Thixo Onothando
arr. Barrett

SATB, unaccompanied

WW1705

Thixo Onothando

SATB with Three Solos

Michael Barrett, arranger

CAMERON LABARR
CHORAL SERIES
EMPOWERING
CHORAL ARTISTRY

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About the Work

In 2015, I was invited to give workshops to community choirs in the Mpumalanga Province which is situated on the Eastern border of South Africa. A school choir sang this very simple religious hymn, and I remember being truly moved by their performance. I approached these learners and asked them to teach me this beautiful melody. I transcribed it, and a year later, *Thixo Onothando* was arranged for and performed by the Tuks Camerata at the South African University Choir Competition called Varsity Sing.

Thixo Onothando is a popular isiXhosa hymn performed throughout churches in South Africa. It is an uplifting song of praise that is led by a group of soloists who portray the role of religious leaders. In traditional South African music, it is appropriate to add movement to songs, be they sacred or secular. The University of Pretoria (Tuks) Camerata recorded this version during a national competition in 2016. For some ideas on what moves to incorporate, be sure to watch their video on Youtube.

A note on pronunciation:

- All vowels are pure and pronounced the same as in Latin.
- The "x" in *Thixo* contains a lateral click sound. This is achieved by placing the tip of the tongue against the hard palate (as if producing an "n" sound). Place one side of the tongue against the side of the jaw and withdraw sharply, keeping the tip of the tongue against the hard palate. This sound resembles that of spurring on a horse.
- In this piece, all "h's" are silent, except for the borrowed English word "Hosanna".

Thixo Onothando

Thixo onothando,	*God of love,*
ndimi phambi kwakho	*I stand before thee*
Thixo onothando,	*God of love,*
ndiph' uthando ndifakaze ngawe.	*give me love so I may testify about you.*
Hosanna phezulu,	*Hossana above,*
hosann' enyangweni	*hosanna in the highest.*
Thixo ndila namhla,	*God I am here today,*
hosanna.	*hosanna.*

**For a spoken and IPA pronunciation guide and video, visit waltonmusic.com, search WW1705.*

About the Arranger

Michael Joseph Barrett is the Director of Choral Activities at the University of Pretoria (South Africa), the conductor of the renowned Tuks Camerata and a Senior Lecturer in Choral Conducting in the Department of Music. His compositions and arrangements have been performed throughout the world, and his arrangements of traditional South African songs are especially popular. Michael has won many choir competitions and regularly adjudicates and presents workshops on South African Music both nationally and abroad. The University of Pretoria (Tuks) Camerata is one of South Africa's finest choral ensembles, having won many accolades and awards over the years. Michael has been the conductor of the Tuks Camerata since 2013 and he regularly attends symposia and conferences all over the world to remain at the forefront of choral music education.

Duration: Approx. 3:00

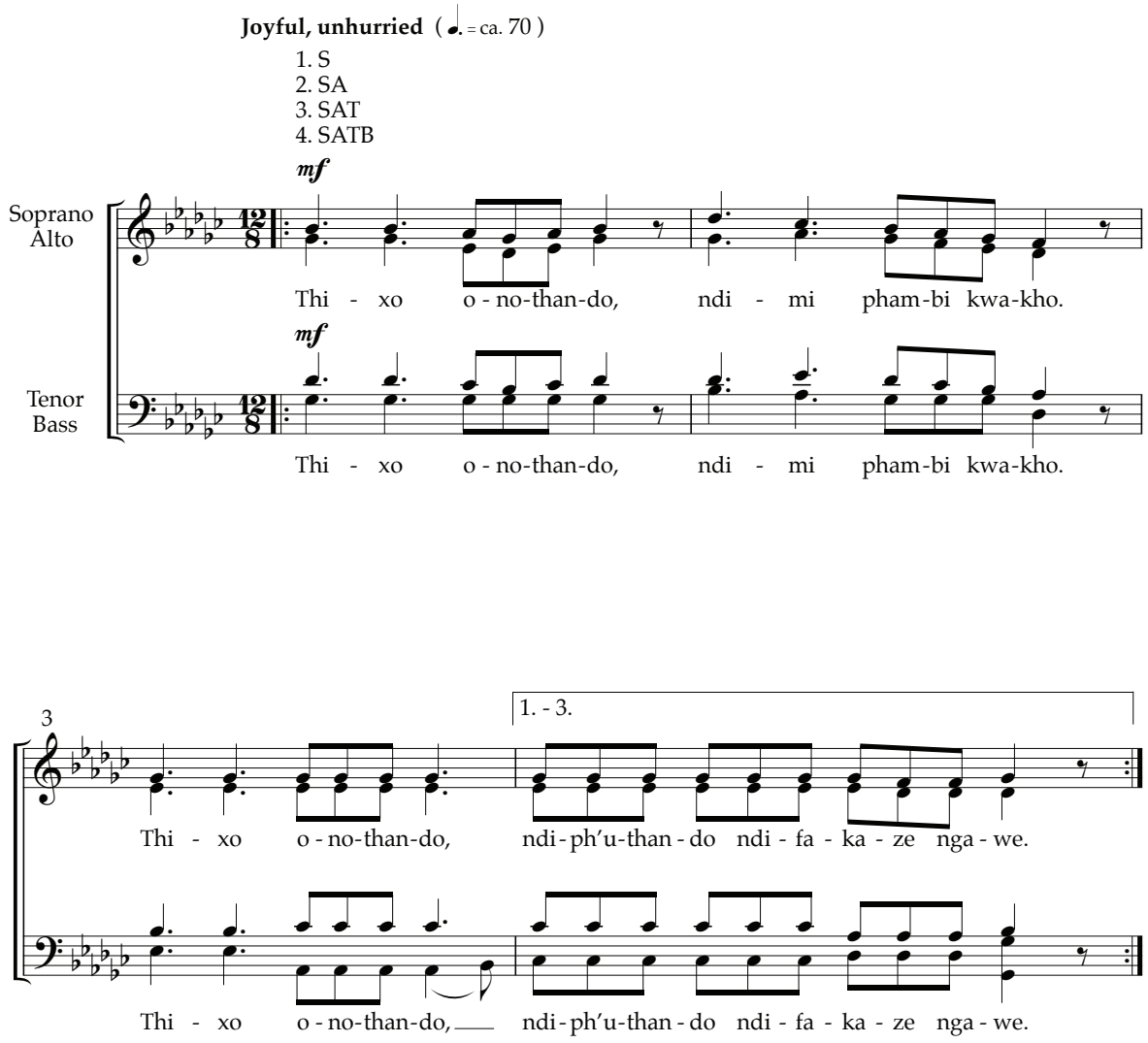
for the Tuks Camerata

Thixo Onothando

God of Love

SATB with Three Solos

Traditional isiXhosa
Arranged by
MICHAEL BARRETT (b. 1983)



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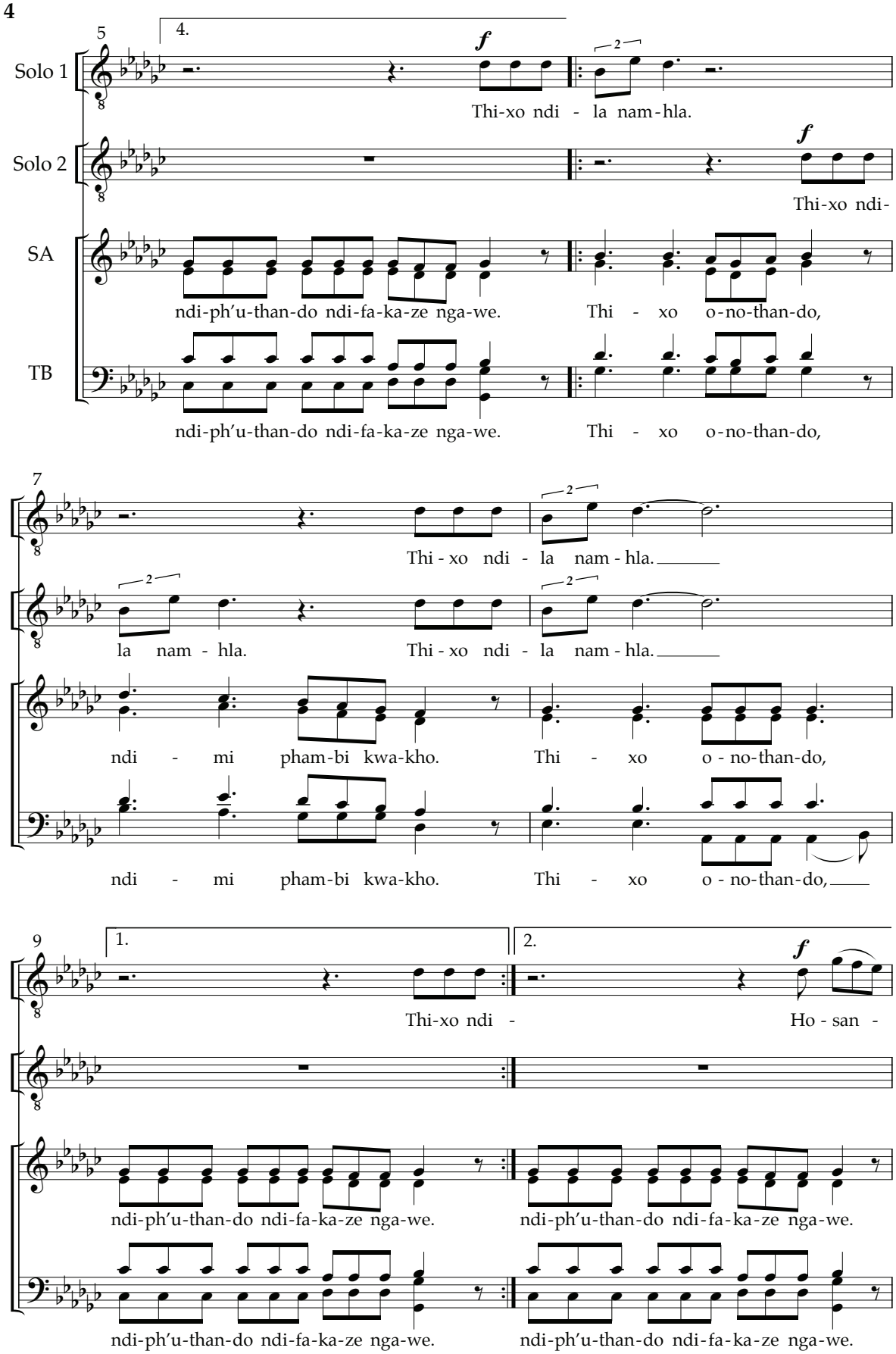
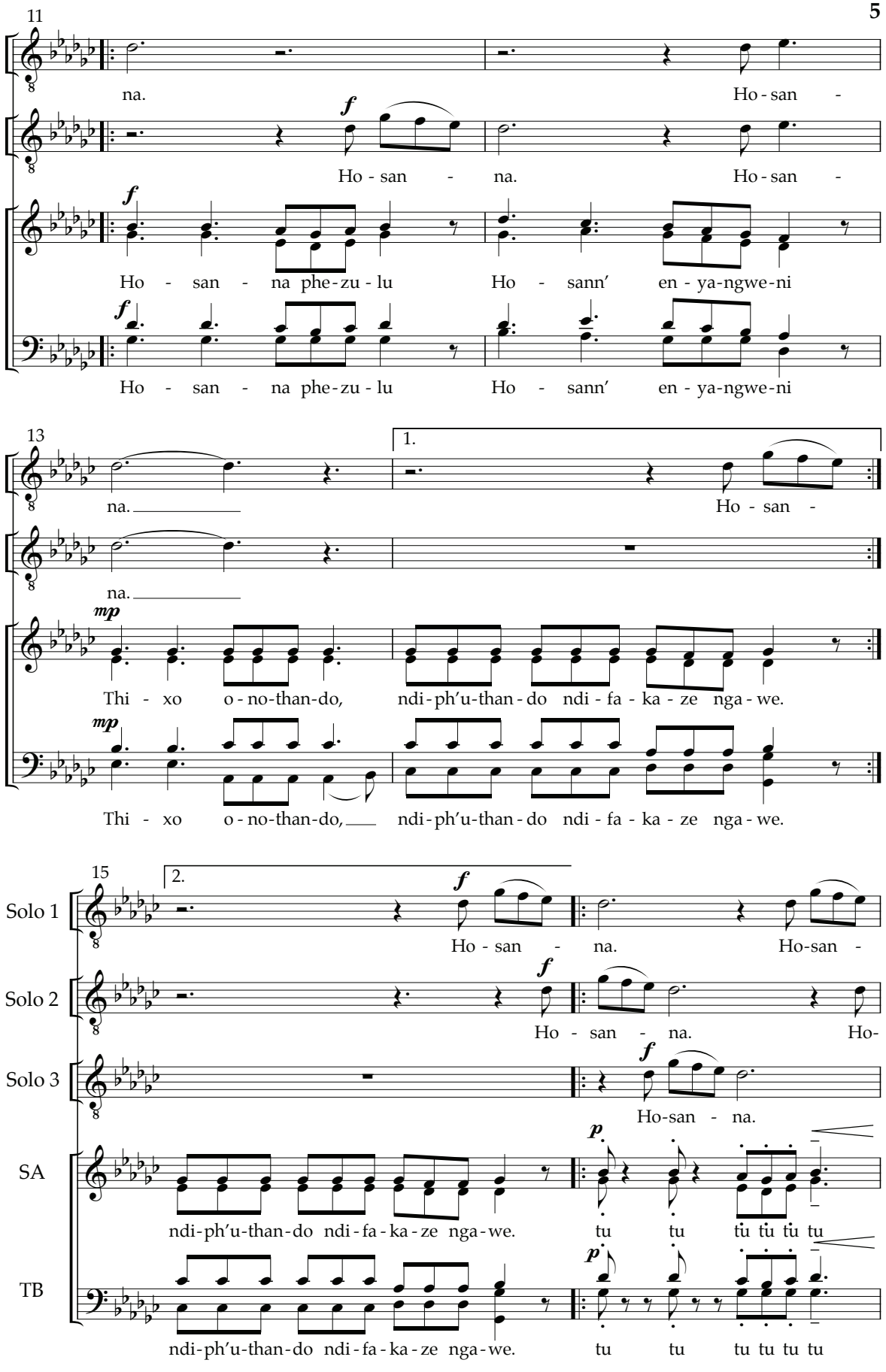
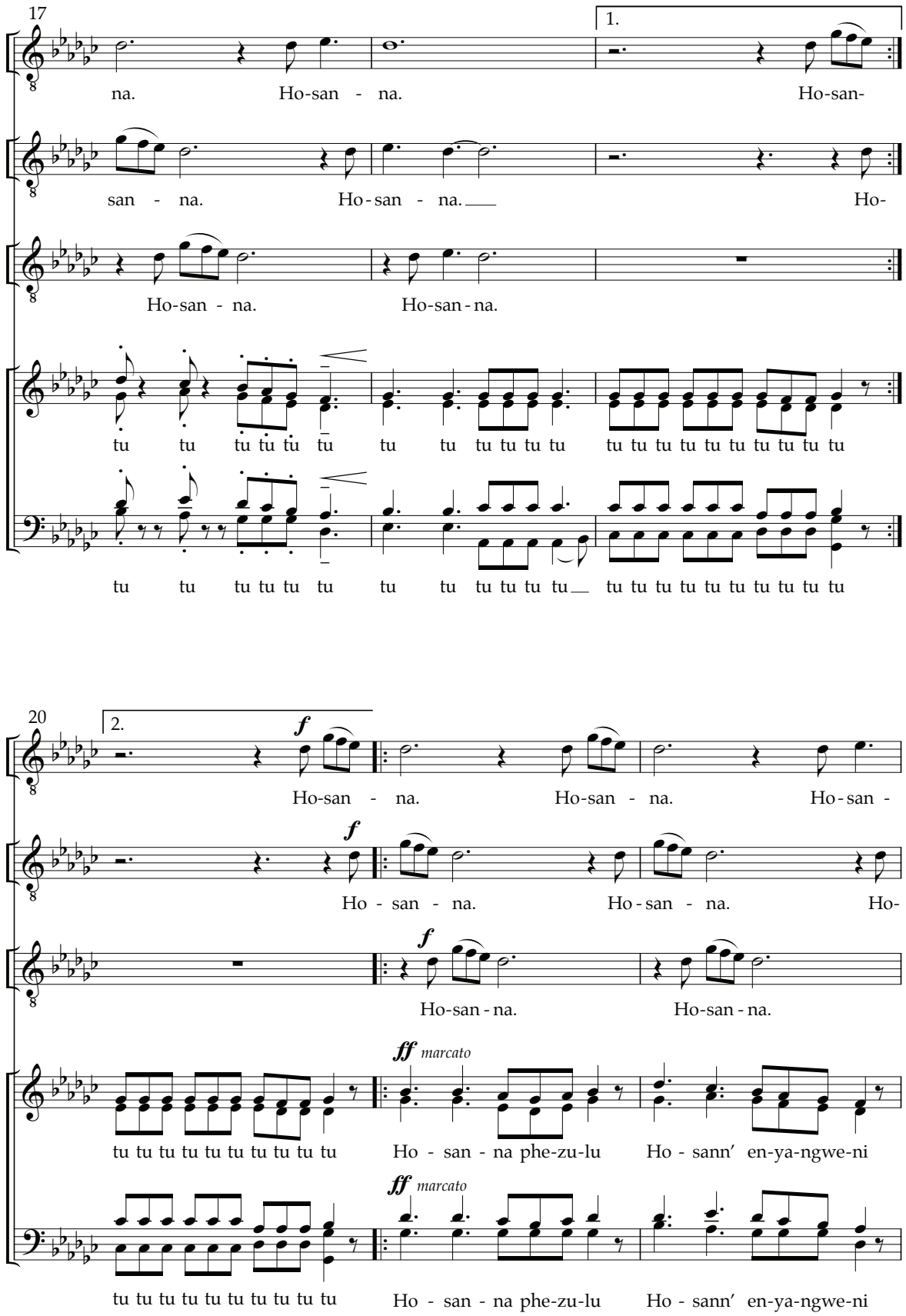
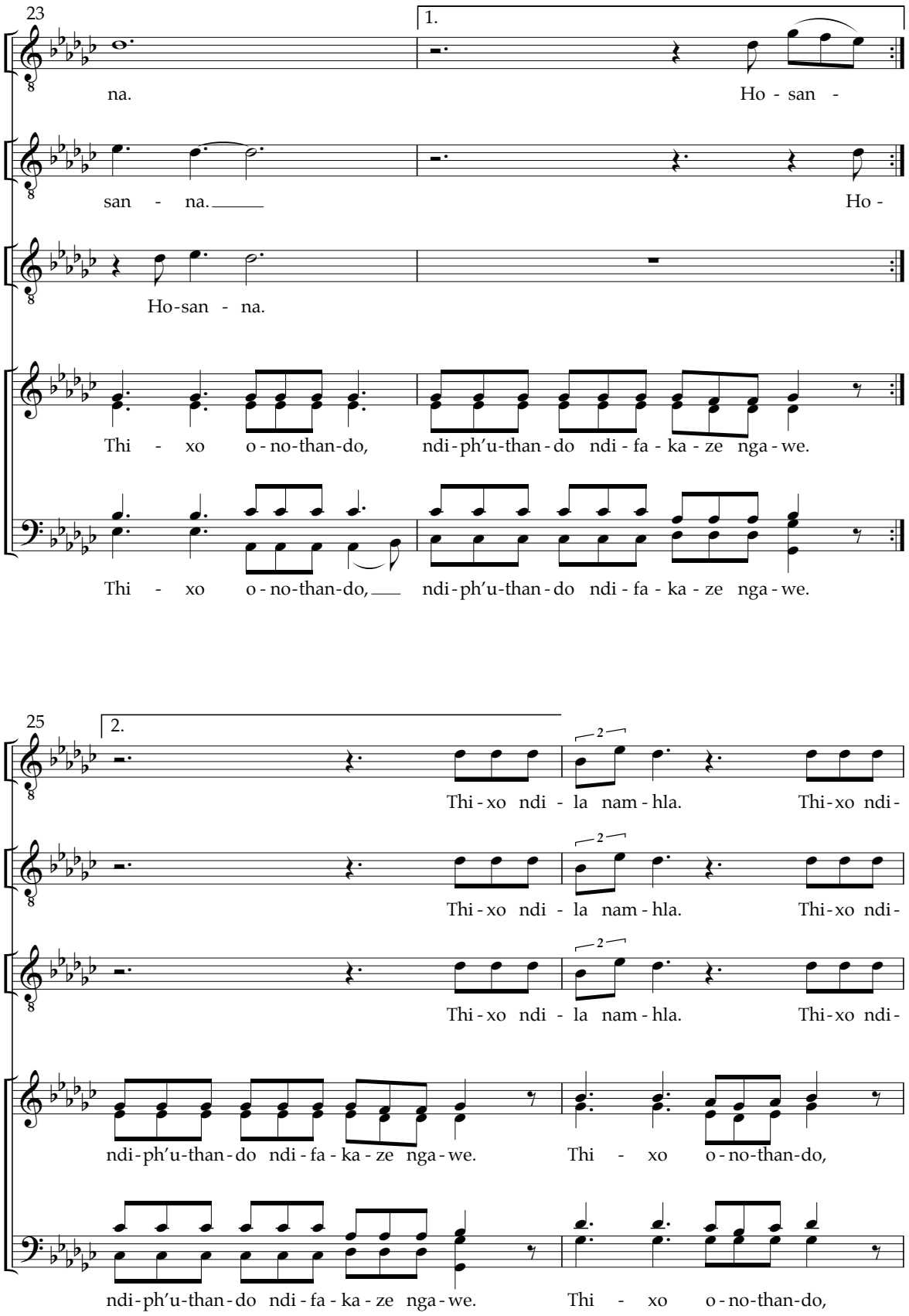
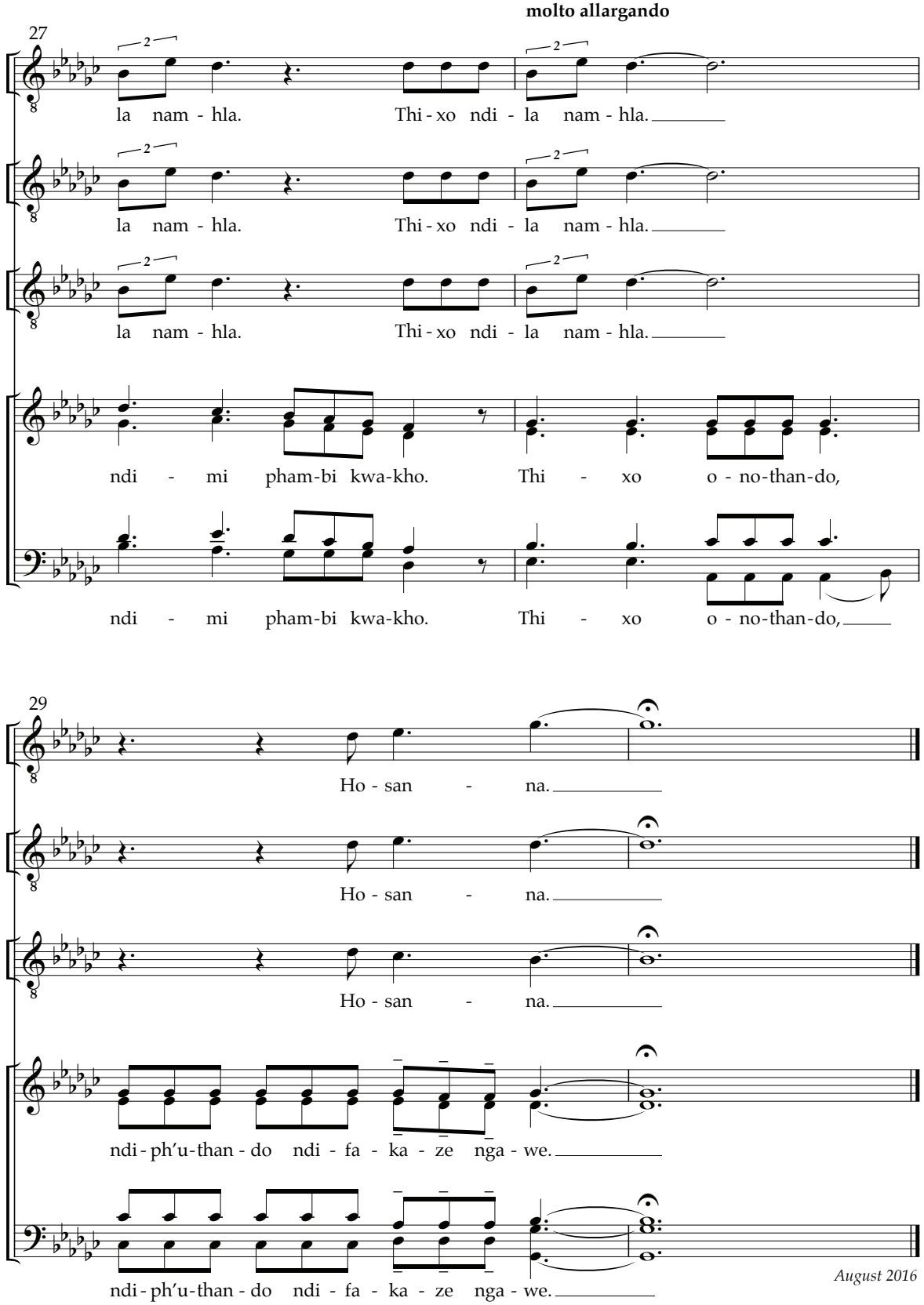

