THE LIFE AND WORK OF ROELOF TEMMINGH (1946-2012):
A CONDUCTOR’S GUIDE TO SELECTED CHORAL WORKS

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Roelof Temmingh (1946-2012) was one of the most important composers and pedagogues of music composition in South Africa in the twentieth century. Temmingh, an immigrant from the Netherlands, dedicated his life to teaching composition in South Africa. Some of his more known students are Anton Els, Hans Huyssen and Bongani Ndodana-Breen. While Temmingh wrote only thirty-five choral compositions, totaling no more than four hours, the quality of the majority of these is such that he should be placed among other South African choral giants of the twentieth century. Temmingh’s music is often overlooked when programming Western art music from South Africa. Many of his contemporaries borrowed or imitated indigenous music from Southern Africa to bring attention to the political issues within South Africa’s socioeconomic climate in the second half of the twentieth century. Temmingh is one of the exceptions. He used his art as a vehicle for his own expression instead of making an artistic political statement. In this dissertation I will assert that modern-day composers should use caution and avoid diluting individual music cultures by blending them into a single conventional identity without being
truly informed in all aspects of the culture that is being ‘borrowed’ from. Temmingh did exactly the opposite in the majority of his works and therefore stood out from many of his contemporaries by staying firmly rooted within his European educational background. This aspect, however, does not constitute the primary focus of this dissertation.

This study is divided into five chapters and an epilogue. The first chapter introduces the relevance of and need for the study. It provides a short background on Roelof Temmingh and goals of the dissertation. The second chapter contextualizes Roelof Temmingh’s life and work through a discussion of the history of choral music in South Africa followed by a brief biographical discussion of his contemporaries and their representative works. The chapter concludes with a summary of the cross-cultural integration in their music. The third chapter presents a discussion of Temmingh’s compositional style using representative works to highlight certain aspects of the style, or attributes. Chapter Four contains an annotated catalogue of a selection of Temmingh’s choral works. Editorial comments and suggestions on six selected pieces are presented in Chapter Five; the six pieces are attached as appendices. Finally, the epilogue provides recommendations for further research based on the findings of this dissertation, as well as concluding remarks regarding Temmingh’s place as composer in a post-Apartheid South-Africa.

The ultimate goal is to provide choral conductors with an analytical and practical guide to a broad selection of choral works by Temmingh, which will serve as a teaching tool to better enable both conductors and ensembles to understand the structure of Temmingh’s music.
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DEDICATION

For my parents.
CHAPTER 1: Introduction

Background

Roelof Willem Temmingh (1946-2012) is among the most celebrated second-generation South African composers in the field of art music.\(^1\) Temmingh wrote prolifically for choir, orchestra, small ensemble, voice, and opera. Temmingh composed over 130 works; more than half of these works were commissions by local and international organizations and ensembles such as the South African Broadcasting Corporation (SABC), the South African Music Rights Organization (SAMRO), German Frankfurter Kantorei, Evangelische Jugend Kantorei der Pfalz, and the US Kenyon College Chamber Singers to name but a few.\(^2\) Many of his smaller works were commissioned by local high schools in the Western Cape Province of South Africa as well as University choirs across South Africa for example the University of Pretoria Tuks Camerata choir.

While Temmingh penned only thirty-five choral compositions—a combined total of four hours—the quality of these works ensures his role as one of the fathers of twentieth-century South African choral art music. Within the last two decades, research shows that Temmingh’s Himne has been performed more than any of his other works, both instrumental and choral. It is also one of only four published choral works; the rest remain in manuscript form and are lesser known. This dissertation provides a basic outline and analysis for those who wish to perform Roelof Temmingh's choral works. The goal is to offer choral conductors with an analytical and practical guide to a selection of choral works by Roelof Temmingh. It is also my hope that

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inclusion of the five, unpublished works will facilitate future recordings of those works and spur interest in recordings of the other works that remain in manuscript – for there are many.

I was introduced to Roelof Temmingh’s music during my years as an undergraduate student at the University of Pretoria in 2010. I was a junior in college and our choir was preparing for an international concert tour to Europe. It is a tradition at the University of Pretoria to take a selection of South African choral works to present to the international audience. That particular year we had a capable collaborative pianist. Our conductor at the time programmed Temmingh’s *Himne*. Himne was the first work by Temmingh that I sang. Eager for more, I searched for other works by Temmingh in the hope to find additional exciting compositions. To my disappointment, I soon realized that there are few commercial recordings available of Temmingh’s works and nearly no published choral scores.

**Need for the study**

South African musicologists Winfried Lüdemann, Veronica Franke, and Martina Viljoen have conducted research on Temmingh’s music, compositional language, and historical influences. Most of these studies focus on Temmingh’s instrumental output. The 1987 book *Composers in South Africa Today*³ includes an extensive chapter by Winfried Lüdemann about Temmingh and his music. It includes biographical details about Temmingh’s life and discusses his music with regards to melody, harmony, counterpoint, rhythm, and form. Lüdemann’s chosen music examples in this chapter are mainly from Temmingh’s instrumental output. Lüdemann’s most recent scholarly work on Temmingh is an article on his organ works which was published in 2017.

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Thus, having studied the existing literature on Temmingh, it is clear that he has a relatively unexplored choral opus. The voicings of his choral compositions vary from simple three-part treble works to lavish mixed voiced works for large ensemble; however, there is no existing collected catalog of Temmingh’s choral works. Furthermore, there has not been a comprehensive attempt to discuss and analyze the complete choral works by Temmingh. With this research developed in this dissertation, conductors will become familiar with Temmingh’s works in a variety of other voicings beyond his best-known pieces, *Himne* and *In Lumine Tuo*.

**Purpose of the study**

The main purpose of this study is to examine and document a broad selection of the choral music of Roelof Temmingh, and to provide a conductor’s guide to selected works. A secondary goal is to investigate what distinguished Temmingh from his contemporaries during his lifetime, answering the following research questions:

- What was the sociopolitical climate like when Temmingh grew up, received schooling, and composed his choral works?
- Why does the sociopolitical climate matter?
- What are the main characteristics of Temmingh’s music?
- How did Temmingh’s music change after his return from Europe?

Having sung and/or conducted some of these works, I address the challenges for conductors as well as singers. I also make suggestions as far as gestural approach and rehearsal technique, based on my experience.

The study has the following layout. In the first chapter, I have discussed background information about my interest in the music of Roelof Temmingh and the need for this study. I
also have discussed my approach to data collection and the obstacles I have encountered through conducting the research.

Chapter Two considers the political and historical background within which Temmingh began his studies and career. In it, I include a brief history of choral music in South Africa, focusing on the integration of music after the abolishment of the Apartheid government in 1994. Temmingh felt at home in the company of contemporary compositional trends happening in Europe at the time, whereas many of his South African contemporaries were preoccupied with finding their own compositional voice within the changing times in South Africa. Temmingh argued that the compositional output by his colleagues formed part of the quest for a unique South African voice. Many of Temmingh’s contemporaries borrowed or imitated indigenous music from Southern Africa to bring attention to the political issues in South Africa during the second half of the twentieth century.

At the same time, Temmingh altered his own style numerous times before finding his own voice. He used his art as a vehicle for his own expression instead of using it as a political statement. In an interview with Stephanus Muller, Temmingh claimed, “I composed the music I prefer. My preferences differ from twenty years ago and even ten years ago. What is ‘popular’ or ‘unpopular’ doesn’t interest me anymore.” This statement identifies Temmingh as an outlier. However, these preferential changes over time helped Temmingh find his final stylistic modus operandi, even if it was much later than most composers.

The third chapter delves into Temmingh’s life. It also examines influences on Temmingh’s compositional style such as when he met the so-called fathers of New music—

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Stockhausen, Kagel, and Ligeti—during his studies in Darmstadt in 1972. This chapter includes representative choral works to highlight key characteristics of Temmingh’s compositions.

The choral works discussed in this chapter are representative of his early, middle and later periods of compositional life. Some of the works discussed as examples—but not limited to—are *Lokkiester* (1986), *Himne* (1989), *In Lumine Tuo* (1995) and *Wenn wir in Höchsten Nöten Sein* (2001).

Chapter Four serves as a conductor’s guide. It consists of an overview of a selection of Temmingh’s choral works. For each piece, I identify specific musical characteristics and provide brief analyses of techniques. I include the text source with an English translation for every work. Moreover, I discuss conducting considerations and provide suggestions to guide the conductor when performing his works.

Chapter Five offers previously unpublished choral works—except for *Himne*—of Temmingh now edited by me, and freshly engraved with the assistance of engravers Bryan Gibson and Steve Danielson. I have also included editorial remarks. These six works include *Himne, Nisi Dominus; Three Motets for choir and piano; Te Deum*, a more substantial work for chorus, tenor soloist, and organ; *Lokkiester*, for mixed chorus and piano; and his *a cappella* setting of one of Shakespeare’s sonnets, *Sonnet 116*.

In the epilogue, recommendations for further research are provided alongside concluding remarks. Temmingh’s complete choral works are listed in the appendices to highlight the composer’s career and provide a valuable tool for future research.
Data collection

The primary sources used in this study include books and articles written on Temmingh by musicologists, informal email interviews with the colleagues and family of Temmingh, and sound recordings of Temmingh’s works. Secondary sources include articles, theses, dissertations, CD liner notes, and books on the work of Roelof Temmingh as well as the history of choral music in South Africa.

Perhaps the most important sources are the original manuscripts of many of the works discussed in this dissertation. The manuscripts were graciously made available to me by Liezl-Marét Jacobs (Ireland), Rudolf De Beer (Norway), Georg Klein (Germany), André van der Merwe (South Africa), Benjamin Locke (United States) and Isobel Rycroft (South Africa).

Delimitations of the study

Although an abridged history is included, this study does not attempt to provide a comprehensive history of choral music in South Africa. Likewise, while biographical information of Roelof Temmingh is included in the beginning of Chapter Three, it is not intended to be a fleshed-out biography of his life. Furthermore, there were limitations in availability to some of the manuscripts; for example, only the vocal-piano reduction of Temmingh’s cantata Wenn wir in Höchsten Nöten Sein was available at the time of writing even though it is scored for orchestra and choir.
CHAPTER 2: Historical and sociopolitical background

...is it possible and at the same time desirable that we, who have so far maintained a policy of social segregation between white and non-white in the preservation of our Western culture, now suddenly want to create a national idiom with the help of the black nation?

- Stefans Grove, trans. Michael Blake

Roelof Temmingh’s life spanned nearly seven decades stretching from white-dominated Apartheid-ruled South Africa to black-led post-Apartheid South Africa. In the last decade of the twentieth century and the first decade of the twenty-first century, white South African composers tried to foster new music and integrate both Western European and traditional Southern African music styles. In this chapter, I explore where the notably neutral Temmingh fits within this context, as well as exploring whether he contributed to the cross-cultural musical developments of the time. Although cross-cultural influences may be expected from a country as diverse in cultures such as South Africa, underlying motivations makes this musical integration a conscious choice by some postcolonial South African composers. This conscious decision-making brings up the discussion of acculturation, assimilation, adaptation, cultural appreciation, and cultural appropriation.

As Carol Muller states, “ideas about and understanding tradition” can create a framework for understanding music in South Africa. In this chapter I discuss historical and sociopolitical events that were seminal in the development of South Africa as a democratic nation. I focus on how these events affected choral music as well as how choral music functioned as a catalyst in the integrational process towards unity and equality. This context is important for following

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Temmingh’s career after his return from Europe in 1972 because he was predominantly a composer and pedagogue first in this ‘old’ South Africa and then eventually in the ‘new’ South Africa. I investigate if Temmingh adjusted his compositional style during this time span and in what ways. I compare Temmingh’s work to that of three of his contemporaries—Stefans Grové; Peter Klatzow and Hendrik Hofmeyr—to examine the musical differences and similarities as well as how they dealt with the changing sociopolitical climate of the late 1980s and early 1990s.

**History of Choral Music in South Africa**

Choral singing—sacred and secular—has a long history in South Africa.\(^7\) Considering what constitutes choral music in South Africa challenges perceptions about what choral music in South Africa was and continues to be today. One must consider whether a definition of choral singing includes the intricate folk music of the indigenous tribes as well as the simplifier rhythms and three- to four-part homophonic textures of the missionary hymns of white colonialists dating back to the 1650s. In the next section, I address these questions by discussing the history of both traditional and Western choral music in South Africa and how these seemingly polar opposites have influenced each other since the turn of the nineteenth century. I also consider how they function within the framework of cultural appreciation versus cultural appropriation.

**From the 1652 Colonialists to the 1948 Apartheid Architects**

Traditional music of the Southern part of the African continent differs in some ways from that of the rest of sub-Saharan Africa. For centuries the dominant performance medium is the unaccompanied chorus, usually with one or more solo voice pitted against a larger group in call-

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\(^7\) Muller, *South African Music*, 3.
and-response patterns. Then various tribes of black native Africans in South Africa were exposed to European musical trends for the first time with the arrival of the first Europeans from the Netherlands in 1652. It was also during these early 1650s that the Genevan psalter, Calvinist hymns, and simple Dutch folksongs called *liederwysies* were brought to the southern shore of Africa. Many of these songs used sacred texts in both Dutch and Latin and were sung *a cappella*. The arrival of these Western musical forms, trends, and ideas heavily influenced the traditional music making of the native people of South Africa. Subsequently the French Huguenots arrived in the Cape shores followed by the British. Each of these arrivals brought new ideas, new languages, and new cultural practices. During the early nineteenth century, with the arrival of the British, Dutch settlers began to move further inland (north and northeast) and away from the Cape Colony. As the Dutch settlers moved further north, they used these simple hymns and folksongs in their educational practices with the native African tribes. By the end of the nineteenth century the exposure to Western music and social and cultural customs from the Netherlands and Great Britain fundamentally altered African traditions. As South African composer Mokale Abel Koapeng, a native Tswana, wrote, “the colonial experience permeated all aspects of black South Africans lives with devastating effects on the cultural landscape, and music practitioners, composers included, could not escape its aftermath.”

If one thinks about it; the most important cornerstone of becoming literate in those times were education through religious practices. Colonialists forced their religious practices on the native, black Africans in the guise of educating them.

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Traditional music before the influences of colonialists was rich in harmonies, consisted of intricate rhythms, and used layering as a technique to foster community in music. Ethnomusicologist Kofi Agawu summarizes this by noting that traditional South African songs assimilated many of the characteristics of the colonialists’ music through elements such as simplified rhythm, changed tonalities, homophony, and altered speech rhythms.\(^\text{10}\) This had a lasting effect. In 2006, I caught a first-hand glimpse of this phenomenon when I attended a black church service as a member of the Tuks Camerata choir. We sat through the three-hour long service, sang our pieces, and then listened to the sermon. I could participate in some of the service, but not all because of the language barrier. However, I felt welcome and part of the church service because of the hymns sung. I did not understand the words, but the melodies were familiar in many instances. This just shows how powerful the act of assimilation can be.

In the 1800s, missionaries came to the southernmost tip of Africa, now the Western Cape province, and brought with them a capitalistic and industrial system derived from European history, ideologies, and cultures. Not only did the white European colonialists and missionaries introduce choral music, in the European sense of the term, to the African natives in South Africa, but they also started imposing it on them via an educational system. Haecker states in her dissertation *Post-Apartheid South African Choral Music: An Analysis of Integrated Musical Styles with Specific Example by Contemporary South African Composers* that this “educational system” was inherited from the “combined activities of Christian missionaries, merchants, and colonial governments” of Western European countries, specifically the Netherlands and Great

An example of this influence is the British system of graded music examinations that were introduced to the Cape Colony during the last decade of the nineteenth century.\textsuperscript{12}

This heavy influence of Europe and Britain on the cultural scene in South Africa, especially on education in primary and high schools, soon created a need for institutions of higher education to use these inherited systems to train professional musicians. During the early twentieth century, tertiary institutions such as the South African Conservatorium of Music and the South African College of Music were created to satisfy this need. All training was rooted in European systems.

After a few years of training musicians in these newly adopted systems, a need arose for professional platforms on which to perform and record work. Two decades after the founding of the South African College of Music, the Parliament of 1936 formed the South African Broadcasting Corporation (SABC). The SABC was controlled by the white-run National Party, and its broadcasts would eventually be used to spread propaganda in favor of Apartheid regime. Muller mentions in her book about transformation in traditions that the SABC assisted in these transformations.\textsuperscript{13} Their biggest goal was developing art music in South Africa, albeit only for the white minority. They succeeded by creating one of the first symphony orchestras in South Africa. This national symphony orchestra commissioned numerous works by—mainly white—South African composers, held composition and performance competitions, and began one of the first music and recording libraries in the country. This allowed composers to listen and study

\textsuperscript{11} Alyssa Haecker, “Post-Apartheid South African Choral Music: An Analysis of Integrated Musical Styles with Specific Example by Contemporary South African Composers” (DMA diss., University of Iowa, 2012), 14, Iowa Research Online: https://ir.uiowa.edu/etd/3461.
\textsuperscript{13} Muller, \textit{South African Music}, 19.
works from around the world.\textsuperscript{14} This gave white composers the freedom to experiment, learn, and be seen by the international music scene. Many of the country’s best composers benefitted from this initiative. Composer Peter Klatzow—probably one of the best examples—worked for SABC upon his return from studies in Britain and France in 1966. The secondary goal of the creation of the SABC, which is more directly relevant to this dissertation than that of Western art music is the goal of propaganda. Muller state that government used these platforms the appeal to the different race, keeping their idea of a segregated society as a positive one as well as to “maintain social control”.\textsuperscript{15} This “social control” became official law in the late 1940s, and lasted for almost half a century.

\textbf{The Era of Oppression (1948-1994)}

In his 2003 book \textit{Sounding the Cape}, Dennis-Constant Martin talks about the concept of “Our” music versus “Their” music, drawing a clear distinction between white and black South African music making.\textsuperscript{16} I argue that between the years 1948-1994, nearly half a century, most of the choral music in South Africa experienced exactly this dichotomy of “Ours” versus “Theirs”. Nevertheless, there was a small group of white and black composers who imagined no boundaries, either political or social, between these different cultural groups in South Africa during this time. This group of included composers such as Stefans Grové, Peter Klatzow and Jeannie Zaidel-Rudolph and Mokale Koapeng.

Like all other aspects of South African life during the era of Apartheid however, white music and black music was forcibly separated by numerous means, with black music being

\textsuperscript{14} Haecker, “Post-Apartheid South African Choral Music,” 13.
\textsuperscript{15} Muller, \textit{South African Music}, 19.
\textsuperscript{16} Dennis-Constant Martin, \textit{Sounding the Cape} (Somerset West: African Minds, 2013), 15-17.
discounted and denigrated. School choirs provide an example of this institutional segregation. Schools for white students included choral music as a part of the core curriculum. Students practiced class music, where they learned music history and theory and almost every school had a choir. Black South Africans students were also encouraged to sing in choir but were restricted to learning Western European choral music within the missionary educational system.\textsuperscript{17} The colonial educational system had a devastating effect on the continuity of traditional South African music within the schools and urban areas as noted by Mokale Koapeng earlier.

Despite this, but far less common, Haecker mentions that there were black South Africans rural communities who continued to perform indigenous music without being influenced by Western educational systems and policies. By the middle of the twentieth century, however, Western European art music dominated most of the country’s educational systems. Indigenous musical practices took on Western traits.\textsuperscript{18} Amongst professional performers and composers in academia were a group of artists already experimenting with a new musical movement of integrating the Western practices and aesthetics with traditional African music.

Guntis Šmidchens’s \textit{The Power of Song} describes the role of singing in the Baltic countries of Latvia, Lithuania and Estonia; as well as their singing resistance against the Soviet Union, which ultimately led to Soviet withdrawal. This provides an apt comparison between two nations using song to preserve their culture as well to voice their disagreement with an oppressive government. I vividly remember reading interviews of Balts in this book; one stood out regarding its applicability to the case of music making under the Apartheid government in South Africa. In one of the interviews Ingrid Rüütel says that “It is external adaptation, but


\textsuperscript{18} Haecker, “Post-Apartheid South African Choral Music”, 14.
internal remaining ourselves,” 19 meaning that people find a way to hold on to traditional practices during periods of oppression. It dawned on me that this description by Ingrid Rüütel described exactly how many of fellow South Africans’ parents had had to grow up, live, and survive. During these forty-six years of institutionalized oppression, black South Africans managed to keep their cultural identity through collective singing in various ways while adapting externally to the laws of the oppressor.

