

COMPOSITION PORTFOLIO

by

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DEDICATION

This thesis is a tribute to my fellow composers and musicians in Zimbabwe. Their dedication to sharing our culture with the world has always inspired me. Their passion motivates me to add my voice to celebrating the beauty and diversity of Zimbabwean music.

ACKNOWLEDGMENTS

I am deeply grateful to God Almighty for guiding my musical journey. His blessings and the gift of music have been my strength throughout my studies.

I want to thank my supervisor, Professor Jeffrey Brukman, for his guidance, unwavering support, and valuable feedback. His expertise has played a significant role in shaping me as a composer and scholar.

To my family, your unwavering support has been my rock. Your belief in my dreams has been both comforting and motivating.

I also want to thank the students and colleagues at Peterhouse Group of Schools for their enthusiasm in performing my music. Your feedback has brought me joy and fulfilment.

Finally, I want to express my gratitude to everyone who has played a part in shaping my path as a music composer. Your support, words of encouragement, and unwavering faith in my abilities have truly been instrumental in helping me reach this achievement.

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REFLEXIVE COMMENTARY

Introduction

Completing this portfolio has been an incredibly enlightening musical journey for me. From the beginning of my composition studies as an undergraduate student, I found myself captivated by a multitude of musical styles, which fostered a desire to compose in various genres and for a range of voices. However, upon embarking on postgraduate studies, it became apparent to me that I yearned to cultivate a distinctly personal compositional voice that resonated with my own artistic sensibilities, one that I, as a composer, could wholeheartedly embrace and call my own.

Upon delving into the depths of my culture and embracing my identity as a Zimbabwean classical musician, I came to the realisation of just how profoundly rich and culturally diverse my background and musical heritage truly is. Kofi Agawu (2023) comments that African composers possess “multiple and eclectic heritages.” He explains that these heritages stem from “community-based traditional music (music with the strongest claims to being of pre-European origin [...]), modifications of this tradition into neo-traditional forms; the ubiquitous, popular music of Cuban, American and British origins; and [...] selected European repertoires”. So, along with other African composers who compose in the African art music tradition, my multiple heritages are reflected in my creativity, and this is evident in this portfolio.

This portfolio has provided me with a remarkable opportunity to immerse myself in the intricacies of Zimbabwean music, exploring the nuances of its rhythms and dances as

practised by our elders. Gerhard Kubik (1994) stated that in an expansive sense, "African music" encompasses "dance" as well, given that the two are inextricably connected facets of the same cultural complex. Studying the dances shown in this portfolio enabled me to develop a deep admiration for my own culture and the aesthetic appeal of our indigenous musical rhythms and dances.

The process has also allowed me to embark on a comprehensive study of these elements, meticulously translating them into original musical compositions. Moreover, I have been fortunate enough to engage in meaningful conversations with some of the most noted musicians of Zimbabwean traditional music, something that has afforded me a profound understanding of the intricacies and subtleties that permeate our musical culture.

A fundamental aesthetic element of this portfolio is its deep connection to Zimbabwean dance cultures. For example, the rhythmic ideas located in the *Zimbabwean Dance Suite* are intimately tied to the original dances of Zimbabwe, reflecting a genuine engagement with my cultural heritage, delineated further through the creation of original melodies and harmonies that replicate those located in Indigenous music-making. My music is, thus, imbued with traditional Zimbabwean artistic practices, though they are placed in a different cultural milieu, one where traditional roots are respected while new creative territories are explored, as Zimbabwean cultural elements are synthesised with Western music techniques.

The Western aspects of my musical heritage are explored in-depth in the Clarinet Trio, *Ndangariro*, where the broad ideas of the twentieth century's modernist tendencies largely located in post-tonalism are featured in my harmonic stance. Here, dissonant constructions

with sometimes merciless, rasping dissonances colour the harmonic landscape. This follows the general trend of that era, which is frequently referred to as “the emancipation of dissonance” (Hinton 2010), where chord construction and treatment of dissonances is antithetical to the norms followed through the common-practice period with the boundaries between consonance and dissonance being blurred (Kostka and Santa 2018). Here, my primary influence is that of Arnold Schoenberg (1874-1951), especially his development of twelve-tone serialism, and my reflexive commentary will outline this impact on my music. Further, the piquant sound world frequently associated with Olivier Messiaen (1908-1992) is also apparent in *Ndangariro*. While the piano part frequently shows the influence of post-tonalism the melodic lines played by the violin and clarinet often (though not always) display the influence of Romanticism, especially Romantic-styled gestures. It is the merging of these two expressive domains that goes towards the emergence of this piece’s uniquely hued sound world. These composers' approaches to modernism and their departure from traditional harmony and chord progressions inspired my approach to exploring new musical soundscapes and conveying deep, meaningful ideas. This engagement with twentieth-century Western music opens up new avenues for expressing complex emotional landscapes and philosophical concepts. In this work, I continued to create my own range of ideas to develop unique chord structures and personalised sonic spaces.

This portfolio is a deep, introspective look into my personal journey, mirroring significant life events and the evolution of my musical identity; it not only offers a glimpse into my own soul but also showcases the evolving nature of my own creative expression. At its core, this portfolio expresses life in all its manifestations from joy and happiness to the pain of loss and mourning as experienced through my African heritage. It speaks to the universal experiences of hardship and overcoming such hardship through resilience; therefore, the overarching

message is one of hope, which, in this case, is expressed through musical and artistic innovation as African and Western elements are merged in musical composition. It is this blending which lies at the core of *Tenzi Tinzwireyi Tsitsi*, a setting of the *Kyrie Eleison* using Zimbabwean musical and linguistic features merged with Western choralism.

ANALYSES

ZIMBABWEAN DANCE SUITE

In this dance suite, I aimed to produce compositions that not only relate to the history of Zimbabwean dances but also reflect on the rhythmic components present in those dances. I wished to reveal the beauty of Zimbabwean dances and their distinctive rhythms. The three dance movements I focused on are, *Mbakumba*, *Chinyambera* and the *Sungura – Mhande* Dance.

The suite does not only cover the rhythmic aspects of the dances but showcases two popular Zimbabwean music ensembles: mbira and marimba.¹ This is accomplished through the use of interlocking textures in the accompanying parts, along with the implementation of *pizzicato* playing techniques. The strings' *pizzicato* timbre accurately replicates the mbira instrument's sound quality. Also, these ensembles are known for their ability to move between low and high notes, resulting in one player being able to produce the bass notes combined with the polyphonic textures played in the upper registers of the instrument. I replicate this technique in all three movements of the string quartet's accompanying parts.

MTAKUMBA DANCE

The *Mbakumba* dance has a unique place in my heart as it was the first traditional dance that I mastered when I was just ten years old. I have a deep admiration for its rhythmic variations and overall beauty. This dance, performed by the *Karanga* people of Gutu, is a polyrhythmic

¹ The *mbira*, also known as a thumb piano is an African traditional instrument that originated from the Shona people of Zimbabwe. The marimba is a tune percussion instrument which is popular in Africa. This is played by striking wooden bars with mallets.

celebration of a successful harvest. Additionally, it serves as a source of entertainment for various occasions.

Furthermore, the *Mbakumba* dance is closely intertwined with the nhare mbira.² Through my manipulation of the texture, it was my aim to highlight the choreography and capture the sonic sensibilities of the accompanying African ensemble. Throughout the movement, I strive to capture the joyful essence of this dance while incorporating elements of *mbira* music performance. These traditional Zimbabwean musical features are captured through the Western medium of the string quartet.

The composition is divided into two main sections, A and B, with a different approach undertaken in the composition of each section showcasing the diverse possibilities of the dance rhythms. To achieve this, I incorporated elements of the rondo form in both sections as outlined in the table below.

Section A

Bar 1 - 8	Introduction
Bar 9 - 38	Main theme
Bar 39 - 50	1 st Episode
Bar 51 - 58	Main theme (short)
Bar 59 - 74	2 nd episode
Bar 75 - 86	Main theme
Bar 87 - 90	Coda

Section B

² This is Zimbabwe's most popular mbira, also known as *Mbira Dzevadzimu*. It is made up of 22 to 28 metal keys in three different registers, two on the left and one on the right.

Bar 91 - 106	Main theme (B)
Bar 107 - 122	3 rd Episode
Bar 123 - 130	4 th Episode
Bar 131 - 154	Fugato Section
Bar 155 - 172	Main theme
Bar 174 - 183	Coda

Section A

In this section, I explore modernist harmonic techniques to demonstrate how Western art music can be infused with African musical rhythms to create a hybrid composition that can reflect across different musical cultures.

The music begins with a strongly intoned B $\flat$ minor seventh chord (bar 1), followed by a B Major 7 chord in the next bar. Here, the viola plays E $\sharp$, a non-chordal note on the first beat of the second bar, which resolves down to the chord note D $\sharp$. The same chords are used for the first four bars, leading to an ambiguous tonality and an element of tonal tension that underpins much of the first section of this work.

The rhythmic patterning is divided as follows: 3 + 3 + 2 + 2 + 2 which has hemiola-like features expressed linearly within a single bar where compound duple and simple triple co-exist next to each other. This is a feature commonly associated with this dance.

Example 1

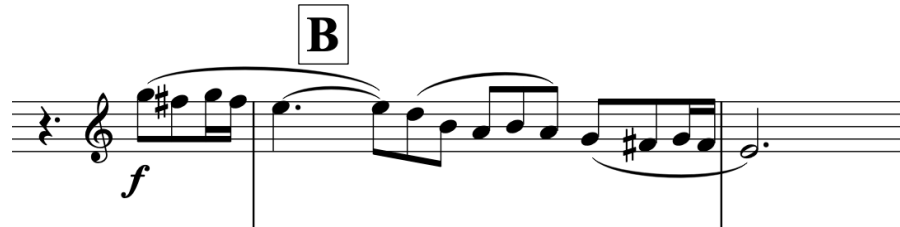
Jera: 'Mbakumba Dance' from *Zimbabwean Dance Suite*, bb. 1- 2

The image displays a musical score for the first two measures of the 'Mbakumba Dance' from the *Zimbabwean Dance Suite*. The score is written for four instruments: Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'Energically' with a quarter note equal to 112 beats per minute. The dynamics are marked 'ff' (fortissimo) for the first measure and 'pizz.' (pizzicato) for the second measure. The first measure is marked with a box containing the letter 'A'. The second measure is marked with a circle around the first note. The score is divided into two systems, each containing four staves. The first system covers measures 1 and 2, and the second system covers measures 3 and 4. The instruments are listed on the left side of the score.

From bar 8⁴ I introduce an originally conceived dance-like melody that is used as the main theme for the remainder of the first section (example 2). The second violin and viola outline the dance steps as typically danced in a performance emphasising some syncopated patterning within the hemiola-like structure, while the cello (example 3) reflects on the drumming which is associated with this dance (example 4).

Example 2

Jera 'Mbakumba Dance' from *Zimbabwean Dance Suite*, bb 8⁴ - 10



Example 3

Jera 'Mbakumba Dance' from *Zimbabwean Dance Suite*, bb 9 - 10

Two staves of music. The top staff is labeled 'Vn. II' and the bottom staff is labeled 'Vla.'. Both staves have a treble clef and a key signature of one sharp (F#). The dynamic marking 'mf' is present on both staves. The Vn. II staff has a melody of eighth notes, and the Vla. staff has a melody of eighth notes, often in perfect fourth intervals with the Vn. II.

Example 4

Jera 'Mbakumba Dance' from *Zimbabwean Dance Suite*, bb 9 - 10

A single staff of music in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. The dynamic marking 'mf' is at the start of the staff.

In bar 23, the principal dance melody returns, but this time, the second violin plays a counter melody and, at some points, harmonises with the first violin in perfect fourth intervals (a very

common feature in a variety of traditional Zimbabwean scenarios and other African music making across southern Africa)..

Example 5

Jera 'Mbakumba Dance' from *Zimbabwean Dance Suite*, bb 23



The melodic idea of Bar 27 to 28 is repeated in Bar 29, a perfect fourth higher, and this facilitates the return of the main theme again in Bar 31.

Example 6

Jera 'Mbakumba Dance' from *Zimbabwean Dance Suite*, bb 27 - 29

Musical notation for Example 6, showing four staves of music (Vn. I, Vn. II, Vla., Vc.). The notation includes a forte (f) dynamic marking and an 'arco' instruction for the cello. The music is in 2/4 time and features a complex rhythmic pattern.

From bar 39, we have the first episode written in a pure modernist style to bring a unique and distinctive sound to the music, after the numerous textures that imitate the sonic world of Zimbabwean traditional ensembles. The music here shifts through a series of unresolved tritone intervals, a feature found in much of twentieth-century modernist scoring but is also not uncommon in traditional African music making. The first violin starts on an F note whilst the violin starts this bar on the note B to generate the tritone interval. At the same time, the second violin is on the note D while the cello is on the note A $\flat$ again, creating another tritone interval.

Bar 51, the main theme returns in its original form, though it is shortened and lasts a mere eight bars. From bar 75, the main theme returns again, as heard before in bar 9, leading us to the imitative figure of the primary rhythmic motive played in the 1st violin, 2nd violin, and viola. Bar 87 to 90 feature melodic figures played in unison in all the parts, serving as a bridging passage to take us to the B section of this composition.

In bar 91, the key of G major is firmly established, though the section starts with submediant harmony and moves in a circle of fifths through supertonic and dominant related harmony until the tonic of G major is sounded in bar 94. The violin 2, viola, and cello also mimic the mbira instrument's playing technique, though the ubiquitous interlocking melodic lines are dispensed with in favour of Western-styled accompaniment figurations, which partially reflect those found in traditional nhare mbira music. The closeness between the musical styles is striking and shows one of the similarities between Western and African musical expression.

Example 7

Jera 'Mbakumba Dance' from *Zimbabwean Dance Suite*, bb 91 - 94

G

91

Vn. I

Vn. II

Vla.

Vc.

pizz.

mf

pizz.

mf

pizz.

94

Vn. I

Vn. II

Vla.

Vc.

As in the A section, the cello plays two roles here: first, to play the drumming pattern and help define the chords throughout the section. A second dance melody is played on the first violin again, becoming the main theme of this new section. In bar 98⁴, we have a momentary return of the original main theme melody from the A section, but here it varies in pitch as the

melody is repeated in bar 100⁴. The rest of the quartet accompanies the melody in a homorhythmic style. In bar 102, the 2nd violin plays a counter melody and then moves to harmonise the first violin in bars 104 – 105.

From bar 107, the 2nd violin and viola play *nhare mbira* rhythms to create variety in the music and reflect on the traditional practices of this dance; the melody moves to the cello part whilst the first violin continues with the original rhythmic motif from the first section.

