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No Easy Walk to Freedom: An opera based on the life of Nelson Mandela. [Original composition]

Carter, Lee Chandler, Ph.D.

City University of New York, 1995

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No Easy Walk to Freedom

an opera based on the life of Nelson Mandela

b y

Chandler Carter

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

1995

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ABSTRACT

THE PROGRESS IN *THE RAKE'S RETURN*

by

Chandler Carter

Adviser: Thea Musgrave

No Easy Walk to Freedom is a opera for baritone, vocal quartet and chamber ensemble based on the life of the South African freedom fighter and president Nelson Mandela. The drama focuses on Mandela's 27 year imprisonment, from 1963 to 1990, and culminates in his election as president in April, 1994.

Acknowledgments

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Contents

Libretto	vii
Characters and Orchestration.	xxvii
Notes	xxviii
Part I - Prologue	1
Scene i - Prison	4
Interlude I - Defiance Campaign (1952-60)	37
Scene ii	57
Interlude II	81
Scene iii	92
Interlude IV	139
Scene iv - The Trial	150
Part I - Prelude	205
Scene i	213
Interlude I - Soweto Uprising (1976).	227
Scene ii - Home of Winnie Mandela	232
Interlude II.	275
Scene iii - Prison Visitor's Room	284
Interlude III	321
Scene iv	331
Interlude IV	382
Scene v (Collage)	388
Interlude V	424
Scene vi	426
Interlude VI	471
Scene vii (Collage)	476
Epilogue	519

No Easy Walk to Freedom

an opera based on the life of Nelson Mandela

Part I

Prologue:

(an empty prison cell is depicted on stage, dimly lit. From off stage, the singer begins to sing, slowly emerging on stage to take his place in the cell.)

Baritone - There's no easy walk to freedom anywhere.

And many of us must pass
through the valley of the shadow of death again and again
before we reach the mountain tops of our desires.

There's no easy walk to freedom anywhere.

(The light fades to dark)

Scene i. Prison

(a dim overhead light reveals Mandela seated at a small table with a text book, teaching himself Afrikaans by repeating to himself the contents of his room, first in Afrikaans, then in English)

'n bed rol en mat: A bed roll and mat

'n lampie- veertig watte: one light bulb - 40 watts

vier muure - nege voete: four walls - 9 feet high

'n vloer - sewe voete vir sewe voete : a floor - 7 feet by 7 feet

(aside)

The guard thinks I am wasting my time.

Guard: *Afrikaans is die wit
mense se taal.*

(in a mocking tone)

He said, "Afrikaans is the white man's tongue.

It is too organized for natives.

The words of White men
posses a logic that it beyond the Negros.

They can barely speak their own language."

*Dit is te georganiseerd
vir kaffirs.*

*Die taal van die wit mense
het 'n logika wat kaffirs
nie verstaan nie.*

*Hulle kan skaars hulle
eie taal praat.*

(smiling to himself)

He does not know that I understand his every word.

'n tafel - twee voete vir twee voete en ses duime:

A table - 2 feet by 2 feet & 6 inches

'n potlood en papier: a pencil and paper
twee vele per jaar: two sheets a year
vir twee briewe per jaar: for two letters a year

That is all I am allowed for my wife and family —
 That is all I am allowed for my friends —
 2 letters a year!
 Seven feet by seven feet —
 That is all I am allowed!

Magistrate: "Your freedom is a direct threat
 to the White man!"

The judge said,

"If we allow the Natives rights,
 then we are doomed to ruin.
 They cannot govern themselves,
 let alone a country!
 We will maintain order by any means."

'n lampie - veertig watte —
'n potlood en papier—

That was all we were allowed.
 So that was what we used to gain our freedom.

Interlude I (Freedom Campaign — 1952-60)

(Placards appear on stage during "*Helele*"): **Defiance Campaign - 1952; THE PEOPLE OF SOUTH AFRICA DEMAND VOTES FOR ALL; DECENT WAGES FOR ALL; AN END TO PASS LAWS; AN END TO WHITE MINORITY DOMINATION! 1955-59 - THE CONFLICT HARDENS; THE PROTEST GOES ON - ARRESTS CANNOT STOP US! LET US STAND TOGETHER, UNITED AND DISCIPLINED. DO NOT BE INTIMIDATED BY POLICE AND PROVOCATEURS! A newspaper headline appears: 21 March, 1960 - Sharpeville - 69 Africans Killed and 176 Wounded When Police Open Fire on Unarmed Crowd)**

Soprano:

Helele! (Zulu girls' song)

Hurrah! Which is that regiment yonder?
It is the elephants of Denge!
Here are those who come with their brothers!
Now they come with those who surpass the others!
I yearn for our home, Nodwengu!
As for me, I yearn for our home, Nodwengu!
Now they are white, the ostrich plumes!
Now they have put on feather head-dress, all of one kind!
They are wearing the head-plumes of a flamingo, oh!
They are wearing the head-plumes, ones from blue jays, oh!

Which is that regiment yonder?
It is the elephants of the Denge!
Say, did you see those called up to serve?

Scene ii.

(the young Mandela, dressed as a lawyer)

Is this your answer to peaceful protest?
Is this our reward for non-violent restraint?
Are we to stand by while you murder our children! —
Submit to chains and to do as we are told?

Have we not eyes, like you?
Have we not hands, organs, dimensions, senses
affections and passions, just like you?
Fed with the same food,
hurt by the same weapons,
healed by the same means,
warmed and cooled by the same winter and summer,
as a white man is?
If you prick us, do we not bleed?
If you tickle us, do we not laugh?
If you poison us, do we not die?
And as you wrong us, shall we not revenge?
The villany you teach us, we will execute;
and it shall go hard, but we will better your instruction.

Interlude II

(Placards read: **PEOPLE OF SOUTH AFRICA! WE HAVE MADE OUR DEMANDS KNOWN TO THE GOVERNMENT; PRIME MINISTER VERWOERD REPLIES NO! OUR ANSWER TO VERWOERD: STAY AT HOME ON MAY 29, 30 & 31, 1961; NO ONE WHO LOVES FREEDOM SHOULD WORK ON THOSE DAYS.** Newspaper headline reads: **June, 1961 - Mandela Attends Pan African Freedom Conference in Addis Ababa Without Government Permission; Authorities have Issued a Warrant for His Arrest; Mandela is Thought to Have Returned.**)

Soprano:

Laduma ekuseni (Zulu Wedding song)

*O father, O mother!
The sun set in the wrong direction at Madaka, alas!
It thundered in the morning and the men cried out, alas!
It thundered in the morning and our mothers wept, alas!
It thundered in the morning and our fathers and mothers wept!
Our fathers and mothers, they wept did our fathers and mothers!
The sun set in the wrong direction at Madaka, alas!
They girded themselves on the wrong side for it at Madaka, alas!
Farewell to your brother!*

Scene iii:

Nelson Mandela (*disguised as a chauffeur, helping Winnie Mandela into the back seat of a car*):

Step quickly into the car, Mrs. Mandela.

You must not be seen.

(*after getting in himself*) Where would you like to be driven?

Winnie Mandela: To my husband, driver.
Are you not supposed to know where he is staying?

N.M. -Where your husband will lay his head tonight
is as much a mystery to me as it is to him.
But may I offer you the pleasure of my company.
(takes off his cap to reveal his identity)

W.M. - (excited) Nelson, I though it was you!
(She leans forward to embrace him)

N.M. - (pulling away) Please don't acknowledge me, dear.
The police are certainly following us.
I am sorry that we must meet like this.

W.M. - But atleast I get to see my husband.

N.M. - How are the girls?

W.M. - They are angry with their father for not coming home.
It is becoming more and more difficult for them to understand.

N.M. - (animated) Explain to them that their Dad is busy at work,
but that soon we can be together in a nice big house on a farm,
and go for walks in a pretty garden.

W.M. - Oh, they will be so excited to hear that.

N.M. - Atleast for a weekend now and then.

W.M. - Oh, if you only could stay for a while.
When do you think you can come back home for good?

N.M. - Darling, I cannot say.

W.M. - Will things settle down any time soon?

N.M. - Darling, I do not know.

W.M. - When will you come back home to stay?

N.M. - I have been informed that there is a warrant for my arrest.

W.M. - They have arrested you before
and they will arrest you in the end.
Would it not be easier just to turn yourself in
that to run and hide 24 hours a day?
They cannot keep you in jail very long for planning a strike.

N.M. - I will not give myself up to a government I do not recognize.

W.M. - But don't you see what you are
doing to yourself and to us.

N.M. - Darling do you not know
that I understand your pain?

This is no way to live,
 sneaking around underground -
 sleeping in the homes of strangers -
 not knowing when or
 where we will meet again-
 I cannot bear it any longer!

But it doesn't have to be this way.
 We could leave South Africa.
 We could escape the police.
 You could lead the struggle
 from out of the country.
 We could start a new life.

N.M. - For the past few months,
 I have journeyed all over South Africa.
 For the first time in my life,
 I have lived among the people.
 I am totally with them now,
 totally part of them.
 It has been the most inspiring time of my life.

W.M. - But Nelson, I am afraid for you.
 What are you doing that takes so much of your time?
 You must be careful in how you challenge the government.
 They are certain to find you sooner or later.
 And this time, they will see to it that you never trouble them again.

N.M. - I have made my choice.
 If this is too much for you and the children,
 I will understand if you wish to find another husband
 to care for you.

W.M. - Oh Nelson, I could never do that.
 You have given true meaning to my life.
 I knew when I married you the nation would come first.
 I knew that I had married the struggle.

N.M. - I am sorry for the pain that I have caused you,
 But there is no turning back for me.
 The struggle is my life.
 I will fight for freedom until the end of my days.

W.M. - I will fight side by side with you,
 inch by inch, and mile by mile
 until victory is won.

W.M. - There is no turning back for me.
 The struggle is my life.
 I will fight for freedom
 until the end of my days.
 I will fight beside you
 until the end of my days.

I have had
 to leave my wife and children,
 to abandon my profession,
 to run like an outlaw
 in my own country,
 and to live in poverty and misery.

Listen to me, Winnie.
 Just listen!
 It's not that simple.
 Just listen to me.
 Darling, there is something
 you must know.

N.M.- I will fight side by side
 with you,
 inch by inch, and mile by mile
 until victory is won.
 I will fight for freedom
 until the end of my days.

(He quickly stops the car and gets out, pausing briefly to embrace his wife.)

Interlude III

(A series of placards read: **There Remain only Two Choices: Submit or Fight!; The People's Patience Is Not Endless; Umkhonto we Siswe - Spear of the Nation. A headline appears: 16 December, 1961 - ANC Initiates Acts of Violence Against Government Installations; 5 August, 1962 - Mandela is Captured!; Sabotage Against Symbols of Apartheid Continues; 12 July, 1963 - Seven ANC Leaders Captured on Farm at Rivonia!; Protest Leaders to be Tried for Sabotage and Acts to Overthrow Government: Mandela is First Accused**)

Tenor - "Akube licala kanye" (Zulu song)
*"Let it be tried and ended, let it be completed!
 Let there be a law case, let there be a law case!
 Oh! House of the hero! Ntsheshakubola!
 Let there be a law case, let it go on and on!
 Let there be a law case, let it be tried and appealed!
 Come what may, come what may, ha!
 Let there be a law case!
 He is borne by wagons, making for the court-house;
 Trail of horses [with] me going to the Tribal Authorities Court!"*

Scene iv: The Trial

Magistrate - *(coldly)* You, Nelson Mandela, stand accused of campaigning to overthrow the government by violent revolution. Between 16 December 1961 and 11 July 1963, 193 acts of sabotage against our government were committed by persons allegedly recruited by you. How do you plead?

Mandela - Your Worship, before I plead the charge
 I wish to challenge the right of this court to hear this case.
 I consider myself neither legally nor morally bound
 to obey laws in which I have no say.
 This is more than a trial of Nelson Mandela,
 but of the African people,
 Whose aspirations clash with those of whites.

Magistrate - *(interrupting)* I see only one man before me now
 and one set of charges.
 You will kindly limit yourself to the present case.

Mandela - Your worship, I face a white magistrate;
 I am confronted by a white prosecutor;
 And I am escorted by a white orderly.
 I feel oppressed by this court.
 It calls to mind the injustices caused to my . . .

Magistrate - *(interrupting)* I do not want to know about injustice.
 That has got nothing to do with your case.
 (angrily) Now get to your point!

Mandela - *(collecting himself)* Your Worship,

I am black man in a white man's court.

This should not be!

I am not bound to obey laws in which I have no say.

Magistrate - Mr. Mandela, after all is said and done,
there is but one court today

and that is the White Man's court.

What purpose does it serve you to apply to a court
which you do not recognize?

Your challenge is dismissed.

Will you now plead to the charge?

Mandela - I plead NOT GUILTY to all charges.

Magistrate - Have you anything to say in your defense?

Mandela - Yes, Your worship.

I ask you to recall the events leading up to December, 1961.

All lawful modes of protest had been closed.

The government had long used violence against us.

What were we to do?

Violence in return had become inevitable.

You forced us to choose between submission or defiance.

We chose to defy.

You forced us to choose between an oppressive peace or a war of liberation.

We chose to fight!

Yes, we planned sabotage!

Yes, we burned your institutions.

I considered it my duty to my people and to my country.

And I have no doubt posterity will pronounce that I was innocent,
and the true criminal was the white government.

Magistrate - Mr. Mandela, you have virtually admitted your guilt.

I must therefore remind you,

that the charges against are punishable by death.

Mandela - I assure Your Worship that I am fully aware
of what I am saying.

But all my life I have given to the struggle of my people.

I have fought against oppression by whites.

I have fought against oppression by blacks.

I have cherished the ideal of a freedom.

It is an ideal I hope achieve.

But if needs be, it is an ideal for which I am prepared to die.

Magistrate - *(coldly)* The accused will now stand to hear the verdict of the court. The evidence against you is as overwhelming as it is indisputable. We therefore find the accused guilty of all charges. I am authorized to sentence death by hanging, and would be justified in doing so. However, the sentence of life in prison will serve as a more sobering example than death. The prisoner will be duly constrained and transported to Robbin Island, where the sentence will begin immediately.

(He gavels loudly. Mandela's hands and feet are shackled, and he is led out)

Part II

Prelude:

(singer is heard from off stage, walking as in the prologue)

There's no easy walk to freedom anywhere.

Dangers and hardships have never stopped us.
They will not frighten us now.
But we must make of ourselves
a strong and shining instrument
that will cleave its way to freedom.

There's no easy walk to freedom anywhere.

Scene i.

*A young follower: (looking at the empty court room
and describing Mandela)*

When he spoke at the trial,
it was so quiet, you could hear a pin drop.
And with his last words, all became dark.
To us, Nelson Mandela is everything.
He is the light in our night.
He is the soul of our struggle.
He is the goal of our hopes and our dreams.

CHORUS ("U ea kae?"):

And after all these years in jail,	<i>Gird your loins,</i>
He shows no despondence.	<i>Let's go to Taung (the lion's place).</i>
His spirit never fades.	<i>to Moletsane's.</i>
And his confidence in the future grows.	<i>To witness the threshing of the wheat</i>
	<i>The young boys take their sticks and</i>
	<i>strike to their satisfaction.</i>
Bounded	
He gives us knowledge	<i>Where are you going?</i>
of freedom	<i>How could you come unprepared</i>
	<i>to the place of the Lion, Moletsane?</i>
Silenced	<i>We brought our tools (we are ready)</i>
He teaches us how	<i>Hom. . . Hom. . .</i>
To speak.	

Interlude I

(Placards appear: Soweto Uprising - 1976; DOWN WITH AFRIKAANS! WE ARE NOT BOERS! IF WE MUST LEARN AFRIKAANS, VORSTER MUST LEARN ZULU; Headlines read: 16 June, 1976 - 20,000 Soweto School Children March in Protest Against Forced Use of Afrikaans in the Schools; Hundreds are Killed and Thousands Arrested in Police Crackdown; ANC Leadership Denies Any Involvement in Planning of Protests; Prime Minister Vorster Orders New Arrests)

Soprano:

Wayengwa yintab' eshayo (Zulu song)

She was deceived by a burning mountain!

A mountain that burns to the finish, that newly burnt veld!

It burned, without regrowth!

Chorus: *It happened quickly and passed:*

What was its intention?

Does it make you uneasy at all?

Scene ii

(Winnie Mandela's home in Soweto - 4:00 am, 17 May, 1977)

Winnie Mandela: *(responding to noises from outside)*

Who it is? Who is there?

Answer me!

(an outburst)

What do you what with me?

How dare you barge in my house at this hour!

If you wish to interrogate me,

you are wasting your time!

No squeak of a policeman will get an answer out of me!

Why are you taking our things?

Be careful with that!

Have you no respect for a person's privacy?

If you wish to arrest me,

you may do so without this disruption.

I have a bag already packed to go.

What do you what from me?

You bloody murderers!

First you kill our children in the streets,

Then you pillage our homes in the middle of the night!

(they continue removing her belongings)

Why are you doing this?

Why are removing our things?

Why don't you leave us alone?

Now I understand.

I am to be banished from my home.

I am to be exiled in the dust of a desert ghetto.

I am to be buried alive.

Go ahead. I don't care.

Do what you want with me!

You can harrass me!

You can arrest me!

You can take my family from me!

Destroy me!

But you cannot banish my dream.

You cannot bury my struggle!

Where I am absent,

someone else will follow.
 Where I am silenced,
 someone else will shout.
 Even when I am dead and gone,
 Another ten, twenty, one hundred, one thousand
 will arise up!

Go on and banish me.
 Someone else will follow.
 Go on and silence me.
 Someone else will shout!
 You may even kill me,
 and another one hundred, one thousand
 will arise up!
 Our struggle will never die! *(she is led out)*

Interlude II

*(headlines read: Winnie Mandela is Banished to the Town of
 Brandfort in the Orange Free State. placards read: Unite Now!; Vague
 Promises, Greater Repression!; Join the United Democratic Front -
 Oppose High Rents, Low Wages and Inferior Education! Boycott
 Segregated Elections!)*

Soprano: "Wamthinta uPhefeni" (Zulu regimental song)
Here is Mgwagwa burning the land of the enemies!
Burning your land, O King!
He provokes kings, he provokes the hairy ones!
Awo, a, a!
You have provoked the Phefeni regiment!

Scene iii (prison visitor's room)

A white warder - (harshly to Mandela)
 "Mr. Mandela,
 you have 30 minutes with your daughter and her family.
 You must talk only about personal and family matters."

(to himself, cynically)
 So today Mr. Mandela, South Africa's number one terrorist,
 is allowed a "contact visit."
 The Prime Minister must have made some political concession.

(to Mandela)
 "Mr. Mandela, do not think that because the glass partition is gone
 that you may discuss politics.
(to the family)
 The family may enter the room now."

(to himself, ironically)
 So today, Nelson Mandela,
 the leader of the armed wing of the African National Congress,
 is allowed to touch his family for the first time in 16 years.

(amused)

His daughter is so excited that she has nearly dropped her little black baby!
They embrace for the first time in 16 years.
They embrace for so long

(interrupting) "Mr. Mandela!

Remember, if there is something we cannot hear or understand,
we must cut your visit short."

(to himself)

These "contact visits" should not be allowed.
You never know how they might plan protests and pass secrets.

Soprano solo (Zulu Lullaby)
Whose is that baby?

But he surely enjoys playing with the baby.
He is even helping her burp.
He has not held a child in 16 years.

*It is the baby of that man who
talks such a lot?
Whenever he sees household
activities he thinks food is coming;*

"Mr. Mandela, you have five minutes."

Go out my child, and show the outside!

Now she sleeps in his arms . . .
lost to the world,
contented and at peace.
And he holds her head in his hand ---
safe from the world ---
so gently and in peace.

*Whose is that baby?
Our sister's husband,
where has he gone?
Since he's courting no longer,
where has he gone?
Being not yet married,
where has he gone?
Has he gone to gather firewood?
Has he gone to fell trees?
You at the back of the hut,
you by the doorway!*

Chorus

Oh, we do not know!

(After looking at his watch, he reluctantly announces)

"Mr. Mandela, Time is up. "

Interlude III

(Placards read: **Racists Rule By the Gun!; Victory is Certain!; Between the Anvil of United Mass Action and the Hammer of the Armed Struggle We Will Crush Apartheid!; July, 1985 - Government Declares State of Emergency; Students in Europe and US Pressure Universities to Divest in South African Businesses; US Congress Imposes Sanctions Against South Africa)**

Tenor:

Umntu ehlobile (Zulu Song)

M, M, M, M, M, M!

What this? What's this?

I just don't know! What's this?
A well-adorned person is handsome;
but we can still disappoint her, can't we!
I, i, i, i, i! What's this? What's this?
I just don't know! What's this?

Scene iv

(the office of the Governor of the prison)

Mandela - (*entering the Governor's office*) You wish to see me Governor?

Governor - Please be seated Mr. Mandela.
I understand you have been with us for over 20 years.

Mandela - 22 years to be exact, sir.

G. - Quite right, Mr. Mandela.
And yet you have not been forgotten.

M. - So I am told, Governor

G. - Don't be so modest, Mr. Mandela.
Nations have demanded your release.
They divest in our companies,
They boycott our diamonds.
You cause us more aggravation in jail than when you were free.

M. - My intention has always been to attain the freedom of my people.

G. - Quite right, Mr. Mandela.
But what of the freedom of my people?

M. - White South Africans are free.

G. - (*sardonically*) Free, Mr. Mandela?
What is it to be free, Mr. Mandela? Free to vote?
And what good will that do
when your people have "equal political rights," Mr Mandela?
Free to own property?
And what then, when you control the parliament? (*growing louder*)
Free to live safely in our own country, Mr. Mandela?

Your people are a snarling hound and you are its jaws.
We will hold you shut, lest we are destroyed.

M. - Please forgive me, Governor,
if I fail to empathize with your plight.
We do not seek revenge, but only equal rights.
What else could you expect of me, Governor?

G. - To reject violence as a political weapon.
And in return the prime minister is prepared to set you free.

M.- He wants me to reject violence? *(he laughs)*

Well, how considerate of him.

He wants me to behave peacefully?

He wants me to rot away quietly
on the reserves!

Then let him reject violence!

Let him dismantle Apartheid!

Let him free all who are
wrongly imprisoned.

Let him guarantee our rights,
and only then I will reject violence!

G.-*(coldly)* Don't be foolish, Mr.
Mandela. Do you not understand?

I am offering you freedom.

You will regret this, Mandela!

This is our final offer!

Are you hell-bent on martyring
yourself?

Do you not understand?

I am offering you freedom.

Freedom, Governor?

What is it to be free, Governor?

Free to carry a pass everywhere I go?

Free to obtain permission to seek work?

(increasingly emphatic)

Free to live where I am told?

Be reasonable, Mandela.

All we ask is that you
protest peacefully, Mandela.

Think this over before

you reject our offer.

Have you not suffered enough?

M. - *(bitterly)* Who are you, Governor, to pity my suffering?

Many Africans have suffered and died

During these long, lonely, wasted years.

I owe it to the widows and orphans who grieve for them.

I owe it to their fathers and mothers who have longed for them,
and wept for them, and grieve for them still.

Sir, I cherish my freedom dearly.

But I will not sell the birthright of my people to be free.

G. - Very well, then, Mr. Mandela.

One day, I am sure you will indeed be free.

But the violence you condone will not be easily quelled.

And that freedom will be a heavier a burden upon you
than your struggle to attain it.

Interlude IV

(More placards and headlines appear: Unrest Continues in Soweto Ghetto; Students in the West Demand Divestment in South Africa; U.S. Congress Imposes Economic Sanctions; Calls for Dismantling of Apartheid and Release of Mandela Intensify; 2 February, 1990 - ANC is Unbanned After 30 Years; 11 February, 1990 - Nelson Mandela is Released!)

Tenor: "*Thulani sinitshela*" (Zulu praise song)

We will tell you about handsome people!

Keep quiet, we will tell you about handsome people!

Keep quiet, we will tell you about the ones who almost rule the country!

Be quiet, we will tell you about handsome people!

"Wangibizelani Weshangase?" - Why did you call me, Weshangase?

Scene v (Collage):

(Upon his release, Mandela greets his supporters in Capetown):

Mandela -AMANDLA! ("Power!")

The crowd - Ngawethu! ("It is ours!")

Mandela - i-Africa!

The crowd - Mayibuye! ("Let it come back")

Mandela: "Friends, comrades, and fellow South Africans,
I greet you in the name of peace, democracy, and freedom for all.
I stand here before you not as a prophet,
but as a humble servant of you, the people.

Young man (tenor) - To see him now,
After all these years, is like a dream.
To us, Nelson Mandela is everything.
And after all those years in jail,
his spirit never faded.
And his confidence in the future grows.

(Headlines appear while tenor is singing: **ANC Agrees to Suspend Violent Protest Over Promise of Negotiations With the Government; Prime Minister DeKlerk Calls for the Dismantling of Apartheid**)

Prime Minister De Klerk (bass) - Mr. Mandela has
walked a long road,
and now stands at the top of the hill.
A traveler would sit and admire the view.
But a man of destiny knows that beyond the hill
is another and another.
The journey is never complete.
As he contemplates the next hill,
I offer my hand in friendship and peace.

Mandela - "Your tireless and heroic struggles
have made it possible for me to be here today.
I therefore place the remaining years of my life in your hands.