Black South Africans developed and maintained both their cultural heritage and choral heritage in two significant ways. First, as the Balts protested through song thousands of miles away in the northern hemisphere between 1989 and 1991, these native South Africans used their choral music as a way of protesting against the Apartheid regime. Secondly, communities started holding choral competitions. The music sung at these competitions, or amakwaya, typically contained harmonic characteristics of European hymnody. These competitions were, and still are, organized by churches, schools, or workplaces. The popular singing style of isicathamiya originated fin-de-siècle out of the experiences and hardships faced by migrant worker communities in Natal. 20 Although not a new genre by any means, isicathamiya kept developing throughout the next four decades. These choral competitions would also include this popular musical form. Long before the fall of the Apartheid regime many artists, including several composers, embraced this new musical movement of integrating Western art music with elements from traditional African music. Stefans Grové (1922-2014) was the first white South African composer to attempt such an integration of musical style seriously; Grové even described the transition as a sort of musical homecoming.

A New Democratic South Africa: The way forward in a pluralist culture

The integration of music from other cultures is not new to the twentieth and twenty-first centuries. There have been many models that local South African composers were able to draw from, such as Bela Bartok’s assimilation of Eastern European folk music into his own work or the use of Mexican and Cuban styles in the works of Alberto Ginastera and Hector Villa-Lobos. However, Bartok was Eastern European and Ginastera and Villa-Lobos were Argentinian and Brazilian. It is one thing to integrate folk music from your own culture; it is another to integrate it from somebody else’s. When does cultural appreciation become cultural appropriation?

It is inevitable that any South African composer operating in a post-Apartheid South Africa are confronted with pressures to conform their musical identity to broader norms. It is highly unlikely that the music of South African composers has been untouched by the sociocultural atmosphere of their country. The way that individual composers internalize these influences and incorporate them in their compositional processes is entirely unique and personal.²¹ I agree with Haecker’s view on these external influences being imposed indirectly or directly on composers living in South Africa. However, I want to argue that the final choice ultimately lies with the composer. What are these choices? South African composer Hans Roosenschoon mentions that composers in South Africa have three options. The first is following the European tradition of composition. The second is to remain completely purist in the African roots. The third is to use cross-cultural elements in their music.²² I would like to discuss these three options suggested by Roosenschoon through the lens of cultural appreciation vs appropriation.

We can view cross-cultural music making on a spectrum with two extremes; appreciation and appropriation. In between these two extremes is a large grey area where multiple concepts like adaptation, assimilation, and acculturation exists. If we had to come up with a sketch to illustrate this continuum it might look like this.

![Figure 1 Appreciation versus Appropriation in music](image)

I do believe that the process of cross-cultural music making is not linear in one direction but rather a two-way process that can constantly change. Some composers use integration for political signaling others employ it to perhaps stay relevant in an ever-changing world.

**Assimilation**

In the post-Apartheid milieu, politicians were intent on laying the foundation of a new and equal South Africa that celebrated everyone’s differences.\(^{23}\) This pursuit for a new national identity did not exclude Western culture, nor did it value one culture over another, but instead used a cross-cultural approach to celebrate the rich diversity of South Africa.\(^{24}\) Because of this, the use of African elements in South African art music became a typical way of addressing social inequalities in post-Apartheid South Africa. The use of African elements is an example of assimilation. Assimilation or cultural assimilation is the process by which different cultural

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\(^{24}\) Alyssa Haecker, “Post-Apartheid South African Choral Music”, 19.
groups become more and more alike. Assimilation is most often discussed in terms of minority immigrant groups coming to adopt the culture of the majority and thus becoming like them in terms of values, ideology, behavior, and practices. This process can be forced or spontaneous and can be rapid or gradual. Assimilation in a new democratic South Africa would more likely be spontaneous and happen over time as suppose to the forced assimilation during the Apartheid years.

The reason for assimilation can also change over time. Perhaps the biggest reason for white composers to assimilate African elements in their music during apartheid was to make a political statement whereas post-apartheid the function of assimilation changed to one of being relevant in the new mainstream. A great example of assimilation is the music of Stefans Grove.

**Stefans Grové (1922-2014)**

Stefans Grové belonged to a group of composers considered to be the founding fathers of South African art music. He was born in Bethlehem in the Orange Free State on July 23, 1922. His first music lessons were with his mother when he was seven years old; training him on the piano and in elementary music theory. She was later replaced as a teacher by his uncle David Roode. After matriculating high school in 1939, Grové pursued music making in many ways--through composition, teaching and performance. Grové was one of the first composers in South Africa to discuss the problems of trying to integrate musical cultures. In 1953, Grové was awarded a Fulbright scholarship, enabling him to pursue his Masters degree in musicology at Harvard University in the United States. He was the first South African to receive a Fulbright scholarship.

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scholarship. He was a private composition student of Walter Piston during his time at Harvard. He also studied with Aaron Copland at Tanglewood.

After graduating in 1957, Grové accepted a position at the Peabody Conservatory in Baltimore where he remained until his return to South Africa in 1971. Grové’s travels in the United States coincided with the racial inequality leading up to the American Civil Rights movement. This was particularly significant in Baltimore during the 1950s and reached its height in the late 1960s. Grové was impacted by manifold experiences during this time—from having to meet fellow musicians at the only designated non-segregated place in town to being censured at his Baltimore church for bringing in a freelance black singer to sing at the Sunday morning service.

Upon his return to South Africa, Grové taught at the College of Music in Cape Town for one year before accepting a position at the University of Pretoria in 1973. He remained on the faculty at the University of Pretoria until his retirement in 1987. However, he continued to teach at the University of Pretoria in a part-time capacity.

Within the first decade after his homecoming Grové produced two commissioned works. A Sonate op Afrika-motiewe (A Sonata on African motives) for violin and piano was written in 1985. It was followed by Dansrapsodie: ’n Afrika Stad (Dance Rhapsody: An African City), which evokes indigenous sounds and styles. Musicologist Izak Grove describes Stefans Grové’s career as entering a “new creative phase” from the mid-1980s onward. Stefans Grové relied heavily on the imitation of African qualities such as descending fourths and ostinatos for his

musical ideas. He sometimes even quoted directly from indigenous sources.\textsuperscript{30} Musicologist Stephanus Muller quoted Grové from a concert program in which he wrote “I know the African sun that shines warmly on my music. I know the sighs of the night and the whispers of the fire people about ancient things in the shadows of passing moons. I feel the sound of Africa in heart and soul. I am an African person writing African music.”\textsuperscript{31} Grové wrote this for a concert program in 1997, merely three years after the fall of Apartheid.

One of the best examples of how Grové fused African elements with Western tonality and harmony is the second movement “A Night Song in the Distance” from his \textit{Songs and Dances from Africa} (1990). There are six songs in this work. In some of the songs Grové only alludes to African musical instruments or melodic characteristics and in others, like movement six “Mbira Song Carried by the Night Breezes”, he explicitly refers to an African instrument called the mbira.\textsuperscript{32} However, in movement two Grové used the mouth bow—a traditional African instrument—for his musical inspiration. In Figure 1 below Grové uses another traditional African instrument as inspiration; the \textit{djembe}. The fast alternating of the left and right hand is supposed to imitate the playing of a \textit{djembe}.

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As one can see the traditional elements in Grové’s music are not always literal or even noticeable upon first hearing, but sometimes just an imagining of the instrument, poem or sounds of a traditional culture.

The next composer, Peter Klatzow, is one of the few South African composers to achieve international recognition. Klatzow is a prolific composer who continues to contribute to twenty-first century art music in South Africa.

Peter Klatzow (b. 1945)

Peter James Leonard Klatzow was born in Springs, South Africa on July 24, 1945. Klatzow matriculated high school in 1962 and enrolled two years later as a student in the Royal College of Music in the United Kingdom where he studied piano, composition, orchestration, and conducting. Klatzow’s composition teacher was Bernard Stevens, and he took orchestration lessons with Gordon Jacob.33

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Klatzow returned to South Africa in 1966. He worked at the South African Broadcasting Corporation (SABC) as a music producer whilst being a freelance composer. He accepted a position on the composition faculty at the University of Cape Town in 1973 and remained there until his retirement in 2010.\textsuperscript{34} While his music never overtly broadcasts a political message, his use of African texts and musical features demonstrated increasing interest in the integration of Western European and traditional African musical styles in the last two decades of the twentieth century. Examples of his works that are heavily influenced by indigenous South African music are \textit{Inyanga} for solo marimba, \textit{A Mass for Africa}, \textit{Prayers and Dances of Praise from Africa}, and \textit{I am an African} for solo voice and orchestra.

\textit{A Mass for Africa} was commissioned in 1993 by the South African Music Rights Organization (SAMRO). It was written for choir, and orchestra with non-standard orchestrations; it includes two marimbas, which is not typical instrumentation for the Western classical orchestra. Klatzow also experiments with cross-cultural integration through the use of multiple languages. He employs the standard Greek and Latin expected in the Roman Catholic Mass but adds both English and isiXhosa, two of the official languages in the new Democratic Republic of South Africa. The use of the isiXhosa language in this mass immediately “puts the listener in Africa”.

Klatzow recognizes that “living as we do in a society in which cross-cultural influence is probably a necessary antidote to the cultural divides structured by Apartheid, one has to ask what legitimate, respectful methods of engagement could or should be explored.”\textsuperscript{35}


Klatzow’s statements reveal his awareness of the fine line between cultural appropriation and cross-cultural integration, which is exactly the point I was making earlier in this chapter. We should know the difference between appreciation and appropriation.

**Adaptation**

A good example of adaptation is the fairly new trend among younger choral composers in South Africa called African Avant-Garde Choral Music. Christo Burger, a choral composer from South Africa, first used the term to explain his own fusion of African storytelling with European compositional techniques. A great example of this avant-garde storytelling is exemplified in his piece called *Modjadji*. Here the composer uses the music of the majority group (the indigenous people) and adds elements from western culture. It is adaptation rather than assimilation because Western elements such as non-chordal tones are merely added to existing traditional African choral songs.

Nevertheless, caution must be taken to avoid ‘diluting’ certain aspects of culture in the search for this new cultural identity. Attention must be paid to what is lost in musical integration and at what cost. South African musicologist Martina Viljoen concisely captured this thought when she wrote that, “pressure to define or acknowledge only one distinctly South African style may therefore be viewed as a reactionary, highly-politicized move that not only goes against the grain of postmodern identity critique, but also potentially deprives South African music of its rich cultural diversity and differentiality.” In more simpler terms we should ask what do we gain and what do we lose by combining these different cultures. The answer will inevitably be

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36 *Modjadji* has not been published, however there is a good recording by the Akustika Chamber Singers conducted by the composer himself on YouTube. The video is available at the following link: [https://youtu.be/a6TpBBJQ400](https://youtu.be/a6TpBBJQ400).

very much subjective; however, these questions are worth asking. More often than not it is
exactly the combination of several different contributions or qualities in their original form that
make the whole stronger.

After 1994, the desire for a new South Africa permeated each aspect of society; music
was no exception. Music had to appeal to the diverse culture of the country. Composer Michael
Blake argues that the flavor of new art music in South Africa developed “due to the exposure of
composition to new racial and cultural imperatives and new market forces.”38 This statement by
Blake might be true for most South African composers such as Stefans Grové, Peter Klatzow,
Hendrik Hofmeyr, and Kevin Volans. There were inevitably outliers, however, that did not
conform to the normalities of their time for various reasons. Temmingh is one such outlier.

We have to ponder how this comes into play with the sensitive subject of cultural
appropriation. The general definition of cultural appropriation is the act of taking or using things
from a culture that is not your own, especially without showing that you understand or respect
the culture. Even though a brief section of this dissertation is more focused on how Temmingh’s
contemporaries have integrated different cultures in their works, it is important to mention that
cultural appropriation is a phenomenon that does exist.

The concept of integration in post-Apartheid South Africa is widespread in music,
particularly choral music. Within this context, the notion of every human having a voice—both
physically and metaphorically speaking—is of particular importance. Individuals have a voice
with which to celebrate their liberation. The racial integration within public music education and
community choirs produced a wealth of cross-cultural ensembles, creating a need for more cross-

38 Michael Blake, “The Present-Day Composer Refuses to Budge: Case Studies in New South African Orchestral
cultural music. Both white and black composers have increasingly written cross-cultural works such as Kevin Volans’s *White Man Sleeps; Timbila* by Hans Roosenschoon and *Lifecycle* by Jeanne Zaidel-Rudolf. Native South African composer Michael Moerane wrote numerous choral works, in addition to his *Fatse la heso*, that fused Western European and African musical styles.

In light of all of these compositional possibilities and trends in order to better understand Temmingh’s particular place as a white, Western Art music composer in South Africa, I discuss three of his most prominent contemporaries—Stefans Grové; Peter Klatzow; and Hendrik Hofmeyr. Moreover, I explore how each of these composers synthesized traditional influences and presented them in their music.

**Hendrik Hofmeyr (b. 1957)**

Born in Cape Town in 1957, Hendrik Hofmeyr is one of the younger composers that makes up part of Temmingh’s post-Apartheid cohort. Hofmeyr’s first major success as a composer came in 1988 with the performance at the State Theatre of *The Fall of the House of Usher*, which won both the South African Opera Competition and the Nederburg Opera Prize. Hofmeyr left South Africa on an overseas scholarship in 1981 to pursue studies in Italy. He describes this period of his life as self-imposed exile as a conscientious objector. Hofmeyr returned to South Africa in 1992 and accepted a lecturing position at the University of Stellenbosch. He has won many accolades since and completed his doctorate in 1999 at the

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University of Cape Town. He is currently a professor and the head of composition and music theory at the University of Cape Town.41

Hofmeyr has admitted to feeling nationalist pressure from politicians and critics to invent or develop a ‘new’ South African style. Such a style would include the imitation, quotation, or integration of traditional African music.42 The most obvious integration is exemplified in his four arrangements of well-known, isi-Xhosa songs; uQongqot’hwane; Thula, banana; Dubula, and Senzeni na. However, the sense of pressure is best embodied in Hofmeyr’s second and fourth movements of Partita Africana43 called “Umsindo” and “Kalunga,” respectively. In the opening notes of the “Umsindo” manuscript, Hofmeyr notes the inclusion of certain “elements that are commonly found in some African musics, such as repetitive melodic figures, modal inflections and irregular rhythmic patterns.”44

43 This self-published score was provided by the composer.
44 Hendrik Hofmeyr, “Partita Africana” (program notes in manuscript, 2006).
The fast alternating of the hands in Figure 2 above in the piano in “Umsindo” imitates the playing of a djembe, similar to the example of Grove’s music. Hofmeyr use this technique of repetition again in the fourth movement. “Kalunga,” was a commission from SAMRO for the Unisa-Transnet International Piano Competition of 2000. The work is based on African rhythms, depicting the dance of the God of Death and the underworld.

Another example that shows the cross-cultural integration in Hofmeyr’s work is Luamerava for solo violin. Hofmeyr uses integration in a variety of ways in this work. For example, the programmatic content of the title is directly related to the legend of Luamerava, and there are clear influences of traditional African melodic material. Hofmeyr specifically references mbira music in this work. The mbira is a traditional African instrument which belongs
to the *lamellaphone* family. It is an instrument with a series of thin plates, each which is fixed at one end and has the other end free. When the musician depresses the free end of a plate with a finger, the released plate vibrates, creating the sound we hear.

*Ingoma* is also worth mentioning because Hofmeyr directly quotes musical material from two songs that originated on the east coast of South Africa—the traditional isiXhosa lullaby *Thula, babana* and the isiXhosa wedding song *uQongqot’hwane* also known as the Xhosa click-song. This worked is scored for orchestra and divided into four parts: a prelude, “Ninna-nanna – Thula Babana,” “Danza – uQongqot’hwane,” and the postlude. As in their traditional settings, the melodies are repeated several times with a gradual variation and accumulation of accompanying textures.46

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46 Hendrik Hofmeyr, “*Ingoma*” (program notes in manuscript, 2000).
In Ingoma the flute introduces the melodic material from the song *uQongqot’hwane*.

Hofmeyr then use these intervals in a broken pattern in the string section as shown in Figure 3.

Figure 4 *Ingoma*, use of traditional melody.
Like Grové and Klatzow, Hofmeyr uses various methods to make integration possible in his music. Often this evocation of integration occurs in the imagination instead of through written out concrete structures on the page.

Each one of these three white contemporaries of Temmingh viewed integration through a different lens. Stefans Grové lived in the United States for two decades during the height of the Civil Rights movement and returned to South Africa referring to himself as an ‘African person’ who wrote ‘African music.’ Peter Klatzow studied in the United Kingdom and France during the early 1960s and returned acknowledging that integrating various musical styles in South Africa might be a great social vehicle for reconciliation when done with caution. Lastly, Hendrik Hofmeyr made a bold statement against Apartheid by going into self-imposed exile to Italy for a decade. This happen by giving pieces indigenous names that help the listener come to the piece with pre-conceived sound ideals, thus evoking a certain mood or emotion to the work.

South African composers born in the first half of the twentieth century were attracted to graduate studies outside of South Africa—mainly in the United Kingdom, Europe, and the United States. This phenomenon existed because the opportunities to receive quality music education above undergraduate level was basically non-existent. Therefore, prominent teachers such as Karl-Heinz Stockhausen, Nadia Boulanger, Aaron Copland, and György Ligeti were among those who inspired the next generation of composers in South Africa. The composers that I have highlighted all returned to South Africa after their studies or a short tenure at universities abroad. Although many of them experimented with the integration of traditional South African music and Western art music upon their return, Temmingh remained strongly within the tradition of the education he received abroad.
Grové, Klatzow, and Hofmeyr presented the integration of Western European culture and traditional or native South African culture in their own respective ways. These included various methods from incorporating native languages into the work, such as in Klatzow’s *A Mass for Africa*, to giving the pieces titles that reference African culture, like Hofmeyr’s *Ingoma* or Grové’s “Mbira Song Carried by the Night Breezes” from *Songs and Dances from Africa*. It is important to be aware that these so-called ‘African’ influences are more obviously present in some works than in others.

It is worth mentioning that all three these contemporaries, treated integration by ways of assimilation mainly. Acculturation occurs when there are a prolonged contact between different cultures and the minority culture adapts to the majority culture by taking on certain ways of doing things. I think it is fair to say that that is not what these composers did. Even though they did use African elements, perhaps African instruments sometime or even African languages; it remained clear to the listener that thy did so within a western art music context. One must also note that the level of assimilation could be higher or lower in certain circumstances.

Given the examples of integration in the works of Grové, Klatzow, and Hofmeyr, I suggest that the compositions by Roelof Temmingh can prompt discussion regarding musical influences in the context of an integrated society. For example, within the dichotomy of integration versus segregation—with integration being the positive and segregation the negative—is it necessary for musical identity and culture to reflect this integration for such a society to be successful?

My exploration of Temmingh’s choral works in this study does not reveal or ascribe a hidden agenda to Temmingh; the purpose of his choral composition is straightforward. Based on the evidence that I gathered, Temmingh was focused on creating work for the sake of the art—
Western Art Music to be specific—rather than making a political statement. Temmingh’s style was not a purposeful reaction against the search for a new musical identity in South Africa that was the explored by many of his contemporaries. It was about Temmingh’s own creative output. Focusing solely on the art was easier said than done in many ways because of the outside factors that Temmingh was confronted with as a composer in South Africa.

By examining Temmingh’s work, I suggest that he chose to predominantly function within the first option Roosenschoon suggests, and that is staying within the familiarity of Western Art Music from Europe. This might be the reason that many of Temmingh’s works—especially his choral works—are overlooked.