Example 8

Jera ‘Mbakumba Dance’ from *Zimbabwean Dance Suite*, bb 106 - 109

The musical score for Example 8, Jera 'Mbakumba Dance' from *Zimbabwean Dance Suite*, measures 106-109, is shown below. The score is for four staves: Vn. I, Vn. II, Vla., and Vc. A box labeled 'H' highlights measures 106-109. Vn. I plays a melodic line with a 'mp' dynamic. Vn. II and Vla. play a polyrhythmic pattern with 'pizz.' and 'mp' dynamics. Vc. plays a bass line with 'arco' and 'f' dynamics.

From bar 115, the main theme for this section appears again with the second violin and viola continuing with the polyrhythmic texture of the *nhare mbira*. In bar 119, the main melody is passed to the second violin, with the first violin now playing the features of the *nhare mbira*, creating a polyrhythmic texture with the viola.

A new melodic theme is introduced in bar 123, accompanied by sustained notes in the viola and cello parts, then with the *nhare mbira* rhythms, but now only played by the viola part representing a solo feature styled in the manner of traditional African music making.

Example 9

Jera 'Mbakumba Dance' from *Zimbabwean Dance Suite*, bb 122 - 125

14

The musical score for Example 9, measures 122-125, is shown. The score is for four parts: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Cello (Vc.). Measures 122 and 123 are marked 'arco' and 'mf'. Measures 124 and 125 are marked 'mp' and 'arco'. A box labeled 'I' highlights measures 124 and 125. The key signature is one sharp (F#).

From bar 131, the music passes Western-inspired polyphonic fugue-like moments, which lead to a return of the second main theme (bar 155) accompanied by mbira-like textures.

At bar 162⁴ the first violin combines the melody from the first section with fragments from the second main melodic syncopation, a marked feature.

Example 10

Jera 'Mbakumba Dance' from *Zimbabwean Dance Suite*, bb 161 - 162



Bar 173 through to the end represents the coda of the movement and features ideas drawn from the main rhythmic motive with scale passages in bar 173. After moving through some material featured earlier in the movement, the movement concludes with the original dance melody and the nhare mbira rhythms.

CHINYAMBERA DANCE

Chinyambera, a ceremonial dance practiced by the Duma people residing in *Bikita*, Zimbabwe, holds significant cultural and symbolic value for Zimbabweans. Specifically, this dance is strongly connected to hunting and is predominantly performed by male dancers. The dancers exhibit a remarkable vigour and vitality akin to skilled hunters through their movements. From the outset of this composition, I wanted to delve into various aspects of the hunter's experience, ranging from their meticulous preparation, moving to the actual hunting expedition and, ultimately, the ensuing celebrations. To effectively capture the essence of this multifaceted narrative, the musical composition starts with two resounding and emphatic D Major chords, played very loudly and appearing in syncopated rhythm. Renditions of these chords are interspersed with intricate melodic patterning to enhance the musical tapestry and remind those that know of the finely honed movements and athleticism of the hunters. The

tonal colour of these moments feature an alternation between the major and minor mode and, in this stylized rendition, this emulates the tension which accompanies such a dance.

Example 11

Jera 'Chinyambera Dance' from *Zimbabwean Dance Suite*, bb 1- 4

The musical score for Example 11, 'Jera 'Chinyambera Dance' from *Zimbabwean Dance Suite*, measures 1-4, is presented for four instruments: Violin I, Violin II, Viola, and Violoncello. The score is in 8/8 time with a key signature of one sharp (F#). A box labeled 'A' is positioned above the first measure. The first violin part (Violin I) is marked 'ff' and 'arco'. The second violin part (Violin II) is marked 'ff' and 'arco'. The viola part is marked 'ff'. The violoncello part is marked 'ff' and 'arco'. The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

From bar 5 onwards the rhythmic movement of the dance is established performed by the second violin, viola, and cello, while simultaneously, the first violin presents a melody that mirrors the fundamental pattern of the dance. The accompanying parts also, replicate the timbre of the mbira and the mallet-styled playing technique associated with the marimba. The dance itself is characterised by various iterations of this fundamental rhythmic pattern, and these variations are captured through introducing modified versions of the main patterns starting from bar 5.

Example 12

Jera 'Chinyambara Dance' from *Zimbabwean Dance Suite*, bb 5 - 8

The musical score for Example 12, Jera 'Chinyambara Dance' from *Zimbabwean Dance Suite*, measures 5-8, is presented for four instruments: Vn. I, Vn. II, Vla., and Vc. The score is divided into four measures, each containing a repeat sign. Vn. I plays a melodic line in treble clef with a forte (f) dynamic. Vn. II plays a counter-melody in treble clef with a pizzicato (pizz.) and forte (f) dynamic. Vla. plays a rhythmic accompaniment in bass clef with a pizzicato (pizz.) and forte (f) dynamic. Vc. plays a rhythmic accompaniment in bass clef with a pizzicato (pizz.) and forte (f) dynamic.

This opening theme is executed using the G Mixolydian mode (G A B C D E F G), which serves the purpose of evoking a folk-like sound in the music while also creating a sense of ambiguity that is often associated with the anticipation before embarking on a hunting expedition. From bar 17 to bar 32, I assign the melodic line played by the first violin and its accompanying counter melody, played by the second violin, to the F Lydian mode (F G A B C D E F) which has properties akin to the hexatonic scale (FGABCD) frequently encountered in southern African traditional music making. This mode choice generates an optimistic atmosphere, akin to what one would expect from skilled hunters preparing for a hunting expedition. Conversely, the accompanying viola and cello parts persist in employing notes from the G Mixolydian mode to maintain the ambivalent sound first established in bar 5. Furthermore, the melodic lines are decorated with acciaccaturas, which infuse excitement

into the melody line while simultaneously reflecting the remarkable technique of "Kushaura,"³ a vocal technique used to lead a group of singers in our Shona culture.

In bar 33, we hear the first variation of the original dance music, first heard in bar 17.

Example 13

Jera 'Chinyambera Dance' from *Zimbabwean Dance Suite*, bb 33 - 34



The cello Continues with the fundamental pattern of the dancing clap, which is again performed in the G Mixolydian mode. respectively. Another new melody is played by the first violin at this time, and it is played in the key of D natural minor up to bar 40. At bar 41, the second violin plays a counter melody using the same scale. In addition, the second violin takes some of the melodic components from the first violin and plays them an octave lower than the first violin.

In bar 49 a variation of the primary musical material is introduced. This variation serves the purpose of gradually building up the section to the climactic moment of the morning dance, which ultimately leads to the hunting expedition. Importantly, the first violin utters a descending glissando in double stops (perfect fourth and perfect fifth intervals) reminiscent of

³ This vocal method is characterised by using acciaccaturas when the lead vocalist leads a song in Shona singing culture.

the portamento singing style prevalent in our Shona culture, where sliding between notes is common.

Example 14

Jera 'Chinyambera Dance' from *Zimbabwean Dance Suite*, bb 49 - 52

The musical score for Example 14, Jera 'Chinyambera Dance' from *Zimbabwean Dance Suite*, measures 49-52. The score is for Violin I and Violin II. It shows a melodic line with dynamic markings (mp, f) and a common time signature (C). The page number 25 is in the top right corner.

Meanwhile, the viola and the cello continue to provide accompaniment in a pattern consistent with previous sections. However, they deviate slightly from this pattern by imitating the scalar lines performed by the first and second violins. This strategic decision effectively ensures that the dance's rhythmic pattern is maintained in the background of the musical texture. Furthermore, it adds an additional layer of intensity and excitement to this particular dance, specifically leading up to the climactic moment before the hunting expedition.

In bar 73, I return to the original dance pattern's music and conclude this section with the opening chordal music as seen in bar 1. This section leads into the hunting section.

From bars 85 to 88, two bold melodies are introduced to be played emphatically with accents. The first and second violins play the main melody in unison, while the viola and cello play a

counter melody doubled at the lower octave. The syncopated nature of this thematic material leads to rhythmic complexity when considered against the compound duple regularity of the upper part. Such complexity is commonplace in most southern African traditional music-making and is often included in renditions of this dance. This section marks the beginning of the hunting expedition and symbolises the unity and excitement among the hunters as they embark on their hunt.

Example 15

Jera 'Chinyambara Dance' from *Zimbabwean Dance Suite*, bb 85 - 88

The musical score for Example 15, 'Jera 'Chinyambara Dance' from *Zimbabwean Dance Suite*, measures 85-88, is presented in two systems. The first system contains measures 85-88, and the second system contains measures 89-92. The score is for Violins (Vn.), Viola (Vla.), and Violoncello (Vcl.). The key signature is one flat (B-flat) and the time signature is 12/8. The music is marked 'ff' (fortissimo). The Violins play a syncopated melody with eighth and sixteenth notes, while the Viola and Violoncello play a counter-melody with a similar syncopated rhythm. The score is divided into two systems, with measures 85-88 shown in the first system and measures 89-92 in the second system.

From bar 97 more pictorial writing emerges with the viola playing a melodic line that exhibits angular qualities that mirror the unpredictable nature of the hunting game. This thematic material evokes imagery of animals darting back and forth across the field.

Example 16

Jera 'Chinyambara Dance' from *Zimbabwean Dance Suite*, bb 97 - 100

29

97 **F**

Vn. I

Vn. II

Vla. *mf*

Vc.

Additionally, at bar 105, the optimistic melody previously heard in bar 17 resurfaces, effectively symbolizing the optimistic spirit of the hunters as they embark on their expedition in pursuit of the game. To enhance the polyphonic texture of the section, the first violin contributes to the overall sonic experience by playing pizzicato broken chords.

Example 17

Jera 'Chinyambara Dance' from *Zimbabwean Dance Suite*, bb 105 - 108

105

Vn. I *mp*

Vn. II *arco* *mf*

Vla. *arco* *mp*

Vc. *mf*

Furthermore, at bar 113, the cello showcases a variation of the counter melody previously featured in the section, adding another layer of complexity to the polyphonic texture.

Example 18

Jera 'Chinyambara Dance' from *Zimbabwean Dance Suite*, bb 113 - 116

Subsequently, from bar 137 to 152, the music from the climactic moment of the dance that precedes the hunting sequence is reintroduced; however, on this occasion, it is exclusively performed by the first and second violins. Meanwhile, the viola continues to incorporate the angular game melody, while the cello persists with the counter melody from the beginning of this section. The busyness of this section can be identified as the pinnacle of the hunting expedition before the music transitions into a more tranquil and relaxed ambience.

The section from bar 153, resembles a period of relaxation amidst the arduous hunting expedition. Starting at bar 153 and continuing until bar 160, the cello introduces a new, relaxed moment by playing a sustained open fifth.

Example 19

Jera 'Chinyambara Dance' from *Zimbabwean Dance Suite*, bb 153 - 156

The image shows a musical score for four instruments: Vn. I, Vn. II, Vla., and Vc. The score is for measures 153 to 156. A box labeled 'G' is placed above the first measure of Vn. I. The Vn. I part has a melodic line starting in measure 153, marked with a 'V' and a 'G' box. The Vn. II part has a melodic line starting in measure 153, marked with 'mf'. The Vla. part has a melodic line starting in measure 153, marked with 'p'. The Vc. part has a melodic line starting in measure 153, marked with 'p'. The Vn. I part has a melodic line starting in measure 153, marked with 'mf'. The Vn. II part has a melodic line starting in measure 153, marked with 'mf'. The Vla. part has a melodic line starting in measure 153, marked with 'p'. The Vc. part has a melodic line starting in measure 153, marked with 'p'. The Vn. I part has a melodic line starting in measure 153, marked with 'mf'. The Vn. II part has a melodic line starting in measure 153, marked with 'mf'. The Vla. part has a melodic line starting in measure 153, marked with 'p'. The Vc. part has a melodic line starting in measure 153, marked with 'p'.

Simultaneously, the second violin contributes to the texture by presenting a fresh melodic idea that leads towards bar 161. At this point, the first violin takes the lead in performing a new "resting" melody. Meanwhile, the cello reverts to the dance counter melody, while the second violin assumes a different counter-melody to support the first violin. This particular section represents the time dedicated to rest as the hunters take pleasure in the music that emanates from the preparations for their hunting endeavors. The music is played at a moderate dynamic level, effectively conveying that the hunters are temporarily at ease before venturing out once more in search of sustenance.

From bar 185, there is a return to the hunting theme, with the first violin now playing the hunter's optimistic melody, complemented by a supporting counter melody from the second violin. Meanwhile, the viola reintroduces the angular game melody while the cello maintains its role in playing the dance counter melody. The hunting expedition reaches its conclusion

with the resumption of the dance music that was initially introduced during the preparation phase of the hunting expedition.

SUNGURA – MHANDE DANCE

The *Sungura* dance, also commonly referred to as *Museve* (which translates as "arrow") in Zimbabwe, is a well-liked dance form that emerged in the early 1960s (Ramsey, ed. 2017 pg. 10). The music of this particular dance style has significantly impacted the formation of a “modern Afro-sound” which is frequently associated with Zimbabwe. This dance, initially performed in rural growth spots in Zimbabwe, quickly spread to many of the country’s urban centres, and its particular music style is often heard at social events, on public transportation, or at concerts.

The bands that play *Sungura* will typically consist of lead vocalists who will be singing the main melodies, with fast moving guitar lines that are typically played by two or three guitar players, a bass guitarist, and a drummer.

Musical Structure

The musicians who initiated this genre of music were heavily influenced by the musical culture of *Mbaqanga* in South Africa (Ramsey (ed.) 2018). The harmonic progression of *Mbaqanga* is centred around the three primary triads derived from the major scale.

Specifically, the sequence of chords follows the pattern I – IV – I – V. Similarly, the Zimbabwean *Sungura* adheres to this chord progression, although in certain performances, the subdominant chord is substituted with the supertonic chord and the repeated tonic can be played in either first or second inversion.

In this composition I encapsulated the essence of Zimbabwean *Sungura* music through utilizing the customary chord progression while introducing variations to the musical phrases and altering the key centres and melodic lines. To further enhance this composition, I incorporated a Zimbabwean dance called *Mhande* as the foundation of certain rhythmic elements. The *Mhande* dance is executed in simple triple meter and its rhythmic construction resembles that of the *Chinyambara* dance. Among the elements that I have integrated into this composition are the *mbira* playing style and the *Sungura* guitar style. Additionally, to maintain the phrasing typically associated with the *Sungura*, I have written this movement in simple triple meter.

The music starts with the cello playing a basic figure based on the root notes of the chords that form the basic harmonic pattern. This beginning portion also has a sound that attempts to replicate that of a bass guitar through the use of *pizzicato*. In bar 15, the viola follows, playing the basic line, which contributes to defining the opening chords: B ♭ – E ♭ – B ♭ /F – F. On the other hand, the lines played by the viola will transform into complimentary rhythms when the second violin enters. The lines played by the second violin and viola suggest the playing techniques associated with the *mbira* and *marimba*.

