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mabalêl

for soprano and large orchestra

by

Johannes Visser

B.Mus., University of Cape Town, 2017

A Thesis

Submitted to the Faculty of the
School of Music of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Music
in Music Composition

School of Music
University of Louisville
Louisville, Kentucky

May 2019

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A Thesis approved on

May 1, 2019

by the following Thesis Committee

Thesis Director – Steve Rouse

Krzysztof Wołek

Kimcherie Lloyd

vir kelly

BEDANKINGE – *ACKNOWLEDGEMENTS*

To Dr. Steve Rouse. Thank you not only for your inexhaustible wisdom on topics of musical insight, aesthetics, orchestration, contemporary rhetoric, modernist notation, and your amazing abilities to bend Sibelius (the software, that is) out of recognition, but more importantly for your constant reassurance and belief in my art. Your encouragement and emotional support throughout my years at the University of Louisville meant more to me than what I could ever express. These are things that I will be taking with me for the rest of my life. Thank you for that! I hope to see you in South Africa somewhere in the near future.

To Dr. Krzysztof Wolek and Prof. Kimcherie Lloyd. Thank you for taking the time (and the necessary microscopes, magnifying glasses, and trips to the optometrist) to review my thesis. Your insight into contemporary composition, aesthetics, current musical trends, orchestration, and musical philosophy as transferred to me through our numerous conversations has been invaluable. A special thank you to Prof Lloyd for always being there for me, from conversations about recent conducting trends to feverish debates on the value and importance of flip flops, and for doing everything in your power to try to fund my graduate conducting degree.

To my mentors and professors who contributed vitally to my growth as a musician during my studies at the University of Louisville: Frederick Speck, Mark Yeary, Allison Ogden, Seow-Chin Ong, Christopher Brody, Krista Wallace-Boaz, John Ritz, and Matt Ertz. A special thank you to Dr. Yeary for broadening my insight and understanding of music, sound, and what music could be beyond what I ever could have imagined. Our long philosophical discussions and debates on a Friday over Skype will be something that I will always remember. Thank you!

Aan Oom Heinrich. Vir al oom se konstante ondersteuning, vir die onuitputbare goeie advies wat in ‘n konstante riviervloed na my kom, vir die wonderlike goeie tesis teks aanbevelings, vir al die goeie grappies, wonderlike stories, herinneringe deel, en konstante liefde wat oom na my gestroom het. Baie dankie!

Aan Luke. Bra, jy was só ‘n yster vir my gewees in hierdie rowwe tyd. Thanks vir die konstante bemoediging, vir die wonderlike stories deel, vir al die k@k praat sessies (of which there were many), roadtrips beplan, fantasize oor klas brannas, en vir al die onophoudelike support wat jy vir my gegee het! Daarsonder sou ek dit nie gemaak het nie.

To all my friends, both here in the United States and in South Africa. Thank you for your constant support, for great stories, laughter, memories, and quality roasts. A special thank you to my Kentucky friends, Hayden and Alyssa McConnell, Annatjie and Andre Faul, to Simon Holden, Tanner Leonardo, and my South African friends Jean-Pierre Du Toit, Alexander Wehmeyer, and Pieter Du Plessis.

To Kelly. Where do I begin? The endless stream of love, compassion, support, understanding, companionship, comfort, and faith that you showed me over the past while (and for a good while before that too) is simply overwhelming. Without you, all of this would not have been possible. I love you and thank you!

To my family, Reinier, Maria, Jeanne-Marié, and Lori Bronson-Sieberts (basically family). Baie baie dankie vir julle konstante en bodemlose liefde, ondersteuning, hulp, aanmoediging, hoop, vertrouwe, en geloof. Al het dit partykeer maar moeilik gegaan, sou ek dit geensins sonder julle kon doen nie. Ek is baie baie lief vir julle!

PROGRAM NOTA – *PROGRAM NOTE*

The symphonic song, *Mabalel*, as presented here, is an extract from a larger composition that also forms part of a greater trilogy of songs on South African texts. Throughout the three texts in the trilogy, themes of nature, pre-civilization society, and African tragedies create unification between the works. In *Mabalel*, a young native South African girl is sent to get water for her village from the river, when she is unexpectedly attacked by *Lalele*, a crocodile. The beauty of this text not only lies in its metaphorical representation of the (most often unjust) difficulties and tragedies faced daily by rural, impoverished, disadvantaged, and defenceless South Africans, but also in the incredibly artistic articulation of *Mabalel's* story through the prose. Presented here is the former half of the complete poem.

As is typical in symphonic songs, the work centres around the voice and the text that the voice shares with the audience. The orchestration and motivic material are designed to best serve and articulate the vocal line. At times, the orchestra takes the form of a antagonistic converser that enables the voice to blossom over it. This is contrasted by sections where the voice conflicts with the orchestra, constantly fighting for the listener's attention. Compositional elements are chosen specifically for their ability to best reflect the *affekt*, rhetoric, and intent of the prose.

Duration: c. 17'30''

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TEKS – TEXT

by Eugène Marais (1871 – 1936)
translation by Jeanne Heywood.

Vinnig langs die paadjie trippel Mabalêl;
vrolik klink die liedjie
wat die klingelinge van haar enkelringe vergesel.
Op die voetpad sy alleen,
met die skadu's om haar heen;
op haar kop die kruik gelig
in gedienstig' ewewig.
Golwend kleur die hemelboog,
stadig sterf die laaste lig,
en van verre deur die skermure
winkend blink die eerste vure.

Ver benee die palmietstele
in die bloue duister wag Lalele,
kwintessens van alles boos,
die Wreedheid self, meedoënloos;
met lydsaamheid wat alles kan ontbeer,
wat tyd en toeval kan trotseer;
wat seker as die Noodlot van sy dag
onslapend in die diepte op sy ure wag.
Deur winterkou en somergloed,
deur blakend' droogte en swelgend' vloed,
deur al die kerende taf'rele,
in sy diepte wag Lalele.

As die straaltjie in die sand
deur 'n vlam-geskroeide land,
tussen walle dor en vaal
skaars die rotse van Rakwena haal,
en die hulsels van die riet
'n rouband bind van swart verdriet
om die groenbedekte kuil
waar die laaste water skuil
en die sugtend' wind versmag
deur 'n woedend' son verkrag –
roerloos by die skepplek hou Lalele wag!

En wanneer in donker nagte
rasend losbreek al die magte
van geweld en storm en vloed,
en Rakwen' omring van angsgeskreeu,
smagtend hom nog eens te wreek,
soos 'n swaar gekwete leeu
swart en brullend deur die bome breek; -
blindend uit die donker kolk
vlieg 'n vlamvend' dolk,
wat deur stormbanke dig
'n wêreld van verwoeste loof verlig –
ongerger deur al die groot krakele
in sy diepte wag Lalele!

Swiftly down the footpath tripples Mabalel;
Gaily now her singing
Mingling with the ringing
Of her jingle-jangle ankle bangle.
All alone she goes,
As the shadows round her close;
A water jar of clay so red
Poised securely on her head.
Waves of colour surf the skies
As the daylight softly dies.
From behind a shelt'ring wall
Far-off winking fires call.

Deep amongst the palmiet reed
In the blue depth waits Lalele.
Quintessential evil force,
Compassionless on cruel course
With patience that all want can suffer
Awaiting that which time or chance may offer,
He waits as surely as does Judgment Day.
Sleepless in his depths he marks his prey.

When water trickles through the sand
In a parched and barren land,
The dusty banks are dull and bleached:
Rakwena's rocks are barely reached.
Here the blackened sheaths of reed
Weave a band of darkest grief
Round the green-encrusted shallows
Where the river lies in hollows
Here the water must be drawn.
Here Lalele bides his time.

When in deepest dark of night
At last the storm asserts its might.
With mighty roar like wounded lion
Thunder, lightning, raging wind,
Stripping trees of branch and leaf.
The swirling waters flood Rakwena.
Undeterred by Nature's writhing
Lalele waits in darkness hiding.

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mabalel

FULL CONCERT SCORE	1
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INSTRUMENT AANWYSINGS – *INSTRUMENTATION*

Score in C

- Flute I
- Flute II (doubling on Alto Flute)
- Flute III (doubling on Piccolo, sounding an octave higher than written)
- Oboe I
- Oboe II
- Cor Anglais
- Clarinet in E-flat
- Clarinet in B-flat
- Bass Clarinet in B-flat (with C-extension)
- Bassoon I
- Bassoon II
- Contrabassoon (sounding an octave lower than written)

- Horn in F I – IV
- Trumpet in D I
- Trumpet in C II
- Trumpet in B-flat III
- Tenor Trombone I (optionally doubling on Alto Trombone)
- Tenor Trombone II (with F-attachment)
- Bass Trombone
- Tuba

- Timpani I – IV

- Percussion instruments:
 - Xylophone, Glockenspiel, Vibraphone, Concert Marimba, Thunder Sheet, Tubular Bells, 2 Suspended Cymbals with 2 bows, 2 African Frogs, Bass Drum, 2 Cowbells (high & low), Medium Bongo, Tam-tam, Small Gong, Harpsichord, Triangle, Rain Stick, Djembe.

- Percussion I:
 - Xylophone, Glockenspiel, Vibraphone, Marimba, Thunder Sheet, Tubular Bells, Suspended Cymbal, African Frog
- Percussion II:
 - Marimba, Suspended Cymbal, Vibraphone, Bass Drum, Xylophone, Cowbell, Medium Bongo, Tam-tam, Thunder Sheet
- Percussion III:
 - Cowbell, Small Gong, Suspended Cymbal (also bowed), Tam-tam, Marimba, Bass Drum, Medium Bongo, Xylophone, Harpsichord, Vibraphone
- Percussion IV:
 - Triangle, Suspended Cymbal (also bowed), Cowbells (high and low), Rain Stick, Thunder Sheet, African Frog, Snare Drum, Vibraphone, Djembe

- Xylophone sounds an octave higher than written. Glockenspiel sounds two octaves higher than written.

- Piano (doubling Harpsichord and Kalimba)
- Harp (doubling Kalimba and African Frog)

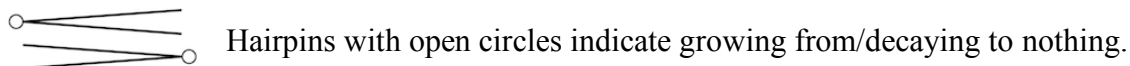
- Soprano (dramatic, or lyric with amplification)

- Violin I (divided four ways – A, B, C, D)
- Violin II (divided four ways – A, B, C, D)
- Viola (divided four ways – A, B, C, D)
- Violoncello (divided four ways – A, B, C, D)
- Contrabass (with low C, divided four ways – A, B, C, D, sounding an octave lower than written)

UITVOER AANDUIDINGS – PERFORMANCE NOTES

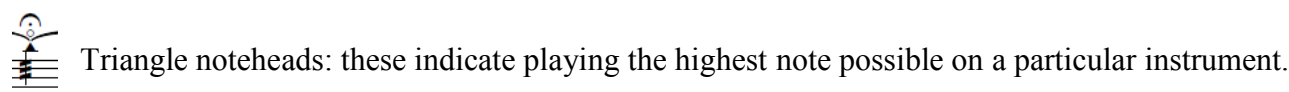
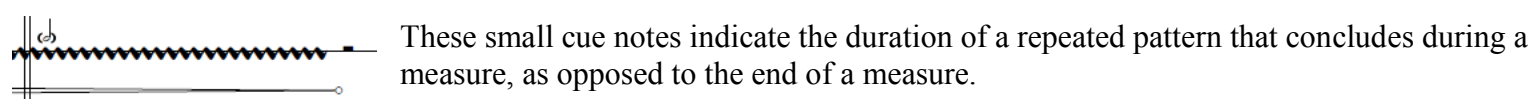
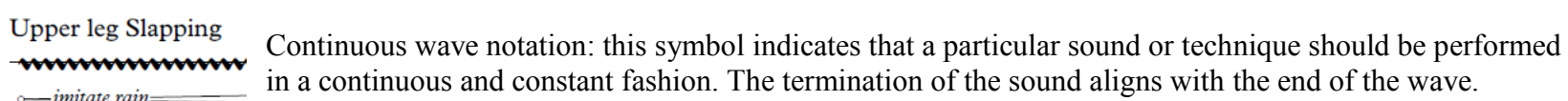
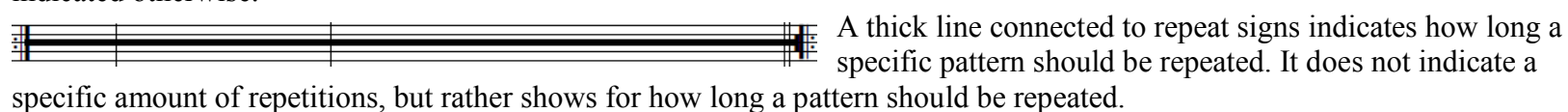
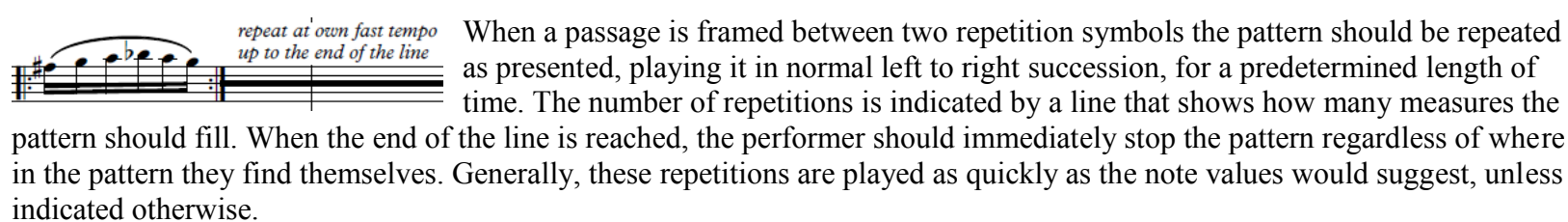
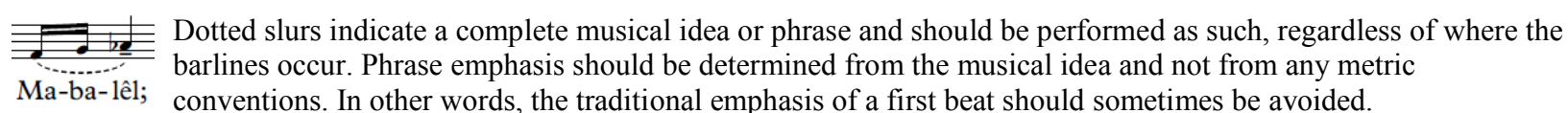
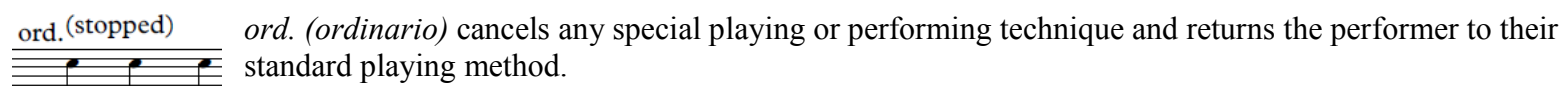
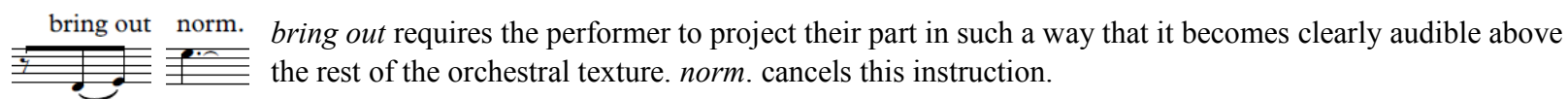
General

Extended techniques are additionally explained in-score on first appearance.



