

# Portfolio of Original Compositions

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Portfolio presented in partial fulfilment of  
the requirements for the degree of  
DOCTOR OF MUSIC (COMPOSITION)  
in the South African College of Music  
UNIVERSITY OF CAPE TOWN

October 2017

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# Introduction

This portfolio of compositions accompanies my thesis submission, entitled *South African film music: Representation of racial, cultural and national identities, 1931-1969*. The explicit relationship between the portfolio and the thesis is therefore created primarily through my orchestral rescoring of a part of South Africa's first surviving feature film, *De Voortrekkers* (1916 dir. Harold Shaw). The findings of the thesis led to questions regarding processes of film scoring that would result in a more equitable representation of racial identity through music. *De Voortrekkers* was an ideal vehicle for attempting a practical answer to these questions. I elaborate on my reasons for considering it so in the section "Rescoring *De Voortrekkers* in the 21st century: the identity politics of musical style" below. I also provide extensive information regarding the process I followed in scoring the film, including a discussion of the music theoretical issues underlying the score's construction.

The remainder of the portfolio consists of three additional pieces: the orchestral work *The Outer Edges*, the two-movement *String Quartet*, and the *Movement for Viola and Piano*. There are two threads that tie the portfolio together, and in turn tie the portfolio to the thesis. One is my approach to narrative, and the other is the specific music theoretical framework I developed gradually over the course of these works, namely the use of combination cycles to control pitch content. I explain the meaning of this term in the section "Combination cycles" below.

## Narrative models

Regarding narrative, each of the four works is constructed around an external narrative. How this narrative is generated, and the way it informs the process of composition, is different in each case. The works can be organized on a continuum of most specific to least specific narrative content. Just as the thesis component is concerned with how music constructs aspects of the narrative, particularly with how music represents the characters involved in that narrative, so the portfolio component is concerned with how narrative and music interact in relation to different narrative contexts, in terms of the medium of the source narrative, the level of specificity with which the music maps the narrative, and the relationship between two these elements.

### ***De Voortrekkers***

The work most specific in terms of the relation between narrative and music is *De Voortrekkers*, in which the entire musical structure is aligned to the visual text of the film. Filmic events including act changes, scene changes, shot changes, shift in character perspective and physical gesture all influence the construction of the musical narrative, including both its structural and expressive qualities.

### ***The Outer Edges***

*The Outer Edges* is programmatic in the traditional sense—I envisioned a series of scenes (see the score below for a description of these scenes), and composed music I considered appropriate to the character of that scene. Within the scene, there is no further attempt to explicitly score specific narrative events—each scene is scored “atmospherically”, rather than “illustratively”, to use Swynnoe’s (2002, p. 26) distinction regarding processes of film scoring in the British versus American film industries.

### ***String Quartet 1<sup>st</sup> movement***

The narrative source for the 1<sup>st</sup> movement of *String Quartet* was a single portrait photo. From this source, I developed a fictional, episodic narrative, envisioning events in the portrait subjects’ lives, which were then scored as emotional snapshots. In this sense, the approach to narrative has something in common with *The Outer Edges*, with the exception that the initial stimulus was visual, while that of *The Outer Edges* was conceptual. Additionally, the narrative of *The Outer Edges* is linear and teleological, following as it does the fortunes of a physical object on a specific trajectory. Each narrative section therefore follows on from and leads into the following section. The narrative of the first movement of *String Quartet* does not have a specific narrative goal, and its narrative events are more nebulous and less specifically defined. The narrative episodes follow a musical logic, in terms of expression, climax points etc., but not necessarily a narrative logic, in which one narrative event is a response to another. This teleology, or lack thereof, is reflected in the scores, where *The Outer Edges* includes programmatic titles for its sections. *String Quartet*, on the other hand, merely includes tempo and performance indications, except for the movement dedications, which provide an indication of the general topic under consideration.

### ***Movement for Viola and Piano***

*Movement for Viola and Piano* is more specifically programmatic than *String Quartet*, roughly on a par with *The Outer Edges* in terms of how specifically particular musical material references narrative events. But *The Outer Edges* clearly connotes its narrative, programmatic nature. Aside from the sectional narrative descriptors throughout the work, the form is open-ended, with no sectional repetition (barring the approximately 30 bars following letter H, returning in modified form at Q). *Movement for Viola and Piano*, by contrast, does not make its narrative so apparent. The score offers even fewer clues than *String Quartet* regarding its controlling narrative, and despite its narrative origins, it follows a quite clear formal framework, an arch form that could be reduced to an ABCBA model. The work therefore balances explicit narrative content (explicit at least during the compositional process) with a pre-existing formal model.

### ***String Quartet 2<sup>nd</sup> movement***

This movement is the most abstract work in the portfolio. While it contains a specific dedication, which is intended to influence the listener's perception both in terms of frame of reference and colour (I chose the specific dedicatees as much for their colour contrast as their biome contrast), the work is not explicitly programmatic beyond the emotional or expressive resonance generated by the associative framework individual listeners may develop between the dedication and the musical events. In other words, in this case the responsibility for constructing the narrative rests with the listener, who is free to allow whatever narrative associations most readily suggest themselves to come to the fore, an experience that would ideally optimize the work's narrative potential through creation of individually tailored emotional and narrative associations. The work follows an ABCABcoda scheme.

## **Combination cycles**

A combination cycle is akin to an interval cycle,<sup>1</sup> but instead of alternating a single interval until the original or starting pitch recurs, two or more intervals are cycled through in a fixed order, again until the starting pitch recurs. There are many combination cycles, varying from two to six intervals in length, which cycle through any number of pitches before returning to

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<sup>1</sup> Interval cycles are repetitions of the same interval until the starting or initial pitch returns. The whole tone scale (constructed from repeating whole tones), diminished quartad (constructed from repeating minor 3<sup>rd</sup>s), augmented triad (constructed from repeating major 3<sup>rd</sup>s), circle of 5<sup>ths</sup> (constructed from repeating perfect 5<sup>ths</sup>) and augmented 4<sup>th</sup>/diminished 5<sup>th</sup> axis constitute the interval cycles, along with their inversions.

the starting pitch. My own use of these cycles, however, is limited to those that cycle through all twelve pitches without repeating, and return to the original pitch on the 13<sup>th</sup> step—in other words, like a traditional serial 12-note row, but always maintaining the fixed order of intervals. This subset consists of a finite number of possibilities, and can be constructed out of two, three or four intervals. Six intervals is also possible, but provides far more possibilities and weakens the sense of order found in the two- to four-interval cycles. This sense of order is caused by the repetition of the same interval class patterns six, four or three times respectively.

The works in this portfolio chart my development, chronologically, of the use of combination cycles. I will discuss each work in turn to demonstrate the process through which my approach to combination cycles develops from colouristic embellishment to determinant of all pitch content. Their role does not stop at pitch organization, however: in *De Voortrekkers* they take on a leitmotivic role, structuring the narrative, differentiating characters and determining the characterization and development of all individual characters and character groups within the film.

### ***Movement for Viola and Piano***

In the earliest work, *Movement for Viola and Piano*, I began creating patterns of alternating intervals to generate developmental material for the viola part. The earliest example is in bar 64, at performance mark D. At this stage I had not codified the cycles, or, as far as I recall, come to the realization that some cycles would incorporate all twelve pitches before returning to the starting note. Thus, my first use of such a cycle is of the intervals P5-m7-M7.<sup>2</sup> The passage in question starts on the D $\flat$  in the viola part of bar 64, cycling through the pitches D $\flat$ -A $\flat$ -G $\flat$ -F-C-B $\flat$ -A-E-D. The next note, if it were included, would be D $\flat$ , marking a return to the original note after nine distinct pitches.

When the above material recapitulates, beginning at performance mark N, I make my first use of 12-note combination cycles, which only repeat a pitch on the 13<sup>th</sup> note, when they arrive back at the starting pitch. The M6-P5 cycle beginning on the D in bar 165 only allows six discrete pitches before returning to the starting pitch; but the M6-P4 cycle starting on D in bar 167 cycles through all twelve pitches. This is followed by a m3-M7 cycle in bar 171, which also cycles through all twelve pitches.

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<sup>2</sup> M (capital) and m (lowercase) refer to major and minor intervals respectively, P to perfect intervals and A to augmented intervals. Intervals are always classified in their ascending form.

My first use of the technique, as shown in this piece, thus involved isolated instances used for non-thematic, developmental material, the purpose of which was to create an increased sense of tension and build-up towards the respective climax points at performance marks E and O, surrounded by and integrated into quasi-tonal triadic material.

### *The Outer Edges*

My next use of the technique was in *The Outer Edges*. Combination cycles are considerably more integral to the fabric of this piece, evidenced by the fact that the work begins with them, after which they occur frequently, often as the structural building blocks underlying the construction of individual sections. The opening material uses the two-interval cycle M6-m2, visible in the bass clarinet part and the harp (the harp omits the pitch A, for pedalling reasons). The flute and clarinet at performance mark A likewise use this cycle.

Accompanying this melodic material, the strings play pitches of the whole tone scale built on C, before shifting up to the whole tone scale built on C# at performance mark A. This use of the two whole tone scales derives from the fact that any two-interval 12-note combination cycle is constructed out of alternations between these two scales. To cycle through all twelve notes, every other note must come from the other whole tone scale. Thus, these cycles can only be built out of the intervals m2, m3, P4, P5, M6 or M7, and cannot use the intervals M2, M3, A4, m6 or m7, as these would result in two notes in succession belonging to the same whole tone scale.

At this stage, it is clear from looking at the parts in this opening section that I did not make use of the limitation imposed by serial composers that the same pitch should not be repeated until all the twelve pitches had been utilized. Instead, I treated the combination cycles quite freely, drawing from them as required to construct material as I saw fit.

Further analysis will also demonstrate that there are entire sections in which I did not make use of combination cycles, such as “The Appearance of Eris” at performance mark J. In other sections, I mix combination cycles with freer material, such as in the final section, “Into the Void”. Here, the trumpet melody functions in a tonal framework, while the strings hold a static accompaniment. From performance mark V, the winds introduce combination cycles over this material, in the form of the four-interval cycle P4-m2-P4-M6.

*The Outer Edges* demonstrates the first instances of my use of combination cycles in a structural manner, controlling all the pitch content within a section. However, this use remains

a resource I draw on at will, breaking cycles, repeating notes or abstracting patterns from those cycles. I also intersperse cycles with non-cyclical material, or mix cyclical and non-cyclical material freely.

### *String Quartet*

The use of combination cycles in the 1<sup>st</sup> movement of *String Quartet* is very similar to their use in *The Outer Edges*, insofar as I draw on combination cycles as the need arises, but am willing to include non-cyclical material, usually in response to musical ideas that spontaneously develop during the composition process, which, often, are not based on combination cycles. The opening material, for instance, is not constructed from a 12-note combination cycle; however, it is constructed from probably the best-known (and for the most part, probably the only-known) combination cycle, namely the octatonic scale. The use of this scale here is a reference to how I first developed the idea of combination cycles.<sup>3</sup> The octatonic scale's alternation of tones and semitones led me to wonder what other two-note interval combinations might produce interesting material, which in turn led to an exploration of the possibilities of three- and four-note cycles. After generating lists of all possibilities, I noticed that some cycled through all twelve intervals, and that those that did so shared particular intervallic properties. Exploring these properties led to my focus specifically on the 12-note cycles.

The 2<sup>nd</sup> movement is the first composition in which I compose exclusively using combination cycles. In addition, I curtail the use of cycles to a limited number of 4-interval cycles, namely m3-m3-P5-P5, which opens the movement, and M6-m7-M7-m7, which occurs in the B and C sections. My use of repetition remains relatively free, as in the opening section, where the viola and cello repeat every pair of notes played by the 1<sup>st</sup> and 2<sup>nd</sup> violins.

### *De Voortrekkers*

*De Voortrekkers* continues the practice established in the 2<sup>nd</sup> movement of *String Quartet* of generating all content from 12-note combination cycles: the entire film score is constructed from seven such cycles. The main innovation regarding the use of combination cycles in *De Voortrekkers* is the integration of combination cycles with the narrative structure. This is

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<sup>3</sup> Although I developed the idea independently, I was not the first to do so. Charles Ives was possibly the first to make use of combination cycles other than the octatonic scale, though the cycles he uses are not 12-note cycles, and are restricted to alternations between two intervals, as opposed to three or four. See Lambert (1990). Witold Lutosławski likewise made use of a 12-note (though non-cyclical) set alternating augmented 4ths and semitones. See Bezuidenhout (1984). Thomas Adès is another composer who has done so, though again, he predominantly uses shorter, non 12-note cycles. See Travers (2004).

achieved through allocating each character, or character group, such as the Boers and the Zulus, a unique combination cycle. Whenever a particular character has narrative focus, as determined by the visuals, their combination cycle is used to score the scene until the focus changes. The approach of allocating combination cycles to characters may sound similar to that followed by composers of serialist opera, such as Arnold Schoenberg's approach in *Moses und Aron*. It is similar, but the use of combination cycles has the advantage that each cycle has a very distinct sonic character, assisted by the fact that the same pattern of three or four intervals is repeated four or three times within the 12-note cycle, entrenching a particular intervallic quality that is much more recognizable and distinctive than a standard 12-note row. Thus, with combination cycles, the listener is much more likely to be able to distinguish between the specific materials associated with specific characters, with the result that the combination cycle is a far more effective narrative tool than the 12-note row. For example, although the instrumental arrangement is considerably different between the opening scene and the final scene, the attentive listener should be able to perceive that the material, in the form of the pattern of intervals used, is the same, in much the same way that a more traditional use of motivic material would be audible to the listener.

In Table 1 I list the combination cycles associated with each character or character group. From the intervals provided, the entire cycle can be determined; the twelve notes of Piet Retief's combination cycle, for instance, are (starting on arbitrarily on C) **C-D-E-A-B-C#-F#-G#-A#-D#-F-G-C**.

<b>Number of intervals</b>	<b>Character association</b>	<b>Combination cycle</b>
3	Piet Retief and Boers	M2-M2-P4
	Portuguese	P5-m7-m7
4	Dingaan and Zulus	M2-m3-M2-M6
	Missionaries	M2-P5-M2-M6
	Sobuza	M2-m3-m7-P4
		M2-M7-m7-P4
Jan/General Pretorius/Boers	P4-A4-P5-m7	

**Table 1: Association of combination cycles with characters in *De Voortrekkers***

## Concluding remarks

The two threads that interconnect the works in this portfolio, namely the thread of narrative scoring methods in relation to music, and the thread of the use and development of combination cycles, culminate in the score for *De Voortrekkers*. This work not only brings both these elements to their most complex state in the context of the portfolio, but also integrates them through the development of a method by which combination cycles are able to function leitmotivically, both structuring the work and creating an interpretation of the narrative through characterization.

*De Voortrekkers* also functions as the connection point between the concerns of the thesis and those of the portfolio, utilizing the language of narrativized combination cycles to grapple with the issues of the scoring of racial identity in film, presenting one possible model for how these issues can be addressed. The section below, “Rescoring *De Voortrekkers* in the 21st century: the identity politics of musical style”, discusses these issues further.



# Christopher Jeffery

## *De Voortrekkers*

Orchestral film score

(2016)

# Instrumentation

2 Flutes (2nd doubles piccolo)

Oboe

English Horn

Clarinet in B $\flat$

Bass Clarinet

Bassoon

Contrabassoon

2 Horns in F

3 Trumpets in C

3 Trombones

Tuba

Timpani

2 Percussion \*

Harp

Piano

Strings

Duration: *ca* 20 Minutes

Score in C

\* Percussion List:

## **Percussion I:**

Vibraphone, Bass Drum, Tubular Bells,  
Marimba, Mark Tree, Triangle, Tam-tam

## **Percussion II:**

Marimba, Glockenspiel, Celesta, Crotales, Xylophone,  
Ratchet, Vibraphone, Tubular Bells, Bass Drum

The current work was written as a film score to an excerpt of the earliest surviving South African feature film, the 1916 *De Voortrekkers*. The score covers Acts 3 and 4 of the film, a 20-minute section of a 53-minute film. The original score, by Henri ten Brink, has not survived. The aim of the current rescoring is to contribute to an evaluation of orchestral film music's capacity to influence and manipulate the representation of onscreen racial identity.

# De Voortrekkers

## Act 3 Scene 1

♩ = 75

Christopher Jeffery (b.1979)

2016

00:23:07:22  
1.1  
ACT 3 SCENE 1

00:23:11:22

00:23:12:00  
3.1.38  
Perreira dismounts

00:23:13:19

00:23:15:22

00:23:17:21

6.1.06  
The Wives of Dingaan

00:23:20:24

00:23:24:21  
7.5.81  
Dingaan appears

00:23:28:20  
8.5.76  
Exits hut

The musical score is arranged in systems for various instruments. The woodwind section includes Flute 1 & 2, Oboe, English Horn, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, and Contrabassoon. The brass section includes Horns in F I, II, Trumpets in C I, II, III, Trombone I, II, Bass Trombone, and Tuba. The percussion section includes Timpani in C, A, C; Vibraphone (with motor on Vib); and Marimba (with Glock). The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The piano part is also present. The score includes dynamic markings such as *mf*, *f*, *mp*, *pp*, *ppp*, *p*, *fz.*, *flz.*, *div. sul pont.*, *pizz.*, *arco*, and *motor on Vib.*. There are also performance instructions like *punta d'arco, sul pont.* and *To Glock.*. The score is divided into measures with bar lines and includes a rehearsal mark 'A' at measure 10. The tempo is marked as ♩ = 75 for the woodwinds and brass, and ♩ = 112 for the strings.

4 00:23:28:24 00:23:33:15 9.2.92 Dingaan sits 00:23:37:09 00:23:38:24 11.3.61 Portugese outside 00:23:39:00 **B** Più mosso ♩ = 112 00:23:41:01 00:23:42:23 13.4.5 Rod of Thunder 00:23:43:05

Fl. I  
Fl. 2/  
Picc.  
Eng. Hn.  
B. Cl.  
Bsn.  
Cbsn.  
Tba.  
Vib.  
Glock.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

nat.  
mp  
mf  
ppp  
p  
ppp  
motor off  
l.v.  
mp  
Glsp  
l.v.  
6  
A<sup>b</sup>  
F<sup>♯</sup> A<sup>♯</sup>  
B<sup>b</sup> C<sup>b</sup>  
mf  
E<sup>♯</sup>  
B<sup>♯</sup> C<sup>♯</sup> D<sup>♯</sup>  
pp  
solo  
mf  
pizz.  
mp  
arco  
mp  
pizz.  
mp

Più mosso ♩ = 112

15

Ob. *mp* *mf*

Eng. Hn. *ppp*

Cl. *mp* *ppp*

Hn. *mf* *ppp*

C Tpt. *p* con sord.

Tbn. 1. *p*

B. Tbn. *mp* *ppp*

Vib. To B.D. \*

Glock. Lv. 3

Hp. *mf* Eb A# D#

Vln. I

Vln. II

Vla.

Vc. *pp* *mp*

Cb. *pp* *mp*



00:24:04:22      00:24:07:01      00:24:09:04      00:24:11:08

Fl. I *pp* *f* *ppp*

Fl. 2/  
Picc. *f* *ppp*

C Tpt. *pp* senza sord.

C Tpts. *pp*

Vln. I  
ricochet  
rhythmic position ad lib.  
dynamics ad lib. (*ppp* to *mf*)

Vln. II  
ricochet  
rhythmic position ad lib.  
dynamics ad lib. (*ppp* to *mf*)



00:24:13:11      00:24:15:15      00:24:17:19      00:24:19:22

Fl. I *pp cresc.* *nat.* *6*

Fl. 2/  
Picc. *pp cresc.* *nat.* *6*

Ob. *pp cresc.* *5*

Eng. Hn. *pp cresc.* *5*

Cl. *pp cresc.* *5*

Tbn. *pp* senza sord. *flz.*

Vln. I *5*

Vln. II *5*

Vla. *5*

Cb. *5*

ricochet  
rhythmic position ad lib.  
dynamics ad lib. (*ppp* to *mf*)

Fl. I

Fl. 2/ Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score consists of 15 staves. The woodwind section includes Fl. I, Fl. 2/Picc., Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Trombone and Trumpet. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play complex rhythmic patterns, often with sixteenth-note runs. The brass plays sustained chords and harmonic support. Dynamics range from *mp* to *ff*. Performance instructions include "dynamics ad lib. (p to f)", "dynamics ad lib. (mf to ff)", "tutti", and "ricochet rhythmic position ad lib. dynamics ad lib. (p to f)".

00:24:32:08  
37.4.18  
Dingaen slaps assegai

00:24:36:19  
40.1.04  
Hundreds of deserters

00:24:30:15

00:24:32:19

00:24:34:22

00:24:36:19

00:24:38:21

9

This page of a musical score features the following instruments and parts:

- Fl. I:** Flute I, measures 37-40. Dynamics: *ff* (6), *fff*, *mp* 5, *mf* 5.
- Fl. 2/ Picc.:** Flute II/Piccolo, measures 37-40. Dynamics: *ff* (5), *fff*. Includes instruction "To Picc." at measure 39.
- Ob.:** Oboe, measures 37-40. Dynamics: *ff* (5), *fff*, *mf* 5.
- Eng. Hn.:** English Horn, measures 37-40. Dynamics: *ff* (5), *fff*.
- Cl.:** Clarinet, measures 37-40. Dynamics: *ff*, *fff*, *mp* 5.
- B. Cl.:** Bass Clarinet, measures 37-40. Dynamics: *ff*, *fff*, *mf* 5.
- Bsn.:** Bassoon, measures 37-40. Dynamics: *ff* (3), *fff*, *f*, *mf* 5.
- Cbsn.:** Contrabassoon, measures 37-40. Dynamics: *ff* (3), *fff*, *f*, *mf* 5.
- C Tpts.:** Trumpets in C, measures 37-40. Dynamics: *pp*, *f*. Includes instruction "flz." at measure 37.
- Tbn.:** Trombones, measures 37-40.
- Vib.:** Vibraphone, measures 37-40. Dynamics: *mp*. Includes instruction "Vib motor on" at measure 39.
- Cel.:** Cymbals, measures 37-40. Dynamics: *mp*. Includes instruction "Cel" at measure 39.
- Vln. I:** Violin I, measures 37-40. Dynamics: *p*. Includes instruction "E" and "measured" at measure 39.
- Vln. II:** Violin II, measures 37-40. Dynamics: *p*. Includes instruction "measured" at measure 39.
- Vla.:** Viola, measures 37-40. Dynamics: *fff*, *p*. Includes instruction "sul pont." at measure 39.
- Vc.:** Violoncello, measures 37-40. Dynamics: *p*. Includes instruction "measured" at measure 39.
- Cb.:** Double Bass, measures 37-40. Dynamics: *fff*, *f*. Includes instruction "arco" at measure 39.

Performance markings include *accel.* at the top right and a large **E** in a box at measure 39, indicating a rehearsal mark.

00:24:45:01  
44.4.31  
Ding

♩ = 147

Fl. I *mf* 5

Picc. *mf* 5 To Fl. Flute

Ob. *mf* 5

Cl. *mp* 5

B. Cl. *mp* 5

Bsn. *mp* 5

Cbsn. *mp* 5

C Tpt. *f* 5 *ff* 5 *p* 5 *ff* 5

C Tpts. *p* 5 *ff* 5 a2

Tbn. *f* 5 1. nat. *f* 5 *p* 5

Tba. *f* 5 *p* 5

Vib. *ff* 5 *p* 5

Cel. *ff* 5 *p* 5 To Crot.