Older woman (mezzo-soprano) and Chorus -
Before he showed
the light, we were blind.
If a white man gave us a smack,
we'd turn the other cheek.
Now we hit back.

Mandela - Yet even as we stand here today,
Our country is in flames.
Brother is fighting brother in wars of vengeance and selfish gain.

(Zulu Chief Butalesi's Inkhata Freedom Party Opposes ANC's Proposal for New Constitution; Chief Butalesi Demands Separate Homeland for Zulus)

Zulu (tenor) and chorus - I was born a
Zulu and I will die a Zulu.
I speak Zulu.
I am a Zulu in everything that I do.
I worship my Zulu fathers.
He is the Zulu king who I answer to.
They have provoked us.
We must stand united.
War is in our veins!
Now is the time for us to fight.
They have provoked us!
We will spill their blood on the ground!

(Inkhata Followers Clash with ANC Supporters in Zulu Homeland; Over One Hundred Black Commuters are Massacred in Natal Province! ANC Accuses White Police of Complicity: Talks are Suspended)

Zulu Chorus - "Way' thela mbemu"
You threw yourself against Malunda!

Mandela: "I understand your anger.
I spent 27 years in jail.
But if I can work with a white man to gain our freedom,
then you can work with those who have harmed you.

Young Radical (soprano) - Most of our leaders
have long been out of touch with us.
They haven't lived in the squatters' camps.
They do not understand our suffering.

Mandela - Anger and violence never can build a nation.
So take your guns and your knives and your machetes
and throw them into the sea!
End this war now!

Winnie Mandela and Chorus: Now is the
time for our youth to lead the country.
Now is the time to
lead us into the new era.
Now is the time to create a new nation.
Now is the time for our youth
to lead us forward.
Now is the time for us to
overthrow the white man!

Old woman (soprano) - If there is anyone
who knows our trouble,
it is Mrs. Winnie Mandela.

She is there when people cry.
 She consoles us when our hearts grow weary.
 She is there when our children die.

Mandela - Democracy continue to elude us.	Winnie Mandela -
We have already waited for our freedom for too long	Young Lions, roar!
We can wait no longer.	Roar Young Lions!
Together we shall conquer!	Young Lions roar!
<i>Mavibuye i-Africa!</i>	Roar Young Lions!
AMANDLA!	AMANDLA!

The crowd: *Ngawethu!*

Mandela: *i-Africa!*

The crowd: *Mayibuye!*

Interlude V

(text reads: In 1988, 14-year-old Stompie Supei, suspected of being a police informant, was allegedly kidnapped and murdered by Winnie Mandela's Body Guards; Mrs. Mandela is Tried and Convicted of Kidnapping and Assault)

Scene vi:

(The home of Nelson and Winnie Mandela in Soweto: 1992)

Nelson Mandela (*quietly*) - We must talk, Mum, regarding your appeal.
 I am sorry to say it does not look promising.

Winnie Mandela - Since when has a white court ever promised justice for us?

N. - This case is different.
 It is not a political crime,
 but an act of violence against a fellow black African.

W. - All crimes under Apartheid are political!
 You said it yourself on the stand thirty years ago.
 Or did you forget that already?
 This conviction is a charade
 staged by the government to discredit us.

N. - But the evidence against you is credible.

W. - Credible? You sound like a white magistrate.

N. - Listen to me, Winnie!	W. - For whom is this evidence credible?
Don't me flippant with me, Winnie.	Perhaps the White court?
This matter is deathly serious.	Or perhaps the leaders of the struggle?
Your enemies will destroy you, Winnie!	Or perhaps you, "Mr. Mandela,"
You are making me angry, woman!	find the evidence credible!

Oh, how I wish I could make you angry again.
Nelson Mandela..

Do not change the subject.	You have lost touch with the common folk.
I never questioned your sacrifice.	You have not struggled day by day, and week
I always valued your work.	by week, and year by year with them.
But I did not labor all my life,	You never looked in your
so that you could throw it all away.	daughter's hungry eyes.
I will not condone such violence.	You never knew those fought the police;
I did not sacrifice our family life	were beaten, tortured, and died
for you to soil my name.	so you could now be free.
I did not spend my life in jail	You never watched someone die after they
so your thugs could	were betrayed to the police.
murder a defenseless child!	

W. (stunned)- That it could even be dreamt
that I could murder a child,
when I have devoted my life
to the fight against injustice, appalls me.

During the years of my banishment,	
I often dreamt that I had met you,	
on the Pollsmoor prison steps,	
and was told that I could take you home.	N. -While in jail, I kept a beautiful picture
I envisioned that tall, striking man	of you two feet above my left
shoulder.	
who stirred the stagnant waters of Apartheid;	I dusted it every day.
who pulled aside his car,	It gave me the same pleasant feeling as when
and instructed me to buy a wedding gown.	I caressed you in the old days.
You were always in such a rush,	I even touched your nose to mine.
that we never had a chance to complete	
our ceremony at your family's home.	

But when that day came to take you home,	Yet there were times
I did not meet that man.	when that love and happiness,
Instead I walked hand in hand	that trust and hope turned to pure agony.
with a gray-haired gentleman,	When conscience and guilt
who spoke with the wisdom of years,	ravaged every part of my being,
with a voice that no longer stirred,	When I wondered if any cause
but calmed the troubled waters.	could excuse abandoning a young mother.
I knew that day,	I should have known
we could never be the same.	how it would change you.
	How could you remain
	that pretty, young mother in the picture?

But I still have the wedding cake	How cruel it is then,
I saved for your family's home.	that when, after all those years apart,
I brought it with me to Brandfort.	that when our life-long quest nears its end,
It crumbled a bit when they dumped our things.	and when at last, we can share in that
But I kept it waiting for you.	happiness so long deferred,
	that I must say again to you: Good-bye.

Soprano: "Unomagundwane" (Woman-of-the-rats)

ALAS, WOE IS ME!

Bring me my musical bow, in the house here, O my younger sister!

Sit down! Let me recount my tale for you, my younger sister!

I have been traveling, O my younger sister;

I eventually reached the homestead of my lover;

I opened and entered;

Then my lover entered;

Then his mother entered;

She said, "I shall not kiss you, my child;"

She said, "because my mouth is sore!"

Then there entered a favorite girl;

Then the mother reentered;

She greeted the favorite girl;

She said, "Come, let me kiss you my child!"

And you were kissed, O Miss Favorite!

Then night fell, as is inevitable!

Interlude VI

**(Nelson Mandela Regretfully Announces Separation from his Wife,
Winnie Mandela)**

Soprano: ALAS, WOE IS ME!

I went out saying, "now he has spurned me!"

I said "Woe is me, father! today he has spurned me!"

I said "Woe is me, O mountains! now he has spurned me indeed!"

Alas, O people! He has now spurned me!

Scene vii (collage)

**(During the 1994 presidential campaign, Nelson Mandela visits
his former prison cell at Robbin Island)**

**(headline reads: White Government and ANC Agree on Terms for
Provisional Constitution; Elections are Scheduled for April 27,
1994; February, 1994 - Nelson Mandela Visits his Former Prison
Cell on Robbin Island)**

Mandela *(remembering the contents of the the cell)* - A bed roll and mat.

Youth (tenor) - To vote for the first time
is like being reborn.

I dream about a nice big house and some cattle.

I dream about electric lights, plumbing and schools.

Nelson Mandela can make it so.

White farmer (bass) - I think it is fantastic that
blacks will finally get to vote.

It would be lovely to see African farmers,

But so few of them can read or write.

Mandela - One light bulb: forty watts.

Young woman (soprano) - We are all excited about voting for the first time.
But this is only the beginning.

Older woman (mezzo-sop.) - They have promised
that there will be new schools;
They have promised that there will be housing;
They have promised that there will be this and that there will be that . . .
If they don't come through,
We still will will oppose them.

Poor man (tenor) - I have not been able to find work for ten years.
My child has no cloths or shoes to wear.
I have no money to buy food.
I am hungry as I talk to you.

Mandela - Four walls - nine feet high.

Wealthy White (bass) -
I want first world standards in schools, housing and defense.
But not all South Africans need them.
They have a different culture.
They have different values.

Colored Man (tenor) - I have no problem with the Blacks.
But we of mixed racial heritage
really don't share the same experience.
Coloreds surely suffered under Apartheid.
But atleast we had food and a roof over our heads.

Mandela - A floor: seven feet by seven feet.

Young Radical (mezzo-sop.) - When we were all starving, we were united.
But now that some have plenty of money,
they have forgotten about you.

Young Radical (soprano) - When I see white men, I get very angry.
They came from foreign lands.

Wealthy White (bass) - I have a right to be here.
My family came here in 1652.
I have no where else to go.

Young Radical (soprano) - They came here to steal our land.
They came here to steal our gold.
They stole our means to live.

Wealthy White (bass) - You cannot create wealth
just by taking it from one group and giving it to others.

Mandela - A table: two feet by two feet and six inches.

(Chief Butalesi Calls for Boycott of April Election; Mandela and DeKlerk Seek Talks with Inkhata Leaders; Violence Escalates as

Election Nears; Hundreds of Inkhata and ANC Supporters Die as Zulu's Train and Arm Themselves)

Zulu warlord (tenor) :

"Kwabase sabulawa nguDingane" (Every day we are slain by Dingane)

Alas, land of Zulu, what have we done!

Calf of the Elephant!

We are continually being killed in Zululand; what did we do wrong?

Mjokwane, son of Ndaba!

We are continually being killed; we are being impaled; what did we do wrong?

(March 31, 1994: With Support of Mandela, Prime Minister DeKlerk Declares a State of Emergency in Natal Province)

White Supremacist (bass) - If we allow the Natives rights,
then we are doomed to ruin.

They cannot govern themselves, let alone a country!

We will retain power by any means!

(23 Are Killed and over 200 Injured in White Supremacist Bombings During Days Leading Up to the Elections)

Mandela - A pencil and paper.

Older woman: To vote for the first time
is like being reborn.

And that is all we need
to gain our freedom.

Younger woman: I never thought
that I would live to see this day.

Epilogue

(April 19, 1994: In a stunning about-face, Zulu Chief Butalezi calls off boycott of Elections; April 27: Millions of Black South Africans Vote for the First Time; April 28: 31 White Supremacists are arrested in Response to Bombing Attacks; May 2: After Numerous Delays, Votes are Finally Counted: The African National Congress Wins an Overwhelming 62% Majority; May 10, 1994 - Nelson Mandela is Inaugurated as President of South Africa)

Tenor and chorus:

Li a swa la dogodela! (Venda Domba Ritual)

Maa!

Madunana, you hear the king! ya, ya, ya —

Say gudu, Open up! ya, ya, ahee!

Chorus: eehou! — Aaoo! — eeyowee!

Baritone - And many of us must pass
through the valley of the shadow of death again and again
before we reach the mountain tops of our desires.

There's no easy walk to freedom anywhere.

(singer slowly exits, just as he had entered when the drama began)

the end

CHARACTERS

Nelson Mandela **Baritone**

*Prison Guard, Magistrate, Governor
and other white characters* **Bass**

South African singer and other African characters . . . **Soprano**

Winnie Mandela and other African characters . . **Mezzo-soprano**

Young South African Man and other characters **Tenor**

*The action takes place in South Africa and its environs
from the late 1950's to May, 1994.*

ORCHESTRATION

flute (doubling piccolo)

B-flat clarinet (doubling A clarinet and bass clarinet)

2 horns

2 percussionists*

piano

1st and 2nd violins

viola

violoncello

double bass

*PERCUSSION includes: gourd rattle (enmeshed in beads), smaller rattle, vibraphone, marimba, xylophone, glockenspiel, antique cymbals, African drums (alto, tenor and bass), bass drum, snare drum, talking drum, four tom-toms, whip, stomping stick, suspended cymbal, cowbell, police whistle, wooden block, guiro, tambourine, and amplified mbira (thumb piano).

NOTES

The libretto for *No Easy Walk to Freedom* is based on the life of Nelson Mandela as chronicled in two collections of his writings and speeches: Nelson Mandela: The Struggle is My Life (New York: Pathfinder Press, 1986) and Nelson Mandela: Speeches 1990 (New York: Pathfinder Press, 1990). In addition, Part I, scene iii and Part II, scenes ii and iii are based on events described in Part of My Soul Went with Him, by Winnie Mandela (New York: W.W. Norton, 1984). Part II, scenes vi and vii are based on television and newspaper reports and feature stories from the time of Mandela's election as President of South Africa in April, 1994.

All but one of the interludes and Part II, scenes i, iii, v, vi, and vii and the Epilogue feature indigenous African songs in their original language. Most of these are collected in the "The Zulu Bow Songs of Princess Magogo" by David Rycroft, published in the African Music Society Journal, vol. 5 (1975-6), pp. 44-91. They are identified in the libretto by title. Part II, scene i features the choral song "U ea kae?" by Joshua P. Mohapeloa. The Epilogue is an adaptation of a Venda initiation ritual transcribed by John Blacking in How Musical is Man? (Seattle, WA: University of Washington Press, 1973), pp. 81-84. Two songs found in Part II, scene v ("Wangibizelani" and "Way' thela mbemu") were transcribed from an unidentified recording. Several other melodies, both vocal and instrumental, are adapted from indigenous South African music found in How Musical is Man and The Music of Africa by J. H. Kwabena Nketia (New York: W.W. Norton & Co, 1974). For further information about this music or a cassette recording of the available original songs, write to Chandler Carter, 255 West 108th Street, Apt. 2D, New York, NY 10025.

PRONUNCIATION

Most of the songs are in *Zulu*. The main rules of spelling and pronunciation may be briefly summarized as follows: Vowels are 'pure,' as in Italian. Letters **c**, **q** and **x** represent 'click consonants'; **ph**, **th** and **kh** are as English **p**, **t**, and **k** (with aspiration); **p**, **t** and **k** are ejective (i.e. without aspiration; but **k**, in affixes, is voiced, rather like **g**); **hl** is a voiceless lateral fricative (like an English double **l**) and **dl** is its voiced counterpart; in **ng** the **g** is sounded (as in 'finger'); **zh** is the voiced counterpart of **sh**.

The other African languages featured in the opera, *Xhosa*, *Shona* and *Venda*, are closely related to Zulu, and these pronunciation rules apply.

The prison guard in Part I, scene i sings in *Afrikaans*. This language, spoken by descendants from the earliest Dutch settlers of South Africa, is closely related to Dutch, and in the absence of consultation with a native speaker, should be pronounced accordingly.

SINGING STYLE

Ideally, the African songs would be sung by native South Africans. But traditional western singers who are flexible musicians and can control their vibrato should be able to negotiate these songs. This issue is paramount in casting singers. Likewise, singers who perform both African music and traditional western music should project the difference vocally.

VOCAL DECLAMATION

There are five basic modes of vocal declamation:

- 1) natural singing - notated normally.
- 2) sung, but rhythmically free - notated with noteheads, but no stems (see Part I, scene iv, mm. 172-85).
- 3) *sprechstimme* (half-sung, half spoken) - notated with x's instead of noteheads (see Part II, scene iii, m. 11-13).
- 4) spoken in rhythm - notated with note stems, but no noteheads (see Part II, scene iii, mm. 2-4).
- 5) spoken naturally - text is printed within the measure allocated (see Part II, scene iii, m. 24).

NO EASY WALK TO FREEDOM

Prologue

words and music by Chandler Carter
(1994)

Plodding

Flute

B-flat Clarinet

Gourd Rattle

Baritone

(stomp softly)

Violin I

(stomp softly)

Violin II

(stomp softly)

Viola

(stomp softly)

Cello

(stomp softly)

Double Bass

There's no ea-sy walk to free-dom, free-dom.

Fl.

Clar.

G. Rattle

Bar.

free-dom. There's no ea-sy walk to free-dom, to free-dom an-ny-where. And

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl. 12 13 14 15 16 17

Clar.

G. Rattle

Bar. me - ny of us must walk through the val - ley of the sha - dow of death a - gain and a - gain be -

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl. 18 19 20 21 22 23

Clar.

G. Rattle

Bar. fore we reach moun - tain - tops of our de - sires.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

24 25 26 27 28

Fl.

Clar.

G. Rattle

Bar.

There's no ea-sy walk to free-dom, free-dom, free-dom. There's

Vln. I

Vln. II

Vla.

Vcl.

D.B.

29 30 31 32 33 34 35

Fl.

Clar.

G. Rattle

Bar.

no ea-sy walk to free-dom, to free-dom a-ny-where.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

attacca Scene i

Scene i. Prison

1 2 3 4 5 6 7 8 9

Flute $\frac{3}{4}$

Clarinet $\frac{3}{4}$

Horn I $\frac{3}{4}$

Horn II $\frac{3}{4}$

vibraphone $\frac{3}{4}$

Gourd rattle $\frac{3}{4}$

Piano $\frac{3}{4}$

Mandela $\frac{3}{4}$ *p* "n bed rol en

Guard/Magistrate $\frac{3}{4}$

Violin I $\frac{3}{4}$ *ppp*

Violin II $\frac{3}{4}$ *ppp*

Viola $\frac{3}{4}$ *ppp*

Cello $\frac{3}{4}$ *ppp* *p*

Double Bass $\frac{3}{4}$ *pp*

10 11 12 13 14 15 16

Fl.

Clar.

con sord. *pp*

Hn. I

con sord. *pp*

Hn. II

vib. medium mallets *p* 1.v.

g. rattle

Pno.

Mand.

mat: " a bed roll and mat —

Guard/Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

17 18 19 20 21 22 23 24

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Guard/Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pp

pp

1. v.

"n lam - ple — veer - tig wal - te; one light bulb — for - ty watts —

Buo

p

25 26 27 28 29 30

Fl.

Clar.

Rn. I
senza sord.

Rn. II
senza sord.

vib.

g. rattle

Pno.

Mand.

Guard/Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

senza sord.

senza sord.

1. v.

mf four walls -

Over

[illegible]

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Guard/Magistr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Guard/Magistr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

$\text{♩} = \text{♩} = 60$

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Guard

Vln. I

Vln. II

Vla.

Vcl.

D.B.

aside *mp*
The guard thinks I am wast - ing my
time.
GUARD
A - fri - kaans is die wit mens' se

1. v.

arco

40 50

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Guard

Vln. I

Vln. II

Vla.

Vcl.

D.B.

He said. "A - fri - kants is the white man's

taal.

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Guard

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is divided into two measures, 54 and 55. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), Horn I (Hr. I), Horn II (Hr. II), Vibraphone (vib.), Gong Rattle (g. rattle), Piano (Pno.), Mandolin (Mand.), Guard, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal parts (Guard and Mand.) have lyrics in English and Dutch. The English lyrics are: "The words of White men" (measure 54) and "not - cess - a - lo - gic that is be -" (measure 55). The Dutch lyrics are: "wil men - se het 'n lo - gi - ka - wat kaf - firs nie ver - staan" (measure 55). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte).

56 57

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Guard

Vln. I

Vln. II

Vla.

Vcl.

D.B.

yond the Ne - gros.

nie.

Hul - le kan shaars - hul -

They can

mp

p

pp

mf

mp

f

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Guard

Vln. I

Vln. II

Vla.

Vcl.

D.B.

here - ly speak their own lan - guage."

le ese taal praat

ppp

pp

p

pp

p

p

60

$3 \overline{\text{J}} =$

$\text{J} (\text{J} = 90)$

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Guard/Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

smiling

He does not know that I un - der -

62 63 64 65 66

Fl. $\frac{3}{4}$

Clar. $\frac{3}{4}$

Hr. I $\frac{3}{4}$

Hr. II $\frac{3}{4}$

vib. $\frac{3}{4}$

g. rattle $\frac{3}{4}$

Pno. $\frac{3}{4}$

Mand. $\frac{3}{4}$

Guard/Magstr. $\frac{3}{4}$

Vln. I $\frac{3}{4}$

Vln. II $\frac{3}{4}$

Vla. $\frac{3}{4}$

Vcl. $\frac{3}{4}$

D.B. $\frac{3}{4}$

laughingly

poco rit

stand his e - very word.

pp

pp

pp

p

67 68 69 70

Fl.

Clar.

Hn. I

Hn. II

vib.

g. rattle

Pno.

Mand.

Guard/Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

con sord.

con sord.

p

pp

pp

1.v.

1.v.

ta - fel — twee voe - te vir twee voe - te en ses dai - me;" a ta - ble — two

71 72 73 74 75

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Guard/Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

feet by two feet and six in - ches —

" 'n pot - lood en pa - pier."

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Guard/Magetr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

two sheets a year

— "vir twee bris . fr . per

sul pont.

sul pont.

sul pont.

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Quard/Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Lyrics: "Jaar," for two let - ters a

Fl. *ff*

Clar. *ff*

Hn. I *sp sf*

Hn. II *sp sf*

vib. *sp*

g. rattle *sp*

Pno. *sp*

Mand. *f*

Guard/Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

year! That is all I am al-lowed for my wife and fa-mi

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Guard/Magistr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

80

81

82

83

84

85

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580

581

Fl. = $\text{♩} = 60$

92 93 94 95

Fl.

Clar.

Rn. I

Rn. II

vib.

g. rattle

Pno.

Mand.

Guard/Magistr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

let - ters a year! Se - ven feet by se - ven feet.

senza sord.

senza sord.

senza sord.

senza sord.

pp

96 97 98 99

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

expressively

that is all I am al- lowed.

"Your free-dom is a di- rect threat to White

100

Fl.

Clar.

Hn. I

Hn. II

vib.

g. rattle

Pno.

Mand.

Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

101

The Judge said.

men."

If we al- low the Na- tives

102 103 104

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Magstr.

rights, then we are doomed to ru - in. They can - not go - vern them - selves.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Clar.

Hm. I

Hm. II

vib.

g. rattle

Pno.

Hand.

Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Hr. I

Hr. II

vib.

g. rattle

Pno.

Mand.

Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This musical score page, numbered 106, contains staves for the following instruments: Flute (Fl.), Clarinet (Clar.), Horn I (Hr. I), Horn II (Hr. II), Vibraphone (vib.), Gong/Rattle (g. rattle), Piano (Pno.), Mandolin (Mand.), Magistrate (Magstr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The Flute, Clarinet, and Horn parts are mostly rests with some initial notes. The Piano part features a rhythmic pattern of eighth and sixteenth notes. The Mandolin and Magistrate parts have sparse notation. The string section (Violins, Viola, Violoncello, and Double Bass) plays a sustained, moving line with some dynamic markings like 'f' and 'p'.

D.B.
Vcl.
Vln.
Vln. II
Vln. I
Magstr.
Mand.
Pro.
G. Fiddle
Vib.
Hr. II
Hr. I
Clar.
Fl.

109

We will main - tain or
der by a ny

hard mallets

108

Fl.

Clar.

Hn. I

Hn. II

vib.

g. rattle

Pno.

Mand.

Magstr.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

110

3

p

pp

111 (♩ = 90)

112 113 114 115 116 117

p

ppp

p lam - pie - vier - tig

	118	119	120	121	122	123
Fl.						
Clar.						
Hn. I						con sord.
Hn. II						con sord.
vib.						
g. rattle						
Pno.						9
Mand.	wa - te,		'n	pot - lood en pa - pier -	That was	all we were al -
Guard/Magistr.						
Vln. I						
Vln. II						
Vla.						
Vcl.						
D.B.						

124

← ♩ = 125 ♩ → ← ♩ = 126 ♩ = 60 (♩ = 120) ← ♩ = 127

p

pp

pp

p

mf

So that was all we used to gain our free-dom.

battuto mp

segue into Interlude

Interlude I (Freedom Campaign - 1952-60)

17

Lively 1 2 3 4 5

Flute

B-flat Clarinet

Horn I

Horn II

Marimba

Rattle *mp*

Defiance Campaign - 1952

Piano

Soprano

Mandela

Violin I *battuto mp*

Violin II *battuto mp*

Viola *battuto mp*

Cello *pizz. mp* *jeté*

Double Bass *mp*

He

6 7 8 9

Fl.

Cl.

Hn. I

Hn. II

mar.

rattle

THE PEOPLE OF SOUTH AFRICA DEMAND VOTES FOR ALL;

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

(♩ = ♩)

le - le!

VI - li - - phi le -

li - ya - na?

He

jeté

jeté

10 11 12 13

Fl.

Cl.

Hr. I

Hr. II

mar.

rattle

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

le - le! ... Zind - lov' e - zi - wa - De - nge! He

battuto

mp

sim.

16

3

14 15 16 17

Fl.

Cl.

Hr. I

Hr. II

mar.

rattle

DECENT WAGES FOR ALL;

Pno.

Sop.

le - le! Namp' a - be - za no - za - lo! He

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

sim.

mp

sim.

18 19 20 21

Fl.

Cl.

Hn. I

Hn. II

Mar.

rattle

AN END TO PASS LAWS;

Pno.

Sop.

- le - le! Se - be - za no - lud - lul' o - lu - nye! He

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

22 23 24 25

Fl.

Cl.

Hn. I

Hn. II

mar.

rattle

medium mallets
mp

AN END TO WHITE MINORITY DOMINATION!

Pno.

Sop.

Chor.

battuto

Vln. I

Vln. II

Vla.

Vcl.

D.B.

le - le! Ngi - khum - bu - le ki - thi kwa - No - Dwe - ngu! He
Zh!

26 27 28 29

Fl.

Cl.

