

San'bonani/Namhla Kudibene

A musical score showing the first measure of a piece for soprano and basso continuo. The soprano part begins with a half note on B-flat. The basso continuo part begins with a half note on G, followed by a quarter note on A, and a half note on G.

## Traditional IsiZulu/IsiXhosa arr. Michael Barrett

IsiZulu

Freely, take time - First soloist

A musical score for a soprano voice in 8/8 time. The key signature is B-flat major (two flats). The vocal line starts with a dynamic of *mf*. The lyrics "San' - bo-na - ni," are repeated twice, followed by "non - ke ni - sa - phi - la nje?" The music consists of eighth-note patterns and rests.

### Second soloist

In time  $\text{♩} = 112$   
both soloists

4 both soloists

San' - bo-na - ni, San' - bo-na - ni non - ke ni - sa-phi-la nje? San' - bo-na - ni,

8

*mf*

S Ho-lo - lo ho-lo - lo San' - bo - na - ni, Ho-lo - lo ho-lo - lo San' - bo - na - ni,  
*mf*

A Ho-lo - lo ho-lo - lo San' - bo - na - ni, Ho-lo - lo ho-lo - lo San' - bo - na - ni,

T Ho-lo - lo ho-lo - lo San' - bo - na - ni, Ho-lo - lo ho-lo - lo San' - bo - na - ni,  
*mf*

B Ho-lo - lo ho-lo - lo San' - bo - na - ni, Ho-lo - lo ho-lo - lo San' - bo - na - ni,  
*mf*

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In time - both soloists

S San' - bo - na - ni,  
Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

A Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

T Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

B Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

15

S Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo  
A Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo

T Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo

B Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo

18

S San' - bo - na - ni, Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

A San' - bo - na - ni, Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

T San' - bo - na - ni, Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

B San' - bo - na - ni, Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

Freely, take time - First soloist

21 *mf*  $\text{♩} = 80$

San' - bo - na - ni, San' - bo-na - ni non - ke ni - sa - phi - la nje?

Second soloist

24 *mf*

San' - bo-na - ni, San' - bo-na - ni non - ke ni - sa-phi-la nje? San' - bo-na - ni,

In time  $\text{♩} = 112$   
both soloists

28 *mf*

S: Ho-lo - lo ho-lo - lo San' - bo - na - ni, Ho-lo - lo ho-lo - lo San' - bo - na - ni,  
A: Ho-lo - lo ho-lo - lo San' - bo - na - ni, Ho-lo - lo ho-lo - lo San' - bo - na - ni,  
T: Ho-lo - lo ho-lo - lo San' - bo - na - ni, Ho-lo - lo ho-lo - lo San' - bo - na - ni,  
B: Ho-lo - lo ho-lo - lo San' - bo - na - ni, Ho-lo - lo ho-lo - lo San' - bo - na - ni,

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tenor soloists or small group **Marcato**  $\text{♩} = 132$  *LxiXhosa*

32 *f*

Nam - hla ku - di - be - ne

S: Ho-lo - lo ho-lo - lo ni - sa-phi-la nje?

A: Ho-lo - lo ho-lo - lo ni - sa-phi-la nje?

T: Ho-lo - lo ho-lo - lo ni - sa-phi-la nje?

B: Ho-lo - lo ho-lo - lo ni - sa-phi-la nje?

35 No repeats second time

Sheet music for five voices (Soprano, Alto, Tenor, Bass, and Bassoon) in common time, key signature of four flats. The vocal parts sing "Nam-hla ku-di-be-ne" and "In-gwe nen-gon-ya-ma". The bassoon part provides harmonic support.