Vln. I *ff* 5 *p* 5 *ff* 5

Vln. II *ff* 5 *p* 5 *ff* 5

Vla. *ff* 5 *p* 5

Vc. *ff* 5 *p* 5

Cb. *mf* 5 *ff* 5 *p* 5 measured

00:24:59:14  
49.4.87  
News of the Boers

00:25:08:07  
52.2.45  
Portuguese hide

00:25:12:05  
53.5.88  
SCENE 3.2

00:24:56:10

00:24:59:16 = 100

00:25:02:16

00:25:05:16

00:25:09:06

11

This musical score page contains the following parts and markings:

- Fl. I:** Flute I part, starting at measure 49. Markings include *flz.*, *mp*, and *pp*.
- Fl.:** Flute II part, also starting at measure 49. Markings include *flz.*, *mp*, and *pp*.
- C Tpt.:** Clarinet in C part, starting at measure 6. Markings include *con sord.* and *mp*.
- C Tpts.:** Clarinet in C part, starting at measure 6. Markings include *2. flz.* and *pp*.
- Hp.:** Horn part, starting at measure 6. Markings include *f* and *G#*.
- Vln. I:** Violin I part, starting at measure 6. Markings include *pp*, *mp*, and *ricochet*.
- Vln. II:** Violin II part, starting at measure 6. Markings include *pp*, *mp*, and *ricochet*.
- Vla.:** Viola part, starting at measure 6. Markings include *div. sul pont.* and *pp*.
- Vc.:** Violoncello part, starting at measure 6. Markings include *pizz.* and *mp*.
- Cb.:** Contrabasso part, starting at measure 6. Markings include *p*.

Act 3 Scene 2

12 00:25:12:06 00:25:13:19 00:25:14:09 00:25:15:21 00:25:17:01 00:25:18:06 00:25:19:11 00:25:20:16

54

Fl. nat. *mf*

Ob. *mf*

Eng. Hn. *mf* *pp* *mf*

Cl. *mf* *pp*

B. Cl. *mf* *pp*

Bsn. *mf* *pp* *mf* *pp*

Cbsn. *mf* *pp*

Hn. *mp* *pp*

C Tpt. *pp*

C Tpts. nat. *p* *pp*

Tbn. *flz.* *p* *pp* *pp*

B. Tbn. *senza sord.* *p* *pp*

Tba. *p* *pp*

Hp. *l.v.* *mf* *A<sup>2</sup>*

Vln. I *pp*

Vln. II *pp* *pizz.* *p* *mf*

Vla. *nat.* *p* *pizz.* *mp*

Vc. *pizz.* *mp* *arco* *p*

Cb. *p* *pizz.* *mp* *mp*

Fl. I *mf* *pp* *f* *pp*

Fl. *pp* *f* *pp*

Ob. *pp* *f* *pp*

Eng. Hn. *pp* *mf* *pp*

Cl. *mf* *pp* *mf* *pp*

B. Cl. *mf*

Bsn. *mf*

Hn. *p* *f* *pp* *mf* *pp*

C Tpt. *p* *f* *pp*

C Tpt. *f* *pp*

Tbn. *pp*

Tba. *pp*

Vib. *mf* *mf* *To Tub. B.*

Crot. *mf*

Hp. *mp*

F# G# A# B#

Vln. I *nat.* *p* *f* *solo* *mf* *pp*

Vln. I *pizz.* *mf* *arco* *PPP*

Vln. II *div.* *p* *f* *pp* *solo* *mf*

Vln. II *arco* *PPP*

Vla. *f* *PPP*

Vc. *mf* *pp* *solo arco*

Cb. *f* *PPP*

69

Fl. I *mf* *pp* *mf*

Fl. *mf* *pp* *mf*

Ob. *pp* *mf*

Eng. Hn. *mf* *pp*

Cl. *mf* *pp* *mf*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp* *mp* *mf* *pp*

C Tpt. *pp* *mp*

C Tpt. 2. *pp* *mp* 3. con sord. *mf*

Tbn. *pp* *mp*

B. Tbn. *pp* *mp*

Tba.

Tub. B. *mf* l.v.

Crot. l.v.

Hp. *mf*

00:25:44:12  
76.1.2  
Missionary introduction

00:25:55:14  
80.1.16  
Missionaries prepare for trip

00:25:44:09 00:25:49:02 00:25:52:15 00:25:55:11 00:25:57:14 00:26:00:09 00:26:03:05 00:26:06:01

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. I & II:** Flute I and Flute II parts, starting at measure 76 with a tempo of  $\text{♩} = 85$ . Dynamics range from *p* to *mp*.
- Ob.:** Oboe part, dynamics include *p*, *mp*, and *p*.
- Eng. Hn.:** English Horn part, dynamics include *pp*, *mp*, and *pp*.
- Cl.:** Clarinet part, dynamics include *p*, *mp*, and *p*.
- B. Cl.:** Bass Clarinet part, dynamics include *pp*, *mp*, and *pp*.
- Bsn.:** Bassoon part, dynamics include *p*, *mp*, and *p*.
- Cbsn.:** Contrabassoon part, dynamics include *p*, *mp*, and *p*.
- C Tpt.:** Trumpet part, dynamic is *p*.
- Tub. B.:** Trombone part, includes cues for "To Mar.", "Mar", and "To B. D.". Dynamics include *f*.
- Crot.:** Crochet part, includes cues for "To Glock.", "Glisp l.v.", and "To Xyl.". Dynamic is *mf*.
- Hp.:** Harp part, includes cues for "bisb." and "B: C:". Dynamic is *f*.
- Pno.:** Piano part, includes cues for "Red" and "\*". Dynamics include *p* and *f*.
- Vln. I & II:** Violin I and Violin II parts, starting at measure 76 with a tempo of  $\text{♩} = 85$ . Dynamics include *mp*, *pp*, *f*, and *poco rit.*
- Vla.:** Viola part, dynamics include *mp*, *pp*, *mf*, *p*, *pp*, *f*, and *pp*.
- Vc.:** Violoncello part, dynamics include *mf*, *p*, *pp*, *f*, and *pp*.
- Cb.:** Cello part, includes cues for "arco" and "pizz.". Dynamics include *mp*, *pp*, and *mf*.

Act 3 Scene 3

00:26:09:14  
85.1.26  
SCENE 3.3

00:26:11:23 00:26:13:20

00:26:16:01  
88.1  
Conversation starts

00:26:18:14

00:26:21:02

00:26:22:24

00:26:25:16  
91.5.25  
Conversation ends

00:26:26:03 00:26:28:16

*mf* *p* *f*

*mf* *p* *f*

*mf* *p* *f*

*mp* *ff* *mf* *p* *f*

*mf* *f*

*mp* *ff*

*mp* *ff*

1. *mf* *mf* *mf* *p* *f*

*mf* *p* *f*

*mp* *ff*

*f* *ff* *f* C → F#

*f* *ff* *f* To M. tree

Xyl To Rt. To Cel. *mf* *f*

Hp. C# / C2 pedal buzz hit strings *mf* *f* bisb. *mf* *ff*

*mf* *f* *mf* *p* *f*

*mf* *f* *mf* *p* *f*

*mf* *p* *f*

The musical score is arranged in a system with the following parts from top to bottom:

- Hn.** (Horn): Starts with a rest, then plays a melodic line starting at 00:26:40:08 with dynamics *mp* and *p*.
- C Tpt.** (Trumpet): Starts with a rest, then plays a rhythmic pattern starting at 00:26:42:22 with dynamics *mf* and *f*. Includes the instruction "senza sord." (without mutes).
- C Tpt.** (Trumpet): Starts with a rest, then plays a melodic line starting at 00:26:42:22 with dynamics *mf* and *p*. Includes the instruction "2." and triplets.
- Tbn.** (Trombone): Starts with a rest, then plays a melodic line starting at 00:26:40:08 with dynamics *mp* and *p*. Includes the instruction "1." and triplets.
- M. tree** (Mellophone): Starts with a rest, then plays a melodic line starting at 00:26:32:19 with dynamics *mp* and *pp*. Includes instructions "Mark tree glis.", "To Vib.", "Vib", and "Motor off".
- Cel.** (Celesta): Starts with a rest, then plays a rhythmic pattern starting at 00:26:40:08 with dynamics *mp* and *f*. Includes the instruction "Cel" and "To Crot.".
- Hp.** (Harp): Starts with a rest, then plays a chord starting at 00:26:36:22 with dynamic *f*.
- Vln. I** (Violin I): Starts with a rest, then plays a melodic line starting at 00:26:32:19 with dynamics *mp* and *ppp*. Includes the instruction "tutti".
- Vln. II** (Violin II): Starts with a rest, then plays a melodic line starting at 00:26:32:19 with dynamics *p* and *ppp*.
- Vla.** (Viola): Starts with a rest, then plays a melodic line starting at 00:26:32:19 with dynamics *mp* and *ppp*. Includes the instruction "tutti".
- Vc.** (Violoncello): Starts with a rest, then plays a melodic line starting at 00:26:32:19 with dynamics *mp* and *ppp*. Includes the instruction "solo" and dynamic *mf*.
- Cb.** (Contrabass): Starts with a rest, then plays a melodic line starting at 00:26:32:19 with dynamics *p* and *ppp*. Includes the instruction "arco" and dynamic *mf*.
- Cb.** (Contrabass): Starts with a rest, then plays a melodic line starting at 00:26:40:08 with dynamic *mf*. Includes the instruction "solo".
- Cb.** (Contrabass): Starts with a rest, then plays a melodic line starting at 00:26:40:08 with dynamic *p*. Includes the instruction "tutti".

18 00:26:46:00 00:26:46:02 102.1.06 Boers reach Dingaan 00:26:46:24

00:26:48:22 00:26:50:03 00:26:51:10 00:26:53:07 00:26:54:22 00:26:56:11 00:26:58:00

Fl. I *mf* *pp* *mf* *pp*

Fl. *mf* *pp* *mf* *pp*

Ob. *mf* *pp*

Eng. Hn. *mf* *pp*

Cl. *mf* *pp* *mf*

B. Cl. *mf* *pp* *mf*

Bsn. *mf* *pp* *mf* *pp*

Hn. *pp* *mp*

C. Tpt. *pp* *pp* *mp*

C. Tpt. *pp* *pp* *mp*

Tbn. *pp* *pp* *mp*

B. Tbn. *pp*

Tba. *pp* *mp*

Vib. *mf* *led* \*

Crot. *l.v.*

Hp. *mp* *nat.* *Fb*

Vln. I *mp* *mf*

Vln. II *mp* *mf* *pp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flutes (Fl. I, Fl.):** Both parts begin with a *mf* dynamic and transition to *pp* after a few measures.
- English Horn (Eng. Hn.):** Remains silent until the 3rd measure, then plays a melodic line.
- Clarinets (Cl.):** Plays a *pp* melodic line.
- Bass Clarinet (B. Cl.):** Plays a *pp* melodic line.
- Bassoon (Bsn.):** Starts with a *mf* dynamic and features a triplet.
- Contrabassoon (Cbsn.):** Starts with a *mf* dynamic.
- Horn (Hn.):** Features a first ending (*1.*) starting at measure 3 with a *mf* dynamic.
- Trombone (Tbn.):** Enters at the end with a *mp* dynamic.
- Bass Trombone (B. Tbn.):** Enters at the end with a *mp* dynamic.
- Tuba (Tba.):** Enters at the end with a *mp* dynamic, transitioning to *pp*.
- Vibraphone (Vib.):** Labeled "To Mar." and "Mar", playing a *mf* melodic line.
- Cymbals (Crot.):** Labeled "To Cel.", playing a rhythmic pattern.
- Harp (Hp.):** Labeled "bisb.", playing chords with a *mf* dynamic.
- Piano (Pno.):** Features a *molto rubato* section starting at measure 3 with a *p* dynamic, and a *p* dynamic section at the end.
- Violin I (Vln. I):** Starts with a *ppp* dynamic and transitions to *f* at the end.
- Violin II (Vln. II):** Enters at the end with a *mf* dynamic.
- Viola (Vla.):** Enters at the end with a *mp* dynamic.
- Cello (Vc.):** Enters at the end with a *mp* dynamic, labeled "tutti".

00:27:16:11  
117.1.06  
Relief talking to Dingaan

00:27:23:04  
119.1.15  
Missionaries arrive

poco rit.

117

Ob.

Cl.

Tbn.

B. Tbn.

Tba.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp mp pp pp pp mf tutti mf

A<sup>b</sup> B<sup>b</sup>

6

Q<sub>ad</sub>

\*

3

poco rit.

Fl. I *pp*

Fl. II *pp*

Ob. *ppp*

Cl. *ppp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Mar. *mf* To Tub. B.

Cel. *mp* *mf* *p*

Hp. *mf*

Pno. *p*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *ppp* *mp* pizz. *mp*

Vc. *mp* pizz. *mp*

Cb. *mp* arco *pp*

Act 3 Scene 4

22 00:27:50:12 00:27:50:20 129.1.5 SCENE 3.4 00:27:53:06 00:27:54:07 130.1.97 **Altogether**  $\text{♩} = 70$  00:27:57:19 00:28:01:06 00:28:04:21

Fl. I *129* *espress.* *ff* *mf* *f* *mf* *ff* *f* *fff*

Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

Tub. B. *mf* *l.v.* *5*

Cel. *p* *To Vib.* *mf* *3*

Pno. *p* *mf* *3* *p* *5*

Vln. I *poco rit.* *mp* *mf* *pp* *p* *pp* *p* *pp* *mp*

Vln. II *pizz.* *mp* *mf* *5* *mp* *p* *mp*

Vla. *mp* *mf* *pp* *p* *pp* *p* *pp* *mp*

Vc. *mp* *mf* *pp* *p* *pp* *p* *pp* *mp*

Cb. *mp* *mf* *pp* *p* *pp* *p* *pp* *mp*

*sul tasto* *pizz.*

135 **M**

Fl. I *mf*

Tub. B. *mf* l.v.

Pno. *p* *Red* \*

Vln. I *pp* *mf* *p* *mf* *mp* *mp* *p* *mf*

Vln. II *arco* *mf* *p* *mf* *mp* *mp* *p* *mf*

Vla. *pp* *mf* *mp* *p* *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf*

Vc. *pp* *mf* *mp* *p* *mp* *mf* *mp* *mf* *mp* *p* *mp* *mf*

Cb. *pp* *mf* *pizz.*

142 **M**

Fl. I *p* *pp* *mp* *pp* *p* *pp* *mp*

Fl. *p* *pp* *mp* *pp* *p* *pp* *mp*

Ob. *p* *pp* *mp* *pp* *p* *pp* *mp*

Eng. Hn. *p* *pp* *pp* *p* *mp* *pp* *p* *pp* *mp*

Cl. *p* *pp* *pp* *p* *mp* *pp* *p* *pp* *mp*

Bsn. *p* *pp* *p* *pp* *p* *pp*

Cbsn. *p* *pp* *p* *pp* *p* *pp* *mp*

Tub. B. *mf* l.v.

Vib. *mp* *Red* \* *Red* \* *Red* \* *Red* \* *Red* \* *To Mar.*

Pno. *p* *Red* \* *Red* \* *Red* \* *Red* \*

Vln. I *mp* *p* *mf* *p* *mp* *p* *mf*

Vln. II *mp* *p* *mf* *p* *mp* *p* *mf*

Vla. *mp* *p* *mp* *mf* *p* *mf* *mp* *p* *mp* *mf*

Vc. *p* *pp* *p* *mp* *pp* *mf* *mp* *p* *mp* *mpf*

Cb. *p* *pp* *p* *mp* *pp* *mf* *mp* *p* *mp* *mpf*

Act 3 Scene 5

24 00:29:10:14 00:29:10:22 00:29:13:06 00:29:14:16 00:29:16:14 00:29:18:23 00:29:19:15 00:29:21:06  
150.146 SCENE 3.5 151.3.12 Prepare to dance 153.3.06 Missionaries decide to leave

Fl. I *mf*

Fl. *mf*

Ob. *mf*

Eng. Hn. *mf*

Cl. *mf*

Cbsn. *mf*

Hn. *f* *p* *p*

C Tpt. *f* *p* *mp* *mf* *p*

C Tpt. *senza sord.* *f* *p* *mp* *pp*

Tbn. *f* *p* *mf* *pp* *mf* *p*

B. Tbn. *mp* *pp* *p*

Tba. *mf* *p* *pp*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *pp* arco

155

**Hn.**  
*mp* *p* *mp* *p*

**C Tpt.**  
*mf* *mp* *mf* *mp*

**Tbn.**  
*mf* *mp* *f* *mp*

**B. Tbn.**  
*mp* *p* *mp* *p*

**Tba.**  
*p* *pp* *p* *pp*

**Vln. I**  
*p* *pp* *p* *pp*

**Vln. II**  
*p* *pp* *p* *pp*

**Vla.**  
*p* *pp* *p* *pp*

**Vc.**  
*p* *pp* *p* *pp*

**Cb.**  
*p* *pp* *p* *pp*

5 5 5 5 9 9 9 9

3 3 3 3 3 3 3 3 7 7 7 7

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

26 00:29:38:14 00:29:38:20 160.1.36 Escorted out

00:29:42:00 161.1.08 Leaving kraal

00:29:44:14

00:29:46:13 162.2.34 00:29:47:15 Portuguese listening

00:29:47:21 163.1.25 Warriors dancing

160 rit. . . . .  $\text{♩} = 130$

Cbsn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tub. B.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

164

Eng. Hn. *p*

B. Cl. *p*

Cbsn. *ppp*

Hn. *mp*

C Tpt. *mp*

Tba. *ppp*

Timp.

Pno. *pp*

Vln. I *p* sul pont.

Vln. II *p* sul pont.

Vla. *p* sul pont.

Vc. *p* sul pont.

Cb. *fp*

28

00:30:02:10  
00:30:02:11  
168.1.05  
Dingaen plotting

00:30:05:04  
**P**

00:30:07:23

00:30:10:01  
170.3.28  
Portuguese  
00:30:10:17

00:30:13:12

00:30:15:02  
172.2.76  
Violent dancing  
00:30:16:06

Eng. Hn.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tba.

Timp.

B. D.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

168

4

5

5

*p*

*p*

*pp*

*mf* *pp*

*mp*

**Mar**  
*f* *p*

*f*

*pp*

*ppp*

*ppp*

*ppp*

measured  
*p*

measured  
*p*

174

Fl. I *mp* *f*

Ob. *f* *p* *f*

Eng. Hn. *p* *f* *p*

Cl. *f* *p* *f*

B. Cl. *p* *f* *p*

Bsn. *ppp* *mp* *f*

Cbsn. *ppp* *mp* *f*

Hn. *mf* *f* *p* *mp* *pp* *mf*

C Tpt. *mp* *mf* *p*

C Tpt. *mp* *pp* *mf* 2. con sord.

Tba. *ppp*

Timp.

B. D. *f* *p*

Mar.

Pno. *p* *mf* *pp* *mp*

Vln. I sul pont. (unmeasured) *p* *ppp* *mp* *pp* *mp* *pp* *mp*

Vln. II sul pont. (unmeasured) *p* *ppp* *mp* *pp* *mp* *pp* *mp*

Vla. sul pont. (unmeasured) *p* *ppp* *mp* *pp* *mp* *pp* *mp*

Vc. sul pont. (measured) *p* *ppp* *mp* *pp* *mp* *pp* *mp*

Cb. (measured) *fp* *mp* *pp* *mp* *pp* *mp*

Ob. <sup>179</sup> *p* *mf*

Cl. <sup>5</sup> *p* *mf*

Hn. <sup>(b)</sup> *p* *mf*

C Tpt. *p* *mf*

Tba. *pp*

B. D. *p* *f* To Tri.

Mar. *mf* *ff*

Hp. *gliss.* *ff*  
E<sup>b</sup>  
B<sup>b</sup>

Pno. *pp* *mp*  
*mp*  
\*  
C<sub>0</sub>

Vln. I *pp* *mf* **Q**

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf* *pp* *poco a poco cresc.*  
nat. measured

Cb. *pp* *mf* *pp* *poco a poco cresc.*

183

Fl. I *pp* *mp* *pp* *p*

Fl. *pp* *mp* *pp* *p*

Ob. *pp* *mp* *pp* *p*

Eng. Hn. *pp* *mp* *pp* *p*

Cl. *pp* *mp* *pp* *p*

B. Cl. *pp* *mp* *pp* *p*

Bsn. *pp* *mp* *pp* *p*

Cbsn. *pp* *mp* *pp* *p*

B. Tbn. *p*

Tba. *p*

Tri. *To B. D.*

Mar. *mf* *ff* *p* *mf*

Hp. *mp* *fff* *mp*

Vln. II *nat. measured*

Vc. *mf* *f*

Cb. *mf* *f*

32 00:30:54:08 00:30:57:02 00:30:57:18 189.1.7 Retiefs 00:30:59:21 00:31:02:15 00:31:05:00 191.3.59 Drink, oh drink

Fl. I *mf* *pp* *mf* *f*

Fl. *mf* *pp* *mf* *f* To Picc.

Ob. *mf* *pp* *mf* *f*

Eng. Hn. *mf* *pp* *mp* *f*

Cl. *mf* *pp* *mp* *f*

B. Cl. *mf* *pp* *mp* *f*

Bsn. *mf* *pp* *mp* *f*

Cbsn. *mf* *pp* *mp* *f*

B. Tbn. *p* flz.

Tba. *p* flz.

Timp. *f* A → B

B. D. *f* To Tri.

Mar. *fff* *p* *mp* *fff*

Hp. *fff* *gliss.* *fff* *gliss.*

Vln. I *f* nat. measured

Vln. II *pp*

Vla. *f* nat. measured *pp*

Vc. *pp*

Cb. *pp*

193

Fl. I

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* 5 6

*mf* 5

*mf* 6

*mf* 3

*mf* 5

*mf* 7

*mf* 6

*ff*

*fff*

3. con sord.

senza sord.

2.

*ff*

*f*

nat.

*f*

*mp*

*f*

*f*

*gliss.*

*gliss.*

*mf* 5 6

*f*

*pp poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*ff*

*ff*

*ff*

*ff*

*ff*

Act 3 Scene 6

00:31:20:06  
197.1.14  
SCENE 3.6

34 00:31:20:04 00:31:21:02 00:31:22:23 00:31:24:19 00:31:26:15 00:31:28:12 00:31:30:08 00:31:32:04 00:31:34:00

**R** ♩ = 130 (♩ = ♩)  
197

Fl. I *ff*

Picc. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

C Tpt. *f* < *ff* > *mf*

C Tpt. *f* < *ff* > *mf*

Tbn. *f* < *ff* > *mf*

B. Tbn. *f* < *ff* > *mf*

Tba. *f* < *ff* > *mf*

nat. *f*

nat. *f*

nat. *f*

nat. *f*

senza sord.

Timp. *f* *mf* < *ff* > *mf* < *ff* > *mf* < *ff* > *mf* < *f* > *p*

Tri. *ff*

Mar. *fff*

To Tub. B.

To Vib.

Hp. *fff*

Pno. \*

**R** ♩ = 130 (♩ = ♩)

Vln. I unmeasured *mf* *ff*

Vln. II unmeasured *mf* *ff*

Vla. unmeasured *mf* *ff*

Vc. unmeasured *mf* *ff*

Cb. unmeasured *mf* *ff*

00:31:35:10

00:31:35:10  
206.1.05  
Repentant Portuguese

00:31:38:04

00:31:40:00

00:31:40:01  
209.1.07  
Boers dragged off

00:31:41:21

35

206

Fl. I *fz.* *f* *p* *f* *nat.*

Picc. *fz.* *f* *p* *f* *nat.*

Ob. *f* *p* *ff* 5 5 5 5

Eng. Hn. *p* *ff* 4 4 4 4

Cl. *f* *p* *ff* 7 7 7 7

B. Cl. *f* *p* *ff*

Bsn. *f* *mp* *ff* 4 4 4

Cbsn. *mp* *p* *ff*

C Tpt. *pp*

C Tpt. *pp* *ff*

Tbn. *ff*

B. Tbn. *mf* *ff*

Tba. *mf* *ff*

Tub. B. *f* 1.v. 4 2 4

Vib. *Vib* motor off *mf* *p* *f* 4 4

*Red.* \*

Vln. I *p* *fff* *mf* *fff* *f*

Vln. II *p* *fff* *mf* *fff* *f*

Vla. *p* *fff* *mf* *fff* *f*

Vc. *p* *fff* *mf* *fff* *f*

Cb. *p* *fff* *mf* *fff* *f*

**S**

211  
Fl. I  
Picc.  
Ob.  
Eng. Hn.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.

Hn.  
C Tpt.  
Tbn.  
B. Tbn.  
Tba.  
Timp.  
Tub. B.  
Vib.  
To B. D.  
\*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Fl. I *ff* *f*

Picc. *ff* *f*

Ob. *ff* *ff* 5

Eng. Hn. *ff* *ff* 4

Cl. *ff* *ff* 7

B. Cl. *ff* *ff*

Bsn. *ff* *ff* 4

Cbsn. *ff* *ff*

Hn. *mf*

C Tpt. *mf*

Timp. *mf* B-A F#-Eb

Tub. B. *ff* *f* 1.v. 4 2

B. D. *ff* To Vib. motor off *f* 4

Vln. I *ff* *ff* *fff* *mf*

Vln. II *ff* *ff* *fff* *mf*

Vla. *ff* *ff* *fff* *mf*

Vc. *ff* *ff* *fff* *mf*

Cb. *ff* *ff* *fff* *mf*

Fl. I 222

Picc. 222

Ob. 5

Eng. Hn. 4

Cl. 7

B. Cl. 4

Bsn. 4

Cbsn. 4

Tbn. -

B. Tbn. *ff* *mp*

Tba. *ff* *mp*

Tub. B. 4

Vib. 4

Vln. I *fff* *f* *fff* *mf* *fff* *f* *fff* *mf*

Vln. II *fff* *f* *fff* *mf* *fff* *f* *fff* *mf*

Vla. *fff* *f* *fff* *mf* *fff* *f* *fff* *mf*

Vc. *fff* *f* *fff* *mf* *fff* *f* *fff* *mf*

Cb. *fff* *f* *fff* *mf* *fff* *f* *fff* *mf*

Fl. I  
Picc.  
Ob.  
Eng. Hn.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.