Hr. I

Hr. II

mar.

rattle

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

le - le! - Mina ng' khum - bu - le ki - thi kwa - No - Dwe - ngu! He

Zh! I - zh! I - zh! Zh! Zh! Zh!

mp

30 31 32 33

Fl.

Cl.

Hn. I

Hn. II

mar.

rattle

1955-59 - The Conflict Hardens

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

le - le! Se - be - ⁴mhlo - phe im - ⁴ban - ga - yi - ya! He -

Zh! I - zh! I - zh! Zh! Zh!

mp

3

3

34 35 36 37

Fl.

Cl.

Hr. I

Hr. II

mar.

rattle

Pno.

Sop.

le - le! Se - be - fak' im' - nya - ka - ny'en - ga - mi - nye! He

Chor.

Zh! I - zh! I - zh! Zh! Zh!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

38 39 40

Fl.

Cl.

Hr. I

Hr. II

mar.

rattle

THE PROTEST GOES ON

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

le - le! Ba - fak' i - za - la zi - ka - ma - khol - wa - se, wee!

41 42 43 44

Fl.

Cl.

Hn. I

Hn. II

mar.

rattle

ARRESTS CANNOT STOP US!

Pno.

Sop.

He - le - le! Ba - fa - kel - za - la nge - za - ma - fe - le, weel -

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

pizz.

mp

45 46 47 48

Fl.

Cl.

Hr. I

Hr. II

mar.

rattle

Pno.

Sop.

He - le - le! ... Yi - li - phi le - li - ya - na?

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

49 50 51 52

Fl.

Cl.

Hn. I

Hn. II

mar.

rattle

LET US STAND TOGETHER, UNITED AND DISCIPLINED

Pno.

Sop.

He - le - le! Naa' iz - ind - lov' e - zi - kwa - De - nge!

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

50

53 54 55

Fl.

Cl.

Hn. I

Hn. II

mar.

rattle

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

He - le - le! Uth' u - zi bo - all' e

I - zh! I - zh! I - zh! I -

mp

56 57 58

Fl.

Cl.

Hr. I

Hr. II

mar.

rattle

DO NOT BE INTIMIDATED BY POLICE AND PROVOCATEURS

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

xi bu - tha - na - yo?

He - le - le!

zh!

l.

zh!

l.

pizz.

59 60 61

Fl.

Cl.

Hn. I

Hn. II

Mar.

rattle

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Vi - li - phi le - li - ya - - na? He

zh! i - zh! i - zh! i -

arco mp

pizz.

mp

arco

62 63 64 65

Fl.

Cl.

Hn. I

Hn. II

mar.

rattle

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

le - le!

INh - la - - bu - ka - yl - khu - - hli!

zh!

l - zh!

l - zh!

l - zh!

pizz.

66 67 68 69 70

Fl.

Cl.

Hn. I

Hn. II

Mar.

rattle

21 March, 1960 - Sharpeville, South Africa:

Pno.

Sop.

Chor.

pizz.
f

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Cl.

Hn. I

Hn. II

mar.

rattle

Pno.

69 Africans Killed and 176 Wounded When Police Open Fire on Unarmed Crowd

Sop.

Chor.

Vln. I arco (battuto)

Vln. II arco (battuto)

Vla. arco (battuto)

Vcl. arco (battuto)

D.B. arco (battuto)

Fl.
 Cl.
 Hn. I
 Hn. II
 mar.
 rattle
 Pno.
 Sop.
 Chor.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

Measures 75, 76, and 77 are indicated above the Flute and Clarinet staves. The score includes woodwinds (Flute, Clarinet, Horns I & II, Maracas, Rattle), piano, vocal soloist (Soprano), vocal ensemble (Chorus), and strings (Violins I & II, Viola, Violoncello, Double Bass). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *pp* and *sf*. The section concludes with a repeat sign and a fermata over a whole note.

segue into Scene ii

Scene ii

57

Flute

Clarinet

Horn I

Horn II

Marimba

Rattle

Piano

Mandela

Is this your an - swer to peace - ful pro - test?

Violin I

Violin II

Viola

Cello

Double Bass

normale (slightly detached)

normale (slightly detached)

3 4 5

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

Is this our re - ward for non - vi - o - lent re - straint? Are we to stand by while you

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp *ff* *p*

mur - der our chil - dren? Sub - mit to chains and to do as we are told?

ff *p*

poco ritard

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

a tempo

12 *pp* change to PICCOLO *prickly* 14

Picc. *pp*

Clar. *pp*

Hn. I *pp*

Hn. II *pp*

Perc. I yarn mallets (glims) *pp* i.v.

Perc. II

Pno. *pp*

M. *mp* with a measured tone

Have we not eyes like you? Have we not

Vln. I *ppp*

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

D.B. *pp*

15 16 17

Picc.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

hands, or - gans, di - men - sions, sen - ses, af - fec - tions and pas - sions

Vln. I

Vln. II

Vla.

Vcl.

D.B.

18 19 20

Picc. *pp*

Clar.

Hr. I

Hr. II

Perc. I *pp*

Perc. II

Pno.

M.

just like you?

Vln. I

Vln. II

Vla.

Vcl.

D.B.

21 22 23 24

Picc.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M.

Fed with the same food, Hurt by the same weapons, healed by the

Vln. I

Vln. II

Vla.

Vcl.

D.B.

25 26 27 28

Picc.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

same means, warmly *ppp* and cooled by the same win - ter and

Vln. I

Vln. II

Vla.

Vcl.

D.B.

34 35 36 37

Picc.

Clar.

Hn. I

Hn. II

Perc. I *sim.*

Perc. II

Pno.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score for measures 34-37 includes the following parts: Piccolo (melodic line with slurs), Clarinet (rest), Horn I and II (rest), Percussion I (snare drum, *sim.*), Percussion II (rest), Piano (pedal point), Mellophone (rest), Violin I (melodic line with slurs), Violin II (melodic line with slurs), Viola (melodic line with slurs), Violoncello (melodic line with slurs), and Double Bass (melodic line with slurs).

38 39 40

Picc.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This musical score page contains measures 38, 39, and 40. The instruments listed on the left are Piccolo (Picc.), Clarinet (Clar.), Horn I (Hr. I), Horn II (Hr. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Mute (M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The Piccolo part has melodic lines in measures 38 and 40. The Clarinet part is mostly silent. The Horns are silent. Percussion I has a complex rhythmic pattern in measure 39. Percussion II is silent. The Piano part is silent. The Mute part is silent. Violin I has a melodic line in measure 38 and 40. Violin II has a melodic line in measure 38 and 40. Viola has a melodic line in measure 38 and 40. Violoncello has a melodic line in measure 38 and 40. Double Bass has a melodic line in measure 38 and 40.

41

Picc.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

8va

The musical score is written for a full orchestra. The Piccolo part begins with a melodic line marked with a fermata. The Clarinet part has a similar melodic line. The Horns I and II parts are mostly silent. The Percussion I part has a rhythmic pattern. The Percussion II part is silent. The Piano part is silent. The Mellophone part is silent. The Violin I part has a melodic line marked with a fermata. The Violin II part has a similar melodic line. The Viola part has a melodic line marked with a fermata. The Violoncello part has a melodic line marked with a fermata. The Double Bass part has a melodic line marked with a fermata. The score is written in 2/4 time and includes various musical notations such as notes, rests, and fermatas.

42

← ♩ =

Picc.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

← ♩ =

Vln. I

Vln. II

Vla.

Vcl.

D.B.

43

Piu mosso (♩ = 120) "Change to Flute"

Picc. *sf*

Clar. *sf*

Hr. I *p* *sf*

Hr. II *p* *sf*

Perc. I *sf*

Perc. II

Pno. *sf*

M. *mp*
If you prick us, do we not bleed? If you tick - le us do

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vcl. *sf*

D.B. *sf*

46 47 poco a poco allargando 48

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M.

we not laugh? If you poi - son us do we not die? And as you

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Maestoso ♩ = 80

54 55 56

Fl. *mf* *p*

Clar. *mf* *p*

Hn. I *sf*

Hn. II *sf*

Perc. I *f* *p*

Perc. II *f* *p*

Pno. *mf* *f*

M. *f*
If we are like you in the rest,

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vcl. *mf* *p*

D.B. *mf* *p*

58 *change to piccolo* 60 61

Fl. *ff*

Clar. *ff* *mf*

Hn. I *fp*

Hn. II *fp*

Perc. I

Perc. II *p*

Pno. *mf*

M.

Then we will re - sem - ble you in that.

Vln. I *mf* *fp*

Vln. II *mf* *fp*

Vla. *mf* *mp*

Vcl. *ff* *fp* *mp*

D.B. *ff* *mp*

62 63 64 65

Picc.

Clar. *p*

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M. *mp*

The vil - lain - y you teach us, we will ex - e - cute;

Vln. I *ppp*

Vln. II *p*

Vla. *p*

Vcl. *p*

D.B. *p*

66 67 68 69

Picc.

Clar.

Hr. I

Hr. II

GLOCKENSPIEL

Perc. I

Perc. II

Pno.

M.

and it shall go hard. But we will

Vln. I

Vln. II

Vla.

Vcl.

D.B.

70 change to FLUTE 71 72 73 FLUTE 74

Fl. *mp*

Clar. *mp*

Hr. I *mp*

Hr. II *mp*

Perc. I

Perc. II

Pno.

M. *pp*

bet - ter your in - struc - tion.

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vcl. *pp*

D.B. *p*

[illegible]

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Clarinet, Horns I & II) and Percussion (I & II) are in the upper staves. The Piano and Mellophone are in the middle. The strings (Violins I & II, Viola, Violoncello, Double Bass) are in the lower staves. The score shows measures 1, 2, and 3. The Flute and Clarinet parts have a melodic line with a slur over measures 2 and 3. The Percussion parts have a rhythmic pattern with dynamic markings *p*, *f*, and *mp*. The strings play a steady accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

attacca Interlude

81

Allegro con fuoco

Flute

Clarinet

Horn I

Horn II

GLOCKENSPIEL
(brass mallets) *sf* (gliss.)

Suspended cymbal
non vib

Timpani
sf VIBRAPHONE
(hard mallets)

Piano
sf (l.h.)

$\text{♩} = 120$

Soprano

Nelson Mandela

Violin I
sf *al tallone*

Violin II
sf *al tallone*

Viola
sf *al tallone*

Cello
sf *al tallone*

Double Bass
sf *al tallone*

83

Fl. 10 $\text{♩} = \text{3} \overline{\text{♩}} (\text{♩} = 80)$ 12 13

Clar.

Mn. I *mp*

Mn. II *mp*

Perc. I

Perc. II

Pn. *ff* *sp*

Sop. *s* *f* *mp*
 Ye ba - ba, ye ma - ma' la - sho - ne - le

N. M.

Vln. I $\text{♩} = \text{3} \overline{\text{♩}} (\text{♩} = 80)$ *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vcl. *pizz.*

D.B. *mp*

Placards cues: PEOPLE OF SOUTH AFRICA!

14 15 16 17 18

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

WE HAVE MADE OUR DEMANDS KNOWN TO THE GOVERNMENT

Pn.

Sop.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

20 21 22 23 24 25

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

PRIME MINISTER VERWOERD REPLIES NO!

Pn.

Sop.

- he! la - dum'e - ku - se - ni kwa - khal'a - ma - da - da, ye - he! la - dum'e - ku -

N. M.

Vln. I

Vln. II

Vla.

Vol.

D.B.

26 27 28 29 30

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pn.

Sop.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

OUR ANSWER TO VERWOERD:

se - ni kva - khal' e - ma - ma, ye - ha! La - lum' e - ku - se - ni kva -

31 32 33 34 35

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

STAY AT HOME ON MAY 29, 30 & 31, 1961

Pn.

Sop.

thel'e - ba - ba no - ma - ma' O - ba - ba no - ma - ma, Awa - kahl' e -

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

27 30 33 41

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

NO ONE WHO LOVES FREEDOM SHOULD WORK ON THOSE DAYS

Pn.

Sop.

ba - ba ne - ma - ma' la - the - ne - la nxany' e - Ma - da - ka, ye - he

N. M.

Vln. I

Vln. II

Vla.

Vol.

D.B.

Fl. ⁴² ⁴³ ⁴⁴ ⁴⁵ ⁴⁶

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

Sop.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ni! Ba - bin - ce - la nsa - nye hwa - la - se - Ma - da - ka, ye - he ba - ba!

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pn.

Sop.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Headlines cues: June, 1961 - Mandela Goes Into Hiding

Sa - la kah - le kun - fe - we - nu' Ye ma - ma ye ba - ba'

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Authorities Have Issued a Warrant for His Arrest

Pn.

Sop.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

La - sho - ne - la nza - nye phan - si ku - ha - Mye - ye - he - ni' La - dum' e - ku -

Scene iii

58 59 60 61 62 $\text{♩} = \text{♩} = 80$

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pn.

Sop.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

(disguised as a chauffeur, Nelson Mandela helps his wife, Winnie into the back seat of a car)

se - ni kua - Mye - ye he ba - bel

sotto voce (urgently)

mp

Step

segue to Scene iii

64 65 66 67 68

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

quick - ly in - to the car Mis - sus Man - de - la. You must not be seen.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pizz
mp

69 70 71 72 73 74

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

impatient

mp
To my hus - band, dri - ven. Are you not sup - posed to

Where would you like to be dri - ven?

fp

fp

fp

arco
fp

arco
fp

75 76 77 78 79

Fl.

Clar.

Hn. I

Hn. II

perc. I

perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

con sord

con sord

know where he is stay - ing?

Where your hus - band will lay his head to - night

pizz.

80 81 82 83 84 85

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

Is as much a my - ste - ry to me as it is to him. But may I of - fer you the

Vln. I

Vln. II

Vla.

Vcl.

D.B.

poco rit.

p

mp

p

p

p

arco

p

86 87 88

Fl.

Clar.

Mn. I

Mn. II

PERC. I MARIMBA

PERC. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

excited (leaning forward to embrace him)
Nel - son, I thought it was you!

gently rebuffing her
Please don't ac - know - ledge me, dear!

plea - sure of my com - pa - ny?

mp

pizz.

mp

Fl. ^{no}

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

The po - lice are cer - tain - ly fol - low - ing us. I am sor - ry that we must meet like this.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

But at least I can see my hus - band.

They are an - gry with their

How are the girls?

100 101 102 103

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

MARIMBA
(medium mallets)

It is be- co - ming more and more dif - fi - cult for

104 105 106 107 108 109

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vol.

D.B.

them to un-der-stand.

Ex-plain to them that their Dad is bu-sy at work.

110 111 112 113 114

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

excited

Oh, they will

but that soon we will be to - ge - ther in a nice big house on a farm.

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

be so ex - cit - ed to hear that!

Oh, If you on - ly could

and go for walks in a pret - ty gar - den.

117 118 119 120

120 121 122 123

Fl. *mp*

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

W.M.
stay for a while. When do you think you can come back home for good?

N. M.
At least for a week - end now and then. Dar - ling I

Vln. I

Vln. II

Vla.

Vcl.

D.B.

124 125 126 127

Fl. *mp*

Clar.

Hn. I *mp*

Hn. II *mp*

Perc. I

Perc. II

Pn.

W.M.
Will things set - tle down a - ny time soon? When will you come back home to stay?

N. M.
can - not say. Dar - ling I do not know. Dar - ling I can - not say.

Vln. I

Vln. II

Vla.

Vol.

D.B.

Fl. *mp*

Clar. *mp*

Mn. I *f*

Mn. II *f*

Perc. I

Perc. II

Pn.

W.M. *mp* They have ar - rest - ed

N. M. *f* I have been in - formed that there is a war - rant for my ar - rest.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vcl. *fp*

D.B. *fp*

131

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

you be - fore and they will ar - rest you in the end.

134 135 136

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

M.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Would it not be eas-ier just to turn your-self in then to run and hide twen-ty four ho-urs a

137

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

TIMPANI

day? They can - not keep you in jail ve - ry long

D.M.
 Vcl.
 Vla.
 Vln. II
 Vln. I
 M.M.
 W.M.
 Trp.
 Perc. II
 Perc. I
 Hrn. II
 Hrn. I
 Clar.
 Fl.

I will not give my - self
 up to a go - vern - ment I do not re - cog -

for plan - ning a strike

XYLOPHONE
 (medium mallets)

Musical score for page 140. The score includes parts for D.M., Vcl., Vla., Vln. II, Vln. I, M.M., W.M., Trp., Perc. II, Perc. I, Hrn. II, Hrn. I, Clar., and Fl. The vocal parts (M.M. and W.M.) have lyrics: "I will not give my - self up to a go - vern - ment I do not re - cog -" and "for plan - ning a strike". The woodwind section includes parts for Trp., Hrn. I, Hrn. II, Clar., and Fl. The percussion section includes parts for Perc. I and Perc. II. The xylophone part is marked "(medium mallets)". The score is written in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

Fl. ¹⁴²

Clar.

Mn. I

Mn. II

Perc. I MARIMBA XYLOPHONE

Perc. II VIBRAPHONE (medium mallets)

Pn.

W.M. But don't you see what you are doing to your self and to
 N. M. nize.

Vln. I

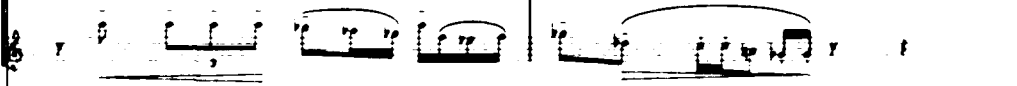
Vln. II

Vla.

Vcl.

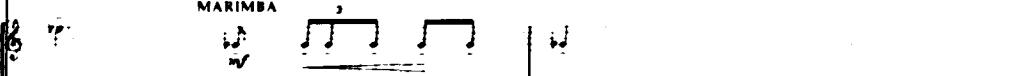
D.B.

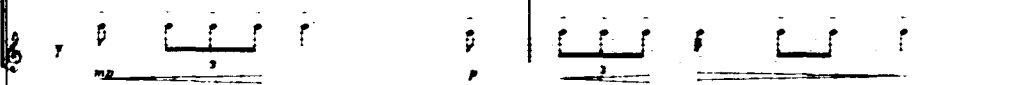
Fl. 

Clar. 

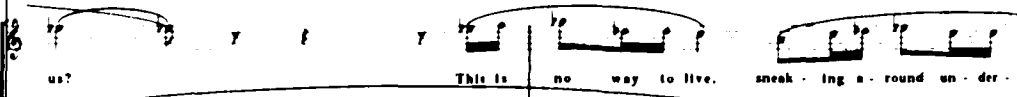
Hn. I 

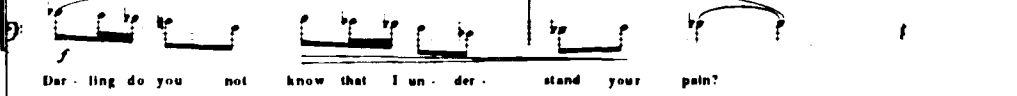
Hn. II 

Perc. I 

Perc. II 

Pn. 

W.M. 

N. M. 

Vln. I 

Vln. II 

Vla. 

Vcl. 

D.B. 

D.B.
 Vcl.
 Vla.
 Vln. II
 Vln. I
 N. M.
 W.M.
 Pm.
 Perc. II
 Perc. I
 Hrn. II
 Hrn. I
 Clar.
 Fl.

I have had to leave my wife and child - dead.
 deep - ing in the homes of stran - gers
 to

(soft mallets)
 mp

146
 147

148 149

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pn.

XYLOPHONE

SUSPENDED CYMBAL

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

not know - ing when or where we will e - ver meet a - gain.

close my busi - ness, to a - band - on my pro - fes - sion, to

The musical score is divided into two systems, measures 148 and 149. The vocal parts, W.M. and N. M., are the primary focus. W.M. has a long note in measure 148 and a melodic line in measure 149. N. M. has a melodic line in measure 148 and a long note in measure 149. The instrumental parts include Flute, Clarinet, Mellophone I and II, Percussion I and II, Piano, Woodxylophone, Suspended Cymbal, Violins I and II, Viola, Violoncello, and Double Bass. The percussion parts are marked with 'XYLOPHONE' and 'SUSPENDED CYMBAL'. The string parts are marked with 'Vln. I', 'Vln. II', 'Vla.', 'Vcl.', and 'D.B.'.

150 151 152

Fl. *mp* *p*

Clar.

Mn. I

Mn. II

Perc. I *f*

Perc. II *f* **VIBRAPHONE** (soft mallets) *pp*

Pn. *f* *pp*

W.M. *f* *p*

N. M. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p* *non vib.*

Vla. *f* *p*

Vcl. *f* *p*

D.B. *f* *p*

I can - not bear it a - ny long - er.

run like an out - law in my own coun - try, and to live in po - ver - ty and

153 154 155 156 157

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

mi - se - ry.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

MARIMBA

pp

pp

158 159 160

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

parlando (freely)

W.M.

But it does - n't have to be this way

mp

We could leave South A - fri - ca.

We could es - cape the po - lice!

N. M.

lis - ten to me, Win - nie.

Just lis - ten!

It's not that

Vln. I

Vln. II

Vla.

Vcl.

D.B.

181 182 183

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pn.

W.M. *piv f*
You could lead the strug - gle from out of the coun - try. We could start a new life.

M. W. *sim - ple.*
Just lis - ten to me. Dar - ling.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

184 185 186 187 188

Fl.

Clar.

Hn. I

Hn. II

MBIRA

Perc. I

Perc. II

Pn.

W.M.

N. M.

there is some - thing you must know. For the past few months I have jour - neyed all

Vln. I

Vln. II

Vla.

Vcl.

D.B.

D.B.
 Vcl.
 Vla.
 Vln. II
 Vln. I
 M.M.
 W.M.
 Pn.
 Perc. II
 Perc. I
 Mn. II
 Mn. I
 Clar.
 Fl.

o - ver South A - fri - ca
 For the first time in my life I have lived a - mong the peo - ple

168 170 171 172 173

Fl. 174 175 176 177 178

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

I am to - tal - ly with them now, to - tal - ly part of them.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

179 180 181 182 183

Fl. 

Clar. 

Hn. I 

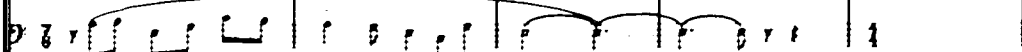
Hn. II 

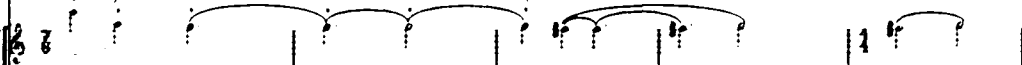
Perc. I 

Perc. II 

Pn. 

W.M. 

N. M. 
It has been the most in- spir- ing time of my life.

Vln. I 

Vln. II 

Vla. 

Vcl. 

D.B. 

184 185 186

Fl.

Clar.

Hn. I *colla voce*
fp

Hn. II *colla voce*
fp

Perc. I

Perc. II

Pn.

W.M. *parlando (freely)*
p But Nelson, I am a trade for you. *mp* What are you do - ing that takes so much of your time?

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

187 188

Fl.

Clar.

Mn. I *sf*

Mn. II *sf*

Perc. I

Perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

You must be care - ful in how you chal - lenge the go - vern - ment. They are cer - tain to find you soon - er or la - ter. And

mp *p*

180 181 *colla voce* 182

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

W.M. *a piacere*
this time, they will see to it that you ne - ver trou - ble them a - gain.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

a piacere

con sord.

pp

unmeasured

I have made my choice. If this is too much for you and the chil - dren I will un - der - stand if you wish to

$\frac{3}{\text{♩}} = \text{♩} (\text{♩} = \text{ca. } 240)$

106 197 **Allegro moderato** (♩ = 120) 127

Fl.

Clar.

Hn. I

Hn. II

VIBRAPHONE
(soft mallets)

Perc. I

Perc. II

Pn.

Allegro moderato (♩ = 120)

W.M.
Oh Nel - son, I could ne - ver do that!

N. M.
find an - o - ther hus - band to care for you.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

senza sord.

senza sord.

senza sord.

Fl. 200 201 202 203 204 205

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

You have gi - ven true mean - ing to my life. I knew that when I

Fl. 204 207 208 209 210 211

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

W.M. mar - ried you the na - tion would come first. I knew that I had mar - ried the strug - gle of my

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

P.
 CLAR.
 Hrn. I
 Hrn. II
 Perc. I
 Perc. II
 Pn.
 W.M.
 N.M.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

210 210 220 221 222

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

me. The strug - gle is my life. I will fight for free - dom un - til the end of my

Vln. I

Vln. II

Vla.

Vcl.

D.B.

223 224 225 226 227 228

Fl.

Clar.

Hn. I

Hn. II

Percc. I

Percc. II

Pn.

W.M.

N.M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

VIBRAPHONE

mp
I will fight side by side with you, inch by inch and
days.

229 230 231 232 233 234

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Viol.

D.B.

mile by mile un - til vic - to - ry is won. There is no I will fight

235 236 237 238 239

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

GLOCKENSPIEL

Pn.

W.M.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

turn - ing back for me.

The strug - gle is my life. I will

side by side with you.

inch by inch and mile by mile un - til

240 241 242

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pn.

W.M.

