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Nelson Mandela

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Nelson Mandela:
In Remembrance

Instrumentation:
Soprano/Cantor
Mixed Choir
Double Bass
Percussion: One conga drum
Participating Audience

Text: Maya Angelou

Music: Ray Fields

Contact: rayfields1@aol.com

Performance Notes

Nelson Mandela is a musical composition that makes use of sung and spoken text. It is performed by a soprano/cantor accompanied by solo double bass and conga drum, with some of the text read or sung responsively by a small mixed choir of 3-5 soprano/alto voices and 3-5 tenor/bass voices. The mixed choir and cantor provide the foundation for the participation of the audience. The intention of the audience participation is to make the experience of Maya Angelou's tribute to a great man as personal, intimate, and immediate as possible.

The performance is led by the soprano/cantor. In addition to singing and speaking the text, the soprano/cantor guides the mixed choir and audience in reading the text responsively from a handout (attached), and in singing two short phrases responsively, imitating the melody sung by the soprano/cantor. A repeated percussion figure serves as a cue for the responsive reading.

The text is in English, except for the African tribal name Xhosa, spoken by the soprano/cantor. The letters "Xh" designate a vocal click, which the soprano/cantor should strive to pronounce correctly.

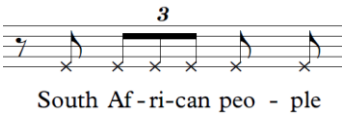
The soprano/cantor should read the text with whatever dramatic sense she feels. Only the soprano/cantor, mixed choir, and accompanists will see the notated rhythms for the reading of the text. These notations basically follow the rhythms of a normal reading of the words. With one exception (see the discussion of the *leitmotif* below), the notations are provided as general guidance only, from which the soprano/cantor may depart for dramatic interpretation.

The audience will only be given the text of the poem, not the notated rhythms, and should be instructed to try to follow the mixed choir as closely as possible.

There are no dynamic indications in the spoken parts; a normal speaking voice should be used throughout. Instead, dynamics occur naturally through the varying numbers of readers: soprano/cantor alone will be softest, all together will be loudest, and sopranos/altos alone and tenors/basses alone will be in-between soft and loud.

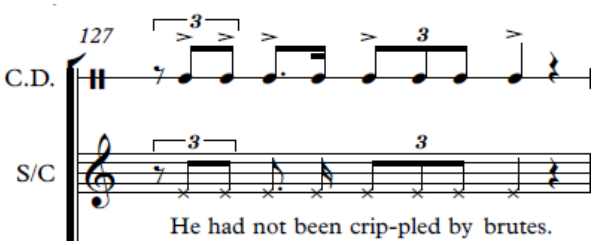
The passages that are sung are indicated in the score by standard notation; the passages that are spoken are indicated by noteheads with X's (Example 1).

Example 1.



The score includes a percussion staff for conga. An alternative if a percussionist is not available is for the double bass player to tap on the body of the double bass. One tapping figure serves as a *leitmotif,* based on the rhythm of the text it represents: "He had not been crippled by brutes" (Example 2). To convey this figure's *leitmotif* character, strict adherence to the notated rhythm is required throughout in both speaking and playing. The *leitmotif* will also be used as a cue before responsive reading begins.

Example 2.



Suggestions for Preparing and Leading the Audience

The soprano/cantor (or an announcer) should begin the performance by providing the audience with a brief background on the life of Nelson Mandela, possibly tying the relevance of the performance to an important event in Mandela's life, for example: born July 18, 1918; won the Nobel Peace Prize, October 15, 1993 (jointly with President F.W. de Klerk); inaugurated as South Africa's first democratically elected president, May 10, 1994; died at his home in Johannesburg, December 5, 2013.

After the background on Mandela (and her introduction on stage if the announcer provides the background), the soprano/cantor should explain how the audience will participate—speaking and singing—as a part of the performance, along with the mixed choir. Each audience member will have been provided the handout (attached) upon entrance to the performance hall. The soprano/cantor will explain the use of the handout for responsive reading by the audience, including pointing out how the text fonts are differentiated for that very purpose.

The audience will only be given the text of the poem, not the notated rhythms, and should be instructed to try to follow the mixed choir as closely as possible during the responsive passages. As one way to accomplish this, the soprano may wish to explain how the percussion figure will be used to cue the audience entrances. In addition, the soprano/cantor may choose to teach the audience the melodies of the two very short phrases that are to be sung, before beginning the actual performance.

Nelson Mandela

Cantor (sings): His day is done (2x).
The news came on the wings of a wind, reluctant to carry its burden.
Nelson Mandela's day is done (2x).
The news, expected, and still unwelcome, reached us in the United States,
And suddenly, our world became somber, our skies were leadened.
His day is done (2x).

(speaks): We see you, South African people standing speechless at the slamming of that final door through which no traveler returns.

All (speak)*:** ***Our spirits reach out to you:

Cantor (speaks): Bantu, Zulu, Xhosa, Boer.

Sopranos/Altos (speak)*:** ***We think of you and your Son of Africa,

Cantor (sings): Your Father, Your One More Wonder of the World.

Tenors/Basses (speak)*:** ***We send our souls to you as you reflect upon

Cantor (speaks): Your David,

Sopranos/Altos (speak)*:** ***Armed with a mere stone, facing down

All (speak)*:** ***The Mighty Goliath.

Cantor (sings): Your man of strength, Gideon, emerging triumphant.

(speaks): Although born into the brutal embrace

(sings): of Apartheid,

Sopranos/Altos (sing, repeating the Cantor)*:** ***of Apartheid,

Cantor (speaks): Scarred by the savage atmosphere

(sings): of racism,

All (sing, repeating the Cantor)*:** ***of racism,

Cantor (speaks): Unjustly imprisoned in the bloody maws

(sings): of South African dungeons.

(speaks): Would the man survive? Could the man survive?