His efforts to remain within Western Art Music tradition, rather than a political one was a challenge to Temmingh and will be discussed in Chapter Three. In the following chapter I explore the life of Roelof Temmingh and his compositional style. I address how he acclimated as composer after his graduate studies in Europe, by examining his approach to cross-cultural integration, if it existed at all.
CHAPTER 3: Temmingh’s Life and Work

*Profoundly religious in nature, the work, whose text is in German, was written for a European audience by an Afrikaans-speaking composer in post-apartheid [sic] South Africa. Unlike other local art-music compositions of this period, it does not embody any overt political values, nor does it attempt to serve as a repository of national memory or instill a unified “new” South African cultural identity.*

- Martina Viljoen and Nicol Viljoen⁴⁷

There are many approaches taken by musicologists when attempting to categorize, classify, and describe the oeuvre of a given composer. For example, composers are often subject to ‘periodization’ or the use of details such as place as a reference point. David Beard and Kenneth Gloag assert that assigning an ‘early’ or ‘late’ period to a composer’s life frequently produces interesting arguments.⁴⁸ There are other ways of positioning a composer’s works to create context. For decades, musicologists and theorists have debated over how to best interpret this synthesis of different musical cultures. These debates touched on the issues of traditionalism versus modernism and innovation versus summarization. Addressing context is another important approach to this problem.

The contextualization of a composer’s work based on seminal events is a highly logical approach, particularly as those events usually have a profound sociopolitical and cultural effect on a country in addition to the composer. It is often difficult to classify or describe the oeuvre of a composer. Roelof Temmingh is no exception. One would expect that seminal cultural events will inevitably affect a composer’s work, and that is the case with Temmingh, in particular his response (or lack thereof) to the end of apartheid. However, Temmingh was not born in South

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Africa, he spent his first thirteen years in the Netherlands and much of his graduate education happened in Europe; as such he was perhaps not as profoundly affected by the culture. He remained true to his educational roots. It is events like these that provide context for understanding his life and work.

**Biographical Background**

Roelof Willem Temmingh Jr. was part of a family known in the Netherlands for their musical skills. Temmingh, born in Amsterdam on 28 September 1946, was the third of four children. Both of his parents, Roelof Willem Temmingh Sr. and Susanna De Jongh were musical. Temmingh’s father, born in Gorinchem in the Netherlands in 1913, was a music teacher and organist. Temmingh’s brothers each pursued musical careers as well. Henk Temmingh (b. 1939), the eldest brother, was also a composer and worked in academia in various universities in South Africa. The second oldest brother Lykele Temmingh was an active conductor in the Kwa-Zulu Natal area in South Africa; he conducted the KwaZulu Natal Philharmonic Orchestra. Their younger sister Jenny Temmingh was a music teacher.

As a child, Roelof Temmingh Jr. remembers listening to his father the organist and church musician play Bach on the organ. This experience had a lasting effect on Temmingh’s musical taste and compositions later in life. Temmingh started learning piano at the age of four, mainly improvising, and started composing his own music at thirteen, although not formally.

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In February 1958, the Temmingh family immigrated to South Africa and settled in Griekwastad, in the Cape Province.53 His father became the music teacher at the local school. The Temmingh’s time in Griekwastad was short-lived, however, and they moved to Klerksdorp in the Transvaal Province. They remained there for only one year, after which the family relocated to Bellville, a suburb of Cape Town where Roelof attended High School D.F. Malan. During his high school years, Temmingh continued to compose music for various instruments despite not taking formal composition lessons. Music education in secondary education during those years was steeped in the tradition of European classical music. Temmingh recalls listening to the music of Bach, Bartok, Ravel, Stravinsky, and Debussy during his teenage years and spending most of his savings on records of music by these composers.54

Temmingh continued his studies in Cape Town after graduating from high school in 1964. In 1965, Temmingh enrolled at the University of Cape Town for a Bachelor of Arts (BA) degree in language studies. His intention was to continue on to a Bachelor of Theology degree after completing the BA degree. However, after an interview with Professor Gunter Pulvermacher, then head of the College of Music at the University of Cape Town, and composition professor Gideon Fagan, Temmingh was admitted to the third year of the Bachelor of Music degree.55 By then, music had become his main interest, and he continued with his music studies in the following year. Temmingh studied the organ with Barry Smith and composition with Gideon Fagan. At the end of 1969, Temmingh was awarded a Bachelor of Music degree as well as a Bachelor of Arts degree in language studies. Temmingh immediately continue with his graduate studies in composition at the University of Cape Town, completing

53 Lüdemann, “Roelof Temmingh,” 167
the degree in one year. He was awarded a Master of Music degree in composition at the end of 1970.56

Temmingh’s career in academia took off immediately after his graduate studies. In 1971 he was appointed lecturer in music at the University of South Africa (UNISA). His time at UNISA was short lived, however, and in 1972 he left for a position as lecturer in music at the department of music at the University of Port Elizabeth (UPE), now known as Nelson Mandela University (NMU). During his time at UPE he entered a selection of his latest compositions to the South African Music Rights Organization (SAMRO) competition for young composers. He won the competition, and the award, together with a grant from the South African Broadcasting Corporation (SABC), enabled him to attend the Internationale Ferienkurse für Neue Musik in Darmstadt, Germany in 1972.57 This was a seminal moment in Temmingh’s early composition career. His teachers in Germany were Kagel, Stockhausen, and Ligeti—trendsetters in the world of new music at the time. The daily lectures, performance and discussion of new works, and regular contact with some of the world’s leading avant-garde composers as well as with the other young composers made a profound impression and lasting impact on the young, eager Temmingh. Musicologist Winfried Lüdemann sees these times as a turning point in Temmingh’s artistic development.58 Upon his return to South Africa, Temmingh kept experimenting with these new ideas exposed to him in during his time in Europe.

After two years on the faculty at the University of Port Elizabeth, Temmingh accepted a position as lecturer of composition and musicology in the department of music at the University of Stellenbosch in 1973.59 Temmingh pursued a PhD in musicology while lecturing full time at

58 Lüdemann, “Roelof Temmingh,” 168.
the University of Stellenbosch, obtaining it in 1976. Temmingh again returned to Europe when he took sabbatical leave in 1979. This time he spent six months at the Instituut voor Sonologie in Utrecht, Netherlands. He was attracted by this institute’s reputation for computer music and was eager to see what it could offer him. He worked under the instruction of Werner Kaegi before his return to South Africa.

In January 1981, Temmingh participated in the National Festival and Conference presented by Adcock Ingram at the University of the Witwatersrand. Five South African composers were given the opportunity to present their creative work.

Temmingh was awarded a prize by the Natal Philharmonic Orchestra for the composition of his Natal Festival Overture in 1988, and, two years later in 1990, Temmingh was awarded the prestigious Helgaard Steyn Award for his composition Three Sonnets. In 1992 Temmingh was promoted to associate professor at the University of Stellenbosch. He won the Helgaard Steyn Award again in 2002 for his cantata Wenn wir in Höchsten Nöten sein composed in 2001.

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In 2006, Temmingh made history by being the first composer to receive the Helgaard Steyn award for a third time. This time it was for his monumental work Kantorium, written to celebrate both 475 years since the Lutheran Reformation and the 100th year anniversary of the Gedächtniskirche, a Protestant church in Speyer, Germany. This is Temmingh’s biggest work by far, and is scored for choir, full orchestra and soloists.

Despite his professional successes as composer, Temmingh remained active as a church organist. He served the Dutch Reformed Church Stellenbosch-Wes for more than three decades between 1973-2005. He made a name for himself as a highly accomplished improviser in this role. He concentrated on the various requirements of the divine service instead of on concerts, recitals, or performances of other composers’ works.

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63 Photo used from book Composers in South Africa Today edited by Peter Klatzow, viii.
In 2011, professor Winfried Lüdemann commissioned *Te Deum* from Temmingh for his sixty-fifth birthday. *Te Deum* was performed by Schola Cantorum under the direction of Rudolf de Beer at the conservatory at the University of Stellenbosch; the concert was in recognition of Temmingh’s lifetime contributions to South African art music. Roelof Temmingh spent his last years in Durban on the east coast of South Africa. His four children from two marriages—Henk, Stefan, and twins Roelof and Zorada—share their father’s passion for music. Stefan is regarded by many as one of the best recorder players in the world. He currently lives in Europe. The twins are both gifted pianists, and Roelof III is also a composer. Temmingh continued to compose until the end of his life. He passed away on 5 May 2012.

**Temmingh’s Compositional Process and Language**

Despite Temmingh’s prolific output, the only comprehensive analysis that covers every aspect of his style is the chapter by Winfried Lüdemann in the 1987 edited collection *Composers in South Africa Today*. Similarly, musicologist Veronica Franke provided a smaller-scale style analysis in her 2011 article. This discussion of Temmingh’s compositional style and language builds on this existing literature but highlights his choral writing through musical examples. The discussion of Temmingh’s style is organized into the following salient features: formal design, melody, rhythm, and harmony as proposed by Lüdemann. I am adding text as another one, since text is the basis of all choral music.

Temmingh also has many orchestral compositions to his credit. Most notably a scherzo for piano and orchestra, three symphonies, two piano concertos, concertos for violin, cello, clarinet and flute, three overtures, a concertino for orchestra, and three sonnets for string.

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66 Rudolf de Beer, email message to author, February 5, 2019.
orchestra.67 However for the purpose of this discussion I will only refer to choral works for examples.

Scholar Veronica Franke has described Temmingh’s early music as “more experimental” and his later music as “adopting more conservative tonal idioms.”68 Despite this description, it is difficult and ineffective to categorize Temmingh’s career into periods because he moved easily between musical influences of the changing times and older styles. As a result, one can describe Temmingh as a polystylist, combining a variety of different musical techniques into his works. This polystylistic approach comes as no surprise since many of the compositions by his Darmstadt-teachers—Kagel, Stockhausen, and Ligeti—used polystylistism. As an alternative form of categorization, Winfried Lüdemann described Temmingh’s music as comprising “easy pieces,” “clever pieces,” and “other pieces.”69

In order to understand Temmingh’s overall compositional style, I highlight representative works from both early (1965-1987) and later (1987-2012) phases of his career. Over the course of his career, Temmingh produced a significant and influential body of choral works (see appendix A). These choral works represent almost a quarter of his total output. I attempt to find commonalities throughout his career without ascribing stylistic or classifying parameters to any of the pieces. I focus on Temmingh’s choral works to provide an overview of the most important components of his compositional language and stylistic palette, starting with the text.

69 Lüdemann, “Roelof Temmingh,” 183.
The Texts and Poetry

The great American composer Alice Parker once said, “Music and words are born together and destined never to part.” This absolute marriage between words and music as suggested by Parker is clear in Temmingh’s choral music. Temmingh was meticulous when choosing a text to set to music. His texts are mostly from three main sources—the Bible, Afrikaans poets such as Izak Wilhelms van der Merwe (using Boerneef as pseudonym) and Marlene van Niekerk, and his own texts.

Temmingh treats textual clarity with great care. He achieves this by changing the texture between phrases, which in turn creates the basis for his formal design. He marks each phrase through changes in texture and clearly defined cadences. This serves the rhetoric, natural accentuation, and punctuation of the text. The motet, *In Lumine Tuo* is a clear example of these textural changes (see appendix F).

Temmingh’s treatment of text is predominantly syllabic—he tends to stay with one syllable per note—with strong sensitivity to text stress. This characteristic can be seen throughout his work. As always there are exceptions, and he does, however, use melismatic writing at cadences on occasion. *Sanctus* is an example of this (Figure 5). His melismatic treatment of the word *Sanctus* towards the end of a phrase or cadence is visible in Figure 5 below.

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Formal Design

Winfried Lüdemann suggests that “form in Temmingh’s music is determined by two considerations: the medium, and the purpose for which the music is written.”

The medium being the instruments or voices he writes for and purpose referring to commissions by certain ensembles for specific venues and/or events. I propose that text serves as a third factor that affects form in Temmingh’s music. Although Lüdemann’s considerations are indeed valid; I find that it is the text and not the medium or purpose in many cases. Text drives the form in his works more often than not, as exemplified by Sanctus, composed in 1999. Sanctus can be divided into three sections with an ABA form (table 1)

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72 Lüdemann, “Roelof Temmingh,” 183.
<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-12</td>
<td>Sanctus, sanctus, sanctus.</td>
<td>mm. 13-39</td>
<td>Sanctus, sanctus, sanctus.</td>
</tr>
<tr>
<td></td>
<td>Dominus Deus Sabaoth.</td>
<td>mm. 40-54</td>
<td>Dominus Deus Sabaoth.</td>
</tr>
<tr>
<td></td>
<td>Pleni sunt coeli et terra</td>
<td>mm. 40-54</td>
<td>Pleni sunt coeli et terra</td>
</tr>
<tr>
<td></td>
<td>Gloria tua</td>
<td>mm. 40-54</td>
<td>Gloria tua</td>
</tr>
</tbody>
</table>

Table 1 Overall formal structure of *Sanctus*.

The first section is mostly homophonic with some animated homophony in the lower three voices, as shown in Figure 6 below.

Figure 7 Animated homophony in *Sanctus*, mm. 1-4.
The B section is rhythmically more active than the two A sections (Figure 7). Franke describes these A sections as “the enlivened outer sections flanking an intimate ‘Pleni’”. Temmingh uses the soloists to intone the contrasting, completely homophonic middle section.

Figure 8 Rhythmic writing in Sanctus, mm. 14-16.

It is clear from the examples above that Temmingh allows the text to guide him through the formal layout of a piece. Temmingh creates contrast between sections by changing thematic material. This is evident in the piece Himne. The music is accessible with large-scale cyclic repetitions that maintain a clear sense of formal process. Himne can be divided into three larger sections. The opening material returns at the end, bookending the piece. As is common in Temmingh’s coda writing, he alters this material slightly and decelerates the music using augmentation.

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73 Franke, “Roelof Temmingh’s Neo-Palestrinian, a Cappella Settings of Three Latin Liturgical Texts,” 3.
75 Lüdemann, “Roelof Temmingh,” 185.
Temmingh’s entry-level pieces have clearer form and tend to be more representative of Classical simplicity and economy of means than bigger works such as Kantorium or Te Deum. The larger, more demanding works are looser in formal structure. In some cases, they are even through composed. Despite these initial differences, common characteristics in Temmingh’s formal design exist across much of his output.76

The first characteristic is thematic material. Although Temmingh’s music is not void of themes or motives, they are not always well defined. Lüdemann divides this treatment of themes into two categories. In Lüdemann’s opinion, in the first category “themes function as entities that can be extended, varied, developed or repeated,” whereas in the second category the theme “merely provides material for working out the music without itself becoming a formal entity.”77 From a formal point of view, it is significant that Temmingh’s music is thematic because the recognizable subject matter that the music is based on serves as a strong cohesive force for the formal structure.78 Temmingh alternates between these two ways of using thematic material by sometimes presenting his work within a neo-classic orientation—like in Himne—and other times presenting it in a free form where the beginnings and endings of phrases may be irregular and unclearly defined—as is visible in his last work, Te Deum.

The second characteristic is contrast between sections, which is often brought on by changes in thematic content. Temmingh achieves contrast through a variety of means such as change of tempo, time signature, dynamics, or texture; change in harmonic treatment or instrumentation; change in mood; or even change in the pitch class arrangement.79

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76 Lüdemann, “Roelof Temmingh,” 183.
77 Lüdemann, “Roelof Temmingh,” 184.
78 Lüdemann, “Roelof Temmingh,” 184.
79 Lüdemann, “Roelof Temmingh,” 184.
While there are multiple instances of varying in tempo in Temmingh’s work, like *Himne*, I use *Nisi Dominus* as a clarifying example. Temmingh uses one voice or instrument to start the transition from one contrasting section to another.

This accelerates as the other voices join, creating seamless movement into the next section. In Figure 8, the altos start. As the tempo accelerates, the sopranos are followed by both the tenors and basses.
Figure 9 Transitional changes in *Nisi Dominus*, mm. 15-21.
The third characteristic is Temmingh’s use of repetition to “establish a sense of unity within a work”.80 He achieves this through repetition or partial repetition of certain sections. Examination of “Ascendit Deus” from *Three Motets for Choir and Piano* reveals that Temmingh repeats the ‘Alleluia’ section a total of five times, with other sections in between (see Appendix D). Sections are sometimes repeated exactly and sometimes as a variation. In “Ascendit Deus,” the only change that Temmingh makes is to transpose the material in A-major to be a major second higher the last three times it is presented (Figure 9).

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80 Lüdemann, “Roelof Temmingh,” 184.
Figure 10 “Ascendit Deus” from *Three motets for piano and choir*, mm. 1-4.
Lüdemann states that “transitions and endings are of particular concern to Temmingh.”\textsuperscript{81} The composer regarded them as the most challenging material to generate. Temmingh’s concern was to ensure that a logical and smooth transition occurred between contrasting sections. He often used either deceleration or acceleration of the tempo to facilitate these transitions. The brilliantly crafted transitions in \textit{Himne} exemplify this (see Appendix C). Temmingh uses changes in tempo and dynamics to ensure that both the performer and listener can successfully navigate through the piece.

\section*{Melodic Writing}

Temmingh’s “remarkable melodic gift” is most evident in his choral works.\textsuperscript{82} The melodies bring the text to life in interesting and surprising ways. Lüdemann states that Temmingh’s various uses of melodic device were “employed to express a wide range of emotions, and more often than not they also contain the entire thematic material upon which the music is based.”\textsuperscript{83}

Examination of Temmingh’s selection and ordering of pitch classes offers a view of how he constructed his melodies. Temmingh’s style is devoid of leading tones and tonics but includes central pitch classes and the abundant use of octatonic scale patterns.\textsuperscript{84} His melodies tend to be lyrical and conjunct in motion. Examples of these characteristics are visible in the solo writing in \textit{Sanctus} (Figure 10), the opening line for the mezzo-soprano solo in \textit{Winteraand} (Figure 11), and the choral writing in the cantata \textit{Wenn wir in Höchsten Nöten Sein} (Figure 12).

\begin{footnotesize}
\bibliography{temmingh}
\end{footnotesize}
Figure 11 Conjunct melodic writing in *Sanctus*, solo, mm. 11-13.

Figure 12 *W interpretaand*, mezzo-soprano solo showing conjunct melodic writing, mm. 9-12.
Figure 13 Movement two from *Wenn wir in Höchsten Nöten Sein*, mm. 5-10.
The motet *In Lumine Tuo* provides an additional example of Temmingh’s stepwise melodic writing (for the complete score see appendix G). In *In Lumine Tuo*, Temmingh employs a melodic cell of six notes—G-sharp, A, B, C, D, and E-flat. While the inner six voices sustain these six pitch classes, the outer two voices perform individual melodic lines based on the same six pitch classes, as shown below in Figure 13.
Figure 14 Use of a six-pitches cell *In Lumine Tuo*, mm. 23-27.
Temmingh is able to express an infinite variety of moods through his mastery of melody, pointing to the highly expressive nature of his music. While emotion is often the at the core of poetry, Temmingh is able to heighten the emotions of the texts through his melodic writing.

**Cross-cultural Integration in Temmingh’s music**

Since this subject of integration functions in a very grey area it is difficult to make absolute assumptions if whether Temmingh used cross-cultural integration on purpose or not. However, if compared to the three composers discussed in Chapter Two it is a fair and valid assumption to say that Temmingh did not experiment with integration to the same extent they did. Apart from his operas *Enoch* and *Buchuland*—in which Temmingh very much dealt with cross-culturalism in telling the stories of the oppressed—Temmingh stayed within the framework of his Western European training for almost all his other works. It is also arguable that even though he may have used African stories for the content of his work, the musical writing was rooted in European art music traditions.