Example 20

Jera 'Sungura – Mande Dance' from *Zimbabwean Dance Suite*, bb 9 - 12

Example 20 shows measures 9 through 12 of the piece. The score is for four staves: Vn. I, Vn. II, Vla., and Vc. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. Vn. I has whole rests in all four measures. Vn. II starts with a pizzicato (pizz.) marking and a mezzo-piano (mp) dynamic. It plays a syncopated melody: measure 9 has eighth notes G4, A4, Bb4, A4, G4; measure 10 has eighth notes F4, E4, D4, C4, Bb3; measure 11 has eighth notes A3, G3, F3, E3, D3; measure 12 has eighth notes C3, Bb2, A2, G2, F2. Vla. plays a steady eighth-note accompaniment: G3, A3, Bb3, A3, G3 in measure 9; F3, E3, D3, C3, Bb3 in measure 10; A3, G3, F3, E3, D3 in measure 11; C3, Bb3, A3, G3, F3 in measure 12. Vc. plays a similar eighth-note accompaniment: G2, A2, Bb2, A2, G2 in measure 9; F2, E2, D2, C2, Bb2 in measure 10; A2, G2, F2, E2, D2 in measure 11; C2, Bb2, A2, G2, F2 in measure 12.

In bar 13, the melody line that is idiomatically reminiscent of the guitar lines associated with the *Sungura* style, especially the lilting melodic shape with syncopated elements.

Example 21

Jera 'Sungura – Mande Dance' from *Zimbabwean Dance Suite*, bb 13 - 16

Example 21 shows measures 13 through 16 for the first violin (Vn. I). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The melody is syncopated and lilting. Measure 13 starts with a mezzo-forte (mf) dynamic and contains eighth notes G4, A4, Bb4, A4, G4. Measure 14 contains eighth notes F4, E4, D4, C4, Bb3. Measure 15 contains eighth notes A3, G3, F3, E3, D3. Measure 16 contains eighth notes C3, Bb2, A2, G2, F2 and ends with a forte (f) dynamic.

A complex melody line (bars 21 and 22) produces a shifting pulse effect when contrasted with the simple triple meter. I accomplished this by having the first violin perform a melody that should be played in compound triple (9/8), but now appears in simple triple to create the

cross rhythmic effect. In a usual Sungura set up (also Mande dances) this type of rhythm is played primarily by the ‘hosho’.⁴

Example 22

Jera ‘Sungura – Mande Dance’ from *Zimbabwean Dance Suite*, bb 21 - 22



From bar 33, the first episode is sounded, and here the music moves away from the main theme introduced at the beginning. The harmonic progression remains B ♭ – E ♭ – B ♭ /F – F. The main melody in the first violin is harmonised in a parallel motion by the second violin and viola. The composition style is similar to the *Mbaqanga* style of South African music, which is characterised by a great deal of harmony played by the horns. The first violin begins to pick up a more distinct theme in bar 41, which creates a melody and accompaniment texture that continues up to bar 48. In bar 46, second and third beat, I use again the 9/8 rhythmic-styled motif encountered from bar 21.

Between bars 69 – 92 the second episode is located with the harmonic progression now being Gm – B ♭ – Cm – Dm – E ♭ – Dm – Gm. The four bar phrase is repeated with the first violin

⁴ An African shaker used in indigenous music in Zimbabwe

immediately moving to the higher octave. In bar 77 and 78, the 9/8 rhythmic motif comes back again but it is now played by the second violin and viola which creates a shifting metre effect in the accompaniment. The same motif is repeated in bar 82 and 83. This motif moves down to the cello in bar 85 and 86 whilst the first violin, second violin and viola revert to the *Mbaqanga* accompaniment style.

In bars 93 – 108, the full ensemble plays the *Mbaqanga* groove with some slight variations from bar 98 onwards, where the upper strings play harmonised ascending scale passages.

Example 23

Jera ‘Sungura – Mande Dance’ from *Zimbabwean Dance Suite*, bb 97 - 100

50

The musical score for Example 23, Jera 'Sungura – Mande Dance' from *Zimbabwean Dance Suite*, measures 97-100, is presented for four parts: Vn. I, Vn. II, Vla., and Vc. The key signature is B-flat major (two flats). The time signature is 9/8. The score shows a dynamic progression from piano (*p*) to forte (*f*) to fortissimo (*ff*). Two specific passages are highlighted with red boxes: the first box covers measures 97-98, and the second box covers measures 99-100. In the first box, the upper strings (Vn. I, Vn. II, Vla.) play a harmonised ascending scale passage, while the cello (Vc.) plays a rhythmic pattern. In the second box, all parts play the harmonised ascending scale passage.

Bars 129 – 144, signifies the first change of key from B $\flat$ Major to G Major, a lower minor third relationship. This section features a new melody line, where the accompanying parts

also change their playing style. The chord sequence stays the same, i.e., I – IV – I – V creating a sense of harmonic unity between the sections. The second violin plays broken chords *pizzicato* whilst the viola plays the basic clap rhythm of the *Mhande* dance. The cello also picks up a more varied rhythm, which makes this section rhythmically interesting.

Example 24

Jera ‘Sungura – Mande Dance’ from *Zimbabwean Dance Suite*, bb 129 - 132

Following the same tonal pattern of moving to the major key a minor third lower, this section is written in the key of E Major. There is a return of the *Mbaqanga* groove in bar 145, but there are variations in the cello rhythm, making this section more complex. From bar 153 the first violin also picks a distinct melody line that complements the accompanying parts. A series of varied thematic material leads to the return to G major.

The same music from bar 161 is presented again in bar 165 but now in the key of G Major.

This takes us to bar 173, where the ensemble plays the clapping rhythm of the *Mhande* Dance in a homophonic texture.

In bars 189 – 220, new material is presented in the upper strings whilst the cello continues with the new variation introduced at bar 177. The viola enters the texture here playing pizzicato but using the distinct rhythm borrowed from the cello. At bar 192, the second violin enters the texture with another distinct melody, creating a polyphonic texture.

Example 25

Jera ‘Sungura – Mande Dance’ from *Zimbabwean Dance Suite*, bb 189 - 192

The image shows a musical score for four instruments: Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Cello (Vc.). The score is in G major (one sharp) and 4/4 time. A box labeled 'J' is placed above the first measure of the Violin I staff, with the measure number '189' to its left. The Cello part (Vc.) begins in measure 189 with a *mf* dynamic, playing a rhythmic pattern of eighth notes. The Viola part (Vla.) enters in measure 189 with a *pizz.* (pizzicato) instruction and a *mf* dynamic, playing a rhythmic pattern of eighth notes. The Violin II part (Vn. II) enters in measure 192 with a *mf* dynamic, playing a melodic line. The Violin I part (Vn. I) is silent throughout the four measures shown.

In bar 221 the music modulates back to the home key of B $\flat$ major and begins the section with the *Mbaqanga* groove. From bar 229, the first violin plays the top C note in a manner frequently encountered during the *Mhande* Dance: repeatedly with a syncopated rhythm.

After this the music returns to the opening theme, but this time, all the instruments are playing pizzicato. From bar 224 onwards a short coda concludes the music.

TENZI TINZWIREYI TSITSI

This composition embodies the influence of my Christian upbringing and the genres of music that were prevalent in the religious context in which I was raised. Growing up in Zimbabwe, I had the opportunity to be exposed to a diverse range of church music, both rooted in the indigenous traditions of my homeland as well as the Western style of worship. This exposure allowed me to develop a deep appreciation for the musical expressions found in both settings, and in this particular composition, my intention is to seamlessly merge these two distinct musical traditions into a cohesive whole. The ultimate aim was to create a composition that pays homage to the rich heritage of each tradition (and associated languages), while also showcasing their individual strengths and unique musical characteristics.

To ensure the accessibility and versatility of this composition, I have carefully scored it to be accompanied by a string quartet. Additionally, I have provided a piano reduction to accommodate situations where a full string quartet may not be readily available for rehearsals or performances. The inclusion of both accompaniment options not only enhances the overall musical experience, but also allows for greater flexibility in terms of performance possibilities. The string quartet serves as a fundamental component, adding depth, richness, and a sense of intimacy to the piece, while the piano reduction adds a distinct percussive texture to the accompaniment, contributing to the overall tonal palette and enhancing the rhythmic elements of the composition. This combination of accompaniments creates a dynamic and multifaceted backdrop that complements the various musical elements and

brings out the full potential of this particular setting. The work is a multilingual setting of the *Kyrie Eleison*, firstly presented in Shona, then in traditional Latin before the music goes back to Shona in the last section of the work.

The opening statement of this composition is in the key of G Major; however, it features a flattened seventh reminiscent of the Mixolydian mode which is used as a means of adding harmonic and melodic colour to the unison, syncopated melody that is played by the string quartet as the start of the music (bars 1 and 2) This is followed by the inclusion of chromatic embellishments which lead to the choir's first entry.

Example 26

Jera, Tenzi Tinzwireyi Tsitsi, bb 1 - 4



The choral entry is presented in grandiose fashion with the sopranos, altos, and tenors singing in divided parts, creating a display of harmonic density. This particular style bears a significant influence from the choral compositions of Eric Whitacre, a composer who has had a great influence on me. The choir performs the submediant chord (E minor) which is embellished through the addition of the 9th and 11th intervals, which enrich the harmonic palette. Between bars 13 and 24, the main text in Shona is presented, using the chord progression commonly found in numerous indigenous Zimbabwean compositions: I - IV - I - V pattern (G major: G - C - G - D).

Example 27

Jera, *Tenzi Tinzwireyi Tsitsi*, bb 17 - 20

16

S. *te-nzi___ mu-ve-ne mu-tsa Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi___ mu-ve-ne mu-tsa Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi___ mu-ve-ne mu-tsa*

A. *Te-nzi mu-ve-ne mu-tsa Te-nzi 're-yi-wo tsi-tsi Te-nzi mu-ve-ne mu-tsa Te-nzi 're-yi-wo tsi-tsi Te-nzi mu-ve-ne mu-tsa*

T. *Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi___ mu-ve-ne mu-tsa Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi___ mu-ve-ne mu-tsa*

B. *Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi___ mu-ve-ne mu-tsa Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi___ mu-ve-ne mu-tsa*

Pno.

The soprano voice assumes the role of the leading melodic line, followed by the alto voice, which echoes the soprano's initial text, creating a call-and-response effect. Subsequently, the tenor and bass voices enter, contributing to the rich and harmonically unified texture.

From bars 25 through 28, the chord progression includes secondary dominant sevenths which adds a Western flavor to the music's underlying construction and sound. The crescendo dynamic instruction further contributes to the sense of momentum, propelling the music forward. Notably, this same chord progression is reprised, culminating in a bold and resolute conclusion of this section, with the voices and the string quartet joining in unison, thus emphatically emphasising the opening statement while concurrently preparing for the repetition of the music, this time with the text "*Tenzi*" (Lord) changed to "*Kristu*" (Christ).

Bar 63 to 94, there is a shift towards a more Western choral style. At the same time, the string quartet continues to incorporate the rhythmic elements introduced in the opening section. The musical passage starting at bar 63 is initially in the key of G major, and through using a set of secondary dominant sevenths to create harmonic tension and artistic variety.

From bar 95 to bar 122 the music moves back to a Zimbabwean polyphonic style of singing that starts with the basses leading the vamp, followed by the tenors, altos, and ultimately, the sopranos. The accompaniment style employed in this section is derived from the Zimbabwean Mbira mode referred to as *Nhemamusasa*, which is well-suited for the repetitive nature of this vamp. The purpose of the music within this context is to lead individuals to participate in merriment and engage in dance, punctuated by ululations at appropriate intervals.

Example 28

Jera, *Tenzi Tinzwireyi Tsitsi*, bb 95 - 99

20

95 C

T.

Polyphonic entry

B.

f

Hi-ya... hi-ya... ho

Memamusasa mode

Pm.

From bars 123 to 130, the music of the opening verse is repeated by the string quartet, albeit with a slight variation. In this iteration, the first violin plays the soloist role, performing on top of the accompaniment. To enhance the melodic line even further, there are instances where I harmonise the solo violin with the second violin. This addition of harmonisation contributes a greater depth and complexity to the composition, as exemplified in measures 128-129.

From bars 131 to 147, the composition reverts to the verse, and however, on this occasion, it showcases a Soprano solo voice delivering a descant melody, which is a customary convention observed in hymnal music prevalent during the common-practice era.

NDANGARIRO: CLARINET TRIO

This work presented an exciting challenge that led me to study in-depth some compositional practices from the 20th century so that I could express sonically the story of my life through music. Growing up, I faced many experiences and some sad events and pain. I wanted to portray these emotions through the music I composed for the trio. *Ndangariro* is a Shona word describing the act of recollecting, or recalling to the memory. According to google, it means remembrance and reflections on past events.

Right at the outset, I knew I needed to use other techniques beyond the boundaries of conventional common-practice tonality and harmonic practices and techniques. Some of the studies I undertook in preparation for writing this work include:

1. Olivier Messiaen – Limited modes of transposition.

Messiaen is famous for his interesting musical language and the way he created his scales with limited modes of transposition. (Sandu, no date) These modes were symmetrical, producing precisely the same notes when transposed at certain intervals. These modes enabled him to create color in his chords and harmonies, and he used them primarily to create unconventional chord colours.

2. Olivier Messiaen – Isorhythms

Another compositional technique that Messiaen included in his compositions is the use of isorhythms, where the same rhythmic pattern is repeated over different pitches to create a sense of a shifting pulse. Practically, the idea is to use a melodic line with rhythmic figurations. (Anon (2012) isorhythm. The Oxford Dictionary of Music)

3. Arnold Schoenberg – Serialism

This method of composition treats all notes of the chromatic scale equally and is dependent upon the creation of a note (tone) row which outlines the order of the twelve chromatic pitches. A pitch (note) cannot be played again until the other eleven notes are played first. (Reiner, 2023)

This method enabled me to find more unique ways of expressing the music outside the traditional tonality practices.

4. Alexander Scriabin – Dual modality

This approach to creating harmony involves superimposing two different modal or tonal areas. This technique is similar to bi-tonality (using two different keys simultaneously) but is distinct in its use of modal frameworks. This enabled me to create some of the ambiguous sounds I wanted in the first and last movements of this work.

