

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

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A dissertation

submitted in partial fulfillment of the  
requirements for the degree of

Doctor of Musical Arts

University of Washington

2019

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Program Authorized to Offer Degree:

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## **Abstract**

### 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 Huysen and Bongani Ndodana-Breen. While Temmingh wrote only thirty-six 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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## ACKNOWLEDGMENTS

- I am deeply grateful to my mentor and supervisor, Giselle Wyers, for her patience, guidance, and support throughout the process of writing this dissertation. Thank you for believing in me; I simply could not have completed this journey without your tutelage.
- Geoffrey Boers, words escape me to thank you enough for what you have taught me during my three years at the University of Washington. You gently pushed me to feel and to think outside of my comfort zone, and because of that I am a better musician today.
- To my research assistant and good friend Marshell Lombard. Thank you for the tremendous amount of time you spent collecting scores and making sure they made it safely to the United States.
- I wish to express gratitude to Liesl-Marét Jacobs for granting me access to Temmingh's personal archive of manuscripts as well as Dr. Benjamin Locke from Choir Sire for giving me permission to reprint *Himne*.
- To Isobel Rycroft – a great librarian, with detective skills like no other.
- To my good friend, Bryan Gibson – thank you for assisting me in the engraving of many of the scores and for your expert advice that guided my editing of the scores.
- To Katie Kring – the soundboard from which I bounced off so many ideas and thoughts.
- To Julia Day, my editor in chief – thank you for your superb editing skills and advice.
- To my dear friend Phuti Sepuru, we have been through graduate studies together, even though thousands of miles apart. Thank you for your support and listening ear.
- I must acknowledge my fellow classmates Elisabeth, Jennifer, and Steve for their friendship and camaraderie throughout this entire journey.

## **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.<sup>1</sup> 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.<sup>2</sup> 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-six 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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<sup>1</sup> Izak Grové, “In memoriam: Roelof Willem Temmingh (28 September 1946 - 5 Mei 2012),” <https://www.litnet.co.za/in-memoriam-roelof-willem-temmingh-28-september-19465-mei-2012/>.

<sup>2</sup> Veronica Franke, “Roelof Temmingh, Exponent of African Art Music: A Tribute and Work-List,” *Musicus* 39, no. 2 (January 2011): 10.

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*<sup>3</sup> 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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<sup>3</sup> Peter Klatzow, ed., *Composers in South Africa Today*. (Cape Town: Oxford University Press, 1987).

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."<sup>4</sup> 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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<sup>4</sup> Stephanus Muller, "Onderhoud met Roelof Temmingh," *Information Centre for Southern African Music*, (May 2003): 12.

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 Grové, trans. Michael Blake<sup>5</sup>

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.<sup>6</sup> 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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<sup>5</sup> Michael Blake, "The Present-Day Composer Refuses to Budge: Case Studies in New South African Orchestral Music," *South African Journal of Musicology* 25 (2005): 138.

<sup>6</sup> Carol A. Muller, *South African Music: A Century of Traditions and Transformation* (Oxford: ABC Clio, 2004), 9.

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.<sup>7</sup> 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 simpler 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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<sup>7</sup> 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*.<sup>8</sup> 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.”<sup>9</sup> 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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<sup>8</sup> Barry Smith, “South African Christian Music: A) Christian Music in the Western Tradition,” in *Christianity in South Africa: A Political, Social and Cultural History*, ed. Richard Elphick and Rodney Davenport (Berkeley: University of California Press, 1998), 316.

<sup>9</sup> Mokale Abel Koapeng, “I Compose What I Like: Challenges Facing A Black Composer in the South African Choral Field” (MA diss., University of the Witwatersrand, Johannesburg, 2014), 11, ProQuest Dissertations & Theses Global.

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.<sup>10</sup> 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

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<sup>10</sup> Kofi Agawu, *Representing African Music: Postcolonial Notes, Queries, Positions* (New York: Routledge, 2003), 8-11.

Britain.<sup>11</sup> 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.<sup>12</sup>

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.<sup>13</sup> 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

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<sup>11</sup> 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>.

<sup>12</sup> Socrates Paxinos, “Musicology in South Africa,” *Acta Musicologica* 58, no. 1 (June 1986): 9-10.

<sup>13</sup> Muller, *South African Music*, 19.

works from around the world.<sup>14</sup> 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”.<sup>15</sup> This “social control” became official law in the late 1940s, and lasted for almost half a century.

### **The Era of Oppression (1948-1994)**

In his 2003 book *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.<sup>16</sup> 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

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<sup>14</sup> Haecker, “Post-Apartheid South African Choral Music,” 13.

<sup>15</sup> Muller, *South African Music*, 19.

<sup>16</sup> Dennis-Constant Martin, *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 African students were also encouraged to sing in choir but were restricted to learning Western European choral music within the missionary educational system.<sup>17</sup> 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 African 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.<sup>18</sup> 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 *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

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<sup>17</sup> Dave Dargie, "African Methods of Music Education: Some Reflections," in *African Music: Journal of the International library of African Music* 7/3 (1996), 37.

<sup>18</sup> Haecker, "Post-Apartheid South African Choral Music", 14.

internal remaining ourselves,”<sup>19</sup> 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.<sup>20</sup> 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.

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<sup>19</sup> Guntis Šmidchens, *The Power of Song* (Seattle: University of Washington Press, 2014), 7.

<sup>20</sup> Veit Erlmann, *Music, Modernity, and the Global Imagination: South Africa and the West* (Oxford: Oxford University Press, 1993), 200.

## **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.<sup>21</sup> 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.<sup>22</sup> I would like to discuss these three options suggested by Roosenschoon through the lens of cultural appreciation vs appropriation.

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<sup>21</sup> Haecker, "Post-Apartheid South African Choral Music," 33.

<sup>22</sup> Hans Roosenschoon, 1999:265.

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.

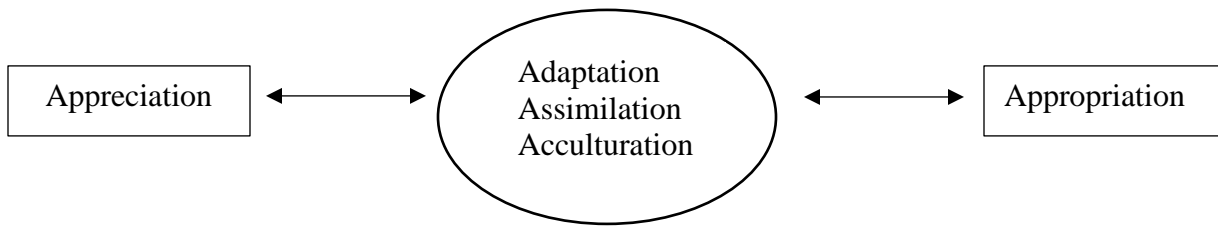


Figure 1 Appreciation versus Appropriation in music.

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.<sup>23</sup> 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.<sup>24</sup> 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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<sup>23</sup> Leonard Thompson, *A History of South Africa* (New Haven: Yale University Press, 2001), 274.

<sup>24</sup> 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 opposed 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 Grové.

### **Stefans Grové (1922-2014)**

Stefans Grové belonged to a group of composers considered to be the founding fathers of South African art music.<sup>25</sup> 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.<sup>26</sup> 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

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<sup>25</sup> Stephanus Muller and Chris Walton, ed. *A Composer in Africa: Essays on the Life and Work of Stefans Grové* (Stellenbosch: Sunpress, 2006), 2.

<sup>26</sup> Mary Rörich, "Stefans Grové," in *Composers in South Africa Today*, ed. Peter Klatzow (Cape Town: Oxford University Press, 1987), 78.

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.<sup>27</sup> 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.<sup>28</sup>

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.<sup>29</sup>

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 Grové 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

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<sup>27</sup> Rörich, "Stefans Grové," 78.

<sup>28</sup> Chris Walton, "Composing Africa: Stefans Grové at 85," *The Musical Times* 148, no. 1899 (2007): 24.

<sup>29</sup> Rörich, "Stefans Grové," 78.

musical ideas. He sometimes even quoted directly from indigenous sources.<sup>30</sup> 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.”<sup>31</sup> 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 *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.<sup>32</sup> However, in movement two Grové used the mouth bow—a traditional African instrument—for his musical inspiration. In Figure 2 below Grové uses another traditional African instrument as inspiration; the *djembe*. The fast alternating of the left and right hand is supposed to imitate the playing of a *djembe*.

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<sup>30</sup> Izak Grové, “Stefans Grové,” *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.11848>.

<sup>31</sup> Stephanus Muller, “Stefans Grové Sonate op Afrika-motiewe,” in *The World of South African Music*, ed. Christine Lucia (Newcastle-upon-Tyne: Cambridge Scholars Press, 2005), 289.

<sup>32</sup> Ben Schoeman, “The Piano Works of Stefans Grové (1922-2014): A Study of Stylistic Influences, Technical Elements and Canon Formation in South Africa Art Music” (DMA diss., University of London, 2016), 172.

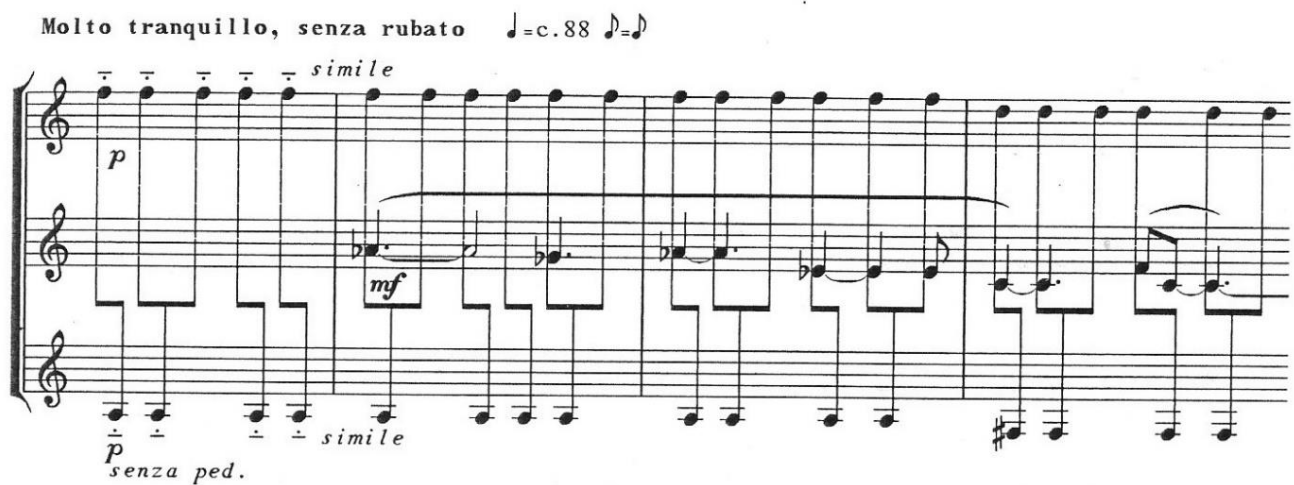


Figure 2 “A Night Song in the Distance” from his *Songs and Dances from Africa*, imitating drum playing.

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.<sup>33</sup>

<sup>33</sup> “Peter Klatzow,” The South African College of Music, University of Cape Town, 2019, <http://www.sacm.uct.ac.za/sacm/staff/fulltime/eProfessors/PeterKlatzow>.

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.<sup>34</sup> 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 *Inyanga* for solo marimba, *A Mass for Africa*, *Prayers and Dances of Praise from Africa*, and *I am an African* for solo voice and orchestra.

*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.”<sup>35</sup>

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<sup>34</sup> James May, “Peter Klatzow,” in *Composers in South Africa Today*, ed. Peter Klatzow (Cape Town: Oxford University Press, 1987), 133.

<sup>35</sup> Peter Klatzow, “Addenda: The Composer’s Dilemma: Writing for Time or Place,” in *South African Journal of Musicology* 24 (2004), 138.

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*.<sup>36</sup> 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 differentiability."<sup>37</sup> 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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<sup>36</sup> *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>.

<sup>37</sup> Martina Viljoen, "Ideology and Textuality: Speculating on the Boundaries of Music," *Scrutiny2: Issues in English Studies in Southern Africa* 9, no. 1 (2004): 68-87.

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.”<sup>38</sup> 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-

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<sup>38</sup> Michael Blake, “The Present-Day Composer Refuses to Budge: Case Studies in New South African Orchestral Music,” *SAMUS* 25 (2005): 129-130.

cultural music.<sup>39</sup> 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.<sup>40</sup>

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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<sup>39</sup> Haecker, "Post-Apartheid South African Choral Music," 23.

<sup>40</sup> Beverly L. Parker, "Art, Culture and Authenticity in South African Music," in *International Review of Aesthetics and Sociology of Music* 39, No. 1 (2008): 61.

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

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.<sup>42</sup> 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 Africana*<sup>43</sup> 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.”<sup>44</sup>

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<sup>41</sup> Friedrich Wilhelm von Geysso, “The Compositional and Stylistic techniques I Hendrik Hofmeyr’s Sinfonia Africana and the Earlier Related Works Gebed om die Gebeente and Afrika,” (University of Pretoria, 2014), 19.

<sup>42</sup> Haecker, “Post-Apartheid South African Choral Music,” 110.

<sup>43</sup> This self-published score was provided by the composer.

<sup>44</sup> Hendrik Hofmeyr, “*Partita Africana*” (program notes in manuscript, 2006).

Danzante e ben ritmato  $\text{♩} = \text{c. } 304-336$  Hendrik Hofmeyr

Pf.

5 *pp una corda*

1 *senza pedale*  
*premere silenziosamente (depress silently)\**

5 *sempre staccato*

9

Figure 3 “Umsindo” from *Partita Africana*, mm. 1-12.

The fast alternating of the hands in Figure 3 above in the piano in “Umsindo” imitates the playing of a djembe, similar to the example of Grové’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.<sup>45</sup> 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.<sup>46</sup>

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<sup>45</sup> Gerhard Kubik, “Lamellaphone: (3) Mbira Types Mbira Types.” in *The New Grove Dictionary of Music and Musicians*, eds. Stanley Sadie and John Tyrrell (London: Macmillan, 2001, vol. 10: 403.

<sup>46</sup> 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 4.

The musical score is divided into three systems, each marked with a box containing the letter 'E'.  
System 1: Flute (Fl.) plays a melodic line starting with a fermata, marked 'I. solo' and 'p lontano'. The string section (VI, I. solo, Cb., II. solo) is marked 'via sord.' and 'ppp', with the first and second violins playing 'I. solo arco' and the cello playing 'II. solo arco'.  
System 2: Flute (Fl.) continues the melody, marked 'a2' and 'mp'. Percussion III (Perc. III) plays 'Gran cassa con bacche di legno (wooden sticks)' and 'sull'orlo (on the rim)', marked 'pp ord.'.  
System 3: Flute (Fl.) continues the melody, marked 'I. solo senza sord. IV.a corda' and 'mp'. The string section (Vn. I, Vn. II, VI, Vc., Cb.) is marked 'unite arco senza sord.' and 'mp'. The first violin part includes the instruction 'Tutti gli altri senza sord.'.

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 they 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 Viljoen<sup>47</sup>

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.<sup>48</sup> 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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<sup>47</sup> Martina Viljoen and Nicol Viljoen, “Roelof Temmingh’s *Kantorium*: A Reflection on Suffering and Redemption,” *Acta Academia* 41, no. 2, (January 2009). 50-76.

<sup>48</sup> David Beard and Kenneth Gloag, *Musicology: The Key Concepts* (Abingdon: Routledge, 2005), 131.

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.<sup>49</sup> 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.<sup>50</sup>

As a child, Roelof Temmingh Jr. remembers listening to his father the organist and church musician play Bach on the organ.<sup>51</sup> This experience had a lasting effect on Temmingh's musical taste and compositions later in life.<sup>52</sup> 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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<sup>49</sup> Winfried Lüdemann, "Roelof Temmingh's Music for Organ," *Vir die Musiekleier* 37 (2017): 69.

<sup>50</sup> Winfried Lüdemann, "Roelof Temmingh," in *Composers in South Africa Today*, ed. Peter Klatzow (Cape Town: Oxford University Press, 1987), 167.

<sup>51</sup> Lüdemann, "Roelof Temmingh," 167.

<sup>52</sup> Roelof Temmingh, "Onderhoud met Roelof Temmingh," interview by Stephanus Muller. *Information Centre for Southern African Music (ISAM)*, (August 2, 2002): 1-3, <http://www.puk.ac.za/music/isam>.

In February 1958, the Temmingh family immigrated to South Africa and settled in Griekwastad, in the Cape Province.<sup>53</sup> 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.<sup>54</sup>

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.<sup>55</sup> 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

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<sup>53</sup> Lüdemann, "Roelof Temmingh," 167

<sup>54</sup> Veronica Franke, "Roelof Temmingh, Exponent of South African Art Music: A Tribute and Work-List," *Musicus* 39, no. 2 (2011): 11.

<sup>55</sup> Lüdemann, "Roelof Temmingh," 167.

the degree in one year. He was awarded a Master of Music degree in composition at the end of 1970.<sup>56</sup>

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.<sup>57</sup> 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.<sup>58</sup> 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.<sup>59</sup> Temmingh pursued a PhD in musicology while lecturing full time at

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<sup>56</sup> Lüdemann, "Roelof Temmingh," 167.

<sup>57</sup> Lüdemann, "Roelof Temmingh," 167.

<sup>58</sup> Lüdemann, "Roelof Temmingh," 168.

<sup>59</sup> Franke, "Temmingh, Exponent of South African Art Music," 11.

the University of Stellenbosch, obtaining it in 1976.<sup>60</sup> 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.<sup>61</sup>

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.<sup>62</sup>

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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<sup>60</sup> SA Composers, "Temmingh, Roelof (b. Amsterdam, 28 September 1946)," [http://www.sacomposers.co.za/sacomposers/Temmingh,\\_Roelof.html](http://www.sacomposers.co.za/sacomposers/Temmingh,_Roelof.html).

<sup>61</sup> Lüdemann, "Roelof Temmingh," 168.

<sup>62</sup> Lüdemann, "Roelof Temmingh," 168.



Figure 5 From left to right: Gerald LaPierre, Carl van Wyk, Peter Klatzow, Arnold van Wyk, and Roelof Temmingh.<sup>63</sup>

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 100<sup>th</sup> year anniversary of the *Gedächtniskirche*, a Protestant church in Speyer, Germany.<sup>64</sup> 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.<sup>65</sup>

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<sup>63</sup> Photo used from book *Composers in South Africa Today* edited by Peter Klatzow, viii.

<sup>64</sup> Franke, "Temmingh, Exponent of South African Art Music," 20.

<sup>65</sup> Lüdemann, "Temmingh's Music for Organ," 69.

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.<sup>66</sup> 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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<sup>66</sup> Rudolf de Beer, email message to author, February 5, 2019.

orchestra.<sup>67</sup> 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."<sup>68</sup> 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 polystylism. As an alternative form of categorization, Winfried Lüdemann described Temmingh's music as comprising "easy pieces," "clever pieces," and "other pieces."<sup>69</sup>

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.

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<sup>67</sup> Franke, "Temmingh, Exponent of South African Art Music," 11.

<sup>68</sup> Franke, "Temmingh, Exponent of South African Art Music," 10.

<sup>69</sup> 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.”<sup>70</sup> 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 Wilhelmus 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.<sup>71</sup> 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 H).

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 6). His melismatic treatment of the word *Sanctus* towards the end of a phrase or cadence is visible in Figure 6 below.

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<sup>70</sup> Alice Parker, *The Anatomy of Melody*. (Chicago: GIA Publications, Inc., 2006), 75.

<sup>71</sup> Franke, “Temmingh, Exponent of South African Art Music,” 17.