All (speak)*:** ***His answer strengthened men and women around the world.

Cantor (speaks): In the Alamo, in San Antonio, Texas,

Tenors/Basses (speak)*:** ***On the Golden Gate Bridge in San Francisco,

Sopranos/Altos (speak)*:** ***In Chicago's Loop,

In New Orleans Mardi Gras,

Tenors/Basses (speak)*:** ***In New York City's Times Square,

All (speak)*:** ***We watched as the hope of Africa sprang through the prison's doors.

Cantor (sings): His stupendous heart intact, his gargantuan will hale and hearty.
Nelson Mandela's day is done.

(speaks): He had not been crippled by brutes,

Sopranos/Altos (speak)*:** ***Nor was his passion for the rights of human beings

All (speak)*:** ***Diminished by twenty-seven years of imprisonment.

Cantor (speaks): He had not been crippled by brutes.

(sings): Even here in America, we felt the cool, refreshing breeze of freedom.

(speaks): When Nelson Mandela took the seat of Presidency, in his country, where formerly he was not even allowed to vote,

(sings): We were enlarged by tears of pride (2x),

(speaks): As we saw Nelson Mandela's former prison guards invited, courteously, by him
To watch from the front rows his inauguration.
We saw him accept the world's award in Norway, with grace and gratitude,

All (speak)*:** ***And the confidence of African Chiefs from ancient royal stools.

Cantor (stage whisper): He had not been crippled by brutes.

(sings): No sun outlasts its sunset, but it will
Rise again and bring the dawn (2x).
Yes, Mandela's day is done; day is done.

Yet we, his inheritors, will open the gates wider

All (speak)*:** ***For reconciliation,

Cantor (sings): And we will respond generously to the cries, to the cries,

Sopranos/Altos (speak)*:** ***of Blacks and Whites, Asians, Hispanics, the poor,

Tenors/Basses (speak)*:** ***Who live piteously on the floor of our planet.

Cantor (sings): He has offered us understanding,

Sopranos/Altos (speak)*:** ***We will not withhold forgiveness,

All (speak)*:** ***Even from those who do not ask.

Cantor (sings): Nelson Mandela's day is done (2x).

All (speak)*:** ***We confess it in tearful voices,

Cantor (sings): Yet we lift our own to say: Thank You.

Sopranos/Altos (speak)*:** ***Thank You, Our Gideon,

Tenors/Basses (speak)*:** ***Thank You, Our David,

Cantor (sings): Our great courageous man.

Sopranos/Altos (speak)*:** ***We will not forget you,

Tenors/Basses (speak)*:** ***We will not dishonor you,

Cantor (sings): We will remember and be glad
That you lived among us,
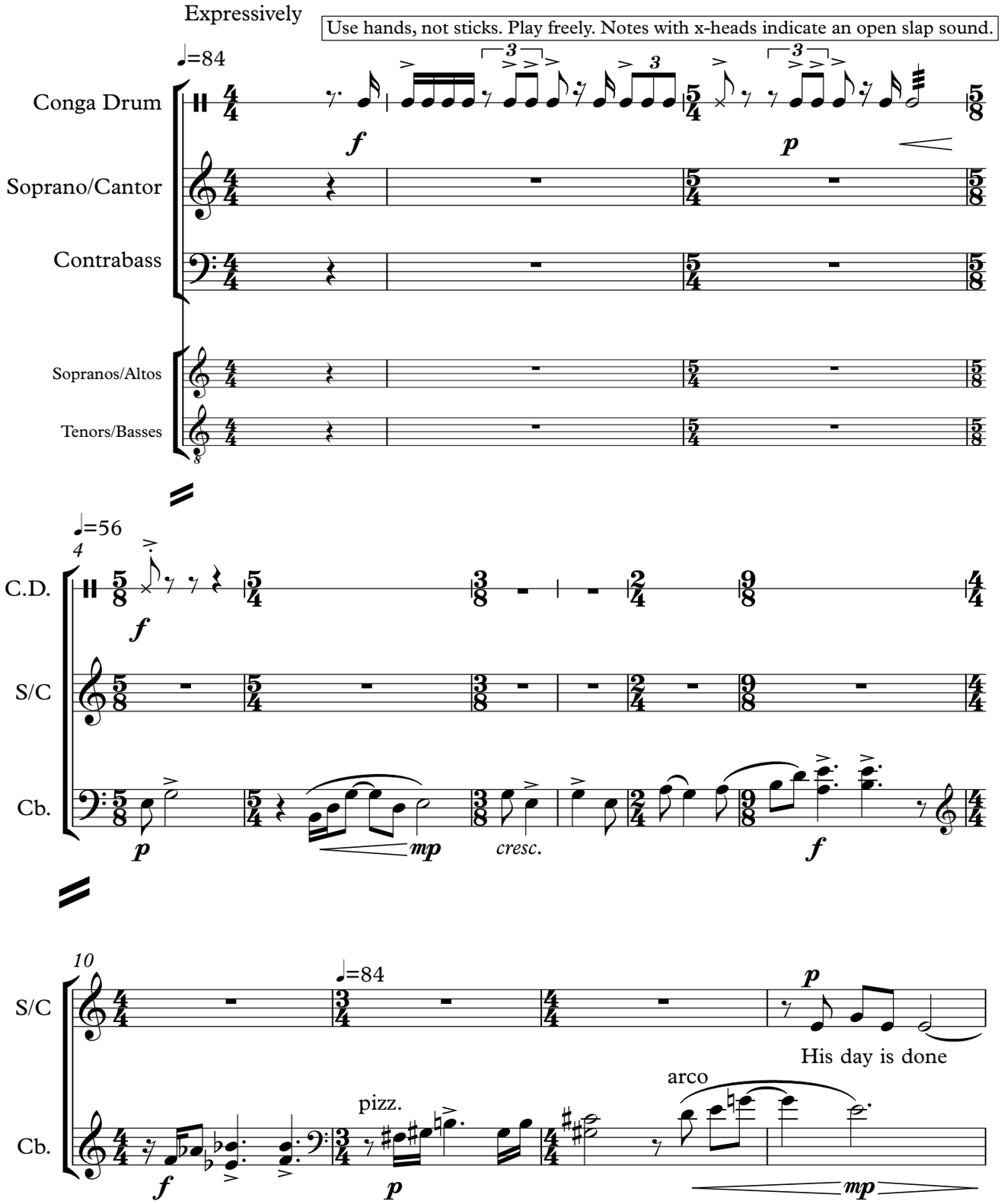
All (speak)*:** ***That you taught us, and
That you loved us
All!