N.M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ff fight for free - dom un - til the end of my days. *mp* I will fight be -

ff vic - to - ry is won! *mp* I will fight for free -

D.B.
 Vcl.
 Vla.
 Vln. II
 Vln. I
 N.M.
 W.M.
 Pn.
 Perc. II
 Perc. I
 Hrn. II
 Hrn. I
 Clar.
 Fl.

dom un - ill the end of my days.
 side you un - ill the end of my days.

MARIMBA
 (soft mallet)

246 247 248 249 250 251

253 254 255 256 257

Fl.

Clar.

Hn. I

Hn. II

Perc. I MBIRA *mp*

Perc. II

Pn.

W.M.

N. M.

(he quickly stops the car and gets out, pausing briefly to embrace his wife)

Vln. I

Vln. II

Vla.

Vel.

D.B. pizz.

258 259

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pn.

W.W.

N. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pp

← d = d. →

← d = d. →

The musical score for measures 258 and 259 features a variety of instruments. The woodwinds (Flute, Clarinet, Mutes I and II, Percussion I and II, and W.W.) and strings (Violins I and II, Viola, Violoncello, and Double Bass) are present. The Piano part is marked *pp* and includes a large, sustained chord. The Double Bass part has a rhythmic pattern. The score is marked with measure numbers 258 and 259, and includes a tempo marking of $\text{♩} = \text{♩}$.

segue to Interlude III

Interlude III

139

← $\text{♩} = \text{♩} \rightarrow$

2 3

Flute

Clarinet

Horn I

Horn II

Rattle

African Drums

alto *p*

tenor

Placard cues: **THE PEOPLE'S PATIENCE IS NOT ENDLESS**

Piano

← $\text{♩} = \text{♩} \rightarrow$ ($\text{♩} = 60$)

Tenor

A - li - the - thwe li - du - le, A - li - phu - me li - nge - ne!

Violin I *pp*

Violin II *pp*

Viola *pp*

Cello

Double Bass *pizz. mp*

4 5 6

Fl.

Clar.

Hr. I

Hr. II

Rattle

Perc. II

mp
(edge of drum)

p
(edge of drum)

THERE REMAIN ONLY TWO CHOICES:

Pno.

Tan.

mp
A - ku - be - yl - ca - la, A - ku - be - yl - ca - la - he!

(col legno)
p

Vln. I

(col legno)
p

Vln. II

(col legno)
p

Vla.

(col legno)
p

Vcl.

mp

D.B.

7

Fl.

Clar.

Hr. I

Hr. II

Rattle

Perc. II

SUBMIT OR FIGHT!

Pno.

Ten.

A - wu yeh'en! u - mu - zi we - qha - we! IN - tse - sha - ku - bo - la!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

COWBELL
(center of drums)

10 II R

Fl.

Clar.

Hr. I *sp*

Hr. II *sp*

Cowbell

Rattle

Perc. II

Headline cue: 16 December, 1961 - ANC Initiates Acts of Violence Against

Pno.

Ten.

A - wu yehen! kwa - bo - la ki - thi kwa - Ne - ngin ko - si!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

13 14 15

Fl.

Clar.

Hr. I

Hr. II

WOOD BLOCK

Woodblock *mp*
(edge of drums)

Perc. II *p*

Government Institutions

Pno.

Tan.

A - ku - be - yi - ca - la, a - li - phu - me li - nge - ne!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

16 17 18 *mp*

Fl.

Clar.

Hr. I

Hr. II

Woodblock

Perc. II

PNO.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

5 August, 1962 -

Mandela is Captured!

POLICE WHISTLE

(center of drums)

A - ku - be - yi - ca - la, a - li - the - the - li - du - le!

19 20 21

Fl.

Clar.

Hr. I

Hr. II

Whistle
wood block

Perc. II

Sabotage Against Symbols of Apartheid Continues

Pno.

Ten.

A - ku - be - yi - ni - ya - ni, A - ku - be - yi - ni - ya - ni, ye - hen'!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp (edge of drums)

mp

Fl. ²² ²³ ²⁴
mp
Clar. ^{mp}
Hn. I ^p
Hn. II ^p
Woodblock
Perc. II
12 July, 1963 - Seven ANC Leaders Captured on Farm at Rivonia!
Pno.
Ten. ^{mp}
A - ku - be - yi - ca - la - ke, A - ku - be - yi - ca - la - ke!
Vln. I
Vln. II
Vla.
Vcl.
D.B.

25 26 27

Fl.

Clar.

Hr. I

Hr. II

Wood block

Perc. II
(center of drums)

Protest Leaders to be Tried for Sabotage and

Pno.

Ten.

Uth - wal - wa yi - zin - qol - a e - qond' en - kan - to - lo;

Vln. I

Vln. II

Vla.

Vcl.

D.B.

normale
p

20 20 30

Fl.

Clar.

Hr. I

Hr. II

Woodb/ack

Perc. II

Acts to Overthrow Government

Pno.

Tan.

Nzi - la wa - ma - ha - shi, ngi - ya kwa - Ma - sho - ne - nga - sho - ni!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

col legno *normale* *col legno*

poco piu mosso (♩ = 66)

Fl.

Clar.

Bn. I

Bn. II

Whistle
wood block

TIMPANI
(medium mallets)

Perc. II

Mandela is the First Accused

poco piu mosso (♩ = 66)

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

normale col legno normale col legno

segue to scene iv

Scene IV: The Trial

$\text{♩} \rightarrow$ *Pomposo!*

Flute

Clarinet

Horn I

Horn II

Percussion I

Timpani

Piano

Magistrate

Mandela

$\text{♩} \rightarrow (\text{♩} = 66)$

Violin I

Violin II

Viola

Cello

Double Bass

normale (well articulated)

ff

mf

p

7 9 10 11

Fl. *mp*

Clar. *mp*

Hr. I *mp*

Hr. II *mp*

Perc. I

Perc. II

Pno.

Magistr. *mp*
You, Nel - son Man - de - la, stand ac - cused of cam - paign - ing to o - ver -

M.

Vln. I

Vln. II

Vla. *f*

Vcl. *f*

D.B. *f*

12 13 14 15

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

throw the go - vern - ment by vi - o - lent re - vo - lu - tion. Be - tween us - teen De -

legato
mp

16 17 18 19

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

cem - ber, Nine - teen - six - ty - one and e - le - ven Ju - ly, Nine - teen - six - ty - three, one hun - dred and

legato

mp

legato

mp

p

p

20 21 22 23

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

cross

nine - ty - three acts of sa - bo - tage a - gainst our go - vern - ment were com - mit - ted by per - sons al -

24 25 26 27 28

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

le - ged - ly re - cruit - ed by you. How do you plead?

Andante (♩ = 66)

Fl. 30 31 32

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Your Wor - ship, be - fore I plead the charge. I wish to chal - lenge the right of this

Andante (♩ = 66)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

33 34 35 36

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

court to hear this case. I con - si - der my - self nei - ther mo - ral - ly nor le - gal - ly bound to o - bey laws in which I have

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 157, covering measures 33 to 36. The score is written for a large ensemble. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), Horn I (Hr. I), Horn II (Hr. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Magistrate (Magistr.), Narrator (M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). Measures 33 and 34 show the Flute and Clarinet playing. Measure 35 shows the Flute and Clarinet playing. Measure 36 shows the Flute and Clarinet playing. The Narrator part has lyrics: 'court to hear this case. I con - si - der my - self nei - ther mo - ral - ly nor le - gal - ly bound to o - bey laws in which I have'. The other instruments are mostly silent in these measures.

17 38 39

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

had no say. This is more than a trial of Nel-son Man-de-la, but of

Vln. I

Vln. II

Vla.

Vcl.

D.B.

40 41 42

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Narr.

M.

A - fri - can peo - ple whose as - pi - ra - tions clash with those of whites.

I see on - ly one man be -

Vln. I

Vln. II

Vla.

Vcl.

D.B.

43 44 45 46

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

fore me now and one set of char - ges.

You will kind - ly li - mit your - self to the pre - sent

mp

mp

mp

mp

mp

47 48 49 50

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f case.

p Your Wor - ship. I face a white ma - gis - trate. *mp* am con - front - ed

pp

pp

pp

mp

mp

pp

51 52 53 54 55

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

by a white pro-se-cu-tor. I am ex-cort-ed by a white or-der-ly. I feel op-pressed by this court.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pizz.

54 57 58 59

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

VIBRAPHONE
(hard mallets)

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

marcato

marcato

interrupting

p

arco

It calls to mind the in - jus - tice to my . .

I do not want to know a - bout in - jus - tice.

60 *marcato* 61 *marcato* 62

Fl. *sf* *marcato* *sf* *p*

Clar. *sf* *p*

Hn. I *sf*

Hn. II *sf*

Perc. I

Perc. II *sf*

Pno.

Magistr. *mf* *mf*

M. *mf*

That has no - thing to do with your case. Now get to your point! ...

Your Wor - ship. I

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

am a black man in a white man's court! This should not be! I am not bound to o -

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is for page 165. It features a vocal line (M.) with lyrics: "am a black man in a white man's court! This should not be! I am not bound to o -". The score includes staves for Flute (Fl.), Clarinet (Clar.), Horn I (Hr. I), Horn II (Hr. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Magistrate (Magistr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are written below the vocal staff. The score is in a standard musical notation style with various dynamics and articulations.

69 70 71 72 73 74 75

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

GLOCKENSPIEL

Pho.

Magistr.

M.

hey laws in which I have no say!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f *sp* *sp* *sp* *pp*

Detailed description: This is a page of a musical score, page 166, covering measures 69 to 75. The score is written for a large ensemble. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), Horn I (Hr. I), Horn II (Hr. II), Percussion I (Perc. I), Percussion II (Perc. II), Glockenspiel (GLOCKENSPIEL), Piano (Pho.), Magistrate (Magistr.), Male Voice (M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). Measures 69-75 are indicated at the top. The vocal line (M.) has the lyrics "hey laws in which I have no say!". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte), *sp* (sforzando), and *pp* (pianissimo). The Glockenspiel part is specifically marked with *pp* in measure 75.

Tempo primo ♩ = 66

77 78 79

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Mis - ter Man - de - la, af - ter all is said and done, there is but

Tempo primo ♩ = 66

expressive

expressive

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

p

p

80 81 82

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

one court to-day and that is the white man's court. What pur- pose does it serve

Fl. ⁸³ ⁸⁴ ⁸⁵

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

you to ap - ply to a court which you do not re - cog - nize

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Your chal - lenge is dis - missed. Will you

Detailed description: This is a page of a musical score, page 170. It contains 12 staves. The first staff is for Flute (Fl.), the second for Clarinet (Clar.), the third and fourth for Horns I and II (Hrn. I, Hrn. II), the fifth and sixth for Percussion I and II (Perc. I, Perc. II), the seventh for Piano (Pno.), the eighth for Magistrate (Magistr.), the ninth for Male voice (M.), the tenth and eleventh for Violins I and II (Vln. I, Vln. II), the twelfth for Viola (Vla.), the thirteenth for Violoncello (Vcl.), and the fourteenth for Double Bass (D.B.). The Magistrate part has lyrics: 'Your chal - lenge is dis - missed. Will you'. The score is written in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

now plead to the charge?

spoken:

I plead NOT GUILTY to all charges.

The musical score is for page 171. It features a variety of instruments: Flute (Fl.), Clarinet (Clar.), Horn I (Hrn. I), Horn II (Hrn. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line, labeled 'Magistr.' and 'M.', includes the lyrics 'now plead to the charge?' and 'I plead NOT GUILTY to all charges.' The score is written in a standard musical notation with staves for each instrument and a vocal line. The tempo is marked '90'.

92 93 94 **Andante** ♩ = 66

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

parlando

Have you a - ny thing to say in your de - fense?

legato

Yes. Your Wor - ship.

Andante ♩ = 66

96 97 98 99

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

I ask you to re - call the e - vents lead - ing up to De - cem - ber, Nine - teen - six - ty - one. All law - ful modes of

Vln. I

Vln. II

Vla.

Vcl.

D.B.

100 101 102 103

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

pro - test had been closed. The go - vern - ment had long used vi - o - lence a - gainst us. What were we to do?

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p *legato*

104 105 106 107

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

PNO.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

marcato

mf

marcato

mf

sim.

VIBRAPHONE

(hard mallets)

Vi - o - lence in re - turn had be - come in - e - vi - ta - ble. You forced us to choose be - tween sub -

mp

sf

108 109 110 111 *marcato*

Fl.

Clar.

Hr. I

Hr. II *marcato*

Perc. I GLOCKENSPIEL *f*

Perc. II

Pno.

Magistr.

M.
mis - sion or de - fi - ance. We chose to de - fy. You forced us to choose be -

Vln. I *marcato*

Vln. II

Vla. *marcato*

Vcl.

D.B. *sf*

Fl. ¹¹² ¹¹³ ¹¹⁴ ¹¹⁵

Clar. ^{mf} ^{mf}

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

tween an op - pres - sive peace or a war of li - ber - a - tion. We chose to fight!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

SUSP CYM

TIMPANI

Maestoso ♩ = 88

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Yes, we planned on - bo - toge!

Maestoso ♩ = 88

Vln. I

Vln. II

Vla.

Vcl.

D.B.

120 121 122 *mp* 123 124

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Yes, we turned your in - sti - tu - tions. I con - sidered it my

Vln. I

Vln. II

Vla.

Vcl.

D.B.

125 126 127 128 129

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Magistr.

M.

du - ty to my peo - ple and to my coun - try. And I have no doubt that pos -

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pp

pp

pp

130 131 132 133 134

Fl. *pp*

Clar. *pp*

Hr. I *ppp*

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.
te - ri - ty will pro - nounce that I was in - no - cent, and the true cri - mi - nal was the

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Tempo primo ♩ = 66

VIBRAPHONE

(hard mallets)

Tempo primo $\text{♩} = 66$

poco ritard

agitato

marcato

St.

agitato

mercato

1. *Chlorophyll a* (Chl *a*)

marcato

...

agitato

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139 140

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mit - ted your guilt. I must there - fore re -

142 143

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mind you that the char - ges a - gainst you are pu - nish - a - ble by

144 145 146 147

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Magistr.

death.

M.

I as - sure Your Wor - ship that I am ful - ly a - ware of

Freely ($\text{♩} = \text{ca. } 44$)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

colla voce

colla voce

colla voce

pp

pp

pp

148 149 150 151 152

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

what I am say - ing. But all my life I have gi - ven to the strug - gle of my peo - ple. I have

153 154 155 156

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Magistr.

M.

fought a - gainst op - pres - sion by whites. I have fought a - gainst op - pres - sion by blacks. I have

Vln. I

Vln. II

Vla.

Vcl.

D.B.

157 158 159 160 161 162

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

cher - ished the i - deal of free - - - - dom. It is an i - deal which I

Vln. I

Vln. II

Vla.

Vcl.

D.B.

183 184 185 186 187 188

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

hope to achieve. But if needs be, it is an ideal for which I am prepared to

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Allegro molto ♩ = 132

Allegro molto ♩ = 132

[illegible]

174 175

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The evidence a - gainst you is as over - whelm - ing as it is in - dis -

176 177

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pu - ta - ble. We therefore find the ac - cused

178 179

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

guil - ty of all charges.

I am author -

Detailed description: This is a page of a musical score, page 193, showing measures 178 and 179. The score is for a large orchestra and includes vocal parts. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), Horn I (Hr. I), Horn II (Hr. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Magistrate (Magistr.), Male voice (M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The Flute part has a melodic line with a slur over measures 178 and 179. The Clarinet part has a few notes. The Horns I and II have sustained notes with slurs. The Percussion parts have a few notes. The Piano part has a few notes. The Magistrate part has the lyrics "guil - ty of all charges." in measure 178 and "I am author -" in measure 179. The Male voice part has a few notes. The Violin I and II parts have a few notes. The Viola part has a melodic line with a slur over measures 178 and 179. The Violoncello and Double Bass parts have a melodic line with a slur over measures 178 and 179. The score is written in 2/4 time and has a key signature of one flat (B-flat).

180 181

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II
TIMPANI
(hard mallets)

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ried to sen - tence death by hang - ing. and would be jus - ti - fied in

mp

senza sord. (normale)

ff

182 183

Fl.

Clar.

Rn. I

Rn. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

do - ing so. *mp* How - e - ver, the sen - tence of life in

senza sord.

The musical score is written for measures 182 and 183. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), Horn I (Rn. I), Horn II (Rn. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Soprano (Magistr.), Alto (M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The Soprano part has lyrics: 'do - ing so. How - e - ver, the sen - tence of life in'. The Viola part has the instruction 'senza sord.'.

196

184 185

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pri - son will serve a more so - bering ex - ample than death. The

senza sord. (sul pont.)

(sul pont.)

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

XYLOPHONE
(hard mallets)

senza sord. (sul pont.)

sul pont.

pri - son - er will be du - ly con - strained and trans -

The musical score is for page 197. It features a variety of instruments: Flute (Fl.), Clarinet (Clar.), Horn I (Hr. I), Horn II (Hr. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Voice (Magistr. and M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is divided into two systems. The first system covers measures 186 to 187. The second system covers measures 188 to 190. The vocal line (Magistr. and M.) has lyrics: "pri - son - er will be du - ly con - strained and trans -". The percussion section includes a xylophone part marked "XYLOPHONE (hard mallets)". The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "sf" (sforzando).

Fl. *ff*

Clar. *ff*

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

port - ed to Rob - bin Is - land where the

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is for page 198. It features a variety of instruments: Flute (Fl.), Clarinet (Clar.), Horns I and II (Hr. I, Hr. II), Percussion I and II (Perc. I, Perc. II), Piano (Pno.), a vocal line (Magistr.), and a string section (Violins I and II, Viola, Violoncello, and Double Bass). The vocal line includes the lyrics: "port - ed to Rob - bin Is - land where the". The score is written in a standard musical notation with various dynamics and articulations.

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

sen - tence will be - gin im - me - di - ate - ly.

(he gavel loudly)

The musical score is for page 199. It features a variety of instruments: Flute (Fl.), Clarinet (Clar.), Horn I (Hr. I), Horn II (Hr. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line, labeled 'Magistr.' and 'M.', includes the lyrics 'sen - tence will be - gin im - me - di - ate - ly.' and a stage direction '(he gavel loudly)'. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

192 193

Fl.

Clar.

Hr. I

Hr. II

VIBRAPHONE

Perc. I

Perc. II

Pno.

(Mandela is shackled by hand and foot and led out of the court room)

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

192 193

D.B.
 Vcl.
 Vla.
 Vln. II
 Vln. I
 M.
 Magister.
 Pno.
 Perc. II
 Perc. I
 Hrn. II
 Hrn. I
 Clar.
 Flcc.

104
 PICCOLO
 105

196 197

Picc.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This musical score page contains measures 196 and 197. The instruments listed on the left are Piccolo (Picc.), Clarinet (Clar.), Horn I (Hn. I), Horn II (Hn. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Master (Magistr.), Male Voice (M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in 2/4 time. Measures 196 and 197 are indicated by a vertical line and the measure numbers 196 and 197. The Piccolo, Clarinet, Horn I, and Horn II parts are mostly rests in measure 196, with some notes in measure 197. The Percussion I part has a long note in measure 196 and a short note in measure 197. The Percussion II part has a continuous rhythmic pattern of eighth notes. The Piano part has a continuous rhythmic pattern of eighth notes. The Master and Male Voice parts are empty. The Violin I and Violin II parts have a continuous rhythmic pattern of eighth notes. The Viola part has a continuous rhythmic pattern of eighth notes. The Violoncello and Double Bass parts have a continuous rhythmic pattern of eighth notes.

198

Picc.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Magistr.

M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

199

200

201

202

203

204

205

206

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200 201

Picc.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Magistr.

M.

BLACK OUT

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score for measures 200 and 201 includes parts for Piccolo, Clarinet, Horn I and II, Percussion I and II, Piano, and a section for Magistrate and Musician. The string section (Violin I, Violin II, Viola, Violoncello, and Double Bass) begins in measure 200. The score concludes with a 'BLACK OUT' instruction in measure 201.

end of Part I

Part II Prelude

205

Plodding 98 3 4 5

Flute

Bass Clarinet

Horn I

Horn II

Percussion I

Gourd Rattle

Piano

Baritone

Soprano

Mezzo-Soprano

Tenor

Violin I

Violin II

Viola

Cello

Double Bass

There's no ea-sy walk to free-dom, free-dom,

$\text{♩} = 88$

(stomp softly) *p*

(stomp softly) *p*

(stomp softly) *p*

(stomp softly) *p*

(stomp softly) *p*

(stomp softly) *p*

6 7 8 9

Fl.

Clar.

Hr.

Hr. II

Perc. I

G. rattle

Pn.

Bar.

Sop.

M. Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

free - dom. There's no ea - sy walk to free - dom, to free - dom a - ny -

Detailed description: This is a page from a musical score, page 206, showing measures 6 through 9. The score is arranged in a standard orchestral format with staves for various instruments and voices. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), Horn (Hr.), Horn II (Hr. II), Percussion I (Perc. I), Gong Rattle (G. rattle), Piano (Pn.), Baritone (Bar.), Soprano (Sop.), Mezzo Soprano (M. Sop.), Tenor (Ten.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). Measures 6 and 7 are mostly empty staves. Measure 8 contains the vocal line for the Baritone, with the lyrics "free - dom. There's no ea - sy walk to free - dom, to free - dom a - ny -". Measure 9 continues the vocal line. The Baritone part is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The other staves are empty, indicating that the other instruments and voices are silent in these measures.

10 11 12 13 14

Fl.

Clar.

Hr.

Hr. II

Perc. I

G. rattle

Pn.

Bar.

Sop.

M. Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

where. Dan - gers _ and _ hard - ships have ne - ver _ stopped us. They

pizz. *sf*

pizz. *sf*

pizz. *sf*

arco

pizz. *sf*

arco

pizz. *sf*

pizz. *sf*

pizz. *sf*

pizz. *sf*

FL.

Clar.

Rn.

Rn. II

Perc. I

G. rattle

Pn.

Bar.

will not fright - en us . now . But we must make of our - selves a

Sop.

M. Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

19 20 21

Fl.

Clar.

Hr.

Hr. II

Perc. I

G. rattle

Pn.

Bar.

Sop.

M. Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

strong and shin - ing in - stru - ment that will cleave its way to

arco

mp

p

mp

p

p

p

22 23 24 25

Fl.

Clar. change to B-flat CLARINET

Hr.

Hr. II

Perc. I

G. rattle

Pn.

Bar.

Sop.

M. Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

free - dom. There's no en - sy walk to free - dom. free - dom.

pius. f

pius. f

pius. f

pius.

pius.

Fl.

Clar.

Hr.

Hr. II

Perc. I

G. rattle

Pn.

Bar.

Sop.

M. Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Hr.

Hr. II

Perc. I

G. rattle

Pn.

Bar.

Sop.

M. Sop.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

where.

piu. p

pp

piu. p

p

segue to scene i

Scene i.

213

Freely $\text{♩} = 88$ 2 3 4

Flute

Clarinet

Horn I

Horn II

Talking Drum

Rattle

freely

Young man (tenor)

When he spoke at the trial, it was so quiet, you could hear a pin drop.

Soprano

Mezzo-soprano

Baritone

$\text{♩} = 88$

Violin I

colla voce
con sord. pp

Violin II

colla voce
con sord. pp

Viola

colla voce
con sord. pp

Cello

pp

Double Bass

5 6 7 8 9

Fl.

Clar.

Hr. I

Hr. II

Tring. Dr.

Rattle

Young man

And with his last words, all be - came dark. To us, Nel - son Man -

Sop.

M. Sop.

Bar.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pp

10 11 12 13 14

Fl.

Clar.

Hn. I *pp*

Hn. II *pp*

Trng. Dr.

Rattle

Young man

Sop.

M. Sop.

Bar.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

de - la is e - ver - y thing. He is the light in our night. He is the soul of our strug - gle.

15 16 17

Fl. *moving forward* *mp*

Clar. *moving forward*

Hr. I

Hr. II

Trkg. Dr.

Rattle

Young man
He is the goal of our hopes and our dreams.

Sop.

M. Sop.

Bar.

Vln. I

Vln. II *pp*

Vla. *pp*

Vcl. *pp*

D.B.

Fl. *2^a tempo*

Clar. *pp*

Hn. I *pp*

Hn. II *pp*

Tikng. Dr. *p*

Rattle *p*

Young man

Sop. *pp*

M. Sop. *pp*

Bar. *pp*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vcl. *pizz.*

D.B. *mp*

And af - ter all these years in jail,

Tson - ra khong. re ce kon - na Ta -

Tson - ra khong. re ce

23 24 25

Fl.

Clar.

Hr. I

Hr. II

Tlkg. Dr.

Rattle

Young man
 he shows no de - spon - dence. His

Sop.
 ung. Tsou - ra khong re ee kon - na Ta - ung: Re e'o

M. Sop.
 koo Ta - ung. Tsou - ra ko - to, re ee kon - na Ta - ung.

Bar.
 Re ee kon - na Ta - ung. Re e'o

Vln. I

Vln. II

Vla.

Vcl.

D.B.

P1.
 Clar.
 Hm. I
 Hm. II
 Tlmg. Dr.
 Rattle
 Young man
 Sop.
 M. Sop.
 Bar.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

ho - na ha ho po - lon ma - be - le. Ba she ma - nya - na ba - soe - re li -
 ho - na ha ho po - lon ma - be - le. Ba she ma - nya - na ba - soe - re li -
 And his con - ti - dence in the
 fades
 spi - rit me - ver

26
 27
 28

29 30 31 32

Fl.