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Soli

S  
ter - ra glo - ri - a tu - a, Sanc - tus.

A  
ter - ra glo - ri - a tu - a, Sanc - tus.

T  
ter - ra glo - ri - a tu - a, Sanc - tus.

B  
ter - ra glo - ri - a tu - a, Sanc - tus.

Figure 6 Cadential melismatic treatment in *Sanctus*, mm. 50-54.

### 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.”<sup>72</sup> 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).

<sup>72</sup> Lüdemann, “Roelof Temmingh,” 183.

A	B	A <sup>1</sup>
mm. 1-12	mm. 13-39	mm. 40-54
<i>Sanctus, sanctus, sanctus.</i>	<i>Dominus Deus Sabaoth. Pleni sunt coeli et terra Gloria tua</i>	<i>Sanctus, sanctus, sanctus. Dominus Deus Sabaoth. Pleni sunt coeli et terra Gloria tua</i>

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 7 below.

The image shows a musical score for the beginning of the Sanctus, measures 1-4. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a forte (*ff*) dynamic and a crescendo leading to a piano (*pp*) dynamic. The Alto, Tenor, and Bass parts also begin with a forte (*ff*) dynamic and a crescendo leading to a piano (*pp*) dynamic. The lyrics are "Sanc - tus, sanc - tus, sanc - tus." The score is in 4/4 time and includes a key signature of one sharp (F#).

Figure 7 Animated homophony in *Sanctus*, mm. 1-4.

The B section is rhythmically more active than the two A sections (Figure 8). Franke describes these A sections as “the enlivened outer sections flanking an intimate ‘Pleni’”.<sup>73</sup>

Temmingh uses the soloists to intone the contrasting, completely homophonic middle section.

The image shows a musical score for the Sanctus, measures 14-16. It features five vocal parts: Soli, Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soli part begins with a melodic line in measure 14, marked with a hairpin crescendo and a dynamic of *mf*. The lyrics for the Soli part are "De - us Sa - ba - oth, Do - mi - - - nus,". The other four parts (S, A, T, B) enter in measure 15 with a piano (*p*) dynamic and a rhythmic accompaniment of eighth notes. Their lyrics are "Do - mi - nus, Do - mi - nus, Do - mi - nus De - us, De - us." The score is written in a single system with five staves.

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.<sup>74</sup> *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.<sup>75</sup>

<sup>73</sup> Franke, “Roelof Temmingh’s Neo-Palestrinian, a Cappella Settings of Three Latin Liturgical Texts,” 3.

<sup>74</sup> Franke, “Temmingh, Exponent of South African Art Music,” 17.

<sup>75</sup> 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.<sup>76</sup>

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."<sup>77</sup> 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.<sup>78</sup> 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.<sup>79</sup>

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<sup>76</sup> Lüdemann, "Roelof Temmingh," 183.

<sup>77</sup> Lüdemann, "Roelof Temmingh," 184.

<sup>78</sup> Lüdemann, "Roelof Temmingh," 184.

<sup>79</sup> 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 9, the altos start. As the tempo accelerates, the sopranos are followed by both the tenors and basses.

2 nisi dominus  $\text{♩} = \text{ca. } 76$  (15) *poco a poco accel. e cresc.*

S  
ae - di - fi - ca - ve - rit do - mum:

A  
ae - di - fi - ca - ve - rit do - mum: in in in in

T  
ae - di - fi - ca - ve - rit do - mum:

B  
ae - di - fi - ca - ve - rit do - mum:

S *mf*

A *mp* in va - num in in va - num

T *f* in

B

S  $\text{♩} = \text{ca. } 160$  (20) *ff*

A *ff* la la la la la la - bo -

T *ff* la - bo - ra - ve -

B *f* in in va - num in va - num in va - num *ff* la la la la la la - bo -

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".<sup>80</sup> 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 10).

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<sup>80</sup> Lüdemann, "Roelof Temmingh," 184.

**A** Maestoso ♩ = ca. 68 *ff*

Soprano 1 *ff* Al - le - lu -

Soprano 2 *ff* Al - le - lu -

Alto 1 *ff* Al - le - lu -

Alto 2 *ff* Al - le - lu -

Tenor 1 *ff* Al - le - lu -

Tenor 2 *ff* Al - le - lu -

Bass 1 *ff* Al - le - lu -

Bass 2 *ff* Al - le - lu -

Piano *ff*

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.”<sup>81</sup> 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 *Himne* exemplify this (see Appendix B). Temmingh uses changes in tempo and dynamics to ensure that both the performer and listener can successfully navigate through the piece.

### **Melodic Writing**

Temmingh’s “remarkable melodic gift” is most evident in his choral works.<sup>82</sup> 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.”<sup>83</sup>

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.<sup>84</sup> His melodies tend to be lyrical and conjunct in motion. Examples of these characteristics are visible in the solo writing in *Sanctus* (Figure 11), the opening line for the mezzo-soprano solo in *Winteraand* (Figure 12), and the choral writing in the cantata *Wenn wir in Höchsten Nöten Sein* (Figure 13).

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<sup>81</sup> Lüdemann, “Roelof Temmingh,” 185.

<sup>82</sup> Lüdemann, “Roelof Temmingh,” 170.

<sup>83</sup> Lüdemann, “Roelof Temmingh,” 170.

<sup>84</sup> Franke, “Temmingh, Exponent of South African Art Music,” 11.

11  
Soli  
De - us Sa - ba - oth, Do - mi - - - nus,

Figure 11 Conjunct melodic writing in *Sanctus*, solo, mm. 11-13.

Mezzo-soprano  
Piano  
5  
rais park in ma rais park... lê dieaand mis soos'nkaas doek oor die

Figure 12 *Winteraand*, mezzo-soprano solo showing conjunct melodic writing, mm. 9-12.

$\text{♩} = \text{ca. } 152$  **II.**  $\text{♩} = \text{♩}$

Drum kom-men wir,

(Bl.) (Str.+Hr.)

*ff* *f* *mf* *mf*

6

8 drum kom-men wir, drum kom-men wir, kom-men wir, o Her - re Gott, o Her - re Gott,

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 H). 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 14.

*rit.* - - - - -

*pp*      *mp*      *pp*

et ve - ri - ta - - - - tem tu - am,

*pp*  
...a - tem tu - - - - - am,

*pp*  
...a - tem tu - - - - - am,

*pp*  
...a - tem tu - - - - - am,

ta - tem tu - - - - - am,

ta - tem tu - - - - - am,

ta - tem tu - - - - - am,

*pp*      *mp*      *pp*

et ve - ri - ta - - - - tem tu - am,

23

*rit.* - - - - -

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<sup>85</sup> and I provide the translations.

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<sup>85</sup> 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-engage 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-engage 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)***

<i>Lokkiester lokkiemaan?</i>	Do stars and moon allure, entice?
<i>geen dwaallicht vaak voor starren aan?</i>	No false light to make one lose one's way? <sup>86</sup>
<i>maar Boesmanland bly Boesmanland</i>	but Boesmanland <sup>87</sup> will be Boesmanland
<i>en staanplek moersver hiervandaan</i>	and this place is damn far from here

**From: *Pallisandryne (1964)***

<i>Tussen die katel en die koppenent</i>	Between the bed and its head
<i>ennie katel se voetenent</i>	and the foot of the bed
<i>daar lê die begin</i>	the beginning is found
<i>en daar lê die einde</i>	as well as the end
<i>die begin vannie ding</i>	this beginning and
<i>ennie end vannie ding</i>	this end
<i>en tussen begin en end</i>	and between beginning and end
<i>word jy die speletjie ooit gewend</i>	will you ever get used to this game
<i>of issit van begin tot end</i>	or maybe it's more by hit than by wit
<i>meer geluk as wysheid</i>	that you endure

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<sup>86</sup> 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).

<sup>87</sup> 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.

*dajy hou toddie end*

from beginning to end

**From: *Sesde hoepel* (date unknown)**

*Ek luister graag na 'n fagotkonsert*

I love listening to a bassoon concerto

*'n pampoenstingel fagotkonsert*

a pumpkin stalk bassoon concerto

*wat Jop by die dam innie skemerte blaas*

played at dusk by Job at the dam

*sy note is bas baie bas en swaar*

his notes are bass so bass and dense

*net soos sy woorde laag en diep en swaar*

just like his words so low so deep so leaden

*hy speel van haar en hot en hot en haar*

he plays right and left

*...bars geduld en slap en vrot*

...bursting patience and limp and rotten

*van liefde en baklei van dag en nag*

of love and war of day and night

*moedhou en huil en lag en dop kapot*

courage and crying and laughing and rolling

drunk

*ek luister graag na hierie baskonsert*

I love listening to this bassoon concerto

*wat Jop so dennies speel op sy fagot*

deftly played on Job's bassoon<sup>88</sup>

*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 *Boerneef*. Each of the three poems is from a different collection. Temmingh had a certain affinity for the poetry of *Boerneef*, ultimately setting several of his poems to music. *Lokkiester* is scored for piano and mixed choir.

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<sup>88</sup> 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 15. 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.

13

Soprano

Alto

Tenor

Bass

Piano

*mp*

Lok - kie - ster lok - kie-maan? Lok - kie - ster lok - kie - maan geen

Lok - kie - ster lok - kie-maan? Lok - kie - ster lok - kie - maan geen

8<sup>va</sup>  
*mf*

16

dwaal - licht vaak voor star - ren

dwaal - licht vaak voor star - ren

(8<sup>va</sup>)

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 16.

The image shows a musical score for three measures (17, 18, and 19) in 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for all parts are: "Boes - man - land \_\_\_\_\_ bly Boes - man". The piano accompaniment consists of a simple harmonic structure with a bass line of eighth notes and a treble line of chords. Pedal points are indicated at the beginning and end of the piano part. Measure numbers 17, 18, and 19 are marked above the vocal staves.

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 eighth-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 17).

Lokkiester

5

52

S en-nie end van-nie ding en tus-sen be-gin en end

A en-nie end van-nie ding en tus-sen be-gin en end

T en-nie end van-nie ding en tus-sen be-gin en end

B en-nie end van-nie ding en tus-sen be-gin en end

Pno.

57

S tus-sen be-gin en end tus-sen be-gin en end

A tus-sen be-gin en end tus-sen be-gin en end

T tus-sen be-gin en end tus-sen be-gin en end

B tus-sen be-gin en end tus-sen be-gin en end

Pno.

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 18). Make the singers attentive to the piano part – because it could serve as a jumping platform for them to accurately sing the syncopation rhythms.

4 Lokkiester

The musical score for measures 42-46 of 'Lokkiester' is presented in a multi-staff format. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a forte (*f*) dynamic. The lyrics are in Dutch and show a complex syncopation between the voices. The piano part features a 'loco' section and a 'gtr' section, with a dashed line indicating a continuation of the 'gtr' section. The score is set in 4/4 time and includes various time signature changes (2/4, 3/8, 5/4).

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 19).

6 Lokkiester

*poco a poco rit.*  
 x = "fluisler" met oordrewe ronsonante, *mf*

S  
 tus-sen be-gin en end Tus-sen die ka - tel se kop - pen - ent

A  
 tus-sen be-gin en end Tus-sen die ka - tel se kop - pen - ent

T  
 tus-sen be-gin en end Tus-sen die ka - tel se kop - pen - ent

B  
 tus-sen be-gin en end Lok - kie - ster Lok - kie - maan Lok - kie - ster Lok - kie - ster Lok - kie - maan geen dwaal - licht - vaak voor star - ren

Pno.

63 *mp*

67 *dim.*

S  
 en - nie ka - tel se voe - ten - ent Daar lê die be - gin en daar lê die ein - de die be -

A  
 en - nie ka - tel se voe - ten - ent Daar lê die be - gin en daar lê die ein - de die be -

T  
 en - nie ka - tel se voe - ten - ent Daar lê die be - gin en daar lê die ein - de die be -

B  
 aan? Lok - kie - ster Lok - kie - maan Lok - kie - ster Lok - kie - maan geen dwaal - licht - vaak voor star - ren aan? Tus - sen die ka - tel -

Pno.

67 *dim.*

(8<sup>va</sup>)

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.<sup>89</sup>

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.

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<sup>89</sup> Van der Sandt, Johann, conductor. Tuks Camerata, *Music for a While*. Recorded in 2003. compact disc. Includes Temmingh's *Lokkiester*.

## *Himne (1989)*

Duration: ca. 7 minutes

Voicing: SATB, *divisi* with piano

### **Text:**

<i>Te Deum glorificamus</i>	To God all the glory
<i>Adoramus deum Laudamus te</i>	We adore thee, we praise thee
<i>Deum benedicimus te</i>	We thank Thee <sup>90</sup>

*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.<sup>91</sup> 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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<sup>90</sup> Translation taking from *Translations and Annotations of Choral Repertoire*, compiled and annotated by Ron Jeffers.

<sup>91</sup> Veronica Franke, "Roelof Temmingh, Exponent of South African Art Music: A Tribute and Work-List," *Musicus* 39, no. 2 (2011): 11.

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 20. This triplet figure is the basis for much of the rhythmic material heard throughout the piece.

The image shows a musical score for piano introduction in *Himne*, measures 1-6. The score is written in common time (C) and features a tempo of quarter note = 66. The right hand (RH) plays a melodic line consisting of a series of triplet eighth notes. The left hand (LH) plays a steady accompaniment of quarter notes. The dynamics are marked *mf* and *mp*. The key signature has one flat (B-flat). The score is divided into two systems. The first system covers measures 1-3, and the second system covers measures 4-6. A *Leg.* (legato) marking is present below the first system. The triplet figures in the RH are consistently placed an octave higher than the vocal lines.

Figure 20 Triplet rhythmic material in *Himne*, mm. 1-6.

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 21 below.

The figure displays a musical score for measures 28-30. It consists of five systems of staves. The first four systems are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "te De - um glo - ri - fi - ca - mus". The fifth system is the piano accompaniment. Dynamics include *mf* and *ff*. The piano part features triplet patterns in the right hand and a low register in the left hand, marked *8<sup>vb</sup>*.

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.”<sup>92</sup> 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.<sup>93</sup>

The image shows a musical score for the piece 'Himne', starting at measure 65. The score is written for voice and piano. The voice part consists of two staves (soprano and bass) with lyrics underneath. The piano part consists of two staves (treble and bass). The score is divided into five measures, each with a different time signature: 3/8, 5/8, 4/8, 3/8, and 6/8. The lyrics are: 'glo-ri - fi - ca - mus be - ne - di - ci - mus te glo - ri - fi - ca - mus'. The piano part features a complex, rhythmic accompaniment with many accents and dynamic markings, including *ff* (fortissimo) in the final measure. The overall texture becomes increasingly complex as the meter changes.

Figure 22 Meter changes in *Himne*, mm. 65-69.

<sup>92</sup> Franke, “Temmingh, Exponent of South African Art Music,” 17.

<sup>93</sup> Franke, “Temmingh, Exponent of South African Art Music,” 17.

*Himne* presents numerous challenges for the conductor as one of Temmingh's most rhythmically diverse compositions. The meter changes, as shown in Figure 22, 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.<sup>94</sup> 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 23.

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<sup>94</sup> Franke, "Temmingh, Exponent of South African Art Music," 17.

I *pp*

The image shows four staves of music, each representing a different voice part: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef, a 6/8 time signature, and a first ending bracket labeled 'I'. The music consists of a series of cluster chords, where multiple notes are played simultaneously, creating a dense, textured sound. The notes are connected by a long, horizontal slur, indicating a sustained or legato line. The lyrics 'Al - le - lu -' are written below each staff, with hyphens indicating that the syllables are spread across multiple notes. The dynamic marking *pp* (pianissimo) is placed above the first staff.

Al - le - lu -

*pp*

Al - le - lu -

*pp*

Al - le - lu -

*pp*

Al - le - lu -

Figure 23 Cluster chord in *Himne*, mm. 111-112.

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 24. 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.

152 *ff*  
 lau - da - mus  
*ff*  
 lau - da - mus  
*ff*  
 lau - da - mus  
*ff*  
 lau - da - mus

152 *ff*  
*simile*

Figure 24 Layering of various rhythmic patterns in *Himne*, mm. 152-155.

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.<sup>95</sup>

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<sup>95</sup> 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:**

<i>Halleluja, almal loof die Here,</i>	Alleluia, let all the earth praise the Lord,
<i>Jesus het ons verlos, halleluja,</i>	Jesus saved us, alleluia,
<i>Ewige dank en ere.</i>	Praise and thanks for ever.
<i>Aan U behoort die majesteit,</i>	For Thou art the kingdom,
<i>En die krag en die heerlikheid,</i>	The power and glory,
<i>Tot in ewigheid.</i>	For eternity.
<i>Skenk ons U vrede.</i>	Give us Your peace.
<i>Halleluja, almal loof die Here.</i>	Alleluia, let all the earth praise the Lord <sup>96</sup>

*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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<sup>96</sup> 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 25 below.

## Loflied

Bcn Blut '90

ad libitum

1.

*mp*

HAL-LE-LU - JA AL-MAL LOOF DIE HE - RE. JE - SUS HET ONS VER LOS,

*f/p*

5 (1. 2.)

JE - SUS HET ONS VER LOS, JE - SUS HET ONS VER LOS HAL - LE - LU - JA,

*f/p*

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 26.



Figure 26 *Loflied*.

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 27. The conductor may consider dividing the phrase into 3/2 + 3/4 to achieve the most natural text stress.



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:**

<i>In Lumine tuo videbimus lumen.</i>	In your light, we shall see the light
<i>Emitte lucem tuam et veritatem tuam:</i>	Send forth thy light and thy truth:
<i>Ipsa me deduxerunt</i>	they have conducted me
<i>Et adduxerunt in montem</i>	and brought me unto thy holy hill,
<i>Sanctum tuum, et in tabernacula tua.</i>	and into thy tabernacles.
<i>In lumine tuo videbimus lumen.</i>	In your light, we shall see the light. <sup>97</sup>

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.<sup>98</sup> 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 homophony, moving in stepwise motion. This conjunct treatment of melodic writing is prominent throughout the work.

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<sup>97</sup> Translation provided by author.

<sup>98</sup> Veronica Franke, “Roelof Temmingh’s Neo-Palestrinian, A Cappella Settings of Three Latin Liturgical Texts,” *Musical Times*, (Summer 2019): 5.

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 28). 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.

ca. 60

Roelof Temmingh, 1995

The image shows a musical score for a vocal quartet and organ. It is in 4/4 time and consists of five measures. The vocal parts are arranged in two systems: Soprano and Alto, and Tenor and Bass. Each system has two staves. The Soprano and Alto parts have rests in all five measures. The Tenor and Bass parts have lyrics: "In lu - mi - ne tu - o vi - de - bi -". The Tenor part includes dynamic markings: *ppp* (measures 1-2), *p* (measure 3), and *ppp* (measures 4-5). The Bass part includes dynamic markings: *ppp* *sempre* (measures 1-2), *ppp* (measures 3-4), and *p* (measure 5). The organ part is at the bottom, marked "(For rehearsal only)", and features a treble and bass clef with chords and melodic lines.

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.<sup>99</sup>

In the next phrase, on the text “*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 29.

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<sup>99</sup> Franke, “Temmingh, Exponent of South African Art,” 17.

23

*pp* *mp* *pp* *rit.*

et ve - ri - ta - - - - tem tu - am,

*pp* ...a - tem tu - - - - - am,

*pp* ...a - tem tu - - - - - am,

*pp* ...a - tem tu - - - - - am,

8 ta - tem tu - - - - - am,

8 ta - tem tu - - - - - am,

ta - tem tu - - - - - am,

*pp* *mp* *pp* *rit.*

et ve - ri - ta - - - - tem tu - am,

23 *rit.*

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 30. This will ensure a smooth transition between these sections.