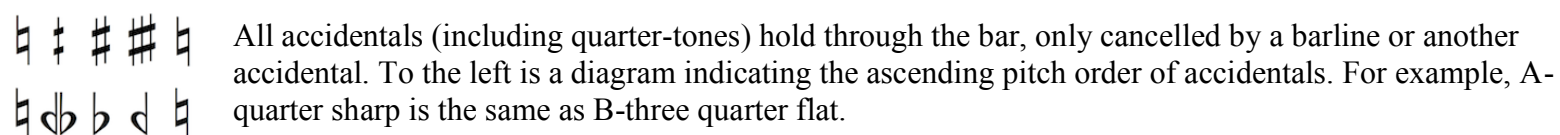
Dynamics in quotation marks (“*f*”) indicate physical force required for technique, not necessarily the resulting volume.

All trill accidentals reference the pitch a letter name above the written note.

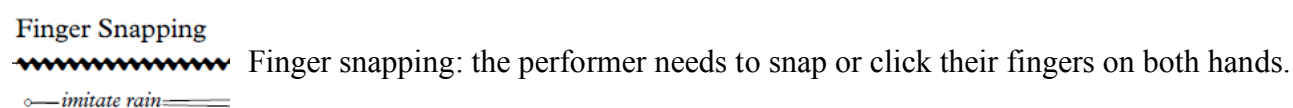
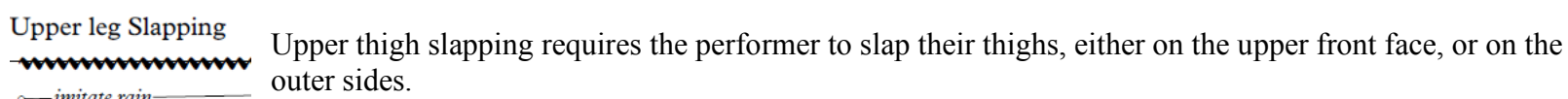
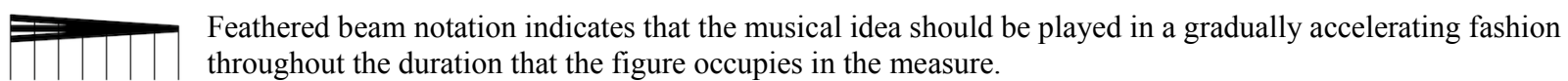


Arrows indicate a gradual change from one technique to another (i.e. ord. → m.s.p.).

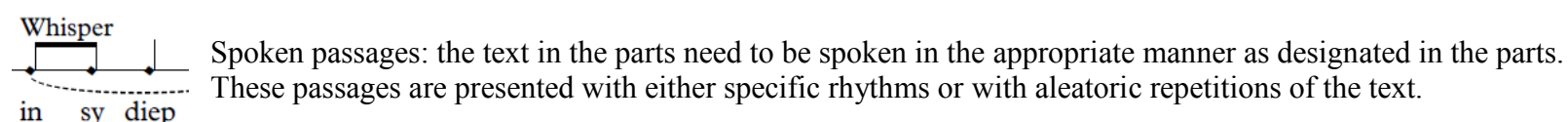
Altered noteheads indicate different techniques and remain consistent throughout the piece.

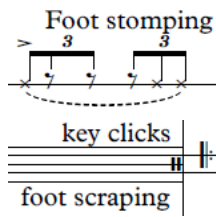


Three-beam tremolos are always unmeasured, in all instruments.

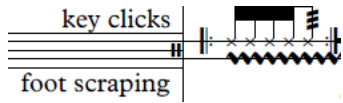


During both these above-mentioned techniques, the performers needs to put their instruments down. For flutes, oboes, clarinets, horns, trumpets, and trombones, instruments can be put down on instrument stands, or on the player's lap. For bassoons, trombones, and tuba, these instruments can be put on instrument stands during the slapping technique. If this is not feasible, then slapping using only one hand is also acceptable. For violins and violas, instruments can be placed on the performers' laps.





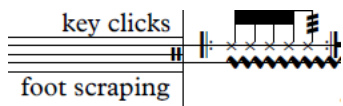
Foot stomping: performers should stomp the designated rhythm with their feet, adhering closely to the indicated dynamics.



Foot scraping: the performers should scrape the floor with their feet in a continuous manner to create a consistent and uninterrupted scraping noise.

Woodwinds

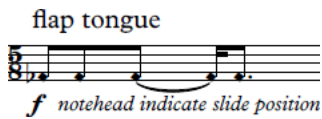
Quarter-tones can be fingered or created through reed manipulation.



Key clicks: at the loudest possible volume, woodwind performers should violently depress their keys without blowing into the instrument to create a light popping noise. Usually this is performed in a constant and continuous manner.

Brass

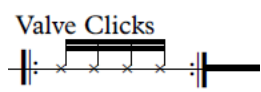
Mute requirements: brass performers, excluding the tuba, are required to have the following mutes at their disposal: straight mutes in aluminium and fiber variants, cup mutes, Harmon mutes with and without the stem, and bucket mutes.



Flap tongue technique: this technique is achieved by ramming one's tongue into the mouthpiece to produce a moderately quiet thudding sound.



Rip technique: to play this technique the performer should tongue hard into the note while using their lips to create a harmonic glissando upwards.



Valve clicking: performers should continuously articulate their valves in a violent manner to produce a constant metallic clanking noise. For trombones, they should use their trigger to create the metallic clanking noise.



Trombone slide *glissando*: using the slide, *glissando* between the notated pitches.

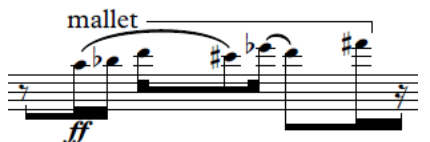
Percussion



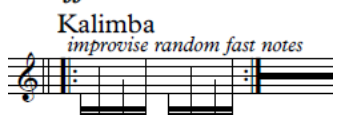
Piano quarter tones: these quarter tones are achieved by using a hard, but not metal, object to bend the strings slightly just behind the bridge of the strings. A hard rubber mallet or thick eraser works perfectly.



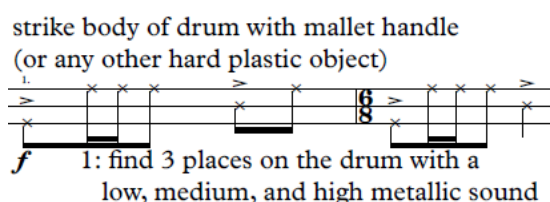
Piano muting: piano strings are muted by placing a free hand on the strings, right behind the bridge of the strings. Always use the outer side of the hand so that the strings are only slightly muted, as opposed to complete muting that would result from using the flat palm of the hand. It should look like the performer is creating a wall with their hand.



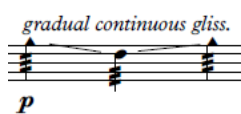
Piano mallet playing: the performer plays this passage by striking the strings inside the piano with a hard rubber mallet. Careful preparation of the piano for accuracy is essential.



Piano and harp kalimba improvisation: at moments in the score, the pianist and harpist are required to improvise notes on a kalimba. These notes can simply be random fast notes, or, if the performer has the appropriate improvisational skill, be improvised melodies.



Timpani body strikes: the performer is required to find three different places on the frame or body of the drum that, when struck with the wood of a mallet, results in three different metallic sounds, preferably with a low, medium, and high pitch.

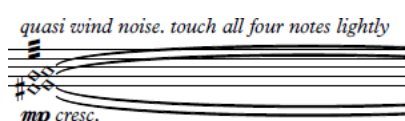


Timpani *glissando*: these *glissandi* are achieved by manipulating the tuning pedal of the drum. Drums with a smooth pedal action would work best for this technique.

Strings



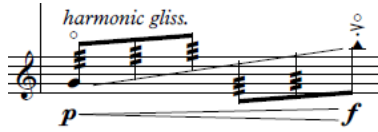
Bartok pizz.: this technique requires the performer to pluck the string in a way that would allow the string to slap the finger board, resulting in a sharp smacking sound.



Wind noise or air noise: the performer should touch all the notes indicated in diamond noteheads as if playing a harmonic. The resulting sound should be of an airy rustling quality.



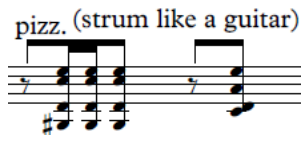
Artificial harmonic glissando: this technique requires the musician to do a glissando on a fingered harmonic. Both the stopped note as well as the fingered harmonic should slide during this method. In this particular example, the exact duration of the slide is purposefully indicated.



Natural harmonic glissando: this notation indicates a natural harmonic glissando achieved by sliding the finger between two notes on the string without depressing the note.



This notation indicates the precise begin and end points of a glissando. These should be carefully observed.



Strum like a guitar: during this technique, the musician is required to turn their instrument on its side and play it like a guitar. Notes are voiced and spelled to produce the easiest possible fingerings.



Desk designations: this notation designates which desks in the ensemble should play a particular note. Desk I refer to the first stand, desk II to the second, and so on.

String divisions: all string sections are divided into four parts, labeled A, B, C, and D. It is up to the orchestra and conductor to decide how these divisions will be distributed.

Sul pont., S.P., M.S.P: these instructions indicate to the player that the following passage should be played using either sul ponticello or molto sul ponticello technique.

Harmonics are mostly indicated with diamond note heads at the fingered pitch, clarified with string number.

mabalêl

eugène marais

johannes visser

recitative $\text{♩}=100$ $\text{♩}=72$ $\text{♩}=92$ vrolijk, met lewe (merry, with energy)

(pressing forward) (held back) 4 beats at 92bpm 4 beats 4 beats

Flute I: key clicks, foot scraping, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Alto Flute: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Flute II: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Piccolo: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Flute III: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Oboe I: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Oboe II: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Cor Anglais III: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Clarinet in Eb I: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Clarinet in Bb II: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Bass Clarinet in Bb III: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Bassoon I: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Bassoon II: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Contrabassoon III: *mf*, *f sub.*, *ff* loudest clicks possible, *ff* noisy continuous scraping on the floor

Horn in F I-IV: *f*

Trumpet in D I: *mf*, *f sub.*

Trumpet in C II: *mf*, *f sub.*

Trumpet in Bb III: *mf*, *f sub.*

Tenor Trombone I-III: *f*

Tuba: *f*

4 Timpani: I:E, II:A, III:D \flat , IV:A

Percussion I: Xylophone, $\text{♩}=108$ ignore conductor, be sure to have a consistent internal pulse, repeat until measure 5, at which the current repetition will be completed while fading out

Percussion II: Marimba, $\text{♩}=92$ first repetitions conducted

Percussion III: Cowbell, *f*, *f cresc.*, *ff*

Percussion IV: Triangle, *f*, *f cresc.*, *ff*

Piano: *f*, *f cresc.*, *ff*

Harp: D C B \flat / E \flat F G A \flat

Soprano: *mp cresc.*, *f*, *fff*
 Ma-ba-lêl* (place the * as late as possible) Ma-ba-lêl Ma-ba-lêl

Violin I: *ff* pizz. non div., *ff*, *fff* simile

Violin II: *ff* pizz. non div., *ff*, *fff* simile

Viola: *ff* pizz. non div., *ff*, *fff* simile

Violoncello: *ff* pizz., *ff*, *fff* simile

Contrabass: *ff*, *ff*, *fff* simile, *ff* pizz.

6 beats Harp 2 beats Strings 4 beats 4A Brass Dynamics 7 beats 4B Voice

Fl. I *mf*

A. Fl. II *mf*

Picc. III *mf*

Ob. I *mf*

Ob. II *mf*

C. A. III *mf*

E♭ Cl. I *mf*

B♭ Cl. II *mf*

B♭ Bs. Cl. III *mf*

Bsn. I *mf*

Bsn. II *mf*

Cbsn. III *mf*

C Tpt. II *p* lively and energetic
♩=92 first repetition conducted, thereafter continue as ensemble

B♭ Tpt. III *mp* lively and energetic
 bring out

T. Tbn. I *p* lively and energetic

T. Tbn. II *p* lively and energetic

Bs. Tbn. III *p* lively and energetic

Perc. I (Xylophone)

Perc. II (Marimba) accelerate gradually from *♩=92* ————— *circa 100*
 ignore conductor repeat until measure 5, at which the current repetition will be completed while fading out

Perc. IV (To Suspended Cymbal)

Hp. *♩=115* ignore conductor; be sure to have a consistent internal pulse
 repeat until measure 5, stop immediately

S. *mp* *circa 72; with total recitative freedom*
 quiet, but with lots of energy and projection
 Vin-niglangs die paad-jie trip-pel.

Vln. I *div.a2* a, b: col legno battuto
c, d: pizz. repeat until measure 5, at which the current repetition will be completed while fading out

Vln. II *div.a2* a, b: col legno battuto
c, d: pizz. repeat until measure 5, at which the current repetition will be completed while fading out

Vla. *div.a2* a, b: col legno battuto
c, d: pizz. repeat until measure 5, at which the current repetition will be completed while fading out

Vc.

Cb.