Compared to various composers in his home country, Temmingh did not actively pursue the road of cross-cultural integration in the majority of his choral compositional work. Temmingh’s reliance on Western European norms was not an act of distancing himself from a South African musical identity, but instead one of the many contributions to the diversity of South African choral art music. However, this might the most logical reason why his music is so often overlooked and not widely known.
CHAPTER 4: A Conductor’s Guide to Selected Choral Works

Temmingh’s choral music spans diverse genres and varying levels of difficulty. Within his compositional output, his music ranges from *a cappella* choral settings to larger choral-orchestral works. I used the following criteria to choose a representative selection of Temmingh’s choral works. My discussion of these particular fourteen works is based on the need to represent

- a variety of SSAA, TTBB and SATB works
- a variety of *a cappella* works, works with piano accompaniment, and works with instrumental accompaniment
- works from Temmingh’s early, middle, and late life
- work in different languages (including Afrikaans, English, German and Latin)

Existing resources on Temmingh’s works are few and, at the time of writing this dissertation, are limited to concert program notes, compact disc liner notes, newspaper concert reviews, and correspondence with performers of Temmingh’s work. I have chosen to present the selected choral works in this chapter in chronological order. I review each of the fourteen works and provide general information such as the title, date of composition, duration, voicing, and number and title of movements. I also include a detailed listing of the instrumentation where applicable. This is followed by the sources of the text; Deirdré Blignaut-Rautenbach and I provide the translations.

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85 Deirdré Blignaut-Rautenbach holds a Bachelor of Arts degree in Language and Editing. She has had an accomplished career as translator at Transnet, South Africa. She has also served as terminologist and language advisor at the Dept. of Arts, Culture, Science and Technology. Blignaut-Rautenbach also holds membership with the Editor’s Guild of South Africa.
The musical information for each work is derived directly from the original manuscripts except where there is additional scholarly research available. Liezl-Marét Jacobs, the curator of Temmingh’s musical archive, gave me permission to re-engrave musical examples and reprint a selection of the scores in February 2019. I also was granted permission by Benjamin Locke a professor of music at Kenyon College in the United States to re-engrave and reprint musical example from Himne. Himne is published but Choir Sire Music.

Arranged chronologically, the fourteen pieces selected for discussion and analyses include Lokkiester (1986); Himne (1989); Loflied (1990); In Lumine Tuo (1995); Krugeriana (1997); Sanctus (1999); Winteraand (2000); Nisi Dominus (2001); In die Vroegte wil ek ‘n Deuntjie Sing (2001); Wenn wir in Höchsten Nöten Sein (2001); Psalm 74 (2007); Three Motets for Choir and Piano (2008): “Ascendit Deus”; “Dies Irae”; “In Flammatus”; Sonnet 116 (2009); and Te Deum (2011).
**Lokkiester (1986)**

Duration: ca. 10 minutes

Voicing: SATB, *divisi* with piano

**Text:**

**From: Ghaap en kambro (1959)**

*Lokkiester lokkiemaan?*  
Do stars and moon allure, entice?

*geen dwaallicht vaak voor starren aan?*  
No false light to make one lose one’s way?86

*maar Boesmanland bly Boesmanland*  
but Boesmanland87 will be Boesmanland

*en staanplek moersver hiervandaan*  
and this place is damn far from here

**From: Pallisandryne (1964)**

*Tussen die katel en die koppenent*  
Between the bed and its head

*ennie katel se voetenent*  
and the foot of the bed

*daar lê die begin*  
the beginning is found

*en daar lê die einde*  
as well as the end

*die begin vannie ding*  
this beginning and

*ennie end vannie ding*  
this end

*en tussen begin en end*  
and between beginning and end

*word jy die speletjie ooit gewend*  
will you ever get used to this game

*of issit van begin tot end*  
or maybe it’s more by hit than by wit

*meer geluk as wysheid*  
that you endure

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86 The original Dutch words in the Afrikaans text denote an old Dutch hymn stating that a headstrong person will stray from the righteous path and walk on a dangerous way when enticed by a strange light (Dutch hymn number 20).

87 Literally ‘Bushman’s Land’, denoting the ancient and original dwelling place of the Bushmen or San hunter-gatherers; the Kgalagadi or Kalahari, towards the north western, arid parts of Southern Africa.
lokkiester is Temmingh’s second work written for mixed choir, the first being the Afrikaans setting ontferm u, for SATB choir and tape (1984). in lokkiester, Temmingh sets to music three separate Afrikaans poems by South African poet Izak van der Merwe (1897-1967) who wrote under the pen name boereneef. Each of the three poems is from a different collection. Temmingh had a certain affinity for the poetry of Boereneef, ultimately setting several of his poems to music. Lokkiester is scored for piano and mixed choir.

88 Translations and literary information provided by Deirdré Blignaut-Rautenbach.
Lokkiester is a great example of Temmingh’s mastery of creating many musical ideas from truly just one ‘seed.’ A characteristic of a composer who is completely in command of his skill and art. The piece begins with octaves in both hands of the piano in measure 1—a sustained C-sharp pedal tone in the left hand and with repeated eighth notes on E in the right hand. The use of octaves in the piano is typical of Temmingh’s writing style and can also be seen in later works such as Himne and Three Motets for Choir and Piano. In Lokkiester, these octaves set up the sonic landscape for the rest of the piece. Temmingh writes the word ‘loco’ under the piano part in the beginning. This has a dual meaning: it refers to the repetitiveness as a rhythmic motor for the piece and, more importantly, to the insane, almost restless mood of the text. The accented writing in the opening section between measures 13 and 22 is the basis for much of the melodic and rhythmic material heard throughout the work.

The choir enters in unison in measure 14—first with the tenor and bass voices, and then joined by the soprano and alto voices. In measure 14, the choir takes over the rhythmic insanity in the piano. The piano changes to a steady quarter note ostinato figure, shown in Figure 14. The conductor must closely attend to the accents in this section. I suggest experimenting with active and passive gestural movement to assist in getting rhythmical clarity.
Figure 15 Ostinato figure in left hand of piano in *Lokkiester*, mm. 14-16.
This section with the ostinato figure is followed by four-part homophony answering the questions asked in the text in the beginning of the music. Temmingh stays firmly within homophonic writing as shown in Figure 15.

Figure 16 Homophonic writing in *Lokkiester*, mm. 17-19.

The transition between simple time in 4/4 in measure 51 and the compound time of 12/8 in measure 52 can be confusing. Temmingh never indicates if the eighth pulse stays the same. Based on the only existing recording by the *Tuks Camerata* it makes sense to not have the eight-note pulse equal; instead the dotted quarter note in measures 52-53 is equal the quarter note in measure 51. A clear duet between the piano and the voices occurs between measures 54 and 58. The voices echo the piano in a call and response motive (see Figure 16).
Figure 17 Call and response between choir and piano in *Lokkiester*, mm. 54-58.

Perhaps here it is clear in these measures that Temmingh thought of *Lokkiester* as a collaborative work between mixed choir and piano instead of a choral piece with piano accompaniment.
The conductor must consider an active beat on beat two in measure 46 for the syncopation to be effective and happen naturally (see Figure 17). Make the singers attentive to the piano part – because it could serve as a jumping platform for them to accurately sing the syncopation rhythms.

Figure 18 Syncopation in choir parts in *Lokkiester*, mm. 42-46.

Temmingh’s treatment of the text is syllabic throughout. Temmingh uses the *sprechstimme* technique, asking singers to whisper the text with exaggerated consonants. This reveals the lasting influence that his time in Darmstadt during the early 1970s had on his compositional style. At this point, the basses are almost murmuring the text in their lower range while the upper three voices utter a different text in this *sprechstimme* fashion (see Figure 18).
Figure 19 Choir speak-singing section in Lokkiester, mm. 63-67.
Temmingh smoothly transitions to the text of the second poem he used in *Lokkiester*. The section starting in measure 91 is immediately slower and the choir is singing in longer note values. This is perhaps one of the best examples of text-painting in Temmingh’s work. The line of text sung is *net soos sy woorde laag en diep en swaar* which translates to “just like his words so low so deep so leaden”. Temmingh lets the singers sing in the lower extremes of their tessitura, creating an ominous atmosphere. The biggest challenge in this section is for the singers to maintain good intonation without any real support of the piano. I would recommend practicing the section between measures 91-124, a *cappella*. This should build confidence in the singers to not rely on the piano at all.

Temmingh transitions back into the opening material with an abrupt change in tempo happening in the piano part in measure 135. As one of Temmingh’s most rhythmically driven choral compositions, *Lokkiester* presents numerous challenges for even the most seasoned conductor and requires a highly skilled pianist. The challenge of performing *Lokkiester* is reflected in the scarcity of available recordings. The only commercially available recording that exists is by the University of Pretoria Tuks Camerata conducted by Johann van der Sandt.89

In summary the challenges for the conductor in *Lokkiester* are rhythmic articulations, switching rapidly between multi-meters and multiple tempi changes. For the singers, speaking a lot of the sections in time before singing them will make the rehearsal process easier. This piece requires a level of skill beyond the reach of most high school choirs, based on the ranges and divisi. Lokkiester would be best performed by an ensemble of auditioned singers at the collegiate or professional level.

**Himne (1989)**

Duration: ca. 7 minutes

Voicing: SATB, *divisi* with piano

**Text:**

*Te Deum glorificamus*  
To God all the glory

*Adoramus deum Laudamus te*  
We adore thee, we praise thee

*Deum benedicimus te*  
We thank Thee

*Himne*, written for a mixed-voice choir and piano, is one of Temmingh’s most celebrated choral and best-known choral pieces. It is frequently performed in both South Africa and abroad, especially in the United States and Europe. Like *Lokkiester*, it is truly collaborative in nature; the piece cannot come to life without the piano and vice versa. *Himne* is set to the words from the “Gloria” movement of the standard Catholic mass. The music is very accessible in that it only uses three lines of standard Latin text. Temmingh maintains a clear sense of formal process through the use of large-scale cyclic repetitions. The vocal writing is primarily homophonic, which contributes to the making of a bold musical statement. Moreover, Temmingh’s use of contrapuntal passages adds variety to the work; lines are primarily syllabic.

Temmingh draws on the symbolic significance of the number three in Christianity in *Himne*. In this context, the number three represents wholeness, completeness, and perfection. It also refers to the triune God in the Christian faith. In *Himne*, Temmingh presents the opening statement three times. The tenors and basses sing the first instance of the opening statement. The

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90 Translation taking from Translations and Annotations of Choral Repertoire, compiled and annotated by Ron Jeffers.
sopranos and altos sing the second statement. The third presentation of the opening statement is with *tutti* voices performing the same text and melodic material.

The piano opens with triplet figures in the right hand and steady quarter notes in the left hand, as shown in Figure 19. This triplet figure is the basis for much of the rhythmic material heard throughout the piece.

The tenor and bass voices enter in measure 7 with a homophonic utterance of the first two lines of text set to music. This exact same text is later repeated by the soprano and alto voices starting in measure 16. The use of *divisi* between the repetitions is one of the differences that might not be obvious at first; the tenor and bass voices are presented in four parts whereas the soprano and alto voices are presented in three parts. The thinner texture by the higher voices creates an angelic effect. The triplet figures in the piano are also displaced an octave higher than when performed while the lower tenor and bass voice are singing, which contributes to the creation of a 'pure' sound.
The first big arrival point in measure 28 is when the *tutti* choir enters with the same text, marking it as the third instance of repetition. The text is then rhythmically extended, as shown in Figure 20 below.

Figure 21 Rhythmical extension of text in *Himne*, mm. 28-30.
Franke describes Temmingh’s triadic writing as follows: “while triads serve as ultimate goals for the harmonic writing, their progressions are neither conventional nor predictable. As is typical of Temmingh’s compositional language, there is open use of dissonance and lengthy periods tonal irresolution.”92 One can argue that this compositional approach is connected to Temmingh’s idea of keeping the text intelligible by simple, conjunct melodies. As *Himne* progresses, a “notable increase in rhythmic drive” creates cumulative growth of textural complexity.93

![Figure 22 Meter changes in *Himne*, mm. 65-69.](image)

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*Himne* presents numerous challenges for the conductor as one of Temmingh’s most rhythmically diverse compositions. The meter changes, as shown in Figure 21, require special consideration. The eighth note remains constant as the time signature moves from 3/8 to 5/8 to 4/8 to 6/8. The meter at measure 66 should be divided as 2+3 as it is in the piano part. The short-accented notes with rests in between will certainly pose a challenge for the singers. In order to be rhythmically as accurate as possible and to align all those consonants—especially those s’s—I have found it very helpful for the singers to sing the text as written but to add a ‘s’ to every rest in between. This will force them to be together and also aware of the rests. I would start rehearsing it a little under performance tempo and then gradually work up to performance tempo. All of these factors increase the momentum leading toward the prolonged cadential passage immediately prior to the setting of the word ‘Alleluia.’ This material in measure 111 is given a section of its own, clearly constituting the important and central portion of the work.94 Temmingh demarcates this point in *Himne* through the use of rests and formal cadences that precede and follow the next section. Temmingh employs a strict homophonic texture with long note values and a full complement of voices that contribute to the broad, solemn musical effect shown in Figure 22.

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The textures of the settings of the adjacent, and more animated, phrase units serve to delineate the expressive focus of the ‘Alleluia’ as a significant structural unit. After the ‘Alleluia,’ in measures 111-115; there is a return to the concatenated phrases ‘glorificamus te, Benedicimus te, Adoramus te, Laudamus te.’ It is particularly clear in this section that rhythm and meter contribute to the expressivity of Himne; Temmingh intentionally employs different levels of rhythmic activity to vary the speed of the music.

The layering of various rhythmic patterns obscures the given meters. This produces rhythmic tension and release, as shown in Figure 23. The conductor here must have total control over the rhythm and beat subdivision of 3+2+3/8 in order to create an effective legato line in the voices singing above the piano part.
I suggest the singers pulse the respective chords on the rhythm that the piano is playing. Once they have internalized the rhythm, they can switch back to singing legato whole notes. I found this to be a very successful rehearsal technique.

The texture is often invigorated through the use of shorter note values, syncopated rhythm, meter changes, antiphonal and imitative entries, and a gradual increase in the harmonic rate of change. Temmingh incorporates changes in meter and shifting accents to create textual clarity. As the final cadence of Himne nears, there is again a slowing down of textural activity starting in measure 183, which reinforces the stability necessary for cadential resolution on the final B-flat major chord.
The technical difficulty of *Himne* dictates that ensembles performing this piece must be of the finest quality regardless of whether they are at a collegiate, community, or professional level. *Himne* is Temmingh’s most recorder work; there are various existing recordings available.\textsuperscript{95}

\begin{footnote}[95]{Van der Sandt, Johann, conductor. Tuks Camerata, *Music for a While*. Recorded in 2003. compact disc. Includes Temmingh’s *Himne*.}
**Loflied** (1990)

Duration: ca. 3 minutes

Voicing: SSAA

**Text:**

*Halleluja, almal loof die Here,*

Alleluia, let all the earth praise the Lord,

*Jesus het ons verlos, halleluja,*

Jesus saved us, alleluia,

*Ewige dank en ere.*

Praise and thanks for ever.

*Aan U behoort die majesteit,*

For Thou art the kingdom,

*En die krag en die heerlikheid,*

The power and glory,

*Tot in ewigheid.*

For eternity.

*Skenk ons U vrede.*

Give us Your peace.

*Halleluja, almal loof die Here.*

Alleluia, let all the earth praise the Lord

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*Loflied* is a short homophonic, sacred anthem in Afrikaans; Temmingh wrote both the text and the music. Lüdemann has mentioned that he was aware of Temmingh writing letters under the pen name of Ben Blut. It is scored for three equal voices. It is in three parts with some cadential writing in four parts. At first sight, *Loflied* may appear to be immature and simple in its compositional writing. Upon deeper investigation, however, it is clear that *Loflied* is a well-thought-out work in a more summarized scale. Temmingh frames three main ideas by interjecting them with short repetitive phrases that function as an echo, a characteristic indicated in the score. *Loflied* could be thought of as a small-scale *concerto grosso*. The repetitive

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96 Translation by the Deirdré Blignaut-Rautenbach and the author.
sections—always repeated twice—could be sung by the full choir; the short statements in between can be treated as ripieno.

The opening statement in three-part harmony captures the overall mood of the piece—a song of praise. The text translates to ‘Alleluia, let all the earth praise the Lord.’ The following section starts with the top voice singing alone. Temmingh adds a voice with each repetition of the text. The three voices sing the same text in homophony by the final instance of the three repetitions, shown in Figure 24 below.

![Figure 24 Homophonic three-part writing in Loflied.](image)

Figure 25 Homophonic three-part writing in Loflied.

The final statement of Loflied restates the same material as the opening statement with the exception of the final chord. Temmingh closes the piece with a big G major chord in five voices, shown in Figure 25.
The issue of text stress is of prominent importance because neither the meter nor the bar lines are indicated except where used to signal the repeats. The choral writing is homophonic throughout the piece; the lines remain syllabic. While Temmingh’s homophonic and triadic writing looks easy to sing because of repetitive patterns of both pitch and rhythm, it is difficult to achieve textual emphasis required in music that is almost entirely text driven.

This has gestural implications since the conductor must decide what meter best fits the text stress. The first phrase provides an example: the text stress on the word “Halleluja” is on the penultimate syllable “lu,” followed by four eighth notes and the word “Here.” The word “He-re” has two syllables but is written over three quarter notes as shown in Figure 26. The conductor may consider dividing the phrase into 3/2 + 3/4 to achieve the most natural text stress.

Figure 26 *Loflied*.

Figure 27 *Loflied*.
The modest tessitura makes *Loflied* is an accessible piece to perform. The highest voice does not extend above the staff and the lowest voice does not go lower than the G below middle C. The *divisi* in this work, especially at cadences, dictates that ensembles performing *Loflied* be at an intermediate level or higher. *Loflied* is evidence that even Temmingh’s more simplistic writing has high artistic value.
**In Lumine Tuo (1995)**

Duration: ca. 5 minutes

Voicing: SSAATTBB

**Text:**

*In Lumine tuo videbimus lumen.*  \(\text{In your light, we shall see the light} \)

*Emitte lucem tuam et veritatem tuam:* \(\text{Send forth thy light and thy truth:}\)

*Ipsa me deduxerunt* \(\text{they have conducted me}\)

*Et adduxerunt in montem* \(\text{and brought me unto thy holy hill,}\)

*Sanctum tuum, et in tabernacula tua.* \(\text{and into thy tabernacles.}\)

*In lumine tuo videbimus lumen.* \(\text{In your light, we shall see the light.}\)\(^{97}\)

The *a cappella* motet *In Lumine Tuo* emphasizes the devout, restrained, and liturgical atmosphere of Italian Renaissance polyphony. The work is based on the Vulgate text of portions of Psalms 35 and 43 and is written for mixed choir.\(^{98}\) It is one of only a few choral works ever published during his lifetime—published by the German publisher Möseler Verlag Wolfenbuttel. It combines intense expressiveness with extraordinary simplicity of means. *In Lumine Tuo* opens with an open-fifth drone between the lowest basses and lowest altos, which lasts for six measures. The remaining tenor and bass voices sing in homphony, moving in stepwise motion. This conjunct treatment of melodic writing is prominent throughout the work.

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\(^{97}\) Translation provided by author.

The second tenor and baritone lines create an organum-like texture in fourths, which, given the backdrop of the open-fifth drone, creates a Renaissance-like atmosphere (see Figure 27). This organum technique later shifts into the altos and soprano lines, where it is written in fifths.

*In Lumine Tuo* is predominantly homophonic with the melodies moving in stepwise motion with a few large leaps, as is typical of Temmingh’s compositional style (see Chapter 3). The homorhythm, however, is gradually diversified with tentative imitative interactions, antiphonal responses between male and female voices of the choir, and changes in dynamics and articulation. All of these produce an illusion of polyphony.
Figure 28 Organum in *In Lumine Tuo*, mm. 1-5.
As the motet proceeds, there is conspicuous rhythmic acceleration until the evidence of a reduction of textural density in the setting of the final phrase. Each phrase of the text is clearly sectionalized through changes of texture, creating a basis for form and definition of design.\footnote{Franke, “Temmingh, Exponent of South African Art,” 17.}

In the next phrase, on the text “\textit{Et veritatem tuam},” Temmingh employs a melodic cell of six pitch classes (G-sharp, A, B, C, D, E-flat). While the inner six voices sustain these six pitch classes, the outer two voices perform individual melodic lines based on the same six pitch classes, shown in Figure 28.
Figure 29 *In Lumine Tuo*, mm. 24-27.
The section starting in measure 37 requires the conductor’s attention. The conductor must feel the subdivision of the quarter notes a beat before the actual subdividing begins in measure 37, as shown in Figure 29. This will ensure a smooth transition between these sections.