36 ----- *f* ca. 63

du - xe-runt,

du - xe-runt,

du - xe-runt,

du - xe-runt,

du - xe-runt *f mp* et ad - du - xe-runt in mon - tem sanc - tum tu - um,

du - xe-runt *f mp* et ad - du - xe-runt in mon - tem sanc - tum tu - um,

du - xe-runt *f mp* et ad - du - xe-runt in mon - tem sanc - tum tu - um,

du - xe-runt *f mp* et ad - du - xe-runt in mon - tem sanc - tum tu - um,

36 ----- *leg.*

Figure 30 *In Lumine Tuo*, mm. 36-38.

Negotiating the almost Verdi-like dynamic extremes in measures 47-49, as shown in Figure 31, 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.

The image shows a musical score for a vocal ensemble, likely a choir, in 4/4 time. The score consists of eight staves, with the top four staves in treble clef and the bottom four in bass clef. The lyrics are: "sanc - tum, in mon - tem sanc - tum tu - um et in". Above the first staff, there is a tempo marking "rit." with a dashed line, and a measure number "47" above the first note. Above the second staff, there is a measure number "ca. 60" above the first note. Above the eighth staff, there is a measure number "ca. 52" above the first note. The dynamic markings are: *fff* (measures 47-48), *mf* (measure 49), *f* (measures 50-51), *mp* (measures 52-53), *mf* (measures 54-55), *p* (measures 56-57), and *pp* (measures 58-59). The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

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 32). He also used this technique earlier in *Himne*. This became one of his trademarks.

The image shows a musical score for the piece *In Lumine Tuo*, measures 53-56. The score is written for a choir with Soprano, Alto, Tenor, and Bass parts. The lyrics are: "ta - ber - na - cu - la tu - a. In lu - mi -". The score features dynamic markings: *f* (forte), *ff* (fortissimo), *p* (piano), and *ppp* (pianissimo). The dynamics change from *f* to *ff* and then to *p* and *ppp* across the measures. A tempo change is indicated by a quarter note symbol and the text "ca. 60". The score shows the inner voices (Alto and Tenor) dropping out in the later measures, leaving the Soprano and Bass parts to sustain their notes. The page number 51 is in the top left, and 57 is in the bottom left.

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)*<sup>100</sup>**

Duration: ca. 20 minutes

Voicing: SATB, two pianos and percussion

**Text:**

1. DIE KAMPE

<i>Ons spel oor grense van jou ekosones</i>	We play across the borders of your echo zones
<i>kleurvol verklaar op die kaart</i>	colorfully displayed on the map
<i>reis langsaam met ons motors</i>	leisurely travelling with our vehicles
<i>van een droomkamp na 'n ander</i>	from one dream camp to another
<i>amper soos getye op 'n bedevaart</i>	almost like the tides on a pilgrimage
<i>wat van boom tot dier en dier tot voel</i>	which from tree to animal and animal to bird
<i>elkeen sy hoogtepunt in stilte vier.</i>	Each celebrating its uniqueness in silence. <sup>101</sup>

*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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<sup>100</sup> This piece may be modeled after *Frostiana* by Randall Thompson.

<sup>101</sup> 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<sup>102</sup>

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

---

<sup>102</sup> The isiXhosa word for 'animals.'

The German mixed choir *Frankfurter Kantorei* commissioned the larger work *Krugeriana*.<sup>103</sup> 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 33.

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<sup>103</sup> *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.

S met ons mo - tors van een droom- kamp na h  
 A met ons mo - tors van een droom- kamp na h  
 T met ons mo - tors van een droom- kamp na h  
 B met ons mo - tors van een droom- kamp na h

P. I 7 25  
 P. II 25  
 Timp 25

S 30 *p* an - der *pp* am- per soos ge- ty- e op 'n be- de-  
 A *p* an - der (a) - aa  
 T *p* an - der aa  
 B *p* an - der an- per soos ge- ty- e op 'n he- de-

P. I 10 *pp* U.C. + ped. 15 35  
 P. II 30 *pp* U.C. + ped. 35  
 Timp 30 *p* *pp* U.C. + ped. 35

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 34 below).

11

The musical score is divided into two systems. The first system covers measures 120-123, and the second system covers measures 124-127. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "la-la-ma-ti shi-mu-wi-ni" in the first system and "berg-en-dal berg-en-dal berg-en-dal" in the second system. The piano parts (P. I and P. II) and percussion (Perc and Xylophone) provide accompaniment with various rhythmic patterns and dynamic markings such as *f*, *mf*, and *ff*. The score includes measure numbers 120, 125, and 123 in boxes, indicating specific points in the music.

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 35).

The musical score is divided into two systems. The first system (mm. 40-44) shows the vocalists and piano accompaniment. The vocal parts are mostly silent, with some notes in the Soprano and Alto parts. The piano accompaniment features a complex texture with multiple layers of sound, including a prominent piano part with a triplet and a 'sim.' marking, and a percussion part with a 'p' marking. The second system (mm. 45-49) shows the vocalists with lyrics: 'brom - voel in die'. The vocal parts are more active, with the Soprano and Alto parts having a 'p' marking and the Tenor and Bass parts having an 'mp' marking. The piano accompaniment continues with a 'sempre pp' marking and a 'ped' marking. The percussion part has a 'p' marking and a 'p' marking.

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 36.

The musical score is divided into two systems. The first system (mm. 45-49) features vocal parts (Soprano, Alto, Tenor, Bass) which are mostly silent, and instrumental parts (Piano I, Piano II, Timpani, Percussion) with dynamic markings such as *p*, *mp*, and *pp*. The second system (mm. 50-55) includes vocal parts with lyrics: "what do you see? im-pa-la". The instrumental parts continue with complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like *mf*, *ff*, and *pp*. Percussion includes a triangle and a l.v. (lute).

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 37).

The image shows a page of a musical score for 'Krugeriana, movement three, mm 94-97'. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and four instrumental parts (Piano I, Piano II, Timpani, and Percussion). The tempo is marked as 104. The lyrics are 'what do you see? im-pa-la'. The score includes dynamic markings such as *mf*, *ff*, and *pp*. There are also markings for *p* and *poco staccato* for Piano II. Measure numbers 95 and 100 are indicated in boxes. The score is in 4/4 time, but the conductor is instructed to feel it as compound time (12/8).

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 38).

Allegro ♩ = 120

S  
A  
T  
B

se- bra buf- fel blou- aap wil- de- hond vlak- vark jak- kals rooi- kat bob- be-

P. I

P. II

Timp

Perc

Allegro ♩ = 120

Allegro ♩ = 120

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.<sup>104</sup>

*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 *a cappella* work for chorus and six soloists, author Franke asserts that "Temmingh again clearly finds the roots of his inspiration in the Renaissance."<sup>105</sup> 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 *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."<sup>106</sup> 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 *Sanctus* commences with a quasi-homophonic passage that cadences prior to

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<sup>104</sup> Translation by Ron Jefferson from *Translations and Annotations of Choral Repertoire*. Vol. 1: Sacred Latin Texts, p. 54.

<sup>105</sup> Franke, "Temmingh, Exponent of South African Art Music," 19.

<sup>106</sup> 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).

	A	B	A
Measures	mm. 1 - 13	mm. 14 - 39	mm. 40 - 54

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 39). 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.

The musical score is for the Sanctus, measures 17-22. It features five vocal parts: Soli (Soprano), Soprano (S), Alto (A), Tenor (T), and Bass (B). The score begins at measure 17 with a *mf* dynamic. The lyrics are: "De - us Sa - ba-oth, Do - mi - ne De - us Do, Do - mi - nus De - us, Do - mi - nus De - us, Do - mi - nus De - us." The time signature changes from 4+2+3/16 to 4/4 at measure 20. The score includes dynamic markings of *mf*, *mp*, *p*, *f*, and *mp*. The Soli part has a fermata over the first measure. The vocal parts have various rhythmic patterns, including eighth and sixteenth notes.

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 40).

The musical score for measures 20-22 of the *Sanctus* section is presented for Soli, Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written in a complex, multi-measure rhythmic structure. The first two measures are in a 4+2+3/16 time signature, and the third measure is in 4/4. The lyrics are: "Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth". The dynamics are marked as *p* (piano) for the first two measures and *f* (forte) for the third measure, with a *mp* (mezzo-piano) marking at the end of the third measure. The score is numbered 20 at the beginning of the first staff.

Figure 40 *Sanctus*, mm. 20-22.

*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:**

<i>in maraispark lê die aandmis</i>	evening mist covers maraispark <sup>107</sup>
<i>soos 'n kaasdoek oor die suikerkanne</i>	like a cheese cloth would sugar jars
<i>ek draf</i>	I jog
<i>in simonswyk waar vetkoek-by-dosyne</i>	in simonswyk <sup>108</sup> where vetkoek <sup>109</sup>
	by the dozen hiss
<i>aaa in swartboompanne sis</i>	aaah in black skilletts
<i>onder papegaaiskop kom 'n kooltrein</i>	at onder pappegaaiberg <sup>110</sup> a coal
	train
<i>stasie-in-gewikkel en hy fluit</i>	wiggles into the station and whistles
<i>ooo soos 'n knaap wat met 'n draadkar spog</i>	oooh like a lad showing off his toy
	wire-car <sup>111</sup>
<i>'n dubbeldoorakkoord met kneukels uit 'n bloekomdop</i>	a doubled chord with knuckles like

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<sup>107</sup> 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.

<sup>108</sup> Simonswyk is a suburb of Stellenbosch, adjacent to the campus of the University of Stellenbosch and a nature reserve.

<sup>109</sup> 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.

<sup>110</sup> Onder Papegaaiberg is a residential area in the winelands of Stellenbosch.

<sup>111</sup> 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*

*teen la colline se skewe bult*

*klink 'n kind-se-koebaai klein*

ek weet

die winter is vir elke buurt

in stellenbosch soos growwe sout

in kos en windgedroogde roosmaryn

look

in every downtown window pane

golden echoes beckon from flowered

lamps<sup>112</sup>

against la colline's sloping rise

the little goodbye of a child echoes

I know

winter is in stellenbosch's

neighborhoods like coarse salt

and rosemary in grub.<sup>113</sup>

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 41).

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<sup>112</sup> 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

<sup>113</sup> Grub denotes a typical home-cooked meal, often a stew, served as comfort food during the cold Cape winter months.

Mezzo-soprano

Piano

*p* *pp legato*

5

rais park in ma rais park lè dieaand mis soos'nkaas doek oor die

Figure 41 Syllabic treatment of text in *Winteraand*, mm 6-13.

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 42).

Musical score for Figure 42, showing vocal and piano parts for measures 35-39. The score includes dynamic markings (*mf*, *mp*), a coloratura run, and a ritardando section.

The score is divided into two systems. The first system covers measures 35-38, and the second system covers measures 38-40. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves.

In the first system, measure 35 is marked with *mf* and measure 36 with *mp*. The vocal line features a coloratura run starting in measure 36. The piano accompaniment includes a bass line with a *rit.* marking starting in measure 38.

The second system continues the vocal line with a coloratura run in measure 38 and a *rit.* marking in measure 40. The piano accompaniment also includes a *rit.* marking in measure 40.

The score concludes with a double bar line and a *rit.* marking in measure 40. A dashed line with a circled '8' indicates the end of the score.

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:**

<i>Nisi Dominus aedificaverit domum,</i>	Except the Lord build the house,
<i>in vanum laboraverunt, qui aedificant eam.</i>	their labor is but lost that build it
<i>Nisi Dominus custodierit civitatem,</i>	Except the Lord keep the city,
<i>frustra vigilat, qui custodit eam.</i>	the watchman waketh but in vain.
<i>Vanum est vobis ante lucem surgere:</i>	It is but lost labor that ye haste to rise
<i>surgite post quam sederitis,</i>	up early, and so late take rest,
<i>qui manducatis panem doloris.</i>	and eat the bread of carefulness.
<i>Cum dederit dilectis suis somnum.</i>	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 "invanum." 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 43).

2 nisi dominus  $\text{♩} = \text{ca. } 76$  15 *poco a poco accel. e cresc.*

S  
ae - di - fi - ca - ve - rit do - mum: *pp*

A  
ae - di - fi - ca - ve - rit do - mum: *pp* *p* in in in in

T  
ae - di - fi - ca - ve - rit do - mum: *pp*

B  
ae - di - fi - ca - ve - rit do - mum: *pp*

S *mf*

A *mp* in va - num in in in in va - num

T *f* in

B

S  $\text{♩} = \text{ca. } 160$  20 *ff*

A *ff*

T *ff*

B *f* *ff*

S in in in va - num va - num in in va - num la - bo - ra - ve -

A in va - num in va - num *ff* la la la la la la - bo -

T *ff* va - num in va - num in va - num in va - num la - bo - ra - ve -

B *f* *ff* in in va - num in va - num in va - num la la la la la la - bo -

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 separates 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:**

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

*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 Boerneef 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).

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<sup>114</sup> *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*.

<sup>115</sup> Translation provided by Deirdre Bignaut-Rautenbach.

*In die vroegte probeer ek 'n deuntjie dink* starts in measure 1 with the altos humming a melody (Figure 44), 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.

The image shows a musical score for the alto part of the piece. It is in 4/4 time and starts with a tempo marking of *mm* (moderato) and a tempo of ca. 88. The alto part begins with a melody in measure 1, marked *p* (piano) and *legato*. The melody consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The dynamics alternate between *p* and *mp* (mezzo-piano). The score also includes parts for Soprano (S.), Tenor (T.), and Bass (A.), which enter in measure 6. The lyrics are: "In die vroeg te probeer ek' n".

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:**

<i>Wenn wir in Höchsten Nöten sein</i>	When in the hour of utmost need
<i>und wissen nicht, wo aus noch ein,</i>	We know not where to look for aid,
<i>und finden weder Hülff noch Rath,</i>	When days and nights of anxious thought
<i>ob wie gleich sorgen früh und spat,</i>	Nor help nor counsel yet have brought,
<i>So ist dies unser Trost allein</i>	Then this our comfort is alone,
<i>daß wir zusammen insgemein</i>	That we may meet before Thy throne,
<i>dich anrufen, o treuer Gott!</i>	And cry, O faithful God, to Thee!
<i>um Rettung aus der Angst und Noth.</i>	For rescue from our misery.
<i>Und heben unsre Aug'n und Herz</i>	To Thee may raise our hearts and eyes,
<i>zu dir in wahrer Reu und Schmerz,</i>	Repenting sore with bitter sighs,
<i>und suchender Sünd Vergebung</i>	And seek Thy pardon for our sin,
<i>und aller Strafen Linderung.</i>	And respite from our griefs within:
<i>Die du verheißest gnädiglich</i>	For Thou hast promised graciously
<i>allen, die darum bitten dich</i>	To hear all those who cry to Thee,
<i>in Namen dein's Sohn's Jesu Christ,</i>	Through Him whose name alone is great,
<i>der unser Heil und Fürspruch ist.</i>	Our Savior and our Advocate.

*Drum kommen wir, o Herre Gott,  
und klagen dir all unsre Noth,  
weil wir jetzt stehn verlassen gar,  
in großer Trübsal und Gefahr.*

And thus we come, O God, today,  
And all our woes before Thee lay,  
For tried, forsaken, lo! We stand,  
Perils and foes on every hand.

*Sieh nicht an unsre Sünde groß,  
Sprich uns derselb'n aus Gnade los,  
Steh uns in unserm Elend bei,  
Mach uns von allen plagen frei.*

Ah! Hide not for our sins Thy face,  
Absolve us through Thy boundless grace,  
Be with us in our anguish still,  
Free us at last from every ill.

*Auf daß von Herzen können wir  
Nachmals mit Freuden danken dir,  
Gehorsam sein nach deinem Wort,  
Dich allzeit preisen hier un dort.*

That so with all our hearts we may  
once more our glad thanksgiving pay,  
And walk obedient to Thy word,  
And now and ever praise the Lord.<sup>116</sup>

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.

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<sup>116</sup> Translation provided by Katherine Winkworth.

Movement 1	Movement 2	Movement 3
Verses 1 – 4	Verse 5	Verse 6 and 7
mm. 1-178	mm. 1-109	mm. 1-117

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 45.

Wenn wir in höch-sten Nö - ten sein  
und wis-sen nicht, wo aus noch ein,  
und fin-den we - der Hilf noch Rat,  
ob wir gleich sor-gen früh und spat

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 46).

71

Solo *mp*

so ist dies un-ser

so ist dies un-ser Trost al-lein

(Kl.)

(B.-Kl.)

77

Solo *mp*

dass wir zu - sam-men ins - ge -

dass wir zu - sam-men ins - ge - mein, ins - ge -

Trost al-lein dass wir zu - sam- men ins - ge -

un-ser Trost al - lein dass wir zu - sam - men ins - ge -

(Ob.2)

(Ob.1)

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” in its entirety. He then repeats the word ‘Rettung’ four times, changing the rhythm each time (see Figure 47).

119 **rit.** **a tempo** ♩ = ca. 84

Angst und Not, **f** Ret-tung, **mf** Ret - tung, Ret - tung,

Angst und Not, **f** Ret-tung, **mf** Ret - tung, Ret - tung,

8 Angst und Not, **f** Ret-tung, **mf** Ret - tung, Ret - tung,

Angst und Not, Ret-tung, Ret - tung, Ret - tung,

**rit.** **a tempo** ♩ = ca. 84

(Kl.) **f** **mf**

124 **pp** **Solo**

Ret - tung **pp** **mp** und he-ben un-ser Aug und Herz, he - ben

Ret - tung **pp** **Solo** **mp** und he-ben un-ser

8 Ret - tung **pp**

Ret - tung

(Hr.) (Str.) **mp**

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 48).

♩ = ca. 152 II. ♩ = ♪

The image displays a musical score for the second movement of a piece. At the top, the tempo is marked as ♩ = ca. 152, followed by the Roman numeral II. and a change in note value to ♩ = ♪. The score consists of four staves: two vocal staves (Soprano and Alto), a vocal line with lyrics, and a piano accompaniment. The piano part is divided into sections for woodwinds (Bl.) and strings/horns (Str.+Hr.). The meter changes from 4/4 to 5/8. The vocal line begins with the lyrics 'Drum kom-men wir,' in measure 28. The piano accompaniment features a forte (ff) section for woodwinds and a mezzo-forte (mf) section for strings and horns.

Figure 48 Meter change in second movement from *Wenn wir in höchsten nöten sein*.

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: SSSSAAAA

**Text:**

<i>Waarom, O God, hou U aan om ons te verstoot?</i>	Why, O God, have you permanently rejected us?
<i>Waarom bly U ons vergeet?</i>	Why do you keep forgetting us?
<i>Waarom is U kwaad vir die kudde wat aan U behoort?</i>	Why does your anger burn against the sheep of your pasture?
<i>Kom loop tog deur die plek wat so lank al in puin lê, die heiligdom wat die vyand so totaal verwoes het.</i>	Come and walk through the place which has been in ruins for so long, the sanctuary that the enemy totally devastated.
<i>Die gebrul van U vyande het in die plek van samekoms weerklink, en hulle het hulle vaandels daar opgerig. Hulle sê “Ons sal alles vernietig”.</i>	Your enemies roar in the middle of your sanctuary; They set up their battle flags. “We will destroy everything” they shout.
<i>Hulle het elke plek van samekoms aan die brand gestee.</i>	They set your sanctuary on fire.
<i>Waarom lig U nie U hand op en vernietig die vyand nie?</i>	Why don't you raise your hand and destroy the enemy?
<i>Dit is U wat deur U mag die see onstuimig gemaak het</i>	It is You through your own power who made the seas turbulent

*Dit is U wat aan die son en maan  
hul plek gegee het.*

*Somer en winter is die werk van u hand,  
Moet tog nie u verdrukke volk aan hierdie  
Wilde diere uitlewer nie.*

*Kom tog, o God, laat geld tog u reg,  
o God!*

*Amen.*

You gave the sun and moon  
their rightful place.

the seasons are the work of your hand,  
Do not leave your suffering people  
to the mercy of these wild beasts.