Cantor (sings): Nelson Mandela's day is done.
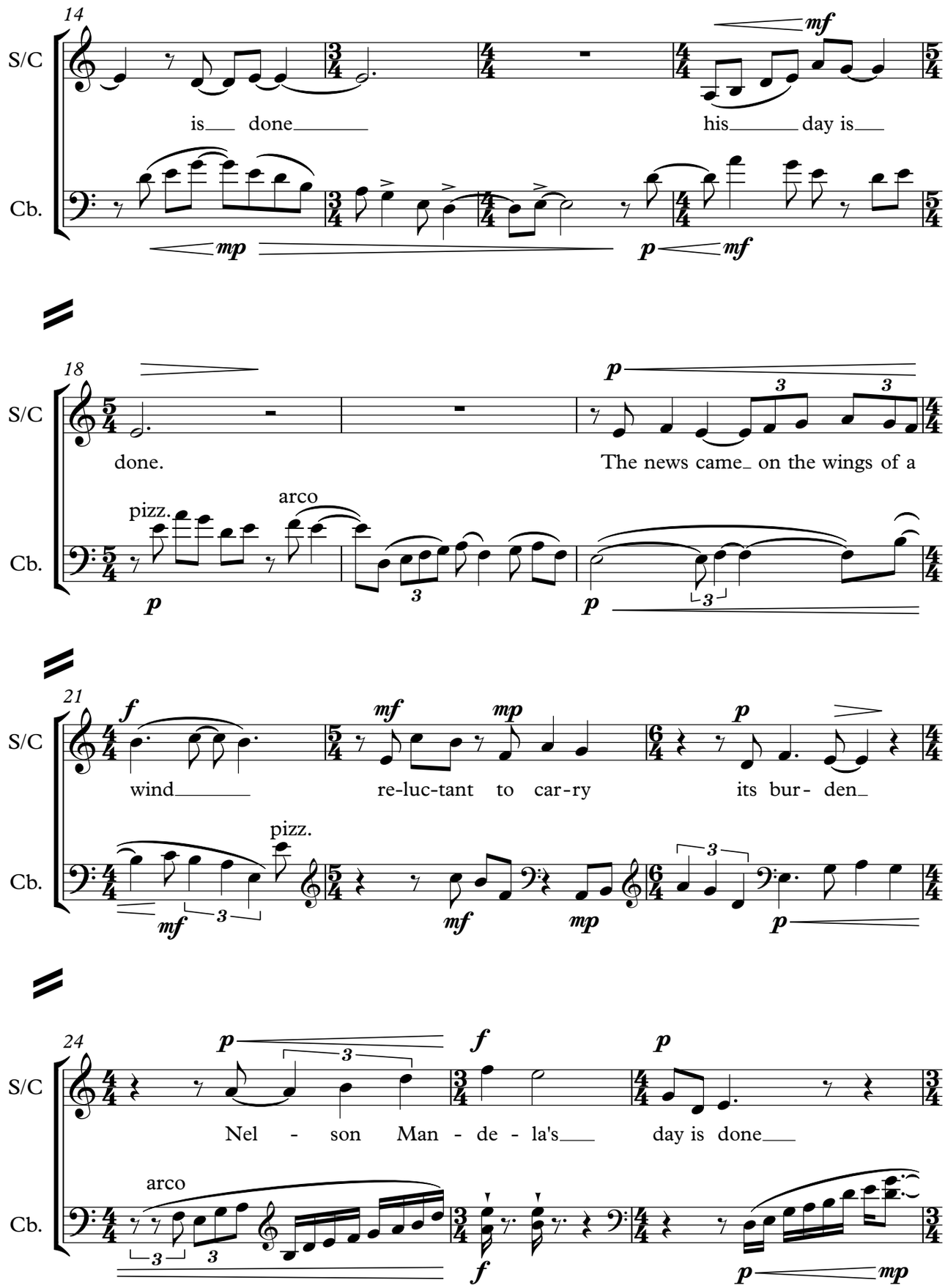
Nelson Mandela:
In Remembrance
