!

① My sweet-heart come a-long don't you hear the sweet song The sweet

My sweet heart come a-long don't you hear the sweet song the

⑤ notes of the nightin-gale flow. Don't you hear the fond

notes nightingale flow Don't you hear the fond

⑩ tale of the sweet nightin-gale, as she sings in the val-leys be-

tale of the sweet Nightin-gale as she sings in the val-

⑮ low. As she

sings in the valleys be-low low

low sing in those valleys be-low, As she

sings in the ⑳ val-leys be-low.

sings in val-leys be low

2. Pray sit yourself down with me on the ground
 On the bank where the primroses grow
 You shall hear the fond tale of the sweet nightingale
 As she sings in the valleys below (2x)

3. The couple agreed and were married with speed
 And so to the church they did go
 No more is she afraid for to walk in the shade
 Nor to sing in the valleys below (2x)

ba - ma, die A - li - ba - ma die kom oor die see.

A - li - ba - ma, die kom oor die see.

Nôï, nôï, die riet-kooi, nôï, die riet-kooi is ge-maak, die

die

la la

riet-kooi is vir my ge-maak om daar-op te slaap

riet-kooi is vir my ge-maak om daar-op te slaap la la la

om daar-op te slaap. Die A - li - ba - ma, die A - li-

om daar-op te slaap. Die A - li - ba - ma, A - li - ba - ma, A - li-

ba - ma, die A - li - ba - ma die kom oor die

ba - ma, A - li - ba - ma, A - li - ba - ma die kom oor die

see, die A - li - ba - ma die kom oor die see, die see.

see, die A - li - ba - ma die kom oor die see, die see.

La-la, la-la, la-la, la

La-la, la-la, la-la, la

Hm

Daar kom die Ali-

Daar kom die

Daar kom die

Daar kom die

10

ba - ma, die Ali-ba ma die Kom oordie see ————— Daar Kom die Ali

A - li - ba - ma, Daar Kom die A - li - ba - ma, Daar Kom die

A - li - ba - ma, Daar Kom die A - li - ba - ma, Daar Kom die

A - li - ba - ma, Daar Kom die A - li - ba - ma Daar Kom die

15
 ba - ma, die Ali - ba - ma die Kom oor die see. Nôï, Nôï, die rietkooi nôi die

A - li - ba - ma, die Kom oor die see. La-la lala

A - li - ba - ma, die Kom oor die see La-la la-la

A - li - ba - ma die Kom oor die see, die see, die Nôï nôi die rietkooi nôi die

1. 20
 rietkooi is ge - maak, die rietkooi is vir my ge-maak om daarop te slaap

la - la die rietkooi is vir my ge - maak om daarop te slaap

la - la die rietkooi is vir my ge - maak om daarop te slaap, la-la-

riet-kooi is ge - maak, die rietkooi is vir my ge - maak om daarop te slaap

24 12. 35 (30) 26
 om daarop te slaap, die Ali - ba - ma, die Ali - ba - ma, die Ali

om daarop te slaap, Die A-li ba - ma, die A-li ba - ma, die A-li

om daarop te slaap, Die A - li bama Ali ba ma Ali bama, Ja die A - li

om daarop te slaap. Die Ali - ba ma, A-li - ba - ma, A - li

ba-ma die Kom oor die see — Die A-li - ba-ma die Kom oor die see.

ba-ma die Kom oor die see — Die A-li ba - ma die Kom oor die see, die see.

ba - ma die Kom oor die see — Die A-li ba - ma die Kom oor die see.

ba - ma die Kom oor die see — Die A-li - ba - ma die Kom oor die see, die see.

MERK TOG HOE STERK

Arr. G. Gruber.

5
A

1. MERK TOG HOE STERK NIJKT WERK SICH AL STELD DIET ALLEN TIJ SOD ONS VRIJHEIT HEFT BE-STRE-DEN
2. 'T MOE-DI-GE, BLOEDIGE, WOEDIGE SWAERD BLOEKERHET KONCK DAT DE VONCKEN DAAR-LIET-VLO-GEN.

T

3. DIE VAN O-RANJEN QUAM SPANJEN AEN BOORD OM NIJT HET VELT ALS EEN HELT' GE-WELT TE- WEE - REN

B

1. SIET HOE HIJ SLAEFT, GRAEFT EN DRAEFT MET GE-WELD, OM ONSE GOET EN ONS BLOET EN ON-SE STE-DEN.
2. BEVING EN LEVING OP GEWING DER AERD, WONDER GEDONDER NU ON-DER WAS NU BO- VEN.

3. MAER ALSO DRA SPI-NO-LAET HEEFT GE-HOORD, TREK HIJ FLOX HEEN OP DE BEEN MET AL ZIJN HEE- REN.

11 (15)

S1

1. HOOR DE SPAEN-SCHE TROM-MELS SLAEN! HOOR MA-RAENS TROM- PET - TEN
SIET HOE KOMT HIJ TRE-CKEN MEN BER GEN TE BE- SET - TEN.