Come, oh God, let your justice serve,  
Oh God!

Amen.<sup>117</sup>

*Psalm 74* is written for an advanced treble choir divided into eight parts (SSSSAAA). 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 49).

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<sup>117</sup> Translation provided by the author.

The image shows a musical score for four voices: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). The score is for measures 4 and 5 of Psalm 74. A fermata is placed over the first measure. The lyrics are: "om, waar-om, waar-om, waar-om, waar - om, waar - om, waar". Dynamics include *cresc.* and *ff*. The key signature has one flat (B-flat), and the time signature is common time (C).

Figure 49 Fermata in *Psalm 74*, mm 4-5.

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 50).

30 *mf* Aah-----

S 1 klink. en hul - le het hul - le vaan - dels daar op - ge - rig. - Hul le - sê

S 2

A 1 klink. en hul - le het hul - le vaan - dels daar op - ge - rig. Hul le sê:

A 2

33 *f* Aah

S 1

S 2 "Ons sal al - les ver - nie - tig." "Ons sal al - les ver - nie - tig."

A 1 "Ons sal al - les ver - nie - tig." "Ons sal al - les ver - nie - tig."

A 2

35

S 1

S 2 "Ons sal al - les ver - nie - tig." Aah

A 1 "Ons sal al - les ver - nie - tig." "Ons sal al - les ver - nie - tig."

A 2

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 voices sustain a pitch, while the other voices introduce 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:**

<i>Alleluia,</i>	<i>Alleluia,</i>
<i>Ascendit deus in jubilatione.</i>	God has gone up with a merry noise.
<i>Alleluia,</i>	<i>Alleluia,</i>
<i>Et Dominus in voce tubae.</i>	And the Lord with the sound of the trumpet.
<i>Alleluia,</i>	<i>Alleluia,</i>
<i>Elevatis minibus ferebatur in caelum.</i>	Raising his hands up to the sky.
<i>Alleluia.</i>	<i>Alleluia.</i>

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 51).

**A** **Maestoso** ♩ = ca. 88 ***ff***

Soprano 1  
Al - le - lu -

Soprano 2  
Al - le - lu -

Alto 1  
Al - le - lu -

Alto 2  
Al - le - lu -

Tenor 1  
Al - le - lu -

Tenor 2  
Al - le - lu -

Bass 1  
Al - le - lu -

Bass 2  
Al - le - lu -

Piano  
*ff*

8<sup>vb</sup>

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).

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

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:

<i>Dies irae, dies illa,</i>	The day of wrath, that day
<i>Solvat saeculum in favilla:</i>	shall dissolve the world into embers:
<i>Teste David cum Sibylla.</i>	David being witness along with the Sibyl.
<i>Quantus tremor est futurus,</i>	Oh, what fear man's bosom rendeth,
<i>Quando Judex est venturus,</i>	When from heaven the judge descendeth,
<i>Cuncta stricte Discussurus!</i>	On whose sentence all Dependeth. <sup>118</sup>

“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 52).

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<sup>118</sup> Translation provided by Ron Jeffers in *Translations and Annotations of Choral Repertoire: Volume I: Sacred Latin Texts*, p. 67.

The image shows a musical score for the main theme of "Dies Irae" from *Three Motets for Choir and Piano*, measures 4-6. The score is written for six vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, Bass) and a Piano accompaniment. All vocal parts are marked *ff* (fortissimo) and sing in unison. The lyrics are "di - es i - rae di - es i - rae di - es i -". The piano part consists of a rhythmic accompaniment in the right hand and a harmonic accompaniment in the left hand.

Figure 52 Main theme of “Dies Irae,” from *Three Motets for Choir and Piano*, mm. 4-6.

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 53).

**B**

S 1  
sol - vet sae - clum in fa - vil - la.

S 2  
sol - vet sae - clum in fa - vil - la.

A 1  
sol - vet sae - clum in fa - vil - la.

A 2  
sol - vet sae - clum in fa - vil - la.

T  
sol - vet sae - clum in fa - vil - la.

B  
sol - vet sae - clum in fa - vil - la.

Figure 53 “Dies Irae,” unison singing, mm.12-17.

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 54).

21 *f* *ff* *f* *ff*

S1  
est fu - tu - rus quan - do ju - dex

S2  
est fu - tu - rus quan - do ju - dex

A1  
est fu - tu - rus quan - do ju - dex

A2  
est fu - tu - rus quan - do ju - dex

T1  
est fu - tu - rus quan - do ju - dex

T2  
est fu - tu - rus quan - do ju - dex

B1  
est fu - tu - rus quan - do ju - dex

B2  
est fu - tu - rus quan - do ju - dex

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 55).

**E** Poco meno mosso  
*mp*

S  
per se - pul - chra re - gi - o - num

A  
per se - pul - chra re - gi - o - num

T  
per se - pul - chra re - gi -

B  
per se - pul -

*mp*

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:

<i>Inflammatuſ et accenſuſ,</i>	Lest I burn in flames enkindled,
<i>Per te, virgo, ſim defenſuſ</i>	May I, through thee, O Virgin be defended
<i>In die iudicii.</i>	On Judgement Day.
<i>Chriſte, cum ſit hinc exire,</i>	O Chriſt, when from here I muſt depart,
<i>Da per Matrem me venire</i>	Grant that, through your Mother,
<i>Ad palmam victoriae</i>	I may obtain the palm of victory.
<i>Quando corpus morietur,</i>	When my body perishes,
<i>Fac, ut animae donetur</i>	Grant that my ſoul be given
<i>Paradiſi gloria.</i>	the glory of Paradife.
<i>Amen.</i>	Amen. <sup>119</sup>

“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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<sup>119</sup> 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 56).

The musical score for "In Flammatus" (mm. 1-4) is presented in a five-staff format. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is for the Piano. The key signature is one flat (B-flat), and the time signature is 3/2. The tempo is marked "Espressivo" with a quarter note equal to approximately 76 beats per minute. The lyrics are "In - flam - ma - tus, In - flam -". The Soprano part begins with a long, sustained note on the word "In" in the fourth measure. The Alto part begins with a long, sustained note on "In" in the first measure and continues with "flam - ma - tus," in the second and third measures. The Tenor part begins with a long, sustained note on "In" in the second measure and continues with "flam - ma -" in the third measure. The Bass part begins with a long, sustained note on "In" in the third measure and continues with "flam -" in the fourth measure. The Piano part features a descending melodic line in the right hand and a more active line in the left hand, both concluding with a long, sustained note in the bass register.

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 57.

33 C *pp*

S  
Chris - te cum sit

A  
*pp*  
Chris - te

T  
*pp*  
Chris - te

B  
*pp*  
Chris - te

*(8va)* *cantabile*

38

S  
hunc ex - i - re Chris - te cum sit

A  
Chris - te

T  
Chris - te

B  
Chris - te

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 58).

54 *f* D *p*

S1 pal - mam vic - to - rae. quan - do cor - pus

S2 pal - mam vic - to - rae. quan - do cor - pus

A1 pal - mam vic - to - rae.

A2 pal - mam vic - to - rae.

T1 pal - mam vic - to - rae.

T2 pal - mam vic - to - rae.

B1 pal - mam vic - to - rae.

B2 pal - mam vic - to - rae.

*f*

(8<sup>th</sup>)

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 59).

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is for measures 18 and 19 of *Sonnet 116*. The lyrics are "O no! O no! O no! it is an e - ver - fixed mark." The music is in a fast tempo, indicated by the *f* (forte) dynamic marking. The Soprano and Alto parts enter in measure 18, followed by the Tenor and Bass parts in measure 19. The music features a fast succession of entrances, with each voice part starting on a different note and rhythm. The lyrics are written below the staves, with the words "O no!" repeated three times in each voice part, followed by the phrase "it is an e - ver - fixed mark." The score is written in a single system with four staves.

Figure 59 *Sonnet 116*, mm. 18-19.

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 quatrain.

The third quatrain 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-minor<sup>7</sup> chord.

*Te Deum (2011)*

Duration: ca. 15 minutes

Voicing: SATB, tenor solo, and organ

**Text:**

<i>Sanctus, Sanctus, Sanctus.</i>	Holy, Holy, Holy.
<i>Gloria Patri, et Filio, et Spiritui Sancto.</i>	Glory to the Father, and to the Son, and to the
<i>Te Deum laudamus</i>	Holy Spirit.
<i>Sicut erat in principio, et nunc, et semper, et</i>	We praise thee, O God
<i>in saecula saeculorum.</i>	As it was in the beginning, also now, and
<i>Te Deum laudamus te Dominum confitemur</i>	always, and to ages of ages.
<i>Te aeternum Patrem omnis terra veneratur.</i>	We praise thee, O God. We acknowledge thee to
<i>Sanctus, Sanctus, Sanctus, Dominus Deus</i>	be the Lord. All the earth doth worship thee, the
<i>Sabaoth - Benedicus.</i>	Father everlasting.
<i>Sanctus, Sanctus, Sanctus...</i>	Holy, Holy, Holy, Lord God of Sabaoth –
<i>Te Deum – Glorificamus...</i>	Blessed.
<i>Miserere nobis, Domine</i>	Holy, Holy, Holy...
<i>Dominus Deus Sabaoth.</i>	We praise – Glorify...
<i>Gloria in excelsis Deo</i>	Have Mercy on us, Lord
<i>Sanctus</i>	Lord God of Sabaoth.
<i>Kyrie Eleison, Christe eleison...</i>	Glory to God in the Highest
<i>Amen</i>	Sanctus
	Lord have mercy, Christ have mercy...
	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.<sup>120</sup> 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 60).

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<sup>120</sup> Rudolf de Beer, Program notes from concert on 21 September 2011.

14 *ff*  
 Glo - ri - a Pa - tri, et Fi - li - o, et  
 sanc - tus.  
 sanc - tus.  
 sanc - tus.  
 sanc - tus.

14  
 sanc - tus.  
 sanc - tus.  
 sanc - tus.

14  
 sanc - tus.

Figure 60 *Te Deum*, mm. 12-17.

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.<sup>121</sup>

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 declamatory statement—whereafter it divides into four-part harmony (see Figure 61).

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<sup>121</sup> de Beer, Program notes, 21 September 2011.

74

8

74 *p* *f*

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

74 *p* *f*

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

74 *p* *f*

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

74 *p* *f*

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

74

*p* *mf* *mp* *p* *pp*

Figure 61 *Te Deum*, mm. 74-79.

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 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 62, exemplify these dynamic extremes.

174

174 *ppp* *ppp* *f* *f*

Sanc - tus. te De - um,

*pp* *ppp* *f* *f*

Sanc - tus. te De - um,

*pp* *ppp* *f* *f*

Sanc - tus. te De - um,

*pp* *ppp* *f* *f*

Sanc - tus. te De - um,

174

*mp* *f* *f*

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-G of this dissertation. All scores are re-engraved and reprinted with the permission of Liezl-Marét 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 six pieces are a snapshot selection of works from his 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 reengrave the score for better reading purposes.

1. I have included a piano reduction in the score for rehearsal purposes.

*Three Motets for Choir and Piano*

**(Appendix D)**

**“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 added the scoring of the piece below the title.

2. I adjusted the spacing of the layout which added several pages but added to the intelligibility of the score.

***Nisi Dominus***

**(Appendix G)**

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

2. I added the tenor and bass lines to the opening system for consistency.

3. I adjusted the layout of the score which added four pages to the score. However, this makes the reading of the score much easier.

## 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 Grové, 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 traveled composer, Temmingh's work has been influenced by many

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.

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**APPENDIX A: COMPLETE CHORAL WORKS BY ROELOF TEMMINGH**

	<b>TITLE</b>	<b>DATE</b>	<b>DURATION</b>	<b>VOICING</b>
1.	Ballade van die Gryslan <i>(Ballad of the Grey land)</i>	1970	23'	SATB with baritone & orchestra
2.	Jy's Man Alleen <i>(You are man alone)</i>	1974	5'	SSA with piano
3.	Die Hemelblou <i>(The Heaven's blue)</i>	1974	6'	SSA with piano
4.	Winternag <i>(Winternight)</i>	1975	5'	SSA with piano
5.	Die Groot Saamloop <i>(The Great walk)</i>	1976	5'	SA with piano
6.	Hooglied <i>(Canticle)</i>	1978	8'	SSA & tape
7.	Ontferm U <i>(Lord, have mercy)</i>	1984	9'	SATB & tape
8.	Lokkiester	1986	10'	SATB with piano
9.	Jy't Weggegaan <i>(You went away)</i>	1988	4'	SATB
10.	Himne	1989	7'	SATB with piano
11.	Kersliedjie <i>(Christmas song)</i>	1990	5'	SSA with organ

12.	Oop Musiek vir die Vyfde Seisoen <i>(Open music for the fifth season)</i>	1990	9'	SSA with piano & percussion
13.	Loflied	1990	2'	Three-part <i>a cappella</i>
14.	Stellenbosch, Geliefde Plek <i>(Stellenbosch, loved place)</i>	1992	3'	Unison with piano
15.	Ons Bou 'n Pad <i>(We build a road)</i>	1992	6'	SS (children) with piano
16.	Gaudeamus '93	1992	7'	SATB with timp., 2 pianos and organ
17.	Sanctus	1995	5'	TTB
18.	In Lumine Tuo	1995	8'	SSAATTBB
19.	Rainbow Speech	1996	5'	SATB
20.	Sê sit met Marimba <i>(Say sit with Marimba)</i>	1996	3'	SSA with marimba and 4 tom-toms
21.	Krugeriana	1997	20'	SSAATTBB with 2 pianos, percussion
22.	Sanctus	1999	6'	SSAATTBB
23.	Winteraand <i>(Winter evening)</i>	2000	8'	SSAA with piano and Mezzo Soprano
24.	Nisi Dominus	2001	7'	SSAATTBB
25.	In die Vroegte wil ek 'n Deuntjie Sing	2001	4'	SATB

	<i>(In the early morning I want to sing a tune)</i>			
26.	Went wir in Höchsten Nöten Sein	2001	19'	SATB with soloists, strings & organ
27.	Kantorium	2003	72'	SATB with soloists, timp & strings
28.	Psalm 8	2004	7'	SATB
29.	O Crux*	2004	5'	SATB
30.	Weer-Lig <i>(Lightening)</i>	2004	7'	SATB
31.	Rondomtalieliedjie <i>(Playsong)</i>	2004	6'	SATB
32.	Verklaring en Liedjie <i>(Explanation and Song)</i>	2006	11'	SATB with piano
33.	Psalm 74	2007	5'	SSSAAA
34.	Three motets for Choir and Piano	2008	15'	SATB with piano
35.	Sonnet 116 for a cappella choir	2009	5'	SATB
36.	Te Deum	2011	15'	SATB, tenor solo, and organ

\*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)

$\text{♩} = 66$

*mf mp*

*p*

te De - um glo - ri - fi - ca - mus

te De - um glo - ri - fi - ca - mus

*p*

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10

8 a - do - ra - mus De - um lau - da - mus - te.  
a - do - ra - us De - um lau - da - mus - te.

10

13

13

*mp*

**A**

*p*

te De - um glo - ri - fi -

*p*

te De - um glo - ri - fi -

16

The first system of music (measures 13-16) consists of four staves. The top two staves are vocal staves with lyrics: "te De - um glo - ri - fi -" on the first staff and "te De - um glo - ri - fi -" on the second. The dynamics are marked *p*. The piano accompaniment (measures 13-16) is written on a grand staff (treble and bass clefs). It features a melodic line with triplets and a crescendo leading to a piano dynamic.

19

ca - mus a - do - ra - mus De - um lau -

ca - mus a - do - ra - mus De - um lau -

19

The second system of music (measures 17-20) consists of four staves. The top two staves are vocal staves with lyrics: "ca - mus a - do - ra - mus De - um lau -" on the first staff and "ca - mus a - do - ra - mus De - um lau -" on the second. The piano accompaniment (measures 17-20) is written on a grand staff (treble and bass clefs). It features a melodic line with triplets and a piano dynamic.

22

da - mus - te.

da - mus - te.

22

*mf* *ff*

25

**B**

25

*mf* *mf*

28 *mf* *ff*  
 te De - um glo - ri - fi - ca - mus  
*mf* *ff*  
 te De - um glo - ri - fi - ca - mus  
*mf* *ff*  
 te De - um glo - ri - fi - ca - mus  
*mf* *ff*  
 te De - um glo - ri - fi - ca - mus

28 *mf* *f*  
 (8vb)

31 *mf* *pp*  
 a - do - ra - mus De - um lau - da - mus - te.  
*mf* *pp*  
 a - do - ra - mus De - um lau - da - mus - te.  
*mf* *pp*  
 a - do - ra - mus De - um lau - da - mus - te.  
*mf* *pp*  
 a - do - ra - mus De - um lau - da - mus - te.

31 *pp*  
 (8vb)

**C**

*ff* *p* *pp*

De - um glo - ri - fi - ca - mus

*ff* *p* *pp*

De - um glo - ri - fi - ca - mus

*ff* *p* *pp*

De - um glo - ri - fi - ca - mus

*ff* *p* *pp*

De - um glo - ri - fi - ca - mus

34 *ff* *f* *p* *pp*

*8vb*

**D** *mf* *p*

38 De - um be - ne - di - ci - mus

*mf* *p*

De - um be - ne - di - ci - mus

*mf* *p*

De - um be - ne - di - ci - mus

*mf* *p*

De - um be - ne - di - ci - mus

38

*8vb*

E

43

te

te

te

te

43

*pp*

46 *pp*

a - do - ra - mus

a - do - ra - mus

a - do - ra - mus

be - ne - di - ci - mus

be - ne - di - ci - mus

46

*pp*

49 *p* *cresc.* *accel.* -----

a - do - ra - mus

a - do - ra - mus

be - ne - di - ci - mus be - ne - di - ci -

be - ne - di - ci - mus be - ne - di - ci -

49 *poco* *p* *cresc.*

52 -----

a - do - ra - mus a - do - ra - mus

a - do - ra - mus a - do - ra - mus

mus be - ne - di - ci - mus

mus be - ne - di - ci - mus

52

♩ = 176-184

55 *ff*

te

*ff*

te

*ff*

te

*ff*

te

60 F

*ff*

glo - ri - fi - ca - mus be - ne - di - ci - mus te

*ff*

glo - ri - fi - ca - mus be - ne - di - ci - mus te

60

65

glo-ri-fi-ca-mus be-ne-di-ci-mus te glo-ri-fi-ca-mus

glo-ri-fi-ca-mus be-ne-di-ci-mus te glo-ri-fi-ca-mus

65

70

glo-ri-fi-ca-mus glo-ri-fi-ca-mus be-ne-di-ci-mus te

glo-ri-fi-ca - glo-ri-fi-ca-mus be-ne-di-ci-mus te

70

75

a - do - ra - mus glo - ri - fi - ca - mus te

a - do - ra - mus glo - ri - fi - ca - mus te

a - do - ra - mus glo - ri - fi - ca - mus te

a - do - ra - mus glo - ri - fi - ca - mus te

75

79

a - do - ra - mus a - do - ra - mus a - do - ra - mus glo - ri - fi -

a - do - ra - mus a - do - ra - mus a - do - ra - mus glo - ri - fi -

a - do - ra - mus a - do - ra - mus a - do - ra - mus glo - ri - fi -

a - do - ra - mus a - do - ra - mus a - do - ra - mus glo - ri - fi -

79

83 G *mf* *mp*

ca - mus te glo - ri - fi - ca - mus glo - ri - fi, glo - ri - fi,

ca - mus te glo - ri - fi - ca - mus glo - ri - fi, glo - ri - fi,

ca - mus te glo - ri - fi - ca - mus glo - ri - fi, glo - ri - fi,

ca - mus te glo - ri - fi - ca - mus glo - ri - fi, glo - ri - fi,

83

87 *ff*

glo - ri - fi - ca - mus a - do - ra - mus glo - ri - fi - ca - mus

glo - ri - fi - ca - mus a - do - ra - mus glo - ri - fi - ca - mus

glo - ri - fi - ca - mus a - do - ra - mus glo - ri - fi - ca - mus

glo - ri - fi - ca - mus a - do - ra - mus glo - ri - fi - ca - mus

87

*mf* *ff*

91 *mf* *mp* *ff*

glo - ri - fi - ca - mus glo - ri - fi, glo - ri - fi, glo - ri - fi - ca - mus

*mf* *mp* *ff*

glo - ri - fi - ca - mus glo - ri - fi, glo - ri - fi, glo - ri - fi - ca - mus

*mf* *mp* *ff*

glo - ri - fi - ca - mus glo - ri - fi, glo - ri - fi, glo - ri - fi - ca - mus

*mf* *mp* *ff*

glo - ri - fi - ca - mus glo - ri - fi, glo - ri - fi, glo - ri - fi - ca - mus

91 *mf* *ff*

95 H

a - do - ra - mus be - ne - di - ci - mus te

a - do - ra - mus be - ne - di - ci - mus te

a - do - ra - mus be - ne - di - ci - mus te

a - do - ra - mus be - ne - di - ci - mus te

95

98 *f* *mf*

be - ne - di - ci - mus te be - ne - di - ci,

*f* *mf*

be - ne - di - ci - mus te be - ne - di - ci,

*f* *mf*

be - ne - di - ci - mus te be - ne - di - ci,

*f* *mf*

be - ne - di - ci - mus te be - ne - di - ci,

102 *mp* *p* rit. -----

be - ne - di - ci - mus te.