Clar.

Hr. I

Hr. II

Tikng. Dr.

Rattle

Young man

fu - ture grows.

Sop.

ho - to, Ha se - ta - ka ba bi - le ba i - kon - ka.

M. Sop.

Ha u en koo kae.

Bar.

ko - to, Ha se - ta - ka ba bi - le ba i - kon - ka.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Round - ed.

He, u en kae.

arco

arco

arco

arco

	33	34	35
Fl.			
Clar.			
Hr. I			
Hr. II			
Tikng. Dr.			
Rattle			
Young man	He gives us know - ledge of free - dom.	St - lenced, he	
Sop.	he, u ca kae.	He, u en kae?	Ha Mo - le - tan - ne.
M. Sop.	koo kae. Ha u en koo kae?	Ha Mo - le - tan - ne. Ro -	
Bar.	koo kae. Ha u en koo kae? Ha Mo - le - tan - ne. Ro -		
Vln. I			
Vln. II			
Vla.			
Vcl.			
D.B.			

36 37 38

Fl.

Clar.

Rn. I

Rn. II

Trng. Dr.

Rattle

Young man

Sop.

M. Sop.

Bar.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

teach - es us to speak.

hom. hom. mm.

Hom. hom ho hom. hom.

na re til - le le tso - na.

na re til - le le tso - na.

Hom. hom, ho hom. hom. E - ven

39 40 41

Fl.

Clar.

Rn. I

Rn. II

Trng. Dr.

Rattle

Young man

Sop.

M. Sop.

Bar.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Bound - ed, he gives us know - ledge of free - dom.

Bound - ed, he gives us know - ledge of free - dom.

bound - ed, he gives know - ledge of free - dom. E - ven

42 43 44

Fl.

Clar.

Hr. I

Hr. II

Tlmg. Dr.

Rattle

Young man

Sop.

M. Sop.

Bar.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p *pp* *f*

Sl - lent, he teach - es us to speak. Bound - ed, he gives us

Sl - lenced, he teach - es us to speak. Bound - ed.

sl - lenced, he teach - es us to speak. E - ven bound - ed, he gives

45 46 47

Fl.

Clar.

Hr. I

Hr. II

Trng. Dr.

Rattle

Young man

Sop.

M. Sop.

Bar.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

know - ledge of free - dom. St - lent, he

he gives us know - ledge of free - dom. St - lenced, he

know - ledge of free - dom. E - ven st - lenced, he

p

pp

p

pp

p

pp

pp

pp

pp

attacca Interlude I

Interlude I: Soweto Uprising - 1976

♩ = 179 (♩ = ca. 59)

Placard cues: DOWN WITH AFRIKAANS!

WOODEN BLOCK

♩ = 88

Instrumental parts:

- Horn I
- Horn II
- Talking Drum
- Rattle
- Soprano
- Mezzo-Soprano
- Tenor
- Baritone
- Cello
- Double Bass

Vocal parts and lyrics:

Soprano: *Wa - ya - ngwa jin - tab' a - a - ha - ya - ke!*

Mezzo-Soprano: *Tso - ra khong, re - ee - ha - na Ta - ung. Tso - ra khong, re - ee - ha - na Ta - ung.*

Tenor: *Tso - ra khong, re - ee - ha - na Ta - ung. Tso - ra khong, re - ee - ha - na Ta - ung.*

Baritone: *Re - ee - ha - na Ta - ung.*

Instrumental parts:

- Hn. I
- Hn. II
- Wood Block
- Parc. II
- Sop.
- M. Sop.
- Ten.
- Bar.
- Vcl.
- D.B.

Vocal parts and lyrics:

Soprano: *Wa - ya - ngwa jin - tab' a - a - ha - ya - ke! L' - se - na -*

M. Sop.: *Ha Ma - le - na, Ha Ma - le - na, Re - ee - ha - na ha ha*

Tenor: *ung. Ha Ma - le - na, Ha Ma - le - na, Re - ee - ha - na ha ha*

Baritone: *ung. Ha Ma - le - na, Ha Ma - le - na, Re - ee - ha - na ha ha*

Hn. I
 Hn. II
IF WE MUST LEARN AFRIKAANS, VORSTER MUST LEARN ZULU
 Wood Block
 Perc. II
 Sop.
 M. Sop.
 Ten.
 Bar.
 Vcl.
 D.B.

ya - ngwa yu - tab' e' zha - yab'! In - tab' ash'... phel'! We - ya' ngwa yu - tab' e' zha -
 pe - lee ma - ba - le. Ba zha ma - nge - na ba tee - re - le - ka - le.

Hn. I
 Hn. II
 Wood Block
 Perc. II
 Sop.
 M. Sop.
 Ten.
 Bar.
 Vcl.
 D.B.

ya' In - tab' ash'... phel'! le - le - Ma - ngu'! La - zha - le - ngu - blum!
 Ba re - ta - ka ba ba - le ba i - kon - ka He - u re
 le. Ba re - ta - ka ba ba - le ba i - kon - ka He - u re

11

Mn. I

Mn. II

Wood Block

Perc. II

Sop.

Me. Sop.

Ten.

Bas.

Vcl.

D.B.

Protest Against Forced Use of Afrikaans in the Schools

12

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522

52

15

16

Hundreds are Killed and Thousands Arrested in Police Crackdown

Wood Block

Perc. II

Sop.

M. Sop.

Ten.

Bar.

Vcl.

D.B.

phel' Wa - ye - ' ngwe yin - tab' a - ' she ye' In - tab' ash' i - phel' le - le -

Te - u - ng, ha Me - le - ta - na, Re - na re - di - le - ta - na Hom.

Me - na Te - u - ng, ha Me - le - ta - na, Re - na re - di - le - ta - na Hom.

Re - na re - di - le - ta - na

17

18

19

ANC Leadership Denies Any Involvement in Planning of Protests

Wood Block

Perc. II

Sop.

M. Sop.

Ten.

Bar.

Vcl.

D.B.

Ale - ngu' Le - she - h - ngu - Alun' Le - xi - le, Le - ye - hu -

hom, ha - hom, hom, hom, ha - hom, hom

hom, ha - hom (J) =

hom, hom

Le - xi - le - h - she - she - h - du - le, le - thand' u - hwen - tan'?

ppz pp

20 21 22 23 24

Prime Minister Vorster Orders New Arrests

En. I

En. II

Wood Block

Per. II

Sop.
she - be - she - be - ze - ze - no - na - he - nye? Le - ze - be - she - be - she - be - ze - ze - no - na - he -

M. Sop.

Ten.
she - be - ze - ze - no - na - he -

Bar.
Len - u - le - le - she - she - le - le - le - le - thand' u - ewen - tan? Len - u - le - le - she - she - le - le - le - le -

Vcl.

D.B.

25

En. I

En. II

Wood Block

Per. II

Sop.
nye?

M. Sop.
nye?

Ten.
nye?

Bar.
thand' u - ewen - tan?

Vcl.

D.B.

segue to Scene ii

Allegro

Scene ii: Home of Winnie Mandela

1 2 3

Flute

Clarinet

Horn I

Horn II

Vibraphone

hard mallets

Xylophone

hard mallets

Piano

Winnie Mandela

sotto voce

mp

Who is it?

Violin I

pizz.

Violin II

pizz.

Viola

pizz.

Cello

pizz. *3mp*

Double Bass

pizz. *3mp*

Detailed description: This is a page of a musical score for a scene titled 'Scene ii: Home of Winnie Mandela'. The tempo is marked 'Allegro'. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute, Clarinet, Horn I, Horn II, Vibraphone, Xylophone, Piano, Winnie Mandela (vocal), Violin I, Violin II, Viola, Cello, and Double Bass. The music is in 3/4 time. The vocal line for Winnie Mandela is marked 'sotto voce' and 'mp' (mezzo-piano). The lyrics 'Who is it?' are written under the vocal line. The string section (Violins I and II, Viola, Cello, and Double Bass) is marked 'pizz.' (pizzicato) and '3mp' (three times mezzo-piano). The woodwind and percussion sections (Flute, Clarinet, Horns, Vibraphone, and Xylophone) have various musical notations including notes, rests, and mallet markings.

Fl.

Clar.

Hn. I

Hn. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Who is there?

Answer me!

Fl.

Clar.

Hn. I

Hn. II

perc. I

perc. II

Pno.

W. M.

Agitato

sempre parlando

Vln. I

Vln. II

Vla.

Vcl.

D.B.

What do you want with me?

0 9 10

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

VIBRAPHONE

How dare you barge in - to my house at this hour!

mf *f* *sp* *f* *mf* *p* *mp* *f* *mf* *p* *mp*

Detailed description: This is a page of a musical score, page 235. It contains staves for various instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), English Horn I (En. I), English Horn II (En. II), Percussion I (perc. I), Percussion II (perc. II), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line is for a Woman (W. M.). The score is divided into measures, with measure numbers 0, 9, and 10 indicated at the top. The vocal line includes the lyrics: "How dare you barge in - to my house at this hour!". Dynamic markings such as *mf*, *f*, *sp*, *p*, and *mp* are used throughout the score. A section labeled "VIBRAPHONE" is indicated between measures 9 and 10. The notation includes various musical symbols such as notes, rests, and slurs.

Fl.

Clar.

Hn. I

Hn. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

MARIMBA
(med. mallets)

mp

fp

p

mp

pizz.

f

11

12

13

If you wish to in - ter - in - gate me.

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

you are wast - ing your time!

No squeak of a pol -

arco

arco

14

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100

16 17 18

Fl.

Clar.

Hn. I

Hn. II

perc. I MARIMBA

perc. II TIMPANI

Pno.

W. M.

lice - man _ will get an an - swer out of me. _

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 238, showing measures 16, 17, and 18. The score is for a large ensemble. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), Horn I (Hn. I), Horn II (Hn. II), Percussion I (perc. I) with a Marimba, Percussion II (perc. II) with Timpani, Piano (Pno.), Voice (W. M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). Measures 16 and 17 are marked with measure numbers 16 and 17 respectively. Measure 18 is marked with measure number 18. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mp*. The voice part (W. M.) has the lyrics "lice - man _ will get an an - swer out of me. _". The string section (Vln. I, Vln. II, Vla., Vcl., D.B.) is shown with their respective staves.

Fl. 19 *n* 20 *>*

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl. *p*

D.B.

This musical score page, numbered 239, contains measures 19 and 20. The instrumentation includes Flute (Fl.), Clarinet (Clar.), English Horn I (En. I), English Horn II (En. II), Percussion I (perc. I), Percussion II (perc. II), Piano (Pno.), Woodwind Machine (W. M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). Measure 19 features a flute melody with a grace note and a clarinet melody. Measures 19-20 show a piano accompaniment with a rising bass line and a melody in the right hand. The woodwind machine and double bass parts are also present. Dynamics include *n* (normal), *>* (accent), *p* (piano), and *ff* (fortissimo).

21

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

MARIMBA

(hard mallets)

Why are you tak - ing our things?

Be care - ful with that!

The musical score is for page 240. It features a variety of instruments and vocal parts. The woodwinds include Flute (Fl.), Clarinet (Clar.), and two Euphoniums (En. I and En. II). The percussion section consists of two Percussionists (perc. I and perc. II), a Piano (Pno.), and a Marimba. The strings include Violins I and II (Vln. I and Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). There is also a vocal part for a Woman (W. M.). The score is divided into two systems. The first system starts at measure 21. The second system starts at measure 22. The vocal part has lyrics: "Why are you tak - ing our things?" and "Be care - ful with that!". The Marimba part is marked with "(hard mallets)". The Piano part has a dynamic marking of *mf*. The strings have various dynamic markings including *f*, *mf*, and *sf*. The woodwinds have dynamic markings including *sf* and *sfz*. The Euphoniums have a dynamic marking of *sf*. The percussion parts have dynamic markings including *f* and *mf*. The vocal part has a dynamic marking of *f*. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

23 24 25

Fl.

Clar. *mp* *fp*

En. I

En. II *mp*

perc. I *mf* *p*

perc. II

Pno. *p* *p*

W. M.
Have you no re - spect for a per - son's pri - va - cy?

Vln. I *p* *mp* *fp*

Vln. II *p* *mp* *fp*

Vla. *mp* *mf*

Vcl. *mp* *mf*

D.B. *p*

This musical score page contains measures 23, 24, and 25. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), English Horn I (En. I), English Horn II (En. II), Percussion I (perc. I), Percussion II (perc. II), Piano (Pno.), Vocal Male (W. M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal line in measure 23 includes the lyrics "Have you no re - spect for a per - son's pri - va - cy?". The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano), *fp* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The key signature has one flat, and the time signature is 4/4.

26 27 28

Fl.

Clar.

En. I

En. II

perc. I
(med. mallets)

perc. II

Pno.

W. M.
mp
If you wish to ar - rest me - you may do so with - out this dis -

Vln. I

Vln. II

Vla.

Vcl.

D.B.

29 30 31

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

rup - tion. I have a bag al - read - y packed to go.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

32 *poco rit.* 34 *a tempo*

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

SNARE DRUM

pizz.

D.B.
 Vcl.
 Vla.
 Vln. II
 Vln. I
 W. M.
 Pno.
 Perc. II
 Perc. I
 Hn. II
 Hn. I
 Clar.
 Fl.

What do you want from me?
 You blood - y mur - der - ers! First you

39 40

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

mid - die of the night!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

BASS DRUM

39 40

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

mid - die of the night!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

BASS DRUM

41 42 43

Fl.

Clar.

Hn. I

Hn. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Why are you do - ing this? Why are you're - mov - ing our things? Why

4 TOM-TOMS (snare drum sticks)

44 45 46

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

don't you leave us alone?

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Hn. I

Hn. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

40

50

pp

pp

ppp

MARIMBA
(soft mallets)

pp

p

Now I un - der -

sul A

pp

51 52 53 54

Fl. *pp*

Clar.

En. I

En. II *ppp*

perc. I

perc. II

Pno.

W. M.
stand. I am to be ba-nished

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 251, containing measures 51 through 54. The score is written for a large ensemble. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), English Horn I (En. I), English Horn II (En. II), Percussion I (perc. I), Percussion II (perc. II), Piano (Pno.), Woodwind/Melody (W. M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The Flute part begins in measure 51 with a *pp* (pianissimo) dynamic. The English Horn II part has a *ppp* (pianississimo) dynamic in measure 52. The Woodwind/Melody part has the lyrics "stand." in measure 51 and "I am to be ba-nished" in measure 54. The Violin I and II parts have melodic lines with slurs. The Viola part has a long note in measure 51. The Percussion I and II parts have rhythmic patterns. The Piano part is empty. The Violoncello and Double Bass parts are empty.

55 56 57 58

Fl.

Clar.

En. I

En. II

XYLOPHONE

perc. I

perc. II

Pho.

W. M.
from my home. I am to be ex - iled in the dust of a de - sert ghet - to.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

59 60 67

Fl.

Clar.

Eup. I

Eup. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

I am to be buried a - live.

68 69 70 71

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

mf

p

pp

VIBRAPHONE

(hard mallets)

Detailed description of the musical score: The score is for measures 68 through 71. The Flute part has a melodic line starting in measure 68. The Clarinet part has a melodic line starting in measure 68. The Euphonium I and II parts have a melodic line starting in measure 68. The Percussion I part has a melodic line starting in measure 68. The Percussion II part has a melodic line starting in measure 68. The Piano part has a melodic line starting in measure 68. The Woodwind Machine part is empty. The Violin I and II parts are empty. The Viola part is empty. The Violoncello part is empty. The Double Bass part is empty. The Vibraphone part is marked with 'VIBRAPHONE' and '(hard mallets)' in measure 71.

72 73 74

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

VIBRAPHONE

XYLOPHONE

sotto voce

mp

Go a - head.

I don't care.

pizz.

pizz.

pizz.

pizz.

3 *mp*

3 *mp*

75 76

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

TIMPANI

pp

f

Do what you want with me!

77 78

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

You can har - rass me!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is written for measures 77 and 78. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), English Horn I (En. I), English Horn II (En. II), Percussion I (perc. I), Percussion II (perc. II), Piano (Pno.), Woodman (W. M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The Woodman part has the lyrics 'You can har - rass me!'. The string section (Vln. I, Vln. II, Vla., Vcl., D.B.) is marked 'arco' (arco). The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *sf*.

79 80 81

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

You can re - rest me! You can take my fa - mi - ly from me!

82 83 84

Fl.

Clar.

En. I

En. II

MARIMBA
(soft mallets) med. mallets

Perc. I

Perc. II

Pno.

W. M.
De - stroy But YOU CAN - not be -

Vln. I

Vln. II

Vla.

Vcl.

D.B.

85 86 87 88

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Wish my dream. You can - not bu - ry my

sp *mp*

$\leftarrow \text{♩} =$

The Song of the Shovel

George Gershwin

Fl.

Clar.

E♭. I

E♭. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

(J = 132)

f mp

RATTLE

pizz.

mp

strug. gle.

Allegro molto ($\text{♩} = 132$)

93 94 95 96 97 98 99

Fl. *f*

Clar. *f*

En. I

En. II

perc. I

perc. II *mp*

Pno.

Allegro Molto ($\text{♩} = 132$)

W. M. *mp*
Where I am ab - sent, some - one - else will fol - low.

Vln. I *mp*
battuto sim.

Vln. II *mp*
battuto sim.

Vla. *mp*
battuto sim.

Vcl. *mp*

D.B. *mp*

Fl. 106 107 108 109 110 111 112

Fl. *pp*

Clar. *pp*

Hn. I *pp*

Hn. II *pp*

perc. I *p*

perc. II *p*

Pno. *p*

W. M. *p*

Ev - en when I am dead and gone an -

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *p*

D.B. *p*

Detailed description: This page of a musical score covers measures 106 through 114. The instrumentation includes Flute (Fl.), Clarinet (Clar.), Horn I (Hn. I), Horn II (Hn. II), Percussion I (perc. I), Percussion II (perc. II), Piano (Pno.), Vocal Soloist (W. M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). Measures 106-110 feature a melodic line in the Flute and Clarinet, with the Horns providing harmonic support. The Percussion section has a steady rhythmic pattern. The Piano part has a few notes in measures 106 and 112. The Vocal Soloist enters in measure 106 with the lyrics 'Ev - en when I am dead and gone an -'. The Violins, Viola, and Cello/Double Bass provide a harmonic foundation with sustained notes and light movement. Dynamics include *pp* (pianissimo) for the woodwinds and strings, and *p* (piano) for the percussion and vocal soloist.

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

o - ther ten, twen - ty, one hun - dred, one thou - sand will a - rise

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Detailed description: This is a page of a musical score, page 266, containing measures 113 through 119. The score is for a symphony orchestra and a vocal soloist (W. M.). The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), English Horn I (En. I), English Horn II (En. II), Percussion I (perc. I), Percussion II (perc. II), Piano (Pno.), Vocal Soloist (W. M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal soloist part includes the lyrics: "o - ther ten, twen - ty, one hun - dred, one thou - sand will a - rise". The piano part is mostly empty, with some notes in measures 113-115. The other instruments have various melodic and harmonic lines, with some dynamics like *mp* and *f* indicated. The score is written in a standard musical notation with staves and clefs.

Fl. *f* *p* *sf* *f* *p*

Clar. *f* *p* *sf* *f* *p*

En. I *f* *p* *sf* *f* *p*

En. II *f* *p* *sf* *f* *p*

perc. I *f* *p* *mp* *f* *p*

perc. II *f* *p* *sf* *f* *p*

Pno. *f* *p* *sf* *f* *p*

W. M. *mp*
up, one thou - sand will a - rise!

Vln. I *f* *p* *sf* *f* *p*

Vln. II *f* *p* *sf* *f* *p*

Vla. *f* *p* *sf* *f* *p*

Vcl. *f* *p* *sf* *f* *p*

D.B. *f* *p* *sf* *f* *p*

The musical score is for page 267. It features a variety of instruments: Flute (Fl.), Clarinet (Clar.), English Horn I (En. I), English Horn II (En. II), Percussion I (perc. I), Percussion II (perc. II), Piano (Pno.), Vocal Soloist (W. M.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as 'mp' (moderato). The vocal soloist has a line of lyrics: 'up, one thou - sand will a - rise!'. The instruments are arranged in a standard orchestral layout, with the Flute and Clarinet at the top, followed by the English Horns, Percussion, Piano, Vocal Soloist, and the string section (Violins, Viola, Violoncello, and Double Bass) at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings (f, p, sf, mp).

Fl. 127 128 129 130 131 132

Fl.

Clar.

En. I

En. II

perc. I

perc. II

Pno.

W. M.

Goon and ba - nish me. Some - one else will fol - low.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

133 135 136 137 138 139

Fl.

Clar.

Hn. I

Hn. II

perc. I

perc. II

Pno.

W. M.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Go on and silence me. Some one else will shoot!

pp

p

mp

sf

sim.

147 148 149 150 151

Fl.

Clar.

Hn. I

Hn. II

perc. I

perc. II

Pno.

W. M.

hun - dred, one thou - sand will a - rise up! One thou - sand will a - rise!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

154 155 156 157 158 159

Fl. *mp* *f* *p* *ff*

Clar. *mp* *f* *p* *ff*

En. I *mp* *f* *p* *ff*

En. II *mp* *f* *p* *ff*

perc. I *f* *ff*

perc. II *f* *ff*

Pno. *p* *f*

W. M. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vcl. *f* *ff*

D.B. *f* *ff*

Our strug - gle will ne - ver die! Our strug -

segue to Interlude II

Interlude II

275

Allegro molto

Flute

Clarinet

Horn I

Horn II

Vibraphone

Antique Cymbals

Piano

Soprano

Chorus

Violin I

Violin II

Viola

Cello

Double Bass

headline cues: Winnie Mandela is Banished to the Town of

8 9 10 11 12 13 14 15

Picc.

Clar.

En. I

En. II

Perc. I

Ant. Cym.

Brandfort in the Orange Free State

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

uM - gwa - gwa 'shis' i - zwa la - ba - fo! E - li - shis'

arco (battuto)

arco (battuto)

arco (battuto)

mp

p

p

p

mp

mp

mp

mp

16 17 18 19 20 21 22 23

Picc.

Clar.

En. I

En. II

Parc. I

Ant. Cym.

placard cues: **UNITE NOW!**

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

1. - aye la - kho Nkos'! E. H - shis' 1. - aye la -

24 25 26 27 28 29 30

Picc.

Clar.

En. I

En. II

Perc. I

Ant. Cym.

OPPOSE HIGH RENTS

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

kho Nkos! U - thint' a - ma - kho - si, u - thint' a - ma - bwa - nqa!

mp *mp* *mp* *mp* *mp* *mp* *mp*

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

The musical score is for the piece "OPPOSE LOW WAGES". It features a variety of instruments and vocal parts. The instruments include Piccolo (Picc.), Clarinet (Clar.), Euphonium I (En. I), Euphonium II (En. II), Percussion I (Perc. I), Antiphonal Cymbals (Ant. Cym.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal parts include Soprano (Sop.) and Chorus (Chor.). The score is written in 2/4 time and includes lyrics in English and Korean. The lyrics are: "U - thint' - a - ma - hwa - aqa! si, u - thint' - a - ma - hwa - aqa!". The score is divided into measures 31 through 37. The Soprano part has lyrics under the notes: "U - thint' - a - ma - hwa - aqa! si, u - thint' - a - ma - hwa - aqa!". The Chorus part has lyrics under the notes: "U - thint' - a - ma - hwa - aqa! si, u - thint' - a - ma - hwa - aqa!". The score includes dynamic markings such as *f*, *mf*, and *p*. The score also includes a section marked "arco" for the Violoncello and Double Bass.

OPPOSE INFERIOR EDUCATION!

46 47 48 49 50 51 52 53

Picc.

Clar.

En. I

En. II

Perc. I

Ant. Cym.

BOYCOTT SEGREGATED ELECTIONS!

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p A - wo! *p* Wam - thi - nla 'Phe - te - nt!

Wam - thi - nla 'Phe - te - nt!

54 55 56 57 58 59 60

Picc.

Clar.

En. I

En. II

Perc. I

XYLOPHONE

Ant. Cym.

ANT. CYM

Pno.

Sop.

Wam - thi - n'la 'Phe - fe - n!

Chor.

Wam - thi - n'la 'Phe - fe - n!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

62 63

Picc.

Clar.

En. I

En. II

Perc. I

Ant. Cym.

Pno.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

segue to scene iii

Scene iii: Prison Visitor's Room

Flute

B-flat Clarinet

Horn I

Horn II

Xylophone

Antique Cymbals

Piano

White Warder

Soprano

Chorus

Violin I

Violin II

Viola

Cello

Double Bass

3 = 88)

sternly

mp

"Mis - ter Man - de - la,

you have thr - ty min - utes with your

pizz

pp

mf

5 6 7

Fl.

Clar.

Hn. I

Hn. II

Perc. I
VIBRAPHONE (motor off)
(soft mallets) *p* XYLOPHONE
(hard mallets)

Perc. II

Pno.

Warder
daugh - ter and her fa - mi - ly. You must talk on - ly's - bout per - son - al and fam - i - ly mat - ters."

Sop.

Chor.

Vln. I
con sord. *pp* non. cresc.

Vln. II
con sord. *pp* non. cresc.

Vla.
con sord. *pp* non. cresc.

Vcl.
non. cresc.