♩ = 69 in tyd (in tempo)

Fl. I watch for cue *mf* < < *f* *more expressive* *mf* < < *fp*

A. Fl. II watch for cue *mf* < < *f* *more expressive* *mf* < < *fp*

Picc. III watch for cue *mf* < < *f* *more expressive* *mf* < < *fp*

Ob. I *ff* *mf* decres. *p*

Ob. II *ff* *mf* decres. *p*

C. A. III *ff* *mf* decres. *p*

E♭ Cl. I *ff* *mf* decres. *p*

B♭ Cl. II *ff* *mf* decres. *p*

B♭ Bs. Cl. III *ff* *mf* decres. *p*

Bsn. I *ff* *mf* decres. *p*

Bsn. II *ff* *mf* decres. *p*

Cbsn. III *ff* *mf* decres. *p*

C Tpt. II *play in time as an ensemble, repeat once, dim. al niente on the last note* ignore conductor until all repetitions are complete

B♭ Tpt. III *play in time as an ensemble, repeat once, dim. al niente on the last note* ignore conductor until all repetitions are complete *norm.*

T. Tbn. I *play in time as an ensemble, repeat once, dim. al niente on the last note* ignore conductor until all repetitions are complete

T. Tbn. II *play in time as an ensemble, repeat once, dim. al niente on the last note* ignore conductor until all repetitions are complete

Bs. Tbn. III *play in time as an ensemble, repeat once, dim. al niente on the last note* ignore conductor until all repetitions are complete

Perc. I (Xylophone) *continue repetition in previous tempo, ignoring the conductor; complete repetition and gradually fade out towards the end* *mf* decres. *p*

Perc. II (Marimba) *continue repetition in previous tempo, ignoring the conductor; complete repetition and gradually fade out towards the end* *mp*

Perc. IV (To Suspended Cymbal) watch for cue *p* cresc. *mp*

Hp. *D# / G# A#* *gliss.* *mf* cresc. *f* *C# B# / E# F#* *gliss. simile* *gradually change pedals throughout repetitions*

S. *with more enthusiasm* *f* *mf* *mf*

Ma-ba-lê; vro lik klink die lied-jie wat die kling-e-ling-e van haar en-ke-ring-e ver-ge-sel. Op die

♩ = 69 in tyd (in tempo)

Vln. I *continue repetition in previous tempo, ignoring the conductor; complete repetition and gradually fade out towards the end* *norm., arco tutti*

Vln. II *continue repetition in previous tempo, ignoring the conductor; complete repetition and gradually fade out towards the end* *norm., arco tutti*

Vla. *continue repetition in previous tempo, ignoring the conductor; complete repetition and gradually fade out towards the end*

Vc.: a, b unis. watch for cue *mp* cresc. *harmonic gliss; repeat at own pace* *f*

Vc.: c, d unis. (non div.) watch for cue *quasi wind noise, touch all four notes lightly* *mp* cresc. *f*

Cb.: a, b unis. watch for cue *highest harmonic possible (not precise)* *mp* cresc. *f*

Cb.: c, d unis. (non div.) watch for cue *quasi wind noise, touch all four notes lightly* *mp* cresc. *f*

♩=52 (♩=156) vrolijk en dansend (merry and dancing)

8 *fl. as breathy as possible* *f* *p* 9 *fl.* *f* *p* 10 11 12 13 14

Fl. I *fl. as breathy as possible* *f* *p* *fl.* *f* *p*

A. Fl. II *fl. as breathy as possible* *f* *p* *fl.* *f* *p*

Picc. III *fl.* *f* *p* *fl.* *f* *p*

Ob. II ord.

C. A. III ord.

E♭ Cl. I

B♭ Bs. Cl. III

Bsn. I

Bsn. II

D Tpt. I *bring out* *harmon mute: stem in* *mf* *piu f*

C Tpt. II

B♭ Tpt. III

T. Tbn. I *flap tongue* *f* *notehead indicate slide position* *flap tongue*

T. Tbn. II *f* *notehead indicate slide position* *flap tongue*

Bs. Tbn. III *f* *notehead indicate slide position*

Tba. *mp*

Timp. *strike body of drum with mallet handle (or any other hard plastic object)* *f* *1: find 3 places on the drum with a low, medium, and high metallic sound* *place inverted cymbal on timp. IV and place any metal chain (bath plug) inside the cym.*

Perc. I *Xylophone* *mf* *Glockenspiel*

Perc. II *Marimba* *mf* *bring out* *norm.* *mp*

Perc. III *Cowbell* *mf* *(Suspended Cymbal)* *mute quickly*

Perc. IV *mf* *Kalimba* *improvise random fast notes*

Pno. *ff*

Hp. *ff* *D: / A:*

S. *voet - pad_ sy al-leen, met die ska - du's_om haar heen;*

♩=52 (♩=156) vrolijk en dansend (merry and dancing)

8 *artificial harmonic gliss; repeat at own pace* *p* 9 10 11 12 13 14

Vln. I *artificial harmonic gliss; repeat at own pace* *p* *prepare to play alla guitarra* *pizz. (strum like a guitar)* *mf*

Vln. II *artificial harmonic gliss; repeat at own pace* *p* *prepare to play alla guitarra* *pizz. (strum like a guitar)* *mf*

Vla. *artificial harmonic gliss; repeat at own pace* *p* *prepare to play alla guitarra* *col legno battuta* *mf* *pizz.* *mf*

Vc. *unis.* *pizz.* *f* *arco* *p* *pizz.* *mf*

Cb. *pizz.* *div.a2* *f* *pizz.* *mf* *unis.* *mf*

♩=50 (♩=150) ietwat stadiger (somewhat slower)

15 16 ord. tr(♯) 17 tr(♯) 18 19 20 21

Fl.I

A.Fl.II

Picc.III

Ob.II

C. A.III

E♭ Cl.I

B♭ Bs. Cl.III

Bsn.I

Bsn.II

D Tpt.I norm.

C Tpt.II

B♭ Tpt.III

T. Tbn.I

T. Tbn.II

Bs. Tbn.III

Tba.

Timp.

Perc.I (Glockenspiel)

Perc.II (Marimba) bring out

Perc.III (Cowbell) mf

Perc.IV (To Cowbell)

Pno.

Hp. C♯ B♭ / F♯ G♯ ff B♭ A♭ B♭ A♯

S. mf op haar kop die kruik ge-lig in ge - dien - stig'e-we-wig.

♩=50 (♩=150) ietwat stadiger (somewhat slower)

15 16 17 18 19 arco 20 21

Vln. I mp delicately

Vln. II mp delicately

Vla.

Vc.

Cb.

22 23 24 25 26 27

Fl.I
A.Fl.II
Picc.III
Ob.II
C. A.III
Eb Cl.I
Bb Cl.II
Bb Bs. Cl.III
Bsn.I
Bsn.II
Cbsn.III
Hn.I
Hn.II
Hn.III
Hn.IV
D Tpt.I
C Tpt.II
Bb Tpt.III
T. Tbn.I
T. Tbn.II
Bs. Tbn.III
Timp.
Perc.I (Glockenspiel)
Perc.II Suspended Cymbal
Perc.III Small Gong
Perc.IV (Cowbell)
Pno.
Hp.
S.
Vln. I
Vln. II
Vla.
Vc.

fl. stopped
pp
ff
mp
cup mute
fl.
pp
ff
mp
flap tongue
f
flap tongue
f
flap tongue
ord.
IV: gradual continuous gliss.
p
mf
f
p
B \natural / E \flat B \flat D \flat D \sharp f

harmonic gliss.
p f p f

28 29 30 31 $\text{♩} = 100$

Fl.I *mp* *p cresc.* *mf*

A.Fl.II *mp* *p cresc.* *mf*

Picc.III *mp* *p cresc.* *mf*

Ob.II

C. A.III

E♭ Cl.I

B♭ Cl.II

B♭ Bs. Cl.III

Bsn.I *mf* bring out

Bsn.II *mf* bring out

Cbsn.III *mf* bring out

Hn.I ord. (stopped)

Hn.II (fl. stopped) *f non leg.*

Hn.III (fl. stopped)

Hn.IV ord. (stopped) *f non leg.*

D Tpt.I *cresc.* *mf*

C Tpt.II *cresc.* *mf*

B♭ Tpt.III *cresc.* *mf*

T. Tbn.I *cresc. poco a poco* *ff* *mf*

T. Tbn.II *cresc. poco a poco* *ff* *mf*

Bs. Tbn.III *cresc. poco a poco* *ff* *mf*

Timp. *f* *mp*

Perc.I (To Xylophone)

Perc.II (Suspended Cymbal)

Perc.III (Small Gong) *pp* *mp*

Perc.IV (Cowbell) *cresc. poco a poco* *mf*

Pno. *mp* *ff* *always mute using the outer side of your hand.* *mp cresc. poco a poco*

Hp. *senza Ped sempre* *mp cresc. poco a poco* *B♭ / G♯*

S.

28 29 30 31 $\text{♩} = 100$

Vln. I *div. a4* *pp* *mp* *mf < fmp* *mf < fmp* *f* *fmf* *f* *fmf* *ff*

Vln. II *div. a4* *pp* *mp* *mf < fmp* *mf < fmp* *f* *fmf* *f* *fmf* *ff*

Vla. *pizz.* *un.* *mp* *ff* *cresc. poco a poco*

Vc. *mf* *f* *mf* *f* *mf* *ff* *f* *ff* *f* *ff*

sul G

32 ♩ = 50 triomfant (triumphant) ♩ = ♩ sempre

FL.I *mp* *p* *fp*

A.FI.II *mp* *p* *fp*
bring out - do not overpower the voice

Picc.III *mf* *mf*

Ob.I *mf* *fp* *mf*

Ob.II *mf* *mf* *fp*
bring out - do not overpower the voice

C. A.III *mf* *mf* *mf*

E♭ Cl.I *mf* *mf* *mf*

B♭ Cl.II *mp* *mf* *p*

Bsn.I *mp* *mf* *mp*
norm. *mf non leg. sempre* *p sub.* *mp* *p sub.*

Bsn.II *norm. mf non leg. sempre* *p sub.* *mp* *p sub.*

Cbsn.III *mf* *p sub.* *mp* *p*

Hn.I *open*

Hn.II *(stopped)ord.* *mp non leg. sempre* *p* *mp* *mf* *p*

Hn.III *(stopped)ord.* *mp non leg. sempre* *p* *mp* *p*

Hn.IV *(stopped)ord.* *mp non leg. sempre* *p* *mp* *p*

D Tpt.I *ord.* *open* *mp*

C Tpt.II *ord.* *rip* *mp* *p*

B♭ Tpt.III *ord.* *rip* *mp* *p*

T. Tbn.I *ord.* *Alto Trombone (optional)* *mp non leg.* *mf* *mp*

T. Tbn.II *ord.* *rip* *mp* *p* *p non leg.* *mf* *p*

Bs. Tbn.III *ord.* *rip* *mp* *p* *p non leg.* *mf* *p*

Tba. *mp* *p*

Perc.I *Xylophone* *mp* *mp* *p*

Perc.II *Marimba* *mp* *mp* *p*

Perc.III *(Small Gong)* *mp* *mp* *p*

Perc.IV *f* *(♩=♩)*

Pno. *mf* *mp* *mp* *p*

Hp. *(senza Ped.)* *improvise random fast notes* *fff*

S. *f* *ff*
Gol - wend - kleur die he - mel - boog, sta - dig - sterf die laas - te lig,

32 ♩ = 50 triomfant (triumphant) ♩ = ♩ sempre

Vln. I *p* *mf* *mp* *mf p sempre*

Vln. II *p* *mf* *mp* *mf p sempre*

Vla. *mf esp.* *mf* *mf* *mf p sempre*

Vc. *mf non legato* *p* *mp* *p*

Cb. *mf non legato* *p* *mp* *p*

Vln. II unis. *mf* *mf* *mp*

div.a2 *arco* *pizz.*

div.a2 a, b: arco c, d: pizz.

div.a2 a, b: arco c, d: pizz.

mf non legato *p* *mp* *p*

Fl. I (3+2) (2+3) 37 38 39 40 41
 A. Fl. II
 Picc. III
 Ob. I
 Ob. II
 C. A. III
 Eb Cl. I
 Bb Cl. II
 Bsn. I
 Bsn. II
 Cbsn. III
 Hn. I
 Hn. II
 Hn. III
 Hn. IV
 D Tpt. I (straight mute: aluminium)
 C Tpt. II (straight mute: aluminium)
 Bb Tpt. III (straight mute: aluminium)
 A. Tbn. I
 T. Tbn. II
 Bs. Tbn. III
 Tba.
 Perc. I (Xylophone)
 Perc. II (Marimba)
 Perc. III (to Suspended Cymbal)
 Pno.
 Hp.
 S. *f* *fff*
 en van ver-re... deur die ske - rm - mu - re

43

Fl. I: *mp*, *tr(b)*, Key clicks, Foot scraping, *f*

A. Fl. II: *mp*, *tr(b)*, Foot scraping, *f*

Picc. III: bring out, *mf*, *fl. norm.*, Foot scraping, *f*, Key clicks

Ob. I: *mp*, *fl.*, *deces. poco a poco*, Foot scraping, *f*

Ob. II: *mp*, *tr(b)*, Key clicks, Foot scraping, *f*

C. A. III: *mp*, *fl.*, *deces. poco a poco*, Foot scraping, *f*

E♭ Cl. I: *mp*, *fl.*, bring out, *f* *deces.*, *mp*, *norm.*

B♭ Cl. II: *mf*, *fl.*, *deces. poco a poco*, *p*

B♭ Bs. Cl. III: *mf*, *fl.*, *deces. poco a poco*, *p*

Bsn. I, II: *mp*, *fl.*, *deces. poco a poco*, Foot scraping, *f*

Cbsn. III: *mp*, *pp*, Key clicks, Foot scraping, *f*

Hn. I, II: (stopped), *mp*, *pp*, Key clicks, Foot scraping, *f*, a2

Hn. III, IV: (stopped), *mp*, *pp*, Key clicks, Foot scraping, *f*, a2

D Tpt. I: (straight mute: aluminium), *mp*, *pp*, *mp esp.*, *deces. poco a poco*, *pp*

C Tpt. II: (straight mute: aluminium), *mp*, *pp*, *mp esp.*, *deces. poco a poco*, *pp*

B♭ Tpt. III: (straight mute: aluminium), *mp*, *pp*, *mp esp.*, *deces. poco a poco*, *pp*

A. Tbn. I: *mp*, *pp*, *mp esp.*, *deces. poco a poco*, *pp*

T. Tbn. II: *mp*, *pp*, *mp esp.*, *deces. poco a poco*, *pp*

Bs. Tbn. III: *mp*, *pp*, *mp esp.*, *deces. poco a poco*, *pp*

Tba.: *mp*, *pp*

Perc. I: (Xylophone), *mf*, 3

Perc. II: (Marimba), *mf*, 3

Perc. III: (to Suspended Cymbal), Suspended Cymbal, arco, *ff*

Perc. IV: (to Suspended Cymbal), Suspended Cymbal, *ff*, arco

Pno.: *mf*, 3

S.: *ff*, *mf*, *mp*, win - kend blink die eer - ste vu - re

43

Vln. I: *mp*, *tr(b)*, *p* delicately, harmonic gliss., 44, 45, 46

Vln. II: *mp*, *tr(b)*, *p* delicately, harmonic gliss., 44, 45, 46

Vla.: a, b: *mf*, *mp*, prepare to play alla guitarra, pizz., (strum like a guitar), *mf*, 3, *deces. poco a poco*, *mp* *deces.*, *p*

Vla.: c, d: *mf*, *mp*, prepare to play alla guitarra, pizz., *deces. poco a poco*, *mp* *deces.*, *p*

Vc.: a, b: *mf*, *mp*, *deces. poco a poco*, arco, sul A, *mp* *deces.*, *f*, *p*, *mf*

Vc.: c, d: *mp*, *p*, arco, sul D, *mf*, *ff*, *mf*, *ff*, *mp*, *f*, *p*, *mf*

Cb.: *mp*, 3, *p*

Musical score for woodwind and brass sections (Measures 53-56). The score includes parts for Piccolo III, Oboe I, Oboe II, Clarinet in A III, Clarinet in Bb II, Bass Clarinet III, Bassoon I, Bassoon II, Contrabassoon III, Horn I-IV, Trumpet I-III, Trombone I-III, and Tuba. Each woodwind and brass part has a vocal line with the text "boos boos boos boos" or "whisper" (measures 53-54) and "wreed-heid wreed-heid wreed-heid" (measures 55-56). Dynamic markings include *pp*, *p*, and *ppp*. Measure numbers 53, 54, 55, and 56 are indicated at the top of each system.