5
4.
Solo 1
Thi-xo ndi - la nam-hla.
Solo 2
Thi-xo ndi-
SA
ndi-ph'u-than-do ndi-fa-ka-ze nga-we.
Thi - xo o-no-than-do,
TB
ndi-ph'u-than-do ndi-fa-ka-ze nga-we.
Thi - xo o-no-than-do,
7
Thi - xo ndi - la nam - hla.
la nam - hla.
Thi - xo ndi - la nam - hla.
ndi - mi pham-bi kwa-kho.
Thi - xo o - no-than-do,
ndi - mi pham-bi kwa-kho.
Thi - xo o - no-than-do,
9
1.
2.
Thi-xo ndi -
Ho - san -
ndi-ph'u-than-do ndi-fa-ka-ze nga-we.
ndi-ph'u-than-do ndi-fa-ka-ze nga-we.
ndi-ph'u-than-do ndi-fa-ka-ze nga-we.
ndi-ph'u-than-do ndi-fa-ka-ze nga-we.


11
na.
Ho - san -
Ho - san - na.
Ho - san -
Ho - san - na phe-zu - lu
Ho - sann' en - ya-ngwe-ni
Ho - san - na phe-zu - lu
Ho - sann' en - ya-ngwe-ni
13
1.
na.
Ho - san -
na.
Thi - xo o - no-than-do, ndi-ph'u-than-do ndi - fa - ka - ze nga - we.
Thi - xo o - no-than-do, ndi-ph'u-than-do ndi - fa - ka - ze nga - we.
15
2.
Solo 1
Ho - san - na.
Ho-san -
Solo 2
Ho - san - na.
Ho-
Solo 3
Ho-san - na.
SA
ndi-ph'u-than-do ndi - fa - ka - ze nga - we.
tu tu tu tu tu tu
TB
ndi-ph'u-than-do ndi - fa - ka - ze nga - we.
tu tu tu tu tu tu


17
1.
na. Ho-san - na. Ho-san-
san - na. Ho-san - na. Ho-
Ho-san - na. Ho-san-na.
tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu
tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu
20
2.
f
Ho-san - na. Ho-san - na. Ho-san -
Ho - san - na. Ho-san - na. Ho-
Ho-san-na. Ho-san-na.
ff marcato
tu tu tu tu tu tu tu tu tu tu Ho - san - na phe-zu-lu Ho - sann' en-ya-ngwe-ni
tu tu tu tu tu tu tu tu tu tu Ho - san - na phe-zu-lu Ho - sann' en-ya-ngwe-ni


23
1.
na.
Ho - san -
san - na.
Ho -
Ho-san - na.
Thi - xo o - no-than-do, ndi-ph'u-than-do ndi - fa - ka - ze nga - we.
Thi - xo o - no-than-do, ndi-ph'u-than-do ndi - fa - ka - ze nga - we.
25
2.
Thi-xo ndi - la nam - hla. Thi-xo ndi-
Thi-xo ndi - la nam - hla. Thi-xo ndi-
Thi-xo ndi - la nam - hla. Thi-xo ndi-
ndi-ph'u-than-do ndi - fa - ka - ze nga - we. Thi - xo o - no-than-do,
ndi-ph'u-than-do ndi - fa - ka - ze nga - we. Thi - xo o - no-than-do,



August 2016

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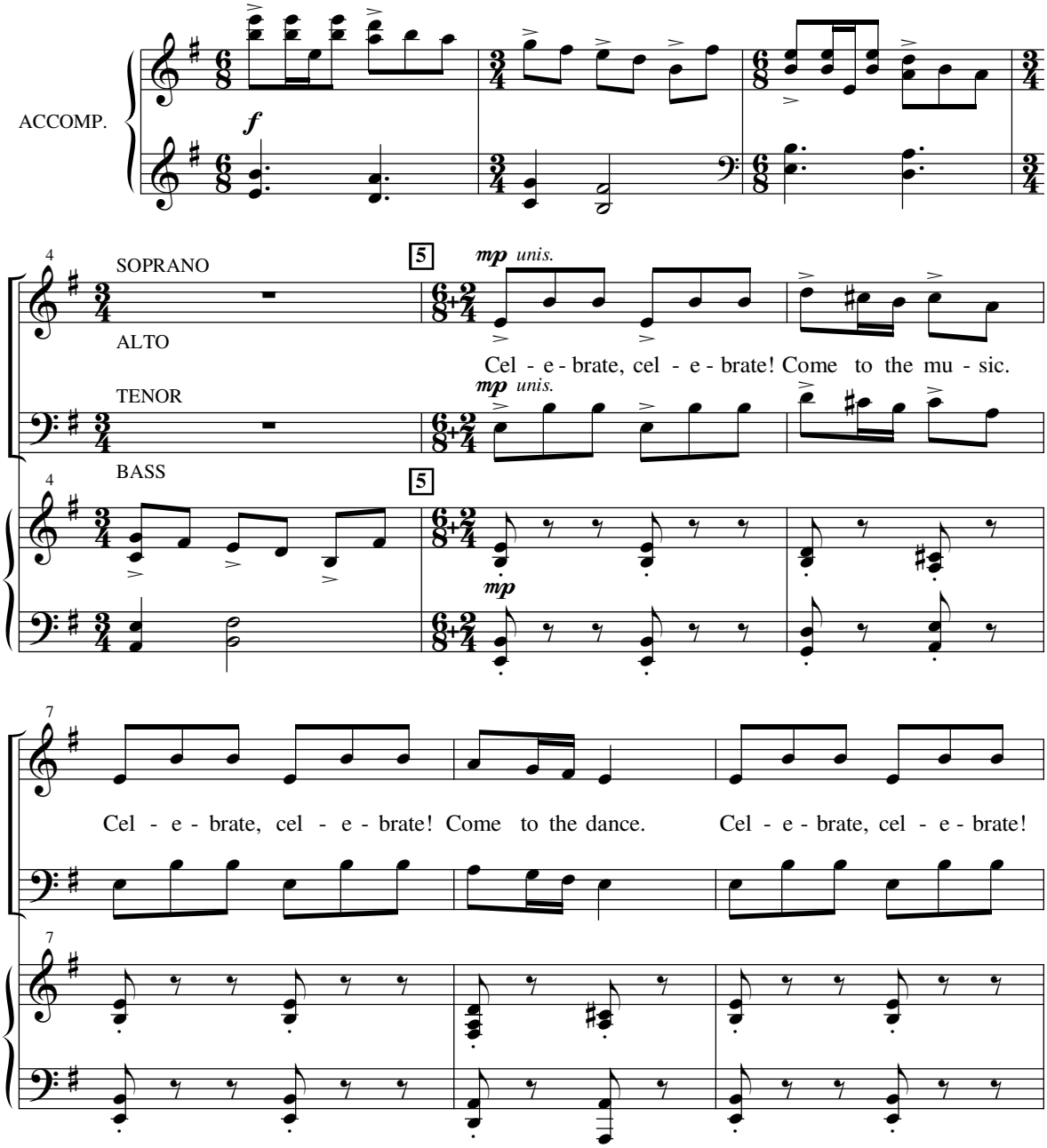
commissioned by the Lake Highlands High School Men's Choir,
Michael O'Hern and Terry Berrier, Directors,
for the Texas Music Educators Association 2000 performance

COME TO THE MUSIC

for S.A.T.B. voices, accompanied,
with optional piccolo and percussion*

Words and music by
JOSEPH M. MARTIN (BMI)

Allegro (♩. = ca. 76) (♪ = ♪) throughout



* Part for Piccolo is on pages 17-18; part for percussion is on pages 19-20.

Also Available: S.A.B. voices – 35029620; S.S.A.A. voices – 35004455; T.T.B.B. voices – 35004456
Orchestration (Score and parts for flute 1&2 (fl 2 dbl piccolo), oboe, clarinet 1&2, bassoon, horn 1&2, trumpets 1-3, trombone 1&2, tuba, timpani, percussion 1-3, harp, piano, violin 1&2, viola, cello, double bass) – 35029618
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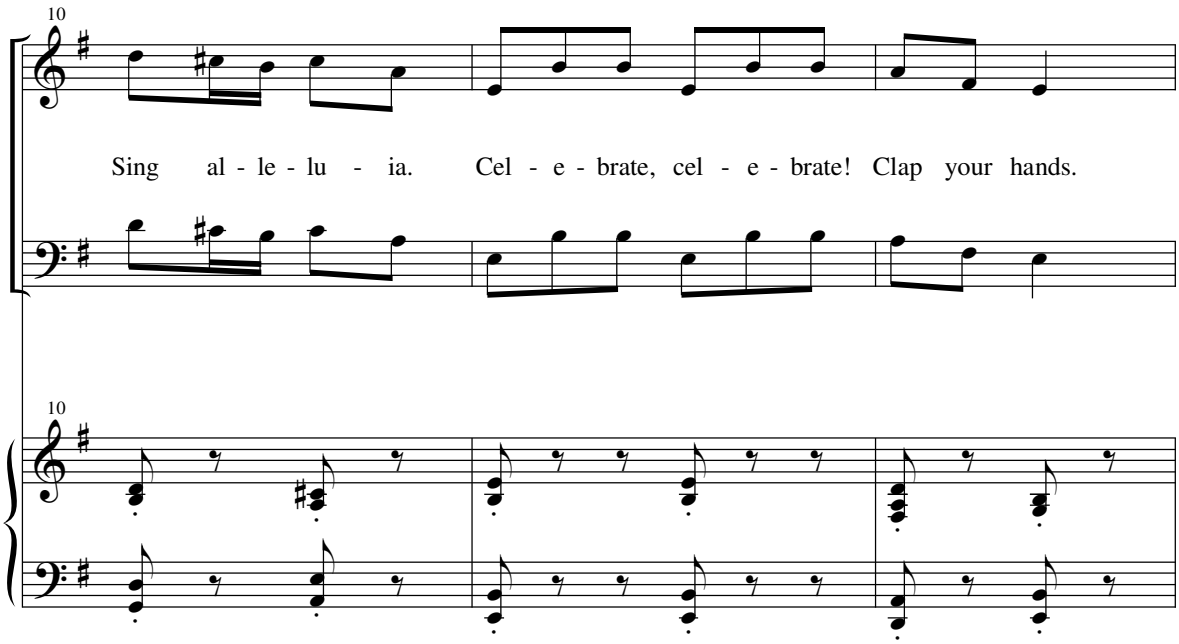

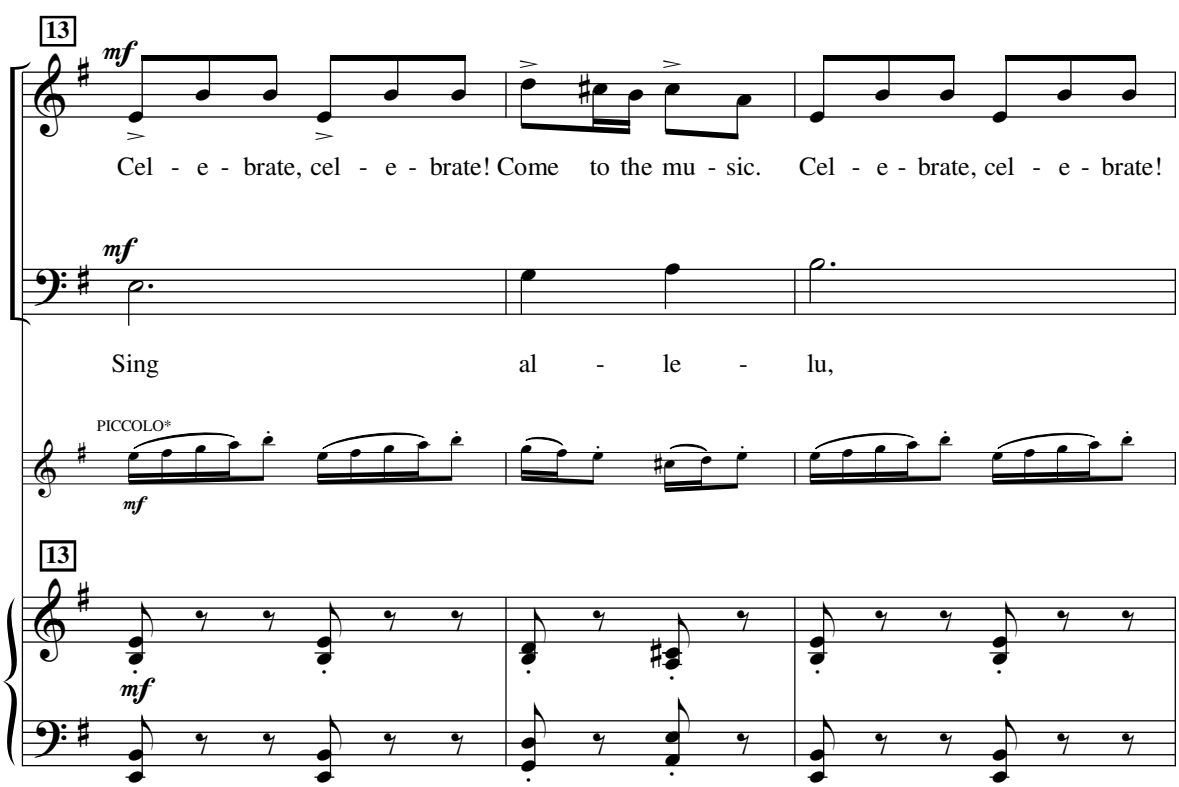

* Piccolo plays 8va higher throughout.

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16

Come to the dance. Cel - e - brate, cel - e - brate! Come to the mu - sic.

al - le - lu, al - le -

16

19

21

Cel - e - brate, cel - e - brate! Clap your hands. Come to the mu-sic, and let al - le - lu - ias sur -

mp

lu. Clap your hands. Al - le - lu - ia,

19

21

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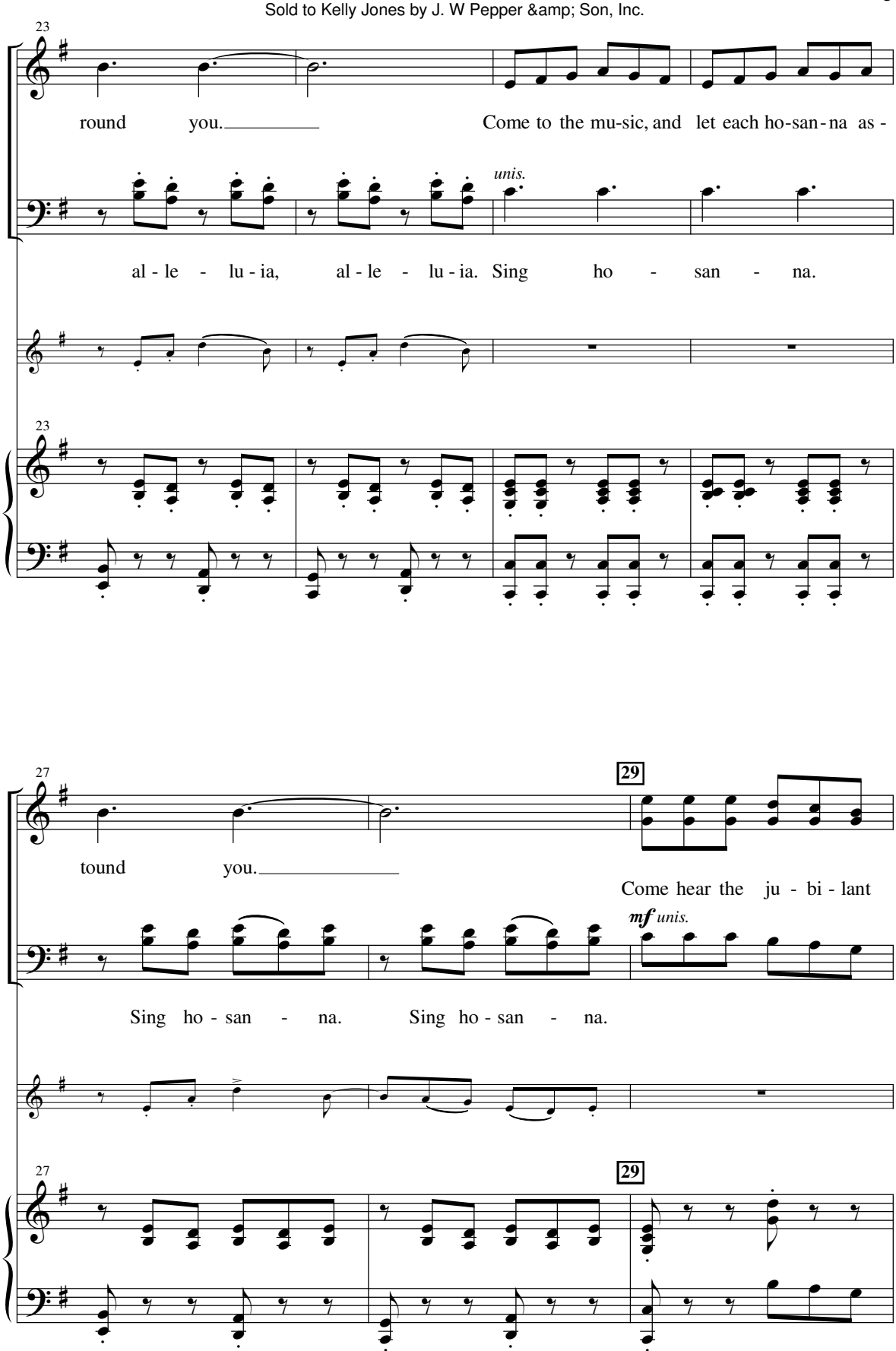

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30

song of cre - a - tion. Come hear the mu - sic which rings as a hope to the

30

33

mp

unis.

na - tions. Cel - e - brate. Cel - e - brate. Cel - e - brate.

mp

unis.

Cel - e - brate. Cel - e - brate. Cel - e - brate.

mp

33

mp

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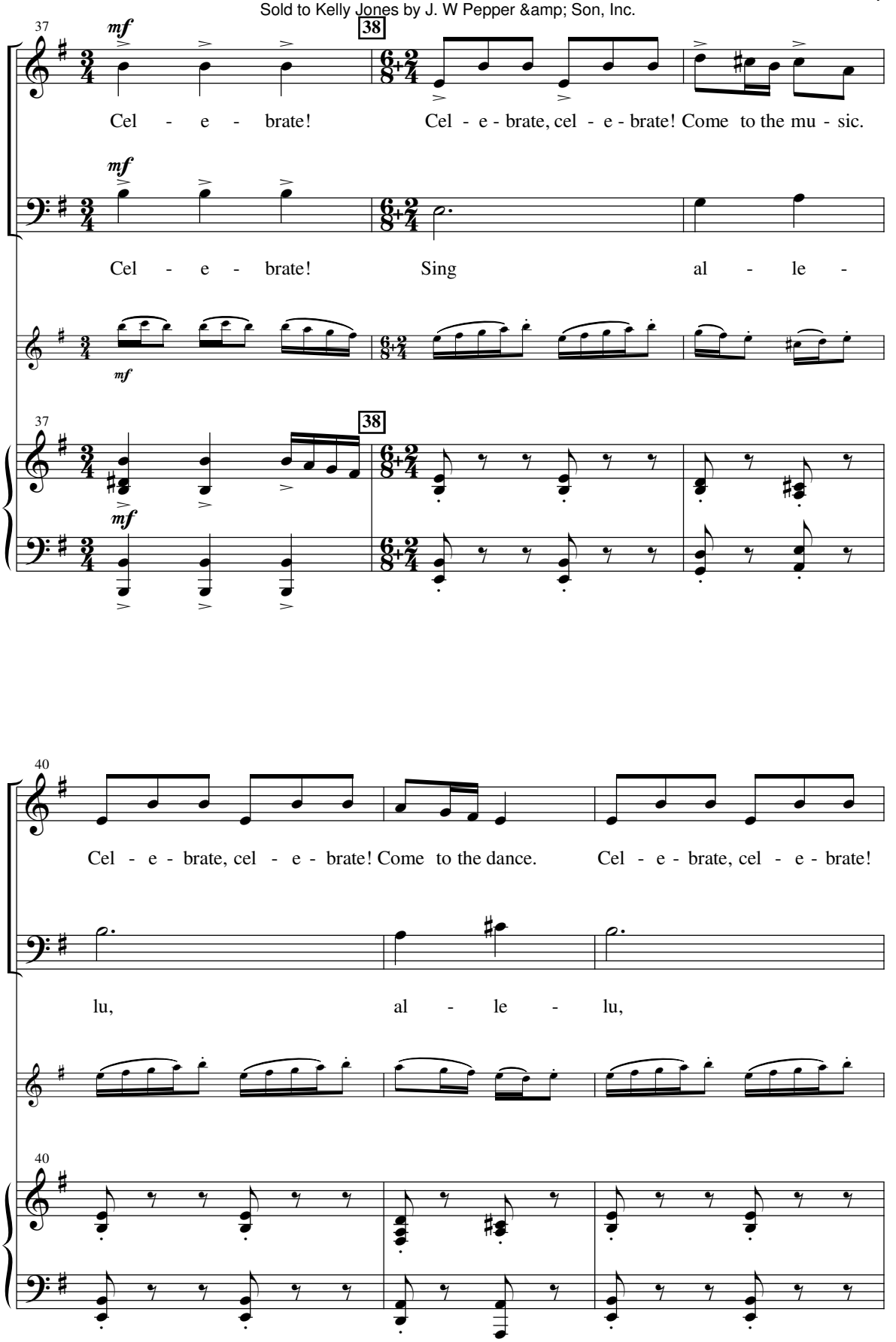

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43

Come to the mu - sic. Cel - e - brate, cel - e - brate! Clap your hands.

al - le - lu. Clap your hands.

