

About the Work

Performed for many generations, *Tshotsholoza* is often referred as the "unofficial" anthem of South Africa. This song of freedom was sung by the ancient miners who toiled in the South African diamond and gold mines, and by those celebrating Nelson Mandela's release from prison. Furthermore, it was included in the soundtrack from the Oscar-nominated movie "Invictus," and most recently, it served as South Africa's 'battle-call' at the 2010 World Cup. With this in mind, *Tshotsholoza* should be performed with immense feeling; yet, should also convey a sense of hope. The work can be performed very effectively as a processional by utilizing a "step right, touch left; step left, touch right" pattern. Included in the score are suggested rhythmic patterns for the congas and djembe. Encourage your drummers to be creative; however, they must always keep a steady pulse.

This edition is an adaptation of the 2005 TTBB version. The text is a mixture of the Zulu and Ndebele dialects and basically means: "Go forward, go forward on those mountains; the train is coming from South Africa. You are running away on those mountains; the train is coming from South Africa." A pronunciation guide is as follows:

Tshotsholoza = SHOH-shoh-loh-zah (silent "t")

Ku lezontaba = Koo leh-zohn-TAH-bah

Stimela siphum'e South Afrika = STEE-meh-lah (close to "m") see-POO-meh South AH-free-kah

Wen' uyabalekah = WHEN-you yah-bah-LEH-gah ("k" pronounced like "g" as in gun)

-Jeffery Ames

Duration: 2:00 minutes

About the Arranger

Jeffery L. Ames (b. 1969) serves as Director of Choral Activities at Belmont University. Prior appointments include Assistant Director of Choral Activities at Baylor University and Choral Director at Edgewater High School and Lincoln High School in Florida. As a choral clinician, Dr. Ames has conducted senior and junior high school mixed and male choirs at the state and divisional conventions of the American Choral Directors Association and the Music Educator's National Conference, including the inaugural Florida Male All-State Chorus, and at Carnegie Hall with the National Youth Choir. He has performed and guest conducted internationally in the countries of Italy and Costa Rica.

With a growing reputation as a distinguished and well-respected composer and arranger, Dr. Ames' music has been premiered by the Florida Music Educators Association, the Florida American Choral Directors Association, the Southern Division of ACDA, the National ACDA Conferences in Los Angeles and Miami, and most recently heard on *2009 Christmas at Belmont*, which aired on National Public Television.

Professor Ames holds the Ph.D. in Choral Conducting/Choral Music Education and a Master of Choral Music Education degree from The Florida State University, and a Bachelor of Music degree, with a double major in Vocal Performance and Piano Accompanying, from James Madison University. He holds the honor of being the first recipient of the National ACDA James Mulholland Choral Music Fellowship.

Walton Choral works by Jeffery L. Ames:

To Order:

WLG114	<i>Tshotsholoza</i>	TTBB Chorus, optional Percussion	HL08501546
WLG115	<i>In Remembrance</i>	SATB divisi Chorus, Piano & F Horn	HL08501547
WJMS1079	<i>I've Been in the Storm So Long</i>	SATB divisi Chorus, a cappella	HL08501602
WLG124	<i>Peter, Go Ring-a Dem Bells</i>	SA Chorus, Piano & Handbells	HL08501626
WW1391	<i>For the Sake of Our Children</i>	SATB Chorus, Viola, Piano, Perc. (opt.)	HL08501652
WW1449	<i>Gloria Fanfare</i>	SATB divisi Piano, 2+2 Trpts (Bb and C)	HL08501754
WW1449A	<i>Gloria Fanfare</i>	Full Score, Brass & Percussion (SATB or TTBB)	HL08501776
WLG139	<i>Tshotsholoza</i>	SATB divisi Tenor Solo, Congas & Djembe	HL08501764
WW1457	<i>Gloria Fanfare</i>	TTBB divisi Piano, 2+2 Trpts. (Bb and C)	HL08501767

for the Belmont University Chorale

TSHOTSHOLOZA

Tenor Solo, SATB divisi, Congas & Djembe

Traditional South African

Adapted for SATB by JEFFERY L. AMES

The musical score is arranged in a vertical stack. At the top, it specifies a tempo of $\text{♩} = 90$ and a dynamic of f . The vocal parts are written in 4/4 time with a key signature of three flats. The lyrics are: "Tsho - tsho - lo - za! He Ku le - zon - ta - ba" for the Tenor Solo, and "Tsho - tsho - lo - za Ku le - zon - ta - ba," for the Soprano, Alto, Tenor, and Bass. The Piano part is marked "(for rehearsal only)" and features a complex accompaniment. The Congas and Djembe parts are written on a single staff with rhythmic notation, including the sequence "L L R L R L R R L" above the Congas staff.

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4

Solo

1. 2.

Wen 'u-ya-ba - le - ka

S

1. 2.

Sti-me - la - si-phu - m'e South A - fri - ka. - fri - ka.

A

1. 2.

Sti-me - la - si-phu - m'e South A - fri - ka. - fri - ka.

T

1. 2.

Sti-me - la - si-phu - m'e South A - fri - ka. - fri - ka.

B

1. 2.

Sti-me - la - si-phu - m'e South A - fri - ka. - fri - ka.

4

1. 2.

P. 1

1. 2.

P. 2

7

Solo

He Ku le - - - zon-ta - ba

S

f Wen 'u - ya - ba - le - ka Ku le - zon-ta - ba,

A

f Wen 'u - ya - ba - le - ka Ku le - zon-ta - ba,

T

f Wen 'u - ya - ba - le - ka Ku le - zon-ta - ba,

B

f Wen 'u - ya - ba - le - ka Ku le - zon-ta - ba,

7

P. 1

P. 2

9

Solo

Tsho - tsho - lo - za!