D.B.*

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Harpe

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

10

con sord.

1.v.

senza sord.

senza sord.

mp

11 12

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

with great irony (parlando)

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

p

p

p

So to - day, Mis - ter Man - de - la, South Af - fri - ca's

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

senza sord

num - ber one ter - ror - ist, is al - lowed a "con - tact vi - sit." The Prime Mi - ni - ster

The musical score is for page 288. It features a variety of instruments and vocal parts. The woodwinds (Flute, Clarinet, Horns I and II) and strings (Violins I and II, Viola, Violoncello, Double Bass) are active throughout. The percussion section (Percussion I and II) and Piano are also present. The vocal parts include a Warder, Soprano, and Chorus. The Warder's part includes the lyrics: "num - ber one ter - ror - ist, is al - lowed a 'con - tact vi - sit.' The Prime Mi - ni - ster". The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

18

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

must have made somepo - H - ti - cal con - ces - sion.

p

mp

18

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

sternly
mp

Mis - ter Man - de - la.

pp

pp

pp

pp

f

23 *f* 24

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ad lib.

Do not think that be-cause the glass par-ti-tion is gone that you may discuss politics.

sul tasto

pp *mf*

Handwritten musical score for orchestra and choir. The score is written on multiple staves, with measures numbered 25, 26, 27, and 28. The instruments listed on the right include:

- D.B. (Double Bass)
- Vcl. (Violins)
- Vla. (Viola)
- Vln. II (Violin II)
- Vln. I (Violin I)
- Chor. (Chorus)
- Sop. (Soprano)
- Baritone
- Pno. (Piano)
- Perc. II (Percussion II)
- Perc. I (Percussion I)
- Hr. II (Horn II)
- Hr. I (Horn I)
- Clar. (Clarinet)
- Fl. (Flute)

The notation includes various musical symbols such as notes, rests, and dynamic markings like *dim* (diminuendo) and *f* (forte). The score is organized into systems, with measures 25-28 spanning across the bottom of the page.

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

18 19 20

mp
The fa-mi-ly may en-ter the room now.

p

mp

Detailed description: This is a page of a musical score, page 293, containing measures 18, 19, and 20. The score is for a large ensemble including woodwinds (Flute, Clarinet), strings (Violins I & II, Viola, Violoncello, Double Bass), percussion (Percussion I & II), piano, and vocalists (Warder, Soprano, Chorus). Measures 18 and 19 are in 4/4 time, while measure 20 changes to 3/4 time. The Warder part has lyrics: "The fa-mi-ly may en-ter the room now." with a mezzo-piano (*mp*) dynamic. The piano part has a piano (*p*) dynamic in measure 18. The double bass part has a mezzo-piano (*mp*) dynamic in measure 20. The string parts have various rhythmic patterns, including sixteenth and thirty-second notes in measure 18, and sustained notes in measure 20.

31 32

Fl.

Clar.

Mn. I *pp*

Mn. II *pp*

Perc. I

Perc. II

Pno.

Warder *in a mocking tone (parlando)*
mp
So to - day, Nel - son Man - de - la, the lead - er of the

Sop.

Chor.

Vln. I *pp*

Vln. II

Vla. *p*

Vcl.

D.B.°

33 34 35

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.°

armed wing of the A - fri - can Na - tion - al

con - gress, is al - lowed to touch his

fa - mi - ly

for the

expressively

cresc

36 37 38

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

first time in six - teen years.

Detailed description: This page of a musical score covers measures 36, 37, and 38. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), Horn I (Hn. I), Horn II (Hn. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Warder (a vocal or solo part), Soprano (Sop.), Chorus (Chor.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). Measures 36 and 37 are marked with rehearsal numbers. The Flute and Clarinet parts feature complex, rapid sixteenth-note passages. The Horns play sustained notes with long ties. The Percussion parts are empty. The Piano part is also empty. The Warder part has lyrics: "first time in six - teen years." The Soprano and Chorus parts are empty. The Violin I and II parts play a rhythmic pattern of eighth and sixteenth notes. The Viola part plays a similar rhythmic pattern. The Violoncello and Double Bass parts play a slower, more melodic line. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Fl. ³³ ⁴⁰ ⁴¹

Clar.

Hr. I con sord. *pp*

Hr. II con sord. *pp*

Perc. I MARIMBA (soft mallets) *p*

Perc. II

Pno.

Warder amused *mp*
His daughter is so excited, that

Sop.

Chor.

Vln. I *pp* sub.

Vln. II *pp* sub.

Vla. *pp* sub.

Vcl. *pp* sub.

D.B. *pp* sub.

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vol.

D.B.

she has near - ly dropped her lit - tle black ba - by. They em - brace

expressively
mp

Detailed description: This is a page of a musical score, page 298, containing measures 42 through 45. The score is written for a large ensemble. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), Horn I (Hr. I), Horn II (Hr. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Warder (a vocal part), Soprano (Sop.), Chorus (Chor.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vol.), and Double Bass (D.B.). Measures 42 and 43 show the Flute and Clarinet playing a melodic line with slurs. The Horns play sustained notes. Percussion I plays a rhythmic pattern. The Piano part begins in measure 44 with a melodic line. The Warder part has lyrics: "she has near - ly dropped her lit - tle black ba - by. They em - brace". The Soprano and Chorus parts are empty. The Violins and Viola play a rhythmic pattern. The Violoncello and Double Bass play a melodic line, with the Violoncello marked "expressively" and "mp".

D.B. •
 Vol. I.
 Vla.
 Vln. II
 Vln. I
 Chor.
 Sop.
 Baritone
 Pro.
 Perc. II
 Perc. I
 Hrn. II
 Hrn. I
 Clar.
 Fl.

51 52 53 54

Fl.

Clar.

Hn. I

Hn. II

Perc. I (medium mallets)

Perc. II

Pno.

XYLOPHONE!

Worder

They embrace for so long.

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pno.

Harmon

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

50

1.v.

1.v.

> > > > > >

This musical score page, numbered 301, contains staves for the following instruments and vocal parts: Flute (Fl.), Clarinet (Clar.), Mellophone I (Mn. I), Mellophone II (Mn. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harmon (likely Harp), Soprano (Sop.), Chorus (Chor.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is divided into measures by vertical bar lines. The Flute and Clarinet parts feature melodic lines with various articulations and dynamics. The Mellophone parts have long, sustained notes. The Percussion parts are marked with '1.v.' (likely indicating a specific drum or cymbal). The Piano part is also marked with '1.v.'. The Violin I and II parts have complex, fast-moving melodic lines. The Viola part has long, sustained notes. The Violoncello and Double Bass parts have long, sustained notes. The Chorus part is marked with '>' symbols, indicating a specific vocal part. The page number '50' is written in the top right corner.

50 60 61 62

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

interrupting *mp*

(ad. lib.)

Mis - ter Man - de - la! Re - mem - ber, If there is something we cannot hear or understand.

pp

pp

p

al *tailone*

63 64 65 66 67

$\text{♩} = \text{♩} (\text{♩} = 176)$

Fl.

Clar.

Hn. I

Hn. II

Perc. I

VIBRAPHONE
(hard mallets)

Perc. II

Pno.

1.v.

1.v.

Warder

we must cut your vi - sit short.

agitated

These con - tact vi - sits should

Sop.

Chor.

Vln. I

mp

$\text{♩} = \text{♩} (\text{♩} = 176)$

Vln. II

Vla.

Vcl.

D.B.

D.B.°
 Vcl.
 Vla.
 Vln. II
 Vln. I
 Chor.
 Sop.
 Harder
 Pro.
 Perc. II
 Perc. I
 Mn. II
 Mn. I
 Clar.
 Fl.

78 79 80 81

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vel.

D.B.*

1.v.

smiling

mp

Though he sure-ly en-joys

lo-womn-twa-na? Ngo-wa-le-ndod'e-Ma ce-be-ce-ba-na O-ka-ba-ni-na

82 83 84 85

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.*

play - ing with the ba - by.

lo - womn - twa - na? Ngo - wa - le - adod'e - Ma - ce - be - ce - ba - na Ib' i - ya - bon' i - thi

pizz. *p*

Detailed description: This is a page of a musical score, page 307, covering measures 82 to 85. The score is written for a large ensemble. The instruments listed on the left are Flute (Fl.), Clarinet (Clar.), Horn I (Hr. I), Horn II (Hr. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Warder, Soprano (Sop.), Chorus (Chor.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.*). Measures 82 and 83 are mostly rests for the woodwinds and strings. In measure 84, the Flute and Clarinet play a melodic line, with a 'mp' (mezzo-piano) dynamic marking. The Percussion II part has a steady eighth-note pattern. The Piano part has a simple harmonic accompaniment. The Warder and Soprano parts have lyrics in English and a non-English script. The Chorus part has a single note. The Violin I and II parts have a melodic line, with a 'pizz.' (pizzicato) marking and a dynamic change to 'p' (piano) in measure 85. The Viola and Violoncello parts have a melodic line. The Double Bass part has a simple harmonic accompaniment.

86 87 88 89 90

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

He is e - ven help - ing her burp.

ku - ya - pho - thul - wa; Phu - ma m - na - nan' u - bo - ni - se phand'i! Ib'i - ya - bon'i - thi!

arco

pizz. *p*

pizz. *p*

p

91 92 93 94 95 96

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

con sord.

con sord.

MARIMBA

(soft mallets)

with emphasis

He has not held a child in six - teen years.

ku - ya - pho - thul - wa; O - ku - ba - ni na lo - wom - iwa - na? Um - ka - dad' u - ye - phi

senza sord.

arco

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

na? i'm - ka - dad' u - ye - phi na? En - ga - so - qo - nywa - nj u - ye - phi

Wo, ho, ka - sa? Wo, ho, ka -

mp

pp

pp

arco

pp

9va

102 103 105 108

Fl.

Clar.

Hn. I

Hn. II

VIBRAPHONE

PERC. I

(rt. hand-hard)
(left hand-soft)

ANT. CYM.

RATTLE

PERC. II

PNO.

1.v.

Wardner

respectfully p

Mis - ter Man - de - la, you have

Sop.

na? En - ga - ka - gan - wa - nj' u - ye - phi na?

Chor.

sax? Wo, ho, ka - sax?

Vln. I

Vln. II

Vla.

Vcl.

D.B.*

107

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Warbler

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

five min. utes.

p

pp

f

l.v.

Fl. *pp*

Clar. *pp*

Hn. I (sord)

Hn. II (sord) *pp*

Perc. I *ppp*

Perc. II

Pno.

Harper

Sop. *pp*
Now she sleeps in his
O - ka - ba - ni na lo - womn - twa - na? O - ka - ba - ni na lo - womn

Chor.

Vln. I *pp*

Vln. II *ppp*

Vla. *ppp*

Vcl. *pp*

D.B.°

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Harmon

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

118 119 120 121

arms ... lost to the world

two - na? Ngo - wa - le ndod' e - Ma - ce - be - ce - ba - na Ib' i - ya bon' i - thi hu - ya - pho -

122 123 124 125 126

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Harmon

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

— con - tent - ed and at peace. And he

thul - wa; Phu - ma m - nia - nam' u - bo - ni - so phand! O. ka - ba - ni na lo - womn - twa - na? I'm - ka -

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.*

holds her head in his hand, safe from the world

dad' u - yo - phi na? I'm - ka - dad - u - ye - phi na? En - ga - sa - qo - nywa - n'u - yo - phi

Wo. ho. ka.

The musical score is written for a large ensemble. The instruments include Flute (Fl.), Clarinet (Clar.), Horns I and II (Hr. I, Hr. II), Percussion I and II (Perc. I, Perc. II), Piano (Pno.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.*). The vocal parts include a Warder, a Soprano (Sop.), and a Chorus (Chor.). The lyrics are in English and a non-English language, possibly Swahili. The score is divided into measures, with some measures containing multiple staves for different instruments or voices. The tempo and key signature are not explicitly stated.

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pro.

Wardor

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.°

na? kin - ge - ka gen - wa - ni'u - yo - phi na? t. - yo the - sayi - ni na? t. - yo

Wo. ho. ka. sat? Wo. ho. ka. sat? Wo.

se gent - ly and in prece

The musical score is written for a large ensemble. It includes parts for Flute (Fl.), Clarinet (Clar.), Horns I and II (Hr. I, Hr. II), Percussion I and II (Perc. I, Perc. II), Piano (Pro.), and a vocal group consisting of a Soprano (Sop.), Chorus (Chor.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.°). The lyrics are written below the vocal parts, with some words in parentheses indicating alternative pronunciations or phrasing. The score is written in a single system with multiple staves, and the music is in a key with one flat (B-flat) and a common time signature (C).

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Warder

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

137 138 139 140

ga - wul? u - ye - phi na? En - ga - sa - qo - nywa - nj'u ye - phi na? En - ge - nan -

ho, ke - sa?

141 142 143 144 145 146

Fl.

Clar.

Mn. I

Mn. II

Perc. I
VIBRAPHONE
(rt. hand - hard)
(left hand - soft)
ANT CYM.

Perc. II

Pno.

Warder
regretfully
Mis - ter Man - de - la. Time is

Sop.
tom - bi - n'ju - ye - phi na?

Chor.

Vln. I

Vln. II

Vla.

Vel.

D.B.

147

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

Harper

Sop.

Chor.

Vln. I

Vln. II

Vla.

Vcl.

D.B.*

pp

pp

ppp

senza sord

senza sord

attacca Interlude III

Interlude III

321

1. $\text{♩} = 60$ 2 3 4 5 6 7

Flute

Clarinet

Horn I

Horn II

Percussion I

Percussion II

Piano

Tenor

Violin I

Violin II

Viola

Violoncello

Double Bass

pp

battuto *mp*

pizz. *mp*

(jeté)

pizz. *mp*

8 9 10 11 12 13

Fl.

Cl.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

battuto mp

(jeté)

pizz. mp

14 *mf* 15 16 17 18

Fl.

Cl.

Hn. I

Hn. II

Perc. I

Perc. II

RASCISTS RULE BY THE GUN!

Pno.

Ten.

f
M. m.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

19 20 21 22 23

Fl.

Cl.

Hn. I

Hn. II

Perc. I

Perc. II

VICTORY IS CERTAIN!

Pno.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

m. *m.* *m.* *Yi - ni na ye?* *Yi - ni na ye?* *M.* *m.*

24 25 26 27 *mp* 28

Fl.

Cl.

Hn. I

Hn. II

Perc. I

Perc. II

BETWEEN THE ANVIL OF UNITED MASS ACTION AND THE HAMMER

Pno.

Ten.

m, m, m, A - nga - zi - bo! Yí - ní na ye? M, m,

Vln. I

Vln. II

Vla.

Vcl.

D.B.

29 30 31 32 *mp*

Fl.

Cl.

Hn. I

Hn. II

Perc. I

Perc. II

OF THE ARMED STRUGGLE WE WILL CRUSH APARTHEID

Pno.

Ten.

m. m. m. U - mu - ntu e - hlo - bi - ye mu - hle;

Vln. I

Vln. II

Vla.

p

Vcl.

D.B.

33 34 35 36

Fl.

Cl.

Hn. I

Hn. II

Perc. I

Perc. II

July, 1985 - The Government Declares a State of Emergency

Pno.

Ten.

M, m, m, m, m, si - nge - mja - bi - se yi - ni

Vln. I

Vln. II

Vla.

Vcl.

D.B.

37 38 39 40

Fl. I

Cl. I

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Ten.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Students in Europe and the US Pressure Universities to Divest

na thin' i, i, i, i, i, ni

Fl. I

Cl.

Hr. I

Hr. II

Perc. I

Perc. II

in South African Business US Imposes Sanctions Against South Africa

Pno.

Ten.

na ye? Yi - ni na ye? M, m, m, m,

Vln. I

Vln. II

Vla.

Vcl.

D.B.

330

 $\leftarrow \text{3} \text{ } \text{ } \text{ } \rightarrow = \text{ } \text{ } \rightarrow$

Fl.

Cl.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Tan.

m. A - nga - zi - ho! Yi - ni

Vln. I

Vln. II

Vla.

Vcl.

D.B.

$\leftarrow \text{3} \text{ } \text{ } \text{ } \rightarrow = \text{ } \text{ } \rightarrow$

The musical score for page 330 includes staves for Flute, Clarinet, Horn I and II, Percussion I and II, Piano, Tambourine, Violin I and II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. The score shows a complex arrangement with many sixteenth and thirty-second notes. The vocal line (Tan.) has the lyrics "m. A - nga - zi - ho! Yi - ni". Above the vocal line, there is a tempo or performance instruction: $\leftarrow \text{3} \text{ } \text{ } \text{ } \rightarrow = \text{ } \text{ } \rightarrow$. This instruction appears twice, once at the top right and once above the piano staff.

segue to Scene iv

Scene iv: Governor's Office

331

← $\frac{3}{4}$ = $\frac{1}{2}$ = $\frac{1}{4}$

Flute

Clarinet

Horn I

Horn II

Percussion I

Antique Cymbals

Piano

← $\frac{3}{4}$ = $\frac{1}{2}$ = $\frac{1}{4}$ (♩ = 92)
only

Mandela

You wish to see me, Gov - ern - or?

GOVERNOR

Tenor

na ye?

Please be seat - ed Mis - ter Man - de - la. I un - der -

Violin I

Violin II

Viola

well-articulated

Cello

well-articulated

Double Bass

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

Gov.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

stand you have been with us for o - ver twen - ty years. Quite

Twen - ty two years. to be ex - act.

sf

sf

sf

sf

9 10 11 12 13

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

Gov.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

So I am told.

right, Min - ter Man - de - la, and yet, you have not been for - got - ten.

14 15 16 17 18

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pno.

M.

Gov.

Vln. I

Vln. II

Vla.

Vel.

D.B.

Gov - er - nor.

Don't be mo - dest Mis - ter Man - de - la. Na - tions de - mand your re - lease.

p

well-articulated

p

19 20 21 22 **Largamente**

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M.

Largamente

Gov.

They di - vest in our com - pa - nies, They boy - cott our dia - monds. You cause us more ag - gra - va - tion in jail

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.
 Clar.
 Hrn. I
 Hrn. II
 Perc. I
 Perc. II
 Pro.
 M.
 Gov.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

meno mosso (♩ = 80)
 25
 26
 27

My in - ten - tion has al - ways
 calmly

than when you were free.
 expressive
 mp
 pp

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

Gov.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

20 *pp* 30 31

been to at - tain the free - dom of my peo - ple.

Quite right, Mis - ter Man - de - la, but what of the

con sord. *pp*

D.B.
 Vcl.
 Vla.
 Vln. II
 Vln. I
 O.
 M.
 Pro.
 Perc. II
 Perc. I
 Hrn. II
 Hrn. I
 Clar.
 Fl.

37
 38
 39

What is it to be free?
 Mis - ter Man - de - la?
 free to

40 41 42

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

M.

G.

vote Mis-ter Man-de-la? And what good will that do when your peo-ple have e-qual po-li-ti-cal rights.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

D.B.
 Vcl.
 Vla.
 Vln. II
 Vln. I
 O.
 M.
 Pro.
 Perc. II
 Perc. I
 Hn. II
 Hn. I
 Clar.
 Fl.

Mis - ter Man - de - la?
 Free to own pro - per - ty?
 And what then, when you com - troi the par - ille - ment.
 341

46 47 48

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

M.

G.

Mis - ter Man - de - la? Free, free to live safe - ly in our own coun - try,

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Allargando

Allegro con fuoco ♩ = 100

[illegible]

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

D.B.
 Vcl.
 Vla.
 Vln. II
 Vln. I
 O.
 M.
 Pno.
 Perc. II
 Perc. I
 Hrn. II
 Hrn. I
 Clar.
 Fl.

50 60 61

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pno.

M.

G.

peo - ple are a snarl - ing hound, a snarl - ing hound, and you

Vln. I

pizz

Vln. II

pizz

Vla.

well-articulated

Vcl.

D.B.

62 63 64

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pno.

M.

G.

are its jaws. and you are its jaws. and you are its jaws.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

arco
mf

arco
mf

55 56 57

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M.

O.

your peo - ple are a snarl - ing hound and you are its jaws.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pizz.

pizz.

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

70

p

arco

pizz.

mp

p

And

71 72 73

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M.

G.

we will hold you shut, and we will hold you shut lest we are de- stroyed, lest

Vln. I

Vln. II

Vla.

Vcl.

D.B.

74 75 76

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

M.

G.

we are de- stroyed, and we will hold you shut lest we are de-

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pizz. p

Fl. ⁷⁷ ⁷⁸ ⁷⁹

Clar. *sf*

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

M.

G. *sf*

stroyed, and we will hold you shut lest we are de- stroyed.

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vcl. *arco*

D.B. *arco*

Fl.
 Clar.
 Hrn. I
 Hrn. II
 Perc. I
 Perc. II
 Pno.
 M.
 G.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is written for a large ensemble. The Flute (Fl.) and Clarinet (Clar.) parts are in the upper register, with the Flute playing a melodic line and the Clarinet providing harmonic support. The Horns (Hn. I and Hn. II) are in the middle register, playing a rhythmic pattern. The Percussion (Perc. I and Perc. II) and Piano (Pno.) parts are in the lower register, providing a steady rhythm. The Mellophone (M.) and Glockenspiel (G.) parts are also in the lower register, playing a rhythmic pattern. The Violins (Vln. I and Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) parts are in the lower register, providing a steady rhythm.

$\text{♩} = 92$

Fl.

Clar.

Mn. I

Mn. II

Perc. I
VIBRAPHONE (moving off)
(hard mallets)

Perc. II

Pno.

M.
sarcastically (a piacere)
mp
Please for - give me Go - ver - nor. If I fall to em - pa - thize with your

G.

$\text{♩} = 92$

Vln. I

Vln. II

Vla.

Vel.
mp
colla voce

D.B.

Fl. 80 81

Clar. *sp*

Hrn. I *sp*

Hrn. II *sp*

Perc. I

Perc. II

Pno.

M. *plight. We do not seek re-venge, but on-ly e-qual rights. What*

G.

Vln. I

Vln. II

Vla.

Vcl. *sp*

D.B. *sp*

Detailed description: This is a page of a musical score, page 356. It features a variety of instruments and vocal parts. The Flute (Fl.) part has measures 80 and 81 marked. The Clarinet (Clar.) and Horns (Hrn. I and II) parts have dynamic markings of *sp* (sforzando). The Percussion (Perc. I and II) and Piano (Pno.) parts are shown without notes. The Vocal parts (M. and G.) have lyrics: "plight. We do not seek re-venge, but on-ly e-qual rights. What". The Violins (Vln. I and II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) parts are also shown, with the Vcl. and D.B. parts having *sp* markings.

subito meno mosso ♩ = 60

357

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

more
could
you
ask of me.
So - ver - more?
To re - ject

Fl. *p*
 Clar. *p*
 Hn. I *p*
 Hn. II *p*
 Perc. I *p*
 Perc. II *p*
 Pno. *p*
 M.
 O.
 Vln. I *sf*
 Vln. II *sf*
 Vla. *sf*
 Vcl. *sf*
 D.B. *sf*

con sord.
 con sord.

vi - o - lence as a po - li - ti - cal wea - pon, Mis - ter Man - de - la. And in re - turn, the Prime Mi - ni - ster

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds (Flute, Clarinet, Horns I and II) and percussion (Percussion I and II). Below these are the Piano and the vocal parts (Male and Oboe). The bottom staves are for strings (Violins I and II, Viola, Violoncello, and Double Bass). The woodwinds and strings are marked with a piano (*p*) dynamic, while the vocal parts and the lower strings are marked with a sforzando (*sf*) dynamic. The vocal line includes the lyrics: "vi - o - lence as a po - li - ti - cal wea - pon, Mis - ter Man - de - la. And in re - turn, the Prime Mi - ni - ster". The score is divided into measures by vertical bar lines, and the vocal line has a long note spanning several measures.

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pno.

M.

O.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

senza sord

senza sord

sotto voce

mp

He wants me to re-ject vi-olence? Well, how con-

is pre-pared to set you free.

pp

pp

pp

pp

pp

sp

sp

sp

sp

sp

100

101 102

Fl.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

sl - der - ate of him.

coldly

He wants me to be - have

Don't be fool - ish Mis - ter Man - de - la.

103 104

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

peace - ful - ly? He wants me to rot a - way qui - et - ly on the re -

Do you not un - der - stand? I am of - fer - ing you

[illegible]

107 >

Fl. *f mp*

Clar. *f mp*

Hrn. I *f p*

Hrn. II *f p*

Perc. I *f*

Perc. II *f*

Pno. *f*

M.
him dis - man - tie A - par - theid: Let him free all who are

G.
This is our fi - nal of - fer!

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *p* norm

D.B. *p* norm

108

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M.

O.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Are you hell-bent on mar-tyr-ing your self?

wrong - ly im - pli - cated.

Let him

Allargando

Allargando

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

guar - ren - tee our rights, and then, on - ly then will I re - ject vi - o - lence.

Do you not un - der - stand? I am of - fer - ing you

a tempo

114 115 116

Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp
Free - dom, Go - ver - nor? What is it to be free. Go - ver - nor?

p
free - dom. Be rea - son - a - ble Man.

p

117 118

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

mp

mf

Free

Free

Free to car - ry a pass where - e - ver I go?

de - la.

All we ask is that you pro - test peace - ful - ly Man -

mf

mp

mp

mp

mf

123 124 125

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Via.