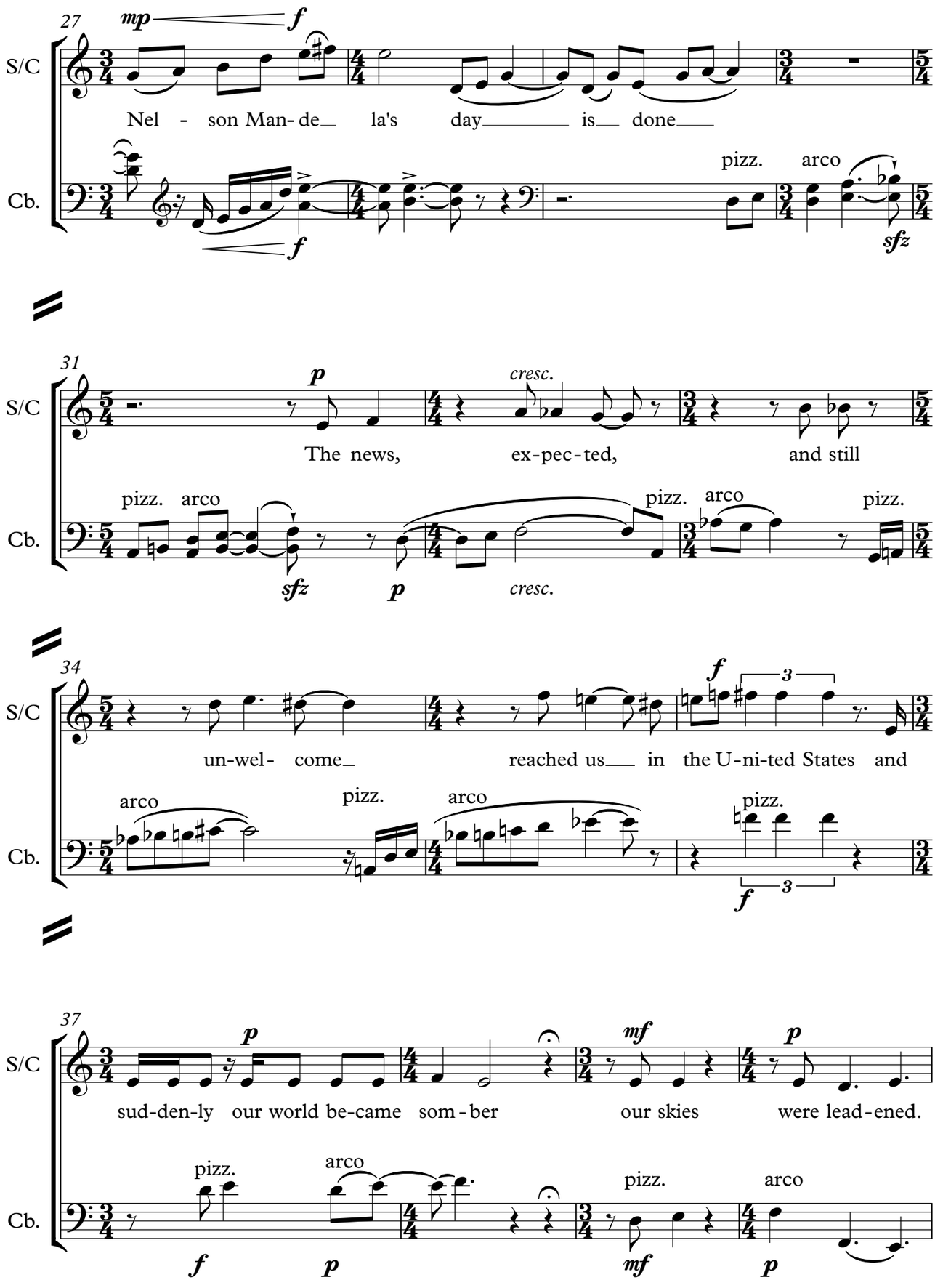
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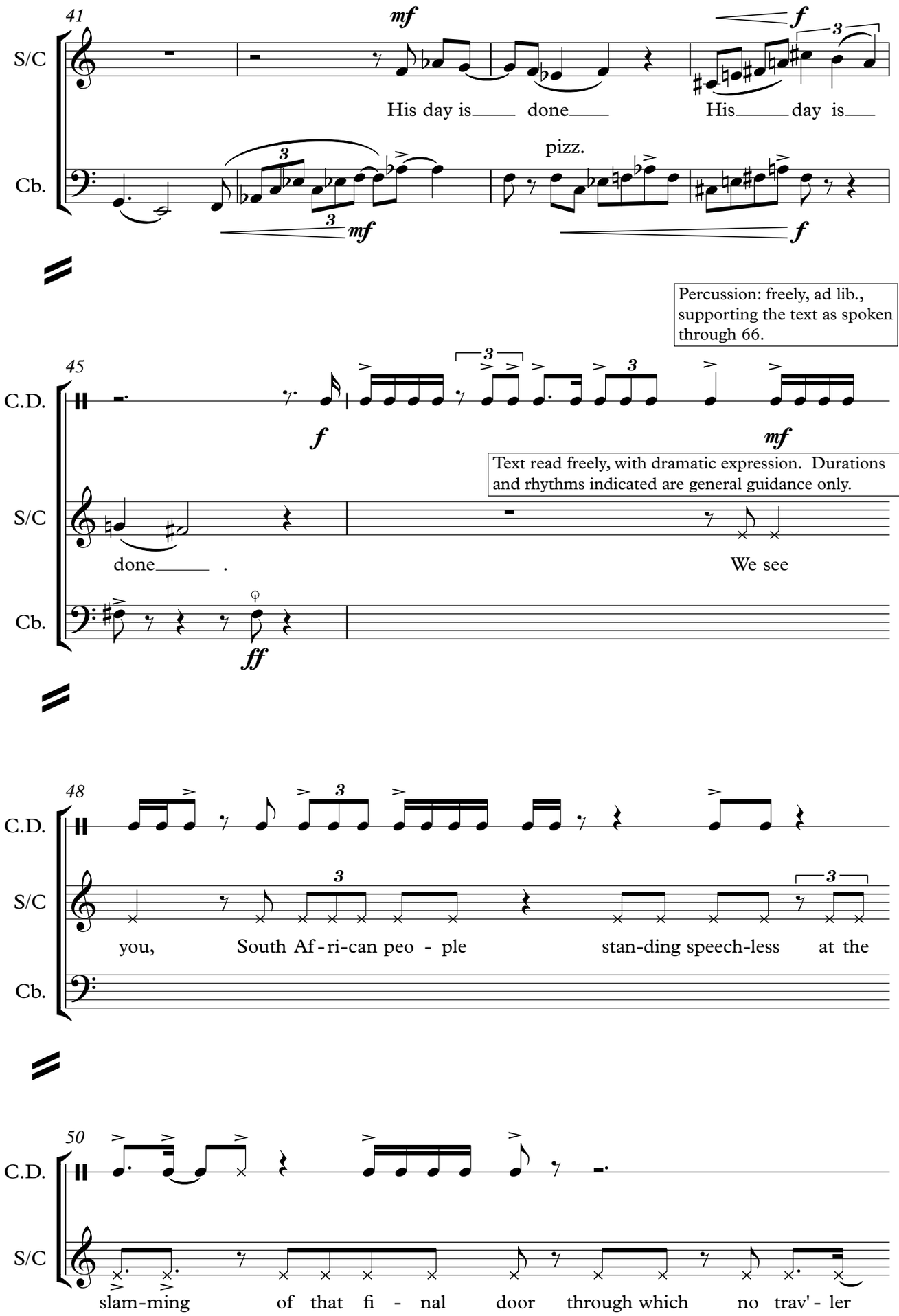