S2

2. DOOR ALT MIJ - NEN ENT GE - SCHUT DAT - MEN DOEG-LIJK Hoor - DE
ME - NIG SPAN-TAERT IN ZIJN HUT IN ZIJN BLOED VER- SMOOR - DE.

A1

A2

T1

3. COR-DU-A KRIJST SPOE-DIG VOORT SACH DAER NIET TE WIN - NEN
DON VELAS- CO LIEP GE- STOORT TVLAS WAS NIET TE SPIN - NEN

T2

B1

B2

BERG-OP-ZOON HOULT SICH VROOM T STUT DE SPAEN-SCHE SCHA-REN

BERG-OP-ZOON HOULT SICH VROOM T STUT DE SPAEN-SCHE SCHA-REN

BERG-OP-ZOON HOULT SICH VROOM T STUT DE SPAEN-SCHE SCHA-REN

BERG-OP-ZOON HOULT SICH VROOM T STUT DE SPAEN-SCHE SCHA-REN

BERG-OP-ZOON HOULT SICH VROOM T STUT DE SPAEN-SCHE SCHA-REN

BERG-OP-ZOON HOULT SICH VROOM T STUT DE SPAEN-SCHE SCHA-REN

BERG-OP-ZOON HOULT SICH VROOM T STUT DE SPAEN-SCHE SCHA-REN

BERG-OP-ZOON HOULT SICH VROOM

'T HEEFTS LANDS BOOM END' SIJN STROOM TROUW-LIJK DOEN BE- WA - REN.

'T HEEFTS LANDS BOOM END SIJN STROOM TROUW-LIJK DOEN BE- WA - REN.

'T HEEFTS LANDS BOOM END' SIJN STROOM TROUW-LIJK DOEN BE- WA - REN.

'T HEEFTS LANDS BOOM END SIJN STROOM TROUW-LIJK DOEN BE- WA - REN.

'T HEEFTS LANDS BOOM END' SIJN STROOM TROUW-LIJK DOEN BE- WA - REN.

'T HEEFTS LANDS BOOM END' SIJN STROOM TROUW-LIJK DOEN BE- WA - REN.

'T HEEFTS LANDS BOOM END SIJN STROOM TROUW-LIJK DOEN BE- WA - REN.

'T HEEFTS LANDS BOOM END' SIJN STROOM TROUW-LIJK DOEN BE- WA - REN.

Entre le boeuf et l'âne gris (French Carol) arr. G. Gruber.

1. En-tre le boeuf et l'â-ne gris
 En-tre le deux bras de Ma-rie dort dort le pe-tit
 En-tre le ro-see et les lis dort dort

2.
 dort dort

3.
 dort dort

4.
 fils Mille anges di-vins mit le se-ra-phins Volent à l'en-tour de ce Dieu d'a-mour

5.
 hm

6.
 hm

7.
 hm

8.
 hm

APPENDIX 7f

ABA HEIDSCHI-BUM-BEIDSCHI (AUSTRIAN TRAD.) ARR. G. GRUBER

①

1. Aba
2. Aba
3. Und der

Heidschi-bum-beidschi

schlaf langa dei Muatterl dös is ja aus-
im Himmel da führt di a schneckeiss a
is Kum-ma und hat mir mei Buabl weg

d. hm ——— d. ——— d. ———

hm ———

⑤

gan-ga dös is ja aus-gan-ga und kummt long net hoam und lässt mei Kloans Biäber
Schimmel drauf sitzt a Kloans Engerl mit oa-ner La-tern drein leichten vom Himmel di
gnum-ma, er hat mirs weg-hum-ma und hats nimma brächt drum Wunsch i mein Biäber

hm ——— d. ——— d. ———

hm ———

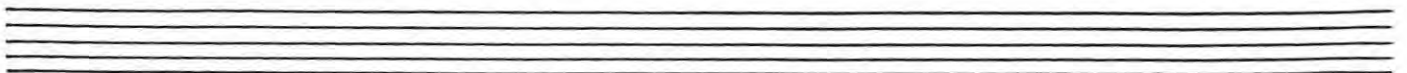
⑩

hoam a so waan
aller schon Stern
recht guate Nächt

Aba Heidschi bum beidschi bum bum, Aba Heidschi bum beidschi bum bum
(bunbun) (bunbun)

hm ——— d. ——— (bun-bun) hm ——— (bunbun)

hm ———



To Moses as a small token of friendship.