Musical score for the percussion section (Measures 53-56). It includes parts for Percussion I (Vibraphone) and Percussion II & III (Bass Drum and Tam-tam). The Tam-tam part features a rhythmic pattern with dynamic markings of *pp*, *mp*, and *ppp*.

Vocal line for the Soprano part (Measures 53-56). The lyrics are: "kwin-tes-sens van as - les boos, die Wreed-heid self, mee-do - en-loos;". The melody starts on a whole note in measure 53 and continues through measures 54 and 55, ending in measure 56.

Musical score for the string section (Measures 53-56). It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a complex, rhythmic pattern with dynamic markings of *p*, *pp*, and *ppp*. The Contrabass part is divided into "Cb.: a, b div." and "Cb.: c, d unis." sections.

57 58 **59** 60 61 62

Picc. III

Ob. I

Ob. II

C. A. III

B♭ Cl. II

B♭ Bs. Cl. III

Bsn. I

Bsn. II

Cbsn. III

Hn. I ord. stopped

Hn. II ord. stopped

Hn. III ord.

Hn. IV ord.

D Tpt. I ord. bucket mute

C Tpt. II ord. bucket mute

B♭ Tpt. III ord. bucket mute

A. Tbn. I ord. bucket mute

T. Tbn. II ord. bucket mute

Bs. Tbn. III ord.

Tba. ord.

Timp. retune

Vibraphone hard mallets

Perc. I (Bass Drum) *mf*

Perc. II (Tam-tam) *ppp*

Perc. III (Tam-tam) *ppp*

S. *mp cresc. poco a poco*
 met lyd-saam heid wat al-les kan ont-beer, wat tydentoe-val kan trot-seer;
mf

57 58 **59** 60 61 62

Vln. I *ppp*

Vln. IIa *ppp*

Vln. IIb *ppp*

Vla. a, b con sord. arco div. *mp*

Vla. c, d con sord. arco div. *mp*

Vc. unis. pizz. *mf*

Cb.

Fl.I
Flute

Fl.II

Ob.I

Ob.II

C. A.III

E♭ Cl.I

B♭ Cl.II

B♭ Bs. Cl.III

Bsn.I

Bsn.II

Cbsn.III

Hn.I (stopped)

Hn.II (stopped)

D Tpt.I (bucket mute)

C Tpt.II (bucket mute)

B♭ Tpt.III (bucket mute)

A. Tbn.I (bucket mute)

T. Tbn.II (bucket mute)

Bs. Tbn.III (bucket mute)

Timp. II:G#

Perc.I medium mallets
Marimba L.V. sempre

Perc.II (Bass Drum) L.V. sempre

Perc.III (Tam-tam)

Perc.IV Rain Stick

Hpsd.

Hp. African Frog

S.
wat se - ker as die Nood lot van sy dag on sla pend in die diep te op sy u - re wag.

Vln. I

Vln. IIa

Vln. IIb

Vla.: a, b div.

Vla.: c, d div.

Vc. pizz. sempre

Cb.: unis.

69 70 71 72 73

Fl. I *p* *moto* *mf* *p* *mf* *p*

Fl. II *p* *moto* *mf* *p* *mf* *p*

Ob. I

Ob. II

C. A. III

E♭ Cl. I *p* *moto* *mf* *p* *mf* *p*

B♭ Cl. II

B♭ Bs. Cl. III *pp*

Bsn. I *pp*

Bsn. II

Cbsn. III

Hn. I

Hn. II

D Tpt. I

C Tpt. II

B♭ Tpt. III

A. Tbn. I *pp* *p > pp* *mp* *pp*

T. Tbn. II *pp* *p > pp* *mp* *pp*

Bs. Tbn. III *pp* *p > pp* *mp* *pp*

Timp.

Perc. I (Marimba) *norm.*

Perc. II Xylophone *hard mallets* *pp*

Perc. III (Tam-tam)

Perc. IV Thunder Sheet *mp*

Hpsd. *f*

Hp.

S. *p* *mp* *p* *p*

Deur win-ter-kou enso-mer-gloed, deur blakend' droog - te en swelgend' vloed, deur al die

69 70 71 72 73

Vln. I *ppp* *pp* *pp* *pp*

Vln. II *ppp* *pp* *pp* *pp*

Vla.

Vc.

Cb. (con sord.) (non div.) *air noise non legato touch both notes, as if playing a harmonic* *f*

74 75 spoken *repeat text at own pace* 76 whisper 77

Fl. I boos boos boos boos *p* spoken *repeat text at own pace* *pp* whisper *p*

Fl. II boos boos boos boos *p* spoken *repeat text at own pace* *pp* whisper *p*

Picc. III boos boos boos boos *p* spoken *repeat text at own pace* *pp* whisper *p*

Ob. I boos boos boos boos *p* spoken *repeat text at own pace* *pp* whisper *p* ord. *mp-*

Ob. II boos boos boos boos *p* spoken *repeat text at own pace* *pp* whisper *p* ord. *mp-*

C. A. III boos boos boos boos *p* spoken *repeat text at own pace* *pp* whisper *p*

E♭ Cl. I boos boos boos boos *p* spoken *repeat text at own pace* *pp* whisper *p*

B♭ Cl. II boos boos boos boos *p* spoken *repeat text at own pace* *pp* whisper *p* ord. *mp-*

B♭ Bs. Cl. III boos boos boos boos *p* spoken *repeat text at own pace* *pp* whisper *p*

Bsn. I boos boos boos boos *p* spoken *repeat text at own pace* *pp* whisper *p*

Bsn. II boos boos boos boos *p* spoken *repeat text at own pace* *pp* whisper *p*

Cbsn. III boos boos boos boos *p* spoken *repeat text at own pace* *pp* whisper *p*

Hn. I-IV *mp* spoken *mp* wreed - heid *mp* spoken *mp* wreed - heid *pp* whisper *p* wreed - heid *pp* wreed - heid *pp* *repeat text at own pace*

D Tpt. I wreed - heid *mp* spoken *mp* wreed - heid *pp* whisper *p* wreed - heid *pp* wreed - heid *pp* *repeat text at own pace*

C Tpt. II wreed - heid *mp* spoken *mp* wreed - heid *pp* whisper *p* wreed - heid *pp* wreed - heid *pp* *repeat text at own pace*

B♭ Tpt. III wreed - heid *mp* spoken *mp* wreed - heid *pp* whisper *p* wreed - heid *pp* wreed - heid *pp* *repeat text at own pace*

A. Tbn. I *mp* *p* *pp*

T. Tbn. II *mp* *p* *pp*

Bs. Tbn. III *mp* *p* *pp*

Tba. *mp* spoken *pp* whisper *p* *repeat text at own pace*

Perc. I (To Vibraphone)

Perc. II Bass Drum *p*

Perc. III Tam-tam *p*

Perc. IV Thunder Sheet *p*

Hpsd.

Hp. (African Frog)

S. *mp* ke-ren-detaf re - le, *p* in sy diep - te *pp* wagLa - le - le.

Vln. I *ppp*

Vln. IIa *ppp* spoken *mp* wreed - heid *pp* whisper *p* wreed - heid *pp* wreed - heid *ppp*

Vln. IIb *ppp* spoken *mp* wreed - heid *pp* whisper *p* wreed - heid *pp* wreed - heid *ppp*

Vla. Vla.: a, b unis. *ppp* spoken *mp* wreed - heid *pp* whisper *p* wreed - heid *pp* wreed - heid *ppp* *repeat text at own pace*

Vla. Vla.: c, d unis. *ppp* spoken *mp* wreed - heid *pp* whisper *p* wreed - heid *pp* wreed - heid *ppp* *repeat text at own pace*

Vc. *ppp* spoken *mp* wreed - heid *pp* whisper *p* wreed - heid *pp* wreed - heid *ppp* *repeat text at own pace*

Cb.: a, b unis. ord. *pp* *p* *pp* *pp* *ppp* *pp*

Cb. Cb.: c, d unis. ord. *pp* *p* *pp* *pp* *ppp* *pp*

78 ord. 79 80 81

Fl. I ord.

Fl. II ord. *mp*

Picc. III

Ob. I *mp* *mp*

Ob. II *mp* *mp*

C. A. III ord. *mp* *mp*

E♭ Cl. I ord. *mp* *mp*

B♭ Cl. II ord. *mp* *mp*

B♭ Bs. Cl. III ord.

Bsn. I ord. *mp*

Bsn. II ord.

Cbsn. III ord.

Hn. I ord. (stopped) *p* *p* *p*

Hn. II ord.

Hn. III ord.

Hn. IV ord.

D Tpt. I ord. bucket mute *p* *p*

C Tpt. II ord. bucket mute *p* *p*

B♭ Tpt. III ord. bucket mute *p* *p*

A. Tbn. I ord. bucket mute *p* *p*

T. Tbn. II ord. bucket mute *p* *p*

Bs. Tbn. III ord.

Tba. ord.

Perc. I Vibraphone *f*

Perc. II (Bass Drum)

Perc. III (Tam-tam) *p* *cresc. poco a poco*

Perc. IV (Thunder Sheet)

Hpsd. *f* *mp*

Hp. African Frog *mf* *f* *mf* *f*

S. *mf cresc.*
Deur win - ter - kou en so - mer - gloed,

78 79 80 81

Vln. I *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *cresc. poco a poco*

Vln. II *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *cresc. poco a poco*

Vla. ord.

Vc. ord.

Cb. *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *cresc. poco a poco*

non legato *p* *div.* *cresc. poco a poco* *div.* *cresc. poco a poco*

82 83 84

Fl.I *mf* *pp* *p*

Fl.II *pp* *p*

Picc.III *pp* *p*

Ob.I *mp* *mf* *mf* *mp*

C. A.III *mp* *mf* *mf* *mp*

B♭ Cl.II *mp* *mf* *mf* *mp*

B♭ Bs. Cl.III *mp* *mf* *p*

Bsn.I *mp* *mf* *p*

Bsn.II *mp* *mf* *p*

Cbsn.III *mp* *mf* *p*

D Tpt.I bucket mute *mp* *mf* *mf* *mp*

C Tpt.II bucket mute *mp* *mf* *mf* *mp*

B♭ Tpt.III bucket mute *mp* *mf* *mf* *mp*

T. Tbn.II bucket mute *mp* *mf* *mf*

Bs. Tbn.III bucket mute *mf*

Perc.II (Bass Drum) *mp* *mf* *mp* *pp*

Perc.III (Tam-tam) *mp* *p*

Hpsd. *f* *p*

Hp. (African Frog)

S. *f* *mp*
 deur bla-kend' droog - te en swel - gend' vloed, deur al die

Vln. I *mp* *pp* *pp* *pp*

Vln. II *mp* *mf* *mf* *con sord.*

Vla. *(con sord.)* *f* *mf* *mf*

Vla.: a, b div. *f* *mf* *mf*

Vla.: c, d div. *f* *mf* *mf*

Cb. *mp* *mf* *f* *mp* *pp*

if there are no basses with the low C range, play this section up an octave.

if there are no basses with the low C range, play this section up an octave.

85 86 87 88 89

Fl.I *mp* *p* *decresc. poco a poco* *pp* *tr* (3)

Fl.II *mp* *p* *decresc. poco a poco* *pp* *tr* (3)

Picc.III *mp* *p* *decresc. poco a poco* *pp* *tr* (3)

Ob.I

C. A.III

B \flat Cl.II

B \flat Bs. Cl.III *pp* *decresc. poco a poco* *ppp*

Bsn.I *pp*

Bsn.II *pp*

Cbsn.III

D Tpt.I

C Tpt.II

B \flat Tpt.III

T. Tbn.II

Bs. Tbn.III

Perc.II (Bass Drum) *pp* *decresc. poco a poco* *ppp*

Perc.III (To Marimba) *mf* *ff* *sempre*

Hpsd. *p*

Hp. *ff* *sempre* D C \sharp B \flat / E F \sharp G A C \natural

S. ke - ren - de taf - re - - le in sy diep - te wag La le - le.

85 86 87 88 89

Vln. I *ppp* *sempre*

Vln. II Violin II: a, b unis. *pp* *sempre* senza sord. Violin II: c, d unis. *pp* *sempre* senza sord.

Vla. *pp*

Cb. *p* *decresc. poco a poco* *pp* *ppp*

$\text{♩} = 100$ met gewilligheid (with willingness)

90 91 92 93

Fl.I *p sempre* *cresc. poco a poco*

Picc.III *p sempre* *cresc. poco a poco*

Ob.I

C. A.III *mp*

E♭ Cl.I

B♭ Cl.II *bring out* *mf*

B♭ Bs. Cl.III

Bsn.I

Hn.I *open* *p*

Hn.II *stopped* *p*

Hn.III *open* *p*

Hn.IV *open* *p*

Timp.

Perc.I (Vibraphone) *mf* *3d* each 8th note value *mp*

Perc.II (To Xylophone) *mp*

Perc.III (Marimba)

Perc.IV (To Triangle) *mf* Triangle slightly muted - allow for no more than 1" sustain

Hpsd. *unison doubling, no octave doubling* *f*

Hp. *Kalimba* *improvise random fast notes* *fff*

S. *mp* As die straal - tje in die sand

$\text{♩} = 100$ met gewilligheid (with willingness)

90 91 92 93

Vln. I *mp* *prepare to play alla guitarra*

Vln. I *mp* *prepare to play alla guitarra*

Violin II: a, b *p sempre* *cresc. poco a poco*

Violin II: c, d *pp sempre* *cresc. poco a poco*

Vla.: a, b div. *a: col legno battuto* *senza sord.* *mf*

Vla.: c, d div. *c: col legno battuto* *d: spiccato* *senza sord.* *mf*

94 95 96 97 98

Fl. I *mp cresc.* *mf*

Picc. III *mp cresc.* *mf*

Ob. I *mf* bring out norm. *pp*

C. A. III *mf* bring out norm.

E♭ Cl. I *mf* bring out norm. *pp*

B♭ Cl. II norm. *pp*

B♭ Bs. Cl. III *mp*

Bsn. I *mp*

Hn. I (open) *mp*

Hn. II (stopped) *mp*

Hn. III (open) *mp*

Hn. IV (open) *mp*

Timp. *p*

Perc. I (Vibraphone) *mp*

Perc. II (Xylophone) *mf cresc.* *f* *p sub*

Perc. III (To Bass Drum) Bass Drum *p*

Perc. IV (Triangle) completely muted (quasi anvil sound) *ff*

Hpsd.