S

Sti-me-la - si-phu-m'e South A - fri - ka. - fri-ka.

A

Sti-me-la - si-phu-m'e South A - fri - ka. - fri-ka.

T

Sti-me-la - si-phu-m'e South A - fri - ka. - fri-ka.

B

Sti-me-la - si-phu-m'e South A - fri - ka. - fri-ka.

9

P.1

P.2

12

Solo

He Ku le - zon-ta - ba

S

f Tsho - tsho - lo - za Ku le - zon-ta - ba, Sti-me-la - si-phu-m'e South A -

A

f Tsho - tsho - lo - za Ku le - zon-ta - ba, Sti-me-la - si-phu-m'e South A -

T

f Tsho - tsho - lo - za Ku le - zon-ta - ba, Sti-me-la - si-phu-m'e South A -

B

f Tsho - tsho - lo - za Ku le - zon-ta - ba, Sti-me-la - si-phu-m'e South A -

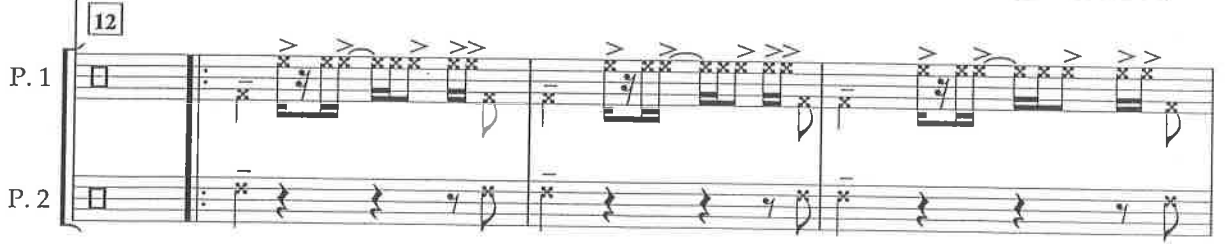
12



12

P. 1

P. 2



15

Solo Tsho - tsho - lo - za!

S - fri - ka. - fri - ka.

A - fri - ka. - fri - ka.

T - fri - ka. - fri - ka.

B - fri - ka. - fri - ka. Ku le

P. 1

P. 2

Detailed description: This is a musical score for a vocal ensemble and piano. The page is numbered 8. The score is divided into two systems. The first system contains staves for Solo, Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P. 1 and P. 2). The Solo part begins at measure 15 with the lyrics 'Tsho - tsho - lo - za!'. The vocal parts (S, A, T, B) all sing 'fri - ka.' in the first measure and 'fri - ka.' in the second measure. The Bass part includes the lyrics 'Ku le' at the end of the second measure. The piano accompaniment consists of two staves, P. 1 and P. 2, with various rhythmic patterns and dynamics. The score includes first and second endings for several parts, indicated by '1.' and '2.' above the staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

3 times total
1st time *p*, 2nd time *mf*, 3rd time *f*

17

Solo

S

A

T

B

(bom) (bom) — Ku le (bom) (bom) — Ku le

17

17

P. 1

P. 2

Detailed description of the musical score: The score is for a choral and instrumental piece. It begins with a 'Solo' part in the treble clef, marked with a box containing the number '17'. This is followed by vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal part has lyrics: 'Sti-me-la - si-phu - m'e South A-fri-ka'. The Soprano and Alto parts have a melodic line with a slur over 'Sti-me-la' and a fermata over 'la'. The Tenor and Bass parts have a similar melodic line. The Bass part includes the lyrics '(bom) (bom) — Ku le (bom) (bom) — Ku le'. Below the vocal parts is a piano accompaniment section, also marked with a box containing '17'. The piano part consists of two staves, P. 1 and P. 2. P. 1 features a rhythmic pattern of eighth notes with accents, while P. 2 provides a harmonic accompaniment with chords and single notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 7/8.

19

Solo

1, 2

S

Sti - me - la - si - phu - m'e South A - fri - ka!

Sti - me - la - si - phu - m'e South A - fri - ka, si - phu - m'e South A - fri - ka!

A

Sti - me - la - si - phu - m'e South A - fri - ka, si - phu - m'e South A - fri - ka!

T

Sti - me - la - si - phu - m'e South A - fri - ka, si - phu - m'e South A - fri - ka!

B

(bom) (bom) — Ku le (bom) (bom) Ku le

19

1, 2

P. 1

1, 2

P. 2

21

Solo

He Ku le - zon - ta - ba

S

phu-m'e South A - fri-ka! Tsho - tsho - lo - za Ku le - zon - ta - ba,

A

phu-m'e South A - fri-ka! Tsho - tsho - lo - za Ku le - zon - ta - ba,

T

phu-m'e South A - fri-ka! Tsho - tsho - lo - za Ku le - zon - ta - ba,

B

(bom) (bom) Tsho - tsho - lo - za Ku le - zon - ta - ba,

21

P. 1

P. 2

24 *ff* 1. > 2.

Solo Tsho - tsho - lo - za!

S Sti - me - la - si - phu - m'e South A - fri - ka. - fri - ka.

A Sti - me - la - si - phu - m'e South A - fri - ka. - fri - ka.

T Sti - me - la - si - phu - m'e South A - fri - ka. - fri - ka.

B Sti - me - la - si - phu - m'e South A - fri - ka. - fri - ka.

24 1. 2.

P. 1 1. 2.

P. 2 1. 2.

AGG



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