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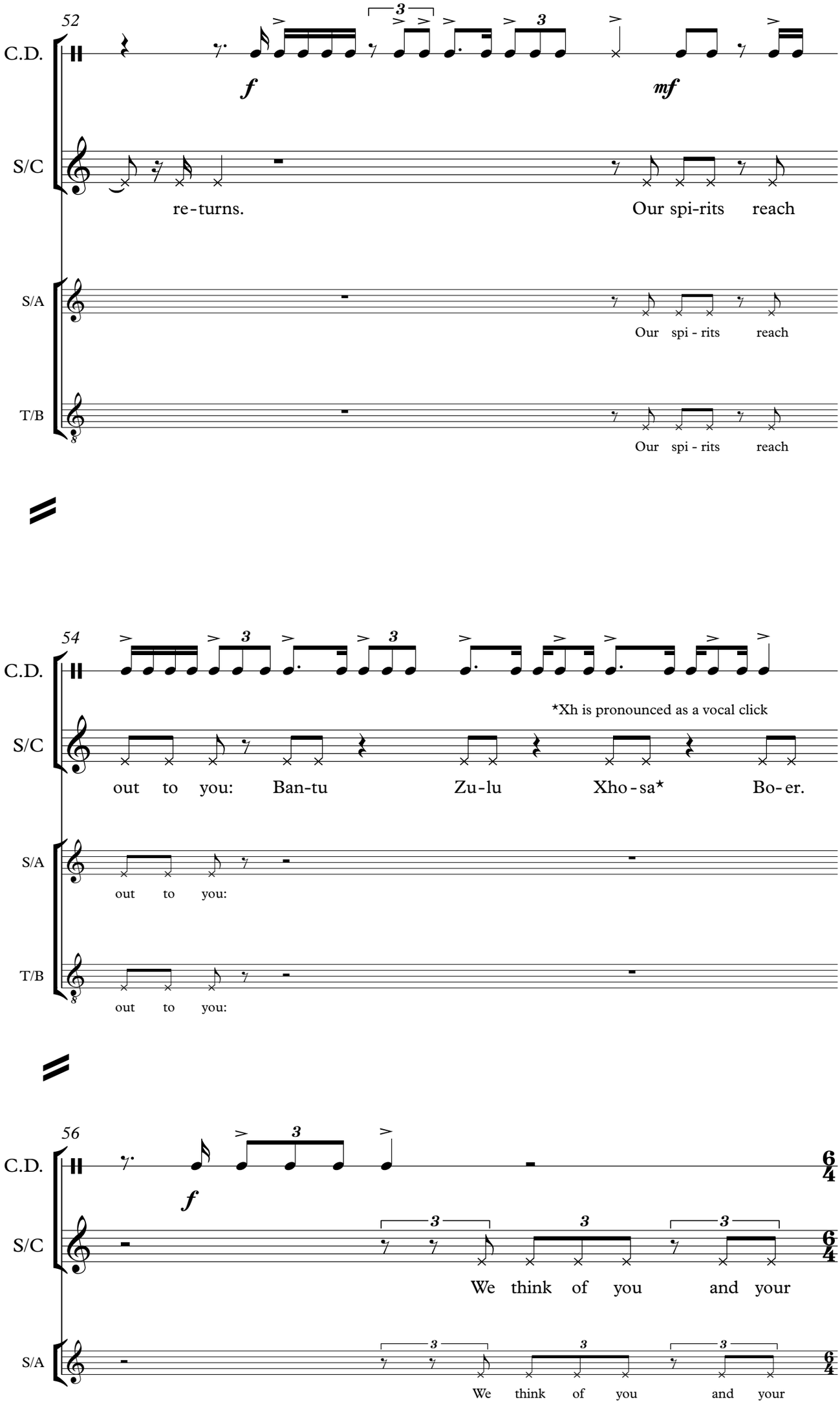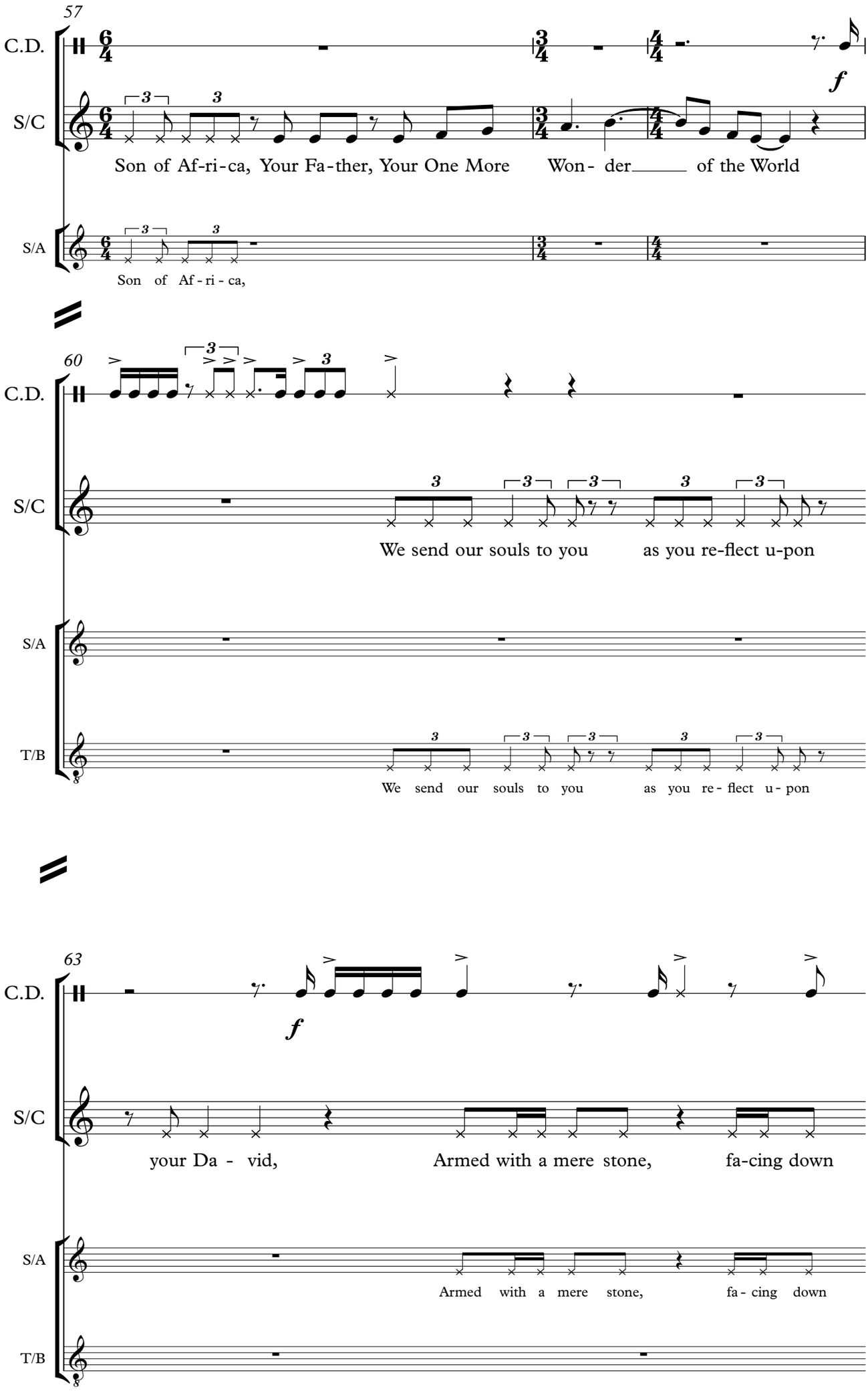