43

46

f

mf

49

mp

molto rit.

Meno mosso (♩ = ca. 108)

53

PICCOLO

p

lilting and dance-like

p

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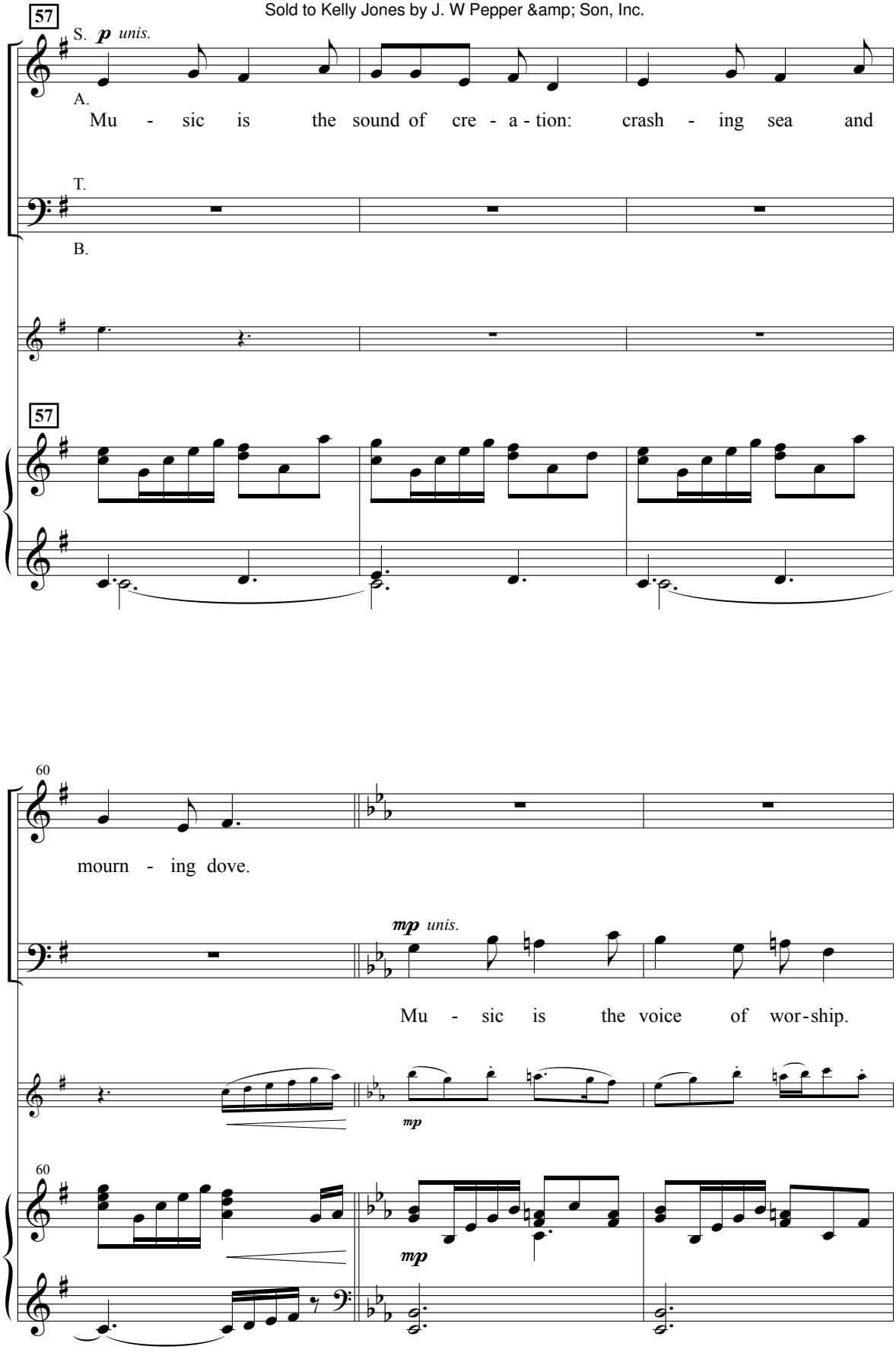

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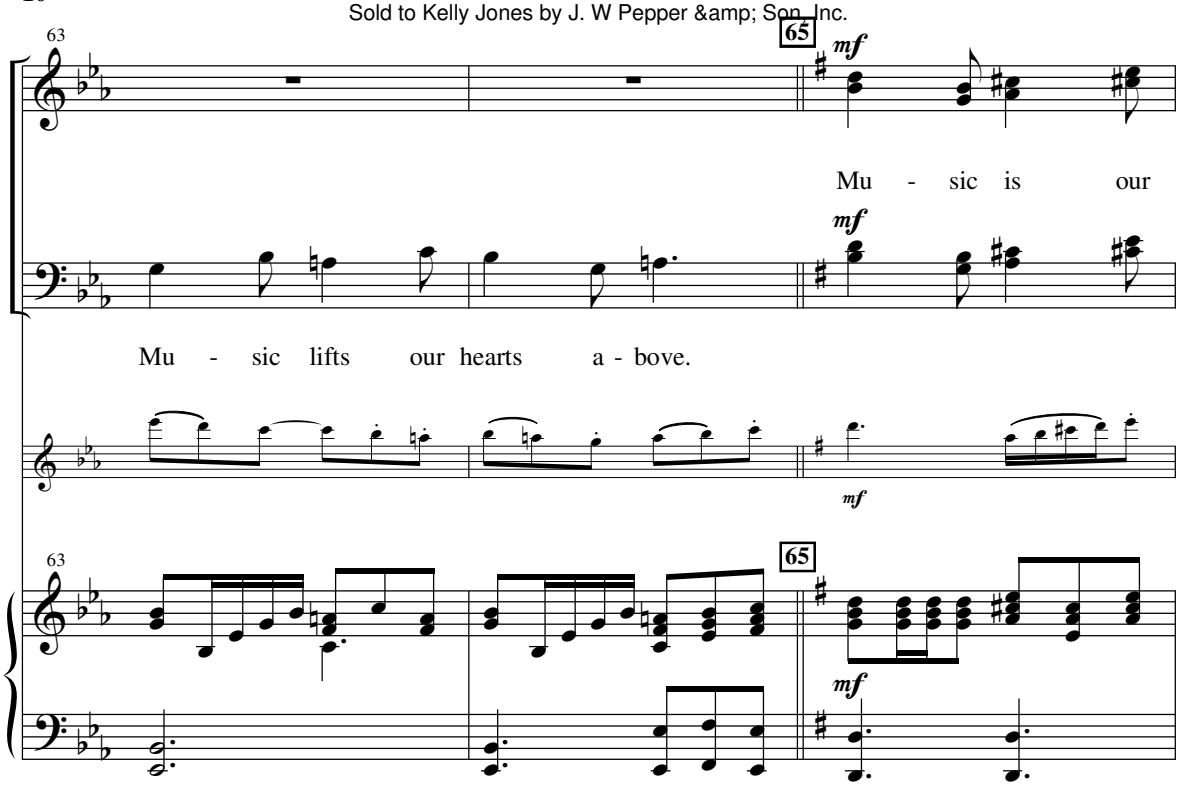

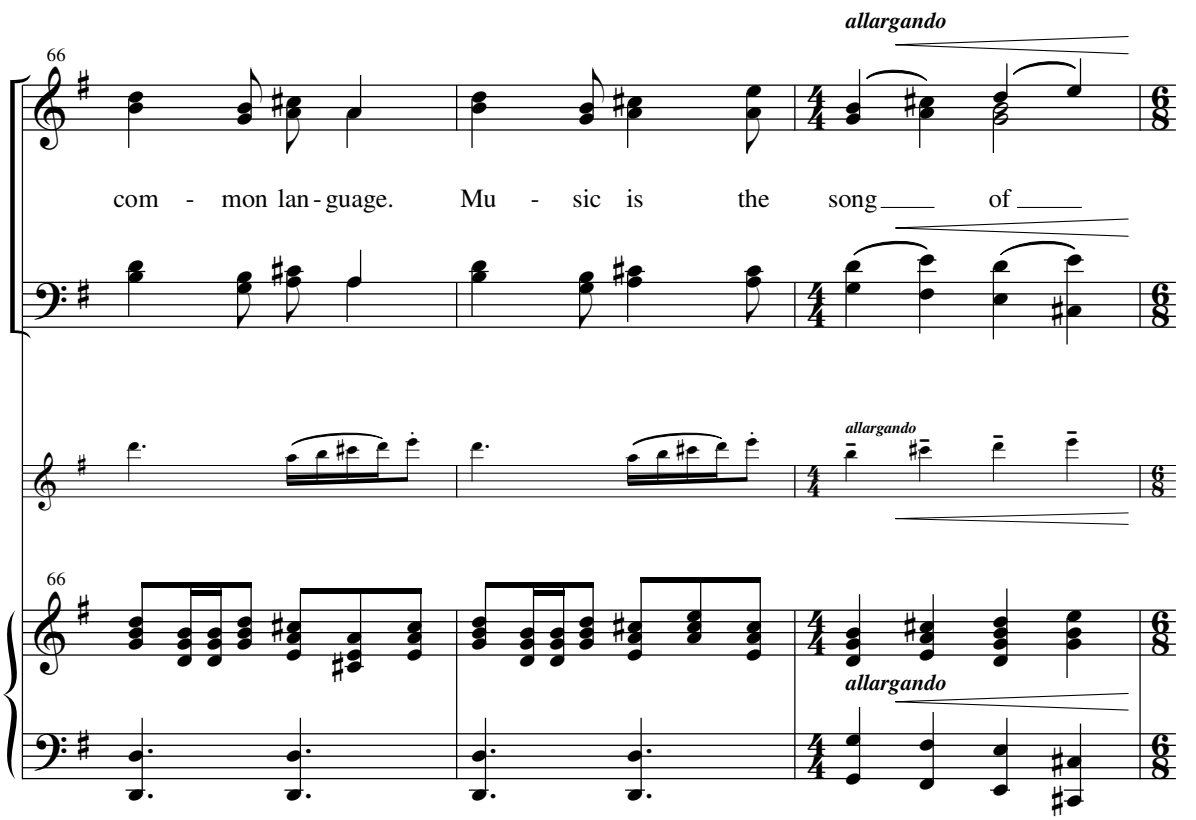

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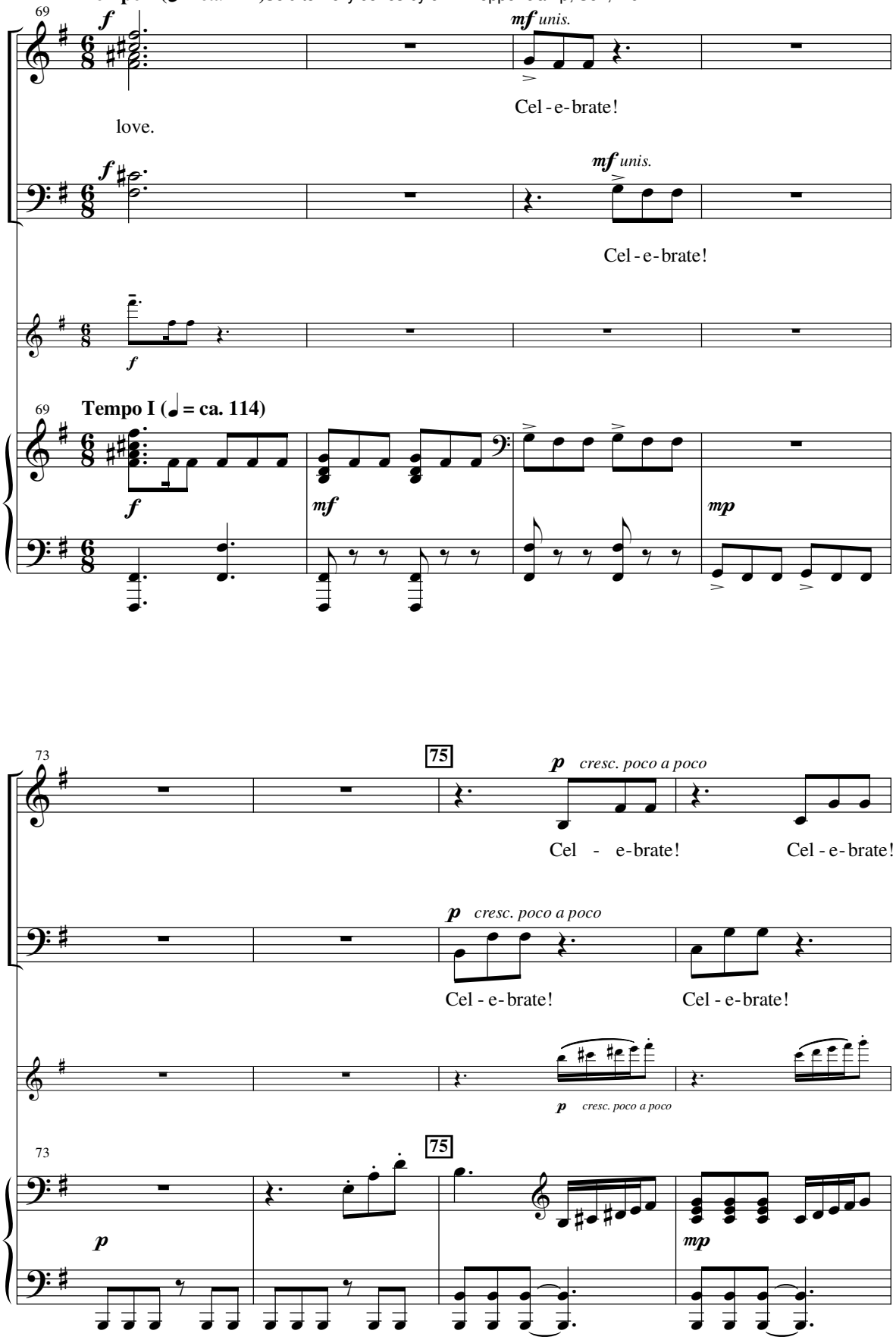

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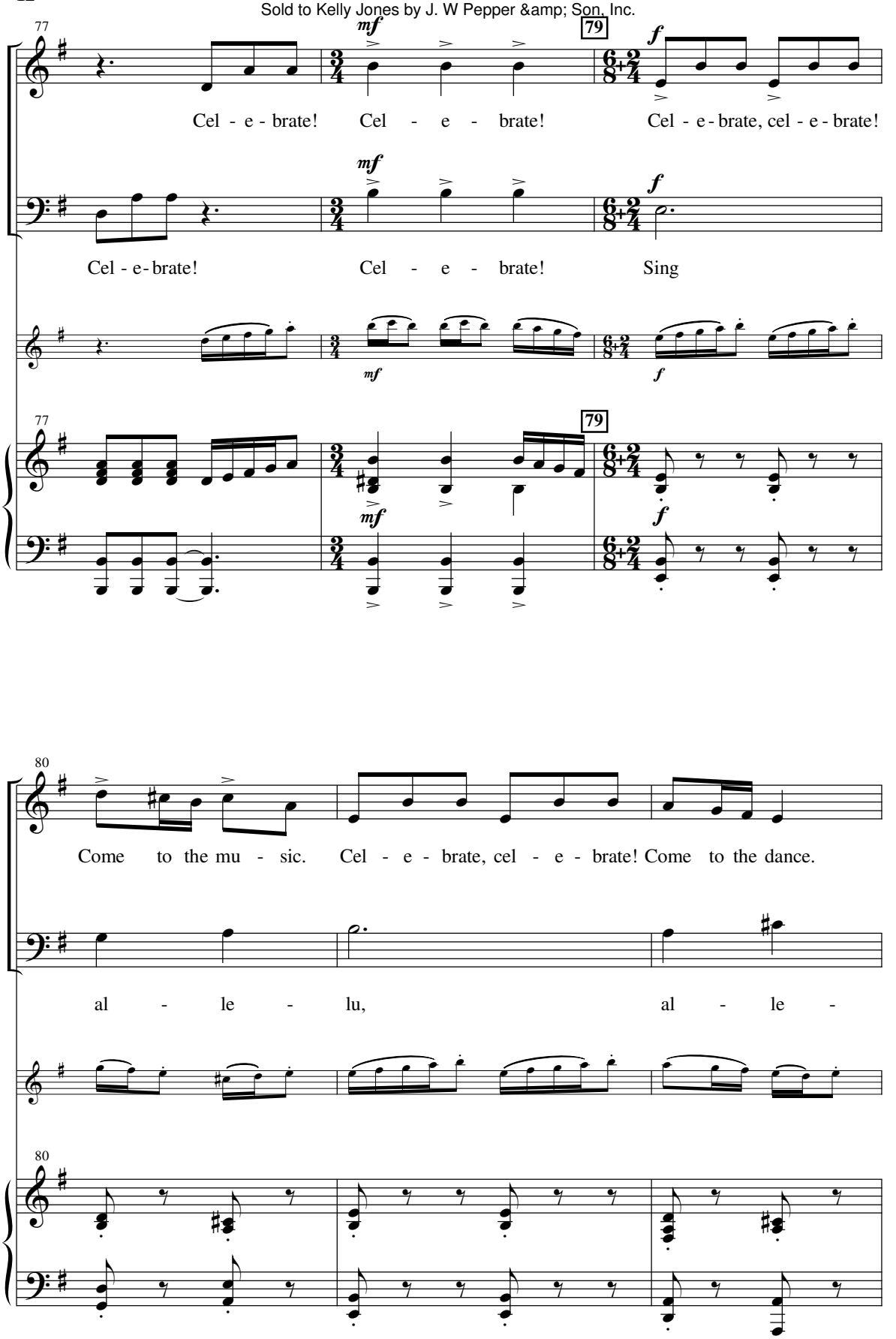

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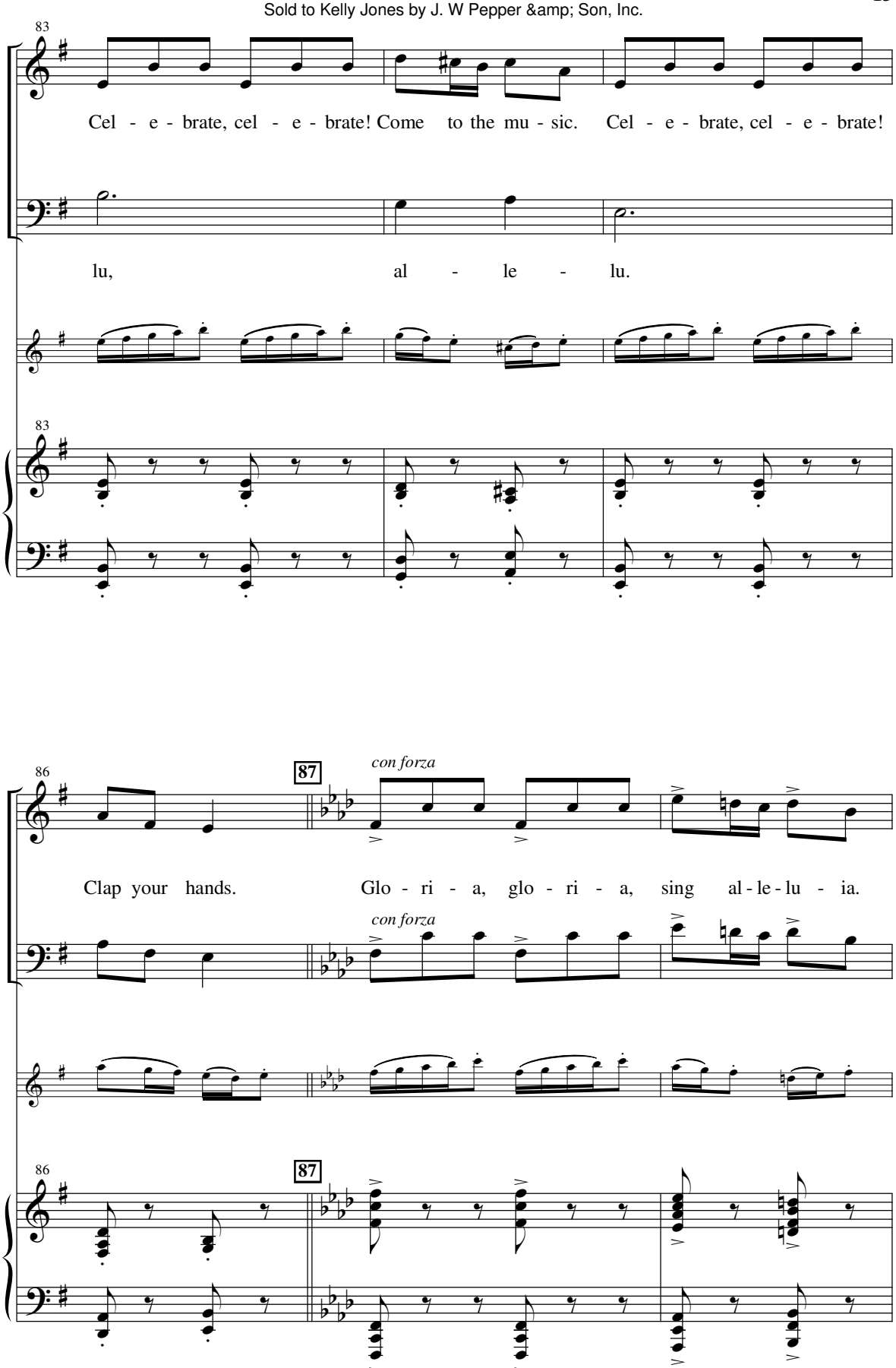