THE DAWN

As the movement begins, I aim to conjure the pure essence and exploratory wonder of childhood and growing up. The piano part suggests the confusion and uncertainty that frequently characterise the early stages of life. I use a diminished 7th chord that is shrouded with many passing notes and tritone intervals in an attempt to establish a sound of ambiguity and tonal uncertainty. The unresolved dissonances help to develop this mood of qualm and unpredictability.

The violin music showcases the rising spirit of a child who is optimistic about the environment and the culture that surrounds him. The violin's opening melodic line outlines the key of B minor, and some form of tonality was intentional to create this positive spirit.

The entry of the clarinet in bar 4 adds further to the rising levels of optimism and leads to something more vivid, just as a child is growing and more things become clearer to them.

Bar 9 – 58

At this point, the music evokes the essence of a child in the midst of their childhood years, a period marked by significant transformations. During this phase, children undergo substantial physical, cognitive, and emotional development. In bars 9 to 12, the composition employs the B ♭ Lydian mode, specifically chosen to reflect some sense of tonal stability, though the raised fourth degree adds to an element of uncertainty.

I deliberately chose this to reflect my own middle childhood years, where I experienced some positive developments in my life, one being my first introduction to music. However, growing up in a poor society, we had problems, and as a child, at this stage, you can see and feel some of the pain and struggles your parents are going through, even if everything isn't clear to you. The piano, violin, and clarinet play in unison to firmly establish this melodic theme. This motif is central to these bars and serves as a foundational element that undergoes various transformations throughout the subsequent sections of this movement. From bar 13, the piano accompaniment plays a rhythmic figuration linked with Zimbabwean childhood games. The clarinet picks this melodic theme whilst the violin plays the note B ♭ in different registers to make the playful feel more vivid. In bar 21, bi – modality is introduced through shifting the piano's music to the C Phrygian mode, while the violin delivers a version of the main theme, but this time written in the A ♭ Ionian mode with some chromatic alterations.

This section ends with large sustained chords located in the C Phrygian mode slowing down to the return of the slower opening section in bar 59.

Example 29

Jera 'The Dawn' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 29 - 31

The musical score for Example 29, measures 29-31, is written for Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 29, indicated by a '29' above the first staff. The Clarinet part (top staff) features a melodic line with eighth notes and a slur over measures 29-31, marked with a mezzo-piano (*mp*) dynamic. The Violin part (middle staff) plays a pizzicato (*pizz.*) accompaniment with eighth notes, also marked with a mezzo-piano (*mp*) dynamic. The Piano part (bottom staff) consists of sustained chords in the right hand and eighth notes in the left hand, marked with a mezzo-piano (*mp*) dynamic. The score ends at measure 31.

Bar 58⁴ – end

In this section, I make reference to a melodic fragment from Handel's 'Hallelujah Chorus' as found in his *Messiah*.

Example 30

Jera 'The Dawn' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 58 - 59

The image displays a musical score for three instruments: Clarinet (Cl.), Violin (Vln.), and Piano (Pno.).

Measure 57: The Clarinet part has a whole rest. The Violin part, marked 'arco', has a half note G4, a half note F#4, and a half note E4. The Piano part has a whole note chord of G4 and F#4 in the right hand, and a whole note G3 in the left hand.

Measure 58: The Clarinet part has a whole rest. The Violin part has a half note D5, a half note C#5, and a half note B4. The Piano part has a whole note chord of D5 and C#5 in the right hand, and a whole note B3 in the left hand.

Measure 59: The Clarinet part has a whole rest. The Violin part has a half note A4, a half note G#4, and a half note F#4. The Piano part has a whole note chord of A4 and G#4 in the right hand, and a whole note F#3 in the left hand.

The tempo is marked 'And' at the beginning of measure 58. The key signature has one flat (Bb). The time signature is 4/4.

This is a melody I vividly remember being able to sing when I accompanied my mother to her choir rehearsals at church, and the sound of this frequently reverberated in my head as I grew up. The piano, at this point, plays in a more consonant, tonal style, but chromatic alterations to the chords reflect the pain of losing my father when I was only five years old. My mother always told me how I always sang lines from Handel's 'Hallelujah Chorus', even

during my father's funeral. I didn't understand the meaning of death then, and I was of the idea that he would be back as I was used to.

As the violin music continues through, more chromatic alterations from bar 61 in the piano part create once more an ambiguous tonality reflecting the confusion of not understanding the meaning of death and the fact that my father will not return. In bar 61, the clarinet begins a new melodic line, and the violin once more refers to Handel's melody in bar 64. From bar 66, the piano moves through a chord progression that eventually comes to rest in A $\flat$ Major, with the music concluding with the melody from Handel's 'Hallelujah Chorus', first played by the violin again. The clarinet picks it up in bar 73 whilst the violin plays harmonics, as the movement edges towards the end.

MY MIND

This movement symbolises the tumultuous state of my mind and emotions following the loss of my father, grappling with the reality that he will not return again. My mental state oscillated between confusion, sorrow, and anguish. There were moments when I would find peace with my own life, yet the agony and the unresolved questions about why my father departed so early in my life would resurface, disrupting my peace.

The music in this movement fully reflects these emotions, and to best achieve this, I decided to use the 12-tone serial technique.

The prime row that I used as the basis for the composition is:



The first violin begins the music by outlining this prime row playing expressively, yet the pain is evident because of the lack of a tonal centre and the unresolved tritone intervals inherent in the row create a sense of tonal and emotional uncertainty. The first violin continues from bar 6 by playing the Retrograde form of the row 11.



The first two chords from the piano part are taken from the Inversion row 0 but situated across the keyboard in a manner that facilitates piano voicing.

The matrix and its pitch classes I used freely for the rest of this composition are as follows:

Original Tone Row: 0 3 6 7 10 4 8 1 9 2 11 5

	I-0	I-3	I-6	I-7	I-10	I-4	I-8	I-1	I-9	I-2	I-11	I-5	
P-0	0	3	6	7	10	4	8	1	9	2	11	5	R-0
P-9	9	0	3	4	7	1	5	10	6	11	8	2	R-9
P-6	6	9	0	1	4	10	2	7	3	8	5	11	R-6
P-5	5	8	11	0	3	9	1	6	2	7	4	10	R-5
P-2	2	5	8	9	0	6	10	3	11	4	1	7	R-2
P-8	8	11	2	3	6	0	4	9	5	10	7	1	R-8
P-4	4	7	10	11	2	8	0	5	1	6	3	9	R-4
P11	11	2	5	6	9	3	7	0	8	1	10	4	R-11
P-3	3	6	9	10	1	7	11	4	0	5	2	8	R-3
P-10	10	1	4	5	8	2	6	11	7	0	9	3	R-10
P-1	1	4	7	8	11	5	9	2	10	3	0	6	R-1
P-7	7	10	1	2	5	11	3	8	4	9	6	0	R-7
	RI-0	RI-3	RI-6	RI-7	RI-10	RI-4	RI-8	RI-1	RI-9	RI-2	RI-11	RI-5	

The violin and clarinet music at the beginning paints a picture of different thoughts that were going through my mind at this point in my life. The piano plays sparse accompanimental music which allows space for the music of the violin and clarinet to sound freely above its

scoring. In bar 6, the clarinet imitates the piano's right-hand rhythm. There are more bars in the music where I used this rhythmic imitation. For example, in bar 8, the piano's left hand imitates the violin rhythm in bar 7. This idea of imitation also assists in the creation of a sense of continuity in the music as well as to help connect the different musical lines into an artistic entity, in much the same way that the disparate thoughts and emotions that overwhelmed me were all part of my mind.

From bar 29, the music climaxes with the piano playing a prominent role in heightening the climax through playing large dissonant chords and wide arpeggios in the left hand. In bar 36 the music returns to the melodic line found initially in bar 6 and this leads to the music ending quietly, with the piano simply playing a sustained chord.

THE RISING

This particular movement explores the turbulent time period that signified the commencement of the COVID-19 pandemic. The musical composition mirrors the immersive journey through the initial state of chaos, uncertainty, and global upheaval that was manifested by an invisible adversary. By employing the principles of free Serialism and atonality, I could encapsulate the very essence of a world grappling with an unparalleled crisis, with the music itself embodying the perplexity and trepidation that permeated every facet of the globe.

The structure of the movement is designed to suggest the erratic spread of the pandemic and the corresponding collective human reaction. Rapid semi-quaver patterns flow through the violin, clarinet, and piano, evoking the frenetic tempo at which the world hurriedly endeavoured to comprehend and combat the virus. These patterns echo the urgency with

which individuals sought assistance, information, and solace amidst an escalating state of uncertainty.

Imitation, a fundamental element of the composition, mirrors the global endeavour to discover solutions. As the themes pass from one instrument to another, mirroring each other yet each possessing its own unique tone and emotion, the music reflects on the narrative of nations and communities learning from one another, adopting strategies to shield themselves from the impact of the pandemic. This musical dialogue symbolizes the interconnectedness of our struggles and the shared aspiration for resolution.

The movement is based on a 12-tone row and its permutations are tabulated below.

The image displays four staves of musical notation, each representing a different permutation of a 12-tone row. The staves are labeled on the left: 'Prime Row', 'Retrograde', 'Inversion', and 'Retrograde Inversion'. Each staff contains a sequence of 12 notes, represented by black dots on a five-line staff with a treble clef. The notes are connected by horizontal lines, indicating the sequence of the row. The 'Prime Row' is the original sequence. The 'Retrograde' is the reverse of the Prime Row. The 'Inversion' is the Prime Row with each note moved to its mirror image relative to a central axis. The 'Retrograde Inversion' is the reverse of the Inversion.

In the first bar the violin opens the movement by outlining the Prime row in its entirety. In bar 2, the piano melody begins with the inversion row transposed six semitones higher whilst the left-hand chords in the same bar are derived from the retrograde row also transposed five semitones higher.

Example 31

Jera 'The Rising' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 1 - 2

Musical score for measures 1-2 of 'The Rising'. The score is for Clarinet in Bb, Violin, and Piano. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as quarter note = 95. The Violin part begins in measure 1 with a forte (f) dynamic, playing a rapid sixteenth-note figure. The Piano part begins in measure 2 with a mezzo-piano (mp) dynamic, playing a similar sixteenth-note figure. The Clarinet part is silent in measures 1-2.

In bar 4, the clarinet, plays the main theme presented by the first violin (bar 1 – 3) and plays that but transposed a perfect 5th higher. Also, to suggest the uncertainty that enveloped the world this iteration of the theme begins on the third beat of bar and not the first beat as in its previous appearances. The sense of rush is heightened as the piano plays the main theme in bar 6 before the clarinet finishes playing this theme.

Example 32

Jera 'The Rising' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 4 - 5

Musical score for measures 4-5 of 'The Rising'. The score is for Violin (Vln.). The key signature is one flat (Bb) and the time signature is 4/4. The Violin part begins in measure 4 with a pizzicato (pizz.) dynamic, playing a quarter-note figure. The dynamic changes to mezzo-forte (mf) in measure 5, where the violin plays an arco (arco) figure. The score ends in measure 5.

In Bar 5, the piano chords are taken from the retrograde row transposed three semitones higher. They dissonantly hued and reflect the pain and confusion that accompanied the pandemic. The angularity of this melodic shape also covers a wide range. The thematic fragmentation in this phrase suggests the fragmentation that happens in people's lives during the pandemic.

Example 33

Jera 'The Rising' from *Ndangariro Trio for Clarinet, Violin, and Piano* b 5



In bar 9, the piano chords are taken from the retrograde inversion transposed four semitones higher, though the effect is also one of suffering and discord.

Example 34

Jera 'The Rising' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 9



From bar 15 to bar 17, an interplay of fragments from the main theme is played between the clarinet and the violin, creating some rapid shift of sounds and timbre between the two instruments, as the interaction between people during the pandemic became fragmented and disjointed.

Example 35

Jera 'The Rising' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 13 - 15

The musical score for Example 35 consists of two systems of staves for Clarinet (Cl.), Violin (Vln.), and Piano (Pno.).

System 1 (Measures 13-15):

- Measure 13:** All three instruments play a melodic line. Dynamics are *mf* for Cl. and Vln., and *mf* for Pno.
- Measure 14:** The melodic line continues. Dynamics are *f* for Cl. and Vln., and *f* for Pno.
- Measure 15:** The melodic line continues. Dynamics are *mf* for Cl. and Vln., and *mp* for Pno. The Vln. part is marked *pizz.* (pizzicato).

System 2 (Measures 16-17):

- Measure 16:** The Cl. and Vln. parts are silent. The Pno. part continues with a melodic line. Dynamics are *f* for Cl. and Vln. (though they are silent), and *f* for Pno.
- Measure 17:** The Cl. and Vln. parts enter with a melodic line. Dynamics are *f* for Cl. and Vln., and *f* for Pno. The Vln. part is marked *arco* (arco).

The movement concludes with the three instruments playing the main theme in homophonic texture as a suggestion of the unity of humankind grappling with a common enemy in the COVID-19 virus.

Example 36

Jera 'The Rising' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 27 - 29

The image shows a musical score for three instruments: Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). The score is for measures 27, 28, and 29. The key signature has one flat (B-flat). The time signature is 4/4. The music is written in a homophonic texture, with all three instruments playing the same melodic line. The melody consists of eighth and sixteenth notes, with some rests. The dynamics are marked as *ff* (fortissimo) for measures 27 and 28, and *ff* for measure 29. The piano part includes a *pizz.* (pizzicato) marking in measure 29. The score is written on three staves, with the piano part on a grand staff (treble and bass clef).

MY MOTHER

This movement is a reflection of grief and remembrance of my own mother who succumbed to the COVID-19 virus. Her legacy, marked by a profound encouragement of musical expression and the joy of singing, is the foundation and inspiration for this movement.

From the beginning of the movement, the music creates a dialogue through the call-and-response between the clarinet and violin. This opening is a symbolic conversation, echoing the interactions between a mother and her child. It serves as a reminder of the lessons

imparted and the encouragement given, highlighting the deep connection and influence that remains even in absence.

The music is further shaped by the deliberate use of the Lydian mode to convey a sense of uncertainty and underlying pain. I try to bring out the complex emotions felt in the wake of loss and where the beauty of memories is tinged with the sorrow of absence. The Lydian mode, with its characteristic raised fourth, introduces a sonic landscape that is at once familiar and disorienting, mirroring the emotional tumult of mourning. The music also resembles the sad, lament-laden music so typical of African-American music making brought to the fore by composer George Gershwin in his opera *Porgy and Bess*. This characteristic is not intentional but it can be discerned and goes towards understanding a musical portrayal of grief.

The movement is also characterized by the use of large dissonantly constructed chords, which serve to articulate the profound depth of the grief I experienced. These chords bring out an expression of the inexpressible deep and internal pain that words cannot fully capture.

In this movement, I also wanted to express the transformative power of music as a medium for expression and healing.