*mp* *p*

be - ne - di - ci - mus te.

*mp* *p*

be - ne - di - ci - mus te.

*mp* *p*

be - ne - di - ci - mus te.

108 I *pp*

Al - le - lu -

Al - le - lu -

Al - le - lu -

Al - le - lu -

108

112 J  $\text{♩} = 176-184$

ia. glo-ri-fi-ca-mus

ia. glo-ri-fi-ca-mus

ia. glo-ri-fi-ca-mus

ia. glo-ri-fi-ca-mus

112

118 *poco cresc.*

be-ne-di-ci - mus te glo-ri - fi - ca - mus be-ne-di-ci -

be-ne-di-ci - mus te glo-ri - fi - ca - mus be-ne-di-ci -

be-ne-di-ci - mus te glo-ri - fi - ca - mus be-ne-di-ci -

be-ne-di-ci - mus te glo-ri - fi - ca - mus be-ne-di-ci -

118 *poco cresc.*

123

mus te glo-ri - fi - ca - mus glo-ri - fi, glo-ri - fi -

mus te glo-ri - fi - ca - mus glo-ri - fi, glo-ri - fi -

mus te glo-ri - fi - ca - mus glo-ri - fi, glo-ri - fi -

mus te glo-ri - fi - ca - mus glo-ri - fi, glo-ri - fi -

123

128 *mf*

ca - mus be - ne - di - ci, be - ne - di - ci - mus te be - ne - di - ci,

ca - mus be - ne - di - ci, be - ne - di - ci - mus te be - ne - di - ci,

ca - mus be - ne - di - ci, be - ne - di - ci - mus te be - ne - di - ci,

ca - mus be - ne - di - ci, be - ne - di - ci - mus te be - ne - di - ci,

128 *mf*

133 **K** *p*

be - ne - di - ci - mus te glo - ri - fi - ca - mus glo - ri - fi - ca - mus

be - ne - di - ci - mus te glo - ri - fi - ca - mus glo - ri - fi - ca - mus

be - ne - di - ci - mus te glo - ri - fi - ca - mus glo - ri - fi - ca - mus

be - ne - di - ci - mus te glo - ri - fi - ca - mus glo - ri - fi - ca -

133

138 *molto* *ff*

a - do - ra - mus glo - ri - fi - ca - mus te

a - do - ra - mus glo - ri - fi - ca - mus te

a - do - ra - mus glo - ri - fi - ca - mus te

mus a - do - ra - mus glo - ri - fi - ca - mus te

138 *ff*

143

a - do - ra - mus a - do - ra - mus a - do - ra - mus glo - ri - fi -

a - do - ra - mus a - do - ra - mus a - do - ra - mus glo - ri - fi -

a - do - ra - mus a - do - ra - mus a - do - ra - mus glo - ri - fi -

a - do - ra - mus a - do - ra - mus a - do - ra - mus glo - ri - fi -

143

147 L

ca - mus te glo - ri - fi - ca - mus te

ca - mus te glo - ri - fi - ca - mus te

ca - mus te glo - ri - fi - ca - mus te

ca - mus te glo - ri - fi - ca - mus te

147

*f*

152 *ff*

lau - da - mus

lau - da - mus

lau - da - mus

lau - da - mus

152

*ff*

8<sup>va</sup>

*simile*

156

glo - ri - fi -

glo - ri - fi -

glo - ri - fi -

glo - ri - fi -

156 <sup>(8<sup>va</sup>)</sup>

160

M

ca - mus

ca - mus

ca - mus

ca - mus

160 <sup>(8<sup>va</sup>)</sup>

*ff*

8<sup>va</sup>

164 *ff*  
te  
*ff*  
te  
*ff*  
te  
*ff*  
te

164

*sf*

169  
De - um a - do -  
De - um a - do -  
De - um a - do -  
De - um a - do -

169 *sf*

*sf*

173

ra - mus De - um

ra - mus De - um

ra - mus De - um

ra - mus De - um

173 (8<sup>va</sup>)

177

lau - da

lau - da

lau - da

lau - da

177 (8<sup>va</sup>)

181

181 (8<sup>va</sup>)

184

te!  
te!  
te!  
te!

**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)

$\text{♩} = 60$

*p*

Soprano  
Let me not, let me not, to the

Alto  
*p*  
Let me not, let me not, let me not, to the

5

S  
mar - riage of true minds ad - mit im - pe - di - ments. Love

A  
mar - riage of true minds ad - mit im - pe - di - ments. Love

T  
*p*  
ad - mit im - pe - di - ments.

B  
*p*  
ad - mit im - pe - di - ments.

5

*mf*

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9

S is not love, \_\_\_\_\_ love is not love \_\_\_\_\_ which al - ters when it

A is not love, \_\_\_\_\_ love is not love \_\_\_\_\_ which al - ters when it

T *mf* Love is not love \_\_\_\_\_ which al - ters when it

B *mf* Love is not love \_\_\_\_\_ which al - ters when it

9

13

S al - te - ra - tion finds, Or bends \_\_\_\_\_ with the re - mo - ver to re - move: \_\_\_\_\_

A al - te - ra - tion finds, Or bends \_\_\_\_\_ with the re - mo - ver to re - move: \_\_\_\_\_

T al - te - ra - tion finds, Or bends \_\_\_\_\_ with the re - mo - ver to re - move: \_\_\_\_\_

B al - te - ra - tion finds, Or bends \_\_\_\_\_ with the re - mo - ver to re - move: \_\_\_\_\_

13

18 *f*  
S O no! O no! O no! it is an e - ver - fixed mark  
A O no! O no! O no! it is an e - ver - fixed mark  
T O no! O no! O no! it is an e - ver - fixed mark  
B O no! O no! O no! it is an e - ver - fixed mark



22 *ff*  
S That looks on tem - pests and is ne - ver sha - ken;  
A That looks on tem - pests and is ne - ver  
T That looks on tem - pests  
B That looks on



24

S looks on tem - pests and is ne - ver sha - ken;

A sha - ken; That looks on tem - pests and is ne - ver

T and is ne - ver sha - ken; That looks on tem - pests

B tem - pests and is ne - ver sha - ken: That looks on

24

25

S It is the star

A sha - ken; It is the star

T and is ne - ver sha - ken; It is the star

B tem - pests ne - ver sha - ken; It is the star

25

27 *p*

S to eve - ry wan - der - ing bark, Whose

A to eve - ry wan - der - ing bark, Whose

T to eve - ry wan - der - ing bark, Whose

B to eve - ry wan - der - ing bark, Whose

33 *mf*

S worth's un-known, al-though his height be ta - ken. Love's

A worth's un-known, al-though his height be ta - ken.

T worth's un-known, al-though his height be ta - ken. Love's

B worth's un-known, al-though his height be ta - ken.

33 *mf*

37

S not Time's fool, \_\_\_\_\_ though ro - sy lips and cheeks *p*

A *mf* Love's not Time's fool,

T not Time's fool, \_\_\_\_\_ though ro - sy *p*

B *mf* Love's not Time's fool, \_\_\_\_\_ *p*

37

41

S *mp* With - in his bend - ing sick - le's com - pass

A *mp* With - in his bend - ing sick - le's com - pass

T *mp* lips and cheeks \_\_\_\_\_ With - in his bend - ing sick - le's com - pass

B *mp* lips and cheeks \_\_\_\_\_ With - in his bend - ing sick - le's com - pass

41

44

S  
come: \_\_\_\_\_ Love al - ters not with his brief \_\_\_\_\_ hours and

A  
come: \_\_\_\_\_ Love al - ters

T  
come: \_\_\_\_\_ Love al - ters not \_\_\_\_\_

B  
come: \_\_\_\_\_ Love al - ters not \_\_\_\_\_

44

48

S  
weeks, \_\_\_\_\_ But bears it out to the edge of

A  
not \_\_\_\_\_ But bears it out e - ven to the edge of

T  
\_\_\_\_\_ But bears it out e - ven to the edge of

B  
\_\_\_\_\_ edge of

48

52 *pp*

S doom. mm

A *p*  
doom. If this be er - ror and u - pon me

T *p*  
doom. If this be er - ror and u - pon me

B *p*  
doom. If this be er - ror and u - pon me

52 *pp* *p*

56

S

A proved, I ne - ver writ, nor no man e - ver

T proved, I ne - ver writ, nor no man e - ver

B proved, I ne - ver writ, nor no man e - ver

56

59 *niente*

S

A

T

B

59 loved. *niente*

Detailed description of the musical score: The score is for measures 59-62. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The vocal parts (S, A, T, B) are in treble clef, while the piano part is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo/mood is marked 'niente'. The lyrics 'loved.' are under the vocal lines, and 'niente' appears at the end of the system. The piano part has a measure number '59' at the start of the system.

**APPENDIX D: *Three Motets for Choir and Piano***

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# Three Motets

## I. Ascendit Deus

SSAATTBB with Piano

Edited by  
GERRIT SCHEEPERS (b.1987)

Music by  
ROELOF TEMMINGH (1946-2012)

**A** **Maestoso** ♩ = ca. 88 *ff*

Soprano 1  
Al - le - lu -

Soprano 2  
Al - le - lu -

Alto 1  
Al - le - lu -

Alto 2  
Al - le - lu -

Tenor 1  
Al - le - lu -

Tenor 2  
Al - le - lu -

Bass 1  
Al - le - lu -

Bass 2  
Al - le - lu -

Piano  
*ff*

8<sup>va</sup>

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5

S1 ia, as - cen - dit *p* *f*

S2 ia, as - cen - dit *p* *f*

A1 ia, as - cen - dit *p* *f*

A2 ia, as - cen - dit *p* *f*

T1 ia, as - cen - dit *f*

T2 ia, as - cen - dit *p* *f*

B1 ia, as - cen - dit *p* *f*

B2 ia, as - cen - dit *p* *f*

*f*

(8<sup>va</sup>)

(8<sup>vb</sup>)

9

S1  
De - us in ju - bi - la - ti - o - ne,

S2  
De - us in ju - bi - la - ti - o - ne,

A1  
De - us in ju - bi - la - ti - o - ne,

A2  
De - us in ju - bi - la - ti - o - ne,

T1  
De - us in ju - bi - la - ti - o - ne,

T2  
De - us in ju - bi - la - ti - o - ne,

B1  
De - us in ju - bi - la - ti - o - ne,

B2  
De - us in ju - bi - la - ti - o - ne,

(8<sup>va</sup>)

*simile*

*ff*

8<sup>va</sup>---



18 *p* *ff*

S1 Al - le - lu - ia,

S2 Al - le - lu - ia,

A1 Al - le - lu - ia,

A2 Al - le - lu - ia,

T1 *ff* Al - le - lu - ia,

T2 *p* *ff* Al - le - lu - ia,

B1 *p* *ff* Al - le - lu - ia,

B2 *p* *ff* Al - le - lu - ia,

(8<sup>th</sup>)

23

S1 *p f* et Do - mi - nus in vo - ce

S2 *p f* et Do - mi - nus in vo - ce

A1 *p f* et Do - mi - nus in vo - ce

A2 *p f* et Do - mi - nus in vo - ce

T1 *f* et Do - mi - nus in vo - ce

T2 *p f* et Do - mi - nus in vo - ce

B1 *p f* et Do - mi - nus in vo - ce

B2 *p f* et Do - mi - nus in vo - ce

*f* *simile*



31

S1 *p* *f*  
ia, e - le - va - tis

S2 *p* *f*  
ia, e - le - va - tis

A1 *p* *f*  
ia, et

A2 *p* *f*  
ia, et

T1 *p* *f*  
ia, e - le - va - tis

T2 *p* *f*  
ia, e - le - va - tis

B1 *p* *f*  
ia, et

B2 *p* *f*  
ia, et

8<sup>va</sup>

(8<sup>th</sup>)

Detailed description: This page of a musical score, numbered 8, contains measures 31 through 34. It features eight vocal staves (S1, S2, A1, A2, T1, T2, B1, B2) and a piano accompaniment. The vocal parts are written in treble and bass clefs. The piano part is in grand staff. Dynamics range from piano (*p*) to forte (*f*). The lyrics are 'ia, e - le - va - tis' for the soprano, alto, tenor, and bass parts, and 'ia, et' for the alto and bass parts. A first ending bracket labeled '8<sup>va</sup>' spans measures 33 and 34. A rehearsal mark '(8<sup>th</sup>)' is located at the bottom left.

35

S1  
ma - ni - bus — be - ne - dix - it e - is et

S2  
ma - ni - bus — be - ne - dix - it e - is et

A1  
— fe - re - ba - tur

A2  
— fe - re - ba - tur

T1  
8 ma - ni - bus — be - ne - dix - it e - is et

T2  
8 ma - ni - bus — be - ne - dix - it e - is et

B1  
— fe - re - ba - tur

B2  
— fe - re - ba - tur

(8<sup>va</sup>)

*simile*

38

S1  
fe - re - ba - tur in cae - lum, — Al - le -

S2  
fe - re - ba - tur in cae - lum, — Al - le -

A1  
in cae - lum, — Al - le -

A2  
in cae - lum, — Al - le -

T1  
8 fe - re - ba - tur in cae - lum, — Al - le -

T2  
8 fe - re - ba - tur in cae - lum, — Al - le -

B1  
in cae - lum, — Al - le -

B2  
in cae - lum, — Al - le -

(8<sup>va</sup>)

*ff*

8<sup>vb</sup>

42

S1  
lu - ia.

S2  
lu - ia.

A1  
lu - ia.

A2  
lu - ia.

T1  
lu - ia.

T2  
lu - ia.

B1  
lu - ia.

B2  
lu - ia.

*pp*

(8th)

# Three Motets

## II. Dies Irae

SSAATTBB with Piano

Edited by  
GERRIT SCHEEPERS (b.1987)

Music by  
ROELOF TEMMINGH (1946-2012)

**A** Con fuoco e agitato ♩ = ca. 142

Piano

The piano introduction is in 4/4 time, marked *ff*. It features a driving, rhythmic accompaniment in the left hand and a melodic line in the right hand. The key signature has one sharp (F#).

Vocal staves (S1, S2, A1, A2, T, B) and Piano accompaniment.

3

*ff*

Di - es i - rae,

*ff*

Di - es i - rae,

*ff*

Di - es i - rae,

*ff*

Di - es i - rae,

*ff*

Di - es i - rae,

*ff*

Di - es i - rae,

The vocal staves show a three-measure rest followed by the lyrics "Di - es i - rae," in a *ff* dynamic. The piano accompaniment continues with its driving rhythm.

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5

S1  
di - es i - rae, di - es i -

S2  
di - es i - rae, di - es i -

A1  
di - es i - rae, di - es i -

A2  
di - es i - rae, di - es i -

T  
di - es i - rae, di - es i -

B  
di - es i - rae, di - es i -

Piano

7

*ff*

S1 rae, di - es i - rae,

*ff*

S2 rae, di - es i - rae,

*ff*

A1 rae, di - es i - rae,

*ff*

A2 rae, di - es i - rae,

*ff*

T rae, di - es i - rae,

*ff*

B rae, di - es i - rae,

8

The musical score consists of six vocal staves (S1, S2, A1, A2, T, B) and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. The score is marked with a forte (*ff*) dynamic and includes accents (>) over the notes. The lyrics are 'rae, di - es i - rae,'.

9

S1  
di - es i - rae, di - es i - rae,

S2  
di - es i - rae, di - es i - rae,

A1  
di - es i - rae, di - es i - rae,

A2  
di - es i - rae, di - es i - rae,

T  
di - es i - rae, di - es i - rae,

B  
di - es i - rae, di - es i - rae,

Piano accompaniment

11

S1  
di - es i - rae

S2  
di - es i - rae

A1  
di - es i - rae

A2  
di - es i - rae

T  
di - es i - rae

B  
di - es i - rae

The musical score consists of six vocal staves (S1, S2, A1, A2, T, B) and a piano accompaniment. Each vocal staff contains two measures of music. The lyrics 'di - es i - rae' are written below the notes. The piano accompaniment is located at the bottom of the page and consists of two staves (treble and bass clef) with complex rhythmic patterns.

**B**

S1 sol - vet sae - clum in fa - vil - la.

S2 sol - vet sae - clum in fa - vil - la.

A1 sol - vet sae - clum in fa - vil - la.

A2 sol - vet sae - clum in fa - vil - la.

T sol - vet sae - clum in fa - vil - la.

B sol - vet sae - clum in fa - vil - la.

15

S1  
tes - te Da - vid

S2  
tes - te Da - vid

A1  
tes - te Da - vid

A2  
tes - te Da - vid

T  
tes - te Da - vid

B  
tes - te Da - vid

The image shows a musical score for a choir and piano. The vocal parts are arranged in six staves: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor (T), and Bass (B). Each vocal part has a treble clef and a key signature of one flat (B-flat). The lyrics for all parts are "tes - te Da - vid". The piano accompaniment is written in grand staff (treble and bass clefs) and features a complex, rhythmic accompaniment. The number "15" is written above the first vocal staff. The page number "18" is in the top left corner.

17

S1  
cum Si - byl - la.

S2  
cum Si - byl - la.

A1  
cum Si - byl - la.

A2  
cum Si - byl - la.

T  
8  
cum Si - byl - la.

B  
cum Si - byl - la.