226  
5  
4  
7  
2

*ff*

Hn.  
C Tpt.  
Tbn.  
B. Tbn.  
Tba.

*ff*

3.

*f*

*ff*

*ff*

Timp.

*ff*

A - G#  
Eb - C#

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f*

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

00:32:21:02

00:32:22:23

00:32:23:05  
233.157  
Relief constrained

00:32:24:19

00:32:26:15

00:32:28:00

00:32:28:14  
236.188  
Murdered

00:32:29:06

00:32:31:02  
239.83  
Massed warriors  
00:32:32:23

This page of a musical score, page 40, details the orchestration for a section. It features 22 staves, each representing a different instrument or section. The instruments listed on the left are Fl. I, Picc., Ob., Eng. Hn., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., Tbn., B. Tbn., Tba., Timp., Tub. B., Vib., Hp., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 2/4 time and includes various musical notations such as notes, rests, and slurs. Dynamic markings like *fff* (fortissimo) and *ff* (fortissimo) are used throughout. Performance instructions are included, such as "Relief constrained" at 00:32:23:05, "Murdered" at 00:32:28:14, and "Massed warriors" at 00:32:31:02. Specific instrument markings like "To Fl.", "l.v." (l'vivace), and "motor on" are also present. The page number 40 is in the top left corner.

Act 4 Scene 1

00:32:34:19

00:32:34:21  
241.1.06  
ACT 4 SCENE 1

00:32:42:07

00:32:42:13  
243.1.52  
Sobuza gets up

00:32:45:19

00:32:50:19

00:32:52:07

00:32:59:07

00:33:04:07

00:33:09:07

241  $\text{♩} = 60$

Ob. *pp* *mf* *p* *mp* *mf* *mp* *p* *f* *mp* *pp* *mf*

Eng. Hn. *p* *mp* *pp* *p* *mp* *p* *f* *pp* *mp* *mf*

Hn. *f*

C Tpt. *f*

C Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *ff* *mf* *mp*

Tub. B. *f* *mf* *mp*

Vib. *f* *mf* *mp*

Harp. *ff* *f* *mf*

Pno. *f* *mf* *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

$\text{♩} = 60$

42 00:33:12:07 00:33:16:07 00:33:18:19 00:33:18:24 252.1.18 Dingaon and Portuguese 00:33:22:19 00:33:25:07 253.3.52 Portuguese warning 00:33:26:19 00:33:30:19 00:33:33:04 255.3.39 Dingaon shocked 00:33:34:19 00:33:34:23 256.1.14 Sobuza arms himself

Ob. *mf* *p*

Eng. Hn. *mf* *p*

Bsn. *mf* *p*

B. Tbn. *mf*

Timp. l.v. *mf* C#-D# *mf* 6

Tub. B. l.v. *mf* To Mar. *ff* 5 Mar

Vib. *mf* To Cel. *ff* 6 Cel

Hp. l.v. *f* *ff* gliss. G# A# C# D#

Pno. *mf* *f*

Vln. I *mf* *pp* *p* *mf* *f* *ff*

Vln. II *mf* *pp* *p* *mf* *f* *ff*

Vla. *mf* *pp* *p* *mf* *f* *ff*

Vc. *mf* *pp* *p* *mf* *f* *ff*

Cb. *mf* *pp* *p* *mf* *f* *ff*

00:33:38:19

00:33:42:19

00:33:46:19

00:33:51:19

00:33:52:02  
260.1.3  
Sobuza wants revenge

00:33:54:19

00:33:57:22  
262.1.11  
Dingaun prepares attack

00:34:02:19

43

257

Hn. *mf* *p* *f* *p*

C Tpt. *f* *mp* *mf* *f* *p*

C Tpt. *f* *mp* *f* *mp*

Tbn. *mf* *f* *mp* *mf* *f* *mp*

B. Tbn.

Timp. *mp* *mf* *F-E*

Mar. *mp* *mf* *f*

Cyl. *mp* *mf* *f*

Hp. *f* *ff* *f*

Pno. *mp* *mf* *mp*

Vln. I *p* *f* *p*  
*con sord.* *pp* *mf* *pp*

Vln. II *p* *f* *p*  
*con sord.* *pp* *mf* *pp*

Vla. *p* *f* *p*  
*con sord.* *pp* *mf* *pp*

Vc. *p* *f* *p*  
*con sord.* *pp* *mf* *pp*

\* *Red*

W

264

Hn. *f* *mf* *mp* nat.

C Tpt. *mp* *mf* *f* *mf* *mp* nat.

Tbn. *mf*

Timp. *pp*

Mar. *ff* *f* *mf*

Mar. *mf* Suspect clef

Cel. *ff* *f* *mf*

Hp. *ff* *mf* *mp*

Pno. *mf* *mf* *mp* *p*

Vln. I *mf* *f* *mf* *p* *pp*

Vln. II *mf* *f* *mf* *p* *pp*

Vla. *mf* *f* *mf* *p* *pp*

Vc. *mf* *f* *mf* *p* *ppp*

Cb. *p* *pp* pizz.

Act 4 Scene 2

00:34:27:21  
269.1.1  
SCENE 4.2

00:34:30:19

00:34:33:01

00:34:34:22  
271.5.95  
Jan to reconnoitre  
00:34:35:16

**Bsn.** *f* *mp* *f* *ff* *mp*

**Timp.** l.v. *f*

**Mar.** *f* *p* *ff* *mp*

**Cel.** To Crot. *f* l.v. *f*

**Hp.** *ff* *G<sup>2</sup>* *B<sup>2</sup>* *ff*

**Pno.** *f* *pp* *p*

**Vln. I** *f* senza sord. pizz. ad lib. *pp* *f* *p*

**Vln. II** *f* senza sord. pizz. ad lib. *pp* *f* *p*

**Vla.** *f* senza sord. pizz. ad lib. *pp* *f* *p*

**Vc.** *f* senza sord. pizz. ad lib. *pp* *f* *p*

**Cb.** *f*

Bsn. 273 *f* *ff* *mp* *ff* *mp* *p*

Mar. *ff* *p* *ff*

Crot. To Cel.

Hp. G<sup>4</sup> A<sup>4</sup>  
C<sup>4</sup>

Pno. *pp* *p*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

\* Ped.

Act 4 Scene 3

00:34:48:10 278.1.3 SCENE 4.3 00:34:51:10 00:34:54:01 00:34:55:07 280.2.68 Zulu scouts see Boers 00:34:57:01 00:34:59:16 00:34:59:17 282.1.05 Zulu army 00:35:02:16 00:35:03:00 283.1.32 Scouts 47

The musical score is arranged in a standard orchestral format with 12 staves. The instruments and their parts are:

- Fl. I:** Flute I, starting at measure 278.
- Fl. II:** Flute II.
- Ob.:** Oboe.
- Eng. Hn.:** English Horn.
- Bsn.:** Bassoon.
- Cbsn.:** Contrabassoon.
- Pno.:** Piano, with figured bass notation and dynamic markings (*mp*, *pp*, *p*).
- Vln. I:** Violin I, marked *arco*.
- Vln. II:** Violin II, marked *arco*.
- Vla.:** Viola, marked *arco*.
- Vc.:** Violoncello, marked *arco*.
- Cb.:** Cello, marked *arco*.

The score contains various musical notations including dynamics (*pp*, *p*, *mp*, *mf*), articulations (accents, slurs), and performance directions (e.g., *arco*, *pp*, *ppp*). The page number 47 is located in the top right corner.

48

00:35:06:01  
00:35:06:02  
284.1.17  
Boers

00:35:07:22  
284.5.99  
Scouts disguise

00:35:10:22

00:35:13:22

00:35:15:02  
288.1.16  
Boers riding

00:35:16:22  
288.5.95  
"Shepherd"

00:35:19:22

00:35:22:06  
291.1.11  
Boers riding

00:35:23:15  
291.2.92  
Action stations

284

Fl. I

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Act 4 Scene 4

00:35:27:10 00:35:27:16 293.1.32 SCENE 4.4 00:35:30:01 293.4.52 Jan returns 00:35:30:10 00:35:32:16 00:35:35:07 49

This musical score page includes the following parts and markings:

- Fl. I:** 293, *f* 7, *p*
- Fl.:** *f* 6, *p*
- Ob.:** *f* 5, *p*
- Eng. Hn.:** *f*, *p*
- Cl.:** *f* 6, *p*
- B. Cl.:** *mp*, *f* 6, *mf* 5, *f*, *mp*, *ff*
- Bsn.:** *mp*, *f* 5, *mf*, *f*, *mp*
- Timp.:** l.v. 3, *f*, G#-B
- Mar.:** *f* 3, *ff*, *f*
- Cel.:** Cel, To Tub. B., *f*, l.v.
- Hp.:** l.v., *ff*, E#, C#, *ff*
- Pno.:** *f* 5, *mf* 6, \*
- Vln. I:** *f*, pizz. ad lib., *mf*, *ff*, *mf*
- Vln. II:** *f*, pizz. ad lib., *mf*, *ff*, *mf*
- Vla.:** *f*, pizz. ad lib., *mf*, *ff*, *mf*
- Vc.:** *f*, pizz. ad lib., *mf*, *ff*, *mf*
- Cb.:** *f*, pizz. ad lib., *mf*, *ff*, *mf*

297

The score is for measures 297-300. It features the following instruments and parts:

- Fl. I:** Melodic line with dynamics *p*, *f*, *p*. Includes a five-measure rest and a trill.
- Fl.:** Similar melodic line to Fl. I, with dynamics *p*, *f*, *p*. Includes a five-measure rest and a trill. Marked "To Picc." at the end.
- Ob.:** Melodic line with dynamics *p*, *f*, *p*. Includes a five-measure rest and a trill.
- Eng. Hn.:** Melodic line with dynamics *p*, *f*, *p*. Includes a five-measure rest and a trill.
- Cl.:** Melodic line with dynamics *p*, *f*, *p*. Includes a five-measure rest and a trill.
- B. Cl.:** Bassoon part with dynamics *p*, *pp* 5:3, *mf*, *pp*, *mf*, *f*.
- Bsn.:** Bassoon part with dynamics *ff*, *pp*, *mf*, *pp*, *mf*, *f*.
- Mar.:** Maracas part with dynamics *ff*, *f*, *ff*. Marked "To T.-t." at the end.
- Tub. B.:** Trombone part with dynamics *ff*.
- Hp.:** Harp part with dynamics *ff*.
- Pno.:** Piano part with a six-measure rest.
- Vln. I:** Violin I part with dynamics *ff*, *mf*, *ff*.
- Vln. II:** Violin II part with dynamics *ff*, *mf*, *ff*.
- Vla.:** Viola part with dynamics *ff*, *mf*, *ff*.
- Vc.:** Violoncello part with dynamics *ff*, *mf*, *ff*.
- Cb.:** Cello part with dynamics *ff*, *mf*, *ff*.

301

B. Cl. *mf*

Bsn. *mf*

Mar. *f* *ff* *mp* *ff*

Tub. B. *f* *mf*

Hp. *f*

Pno. *mf*

Vln. I *mf* *ff* *mp*

Vln. II *mf* *ff* *mp* *ff*

Vla. *mf* *ff* *mp* *ff*

Vc. *mf* *ff* *mp* *ff*

Cb. *mf* *ff* *mp* *ff*

*l.v.*

5

*f* = *f*

Act 4 Scene 5

00:36:01:17  
305.1.14  
SCENE 4.5

00:36:07:05  
306.1.71  
Sobuza enters

00:36:11:03

00:36:15:23

00:36:20:18

00:36:25:13

00:36:30:08

00:36:35:03

00:36:39:23

00:36:44:18

00:36:50:01  
314.3.95  
Sobuza angry

52

09:36:01:13  $\text{♩} = 50$  00:36:06:08

Fl. I *mf* *ff*

Picc. *mf* *f*

Ob. *mf* *ff*

Eng. Hn. *p* *mp*

Cl. *mf* *ff*

B. Cl. *pp* *mf*

Hp. *p* *mf* *f* *ff* F# C#

Pno. *pp* *mp* \*

$\text{♩} = 50$

Vln. I arco *pp* *poco a poco cresc.* *ff*

Vln. II arco *pp* *poco a poco cresc.* *ff*

Vla. arco *pp* *poco a poco cresc.* *ff*

Vc. arco *pp* *poco a poco cresc.* *ff*

Cb. *p* *poco a poco cresc.*

315 a2

Hn. *f* *ppp*

C.Tpt. *f* *ppp*

C.Tpt. 2. *f* *ppp*

Tbn. 1. *f* *ppp*

B. Tbn. *f* *ppp*

Tba. *f*

T.-t. *f* *mf* To Vib.

Tub. B. *ff* l.v. To Cel.

Pno. *f* *Reo* \**Reo* \**Reo* \**Reo* \*

Vln. I *fff* *div.*

Vln. II *fff* *div.*

Vla. *fff* *div.*

Vc. *fff* *div.*

Cb. *ff* *fff* *div.*

arco

00:37:27:12  
323.1.38  
SCENE 4.6

00:37:36:10  
327.2.22  
Boer horsemen

00:37:37:17  
328.1.44  
Zulu army approaches

# Act 4 Scene 6

323  $\text{♩} = 130$

This page of the musical score includes the following parts and markings:

- Fl. I:** *mf*
- Ob.:** *mf*
- Eng. Hn.:** *mf*
- Cl.:** *mf*
- B. Cl.:** *mf*
- Bsn.:** *mf*
- Cbsn.:** *mf*
- Hn.:** *con sord.*, *mf*, *pp*, *f*
- C Tpt.:** *con sord.*, *mf*, *pp*, *f*
- C Tpt.:** *con sord.*, *mf*, *pp*, *f*
- Tbn.:** *con sord.*, *mf*, *pp*, *f*
- B. Tbn.:** *con sord.*, *mf*, *pp*, *f*
- Tba.:** *mf*, *mf*, *pp*, *f*
- Vib.:** *Vib*, *motor off*, *mf*
- Cel.:** *Cel*, *mf*
- Hp.:** *f*
- Vln. I & II:** *pp*
- Vla.:** *pp*
- Vc.:** *pp*
- Cb.:** *pp*

330

Fl. I *mf* *pp* *ff*

Picc. *mf* *p* *ff*

Ob. *mf* *p* *ff*

Eng. Hn. *mf* *p* *ff*

Cl. *mf* *pp* *ff* *mp*

B. Cl. *mf* *pp* *ff* *mp*

Bsn. *mf* *pp* *ff* *mf* *f* *mp* *f* *ff* *mp* *ff* *mf* *ff*

Cbsn. *mf* *pp* *ff* *mf* *f* *mp* *f* *ff* *mp* *ff* *mf* *ff*

Hn. *ff* senza sord.

B. Tbn. *pp* *mf* *pp* *p* *pp* *mf* *pp* *p* *pp* *f* senza sord.

Tba. *pp* *mf* *pp* *p* *pp* *mf* *pp* *p* *pp* *f* senza sord.

Vib. *fff* To Tub. B.

Cel. *p* *fff* To B.D.

Pno. *mp* *pp* *ff*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *pp* *p* *pp* *mf* *pp* *p* *pp* *f* *p*

Cb. *mf* *pp* *p* *pp* *mf* *pp* *p* *pp* *f* *p*

341

Fl. I

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*p*

*ff*

**Z**

C → D  
B → A<sup>♯</sup>  
D<sup>♯</sup> → F<sup>♯</sup>

350.4.92  
combat

354.1.29  
Boers hiding

AA

Fl. I  
Picc.  
Ob.  
Eng. Hn.  
Cl.  
B. Cl.

Hn.  
C Tpt. senza sord.  
C Tpt. senza sord.  
Tbn. senza sord.  
B. Tbn.  
Tba.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

The musical score is arranged in a standard orchestral format. It includes staves for the following instruments:

- Fl. I (Flute I): Measures 355-360, dynamic markings *ff*.
- Picc. (Piccolo): Measures 355-360, dynamic marking *ff*.
- Ob. (Oboe): Measures 355-360, dynamic marking *ff*.
- Eng. Hn. (English Horn): Measures 355-360, dynamic markings *ff* and *f*.
- Cl. (Clarinet): Measures 355-360, dynamic marking *ff*.
- B. Cl. (Bass Clarinet): Measures 355-360, dynamic marking *f*.
- Bsn. (Bassoon): Measures 355-360, dynamic marking *f*.
- Cbsn. (Contrabassoon): Measures 355-360, dynamic marking *f*.
- C Tpt. (Trumpets): Measures 355-360, dynamic marking *ff*.
- B. D. (Bass Drum): Measures 355-360, dynamic marking *mf*.
- Vln. I (Violin I): Measures 355-360, dynamic markings *ff* and *mf*.
- Vln. II (Violin II): Measures 355-360, dynamic markings *ff* and *mf*.
- Vla. (Viola): Measures 355-360, dynamic marking *ff*.
- Vc. (Violoncello): Measures 355-360, dynamic marking *ff*.
- Cb. (Contrabass): Measures 355-360, dynamic marking *ff*.

Fl. I <sup>361</sup>

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

This section of the score covers the woodwind instruments. It includes staves for Flute I (with a '361' rehearsal mark), Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The music features various rhythmic patterns and dynamics, with a 'f' dynamic marking appearing in the Flute I part.

Hn.

C Tpt.

C Tpt.

Tbn.

B. Tbn.

Tba.

This section of the score covers the brass instruments. It includes staves for Horn (with an 'a2' dynamic marking), Trumpet (two parts), Trombone (three parts), and Tuba. The music is characterized by sustained notes and dynamic markings such as 'f' and 'a2'.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section of the score covers the string instruments. It includes staves for Double Bass, Violin I and II (with 'tr' markings), Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns, including triplets, and dynamic markings such as 'ff'.





375

**Fl. I** *ff*

**Picc.** *ff*

**Ob.** *ff*

**Eng. Hn.** *ff*

**Cl.** *ff*

**B. Cl.** *ff*

**Bsn.** *ff*

**Cbsn.** *ff*

**Hn.** *ff*

**C Tpt.** *ff*

**C Tpts.** *ff*

**Tbn.** *ff*

**B. Tbn.** *ff*

**Tba.** *ff*

**Timp.** *ff*

**Tub. B.** *ff*

**Vln. I** *ff*

**Vln. II** *ff*

**Vla.** *ff*

**Vc.** *ff*

**Cb.** *ff*

00:39:14:12

**CC**

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fl. I, Picc., Ob., Eng. Hn., Cl., B. Cl., Bsn., Cbsn., Hn., C Tpt., C Tpts., Tbn., B. Tbn., Tba., Timp., Tub. B., Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into four measures. The first measure (00:39:16:08 to 00:39:18:04) features complex rhythmic patterns with triplets and sextuplets in the woodwinds. The second measure (00:39:18:04 to 00:39:20:00) is marked with a dynamic of *ff* and includes a 'Zulus panorama' section. The third measure (00:39:20:00 to 00:39:21:21) continues the *ff* dynamic. The fourth measure (00:39:21:21 to 00:39:23:17) includes a 'To Fl.' instruction and ends with a 'To Mar.' instruction. The score includes various musical notations such as slurs, ties, and dynamic markings.

Act 4 Scene 7

00:39:23:18  
= 85  
383

00:39:26:13  
00:39:29:09  
00:39:30:19

00:39:31:01  
386.1.39  
Jan arrives at Pretorius  
00:39:33:15

00:39:36:10

00:39:39:06

00:39:42:01

00:39:44:22

00:39:47:18

00:39:50:13

63

DD

The musical score for Act 4 Scene 7, page 63, is written for a full orchestra. The score includes parts for English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Cornet in F, Trombone, Timpani, Bass Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 2/4 time and features various dynamics and articulations. The score includes a rehearsal mark 'DD' at the beginning of the section. The tempo is marked as 85. The score includes a rehearsal mark 'DD' at the beginning of the section. The score includes a rehearsal mark 'DD' at the beginning of the section.

This musical score page includes parts for Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Horn (Hn.), Trumpet (C Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into measures with various time signatures (7/8, 3/8, 4/4, 3/4) and dynamic markings such as *f*, *p*, *mp*, *mf*, *ff*, and *pp*. Performance instructions include *2. con sord.* for the trumpet and *394* for the oboe. The piano part features a complex rhythmic pattern with many sixteenth notes and rests, marked with *mp* and *p*. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) provide harmonic support with various textures and dynamics.

This musical score is for a symphony orchestra, featuring woodwinds, strings, and piano. The score is divided into four measures, with time stamps at the top: 00:40:09:15, 00:40:12:10, 00:40:15:06, and 00:40:18:01. The instruments and their parts are as follows:

- Ob. (Oboe):** Treble clef, 4/4 time. Part 400. Dynamic: *mp*. Features sixteenth-note patterns with slurs and accents.
- Eng. Hn. (English Horn):** Treble clef, 4/4 time. Dynamic: *mp*. Features sixteenth-note patterns with slurs and accents.
- B. Cl. (Bass Clarinet):** Bass clef, 4/4 time. Dynamic: *mp*. Features sixteenth-note patterns with slurs and accents.
- Bsn. (Bassoon):** Bass clef, 4/4 time. Dynamic: *mf*. Features a melodic line with slurs and accents.
- Cbsn. (Contrabassoon):** Bass clef, 4/4 time. Dynamic: *mf*. Features a melodic line with slurs and accents.
- Hn. (Horn):** Treble clef, 4/4 time. Dynamic: *mf*. Features a melodic line with slurs and accents.
- C Tpt. (C Trumpet):** Treble clef, 4/4 time. Part is mostly silent.
- Pno. (Piano):** Grand staff, 4/4 time. Dynamic: *mp*. Features a melodic line with slurs and accents. Includes a *Rea* marking and an asterisk at the end of the measure.
- Vln. I (Violin I):** Treble clef, 4/4 time. Dynamic: *mp*. Features a melodic line with slurs and accents.
- Vln. II (Violin II):** Treble clef, 4/4 time. Dynamic: *mp*. Features a melodic line with slurs and accents.
- Vla. (Viola):** Bass clef, 4/4 time. Dynamic: *mf*. Features a melodic line with slurs and accents.
- Vc. (Violoncello):** Bass clef, 4/4 time. Dynamic: *mf*. Features a melodic line with slurs and accents.
- Cb. (Cello):** Bass clef, 4/4 time. Dynamic: *mf*. Features a melodic line with slurs and accents.