Figure 30 *In Lumine Tuo*, mm. 36-38.
Negotiating the almost Verdi-like dynamic extremes in measures 47-49, as shown in Figure 30, may be one of the biggest challenges for singers of *In Lumine Tuo*. The conductor is required to have the utmost command of vocal pedagogy to accomplish this, as singers will tend to over-sing the louder dynamics and come off the breath in the softer dynamics.

Figure 31 *In Lumine Tuo*, mm. 47-49.
In Chapter Three I discussed Temmingh’s various methods of dealing with transitional material. Temmingh uses changes in tempi and texture to facilitate transitions from one section to another in *In Lumine Tuo*. He creates textural change by dropping the inner parts while the outer soprano and bass parts sustain their respective notes (see Figure 31.) He also used this technique earlier in *Himne*. This became one of his trademarks.

Figure 32 Dropping of the inner voices in *In Lumine Tuo*, mm. 53-56.
Temmingh uses the same material he opened the piece with to end the piece. However, he lengthens the cadence by writing a melisma on the last word ‘lumen’. The piece ends on a big A-major chord which then dies away.

The conducting technicalities of In Lumine Tuo appear to be obvious. The tessitura also has some conducting implications. Gesture needs to be varied between the big forte sections and the softer, subdued sections. Measures 47-49 present this exact challenge with the dynamic extreme while the first sopranos are singing above the staff.

The success of this piece lies largely on the ability of the conductor to provide adequate support to the singers, especially in those exposed transitions between various sections.
**Krugeriana (1996)**

Duration: ca. 20 minutes

Voicing: SATB, two pianos and percussion

**Text:**

1. **DIE KAMPE**

   *Ons spel oor grense van jou ekosones*  
   We play across the borders of your echo zones

   *kleurvol verklaar op die kaart*  
   colorfully displayed on the map

   *reis langsaam met ons motors*  
   leisurely travelling with our vehicles

   *van een droomkamp na ‘n ander*  
   from one dream camp to another

   *amper soos getye op ‘n bedevaart*  
   almost like the tides on a pilgrimage

   *wat van boom tot dier en dier tot voel*  
   which from tree to animal and animal to bird

   *elkeen sy hoogtepunt in stilte vier.*  
   Each celebrating its uniqueness in silence.

---

Skukuza, Letaba, Shingwedzi,

Balule, Sirheni, Mopani,

Satara, Orpen, Punda Maria

Onder Sabie, Talamati, Shimuwini

Berg-en-dal, Jakkalsbessie,

Bateleur, Mbyamiti, Pretoriuskop,

Crocodile Bridge, Olifants,

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100 This piece may be modeled after *Frostiana* by Randall Thompson.

101 Translation provided by the author.
2. **BIRDS AND TREES**

Our cars are weird animals moving slowly

As if in staged of a voyage to holy places

From inside we admire silent birds

In sighing trees and sleepy grazers in midday shade

Traveling lingeringly from one dream camp to another

Bromvoël in die soetgras

Stone chat in a red bushwillow

Gompou in die rooigras

Sunbirds in a sickle bush

Kwêvoel in die knoppiesdoring

Eagles in a fever tree

Bospatrys, bontkiewiet, kroonarend en tarentaal

---

3. **IZILWANYANA**

What do you see? - Nothing

*Wat sien jy? - Niks nie*  
*What do you see? - Nothing*

Ubona ntoni? – Andi boni nto

What do you see?

*Impala, bosbok, rietbok, waterbok*

*Eland, duiker, njala, koedoe*

Bushbuck, reedbuck, steenbuck, waterbuck

---

102 The isiXhosa word for ‘animals.’
The German mixed choir *Frankfurter Kantorei* commissioned the larger work *Krugeriana*.\(^{103}\) It is one of the few works commissioned by a choir outside of South Africa. The music is about the *Kruger National Park*, South Africa’s biggest national park, situated in the Limpopo and Mpumalanga provinces. *Krugeriana* is divided into three separate movements titled “I. Die Kampe,” “II. Birds and Trees,” and “III. Izilwanyana.” Temmingh tells the story of the *Kruger National Park* through the use of mixed choir, two pianos, and percussion. It is worth noting that this is the only choral work where Temmingh uses words and phrases from one of the indigenous languages of South Africa.

The first movement discusses the journey of driving from camp to camp in cars, admiring nature at its best. Each voice enters one by one; starting in measure 11. This layering effect creates a conversational atmosphere of telling a story. Following that Temmingh uses the compositional technique of the tone cluster in measures 28-30. He achieves this by gradually building from a unison tone, in this case from a unison E. The choir adds tones with each following beat until a large cluster chord is achieved. Temmingh also used this technique in *Himne*; he was likely exposed to it during his time in Darmstadt. The cluster chord in *Krugeriana* is depicted in Figure 32.

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\(^{103}\) *Frankfurter Kantorei* is a famous German mixed choir established in 1945. It has been directed by world-leading conductors like Kurt Thomas and Helmut Rilling.
Figure 33 *Krugeriana*, tone cluster, mm. 28-30.
I suggest isolating the parts when rehearsing the cluster chord section. I would recommend having the sopranos and tenors sing together and then the altos and basses, because these voice groups share almost the exact same pitches sung in the cluster. Also notice in figure 32 above how Temmingh seamlessly transitions into the next section. In contrast, in measure 47 we see an abrupt change in tempo. The change begins in the pianos and percussion. This exemplifies his use of abrupt changes between contrasting sections.

The *con brio* section at measure 47 is indicative of Temmingh’s command of rhythmic writing. Set in a brisk 3/4 time, I suggest a controlled one pattern in order for the accents played by the percussion to be effective on every downbeat.

This section (measures 46-165) requires the conductor to be absolutely steadfast in the meter changes for there are many. The eighth note stays constant throughout this entire section. Suddenly, with a faster tempo and percussive articulation, the choir sings the names of all the camps. Temmingh, a master of capturing storytelling, uses multiple meter changes to make the listing of all these camp names interesting to both the singer and listener. Temmingh clearly adhered to the natural speech rhythm of the names to guide him in his choice of meter. Also, this section yet again exemplifies Temmingh’s use of mixed meter as a cohesive factor in the music (see Figure 33 below).
Figure 34 Mixed meter writing in *Krugeriana*, mm. 124-127.
Rhythm is not the only challenge for the conductor in this first movement; cueing can also pose a challenge as the various forces require a breadth of gesture from the conductor. Two examples of this conducting challenge in the first movement occur in measures 173 and 181. Special attention is needed from the conductor to ensure rhythmic clarity for the singers. I suggest the conductor give a strong cue on the third beat of each bar. This will encourage the percussion section but also give a strong feel of syncopation for the singers.

In the second movement “Birds and Trees” Temmingh starts with a short piano introduction. The piano plays C-D-E in octaves, pulsing at half notes and whole notes. In measure 6 he layers the first piano and marimba on top of that, playing eight note figures. This overall combination creates a dreamy effect which contributes to the mood of text which at this point says: “Our cars are weird animals moving slowly; As if in staged of a voyage to holy places”. The tenors are singing the opening text in measures 10-14 in a chant-like style, while accompanied by choir humming long, sustained chords. This first section culminates in a homophonic cadence by the choir. Given the slower tempo of this opening section of the second movement, conductors should be sure of the micro-meter in the piano and percussion in order to successfully lead the chorus through the opening.

This next section starting in measure 41 lists all the bird names. The choir singing in mostly static quarter rhythms is accompanied by triplet figures in the piano and short rhythmic motives in the percussion; imitating the birds walking around, grazing (see Figure 34)
Figure 35 *Krugeriana*, movement two, “Birds and Trees” mm. 40-45.
The triplet figuration stops in measure 75 when Temmingh starts listing the names of trees. At first Temmingh has the orchestra play short one-measure interludes in between the one measure presentations by the choir. In measure 83 Temmingh presents the material in animated homophonic texture. Before he ends this movement, Temmingh one last time recalls the birds by bringing back their quirky theme in the piano and percussion.

The third movement of *Krugeriana* has the longest instrumental introduction and has a march-like quality to it; perhaps initiated by the long-short; long-short rhythms played by the piano. These rhythms form the basis for the opening section. Temmingh uses voice-pairings from the onset to create dialogue from the text. The tenors and basses start in measure 22 by asking what we are seeing? They are then answered by the soprano and altos stating nothing. The sopranos and altos do this by singing a sigh-motive of a minor third down. This call and response happens three times in three different languages, English, isiZulu and finally in Afrikaans. For those unfamiliar with the Kruger National Park, often one can drive for hours seeing nothing and then suddenly an animal will appear. Temmingh captures the experience so vividly by repeating the question three times; answering it three times with the exact same sigh motive and then suddenly the explosive singing by the choir; ending on a big homophonic cadence on the word Impala (type of antelope) as shown in Figure 35.
Figure 36 “Izilwanyana” from *Krugeriana*, mm.45-55.
Unlike most of Temmingh’s pieces, this piece has a variety of types of transitions between sections. Some transition in a gradual manner while others switch between section with an abrupt change of tempo and/or mood. Here Temmingh transitions into a faster section in measure 64 marked Allegro, by first slowing down and then suddenly accelerating in two beats. It is not often that one sees a ritardando leading into an accelerando. The conductor will need to weigh the different options of navigating this section successfully. Once again in this section Temmingh lists the name of different antelope found in the Kruger National Park. It ends with the last animal; the elephant.

Temmingh leads us back into the initial march-like material in measure 90 for a short phrase of four measures. Temmingh cleverly uses the exact same melodic material from measures 50-54 again in measures 94-97. We will see this melodic material return again in measures 119-124 and measures 160-161. Temmingh uses this short phrase of music as a binding factor; keeping this whole movement together (see Figure 36).
Figure 37 *Krugeriana*, movement three, mm 94-97.

In measure 128 we have an *Allegro* section again. Even though it is written in simple time (4/4) the conductor should have the feel of compound time (12/8) since both the singers and instrumentalists are playing in compound time (see Figure 37).
Figure 38 *Krugeriana*, movement three, mm 127-129.

Temmingh ends this third movement by quoting material from the first movement “Die Kampe”. Apart from constant meter changes in this piece, the biggest aspect that needs attention by the conductor is having an absolute command over all the different tempo changes. These tempi changes drive this monumental work.
Sanctus (1999)

Duration: ca. 6 minutes

Voicing: SATB with six soloists (AAATTT)

Text:

Sanctus, Sanctus, Sanctus, Holy, Holy, holy,
Dominus Deus Sabaoth. Lord God of Hosts.
Pleni sunt coeli et terra Heaven and earth are full
gloria tua. of Thy glory.\textsuperscript{104}

Sanctus is perhaps Temmingh’s most complex smaller choral work to conduct because it contains mixed meter as well as intricate harmony and rhythm. In this \textit{a cappella} work for chorus and six soloists, author Franke asserts that “Temmingh again clearly finds the roots of his inspiration in the Renaissance.”\textsuperscript{105} The work includes the first part of the Sanctus text. Temmingh’s choice of harmony here is triadic with the use of some chromaticism and modal inflections.

Temmingh takes great care to present the text in a clear way, which informs the formal designs of his works. The three text segments in \textit{In Lumine Tuo} are clearly defined and organized by varying the textural density. As Franke writes, “[the text segments] are highlighted by their polyphonic textural treatment.”\textsuperscript{106} The melodies predominantly move in the conjunct motion characteristic of Temmingh’s choral works. As with many Renaissance settings of the Sanctus text, Temmingh’s \textit{Sanctus} commences with a quasi-homophonic passage that cadences prior to

\textsuperscript{104} Translation by Ron Jefferson from Translations and Annotations of Choral Repertoire. Vol. 1: Sacred Latin Texts, p. 54.
\textsuperscript{105} Franke, “Temmingh, Exponent of South African Art Music,” 19.
\textsuperscript{106} Franke, “Temmingh, Exponent of South African Art Music,” 19.
‘Dominus, Deus Sabaoth.’ As the latter section unfolds, there is an accumulation of energy that is accomplished through a sharp increase in rhythmic activity. The introduction of an animated and syncopated rhythmic motif builds in intensity, culminating in irregular metrical patterns. This leads to the ‘Pleni,’ which is treated at first as a separate melodic entity in the solo voice parts and then overlaps the accompanying ‘Dominus Deus Sabaoth’ in the chorus. Eventually, the entire chorus sings the phrase ‘pleni sunt coeli et terra Gloria tua’ in whispered tones. This work concludes with a strict, concise homophonic setting for full chorus based on the three text segments (‘Sanctus,’ ‘Domine Deus Sabaoth,’ and the ‘Pleni’). Temmingh employs the preceding motifs with each segment separated by rests and pauses, ultimately resolving onto a strong D major chord.

The piece is divided into three sections and is in a loose ABA form (see Table 2).

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<tr>
<td>Measures</td>
<td>mm. 1 - 13</td>
<td>mm. 14 - 39</td>
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Table 2 ABA form of Sanctus.

The first real challenge for the conductor occurs at the transition between measure 19 and measure 20. We move from simple meter into compound meter (see Figure 38). Speaking the words in rhythm would be very helpful in establishing the overall flow of the text and phrasing. Having singers imitate short phrases spoken by the conductor can unify pronunciation and performance style.
Figure 39 Shifting from simple to compound meter in Sanctus, mm. 17-22.
Another one of the challenges for the conductor occur at this very same spot, the middle section of *Sanctus*. Temmingh has delineated the rhythmic groupings clearly here, and, as a result, the conductor must have absolute command of the micrometer. I suggest conducting this section as a measure of three (see Figure 39).

![Figure 40 Sanctus, mm. 20-22.](image)

*Sanctus* is bookended with the same melodic material, but slightly altered at the end when it returns. Every group is different and there can be several successful approaches to conducting this work. It all depends on the amount of rehearsal time and the level of the singers.
Winteraand (2000)

Duration: ca. 8 minutes
Voicing: SSAA, mezzo soprano solo and piano

Text:

in maraispark lé die aandmis  
evening mist covers maraispark\textsuperscript{107}

soos 'n kaasdoek oor die suikerkanne  
like a cheese cloth would sugar jars

ek draf  
I jog

in simonswyk waar vetkoek-by-dosyne  
in simonswyk\textsuperscript{108} where vetkoek\textsuperscript{109} by the dozen hiss

aaa in swartboompanne sis  
aaah in black skillets

onder papeegaaiskop kom 'n kooltrein  
at onder pappegaaiberg\textsuperscript{110} a coal train

stasie-in-gewikkel en hy fluit  
wriggles into the station and whistles

ooo soos 'n knaap wat met 'n draadkar spog  
oooh like a lad showing off his toy wire-car\textsuperscript{111}

'n dubbeldoorakkoord met kneukels uit 'n bloekomdop  
a doubled chord with knuckles like

---

\textsuperscript{107} Marais Park is an apartment complex in Stellenbosch, a well-known university city in the Western Cape, South Africa, where the poet, author and academic, Marlene van Niekerk, received her education.

\textsuperscript{108} Simonswyk is a suburb of Stellenbosch, adjacent to the campus of the University of Stellenbosch and a nature reserve.

\textsuperscript{109} Vetkoek is a delicious, traditional South African food made of dough, deep-fried in oil. It may be enjoyed sweet with honey or syrup, or savory, with cooked mince. It is similar to the Mexican sopaipillas.

\textsuperscript{110} Onder Papeegaai is a residential area in the winelands of Stellenbosch.

\textsuperscript{111} Toy wire-car ("draadkar") is a traditional, handmade, small to medium sized toy, made of wire and shaped three-dimensionally into the form of a car. The toy car has a long steering stick attached to it, with a steering wheel at the top which can be pushed by a little boy. Traditionally, the wheels can be made of any recycled plastic or tin material.
bluegum seeds husks

kyk

in elke onderdorpse vensterruit begin

die eggo’s geel uit gansblomlampe wink

look

in every downtown window pane

golden echoes beckon from flowered

lamps

teen la colline se skewe bult

against la colline’s sloping rise

klink ’n kind-se-koebaai klein

the little goodbye of a child echoes

ek weet

I know

die winter is vir elke buurt

winter is in stellenbosch’s

in stellenbosch soos groewe sout

neighborhoods like coarse salt

in kos en windgedroogde roosmaryn

and rosemary in grub.

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In 2000, Temmingh collaborated with Marlene Van Niekerk, one of South Africa’s most important literary figures. Niekerk has won literary awards such as the Ingrid Jonker Prize, the Hertzog prize (twice), and the order of Ikhamanga. The translation is provided by Deirdré Blignaut-Rautenbach. *Winteraand*, scored for treble chorus and mezzo-soprano solo, is the product of this collaboration.

*Winteraand* opens with a piano introduction in soft dynamics. The mezzo-soprano enters in measure 9 in her lower range while the piano continues to play an eighth-note figure. The melodic writing is conjunct, and the text is treated syllabically (see Figure 40).

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112 Flowered lamps denote the original word “gansblomlampe”, where “gansblom” literally means ‘goose flower’. It is a variety of a type of daisy in the families ‘Compositae’, specifically ‘Arctotheca calendula’, ‘G. uniflora’, native to southern African regions

113 Grub denotes a typical home-cooked meal, often a stew, served as comfort food during the cold Cape winter months.
The choir enters in measure 15 by echoing text back and forth with the mezzo-soprano, landing on a sustained chord that gradually dies away. At this point in measure 26, a sudden change in tempo—almost double that of the initial tempo—as well as more rhythmic action signal the next section. The choir enters to sing the text ‘ek draf in Simonswyk’ for the first time. This text is then repeated in measures 35-39 with the mezzo-soprano soloist singing a virtuosic eighth note run over the choir (see Figure 41).

Figure 41 Syllabic treatment of text in *Winteraand*, mm 6-13.
Figure 42 Coloratura run sung by mezzo-soprano in *Winteraand*, mm 35-39.
At first glance, the conducting technicalities of Winteraand appear to be straightforward. Deeper investigation reveals that this is not the case. For example, the various, abrupt tempo changes in measures 26, 44, 57, and 112 demand that conductors be constantly aware of the tempo in their inner ear.

The conductor’s ability to connect the sections fluidly despite the several tempo changes is key to the successful performance of Winteraand. Temmingh’s penchant for rhythmic variance requires that the conductor employ gestures of syncopation at times throughout the performance of Winteraand.
Nisi Dominus (2001)

Duration: ca. 5 minutes

Voicing: SSAATTBB

Text:

Nisi Dominus aedificaverit domum, Except the Lord build the house,
in vanum laboraverunt, qui aedificant eam. their labor is but lost that build it
Nisi Dominus custodierit civitatem, Except the Lord keep the city,
frustra vigilat, qui custodit eam. the watchman waketh but in vain.
Vanum est vobis ante lucem surgere: It is but lost labor that ye haste to rise
surgite post quam sederitis, up early, and so late take rest,
qui manducatis panem doloris. and eat the bread of carefulness.
Cum dederit dilectis suis somnum. For so he giveth his beloved sleep.