19

**C**

*f* *ff*

S1  
quan - tus tre - mor

*f* *ff*

S2  
quan - tus tre - mor

*f* *ff*

A1  
quan - tus tre - mor

*f* *ff*

A2  
quan - tus tre - mor

*ff*

T1  
quan - tus tre - mor

*ff*

T2  
quan - tus tre - mor

*ff*

B1  
quan - tus tre - mor

*ff*

B2  
quan - tus tre - mor

21 *f* *ff* *f* *ff*

S1  
est fu - tu - rus quan - do ju - dex

S2  
est fu - tu - rus quan - do ju - dex

A1  
est fu - tu - rus quan - do ju - dex

A2  
est fu - tu - rus quan - do ju - dex

T1  
est fu - tu - rus quan - do ju - dex

T2  
est fu - tu - rus quan - do ju - dex

B1  
est fu - tu - rus quan - do ju - dex

B2  
est fu - tu - rus quan - do ju - dex

The musical score consists of eight vocal staves (S1, S2, A1, A2, T1, T2, B1, B2) and a piano accompaniment. Each vocal staff has a treble clef and a key signature of one flat (B-flat). The lyrics are 'est fu - tu - rus quan - do ju - dex'. The piano accompaniment is in the same key signature and features a steady rhythmic accompaniment with chords and moving lines in both hands. Dynamic markings *f* and *ff* are placed above the vocal staves, and phrasing slurs are used to indicate the flow of the music. The piano part includes various chordal textures and melodic fragments.

23 *f* *ff*

S1  
est ven - tu - rus cunc - ta stric - te

S2  
est ven - tu - rus cunc - ta stric - te

A1  
est ven - tu - rus cunc - ta stric - te

A2  
est ven - tu - rus cunc - ta stric - te

T1  
est ven - tu - rus cunc - ta stric - te

T2  
est ven - tu - rus cunc - ta stric - te

B1  
est ven - tu - rus cunc - ta stric - te

B2  
est ven - tu - rus cunc - ta stric - te

*8<sup>va</sup>*

25

S1  
dis - cus su - rus tu - ba mi - rum

S2  
dis - cus su - rus tu - ba mi - rum

A1  
dis - cus su - rus tu - ba mi - rum

A2  
dis - cus su - rus tu - ba mi - rum

T1  
dis - cus su - rus tu - ba mi - rum

T2  
dis - cus su - rus tu - ba mi - rum

B1  
dis - cus su - rus tu - ba mi - rum

B2  
dis - cus su - rus tu - ba mi - rum

D

S1  
spar - gens so - num tu - ba mi - rum, \_\_\_\_\_

S2  
spar - gens so - num tu - ba mi - rum, \_\_\_\_\_

A1  
spar - gens so - num tu - ba mi - rum, \_\_\_\_\_

A2  
spar - gens so - num tu - ba mi - rum, \_\_\_\_\_

T1  
spar - gens so - num tu - ba mi - rum, \_\_\_\_\_

T2  
spar - gens so - num tu - ba mi - rum, \_\_\_\_\_

B1  
spar - gens so - num tu - ba mi - rum, \_\_\_\_\_

B2  
spar - gens so - num tu - ba mi - rum, \_\_\_\_\_

Piano accompaniment with dynamic markings *ff* and *fff*.

31

S1  
tu - ba mi - rum, tu - ba mi - rum.

S2  
tu - ba mi - rum, tu - ba mi - rum.

A1  
tu - ba mi - rum, tu - ba mi - rum.

A2  
tu - ba mi - rum, tu - ba mi - rum.

T1  
tu - ba mi - rum, tu - ba mi - rum.

T2  
tu - ba mi - rum, tu - ba mi - rum.

B1  
tu - ba mi - rum, tu - ba mi - rum.

B2  
tu - ba mi - rum, tu - ba mi - rum.

*ff* *fff*

**E** Poco meno mosso

*mp*

S per se - pul - chra re - gi - o - num

*mp*

A per se - pul - chra re - gi - o - num

*mp*

T per se - pul - chra re - gi -

*mp*

B per se - pul -

*mp*

41

S co - get om -

A

T o - num

B chra re - gi - o - num

46

S  
nes an - te thro - num.

A  
*mp*  
co - get om - nes an - te thro - num.

T  
*mp*  
co - get om - nes an - te thro - num.

B  
*mp*  
co - get om - nes an - te

50

**F**  
Subito tempo primo

S

A

T

B  
thro - num.

55 *pp* *mp*

S di - es i - rae di - es il - la,

A *pp* *mp*  
di - es i - rae di - es il - la,

T *pp* *mp*  
di - es i - rae di - es il - la,

B *pp* *mp*  
di - es i - rae di - es il - la,

*p*

58

S

A

T

B

*ff sub.*

**G**

*ff*

S1  
di - es i - rae di - es il - la, di - es i - rae di - es il - la,

S2  
di - es i - rae di - es il - la, di - es i - rae di - es il - la,

A1  
di - es i - rae di - es il - la, di - es i - rae di - es il - la,

A2  
di - es i - rae di - es il - la, di - es i - rae di - es il - la,

T  
di - es i - rae di - es il - la, di - es i - rae di - es il - la,

B  
di - es i - rae di - es il - la, di - es a - rae di - es il - la,

*ff*

62

S1  
di - es i - rae, di - es i -

S2  
di - es i - rae, di - es i -

A1  
di - es i - rae, di - es i -

A2  
di - es i - rae, di - es i -

T  
di - es i - rae, di - es i -

B  
di - es i - rae, di - es i -

The musical score consists of six vocal staves (S1, S2, A1, A2, T, B) and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic accompaniment in the left hand. The lyrics are 'di - es i - rae, di - es i -'.

64

S1  
rae.

S2  
rae.

A1  
rae.

A2  
rae.

T  
rae.

B  
rae.

*ff*

*ff*

# Three Motets

## III. In Flammatus

SSAATTBB with Piano

Edited by  
GERRIT SCHEEPERS (b.1987)

Music by  
ROELOF TEMMINGH (1946-2012)

**A** *Espressivo* ♩ = ca. 76

Soprano  
Alto  
Tenor  
Bass  
Piano

5

S  
A  
T  
B  
Piano

10

S ma - tus \_\_\_\_\_

A ma - tus \_\_\_\_\_ *p* et \_\_\_\_\_ ac - cen -

T ma - tus \_\_\_\_\_ *p* et \_\_\_\_\_ ac -

B ma - tus \_\_\_\_\_ *p* et \_\_\_\_\_

(*♭*)-----

16

S *p* Et \_\_\_\_\_ ac - cen - sus, \_\_\_\_\_ et ac -

A *p* sus \_\_\_\_\_ et ac - cen - sus \_\_\_\_\_ et ac -

T *p* cen - sus \_\_\_\_\_ et ac -

B \_\_\_\_\_ ac - cen - sus \_\_\_\_\_ et ac -

**B**

22

S  
cen - sus, \_\_\_\_\_ per te, vir - go, \_\_\_\_\_ sim de -

A  
cen - sus, \_\_\_\_\_ per te, vir - go, \_\_\_\_\_ sim de -

T  
cen - sus, \_\_\_\_\_ per te, vir - go, \_\_\_\_\_ sim de -

B  
cen - sus, \_\_\_\_\_ per te, vir - go, \_\_\_\_\_ sim de -

28

S  
fen - sus in di - e ju - di - ci - i. \_\_\_\_\_

A  
fen - sus in di - e ju - di - ci - i. \_\_\_\_\_

T  
fen - sus in di - e ju - di - ci - i. \_\_\_\_\_

B  
fen - sus in di - e ju - di - ci - i. \_\_\_\_\_

33 C *pp*

S — Chris - te cum sit

A — Chris - te

T — Chris - te

B — Chris - te

*cantabile*

*8va*-----

-----  
*8vb*

38

S hunc ex - i - re Chris - te cum sit

A — Chris - te

T — Chris - te

B — Chris - te

*8va*-----

-----  
*8vb*

44

S hunc ex - i - re Chris - te

A Chris - te

T Chris - te

B Chris te

(8<sup>va</sup>)

49

S da per ma - trem me ve - ni - re ad

A da per ma - trem me ve - ni - re ad

T da per ma - trem me ve - ni - re ad

B da per ma - trem me ve - ni - re ad

ad

*p* *mp* *mf*

(8<sup>va</sup>)



61 *mp*

S1 mo - ri - e - tur, ——— fac ut a - ni - mae do - ne -

S2 mo - ri - e - tur, ——— fac ut a - ni - mae do - ne -

A1 ——— fac ut a - ni - mae do - ne -

A2 ——— fac ut a - ni - mae do - ne -

T1 ——— fac ut a - ni - mae do - ne -

T2 ——— fac ut a - ni - mae do - ne -

B1 ——— fac ut a - ni - mae do - ne -

B2 ——— fac ut a - ni - mae do - ne -

*mp*

8<sup>vb</sup>-----



71

S1 pa-ra-di - si glo - ri - a **F**

S2 pa-ra-di - si glo - ri - a

A1 pa-ra-di - si glo - ri - a

A2 pa-ra-di - si glo - ri - a

T1 di - si glo - ri - a

T2 di - si glo - ri - a

B1 pa-ra - di - si glo - ri - a

B2 pa-ra - di - si glo - ri - a

*ff*

(8<sup>va</sup>)

75 *ff*

S1  
a - men, a - men, a -

*ff*  
S2  
a - men, a - men,

*ff*  
A1  
a - men, a - men,

*ff*  
A2  
a - men, a - men,

*ff*  
T1  
a - men, a - men,

*ff*  
T2  
a - men, a - men,

*ff*  
B1  
a - men, a - men,

*ff*  
B2  
a - men, a - men,

Piano accompaniment with grand staff (treble and bass clefs) and dynamic markings *ff*.

81

S1  
- - - - - men, a - - - - - men. \_\_\_\_\_

S2  
a - - - - - men, a - - - - - men. \_\_\_\_\_

A1  
a - - - - - men, a - - - - - men. \_\_\_\_\_

A2  
a - - - - - men, a - - - - - men. \_\_\_\_\_

T1  
a - - - - - men, a - - - - - men. \_\_\_\_\_

T2  
a - - - - - men, a - - - - - men. \_\_\_\_\_

B1  
a - - - - - men, a - - - - - men. \_\_\_\_\_

B2  
a - - - - - men, a - - - - - men. \_\_\_\_\_

*ff*

**APPENDIX E: *Te Deum***

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# Te Deum

SATB, Tenor Solo, Organ

Edited by  
GERRIT SCHEEPERS (b. 1987)

Music by  
ROELOF TEMMINGH (1946-2012)

♩ = 112

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9

8

9

*ff*

Sanc - tus, sanc - tus,

*ff*

Sanc - tus, sanc - tus,

*ff*

8

Sanc - tus, sanc - tus,

*ff*

Sanc - tus, sanc - tus,

9

8

14 *ff*

Glo - ri - a Pa - tri, et Fi - li - o, et

sanc - tus.

sanc - tus.

sanc - tus.

sanc - tus.

14

20  
8 Spi - ri - tu - i Sanc - to. \_\_\_\_\_

20 *f*  
Te De - um, \_\_\_\_\_ te \_\_\_\_\_

20 *f*  
Te De - um, \_\_\_\_\_ te \_\_\_\_\_

20 *f*  
8 Te De - um, te \_\_\_\_\_

20 *f*  
Te De - um, te

20  
*f*

20

Detailed description: This page of a musical score contains five systems of music. The first system is a vocal line starting at measure 20 with the lyrics 'Spi - ri - tu - i Sanc - to.' followed by a long horizontal line. The second system consists of four vocal staves, each with the lyrics 'Te De - um, te' and a horizontal line. Each of these four staves has a dynamic marking of *f* above the first measure. The third system is a piano accompaniment for the first two vocal staves, with a dynamic marking of *f* above the first measure. The fourth system is a piano accompaniment for the last two vocal staves, with a dynamic marking of *f* above the first measure. The fifth system is a grand staff (treble and bass clefs) with a dynamic marking of *f* above the first measure. The sixth system is a single bass clef staff with a dynamic marking of *f* above the first measure. The seventh system is a single bass clef staff with a dynamic marking of *f* above the first measure.

26

8

26

De - um lau - da - mus

De - um lau - da - mus

8

De - um lau - da - mus

De - um lau - da - mus

26

26

32 *f*  
Si - cut e - rat in prin - ci - pi - o, et nunc \_\_\_\_\_

32 *p*

32 *p*

32 *p*

32 *p*

32

The musical score consists of five systems. The first system is a vocal line in treble clef, starting at measure 32 with a forte (*f*) dynamic. The lyrics are "Si - cut e - rat in prin - ci - pi - o, et nunc \_\_\_\_\_". The second system contains four piano accompaniment staves, each starting at measure 32 with a piano (*p*) dynamic. The third system contains three piano accompaniment staves, each starting at measure 32 with a piano (*p*) dynamic. The fourth system contains two piano accompaniment staves, each starting at measure 32. The fifth system contains two piano accompaniment staves, each starting at measure 32.

37  
8  
— et sem - per, et in sae - cu - la sae - cu -

37

37



46

46

*f*

Te De - um, te

*f*

Te De - um, te

*f*

Te De - um, te

*f*

Te De - um, te

46



58

58 *f* te Do-mi-num con - fi - ti-mur. Te ae - ter - num Pa - trem. Te ae-

58 *f* te Do-mi-num con - fi - ti-mur. Te ae - ter - num Pa - trem. Te ae-

58 *f* te Do-mi-num con - fi - ti-mur. Te ae - ter - num Pa - trem. Te ae-

58 *f* te Do-mi-num con - fi - ti-mur. Te ae - ter - num Pa - trem. Te ae-

58 *f*

63

63

*ff*

ter - num Pa - trem om - nis, om - nis ter - ra

*ff*

ter - num Pa - trem om - nis, om - nis ter - ra

*ff*

ter - num Pa - trem om - nis, om - nis ter - ra

*ff*

ter - num Pa - trem om - nis, om - nis ter - ra

63

*ff*

69

69

ve - ne - ra - tur. Sanc - tus, Sanc - tus, Sanc - tus,

ve - ne - ra - tur. Sanc - tus, Sanc - tus, Sanc - tus,

ve - ne - ra - tur. Sanc - tus, Sanc - tus, Sanc - tus,

ve - ne - ra - tur. Sanc - tus, Sanc - tus, Sanc - tus,

69

*mf*

*mp*

74

74 *p* *f*

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

74 *p* *f*

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

74 *p* *f*

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

74 *p* *f*

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc -

74

*p* *mf* *mp* *p* *pp*

80

80

*pp* *mp*

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

*pp* *mp*

tus, Do - mi-nus

*pp*

tus,

*pp*

tus,

80

80

88

88

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

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

*mp* Do - mi - nus De - us Do - mi - nus De - us

*mp* Do - mi - nus De - us

88

88

88

Detailed description: The page contains a musical score for page 16. It features four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass voice. The lyrics are 'Do - mi - nus De - us Sa - ba - oth. Do - mi - nus De - us'. The piano accompaniment consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The score is marked with '88' at the beginning of each system. The tempo/mood is marked 'mp' (mezzo-piano). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The vocal lines are written in a style that suggests a choral or liturgical setting. The piano accompaniment provides harmonic support for the vocal lines.

93

8

93

Sa - ba - oth. Sanc - *pp*

Sa - ba - oth. Sanc - *pp*

8 Sa - ba - oth. Sanc - *pp*

Sab ba - oth. Sanc - *pp*

93

*p*

99

8

99 *pp*

tus, Sanc - - -

99 *pp*

tus, Sanc - - -

99 *pp*

tus, Sanc - - -

99 *pp*

tus, Sanc - - -

99

*pp*

99

99

Detailed description: This page of a musical score contains five systems. The first system is a single treble clef staff with a '99' above it and an '8' below it. The second system consists of four staves: three vocal staves (treble clef) and one bass staff (bass clef). Each vocal staff has a '99' above it and the lyrics 'tus, Sanc - - -' below it. A 'pp' dynamic marking is placed above the first measure of each vocal staff. The bass staff has a '99' above it and 'tus, Sanc - - -' below it, with a 'pp' dynamic marking above the first measure. The third system is a grand staff (treble and bass clefs) with a '99' above the treble staff and a 'pp' dynamic marking above the first measure of the bass staff. The fourth system is a single bass clef staff with a '99' above it. The fifth system is a single bass clef staff with a '99' above it.

104

104

*ppp*

tus, Sanctus, tus,

*ppp*

tus, Sanctus, tus,

*ppp*

tus, Sanctus, tus,

*ppp*

tus, Sanctus, tus,

104

*p*



116

ne - dic - tus, Be - ne -

ne - dic - tus, Be - ne -

*p*

Be - ne -

116

121

121

dic - tus, be - ne, be - ne -

dic - tus, be - ne - dic -

dic - tus, be - ne - dic -

*p*

Be - ne - dic -

121

*pp*

Detailed description: The image shows a page of musical notation for measures 121-125. At the top, a single staff with a treble clef and a common time signature contains five whole rests. Below this, the vocal part begins at measure 121. It consists of three staves: a soprano line, an alto line, and a bass line. The lyrics are: 'dic - tus, be - ne, be - ne -' (soprano), 'dic - tus, be - ne - dic -' (alto), and 'dic - tus, be - ne - dic -' (bass). A piano dynamic marking '*p*' is placed below the bass line. The piano accompaniment starts at measure 121 with a grand staff (treble and bass clefs). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple bass line. A piano dynamic marking '*pp*' is placed below the right hand in measure 125. The page number '22' is in the top left, and the measure number '121' is written above the first staff of the vocal part and above the first staff of the piano part.

126

dic - tus. \_ Sanc - tus, sanc - tus, sanc - tus,

tus. Sanc - tus, sanc - tus,

tus. Sanc - tus, sanc - tus,

tus. Sanc - tus, sanc - tus,

126

135

135 *mp*

sanc - tus, \_\_\_\_\_

135 *mp*

143

143 *ff*  
Sanc - tus, Sanc - tus,

*ff*  
Sanc - tus, Sanc - tus,

*ff*  
Sanc - tus, Sanc - tus,

*ff*  
Sanc - tus, Sanc - tus,

143 *f* *mf*

147

147

*pp* *ff*

Sanc - tus. \_\_\_\_\_ Sanc -

*pp* *ff*

Sanc - tus. \_\_\_\_\_ Sanc -

*pp* *ff*

Sanc - tus. \_\_\_\_\_ Sanc -

*pp* *ff*

Sanc - tus. \_\_\_\_\_ Sanc -

147

*mp* *f*

153

153

tus, Sanctus, Sanctus, \_\_\_\_\_

tus, Sanctus, Sanctus, \_\_\_\_\_

tus, Sanctus, Sanctus, \_\_\_\_\_

tus, \_\_\_\_\_ Sanctus, \_\_\_\_\_ Sanctus, \_\_\_\_\_

153

*f*

159

159 *pp* *mp*

Sanc - tus, Sanc - tus, Sanc - tus, \_\_\_

159 *pp* *mp*

Sanc - tus, Sanc - tus, Sanc - tus, \_\_\_

159 *pp* *mp*

Sanc - tus, Sanc - tus, Sanc - tus, \_\_\_

159 *pp* *mp*

Sanc - tus, Sanc - tus, Sanc - tus, \_\_\_

159 *mp* *mp*

165

165

*ppp*

sanc - tus, sanc - tus, sanc - tus, \_\_\_\_\_

*ppp*

sanc - tus, sanc - tus, sanc - tus, \_\_\_\_\_

*ppp*

sanc - tus, sanc - tus, sanc - tus, \_\_\_\_\_

*ppp*

sanc - tus, sanc - tus, sanc - tus, \_\_\_\_\_

165

174

174 *pp* *mp* *f* *f*  
Sanc - tus. te De - um,

*pp* *mp* *f* *f*  
Sanc - tus. te De - um,

*pp* *mp* *f* *f*  
Sanc - tus. te De - um,

*pp* *mp* *f* *f*  
Sanc - tus. te De - um,

174  
*mp* *f* *f*

184 *f*

te De - um, glo - ri - fi - ca - mus.

184 *f*

glo - ri - fi - ca - mus. te

glo - ri - fi - ca - mus. te

glo - ri - fi - ca - mus. te

glo - ri - fi - ca - mus. te

184

191 *ff*

te De - um, glo - ri - fi - ca - mus.