Act 4 Scene 8

66 00:40:20:22 00:40:23:18 00:40:26:13 00:40:26:17 406.1.06 406.1.3 00:40:31:17 00:40:35:03

404  $\text{♩} = 70$

Fl. I *f*

Fl. *f*

Ob. *f*

Eng. Hn. *f*

Cl. *mf* *ff* *mf* *f* *ff* *mf* *f* *ff*

B. Cl. *f*

Hn. *f* *ff*

C Tpt. *f* *ff* senza sord. *f* *ff*

C Tpt. 3. senza sord. *f* *ff*

Tbn. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *ff* *f* *ff*

Mar. *mf* *ff* *mf* *f* *mf*

Vib. *mf* *ff* *mf* *f* *mf*

Hp. *mf* *ff* *F<sup>b</sup>* *B<sup>b</sup> D<sup>#</sup>*

Pno. *f* *mf*

Vln. I *ff* *fff* *nat.* *ff*

Vln. II *ff* *fff* *nat.* *mf* *ff*

Vla. *ff* *fff* *nat.* *mf* *ff*

Vc. *ff* *fff* *nat.* *mf* *ff*

Cb. *ff* *fff* *nat.* *mf* *ff*



415  
00:41:02:03

Fl. I  
Fl.  
Ob.  
Eng. Hn.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.

Hn.  
C Tpt.  
C Tpts.  
Tbn.  
B. Tbn.  
Tba.

Mar.  
Mar.

Suspect clef  
Suspect clef

Vib.  
Hp.  
Pno.

To Vib.  
To Cel.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

To Vln. I

Act 4 Scene 9

00:41:25:07  
423.1.05  
SCENE 4.9

Fl. I *p* *f* *ppp*

Fl. *p* *f* *ppp*

Hn. *ppp*

C Tpt. *ppp*

C Tpts. *ppp*

Vln. I *ppp* to *f*

Vln. II *ppp* to *f*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

427 nat.  
Fl. I *mp poco a poco cresc.*

nat.  
Fl. *mp poco a poco cresc.*

Ob. *mp poco a poco cresc.*

Eng. Hn. *mp poco a poco cresc.*

Cl. *mp poco a poco cresc.*

Tbn. senza sord. flz. *pp*

GG

Vln. I

Vln. II

Vla. rhythmic position ad lib.  
dynamics ad lib. (pp to f)

00:41:38:03 00:41:40:19 00:41:40:24  
430.1.32  
Zulu commander reports

429  
Fl. I

Fl. *mp poco a poco cresc.*

Ob. *mp poco a poco cresc.*

Eng. Hn. *mp poco a poco cresc.*

Cl. *mp poco a poco cresc.*

Tbn. *mp poco a poco cresc.*

Vln. I

Vln. II

Vla. rhythmic position ad lib.  
dynamics ad lib. (pp to f)

Cb. rhythmic position ad lib.  
dynamics ad lib. (pp to f)

431

Fl. I *6*

Fl. *6*

Ob. *5*

Eng. Hn. *5*

Cl. *5*

B. Cl. *mf poco a poco cresc.*

Bsn. *mf poco a poco cresc.* *3*

Cbsn. *mf poco a poco cresc.* *3*

Tbn.

Vln. I dynamics ad lib. (*p* to *f*) *5*

Vln. II dynamics ad lib. (*p* to *f*) *5*

Vla. dynamics ad lib. (*p* to *f*) *9*

Vc. ricochet rhythmic position ad lib. dynamics ad lib. (*p* to *f*) *5*

Cb. dynamics ad lib. (*p* to *f*) *9*

This page contains the musical score for measures 72 and 73. The score is divided into two systems by a vertical bar line at measure 73. The instruments listed on the left are Fl. I, Fl., Ob., Eng. Hn., Cl., B. Cl., Bsn., Cbsn., Tbn., Vln. I, Vln. II, Vla., Vc., and Cb. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamic marking 'dynamics ad lib. (mf to ff)' is repeated for the string sections (Vln. I, Vln. II, Vla., Vc., and Cb.) in both systems. The Fl. I part starts with a measure number of 433 and includes a fingering '6'. The Fl. part includes a fingering '6'. The Ob. part includes a fingering '5'. The Eng. Hn. part includes a fingering '5'. The Cl. part includes a fingering '5'. The B. Cl. part includes a fingering '3'. The Bsn. part includes a fingering '3'. The Cbsn. part includes a fingering '3'. The Tbn. part includes a fingering '3'. The Vln. I part includes a fingering '5'. The Vln. II part includes a fingering '5'. The Vla. part includes a fingering '5'. The Vc. part includes a fingering '5'. The Cb. part includes a fingering '5'. The score is written in a key signature of one flat and a time signature of 4/4.

Fl. I *435* *ff*

Fl. *To Picc.* *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

C Tpts. *pp* *f*

Tbn. *f* *nat.* *p* *p*

B. Tbn. *p*

Tba. *p*

Vib. *f* *Vib motor on*

Cel. *f* *Cel*

Vln. I *pp* *ff* *HH* *pp* *5* *5*

Vln. II *pp* *ff* *HH* *pp* *5* *5*

Vla. *pp* *ff* *nat.* *f* *p* *f* *p*

Vc. *pp* *ff* *nat.* *f* *p* *f* *p*

Cb. *pp* *ff* *f* *p* *f* *p*

Tbns. 439

B. Tbn.

Tba.

Vib.

To Tub. B. Tubular Bells

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

443

Fl. I

Picc.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

C Tpts.

Tbns.

B. Tbn.

Tba.

nat. a2

a2

*p* *f* *mf*

Cel.

Bass Drum

Pno.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

nat.

pizz.

arco

non div.

*mf* *p* *f* *mp* *ff* *mp* *mf* *p* *f* *mp* *ff* *mp* *mf* *p* *f* *p* *mf*

Fl. I *ff*

Picc. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

C Tpts. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Fl. I  
Picc.  
Ob.  
Eng. Hn.  
Cl.  
B. Cl.  
Bsn.  
Cbsn.  
Hn.  
C Tpt.  
C Tpts.  
Tbns.  
B. Tbn.  
Tba.  
Tub. B.  
B. D.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



Christopher Jeffery

*The Outer Edges*

For orchestra

(2011)

## Instrumentation

Piccolo  
 2 Flutes  
 2 Oboes  
 Cor Anglais  
 2 Clarinets in B $\flat$   
 Bass Clarinet  
 2 Bassoons  
 Contrabassoon

4 Horns in F  
 3 Trumpets in C  
 3 Trombones  
 Tuba

Timpani  
 Percussion (4 players):  
 Perc.1: Crotales, Snare Drum, Marimba  
 Perc.2: Bass Drum  
 Perc.3: Triangle, Tam-tam  
 Perc.4: Glockenspiel, 18" Suspended Cymbal, Temple Blocks

Harp  
 Strings

*All transposing instruments are written at transposed pitch*

***The Outer Edges*** is a programmatic depiction of an imaginary journey through the outer reaches of the solar system, travelling through the rings of ice, debris and planetoids that exist at the extreme edges of human physical exploration. Only two spacecraft have ever made this journey - Voyager 1 and Voyager 2. *The Outer Edges* charts an imagined course of this journey from the beginnings of the ice and dust ring known as the Kuiper Belt, past the largest object in this region - the planetoid Eris - and on through the mysterious Oort Cloud to the dark vastness beyond.

# The Outer Edges

*♩ = c.90*  
**Swirling Ice and Debris**

Piccolo  
Flute 1.2  
Oboe 1.2  
Cor Anglais  
Clarinet in B♭ 1.2  
Bass Clarinet in B♭  
Bassoon 1.2  
Contrabassoon  
I.II.  
4 Horns in F  
III.IV  
3 Trumpets in C  
Trombone 1.2  
Bass Trombone  
Tuba  
Timpani in c, a, c♯, f  
Percussion 1  
Crotales (sounds 2 *8va* higher)  
Percussion 2  
Bass Drum  
Percussion 3  
Triangle  
Percussion 4  
18" Suspended Cymbal  
Harp I  
*♩ = c.90*  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

The score is written for a full orchestra. The woodwind section includes Piccolo, Flute 1.2, Oboe 1.2, Cor Anglais, Clarinet in B♭ 1.2, Bass Clarinet in B♭, Bassoon 1.2, and Contrabassoon. The brass section includes 4 Horns in F (I.II and III.IV), 3 Trumpets in C, Trombone 1.2, Bass Trombone, and Tuba. The percussion section includes Timpani in c, a, c♯, f, Percussion 1 (Crotales), Percussion 2 (Bass Drum), Percussion 3 (Triangle), and Percussion 4 (18" Suspended Cymbal). The harp is marked with *p*. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass, all marked with *pp* and *punta d'arco con sord.*. The score features a variety of musical textures, including melodic lines in the woodwinds and strings, and rhythmic patterns in the percussion.

This page of a musical score includes the following parts and markings:

- Fl.**: Flute part with dynamic markings *p* and *ppp*, and first ending bracket **A**.
- Cl.**: Clarinet part with dynamic marking *p* and first ending bracket **A**.
- Bsn.**: Bassoon part with dynamic markings *pp* and *ppp*.
- Cbsn.**: Contrabassoon part.
- B. Tbn.**: Baritone Trombone part with dynamic markings *pp* and *mp*.
- Perc. 1**: Percussion 1 part with dynamic markings *pp* and *ppp*, and Marimba part with "Soft cord mallets".
- Perc. 2**: Percussion 2 part.
- Perc. 3**: Percussion 3 part with dynamic marking *p*.
- Perc. 4**: Percussion 4 part with "Medium rubber mallets" and "Glockenspiel (sounds 2 *8va* higher) Medium rubber mallets" with dynamic marking *pp*.
- Hp. 1**: Piano part with triplets and dynamic marking *pp*. Includes chord markings:  $G\sharp A\flat$  and  $C\flat$ .
- Vla.**: Viola part with first ending bracket **A**.
- Vc.**: Violin part with markings *div.* and *unis.*.
- Db.**: Double Bass part.

17 **C** **D**

C. A. *p* *p*

Cl. 1. *p* *p*

Bsn. 1. *p* *mp*

Hn. 2. con sord. *p*

B. Tbn. *pp*

Perc.1 *mp* *pp* *tr* *pp*

Perc.2 *mf* *pp*

Perc.3 *ppp* *p* *ppp* *p*

Perc.4 Temple Blocks  
Medium rubber mallets *p* *pp*

Hp. 1 *ppp*

Vla. *mp*

Vc. *div.*

Db.

27 **E**

Hn. 2. senza sord. *p*

Tbn. 1. con sord. *p*

Timp. *pp* *mp*

Perc.1 Crotales

Perc.3 *p*

Perc.4 Glockenspiel *p* Temple Blocks Glockenspiel

Vln. I **E** sul pont., con sord. punta d'arco *p*

Vln. II sul pont., con sord. punta d'arco *p*

Vla. *p*

Vc. unis. *p* div.

Db. *p*

**F**  
38

**Bsn.** 1.

**Cbsn.** *p*

**C Tpt.** 1. *p* 2. *mf p*

**B. Tbn.** *p*

**Tba.** *p*

**Timp.** E to D *p* *pp*

**Perc. 4** 18" Suspended Cymbal *mf pp mp pp*

**Hp. 1** *p* *gliss* Bb Cb Db Eb Fb

**Vln. I** **F**

**Vln. II**

**Vla.** *p mp*

**Vc.**

**Db.**

47 **G**

Fl. *p*

Ob. *p* a2

C. A. *p*

Cl. *p* a2

Bsn. *p*

Hn. 1. *p* 4. *p*

C. Tpt. *f* *p*

Tbn. 1. senza sord. *p*

B. Tbn. *p*

Tba. *p*

Timp.

Perc. 1 Marimba *p*

Perc. 3 *mp* *mp*

Perc. 4 Glockenspiel *p* 18" Suspended Cymbal *mp*

Hp. 1 *p* *gliss.* *ppp*

Vln. I **G** *sul tasto*

Vln. II *univ. sul tasto* *p*

Vla. *univ.* *mf*

Vc. *div.* *f* *p*

Db. *f* *sfp* *mp*

più mosso  $\text{♩} = c.94$

H

Fl. *p*

Ob. *p*

Cl. *mf* *f*

B. Cl. *mf* *f* *mf*

Bsn. *mp*

Cbsn. *p* *mp* *p*

C Tpt. *con sord.* *mp* *mf*

Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp. *pp* *mf*

Perc.1

Perc.3 *mp*

Perc.4 Glockenspiel *pp* 18" Suspended Cymbal *pp*

Hp.1

Vln. I *p* *mf* *mp*

Vln. II *p* *mp* *leggiere*

Vla. *p* *f pesante* *mp* *leggiere* *mf*

Vc. *f pesante* *mp* *leggiere* *mf* *mf*

Db. *f pesante* *p* *leggiere*

D to F, A to G  
C# to C, F to G

naturale senza sord. div. *p* *leggiere* *mf* *mp*

naturale senza sord. *mp* *leggiere*

div. *f* *pesante* *mp* *leggiere* *mf*

unis. senza sord. *mp* *leggiere* *mf*

unis. *mp* *leggiere* *mf* *mf*

senza sord. *mf* *mf*

65

Cl. *mf* *f* *mf* *f* *mf*

2.

B. Cl. *f* *mf* *f* *mf*

Bsn. *mp*

Cbsn. *f pesante* *p*

C. Tpt. *f* *mp* *mf*

B. Tbn. *f* *p*

Perc. 3 *f* *pp* *mf*

Perc. 4 *mf* *pp*

Vln. I *f* *p leggiero* *mf* *mp*

Vln. II *mp leggiero*

Vla. *mf* *f pesante* *div.* *mf* *unis.* *f* *mf*

Db. *f pesante* *p leggiero*

This page of a musical score, numbered 89, covers measures 72 through 81. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in C (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet in C (C Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.). The percussion section consists of three parts (Perc. 2, 3, 4). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score features a variety of musical notations, including dynamic markings such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). Performance instructions like *poco a poco cresc.* (poco a poco crescendo) are used to guide the dynamics. The woodwinds and strings play complex rhythmic patterns, often with triplets and sixteenth notes. The brass instruments provide harmonic support and melodic lines, with some parts featuring trills and slurs. The percussion parts are marked with *f* and *mp*, indicating specific dynamic levels for their contributions.

This page of a musical score contains measures 82 through 87. The instrumentation includes woodwinds (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Tuba), percussion (Percussion 1, 3, 4), Harp, and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is written in a key with one sharp (F#) and a common time signature. It features a variety of musical notations, including dynamics such as *f*, *ff*, *mp*, and *p*; articulations like *tr* (trills) and *gliss.* (glissandi); and performance instructions such as *con sord.* (with mutes), *senza sord.* (without mutes), and *Medium rubber mallets*. The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide a strong harmonic and rhythmic foundation. The harp part includes glissandi and specific chordal textures. The overall texture is dense and dynamic, characteristic of a late 20th-century orchestral style.

89 **I**

Picc. *mf*

Fl.

Ob.

C. A.

Cl.

B. Cl. *solo*  
*mf* *molto espress.*

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Perc.1 *pp* Soft yarn mallets

Perc.2 *pp*

Perc.3 *pp* Tam-tam

Perc.4 *p* Glockenspiel

**I**

Vln. I *pp* tremolo sul pont. *pp* *sempre*

Vln. II *pp* tremolo sul pont. *pp* *sempre*

Vla. *pp* tremolo sul pont. *pp* *sempre*

Vc. *pp* tremolo sul pont. *pp* *sempre* *solo* *mf* *molto espress.*

Db. *pp*

99

B. Cl.

Perc.1

Perc.2

Perc.4

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*p*

*mp*

Temple Blocks

Detailed description of the musical score for page 92, measures 99-108. The score is written for a full orchestra. The B. Cl. part (top) features a melodic line with a dynamic of *f* starting at measure 99. Perc.1 and Perc.2 have rhythmic patterns. Perc.4 has a section labeled 'Temple Blocks' with dynamics *p* and *mp*. The string sections (Vln. I, Vln. II, Vla., Vc., Db.) play a complex rhythmic accompaniment. The Vc. part has a dynamic of *f* starting at measure 100. The Db. part has a dynamic of *f* starting at measure 100. The score ends at measure 108.

109

B. Cl. *mf*

Hn. *ppp*

B. Tbn. *ppp*

Tbn. *ppp*

Perc. 1 *tr*

Perc. 2

Perc. 3 *pp*

Perc. 4 Glockenspiel *f* *p* *pp*

Vln. I *poco a poco cresc.*

Vln. II *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *mf* *poco a poco cresc.*

Db. *poco a poco cresc.*

The Appearance of Eris

♩ = c.140

molto rit. . . . .



119

Picc. *f*

Fl. *f* a2

Ob. *f* a2

C. A. *f*

Cl. *f* a2

B. Cl. *f*

Bsn. *f*

Hn. *f*

C. Tpt. *f* a2

Tbn. *f* a2

B. Tbn. *f*

Tba. *f*

Perc. 1 *f* Snare Drum *pp* poco a poco cresc.

Perc. 2 *ff* *mp* *f*

Perc. 3 *f*

Perc. 4 18" Suspended Cymbal *pp* *f*

Vln. I *poco a poco naturale* *molto rit. . . . .* *ff* *naturale* *J* *c.140*

Vln. II *poco a poco naturale* *naturale* *ff*

Vla. *poco a poco naturale* *naturale* *ff*

Vc. *poco a poco naturale* *tutti naturale* *ff*

Db. *ff*

126

Picc. Fl. Ob. C. A. Cl. Bsn. Hn. C Tpt. Tbn. B. Tbn. Tba. Perc. 1 Perc. 2 Perc. 4 Vln. I Vln. II Vla. Vc. Db.

*f* *p* *(mp)* *f* *f* *a2*

Detailed description: This page of a musical score covers measures 126 to 130. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in A, Clarinet, and Bassoon. The brass section includes Horn, Trumpet in C, Trombone, Baritone Trombone, and Tuba. Percussion includes three parts (Perc. 1, 2, 4). The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in a common time signature. Measures 126-127 show the woodwinds and strings with various articulations and dynamics. Measure 128 features a complex woodwind passage with triplets and sixteenth notes. Measure 129 continues this woodwind texture with a forte dynamic. Measure 130 shows a change in dynamics and articulation for the woodwinds, with a forte dynamic and accents. The percussion parts provide a steady rhythmic accompaniment with sustained notes and dynamic markings like *p*, *(mp)*, and *f*. The string section provides a harmonic and rhythmic foundation with various articulations and dynamics.

131

Picc. *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Perc. I *(mf)* *ff*

Vln. I

Vln. II

Vla.

Vc.

Db.

**K**

136

Picc. *subito pp*

Fl. *subito pp* 1. *p* a2 *p* 1. *p*

Ob. *p* 2. *p* a2 *p* 1. *p*

C. A. *mf* *mf*

Cl. *subito pp* 1. *p*

Bsn. *subito pp* 1. *p*

Cbsn. *pp* *p* *p*

Hn. *subito pp*

C Tpt. *subito pp*

Tbn. *subito pp*

B. Tbn. *subito pp* *pp*

Tba. *subito pp* *pp*

Timp. *pp*

Perc. 1

Perc. 3 Triangle *mp*

Hp. 1 *mf*

**K**

Vln. I *subito pp* 3 *p*

Vln. II *subito pp* 3 *p*

Vla. *subito p* pizz. arco *sf* *pp* *mf* *sf*

Vc. *subito p* pizz. arco 3 3 *sf subito p*

Db. *sf subito p* tr *sf subito p*

144

Picc. *f*

Fl. *f* a2

Ob. *f* a2

C. A. *f*

Cl. 2. 1. 2. 1.

Bsn. *f*

Cbsn. *mp* *f*

Hn. *mp* *f*

C. Tpt. *p* *f*

Tbn. *p* *f* a2

B. Tbn. *f*

Tba.

Timp. *f*

Perc. 4 *f*

Hp. 1 *f* Eb gliss.

Vln. I *f*

Vln. II *f* 3 3 3 3

Vla. *pp* *f* *pp* *f*

Vc. *f* 3 3 3 3 3 3 3 3 3 3 3 3

Db. *f* tr

Into Eris's Atmosphere  
Poco più mosso ♩ = c.144

151 **L**

Picc. *mp* *f* *mp* *f* *sempre*

Fl. *ff* *p* *ff* *sempre*

Ob. *f* *f*

C. A. *f*

Cl. *f*

Bsn. *f*

Cbsn.

Hn. *f* *f*

C Tpt. *ff* a2

Tbn. *f* a2

B. Tbn. *f*

Tba. *f*

Timp. F to F#  
C to D

Perc. 4 *f*

Poco più mosso ♩ = c.144

**L**

Vln. I *ff* *p* *ff* *p* *ff* *sempre*

Vln. II *ff* *p* *ff* *p* *ff* *sempre*

Vla. *ff*

Vc. *ff*

Db. *ff*

158

Picc. *mf* *f* *ff*

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

C. A. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Bsn. *ff*

Cbsn. *f* *ff*

Hn. *f* *ff*

C Tpt. *ff* *f* *ff*

Tbn. *ff* *f* *ff*

B. Tbn. *ff*

Tba.

Timp. *ff*

Vln. I 2A 4D 1E 3A 2D 3D 3A 2D 1E 4A stay in position

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 100, covers measures 158 to 164. It features a full orchestral and string ensemble. The woodwind section includes Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns, Trumpets (C and Bb), Trombones (Tbn., B. Tbn., and Tba.), and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The score is written in a key with one flat and a 2/4 time signature. It contains various musical notations such as dynamics (mf, f, ff), articulation (accents, slurs), and performance instructions like 'stay in position'. The Piccolo and Flute parts feature complex rhythmic patterns with many sixteenth notes. The Oboe, Cor Anglais, and Clarinet parts have melodic lines with some slurs and dynamic markings. The Bassoon and Contrabassoon parts provide harmonic support with chords and moving lines. The Horns and Trombones play sustained notes with dynamic changes. The Trumpets have a more active role with rhythmic patterns. The strings play a steady accompaniment with various rhythmic figures.

165

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 4

Vln. I

Vln. II

Vla.

Vc.

Db.

172

Picc. *mp* *f*

Fl. *p* *f*

Cbsn. *f* *f*

C Tpt. 1. 2.

Tbn. *f* *f*

B. Tbn. *f* *f*

Tba. *f* *f*

Timp. Bb to A  
D to C#

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f* *f*

Vc. *f* *f*

Db. *f* *f*

Gliding through the Stratosphere  
Meno mosso  $\text{♩} = c.65$

179 **M**

Picc. *mp* *mf*

Fl. *p* *mf* *p* 1. Solo

Ob. *mp* *p*

C. A. *mp* *p*

Cl. *mp* *p* *p*

Hn. *mp* *p*

C Tpt. *mp* *p*

Tbn. *mf* *p*

B. Tbn. *mf* *p*

Meno mosso  $\text{♩} = c.65$   
solo

**M**

Vln. I *p* *mf* *p* tremolo

Vln. II *p* *mf* *p* tremolo

Vla. 1.2 solo div., con sordino *p*

Vc. 1.2 solo div., con sordino *p*

Db. pizz. *p*

185

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

2. *p*

2. *p*

2. *p*

1. *p*

1st desk div.

Detailed description: This page of a musical score covers measures 185 to 190. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (C Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measures 185-187 are mostly rests for the woodwinds. In measure 188, the Flute, Oboe, and Bassoon play a half note, marked with a second ending bracket and a piano (*p*) dynamic. The Clarinet plays a half note with a first ending bracket. The Bassoon plays a half note with a second ending bracket and a piano (*p*) dynamic. In measure 189, the Flute, Oboe, and Bassoon play a half note, marked with a second ending bracket and a piano (*p*) dynamic. The Clarinet plays a half note with a first ending bracket. The Bassoon plays a half note with a second ending bracket and a piano (*p*) dynamic. In measure 190, the Flute, Oboe, and Bassoon play a half note, marked with a second ending bracket and a piano (*p*) dynamic. The Clarinet plays a half note with a first ending bracket. The Bassoon plays a half note with a second ending bracket and a piano (*p*) dynamic. The Trumpet and Trombone parts are mostly rests, with a first ending bracket in measure 190. The Violin I part has a first ending bracket in measure 190. The Violin II part has a first ending bracket in measure 190. The Viola part has a first ending bracket in measure 190. The Violoncello part has a first ending bracket in measure 190. The Double Bass part has a first ending bracket in measure 190. The score includes various musical notations such as stems, beams, and slurs.

192

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Db.

N

pp

p

mp

solo

1. if bottom b not available, replace them with rests

200

Fl.

Hn.

Tba.

Perc. 4

Glockenspiel

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*pp*

senza sord.

rit. . . . .  $\text{♩} = 50$

207

Picc.  $p sf$   $p sf$

Fl.  $p$   $ff$   $mp$   $p sf$   $p sf$

Ob.  $p sf$   $p$   $p sf$   $p$

C. A.  $p$   $p$

Bsn. 2.  $p$

Cbsn.  $pp$

Hn.