In bar 1, the music begins with dissonant chords located within the F minor tonal system with the altered raised fourth from the Lydian mode adding complexity to the harmonic underpinning. This was deliberate to capture the feeling of past pain from the outset. There is

a call and response between the clarinet and violin, with similar rhythmic ideas to capture the dialogue and lessons I learnt from my mother. The clarinet music here is reflective of my mother's voice, and it begins with embellished melodic lines to showcase the exceptional talent she had as a chorister and as my own vocal teacher.

Example 37

Jera 'My Mother' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 1 - 2

The image displays a musical score for two staves. The top staff is for the clarinet, and the bottom staff is for the violin. Both are in 4/4 time with a key signature of two flats (B-flat and E-flat). The clarinet part begins with a measure of rest, followed by a boxed-in section labeled 'call' containing a melodic line starting on G4, moving up to A4, B-flat4, and C5, then down to B-flat4, A4, G4, and F4. This is followed by a measure of rest. The violin part begins with a measure of rest, followed by a boxed-in section labeled 'Response' containing a melodic line starting on G4, moving up to A4, B-flat4, and C5, then down to B-flat4, A4, G4, and F4. The 'call' section is marked with a piano (*p*) dynamic and includes a triplet of eighth notes. The 'Response' section is marked with a quarter rest followed by a quarter note.

From bar 5, the rhythmic ideas between the clarinet and violin begin to match, reflecting on the progress I made personally during my formative years of studying from my mother.

Example 38

Jera 'My Mother' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 5 - 8



The violin music becomes more independent and expressive from bar 9, again reflecting on the growth and skills I developed as a child while learning from my mother.

Example 39

Jera 'My Mother' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 9 -10

Example 39 shows measures 9 through 10 of the piece. The top staff (Clarinet) begins at measure 9 with a triplet of eighth notes, followed by a quarter note, and then a half note. The bottom staff (Violin) begins at measure 9 with a half note, followed by a quarter note, and then a half note. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

From bar 17, (*Piu Mosso*) the music further continues to reflect on aspects of my own life with my mother. More cluster and unconventional chords implied at the beginning of this section reflect on the pains of childhood, from losing a father and not having everything you need.

In bar 21, I quote again Handel's melody from the 'Hallelujah Chorus', but with two major changes to the music.

Firstly, the melody in this movement features the raised fourth interval to co-ordinate with the Lydian mode used in this section.

Example 40

Jera 'My Mother' from *Ndangariro Trio for Clarinet, Violin, and Piano* b 121



I used the technique of isorhythms where the same rhythmic idea is repeated but with the melodic lines falling on different parts of the rhythmic structure as illustrated below.

Example 41

Jera 'My Mother' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 21 - 22



From bar 25, the melody is presented again in retrograde of the original.

Jera 'My Mother' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 25 - 26



As the movement draws to a close the clarinet plays the original music, with the violin playing in double stops before the movement closes with a flutter tongue version of Handel's tune played by the clarinet whilst the violin plays tremolo F note Ponticello (close to the bridge).

EPILOGUE

To conclude this work, I wanted to create a reflective statement. The music of this section is not set in a particular key, as this is a reminder of a tale of pain and grief.

The opening violin line is drawn from the opening prime role of ‘The Rising’ movement.

This time, however, its presentation is more reflective in nature, with minimal leaps in the opening two bars. Even the disjunct melodic movement that follows is muted compared to that used in ‘The Rising’ movement, suggesting a melancholic musing. The use of vibrato also helps in conveying this reflective element of the movement.

Example 43

Jera 'Epilogue' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 1 - 5



The piano music begins very sparsely to create room for the violin's reflective music, with the chordal structures drawn from the same note row. The clarinet enters in bar 5⁴ referencing Handel's melodic notes from the Hallelujah chorus. Here, they are blurred as they are set against atonal chord clusters which adds an additional layering in terms of reflecting on pain and grief.

Example 44

Jera 'Epilogue' from *Ndangariro Trio for Clarinet, Violin, and Piano* bb 5 - 6

The musical score for measures 5 and 6 of 'Epilogue' from *Ndangariro Trio* for Clarinet, Violin, and Piano. The score is written for three staves: Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). Measure 5 begins with a clarinet rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The violin plays a half note G4, a quarter note A4, and a quarter note B4. The piano part features a complex cluster of notes in the right hand, including G4, A4, B4, C5, D5, E5, F5, and G5, with a half note G4 in the left hand. Measure 6 continues the clarinet line with a half note C5, a quarter note D5, and a quarter note E5. The violin plays a half note C5, a quarter note D5, and a quarter note E5. The piano part features a complex cluster of notes in the right hand, including G4, A4, B4, C5, D5, E5, F5, and G5, with a half note G4 in the left hand. The tempo is marked *p* (piano).

The movement closes with the clarinet playing a melodic line that is imitated by the violin playing in harmonics suggesting a haunting effect made more tangible through the inclusion of quietly intoned cluster-like constructions in the piano part

REFLEXIVE EVALUATION

In composing the works within this portfolio, I embarked on a deeply collaborative and exploratory process that significantly enriched the outcome of my compositions. Consulting with instrumentalists, particularly string players, and a clarinetist, was instrumental in refining my ideas to ensure they were idiomatic and resonant with the narrative ambitions of my work. Klara Wojtkowska, a violinist with an impressive background from Rice University (BMus) and Yale University (MMus), was particularly pivotal in this process. Her insights into the practical challenges of specific compositional ideas, such as quadruple stopping, were invaluable. Klara's ability to bring passages of my music to life through her readings offered a tangible sense of the music's live feel, grounding my theoretical ideas in the practical realities of performance.

One of the challenges I encountered during this creative journey was with the string quartet, particularly in translating dance rhythms and gestures into a coherent musical language that could stand as a substantive work. At times, the fear of exhausting my creative ideas loomed large, threatening the progress and cohesion of my compositions. However, these moments of doubt also served as catalysts for further innovation and deepened engagement with my artistic vision.

Moving forward, I am committed to further developing my compositional voice and spreading messages about my culture and traditions. Exploring exoticism and individualism in my compositions will continue to be a central theme, aiming to challenge and expand the listener's understanding and appreciation of cultural diversity through music.

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1st Movement MBAKUMBA DANCE

Tinashe Jera

A Energtically
♩. = 112

Violin I
ff *pizz.* *arco* *pizz.*

Violin II
ff *pizz.* *arco* *pizz.*

Viola
ff *pizz.* *arco* *pizz.*

Violoncello
ff *pizz.* *arco* *pizz.*

5 *arco*
mp *mf* *f* *ff* *f*

Vn. I

arco
mp *mf* *f* *ff*

Vn. II

arco
mf *f* *ff*

Vla.

arco
mf *f* *ff*

Vc.
arco
mf *f* *ff*

9 **B**

Vn. I
mf

Vn. II
mf

Vla.
mf

Vc.
mf

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12

Vn. I

Vn. II

Vla.

Vc.

15

Vn. I

Vn. II

Vla.

Vc.

mp

18

Vn. I

Vn. II

Vla.

Vc.

f

p

mf

21

Vn. I

Vn. II

Vla.

Vc.

f

mf

pizz.

mf

24

Vn. I

Vn. II

Vla.

Vc.

27

Vn. I

Vn. II

Vla.

Vc.

f

f

f

arco

f

30

Vn. I

Vn. II

Vla.

Vc.

f

mf

pizz.

mf

33

Vn. I

Vn. II

Vla.

Vc.

f

36

Vn. I

Vn. II

Vla.

Vc.

39 **D**

Vn. I *p*

Vn. II *p*

Vla. *p*

Vc. arco *p*

42

Vn. I *mf* *f*

Vn. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

45

Vn. I

Vn. II

Vla.

Vc.

48

Vn. I

Vn. II

Vla.

Vc.

51 **E**

Vn. I

Vn. II

Vla.

Vc.

mf

54

Vn. I

Vn. II

Vla.

Vc.

f

mf

pizz.

mf

57 **F**

Vn. I *mf*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

60

Vn. I *tr*

Vn. II

Vla.

Vc.

63 *tr*

Vn. I

Vn. II

Vla.

Vc.

66

Vn. I

Vn. II

Vla.

Vc.

f

69

Vn. I

Vn. II

Vla.

Vc.

f

72

Vn. I

Vn. II

Vla.

Vc.

f

75

Vn. I

Vn. II

Vla.

Vc.

mf

mf

mf

78

Vn. I

Vn. II

Vla.

Vc.

f

81

Vn. I

Vn. II

Vla.

Vc.

f

f

84

Vn. I

Vn. II

Vla.

Vc.

87

Vn. I

Vn. II

Vla.

Vc.

mp *f*

mp *f*

mp *f*

arco

mp *f*

G

91

Vn. I

Vn. II

Vla.

Vc.

pizz.

mf

pizz.

mf

pizz.

94

Vn. I *mf*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

97

Vn. I

Vn. II arco

Vla. arco

Vc. arco

100

Vn. I

Vn. II

Vla.

Vc.

103

Vn. I

Vn. II

Vla.

Vc.

106

H

Vn. I

Vn. II

Vla.

Vc.

110

Vn. I

Vn. II

Vla.

Vc.

113

Vn. I

Vn. II

Vla.

Vc.

f

pizz.

mf

116

Vn. I

Vn. II

Vla.

Vc.

arco

119

Vn. I

Vn. II

Vla.

Vc.

pizz.

mf

f

122

arco

I

Vn. I *mf*

Vn. II *mf*

Vla. arco *mp*

Vc. arco *mp*

126

arco

pizz.

Vn. I

Vn. II

Vla. pizz.

Vc. pizz.

129

J

mf

pizz.

mp

pizz.

mp

pizz.

mp

Vn. I

Vn. II

Vla.

Vc.

133

Vn. I

Vn. II

Vla.

Vc.

arco

mf

137

Vn. I

Vn. II

Vla.

Vc.

pizz.

mf

arco

mf

140

Vn. I

Vn. II

Vla.

Vc.

arco

143

Vn. I

Vn. II

Vla. pizz.

Vc. arco *mf*

146

Vn. I **K**

Vn. II arco *mf*

Vla. *mf*

Vc. pizz. *mf*

150

Vn. I pizz. *mf*

Vn. II arco *f*

Vla.

Vc.

153

Vn. I *arco* *mf*

Vn. II *pizz.* *mp* *arco*

Vla. *mp* *arco*

Vc. *mp* *arco*

157 **L**

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f*

160

Vn. I

Vn. II

Vla.

Vc.

163

Vn. I

Vn. II

Vla.

Vc.

pizz.

arco

165

Vn. I

Vn. II

Vla.

Vc.

ff

Day of Hunting
Morning Dance

♩. = 80

2nd Movement CHINYAMBERA DANCE

19
Tinashe Jera

Violin I

Violin II

Viola

Violoncello

A

ff

arco

Vn. I

Vn. II

Vla.

Vc.

p

pizz.

Vn. I

Vn. II

Vla.

Vc.

ff

arco

20

13

Vn. I *p* *f* *p*

Vn. II pizz. *p* *p*

Vla. pizz. *p* *p*

Vc. pizz. *p* *p*

17

Vn. I *f* *V*

Vn. II arco *f*

Vla. *f*

Vc.

21

Vn. I *mp*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

25 21

Vn. I *mf*

Vn. II

Vla.

Vc.

29

Vn. I

Vn. II

Vla.

Vc.

B 33

Vn. I *f*

Vn. II *pizz.* *mp*

Vla. *pizz.* *f* *arco* *pizz.* *mp*

Vc. *mp*

22

37

Vn. I

Vn. II

Vla.

Vc.

arco

pizz.

Measures 37-40. Vn. I: Melodic line with slurs and ties. Vn. II: Chords. Vla.: Rhythmic pattern with 'arco' and 'pizz.' markings. Vc.: Steady eighth-note accompaniment.

41

Vn. I

Vn. II

Vla.

Vc.

arco

f

Measures 41-44. Vn. I: Melodic line with slurs and ties. Vn. II: Melodic line with slurs and ties. Vla.: Rhythmic pattern. Vc.: Steady eighth-note accompaniment. 'arco' and 'f' markings are present.

45

Vn. I

Vn. II

Vla.

Vc.

Measures 45-48. Vn. I: Melodic line with slurs and ties. Vn. II: Melodic line with slurs and ties. Vla.: Rhythmic pattern. Vc.: Steady eighth-note accompaniment.

49 **C**

Vn. I *mp* *f* *mp* *f* *mp*

Vn. II *mp* *f* *mp* *f* *mp*

Vla. *arco* *mp* *f* *mp* *f* *mp*

Vc. *arco* *mp* *f* *mp* *f* *mp*

53

Vn. I *f* *mp* *f* *mp*

Vn. II *f* *mp* *f* *mp*

Vla. *mp* *f* *mp* *f* *mp*

Vc. *mp* *f* *mp* *f* *mp*

57

Vn. I *f* *f* *f* *f*

Vn. II *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Vc. *f* *f* *f* *f*

24

61

Vn. I

Vn. II

Vla.

Vc.

65

Vn. I

Vn. II

Vla.

Vc.

mf

69

Vn. I

Vn. II

Vla.

Vc.

D

73

25

Vn. I

mp

Vn. II

pizz.

mp

Vla.

pizz.

Vc.

pizz.

mp

77

Vn. I

f

Vn. II

f

Vla.

f

Vc.

f

81

Vn. I

f

Vn. II

arco

f

Vla.

arco

f

Vc.

arco

f

mp

mp

mp

mp

Hunting

26 **E**

85

Vn. I *ff*

Vn. II *ff*

Vla. *ff*

Vc. *ff*

89

Vn. I *f*

Vn. II *f*

Vla. *f* arco

Vc. pizz.

93

Vn. I

Vn. II

Vla.

Vc.

97 **F**

Vn. I

Vn. II

Vla. *mf*

Vc.

101 pizz.

Vn. I

Vn. II pizz.

Vla.

Vc.

105

Vn. I *mp*

Vn. II arco *mf*

Vla. arco *mp*

Vc. *mf*

28

109

Vn. I

Vn. II

Vla.

Vc.

Measure 109: Vn. I (G4, A4, B4, C5), Vn. II (G4, A4, B4, C5), Vla. (G2, A2, B2, C3), Vc. (G2, A2, B2, C3).
Measure 110: Vn. I (rest), Vn. II (G4, A4, B4, C5), Vla. (G2, A2, B2, C3), Vc. (rest).
Measure 111: Vn. I (G4, A4, B4, C5), Vn. II (G4, A4, B4, C5), Vla. (G2, A2, B2, C3), Vc. (rest).
Measure 112: Vn. I (rest), Vn. II (G4, A4, B4, C5), Vla. (G2, A2, B2, C3), Vc. (rest).