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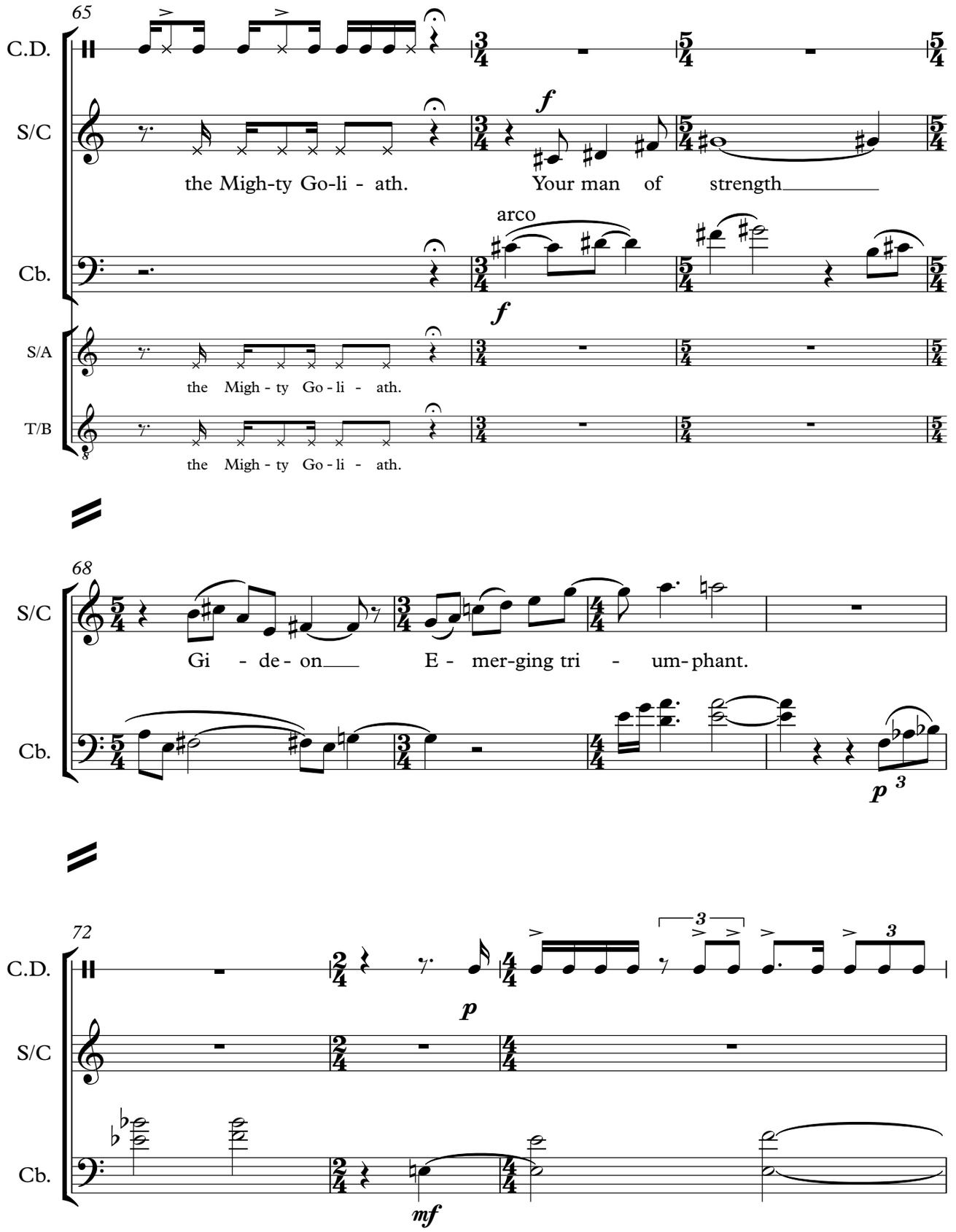