Perc. 1 Crotales  $pp$

Perc. 3  $mp$   $mp$

Perc. 4  $p$   $ppp$

Hp. 1 (sounds 8va higher)  $G^:$   $mp$   $mp$

rit. . . . .  $\text{♩} = 50$

$pp$

tutti div.  $ppp$

tutti div.  $ppp$

Vln. II tutti div.  $pp$

Vla. tutti  $pp$

Vc. unis.  $ppp$

Db. arco  $pp$

215

Picc. *pp*

Fl. 1. *pp*

Ob. 1. *pp* *p* *mf*

C. A. *pp* *p* *mp*

Cl. 2. *pp*

Bsn.

Cbsn. solo *mp*

Hn. *pp* *mf*

Perc. 1

Perc. 3 *pp*

Perc. 4 18" Suspended Cymbal *pp* *mp* Glockenspiel *pp*

Hp. 1 *pp*

Vln. I unis. *pp* *p*

Vln. II

Vla. *p*

Vc. pizz. *p* arco *pp*

Db. pizz. *p* *pp*

227

Ob.

C. A.

Hn. *p*

Perc. 1

Perc. 3 *mp*

Hp. 1 *ppp* *gliss.* *gliss.* *gliss.* *gliss.* *p* *pp*

Vln. I *p*

Vln. II *p* *pp*

Vla. *pp*

Vc.

Db.

piu mosso  $\text{♩} = 70$

226 **P** measured

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. arco *mp* *f*

pizz. *p*

Db. (pizz.) *p*



229

Vln. I *pp* *pp* *f*

Vln. II *pp* *pp* *f*

Vla. *pp* *pp* *f*

Vc. *mp* *f*

Db. *mf* *mf*



232

Vln. I

Vln. II

Vla.

Vc.

Db.

rit. . . . . A tempo (♩ = 70) rit. . . . . ♩ = 94

235

Fl. *mf* *p*

Ob. *mf* *p*

C. A. *mf*

Cl. *mf*

Cbsn. *mp*

B. Tbn. *f*

Tba. *f*

Timp. *f* C♯ to B

Perc. 1 *mf* *p*

Perc. 2 *f*

Perc. 3 Tam-tam *p*

Hp. 1 *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *f pesante*

Vc. *p* *f pesante* tutti div. arco

Db. *pizz.* *f pesante*

This page of the musical score, numbered 112, begins at measure 243. It features a complex orchestration with the following parts and dynamics:

- Picc.**: Piccolo flute, dynamics *mf* and *f*.
- Fl.**: Flute, dynamics *mf* and *f*.
- Ob.**: Oboe, dynamics *mf* and *f*.
- C. A.**: Clarinet in A, dynamics *mf* and *f*.
- Cl.**: Clarinet in Bb, dynamics *mf* and *f*.
- B. Cl.**: Bass Clarinet, dynamics *mf* and *f*.
- Bsn.**: Bassoon, dynamics *mf* and *f*.
- Cbsn.**: Contrabassoon, dynamics *p* and *f pesante*.
- Hn.**: Horn, dynamics *pp*, *mf*, *mp*, and *f*. Includes marking "con sord." and "3.4".
- C Tpt.**: Cornet in Eb, dynamics *p*, *mf*, *mp*, and *f*. Includes marking "con sord.".
- B. Tbn.**: Baritone Trombone, dynamics *p* and *f*.
- Tba.**: Tuba, dynamics *mp* and *f*.
- Perc. 1**: Snare Drum, dynamics *p* and *mf*. Includes marking "3".
- Perc. 2**: Dynamics *mp*.
- Perc. 3**: Dynamics *f*.
- Perc. 4**: 18" Suspended Cymbal, dynamics *p* and *f*.
- Hp. 1**: Harp, dynamics *mp*. Includes markings "Cs Bb" and "A2".
- Vln. I**: Violin I, dynamics *p*, *mf*, *mp*, and *f*. Includes marking "div. tremolo" and "R".
- Vln. II**: Violin II, dynamics *mf* and *mp*.
- Vla.**: Viola, dynamics *mf* and *f pesante*. Includes marking "div.".
- Vc.**: Violoncello, dynamics *mf* and *f pesante*. Includes marking "div.".
- Db.**: Double Bass, dynamics *mp* and *f pesante*.

249

Picc. *mf* *f* *mf* *f*

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

C. A. *mf* *f* *mf* *f*

Cl. *mf* *f* *mf* *f*

B. Cl. *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f*

Cbsn. *p*

Hn. 3.4 *pp* *mf* *mp* *f* 1. (senza sord.) *f*

C. Tpt. *p* *mf* *mp* *f*

Tbn. *mf* con sord. 1. flut. *mf*

B. Tbn. *mp* *f*

Tba. *mp* *f*

Timp. *mf*

Perc. 1 *p* *mf*

Perc. 2 *mp* *mf*

Perc. 3 *p* *f*

Perc. 4 *p* *f*

Hp. 1 *mf*

Vln. I *p* *mf* *mp* *f* div. tremolo

Vln. II *mf* *f* div.

Vla. *mf* *f* div. 3

Vc. *mf* *f* arco

Db. *mp* *f* arco

256

Fl. *f* *mf* *f* *ff* *p*

Ob. *f* *mf* *f* *ff* *mp*

C. A. *mp* *f* *ff* *p*

Cl. *f* *mf* *f* *ff* *mp*

B. Cl. *mp* *f* *ff* *p*

Bsn. *mp* *mf* *f* *p*

Cbsn. *p* *poco a poco cresc.*

**S** **T** 1. 2.

Hn. *f* *pp* *ff*

Tbn. *f* *ff* *mp* *ff*

B. Tbn. *ff*

Tba. *mp poco a poco cresc.* *ff*

4. senza sord. 2. senza sord.

Timp. B to C♯  
A to G♯

Perc.1 Marimba Medium rubber mallets *mp*

Perc.2 *f*

Perc.4 *f*

Vln. I *p poco a poco cresc.* *ff* *p* *poco a poco cresc.*

Vln. II *p poco a poco cresc.* *ff* *p* *poco a poco cresc.*

Vla. *p poco a poco cresc.* *ff* *p*

Vc. *mp poco a poco cresc.* *ff* *mp* *poco a poco cresc.*

Db. *mp poco a poco cresc.* *ff* *mp* *poco a poco cresc.*

div. tremolo tremolo tremolo

**S** **T** unis. sul pont. *poco a poco cresc.*

266

Picc. *mf* *f* *mf* *ff*

Fl. *mf* *f* *mf* *ff*

Ob. *mf* *ff*

C. A. *mp* *mf* *ff*

Cl. *f* *mf* *ff*

B. Cl. *mf* *mf* *ff*

Bsn. *mp* *f* *mf* *ff*

Cbsn.

Hn. *f* *f*

C Tpt. *f* *f* *a2 (con sord.)*

Tba. *f*

Perc. 1 *mf* *f* *f*

Perc. 3 Triangle *f*

Perc. 4 Glockenspiel *p* *p* *f* 18" Suspended Cymbal *f*

Hp. 1 *f*

Vln. I *f* *nat. div.*

Vln. II *f* *nat. div.*

Vla. *f* *nat. div.*

Vc. *f*

Db. *f*

*poco a poco cresc.*

U Into the Void  
♩ = 80

Picc. 273

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

*ff mf* *ff*

Hn.

C Tpt.

Tbn.

B. Tbn.

Tba.

*f* *f* *senza sord.* *senza sord.* *senza sord.* *a2* *f* *f* *mf* 1.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

*f* *gliss.* *f* *Crotales* *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff mf* *ff* *pp* *pp* *pp* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

284

Fl. *mp*

Cl. *mp*

Hn. *pp*

C Tpt. *mf* *f* *p*

Perc. 1 Marimba *mp*

Perc. 4 Glockenspiel *mp*

Vln. I *mp* *mf* *p*

Vln. II *mp* *mf* *p*

Vla. *pp* *mp* *mf* *p*

Vc. *pp* *mp* *mf* *p*

Db. *pp* *mp* *mf* *p*

V. 1.

297

Fl.

Ob.

C. A.

Cl.

B. Cl.

Hn.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

W

*mf*

*mp*

*pp*

*p*

*a2*

305

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*pp*

*mp*

*f*

*a2*

This page of a musical score, numbered 120, contains measures 311 through 315. The score is arranged in a standard orchestral format with the following parts:

- Picc.** (Piccolo): Measures 311-315, starting with a *mf* dynamic and transitioning to *pp* by measure 312.
- Fl.** (Flute): Measures 311-315, starting with a *mf* dynamic and transitioning to *pp* by measure 312.
- Ob.** (Oboe): Measures 311-315, starting with a *mf* dynamic and transitioning to *pp* by measure 312.
- Cl.** (Clarinet): Measures 311-315, starting with a *mf* dynamic and transitioning to *pp* by measure 312.
- B. Cl.** (Bass Clarinet): Measures 311-315, starting with a *mf* dynamic and transitioning to *pp* by measure 312.
- Bsn.** (Bassoon): Measures 311-315, starting with a *mf* dynamic and transitioning to *pp* by measure 312.
- Hn.** (Horn): Measures 311-315, with dynamics ranging from *f* to *pp*.
- C Tpt.** (Trumpet): Measures 311-315, with dynamics ranging from *f* to *pp*.
- Tbn.** (Trombone): Measures 311-315, with dynamics ranging from *pp* to *f*.
- B. Tbn.** (Baritone Trombone): Measures 311-315, with dynamics ranging from *pp* to *f*.
- Tba.** (Tuba): Measures 311-315, with dynamics ranging from *pp* to *f*.
- Timp.** (Timpani): Measures 311-315, with dynamics ranging from *f* to *pp*.
- Perc. 2** (Percussion 2): Measures 311-315, with dynamics ranging from *pp* to *f*.
- Perc. 3** (Percussion 3): Measures 311-315, including Tam-tam and Triangle, with dynamics ranging from *p* to *f*.
- Vln. I** (Violin I): Measures 311-315, starting with a *mf* dynamic and transitioning to *ff* by measure 312. Includes a *unis.* (unison) marking.
- Vln. II** (Violin II): Measures 311-315, starting with a *mf* dynamic and transitioning to *ff* by measure 312. Includes a *unis.* (unison) marking.
- Vla.** (Viola): Measures 311-315, starting with a *mf* dynamic and transitioning to *ff* by measure 312.
- Vc.** (Violoncello): Measures 311-315, with dynamics ranging from *f* to *ff*.
- Db.** (Double Bass): Measures 311-315, with dynamics ranging from *f* to *ff*.

Measure 311 is marked with a circled 'X' above the Piccolo staff. Measure 312 is marked with a circled 'X' above the Violin I staff. The score includes various dynamic markings (*mf*, *pp*, *f*, *ff*, *p*) and performance instructions such as *unis.* (unison).

molto rit. . . . .

317

Picc. *f* *ff* *pp* *f* *ff* *pp* *f*

Fl. *mf* *ff* *pp* *mf* *ff* *pp* *f*

Ob. *mp* *ff* *pp* *mp* *ff* *pp* *f* *a2*

C. A. *f* *ff* *pp* *f* *ff* *pp* *f*

Cl. *mp* *ff* *pp* *mp* *ff* *pp* *f* *a2*

B. Cl. *mf* *ff* *pp* *mf* *ff* *pp* *f* *ff*

Bsn. *mp* *ff* *pp* *mp* *ff* *pp* *f* *ff*

Cbsn. *mp* *mp* *f* *ff*

Hn. *fp* *f* *fp* *f* *ff*

C Tpt. *p* *ff* *p* *ff* *f* *f* *ff*

Tbn. *p* *ff* *p* *ff* *f* *f* *ff*

B. Tbn. *p* *ff* *p* *ff* *f* *f* *ff*

Tba. *p* *ff* *p* *ff* *f* *f* *ff*

Timp. *f* *f* *ff*

Perc. 2 *pp* *ff* *pp* *ff*

Perc. 3

Perc. 4 18" Suspended Cymbal *ff* *f* *ff*

Vln. I *unis.* *f* *ff* *pp* *f* *ff* *pp* *f* *molto rit.*

Vln. II *unis.* *f* *ff* *pp* *f* *ff* *pp* *f*

Vla. *f* *ff* *pp* *f* *ff* *pp* *f*

Vc. *f*

Db. *f* *ff*

322 **Y** A tempo

Fl. *pp* *pp* *ppp* rit.

Ob. *pp* *ppp*

C. A. *pp*

Cl. *pp* *pp* *ppp*

B. Cl. *pp* *pp*

Bsn. *pp*

Hn. *pp* *ppp*

Tbn. *ppp*

B. Tbn. *ppp*

Tba. *ppp*

Timp. *ppp*

Perc. 1 *pp* *ppp* *ppp*

Perc. 3 *pp*

Perc. 4 Glockenspiel *ppp*

Vln. I *pp* *ppp* rit.

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Db. *pp* *ppp*

Christopher Jeffery

# String Quartet

(2014-2015)

## Contents

- I - To the memory of the Strashun boys . . . . . 125
- II - To coral reefs, orangutans and polar bears . . . . . 159

The first movement of this work was written for a concert commemorating Jewish children lost during the 2nd World War. Each participating composer was provided with a photo depicting a particular child. My photo showed the Strashun brothers, two children of approximately 4 to 6 years of age. I chose to imagine fictional yet plausible episodes in their lives, covering both the happy and the tragic. The result is a work with an episodic, narrative form, moving rapidly from one episode to the next.

The second movement is to an extent also eulogistic, moving from past tragedies to current or future ones, and from genocide to mass extinction. The dedication is to animals living in contrasting fragile biomes, from marine, to forest, to polar environments, all of which are globally under extreme threat. Structurally, the work follows a more formal framework than the previous movement.

I

To the memory of the Strashun boys

Christopher Jeffery (b.1979)

2014-5

Molto espressivo ♩ = 60

Violin I

Violin II

Viola

Violoncello

*mp*

*mf*

4

A

8

1. 2.

11

*poco dim.*

*poco dim.*

*poco dim.*

*poco dim.*

Doppio movimento (♩ = 120)

14 **B**

Musical score for section B, measures 14-18. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Doppio movimento' with a quarter note equal to 120 beats per minute. The section is labeled 'B' in a box. Dynamics include *mp*, *pp*, and *p*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

19 **C**

Musical score for section C, measures 19-23. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Doppio movimento' with a quarter note equal to 120 beats per minute. The section is labeled 'C' in a box. Dynamics include *p* and *mf*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

23

Musical score for measures 23-26. The score is written for four staves: Treble (right hand), Bass (right hand), Treble (left hand), and Bass (left hand). The key signature is one sharp (F#) and the time signature is 3/4. Measure 23 starts with a treble clef and a sharp sign. The right hand (treble and bass staves) features a melodic line with slurs and ties. The left hand (treble and bass staves) features a rhythmic accompaniment. A dynamic marking of *mf* is present in the left hand treble staff at the beginning of measure 25.

27

Musical score for measures 27-30. The score is written for four staves: Treble (right hand), Bass (right hand), Treble (left hand), and Bass (left hand). The key signature changes to one flat (Bb) and the time signature is 3/4. Measure 27 starts with a treble clef and a flat sign. The right hand (treble and bass staves) features a melodic line with slurs and ties. The left hand (treble and bass staves) features a rhythmic accompaniment with triplets. A dynamic marking of *f* is present in the left hand treble staff at the beginning of measure 27.

30 **D**

*ff*

*ff*

*ff*

*ff*

33

*ff*

*ff*

*ff*

*ff*

Allargando

**E** **Mysterioso** ♩. = 80  
con sord.

37

sfz  
con sord.  
sfz  
sul pont.  
sfz

42

nat.

46

*p*

*p*

solo

*mp*

*p*

50

*p*

*p*

54

Musical score for measures 54-57. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has two flats (B-flat and E-flat). Measure 54 features a complex texture with sixteenth-note runs in the upper staves and sustained notes in the lower staves. Measures 55 and 56 continue the melodic lines with various articulations and slurs. Measure 57 shows a change in the lower staves, with a more active bass line and a sustained note in the upper right.

58

Musical score for measures 58-61. The score continues from the previous system. Measures 58 and 59 show dense sixteenth-note passages in the upper staves. Measure 60 features a key signature change to one flat (B-flat), indicated by a natural sign over the B-flat staff. Measure 61 concludes the system with sustained notes in the lower staves and a melodic line in the upper right.

62

Musical score for measures 62-65. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The top two staves contain complex melodic lines with many sixteenth notes and slurs. The bottom two staves contain simpler accompaniment, including a few notes in the first two measures and rests in the last two. A large brace spans across the bottom two staves for the entire system.

66

**F**

Musical score for measures 66-69. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). A box containing the letter 'F' is positioned above the second measure. The top two staves contain melodic lines with slurs and dynamic markings of *mf*. The bottom two staves contain accompaniment, with a *f* dynamic marking in the third measure. A large brace spans across the bottom two staves for the entire system.

70

Musical score for measures 70-73. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The time signature is 4/4. The music features a complex texture with multiple melodic lines and a steady bass accompaniment. Measures 70-73 show a progression of chords and melodic motifs, with a prominent bass line consisting of quarter notes and half notes.

74

Musical score for measures 74-77. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (Bb). The time signature is 4/4. The music continues the complex texture from the previous system, with a prominent bass line consisting of quarter notes and half notes. Measures 74-77 show a progression of chords and melodic motifs, with a prominent bass line consisting of quarter notes and half notes.

78

*poco a poco dim.*

*poco a poco dim.*

*poco a poco dim.*

*poco a poco dim.*

81 **rit.**

**rit.**

*senza sord.*

84 **G** Più mosso (♩. = 120)

Musical score for measures 84-86. The score is in G major and 3/4 time. It features three staves: Treble, Piano, and Bass. Measures 84 and 85 contain a piano accompaniment of eighth-note patterns in the Treble and Piano staves, with a *mp* dynamic marking. Measure 86 shows the continuation of these patterns. The Bass staff is mostly empty, with a few notes in measure 86.

Musical score for measures 87-90. The score is in G major and 3/4 time. It features three staves: Treble, Piano, and Bass. Measure 87 has a *mp* dynamic marking. Measures 88 and 89 continue the piano accompaniment. Measure 90 features a melodic line in the Treble staff with the instruction "senza sord." and a *mp* dynamic marking. The Bass staff has a *mf* dynamic marking and contains a melodic line starting in measure 88.

91

Musical score for measures 91-94. The score is written for four staves. The top staff (treble clef) contains rests. The second staff (treble clef) features a continuous eighth-note pattern, with measures 92-94 grouped by a slur. The third staff (bass clef) contains a melodic line starting in measure 91, with rests in measures 92-93, and a final note in measure 94. The dynamic marking *mp* is placed below the first staff. The bottom staff (bass clef) contains a melodic line starting in measure 92, with a slur over measures 92-94.

95

Musical score for measures 95-98. The score is written for four staves. The top staff (treble clef) contains a melodic line in measure 95, rests in measures 96-97, and a final melodic phrase in measure 98. The second staff (treble clef) features a continuous eighth-note pattern, with measures 96-98 grouped by a slur. The third staff (bass clef) contains a melodic line starting in measure 95, with rests in measures 96-97, and a final note in measure 98. The dynamic marking *mp* is placed below the first staff, and *mf* is placed below the third staff. The bottom staff (bass clef) contains a melodic line starting in measure 95, with a slur over measures 95-98.

99

mp

This musical system covers measures 99, 100, and 101. It features four staves: two treble clefs and two bass clefs. The first treble staff contains rests in all three measures. The second treble staff begins with a melodic line in measure 99, marked *mp*, and has rests in measures 100 and 101. The piano part, consisting of the two lower staves, features a continuous eighth-note accompaniment in the left hand and a melodic line in the right hand. The piano part is divided into two phrases: the first phrase spans measures 99 and 100, and the second phrase spans measures 100 and 101.

102

mp

This musical system covers measures 102, 103, and 104. It features four staves: two treble clefs and two bass clefs. The first treble staff has rests in measures 102 and 103, followed by a melodic line in measure 104. The second treble staff has a melodic line in measure 102, rests in measure 103, and a melodic line in measure 104. The piano part, consisting of the two lower staves, features a continuous eighth-note accompaniment in the left hand and a melodic line in the right hand. The piano part is divided into two phrases: the first phrase spans measures 102 and 103, and the second phrase spans measures 103 and 104. The *mp* dynamic marking is located at the bottom of the system in measure 104.

105

Musical score for measures 105-107. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measure 105 features a melodic line in the top Treble staff and a bass line in the bottom Bass staff. Measure 106 contains a dense sixteenth-note texture in the second Treble staff and the bottom Bass staff, both marked with a forte (*f*) dynamic. Measure 107 continues with a melodic line in the top Treble staff and a bass line in the bottom Bass staff, also marked with a forte (*f*) dynamic.

109

G.P. **H**

Musical score for measures 109-111. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measure 109 features a melodic line in the top Treble staff and a bass line in the bottom Bass staff. Measure 110 contains a dense sixteenth-note texture in the second Treble staff and the bottom Bass staff, both marked with a mezzo-forte (*mf*) dynamic. Measure 111 continues with a melodic line in the top Treble staff and a bass line in the bottom Bass staff, both marked with a mezzo-forte (*mp*) dynamic. The notation includes 'G.P.' (Grave Performance) and a boxed 'H' above the first measure of the system.

114

Musical score for measures 114-117. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature has one flat (B-flat). Measure 114: Treble 1 has a whole rest; Treble 2 has a sixteenth-note triplet; Bass 1 has a quarter note; Bass 2 has a quarter note. Measure 115: Treble 1 has a quarter note; Treble 2 has a sixteenth-note triplet; Bass 1 has a quarter note; Bass 2 has a quarter note. Measure 116: Treble 1 has a whole rest; Treble 2 has a sixteenth-note triplet; Bass 1 has a quarter note; Bass 2 has a quarter note. Measure 117: Treble 1 has a whole rest; Treble 2 has a sixteenth-note triplet; Bass 1 has a quarter note; Bass 2 has a quarter note. Dynamics: *mp* is marked below the Bass 2 staff in measure 116, and *mf* is marked below the Bass 2 staff in measure 117.

118

Musical score for measures 118-121. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature has one flat (B-flat). Measure 118: Treble 1 has a whole rest; Treble 2 has a sixteenth-note triplet; Bass 1 has a quarter note; Bass 2 has a quarter note. Measure 119: Treble 1 has a whole rest; Treble 2 has a sixteenth-note triplet; Bass 1 has a quarter note; Bass 2 has a quarter note. Measure 120: Treble 1 has a whole rest; Treble 2 has a whole rest; Bass 1 has a quarter note; Bass 2 has a quarter note. Measure 121: Treble 1 has a whole rest; Treble 2 has a quarter note; Bass 1 has a quarter note; Bass 2 has a quarter note. Dynamics: *mp* is marked below the Bass 2 staff in measure 120, and *mp* is marked below the Bass 2 staff in measure 121.

122

Musical score for measures 122-124. The score consists of four staves: two treble clefs and two bass clefs. The first two staves (treble clefs) are mostly empty, with some notes in measure 124. The third staff (bass clef) contains a continuous eighth-note pattern, likely a piano accompaniment, spanning all three measures. The fourth staff (bass clef) contains a melodic line with notes and rests. A dynamic marking of *mf* is present at the beginning of the fourth staff in measure 122.

125

Musical score for measures 125-127. The score consists of four staves: two treble clefs and two bass clefs. The first staff (treble clef) contains a melodic line with notes and rests. The second staff (treble clef) contains a melodic line with notes and rests. The third staff (bass clef) contains a continuous eighth-note pattern, likely a piano accompaniment, spanning all three measures. The fourth staff (bass clef) contains a melodic line with notes and rests. Dynamic markings of *mp* and *mf* are present at the beginning of the fourth staff in measures 125 and 127, respectively.

128

*p*

*p*

*p*

132

G.P. **I**

*p*

*f*

*ff*

*ff*

*ff*

*ff*

136

Musical score for measures 136-139. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measure 136 features a melodic line in the top Treble staff with eighth notes and a quarter note, and a bass line in the bottom Bass staff with eighth notes. Measure 137 contains a complex rhythmic pattern in the second Treble staff with sixteenth-note runs. Measure 138 is a whole rest for all parts. Measure 139 concludes with a melodic phrase in the top Treble staff and a bass line in the bottom Bass staff.