Vcl.

D.B.

Antique Cymbals

where I am told?

Have you not suf-fered enough?

meno mosso ($\text{♩} = \text{ca. } 50$)

124 127 128

Fl.

Clar.

Hn. I *sf*

Hn. II *p*

PERC. I MARIMBA (soft mallets)

PERC. II

Pno.

M. *freely*

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Who are you, Go-ver-nor, to pi-ty my suf-fer-ing?

129 130 131 132

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

LOCKENSPIEL

con sord

pp

ppp

133 134 135

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

p

Ma - ny A - fri - cans have suf - fered and died du - ring these long, lone - ly, wast - ed

molto legato

p

con sord.

pp

pp

171

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

Gov.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

years.

I owe it to their widows and orphans who grieve for them.

P1.

Clar.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

M.

Gov.

Vln. I

Vln. II

Vla.

Vcll.

D.B.

I owe it to their fa - thers and mo - thers who have

expressive

pp

p

pp

pp

143 144

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

Gov.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

wept for them. and longed for them. and

piu mosso

This page contains measures 145 through 148 of the musical score. The instruments listed are Flute (Fl.), Clarinet (Clar.), Horn I (Hn. I), Horn II (Hn. II), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Male Voice (M.), Soprano Voice (Gov.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), and Double Bass (D.B.).

- Measures 145-146:** The vocalists perform the lyrics "grieve for them still." while the instrumental ensemble provides accompaniment.
- Measure 147:** The vocalists continue their performance, with the word "still." appearing below the male voice part.
- Measure 148:** The music concludes with various dynamic markings such as *fz*, *sf*, and *pp*.

140 141 142 143 144

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

Gov.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Str. I cher-ish my free-dom dear-ly. But I will not sell the birth-right of my peo-ple to be

pp mp p mp pp pp pp pp pp

155 156 157 158 159

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

G.

Tempo Primo $\text{♩} = 92$

free.

p

expressive

Ve - ry well then, Mis - ter Man - de - la. One

Vln. I

Vln. II

Vla.

Viol.

D.B.

D.B.
 Vcl.
 Vla.
 Vln. II
 Vln. I
 O.
 M.
 Pro.
 Perc. II
 Perc. I
 Hrn. II
 Hrn. I
 Clar.
 Fl.

senza word
 day I am sure you will in - deed be free.
 But the vi - o - lence you com - done will not be
 con word
 con word

100
 101
 102
 103
 104

broaden

145 146 147 148 149

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

M.

G.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

f *p* *pp* *f* *mp* *f* *p*

con sord

ea - si - ly quelled. And that free - dom will be a hea - vi - er bur - den up - on you than your

meno mosso (♩ = 80)

172 173 174 175

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

M.

O.

strug - gle to a - tain it.

con sord

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pp

pp

segue to Interlude IV

Interlude IV

Flute

Clarinet

Horn I

Horn II

Talking Drum

African Drums

TENOR

BASS

headlines read: Unrest continues in Soweto Ghetto

Piano

Singers' Percussion

Soprano

Mezzo-Soprano

Tenor

Mandela

Bass

Violin I

Violin II

Viola

Cello

Double Bass

freely

E

a

s

i

n

i

s

t

h

e

l

l

e

t

i

s

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Fl.

Clar.

Mn. I

Mn. II

Perc. I

Perc. II

Students in the West Demand Divestment in South Africa

Pno.

Perc.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

gradually more rhythmic

Thu - la - ni - ni - tshel' a - ma - pho - se - bu - bu - se!

Thu - la - ni - ni - tshel' a - ma - pho - sek' bu - bu - se!

Fl.

Clar.

Trn. I

Trn. II

Percc. I

Percc. II

U.S. Congress Imposes Economic Sanctions

Pno.

Percc.

Sop.

M. Sop.

Ten.

Tha - la - nei - ni - tshel - im - bhe - de - le - ti! Wen - che - ngar - Wa - ngi - bi - te - la - ni, Wen - che - ngo - ra, Wen - ngo - bi - te - la!

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Mezzo-Soprano, Tenor) are written in treble clef. The piano accompaniment is in grand staff (treble and bass clef). The string section includes Violins I and II, Viola, Violoncello, and Double Bass, all in C-clef. The woodwind section includes Flute, Clarinet, and Trumpets I and II. The percussion section includes two sets of drums. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written below the Tenor part, indicating a bilingual or multilingual performance.

Moderato (♩ = 84)

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

CALLS FOR DISMANTLING OF APARTHEID AND RELEASE OF MANDELA INTENSIFY

Pho.

Moderato (♩ = 84)

Perc.

Sop.

Wen - a - bi - te - le - ni, Wen - sha - ngo - re.

M. Sop.

Wen - a - bi - te - le - ni, Wen - sha - ngo - re.

Ten.

Wen - sha - ngo - re, Wen - a - bi - te - le - ni, Wen - sha - ngo - re.

M.

Bass

Vln. I

Vln. II

Vla.

Viol.

D.B.

RATTI

14 17 20

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

PNO.

clapping

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

2 February, 1990 - ANC is Unbanned After 30 Years

Wa - ngi - bi - ze - la^o

Wa - ngi - bi - ze - la - ni, Wen - zha - ngo - ze,

Wa - ngi - bi - ze - la^o

Wa - ngi - bi - ze - la^o Wen - zha - ngo^o Wa -

Wa - ngi - bi - ze - la - ni, Wen - zha - ngo - ze,

Wa - ngi - bi - ze - la^o Wen - zha - ngo^o Wa -

COWBELL

Fl.

Clar.

Wn. I

Wn. II

Perce. I

Perce. II

Pro.

Perce.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

POLICE WHISTLE

11 February, 1990 -

We - ngi - bi - te - la - nu, Wen - sha - ngo - so, We - ngi - bi - te - la? Wen - sha - ngo! We - ngi - bi - te - la - nu, Wen - sha - ngo - so,

Scene v (Collage)

Fl.

Clar.

Str. I

Str. II

Perc. I

Perc. II

Nelson Mandela is Released!

Pno.

(upon his release, Mandela greets his supporters in Capetown)

Perc.

Sop.

Me. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Wa - ngo - bi - to - la! Wen - sha - ngo - re.

Wa - ngo - bi - to - la - ni, Wen - sha - ngo - re.

Wa - ngo - bi - to - la! Ngo - we - tha!

Wa - ngo - bi - to - la! Wen - sha - ngo - re.

Wa - ngo - bi - to - la - ni, Wen - sha - ngo - re.

Wa - ngo - bi - to - la! Ngo - we - tha! A

A - men

De!

AND

AND

[illegible]

24 28 32 36

Fl.

Clar.

Trn. I

Trn. II

Perc. I

Perc. II TAMBOURINE

Pho.

Perc.

Sop.

M. Sop.

Ten.

H.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

A - man - dia'

A - man - dia'

A - man - dia'

fel - low South A - fri - cans.

I

greet you in the name of peace, de - mo - cra - cy.

and free - dom for all.

I stand be - fore you

I - A - fri - ca'

I - A - fri - ca'

I - A - fri - ca'

32 33 34 35 36

Fl.

Clar.

Kn. I

Kn. II

Per. I

Per. II

Pno.

Parc.

Sop.

M. Sop.

Ten.

B.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

con sord

con sord

con sord

To see him now, af - ter all these years, is like a dream To

not as a pro - phet, but as an hum - ble ser - vant of you my peo - ple

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Mezzo-Soprano, Tenor, and Bass) are positioned in the center, with lyrics written below their staves. The instrumental parts (Flute, Clarinet, Horns, Percussion, Piano, Violins, Viola, Violoncello, and Double Bass) are arranged around the vocal parts. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p* for piano). The lyrics are: "To see him now, af - ter all these years, is like a dream To" for the Tenor and "not as a pro - phet, but as an hum - ble ser - vant of you my peo - ple" for the Bass. The word "con sord" (con sordina) is written above the Violin I, Violin II, and Viola staves, indicating that these instruments should play with mutes.

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pho.

Perc.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

GOURD RATTLE

us. Nel - son Man - de - la is e - ver - y - thing

And af - ter all three years in jail, his

headlines read: ANC Agrees to Suspend Violent

senza sord.

senza sord.

senza sord.

*close lips immediately

42 43 44 45 46

Fl.

Clar.

Hr. I

Hr. II

Per. I

Per. II

Pno.

Protest After Promise of Negotiations with the Government

Per.

Sop.

mm.

hom.

mm.

hom.

mm.

M. Sop.

mm.

hom.

mm.

hom.

mm.

Ten.

apt. ... it be - ver fa - ded

And his con - fi - dence in the fu - ture grows

M.

Bass

hom.

mm.

hom.

mm.

hom.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar. **BASS CLARINET**

Mn. I *con sord*

Mn. II *con sord*

Perc. I

Perc. II

Prime Minister DeKlerk Calls for the Dismantling of Apartheid

Pno.

Perc.

Sop. *ro*

M. Sop.

Ten.

M.

Bass **P. M. DEKLERK**
mm Master Man- de- la has walked a long road, and now stands at the top of the hill

Vln. I

Vln. II

Vla.

Vcl. *arco*

D.B.

This musical score is for a piece titled "Prime Minister DeKlerk Calls for the Dismantling of Apartheid". It features a large ensemble of instruments and voices. The instruments include Flute (Fl.), Bass Clarinet (Clar.), Mellophone I and II (Mn. I, Mn. II), Percussion I and II (Perc. I, Perc. II), Piano (Pno.), Percussion (Perc.), Soprano (Sop.), Mezzo Soprano (M. Sop.), Tenor (Ten.), Male (M.), Bass, Violin I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal parts include Soprano, Mezzo Soprano, Tenor, and Male. The Bass part features a solo by P. M. DeKlerk, with lyrics: "Master Man- de- la has walked a long road, and now stands at the top of the hill". The score is written in a standard musical notation with various dynamics and articulations. The title "Prime Minister DeKlerk Calls for the Dismantling of Apartheid" is prominently displayed in the center of the page.

piu mosso ($\text{♩} = 112$)

Fl.

Clar.

Kn. I

Kn. II

Perc. I

Perc. II

Pno.

Perc.

Sop.

M. Sop.

Ten.

B.

Bass

A tra-vel-ler would sit and ad-mire the view

But a man of de-cen-ty knows bet-ter

piu mosso ($\text{♩} = 112$)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Perc.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

GOURD RATTLE

In crowd of supporters

Your tireless and heroic

As he con-tem-plates the next hill, I of-fer my hand in friend-ship and peace.

Fl.

Clar.

Trn. I

Trn. II

Perco. I

Perco. II

Pho.

Perco.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

strug-gles have made it pos-si-ble for me to be here to-day

I there-fore place the re-

OLDER WOMAN

Be...

$\text{♩} = 84$ Moderato come sopra

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Moderato come sopra ($\text{♩} = 84$)

Sop.

Me. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

for - he showed the light, we were blind be -

for he showed the light

Nel - son Mon - do - la!

main - ing years of my life in your hands

pw

Fl.

Clar.

Hr. I

Hr. II

Parc. I

Parc. II

Pno.

Parc.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

COWBELL

fore he showed the light

fore he showed the light

He showed the light!

a white man gave us a smack,

If a white man gave us a smack, a white man gave us a smack, we'd

feigning gratitude

'O thank you man!"

pizz.

pizz.

pizz.

pizz.

Fl.

Clar.

Hr. I

Hr. II

Percc. I

Percc. II

Pho.

Percc.

Sop.

H. Sop.

Ten.

H.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

W'd turn the o - ther cheek

W'd turn the o - ther cheek

W'd turn the o - ther cheek

Now we hit back!

"O thank you man!"

He showed the light!

He showed the light!

Fl.

Clar.

Hr. I

Hr. II

Parc. I

Parc. II

Pno.

Parc.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

New we hit back!

Be- fore he showed the light

New we hit back! Be- fore he showed the light, we were blind be- fore he showed the light

He showed the light!

Nel - son Man - de - la

Fl.

Clar.

Hr. I

Hr. II

Parc. I

Parc. II

Pno.

Parc.

Sop.

M. Sop.

Ten.

B.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

VIBRAPHONE
(hard mellow)

BASS DRUM

ANT. CM

Now we hit back!

showed us the light!

Yet even as I speak here to-day, our country is in flames

104

$J. = 56$

$J. = 84$

Fl.

Clar.

Hn. I

Hn. II

Perc. I

(medium mallets)

AFRICAN DRUMS

Perc. II

Pno.

Perc.

Sop.

M. Sop.

Ten.

Bass

as from a distance

was born a Ze-lu Wo'

Bro - ther in fight - ing bro - ther in war of ven - geance and self - ish gain

Vln. I

Vln. II

Via.

Vcl.

D.B.

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Perc. II

Pno.

Perc.

Sop.

Alto

Ten.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

W... was born a Zu... lu W... And

I will die a Zu... lu

Zulu Chief Butalezi's Inkhata Freedom Party Opposes ANC's Proposal for

piu mosso (♩ = 112)

105 106 107 108 109 110 111

Fl.

Clar.

Hr. I

Hr. II

TAMBOURINE

PARC. I

PARC. II

Pno.

PARC.

Sop.

M. Sop.

Ten.

B.

Bass

New Constitution

I will die a Ze - lu Wo -

Wo -

am Ze - lu I speak Ze - lu I am Ze - lu in a - very - thing that I do

piu mosso (♩ = 112)

ral legno

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Freely ($\text{♩} = \text{ca. } 84$)

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Perc.

Sop.

M. Sop.

Ten.

M.

Bass

Chief Butalezi Demands Separate Homeland for Zulus

I am Zu - lu I speak Zu - lu I am Zu - lu in e - very - thing that I do

freely

I am Zu - lu

Freely ($\text{♩} = \text{ca. } 84$)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

117 118 119 a tempo (♩ = 84) 120

Fl.

Clar.

Kn. I

Kn. II

PerC. I

PerC. II

AFRICAN DRUMS
also (edge of drum)
also
mp
tenor/bass

RATTLE

Pno.

PerC.

Sop.

M. Sop.

Ten.

in rhythm

He is the Zu-lu king who I an-swer to

They have pro-vo-oked us

We must stand u-ni-ted

M.

Bass

a tempo (♩ = 84)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pizz

non vib

non vib
arco

122 123 *Freely* 125 126

Fl.

Clar.

Tr. I

Tr. II

Per. I

Per. II

Pho.

Per.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

They have provoked us

We must stand up to it - and

freely

War is in our veins!

in rhythm

Now is the time for us to fight

non vib

Freely

pizz.

AFRICAN DRUMS

131 132 133 134

Fl.

Clar.

Hr. I

Hr. II

PARC. I
(medium mallets)

PARC. II

PNO.

Inkhata Followers Clash with ANC Supporters in Zulu Homeland

PARC.

Sop.

Way' the - la mbe - mu'

Way' the - la bu - Ma lun - da'

Way' the - la mbe - mu'

Way' the - la bu - Ma lun - da'

M. Sop.

Ten.

M.

I un - der - stand your an - ger

I spent twen - ty - se - ven years in jail

But if

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

115 116 117 118

Fl.

Clar.

Hr. I

Hr. II

Parc. I

Parc. II

Pho.

Over One Hundred Black Commuters are Massacred in Natal Province!

Parc.

Sop.

Way' the - la mbe - mu'

M. Sop.

Way' the - la mbe - mu'

Ten.

M.

I can work with a white man to gain our free - dom, then you can work with those who have harmed you

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

FL.

Clar.

Rn. I

Rn. II

Perc. I

Perc. II

Pho.

Perc.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ANC Accuses White Police of Complicity

angry (parlando)

Most of our leaders have long been out of touch with us

They have - n't lived in the aquat - tere' camps

Way' the - la mbe - mu'

Way' the - la An - Ma lun - de'

Way' the - la mbe - mu'

Way' the - la mbe - mu'

D.B.
 VCL.
 VLA.
 VLN. II
 VLN. I
 Bass
 M.
 Ten.
 M. Sop.
 Sop.
 Perc.
 Pro.
 Perc. II
 Perc. I
 VIBRAPHONE
 Mn. II
 Mn. I
 Clar.
 Fl.

They do not un-der-stand our suf-fer-ing
 Way, the - in - Bu - Ma - Ma - de
 Way, the - in - Bu - Ma - Ma - de
 An - der and vi - o - lence we - ver can build a
 no - tion
 So take your

Talks are Suspended

145 146 147 148

Fl.

Clar.

En. I

En. II

Parc. I

Parc. II

BASS DRUM

Pno.

Parc.

Sop.

Way' the - la mbe - mu'

Way' the - la ku - Ma lan - da'

Way' the - la mbe - mu'

Way' the - la ku - Ma lan - da'

M. Sop.

Ten.

Way' the - la mbe - mu'

Way' the - la ku - Ma lan - da'

Way' the - la mbe - mu'

Way' the - la ku - Ma lan - da'

M.

gers and your knives,

take your ma - che - tes

and throw them in - to the fire!

End this war now!

Base

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Tr. I

Tr. II

Perc. I

Perc. II

Pho.

Perc.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

WINNIE MANDELA

Now is our time to lead us on to the new era

Now is the time for our youth to lead the country

Now is our time to lead us on to the new era

Now is our time to lead us on to the new era

can seed

can seed

154 155 156 157

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Perc.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

If there is any one who knows our new blue it is Win - nie Mon - de - lo She is there when peo - ple

Now is the time for our youth to lead the coun - try. Now is their time to lead us in - to the new e - ra

158 159 160 161 162

Fl.

Clar.

Rn. I

Rn. II

Perce. I

Perce. II

Pno.

Perce.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

try

She con-soles us when our hearts grow wear-y.

She is there when our hearts grow wear-y.

Now is the time to cre-ate a new no-tion

Now is the time for our youth to lead us for-ward.

Now is the time for

143 144 145 146 147

Fl.

Clar.

En. I

En. II

VIBRAPHONE
(medium mallets)

Parc. I

Parc. II

BASS DRUM

STOMPING STICK

Stomp

Stomp

Sop.

N. Sop.

Ten.

B.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

we to - o - ver - throw the white man!

Young h - one, rear!

Rear!

Young h - one!

Young h - one, rear!

Rear!

Young h - one!

senza sord.

senza sord.

animato

De.

161 162 163 164

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pho.

Marimba (medium mallets)

Sop.

M. Sop.

Ten.

B.

Vln. I

Vln. II

Vla.

Viol.

D.B.

Young li - ons, roar! Roar! Young li - ons! Young li - ons, roar! Roar! Young li - ons!

me - cre - cy com - fort - more to - lude us We have al - ready wait - ed for free - dom too long We can wait

172 173 174 175

Fl.

Clar.

Hr. I

Hr. II

Parc. I

Parc. II

Pno.

Parc.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

TAMBOURINE

Young h - one, roar!

Roar!

Young h - one! Young h - one, roar!

Roar!

Young h - one!

no long - er

To - ge - ther we shall con - quer!

Ma - gi - bu - ya - fu - ra!

A -

Fl.

Clar.

En. I

En. II

Parc. I

Parc. II

Pno.

Parc.

Sop.

M. Sop.

Ten.

B.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Young Li: one, rear! Rear! Young Li: one! Rear! Young Li: one!

A: man da! enlathe Ah! ah!

Way the: la mbe: ma! Way the: la Bu: Ma lan: da! Way the: la mbe: ma! Way the: la Bu: Ma lan: da!

bottolo

bottolo

Interlude V

24

Fl.

Clar.

Hr. I

Hr. II

Parc. I

Parc. II

Pho.

Parc.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Young h. one, roar!

A. men. die!

Way the la mbe ma!

A. men. die!

poco ritard

non vib

(hard mallets)

BLACK OUT

ca 6" ca 6" ca 4" in time (♩ = ca. 63)

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Perc.

Sop.

M. Sop.

Ten.

M.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

in time (♩ = 63)

During Interlude text reads:
In 1988, a 14-year-old boy,
suspected of being a police
informant, was allegedly
kidnapped and murdered by
Winnie Mandela's
Body Guards. (mm. 190-191)

Mrs. Mandela was
subsequently indicted,
tried and convicted of
kidnapping and assault.
(mm. 192-192)

attacca Scene vi

Scene vi - The home of Nelson Mandela

1 2 3 4 5 ← ♩ =

Flute

Bass Clarinet

Horn I

Horn II

Vibraphone (medium mallets)

Talking Drum

Piano *pp*

Soprano

Winnie Mandela

Nelson Mandela *somber*

Violin I

Violin II

Viola *pp*

Cello *pp*

Double Bass *pp*

SOP, TEN, & BASS CLAP

abruptly

Since

p

We must talk, Nam, re - gard - ing your ap - peal. I am sor - ry to say it does not look pro - mi - ing

Allegro (♩ = 126) ,

Fl.

Bass Cl.

Trn. I

Trn. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Helen

Vln. I

Vln. II

Vla.

Vcl.

D.B.

con sord

con sord

with hands

when has a white court e - ver pro - mised jus - tice for us.

This case is dif - ferent. It is not a po - li - ti - cal crime.

10 11 12

Fl.

Bass Cl.

Rn. I

Rn. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

sf

sf

sf

pp

p

hushed

All

senza sord

senza sord

crimes un - der A - par - theid are po -

but an act of vi - o - lence a - gainst a fel - low black A - fri - can.

Fl.

Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

13 *mp*

14 *mp*

15 *f*

li - ti - col. You said it your - self on the stand thir - ty years a - go.

fp

fp

fp

pizz mp arco

pizz mp arco

16 17 18

Fl.

Bass Cl.

Trn. I

Trn. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Or did you for - get that al - rea - dy?

This con - vic - tion is a cha - rade

pizz.

pizz.

19 20 21

Fl.

Bass Cl.

Hr. I

Hr. II

Percc. I

Percc. II

Pno.

Sop.

Winnie

Meleah

Vln. I

Vln. II

Vla.

Vcl.

D.B.

staged by the go - vern - ment to dis - cre - dit us!

arco

arco

But the e - vi - dence is

Fl. ²² *mp*
 Bass Cl. *mp*
 Hrn. I *p*
 Hrn. II *p*
 Perc. I
 Perc. II
 Pno.
 Sop.
 Winnie
 Nelson
 Viol. I *sf*
 Viol. II *sf*
 Vla. *sf*
 Vcl. *sf*
 D.B.

whom is this e - vi - dence cre - di - ble?
 Per - haps the White court?
 Don't be flip - pant with me, Win - nie.
 This mat - ter is death - ly

Fl. ³⁴

Bass Cl. ³⁷

Hr. I

Hr. II

Perc. I

Perc. II

Pro.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Or per - haps the lead - ers of the strug - gle?

se - ri - ous.

Or per - haps

sardonically

Your e - ne - mies will de - stroy you Win - nie!

The musical score is arranged in a standard orchestral format. The vocal parts, Winnie and Nelson, have lyrics written below their staves. Winnie's lyrics are "Or per - haps the lead - ers of the strug - gle?" and "Or per - haps". Nelson's lyrics are "se - ri - ous." and "Your e - ne - mies will de - stroy you Win - nie!". The instrumental parts include Flute, Bass Clarinet, Horns I and II, Percussion I and II, Piano, Violins I and II, Viola, Violoncello, and Double Bass. The score is marked with measures 34, 37, and 39. Dynamics like *mp* and *mf* are indicated. Performance instructions like *sardonically* and *se - ri - ous.* are written above the vocal staves.

Fl.

Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

you. "Mis- ter Man- de- la," find the e- vi- dence cre- di- ble!

You are mak- ing me an- gry, wo- men!

Fl.

Bass Cl.

Hr. I

Hr. II

Percc. I

Percc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Oh, how I wish I could make you an-gry a-gain Nel-son Man-de-ly

The musical score is for page 437 and features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Bass Clarinet (Bass Cl.), Horn I (Hr. I), Horn II (Hr. II), Percussion I (Percc. I), Percussion II (Percc. II), Piano (Pno.), Soprano (Sop.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal parts are for Winnie and Nelson. The score is written in 7/8 time. The key signature has one sharp (F#). The music is divided into measures by vertical bar lines. The vocal parts have lyrics written below the notes. The instrumental parts have various musical notations including notes, rests, and dynamic markings like *ff* and *pp*.

poco ritard - a tempo

Fl.

Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

GLOCKENSPIEL

pp

Pno.

Sop.

Winnie

Nelson

You have lost touch with the

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl. 50 51 52 53

Bass Cl.

Hr. I

Hr. II

PerC. I

PerC. II

Pno.

Sop.

Winnie
com - mon folk. You have not strug - gled day by day, and week by

Nelson
sternly
p Do not change the sub - ject.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

mp

pp

pp

pp

55 56 57

Pf. *pp*

Cl. *B-flat CLARINET*

Trn. I

Trn. II

Perc. I

Perc. II

Pno.

Sop.

Winnie
week. and year by year with them. You ne - ver

Nelson
I ne - ver ques - tioned your au - cri - fice. I al - ways va - lued your work.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pho.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

looked in your dough-ter's hun- gry eyes.

But I did not in- ber all my life, so that you could throw it all a-

mp

mp

mp

mp

mp

mp

Fl. *f* *mp*

Cl. *f* *p*

Hr. I *mf* *f*

Hr. II *mf* *f*

Percc. I *mp* *mf* *f* *18*

Percc. II *mp* *mf* *f* *18*

Pno. *f*

Sop.