APPENDIX 79

CHEDER KATAN (EASTERN EUROPE)
(Hebrew)

arr. G. GRUBER

①

1. CHE- DER KA- TAN TSAR- V' CHA- MINH V' AL- HA- KI- RAH EISH SHAM HA-
2. SI- MU A- YIN CHA- TU O- ZEN EL HA KA- TUV POH MI SHE

⑤

1. RA- BI ET TAL- MI- DAY MO- REH A- LEPH BEIT SHAM HA MO- REH A- LEPH
2. YI- KRA MA- HEIR IV- RIT DE- GEL EI- TEIN LOH MI- SHE. DE- GEL EI- TEIN

⑩

BEIT. ET TO- RAH- TI YAL- DEI CHE- MED SHI- MU ZIEH- RU NA. IM- RU
LOH. AL- NA TI- RA- U IM- BA- T'CHI- LAH YIK- SHE ZEH- M' OD. ASH- REI

⑮

1. SCHEI- NIT KA- CHA SCHEI- NIT KA- METS A- LEPH AH. IM- RU KA- METS
MI SHE- LA- MAD TO- RAH, MA LI' HU- DI OD. ASH- REI MA LI'

A- LEPH PAH.
HU- DI OD.

7-5-60

APPENDIX 8

In the English language:

a) Christmas Carols: A virgin most pure	SATB
Conventry Carol	SATB
Lute Book Carol	SATB
b) Negro Spirituals: Deep River	SATB
Go Down, Moses	SATB
Oh Shenandoah	SATB
Swing Low, sweet Chariot	SSA
c) Secular:	
A.B.C.	SSA
All through the Night (Welsh)	SATB
Auld Lang Syne (Scots)	SATB
Blow the wind Southerly	SSA
Come Lasses and Lads	SATB
Cuckoo, The	SATB
Erie Canal (U.S.A. Working Song)	SATB
Galic Battle Song	SSATTBB
Golden Slumbers (2 versions)	SSA & SATB
Greensleeves (2 versions)	SSA & SATB
Londonderry Air	SSAATBB
Migildi, Migaldi (Welsh)	SSAATBB
My bonnie Cuckoo	SSATB
My Boy Billy (English)	SSATB
Ninepenny Fidil (Irish)	SSATB

Oh Soldier, soldier, won't	
you marry me?	SSATB
Road to the Isles, The (Scots)	SATB
Suite of Nursery Rhymes	SATB
The Creation Hymn (2 versions)	SSA & SATB

In Afrikaans

Kersliedere:	Bethlehemsvelde	SATB
	Herders op Bethlehemsvelde	SATB
	Stille Nag, Heilige Nag	SATB
Volksliedjies:	Afrikaanse Wiegeliëdjie	SATB
	Daar kom die Alibama	SSA & SATB
	Die Afrikaanse Pop	SSA & SATB
	Die lewer ennie long	SATB
	Die Padda	SATB
	Die Vrolike Musikante	SSATBB
	Dis te ver om te ry	SATB
	Heimwee	SATB
	Jan Pierewiet	SATB
	My Hartjie, my Liefie	SATB
	My vader kom van Riversdal	SATB
	'n Boeremeisie se klagte	SATB
	O die liewe Martatjie	SATB
	Rosekind	SATB
	Sarie Marais	SSA & SATB
	Suikerbossie	SATB

Waar het hy daardie hoed gekry? SATB

Waar is my ou klein jassie? SATB

In German (or Austrian)

Aba Heidschi Bum Beidschi SATB

Die Schöne Blauen Donau

(accompanied) SATB

Die Sternsinger SSA

Du, du Dalkata Jagasbua SATB

Funf Teutche Liedlein SATB

Heimliche Liebe SATB

Hungarische Volksweizen (set of 4) SATB

In Nativitate Dominum (set of 7
carols of which the Orff instru-
mental accompaniment cannot be
traced) SATB

Ja in Schliersee SATB

Maria Wiegenlied SATB

Rosestock, Holderblüt SATB

'S Schätzli SATB

Still, still SATB

Tua do nit a so SATB

Z'Lauterbach SATB

In French

Alouette, gentille Alouette	SATB
C'est le Mai, joli Mai	SATB
De bon matin	SATB
Entre le boeuf et l'âne gris	SATB
Je sais Vierge Marie	SATB
Le joli tambour	SATBB
Noël	SATB
Marche des Rois	SATB

In Italian

Bella Vittoria	SATB
Drunghe, Drunghete (Neopolitan)	SATB
La Bella Nina	SATB
L'inverno le passato (Suisse-Ital)	SATB
La Peppinetta	SATB
Quattro cavai (Suisse-Ital)	SATB

In Dutch

De Nederige Geboorte	SATB
Een Meisje dat van Scheveningen Kwam	SATB
Hebt je al gehoord van een Zilverenvloot?	SATB

Kommt Vrienden in het Ronden SSA & SATB
 Merk tog hoe sterk SATB
 O Angenietje SATB
 Pierlala SATB

In Russian

Suite of Five Russian Folksongs SATB
 Volga Boatmen SATB

In Hebrew

Cheder Katan SATB

In Lithuanian

Tykiei, tikiai SSATB

In Spanish

Allado demi cabana tengo SATB

Yemenite

Simchu Na SATB