140

Musical score for measures 140-143. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measure 140 features a melodic line in the top Treble staff with eighth notes and a quarter note, and a bass line in the bottom Bass staff with eighth notes. Measure 141 contains a complex rhythmic pattern in the second Treble staff with sixteenth-note runs. Measure 142 is a whole rest for all parts. Measure 143 concludes with a melodic phrase in the top Treble staff and a bass line in the bottom Bass staff.

144

Musical score for measures 144-147. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The top staff features a melodic line with slurs and accents. The second staff has a rhythmic accompaniment with slurs. The third staff has a bass line with slurs. The bottom staff has a bass line with slurs. The music is in 4/4 time.

148

**J** ♩. = ♩

Musical score for measures 148-151. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The top staff features a melodic line with slurs and accents. The second staff has a rhythmic accompaniment with slurs and dynamic markings *mf* and *ff*. The third staff has a bass line with slurs and dynamic markings *mf* and *ff*. The bottom staff has a bass line with slurs and dynamic markings *ff*. The music is in 4/4 time.

152

This system of music covers measures 152, 153, and 154. It features four staves: a vocal line at the top, and three piano accompaniment staves (treble, middle, and bass clefs). The vocal line begins with a half note, followed by a melodic phrase with eighth notes and a final half note. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand. Measure 153 shows a continuation of the piano accompaniment with a melodic line in the upper right hand. Measure 154 concludes with a final melodic phrase in the vocal line and piano accompaniment.

155

This system of music covers measures 155, 156, and 157. It features four staves: a vocal line at the top, and three piano accompaniment staves (treble, middle, and bass clefs). The vocal line starts with a half note, followed by a melodic phrase with eighth notes and a final half note. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand. Measure 156 shows a continuation of the piano accompaniment with a melodic line in the upper right hand. Measure 157 concludes with a final melodic phrase in the vocal line and piano accompaniment.

158 1.

Musical score for measures 158-159, first ending. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measure 158 features a melodic line in the top Treble staff with a slur over the first four notes, followed by a rhythmic pattern of eighth notes in the second Treble staff and the bottom Bass staff. Measure 159 continues the melodic line in the top Treble staff with a slur, and the rhythmic pattern in the second Treble and bottom Bass staves. The first ending is indicated by a double bar line and repeat dots.

160 2.

Musical score for measures 160-162, second ending. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). Measure 160 features a melodic line in the top Treble staff with a slur, followed by a rhythmic pattern in the second Treble and bottom Bass staves. Measure 161 shows a change in the bottom Bass staff to a rhythmic pattern of eighth notes. Measure 162 features a melodic line in the top Treble staff with a slur, followed by a rhythmic pattern in the second Treble and bottom Bass staves. The second ending is indicated by a double bar line and repeat dots. A tempo marking  $\text{♩} = \text{♩}$  is present above the second Treble staff in measure 160.

**K** Poco meno mosso (♩ = 75 / ♩. = 75)

164

G.P. G.P. G.P. G.P.

*p* *p* *p* *p*

168

*mp* *mp* *mp* *f*

*f* *f* *f* *f*

*mp* *mp* *mp* *f*

*mp* *mp* *mp* *f*

detaché

172

Musical score for measures 172-174. The score is in 2/4 time and features four staves. The key signature has one flat (B-flat). The first staff (treble clef) contains a melodic line with eighth notes and a slur over the last two measures. The second staff (treble clef) contains a melodic line with quarter notes and a slur over the last two measures. The third staff (bass clef) contains a rhythmic accompaniment with eighth notes and a slur over the last two measures. The fourth staff (bass clef) contains a bass line with quarter notes and a slur over the last two measures. The dynamic marking *mp* is present in the second, third, and fourth staves.

175

Musical score for measures 175-178. The score is in 2/4 time and features four staves. The key signature has one sharp (F-sharp). The first staff (treble clef) contains a melodic line with eighth notes and a slur over the last two measures. The second staff (treble clef) contains a melodic line with quarter notes and a slur over the last two measures. The third staff (bass clef) contains a rhythmic accompaniment with eighth notes and a slur over the last two measures. The fourth staff (bass clef) contains a bass line with quarter notes and a slur over the last two measures. The dynamic markings *f* and *p* are present in the first, second, and third staves.

**L**

179

Musical score for measures 179-182. The score is in 2/4 time and consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The dynamics are marked as *p* (piano), *mp* (mezzo-piano), and *f* (forte). The first staff (top) features a melodic line with eighth-note patterns and slurs. The second staff (treble) has a similar melodic line. The third staff (bass) provides a rhythmic accompaniment with eighth notes. The fourth staff (bottom) has a simple bass line with quarter notes. The piece transitions from *p* to *mp* at measure 180 and to *f* at measure 181.

183

Musical score for measures 183-186. The score continues from the previous system and consists of four staves. The dynamics are marked as *mp* (mezzo-piano) and *f* (forte). The first staff (top) features a melodic line with eighth-note patterns and slurs. The second staff (treble) has a similar melodic line. The third staff (bass) provides a rhythmic accompaniment with eighth notes. The fourth staff (bottom) has a simple bass line with quarter notes. The piece transitions from *mp* to *f* at measure 184.

187

*f*

191

**M** **Meno mosso** (♩ = 120)

*p*

196 Più mosso (♩ = 75 / ♩. = 75)

Meno mosso (♩ = 120)

Musical score for measures 196-200. The score is divided into two sections: measures 196-199 at 'Più mosso' and measures 200-203 at 'Meno mosso'. The first section consists of four staves: Treble 1 (12/8), Treble 2 (6/4), Bass 1 (3/2), and Bass 2 (3/4). The second section consists of four staves: Treble 1 (3/4), Treble 2 (3/4), Bass 1 (3/4), and Bass 2 (3/4). Dynamics include *mf* and *f*.

201

**N**

Musical score for measures 201-204. The score is marked with a forte (*f*) dynamic. It features four staves: Treble 1 (4/4), Treble 2 (4/4), Bass 1 (3/4), and Bass 2 (4/4).

204

Musical score for measures 204-205. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes, with some slurs and ties. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp.

206

Musical score for measures 206-207. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes, with some slurs and ties. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp.

*mp poco a poco cresc.*

*mp poco a poco cresc.*

*mp poco a poco cresc.*

*mp poco a poco cresc.*

208

**O**

*mf*

*mf*

*mf*

*mf*

211

*f*

*f*

214

214

*f*

*f*

Musical score for measures 214-216. The score is written for four staves: two treble clefs and two bass clefs. The first two staves are marked with a forte (*f*) dynamic. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature changes from one sharp to one flat between measures 215 and 216.

217

217

**P**

*ff*

*ff*

*ff*

*ff*

Musical score for measures 217-219. The score is written for four staves: two treble clefs and two bass clefs. A dynamic marking of **P** (piano) is placed above the first staff at the beginning of measure 218. The music is marked with fortissimo (*ff*) dynamics. The key signature changes from one flat to one sharp between measures 218 and 219.

219

Musical score for measures 219-220. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The first staff (top) features a complex melodic line with many sixteenth notes. The second staff has a similar but less dense melodic line. The third and fourth staves provide a harmonic accompaniment with longer note values and some slurs.

221

**Più mosso** (♩ = 75 / ♩. = 75)

Musical score for measures 221-222. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The tempo marking is **Più mosso** with a metronome marking of ♩ = 75 / ♩. = 75. The first staff has a complex melodic line with many sixteenth notes. The second staff has a similar but less dense melodic line. The third and fourth staves provide a harmonic accompaniment with longer note values and some slurs. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

224 **molto rit.** . . . . . **Q** Lugubre ♩ = 45

224 225 226 227

*p* *pp* *pp* *p*

228 **R**

228 229 230 231

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

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

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

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

233

Musical score for measures 233-236. The score is in 3/4 time and consists of four staves. The key signature has one sharp (F#). The dynamics are marked as *pp* (pianissimo) for measures 233-234 and *mp* (mezzo-piano) for measures 235-236. The first staff has a *mf* (mezzo-forte) dynamic in measure 236. The second and third staves have *pp* dynamics in measure 233 and *mp* dynamics in measure 235. The fourth staff has *pp* dynamics in measure 233 and *mp* dynamics in measure 235. The music features a melodic line in the first staff and a bass line in the fourth staff, with the second and third staves providing harmonic support.

238 **S** Poco più mosso (♩ = 60)

Musical score for measures 238-241. The score is in 3/4 time and consists of four staves. The key signature has one sharp (F#). The tempo is marked as *Poco più mosso* with a quarter note equal to 60 beats per minute (♩ = 60). The dynamics are marked as *pp* (pianissimo) for measures 238-239 and *mf* (mezzo-forte) for measures 240-241. The first staff has a *pp* dynamic in measure 238 and a *mf* dynamic in measure 240. The second staff has a *pp* dynamic in measure 238 and a *mf* dynamic in measure 240. The third staff has a *pp* dynamic in measure 238 and a *mf* dynamic in measure 240. The fourth staff has a *pp* dynamic in measure 238 and a *mf* dynamic in measure 240. The music features a melodic line in the first staff and a bass line in the fourth staff, with the second and third staves providing harmonic support.

242

Musical score for measures 242-245. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music consists of a complex texture with various rhythmic patterns and melodic lines. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp.

246

rit. . . . .

Musical score for measures 246-248. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music consists of a complex texture with various rhythmic patterns and melodic lines. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The score includes dynamic markings: *poco dim.* and *pp*. The tempo marking *rit.* is indicated above the first staff.

# II

To coral reefs, orangutans and polar bears

249 ♩ = 46

senza vibrato

*pp*

senza vibrato

*pp*

senza vibrato

*pp*

II senza vibrato

*pp*

IV

III

II

IV

255 **T**

II

IV

260

**U**

mf

mf

mf

mf

264

**V**

pp

pp

pp

pp

mf

mf

mf

mf

**W** Presto  $\text{♩} = 150$   
con vibrato

269

II

IV

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

con vibrato

con vibrato

con vibrato

con vibrato

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

274

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

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

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

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

278

X

pp mp f mp p

281

Y

pp < mf > mp pp

pp < mf > p pp

pp < mf > p pp

pp < mf > mp pp

285

Musical score for measures 285-287. The score is in 12/8 time and consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one flat. The score is divided into three measures. The first measure (285) starts with a piano (*p*) dynamic. The second measure (286) starts with a forte (*f*) dynamic. The third measure (287) starts with a mezzo-forte (*mf*) dynamic. The first and fourth staves have glissando (*gliss.*) markings above the notes in the second and third measures. The first and fourth staves have a fermata over the final note of the second measure.

288

Musical score for measures 288-290. The score is in 12/8 time and consists of four staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one flat. The score is divided into three measures. The first measure (288) starts with a forte (*f*) dynamic. The second measure (289) starts with a forte (*f*) dynamic. The third measure (290) starts with a mezzo-piano (*mp*) dynamic. The first and fourth staves have glissando (*gliss.*) markings above the notes in the second and third measures. The first and fourth staves have a fermata over the final note of the second measure. The first and fourth staves have a *subito mp* marking at the beginning of the third measure.

291

*f* *subito mf*

*f* *subito mf*

*f* *subito mf*

*f* *subito mf*

294

**Z**

*f*

*f*

*f* *mp*

*f* *mp*

297

Musical score for measures 297-300. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#). The music features melodic lines with slurs and dynamic markings of *mp* (mezzo-piano). Measure 297 shows the start of a melodic phrase in the top two staves. Measure 298 continues this phrase. Measure 299 features a more active bass line in the third staff. Measure 300 concludes the section with a final melodic flourish in the top two staves.

300

Musical score for measures 301-304. The score is written for four staves: Treble (top), Treble (second), Bass (third), and Bass (bottom). The key signature is one sharp (F#). The music continues with melodic lines and slurs. Measure 301 shows a melodic phrase in the top two staves. Measure 302 continues this phrase. Measure 303 features a more active bass line in the third staff. Measure 304 concludes the section with a final melodic flourish in the top two staves.

303

306

AA

*subito ff*

*p*

*subito ff*

*p*

*subito ff*

309

Musical score for measures 309-311. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. Measure 309 shows a rest in the Treble and Bass staves. Measure 310 features a melodic line in the Treble and Violin staves, and a bass line in the Bass and Cello staves. Measure 311 continues the melodic line in the Treble and Violin staves, and the bass line in the Bass and Cello staves. Dynamics include *p* and *p:*.

312

**BB**

Musical score for measures 312-314. The score is written for four staves: Treble, Violin, Bass, and Cello/Double Bass. Measure 312 shows a rest in the Treble and Bass staves. Measure 313 features a melodic line in the Treble and Violin staves, and a bass line in the Bass and Cello staves. Measure 314 continues the melodic line in the Treble and Violin staves, and the bass line in the Bass and Cello staves. Dynamics include *p*, *mf*, and *pp < mf >*.

316

mp pp p

*mp* *pp* *p*

*p* *pp* *p*

*p* *pp* *p*

*mp* *pp* *p*

Detailed description: This block contains the musical score for measures 316, 317, and 318. It features four staves: Treble, Treble (with a key signature change to one sharp), Bass, and Bass. Measure 316 starts with a mezzo-piano (*mp*) dynamic. Measure 317 is marked piano-pianissimo (*pp*). Measure 318 is marked piano (*p*). The music consists of flowing sixteenth-note patterns in the outer staves and sustained chords in the inner staves.

320

*poco rall.*  $\text{♩} = 100$

**CC**

*mf > p* *ff* *pp* *p* *ff*

*mf > p* *mf > p* *ff* *pp*

*mf > p* *pp*

*p* *ff*

**Poco meno mosso**

Detailed description: This block contains the musical score for measures 320, 321, 322, and 323. It features four staves: Treble, Treble, Bass, and Bass. Measure 320 is marked *poco rall.* with a tempo of  $\text{♩} = 100$ . Measure 321 is marked *mf > p*. Measure 322 is marked *ff*. Measure 323 is marked *pp*. A 'CC' (Crescendo/Crescendo) box is present above the first staff in measure 322. The music transitions from a 4/2 time signature to a 4/4 time signature. Dynamics range from *mf* to *pp* and *ff*.

323

Musical score for measures 323-326. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The dynamics are marked as *pp* (pianissimo) and *ff* (fortissimo). The notation includes various note values, rests, and slurs. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a treble clef. The third staff starts with a bass clef. The fourth staff starts with a bass clef. The dynamics are marked as *pp* and *ff* across the staves.

327

Musical score for measures 327-330. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#). The dynamics are marked as *ff* (fortissimo) and *pp* (pianissimo). The notation includes various note values, rests, and slurs. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a treble clef. The third staff starts with a bass clef. The fourth staff starts with a bass clef. The dynamics are marked as *ff* and *pp* across the staves.

**DD**

331

Musical score for measures 331-334. The score is written for four staves: Treble (top), Bass (second), Bass (third), and Treble (bottom). The key signature has one flat (B-flat). The time signature is 4/4. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamics are indicated by *ff* (fortissimo) and *p* (piano). The first staff starts with *ff* and alternates with *p*. The second staff starts with *ff* and alternates with *p*. The third staff starts with *pp* and alternates with *ff*. The fourth staff starts with *pp* and alternates with *ff*.

335

Musical score for measures 335-338. The score is written for four staves: Treble (top), Bass (second), Bass (third), and Treble (bottom). The key signature has one flat (B-flat). The time signature is 4/4. The music continues with complex rhythmic patterns. Dynamics are indicated by *ff* (fortissimo) and *p* (piano). The first staff starts with *ff* and alternates with *p*. The second staff starts with *p* and alternates with *ff*. The third staff starts with *pp* and alternates with *ff*. The fourth staff starts with *pp* and alternates with *ff*.

339

*p* *ff* *p* *ff* *p cresc.*

*p* *ff* *p* *ff* *p*

*> p* *ff* *p* *ff* *p cresc.*

*p* *ff* *p* *ff* *p cresc.*

343

EE

*p* *ff*

*cresc.* *p* *ff* *pp*

*p* *pp*

*p* *ff*

347

Musical score for measures 347-350. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The time signature is 3/8. The music features complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *pp* (pianissimo) and *ff* (fortissimo), often with hairpins indicating crescendos or decrescendos. Measure 347 starts with a *pp* dynamic in the first staff, which then crescendos to *ff*. Measure 348 has *pp* in the first staff and *ff* in the second. Measure 349 has *pp* in the first staff and *ff* in the second. Measure 350 has *pp* in the first staff and *ff* in the second.

351

Musical score for measures 351-354. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F-sharp). The time signature is 3/8. The music continues with complex rhythmic patterns. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo), often with hairpins. Measure 351 has *ff* in the first staff and *pp* in the second. Measure 352 has *ff* in the first staff and *pp* in the second. Measure 353 has *ff* in the first staff and *pp* in the second. Measure 354 has *ff* in the first staff and *pp* in the second.

**FF**

355

Musical score for measures 355-360. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The dynamics are marked as follows: *ff* and *p* for the first two staves; *pp* and *ff* for the third staff; and *pp* and *ff* for the fourth staff. The music features complex rhythmic patterns with many beamed notes and slurs.

359

Musical score for measures 359-364. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The dynamics are marked as follows: *ff* and *p* for the first staff; *p* and *ff* for the second staff; *pp* and *ff* for the third staff; and *pp* and *ff* for the fourth staff. The music continues with complex rhythmic patterns and slurs.

GG

364

Musical score for measures 364-367. The score is written for four staves (two treble and two bass clefs). It features a complex rhythmic pattern with many sixteenth notes and slurs. The dynamics are marked as *ff* (fortissimo) and *p* (piano), with a crescendo leading to *p cresc.* (piano crescendo). The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various accidentals and phrasing slurs.

368

Musical score for measures 368-371. The score is written for four staves (two treble and two bass clefs). It features a complex rhythmic pattern with many sixteenth notes and slurs. The dynamics are marked as *ff* (fortissimo). The key signature has one sharp (F#) and the time signature is 2/4. The notation includes various accidentals and phrasing slurs.

372 **HH**  $\text{♩} = 75$  senza vibrato

*f* senza vibrato IV II

*f* senza vibrato IV

*f* senza vibrato III

375

*f* senza vibrato

*f* senza vibrato

*f* senza vibrato

*f* senza vibrato

378

**II**

*ff poco a poco dim.*

**IV**

*ff poco a poco dim.*

*ff poco a poco dim.*

*ff poco a poco dim.*

382

**III**

**JJ** Presto ♩ = 150

*pp*

*mp con vibrato*

*p*

**IV**

*pp*

*p con vibrato*

*mp*

**II**

*pp*

*mp con vibrato*

*p*

**III**

*pp*

*p con vibrato*

*mp*

KK

385

mp p mp p

p mp p mp

f f f f

388

gliss. gliss. gliss. gliss.

391

Musical score for measures 391-393. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The time signature is 12/8. The key signature is one flat (B-flat). Measure 391 features a melodic line in the second Treble staff and a bass line in the third Bass staff. Measure 392 continues the melodic and bass lines. Measure 393 shows a change in the bass line, with a prominent bass note in the bottom Bass staff. The score includes various musical notations such as notes, rests, and accidentals.

394

Musical score for measures 394-396. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The time signature is 12/8. The key signature is one flat (B-flat). Measure 394 features a melodic line in the second Treble staff and a bass line in the third Bass staff. Measure 395 continues the melodic and bass lines. Measure 396 shows a change in the bass line, with a prominent bass note in the bottom Bass staff. The score includes various musical notations such as notes, rests, and accidentals.

397

**LL**

*sempre f*

*sempre f*

*sempre f*

*sempre f*

400

*sempre f*

*sempre f*

*sempre f*

*sempre f*

403

*mf* poco a poco cresc.

*mf* poco a poco cresc.

*mf* poco a poco cresc.

*mf* poco a poco cresc.

This system contains measures 403, 404, and 405. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature changes from 3/2 to 12/8 at the start of measure 404, and then to 6/4 at the start of measure 405. The key signature is one sharp (F#). The dynamics are marked *mf* and the instruction *poco a poco cresc.* is present in all staves.

406

*mf* poco a poco cresc.

*mf* poco a poco cresc.

*mf* poco a poco cresc.

*mf* poco a poco cresc.

This system contains measures 406, 407, and 408. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature changes from 3/2 to 12/8 at the start of measure 407, and then to 6/4 at the start of measure 408. The key signature is one sharp (F#). The dynamics are marked *mf* and the instruction *poco a poco cresc.* is present in all staves.

409

MM

*ff* *mf* *ff* *mf* *ff* *p*

412

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

415

Musical score for measures 415-417. The score is in 6/4 time and consists of four staves. Measure 415 is marked *mf*. Measure 416 is marked *p*. Measure 417 is marked *p*. The key signature changes from one flat to two flats between measures 415 and 416.

418

NN

Musical score for measures 418-420. The score is in 6/4 time and consists of four staves. Measure 418 is marked *ff*. Measure 419 is marked *p*. Measure 420 is marked *p*. A box labeled "NN" is placed above the first staff in measure 418. The key signature changes from two flats to one flat between measures 418 and 419.

421

Musical score for measures 421-423. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). Measure 421 shows a complex texture with many notes in the upper staves and rests in the lower ones. Measure 422 features a dynamic marking of *f* (forte) in both the top and bottom staves. Measure 423 continues the texture with various note values and rests.

424

Musical score for measures 424-426. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). Measure 424 shows a complex texture with many notes in the upper staves and rests in the lower ones. Measure 425 features a dynamic marking of *f* (forte) in both the top and bottom staves. Measure 426 continues the texture with various note values and rests.

senza vibrato

427

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The score is divided into two measures, 427 and 430. In measure 427, all staves are marked with a piano (*p*) dynamic. In measure 430, the dynamic changes to fortissimo (*ff*) for all staves. The vibrato instruction changes from 'senza vibrato' in measure 427 to 'con vibrato' in measure 430. The first staff has a fermata over the final note, and the second staff has a fermata over the final note. The third and fourth staves have fermatas over the final notes of measure 430.

Christopher Jeffery

*Movement*

For viola and piano

(2010)

Commissioned by Ms Petrie Oettle of Langebaan. In its original form, the work was intended for a younger player, and thus follows a narrative constructed from common tropes in folk and popular sources. A cocky hero confronts a dragon and is defeated. After a period of recuperation in a magic garden, he once again sets out to face the dragon, and is victorious. This narrative plays out in an arch-like structure.

# Movement

for Viola and Piano

Christopher Jeffery (b.1979)  
2010

$\text{♩} = 115$

Viola

Piano

7

14

21

**A**

*tremolo*

28 *f* *rit.* *tr*

34 *mf* **B** *A tempo*

**B**

*p* *f* *p* *p* *f* *p*

*p* *f* *p* *p* *f* *p* *f* *f*

*8vb*

39

*f* *f*

*p* *f* *p* *p* *f* *p*

*8vb*

44 *mf* **C**

**C**

*p* *f* *p* *p* *mp* *p* *p* *mp* *p* *sempre*

*8*

49

*f*

*f*

*p* *f* *p* *p* *f* *p*

54

*f*

*p* *mf* *p* *p* *mf* *p* *sempre*

59

*ff*

*mp*

64 **D**

*mf* *cresc.*

**D** *cresc.*

**E**

69 *ff* *f* *ff* *mp* *ff*

**E**

*f* *ff* *mp* *ff*

74 *mf* *f*

*mf* *f*

80 *mf* *ff*

*mp* *f*

85

91

**F**

*f*

97

**G**

*mf* *cresc.*

**G**

*mf* *cresc.*

103

*sf* *sf* *sf* *f* *sf* *sf* *sf*

109

**H**

*sf* *sf* *ff*

**H**

*sf* *sf* *ff*

115

121

128 **I** Adagio ♩ = 48

132

135

**J**

8va-7

**J**

3

*f*

138

**K**

8va-7

**K**

*sf* *p* *sf* *p*

*f* *f* 3

*mf* *p* *mf*

142

*mf*

*r.h.* *r.h.* *b* *l.h.* *r.h.*

*l.h.* *l.h.* 6 6 6 6 6 6

*mf*

Red. Red. Red.