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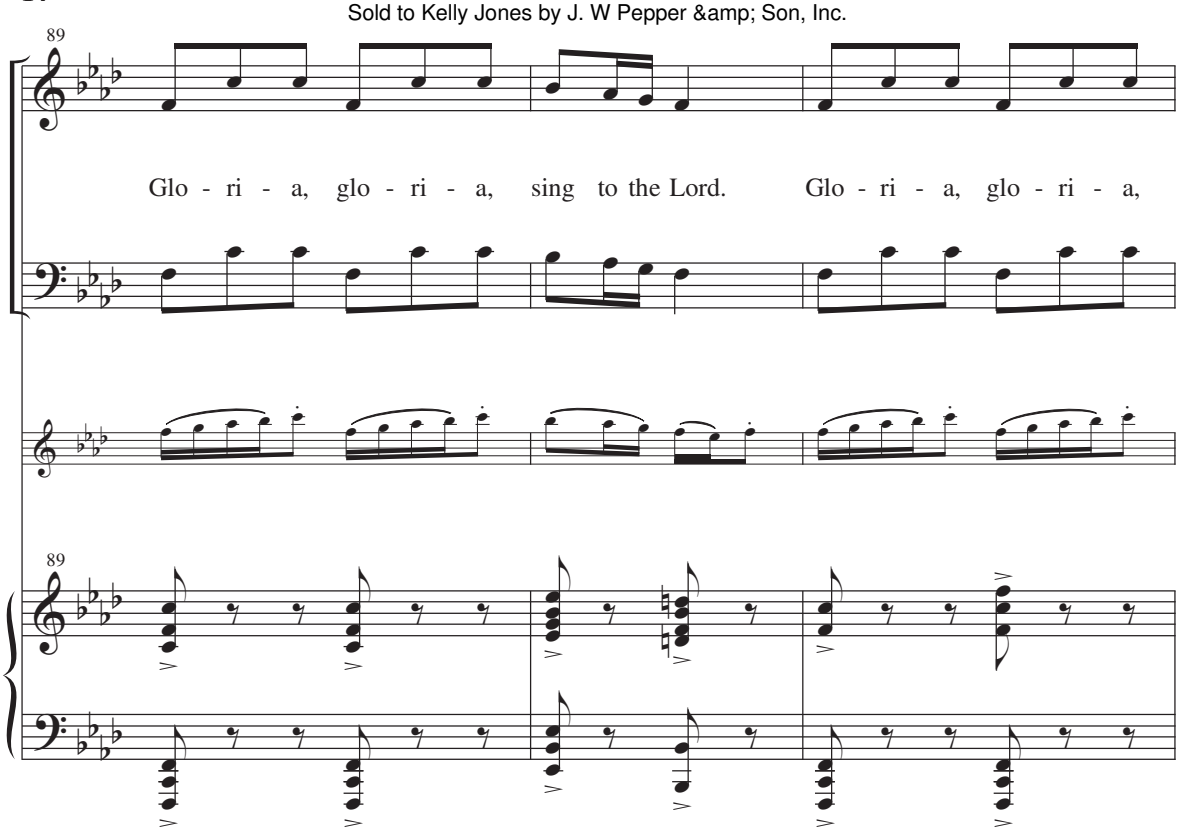

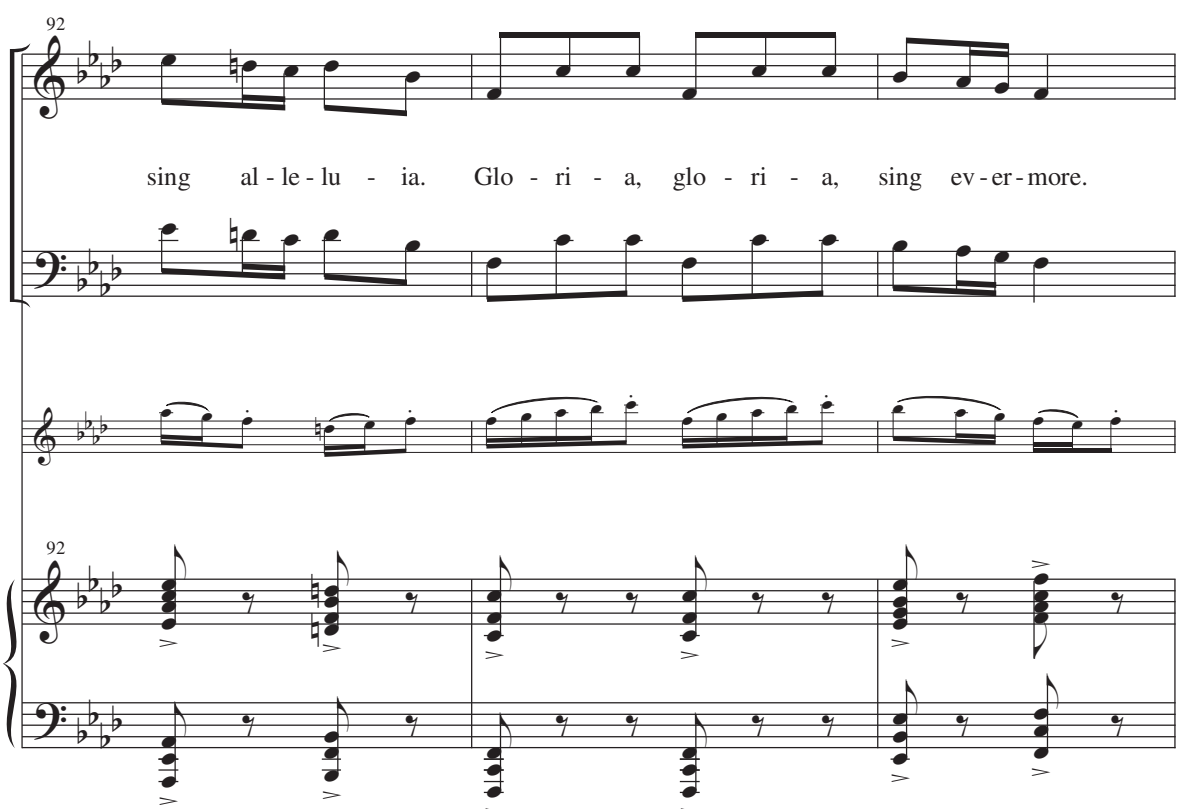

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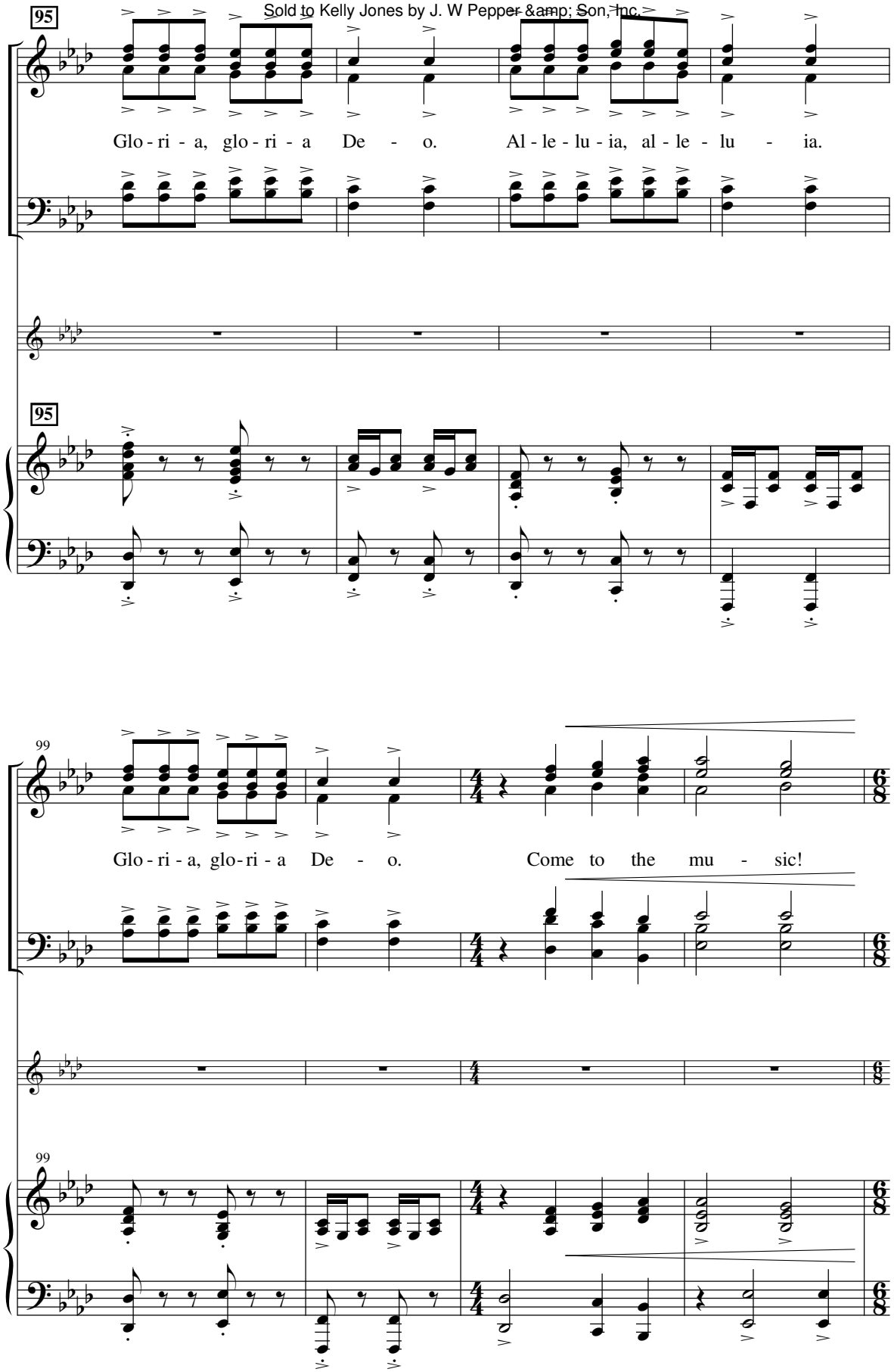

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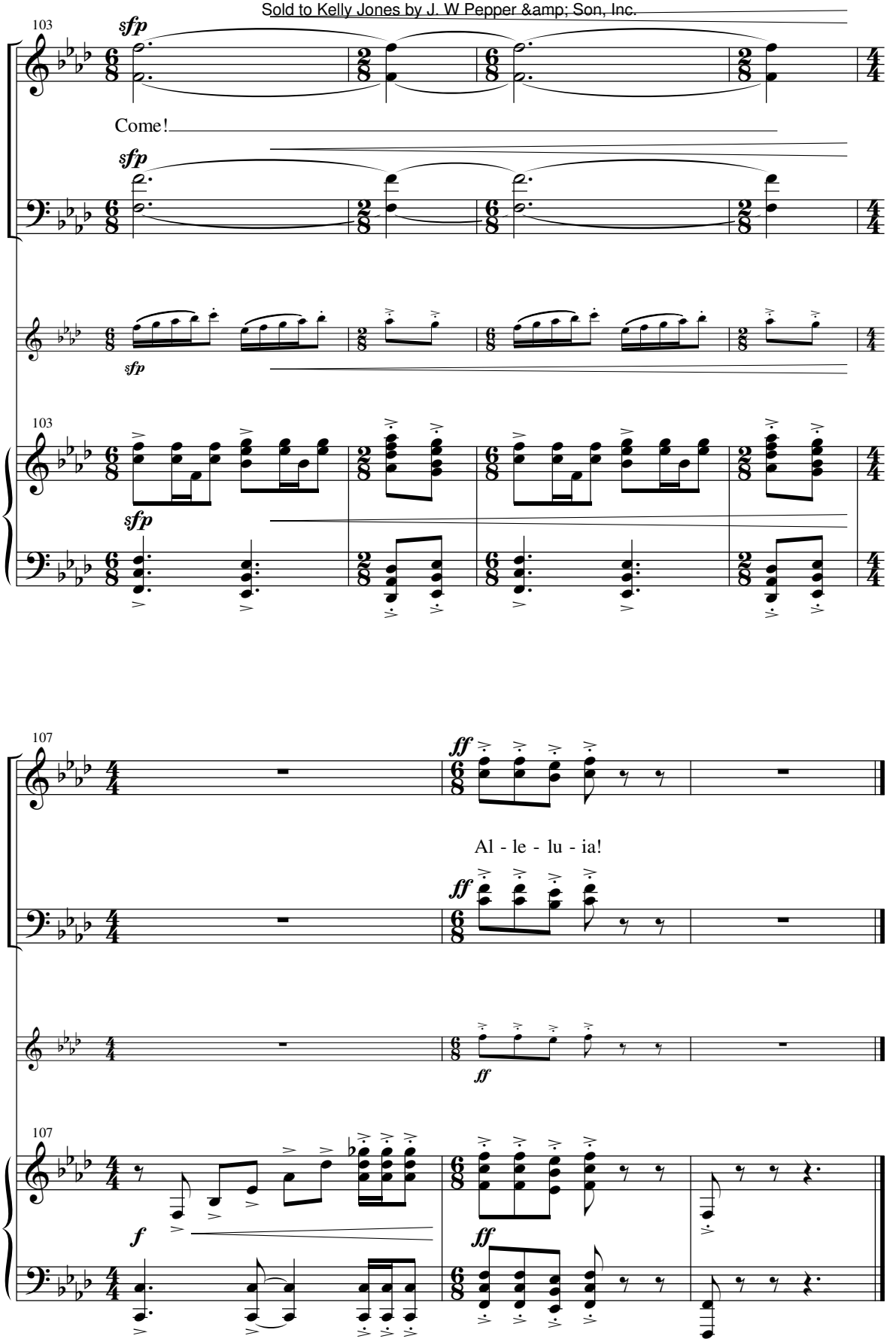

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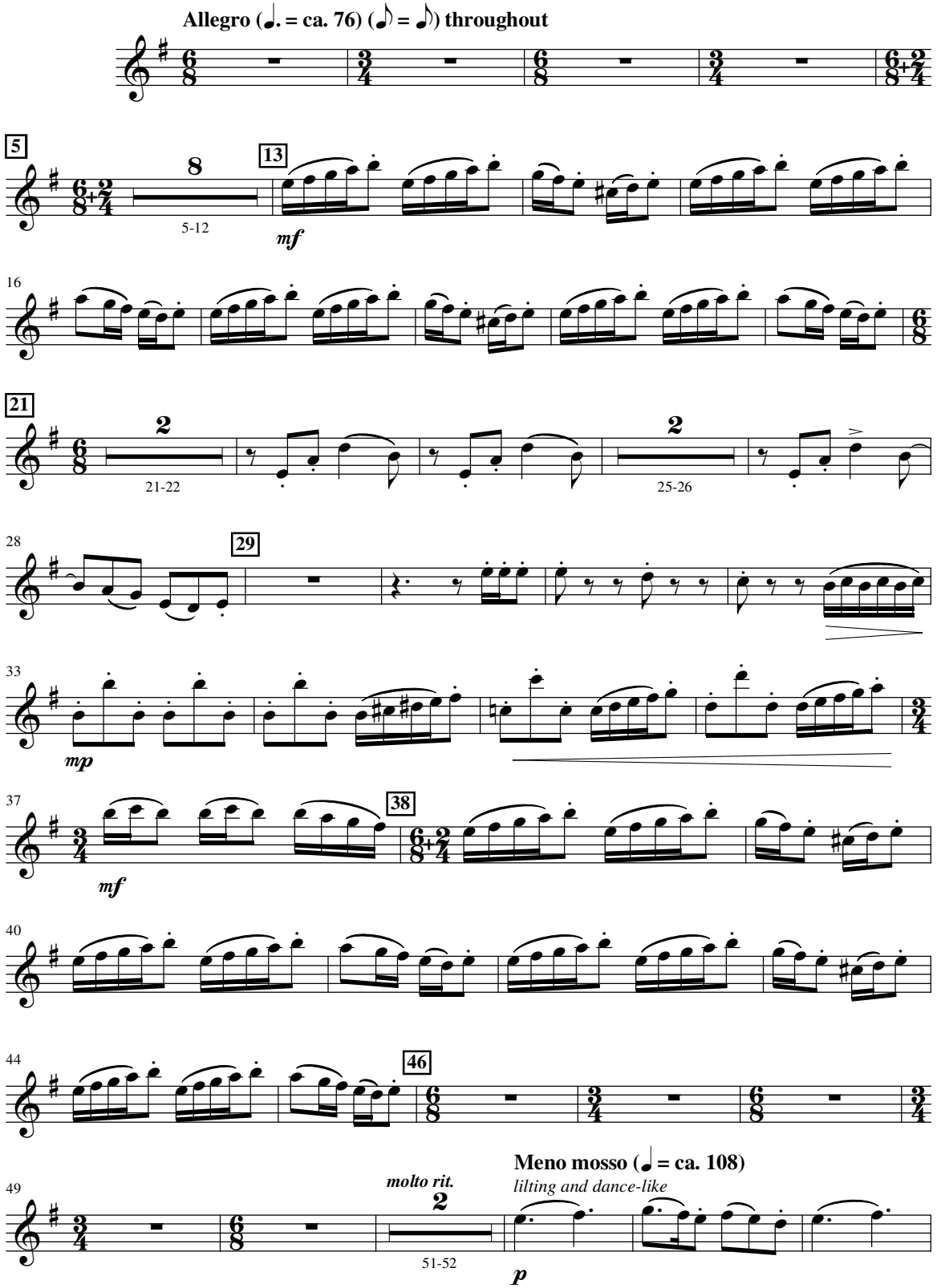
COME TO THE MUSIC

PICCOLO

Words and music by
JOSEPH M. MARTIN (BMI)



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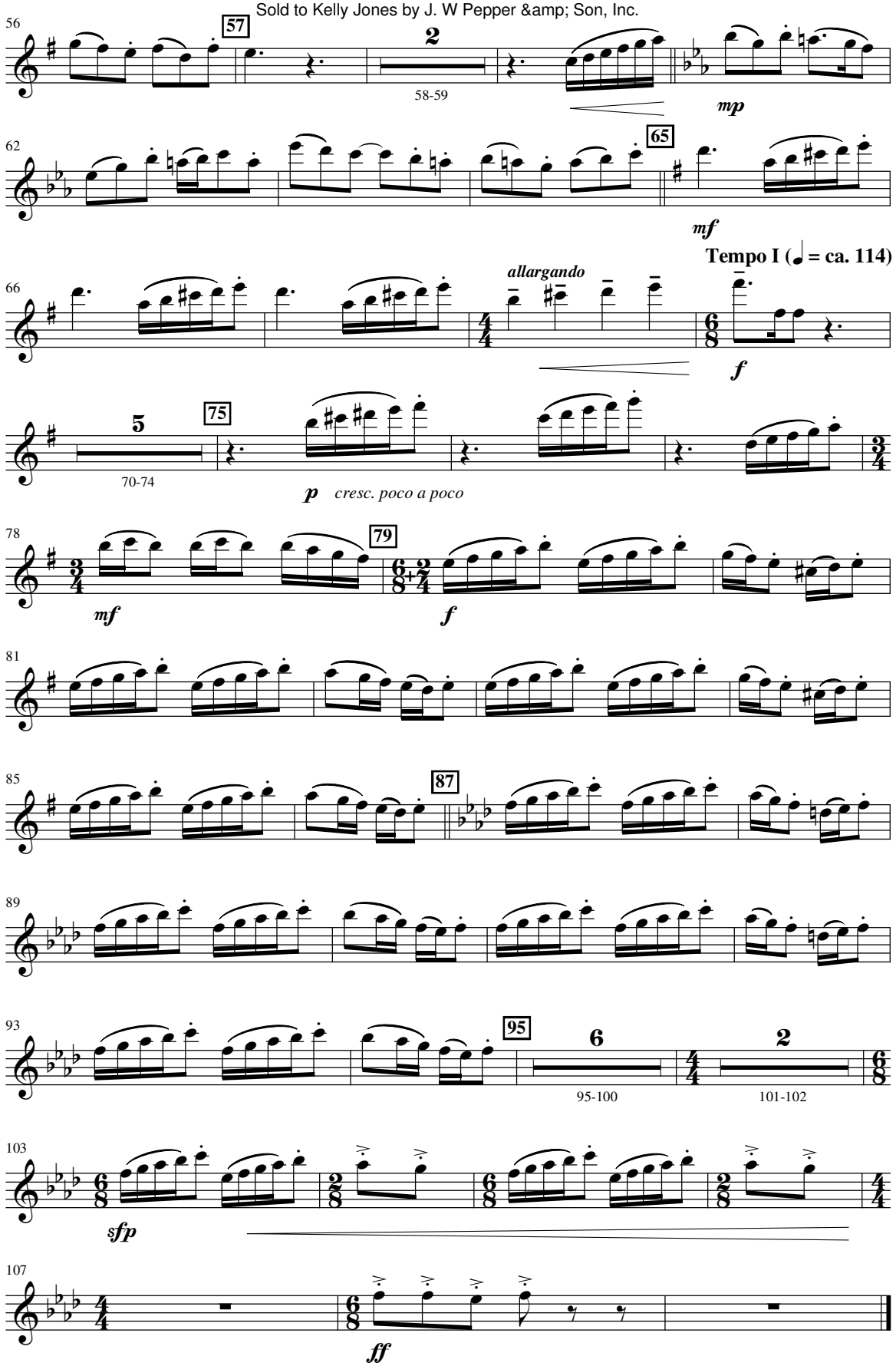