Winnie *mf* *f*
You ne - ver knew these who fought the po - lice; were be - ten, tor - tured and died so

Nelson *mf* *f*
way. will not con - done such

Vln. I *mf* *sf*

Vln. II *mf* *sf*

Vla. *mf* *sf*

Vcl. *mf* *sf*

D.B. *sf*

Fl.

Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

tracolo

you could now be free

vi - o - lence. I did not sa - cri - fice our fa - mi - ly life for you to sell my

Broaden

70 71 72

Picc.

Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Melton

Vln. I

Vln. II

Vla.

Vcl.

D.B.

You ne - ver watched some - one af - ter they were be - trayed to the po - lice

name I did not

Detailed description: This is a page of a musical score for a piece titled "Broaden". The page is numbered 444 in the top left corner. The score is written for a large ensemble, including Piccolo, Clarinet, Horns I and II, Percussion I and II, Piano, Soprano, and various string instruments (Violins I and II, Viola, Violoncello, and Double Bass). The vocal parts are for Winnie and Melton. The music is in 7/8 time, as indicated by the time signature. The score is divided into measures, with measure numbers 70, 71, and 72 marked at the top. The vocal lines include lyrics: "You ne - ver watched some - one af - ter they were be - trayed to the po - lice" and "name I did not". The instrumental parts feature complex rhythmic patterns and melodic lines, with various dynamics and articulation marks.

Largamente

74 75 76

Picc.

Cl.

Hr. I

Hr. II

Parc. I

Parc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

XYLOPHONE

JUSTIN BELL CYMBAL

spend my life in jail so your thugs could murder a defenseless

a tempo

Picc.

Cl.

Hr. I

Hr. II

Parc. I

Parc. II

Pno.

Sop.

Winnie

Nelson

child!

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score is arranged in a standard orchestral format. The instruments and vocal parts are listed on the left side of the page. The score begins with a tempo marking of 'a tempo'. The Piccolo part has a measure number of 74. The Clarinet part has a measure number of 10. The Horns I and II parts have a measure number of 10. The Percussion I and II parts have a measure number of 10. The Piano part has a measure number of 10. The Soprano part has a measure number of 10. The Winnie part has a measure number of 10. The Nelson part has a measure number of 10. The Violins I and II parts have a measure number of 10. The Viola part has a measure number of 10. The Violoncello part has a measure number of 10. The Double Bass part has a measure number of 10. The score includes various musical notations such as notes, rests, and dynamics. The dynamics include 'ff' (fortissimo), 'f' (forte), 'mp' (mezzo-piano), and 'p' (piano). The score also includes a 'child!' vocal line.

Picc.
 Cl.
 Hrn. I
 Hrn. II
 VIBRAPHONE
 (med mallets)
 Perc. I
 Perc. II
 Pno.
 Sop.
 Winnie
 Nelson
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

65 66 67 68 69 70

Picc

BASS CLARINET *p*

Cl.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

con sord

con sord

pizz. p

deeply hurt

That it could e - ven be dreamt that

91 92 93 94 95

Fl./Picc.

Bass Cl. *pp*

Mn. I

Mn. II

Perc. I **MARIMBA**
(soft mallets)

Perc. II

Pno.

Sop. ← $\text{♩} =$

Winnie
I could mur - der a child, when I have de - voted my life to the fight a - gainst the ju - ven -

Nelson

Vln. I

Vln. II

Vla.

Vol. *arco*

D.B.

Andante (♩ = 63)

Fl./Picc.

Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pp

pp

ppp

ppp

pizz. p

distant and plaintive

Ma

pelle me.

101 102 103 104

Fl./Picc.

Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Moleen

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ye ha - ha!

Ngi - pha - the! u - gu - bu - wam!

e - kha - ya - lu - pha!

Ma

105 106 107 108

Fl./Picc.

Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

ye - ba - ba! His - lo phan - si, ken - gi - hu - so - se - le, mna - wa - mi! Mo

Winnie

legato *p*

Dur - ing the years of my be - nigh - ment, I of - ten

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

109 110 111 112

Fl./Picc.

Bass Cl.

Hr. I

Hr. II

Parc. I

Parc. II

Pno.

Sop.

ye - ba - be Mi - na ngl - ham - bi - le, mna - wa - hi, Nga - ye nga - fih' em -

Winnie

dreamt that I would greet you on the Pells - moor Pri - son

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl./Picc. 113 114 115 116 117
 Cl./Bass Cl.
 Sn. I
 Sn. II
 Perc. I
 Perc. II
 Pno.
 Sop. al. ni be.
 Minie. steps.
 Minie. and be told
 Nelson take you home
 legato
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

118 119 120 121 122

Fl./Picc

Bass Cl. *pp*

Hr. I *pp*

Hr. II *pp*

Perc. I

Perc. II

Pno.

Sop. Ma - - - ye - ba - ho! Kwa - se hun - gen i - so - ka la - mi, Ma - - -

Winnie

Nelson While in jail I kept a beau - ti - ful pic - ture of you two feet a - bare my left

Vln. I

Vln. II

Vla.

Vcl.

D.B.

123 124 125 126

Fl./Picc.

Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

ye - ba - be! Kwa - se - kun - gen - ma - me; Ma

Winnie

I en - vi - sioned that tall, strid - ing man who stirred the sta - tic wa - ters of A -

Nelson

shoul - der. I dust - ed it ev - ery day.

Vln. I

senza sord *pp*

Vln. II

senza sord *pp*

Vla.

senza sord *pp*

Vcl.

pp

D.B.

127 128 129 130

Fl.

Bass Cl.

Hr. I

Hr. II

Percc. I

Percc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ye - he - he! Wa - thi "an - gi - so - hu - kwe - nga mola - no - ni." Ma . . .

per - theid: I - an - ni - stoned the man who pulled a . . .

It gave me the same plea - sant feel - ing as when I co - ressed you in the old

131 132 133 134

Fl.

Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ye - be - be' We - thi "ngo - ba ngl - khwei - we ngom - lo - me!" Ma

side his car, and in - street ad me to buy a wid - ding gown.

days. I ev - en touched

135 136 137 138

Fl.

Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

ye - be - be!

Kwa - se - lung - en' un - tan - do - se; Ma

Winnie

mp

You were al - ways in such a rush that we ne - ver had

Nelson

your nose to mine.

Vln. I

p

Vln. II

p

Vla.

jeté

Vcl.

jeté

D.B.

138 140 141 142

Fl.

Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ye - ho - ho! Kwa - se - lung - en'u - me - me, Ma -

Winnie: I'm - glad - you - are - home - try - to - get - to - home.

Nelson

pp

pp

pp

pp

143 144 145 146 147

Fl.

Bass Cl.

B-flat CLARINET

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Helen

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ye - ho - ho! Wan - bi - ge - le! un - tan - do - le; Me - ye - ho - ho!

agitated

Yet there were times

148 149 150 151 152

Fl.

Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

But when that day came to take you home, I did not meet that man.

when that love and hap - pi - ness, that trust and hope turned to pure

153 154 155 156 157

Fl.

Cl.

Rn. I

Rn. II

Perc. I

Perc. II

Pho.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

In - stead I walked hand in hand with a gray - haired gen - tle - man a man who

a - gon - ny; When con - science and guilt ra - vaged ev - ery part of my be - ing;

180 181 182

Fl.

Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

spoke with the wis - dom of years. with a voice that no long - er stirred but calmed

When I won - dered if a - ny cause could ex - cuse a - ban - don - ing a young mo - ther

103 104 105 106 107

Fl.

Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Ma - ye - be - be! Wa - thi "Wes - sh - an - ge, ma - na - mi!"

the trou - bled wa - ters I knew that day

I should have known how it would change you.

con sord *pp*

con sord *pp*

con sord *pp*

pp

166 169 170 171

Fl./Picc.

Cl.

BASS CLARINET

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

afco

Wa - wu - ya - ngl - wa, nlan - do - fe! Ma - ye - bo - bo!

we could ne - ver be the same.

How could you re - main that pret - ty, young mo - ther in the pic - ture?

[illegible]

176 177 178 179

Fl./Picc.

Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Ma ye - be - be!

saved for your fam - ily's home. I brought it with me to Broad - fort.

then, that when, af - ter all these years a - part, and when our

pizz

180 181 182 183

Fl./Picc.

Cl./Bass Cl.

B-flat CLARINET

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Ma - ye - ha - ho!

It crum - bled a - bit when they dumped our things.

life - long quest nears its end, and when at last we could

184 185 186 *poco ritard* 187

Fl./Picc.

Cl.

Hrn. I

Hrn. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

GOURD RATTLE

But I kept it wait - ing for you.

share in that hap - pi - ness so long de - ferred. that I must say a - gain to you: good -

pp

ppp

ppp

ppp

segue to Interlude VI

Interlude VI

471

without time 180 181 182 183

Pf. *colla voce*

C1.

Trn. I

Trn. II

Perc. I

Perc. II

Pno. *pp*

headline reads: Nelson Mandela Regretfully

without time

Sop. *pp*
Ma - ye - ba - ba! Nga - phu - ma nga - thi " se - li - ngi - du - me - le!" Ma

Winnie

Nelson *bye*

Vln. I

Vln. II *con sord*

Vla.

Vcl.

D.B. *colla voce* *pp*

184 185 186 187

Fl./Picc.

Cl./Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Announces Separation from his Wife, Winnie Mandela

Pno.

Sop.

ye - bu - bu! Nga - thi "Ye - bu - ya bu - bu! na - muh - la se - li - ngi - du - me - la!" Ma

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

198 199 200 201 202

Fl./Picc.

Cl./Bass Cl.

Hr. I

Hr. II

Percc. I

Percc. II

Pno.

Sop.

ye - ba - be! Nga - thi "Ye - bu - ye zin - ta - ba' se - li - ngi - du - me - le be!" Ma - ye - ba - be!

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

203 204 205 206 207

Fl./Picc.

Cl./Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Ye - he - ni ban - tu! Mi - na se - It - ngi - du - me - it! Ma - - - ye - he - ba! Ma - - -

208 209 210

Fl./Picc

Cl./Bass Cl.

Hr. I

Hr. II

Perc. I

Perc. II

Pno.

Sop.

ye - ba - ba!

Winnie

Nelson

Vln. I

Vln. II

Vla.

Vcl.

D.B.

segue to Scene vii

Scene VII (Collage)

Andante

Flute

Clarinet

Horn I

Horn II

Vibraphone

Gourd Rattle

Piano

(During the 1994 Presidential Campaign, Nelson Mandela Visits his Prison Cell)

Soprano

Mezzo-soprano

Tenor

Mandela

A bed roll and mat.

Violin I

Violin II

Viola

Cello

Double Bass

senza sord.

senza sord.

senza sord.

senza sord.

(pizz.)

ppp

ppp

ppp

ppp

pp

8 9 10 11 12 Joyful (♩ = ♪)

Fl.

Clar.

Hr. I

Hr. II

perc. I MARIMBA (medium mallets)

perc. II RATTLE

headlines read: **White Government and ANC Agree on Terms for Provisional**

Pno.

at Robbin Island) Joyful (♩ = ♪)

Sop.

M. Sop.

Ten. Young man
To vote for the first time. Is like be- ing re- born.

Mand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Constitution

Pno.

Sop.

M. Sop.

Ten.

Mand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

I dream a - bout a nice big house and some col - lre.

18 19 20 21

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Elections are Scheduled for April, 1994

Pno.

Sop.

M. Sop.

Ten.

Mand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

dream a - bout e - lec - tric lights, plumb - ing and schools. Nel

22 23 24 25

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Pno.

Sop.

M. Sop.

Ten.

Base

son Men- de- la can make it so.

WHITE FARMER

I think it is fun.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

26 27 28 29 30

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Pno.

Sop.

M. Sop.

Ten.

Bass

tan - tic that Blacks will D - not - ly get to vote. It would be love - ly to have A - fri - can

Vln. I

Vln. II

Vla.

Vcl.

D.B.

31 32 33 34 35 36

Fl.

Clar.

Wn. I

Wn. II

perc. I

perc. II

Pno.

Sop.

M.Sop.

Ten.

Bass

form - ers, but so few of them can read or write One light bulb.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

VIBRAPHONE
(medium mallets)

MANDELA

pp

Fl. 32 34 36 40 41 42 43 mp

Clar. mp

Trn. I

Trn. II

perc. I (soft mallets)

perc. II

Pno.

Sop. YOUNG WOMAN mp We are so close.

M. Sop.

Ten.

Mandelo for - ty waltz

Vln. I ppp

Vln. II ppp

Vla. ppp

Vcl. ppp

D.B.

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Pno.

Sop.

M.Sop.

Ten.

Hand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

MARIMBA
(medium mallets)

cit - ed a - bout vo - ting for the first time But this is on - ly the be - gin - ing
OLDER WOMAN
They have

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Clarinet), brass (Horns I and II), and percussion (Percussion I and II, Piano). The bottom section includes vocal parts (Soprano, Mezzo-Soprano, Tenor) and strings (Violins I and II, Viola, Violoncello, Double Bass). The vocal parts have lyrics written below them. The percussion part for the Marimba is specifically noted as using medium mallets. The score is divided into measures by vertical bar lines, and some measures contain rests or specific musical notations like slurs and accents.

48

30

31

Fl.

Clar.

Hr. I

Hr. II

perc. I

Perc. II

Pno.

Sop.

M. Sop.

Ten.

Mand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pro - mised that there will be new schools; they have pro - mised that there will be hous - ing.

52 53 54

Fl.

Clar. *mp*

Hr. I

Hr. II *pp*

perc. I AMPLIFIED MBIRA

perc. II

Pno.

Sop.

M. Sop.
They have pro-mised that there will be this and that there will be that. If they don't come through.

Ten.

Mand./Bass

Vln. I *con sord* *ppp* (*fp*)

Vln. II *con sord* *ppp* (*p*)

Vla. *con sord* *ppp*

Vcl.

D.B.

Fl. 15 16 17 18 19
 Clar. 15 17 18 19
 Hrn. I
 Hrn. II
 Perc. I
 Perc. II
 Pho.
 Sop.
 M. Sop.
 Ten.
 Mand. / Bass
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

we still will op.
 pass them
 POOR MAN
 I have not been
 a bit to find work

80 81 82 83 84 85

Fl.

Clar.

Rh. I

Rh. II

Perc. I

Perc. II

Pno.

Sop.

M. Sop.

Ten.

Mand. / Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

for ten years.

My child has no clothes or shoes to wear.

64 67 70

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

MARIMBA
(soft mallets)

Pno.

Sop.

M. Sop.

Ten.

Mand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

I have no money to buy

Fl.

Clar.

Hr. I

Hr. II

perc. I

Perc. II

Pno.

Sop.

M.Sop.

Ten.

Mand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Fl.

Clar.

Hn. I

Hn. II

VIBRAPHONE (med mallet)

perc. I

perc. II

Pno.

Sop.

M. Sop.

Ten.

Mand.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Four walls; nine feet

80 81 82

Vl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Pno.

Sop.

M. Sop.

Ten.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

COLORED MAN

I have no pro - blem with the Blacks

how - ing and de - fence But not all South A - fri - cans need them.

(p)

80a

Fl.
 Clar.
 Rn. I
 Rn. II
 Perc. I
 Perc. II
 Pno.
 Sop.
 M. Sop.
 Ten.
 Bass
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

51 54 55 56 57

MARIMBA
 (med mallets)

but we of mixed ra - cial he - ri - tage real - ly don't share the same ex - pe - ri - ence. We

They have a dif - fer - ent

99 100 101 102

Fl.

Clar.

Rn. I

Rn. II

Perc. I

Perc. II

Pno.

Sop.

M. Sop.

Ten.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

co - loreds sure - ly suf - fered un - der A - par - THOSE. But at least we had food and a

cul - ture. They have dif - fer - ent va - lues.

103 104 105 106 107 108

Fl.

Clar.

Hn. I

Hn. II

perc. I

perc. II

Pno.

Sop.

M. Sop.

Ten.

roof a-ver our heads.

Mand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

108 110 111 112 113 114

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

VIBRAPHONE
(medium mallets)

Pno.

Sop.

M. Sop.

Ten.

Mand.

MANDELA

A floor: se - ven feet by se - ven feet.

Vln. I

Vln. II

Vla.

Viol.

D.B.

115 116 117 118 119 120 121

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Pno.

Sop.

M. Sop.

Ten.

Mand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

MARIMBA
(hard mallets)

ANT CYMBALS

OLDER WOMAN

When we were all starv - ing we were u - nit - ed.

A -

A -

122 123 124 125 126 127

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Pno.

sop.

M. Sop.

Ten.

Mand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

hee - u - yee e ya. A - hee -

But now that some have plen - ty of mo - ney.

128 129 130 131 132 133 134

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Pno.

Sop.

M. Sop.

Ten.

Hand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

a - yee

A - hee

a - yee

When I see White men

They have for - got - ten a - bout you

ye - e - ye

a - yee

A - hee

a - yee

ye

135 136 137 138 139 140 141

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Pno.

Sop.

M. Sop.

Ten.

Mand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

I get ve - ry an - gry. They came from for - eign lands.

A - hee - a - yee - ya A -

142 143 144 145 146

Fl.

Clar.

Hn. I

Hn. II

perc. I

Perc. II

Pno.

Sop.

M. Sop.

Ten.

Bass

WEALTHY WHITE

hee a yee A yee a

I have a right to be here. My an-ces-tors

Vln. I

Vln. II

Vla.

Vcl.

D.B.

147 148 149 150

Fl.

Clar.

Hr. I

Hr. II

perc. I

Perc. II

Pno.

Sop.

M. Sop.

Ten.

Bass

came here in six-teen fif-ty-two I have no where else to

Vln. I

Vln. II

Vla.

Vcl.

D.B.

A. mp

A. yee

A.

Fl.

Clar.

Hn. I

Hn. II

perc. I

perc. II

Pno.

Sop.

M. Sop.

Ten.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

They came to steal our land. They came to steal our gold. They

157 158 159 160 161

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Timpani

Pno.

Sop.

M. Sop.

Ten.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ye - e - ya, a - hee - a - yee - e - ya

stole our means to live.

ye - e - ya, a - hee - a - yee - e - ya

You can - not cre - ate

102 103 104

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Pno.

Sop.

M. Sop.

Ten.

Bass

wealth just by tak- ing it from one group. and

Vln. I

Vln. II

Vla.

Vcl.

D.B.

105

Fl.

Clar.

Hn. I

Hn. II

perc. I

Perc. II

Pno.

Sop.

M. Sop.

Ten.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

con sord

con sord

VIBRAPHONE

(medium mallets)

Bub

yee. A-hee a yee yee.

yee. A-hee a yee yee.

giving it to others.

MANDELA

106

Fl.

Clar.

Hn. I

Hn. II

perc. I

perc. II

Pno.

Sop.

M. Sop.

Ten.

Hand.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

senza sord

senza sord

TIMPANI

(hard mallets)

(hard mallets)

pp

p

p

p

p

A - ble. two feet by two feet and six in - ches.

174 175 176 177 178

Fl.

Clar.

Hr. I

Hr. II

perc. I

Perc. II

Pno.

Zulu King Goodwill Zwelithini and Chief Butalesi Call for Boycott of April

Sop.

M. Sop.

Ten.

Mand./Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ZULU WARRIOR

freely

Ye - ye - - Re - - - ni kwa - Zu - lu, sen - ze - ni!

179 180 181 182 183 184

Fl.

Clar.

Rn. I

Rn. II

perc. I

perc. II

Pro.

MARIMBA (soft mallets) VIBRAPHONE

Election **Violence Escalates as Election Nears**

Sop.

M. Sop.

Ten.

Bass

Zu - ya - ne le - Ndi - vu!

WHITE SUPREMACIST

The Blacks are a di - rect threat to the White man

Vln. I

Vln. II

Vla.

Vcl.

D.B.

185 186 187 188 189

Fl.

Clar.

Hn. I

Hn. II

perc. I

perc. II

Pno.

medium mallets

Hundreds of Inkhata and ANC Supporters Die

Sop.

M. Sop.

Ten.

Bass

Vln. I

Vln. II

Vla.

Vel.

D.B.

Kwa - ku - ya - se sa - bu - la - wa kwa -

If we al - low the Na - tives rights, then we are doomed to ru -

as Zulus Arm and Train Themselves

180 185 190

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Pno.

Sop.

M. Sop.

Ten.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

March 31, 1994: With Support of Mandela, Prime Minister DeKlerk

let a lone a coun - try

be - le - wa, so - je - jwa, so - ne - ni?

197 198 200

Fl.

Clar.

Hrn. I

Hrn. II

perc. I

Perc. II

Pno.

Declares a State of Emergency in Kwazulu Natal

Sop.

M. Sop.

Ten.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Zin - ya - ne le - Sil - we - ne!

We will re - tain po - wer by a - ny

(hard mallets)

This musical score is for a piece titled "Declares a State of Emergency in Kwazulu Natal". It features a large ensemble of instruments and voices. The instrumental parts include Flute (Fl.), Clarinet (Clar.), Horns I and II (Hrn. I, Hrn. II), Percussion I and II (perc. I, Perc. II), Piano (Pno.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The vocal parts include Soprano (Sop.), Mezzo-Soprano (M. Sop.), Tenor (Ten.), and Bass (Bass). The score is divided into measures, with measure numbers 197, 198, and 200 indicated. The lyrics for the vocal parts are "Zin - ya - ne le - Sil - we - ne!" and "We will re - tain po - wer by a - ny". The percussion part for Perc. II includes the instruction "(hard mallets)".

23 are Killed and Over 200 Injured in White Supremacist Bombings During

Fl. 203 208 217 208 *pp*

Clar. *pp*

Hrn. I *con sord*

Hrn. II *con sord*

Perc. I

Perc. II

Pno.

Days Leading Up to the Elections

Sop.

M. Sop.

Ten. *distantly* *mp*

Mand. / Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

April 19, 1994: In a Stunning About-face, Zulu Chief Butalesi Calls Off

Zin - ya - ne le - Ndie - vu'

Kwa - ku - ya - se - se - bu -

208 210 211 212 213 214

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

Pno.

Sop.

M.Sop.

Ten.

Mand.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Election Boycott

la - wa, so - jo - jwa, so - ne - ni?

MANDELA (at ballot box)

simply

A pen - cil and po - per.

To vote for the first

(Mandela votes)

215 216 217 218 219 ← ♩ =

Fl.

Clar.

Hr. I

Hr. II

perc. I

perc. II

AFRICAN DRUMS

(TENOR)

Pno.

Sop.

M. Sop.

Ten.

Mand.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

poco ritard

I ne - ver thought that I would live to see this

time is like be - ing re - born.

And that is all we need to gain our

segue to Epilogue

Epilogue

519

519

Epilogue

April 27, 1994: Millions of Black South Africans Vote for the First Time

Flute

Clarinet

Horn I

Horn II

Vibraphone
(hard mallets)

African Drums
TENOR
BASS

Soprano
day.

Mezzo-Soprano

Tenor
Man!
Li a swa la do - go - de - la!

Mandela
free - dom.

Bass

Violin I
sp

Violin II
sp

Viola
sp

Cello
sp

Double Bass
sp

Poor Organizations and Large Turnout Creates Long Delays

11 12 13 14

Fl.

Clar.

Hn. I

Hn. II

PERC. I

Drums

Bombing Attacks

Sop.

M. Sop.

Ten.

Mand.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

MARIMBA (medium mallets)

Eee! An - ya! An - on! yo - wee! Eee!

Eee! An - ya! yo - wee! Eee!

nga ya, ya, ya. ya. Ee - ya! Maan! Ya ri gu - du yo ri - tha vhu -

You! Haa! Yo - wee, yo - wee, hee!

fp

fp

fp

fp

fp

fp

15 16 17 18

Fl.

Clar.

Hr. I

Hr. II

May 2, 1994: After Numerous Delays, the African

Perc. I

Drums

Sop.

M. Sop.

Ten.

Mand.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

la. Ya, ya, a - hee. Fe - ya! Eee! Man! Lu a son - ngo - lo - wa lu - ta -

You! Haa! Yo - wee, yo - wee, hee!

Eee! And

19 20 21

Fl.

Clar.

Hr. I

Hr. II

National Congress is Declared the Winner with a 63% Majority

Perc. I

Drums

Sop.

M. Sop.

Ten.

Mand.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

ee, ee, yo - wee!

nga. ya. ya. ya. ya. ee. yo - wee, yo - wee, hee!

ma - ny of us must walk through the val - ley of the sha - dow of death a - gain

You! ee. yo - wee, yo - wee, hee!

(stomp)

(stomp)

22 23 24

Fl.

Clar.

Hr. I

Hr. II

Perc. I

Drum

Sop.

M. Sop.

Ten.

Mand.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Ma - du - na, ta - vha mu - ho - si! ya, ya, ya. ya. Fe -

and a - gain be - fore we reach the You!

25 26 27

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Drums

GOURD RATTLE

May 10, 1994 - Nelson Mandela is Inaugurated President of South Africa

Sop.

M. Sop.

Ten.

Mand.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

33 34 35 36 37

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Drums

Sop.

M. Sop.

Ten.

Mand.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

free - dom. There's no way walk - ing to free - dom, to free - dom a - ny - where.

p

38 39 40

Fl.

Clar.

Hn. I

Hn. II

Perc. I

Drums

Sop.

M. Sop.

Ten.

Mand.

Bass

Vln. I

Vln. II

Vla.

Vcl.

D.B.

pp

pp

End of the opera