



The Anton Armstrong Choral Series

a series of multi-cultural choral music

Anton Armstrong, Editor

St. Olaf College, Northfield, Minnesota

HOPE FOR RESOLUTION

A Song for Mandela and de Klerk

arranged by

Paul Caldwell & Sean Ivory

for

2 or 3-part treble chorus & piano

or SATB and children's chorus

with

flute / violin, soprano sax

and percussion

Argentina

Waynāpaq Taki

ssatbb

Cameroon

Praise the Lord

satb & percussion

Canada

Gate gate

satb or ssa & piano

Caribbean

Kyrie

satb, steel drum, piano, percussion

China

Pengyou, Ting!

satb or ttbb & finger cymbals

Kenya

Natufurahi Siku Ya Leo

satb & percussion

Sigalagala

satb & percussion

Vamuvamba

satb & percussion

Netherlands

Nu zijt welkome Jesu

ssatbb

New Zealand

Hine e Hine

satb

South Korea

Nodle Kangbyon

2-4 part treble & piano

Sweden

Domaredansen

satb, opt. piano

United States

Go Where I Send Thee!

ssa, sat, or ssatb & piano

The Hills are Bare

S, satb, & windchimes

Three Rhymes - Set I

unison/2-part treble, flute & piano

Three Rhymes - Set II

unison/2-part treble & piano

Here's a Pretty Little Baby

SorT, satb, synth, st. drum, fl, perc, bass

The Duel

unison/2-3part treble, oboe & piano

Praise His Holy Name

ssa or satb & piano

Hope for Resolution

2/3-pt treble or satb, piano, sax, perc

Shaker Songs

satb

Spiritual Songs

satb

Kyrie

satb or ssa, steel drum, piano & perc

John the Revelator

ssatbb, piano

Amazing Grace

satb, piano

Ol' Time Religion

satb, piano

Wales

Suo Gân

T, ttbb

earth songs

220 nw 29th street
corvallis, or 97330

541 / 758-5760

111

116

S
A
T
B

121

Start

Thu-la siz-

126

E unison Sop. Sax doubles chant melody to end

Of the Fa-ther's love be - got - ten, E'er the worlds be - gan_ to be.

we, un-ga-bo - kha - - la, u-Je - ho-

(ad lib.)

131

He is Al - pha and O - me - ga, He the source, the end - ing he.

- vah wa - kho u - zo - kun - qo - be - la. Thu - la, thu - la, thu - la, thu - la siz -

136

Of the things that are, that have been, and that fu - ture years shall see,

- we, un - ga - bo - kha - la, u - Je - ho vah wa - kho

End

141

ev - er - more and ev - er - more.

- u - zo - kun - qo - be - la.

Performance Notes

In its juxtaposition of a European chant melody and an anti-apartheid song from South Africa, this piece is a celebration of diversity. The arrangement reflects our respect for divergent musical styles and points us toward our innate (though sometimes neglected) potential for peaceful coexistence.

While the score includes everything necessary for performance by a large festival choir, it can be performed just as successfully with smaller forces:

For two-part treble chorus: omit the uppermost part from measures 31-90; from measure 91 until measure 108, sing only the first soprano part . . . the melody of the freedom song. At measure 125, have the lower voices sing the melody of *Thula sizwe* while the higher voices sing *Of the Father's Love Begotten*. The semi-chorus at measure 155 can be omitted.

For three-part treble chorus: perform as written through measure 90; at 91, spread the voices over the upper three parts, omitting the bass line. Continue to the end, moving some soprano voices to the chant melody at measure 126. Again, the semi-chorus at 155 is optional.

For SSAB: follow the SSA instructions above, adding the baritones as notated at measure 125.

For SATB choir: perform as notated, with the customary 4-part division at the entrance of *Thula sizwe* at measure 125. Some treble voices should be assigned to the chant melody at measure 126. As always, the semi-chorus at 155 can be omitted.

For SATB and children's choir: basically the children's choir should sing the plainsong melody and the SATB choir should sing the freedom song. Again, the semi-chorus is optional.

Thula sizwe is a South African freedom song. The language is Zulu.

*Thula sizwe, ungabokhala,
uJehovah wakho uzokunqobela.
Inkululeko, sizoyithola,
uJehovah wakho uzokunqobela.*

Too-lah seez-weh un(u as in put)-gah-bo-kah-la,
oo-Jehovah wah-ko oo-zo-kun(put)-*qo-beh-lah.
In-koo-loo-leh-ko, see-zo-yiht-ho-lah,
oo-Jehovah wah-ko oo-zo-kun(put)-*qo-beh-lah.

* "q" is a hard clucking sound made by clicking
the tongue on the roof of the mouth.

Nation, do not cry.
Jehovah will protect us.
We will attain freedom.
Jehovah will protect us.

The addition of a conga or some other appropriate percussion instrument(s) on the downbeat of measure 92 is really crucial to the piece's success. The percussion should continue from there to the end. Likewise, the doubling of the chant melody by a soprano sax from measure 126 to the end is important to the creation of a strong, energetic climax.

Paul Caldwell & Sean Ivory
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