113

Vn. I

Vn. II

Vla.

Vc.

arco

Measure 113: Vn. I (G4, A4, B4, C5), Vn. II (G4, A4, B4, C5), Vla. (G2, A2, B2, C3), Vc. (G2, A2, B2, C3).
Measure 114: Vn. I (G4, A4, B4, C5), Vn. II (G4, A4, B4, C5), Vla. (G2, A2, B2, C3), Vc. (G2, A2, B2, C3).
Measure 115: Vn. I (G4, A4, B4, C5), Vn. II (G4, A4, B4, C5), Vla. (G2, A2, B2, C3), Vc. (G2, A2, B2, C3).
Measure 116: Vn. I (G4, A4, B4, C5), Vn. II (G4, A4, B4, C5), Vla. (G2, A2, B2, C3), Vc. (G2, A2, B2, C3).

117

Vn. I

Vn. II

Vla.

Vc.

Measure 117: Vn. I (G4, A4, B4, C5), Vn. II (G4, A4, B4, C5), Vla. (G2, A2, B2, C3), Vc. (G2, A2, B2, C3).
Measure 118: Vn. I (G4, A4, B4, C5), Vn. II (G4, A4, B4, C5), Vla. (G2, A2, B2, C3), Vc. (G2, A2, B2, C3).
Measure 119: Vn. I (G4, A4, B4, C5), Vn. II (G4, A4, B4, C5), Vla. (G2, A2, B2, C3), Vc. (G2, A2, B2, C3).
Measure 120: Vn. I (G4, A4, B4, C5), Vn. II (G4, A4, B4, C5), Vla. (G2, A2, B2, C3), Vc. (G2, A2, B2, C3).

29

arco
tr

121

Vn. I
mf

Vn. II
mp

Vla.
arco
mp

Vc.

125

Vn. I

Vn. II

Vla.

Vc.

129

Vn. I
f

Vn. II
f

Vla.
arco
f

Vc.
f

30

133

Vn. I

Vn. II

Vla.

Vc.

137

Vn. I

Vn. II

Vla.

Vc.

141

Vn. I

Vn. II

Vla.

Vc.

145 31

Vn. I

Vn. II

Vla.

Vc.

148

Vn. I

Vn. II

Vla.

Vc.

152

Vn. I

Vn. II

Vla.

Vc.

G

mf

p

p

32

157

Vn. I

Vn. II

Vla.

Vc.

161

mf

Vn. I

Vn. II

Vla.

Vc. pizz.

165

Vn. I

Vn. II

Vla.

Vc.

169 pizz. pizz. pizz. pizz. 33

Vn. I *mp*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

173 pizz. pizz.

Vn. I

Vn. II

Vla.

Vc.

177 pizz. pizz. pizz. pizz.

Vn. I *f*

Vn. II *f*

Vla. *f mf* pizz.

Vc. *f* arco

34 pizz. pizz.

181

Vn. I

Vn. II

Vla.

Vc.

Detailed description: This system contains measures 181 through 184. Vn. I and Vn. II are marked 'pizz.' (pizzicato). Vn. I has a measure rest in measure 183. Vla. and Vc. are marked 'arco' (arco). The key signature has one flat, and the time signature is 4/4.

185 arco mp

arco mp

arco mp

arco mp

Vn. I

Vn. II

Vla.

Vc.

Detailed description: This system contains measures 185 through 188. All instruments (Vn. I, Vn. II, Vla., Vc.) are marked 'arco' and 'mp' (mezzo-piano). The key signature has one flat, and the time signature is 4/4.

189 mf

mf

mf

mf

Vn. I

Vn. II

Vla.

Vc.

Detailed description: This system contains measures 189 through 192. All instruments (Vn. I, Vn. II, Vla., Vc.) are marked 'mf' (mezzo-forte). The key signature has one flat, and the time signature is 4/4.

193

Vn. I *mp*

Vn. II pizz. *mp*

Vla. pizz. *mp*

Vc. pizz. *mp*

Morning Dance

197

Vn. I *f*

Vn. II *f*

Vla. arco

Vc. arco *f*

201 **H**

Vn. I *f* pizz. *mp*

Vn. II *f* pizz. *mp*

Vla. *f* pizz. *mp*

Vc. *f* pizz. *mp*

36

205

Vn. I

Vn. II

Vla.

Vc.

arco
tr

mf



209

Vn. I

Vn. II

Vla.

Vc.

arco
mf



213

Vn. I

Vn. II

Vla.

Vc.

pizz.



217 37

Vn. I

Vn. II

Vla.

Vc.

221

Vn. I

Vn. II

Vla.

Vc.

I

225

Vn. I

Vn. II

Vla.

Vc.

229

Vn. I

Vn. II

Vla.

Vc.

arco

Measures 229-232. Vn. I and Vn. II play eighth-note patterns. Vla. and Vc. play eighth-note patterns. Vla. has an 'arco' marking above measure 231.

233

Vn. I

Vn. II

Vla.

Vc.

Measures 233-236. Vn. I plays eighth-note patterns. Vn. II plays eighth-note patterns. Vla. plays eighth-note patterns. Vc. plays eighth-note patterns.

237

Vn. I

Vn. II

Vla.

Vc.

mp

pizz.

mp

pizz.

mp

pizz.

mp

Measures 237-240. Vn. I plays eighth-note patterns. Vn. II plays eighth-note patterns. Vla. plays eighth-note patterns. Vc. plays eighth-note patterns. Dynamics include *mp* and pizz.

241

Vn. I

Vn. II

Vla.

Vc.

Measures 241-244. Vn. I: Melodic line with eighth and sixteenth notes. Vn. II: Sustained chord. Vla.: Rhythmic pattern of eighth notes. Vc.: Melodic line with eighth notes.

245

Vn. I

Vn. II

Vla.

Vc.

nat.

nat.

arco

arco

Measures 245-248. Vn. I: Melodic line with 'nat.' marking. Vn. II: Melodic line with 'nat.' marking. Vla.: Melodic line with 'arco' marking. Vc.: Melodic line with 'arco' marking. Dynamics: 'f'.

3rd Movement
SUNGURA - MHANDE DANCE

$\text{♩} = 117$

A

mp pizz.

mp pizz.

mp pizz.

13

Vn. I *mf*

Vn. II

Vla.

Vc. *f*

17

Vn. I *mf*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

21

Vn. I *f*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

25

Vn. I *f*

Vn. II *mf*

Vla. *mf*

Vc. *mf*



29

Vn. I *mf*

Vn. II *mp*

Vla. *mp*

Vc. *mp*



33 **B**

Vn. I *f*

Vn. II *f* arco

Vla. *f* arco

Vc. *f* arco



37

Vn. I *mp* *f*

Vn. II *mp* *f*

Vla. *mp* *f*

Vc. *mp*

41

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

45

Vn. I

Vn. II

Vla.

Vc.

49 **C**

Vn. I *mf*

Vn. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

f

53

Vn. I *mf*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

f

57

Vn. I *f*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

tr

61

Vn. I *f*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

65

Vn. I *mf*

Vn. II *mp*

Vla. *mp*

Vc. *mp* *arco* *mf*

69 **D**

Vn. I *mf* *arco* *mp* *mf* *f* *p*

Vn. II *mf* *mp* *mf* *f* *p*

Vla. *arco* *mf* *mp* *mf* *f* *p*

Vc. *mp* *mf* *f* *p*

73

Vn. I *f* *mp* *mf* *f*

Vn. II *f* *mp* *mf* *f*

Vla. arco *f* *mp* *mf* *f*

Vc. *f* *mp* *mf* *f*

77

Vn. I *f*

Vn. II pizz. *mf* arco

Vla. pizz. *mf* arco

Vc. pizz. *mf*

81

Vn. I

Vn. II pizz.

Vla. pizz.

Vc.

85

Vn. I

Vn. II

Vla.

Vc.

arco

arco

pizz.

89

Vn. I

Vn. II

Vla.

Vc.

93 **E**

Vn. I

Vn. II

Vla.

Vc.

arco

arco

arco

f

97

Vn. I *p* *f* *ff*

Vn. II *p* *f* *ff*

Vla. *p* *f* *ff*

Vc. *p* *f* *f* *ff*

101

Vn. I *f*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

105

Vn. I

Vn. II

Vla.

Vc.

109 **F**

Vn. I *mf*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

113

Vn. I

Vn. II

Vla.

Vc.

117

Vn. I *mf*

Vn. II *mf*

Vla. *mp*

Vc.

121

Vn. I *f*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

125

Vn. I *mf*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

129 **G**

Vn. I *f*

Vn. II *mf* pizz.

Vla. *mf*

Vc. *mf* pizz.

133

Vn. I

Vn. II

Vla.

Vc.

137

Vn. I

Vn. II

Vla.

Vc.

pizz.

141

Vn. I

Vn. II

Vla.

Vc.

145

Vn. I *mp*
arco

Vn. II *mp*

Vla. *mp*
arco

Vc. *mp*
pizz.

149

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

153

Vn. I *mp*

Vn. II *mp*

Vla. *mp*

Vc. arco
mp
pizz.

157

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f*

161 **H**

Vn. I

Vn. II *mf*

Vla. pizz. *mf*

Vc. *mf*

165

Vn. I *mf*

Vn. II

Vla. *mp*

Vc. *mp*

169

Vn. I

Vn. II *mp*

Vla. *mp*

Vc. *mp*

173

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Vc. *mf*

177

Vn. I

Vn. II

Vla.

Vc.

181

Score for measures 181-184. The system includes four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#). Vn. I and Vn. II play a melodic line with eighth and sixteenth notes. Vla. plays a steady eighth-note accompaniment. Vc. plays a steady eighth-note accompaniment. The measures end with a double bar line.

185

Score for measures 185-188. The system includes four staves: Vn. I, Vn. II, Vla., and Vc. The key signature is one sharp (F#). Vn. I and Vn. II play a melodic line with eighth and sixteenth notes. Vla. plays a steady eighth-note accompaniment. Vc. plays a steady eighth-note accompaniment. The measures end with a double bar line.

189

Score for measures 189-192. The system includes four staves: Vn. I, Vn. II, Vla., and Vc. The key signature changes to two flats (Bb and Eb) starting in measure 192. Vn. I and Vn. II play a melodic line with eighth and sixteenth notes. Vla. plays a steady eighth-note accompaniment. Vc. plays a steady eighth-note accompaniment. The measures end with a double bar line.

193 **I**

Vn. I *f*

Vn. II *f* arco

Vla. *f* arco

Vc. *f* arco

197

Vn. I

Vn. II

Vla.

Vc.

201 *ff*

Vn. I

Vn. II

Vla.

Vc.

205

Vn. I

Vn. II

Vla.

Vc.

209

Vn. I

Vn. II

Vla.

Vc.

pizz.

mf

pizz.

mp

pizz.

mp

pizz.

mp

213

Vn. I

Vn. II

Vla.

Vc.

arco

arco

arco

arco

217

Vn. I

Vn. II

Vla.

Vc.

221

Vn. I

Vn. II

Vla.

Vc.

TENZI TINZWIREYI TSITSI

for SSAATTBB Voices and String Quartet (With Optional Piano Reduction)

Tinashe Jera

$\text{♩} = 112 \text{ ca}$

A

Soprano f TE-NZI! TE-NZI!

Alto f TE-NZI! TE-NZI!

Tenor f TE-NZI! TE-NZI!

Bass f TE-NZI! TE-NZI!

Piano f mf f

Violin f mf f

Violin f mf f

Viola f mf f

Violoncello f pizz. arco pizz.

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6

S. *mp* *f*
 TE-NZI! TE-NZI!
 ti-nzwi - re - i tsi - tsi. ti-nzwi - re - i tsi - tsi. TE-NZI! TE-NZI!
 TE-NZI! TE-NZI!

A. *mp* *f*
 TE-NZI! TE-NZI!
 ti-nzwi - re - i tsi - tsi. ti-nzwi - re - i tsi - tsi. TE-NZI! TE-NZI!
 TE-NZI! TE-NZI!

T. *mp* *f*
 TE-NZI! TE-NZI!
 ti-nzwi - re - i tsi - tsi. ti-nzwi - re - i tsi - tsi. TE-NZI! TE-NZI!
 TE-NZI! TE-NZI!

B. *mp* *f*
 TE-NZI! TE-NZI!
 ti-nzwi - re - i tsi - tsi. ti-nzwi - re - i tsi - tsi. TE-NZI! TE-NZI!
 TE-NZI! TE-NZI!

Pno. *mf* *f* *mp* *f* *mf* *f*
mf *f* *mp* *f* *mf* *f*

Vln. *mf* *f* *mp* *f* *mp* *f* *mf* *f* *mf* *f*
mf *f* *mp* *f* *mp* *f* *mf* *f* *mf* *f*

Vln. *mf* *f* *mp* *f* *mp* *f* *mf* *f* *mf* *f*
mf *f* *mp* *f* *mp* *f* *mf* *f* *mf* *f*

Vla. *mf* *f* *mp* *f* *mp* *f* *mf* *f* *mf* *f*
mf *f* *mp* *f* *mp* *f* *mf* *f* *mf* *f*

Vc. *mf* *f* *mp* *f* *mp* *f* *mf* *f* *mf* *f*
mf *f* *mp* *f* *mp* *f* *mf* *f* *mf* *f*

11 *mp*

S. *mp*
 ti-nzwi - re - i tsi - tsi. ti-nzwi - re - i tsi - tsi. Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi mu-ve-ne mu-tsa Te-nzi ti-nzwi - re-yi-wo tsi-tsi

A. *mp*
 ti-nzwi - re - i tsi - tsi. ti-nzwi - re - i tsi - tsi. Te-nzi 're-yi-wo tsi-tsi

T. *mp*
 ti-nzwi - re - i tsi - tsi. ti-nzwi - re - i tsi - tsi.

B. *mp*
 ti-nzwi - re - i tsi - tsi. ti-nzwi - re - i tsi - tsi.

Pno. *mp*
f

Vln. *mp*
f

Vln. *mp*
f

Vla. *mp*
f

Vc. *mp*

16

S. 
 te-nzi___ mu-ve-ne mu-tsa Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi___ mu-ve-ne mu-tsa Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi___ mu-ve-ne mu-tsa

A. 
 Te-nzi mu-ve-ne mu-tsa Te-nzi 're-yi-wo tsi-tsi Te-nzi mu-ve-ne mu-tsa Te-nzi 're-yi-wo tsi-tsi Te-nzi mu-ve-ne mu-tsa

T. 
 Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi___ mu-ve-ne mu-tsa Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi___ mu-ve-ne mu-tsa

B. 
 Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi___ mu-ve-ne mu-tsa Te-nzi ti-nzwi - re-yi-wo tsi-tsi te-nzi___ mu-ve-ne mu-tsa

Pno. 