S. *mf* *f* *mp sub*
 deur 'n vlam - ge - skroei - de land_ tus-sen wal - le_ dor_ en vaal_ skaars die rot - se_

Vln. I *mp cresc.* *mf* *p sub*

Vln. II *mp cresc.* *mf* *p sub*

Vla. (a: col legno battuto) (b: spiccato) non div. *f*

Vla. (c: col legno battuto) (d: spiccato) non div. *f*

99 **100** 101 102 103

Fl.I *p sempre*

Picc.III *p sempre*

Ob.I

C. A.III

E♭ Cl.I

B♭ Cl.II

B♭ Bs. Cl.III

Bsn.I

Hn.I (open) *f* *p* *cuivré*

Hn.II (stopped) *f* *p* *cuivré*

Hn.III (open) *f* *p* *cuivré*

Hn.IV (open) *f* *p* *cuivré*

D Tpt.I harmon mute: stem out bring out *mf non legato* *mp* *norm.*

C Tpt.II harmon mute: stem out bring out *mf non legato* *mp* *norm.*

B♭ Tpt.III harmon mute: stem out bring out *mf non legato* *mp* *norm.*

A. Tbn.I straight mute: fiber bring out *mf*

T. Tbn.II straight mute: fiber *mf*

Bs. Tbn.III straight mute: fiber *mf*

Timp. *mp* *p*

Perc.I (Vibraphone)

Perc.II (Xylophone)

Perc.III (Bass Drum) *mp* *p*

Perc.IV (Triangle) *mp* *p*

Hpsd.

Hp. (Kalimba)

S. *f*
van Rak-we-na haal,

100

99 Vln. I Violin I: a, b unis. *pizz.* (strum like a guitar) *p* *f*

Violin I: c, d unis. *pizz.* (strum like a guitar) *p* *f*

Vln. II Violin II: a, b *p* *f*

Violin II: c, d *p* *f*

Vla.: a, b unis. arco ord. *mp non legato* *p*

Vla.: c, d div. arco ord. *mp non legato* *p*

Vc. unis. *mp non legato* *p* *div.*

Cb. *senza sord.* *p* *pizz.*

ignore conductor: be sure to have a consistent internal pulse
Cowbell $\text{♩} = 125$
Medium Bongo *pp*

Fl. I
Picc. III
Ob. I
C. A. III
Eb Cl. I
Bb Cl. II
Bb Bs. Cl. III
Bsn. I
Hn. I
Hn. II
Hn. III
Hn. IV
D Tpt. I
C Tpt. II
Bb Tpt. III
A. Tbn. I
T. Tbn. II
Bs. Tbn. III
Timp.
Perc. I (Vibraphone)
Perc. II (Xylophone)
Perc. III (Cowbell & Bongo)
Perc. IV (Triangle)
Hpsd.
S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

104 105 106 107 108 109

cresc. poco a poco *mp cresc.* *mf* *norm.*

bring out *mf* *norm.* *pp*

bring out *mf* *norm.* *pp*

bring out *mf* *norm.* *pp*

bring out *mf* *norm.* *pp*

(open) *mp* *mf* *pp*

(stopped) *mp* *mf* *pp*

(open) *mp* *mf* *pp*

(open) *mp* *mf* *pp*

norm.

p *p*

mf cresc. *mf cresc.* *f* *p sub.*

p cresc. poco a poco *mp* *ff*

f

mp *mf* *f*

As die straal - tje in die sand deur'n vlam - ge - skroei - de land tus-sen wal - le dor - en vaal

cresc. poco a poco *mp cresc.* *mf*

cresc. poco a poco *mp cresc.* *mf*

a: col legno battuto
b: spiccato

c: col legno battuto
d: spiccato

non div. *f* *f* *f*

unis. non div. *f* *f* *f*

110 111 112 113 114 115

Ob.I, Ob.II, C. A. III, Eb Cl. I, Bb Cl. II, Bb Bs. Cl. III, Bsn. I, Bsn. II, Cbsn. III, Hn. I, Hn. II, Hn. III, Hn. IV, D Tpt. I, C Tpt. II, Bb Tpt. III, A. Tbn. I, T. Tbn. II, Bs. Tbn. III, Timp., Perc. I, Perc. II, Perc. III, Perc. IV, Hpsd., Hp., S., Vln. I, Vln. II, Vla., Vc., Cb.

mp (open), *mp* (stopped), *f*, *p*, *f*, *p*, *cuivré*, *cuivré*, *cuivré*, *cuivré*, *straight mute: aluminium bring out*, *mp non legato*, *norm.*, *norm.*, *norm.*, *open*, *bring out*, *open*, *bring out*, *bring out*, *mp non legato*, *p*, *mp*, *pp*, *p*, *mp sub.*, *f*, *pp sub.*, *mp sub.*, *pp sub.*, *mp sub.*, *pp non legato*, *play this entire passage a quarter tone flat, with novice-like tone production*, *mp non legato*, *harmonic gliss. arco*, *pizz.*, *pizz.*, *pizz.*, *pizz.*, *pizz.*

skaars die rot - se van Rak-we-na haal,

D C# B / Eb F G A

$\text{♩} = 104$ met opgewondenheid (with excitement)

Ob. I *f* *mf* *mp* *pp*

Ob. II *f* *mf* *mp* *pp*

C. A. III

E♭ Cl. I *f* *mf* *mp* *pp*

B♭ Cl. II *f* *mf* *mp* *pp*

B♭ Bs. Cl. III *pp non leg.* bring out *p non leg.* *pp non leg.* *p non leg.* norm.

Bsn. I *p non leg.* *pp non leg.* norm.

Bsn. II *pp non leg.* *p non leg.*

Cbsn. III *p non leg.*

Hn. I (open) *mf*

Hn. II

Hn. III

Hn. IV

D Tpt. I *pp*

C Tpt. II *pp*

B♭ Tpt. III *pp* norm. open bring out *mf*

A. Tbn. I *mp* norm.

T. Tbn. II *mp* norm.

Bs. Tbn. III *mp*

Timp.

Perc. I (Vibraphone)

Perc. II (To Marimba)

Perc. III (To Xylophone) Xylophone *mf* simile

Perc. IV African Frog *mp*

Hpsd.

Hp. *mf* gliss. with a plectrum or credit card *gliss.*

S. *f* en die hul - sels van die riet *mf* 'n rou-band bind van swart ver-driet *f* om die groen-be-dek - te kuil...

$\text{♩} = 104$ met opgewondenheid (with excitement)

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp* *p*

Vla. solo desk I *f*

Vc. *f* harmonic gliss. *p* *f* *p* *f* *p* *f*

Cb.: a, b unis. arco *pp non leg.* arco div. *pp non leg.*

Cb.: c, d unis. *pp non leg.*

(geen vertraging)
(no retardation)

♩=84 minder beweging (less movement)

poco accel. - - - - -

122 123 124 125 126

Fl.I, Fl.II, Picc.III, Ob.I, Ob.II, C. A.III, Eb Cl.I, Bb Cl.II, Bb Bs. Cl.III, Bsn.I, Bsn.II, Cbsn.III, Hn.I, Hn.II, Hn.III, Hn.IV, Bb Tpt.III, A. Tbn.I, T. Tbn.II, Bs. Tbn.III, Perc.I (Vibraphone), Perc.II (Marimba), Perc.III (Xylophone), Perc.IV (African Frog), Hpsd., Hp.

S. *ff*
waar die laas - te wa - ter skuil

(geen vertraging)
(no retardation)

♩=84 minder beweging (less movement)

poco accel. - - - - -

122 123 124 125 126

Vln. I (div.a4), Vln. II (Violin II: a, b div. / Violin II: c, d div.), Vla., Vc. unis., Cb.

127 128 129 130

Fl.I

A. Fl.II

Fl.III

Ob.I

Ob.II

C. A.III

E♭ Cl.I

B♭ Cl.II

B♭ Bs. Cl.III

Bsn.I

Bsn.II

Cbsn.III

Hn.I

Hn.II

Hn.III

Hn.IV

B♭ Tpt.III

A. Tbn.I

T. Tbn.II

Bs. Tbn.III

Perc.I (Vibraphone)

Perc.II (Marimba)

Perc.III (To Marimba)

Perc.IV (African Frog)

Hpsd.

Hp.

S.

en die hul - sels van die riet 'n rou - band bind van

♩=100 ietwat minder opgewonde (somewhat less excited)

127 128 129 130

Vln. I

Vln. II

Vla.

Vc.

Cb.: a, b unis.

Cb.

Cb.: c, d unis.

harmonic gliss.

arco

div.

131 132 133 134

Fl.I *p* *mp* *p*

Fl.II *p* *mp* *p*

Picc.III *p* *mp* *p*

Ob.I *mf* *bring out* *mp*

Ob.II

C. A. III *mf* *bring out* *mp*

E♭ Cl. I

B♭ Cl. II

B♭ Bs. Cl. III

Bsn. I *norm.*

Bsn. II

Cbsn. III

Hn. I (open) *pp* stopped *p*

Hn. II (open) *pp* stopped *p*

Hn. III (open) *pp* stopped

Hn. IV (open) *pp* stopped *p*

C Tpt. II

A. Tbn. I *bring out*

T. Tbn. II *mp non legato* *bring out*

Bs. Tbn. III *mp non legato* *bring out*

Tba. *mp non legato* *bring out*

Perc. I (Vibraphone)

Perc. II (Marimba)

Perc. III (Marimba) *mp* *p*

Hpsd.

Hp.

S. *f* *ff*
 swart ver-driet om die groen-be-dek-te kuil waar die laas-te wa-

Vln. I *pp* *pp* *pp* *pp*

Vln. II *pp* *pp* *pp* *pp*

Vla.: a, b div. (con sord.) *s.p.* *mp* *p*

Vla.: c, d unis. (con sord.) *s.p.* *mp* *p*

Vc. *f* *div.* *p*

Cb.: a, b unis. *div.* *p*

Cb.: c, d div. *p*

(geen vertraging) (no retardation) 136 ♩=84 minder beweging (less movement)

135 (no retardation) 136 137 138

Fl.I *mp*

Fl.II *mp*
Alto Flute

Picc.III *mp*
Flute

Ob.I *norm.*
mf

Ob.II *mp non legato*

C. A.III *norm.*
mf

E♭ Cl.I *mp non legato*

B♭ Cl.II *mp non legato*

B♭ Bs. Cl.III *mp non legato*

Bsn.I

Bsn.II

Cbsn.III

Hn.I *pp*

Hn.II *pp*

Hn.III *pp*

Hn.IV *pp*

C Tpt.II *mf*
cup mute

A. Tbn.I *norm.*

T. Tbn.II *norm.*

Bs. Tbn.III *norm.*

Tba. *norm.*

Perc.I (Vibraphone) *mp secco*

Perc.II (Marimba)

Perc.III (Marimba) *mp*
p sempre

Hpsd.

Hp.

S. *mp*
ter skuil

(geen vertraging) (no retardation) 136 ♩=84 minder beweging (less movement)

135 (no retardation) 136 137 138

Vln. I *pp*
tr
p
pp

Vln. II: a, b div. *pp*
tr
p
pp

Vln. II: c, d div. *pp*
tr
p
pp

Vla. *mp*
p

Vc. *mp*
p

Cb.

sul pont.

sul pont.

poco accel. ----- ♩=100 onrustig (unsettled)

139 140 141 142 143

Fl.I, A. Fl.II, Fl.III, Ob.I, Ob.II, C. A.III, Eb Cl.I, Bb Cl.II, Bb Bs. Cl.III, Bsn.I, Bsn.II, Cbsn.III, Hn.I, Hn.II, Hn.III, Hn.IV, D Tpt.I, C Tpt.II, Bb Tpt.III, A. Tbn.I, T. Tbn.II, Bs. Tbn.III, Tba., Timp., Perc.II, Perc.III, Perc.IV, S.

p sempre, *pp*, *mp*, *mf*, *bring out*, *cresc. poco a poco*, *mf non legato*, *pp*, *mf*, *ignore conductor, be sure to have a consistent internal pulse*, *repeat this measure five more times*, *pp*, *mf*, *Triangle slightly muted - allow for no more than 1" sustain*

poco accel. ----- ♩=100 onrustig (unsettled)

139 140 141 142 143

Vln. I (Vln. Ia, Vln. Ib, Vln. Ic), Vln. II (Vln. II: a, b div., Vln. II: c, d div.), Vla. (arco ord., div.a2), Vc.

p, *mp*, *pp*, *norm.*, *unis.*, *p sempre*, *cresc. poco a poco*, *mf esp.*, *pizz.*, *p*, *mp sempre*

prepare to play alla guitarra

144 145 146 147 148

Fl.I *mp cresc.*

A. Fl.II *mf*

Fl.III *mp cresc.*

Ob.I *mf*

Ob.II *mf*

C. A.III *bring out* *f* *norm.*

E♭ Cl.I *bring out* *mf* *norm.* *pp*

B♭ Cl.II *norm.* *pp*

B♭ Bs. Cl.III

Bsn.I *f* *norm.*

Bsn.II *f*

Cbsn.III *mf*

Hn.I (stopped) *mf* *p*

Hn.II (stopped) *mf* *p*

Hn.III (stopped) *mf* *p*

Hn.IV (stopped) *mf* *p*

D Tpt.I *bring out* *mf* *norm.* *pp*

C Tpt.II *f* *norm.*

B♭ Tpt.III

A. Tbn.I *bring out* *mf* *norm.* *pp*

T. Tbn.II *mf* *norm.* *pp*

Bs. Tbn.III *mf* *norm.* *pp*

Tba. *mf* *norm.* *pp*

Timp. *mp cresc.* *mf* *p sub.*

Perc.II (Cowbell & Bongo)

Perc.III (Bass Drum) *mp* *pp*

Perc.IV (Triangle) *pp* *completely muted (quasi anvil sound)* *ff*

S. *mf*
en die sug - tend'

144 145 146 147 148

Vln. I *mp cresc.*

Vln. II *mp cresc.* *a: col legno battuto* *b: spiccato* *non div.* *f* *mf* *p sub.*

Vla. *mp cresc.* *a: col legno battuto* *b: spiccato* *c: col legno battuto* *d: spiccato* *non div.* *f* *mf* *p sub.*

Vc. *mp cresc.* *mf* *p sub.*

149 150 151 152 153 154

Fl.I
A. Fl.II
Fl.III
Ob.I
Ob.II
C. A.III
B♭ Bs. Cl.III
Bsn.I
Bsn.II
Cbsn.III
Hn.I (stopped) cuivré
Hn.II (stopped) cuivré
Hn.III (stopped) cuivré
Hn.IV (stopped) cuivré
D Tpt.I straight mute: fiber bring out mf non legato bring out norm. mp
C Tpt.II straight mute: fiber bring out mf non legato bring out norm. mp
B♭ Tpt.III straight mute: fiber bring out mf non legato bring out norm. mp
A. Tbn.I cup mute bring out norm.
T. Tbn.II (bucket mute) mp
Bs. Tbn.III (bucket mute) mp
Tba. mp
Timp. mp (Vibraphone) p
Perc.I
Perc.II (To Marimba)
Perc.III (Bass Drum) mp
Perc.IV (To African Frog) pp
Hpsd.
Hp.
S. wind ver-smag deur 'n woe - dend' son ver- krag—
Vln. I Vln.I: a, b unis. pizz. (strum like a guitar) p
Vln. I Vln.I: c, d unis. pizz. (strum like a guitar) p
Vln. II Vln.II: a, b p
Vln. II Vln.II: c, d p
Vla. Vla. a, b unis. play this entire passage a quarter tone flat, with novice-like tone production arco mp non legato play this entire passage a quarter tone flat, with novice-like tone production arco p
Vla. Vla. c, d div. mp non legato p
Vc. div. p
Cb. p

155 156 157 158 159

Fl.I *pp*

A. Fl.II *pp*

Fl.III *pp*

Ob.I

Ob.II

C. A.III bring out *mf* norm. *pp*

B♭ Bs. Cl.III *mf*

Bsn.I *mf*

Bsn.II *mf*

Cbsn.III *mf*

Hn.I

Hn.II

Hn.III

Hn.IV

D Tpt.I *p*

C Tpt.II *p*

B♭ Tpt.III *p*

A. Tbn.I

T. Tbn.II

Bs. Tbn.III

Tba.