Nisi Dominus is one of Temmingh’s more known polytonal choral works. Temmingh wrote it in 2001 and scored it for mixed chorus (SSAATTBB). The Latin text is a setting of Psalm 127. Nisi Dominus opens with a calling motif in measure 1, sung by the altos. The voices are then added one by one in no obvious order, concluding in a large cadence in measures 10 through 14 on the words “Dominus aedificaverit domum.” The altos again lead into the new section with the text “in vanum.” An acceleration in tempo connects these two separate sections, as is characteristic of Temmingh’s choral composition style. In measure 15, Temmingh indicates poco a poco accel. e cresc; within six measures the choir increases the tempo from 76 beats per minute for a quarter note to 160 beats per minute (see Figure 42).
Figure 43 Nisi Dominus, mm. 15-21.
In the following section, measures 21-32, the meter moves between 4/4, 5/8, and 7/8. Despite the metric variation, Temmingh maintains the text stress across the different meters; conductors must be in absolute control of their metric gestures in order to make the text stress intelligible. It is also vital for the conductor to have a clear ictus to provide singers the impetus to sing off the beat. This coupled with the *accelerando* marked in measures 15-21 will take some careful rehearsal with the singers. I suggest the conductor conducts while the singers speak the text in the respective parts. The conductor should then gradually speed up the tempo—like he or she would in concert—until the singers are comfortable with the transition between the two tempi. Temmingh ends the section in a homophonic cadence, indicating a big *fermata*. He also gives an estimation of where the ending tempo should fall. This is up for interpretation with each conductor.

The first part of the opening material returns in measures 32-41 in a condensed form, leading into the final section, which is also similar to the first metrically varied section of the piece. This is then followed by an abrupt change, another characteristic of how Temmingh treats transitions in his choral writing. In the case of *Nisi Dominus*, the tempo becomes drastically faster as it leads into the next section in measures 60-70 containing points of imitation. At first listen this may suggest a quasi-fugue, but upon further investigation it becomes clear that it is an imitation of the opening figure of *Nisi Dominus*. This multi-meter section requires absolute rhythmical accuracy on both the singers and conductor’s part. Temmingh separate this section from the next by indicating a *fermata*.

As the work winds down after this frantic, multi-meter section, Temmingh slows down the tempi considerably.
In die vroegte probeer ek ‘n deuntjie dink (2001)

Duration: ca. 4 minutes

Voicing: SATB

Text:

In die vroegte probeer ek ‘n deuntjie dink          At dawn I try to imagine a song
wat ‘n man kan neurie as jy koffie drink             to be hummed while having coffee
dis nie hoekom nie dis nie daarom nie               neither wherefore nor therefore
willie hotom nie willie haarom nie               left or right
smaak my ek sal my draai verloor                   I think I’m losing my mind
die deuntjie was ek in die vroegte dink             the song imagined at dawn
hoekom moet hy tog so inskottel klink              why oh why so lowly\(^{114}\)
his nie hoekom nie dis nie daarom nie               neither wherefore nor therefore
kan nie hotom nie kan nie haarom nie               left or right
ek is seker ek het my draai verloor                  I’m sure I’ve lost my mind.\(^{115}\)

In die vroegte probeer ek ‘n deuntjie dink started as a collaboration between Temmingh and Johann van der Sandt in 2001. A year later, Van der Sandt commissioned it for the University of Pretoria Tuks Camerata of 2002. Temmingh again turned to the poetry of Boerseef for his text. The poem centers around the idea of a person dreaming up a melody whilst busy with other tasks. Temmingh set it to music by *a cappella* mixed choir (SSAATTBB).

\(^{114}\) *Lowly* denotes the original word “inskottel”, literally meaning ‘in a dish’. The word is an example of an Afrikaans dialect usage which may be translated as *mediocre* or *lowly*.

\(^{115}\) Translation provided by Deirdre Blignaut-Rautenbach.
*In die vroegte probeer ek ‘n deuntjie dink* starts in measure 1 with the altos humming a melody (Figure 43), which is used as an ostinato figure until the other three voices enter in bar 6 – first the sopranos and then the tenors and basses – and then cadence together.

Figure 44 *In die vroegte probeer ek ‘n deuntjie dink*, alto melody, mm. 1-5.

The sopranos present the first four lines of text, while the tenors and basses join the altos, creating harmony to the ostinato figure. It is notable that Temmingh was very specific with the dynamics and articulation he wanted in this piece. The altos then start the new section with the same melody transposed a whole step higher. The tenors and basses join in quickly, almost as if the melody is sounding more familiar with each repetition. This section is then followed by a homophonic section the ends on a big chord.
Wenn wir in höchsten nöten sein (2001)

Duration: ca. 19 minutes
Voicing: SATB with soloists, strings & organ

Text:

Wenn wir in Höchsten Nöten sein
When in the hour of utmost need

und wissen nicht, wo aus noch ein,
We know not where to look for aid,

und finden weder Hülf noch Rath,
When days and nights of anxious thought

ob wie gleich sorgen früh und spät,
Nor help nor counsel yet have brought,

So ist dies unser Trost allein
Then this our comfort is alone,

daß wir zusammen insgemein
That we may meet before Thy throne,

dich anrufen, o treuer Gott!
And cry, O faithful God, to Thee!

um Rettung aus der Angst und Noth.
For rescue from our misery.

Und heben unsre Aug’n und Herz
To Thee may raise our hearts and eyes,

zu dir in wahrer Reu und Schmerz,
Repenting sore with bitter sighs,

und suchender Sünd Vergebung
And seek Thy pardon for our sin,

und aller Strafen Linderung.
And respite from our griefs within:

Die du verheißest gnädiglich
For Thou hast promised graciously

allen, die darum bitten dich
To hear all those who cry to Thee,

in Namen dein’s Sohn’s Jesu Christ,
Through Him whose name alone is great,

der unser Heil und Fürspruch ist.
Our Savior and our Advocate.
Drum kommen wir, o Herre Gott. And thus we come, O God, today,
und klagen dir all unsre Noth, And all our woes before Thee lay,
weil wir jetzt stehn verlassen gar, For tried, forsaken, lo! We stand,
in großer Trübsal und Gefahr. Perils and foes on every hand.

Sieh nicht an unsre Sünde groß, Ah! Hide not for our sins Thy face,
Sprich uns derselb’n aus Gnade los, Absolve us through Thy boundless grace,
Steh uns in unserm Elend bei, Be with us in our anguish still,
Mach uns von allen plagen frei. Free us at last from every ill.

Auf daß von Herzen können wir That so with all our hearts we may
Nachmals mit Freuden danken dir, once more our glad thanksgiving pay,
Gehorsam sein nach deinem Wort, And walk obedient to Thy word,
Dich allzeit preisen hier un dort. And now and ever praise the Lord.116

The Evangelischen Kirche der Pfalz in Germany commissioned this cantata in 2001.
Temmingh structured the work as three larger movements with a prelude. It is scored for choir,
four soloists, chamber orchestra and organ. The original text is by Paul Eber (1511-1569). Verses
one through four are included in the first movement. Verse five makes up the second movement,
and the last movement contains verses six and seven. The seven verses are divided between three
big movements, as shown in Table 3 below.

116 Translation provided by Katherine Winkworth.
<table>
<thead>
<tr>
<th>Movement 1</th>
<th>Movement 2</th>
<th>Movement 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verses 1 – 4</td>
<td>Verse 5</td>
<td>Verse 6 and 7</td>
</tr>
<tr>
<td>mm. 1-178</td>
<td>mm. 1-109</td>
<td>mm. 1-117</td>
</tr>
</tbody>
</table>

Table 3 Overall form of *Wenn wir in höchsten nöten sein.*

Temmingh uses the original melody from the French Psalter of 1547 composed by Louis Bourgeois, shown in Figure 44.

![Musical notation](image)

Figure 45 *Wenn wir in höchsten nöten sein*, Louis Bourgeois melody.

The Prelude is 26 measures long and flows directly into the first movement. Temmingh gives the original melody to the sopranos, composing new harmonies for the lower three voices starting in measure 42. Although the melody is not present continuously, it is played in the instruments in irregular phrases. These interludes vary from three to five measures in length. The complete, original melody is delivered by the full choir in verse one; ending in measure 68. The choir presents the first verse in an animated homophonic texture against an eighth note running figure in the organ.
The second verse is divided between soloists and choir, with the soloist delivering the text. The first two lines are set in a quasi-polyphonic manner wherein each soloist enters on their own, layer by layer from the lowest voice to the highest. The soloists are doubled by the woodwinds (see Figure 45.)
Figure 46 Instruments doubling soloists in movement one from *Wenn wir in höchsten nöten sein*, mm. 71-82.
After the quasi-fugal section in measures 72-83 the soloist continues presenting the text but in a strict homophonic texture. These homophonic presentations are *a cappella* with short instrumental interludes first by the oboe in measures 88-89, then by the clarinet in 96-97, and lastly by the bass clarinet in measures 104-105. The rest of this verse is set in strict homophony with the choir singing the final two lines. Temmingh moves the music by altering the last line slightly. He first presents the line “Um Rettung aus der Angst und Not” it in its entirety. He then repeats the word ‘Rettung’ four times, changing the rhythm each time (see Figure 46.)
Figure 47 Repeated text creating pleading atmosphere in *Wenn wir in höchsten nöten sein*, mm. 119-130
By changing and eventually lengthening the note values when the word ‘Rettung’ is sung; Temmingh creates this mood of pleading. Mankind pleading to God to save us from our misery.

The soloists sing verse three without the choir. The beginning text of verse three is presented in measures 127 in the form of points of imitation. Each voice—soprano, alto, tenor, bass—is doubled by the strings. Verse three ends in strict homophony with the strings playing *colla parte*. This leads into verse four without any breaks. However, the woodwinds are now taking on the responsibility of doubling the soloists. Temmingh uses the same instruments—bass clarinet, clarinet, oboe 1, and oboe 2—as earlier. The choir joins again in measure 153; doubled by the brass section. In measures 153-157, Temmingh have the combined forces crescendo from a *piano* dynamic to a *fortissimo* dynamic over five measures.

The fifth verse forms the second movement of this cantata and is sung by the choir without the soloists. It is rhythmically the most diverse of the three movements. The musical intent of this second movement seems to center on the meter changes. The brass section starts the movement and in measure 3 the strings and horns take over. Temmingh changes the meter immediately in measure 5 when the choir enters. He does indicate that the eighth note should stay equal between the 4/4 section and the 5/8 section.

One conducting approach to the first four measures of this second movement would be to conduct the 4/4 measures in two, since the 5/8 section following will be conducted in two. This will ensure that meter change to happen without any hitches (see Figure 47.).
Temmingh repeats this text “Drum kommen wir” several times before cadencing on the word “Not” in measure 28. This is followed by an interlude played by the organ. Before moving on to the next line of this verse, Temmingh inserts the words “Herre Gott”. Temmingh does this again later in the movement; using the words “Herre Gott” as a binding motive in this movement. The altos start this next section in measure 46. They are then joined by the sopranos—singing in minor thirds above the altos—in measure 60.

The tutti choir joins again in measure 74; repeating the first part of the verse again. This last section is completely homophonic in texture. The postlude flows directly out of the last cadence by the choir in measure 91. The third and final movement contains the textual content from verses six and seven. The strings are muted and are doubling the soloists.
Psalm 74 (2007)

Duration: ca. 6 minutes
Voicing: SSSAAAA

Text:

Waarom, O God, hou U aan om ons te verstoot?
Waarom bly U ons vergeet?
Waarom is U kwaad vir die kudde wat aan U behoort?
Kom loop tog deur die plek wat so lank al in puin lê, die heiligdom wat die vyand so totaal verwoes het.

Die gebrul van U vyande het in die plek van samekoms weerlink, en hulle het hulle vaandels daar opgerig. Hulle sê “Ons sal alles vernietig”.

Hulle het elke plek van samekoms aan die brand gesteek.
Waarom lig U nie U hand op en vernietig die vyand nie?
Dit is U wat deur U mag die see onstuimig gemaak het

Why, O God, have you permanently rejected us?
Why do you keep forgetting us?
Why does your anger burn against the sheep of your pasture?
Come and walk through the place which has been in ruins for so long, the sanctuary that the enemy totally devastated.
Your enemies roar in the middle of your sanctuary;
They set up their battle flags.
“We will destroy everything” they shout.
They set your sanctuary on fire.
Why don’t you raise your hand and destroy the enemy?
It is You through your own power who made the seas turbulent
Psalm 74 is written for an advanced treble choir divided into eight parts (SSSSAAAAA). It is one of Temmingh’s few advanced works written for treble voices. This setting of the biblical verse Psalm 74 demonstrates various characteristics of Temmingh’s mature style such as his affinity for treating the text syllabically with a few exceptions of melismatic writing that usually occur at cadences.

Psalm 74 opens with a soft homophonic section, which escalates quickly to a forte climax in measures 5-6. The dynamics then immediately dwindle back down to a soft utterance of the text. This shifting between dynamics suggests the confusion and uneasiness of all the questions being asked in the text—“why are you rejecting us,” “why do you keep forgetting us,” and “why are you angry at us?” One of the first challenges posed to the conductor is the handling of the fermata in measure 4; going into measure 5. I recommend treating the release of the fermata in the soprano as the breath preparation for the choir to re-enter in measure 5 (see Figure 48).

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117 Translation provided by the author.
The first twenty-six measures of *Psalm 74* are in four-part writing but transition suddenly to eight parts in measure 27. By doing this, Temmingh cleverly captures the chaos of the text in his writing. The voices sing an ascending line, which falls again and then ascends again while the first sopranos sustain their pitches. They split off into more parts ending in four-part texture. While this is happening, the lowest three voices chant the text “Ons sal alles vernietig,” which translates as “We will destroy everything,” in a declamatory style. This section resembles recitative—the sopranos acts as the continuo while the lower voice sings the recitative. These measures exemplify Temmingh’s technical ability to capture the drama of the text in his compositions (see Figure 49).
Figure 50 *Psalm 74*, mm. 30-37.
A trait that Temmingh has followed in some of his earlier compositions is to have one or two voice sustain a pitch, while the other voices introduces the new section. Temmingh uses it in Psalm 74 in measure 39. In the following section (measures 47-67), Temmingh utilizes polyphony and stays within the norms of traditional four-part writing. Towards the end of Psalm 74, Temmingh transitions back into conservative four- to six-part writing and then strict homophony with few exceptions.

Psalm 74 is one of a handful of works that is written in only one meter; the other examples include Three Motets for Choir and Piano and In die vroegte wil ek “n deuntjie sing. Psalm 74 does not present the conductor with noteworthy gestural challenges with the exception of showing consistent support for the singers with the nonmetric conducting hand. Nevertheless, the conductor should have absolute command of vocal pedagogy and knowledge when performing Psalm 74.
Three Motets for Choir and Piano (2001)

“Ascendit Deus”

Duration: ca. 5 minutes

Voicing: SSAATTBB with piano

Text:

Alleluia,

Ascendit deus in jubilatione.

Alleluia,

Et Dominus in voce tubae.

Alleluia,

Elevatis minibus ferebatur in caelum.

Alleluia.

This is the first of three motets from Temmingh’s Three Motets for Choir and Piano. A motet in the strictest sense of the word is a work of sacred nature sung a cappella. “Ascendit Deus” is scored for mixed choir and piano, an unusual addition.

“Ascendit Deus” opens with a short, one-measure piano introduction followed by a majestically sung “Alleluia” by the whole choir in measures 2-7. The piano, playing in octaves, resembles the sound of trumpets announcing a big event. This opening statement is significant as it returns four times throughout the movement (see Figure 50).
Figure 51 “Ascendit Deus” from *Three Motets for Choir and Piano*, mm. 1-7
As established through this dissertation, Temmingh often uses text as the foundation for the formal design of the piece. In “Ascendit Deus,” Temmingh uses the word ‘Alleluia’ to divide the first movement into seven clear sections (see Table 4).

<table>
<thead>
<tr>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-7</td>
<td>mm. 8-12</td>
<td>mm. 13-24</td>
<td>mm. 25-27</td>
<td>mm. 28-33</td>
<td>mm. 34-39</td>
<td>mm. 40-46</td>
</tr>
<tr>
<td>Alleluia</td>
<td><em>Ascendit deus in jubilatione.</em></td>
<td>Alleluia</td>
<td><em>Et Dominus in voce tubae.</em></td>
<td>Alleluia</td>
<td><em>Elevatis minibus ferebatur in caelum.</em></td>
<td>Alleluia</td>
</tr>
</tbody>
</table>

Table 4 The seven sections of “Ascendit Deus” from *Three Motets for Choir and Piano*.

There is a clear form to “Ascendit Deus” even though the phrases are irregular in length. The text is treated syllabically with few exceptions on the words ‘Deus’ and ‘benedixit.’ As with *Himne*, Temmingh uses the octave to create mood and elevate the meaning of the text in “Ascendit Deus.” In this instance, the octave provides contrast in mood between sections as well as delineating the form with interspersed triadic, eighth note sections.

The “Ascendit Deus” is the least challenging of the three motets. There are no meter changes, and the tempo that is set at the beginning of the piece stays constant throughout. Efficiently conveying support through gesture in the ‘Alleluia’ sections is the only challenge that may require extra attention from the conductor.
“Dies Irae”

Duration: ca. 5 minutes

Voicing: SATB, and piano

Text:

Dies irae, dies illa, The day of wrath, that day
Solvet saeclum in favilla: shall dissolve the world into embers:
Teste David cum Sibylla. David being witness along with the Sibyl.

Quantus tremor est futurus, Oh, what fear man’s bosom rendeth,
Quando Judex est venturus, When from heaven the judge descendeth,
Cuncta stricte Discussurus! On whose sentence all Dependeth.118

“Dies Irae” is the work that best shows Temmingh’s mature style. This second motet is filled with fiery runs in the piano accompaniment, necessitating an accomplished pianist. It is in the same clear formal design guided by the text; the music is grouped into three main sections divided by brief piano interludes. The opening of “Dies Irae” consists of chromatic scalar passages by the piano which is characteristic of Temmingh’s style. The main theme is presented by all six voices at measures 4-7 (see Figure 51).

As in early works such as *Himne*, Temmingh puts all of the voices in unison while realizing the harmony in the piano to make a big statement. “Dies Irae,” the unison singing is used to create a declamatory atmosphere (see Figure 52).
In the next section in measures 20-23, Temmingh carefully offsets the rhythm of the lower three voices to create unease in the sound. This rhythmic variety, paired with the upper two voices performing rapid crescendos and diminuendos, contributes to the overall sense of fear created in the movement (see Figure 53).
Figure 54 Rhythmic variety between upper and lower parts in “Dies Irae,” mm. 18-23.
The text “Tuba Mirum” is repeated several times; the last time, the choir presents it in unison octaves. This leads into the next, softer section. The choir enters one voice at a time, creating a cascading effect. This starts with the sopranos and works its way down to the basses (see Figure 54).

Figure 55 “Dies Irae,” mm. 37-42.

The opening material returns at the end, bookending the piece and reinforcing Temmingh’s expertise of formal design.

“Dies Irae” is the most rhythmically challenging motet of the three. It presents numerous challenges for even the most seasoned conductor. The section starting in measure 20 needs special attention because the lower three voices have different rhythms that are set against the upper two voices. Conductors must also be aware of their gestures in measures 24–26. In these
measures, the choir sings in syncopated rhythms, which requires a strong and clear downbeat from the conductor.
“In Flammatus”

Duration: ca. 5 minutes

Voicing: SATB, and piano

Text:

*Inflammatus et accensus,*  
Lest I burn in flames enkindled,

*Per te, virgo, sim defensus*  
May I, through thee, O Virgin be defended

*In die judicii.*  
On Judgement Day.

*Christe, cum sit hinc exire,*  
O Christ, when from here I must depart,

*Da per Matrem me venire*  
Grant that, through your Mother,

*Ad palmam victoriae*  
I may obtain the palm of victory.

*Quando corpus morietur,*  
When my body perishes,

*Fac, ut animae donetur*  
Grant that my soul be given

*Paradisi gloria.*  
the glory of Paradise.

*Amen.*  
Amen.119

“In Flammatus” is the longest of the three motets. Temmingh uses lines 52-60 of the “Stabat Mater” text as his inspiration in this motet. In these last lines there is a plea to the sorrowful Mother for intercession on Judgement Day. The resemblance of the opening section of “In Flammatus” in the middle section of “Dies Irae” (measures 37-43) is immediately apparent. Clearly, Temmingh took his inspiration for the final motet from this section of the second one. It is also because these two texts are connected through content. Both “Dies Irae”

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119 Translation provided by Ron Jeffers in *Translations and Annotations of Choral Repertoire: Volume I: Sacred Latin Texts*, p. 204.
and “In Flammatus” are part of the five great sequences. While Temmingh does change the rhythm slightly and reorders the entrances of all the voices, the basic idea of downward leaps in the piano that end in a long, sustained note in the bass remains (see Figure 55).