De - um, glo - ri - fi - ca - mus.

De - um, glo - ri - fi - ca - mus.

De - um, glo - ri - fi - ca - mus.

De - um, glo - ri - fi - ca - mus.

191

199 ♩ = 84

199

199

199

*f* *mf* *mp*

*ff*

205 *ppp*  
mi - se - re - re

205 *pp* *ppp*  
mi - se - re - re, mi - se - re - re,

*ppp* *ppp*  
se - re - re, se - re - re,

*ppp* *ppp*  
re - re, re - re,

*ppp* *ppp*  
re, re,

205 *pp* *pp* *ppp*  
*pp* *pp*

The musical score consists of five systems. The first system is a vocal line starting at measure 205 with a piano (*ppp*) dynamic, singing "mi - se - re - re". The second system contains two vocal lines: the upper line starts at measure 205 with a mezzo-piano (*pp*) dynamic, singing "mi - se - re - re, mi - se - re - re," and the lower line starts at measure 206 with a piano (*ppp*) dynamic, singing "se - re - re, se - re - re,". The third system contains two vocal lines: the upper line starts at measure 206 with a piano (*ppp*) dynamic, singing "re - re, re - re," and the lower line starts at measure 206 with a piano (*ppp*) dynamic, singing "re, re,". The fourth system is a piano accompaniment for measures 205-214, featuring chords in the right hand and a bass line in the left hand. The fifth system is a separate bass line for measures 205-214, featuring a steady eighth-note accompaniment.

214 *p*  
mi - se -

214 *p*  
mi - se - re-re,

*p*  
se - re - re,

*p*  
re - re,

*p*  
re,

214

223

re - re - no - bis, Do - mi - ne, Do - mi - ne.

223

223

*pp*

230 *mf*  $\text{♩} = 68$

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

230 *mf*  
Do - mi - nus, Do - mi - nus,  
Do - mi - nus, Do - mi - nus,  
Do - mi - nus, Do - mi - nus,  
Do - mi - nus, Do - mi - nus,

230

233

nus De - us Sa - ba-oth.

233

Do - mi-nus De-us, De-us, Do - mi-nus De-us, Do, Do-mi-nus

Do - mi-nus De-us, De-us, Do - mi-nus De-us, Do, Do-mi-nus

Do - mi-nus De-us, De-us, Do - mi-nus De-us, Do, Do-mi-nus

Do - mi-nus De-us, De-us, Do - mi-nus De-us, Do, Do-mi-nus

233



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,

238

*ff*

241 *ff*  
 8 De - us

241 *ff*  
 Do - mi - nus De - us Sa - ba - oth

*ff*  
 Do - mi - nus De - us Sa - ba - oth

*ff*  
 Do - mi - nus De - us Sa - ba - oth

*ff*  
 Do - mi - nus De - us Sa - ba - oth

241



Musical score for measures 249-254. The score is divided into two systems. The first system (measures 249-254) consists of four staves: three treble clefs and one bass clef. All staves in this system contain whole rests, indicating a section of silence. The second system (measures 249-254) consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a piano accompaniment with chords and arpeggiated figures. The separate bass clef staff contains a solo line with eighth notes and rests. The key signature is one flat (B-flat), and the time signature is 3/4. Measure numbers 249, 250, 251, 252, 253, and 254 are indicated at the beginning of each measure.

255

255

*ff*

glo - ri - a in ex - cel - sis De - o.

*ff*

glo - ri - a in ex - cel - sis De - o.

*ff*

glo - ri - a in ex - cel - sis De - o.

*ff*

glo - ri - a in ex - cel - sis De - o.

255

255

259

259

glo - ri - a in ex - cel - sis De - o, Sanc -

259

glo - ri - a in ex - cel - sis De - o, Sanc -

259

glo - ri - a in ex - cel - sis De - o, Sanc -

259

glo - ri - a in ex - cel - sis De - o, Sanc -

259



269

269

269

269

269

*ff*

273 *f*

Do - mi - ne De - us, Do - mi - ne De - us,

273 *f*

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

*f*

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

*f*

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

*f*

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

273

276

276

276

276

276

The musical score for page 50, measures 280-284, is organized into three systems. The first system consists of three staves, each containing a whole rest for the entire duration. The second system consists of four staves, also each containing a whole rest. The third system consists of three staves with active musical notation. The top staff of the third system is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a series of chords and melodic fragments. The middle staff of the third system is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, containing chords and melodic fragments. The bottom staff of the third system is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a melodic line with eighth notes and rests. The measure numbers 280, 281, 282, 283, and 284 are indicated at the beginning of each measure.

285

285 *ff*  
glo - ri - a in ex - cel - sis De -

285 *ff*  
glo - ri - a in ex - cel - sis De -

285 *ff*  
glo - ri - a in ex - cel - sis De -

285 *ff*  
glo - ri - a in ex - cel - sis De -

285

288

o. glo - ri - a in ex - cel - sis De - o,

o. glo - ri - a in ex - cel - sis De - o,

o. glo - ri - a in ex - cel - sis De - o,

o. glo - ri - a in ex - cel - sis De - o,

288

292

292 *fff* Sanc - tus, Sanc -

*fff* Sanc - tus, Sanc -

*fff* Sanc - tus, Sanc -

*fff* Sanc - tus, Sanc -

292

298

298

tus,

tus,

tus,

tus,

298

*ff*



305  
Do - mi - ne De - us,

305  
Do - mi - ne De - us Sa - ba - oth.

Do - mi - ne De - us Sa - ba - oth.

Do - mi - ne De - us Sa - ba - oth.

Do - mi - ne De - us Sa - ba - oth.

305  
Do - mi - ne De - us Sa - ba - oth.

305  
Do - mi - ne De - us Sa - ba - oth.

305  
Do - mi - ne De - us Sa - ba - oth.

305  
Do - mi - ne De - us Sa - ba - oth.

308

Do - mi - ne De - us, Do - mi - ne De - us,

308

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

308

311

Do - mi - ne De - us, Do - mi - ne De - us,

311

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

311

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

311

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

311

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

311

Do - mi - ne De - us Sa - ba - oth, Do - mi - ne De - us Sa - ba - oth.

314

Do-mi-ne De - us, Do-mi-ne De - us,

314

Do-mi-ne De-us Sa-ba-oth, Do-mi-ne De-us Sa-ba-oth.

Do-mi-ne De-us Sa-ba-oth, Do-mi-ne De-us Sa-ba-oth.

Do-mi-ne De-us Sa-ba-oth, Do-mi-ne De-us Sa-ba-oth.

Do-mi-ne De-us Sa-ba-oth, Do-mi-ne De-us Sa-ba-oth.

314

317  
Do-mi-ne De - us, Do-mi-ne De - us,  
317  
Do-mi-ne De-us Sa-ba-oth, Do-mi-ne De-us Sa-ba-oth.  
Do-mi-ne De-us Sa-ba-oth, Do-mi-ne De-us Sa-ba-oth.  
Do-mi-ne De-us Sa-ba-oth, Do-mi-ne De-us Sa-ba-oth.  
Do-mi-ne De-us Sa-ba-oth, Do-mi-ne De-us Sa-ba-oth.

317  
317

The musical score consists of six staves. The first five staves are vocal parts, and the sixth is a piano accompaniment. The score begins at measure 317. The first vocal line (Soprano) has lyrics: "Do-mi-ne De - us, Do-mi-ne De - us,". The second vocal line (Alto) has lyrics: "Do-mi-ne De-us Sa-ba-oth, Do-mi-ne De-us Sa-ba-oth.". The third vocal line (Tenor) has lyrics: "Do-mi-ne De-us Sa-ba-oth, Do-mi-ne De-us Sa-ba-oth.". The fourth vocal line (Bass) has lyrics: "Do-mi-ne De-us Sa-ba-oth, Do-mi-ne De-us Sa-ba-oth.". The piano accompaniment (bottom two staves) provides harmonic support with chords and melodic lines. The score includes various musical notations such as clefs, time signatures (3/8, 3/16, 3/8), and dynamic markings.



Musical score for page 62, measures 326-331. The score is in 4/4 time and consists of five staves. The top three staves are for vocal parts (soprano, alto, and tenor), each starting with a treble clef and a common time signature. The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins at measure 326 with a mezzo-piano (*mp*) dynamic and includes a piano (*p*) dynamic marking in measure 328. The vocal parts are mostly rests, indicating a vocal rest or a specific performance instruction.

332

332 *p*  
Ky - ri - e e - le - i - son, ky - ri - e,

*p*  
Ky - ri - e e - le - i - son,

332 *p*

The musical score consists of five systems. The first system is a single treble clef staff with a fermata over the first measure. The second system contains two vocal staves: the upper staff has a treble clef and the lower staff has an alto clef. Both have lyrics. The third system has a treble clef staff with a fermata. The fourth system has a bass clef staff with a fermata. The fifth system is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part begins with a fermata in the first measure, followed by a melodic line in the treble clef staff.

337

ky - ri - e e - le - i - son

ky - ri - e e - le - i - son

*p*  
Ky - ri - e e - le - i - son

*mp*  
Ky - ri - e e - le - i - son,

337

342

342 *mp*  
Ky - ri - e e - le - i - son

*mp*  
Ky - ri - e e - le - i - son

*p*  
Ky - ri - e e - le - i - son

*p*  
Ky - ri - e e - le - i - son

342

*pp*

348

348

Ky - ri - e e - le - i - son

Ky - ri - e e - le - i - son

Ky - ri -

Ky - ri -

348

354

354

354

*pp*  
e e - le - i - son Chris - te e -

*pp*  
e e - le - i - son Chris - te e -

354

360 rit. *p*

8 A -

360 *pp* *ppp*

A - men, A - men, A -

*pp* *ppp*

A - men, A - men, A -

*pp* *ppp*

8 le - i - son A - men, A - men, A -

*pp* *ppp*

le - i - son A - men, A - men, A -

360

368 *niente*

men, A men.

men.

men.

men.

men.

368

368

**APPENDIX F: *Lokkiester***

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

# Lokkiester

SATB, *divisi* with accompaniment

1

Edited by  
GERRIT SCHEEPERS (b. 1987)

Music by  
ROELOF TEMMINGH (1946-2012)

*♩* = ca 168

Soprano

Alto

Tenor

Bass

Piano

(loco)  
*mf*

8<sup>va</sup>

4

The image shows a musical score for 'Lokkiester' in SATB format with piano accompaniment. The score is in 4/4 time and consists of two systems. The first system includes staves for Soprano, Alto, Tenor, Bass, and Piano. The piano part features a rhythmic accompaniment in the right hand and a sustained bass line in the left hand. The second system continues the vocal and piano parts. A tempo marking of '♩ = ca 168' is placed above the Soprano staff. The piano part is marked '(loco) mf'. The score ends with a double bar line and a dashed line labeled '8<sup>va</sup>'.

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2

7

Musical score for measures 7-9. The score consists of five staves. The top four staves (treble and bass clefs) are mostly empty with rests. The fifth system is a grand staff with a treble clef and a bass clef. The treble clef part has a melodic line with eighth notes and rests. The bass clef part has a bass line with chords and eighth notes. The key signature has one flat (B-flat) and the time signature is 4/4.

10

Musical score for measures 10-12. The score consists of five staves. The top four staves (treble and bass clefs) are mostly empty with rests. The fifth system is a grand staff with a treble clef and a bass clef. The treble clef part has a melodic line with a long note and a slur. The bass clef part has a bass line with chords and eighth notes. The key signature has one flat (B-flat) and the time signature is 4/4.

13

*mf*  
Lok-kie-ster lok-kie-maan? Lok-kie-ster lok-kie-maan? geen

*mf*  
Lok-kie-ster lok-kie-maan? Lok-kie-ster lok-kie-maan? geen

*mp*

*mf*

(8<sup>ma</sup>)

16

*f*  
Lok-kie-ster lok-kie-maan?

*f*  
Lok-kie-ster lok-kie-maan?

*f*  
dwaal-licht vaak voor star-ren aan? Lok-kie-ster lok-kie-maan?

*f*  
dwaal-licht vaak voor star-ren aan? Lok-kie-ster lok-kie-maan?

*mf*

(8<sup>ma</sup>)

19

Lok-kie-ster lok-kie-maan?geen dwaal-licht vaak voor star-ren aan? maar

Lok-kie-ster lok-kie-maan?geen dwaal-licht vaak voor star-ren aan? maar

Lok-kie-ster lok-kie-maan?geen dwaal-licht vaak voor star-ren aan? maar

Lok-kie-ster lok-kie-maan?geen dwaal-licht vaak voor star-ren aan? maar

(8<sup>va</sup>)

22

Boes-man-land bly Boes-man-land bly Boes-man-land bly Boes-man-land

Boes-man-land bly Boes-man-land bly Boes-man-land bly Boes-man-land

Boes-man-land bly Boes-man-land bly Boes-man-land bly Boes-man-land

Boes *8<sup>va</sup>* man-land bly Boes *8<sup>va</sup>* man-land

25

land en staan - plek - moers - ver hier - van -

land en staan - plek - moers - ver hier - van -

land en staan - plek - moers - ver hier - van -

land en staan - plek - moers - ver hier - van -

28

daan.

daan.

daan. geen

daan. Lok-kie-ster Lok-kie-maan?

*mf*

(8<sup>va</sup>)

31

Lok-kie -  
Lok-kie -  
dwaal - licht vaak geen dwaal - licht vaak voor star - ren aan? Lok-kie -  
Lok-kie -

*8<sup>va</sup>*

34

ster Lok-kie lok - kie - ster lok - kie maan? en staan - plek moers -  
ster Lok-kie lok - kie - ster lok - kie maan? en staan - plek moers -  
ster Lok-kie lok - kie - ster lok - kie maan? en staan - plek moers -  
ster Lok-kie lok - kie - ster lok - kie maan? en staan - plek moers -

*8<sup>va</sup>*

37

- ver hier - van - daan.

- ver hier - van - daan.

- ver hier - van - daan.

- ver hier - van - daan.

(8<sup>va</sup>)

40

(8<sup>va</sup>)

loco

43

Tus-sen die ka - tel se kop-pen - ent en-nie ka-tel se voe-ten-  
Lok-kie-sterlok kie-maan?

46

daar lê die be - gin en daar lê die ein - de  
daar lê die be - gin en daar lê die ein - de  
ent daar lê die be - gin en daar lê die ein - de  
daar lê die be - gin en daar lê die ein - de die be-

49

die be-gin van - nie ding

die be - gin van - nie ding.

die be-gin van - nie ding

gin van - nie ding

(8<sup>va</sup>)

52

en-nie end van-nie

en-nie end van-nie ding

en-nie end van-nie ding

en-nie end van-nie ding

(8<sup>va</sup>)

54 *ff*

ding en tus-sen be-gin en end

— en tus-sen be-gin en end

en tus-sen be-gin en end

en tus-sen be-gin en end

57

tus-sen be-gin en end tus-sen be-gin en end

tus-sen be-gin en end tus-sen be-gin en end

tus-sen be-gin en end tus-sen be-gin en end

tus-sen be-gin en end tus-sen be-gin en end

61

tus - sen be - gin en end

tus - sen be - gin en end

tus - sen be - gin en end

tus - sen be - gin en end

64

*mp*

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

*mp*

*mp* 8va

*poco a poco rit.*  
= "fluisler" met oordrewe ronsonante, *mf*

66

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 - rén aan? Lok - kie - ster Lok - kie - maan

(8<sup>va</sup>)

68

Daar lê die be - gin en daar lê die

Daar lê die be - gin en daar lê die

Daar lê die be - gin en daar lê die

Lok - kie - ster Lok - kie - maan geen dwaal - licht - vaak voor star - rén

(8<sup>va</sup>)

70

*dim.*

ein - de die be - gin van - nie ding en - nie

*dim.*

ein - de die be - gin van - nie ding en - nie

*dim.*

ein - de die be - gin van - nie ding en - nie

aan? Tus-sen die ka - tel se kop - pen - ent Lok - kie - ster

*dim.*

(8<sup>va</sup>)

72

end van - nie ding en - tus - sen be - gin en end word jy die

*p*

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

*p*

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

*p*

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

*pp*

(8<sup>va</sup>)

75

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

(8<sup>va</sup>)

79  $\text{♩} = \text{ca } 84$

luk as wy - sheid da - jy hou tod - die end?  
end  
end  
end

pp

(8<sup>va</sup>)

84

84

(8<sup>va</sup>)

89

$\text{♩} = \text{ca } 60$

*p*

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

*p*

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

*p*

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

*p*

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

Ek *8<sup>va</sup>* luis-ter - graag - - - na - 'n - fa - got-kon -

*pp*

(8<sup>va</sup>)

89

94

sert na 'n pam - poen-stin-gel fa-got-kon - sert wat jop by die

sert na 'n pam - poen-stin-gel fa-got-kon - sert wat jop by die

sert na 'n pam - poen-stin-gel fa-got-kon - sert wat jop by die

sert na 'n pam - poen-stin-gel fa-got-kon - sert wat jop by die

(8<sup>va</sup>)

98

dam in-nie ske-mer-te blaas

dam in-nie ske-mer-te blaas

dam in-nie ske-mer-te blaas

dam in-nie ske-mer-te blaas

dam in-nie ske-mer-te blaas sy-, no - te is bas ba-ie

(8<sup>va</sup>)

103

*p*

net soos sy woor-de laag en diep en swaar

bas en swaar soos woor - de lang en diep en swaar

(8<sup>va</sup>)

108

*mf cresc.*

moe-rak en bars ge - duld en

*mp cresc.*

hy speel van haar en hot en hot en haar bars ge-duld en

*cresc.*

speel haar hot hot en haar bars ge-duld en

*cresc.*

speel haar hot hot en haar bars ge-duld en

(8<sup>va</sup>)

112

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

*p* *mp*

(8<sup>va</sup>)

115

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

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

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

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

*ff* *p* *p* *pp* *p* *pp*

(8<sup>va</sup>)



131

*p* Lok - kie - ster lok - kie - maan geen  
 Lok - kie - ster lok - kie - maan geen dwaal - licht vaak voor  
*cresc.*

(8<sup>va</sup>)

133

*rit.* *mf*  $\text{♩} = \text{ca } 168$

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  
*f*

136

*f*  
Lok - kie - ster lok - kie - maan?

*f*  
Lok - kie - ster lok - kie - maan?

*f*  
Lok - kie - ster lok - kie - maan?

(8<sup>va</sup>)-----  
loco

139

Lok-kie-ster lok-kie-maan? geen dwaal-licht vaak voorstar-ren aan?

Lok-kie-ster lok-kie-maan? geen dwaal-licht vaak voorstar-ren aan?

Lok-kie-ster lok-kie-maan? geen dwaal-licht vaak voorstar-ren aan?

(8<sup>va</sup>)-----  
loco

142

Lok - kie - ster lok - kie - maan? Lok - kie - ster lok - kie - maan? geen

Lok - kie - ster lok - kie - maan? Lok - kie - ster lok - kie - maan? geen

Lok - kie - ster lok - kie - maan? Lok - kie - ster lok - kie - maan? geen

Lok - kie - ster lok - kie - maan? Lok - kie - ster lok - kie - maan? geen

144

dwaal - licht vaak voorstar - ren dwaal - licht vaak voor star - ren aan?

dwaal - licht vaak voorstar - ren dwaal - licht vaak voor star - ren aan?

dwaal - licht vaak voorstar - ren dwaal - licht vaak voor star - ren aan?

dwaal - licht vaak voorstar - ren dwaal - licht vaak voor star - ren aan?