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PERCUSSION

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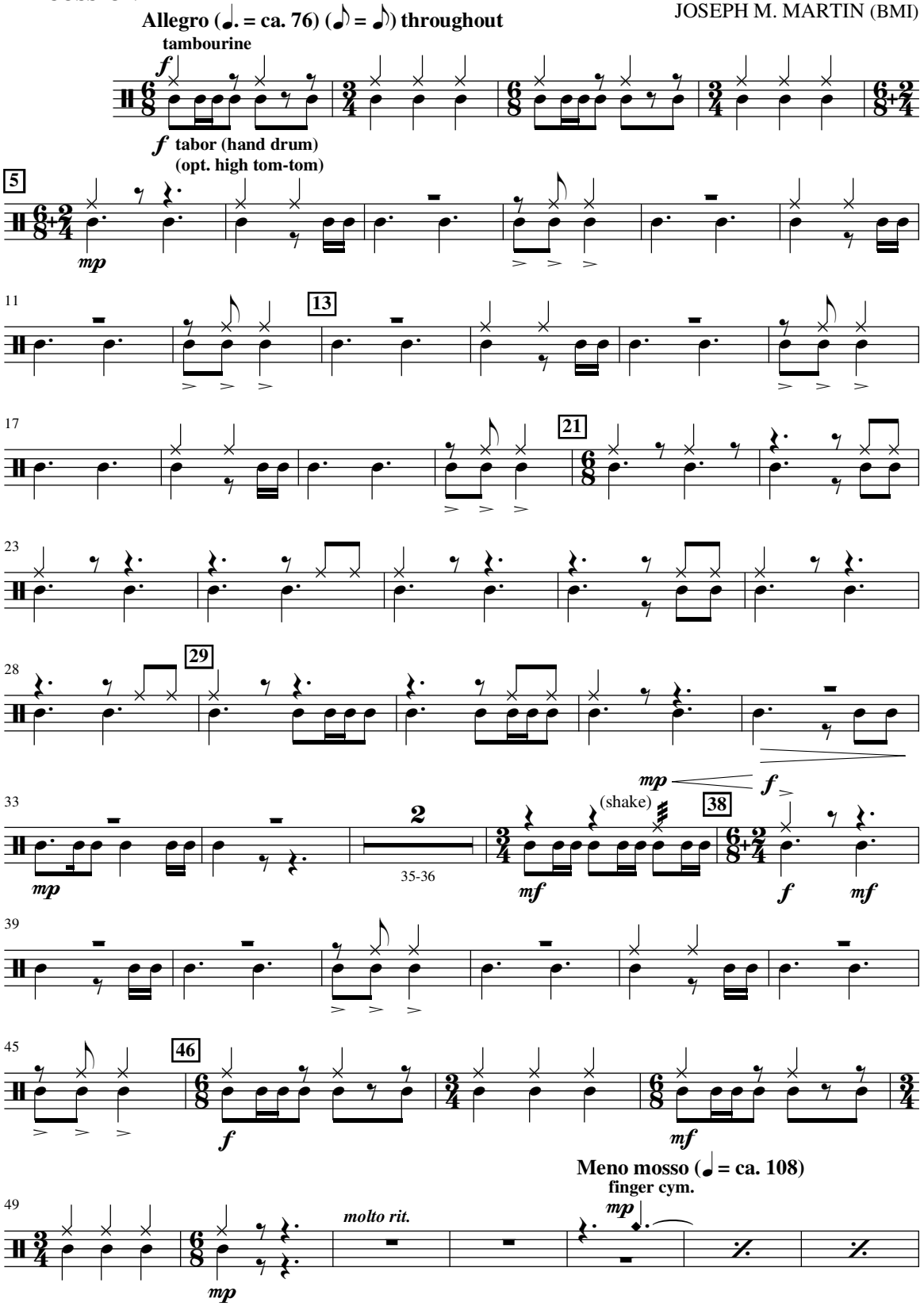

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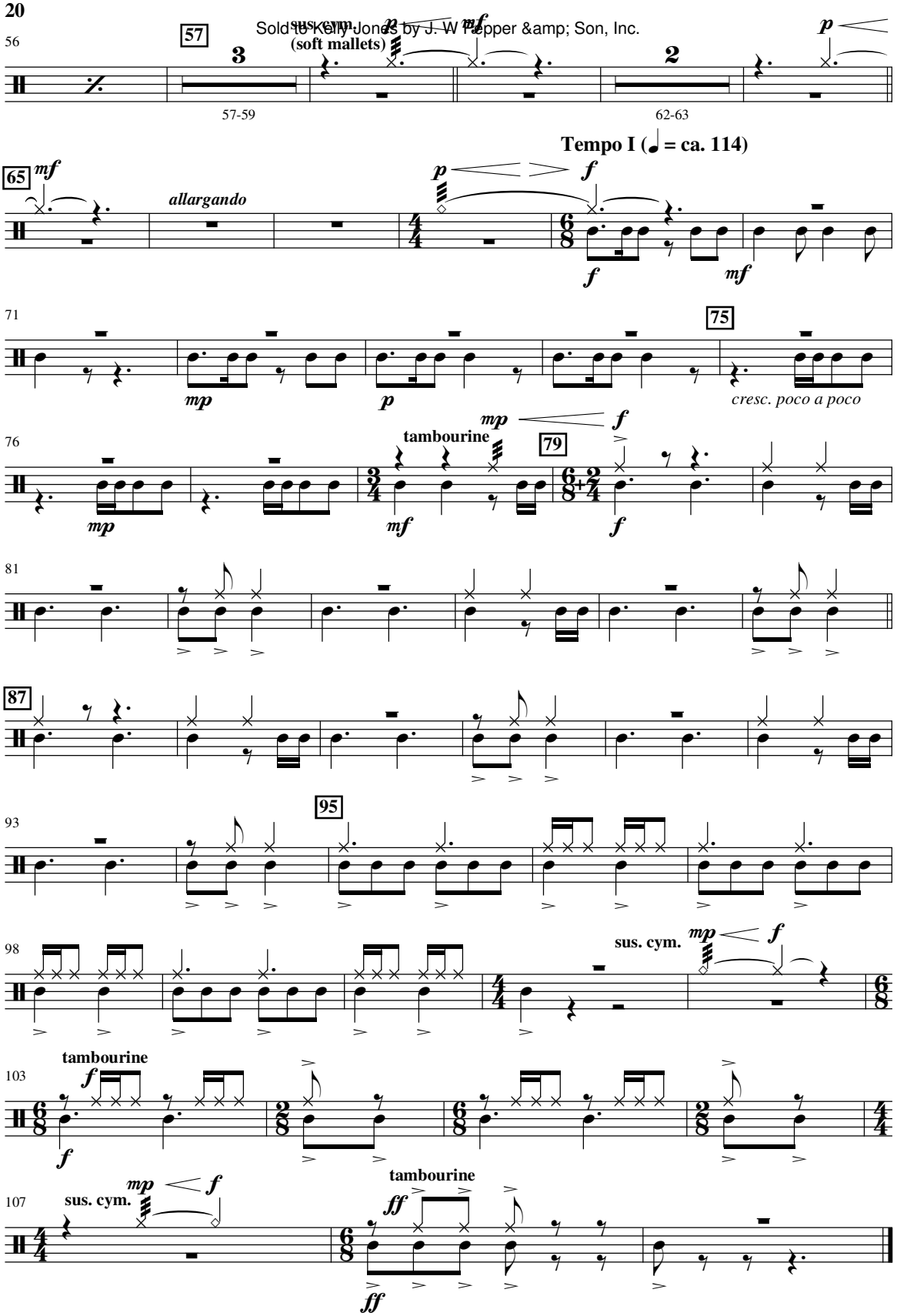

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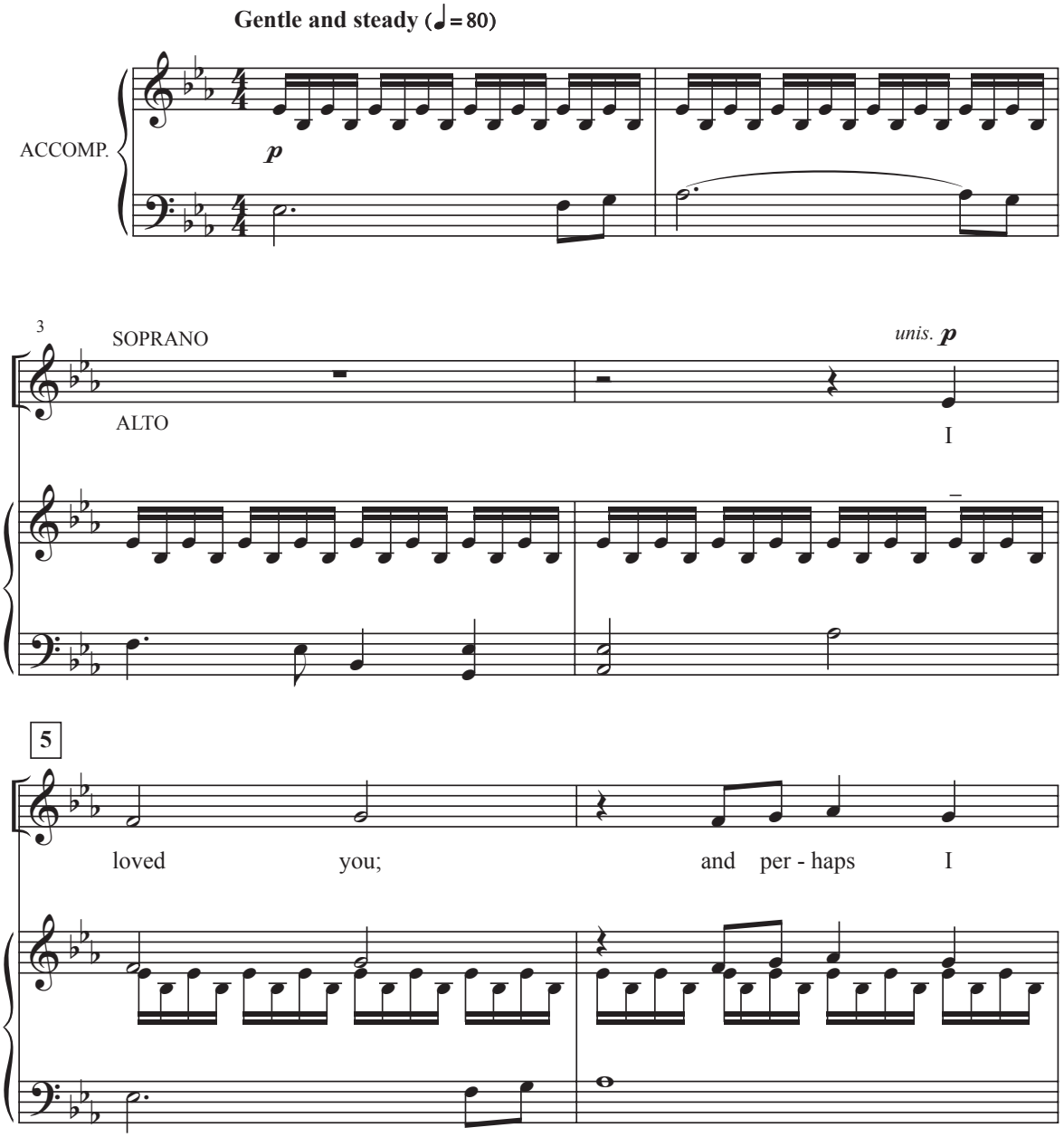
I LOVED YOU

For SATB voices, accompanied*

Duration: ca. 3:30

Words by A.S. PUSHKIN (1799-1837)
Translation by BABETTE DEUTSCH

Music by
JAY ROUSE



*Available separately: PianoTrax CD – 35028580

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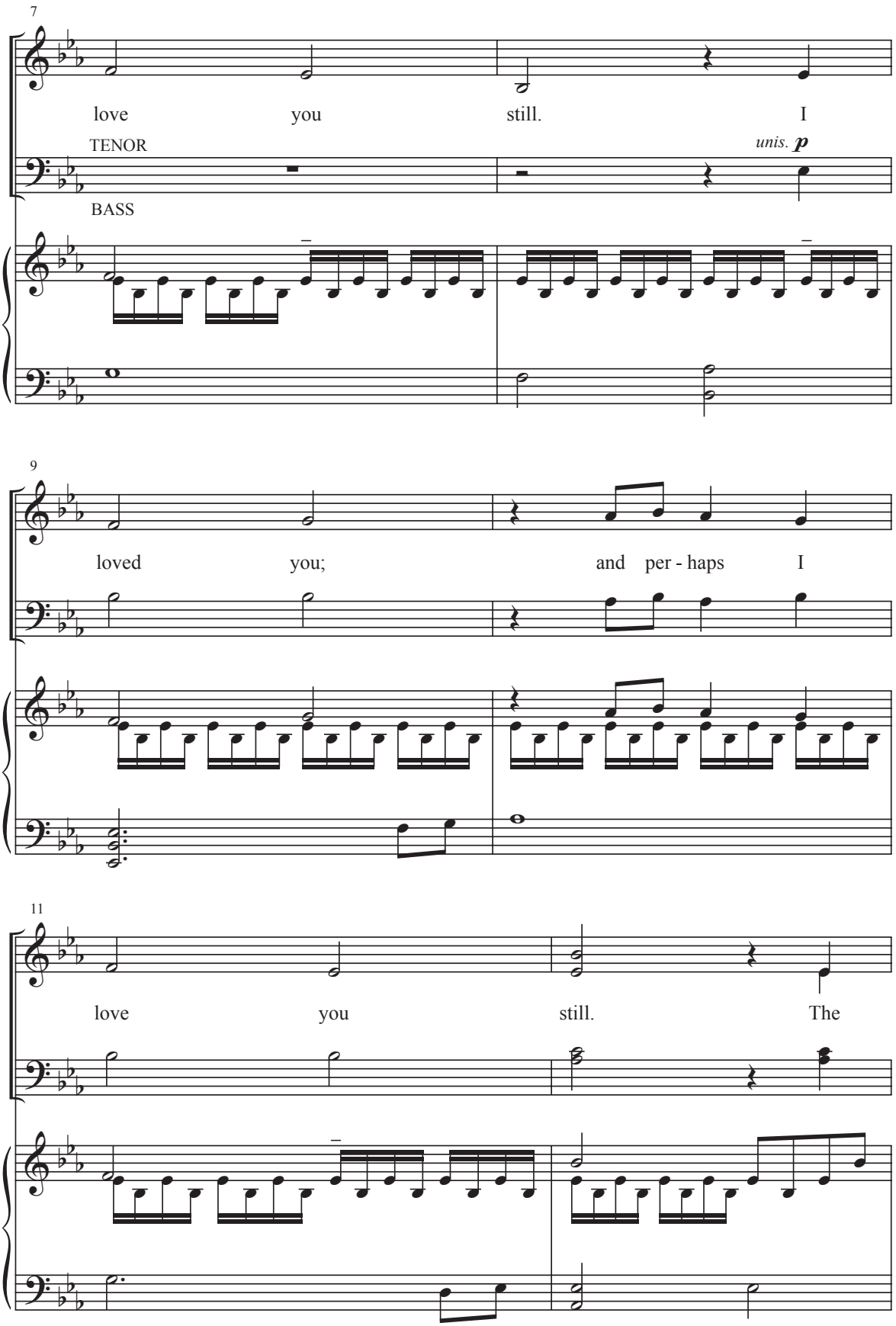

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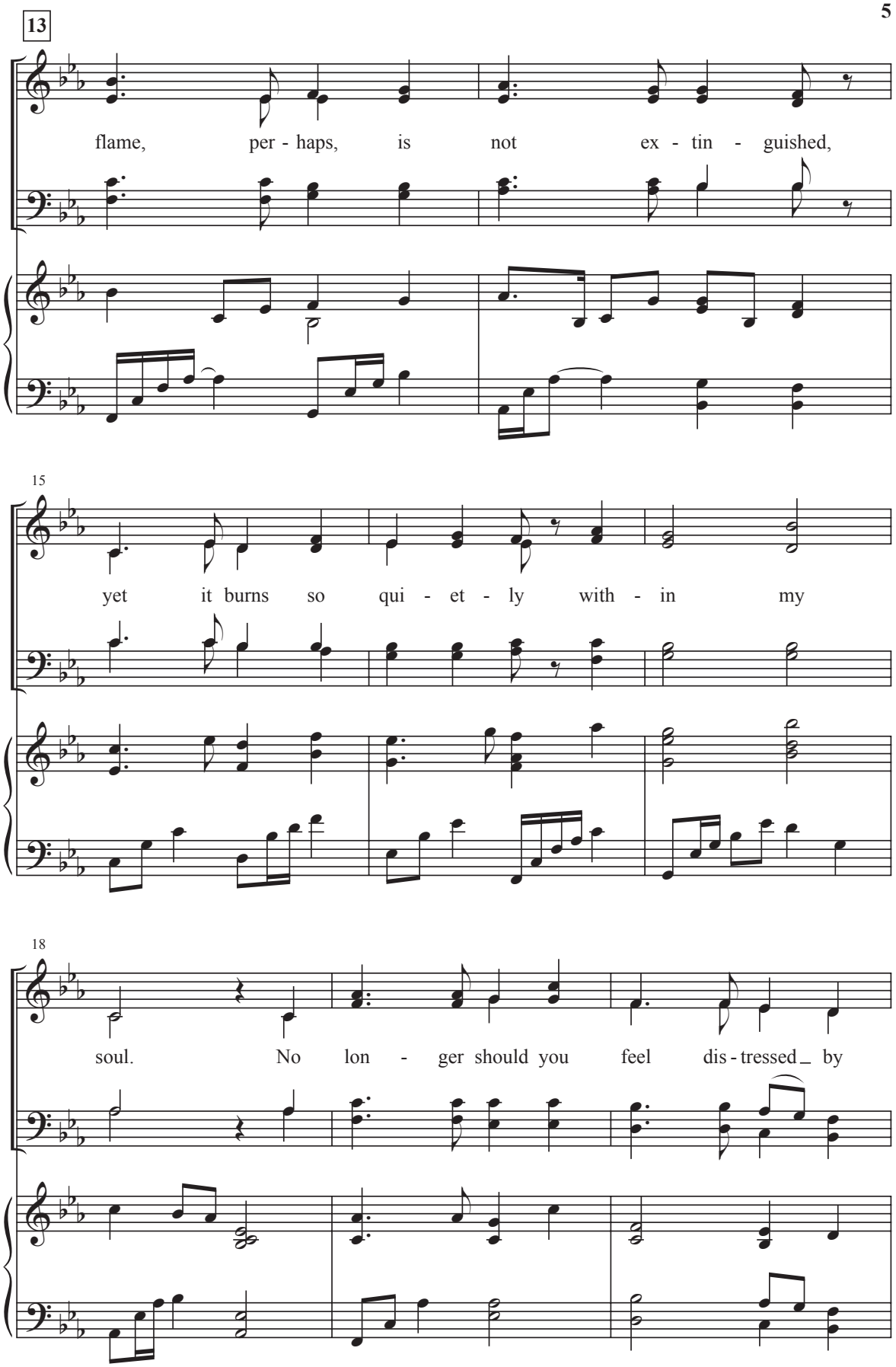

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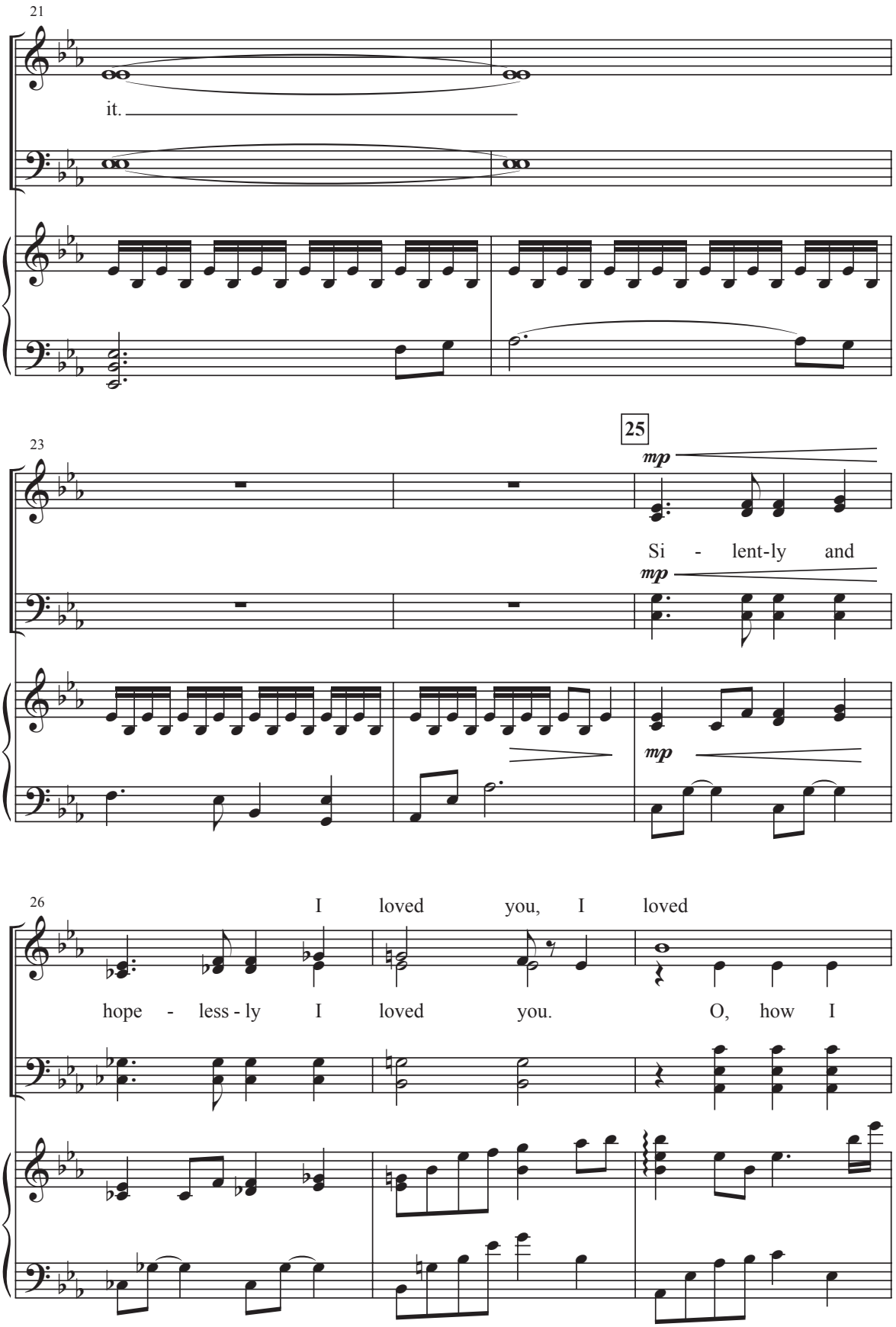