Timp.

(Vibraphone)

Perc.I *f* *mf* *mp*

Perc.II (To Marimba) Marimba *mf*

Perc.III (To Xylophone)

Perc.IV (To African Frog) African Frog *mp* Piano *p*

Hpsd. *p* *mp* *p*

Hp. *mf* gliss. D C# B / E♭ F G A

S. *f* en die hul - sels van die riet

155 156 157 158 159

geleidelik teruggehoue (gradually held back) 158 ♩=92 magies (ethereal) 159

Vln. I norm. *mp* *pizz.* *mf*

Vln. II norm. *pp* *pizz.* *mf*

Vla. unis. *f* *pizz.* desks I II I I II I I II I *mf*

Vc. unis. *pizz.* *f* arco m.s.p. *mf*

Cb.

Vln. I div.a4 *mf*

Vln. II div.a4 *mf*

Vla. unis. *mf* sempre sul D

Vc. *mf* sempre sul D

Cb. *mf* sempre sul G

160 161 162 163

Fl.I *pp*

A. Fl.II *pp*

Fl.III *p* bring out *norm.*

Ob.I *mp*

Ob.II *mp*

C. A.III *mp*

E♭ Cl.I *mf* bring out

B♭ Cl.II *pp*

B♭ Bs. Cl.III

Bsn.II

D Tpt.I

C Tpt.II

B♭ Tpt.III

Perc.I (Vibraphone)

Perc.II (Marimba) *mp*

Perc.III Xylophone *mp*

Perc.IV (African Frog) *mp*

Pno. *pp* *p* *pp*

Hp.

S. *mf* *f*
'n rou-band bind van swart ver-driet om die groen-be-dek-te kuil

160 161 162 163

Vln. I *mp*

Vln. II (sul D) (sul G) sul G

Vc.

geleidelik teruggehoue (gradually held back) $\text{♩} = 84$ minder beweging (less movement)

164 165 166 167 168

Fl. I *mp*

A. Fl. II *mp* *pp*

Fl. III *mp*

Ob. I *mp* *p* *pp*

Ob. II *mp* *p* *mf* *not too short*

C. A. III *p* *mp* *p* *mf* *not too short*

E♭ Cl. I *mp* *mf* *norm.* *p* *mf*

B♭ Cl. II *mf*

B♭ Bs. Cl. III *mf*

Bsn. II *pp*

D Tpt. I *pp non legato* *open* *bring out* *mp*

C Tpt. II *pp non legato* *open* *bring out* *mp*

B♭ Tpt. III *pp non legato* *open* *bring out* *mp*

Perc. I (Vibraphone) *mp secco*

Perc. II (Marimba) *mf*

Perc. III (Xylophone) *p* *mp*

Perc. IV (African Frog)

Pno. *pp* *p* *pp*

Hp. *ff*

S. *f* *ff* *mf*

waar die laas - te wa - ter skuil

geleidelik teruggehoue (gradually held back) $\text{♩} = 84$ minder beweging (less movement)

164 165 166 167 168

Vln. I *p* *mf* *p*

Vln. II *mp* *f* *mp*

Vc. *mp* *f* *mp* *pizz.* *p*

(geen versnelling) $\text{♩} = 92$ onrustig (unsettled)

(no acceleration)

169 170 171 172 173

Fl.I *p sempre* *cresc. poco a poco* *mp cresc.*

A. Fl.II *p sempre* *cresc. poco a poco* *mp cresc.*

Fl.III *p sempre* *cresc. poco a poco* *mp cresc.*

Ob.I *p* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

Ob.II *mp* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

C. A.III *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

E♭ Cl.I *mp* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

B♭ Cl.II *mp* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

B♭ Bs. Cl.III *mp* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

Bsn.I *mf* *bring out* *f* *bring out* *f* *bring out* *f* *bring out* *f*

Bsn.II *p* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

Cbsn.III *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

Hn.I (stopped) *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

Hn.II (stopped) *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

Hn.III (stopped) *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

D Tpt.I *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

C Tpt.II *norm.* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

B♭ Tpt.III *norm.* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

A. Tbn.I *cup mute* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

T. Tbn.II *open* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

Bs. Tbn.III *open* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

Tba. *mf non legato* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

Timp. *mf non legato* *bring out* *mf* *bring out* *mf* *bring out* *mf* *bring out* *mf*

Perc.I (To Thunder Sheet) *mp cresc. poco a poco* *Thunder Sheet* *mf cresc.*

Perc.II Cowbell $\text{♩} = 125$ *repeat this measure five more times* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Perc.III Medium Bongo *pp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Perc.III (To Bass Drum) *pp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Pno. *pp* *mf esp.* *f* *mf* *f* *mf* *f* *mf* *f*

Hp. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

S. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

(geen versnelling) $\text{♩} = 92$ onrustig (unsettled)

(no acceleration)

169 170 171 172 173

Vln. I *prepare to play alla guitarra* *mp* *cresc. poco a poco* *mp cresc.*

Vln. II *pp sempre* *cresc. poco a poco* *mp cresc.*

Vla. *pp sempre* *cresc. poco a poco* *mp cresc.*

Vc. *mp* *arco* *un.* *arco* *un.* *arco* *un.* *arco* *un.*

Cb. *mp sempre non legato* *arco* *div.* *arco* *div.* *arco* *div.* *arco* *div.*

Vln. I: a, b unis.

Vln. II: c, d unis.

Vla.: a, b unis.

Vla.: c, d unis.

Cb.: a, b unis.

Cb.: c, d div.

a: col legno battuto
b: spiccato
c: col legno battuto
d: spiccato

arco non div.
arco non div.

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

174 175 176 177 178

Fl.I
A. Fl.II
Fl.III
Ob.I
Ob.II
C. A.III
Eb Cl.I
Bb Cl.II
Bb Bs. Cl.III
Bsn.I
Bsn.II
Cbsn.III
Hn.I
Hn.II
Hn.III
D Tpt.I
C Tpt.II
Bb Tpt.III
A. Tbn.I
T. Tbn.II
Bs. Tbn.III
Tba.
Timp.
Perc.I (Thunder Sheet)
Perc.II
Perc.III (Bass Drum)
Pno.
Hp.
S.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
norm.
mf
pp
mf non legato
mf
mf non legato
mf
mf non legato
mf non legato
mf non legato
mf non legato
mf non legato
mf non legato
mf non legato
f
p sub. < f
p < f
p
f < pp
mf < pp < mf
mf con Xed., ma non legato
f
ff
pizz. (strum like a guitar)
pizz. (strum like a guitar)
p
p sub.
p sub.
arco ord. unis.
mp non legato
play this entire passage a quarter tone flat, with novice-like tone production
arco ord. div.
mp non legato
play this entire passage a quarter tone flat, with novice-like tone production
(unis.)
mp sempre non legato
(div.)
mp sempre non legato

en die sug - tend' wind ver - smag deur 'n woe - dend'

This page of a musical score covers measures 179 to 183. It includes staves for woodwinds (Flutes I-III, Oboes I-II, Eb Clarinet I, Bassoons I-II, Contrabassoon III), brass (Horn I-IV, Trumpets I-III, Trombone II, Trombone III, Tuba), percussion (Tubular Bells, Tam-tam, Bass Drum), piano, and strings (Violins I-II, Violas, Violas divisi, Violoncellos, Contrabasses). A vocal line for Soprano (S.) is also present with the lyrics "son ver- krag".

Measure 179 features woodwinds and brass playing *pp* and *f*. The strings play *f* chords. The vocal line has the lyrics "son ver- krag".

Measure 180 is marked with a box containing the number 180. Woodwinds and brass play *pp decres. poco a poco*. Horns play *f* and *p*. Trumpets and Trombones play *mp* and *norm.* Percussion has a dynamic range from *pp* to *mf*. The vocal line continues with "son ver- krag".

Measure 181 continues the dynamics from the previous measure.

Measure 182 features woodwinds playing *pp decres. poco a poco*. Horns play *f* and *p*. Trumpets and Trombones play *mp* and *norm.* Percussion has a dynamic range from *pp* to *mf*. The vocal line continues with "son ver- krag".

Measure 183 features woodwinds playing *pp decres. poco a poco*. Horns play *f* and *p*. Trumpets and Trombones play *mp* and *norm.* Percussion has a dynamic range from *pp* to *mf*. The vocal line continues with "son ver- krag".

Additional markings include "bring out" and "norm." for the Eb Clarinet I staff, and "(stopped) cuivre" for the Horns.

♩=72 onheilspellend (mysterious)

184 185 186 187 188 189

Fl.I *ppp* *pp sempre* repeat at own fast tempo up to the end of the line breathe as necessary

A. Fl.II *pp sempre* repeat at own fast tempo up to the end of the line

Fl.III *ppp*

Ob.I *pp sempre* repeat at own fast tempo up to the end of the line

Ob.II *pp sempre* repeat at own fast tempo up to the end of the line breathe as necessary

E♭ Cl.I *pp*

B♭ Bs. Cl.III *pp*

Bsn.I *pp*

Cbsn.III *pp* mute with cloth *mp* sempre

Hn.I-IV

D Tpt.I

C Tpt.II

B♭ Tpt.III

T. Tbn.II

Bs. Tbn.III

Tba. *p*

Timp.

Perc.I Tubular Bells *mf*

Perc.II Tam-tam *ppp* *pp* *mp* *pp* *mp* *pp*

Perc.III (Bass Drum) *ppp* *pp* *mp* *pp* *mp* *pp*

Pno. *mp sempre, con X^{da} ma non legato*

S. *mf* roer - loos by die skep - plek hou La-le -

♩=72 onheilspellend (mysterious)

184 185 186 187 188 189

Vln. I *norm. arco* *pp sempre*

Vln. II *pp decresc.* *ppp*

Vla. *pp decresc.* *ppp*

Vc.

Cb. *desk I* *p sempre*

198 199 200 201

Fl.I
A. Fl.II
Fl.III
Ob.I
Ob.II
C. A.III
E♭ Cl.I
B♭ Cl.II
B♭ Bs. Cl.III
Bsn.I,II
Cbsn.III
Hn.I,II
Hn.III,IV
D Tpt.I
C Tpt.II
B♭ Tpt.III
T. Tbn.I
T. Tbn.II
Bs. Tbn.III
Tba.
Timp.
Perc.I
Perc.II
Perc.III
Perc.IV
Pno.
Hp.
S.
Vln. I
Vln. II
Vla. a, b
Vla. c, d
Vc.
Cb.

ord.
bring out
p
mf
norm.
trill
pp
ff
ord.
trill
pp
ff
ord.
trill
pp
ff
ord.
bring out
p
mf
ord.
trill
pp
ff
a2
ff
ord.
stopped
mp
f
ord.
stopped
mp
f
ord.
open.
mf
ff
ord.
open.
mf
ff
ord.
open.
mf
ff
ord.
open.
mf
ff
ord.
pp
ff
ord.
III:B
pp
ff
Vibraphone
ff
Thunder Sheet
p
ff-p
ff-p
ff
Snare Drum
p
ff-p
ff-p
ff
ord.
mp
f
En wan-neer in don-ker nag - te

198 199 200 201

♩=60 ontstig en vurig (upset and fiery)

Vln. I unis.
m.s.p sempre
p
ff
Vln. II
mp
ff-mp
ff-mp
ff-mp
ff-mp
mp
ff-mp
ff-mp
ff-mp
ff-mp
ff
ff
Vla. a, b
pp
mp
sul pont.
pp
ff
Vla. c, d
pp
mp
sul pont.
pp
ff
Vc.
ord.
pp
ff
Cb.
a, b unis.
pp
ff
c, d unis.
pp
ff

205 206 207

Fl. I *ff* *pp* *fff* *mf* *fff* ord.

Fl. II *ff* *pp* *fff*

Picc. III norm. *f* *ff* *pp* bring out *p* *mf* norm. *fff*

Ob. I *ff sub.* *p* *fff sub.*

Ob. II *ff* *pp* *fff*

C. A. III *ff* *pp* *fff* *mf* *fff* ord.

E♭ Cl. I *ff* *pp mp* *fff sub.*

B♭ Cl. II *ff* *pp* *fff* *mf* *fff* ord.

B♭ Bs. Cl. III norm. *f* *ff* *pp* bring out *p* *mf* norm. *fff* *mf*

Bsn. I, II *ff sub.* *pp* *fff sub.*

Cbsn. III *ff* *pp* *fff*

Hn. I, II stopped *ff* *mf* *ff* ord.