**Soprano (S):**

- Measures 1-2: Rest
- Measure 3: "In-gwe nen-gon-ya-ma"
- Measure 4: "Nam-hla ku-di-be-ne"
- Measure 5: "In-gwe nen-gon-ya-ma"
- Measure 6: Rest

**Alto (A):**

- Measures 1-2: Rest
- Measure 3: "Nam-hla ku-di-be-ne"
- Measure 4: Rest
- Measure 5: "In-gwe nen-gon-ya-ma"
- Measure 6: Rest

**Tenor (T):**

- Measures 1-2: Rest
- Measure 3: "Nam-hla ku-di-be-ne"
- Measure 4: Rest
- Measure 5: "In-gwe nen-gon-ya-ma"
- Measure 6: Rest

**Bass (B):**

- Measures 1-2: Rest
- Measure 3: "Nam-hla ku-di-be-ne"
- Measure 4: Rest
- Measure 5: "In-gwe nen-gon-ya-ma"
- Measure 6: Rest

**Bassoon (Bassoon):**

- Measures 1-2: Rest
- Measure 3: Rest
- Measure 4: Rest
- Measure 5: Rest
- Measure 6: Rest

38

Sheet music for five voices (Soprano, Alto, Tenor, Bass, and Bassoon) in common time, key signature of four flats. The vocal parts sing "Nam-hla ku-di-be-ne" and "In-gwe nen-gon-ya-ma". The bassoon part provides harmonic support.

**Soprano (S):**

- Measures 1-2: "Nam-hla ku-di-be-ne"
- Measure 3: "In-gwe nen-gon-ya-ma"
- Measure 4: "ma."
- Measure 5: "Nam-hla ku-di-be-ne"
- Measure 6: "In-gwe nen-gon-ya-ma"

**Alto (A):**

- Measures 1-2: Rest
- Measure 3: Rest
- Measure 4: "ma."
- Measure 5: "Nam-hla ku-di-be-ne"
- Measure 6: "In-gwe nen-gon-ya-ma"

**Tenor (T):**

- Measures 1-2: Rest
- Measure 3: Rest
- Measure 4: "ma."
- Measure 5: "Nam-hla ku-di-be-ne"
- Measure 6: "In-gwe nen-gon-ya-ma"

**Bass (B):**

- Measures 1-2: Rest
- Measure 3: Rest
- Measure 4: "ma."
- Measure 5: "Nam-hla ku-di-be-ne"
- Measure 6: "In-gwe nen-gon-ya-ma"

**Bassoon (Bassoon):**

- Measures 1-2: Rest
- Measure 3: Rest
- Measure 4: Rest
- Measure 5: Rest
- Measure 6: Rest

**For Perusal Only**

42 Repeats both times

Nam-hla ku - di - be - ne      Wen'u - ya - bi - zwa \_\_\_\_\_ ya - bi - zwa \_\_\_\_\_

s ma. ma. Sa - be - la

A ma. ma. Sa - be - la

T ma. ma. Sa - be - la

B ma. ma. Sa - be - la

46

Wen'u - ya - bi - zwa \_\_\_\_\_ ya - bi - zwa \_\_\_\_\_

s In-gwe nen - gon-ya - ma. Sa - be - la

A In-gwe nen - gon-ya - ma. Sa - be - la

T In-gwe nen - gon-ya - ma. Sa - be - la

B © protection

*Da capo al segno*

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Soprano (S): Wen'u-ya-bi-zwa, Nam-hla, ku-di-be-ne;  
 Alto (A): In-gwe nen-gon-ya - ma.  
 Tenor (T): In-gwe nen-gon-ya - ma.  
 Bass (B): In-gwe nen-gon-ya - ma.

Nengonyama – (and) lion

Namhla kudibene – today, jointly

Ingwe – tiger

Nengonyama – (and) lion

Wen'uyabizwa – we must respond/retaliate

Sabela – we will react

Today we are together

(Like) the Lion and the Tiger

We have to respond (to the threat of war)

We will react

### Pronunciation Guide

All vowels are pure as in Latin.

The “hl” in namhla is pronounced as “thla” – the sound is created on the side of the mouth and is similar to the Welsh word “Llangollen.” Thus “namhla” is pronounced “nam – thla.”

“G” is always pronounced as in the English word “guy” (Ingwe; nengonyama)

“Z” in yabizwa is pronounced like the English word “zap”

### Performance Notes

In many of the Nguni cultures (Xhosa and Zulu), singing and dancing were used before war-times to motivate the troops to battle. The typical call and response style is used where the soloists act as the tribal leaders motivating the tribal fighters. The piece should be performed loud and can be accompanied by foot stomps and beating of chests and throwing of fists. For an authentic performance, watch the Tuks Camerata video.