144

*mf* *p*

146

L

r.h. r.h. l.h. r.h.

l.h. l.h.

6 6 6

Red.

150

M  $\text{♩} = 115$

M

$p < f > p \quad p < f > p$

156

(8)

161

N

N

*mf* *cresc.*

*mp*

(8)

167

Musical score for measures 167-172. The score is in 3/4 time with a key signature of one sharp (F#). It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics are not explicitly marked in this section.

173

Musical score for measures 173-177. The score continues with the vocal line and piano accompaniment. Measure 173 has a dynamic marking of *ff*. Measure 174 has a dynamic marking of *f*. Measure 175 has a dynamic marking of *ff*. Measure 176 has a dynamic marking of *ff*. Measure 177 has a dynamic marking of *ff*. There are also dynamic markings of *f* in the piano part. A trill is marked in the piano part in measure 175. Triplet markings (3) are present in the piano part in measures 176 and 177. There are also dynamic markings of *mp* and *mf* in the piano part.

178

Musical score for measures 178-182. The score continues with the vocal line and piano accompaniment. Measure 178 has a dynamic marking of *mp*. Measure 179 has a dynamic marking of *ff*. Measure 180 has a dynamic marking of *mf*. Measure 181 has a dynamic marking of *f*. Measure 182 has a dynamic marking of *f*. There are also dynamic markings of *mp*, *ff*, and *mf* in the piano part. Triplet markings (3) are present in the piano part in measures 178 and 179.

183

Musical score for measures 183-187. The score continues with the vocal line and piano accompaniment. Measure 183 has a dynamic marking of *ff*. Measure 184 has a dynamic marking of *ff*. Measure 185 has a dynamic marking of *ff*. Measure 186 has a dynamic marking of *ff*. Measure 187 has a dynamic marking of *ff*. There are also dynamic markings of *mp* and *mf* in the piano part.

188

*mf* *ff*

*f*

193

**P** *f* *mf* *f*

199

*mf* *f* *mf* *f*

205

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

211

*f* *mf* *f*

**R** **R**

217

**S** Presto  $\text{♩} = 140$  *f*

**S** *sf*

223

*f* *sf > p*

*sf* *f* *sf* *p*

Ped. Ped.

229

*f* **T**

*ff* **T** (b) *trill*

Ped. Ped.

235

*sf* > *p* ————— *f*

*sf* ————— *ff*

Red. \_\_\_\_\_

U

U

241

(h) *tr* ~~~~~

*sf* *p*

Red. \_\_\_\_\_

246

(h) *tr* ~~~~~

*ff*

*ff* (h) *tr* ~~~~~ *sf*

Red. \_\_\_\_\_

# **Rescoring *De Voortrekkers* in the 21st century: the identity politics of musical style**

This document explains and contextualizes the creative processes I followed while composing the film score to *De Voortrekkers* (1916, dir. Harold Shaw), South Africa's earliest surviving feature film. I selected this film because it provided an excellent platform for a practical working out of some of the ideas regarding racial identity in relation to film music that develop from my analysis of the body of South African film in my thesis component. Specifically, it provided an opportunity to test the extent to which film music is implicated in the presentation of racial identity. The aim was to see whether, even in the case of a film such as *De Voortrekkers*, which is mired in the attitudes towards race of its time, film music can restore some level of equality to the skewed interpretation of race. For example, could Dingaan's portrayal in the film be salvaged from his depiction as a self-serving savage, and replaced with a deeper understanding of his own motivations based on his need to protect the society he was responsible for, through the intervention of the film score?

I begin by contextualizing the film in relation to contemporary issues in South African race relations, particularly in relation to historical artwork that some feel maintains the race/power dynamics of the past. I also look briefly at other examples of films that present a distinct racial ideology, and their value or lack thereof today. I then problematize contemporary mainstream approaches to scoring regarding race, and motivate for a potential solution, which serves as the basis for my own scoring ideology. Next, I elaborate on my own conceptualization of the film and score, and how this conceptualization resulted in the compositional decisions I took. Finally, I explain the technical processes I followed to achieve the end result. The appendices present some of the technical data I generated while conceptualizing the score, including the timecodes for the appearances of each character in Appendix 1, my own analysis of the narrative structure in Appendix 2, a map of the narrative tension levels for Acts 3 and 4 in Appendix 3, and a transcription of the intertitles for the entire film in Appendix 4.

Based on the data provided in the appendices, I was able to select an appropriate section of the film that contained sufficient examples of the elements I wished to focus on. I chose Acts 3

and 4 of the five-act structure. This provided a 20-minute excerpt of the 53-minute long film, including a rich assortment of character interaction. The first two acts are of an expositional nature, in which the various character groups are presented in isolation prior to engaging one another. Act 5 predominantly contains military action, in the form of the Battle of Blood River, which, while presenting an opportunity for a lively score, presents limited opportunities for a nuanced analysis of racial identity.

## **History and contextualization of *De Voortrekkers***

### **Historical racist film: to engage with or consign to the past?**

South Africa recently witnessed the rise of the Rhodes Must Fall movement, a student uprising against the continued presence of artistically memorialized icons from the past who for many remain as bitter reminders of colonialism. A statue of Cecil John Rhodes on the University of Cape Town campus triggered the movement, which then spread to other campuses locally and internationally. If statues celebrating the colonial and nationalist past are considered no longer relevant, what about films that do so? What is the status of Nazi propaganda films like *Triumph of the Will* (1935, dir. Leni Riefenstahl), and the current value of a film such as *The Birth of a Nation* (1916, dir. D.W. Griffith)?

My initial reaction to *De Voortrekkers* was largely negative, with its heavy-handed propaganda and heavily biased narrative. After multiple viewings, however, I began to appreciate some of the technical qualities of the film. It is dramatically well-structured, with often remarkable production quality. Technical quality does not in itself negate suspect ideology, however. On the contrary, it can serve as an excuse for allowing virulently racist texts to maintain positions of authority in contemporary society. However, my aim was not to praise the technical quality while ignoring issues of race, but rather to engage actively with the racial ideology of the film through a film-musical context. As such, its polarized approach to race served as an effective platform on which to test the findings arrived at in my thesis. I would suggest this approach as an answer to the question posed above regarding artworks of this sort generally—the technique cannot be studied in isolation from the meaning. In addition, *De Voortrekkers* is a part of South Africa's rather limited filmic history, the only such history we have. Given South Africa's commitment as a country to engaging with rather than attempting to hide its chequered history (the Truth and Reconciliation Commission, for instance, was an official example of this stance. This approach is telling when contrasted with, for instance, the United States of America and

Australia, both countries who prefer to negate rather than fully acknowledge their bloody colonial pasts), an active engagement with films such as *De Voortrekkers* is appropriate.

There has been at least one other contemporary attempt to rescore *De Voortrekkers*. In 2008 the Barbican Theatre screened the film, with live piano accompaniment by Juwon Ogungbe, an artist of Nigerian descent living in London (Barbican, 2008).

## **Problems with orchestral film scoring**

### **Instrumentation**

One of my findings from the thesis was that scoring practices ensure that Western characters are emotionally and expressively advantaged over the indigenous groups they interact with through two channels: firstly, Western characters receive extra-diegetic music, while indigenous characters are scored diegetically. Secondly, Western characters are provided with access to the range of standardized conventions of the symphony orchestra, nowadays familiar to effectively all audiences regardless of background, due to the pervasiveness of Hollywood's output. These standardized conventions are harnessed by film composers who are deeply familiar with the orchestral medium. By contrast, indigenous characters are often expressed using "ethnic" music, a catch-all term for anything exotic to the orchestral medium. This "ethnic" music may or may not actually be the music of the people being scored; and even if it is, its primary purpose will be colour, not expression. The music will be decontextualized from its own social and music-theoretical functions, and used to express a general concept of otherness. The same applies to subcultures within the dominant Western framework, who will be characterized according to stereotype or outward appearance rather than according to motivation, function, individual character etc. Scoring in this manner is roughly equivalent to playing a random excerpt of a Mozart symphony or a Strauss waltz every time a character of European ethnicity appears on the screen.

Faced with this situation, I had two options: score all characters for orchestral medium, to allow the familiar emotional cues of this medium to work equally for the benefit of all; or become an expert in the composition and performance practice conventions of Zulu music. In the time available to me, the latter option was out of the question. In addition, Zulu music, for instance, does not have an extensive history of interaction with the filmic medium, so the associations between musical text and expressive filmic tropes would be less developed, once more potentially impeding the expression of the characters it accompanied. Secondly, the

conventions of expression within Zulu music would be known to a relatively limited audience. For all these reasons, I chose the option of scoring all characters for the orchestral medium, though perhaps in ideal conditions the sensitive inclusion of Zulu music would be likely to produce more satisfactory results, for instance through collaboration with an experienced Zulu musician to co-compose the score. One further possibility would be the incorporation of pre-existing recordings of Zulu music. In the context of a doctoral project, these last two solutions would seem unviable, given the expectation that such a project should be the work of the degree candidate, aside from licencing issues that would arise. For a commercial project, however, such approaches could be effective.<sup>4</sup>

### **Scoring historically**

Considering the above, I aimed to avoid the mainstream binary of protagonist and antagonist, which is of course deeply embedded in this film. I focussed instead on the motivations of the individual groups, and scored their waxing and waning power relationships. Instead of basing my interpretation of their motivations on the film itself, which is very biased, I based it on current scholarship regarding the interactions of Retief and Dingaan and their followers, which provides more rational explanations for their actions than those offered by history with an Afrikaner nationalist focus. According to this latter epistemology, the Boers are inherently noble and trustworthy, while Dingaan is inherently base and treacherous. Effectively, then, it was necessary to remove the privileging of the protagonist's point of view of events, which is a standard approach to mainstream film scoring, and instead view the events more dispassionately, reducing bias as much as possible.

Even taking this approach, there are some difficulties. The film, unsurprisingly, focusses on the Boer perspective. There are many scenes of pathos focussing on Boer emotional perspectives, while Zulu emotional perspectives are entirely lacking with the exception of Sobuza, whose emotions are harnessed to the Boer cause, and Dingaan, whose emotions are harnessed to his own immediate well-being. My proposed solution is to include my own moments of the Zulu emotional perspective in scenes where this may be plausible, for instance as the Zulu army attacks Weenen. My perceived impression of their emotional response to the situation would be a sense of desperation in the face of potential loss, faced as they are with a

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<sup>4</sup> In this regard, see Letcher (2016a) and (2016b), who discusses two such collaborations that concluded with varying results.

situation that they appreciate from witnessing the experiences of others may lead to their own complete disempowerment and destruction of way of life.

## **Conceptualizing the score**

### **Some scoring problems**

Scoring needs to consider the different functions of film music. There are psychological, technical and physical aspects of the film to be considered. Thus, to score the racial, social elements of the film, it is necessary to place these elements within the context of a generally viable film score. Enacting this sort of physical, action-based scoring involves, to some extent, subscribing to the film's general ideology through creation of a one-to-one relationship between filmic and musical texts. When the film is filled with the clichés of settler-native relations, how does one avoid the musical versions of these clichés in the accompanying sound track? The temptation is to view the film with an emotional distance as one would if writing the history of the period; but emotional distance is not a characteristic of effective film scoring. Thus, whichever way the interpretation swings, to be effective the music needs to be emotionally expressive, not neutral and bland.

A second problem that arises when scoring this film is that it is not a film written with music in mind. There are few establishing shots, few long shots, and few moments where time is allocated to atmosphere—all moments where music typically can come to the fore. When long shots occur, they do so very briefly. The story is narrative- and dialogue-driven (or at least intertitle-driven)—as is generally the case with South African cinema until the 1960s, many scenes exist primarily to provide narrative information, rather than for purposes of atmosphere and characterization. This results in certain scenes where it is the composer's job to decide on, or to invent, the precise emotional tenor of the scene due to the lack of specific visual signifiers of expressive context.

### **Academic vs commercial scoring**

The temporal distance of 100 years means that the approach to film scoring can be quite different to the approach that would be required if the film was new. As this is now an academic/creative endeavour rather than a commercial/creative endeavour, I can use the score to comment on, rather than support, the narrative. Therefore, my score is not only technically and stylistically different from what the original score could be reasonably expected to be, but also conceptually different. Instead of using music to paper over the cracks in the narrative, I

can use music to highlight those cracks, deconstructing the narrative by introducing contemporary readings of historical events and racial/cultural relations.

For contemporary audiences, the film is primarily watchable only as an historical document. Part of my motivation was thus to see if I could make it more watchable—aside from commenting academically on the text, can I construct a score that helps the work to function as a relevant contemporary piece of art?

I in no way aimed to create a stylistically appropriate score for the film—that would have been no more than an exercise in film-scoring technique, and would contribute to a large pool of such products available online.

One of the film's central concerns is to attempt to demonstrate how fairly the Boers treat indigenous peoples. They are committed to fair trade, and when black characters in need appear, they go to considerable lengths to assist. The Portuguese characters serve to demonstrate how other whites, supposedly with blacks' best interests at heart, may manipulate blacks' credibility for their own financial ends, while the Boers, by contrast, are portrayed as unerringly honest regarding their motivations.

## **Characterization**

### **Sobuza**

Sobuza is the most fully developed and rounded character in the film. Piet Retief is an ideal, not a man, who orates rather than speaks. Johanna and Jan, who provide the story's romantic thread, are flat and undeveloped, little more than ideals of Afrikaner youth. Other characters have pantomime roles, such as Dingaana and the Portuguese. Retief's son and his friend merely provide some schoolboy comic relief. Sobuza, on the other hand, evolves and develops. He changes allegiance, battles conflicting ideologies, begins a new life, seeks revenge on his former king, and exchanges one kind of enforced servitude for another, so that in the end his lot hardly changes. As the Magic Negro (see Williumrex (2001)), his role is not only to loyally assist white people, but also to affirm white peoples' cause as just. He has "seen the light"—not only religiously, but also socially, acknowledging and thus supporting the film's inherent assumption that whites are kinder and more civilized.

His centrality to the film is surprising, contradictory to the norm of later films, which disregard the presence of black characters as much as possible. His character may nonetheless be servile,

but he is the most important and most frequently depicted character in the film. He has considerably more screen time than either Retief or Pretorius, or Jan and Johanna. Although throughout most of the film, he lacks agency and veers between being a figure of comedy, servility and occasionally pathos, he achieves potency in the final minutes of the film through his hand-to-hand combat victory over Dingaan, his former tormentor.

Sobuza is an ambivalent character. In one sense, he is sorely misguided, and kills his own leader in revenge for that leader's attempt to protect the independence of his own nation. In another sense, he is representative of the requirement of contemporary black South Africans who must straddle two worlds with differing cultural values.

## **Dingaan**

Dingaan is filmed to look like a buffoon—easily manipulated by the Portuguese, and comically surprised by the threat they claim is approaching. I have attempted to give weight to Dingaan's emotional expression—taking the edge off the buffoonery and capturing the real anxiety he must have experienced regarding the threat to his rule, and indeed the Zulu way of life. Dingaan was of course aware of the presence of the Voortrekkers in the north of the country, and would not have required Portuguese traders to bring this news to him. The visuals are, of course, a non-negotiable, however—providing a re-interpretation of the existing visuals through music is the best that can be hoped for.

## **Black characters**

Except for Sobuza and Dingaan, there are two types of Africans in the film: “good” Africans, who behave like obedient animals, standing mutely waiting for instruction, or who are servile and child-like, and “bad” Africans, who are treacherous and violent. As with many later films, the main expressive outlet for the African characters is massed dance, usually of a warlike nature (see Davis (1996) for further analysis of this phenomenon).

## **The process of scoring**

### **Characterization of Dingaan, Boers and missionaries**

The first step in the process was to decide how I wished to portray the non-fictional individual characters. This involved research into contemporary interpretations of their motives (especially Grobler (2011)), and reflection on my own interpretation of what their motives would have been. I created lists of their character traits, and did the same for the fictional characters, especially Sobuza.

### **Transcribe intertitles**

The next step was to develop a picture of the entire film's narrative through transcription of the intertitles. The result of this work can be seen in Appendix 4. Doing this was instrumental in developing an act-and-scene structure for the film, which, lacking a script, I was obliged to construct from my own interpretation of the parsing of the action.

### **Map the appearance of particular characters**

I created a list of the timecodes during which characters or groups of characters appear on screen, marking the first appearance of each in red. This list is shown in Appendix 2.

### **Map the narrative structure**

With the transcribed intertitles and appearance of specific characters in place, I could complete the process of parsing the action into acts and scenes. Again, this is shown in Appendix 2. This process had important structural implications for the music, as it would affect how I structured the relationships of musical material—whether material was closely related to, or entirely different from, other material that came before and after it.

### **Choose a section of film**

I wanted a section that included a reasonable amount of characterization, as well as some action, and that included interaction between the characters. As mentioned above, the opening two acts were not appropriate, because there the characters are presented in isolation. The final act was also not appropriate, because by that stage characterization is completed, and interaction has devolved into all-out conflict, which lacks the required level of nuance and subtlety. I therefore chose a portion in the middle—the parts I identified as Acts 3 and 4 of a 5-act structure. The middle offers some characterization, particularly of Dingaan and his social community, and the initial character interaction between Dingaan and Retief. Perhaps most importantly, it includes a fair number of scenes with Sobuza, who is the emotional and, from a 21<sup>st</sup> century standpoint, possibly the thematic core of the film. It also offers a good deal of action, but omits the Battle of Blood River, which, although central to the film's narrative conceptualization, constitutes an overly-long focus on purely physical action for my purposes.

### **Map the tension**

Having chosen to focus on narrative tension levels experienced by specific groups or characters, rather than on a protagonist/antagonist model, I created a map of tension levels throughout each scene and act, and across Acts 3 and 4. A graph depicting the narrative tension

levels for Acts 3 and 4 is presented in Appendix 3. This mapping of tension levels was integral to my formulation of a musical narrative structure across the duration of the piece.

### **Add hit points**

Silent film scores frequently take a very general approach—instead of following action precisely, they work in general washes of sound that do not relate closely to the action. Such an approach focuses on creation of general atmosphere rather than supporting the physical specificity of the film. Neither approach works well if taken to extremes—an overly atmospheric approach can seem irrelevant and disconnected, while an overly physical approach veers towards the comical or absurd, in the style of Warner Brothers cartoons. My approach was to quite precisely shape the musical material to the lengths of scenes and shots. I selected musical tempo based on my perceptions of the tempo of the action, so that the music tends to follow the general rhythm of the action, without being overly precise about relating musical events to specific actions. I created a detailed list of hit points, which can be seen at the top of each page of the score, and used these to temporally structure my material.

### **Decide on musical language**

In mainstream films, the composer's scope is limited regarding parameters of style and instrumentation. The filmmakers have obligations to work within specific conceptual, ideological and political parameters regarding their own style, all of which are in the end dictated by financial concerns. These obligations are passed down to the composer, who will rarely have much artistic licence regarding the final musical product. There is still some scope for creativity and individuality; composers such as Thomas Newman (*American Beauty*, *Wall-e*) and James Horner (*Avatar*) succeed in creating highly original scores that meet the financially imposed requirements listed above. At the other extreme, composers may be presented with a “temp score” of pre-existing music compiled by the director, producer and music editor, and the composer is required to replicate the character of this score with such precision that the specific pieces of music chosen for the temp score are apparent. This can severely impact on the originality of the project.

By contrast, I had no limitation on parameters other than those associated with a postgraduate degree in composition.

### **Decide on emotional tenor of individual scenes**

This is perhaps the most difficult, and the most creative, part of the process. Typically in film scoring, this part would be more straightforward, as the score's role is to amplify the meaning of the visuals, as well as to create new meaning generally in keeping with the interests of the protagonist/s. In scoring the current film, however, I was explicitly following a separate agenda to that of the original filmmakers. I therefore had to find ways of expressing characters and situations that were at times opposed to the visual information. Because of the nature of my project, which was non-commercial, I had a considerable degree of freedom in this regard, at least. If I was scoring the film for commercial purposes, my path would be clearer but my options would be far more limited.

I allocated 12-note symmetrical sequences to each group or character: Portuguese, Zulus, Boers, missionaries and Sobuza. When those characters appeared, I analysed their perceived power status at that time, and used their 12-note sequence as a basis for composing music that expressed that power status. This allowed me to score conflict and inter-group tension without setting up a protagonist/antagonist bias towards one group.

## **Appendix 1: Character timecode appearances**

### **Piet Retief**

0:02-0:54

14:10-14:25

15:31-16:23

17:36-19:01

### **The Landmans**

0:55-1:11

4:05-4:42

### **The Landmans and the Portuguese**

1:12-3:18

3:57-4:04

### **Portuguese**

3:19-3:56

19:02-20:00

27:47-27:48

29:48-29:49

30:11-30:16

30:29-30:32

31:36-31:41

31:58-32:02

32:15-32:19

### **The Fabers**

4:43-5:44

### **Landmans and Fabers**

5:45-7:02

**Action scene: trekking**

7:03-9:21

**Dingaan/Zulus**

9:22-10:11

11:59-12:34

49:03-49:25

**Rev. Owen**

10:12-10:26

**Sobuza**

**With Rev. Owen**

10:27-11:59

14:26-15:30

**With Dingaan**

12:35-14:10

51:05-52:21

**With Piet Retief/the Boers**

16:24-17:35

32:36-33:20

33:35-33:59

34:21-34:28

35:59-37:03

40:31-40:47

40:52-40:59

50:22-51:05

**With the Boer children**

20:00-23:08

**Alone**

35:29-35:31

52:37-52:41

53:06-53:15 Total time: 13:13: almost 25% of total film time.