Vln. 

Vln. 

Vla. 

Vc. 

21

S. *p* *f* *mp*
 Te nzi ti nzwi-re-yi wo tsi-tsi te-nzi— mu-ve-ne mu-tsa Te-nzi ti-nzwi-re-yi-wo tsi-tsi te-nzi— mu-ve-ne mu-tsa Te-nzi ti-nzwi-re-i tsi-tsi,

A. *p* *f* *mp*
 Te-nzi 're-yi wo tsi-tsi Te-nzi mu-ve-ne mu-tsa Te-nzi 're-yi-wo tsi-tsi Te-nzi mu-ve-ne mu-tsa Te-nzi ti-nzwi-re-i tsi-tsi,

T. *p* *f* *mp*
 Te nzi ti nzwi-re-yi wo tsi-tsi te-nzi— mu-ve-ne mu-tsa Te-nzi ti-nzwi-re-yi-wo tsi-tsi te-nzi— mu-ve-ne mu-tsa Te-nzi ti-nzwi-re-i tsi-tsi,

B. *p* *f* *mp*
 Te nzi ti nzwi-re-yi wo tsi-tsi te-nzi— mu-ve-ne mu-tsa Te-nzi ti-nzwi-re-yi-wo tsi-tsi te-nzi— mu-ve-ne mu-tsa Te-nzi ti-nzwi-re-i tsi-tsi,

Pno. *p* *f* *mp*

Vln. *p* *f* *mp*

Vln. *p* *f* *mp*

Vla. *p* *f* *mp*

Vc. *p* *f* *mp*

26

S. *f* *mp* *f*
 te-nzi ti-nzwi - re - i tsi-tsi, Te-nzi ti-nzwi - re - i tsi - tsi Te-nzi ti-nzwi - re - i tsi-tsi, te-nzi ti-nzwi - re - i tsi-tsi,

A. *f* *mp* *f*
 te-nzi ti-nzwi - re - i tsi-tsi, Te-nzi ti-nzwi - re - i tsi - tsi Te-nzi ti-nzwi - re - i tsi-tsi, te-nzi ti-nzwi - re - i tsi-tsi

T. *f* *mp* *f*
 te-nzi ti-nzwi - re - i tsi-tsi, Te-nzi ti-nzwi - re - i tsi - tsi Te-nzi ti-nzwi - re - i tsi-tsi, te-nzi ti-nzwi - re - i tsi-tsi

B. *f* *mp* *f*
 te-nzi ti-nzwi - re - i tsi-tsi, Te-nzi ti-nzwi - re - i tsi - tsi Te-nzi ti-nzwi - re - i tsi-tsi, te-nzi ti-nzwi - re - i tsi-tsi

Pno. *f* *mp* *f*

Vln. *f* *mp* *f*

Vln. *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

31

S. *p*
 Te-nzi ti-nzwi - re - i - wo tsi-tsi, Te-nzi mu-ve ne-tsi-tsi Ma-mbo Je-su KRI STU! KRI STU! KRI STU! KRI STU!

A. *p*
 Te-nzi ti-nzwi - re - i - wo tsi-tsi, Te-nzi mu-ve ne-tsi-tsi Ma-mbo Je-su KRI STU! KRI STU! KRI STU! KRI STU!

T. *p*
 Te-nzi ti-nzwi - re - i - wo tsi-tsi, Te-nzi mu-ve ne-tsi-tsi Ma-mbo Je-su KRI STU! KRI STU! KRI STU! KRI STU!

B. *p*
 Te-nzi ti-nzwi - re - i - wo tsi-tsi, Te-nzi mu-ve ne-tsi-tsi Ma-mbo Je-su KRI STU! KRI STU! KRI STU! KRI STU!

Pno. *f* *mf* *f* *mf* *f*

Vln. *f* *f* *f* *mf* *f*

Vln. *f* *f* *f* *mf* *f*

Vla. *f* *f* *f* *mf* *f*

Vc. *f* *arco* *pizz.*

36

mp *p* *mp*

S. ti nzwi - re - i tsi - tsi. ti nzwi - re - i tsi - tsi. KRI STU! KRI STU! KRI STU! KRI STU! ti nzwi - re - i tsi - tsi.

mp *p* *mp*

A. ti nzwi - re - i tsi - tsi. ti nzwi - re - i tsi - tsi. KRI STU! KRI STU! KRI STU! KRI STU! ti nzwi - re - i tsi - tsi.

mp *p* *mp*

T. ti nzwi - re - i tsi - tsi. ti nzwi - re - i tsi - tsi. KRI STU! KRI STU! KRI STU! KRI STU! ti nzwi - re - i tsi - tsi.

mp *p* *mp*

B. ti nzwi - re - i tsi - tsi. ti nzwi - re - i tsi - tsi. KRI STU! KRI STU! KRI STU! KRI STU! ti nzwi - re - i tsi - tsi.

mp *f* *mp* *f* *mf* *f* *mf* *f* *mp* *f*

Pno.

mp *f* *mf* *f* *mf* *f* *f* *f*

Vln.

mp *f* *mf* *f* *mf* *f* *f* *f*

Vln.

mp *f* *mf* *f* *mf* *f* *f* *f*

Vla.

mp *f* *mf* *f* *mf* *f* *f* *f*

Vc.

41

S. *f*
ti nzwi - re - i tsi - tsi. Kri-stu ti nzwi-re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa Kri-stu ti-nzwi-re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa

A. *f*
ti nzwi - re - i tsi - tsi. Kri-stu 're-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa

T. *f*
ti nzwi - re - i tsi - tsi.

B. *f*
ti nzwi - re - i tsi - tsi.

Pno. *mp* *f*

Vln. *mf* *f*

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

46

S. *f* *p*
 Kri stu ti nzwi-re-yi-wo tsi-tsi Kri-stu___ mu-ve-ne mu-tsa Kri stu ti nzwi-re-yi-wo tsi-tsi Kri-stu___ mu-ve-ne mu-tsa Kri stu ti nzwi-re-yi-wo tsi-tsi

A. *f* *p*
 Kri stu 're-yi-wo tsi-tsi Kri stu mu-ve-ne mu-tsa Kri stu 're-yi-wo tsi-tsi Kri stu mu-ve-ne mu-tsa Kri stu 're-yi-wo tsi-tsi

T. *f* *p*
 Kri stu ti nzwi-re-yi-wo tsi-tsi Kri-stu___ mu-ve-ne mu-tsa Kri stu ti nzwi-re-yi-wo tsi-tsi Kri-stu___ mu-ve-ne mu-tsa Kri stu ti nzwi-re-yi-wo tsi-tsi

B. *f* *p*
 Kri stu ti nzwi-re-yi-wo tsi-tsi Kri-stu___ mu-ve-ne mu-tsa Kri stu ti nzwi-re-yi-wo tsi-tsi Kri-stu___ mu-ve-ne mu-tsa Kri stu ti nzwi-re-yi-wo tsi-tsi

Pno. *p*

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

51

S. *f* *mp*
 Kri-stu— mu-ve-ne mu-tsa Kri stu ti nzwi - re - yi-wo tsi-tsi Kri-stu— mu-ve-ne mu-tsa. Kri-stu ti-nzwi - re - i tsi-tsi,

A. *f* *mp*
 Kri stu mu-ve-ne mu-tsa Kri stu 're - yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa Kri-stu ti-nzwi - re - i tsi-tsi,

T. *f* *mp*
 Kri-stu— mu-ve-ne mu-tsa Kri stu ti nzwi - re - yi-wo tsi-tsi Kri-stu— mu-ve-ne mu-tsa Kri-stu ti-nzwi - re - i tsi-tsi,

B. *f* *mp*
 Kri-stu— mu-ve-ne mu-tsa Kri stu ti nzwi - re - yi-wo tsi-tsi Kri-stu— mu-ve-ne mu-tsa Kri-stu ti-nzwi - re - i tsi-tsi,

Pno. *mp*

Vln. *f* *mp*

Vln. *f* *mp*

Vla. *f* *mp*

Vc. *f*

55

S. *f* *mp* *f*
 Kri-stu ti-nzwi - re - i tsi-tsi, Kri-stu ti-nzwi - re - i tsi - tsi Kri-stu ti-nzwi - re - i tsi-tsi, Kri-stu ti-nzwi - re - i tsi-tsi,

A. *f* *mp* *f*
 Kri-stu ti-nzwi - re - i tsi-tsi, Kri-stu ti-nzwi - re - i tsi - tsi Kri-stu ti-nzwi - re - i tsi-tsi, Kri-stu ti-nzwi - re - i tsi-tsi,

T. *f* *mp* *f*
 Kri-stu ti-nzwi - re - i tsi-tsi, Kri-stu ti-nzwi - re - i tsi - tsi Kri-stu ti-nzwi - re - i tsi-tsi, Kri-stu ti-nzwi - re - i tsi-tsi,

B. *f* *mp* *f*
 Kri-stu ti-nzwi - re - i tsi-tsi, Kri-stu ti-nzwi - re - i tsi - tsi Kri-stu ti-nzwi - re - i tsi-tsi, Kri-stu ti-nzwi - re - i tsi-tsi,

Pno. *f* *mp* *f*

Vln. *f* *mp* *f*

Vln. *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

B

60

S. *Kri-stu ti-nzwi - re - i - wo tsi-tsi, Kri-stu mu-ve ne-tsi-tsi Kri-stu Je-su Ky - - ri - e - e -*

A. *Kri-stu ti-nzwi - re - i - wo tsi-tsi, Kri-stu mu-ve ne-tsi-tsi Kri-stu Je-su Ky - - ri - e - e -*

T. *Kri-stu ti-nzwi - re - i - wo tsi-tsi, Kri-stu mu-ve ne-tsi-tsi Kri-stu Je-su Ky - - ri - e - e -*

B. *Kri-stu ti-nzwi - re - i - wo tsi-tsi, Kri-stu mu-ve ne-tsi-tsi Kri-stu Je-su Ky - - ri - e - e -*

Pno. *f*

Vln. **B**

Vln. *f*

Vla. *f*

Vc. *arco f*

The musical score is for page 13 of a larger work. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has a melody line with lyrics underneath. The lyrics are in a non-English language, possibly a liturgical or religious text. The instrumental parts include Piano (Pno.), Violins (Vln.), Viola (Vla.), and Cello (Vc.). The Piano part has a dynamic marking of *f* (forte). The Violins, Viola, and Cello parts also have dynamic markings of *f*. The Viola part has an *arco* marking. The Cello part has an *f* marking. The score is divided into measures by vertical bar lines. A section marked **B** is indicated above the vocal parts. The page number 13 is in the top right corner.

65

S. le - - i - son, ky - ri - e e - le - i - son

A. le - - i - son ky - ri - e e - le - i - son

T. le - - i - son ky - ri - e e - le - i - son

B. le - - i - son ky - ri - e e - le - i - son

Pno.

Vln.

Vln.

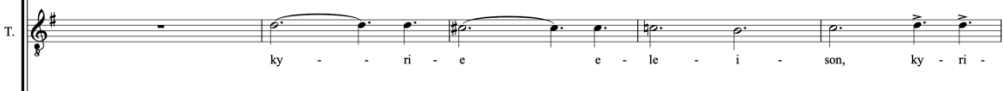
Vla.

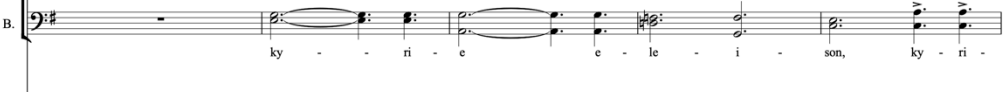
Vc.

70

S. 

A. 

T. 

B. 

Pno. 

Vln. 

Vln. 

Vla. 

Vc. 

75

S. *mp*
e - le - i - son Chri - - -

A. *mp*
e - le - i - son Chri - - -

T. *mp*
e - le - i - son Chri - - -

B. *mp*
e - le - i - son Chri - - -

Pno.
f

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

80

S. ste e - le - i - son, Chri - ste e - le - i -

A. ste e - le - i - son, Chri - ste e - le - i -

T. ste e - le - i - son, Chri - ste e - le - i -

B. ste e - le - i - son, Chri - ste e - le - i -

Pno. 

Vln. 

Vln. 

Vla. 

Vc. 

85

S. *f*
son Chri - - - ste e - le - i -

A. *f*
son Chri - - - ste e - le - i -

T. *f*
son Chri - - - ste e - le - i -

B. *f*
son Chri - - - ste e - le - i -

Pno.

Vln.

Vln.

Vla.

Vc.

90

S. son. Chri - ste e - le - i - son

A. son. Chri - ste e - le - i - son

T. son. Chri - ste e - le - i - son

B. son. Chri - ste e - le - i - son

Pno.

Vln.

Vln.

Vla.

Vc.

95 **C**

S.

A.

T.

B.

Pno.

Vln.

Vln.

Vla.

Vc.

100

S.

A.

T.

B.

Pno.

Vln.

Vln.

Vla.

Vc.

104

S. *mf*
Ka-na to-tau - ra tsi-tsi to-tau - ra

A.
Te - nzi ho - na hi - ya he-ha-he tsi-tsi dze-nyu Kri-sto ndi-dzo-dzi Ka-na to-tau - ra tsi-tsi to-tau - ra

T.
Kri-stu ndi-dzo dzi-no-ti-bvu-mba-mi-ra A - he-ha-he tsi-tsi dze-nyu-Kri-sto ndi-dzo-dzi Tsi-tsi dze-nyu

B.
hi - ya hi - ya ho hi - ya hi - ya ho hi - ya hi - ya ho Hi - ya hi - ya ho

Pno. *f*

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

108

S. Te - nzi ho - na hi - ya he - ha - he tsi - tsi dze nyu Kri - sto ndi dzo dzi Ka - na to - tau - ra tsi - tsi to - tau - ra

A. Te - nzi ho - na hi - ya he - ha - he tsi - tsi dze nyu Kri - sto ndi dzo dzi Ka - na to - tau - ra tsi - tsi to - tau - ra

T. Kri stu ndi dzo dzi no - ti - bu mba - mi - ra A - he - ha - he tsi - tsi dze nyu Kri - sto ndi dzo dzi Tsi - tsi dze - nyu

B. hi - ya hi - ya ho hi - ya hi - ya ho hi - ya hi - ya ho Hi - ya hi - ya ho

Pno. hi - ya hi - ya ho hi - ya hi - ya ho hi - ya hi - ya ho Hi - ya hi - ya ho

Vln.

Vln.

Vla.

Vc.