14
S/C
Cb.
is done
his day is
mf
mp
p
mf
18
done.
The news came on the wings of a
pizz.
arco
21
wind
re-luc-tant to car-ry its bur- den
24
Nel - son Man - de - la's day is done
arco
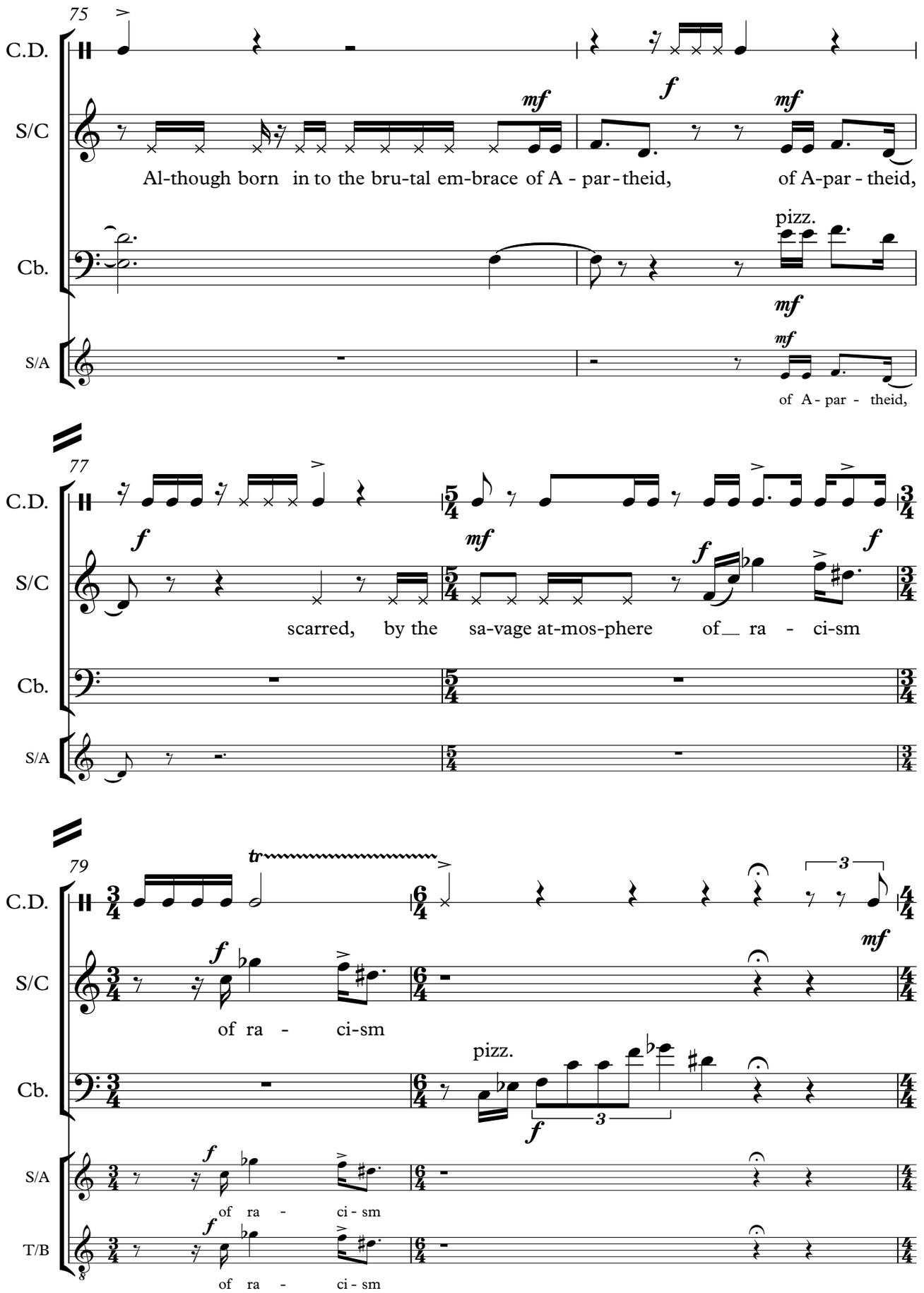