**Portuguese and Dingaen**

23:09-23:58

24:04-25:13

33:20-33:34

33:59-34:21

41:27-42:55

**The Boers**

23:58-24:04

34:28-34:50 [Jan Landman]

35:31-35:58 [Jan Landman]

37:03-37:29

40:28-40:31

40:47-40:52

41:00-41:26

44:09-44:48

52:21-52:37

52:41-53:06

53:15-end [Brings together all surviving Boer characters in church: Pretorius, Jan and Johanna]

**Boers and Dingaen/Zulus**

25:13-25:45

26:10-27:02

27:13-27:24

29:49-30:11

30:16-30:29

212

30:32-31:36

31:41-31:57

32:02-32:15

32:19-32:35

34:51-35:28

37:29-39:25

**Battle of Blood River**

44:55-49:03

**Revs. Owen, Venables and Lindley**

25:46-26:10

27:02-27:12

**Revs. Owen, Venables and Lindley with Zulus**

27:25-27:37

**Boers, Dingaan and all reverends**

27:38-27:46

27:49-29:48

**General Pretorius**

39:25-40:28 [with Jan]

43:15-44:09

49:25-50:21

**Jan and Johanna**

42:56-43:14

**Sunrise**

44:48-44:54

## Appendix 2: Narrative Structure

Act	Scene	Characters	Time
<b>Act 1: Exposition</b> <b>Boers prepare to trek</b> Introducing protagonists: Boers	<b>Scene 1:</b> Retief announces trek plans	Piet Retief/Boers	0:02-0:54
	<b>Scene 2:</b> Landmans discuss Trek with Portuguese	Landmans	0:55-1:11
		Landmans Portuguese	1:12-3:18
		Portuguese	3:19-3:56
		Landmans Portuguese	3:57-4:04
		Landmans	4:05-4:42
	<b>Scene 3:</b> Fabers depart	Fabers	4:43-5:44
<b>Scene 4:</b> Landmans and Fabers meet	Landmans Fabers	5:45-7:02	
<b>Act 2: Rising action</b> <b>Road to Dingaan's kraal</b> Introducing antagonists: Zulus	<b>Scene 1:</b> River crossing	Boers	7:03-9:21
	<b>Scene 2:</b> Introducing Dingaan	Dingaan/Zulus	9:22-10:11
	<b>Scene 3:</b> Rev. Owen converts Sobuza	Rev. Owen	10:12-10:26
		Sobuza Rev. Owen	10:27-11:59
	<b>Scene 4:</b> Sobuza expelled	Dingaan/Zulus	11:59-12:34
		Sobuza	12:35-14:10
		Dingaan/Zulus	
	<b>Scene 5:</b> Retief joins Trekkers	Piet Retief/Boers	14:10-14:25
	<b>Scene 6:</b> Rev. Owen helps Sobuza	Sobuza Rev. Owen	14:26-15:30
<b>Scene 7:</b> Sobuza reaches Boer camp	Piet Retief/Boers	15:31-16:23	
	Sobuza Piet Retief/Boers	16:24-17:35	

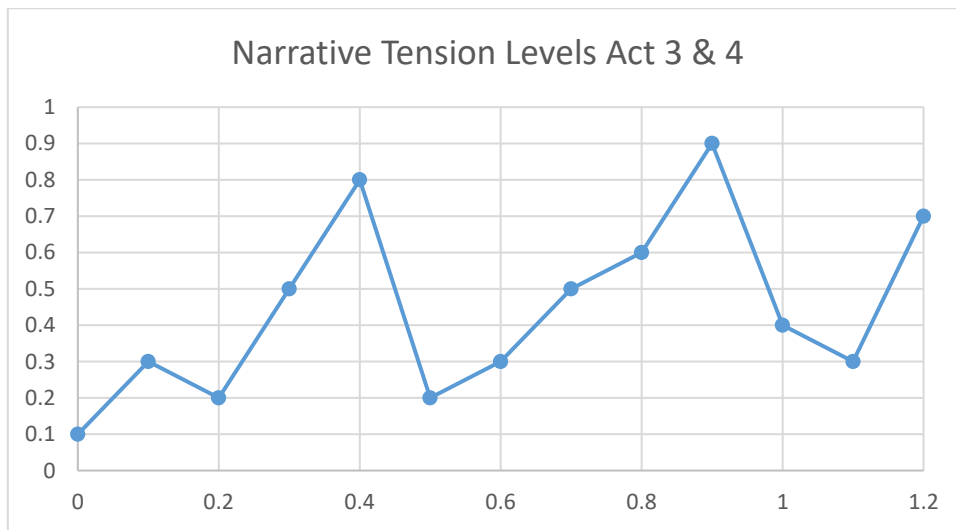
	<b>Scene 8:</b> Boers depart for Dingaans kraal	Piet Retief/Boers	17:36-19:01
	<b>Scene 9:</b> Portuguese depart for Dingaans kraal	Portuguese	19:02-19:33
		Boers	19:34-19:36
		Portuguese	19:36-20:00
<b>Intermezzo</b>	Sobuza cares for Boer children	Sobuza Boer children	20:00-23:08
<b>Act 3: Climax</b> <b>Failure of the treaty</b> Protagonists and antagonists, Boers and Zulus, clash	<b>Scene 1:</b> Portuguese turn Dingaans against Boers	Portuguese	23:09-23:58
		Dingaans	
		Boers	23:58-24:04
	<b>Scene 2:</b> Boers arrive at Dingaans kraal	Portuguese	24:04-25:13
		Dingaans	
	<b>Scene 3:</b> Reverends prepare to visit kraal	Boers	25:13-25:45
		Dingaans/Zulus	
	<b>Scene 4:</b> Signing of the treaty	Revs. Owen, Venables, Lindley	25:46-26:10
		Boers	26:10-27:02
		Dingaans/Zulus	
		Revs. Owen, Venables, Lindley	27:02-27:12
		Boers	27:13-27:24
		Dingaans/Zulus	
Revs. Owen, Venables, Lindley		27:25-27:37	
Zulus			
Boers		27:38-27:46	
Dingaans			
Reverends			
Portuguese	27:47-27:48		
Boers	27:49-29:48		
Dingaans			
Reverends			

	<b>Scene 5:</b> Massacre of Retief's party	Portuguese	29:48-29:49		
		Boers Dingaan/Zulus	29:49-30:11		
		Portuguese	30:11-30:16		
		Boers Dingaan/Zulus	30:16-30:29		
		Portuguese	30:29-30:32		
		Boers Dingaan/Zulus	30:32-31:36		
		Portuguese	31:36-31:41		
		Boers Dingaan/Zulus	31:41-31:57		
		Portuguese	31:58-32:02		
		Boers Dingaan/Zulus	32:02-32:15		
		Portuguese	32:15-32:19		
		Boers Dingaan/Zulus	32:19-32:35		
		<b>Act 4: Falling action</b> <b>Boers defeated</b>	<b>Scene 1:</b> Sobuza still alive, Portuguese incite Dingaan to follow Boers	Sobuza	32:36-33:20
				Boers	
Portuguese Dingaan	33:20-33:34				
Sobuza Boers	33:35-33:59				
Portuguese Dingaan	33:59-34:21				
<b>Scene 2:</b> Boers send out reconnaissance party	Boers [with Jan]		34:21-34:28		
			34:28-34:50		
<b>Scene 3:</b> Reccie party misses Zulu army	Boers Zulus		34:51-35:28		
	Sobuza		35:29-35:31		

	<b>Scene 4:</b> Sobuza informs Boers of Retief's death, Zulu army approaches	Boers [with Jan]	35:31-35:58
		Sobuza	35:59-37:03
		Boers	
	<b>Scene 5:</b> Weenen Massacre	Boers	37:03-37:29
		Dingaan/Zulus	37:29-39:25
	<b>Scene 6:</b> Jan informs Pretorius of Zulu attack	General Pretorius	39:25-40:22
		[with Jan]	
	<b>Scene 7:</b> Pretorius arrives at Boer encampment	Boers	40:20-40:31
		Sobuza	40:31-40:47
		Boers	
		Boers	40:47-40:52
Sobuza		40:52-40:59	
<b>Scene 8:</b> Dingaan kills the Portuguese	Boers	41:00-41:26	
	Portuguese Dingaan	41:27-42:55	
<b>Act 5: Denouement</b> <b>Boers victorious</b>	<b>Scene 1:</b> Jan and Johanna snuggle	Jan and Johanna	42:56-43:14
	<b>Scene 2:</b> Battle preparations	General Pretorius	43:15-44:09
		Boers	44:09-44:48
	<b>Scene 3:</b> Battle of Blood River	Sunrise	44:48-44:54
		Boers	44:55-49:03
		Zulus	
		Zulus	49:03-49:25
	<b>Scene 4:</b> Boer celebration	General Pretorius	49:25-50:21
<b>Scene 5:</b> Sobuza announces his quest	Sobuza	50:22-51:05	
	Boers		
<b>Scene 6:</b> Sobuza kills Dingaan	Sobuza	51:05-52:21	
	Dingaan		
	Boers	52:21-52:37	

	<b>Scene 7:</b> Sobuza takes up his new position in the feudal hierarchy	Sobuza	52:37-52:41
		Boers	52:41-53:06
		Sobuza	53:06-53:15
		Boers	53:15-end

## Appendix 3: Narrative Tension Indicator



**Table 2: Narrative Tension Levels Act 3 & 4**

## Appendix 4: Intertitle text

### Act 1: Exposition

**00:00**

Piet Retief, a farmer in Cape Colony, has planned a great emigration to the Unknown North for the purpose of buying territory from the natives upon which to establish a Free Dutch Republic.

*Moedeloos en ontevrede met 'n slegte regering het Piet Retief, 'n Kaaplandse Kommandant, hom opgemaak om 'n Grote Trek te lei naar die onbekende noorde, waar hul grond wou koop van die kaffers, om 'n Vrije Republiek te stig.*

**00:17**

“Most of you, my friends, have trekked far to support my plans. I hope to prove myself worthy of your confidence.”

*“Vrinda, ik weet die meeste van julle kom ver, om ons planne te help uitvoer. Ik hoop om te toon, dat ik jul vertrouwe verdien.”*

**00:29**

“Being a God-fearing people, we shall trade fairly with the natives, and thereby gain their assistance in establishing a Model Republic for our posterity.”

*“Ons Volk is 'n God-vreide Volk; daarom sal ons eerlik handel met die Inboorlinge, en hul vertrouwe win om 'n Model Staat te stig vir ons nageslag.”*

**00:54**

Karel Landman of Cape Colony has sold his farm, and prepares to join Retief’s party in the national movement to the North.

*Karel Landman van Kaapland, het sijn woonplaas verkoop, en maak hom klaar vir die Groot Trek met Retief saam.*

**01:12**

Unwelcome visitors.

*Ongenooid Gaste.*

**02:14**

Dearest Johanna

Upon receipt of your response to this our family shall begin our trek to the appointed meeting place on the Orange River.

Many days must [depart?] before I again behold your [sweet?] face but until then I remain

Yours affectionately

Jan Faber

**02:40**

“To-Morrow I lead several families on a far trek to the North, where we join Retief and his party.”

*“More vertrek ik met verskeie families, op ‘n lange reis naar die noorde, waar ons bij Retief s’n geselskap sal aansluit.”*

**02:50**

“.. we shall also open up trade with the Zulus in the Free Republic we are going to found beyond the borders of the Cape Colony.”

*“.. ons sal ook handel drijf met die Soeloenasie, in die Vrije Republiek wat ons dáar gaan vestig, buitekant die Kaapse grense.”*

**03:19**

Having robbed the Zulus for years, Perreira scents trouble in the proposed trek of the Boers towards Zululand.

*Jarelang het Perreira die Soeloes bedrieg, en hij verneem met skrik van die voorgenome Boere Trek naar Soeloeland.*

**03:28**

“If these cursed Dutchmen get into Zululand, they will teach the natives trade valuations, and ruin our business.”

*“Als die ellendige Boere in Soeloeland kom, sal hul net die Kafferhandel bederf, en ons besigheid renneweer.”*

**03:41**

“We shall reach Port Natal by sea in time to poison the mind of the Zulu King against the Boers, and make him stop them on the border!”

*“Ons sal Natal oorsee bereik vóór hulle, en tijd hē om Dingaan teen hulle op te stook, sodat hul op die grens gestop word!”*

**04:04**

Breaking the home ties.

*Afskeid. Verbreking van oue bande.*

**04:43**

**Intertitle 1**

Thirty miles away, Willem Faber and his family prepare to trek and join the Landman party.

*Vijf uur tepërd verder, Willem Faber en gesin maak hul gereed om ook te trek, en aan te sluit bij Landman s'n geselskap.*

**Intertitle 2**

Jan Faber, their son, is the accepted suitor of Johanna Landman.

*Jan Faber, hul seun, is die verloofde van Johanna Landman.*

**05:10**

Dearest Jan

By the time you receive this letter we shall have departed as per arrangements agreed to by our fathers.

Goodbye till we meet again.

Ever Yours

Johanna Landman

**05:45**

**At the meeting place.** The Landman party awaits the arrival of Piet Retief and the other emigrants who have joined the great movement.

*Op die Bijeenkomplek. Die Landmans' hul trek wag hier die aankoms af van Retief en die ander geselskappe.*

**06:03**

The eyes of love.

*Waar die blik van die liefde skerp is.*

**Act 2: Rising action**

**07:03**

**Crossing the Orange River.** Half of the Great Trek has been accomplished.

*Oor Grootrivier. Die helfste van die Lange trek is volbreng.*

**09:22**

In the kraal of Dingaan, King of the Zulus.

*In die kraal van Dingaan, Koning van die Soeloes.*

**10:12**

Hut of the Rev. Owen, a missionary who has been permitted to settle and work near Dingaan's Kraal.

*Hut van Eerw. Owen, 'n Engelse Sendeling bij die stad van Dingaan.*

**10:47**

**Intertitle 1**

The words of the Saviour awaken gentleness in the heart of Sobuza, one of Dingaan's warriors.

*Die woorde van Onse Heiland vind ingang in die hart van Soboeza, een Dingaan s'n soldate.*

**Intertitle 2**

"Honour thy father and mother; that thy days may be long in the land which the Lord thy God giveth thee."

*".. eer uw Vader en uw Moeder, opdat uw daë verleng word in die land wat u die Heer uw God geef."*

**11:04**

".. and, desiring that all men, white and black, should live peaceably and without strife, God said: 'thou shalt not kill!'"

*".. en, wyl die Heer verlang, dat al sijn maaksel, wit en swart, in vrede moet leef, het Hij ons geleer: 'Jij sal nie doodslaan nie!'"*

**11:59**

Dingaan's way.

*Die Regspraak van Dingaan.*

**12:10**

"Have I not told you that no child of mine is to live? and here you are nursing the child of Umnandi, my favourite wife!"

*"Het ik nie gesê, dat g'n kind van mij ooit moet leef nie? En hier verberg jij die seun van Oemnandi, mijn eerste meid!"*

**12:20**

“Take them away! The birds want food!”

*“Vat hul weg! Die aasvoels het kos nodig!”*

**13:22**

“We shall see what the Great Elephant has to say to a white heart within the body of a Zulu warrior!”

*“Ons sal hoor wat die Groot Olifant te sê het aan ‘n wit hart in die bors van ‘n Soeloesoldaat!”*

**14:10**

The arrival of Piet Retief.

*Aankoms van Piet Retief bij die ander Trekke.*

**14:26**

Humiliation.

*Vernedering.*

**14:40**

“Go South, to the White Man’s country, where you may live without strife.”

*“Ga suid, naar die witmansland, waar jij in vrede kan leef.”*

**15:00**

“I Return the presents you gave me six moons ago. Use them only in self defence or to provide yourself with food.”

*“Hier is die geskenke terug, wat jij mij ses man gelede gee het. Gebruik die net in self-verdediging of om jou kos to win.”*

**15:31**

Piet Retief is elected leader of the Great Trek and President of the new Dutch Republic.

*Piet Retief word gekies als aanvoerder van die Groot Trek en President van die Nuwe Boere Republiek.*

**16:09**

“With the help of Almighty God, I, Piet Retief, hereby promise to fulfil the office you have honoured me with to the best of my ability, and to lead you on to freedom.”

*“Met die hulp van God Almagtig beloof ik, Pieter Retief, om die hoge ambt waartoe julle mij gekies het, naar mijn beste kennis en wete te vervul, en om jul voort te lei, naar die vrijheid toe.”*

**17:06**

“Henceforth thou art my Father and my Chief, and thy people shall be my people.”

*“Voortaan is u mijn vader en mijn kaptein, en wil ik uw volk dien mijn hele lewe deur.”*

**17:36**

The President calls for volunteers to accompany him on a visit to Dingaan’s kraal, for the purpose of purchasing land for the New Republic.

*Die President vraag vrijwilligers, om met hom saam te gaan naar die kraal van Dingaan, waar hij land gaat koop vir die Nuwe Staat.*

**17:47**

Willie van Rensburg has been selected to accompany the President’s party because of his perfect knowledge of the Zulu language.

*Willie van Rensburg word meegeneem, omdat hij die Soeloetaal so vlot kan praat.*

**17:54**

Piet Retief, junior, who also speaks perfect Zulu, rebels at being left behind.

*Klein Piet Retief ken die Soeloetaal net so goed als sijn maat, Willie van Rensburg, en rebelleer dus omdat hij thuis gelaat word.*

**18:18**

“The boys are the only ones among us who can interpret for us. It is wise that they both accompany us.”

*“Die kinders is die éinigste onder ons wat die Kaffertale ken; en die dus verstanding om hul mee te neem.”*

**18:29**

Departure for Zululand.

*Op weg naar Dingaan.*

**19:36**

“By leaving now we can easily reach Dingaan’s kraal in time to inflame him against the Boers.”

*“Als ons nou vertrek kan ons maklik bytjids by Dingaan kom, om hom op te stook teen die Boere.”*

## **Intermezzo**

**20:00**

Giving the horses a breather.

*Op die Afsaalplek.*

## **Act 3: Climax**

**23:19**

Wives of Dingaan.<sup>5</sup>

**23:44**

“The Great Elephant hears not well when the hands of his visitors hold the Rod of Thunder!”

*“Die Groot Olifant is hardhorend wanneer sijn besoekers so ’n donberkierie in hul hande hou!”*

**24:27**

“Great Elephant and greatest son of a great father, we come to ask what laws you have for men who desert their tribe?”

*“Groot Olifant en grootste seun van ’n groot vader, ons kom jou net vra: wat is jou wet vir weglopers?”*

**24:38**

“Hundreds of these white deserters and their families are at this moment trekking towards Zululand!”

*“Duisende van die blanke weglopers met hul families is nou aan trekke, Soeloeland toe!”*

**24:53**

“Thy wisdom is great, O Elephant! and we warn you that if these deserters enter Zululand they will take your country, rob your cattle and despoil your people!”

*“Jou verstand is groot, O Olifant, en ons waarskuw jou maar net: als die wit weglopers in jou land kom, sal hulle dit afneem van jou, hul sal jou vee wegroof en jou Volk uitroei.”*

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<sup>5</sup> This intertitle follows a different format to the others, and does not include an Afrikaans translation.

**25:46**

The Revs. Lindley and Venables, American Missionaries in Zululand, having heard of the Boers' arrival, have hastened to Dingaan's kraal, to bid them welcome.

*Eerw. Lindley en Venables, twee Amerikaanse sendelinge in Natal, het verneem van Retief s'n aankoms, en is gekom om hom te verwelkom.*

**26:35**

The entire Retief party are disarmed before being permitted to enter the kraal.

*Retief s'n hele geselskap word ontwapen voordat hul binnen die kraal toegelaat word.*

**28:12****Intertitle 1**

Terms having been agreed upon, Dingaan's Treaty resigns unto Retief and his countrymen "The place called Natal, with all the land annexed, for their everlasting property."

*Alle voorwaardes in gereël, en Dingaan s'n traktaat staat aan Retief en sijn volk af: "Die plek genaamd Port Natal, met ál die aangrensende gebied, als hul éwigdurende eiendom."*

**Intertitle 2**

The Treaty.

*Daar word 'n behoorlike traktaat gesluit.*

**29:16**

"Prepare to dance for my guests!"

*"Maak julle gereed om ver mij bezoekers te dans!"*

**29:21**

Having witnessed many such scenes before, the Rev. Owen has no interest in the war dance which Dingaan has prepared for the entertainment of Retief and his Party.

*Eerw. Owen het sulke dinge al dikwels bijgewoon, en stel dus g'n belang in die danspartij waarmee Dingaan sijn besoekers vermei.*

**30:22**

"Your warriors become too offensive in their zeal to entertain us, please ask them not to come so close."

*"Jou soldate word hinderlik in hul ijwer om ons te behaag. Laat hul vérder van ons afdans."*

**31:06**

“.. Drink, oh drink of the beer, your burning throats call for it! Drink as much as you can, for to-morrow you will drink no more!”

*“Drink, O, Drink van die Bier, jul brandende kele roep daarom,—Drink soveel als jul kan, want more sal jul nie meer Drink nie!”*

**Act 4: Falling action****32:36**

Realizing that this is his one chance of helping his baas, Sobuza has feigned death.

*Soboeza begriip dat dit sijn enigste kans is om sijn baas te help, en maak dus of hij dood is.”*  
[sic]

**33:27**

“The Great Elephant has slain only a part of this horde of whites. We warn you: Beware, lest their friends avenge them!”

*“Die Groot Olifant het nou nog maar net ‘n paar van die weglopers dood! Pas nou op, dat hul vrinde hulle nie kom wreek nie!”*

**34:11**

“Your work has only begun. Follow the spoor by which they came, and eat up their friends!”

*“Jul werk het nog maar beginne. Vat die spoor van die witmense, en eet hul vrinde op, dáar bô aan die Toegela!”*

**34:36**

Jan is sent out with a party to reconnoitre.

*Jan word uitgestuur met ‘n patroelje om te verken.*

**37:29**

At Weenen, (the place of weeping) where nearly 600 helpless Boers were massacred by the armies of Dingaan.

*Te Weenen, waar bijna 600 hulpeloose Boeren vermoord werden door de legers van Dingaan.*

**39:25**

Jan informs General Pretorius of Dingaan’s treachery to the Retief party and massacre at Weenen.

*Jan maakt Dingaan's verraad aan Generaal Pretorius bekend, en vertelt hem hoe Retief en zijne mannen vermoord werden te Weenen.*

**40:05**

General Pretorius sends for all Boers in the district to join him in reinforcing the weakened pioneers at Weenen.

*Generaal Pretorius zendt boodschap aan al de Boeren in het distrikt om bij hem aan te sluiten en de voorgangers te Weenen te versterken.*

**40:22**

“If our reinforcements do not arrive before the Zulus attack again, we are lost!”

*“Ons is verlore als ons g'n hulp krij vóordat die Soeloes ons weer aanval!”*

**41:04**

The arrival of General Pretorius

*Aankoms van Generaal Pretorius*

**41:27**

The Revenge of Dingaan.

*Dingaan s'n wraak.*

**41:43**

“We have eaten up hundreds of whites, O Elephant, but in turn have left many of our braves on the field of battle.”

*“Ons het honderde van die witmense opge-eet, O Olifant, maar op ons beurt ook baje wan ons braafste manne op die slagveld agter gelaat.”*

**42:07**

“There is but one end for councillors who give bad advice!”

*“Daar is net één dood vir slegte raadgewers!”*

**Act 5: Denouement****42:56**

Evening.

*Avond.*

**43:05**

The secret that has been told to all the maids in all the worlds.

*Het geheim dat verteld werd aan al de maagden van al de eeuwen.*

**43:15**

Having sufficient warning of the oncoming savages, General Pretorius has been able to choose his own battleground.

*Generaal Pretorius word aan Buffelrivier tydlig ingelig van die naderende vijand, en kies 'n geskikte laarplek uit.*

**43:27**

“They will not attack until daydawn to-morrow. Meanwhile, see to it that the lager is properly secured and patrolled for the night.”

*“Hul sal nie vóór dagbreek more aanval nie. Siet toe, dat die laar versterk word, en set die brandwagte uit.”*

**43:53**

Editing error: repeats above intertitle and following material, up to 44:09.

**44:09****Intertitle 1**

The great vow.

*Die Groot Geloofte.*

**Intertitle 2**

“We solemnly promise that, if Almighty God grants us victory on the morrow, we shall for ever after keep that day sacred, and hand it down to posterity as a day of thanksgiving, and build a Church unto its memory.”

*“.. plegtig beloof ons dat, als die Heer ons help, en ons vijand in ons hande gee, ons dié dag en datum sal hou soos 'n Dankdag en 'n Sabbat, tot ons véerste nageslag, en dat ons 'n Kerk sal bouw tot Sijn Eer!”*

**44:47**

Early morning of December 16<sup>th</sup>, 1838.

*Die oggend van die 16e. Desember, 1838.*

**44:54**

Their first experience with fire-arms has demoralised the Zulu army.

*Die eerste ondervinding van vuur-wapens het die Soeloes Z'n leger gedemoraliseerd.*

**47:25**

The Boers have again driven the blacks to cover and they re-form their broken regiments.

*Die Boere hert die Kaffers weer terug geja, en nou berfrom hul weer hul regimente.*

**47:42**

“Would ye return to your King defeated by a mere handful of white men? I call ye cowards! Cowards all!”

*“Zall jul terug keer naar, jul Koning verslagen door 'n handje vol wit mense? Ik noem dem lafharten! Almaal lafharten!”*

**47:54**

The third attack.

*Die Derde Aanval.*

**49:04**

Having left thousands of their dead on the unequal battle-field, the demoralised Zulu army returns to report its defeat to Dingaan.

*Duizend van die Soeloes leg nou dood op die slag-veld, en die verslaene Soeloe leger keer terug om hun verlies aan Dingaan te verklaren.*

**Conclusion****49:27**

The Men who conquered a Continent.

*Die manne wat 'n Nuwe Wereld gewin het.*

**50:39**

“Until thy Inkoos [?], my White King, is avenged, thou shalt see me no more.”

*“Totdat uw man, mijn konink, gewreek is, sal jul mij nie weer sien nie.”*

**51:07**

Having been fever-stricken for months, in the hut of a friend, Sobuza has again taken up his quest for Dingaan, and finds him, deserted and wandering in a strange land.

*Maandelang het Soboeza in die hut van 'n vrind aan koors geijl, maar eindelijk weer Dingaan s'n spoor geval; en hij tref hom aan, verlate en swerwende in 'n vreemde land.*

**52:22**

The Church of their promise.

*Die Kerk van hul gelofte.*

**53:17**

“.. and in keeping our covenant we shall, on every Sixteenth Day of December, render thanks to Thee, Almighty God, for our safe return and the preservation of our Race and Country.”

*“.. ons sal die Heilige Verbond hou, en iedere 16e. dag van Desember ons in Dankgebed verootmoedig voor God, vir ons uitredding en die bewaring van Ons Volk en Ons Land.”*

**53:31**

The End

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