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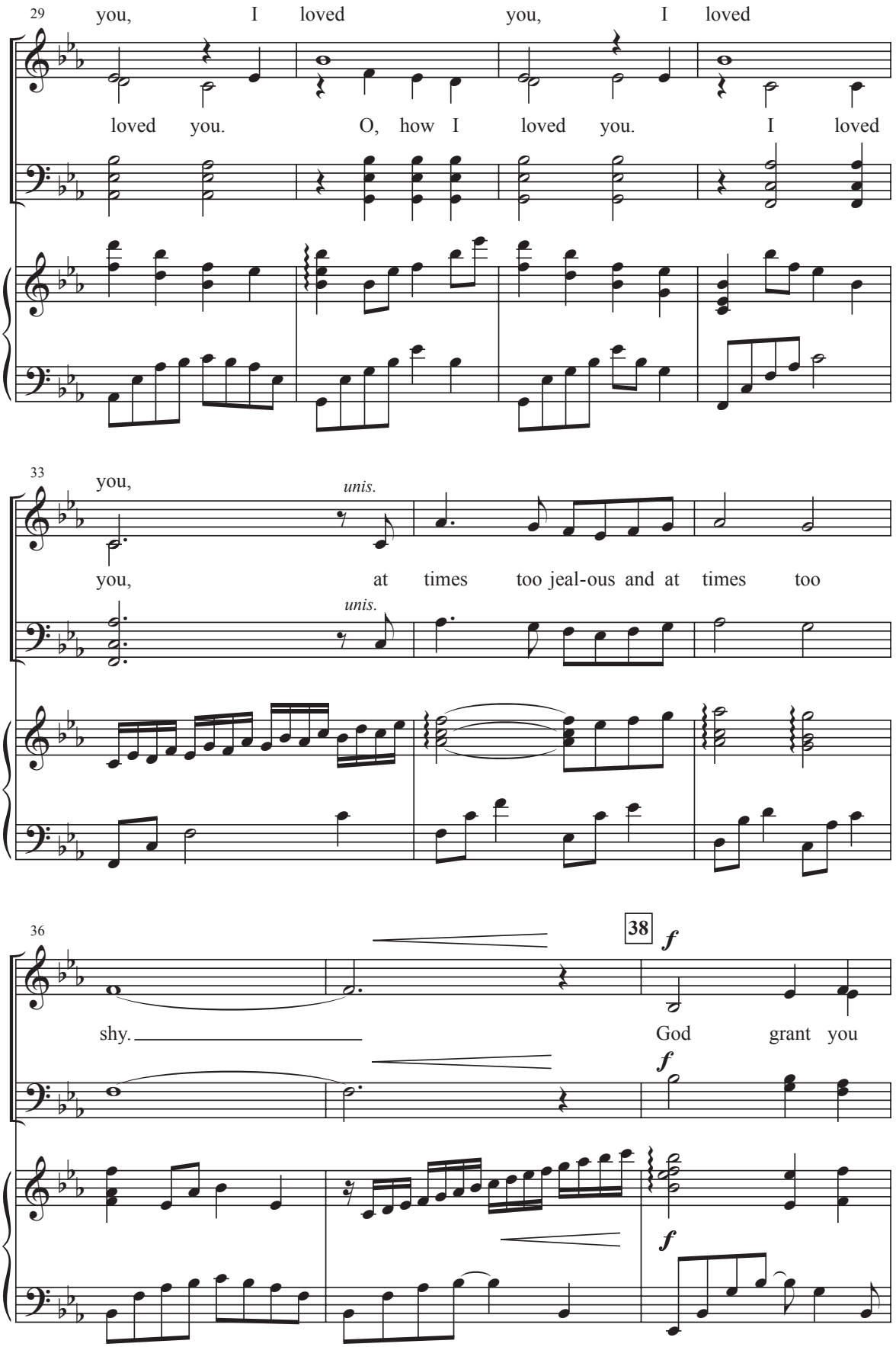

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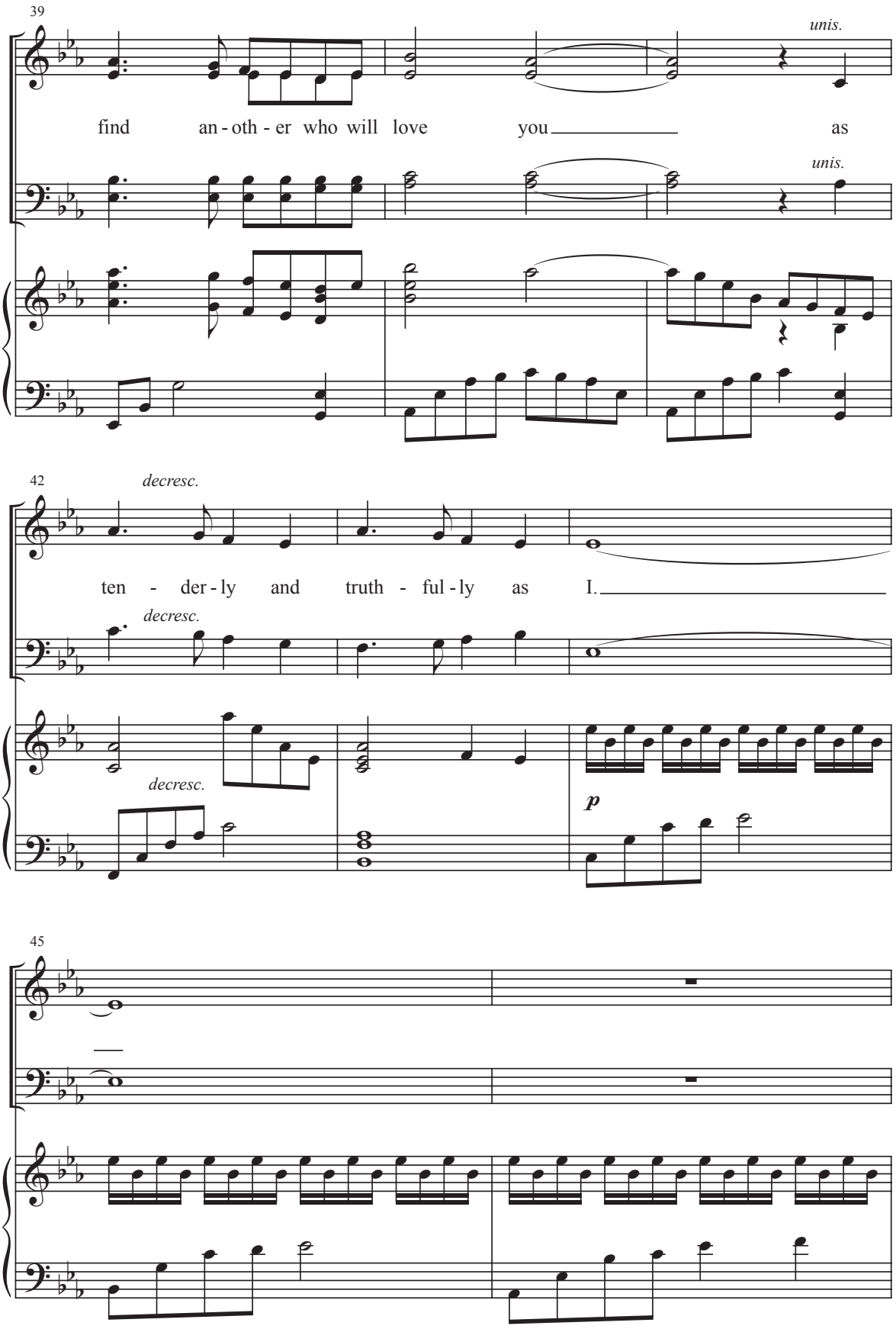

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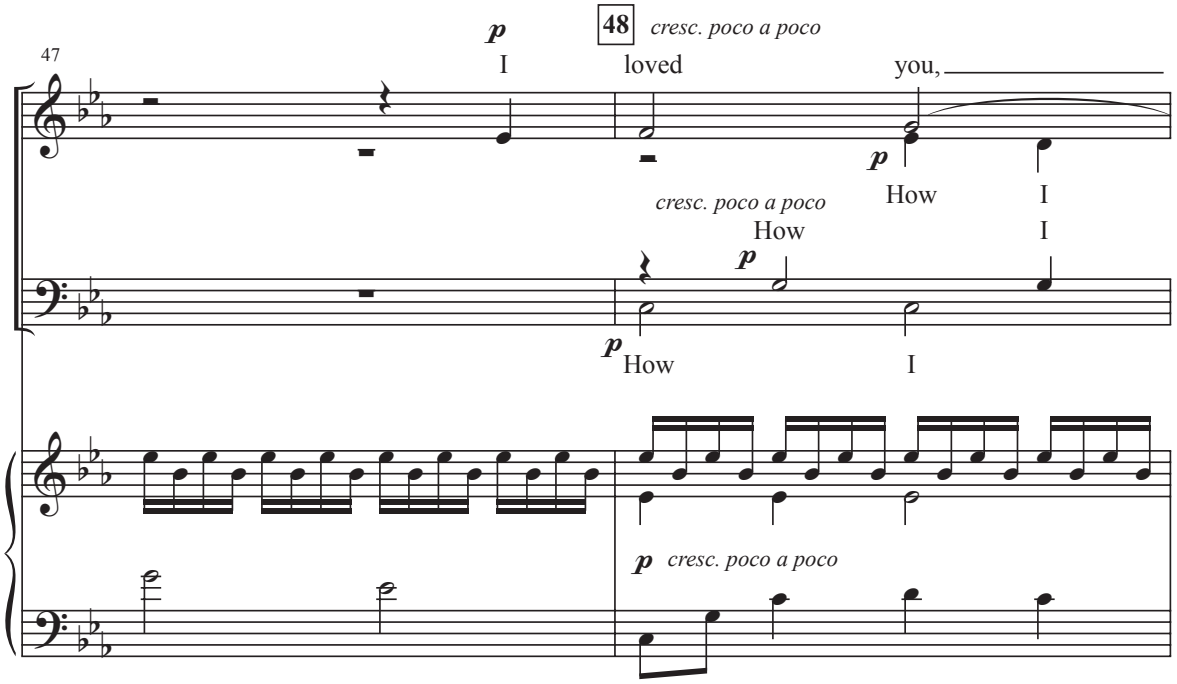

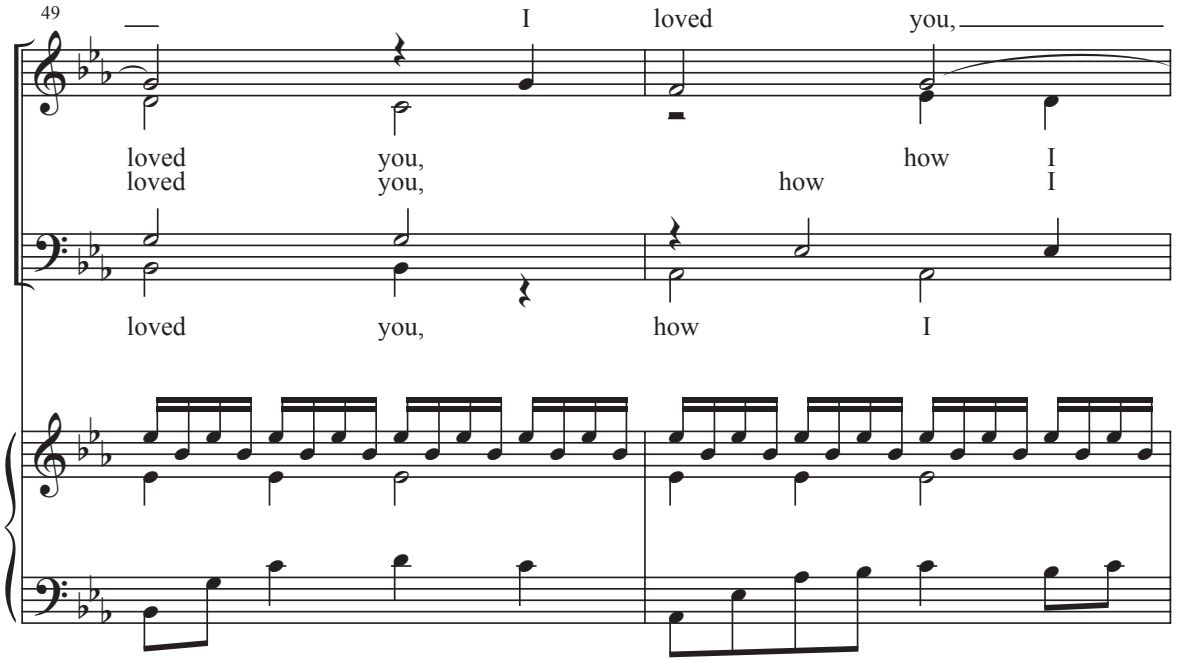

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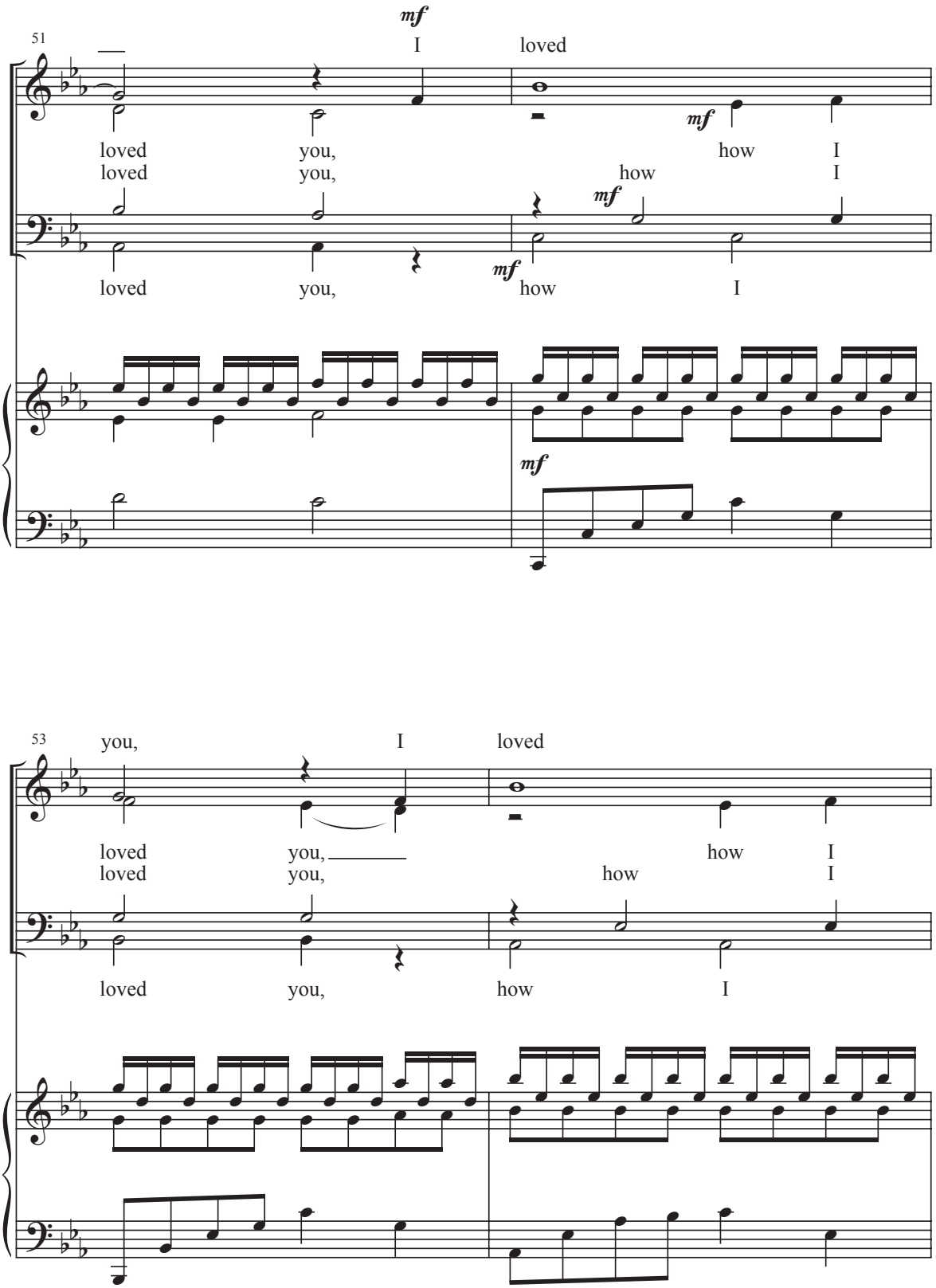

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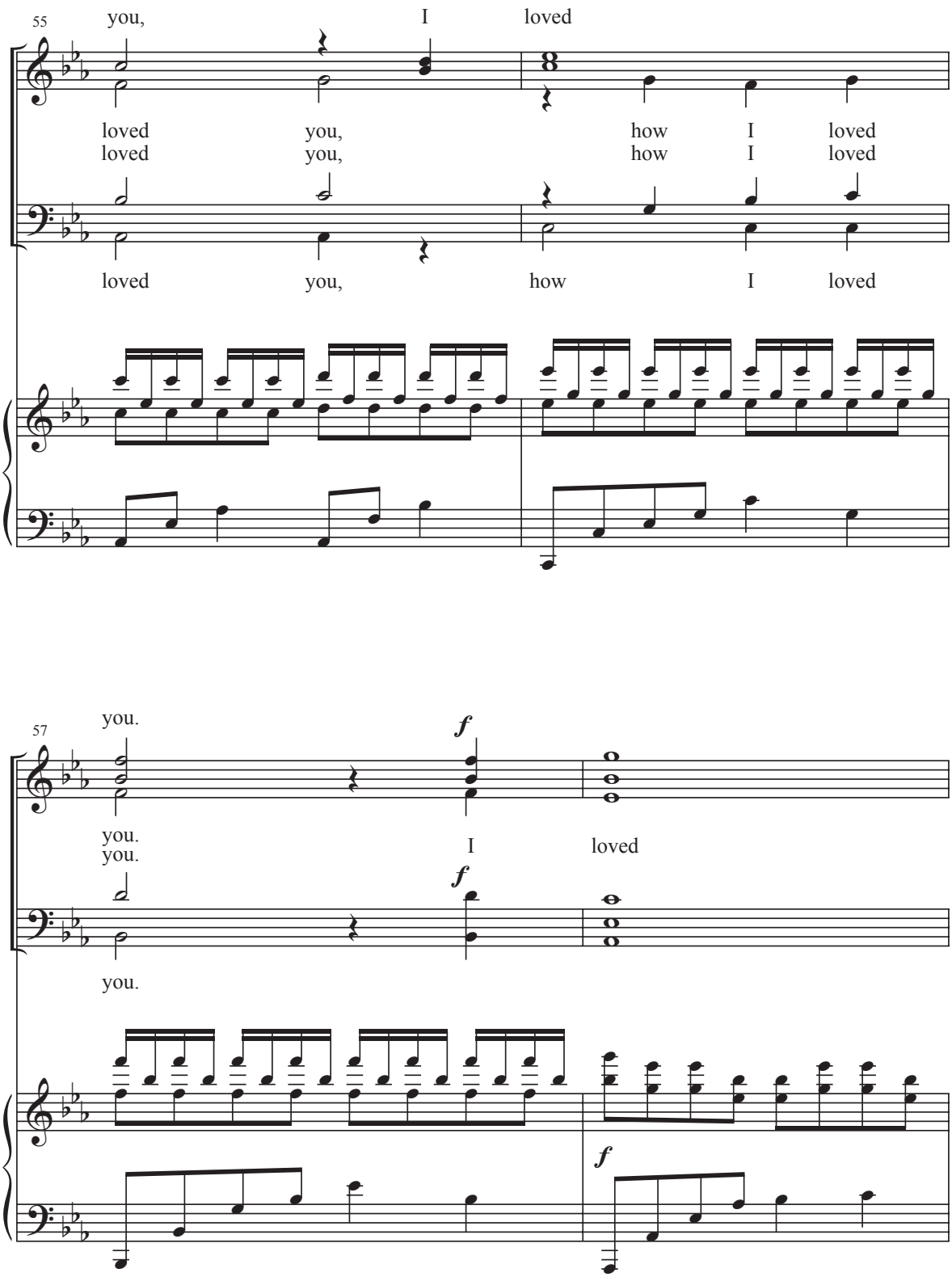

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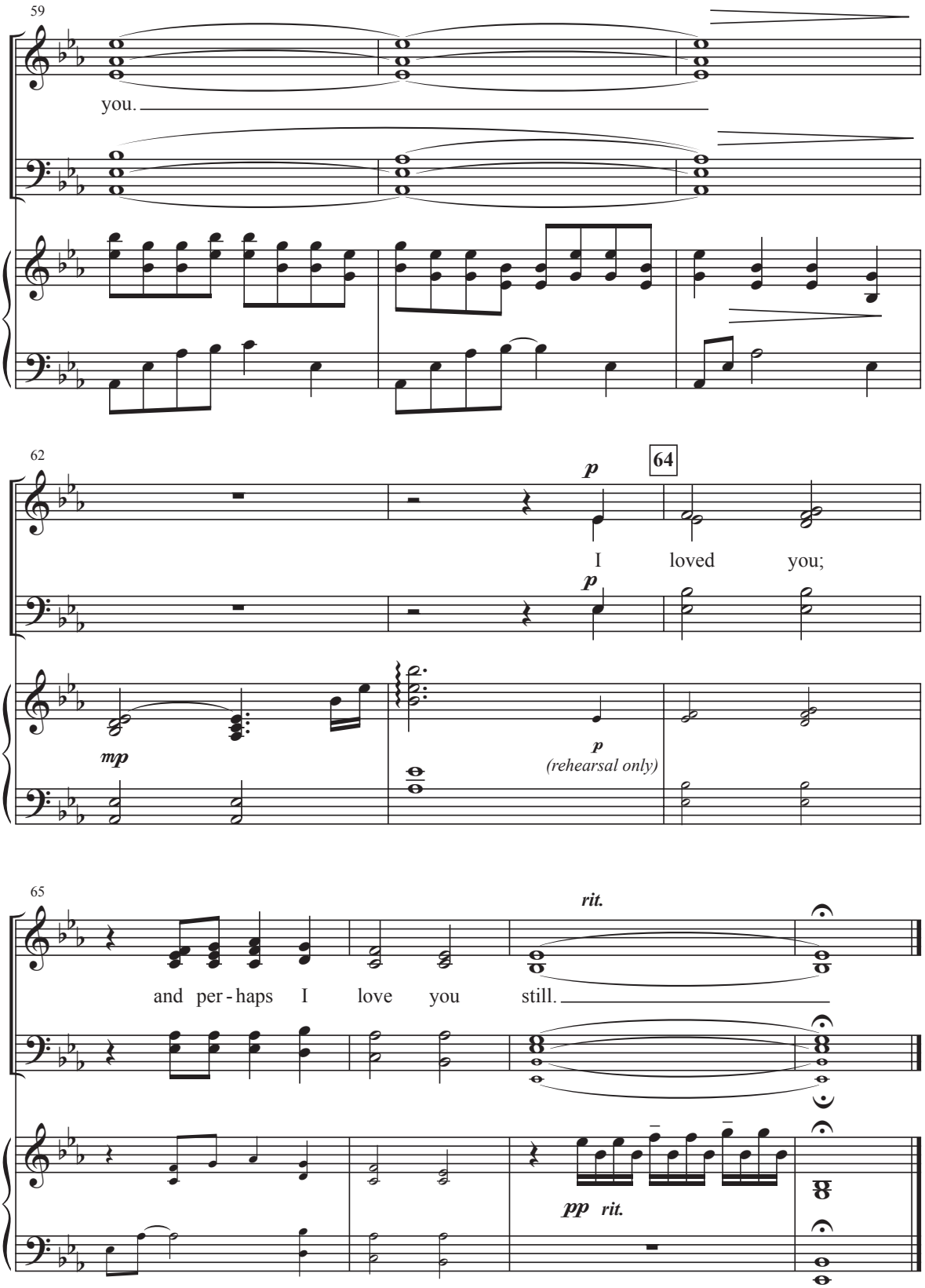

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NOTES FROM THE ARRANGER

Aleksandr Sergeyevich Pushkin, a Russian poet, was born to a wealthy family in Moscow in 1799 and began writing as a student in University. Because some of his early writings had revolutionary political overtones, he was banished from Moscow in 1820. While in southern Russia, he continued to write and in time his romantic narrative poetry confirmed him as the leading Russian poet of the day and the leader of the Romantic generation of the 1820s. He died a young man at thirty-seven years old. Even still, he is considered among his country's greatest poets and the founder of modern Russian literature.