Hn. III, IV stopped *ff* *mf* *ff* ord. a2

D Tpt. I *ff* *p* *ff* *mf* *ff*

C Tpt. II *ff* *p* *ff* *mf* *ff*

B♭ Tpt. III *ff* *p* *ff* *mf* *ff*

T. Tbn. I, II *ff* *mf* *pp* ord. *ff* *mf* *ff*

Bs. Tbn. III *ff* *mf* *pp* ord. *ff* *mf* *ff*

Tba. *ff* *pp* *ff* *mf* *ff*

Timp. III: B♭ *ff* *pp* *fff* *mf* *ff*

Perc. I (Vibraphone) *mf* *f*

Perc. II (Thunder Sheet) *ff sub.* *mp* *ff-p* *ff sub.* *mf*

Perc. IV (Snare Drum) *ff sub.* *mp* *ff-p* *ff sub.* *mf*

Pno. *cb*

Hp. *cb*

S. *ff* *mf* *f* *mf* *ff*
 vloed, en Ra- kwen' om- ring van angs- ge skreu,

205 206 207

Vln. I *ff sub.* *p* *fff sub.*

Vln. II *ff sub.* *mp* *ff-mp* *fff sub.*

Vla. *ff sub.* *p* *fff sub.*

Vc. unis. sempre sul pont. *ff* *pp* *ff* *mf*

Cb. *ff sub.* *pp* *fff sub.*

208 209 210

Fl. I, II
Picc. III
Ob. I, II
C. A. III
Eb Cl. I
Bb Cl. II
Bb Bs. Cl. III
Bsn. I, II
Cbsn. III
Hn. I, II (stopped)
Hn. III, IV (stopped)
D Tpt. I
C Tpt. II
Bb Tpt. III
T. Tbn. I, II
Bs. Tbn. III
Tba.
Timp.
Perc. I (To Suspended Cymbal)
Perc. II (Thunder Sheet)
Perc. III (To Harpsichord)
Perc. IV (Snare Drum)
Pno.
Hp.
S.
Vln. I: a, b unis.
Vln. I: c, d unis.
Vln. II: a, b unis.
Vln. II: c, d unis.
Vla.
Vc.
Cb.

ord.
fl.
molto
ff
p sub.
pp
mf
ff imitate rain
repeat at own fast pace
Key Clicks
any mf key clicks
Finger Snapping
a2 Valve Clicks
mf
a2 Valve Clicks
mf
Valve Clicks
mf
Valve Clicks
mf
Finger Snapping
ff imitate rain
Suspended Cymbal
p
Finger Snapping
ff imitate rain
Harpsichord no doubling
Finger Snapping
ff imitate rain
Finger Snapping
ff imitate rain
Foot scraping
Foot scraping

mp
smag-tend hom nog

div. sul pont.
pp
div. sul pont.
pp
div. sul pont.
pp
div. sul pont.
pp
Finger Snapping
pp
ff imitate rain
Foot scraping
Foot scraping

211 212 213 214

Fl.I breathe as necessary

Fl.II breathe as necessary

Picc.III

Ob.I ord. non legato p

Ob.II breathe as necessary

C. A.III ord. bring out non legato mp norm.

E♭ Cl.I breathe as necessary

B♭ Cl.II breathe as necessary

B♭ Bs. Cl.III

Bsn.I,II ord. mp non legato p

Cbsn.III

Hn.I,II

Hn.III,IV

D Tpt.I Finger Snapping ff imitate rain ord. mp non leg.

C Tpt.II Finger Snapping ff imitate rain ord. mp non leg.

B♭ Tpt.III Finger Snapping ff imitate rain ord. mp non leg.

T. Tbn.I,II

Bs. Tbn.III

Tba. mp mf

Timp.

Perc.I (Suspended Cymbal)

Perc.II (Finger Snapping)

Perc.III (Harpsichord)

Perc.IV (Finger Snapping)

Pno. Piano muted mf ff hard mallet f ff f if the piano frame makes playing with the mallet difficult, it is acceptable to play an octave lower

Hp. Harp p.d.l.t. ff f (p.d.l.t.) ff

B♭ / F♯

S. eens te wreek, soos 'n swaar ge- kwes- te leeu swart en brul- lend deur die

211 Vln. I: a, b div. start gliss immediately

Vln. I: c, d div. start gliss immediately

Vln. II: a, b unis. start gliss immediately

Vln. II: c, d unis. start gliss immediately

Vla. ord. f esp.

Vc. Foot Stomping p

Cb. Foot Stomping p

215 216 bring out 217 218

Fl. I, II *ff* bring out

Picc. III *ff* bring out

Ob. I, II *ff* bring out

C. A. III *ff* bring out

E♭ Cl. I, B♭ Cl. II *ff* bring out

B♭ Bs. Cl. III *ff* bring out

Bsn. I, II *f* imitate heavy rain *fff* Upper leg Slapping ord.

Cbsn. III *fff* imitate heavy rain ord. (stopped)

Hn. I, II *ff* ord. (stopped) *mf* *ff*

Hn. III, IV *ff* ord. (stopped) *mf* *ff*

D Tpt. I *ff* bring out *mf* *ff* norm. fl.

C Tpt. II *ff* bring out *mf* *ff* norm. fl.

B♭ Tpt. III *ff* bring out *mf* *ff* norm. fl.

T. Tbn. I, II *ord.* *ff* *mf* *ff*

Bs. Tbn. III *ord.* *ff* *mf* *ff*

Tba. *mp* *ord.* *ff* *mf* *ff*

Timp. *I: F, III: D* *ff* *mf* *ff* *III: B♭*

Perc. I (Suspended Cymbal) *ff* sub. *mf* *ff*

Perc. II Xylophone *fff* *mf* *fff*

Perc. III (Harpichord) *fff* Upper leg Slapping *fff* imitate heavy rain *pp* *ff*

Perc. IV Vibraphone *fff* *mf* *fff*

Pno. Upper leg Slapping *fff* imitate heavy rain *fff* Kalimba improvise random fast notes

Hp. Upper leg Slapping *f* imitate heavy rain *fff* *fff* Kalimba improvise random fast notes

S. bo - me breek; *fff* imitate heavy rain blin-dend. uit die

215 216 217 218

Vln. I Vln. I: a, b div. unis. *fff* sub. *ff* *ff* *fff*

Vln. I: c, d div. unis. *fff* sub. *ff* *ff* *fff*

Vln. II: a, b div. unis. *fff* sub. *ff* *ff* *fff* div. s.p. sempre

Vln. II: c, d div. unis. *fff* sub. *ff* *ff* *fff* s.p. sempre

Vla. a, b *fff* *mf* *ff* *mf* *ff* *mf*

Vla. c, d *fff* *mf* *ff* *mf* *ff* *mf*

Vc. unis. *mf* *fff* *mf* *ff* *mf* *ff* *mf* *ord.*

Cb. *mf* *fff* sub. *f* *fff* sul tasto (whispy sound) *pp*

219 220 221

Fl.I norm. *ff* sub. *mp* *ff* *p* *mf*

Fl.II norm. *ff* sub. *mp* *ff* *p* *mf*

Picc.III norm. *mp* *ff* sub. *ff*-p *mf*

Ob.I norm. *ff* sub. *mp* *ff* *p* *f*

Ob.II norm. *ff* sub. *mp* *ff* *p* *mf*

C. A.III norm. *ff* sub. *mp* *ff* *p* *mf*

E♭ Cl.I norm. *ff* sub. *mp* *ff* *p* *mf*

B♭ Cl.II norm. *ff* sub. *mp* *ff* *p* *mf*

B♭ Bs. Cl.III norm. *ff* sub. *mp* *ff* *p* *mf*

Bsn.I,II a2 *p* non legato - not too short *ff* sub. *mp* *ff* sub. *mf*

Cbsn.III *p* non legato - not too short (stopped) *ff* sub. *mp* *ff* sub. *mf*

Hn.I,II *ff* sub. *mp* *ff* open a2 *mf* *f*

Hn.III,IV (stopped) *ff* sub. *mp* *ff* (stopped) non legato *p* *mf*

D Tpt.I ord. 3 bring out *mf* *ff*-mp *mf* norm.

C Tpt.II ord. 3 bring out *mf* *ff*-mp *mf* norm.

B♭ Tpt.III ord. 3 bring out *mf* *ff*-mp *mf* norm. non legato *p* *mf*

T. Tbn.I,II non legato *ff* sub. *mp* *ff* *p* *mp* *f* *mf*

Bs. Tbn.III non legato *ff* sub. *mp* *ff* *p* non legato *p* *mf*

Tba. non legato *ff* sub. *mp* *ff* *p* non legato *p* *mf*

Timp. *mf*-p *ff* sub. *mp* *ff* sub. *mf*-p *mf*

Perc.I (To Marimba) Marimba *f*

Perc.II (Xylophone) *p* *ff* sub. *mp* *ff* sub. *ff*-p *mf*

Perc.III (Harpichord)

Perc.IV (Vibraphone) *mf*

Pno.

Hp.

S. *f* *mf* *mf* *ff* *mf*

don-ker kolk... vlieg 'n vlam-mend' dolk,

219 220 221

Vln.I Vln.I: a, b div. s.p. sempre *ff* sub. *mp* *ff* *p* *mf*

Vln.I Vln.I: c, d div. s.p. sempre *ff* sub. *mp* *ff* *p* *mf*

Vln.II Vln.II: a, b div. *ff* sub. *mp* *ff* *p* *mf*

Vln.II Vln.II: c, d unis. *ff*-p *ff* sub. *mp* *ff* sub. *ff*-p *mf*

Vla. sempre sul pont. *ff* sub. *mp* *ff* *p* *mf*

Vc.: a, b unis. sempre sul pont. *ff* sub. *mp* *ff* *p* *mf*

Vc.: c, d unis. sempre sul pont. *ff* sub. *mp* *ff* *p* *mf*

Cb. *ff*-p *ff* sub. *mp* *ff* sub. *ff*-p *mf*

FI.I *ord.* *ff sub.* 222 223 224
 FI.II *p* *ff sub.*
 Picc.III *p* *ff-p* *ff sub.*
 Ob.I *p* *ff sub.*
 Ob.II *p* *ord.* *ff sub.*
 C. A.III *p* *ff sub.*
 Eb Cl.I *p* *ff sub.*
 Bb Cl.II *p* *ff sub.*
 Bb Bs. Cl.III *p* *ff sub.*
 Bsn.I,II *p* *ff sub.*
 Cbsn.III *p* *ff sub.*
 Hn.I,II *a2(open)* *mp*
 Hn.III,IV *(stopped)* *p* *ff sub.* *non legato* *mp*
 D Tpt.I *f* *mp* *ff sub.* *non legato* *mf*
 C Tpt.II *mp* *ff sub.* *non legato* *mf*
 Bb Tpt.III *p* *ff sub.* *non legato* *mf*
 T. Tbn.I,II *p mp* *ff sub.*
 Bs. Tbn.III *p* *ff sub.*
 Tba. *p* *ff sub.*
 Timp. *III: Bb* *p* *mf-p* *ff sub.* *I, E, IV: E* *p* *mf-p*
 Perc.I *(Marimba)* *p* *ff-p* *ff sub.* *p* *f* *p*
 Perc.II *(Xylophone)* *p* *ff-p* *ff sub.* *p* *f* *p*
 Perc.III *Marimba* *ff sub.* *p* *f-p*
 Perc.IV *(To Djembe)* *ff sub.* *p* *f-p*
 Pno. *(Kalimba)*
 Hp. *(Kalimba)*
 S. *f* *mf*
 wat deur sto rm ban - ke dig 'n wê-reld van ver-woes-te loof ver
 222 Vln. I: a, b div. 223 224
 Vln. I: c, d div.
 Vln. II: a, b div.
 Vln. II: c, d unis.
 Vla.: a, b unis.
 Vla.: c, d unis.
 Vc.: a, b div.
 Vc.: c, d div.
 Cb. *p* *f-p* *ff sub.* *p* *f-p*

225 226 227 228

Fl.I *fff non leg. sempre* *mf* *fff* *ff* *f*

Fl.II *fff non leg. sempre* *mf* *fff* *ff* *f*

Picc. III *f-p* *fff non leg. sempre* *mf* *fff* *ff* *f*

Ob.I *f-p* *<f* *p* *fff sub.* *mf* *fff* *ff* *f*

Ob.II *fff non leg. sempre* *mf* *fff* *ff* *f*

C. A. III *fff non leg. sempre* *mf* *fff* *ff* *f*

E♭ Cl. I *fff non leg. sempre* *mf* *fff* *ff* *f*

B♭ Cl. II *fff non leg.*

B♭ Bsn. Cl. III *f-p* *f-p* *fff sub.* *fff imitate heavy rain* *Upper leg Slapping* *decresc. poco a poco*

Bsn. I, II *fff sub.* *fff imitate heavy rain* *Upper leg Slapping* *decresc. poco a poco*

Cbsn. III *fff sub.* *fff imitate heavy rain* *Upper leg Slapping* *decresc. poco a poco*

Hn. I, II *stopped* *fff non leg.* *mf*

Hn. III, IV *(stopped)* *fff non leg.* *a2* *a2* *a2* *mf*

D Tpt. I *fff non leg.*

C Tpt. II *fff non leg.*

B♭ Tpt. III *fff non leg.*

T. Tbn. I, II *Upper leg Slapping* *fff imitate heavy rain* *decresc. poco a poco*

Bs. Tbn. III *Upper leg Slapping* *fff imitate heavy rain* *decresc. poco a poco*

Tba. *Upper leg Slapping* *fff imitate heavy rain* *decresc. poco a poco*

Timp. III:D IV:F *mf-p* *f-p* *fff sub.* *mf* *ff-mf* *ff*

Perc. I (Marimba) *f-p* *<f* *p* *fff sub.* *mf* *ff-mf* *f* *decresc. poco a poco*

Perc. II (Xylophone) *f-p* *fff sub.* *mf* *ff-mf* *mf* *decresc. poco a poco*

Perc. III (Marimba) *f-p* *fff sub.* *mf* *ff-mf* *mf* *decresc. poco a poco*

Perc. IV Djembe *fff sub.* *mf* *ff-mf* *f*

Pno.

Hp. *D C B♭ / E F G A♭*

S. *lig*

225 226 227 228

Vln. I *norm. div. a2* *fff* *f* *f*

Vln. II: a, b div. *f-p* *f-p* *fff sub.* *mf* *ff-mf* *ff-mf* *ff-mf*

Vln. II: c, d unis. *f-p* *f-p* *fff sub.* *mf* *ff-mf* *ff-mf* *ff-mf*

Vla. a, b div. *div.* *fff sub.* *mf* *ff-mf* *ff-mf* *ff-mf*

Vla. c, d div. *div.* *fff sub.* *mf* *ff-mf* *ff-mf* *ff-mf*

Vc. unis. *fff sub.* *mf* *ff-mf* *ff-mf* *ff-mf*

Cb. *f-p* *f-p* *fff sub.* *mf* *ff-mf* *ff-mf*

233 234 235

Fl. I *pp* *mp* ord. *fl.*

Fl. II *pp* *mp* ord. *fl.*

Picc. III *pp* *mp* ord. *fl.*

Ob. I *pp* *mp* ord. *fl.*

Ob. II *p* blin - dend blin - dend blin - dend blin - dend blin - dend

C. A. III *p* blin - dend blin - dend blin - dend blin - dend blin - dend

E♭ Cl. I *pp* *mp* ord. *fl.*

B♭ Cl. II *pp* *mp* ord. *fl.*

B♭ Bs. Cl. III *p* blin - dend blin - dend blin - dend blin - dend blin - dend

Bsn. I, II *p* blin - dend blin - dend blin - dend blin - dend blin - dend

Cbsn. III *p* blin - dend blin - dend blin - dend blin - dend blin - dend

Hn. I-IV *p* blin - dend blin - dend blin - dend blin - dend blin - dend

D Tpt. I ord. straight mute: fiber *mf non leg.*

C Tpt. II ord. straight mute: fiber *mf non leg.*

B♭ Tpt. III ord. straight mute: fiber *mf non leg.*

T. Tbn. I, II *p* blin - dend blin - dend blin - dend blin - dend blin - dend

Bs. Tbn. III *p* blin - dend blin - dend blin - dend blin - dend blin - dend

Tba. *p* blin - dend blin - dend blin - dend blin - dend blin - dend

Timp. ord. IV:E

Perc. I Marimba *p* *mp*

Perc. II (Xylophone) *p* *mp*

Perc. III (Vibraphone) *p* *mp*

Perc. IV (Djembe)

Pno.

