

# SIYAHAMBA

for 2-part voices and piano  
with optional percussion and SoundTrax\*

South African Folk Song  
Arranged by VICTOR C. JOHNSON

**With determination! ( $\text{♩} = \text{ca. } 108-112$ )**

(patterns continue throughout)

SHAKER

SMALL DRUM

DJEMBE

PIANO

**PART I**

**PART II**

3

*mf*

Si - ya -

\*Also available for 3-part mixed (49850). Purchase an accompaniment MP3 at [alfred-music.com](http://alfred-music.com) and visit [smartmusic.com/APPchoral](http://smartmusic.com/APPchoral) to explore interactive rehearsal tools for this piece.

#### PRONUNCIATION

See-yah-hahm beh-koo-kah nyehn kwehn-kohs. See-yah-ham-bah.

2

5

Musical score for two voices and basso continuo. The top voice (soprano) has a long sustained note followed by eighth-note patterns. The middle voice (alto) has eighth-note patterns. The basso continuo part (bass and cello) shows harmonic changes with various chords and bass notes. The lyrics "hamb' e - ku - kha - nyen' kwen - kos, si - ya -" are written below the vocal parts. Measure 5 ends with a fermata over the basso continuo. Measure 6 begins with a dynamic marking "sim.".

7

mf

Continuation of the musical score. The top voice continues with eighth-note patterns. The middle voice has eighth-note patterns. The basso continuo part shows harmonic changes. The lyrics "hamb' e - ku - kha - nyen' kwen - kos, Si - ya -" are written below the vocal parts. Measure 7 ends with a dynamic marking "mf". Measure 8 begins with a sustained note over the basso continuo.

9

Continuation of the musical score. The top voice has eighth-note patterns. The middle voice has eighth-note patterns. The basso continuo part shows harmonic changes. The lyrics "hamb' e - ku - kha - nyen' kwen - kos, si - ya -" are written below the vocal parts. Measure 9 ends with a fermata over the basso continuo. Measure 10 begins with a dynamic marking "sim.".

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11

*f*

Si - ya -

hamb' e - ku - kha - nyen' kwen - kos.

*f*

Si - ya -

13

ham - ba,

si - ya - ham - ba,

oo,

si - ya -

ham - ba, ham - ba,

si - ya - ham - ba,

oo,

si - ya -

15

ham' e - ku - kha - nyen' kwen - kos.

Si - ya -

ham' e - ku - kha - nyen' kwen - kos., kwen - kos.

Si - ya -

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17 [2.]

kwen - kos.

We are

[2.]

20

mp

We are marching, march - ing, we are

march - ing in the light of love, we are

22

march - ing in the light of love.

march - ing in the light of love. We are

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24 *mp*

We are march-ing, march - ing, we are  
march - ing in the light of love, we are

26 *f*

march-ing in the light of love, light of love, We are  
march-ing in the light of love. We are

28 *f*

march-ing, we are march-ing, we are march-ing, yes, we are  
march-ing, we are march-ing, yes, we are

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Musical score for measures 30-31. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "march-ing in the light of love. We are march-ing in the light of love, light of love. We are". Measure 30 ends with a fermata over the bass note.

Musical score for measures 32-33. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "march - ing, we are march-ing. we are march-ing, yes, we are march - ing, we are march-ing, yes, we are". Measure 32 ends with a dynamic marking *sub. mp*.

Musical score for measure 34. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. The lyrics are: "march - ing in the light of love. march - ing in the light of love.". Measure 34 ends with a dynamic marking *sub. mp*.

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36

Si - ya -

39

hamb' e - ku - kha - nyen' kwen - kos, si - ya -

Si - ya - ham - ba, si - ya - ham - ba, si - ya -

41

hamb' e - ku - kha - nyen' kwen - kos.

Si - ya -

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8  
43

hamb' e - ku - kha - nyen' kwen - kos, si - ya -  
Si - ya - ham - ba, si - ya - ham - ba, si - ya -

45

hamb' e - ku - kha - nyen' kwen - kos. Si - ya -  
hamb' e - ku - kha - nyen' kwen - kos, kwen - kos. Si - ya -

47

*opt. SOLO or DESCANT (2nd time only)*

Si - ya - ham - ba, si - ya - ham - ba, si - ya -  
ham - ba, si - ya - ham - ba, oo, Si - ya -  
ham - ba, ham - ba, si - ya - ham - ba, oo, Si - ya -

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49

Musical score for page 9, measures 49-50. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The lyrics are: "ham - ba, \_\_\_\_\_ si - ya - ham - ba!" followed by "hamb' e - ku - kha - nyen' kwen - kos. \_\_\_\_\_ Si - ya -" and "hamb' e - ku - kha - nyen' kwen - kos, \_\_\_\_\_ kwen - kos. \_\_\_\_\_ Si - ya -". Measure 49 ends with a fermata over the bass note.

51

Musical score for page 9, measures 51-52. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The lyrics are: "Si - ya - ham - ba, \_\_\_\_\_ si - ya - ham - ba, si - ya -" followed by "ham - ba, \_\_\_\_\_ si - ya - ham - ba, oo, \_\_\_\_\_ Si - ya -" and "ham - ba, ham - ba, \_\_\_\_\_ si - ya - ham - ba, oo, \_\_\_\_\_ Si - ya -". Measure 51 ends with a fermata over the bass note.

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53 [1.] (p. 9, m. 47)

hamb' e - ku - kha - nyen' kwen - kos. \_\_

hamb' e - ku - kha - nyen' kwen - kos. \_\_ Si - ya -

hamb' e - ku - kha - nyen' kwen - kos, \_\_ kwen - kos. \_\_ Si - ya -

1.

55 [2.] (rejoin section)

Si - ya - hamb' e - ku - kha - nyen' kwen - kos. \_\_

sub. **p**

Si - ya - hamb' e - ku - kha - nyen' kwen - kos. \_\_

sub. **p**

2.

57

*mf*

*cresc.*

Si - ya - hamb' e - ku - kha - nyen' kwen -

*mf*

*cresc.*

Si - ya - hamb' e - ku - kha - nyen' kwen -

*mf*

*cresc.*

58

60

SHAKER

SMALL DRUM

DJEMBE

*f*

kos,

e - ku - kha - nyen' kwen - kos! —

*f*

kos,

e - ku - kha - nyen' kwen - kos! —

*f*

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