This melody was conceived and based on the cadence and content of the lyric. For me, there is an elegant and almost refined desperation in the lyric, navigating the impossible duality of being in love and letting go. That said, there are two emotional high points in the arrangement. The first is in measures 38-45 when the poet relinquishes his love and lets go, which should be treated tenderly and knowingly. The next is in measures 58-61, which is the highest point of the chart dynamically and the place of most musical abandon.

As well, the pianist plays an important role throughout the piece. The beginning and the ending of this chart rest on the 16th note pattern of the piano accompaniment. It should remain steady as a foundation, while at the same time interpreting the lyric and the natural musical path of the melody.

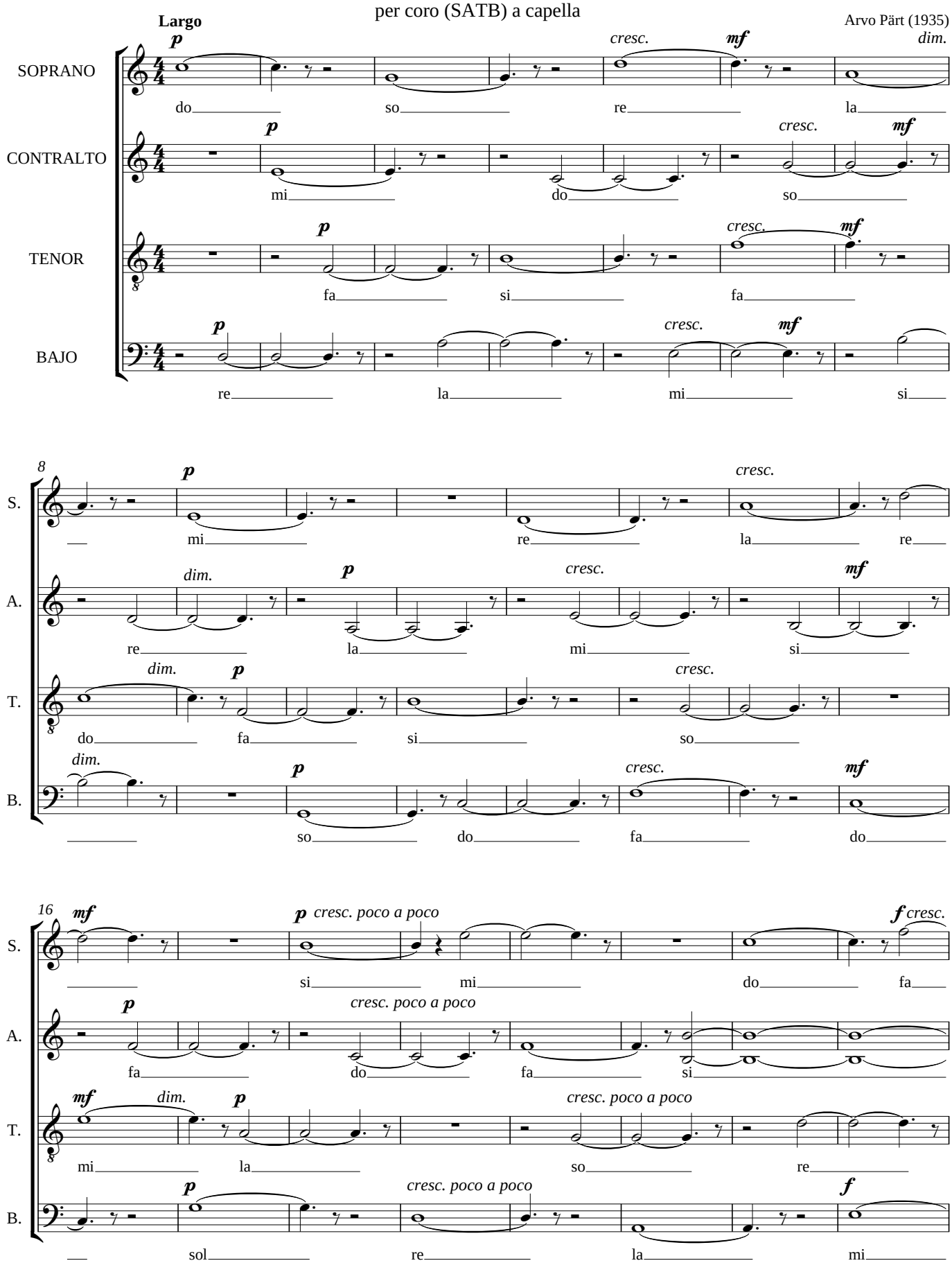
Combining contemporary harmonies, a sweeping romantic melody, traditional Russian poetry and the universal message of love and loss, this arrangement allows lessons on many levels.

Jay Rouse

Solfeggio

per coro (SATB) a capella

Arvo Pärt (1935)



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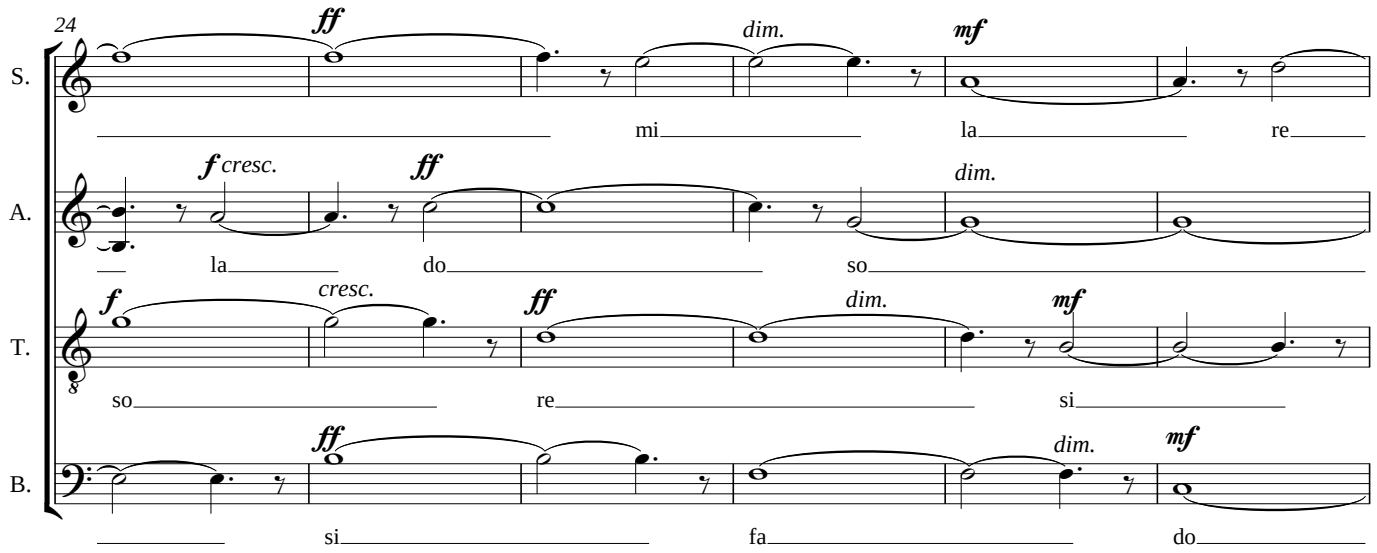
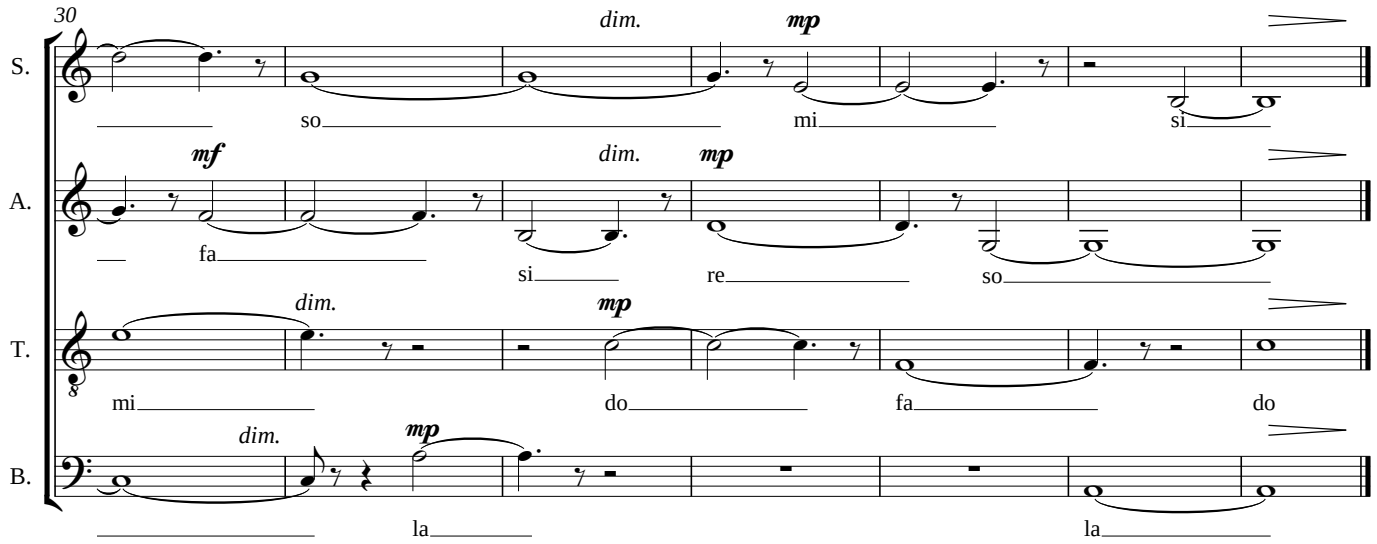

24
S.
A.
T.
B.
ff
dim.
mf
mi
la
re
f cresc.
ff
dim.
la
do
so
f
cresc.
ff
dim.
mf
so
re
si
ff
dim.
mf
si
fa
do

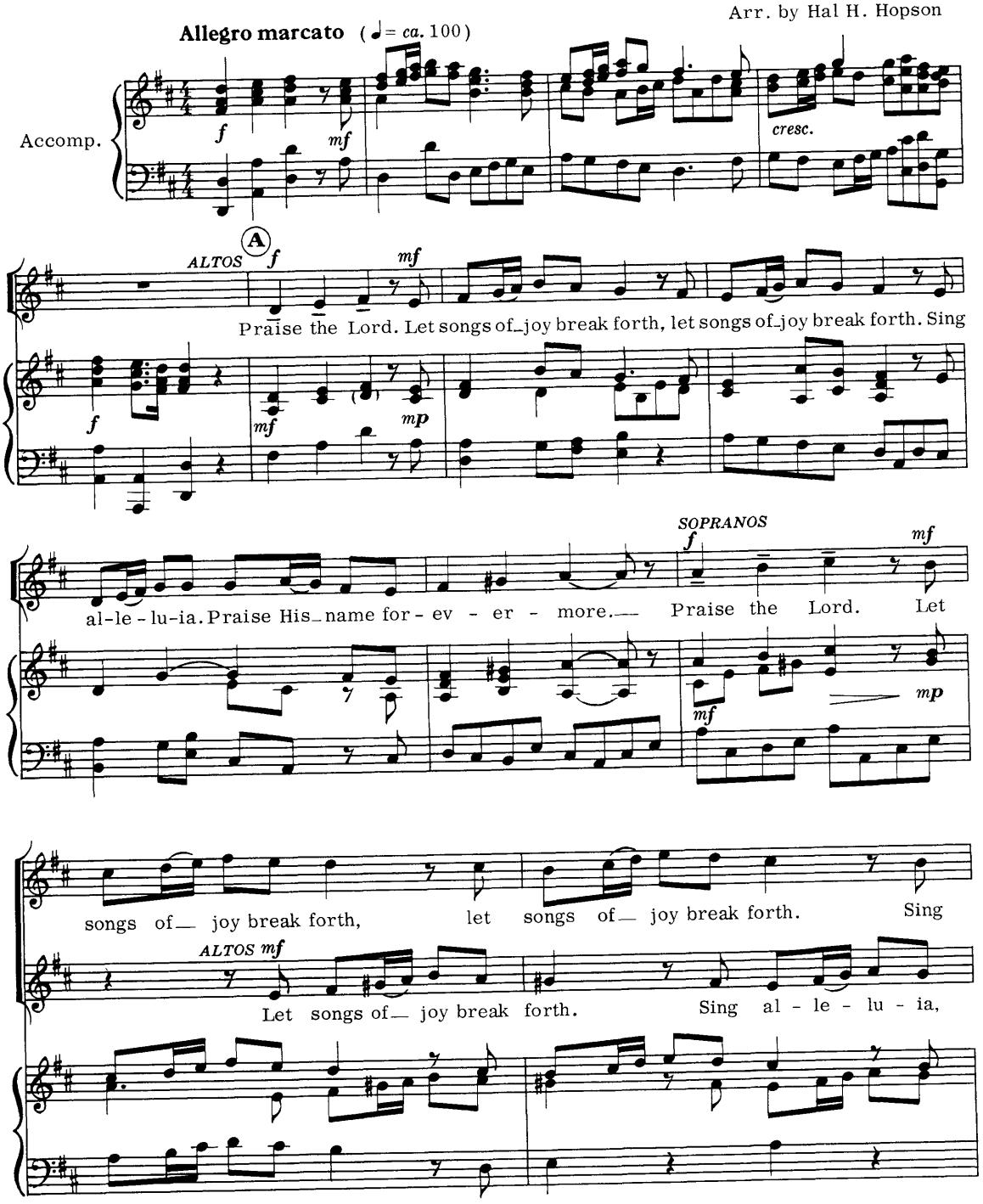

30
S.
A.
T.
B.
dim.
mp
so
mi
si
mf
dim.
mp
fa
si
re
so
dim.
mp
mi
do
fa
do
dim.
mp
la
la

Praise the Lord

For S.A.T.B. voices, accompanied

H. H. H.

from "Judas Maccabeus"
G. F. HANDEL
Arr. by Hal H. Hopson



Performance time: approx. 1:55

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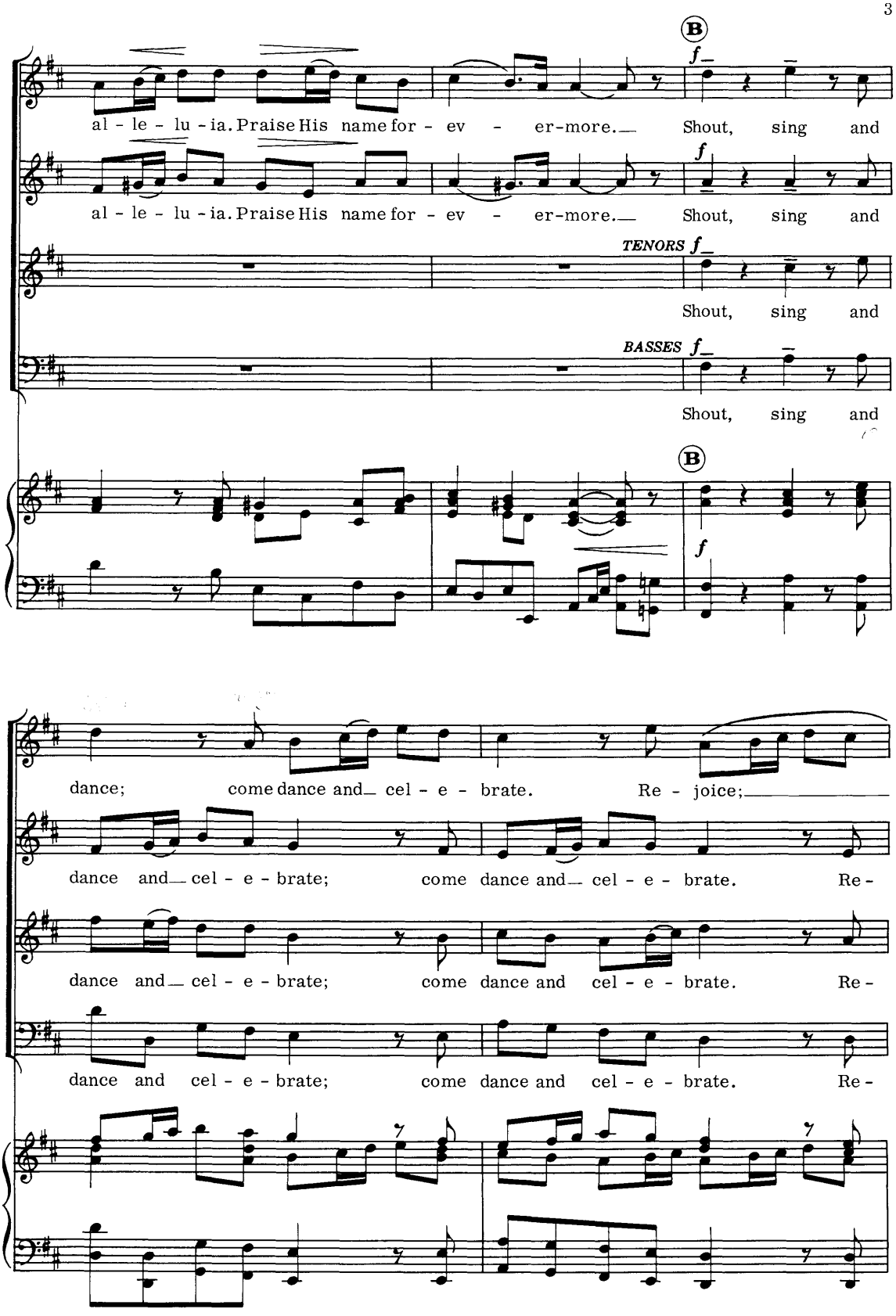
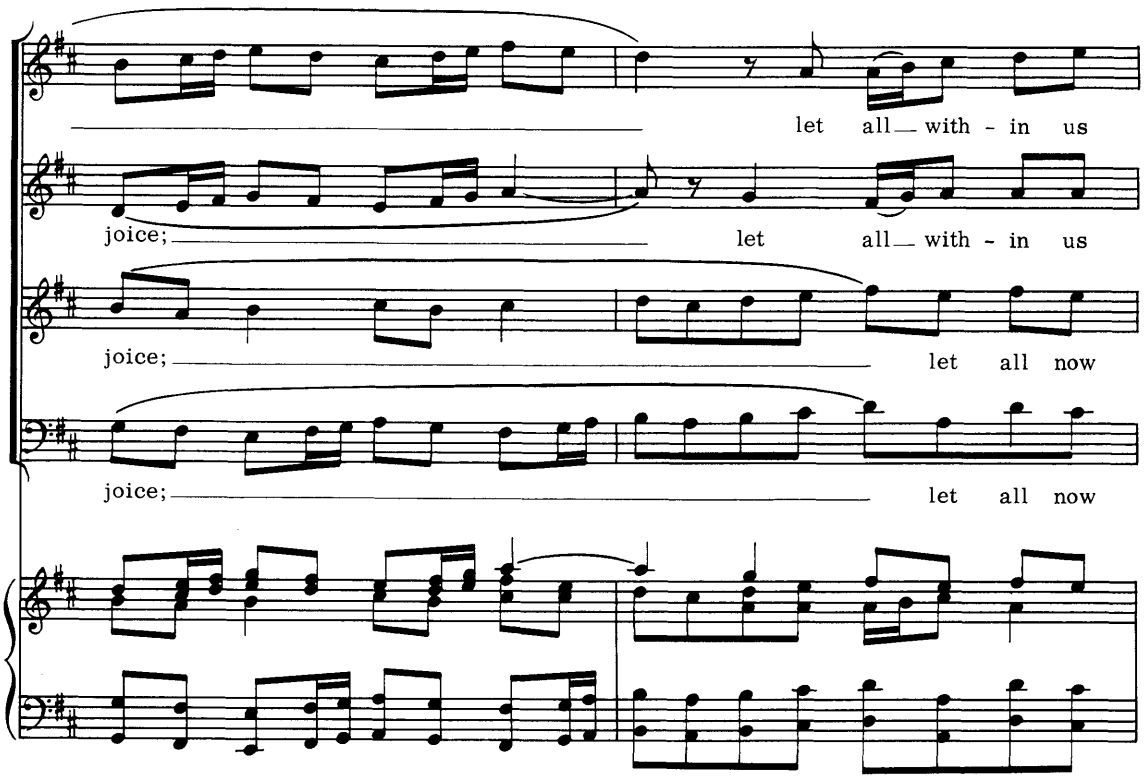
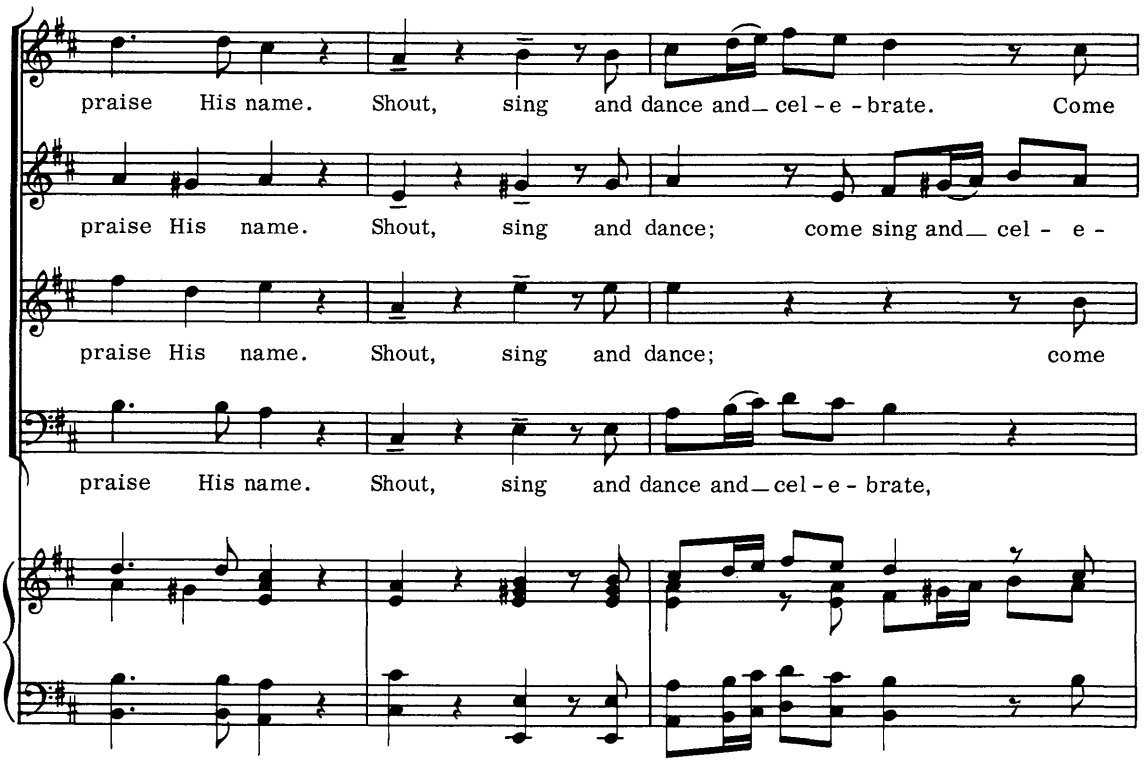
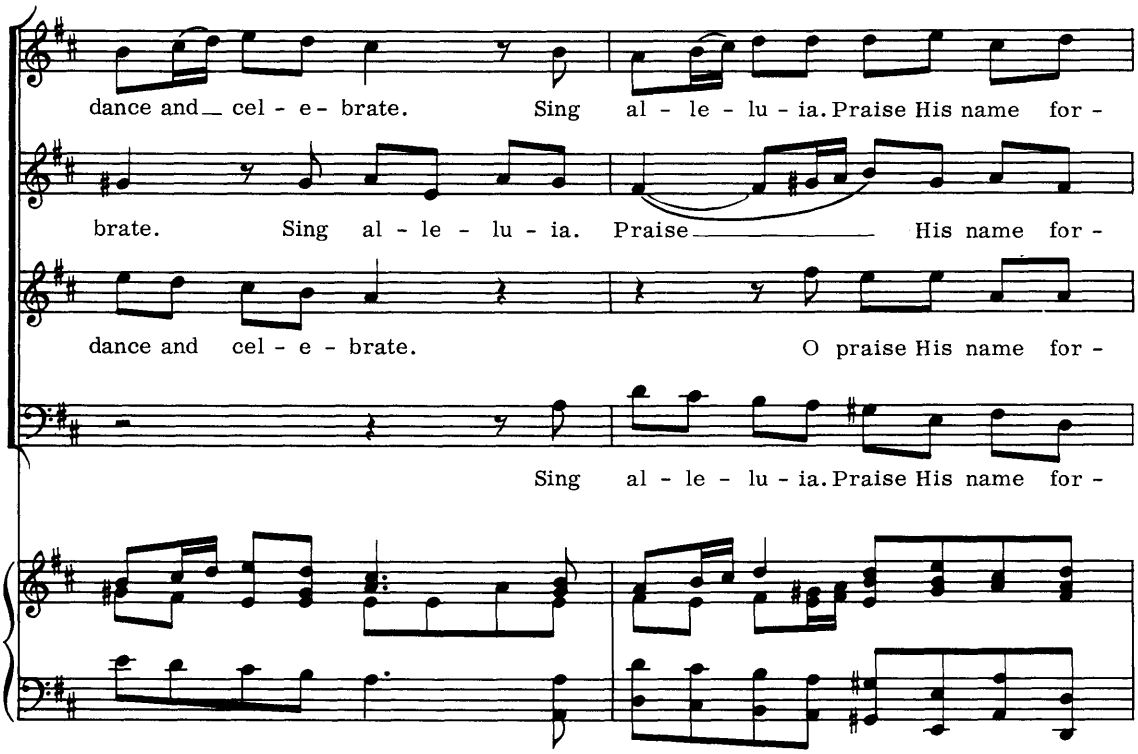
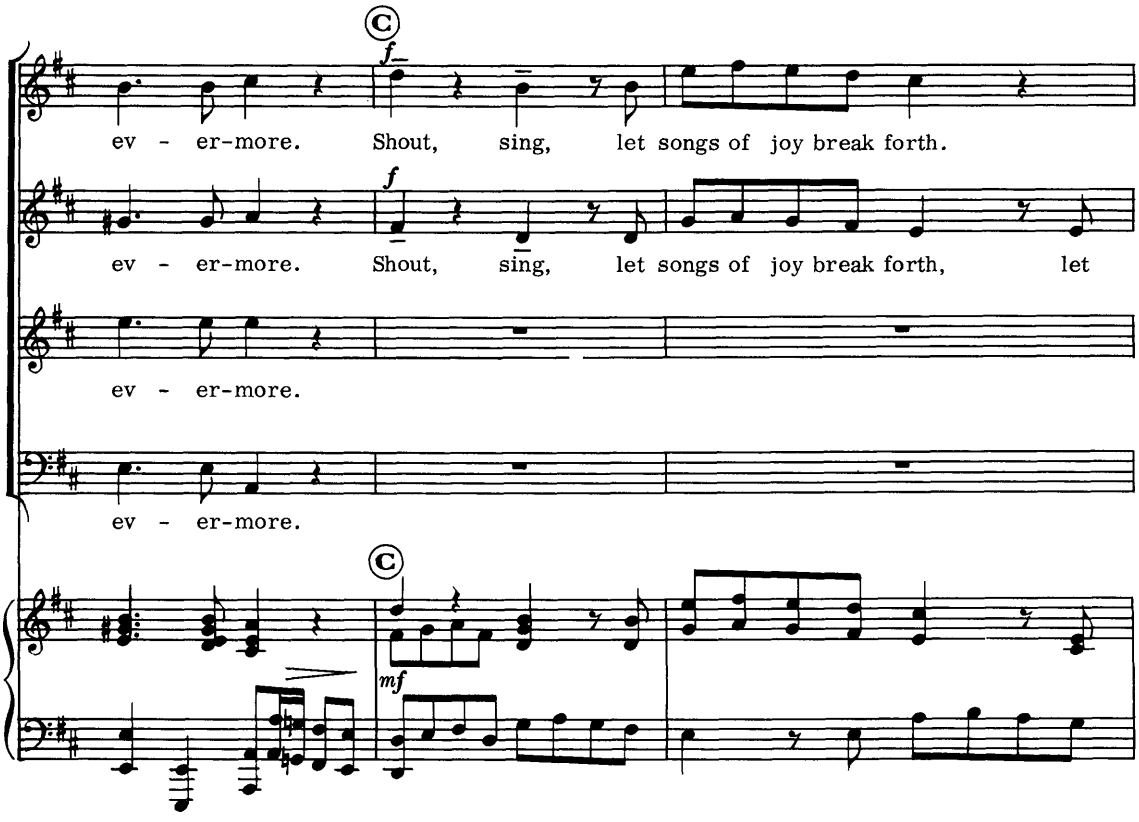
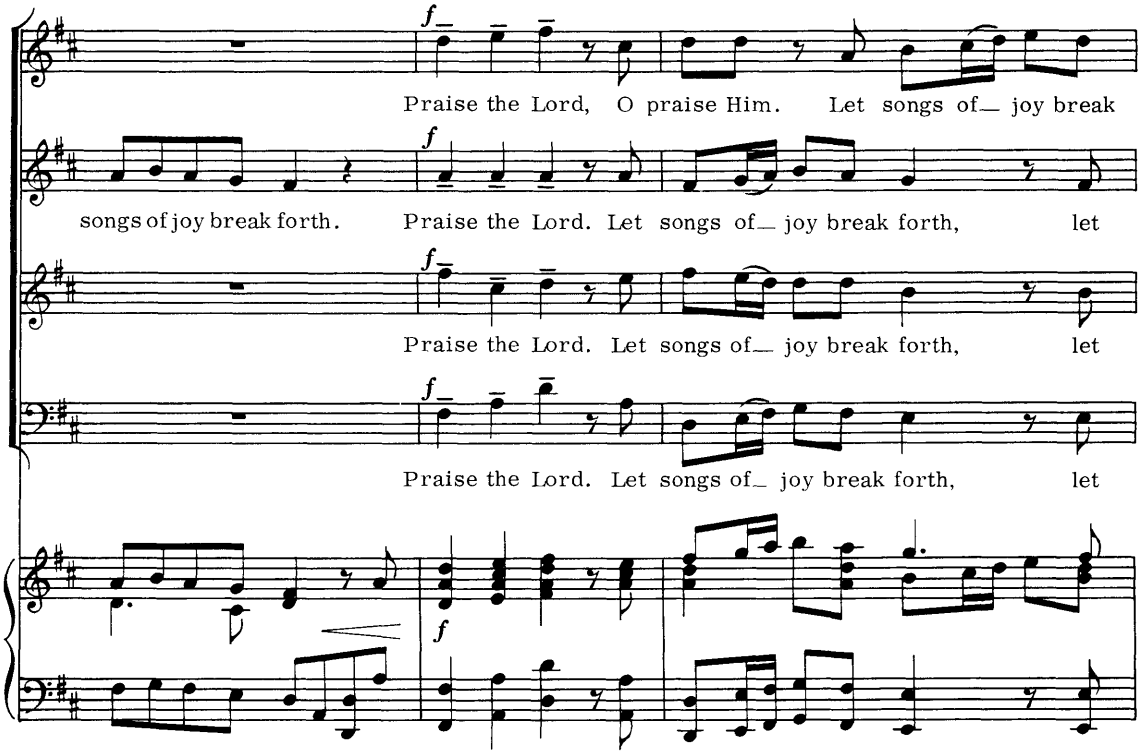