Hp.

S. *f* vliegn vlam-mend' dolk, *mf* wat deur sto-rm - ban - ke dig

Vln. I *mp* *pp* *p*

Vln. IIa *mp* *pp* *p*

Vln. IIb *mp* *p sempre* *p*

Vla. *mp* *p sempre* *p*

Vc. *mp* *p sempre* *p*

Cb. *mp* *p*

236 237 238 239 240

Fl. I, Fl. II, Picc. III, Ob. I, Ob. II (ord.), C. A. III (ord.), Eb Cl. I, Bb Cl. II, Bb Bs. Cl. III, Bsn. I, II (p Feet Rumbling, Finger snapping), Cbsn. III (p Feet Rumbling, Finger snapping), Hn. I-IV (p Feet Rumbling, Finger snapping), D Tpt. I, C Tpt. II, Bb Tpt. III, T. Tbn. I, II (p Feet Rumbling, Finger snapping), Bs. Tbn. III (p Feet Rumbling, Finger snapping), Tba. (p Feet Rumbling, Finger snapping), Timp., Perc. I (Marimba), Perc. II (Xylophone), Perc. III (Vibraphone), Perc. IV (To Bass Drum, Bass Drum), Pno., Hp., S.

236 237 238 239 240

S.
'n wê-reld van ver-woes-te loof ver- lig on - ge-roer deural die

Vln. I, Vln. II (div. a4), Vla. (a, b unis.; c, d div.), Vc., Cb.

241 242 243 244 245

Fl. I II, Picc. III, Ob. I II, C. A. III, Eb Cl. I, Bb Cl. II, Bb Bs. Cl. III, Bsn. I, II, Cbsn. III, Hn. I-IV, D Tpt. I, C Tpt. II, Bb Tpt. III, T. Tbn. I, II, Bs. Tbn. III, Tba., Timp., Perc. I (African Frog), Perc. II (Tam-tam), Perc. III (Vibraphone), Perc. IV (Bass Drum), Pno., Hp., S. (Soprano), Vln. I II, Vla. unis., Vc., Cb.

p cresc. poco a poco, *mp*, *mf*, *p*, *pp*, *ff*, *f*, *ord.*, *stacc.*, *note not too short*, *straight mute: fiber non legato*, *foot stomping*, *bucket mute ord. non legato*, *African Frog*, *continuous stroking*, *Tam-tam*, *(Vibraphone)*, *(Bass Drum)*, *pizz. sempre*, *arco*

groot kra-ke-le_ on - ge-roer deur al die groot kra-ke-le_ on - ge-roer deural die groot kra-ke - le_

♩=52 breed en oorweldigend (broad and overwhelming)

255 256 257

Fl. I, II
Picc. III
Ob. I, II
C. A. III
E♭ Cl. I
B♭ Cl. II
B♭ Bs. Cl. III
Bsn. I, II
Cbsn. III
Hn. I, II
Hn. III, IV
D Tpt. I
C Tpt. II
B♭ Tpt. III
T. Tbn. I, II
Bs. Tbn. III
Tba.
Timp.
Perc. I (Tubular Bells)
Perc. II (Tam-tam)
Perc. III (To Marimba)
Perc. IV (Bass Drum)
Pno.
Hp.
S.

♩=52 breed en oorweldigend (broad and overwhelming)

255 256 257

Vln. I
Vln. II
Vla.
Vc.
Cb.

258 259 260 261 262 263

Fl.I, II: in sy diep - te in sy diep - te in sy diep - te in sy diep - te

Picc.III: repeat at own fast tempo up to the end of the line *mf* breathe as necessary

Ob.I, II: *pp* Whisper in sy diep - te in sy diep - te

C. A. III: *p* Whisper in sy diep - te in sy diep - te

E♭ Cl. I: *p* repeat at own fast tempo up to the end of the line breathe as necessary

B♭ Cl. II: *pp* Whisper in sy diep - te in sy diep - te

B♭ Bs. Cl. III: *p* Whisper in sy diep - te in sy diep - te

Bsn. I, II: *p* Whisper in sy diep - te in sy diep - te

Cbsn. III: *p* Whisper in sy diep - te in sy diep - te

Hn. I-IV: *p* in sy diep - te in sy diep - te

D Tpt. I: *p* cup mute non legato in sy diep - te in sy diep - te

C Tpt. II: *p* non legato cup mute in sy diep - te in sy diep - te

B♭ Tpt. III: *p* non legato cup mute in sy diep - te in sy diep - te

T. Tbn. I, II: *p* Whisper in sy diep - te in sy diep - te

Bs. Tbn. III: *p* Whisper in sy diep - te in sy diep - te

Tba.: *p* Whisper in sy diep - te in sy diep - te

Timp.: III:B *pp* Whisper in sy diep - te in sy diep - te

Perc. I: (Tubular Bells) *pp* in sy diep - te in sy diep - te

Perc. II: (Tam-tam) *mf* *pp*

Perc. III: *p* in sy diep - te in sy diep - te

Perc. IV: (Bass Drum) *pp*

Pno.: *p* in sy diep - te in sy diep - te

Hp.: *p* in sy diep - te in sy diep - te

S.: *mf* in sy diep - te wag La-le - le!

258 259 260 261 262 263

Vln. I: *p* s.p. sempre harmonic gliss.

Vln. II: *mf* pizz. Vln. II: c, d unis. *mf* harmonic gliss.

Vla.: *p* gliss. *p* harmonic gliss.

Vc.: *mp* sempre m.s.p. *mp* start slide on the first beat *mp* start slide immediately *mp* start slide on the third beat

Cb.: *p*

♩=56 stadiger, onvermydelik (slower, inevitable)

264 ord. 265 266 267 268

Fl. I

A. Fl. II

Picc. III

Ob. I, II

C. A. III

E♭ Cl. I

B♭ Cl. II

B♭ Bs. Cl. III

Bsn. I, II

Cbsn. III

Hn. I-IV

D Tpt. I

C Tpt. II

B♭ Tpt. III

T. Tbn. I, II

Bs. Tbn. III

Tba.

Timp.

Perc. II (Tam-tam)

Perc. III (Marimba)

Perc. IV (Bass Drum)

Pno.

Hp.

S.

Whisper

in sy diep-te

pp

mp

mf

f

pp sempre

repeat text at own fast tempo up to the end of the line

ord.

♩=56 stadiger, onvermydelik (slower, inevitable)

264 265 266 267 268

Vln. I

Vln. II

Vla.

Vc. a, b unis.

Vc. c, d unis.

Cb.

pp

pp sempre

p

mf

f

pp

mf

f

mp

mf

pp

pp sempre

harmonic gliss.

arco

pizz.

arco sempre m.s.p.

arco div. sempre m.s.p.

♩=60 ietwat vinniger (slightly faster) 271 272 273

repeat at own fast tempo up to the end of the line *breathe as necessary*

bring out *mf* *Whisper* *mp* *p*

bring out *mf* *in sy diep - te in sy diep - te in sy diep - te in sy diep - te*

repeat at own fast tempo up to the end of the line *breathe as necessary*

Whisper *p* *in sy diep - te in sy diep - te in sy diep - te in sy diep - te*

3 *mp* *Whisper* *mp* *p*

3 *mp* *Whisper* *p* *in sy diep - te in sy diep - te in sy diep - te in sy diep - te*

cup mute non legato 3 *mp* *in sy diep - te in sy diep - te in sy diep - te*

cup mute non legato 3 *mp*

cup mute non legato 3 *mp*

Whisper *p* *in sy diep-te in sy diep - te in sy diep-te in sy*

Whisper *p* *in sy diep-te in sy diep - te in sy diep-te in sy*

Whisper *p* *in sy diep-te in sy diep - te in sy diep-te in sy*

Whisper *p* *in sy diep - te in sy diep - te in sy diep - te*

(Tam-tam) *p*

(Marimba) *mp*

(Bass Drum) *p*

3 *mf* *3* *mp* *3*

8^{va} *p not too short*

B f *mf* *C# / A#*

♩=60 ietwat vinniger (slightly faster) 271 272 273

repeat at own fast tempo up to the end of the line

repeat at own fast tempo up to the end of the line

repeat at own fast tempo up to the end of the line

repeat at own fast tempo up to the end of the line

harmonic gliss.

harmonic gliss.

harmonic gliss.

harmonic gliss.

arco harmonic gliss. p *pizz.* *mp* *p*

arco harmonic gliss. p *pizz.* *mp* *p*

start slide on the first beat *start slide immediately* *div.* *mp* *decresc.* *p*

start slide on the first beat *start slide immediately* *div.* *mp* *decresc.* *mp* *decresc.* *p*

p *p*

♩=54 verpletter (without hope)

274 275 276 277 278

Fl. I
bring out mp

A. Fl. II
mp

Picc. III
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

Ob. I, II
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

C. A. III
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

E♭ Cl. I
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

B♭ Cl. II
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

B♭ Bs. Cl. III
bring out mp

Bsn. I, II
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

Cbsn. III
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

Hn. I-IV
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

D Tpt. I
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

C Tpt. II
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

B♭ Tpt. III
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

T. Tbn. I, II
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

Bs. Tbn. III
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

Tba.
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

Timp.
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

Perc. II (Tam-tam)
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

Perc. III (Marimba)
Whisper
in sy diep - te
pp repeat text at own fast tempo up to the end of the line

Perc. IV (Bass Drum)
pp ppp

Pno.
pp ppp

Hp.
mp

♩=54 verpletter (without hope)

274 275 276 277 278

Vln. I
repeat at own fast tempo up to the end of the line
ppp sempre

Vln. II
ppp sempre

Vla. unis.
ppp sempre

Vc.: a, b div.
pp

Vc.: c, d div.
pp

Cb.
pp ppp

CURRICULUM VITAE

Johannes Visser

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Education

University of Louisville, May 2019

- M.M., Music Composition

University of California – Los Angeles, December 2015

- Semester abroad study, Music Composition

University of Cape Town, South Africa, June 2017, *cum laude*

- B.Mus., Music Composition and Piano

University of Basel, Switzerland, September 2015

- Sommer school intensive study, German as foreign language

Training

Composition

- Steve Rouse, University of Louisville, 2017 – present.
- Krzysztof Wolek, University of Louisville, 2017 – present.
- Hendrik Hofmeyr, University of Cape Town, 2013 – 2017.
- David Lefkowitz, University of California – Los Angeles, 2015.

Piano

- Albie van Schalkwyk, University of Cape Town, 2012 – present.
- Francois Du Toit, University of Cape Town, 2014

Conducting

- Orchestral, Kimcherie Lloyd, University of Louisville, 2016 – 2018.
- Choral and Orchestral, Lisa Wong, The College of Wooster, 2015 – 2016.

Double Bass

- Henrike Kovats, University of Cape Town, 2014 – 2017.

Compositions and Performances (selected)

Instrumentation	Title	Duration	Premiere
<u>Symphonic</u>			
Large orchestra, Soprano	mabalel (2019)	17:30	
Large orchestra	klankstruktuur No.2 (2018)	02:10	April 2018, Louisville, KY
Chamber orchestra	bo-kaap (2018)	11:30	March 2018, Louisville
Large orchestra	madiba se sprokie (2016/18)	10:50	June 2017, Cape Town
<u>Chamber</u>			
Fl, Vcl, prepared Pf	munch museum (2018)	03:30	November 2018, Louisville
Cl, Hn, Perc, Pf, Vn, Vla, Vcl	Untitled 1 (2016)	09:50	May 2016, Cape Town
Tbn, live electronics	klankstruktuur no.1 – vir skuiftrumpet en elektronika (2018)	07:30	April 2018, Louisville
<u>Choral</u>			
SSAA	herontmoeting (2017)	05:20	
SSA + Pf	gym (2017)	02:30	
SATB	straatkafee melville (2016)	04:10	
<u>Solo</u>			
Cl	beeld en dans (2016)	07:10	March 2018, Louisville
Hp	fantasie vir harp (2017)	06:20	March 2018, Louisville
<u>Electronic</u>			
Fixed media (Max/MSP)	vryheid (2017)	04:00	April 2018, Louisville
Improvised Kalimba, live electronics (Max/MSP)	improvisasie vir kalimba	07:00 – 17:00	November 2018, Louisville
Tbn, live electronics (Max/MSP)	klankstruktuur no.1 – vir skuiftrumpet en elektronika	07:30	April 2018, Louisville
Sound installation	sound portraits	45:00	April 2018, Louisville

Masterclasses

Composition

- Joel Bons, April 2019.
- Bent Sørensen, April 2018.
- Amy Williams (University of Pittsburgh), Nov. 2018.
- David Dzubay (Indiana University), Nov. 2017.
- Christo Jankowitz (University of South Africa), Jun. 2016.

Conducting

- Andrea Vela (Loja Symphony Orchestra), Feb. 2018.
- Bernhard Gueller, June 2017.
- Arjan Tien, April 2017.
- Alexander Fokkens, January 2017.

Selected Awards, Distinctions, and Appointments

- ATKV choral music competition honorary mention (2018)
- Cape Philharmonic Orchestra contract to play double bass for the winter symphony season (2017 – 18)
- Awarded the prestigious Bomhard Fellowship from the University of Louisville (2017)
- University of Cape Town graduation with Cum Laude (2017)
- Bronze award – Lionel Bowman competition for Beethoven piano playing (2017)
- Winner – Jan Royce Symphonic Composition Competition with *sprokie* (2016)
- Bronze award – Cone of Composition Competition with *Untitled 1* (2016)
- SAMRO undergraduate music study scholarship (2015 – 16)
- Winner – Peter Klatzow prize for best composer (2016)
- Myra Chapman undergraduate music study scholarship (2016)
- Winner – Thea Estie prize for best accompanist (2015)
- Bronze award – Cone of Composition Competition with *Introduction, theme, and variations on an original theme* (2015)
- Concerto soloist on double bass with D. Dragonetti's *Andante & Rondo* for Double Bass and Orchestra (2015)