![Musical notation for “In Flammatus”, mm. 1-4.](image)

Figure 56 “In Flammatus”, mm. 1-4.

Temmingh’s usual syllabic treatment of text is apparent in this motet as well; with a few exceptions. In the section starting at measure 35 Temmingh uses text painting as compositional technique. The text translates to “…O Christ, when from here I must depart, Grant that, through your Mother, I may obtain the palm of victory…”. Temmingh achieves this sense of departing by having the basses sustain a C and the soprano singing a rising melody on top of that as shown in Figure 56.
Figure 57 "In Flammatus" from *Three Motets for Choir and Piano*, mm. 33-43.
Temmingh then gradually thickens the texture by using divisi; ending with the text “...palm of victory...” on a big eight voice chord (see Figure 57).

Figure 58 "In Flammatus" from *Three Motets for Choir and Piano*, mm. 54-60.
Temmingh continues with a short homophonic phrase in measures 64-64; which leads into a section where he uses points of imitation. This section in measures 67-73 is accompanied by octaves in the piano part. In typical Temmingh fashion he has the sopranos sustain a high G to lead the choir into the last section in starting in measure 75. The choir is repeating the word “amen” a total of five times; ending the piece a cappella.

Gesturally, there are no real challenges for the conductor in this third motet, “In Flammatus”. However, there are a few challenges for the singers, such as singing long, sustained phrases. Another challenge is the negotiating of semi-tones and other difficult leaps. Temmingh uses the interval of a major seventh often in this movement. I advise working heavily on intervallic comprehension with singers in this motet. This can be done in the warmup sequences prior to working on this motet.
Sonnet 116 (2009)

Duration: ca. 4 minutes

Voicing: SATB

Text:

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:

O no; it is an ever-fixed mark,
That looks on tempests, and is never shaken;
It is the star to every wandering bark,
Whose worth’s unknown, although his height be taken.

Love’s not Time’s fool, though rosy lips and cheeks
Within his bending sickle’s compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom

If this be error and upon me prov’d,
I never writ, nor no man ever lov’d.

- William Shakespeare (1564-1616)
Temmingh set Shakespeare’s poetry to music in *Sonnet 116*. Furthermore, Temmingh dedicates *Sonnet 116* to American conductor Benjamin Locke. The alto and soprano voices sing a duet in measure 1-6 which is the start of the first quatrain of the piece. The altos start and are followed by the sopranos in the second measure. This suggests a canon at first but develops beyond simple canonic treatment. The following phrase also starts with the sopranos and altos, but this time the tenors and basses follow in a duet. It is noticeable from the beginning of the piece that the voice leading is not melodic in contour; there are several accidentals and awkward leaps in the voices.

The second quatrain starts with the exclamation, “O no!” Temmingh sets the text to a fast succession of entrances. He then repeats this twice in complete homophony (see Figure 58).

![Figure 59 Sonnet 116, mm. 18-19.](image-url)
The next section in measures 23-25 is a fugal-like section and contains a *stretto*. The imitation of the subject delivered by the sopranos is followed in close succession by the other three voices. This section cadences in measure 34 with typical Temmingh homophony, ending the second quatrains.

The third quatrains starts with soprano and tenor voices entering in unison followed by the alto and basses in unison. Between measures 38 and 41, Temmingh rhythmically alters the exact same intervals that are sung in the soprano and tenor voices. This leads into an ascending, homophonic section sung by all four the voices ending on a D-minor⁷ chord.
**Te Deum (2011)**

Duration: ca. 15 minutes

Voicing: SATB, tenor solo, and organ

**Text:**

- **Sanctus, Sanctus, Sanctus.** Holy, Holy, Holy.
- **Gloria Patri, et Filio, et Spiritui Sancto.** Glory to the Father, and to the Son, and to the Holy Spirit.
- **Te Deum laudamus** We praise thee, O God
- **Sicut erat in principio, et nunc, et semper, et in saecula saeculorum.** As it was in the beginning, also now, and always, and to ages of ages.
- **Te Deum laudamus te Dominum confitemur** We praise thee, O God. We acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting.
- **Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth - Benedictus.** Holy, Holy, Holy, Lord God of Sabaoth – Blessed.
- **Sanctus, Sanctus, Sanctus...** Holy, Holy, Holy...
- **Te Deum – Glorificamus...** We praise – Glorify…
- **Miserere nobis, Domine** Have Mercy on us, Lord
- **Dominus Deus Sabaoth.** Lord God of Sabaoth.
- **Gloria in excelsis Deo** Glory to God in the Highest
- **Sanctus** Lord have mercy, Christ have mercy…
- **Kyrie Eleison, Christe eleison...** Amen
- **Amen**
Te Deum is the last choral work penned by Temmingh before his death in May 2012. The piece was commissioned by the head of the music department at the University of Stellenbosch to celebrate Temmingh’s three decades of contributions to the Western art music canon at University of Stellenbosch. Te Deum has only been performed once since its completion in 2011 by South African choral conductor Rudolf de Beer and the Schola Cantorum of Stellenbosch. It was premiered on Wednesday, September 21, 2011. Other pieces from the choral canon performed that same night were Rheinberger’s Stabat Mater in G minor; Mendelssohn’s Verleih uns Frieden; and Bach’s Nun komm, der Heiden Heiland.

Temmingh approached setting the century-old text to music in a way that is distinct from that of so many other composers. As I have established by now, Temmingh often chooses to compose sacred music with odes to very old elements, but always fusing them with twentieth century compositional techniques. For example, instead of using the typical Te Deum text, Temmingh adds other Latin text—parts from the Gloria and Sanctus—in his interpretation. Te Deum opens with a “short, though majestic introduction” by solo organ, leading into a forte entrance by the choir on the word ‘sanctus,’ or ‘holy’ in measure 10.120 The word “sanctus” is repeated its usual three times, each time moving upwards in pitch. At measure 16, Temmingh then proceeds with the tenor soloist singing the ‘Gloria Patri’ text. The way that the tenor solo seamlessly emerges out of the end of the choirs’ first phrase demonstrates Temmingh’s ability to transition smoothly between phrases (see Figure 59).

120 Rudolf de Beer, Program notes from concert on 21 September 2011.
Temmingh’s melodic writing is often inspired by the musical styles of the Renaissance. This is exemplified in measures 16-21 of *Te Deum* wherein the tenor soloist line reveals a chant-like structure as the melodic shape, further reinforcing Temmingh’s penchant for conjunct
melodic writing. It is not until the second entrance of the choir that the ‘Te Deum’ text is
presented in its original form. Despite this, Temmingh continues ahead with the ‘Gloria Patria’
in the tenor solo. The tenor expands on the text ‘Sicut erat in principio,’ while the choir paints a
sequential reflection against the organ until both land on the ‘te Dominum confitemur’ in a
rhythmic chordal structure in measures 58-64.\textsuperscript{121}

In measures 71-83 Temmingh does something unusual when he repeats the word
‘sanctus’ four times instead of the expected three times. The first two iterations of the word are
always in unison—making a declaratory statement—whereafter it divides into four-part
harmony (see Figure 60).

\textsuperscript{121} de Beer, Program notes, 21 September 2011.
The next section starting in measure 85 contains a brief *a cappella* fugal section. The voice parts enter one by one on the text ‘Dominus Deus Sabaoth’. The ‘sanctus’ text is then presented numerous times in a variety of voicings and textures; from as sparse as four voices up to more dense textures of eight voices. Some phrases of the ‘sanctus’ text are brief and homophonic such as the first two phrases starting in measure 102 which lasts only three and four measures respectively. Other sections of the text are given more than one treatment, such as the
phrase starting in measure 111 that is given a standard second species contrapuntal treatment. The ‘Te Deum’ text returns in measure 181 and is presented in strict homophonic texture.

Temmingh quotes musical material from his 1999 composition Sanctus in measures 230-245. Although he altered the solo material slightly and included short interludes between each line of the text, the tonal center of the music is the same.

This section (measures 230-322) requires the most gestural attention from the conductor; Temmingh includes various meter changes. Through careful score study, conductors will be able to create a detailed and specific rehearsal plan that addresses both the simple and difficult passages within the work. I make these suggestions based on the original manuscript keeping in mind that Te Deum has only been performed once before. Although written during the mature stage of his career, Te Deum contains many elements of Temmingh’s compositional style that have come to be the hallmarks of his writing.

*Te Deum* is one of Temmingh’s lengthier choral works. I therefore recommend that conductors take time to separate the sections to decipher the areas that are the easiest from those that may present some difficulty. For instance, the ‘Sanctus’ parts throughout the work have many homophonic sections, such as measures 11-15, 71-83, and 102-110. I recommend introducing these points of homophony at the first rehearsal. These sections might function as pillars of reference throughout the work and help establish a good rapport with the choir.

Another consideration for the conductor is to address Temmingh’s expectation that singers use soft or loud dynamics in the extremes of their ranges. Measures 167–180, shown in Figure 61, exemplify these dynamic extremes.
Figure 62 Extreme dynamic ranges in Te Deum, mm. 174-183.

Temmingh’s *Te Deum* is the quintessential example of all the influences during his career. He uses Latin chant-like figures, followed by imitative homophony; and interspersed with homophonic textures. This piece is like a melting pot of his love for chant, Renaissance polyphony and textural treatment; mixed with his years of listening to Bach and being influenced
by the conventions of German Baroque music. However, all these elements are employed by Temmingh through the lens of twentieth-century European music education.
CHAPTER 5: Editorial Comments and Remarks

Many of Temmingh’s scores remain in manuscript form and have never been published before. As expected, Temmingh’s earlier works were handwritten whereas some of his later works (2000s) were digitally engraved. However, in some occasions he still handwrote his compositions in his last years. Although some were engraved using the music notation software, various errors remain such as missing articulations in the piano parts, missing time signatures in parts, and inconsistencies with punctuation in the text. I consulted engraver and editor Bryan Gibson with my editorial queries. Gibson kindly helped me with the engraving of the first four of Temmingh’s scores: Himne, Sonnet 116, Three Motets for Choir Piano, and Te Deum. Composer and engraver Steve Danielson assisted me in engraving the fifth and sixth score Lokkiester and Nisi Dominus. The full scores for these pieces are available in appendixes B-E of this dissertation. All scores are re-engraved and reprinted with the permission of Liezl-Maré Jacobs.

I chose these six pieces for two reasons. First, they showcase a great variety of his writing in various voicings. It includes works scored for choir and piano; a cappella choir as well as choir, organ and solo tenor. Secondly, these five pieces are snapshot selection of works from is earlier years in Stellenbosch to his last years in Durban. My goal in making the revised, corrected, and edited 2019 editions available is to improve the intelligibility and quality of these works in order to ensure easier preparation and more frequent performance of four of Temmingh’s choral pieces. After receiving back the re-engraved scores I attended to the issues of the missing articulations, time signatures, and inconsistencies mentioned above. However, some discrepancies remain where the composer’s intention was unclear. In the remainder of this chapter, I present the issues that will require consideration from the conductor wishing to prepare any of these works for rehearsal and performance.
**Himne**

*(Appendix B)*

There are multiple editions of this score. It was published by Choir Sire Music, headquartered in Gambier, Ohio. However, I have decided to work from the original manuscript by Roelof Temmingh which only exists in handwritten form.

1. In measure 41, the Soprano 2 part is scored as an A-natural but should match the A-flat in the tenor part.
2. In measure 81, I added an accent on the third eighth note so that it matches the musical material that appears in measure 145.
3. In measures 13-15, I kept the empty staves instead of omitting them for more accurate reading purposes.
4. In measure 51, I omitted the *accel.* marking in every part to declutter the score. I have indicated it above the soprano part only.
5. In measure 85, I added accent markings in the tenor and bass parts to match the articulation markings in the soprano and alto parts in measure 84.

**Sonnet 116**

*(Appendix C)*

*Sonnet 116* is one of Temmingh’s few scores that was already engraved. I have decided to re engrave the score for better reading purposes.

1. I have included a piano reduction in the score for rehearsal purposes.
“Ascendit Deus”

1. In measure 5, I corrected the slur markings to extend beyond measure 6, as indicated in the original score, to measure 7.

2. In measure 27, I added accent markings to the sixteenth notes in the left hand of the piano part.

3. In measure 43, I changed the final punctuation mark in the text to a period from a comma.

4. I adjusted the spacing so that the score spreads over eleven pages instead of the original manuscript’s eight. Although this added pages it made the reading of the score much better.

“Dies Irae”

5. I included Roelof Temmingh’s name on this score, since these movements could be performed separately.

6. The beginning time signature is missing in the piano part. I added a 4/4.

7. In measure 4, I added a missing staccato accent on the first beat of the left-hand piano part to the edited score.

8. I adjusted the spacing of the motet from three measures per page to two measures per page in order to improve the intelligibility of the piano part. This lengthened the score to twenty pages.
“In Flammatus”

9. In measure 26-34, I added tenuto markings in the left hand of the piano part.

10. I kept rehearsal letter D in the expanded SSAATTBB. I intentionally left the parts expanded to avoid unnecessary switching between SATB and SSAATTBB.

*Te Deum*

(Appendix E)

1. I added the scoring of the piece below the title.

2. I moved the tenor solo staff to be above the choir staves.

*Lokkiester*

(Appendix F)

1. I

*Nisi Dominus*

(Appendix G)
Epilogue

Roelof Temmingh’s career as a composer occurred within the context of Apartheid and post-Apartheid South Africa. In this dissertation, I have provided descriptive biographical information as well as a historical background and abridged musical analyses of the choral music of composer Roelof Temmingh. One of the aims of this dissertation was to determine why Roelof Temmingh’s work is often overlooked when compared to some other South African composers of his generation. Since it is well-known that South Africa is a big melting pot of different cultures, the discussion very quickly led to that of cultural appreciation versus cultural appropriation. I briefly looked at three different contemporaries—Stefans Grove, Peter Klatzow and Hendrik Hofmeyr—of Temmingh to see how they dealt with/are dealing with the concept of cross-cultural integration in their music. A theme of absolute awareness of the fine line between cultural appreciation versus cultural appropriation almost immediately emerged.

My second goal; and most important goal was to create a beginning guide for the conductor interested in programming Temmingh’s choral music. In creating this resource, I have attempted to combine, discuss, and provide abridged analyses of a selection of Temmingh’s choral works aid the conductor in preparing these works for performance. Moreover, I included conducting suggestions of these works to build a framework for interpretation and scholarly informed conducting.

Temmingh’s music inspired many young South African composers both intellectually and artistically. Furthermore, his music provides diverse experiences for singers and audiences through the focus on clear delivery of text. This clarity is accomplished through Temmingh’s skilled treatment of harmony, rhythm, texture variance, dynamics, and, most importantly, melody. As a widely travele
important figures outside of South Africa. Temmingh was impacted by the years of listening to twentieth-century composers as a teenage boy at D.F Malan High School and his time in Darmstadt as young adult in the early 1970s. Despite these influences, Temmingh managed to find his own compositional voice, yet still remain firmly rooted within the European traditions of his graduate education.

Because of the wide variety of complexity and technical skill required to perform Temmingh’s choral works, it is imperative that the conductor consider the works most appropriate for the performing ensemble. I have provided an overview of fourteen of Temmingh’s choral compositions to demonstrate the range of skill needed for their performance: for example, Temmingh’s pieces can be as simple as Loflied for treble voices or as complex as Three Motets for Piano and Choir. Depending on the level of the ensemble, Himne or Sanctus serve well as an introduction to what Temmingh’s choral music is.

Published scholarly work about Temmingh has mostly focused on his instrumental works and his work from a musicological viewpoint rather than his choral works. The creation of this conductor’s guide for the first time will allow conductors to consider a larger pool of choral works by Temmingh.

This dissertation is limited to the study of a selection of Temmingh’s choral works; research could easily be expanded to include the full oeuvre of Temmingh’s choral writing; a complete list of Temmingh’s choral works follows as a starting point in appendix A. Further research most surely will lead to greater accessibility of this art through the increased performance, recording, and publication of Temmingh’s choral works.


SA Composers. “Temmingh, Roelof.”

http://sacomposers.co.za/sacomposers/Temmingh,_Roelof.html


162


**SCORES**


163
Stefans Grove, “


DISCOGRAPHY


Stellenbosch University Choir. I am the voice. Stellenbosch University, 2015, compact disc.
APPENDIX A: COMPLETE CHORAL WORKS BY ROELOF TEMMINGH

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DATE</th>
<th>DURATION</th>
<th>VOICING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ballade van die Grysland</td>
<td>1970</td>
<td>23’</td>
<td>SATB with baritone &amp; orchestra</td>
</tr>
<tr>
<td><em>(Ballad of the Grey land)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Jy’s Man Alleen</td>
<td>1974</td>
<td>5’</td>
<td>SSA with piano</td>
</tr>
<tr>
<td><em>(You are man alone)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Die Hemelblou</td>
<td>1974</td>
<td>6’</td>
<td>SSA with piano</td>
</tr>
<tr>
<td><em>(The Heaven’s blue)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Winternag</td>
<td>1975</td>
<td>5’</td>
<td>SSA with piano</td>
</tr>
<tr>
<td><em>(Winternight)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Die Groot Saamloop</td>
<td>1976</td>
<td>5’</td>
<td>SA with piano</td>
</tr>
<tr>
<td><em>(The Great walk)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Hooglied</td>
<td>1978</td>
<td>8’</td>
<td>SSA &amp; tape</td>
</tr>
<tr>
<td><em>(Canticle)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Ontferm U</td>
<td>1984</td>
<td>9’</td>
<td>SATB &amp; tape</td>
</tr>
<tr>
<td><em>(Lord, have mercy)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Lokkiester</td>
<td>1986</td>
<td>10’</td>
<td>SATB with piano</td>
</tr>
<tr>
<td><em>(You went away)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Himne</td>
<td>1989</td>
<td>7’</td>
<td>SATB with piano</td>
</tr>
<tr>
<td>11. Kersliedjie</td>
<td>1990</td>
<td>5’</td>
<td>SSA with organ</td>
</tr>
<tr>
<td><em>(Christmas song)</em></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Date</td>
<td>Duration</td>
</tr>
<tr>
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<td>-------------------------------------------</td>
<td>-------</td>
<td>----------</td>
</tr>
<tr>
<td>12.</td>
<td>Oop Musiek vir die Vyfde Seisoen</td>
<td>1990</td>
<td>9’</td>
</tr>
<tr>
<td></td>
<td><em>(Open music for the fifth season)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Loflied</td>
<td>1990</td>
<td>2’</td>
</tr>
<tr>
<td></td>
<td><em>(Stellenbosch, loved place)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Ons Bou ‘n Pad</td>
<td>1992</td>
<td>6’</td>
</tr>
<tr>
<td></td>
<td><em>(We build a road)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>Gaudeamus ‘93</td>
<td>1992</td>
<td>7’</td>
</tr>
<tr>
<td>17.</td>
<td>Sanctus</td>
<td>1995</td>
<td>5’</td>
</tr>
<tr>
<td>18.</td>
<td>In Lumine Tuo</td>
<td>1995</td>
<td>8’</td>
</tr>
<tr>
<td>19.</td>
<td>Rainbow Speech</td>
<td>1996</td>
<td>5’</td>
</tr>
<tr>
<td>20.</td>
<td>Sê sit met Marimba</td>
<td>1996</td>
<td>3’</td>
</tr>
<tr>
<td></td>
<td><em>(Say sit with Marimba)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>Sanctus</td>
<td>1999</td>
<td>6’</td>
</tr>
<tr>
<td>23.</td>
<td>Winteraand</td>
<td>2000</td>
<td>8’</td>
</tr>
<tr>
<td></td>
<td><em>(Winter evening)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td>Nisi Dominus</td>
<td>2001</td>
<td>7’</td>
</tr>
<tr>
<td>25.</td>
<td>In die Vroegte wil ek ‘n Deuntjie Sing</td>
<td>2001</td>
<td>4’</td>
</tr>
</tbody>
</table>
(In the early morning I want to sing a tune)

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>26.</td>
<td>Went wir in Höchsten Nöten Sein</td>
<td>2001</td>
<td>19’ SATB with soloists, strings &amp; organ</td>
</tr>
<tr>
<td>27.</td>
<td>Kantorium</td>
<td>2003</td>
<td>72’ SATB with soloists, timp &amp; strings</td>
</tr>
<tr>
<td>28.</td>
<td>Psalm 8</td>
<td>2004</td>
<td>7’ SATB</td>
</tr>
<tr>
<td>29.</td>
<td>O Crux*</td>
<td>2004</td>
<td>5’ SATB</td>
</tr>
<tr>
<td>30.</td>
<td>Weer-Lig (Lightening)</td>
<td>2004</td>
<td>7’ SATB</td>
</tr>
<tr>
<td>31.</td>
<td>Rondomtalieliedjie (Playsong)</td>
<td>2004</td>
<td>6’ SATB</td>
</tr>
<tr>
<td>32.</td>
<td>Verklaring en Liedjie (Explanation and Song)</td>
<td>2006</td>
<td>11’ SATB with piano</td>
</tr>
<tr>
<td>33.</td>
<td>Psalm 74</td>
<td>2007</td>
<td>5’ SSSAAA</td>
</tr>
<tr>
<td>34.</td>
<td>Three motets for Choir and Piano</td>
<td>2008</td>
<td>15’ SATB with piano</td>
</tr>
<tr>
<td>35.</td>
<td>Sonnet 116 for a cappella choir</td>
<td>2009</td>
<td>5’ SATB</td>
</tr>
</tbody>
</table>

*The score of O Crux that was available to me at the time of writing this dissertation was incomplete.
APPENDIX B: Himne

This score is re-engraved and reprinted with the permission from Benjamin Locke and Choir Sire Music.
Himne
SATB with Piano

Edited by
GERRIT SCHEEPERS (b. 1987)

Music by
ROELOF TEMMINGH (1946-2012)

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ADORAMUS DEUM LAUDAMUSTE.
ADORAMUS DEUM LAUDAMUSTE.
da - mus - te.