B
f
al - le - lu - ia. Praise His name for - ev - er-more. Shout, sing and
al - le - lu - ia. Praise His name for - ev - er-more. Shout, sing and
TENORS f
Shout, sing and
BASSES f
Shout, sing and
B
f
dance; come dance and cel - e - brate. Re - joice;
dance and cel - e - brate; come dance and cel - e - brate. Re -
dance and cel - e - brate; come dance and cel - e - brate. Re -
dance and cel - e - brate; come dance and cel - e - brate. Re -

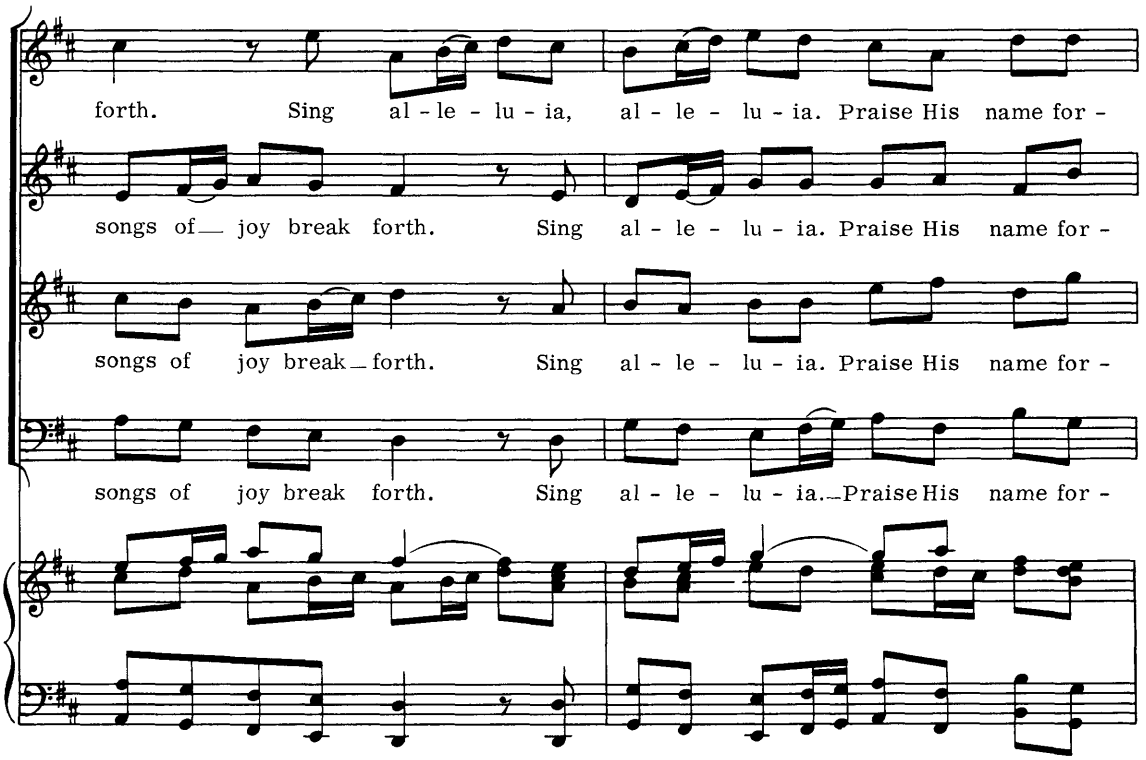

let all with - in us
joice; let all with - in us
joice; let all now
joice; let all now

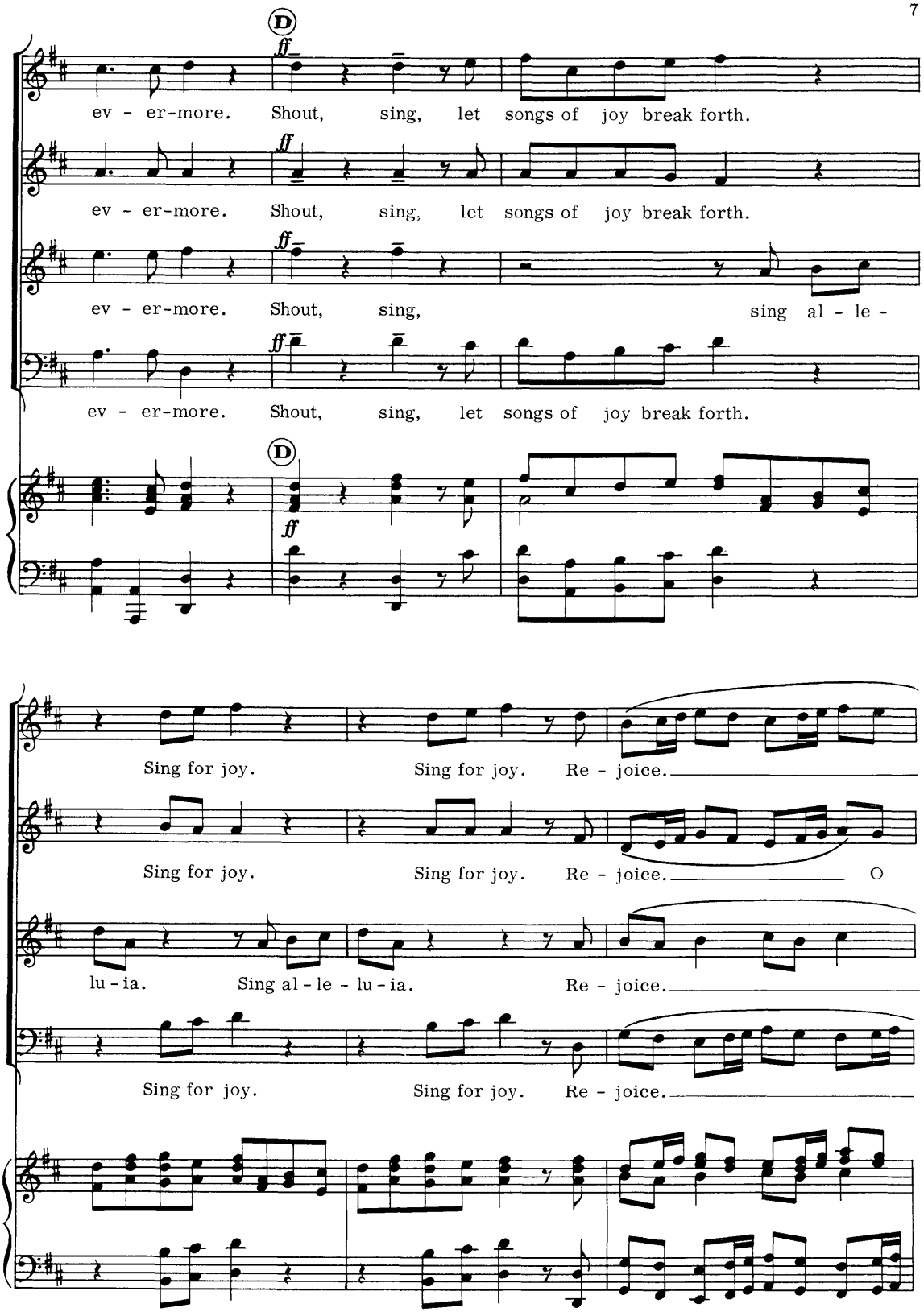

praise His name. Shout, sing and dance and cel - e - brate. Come
praise His name. Shout, sing and dance; come sing and cel - e -
praise His name. Shout, sing and dance; come
praise His name. Shout, sing and dance and cel - e - brate,

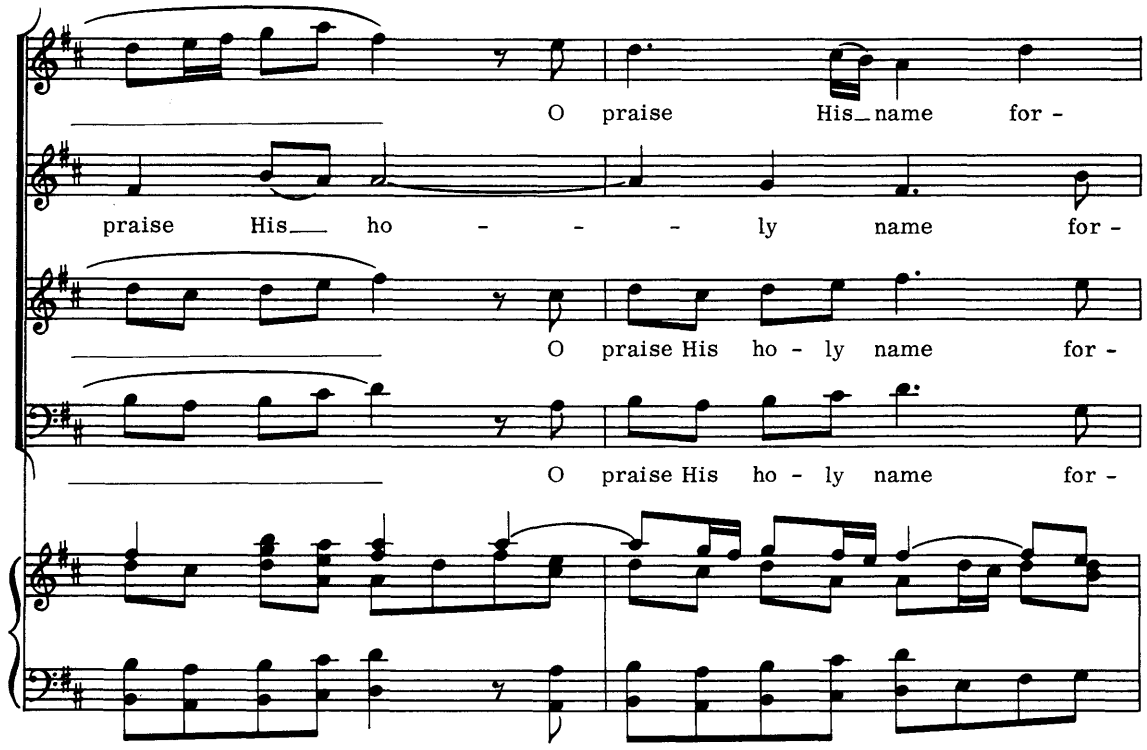

dance and cel - e - brate. Sing al - le - lu - ia. Praise His name for -
brate. Sing al - le - lu - ia. Praise His name for -
dance and cel - e - brate. O praise His name for -
Sing al - le - lu - ia. Praise His name for -

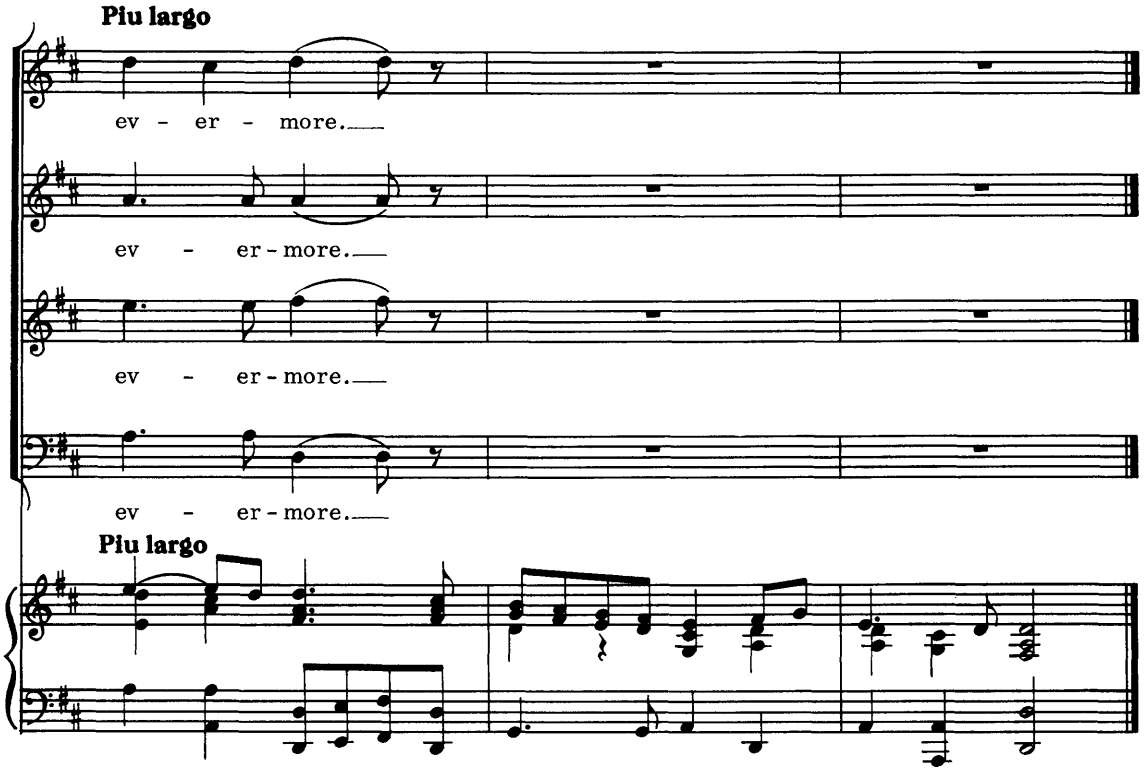

C
f
ev - er-more. Shout, sing, let songs of joy break forth.
f
ev - er-more. Shout, sing, let songs of joy break forth, let
ev - er-more.
ev - er-more.
C
mf


Praise the Lord, O praise Him. Let songs of joy break
songs of joy break forth. Praise the Lord. Let songs of joy break forth, let
Praise the Lord. Let songs of joy break forth, let
Praise the Lord. Let songs of joy break forth, let


forth. Sing al - le - lu - ia, al - le - lu - ia. Praise His name for -
songs of joy break forth. Sing al - le - lu - ia. Praise His name for -
songs of joy break forth. Sing al - le - lu - ia. Praise His name for -
songs of joy break forth. Sing al - le - lu - ia. Praise His name for -


D
ff
ev - er-more. Shout, sing, let songs of joy break forth.
ev - er-more. Shout, sing, let songs of joy break forth.
ev - er-more. Shout, sing, sing al - le -
ev - er-more. Shout, sing, let songs of joy break forth.
D
ff
Sing for joy. Sing for joy. Re - joice.
Sing for joy. Sing for joy. Re - joice. O
lu - ia. Sing al - le - lu - ia. Re - joice.
Sing for joy. Sing for joy. Re - joice.


O praise His name for -
praise His ho - - - ly name for -
O praise His ho - ly name for -
O praise His ho - ly name for -


Piu largo
ev - er - more.
ev - er - more.
ev - er - more.
ev - er - more.
Piu largo