112

S. *f*
 Te - nzi ho - na hi - ya he - ha - he tsi - tsi dze nyu Kri - sto ndi dzo dzi Ka - na to - tau - ra tsi - tsi to - tau - ra

A. *f*
 Te - nzi ho - na hi - ya he - ha - he tsi - tsi dze nyu Kri - sto ndi dzo dzi Ka - na to - tau - ra tsi - tsi to - tau - ra

T. *f*
 Kri stu ndi dzo dzi no - ti - bu mba - mi - ra A - he - ha - he tsi - tsi dze nyu Kri - sto ndi dzo dzi Tsi - tsi dze - nyu

B. *f*
 hi - ya hi - ya ho hi - ya hi - ya ho hi - ya hi - ya ho Hi - ya hi - ya ho

Pno. *f*

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

116

S. Te - nzi ho - na hi - ya he - ha - he tsi - tsi dze - nyu Kri - sto ndi dzo - dzi Ka - na to - tau - ra tsi - tsi to - tau - ra

A. Te - nzi ho - na hi - ya he - ha - he tsi - tsi dze - nyu Kri - sto ndi dzo - dzi Ka - na to - tau - ra tsi - tsi to - tau - ra

T. Kri stu ndi dzo dzi no - ti - bu mba - mi - ra A - he - ha - he tsi - tsi dze - nyu Kri - sto ndi dzo - dzi Tsi - tsi dze - nyu

B. hi - ya hi - ya ho hi - ya hi - ya ho hi - ya hi - ya ho Hi - ya hi - ya ho

Pno. hi - ya hi - ya ho hi - ya hi - ya ho hi - ya hi - ya ho Hi - ya hi - ya ho

Vln.

Vln.

Vla.

Vc.

120

S.

Te - nzi ho - na hi - ya he - ha - he tsi - tsi dze - nyu Kri - sto ndi - dzo - dzi

A.

Te - nzi ho - na hi - ya he - ha - he tsi - tsi dze - nyu Kri - sto ndi - dzo - dzi

T.

Kri - stu ndi - dzo dzi - no - ti - bvu-mba - mi - ra A - he - ha - he tsi - tsi dze - nyu - Kri - sto ndi - dzo - dzi

B.

hi - ya hi - ya ho hi - ya hi - ya ho hi - ya hi - ya ho

Pno.

Vln.

Vln.

Vla.

Vc.

123 **D**

Pno.

Vln. *f*

Vln. *mf*

Vla. *mf*

Vc. *mf*



125

Pno.

Vln. *f*

Vln. *f*

Vla.

Vc.

E

131 *mf*

S. Solo

Kri - - stu Kri-stu Kri-stu mu-ve-ne mu-tsa Kri-stu Je-su i-nzwa-yi tsi-tsi Kri-stu mu-ve-ne mu-tsa.

S.

p

Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa

A.

p

Kri-stu 're-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa Kri-stu 're-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa

T.

p

Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa

B.

p

Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa

Pno.

p

E

Vln.

p

Vln.

p

Vla.

p

Vc.

p

135

S. Solo *f*
Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa Kri-stu Je-su i-nzwa-yi tsi-tsi Kri-stu mu-ve-ne mu-tsa.

S. *f*
Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa.

A. *f*
Kri-stu 're-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa Kri-stu 're-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa

T. *f*
Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa

B. *f*
Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa Kri-stu ti-nzwi - re-yi-wo tsi-tsi Kri-stu mu-ve-ne mu-tsa

Pno.

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

139

S. Solo *f* Wo-hi - ye wo-hi - ye

S. *mp* *f* *mp*
 Kri-stu ti nzwi - re-i tsi-tsi, Kri-stu ti-nzwi - re-i tsi-tsi, Kri-stu ti-nzwi - re-i tsi - tsi Kri-stu ti-nzwi - re-i tsi-tsi,

A. *mp* *f* *mp*
 Kri-stu ti nzwi - re-i tsi-tsi, Kri-stu ti-nzwi - re-i tsi-tsi, Kri-stu ti-nzwi - re-i tsi - tsi Kri-stu ti-nzwi - re-i tsi-tsi,

T. *mp* *f* *mp*
 Kri-stu ti nzwi - re-i tsi-tsi, Kri-stu ti-nzwi - re-i tsi-tsi, Kri-stu ti-nzwi - re-i tsi - tsi Kri-stu ti-nzwi - re-i tsi-tsi,

B. *mp* *f* *mp*
 Kri-stu ti nzwi - re-i tsi-tsi, Kri-stu ti-nzwi - re-i tsi-tsi, Kri-stu ti-nzwi - re-i tsi - tsi Kri-stu ti-nzwi - re-i tsi-tsi,

Pno. *mp* *f* *mp*

Vln. *mp* *f* *mp*

Vln. *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

144

S. Solo

Kri-stu ti-nzwi-re - i-wo Kri-stu ti-nzwi - re - i - wo Kri-stu Je-su

S.

f Kri-stu ti-nzwi - re - i tsi-tsi, Kri-stu ti-nzwi - re - i - wo tsi-tsi, Kri-stu mu-ve ne-tsi-tsi Kri-stu Je-su

A.

f Kri-stu ti-nzwi - re - i tsi-tsi, Kri-stu ti-nzwi - re - i - wo tsi-tsi, Kri-stu mu-ve ne-tsi-tsi Kri-stu Je-su

T.

f Kri-stu ti-nzwi - re - i tsi-tsi, Kri-stu ti-nzwi - re - i - wo tsi-tsi, Kri-stu mu-ve ne-tsi-tsi Kri-stu Je-su

B.

f Kri-stu ti-nzwi - re - i tsi-tsi, Kri-stu ti-nzwi - re - i - wo tsi-tsi, Kri-stu mu-ve ne-tsi-tsi Kri-stu Je-su

Pno.

f

Vln.

f

Vln.

f

Vla.

f

Vc.

f arco

1st Movement
THE DAWN
For Clarinet Trio

Tinashe Jera

Lento Con Eleganza
♩=70

Violin

Con Vibrato
p *mp*

Piano

3

Cl.

Vln.

Pno.

5

Cl.

Vln.

Pno.

mf *f* *mf*

6 6 6

2/4

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8 **Con Forza** $\text{♩} = 110$

Cl. *f*

Vln. *f*

Pno. *f*

11 **Giocoso**

Cl. *f*

Vln. *mp*

Pno. *mp*

14

Cl. *f*

Vln. *mp*

Pno. *mp*

17

Cl. *tr*

Vln. *p* *f*

Pno. *p* *f*

Measures 17-19. Clarinet (Cl.) has trills (tr) in measures 17, 18, and 19. Violin (Vln.) has a piano (p) dynamic in measure 17 and a forte (f) dynamic in measure 19. Piano (Pno.) has a piano (p) dynamic in measure 17 and a forte (f) dynamic in measure 19.

20

Cl. *tr*

Vln. *mp* *mf*

Pno. *mp*

Measures 20-22. Clarinet (Cl.) has a trill (tr) in measure 20. Violin (Vln.) has a mezzo-piano (mp) dynamic in measure 20 and a mezzo-forte (mf) dynamic in measure 22. Piano (Pno.) has a mezzo-piano (mp) dynamic in measure 20.

23

Cl.

Vln. *f* *tr*

Pno.

Measures 23-25. Violin (Vln.) has a forte (f) dynamic in measure 23 and a trill (tr) in measure 25. Piano (Pno.) has no dynamic markings.

26

Cl.

Vln.

Pno.

Trills are marked above the Vln. staff in measures 26, 27, and 28.

29

Cl.

Vln.

Pno.

Measures 29-31. *mp* (mezzo-piano) dynamic is indicated for Cl., Vln., and Pno. *pizz.* (pizzicato) is marked above the Vln. staff in measure 29.

32

Cl.

Vln.

Pno.

Measures 32-34. Trills are marked above the Cl. staff in measures 32, 33, and 34, and above the Vln. staff in measures 33 and 34.

35

Cl. *f* *trm* *mp*

Vln. *f* *mp*

Pno. *f* *mp*

35 36 37

38

Cl. *mp*

Vln. *mp*

Pno. *f*

38 39 40

41

Cl. *mp* *trm*

Vln. *mp*

Pno. *mp* *trm*

41 42 43

44

Cl. *tr* *mp*

Vln. *arco* *mp*

Pno. *tr* *mp*

47

Cl. *f* *p* *tr*

Vln. *f* *pizz.* *p*

Pno. *f* *p* *tr*

50

Cl. *tr* *f* *tr* *tr*

Vln. *f* *tr* *tr* *tr*

Pno. *f* *tr* *tr* *tr*

53

Cl.

Vln.

Pno.

Measures 53-54. Clarinet (Cl.) plays a melodic line with a flat and a sharp. Violin (Vln.) is silent. Piano (Pno.) provides harmonic support with chords and a moving bass line.

55

Cl.

Vln.

Pno.

rit.

Measures 55-56. Clarinet (Cl.) has a 'rit.' (ritardando) marking. Violin (Vln.) is silent. Piano (Pno.) continues with harmonic support.

57

Cl.

Vln.

Pno.

Con Vibrato
arco

Measures 57-60. Clarinet (Cl.) is silent. Violin (Vln.) plays with 'Con Vibrato arco' (with vibrato, arco). Piano (Pno.) continues with harmonic support.

59 $\text{♩} = 70$

Cl.

Vln.

Pno.

61

Cl.

Vln.

Pno.

63

Cl.

Vln.

Pno.

65

Cl. *mf* *p*

Vln.

Pno. *mf* *p*

67

Cl.

Vln. *mp* *mf* *p*

Pno. *mp* *p*

69

Cl.

Vln.

Pno. *mf*

71 *I*

Cl.

Vln.

Pno.

p

p

2

Cl.

Vln.

Pno.

p

pp

p

pp

2nd Movement
MY MIND

11

1 $\text{♩} = 50$

Clarinet in B $\flat$

Violin

Piano

5

Cl.

Vln.

Pno.

9

Cl.

Vln.

Pno.

This musical score is for the 2nd Movement, titled 'MY MIND'. It is written for Clarinet in B-flat, Violin, and Piano. The score is divided into three systems, each containing staves for the respective instruments. The first system (measures 1-4) features a tempo marking of quarter note = 50. The Clarinet part is mostly rests, while the Violin and Piano parts have melodic and harmonic lines. The second system (measures 5-8) shows more active parts for all instruments, with dynamic markings like *f*, *mp*, and *f*. The third system (measures 9-12) continues the musical development with various articulations and dynamics. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

13

Cl.

Vln.

Pno.

p

f

mp

17

Cl.

Vln.

Pno.

p

ppp

mp

21

Cl.

Vln.

Pno.

mf

25

Cl.

Vln.

Pno.

29

Cl.

Vln.

Pno.

f

mf

mf

65

65

65

8va

31

Cl.

Vln.

Pno.

pizz.

arco

f

(8)

33

Cl.

Vln.

Pno.

ff *mf* *arco*

35

Cl.

Vln.

Pno.

arco *pizz.* *f* *arco*

37

Cl.

Vln.

Pno.

f *arco*

39

Cl.

Vln.

Pno.

41

Cl.

Vln. arco

Pno. *mf*

43

Cl. rit.

Vln.

Pno. rit.

45 $\text{♩} = 50$

Cl. *mp* *ppp*

Vln. *mp* *ppp*

Pno. *mp*

The musical score for measures 45-48 is presented for three instruments: Clarinet (Cl.), Violin (Vln.), and Piano (Pno.). The tempo is marked as $\text{♩} = 50$. The Clarinet and Violin parts begin with a half note G4 and F#4 respectively, followed by a series of eighth and sixteenth notes, and end with a half note G#4. The Piano part provides a static accompaniment of two octaves of G#4 in the right hand and two octaves of G2 in the left hand, marked *mp*.

3rd Movement
THE RISING

Transposed Score

17

1 $\text{♩} = 95$

Clarinet in B $\flat$

Violin

Piano

4

Cl.

Vln.

Pno.

7

Cl.

Vln.

Pno.

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10

Cl. *mp* *p*

Vln. *mp* *p*

Pno. *mp* *p*

13

Cl. *mf* *f* *mf*

Vln. *mf* *f* *pizz.* *mp*

Pno. *mf* *mp*

16

Cl. *f*

Vln. *f* *arco*

Pno. *f*

19

Cl.

Vln.

Pno.

mp

21

Cl.

Vln.

Pno.

f

23

Cl.

Vln.

Pno.

mp *mf* *p*

mp *mf* *p*

pizz.

25

Cl.

Vln.

Pno.

arco

f

26

27

Cl.

Vln.

Pno.

ff

pizz.

28

4th Movement
MY MOTHER

21

Liberamente ed Espressivo
 ♩=80

1

Cl. *p*

Vln. *p*

Pno. *p*

4

Cl. *mf*

Vln. *subito p*

Pno. *p*

7

Cl. *mf*

Vln. *p*

Pno. *mf*

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10

Cl.

Vln.

Pno.

f

f

mp

13

Cl.

Vln.

Pno.

p

p

p

Più mosso
♩=100

17

Cl.

Vln.

Pno.

mf

mp

mf

mp

f

mp

f

19

Cl.

Vln.

Pno.

mp

f

port.

21

Cl.

Vln.

Pno.

f

23

Cl.

Vln.

Pno.

25 $\text{♩} = 80$

Cl. *f* *tr* *tr* *tr* *p*

Vln. *p*

Pno. *p*

28 *tr* *rit.* $\text{♩} = 80$ *mf* *f* *3*

Cl. *tr* *rit.* $\text{♩} = 80$ *mf* *f* *3*

Vln. *p* *f*

Pno. *rit.* $\text{♩} = 80$ *p*

31 *mf* *3*

Cl. *mf* *3*

Vln. *p* *f* *p*

Pno. *p*

34

Cl.

mf

Vln.

f *p*

Pno.

37

Cl.

mf

Vln.

f

Pno.

Freely

40

Cl.

Vln.

p

Pno.

p *mf*

43

Cl.

Vln.

Pno.

p

45

Cl.

Vln.

Pno.

mf

47

Cl.

Vln.

Pno.

f *f* *p*

49 $\text{♩} = 50$

Cl. *p*

Vln. *p* $\text{♩} = 50$

Pno. *f* *p*

52

Cl. *p*

Vln. *p*

Pno. *p*

56 coupe de lange roulé

Cl. *p*

Vln. *p* sul pont.

Pno. *f* *v*

5th Movement
EPILOGUE

28

1 ♩ = 50 Freely

Cl.

Vln. *con vibrato*
p *mp*

Pno. *p*

5

Cl. *p* *pp*

Vln. *p* *pp*

Pno. *pp*

9

Cl.

Vln.

Pno. *pp*

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13

Cl.

Vln.

Pno.

ppp

ppp

ppp

13

14

15

16