B
gloriificamus benedicit te gloriificamus

gloriificamus benedicit te gloriificamus

70

gloriificamus gloriificamus benedicit te

port.

gloriificamus gloriificamus benedicit te
147

L

camus te glorificamus te

camus te glorificamus te

camus te glorificamus te

camus te glorificamus te

152

ff

lau damus

ff

lau damus

ff

lau damus

ff

lau damus

152

ff

simile
APPENDIX C: *Sonnet 116*

This score is re-engraved and reprinted with the permission of Liezl-Marét Jacobs.
To Ben Locke

Sonnet 116
SATB, a cappella

Edited by
GERRIT SCHEEPERS (b. 1987)

Music by
ROELOF TEMMINGH (1948-2012)

Text by
WILLIAM SHAKESPEARE (1564-1616)

Let me not let me not let me not to the

Soprano

Alto

Let me not let me not let me not to the

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All rights reserved.
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O no! O no! O no! it is an ever-fixed mark

O no! O no! O no! it is an ever-fixed mark

O no! O no! O no! it is an ever-fixed mark

O no! O no! O no! it is an ever-fixed mark

That looks on tempests and is never shaken

That looks on tempests and is never

That looks on tempests

That looks on tempests
looks on tempests and is never shaken;

That looks on tempests and is never

and is never shaken; That looks on tempests

tempests and is never shaken; That looks on

It is the star

It is the star

It is the star

tempests never shaken; It is the star

It is the star
to every wandering bark

worth's unknown, although his height be taken.

worth's unknown, although his height be taken.
not Time's fool, though ro- sy lips and cheeks

Lover's not Time's fool,

not Time's fool, though ro - sy

Lover's not Time's fool,

Within his bend - ing sick - le's com - pass

Within his bend - ing sick - le's com - pass

Within his bend - ing sick - le's com - pass

Within his bend - ing sick - le's com - pass

198
Love alters not with his brief hours and weeks,

But bears it out to the edge of

Love alter not

But bears it out even to the edge of

But bears it out even to the edge of
APPENDIX D: Three Motets for Choir and Piano

This score is re-engraved and reprinted with the permission of Liezl-Marét Jacobs.
Deus in jubilatione,
et Dominus in voce

et Dominus in voce

et Dominus in voce

et Dominus in voce

et Dominus in voce

et Dominus in voce

et Dominus in voce

et Dominus in voce

et Dominus in voce
manibus benedixit eis et
manibus benedixit eis et
fe rebatur
fe rebatur
manibus benedixit eis et
manibus benedixit eis et
fe rebatur
fe rebatur

simile
Three Motets
II. Dies Irae
SSAATTBB with Piano

Edited by GERRIT SCHEEPERS (b.1987)  
Music by ROELOF TEMMINGH (1946-2012)

Con fuoco e agitato — ca. 142

Copyright © 2019 by Gerrit Scheepers
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Copying of this score without permission is illegal.
Dies irae, dies irae,
Dies irae, dies irae,
Dies irae, dies irae,
Dies irae, dies irae,
Solvet saeculum in favilla.
quantus tremor
quantus tremor
quantus tremor
quantus tremor
quantus tremor
quantus tremor
quantus tremor
quantus tremor
est venturus cuncta stricte

est venturus cuncta stricte

est venturus cuncta stricte

est venturus cuncta stricte

est venturus cuncta stricte

est venturus cuncta stricte

est venturus cuncta stricte

est venturus cuncta stricte
hunc e x i - r e  C h r i s - t e

C h r i s - t e

C h r i s - t e

C h r i s - t e
palmam victoriae. quando corpus

palmam victoriae.

palmam victoriae.

palmam victoriae.

palmam victoriae.

palmam victoriae.
moriatur
fac ut animae done
moriatur
fac ut animae done
fac ut animae done
fac ut animae done
fac ut animae done
fac ut animae done
fac ut animae done
fac ut animae done
fac ut animae done
fac ut animae done
facutanimae done
S1: paradis Gloria
S2: paradis Gloria
A1: paradis Gloria
A2: paradis Gloria
T1: dis Gloria
T2: dis Gloria
B1: paradis Gloria
B2: paradis Gloria
APPENDIX E: *Te Deum*

This score is re-engraved and reprinted with the permission of Liezl-Marét Jacobs.
Te Deum
SA1B, Tenor Solo, Organ

Edited by
GERRIT SCHEEPERS (b. 1987)

Music by
ROELOF TEMMINGH (1946-2012)

\( \text{\textit{d} = 112} \)

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Copying of this score without permission is illegal.
Sanc - tus, sanc - tus,
Gloria Patri, et Filio, et
sanctus.
sanctus.
sanctus.
Gloria Patri, et Filio,
Spíritu Sancto.

Te Deum, te

Te Deum, te
Deum laudamus
Si - cut e - rat in prin - ci - pi - o, et nunc.
et semper, et in saecula saecula
Deum laudamus.
ter num Pat rem om nis, om nis ter ra

ter num Pat rem om nis, om nis ter ra

ter num Pat rem om nis, om nis ter ra

ter num Pat rem om nis, om nis ter ra

ter num Pat rem om nis, om nis ter ra

ter num Pat rem om nis, om nis ter ra

ter num Pat rem om nis, om nis ter ra
Sanctus, Sanctus, Sanctus, Sanctus,
Đo - mi - nus De - us Sa - ba - oth. Đo - mi - nus De - us
Đo - mi - nus De - us Sa - ba - oth. Đo - mi - nus De - us
Đo - mi - nus De - us Do - mi - nus De - us
Đo - mi - nus De - us
Đo - mi - nus De - us
necessus, Benen-

necessus, Benen-

necessus, Benen-

necessus, Benen-

necessus, Benen-

necessus, Benen-
dic - tus, be - ne, be - ne -

dic - tus, be - ne - dic -

dic - tus, be - ne - dic -

Be - ne - dic -
126

dic-tus... Sanct-us, sanct-us, sanct-us,

pp

Sanct-us, sanct-us,

pp

tus. Sanct-us, sanct-us,

p

Sanct-us, sanct-us,

pp

tus. Sanct-us, sanct-us,

p

Sanct-us, sanct-us,

pp

Sanct-us, sanct-us,
Sanc - tus te De - um.
te Deum, gloriificamus.
Deum, glorificamus.

te Deum, glorificamus.
re - re - no -
   bis, Do - mi - ne, Do - mi - ne.
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
Domī-nus De-us, De-us,
236

De-us, Dom-i-nus De-us, Do-mi-nus De-us Sa-ba-oth.

De-us, Dom-i-nus De-us, Do-mi-nus De-us Sa-ba-oth.

De-us, Dom-i-nus De-us, Do-mi-nus De-us Sa-ba-oth.

De-us, Dom-i-nus De-us, Do-mi-nus De-us Sa-ba-oth.

De-us, Dom-i-nus De-us, Do-mi-nus De-us Sa-ba-oth.
238

De - us

238

Do - mi - nus De - us Sa - ba - oth,

Do - mi - nus De - us Sa - ba - oth,

Do - mi - nus De - us Sa - ba - oth,

Do - mi - nus De - us Sa - ba - oth,
De - us

Do - mi - rus De - us Sa - ba - oth

Do - mi - rus De - us Sa - ba - oth

Do - mi - rus De - us Sa - ba - oth

245
245
glo-ria in ex-cel-sis De-o.
Gloria in excelsis Deo, Sanctus
glo - ria in ex - òel - sis De -
O. gloria in excelsis Deo,
O. gloria in excelsis Deo,
O. gloria in excelsis Deo,
O. gloria in excelsis Deo,
Sanctus, Sanctus, Sanctus,
Sanctus, Sanctus, Sanctus,
Domine Deus,

Domine Deus Sabaoth,

Domine Deus Sabaoth,

Domine Deus Sabaoth,

Domine Deus Sabaoth,
Domine Deus,

Domine Deus Sabaoth.
Domine Deus, Domine Deus,

Domine Deus Sabaoth, Domine Deus Sabaoth.

Domine Deus Sabaoth, Domine Deus Sabaoth.

Domine Deus Sabaoth, Domine Deus Sabaoth.
Domine Deus, Domine Deus, Domine Deus Sabaoth, Domine Deus Sabaoth.
APPENDIX F: *Lokkiester*

This score is re-engraved and reprinted with the permission of Liezl-Marét Jacobs.
Lokkiester
SATB, divisi with accompaniment

Edited by
GERRIT SCHEEPERS (b. 1987)

Music by
ROELOF TEMMINGH (1946-2012)

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Lok-kieter lok-kiemaan? Lok-kieter lok-kiemaan? geen
Lok-kieter lok-kiemaan? Lok-kieter lok-kiemaan? geen

Dwaal-licht vaak voor stareen aan? Lok-kieter lok-kiemaan?
Dwaal-licht vaak voor stareen aan? Lok-kieter lok-kiemaan?
Lok-kie-ster lok-kie-maam? geen dwaallicht vaak voor star-ren aan? maar

Boes-man-land bly Boes-man

Boes-man-land bly Boes-man

Boes-man-land bly Boes-man

Boes-man-land bly Boes-man
25

land en staan plek moers ver hiervan
land en staan plek moers ver hiervan
land en staan plek moers ver hiervan
land en staan plek moers ver hiervan

28

daan.
daan.
daan.
daan. geen
daan. Lok-kie-ster Lok-kie-maan?
Tussen die kaatse koppen en nie kael se voetent
Lokkie sterlok klemaan?

daar le die begin en daar le die einde
daar le die begin en daar le die einde
daar le die begin en daar le die einde
daar le die begin en daar le die einde
54

57


ding, 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin 

en 

tussen e-

gin
einde
die begin van die ding en nie

aan?
Tussen die ka
telekoppenent Lokkie ster

dim.

end van die ding en
tussen begin en
end word jy die

end van die ding en
tussen begin en
end Lokkie ster

Lokkie maan Lokkie ster
Lokkie maan Lokkie ster
Lokkie ster Lokkie ster

pp

pp

pp
329
Ek luis-ter graag na 'n fa-got-kon-

Ek luis-ter graag na 'n fa-got-kon-

Ek luis-ter graag na 'n fa-got-kon-

Ek luis-ter graag na 'n fa-got-kon-

Ek luis-ter graag na 'n fa-got-kon-

Ek luis-ter graag na 'n fa-got-kon-
surt na 'n pam-poens-tingel fa-got-konzert wat jop by die

dam in-nie ske-mer-te blaas
slaap en vrot van lief-de en ba-klei van dag en nag moed-hou en
slaap en vrot van lief-de en ba-klei van dag en nag moed-hou en
slaap en vrot van lief-de en ba-klei van dag en nag moed-hou en
slaap en vrot van lief-de en ba-klei van dag en nag moed-hou en

huil-en lag en dop ka-pot ek luis-ter graag na hierie bas-kon-

huil-en lag en dop ka-pot ek luis-ter graag na hierie bas-kon-

huil-en lag en dop ka-pot ek luis-ter graag na hierie bas-kon-

huil-en lag en dop ka-pot ek luis-ter graag na hierie bas-kon-
Lok-kie-ster lok-kie-maan geen dwaal-licht vaak voor

Lok-kie-ster lok-kie-maan

Lok-kie-ster lok-kie-maan geen dwaal-licht aan

dwaal-licht vaak voor star-ren aan

star-ren aan star-ren aan
Lok-kie-sta lok-kie-maan?

Lok-kie-sta lok-kie-maan?

Lok-kie-sta lok-kie-maan?

Lok-kie-sta lok-kie-maan? geen dwaal-licht vaak voorzij-ten aan?

Lok-kie-sta lok-kie-maan? geen dwaal-licht vaak voorzij-ten aan?

Lok-kie-sta lok-kie-maan? geen dwaal-licht vaak voorzij-ten aan?
Lokkie-sta loke-ma-ma?  Lokkie-sta loke-ma-ma? geen

Lokkie-sta loke-ma-ma?  Lokkie-sta loke-ma-ma? geen

Lokkie-sta loke-ma-ma?  Lokkie-sta loke-ma-ma? geen

Lokkie-sta loke-ma-ma?  Lokkie-sta loke-ma-ma? geen

Dwaal-licht vaak voorstar-ren dwaal-licht vaak voorstar-ren aan?

Dwaal-licht vaak voorstar-ren dwaal-licht vaak voorstar-ren aan?

Dwaal-licht vaak voorstar-ren dwaal-licht vaak voorstar-ren aan?

Dwaal-licht vaak voorstar-ren dwaal-licht vaak voorstar-ren aan?
staanplek moers ver hier van daan Lokkie ster
staanplek moers ver hier van daan Lokkie ster
staanplek moers ver hier van daan Lokkie ster
staanplek moers ver hier van daan Lokkie ster

Lokkie ster lokkie maan
Lokkie ster lokkie maan
Lokkie ster lokkie maan
Lokkie ster lokkie maan
Tussen die katel se koppen-

daar lê die bene-

en-nie katel se voeten - ent daar lê die bene-

Lokkie ster lokkie maan

daar lê die bene-
en-nie end van-nie

en-nie end van-nie ding.

en-nie end van-nie ding.

en-nie end van-nie ding.

178

ff

ding

en tus-sen be-gin en end

en tus-sen be-gin en end

en tus-sen be-gin en end
Lok-kie-ster Lok-kie-maan Lok-kie-ster Lok-kie-ster Lok-kie-maan geen

poco a poco rit.

Tus-sen die ka-tel se kop-pen-ent en-nie ka-tel se voe-ten-ent

Tus-sen die ka-tel se kop-pen-ent en-nie ka-tel se voe-ten-ent

Tus-sen die ka-tel se kop-pen-ent en-nie ka-tel se voe-ten-ent
dwaal-licht vaak voor star-ren aan Lok-kie-ster lok-kie-maan
daar lè die begin en daar lè die

Lokkie-stjer Lokkie-maan geen dwaal licht vaak voor starren

ein-de die begin van nie ding en nie

aan Tus-sen die ka tel se kop pen ent Lokkie-stjer
196
end van nie ding en tus-sen be-gin en end
word jy die

end van nie ding en tus-sen be-gin en end Lok-kie-ster

end van nie ding en tus-sen be-gin en end Lok-kie-ster

Lok-kie-maan Lok-kie-ster Lok-kie-maan Lok-kie-ster Lok-kie-ster

199
spe-le-tje ooit ge-wend of is-sit van be-gin tot end meer ge

lok-kie-maan lok-kie-ster maan tod-die

lok-kie-maan lok-kie-ster maan tod-die

lok-kie-maan lok-kie-ster maan tod-die
APPENDIX G: *Nisi Dominus*

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Nisi Dominus
SATB, divisi, a cappella

Edited by GERRIT SCHEEPERS (b. 1937)
Music by ROELOF TEMMINGH (1946-2012)

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nisi nisi nisi nisi
nisi nisi nisi nisi
nisi nisi nisi nisi
nisi nisi nisi nisi
nisi nisi nisi nisi
nisi nisi nisi nisi
nisi nisi nisi nisi
nisi nisi nisi nisi

Dominus aedificavit
Dominus aedificavit
Dominus aedificavit
Dominus aedificavit
e - am frustra vigilat qui frustra
dit e - am frustra frustra vigilat qui frustra
e - am frustra vigilat qui frustra
dit e - am frustra frustra vigilat qui frustra
strah... fru-strah va-num est vo-bis

strah... fru-strah va-num est vo-bis an-te lu-cem

strah... fru-strah

strah... fru-strah

va-num est vo-bis an-te lu-cem sur-ge-re sur-ge-re

sur-ge-re sur-ge-re va-num va-num

va-num va-num
va-num est vo-bis An-te lu-cem sur-ge-re sur-gi-te
va-num lu-cem sur-ge-re sur-gi-te
va-num est vo-bis an-te lu-cem sur-ge-re sur-gi-te
somnnum somnnum
somnnum somnum
somnnum somnum
somnnum somnum
APPENDIX H: In Lumine Tuo
In lumine tuo

Roelof Temmingh, 1995

Sopran

Alt

Tenor

Bass

(For rehearsal only)

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videbimus lumen.
...lucem

videbimus lumen.

videbimus lumen.

videbimus lumen.

videbimus lumen.

videbimus lumen.
et veritatem tuam,
...atem tuam,
...atem tuam,
...atem tuam,
...atem tuam,
...atem tuam,
et aduexerunt in montem sanctum,

et aduexerunt in montem sanctum,

et aduexerunt in montem sanctum,

et aduexerunt in montem sanctum,

et aduexerunt in montem sanctum,

et aduexerunt in montem sanctum,

et aduexerunt in montem sanctum,

et aduexerunt in montem sanctum,


\[
\begin{align*}
\text{du-xe-runt in mon-ten saeculum tu-un, et ad du-xe-runt in} \\
\text{et ad du-xe-runt in mon-ten saeculum tu-un, et ad du-xe-runt in} \\
\text{et ad du-xe-runt in mon-ten saeculum tu-un, et ad du-xe-runt in} \\
\text{et ad du-xe-runt in mon-ten saeculum tu-un, et ad du-xe-runt in} \\
\end{align*}
\]
et adu - xe- runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe- runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe- runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
et adu - xe - runt in mon - tem
mon - tem sanctum tu - um,
sæctum, in mon-tem sæctum tu-um et in
sæctum, in mon-tem sæctum tu-um et in
sæctum, in mon-tem sæctum tu-um et in
sæctum, in mon-tem sæctum tu-um et in
sæctum, in mon-tem sæctum tu-um et in
sæctum, in mon-tem sæctum tu-um et in
sæctum, in mon-tem sæctum tu-um et in
sæctum, in mon-tem sæctum tu-um et in
sæctum, in mon-tem sæctum tu-um et in
sæctum, in mon-tem sæctum tu-um et in
ne tuo videbimus lu--men.

ne tuo videbimus lu--men.

ne tuo videbimus lu--men.

ne tuo videbimus lu--men.

ne tuo videbimus lu--men.

ne tuo videbimus lu--men.

(mutato: ca. 5')