147

*mf*

maar Boes-man - land \_\_\_ bly Boes - man - land \_\_\_

*mf*

maar Boes-man - land \_\_\_ bly Boes - man - land \_\_\_

*mf*

maar Boes-man - land \_\_\_ bly Boes - man - land \_\_\_

*mf*

maar Boes-man - land \_\_\_ bly Boes - man - land \_\_\_

*mf*

152

*f*

maar Boes-man - land \_\_\_ bly Boes - man - laan \_\_\_ en

*f*

maar Boes-man - land \_\_\_ bly Boes - man - laan \_\_\_ en

*f*

maar Boes-man - land \_\_\_ bly Boes - man - laan \_\_\_ en

*f*

maar Boes-man - land \_\_\_ bly Boes - man - laan \_\_\_ en

*f*

maar Boes-man - land \_\_\_ bly Boes - man - laan \_\_\_ en

*f*

157

staan - plek moers - ver hier - van - daan Lok-kie-ster

staan - plek moers - ver hier - van - daan Lok-kie-ster

staan - plek moers - ver hier - van - daan Lok-kie-ster

staan - plek moers - ver hier - van - daan Lok-kie-ster

loco

*ff*

*ff*

161

Lok-kie-ster lok-kie-maan

Lok-kie-ster lok-kie-maan

Lok-kie-ster lok-kie-maan

Lok-kie-ster lok-kie-maan

*dim.*

8<sup>va</sup>

165

*mf*  
Tus-sen die ka - tel se kop-pen -

*f*  
loco

8<sup>va</sup> 8<sup>va</sup>

168

*f*  
daar lê die be-  
daar lê die be-  
ent en-nie ka-tel se voe-ten - ent daar lê die be-  
Lok-kie - ster lok-kie-maan daar lê die be-

8<sup>va</sup>

8<sup>va</sup>

171

gin en daar lê die ein - de

gin en daar lê die ein - de di be -

gin en daar lê die ein - de die be - gin van - nie

gin en daar lê die ein - de die be - gin van - nie ding

(8<sup>va</sup>)

174

die be - gin van - nie ding

gin van - nie ding

ding

(8<sup>va</sup>)

176

en-nie end van-nie

en-nie end van-nie ding

en-nie end van-nie ding

en-nie end van-nie ding

(8<sup>va</sup>)

178

*ff*

ding en tus-sen be-gin en end

*ff*

en tus-sen be-gin en end

*ff*

en tus-sen be-gin en end

*ff*

en tus-sen be-gin en end

181

tus-sen be-gin en end      tus-sen be-gin en end

tus-sen be-gin en end      tus-sen be-gin en end

tus-sen be-gin en end      tus-sen be-gin en end

tus-sen be-gin en end      tus-sen be-gin en end

185

tus - sen be - gin en end \_

tus - sen be - gin en end \_

tus - sen be - gin en end \_

tus - sen be - gin en end \_

188

*mp*

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

*mp*

*mp*

8<sup>va</sup>

190<sup>x</sup> *poco a poco rit.*  
= "fluisler" met oordrewe ronsonante, *mf*

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

*mf*

8<sup>va</sup>

192

daar lê die be - gin en daar lê die  
 daar lê die be - gin en daar lê die  
 daar lê die be - gin en daar lê die  
 Lok - kie - ster Lok - kie - maan geen dwaal - licht\_ vaak voor star - ren

(8<sup>va</sup>)

194

*dim.*  
 ein - de die be - gin van - nie ding en - nie  
*dim.*  
 ein - de die be - gin van - nie ding en - nie  
*dim.*  
 ein - de die be - gin van - nie ding en - nie  
 aan Tus - sen die ka - tel\_ se kop - pen - ent Lok - kie - ster

*dim.*

(8<sup>va</sup>)

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

*pp*

(8<sup>va</sup>)

199

spe - let - jie 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

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

8<sup>va</sup>

203  $\text{♩} = \text{ca } 84$

*dim.*

luk as wy - sheid da - jy hou tod - die end?

*dim.*

end

*dim.*

end

*dim.*

end

*pp*

(8<sup>va</sup>)

208

(8<sup>va</sup>)

213  $\text{♩} = \text{ca } 72$

*pp* Lok-kie - maan

*pp* Lok-kie-ster Lok-kie - maan lok-kie-ster lok-kie -

*pp* Lok-kie-ster Lok-kie - maan lok-kie-ster lok-kie -

*pp* Lok-kie-ster Lok-kie - maan lok-kie-ster lok-kie -

(8<sup>va</sup>)

219

maan

maan

maan

*ff* *mf* *ff* *mf* *f*

Ped.

225

*mp* *ppp*

(8<sup>va</sup>)

**APPENDIX G: *Nisi Dominus***

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# Nisi Dominus

1

SATB, *divisi*, a cappella

Edited by  
GERRIT SCHEEPERS (b.1987)  
♩ = ca. 72

Music by  
ROELOF TEMMINGH (1946-2012)

Soprano

Alto

Tenor

Bass

4

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7 *p* *mp* *p* *mp* *poco rit.* *p*

ni - si ni - si ni - si

ni - si ni - si ni - si

8 ni - si ni - si ni - si

ni - si ni - si

Detailed description: This block contains the musical notation for measures 7 through 9. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is in a minor key, indicated by a flat sign on the first line of the first staff. Dynamics include piano (*p*), mezzo-piano (*mp*), and a *poco rit.* marking. The lyrics are 'ni - si ni - si ni - si' repeated across the staves.

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Do - mi - nus ae - di - fi - ca - ve - rit

Do - mi - nus ae - di - fi - ca - ve - rit

8 Do - mi - nus ae - di - fi - ca - ve - rit

Do - mi - nus ae - di - fi - ca - ve - rit

Detailed description: This block contains the musical notation for measures 10 through 13. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is in a minor key. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*). The lyrics are 'Do - mi - nus ae - di - fi - ca - ve - rit' repeated across the staves. There are triplet markings in the final measure of each staff.

13 *pp*  $\text{♩} = \text{ca } 76$  *poco a poco accel. e cresc.*

do - mum:

do - mum: in in in in

do - mum:

do - mum:

16 *mf*

in in in va-num

va-num in va-num va-num in va - num in va - num

in

19  $\text{♩} = \text{ca. } 160$

in in in va-num va-num in in va-num la - bo - ra - ve -

in va - num in va - num la la la la la la - bo-

va-num in va-num in va-num in va - num la - bo - ra - ve -

in in va-num in va-num in va - num la la la la la la - bo-

22

runt qui ae - di - fi - cant e - am

ra - ve-runt qui ae - di - fi - cant e - am

runt qui ae - di - fi - cant e - am

ra - ve-runt qui ae - di - fi - cant e am

25

la - bo - ra - ve - runt qui ae - di - fi - cant

la la la la la la - bo - ra - ve - runt qui ae - di - fi -

la - bo - ra - ve - runt qui ae - di - fi - cant

la la la la la la - bo - ra - ve - runt qui ae - di - fi -

28

e - am in va -

cant e - am in va

e - am in va

cant e - am in va

6

*f* ca. 80 *rit.* *pp* = ca. 76 *pp*

num ni -

num ni -

num ni -

num ni -

Detailed description: This block contains the first system of a musical score for four voices. It starts with a dynamic marking of *f* (forte) and a tempo marking of *ca. 80*. A *rit.* (ritardando) marking is placed above the first measure. The dynamics then shift to *pp* (pianissimo) for the second and third measures. A tempo marking of *ca. 76* is indicated above the third measure. The lyrics 'num ni -' are written below each voice line. The score includes treble and bass clefs, a key signature of one flat, and a 3/8 time signature.

34 *poco rit.* *pp*

si ni - si

si ni - si

si ni - si

si ni - si

Detailed description: This block contains the second system of the musical score, starting at measure 34. It features a *poco rit.* (poco ritardando) marking above the first measure. The dynamics are marked *pp* (pianissimo). The lyrics 'si ni - si' are written below each voice line. The score includes treble and bass clefs, a key signature of one flat, and a 3/8 time signature.

37 *mf* *mp*

Do - mi - nus - cus - to di - e - rit

Do - mi - nus - cus - to di - e - rit

Do - mi - nus - cus - to di - e - rit

Do - mi - nus - cus - to di - e - rit

40 *pp* *fp* = ca. 92

ci - vi - ta - tem: fru

ci - vi - ta - tem: fru

ci - vi - ta - tem: fru

ci - vi - ta - tom:

43 *accelerando*

fru - stra fru - stra

fru > stra fru - stra fru - stra fru - stra

fru - stra fru - stra fru - stra

fru - stra fru - stra

♩ = ca. 160

46 *ff*

fru - stra - vi - gi - lat qui cus - to - dit

fru - stra fru - stra vi - gi - lat qui cus - to - cus - to -

fru - stra - vi - gi - lat qui cus - to - dit

fru - stra fru - stra vi - gi - lat qui cus - to - cus - to -

49

e - am fru - stra vi - gi - lat qui fru - stra  
dit e - am fru - stra fru - stra vi - gi - lat qui fru - stra  
e - am fru - stra vi - gi - lat qui fru - stra  
dit e - am fru - stra fru - stra vi - gi - lat qui fru - stra

53

*poco rit.* *sempre ff*

vi - gi - lat qui cus - to - dit e - am fru -  
vi - gi - lat qui cus - to - dit e am fru -  
vi - gi - lat qui cus - to - dit e - am fru -  
vi - gi - lat qui cus - to - dit e - am fru -

57  $\text{♩} = \text{ca. } 96$   $\text{♩} = \text{ca. } 144$

stra fru - stra va - num est vo - bis

stra fru - stra va - num est vo - bis an - te lu - cem

stra fru - stra

stra fru - stra

62

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

66

va - num va - num

va - num va - num

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

69

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

va - num lu - cem sur - ge - re sur - ge - re sur - gi - te

va - num lu - cem sur - ge - re sur - ge - re sur - gi - te

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

73

post-quam se-de-ri-tis sur-gi-te post-quam se-de-ri-tis

post-quam se-de-ri-tis sur-gi-te post-quam se-de-ri-tis

post-quam se-de-ri-tis sur-gi-te post-quam se-de-ri-tis

post-quam se-de-ri-tis sur-gi-te post-quam se-de-ri-tis

76

qui man-du-ca-tis sur-gi-te se-de-ri-tis qui man-du-ca-tis ca-tis

qui man-du-ca-tis sur-gi-te se-de-re-tis qui man-du-ca-tis ca-tis

qui man-du-ca-tis sur-gi-te se-de-ri-tis qui man-du-ca-tis ca-tis

qui man-du-ca-tis sur-gi-te se-de-re-tis qui man-du-ca-tis ca-tis

80  $\text{♩} = \text{ca. } 60$  *rit.*  $\text{♩} = \text{ca. } 56$  *rit.*  $\text{♩} = \text{ca. } 52$  *rit.*

pa - nem do - lo - ris pa - nem do - lo - ris pa - nem do -

pa - nem do - lo - ris pa - nem do lo - ris pa - nem do -

pa - nem do - lo - ris pa - nem do lo - ris pa - nem do -

pa - nem do - lo - ris pa - nem do - lo - ris pa - nem do -

86  $\text{♩} = \text{ca. } 42$  *rit.*  $\text{♩} = \text{ca. } 40$

lo - ris cum de - de - rit di - lec - tis suis som - num

lo - ris cum de - de - rit di - lec - tis suis som - num

lo - ris cum de - de - rit di - lec - tis suis som - num

lo - ris cum de - de - rit di - lec - tis suis som - num

92 *rit.* -----

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is in a key with one flat (B-flat) and a common time signature. The lyrics for all parts are "som - num som - num". The Soprano and Alto parts have a melodic line with a slur over the first two notes and another slur over the last two notes. The Tenor and Bass parts have a more rhythmic accompaniment. A "rit." marking with a dashed line is placed above the Soprano staff, indicating a ritardando. The word "niente" is written at the end of each staff, with a wedge-shaped hairpin indicating a decrescendo. The number "92" is written above the Soprano staff.

som - num som - num *niente*

som - num som - num *niente*

som - num som - num *niente*

som - num som - num *niente*

**APPENDIX H: *In Lumine Tuo***

# In lumine tuo

ca. 60

Roelof Temmingh, 1995

Sopran

1.

2.

Alt

1.

2.

*ppp sempre*

In lu - mi - ne, lu - - -

Tenor

1.

2.

*ppp* *p* *ppp*

In lu - mi - ne tu - o vi - de - bi -

*ppp* *p* *ppp*

In lu - mi - ne tu - o vi - de - bi -

Bass

1.

2.

*ppp sempre*

In lu - mi - ne tu - o vi - de - bi -

*ppp* *p* *ppp*

In lu - mi - ne, lu - - -

(For rehearsal only)

7

*ppp* *f* *pp*

In lu - mi - ne tu - o

*pp* *f* *pp*

In lu - mi - ne tu - o

*pp* *f* *pp*

In lu - mi - ne tu - o

*ppp* *pp* *f* *pp*

mi - ne, in lu - mi - ne tu - o

*p* *ppp* *pp* *f* *pp*

mus lu - men, in lu - mi - ne tu - o

*p* *ppp* *pp* *f* *pp*

mus lu - men, in lu - mi - ne tu - o

*p* *ppp* *pp* *f* *pp*

mus lu - men, in lu - mi - ne tu - o

*f* *pp*

mi - ne, in lu - mi - ne tu - o

7

13 *ppp* *mp* *ppp* ca. 72

lu - men.

*ppp* *mp* *ppp* *pp*

vi - de - bi - mus lu - men. ...lu - cem

*ppp* *mp* *ppp* *pp*

vi - de - bi - mus lu - men. ...lu - cem

*ppp* *mp* *ppp* *pp*

vi - de - bi - mus lu - men. ...lu - cem

*ppp* *mp* *ppp* *pp*

lu - men. E-mit-te lu - cem

*ppp* *mp* *ppp* *pp*

vi - de - bi - mus lu - men. E-mit-te lu - cem

*ppp* *mp* *ppp* *pp*

vi - de - bi - mus lu - men. E-mit-te lu - cem

*ppp* *mp* *ppp*

vi - de - bi - mus lu - men.

13

18 *pp* *mp* *pp* *rit.* *a tempo*

E - mit - te lu - - - - - cem tu - am

tu - - - - - am

tu - - - - - am

tu - - - - - am

tu - - - - - am *a tempo* *pp*

tu - - - - - am et ve - ri - *pp*

tu - - - - - am et ve - ri - *pp*

tu - - - - - am et ve - ri - *pp*

E - mit - te lu - - - - - cem tu - am

18 *rit.* *a tempo*

23

*pp* *mp* *pp* *rit.* - - - - -

et ve-ri-ta-tem tu-am,

*pp* ...a-tem tu-am,

*pp* ...a-tem tu-am,

*pp* ...a-tem tu-am,

ta-tem tu-am,

ta-tem tu-am,

ta-tem tu-am,

*pp* *mp* *pp* et ve-ri-ta-tem tu-am,

23 *rit.* - - - - -



32

*mp* *mf* *rit. - -*

ip - sa me de - du - xe - runt, ip - sa me de - du - xe - runt, de -

*mp* *mf*

ip - sa me de - du - xe - runt, ip - sa me de - du - xe - runt, de -

*mp* *mf*

ip - sa me de - du - xe - runt, ip - sa me de - du - xe - runt, de -

*mp* *mf*

ip - sa me de - du - xe - runt, ip - sa me de - du - xe - runt, de -

*mp* *mf*

ip - sa me de - du - xe - runt, ip - sa me de - du - xe - runt, de -

*mp* *mf*

du - - - xe - runt, de - du - - - xe - runt, de -

*mp* *mf*

du - - - xe - runt, de - du - - - xe - runt, de -

32 *rit. - -*

36 -----  $\text{ca. 63}$

*f*

du - xe - runt,

*f*

du - xe - runt,

*f*

du - xe - runt,

*f*

du - xe - runt,

*f mp*

du - xe - runt et ad - du - xe - runt in mon - tem sanc - tum tu - um,

*f mp*

du - xe - runt et ad - du - xe - runt in mon - tem sanc - tum tu - um,

*f mp*

du - xe - runt et ad - du - xe - runt in mon - tem sanc - tum tu - um,

*f mp*

du - xe - runt et ad - du - xe - runt in mon - tem sanc - tum tu - um,

36 ----- *leg.*

et ad - du - xe - runt in mon - tem sanc - tum, ———

et ad - du - xe - runt in mon - tem sanc - tum, ———

et ad - du - xe - runt in mon - tem sanc - tum,

et ad - du - xe - runt in mon - tem sanc - tum, ———

*mf*  
et ad - du - xe - runt in mon - tem sanc - tum, et ad -

*mf*  
et ad - du - xe - runt in mon - tem sanc - tum, et ad -

*mf*  
et ad - du - xe - runt in mon - tem sanc - tum, et ad -

*mf*  
et ad - du - xe - runt in mon - tem sanc - tum, et ad -

39

42 *pp* *poco cresc.*

e(t)

*pp*

e(t)

*pp*

et ad - du - xe - runt in

*pp*

et ad - du - xe - runt in

du - xe - runt in mon - tem sanc - tum tu - um, et ad - du - xe - runt in

du - xe - runt in mon - tem sanc - tum tu - um, et ad - du - xe - runt in

du - xe - runt in mon - tem sanc - tum tu - um, et ad - du - xe - runt in

du - xe - runt in mon - tem sanc - tum tu - um, et ad - du - xe - runt in

42

44

*poco rit. - - a tempo*

*p* *molto* *f*  
*portamento*

et ad - du - xe - runt in mon - tem

et ad - du - xe - runt in mon - tem

*f*  
mon - tem sanc - tum tu - um, et ad - du - xe - runt in mon - tem

*f*  
mon - tem sanc - tum tu - um, et ad - du - xe - runt in mon - tem

*f*  
mon - tem sanc - tum tu - um, et ad - du - xe - runt in mon - tem

*f*  
mon - tem sanc - tum tu - um, et ad - du - xe - runt in mon - tem

*f*  
mon - tem sanc - tum tu - um, et ad - du - xe - runt in mon - tem

44

rit. - - - - - ca. 60 ca. 52

*fff*  $\triangleright$  *mf* *f*  $\triangleright$  *mp* *mf*  $\triangleright$  *p* *pp*

sanc - tum, in mon - tem sanc - tum tu - um et in

sanc - tum, in mon - tem sanc - tum tu - um et in

sanc - tum, in mon - tem sanc - tum tu - um et in

sanc - tum, in mon - tem sanc - tum tu - um et in

sanc - tum, in mon - tem sanc - tum tu - um et in

sanc - tum, in mon - tem sanc - tum tu - um et in

sanc - tum, in mon - tem sanc - tum tu - um et in

sanc - tum, in mon - tem sanc - tum tu - um et in

sanc - tum, in mon - tem sanc - tum tu - um et in

sanc - tum, in mon - tem sanc - tum tu - um et in

47

51 *f* < *ff* > *p* > *ppp* ca. 60

ta - ber - na - cu - la tu - a. In lu - mi -

ta - ber - na - cu - la tu - a. In lu - mi -

ta - ber - na - cu - la tu - a. In lu - mi -

ta - ber - na - cu - la tu - a. In lu - mi -

ta - ber - na - cu - la tu - a. In lu - mi -

ta - ber - na - cu - la tu - a. In lu - mi -

ta - ber - na - cu - la tu - a. In lu - mi -

ta - ber - na - cu - la tu - a. In lu - mi -

51

57

ne tu - o vi-de - bi - mus lu - - - - - men.

ne tu - o vi-de - bi - mus lu - - - - - men.

ne tu - o vi-de - bi - mus lu - - - - - men.

ne tu - o vi-de - bi - mus lu - - - - - men.

ne tu - o vi-de - bi - mus lu - - - - - men.

ne tu - o vi-de - bi - mus lu - - - - - men.

ne tu - o vi-de - bi - mus lu - - - - - men.

(a) -----> u - - - - - men.

(a) -----> u - - - - - men.

57

(Durata: ca. 5')