27
mp
f
S/C
Nel - son Man- de_ la's day_____ is__ done___
Cb.
f
pizz.
arco
sfz
31
p
cresc.
S/C
The news, ex-pec-ted, and still
pizz.
arco
Cb.
sfz
p
cresc.
pizz.
arco
pizz.
34
f
3
S/C
un-wel- come_ reached us___ in the U-ni-ted States and
arco
pizz.
arco
Cb.
pizz.
f
3
37
p
mf
p
S/C
sud-den-ly our world be-came som-ber our skies were lead-ened.
pizz.
arco
pizz.
arco
Cb.
f
p
mf
p


41
S/C
Cb.
mf
f
His day is done His day is
pizz.
mf
f
Percussion: freely, ad lib., supporting the text as spoken through 66.
45
C.D.
f
mf
Text read freely, with dramatic expression. Durations and rhythms indicated are general guidance only.
S/C
done .
We see
Cb.
ff
48
C.D.
S/C
you, South Af-ri-can peo - ple stan-ding speech-less at the
Cb.
50
C.D.
S/C
slam-ming of that fi - nal door through which no trav' - ler


52
C.D.
S/C
S/A
T/B
f
mf
re-turns.
Our spi-rits reach
Our spi - rits reach
Our spi - rits reach
54
*Xh is pronounced as a vocal click
out to you: Ban-tu Zu-lu Xho-sa* Bo-er.
out to you:
out to you:
56
6/4
We think of you and your
We think of you and your


57
C.D.
S/C
S/A
Son of Af-ri-ca, Your Fa-ther, Your One More Won- der of the World
Son of Af - ri - ca,
60
C.D.
S/C
S/A
T/B
We send our souls to you as you re-flect u-pon
We send our souls to you as you re - flect u - pon
63
C.D.
S/C
S/A
T/B
your Da - vid, Armed with a mere stone, fa-cing down
Armed with a mere stone, fa - cing down


65
C.D.
S/C
the Migh-ty Go-li - ath.
Your man of strength
arco
Cb.
S/A
the Migh - ty Go - li - ath.
T/B
the Migh - ty Go - li - ath.
68
S/C
Gi - de - on
E - mer-ging tri - um-phant.
Cb.
72
C.D.
S/C
Cb.


75
C.D.
S/C
Al-though born in to the bru-tal em-brace of A - par - theid, of A-par - theid,
Cb.
pizz.
S/A
of A - par - theid,
77
scarred, by the sa-vage at-mos-phere of ra - ci-sm
79
of ra - ci-sm
pizz.
of ra - ci - sm
of ra - ci - sm

81

C.D.

S/C

Un-just ly im pri-soned in the bloo-dy maws of South Af-ri can dun

Cb.

83

C.D.

S/C

__ geons,

pizz. arco

Cb.

Percussion: freely, ad lib., supporting the text as spoken through 98.

86

C.D.

Text read freely, with dramatic expression. Durations and rhythms indicated are general guidance only.

S/C

Would the man sur- vive? Could the man__ sur- vive? His

S/A

His

T/B

His

88

C.D.

S/C
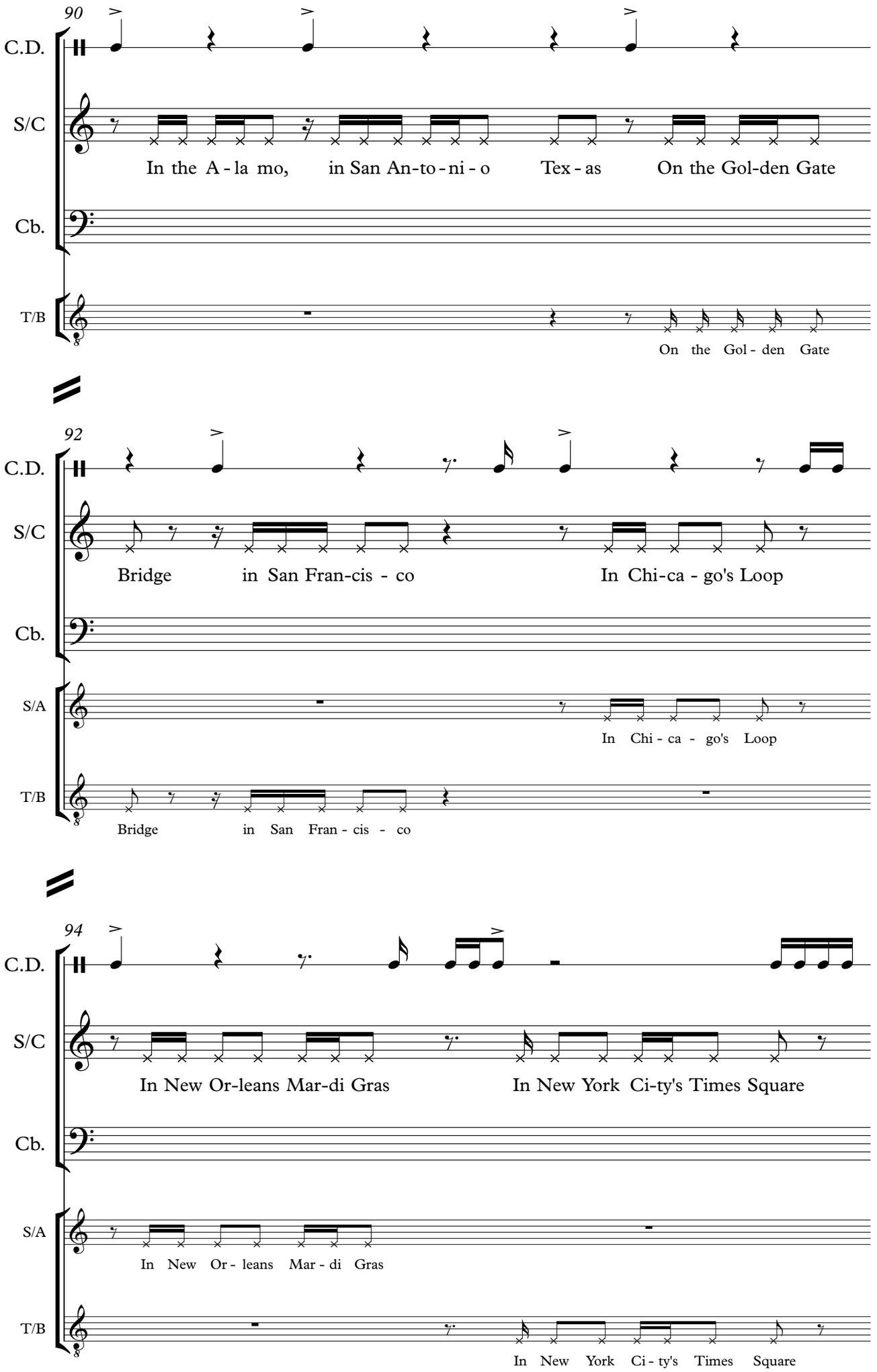
an-swer streng - thened men and wo - men a - round the world._
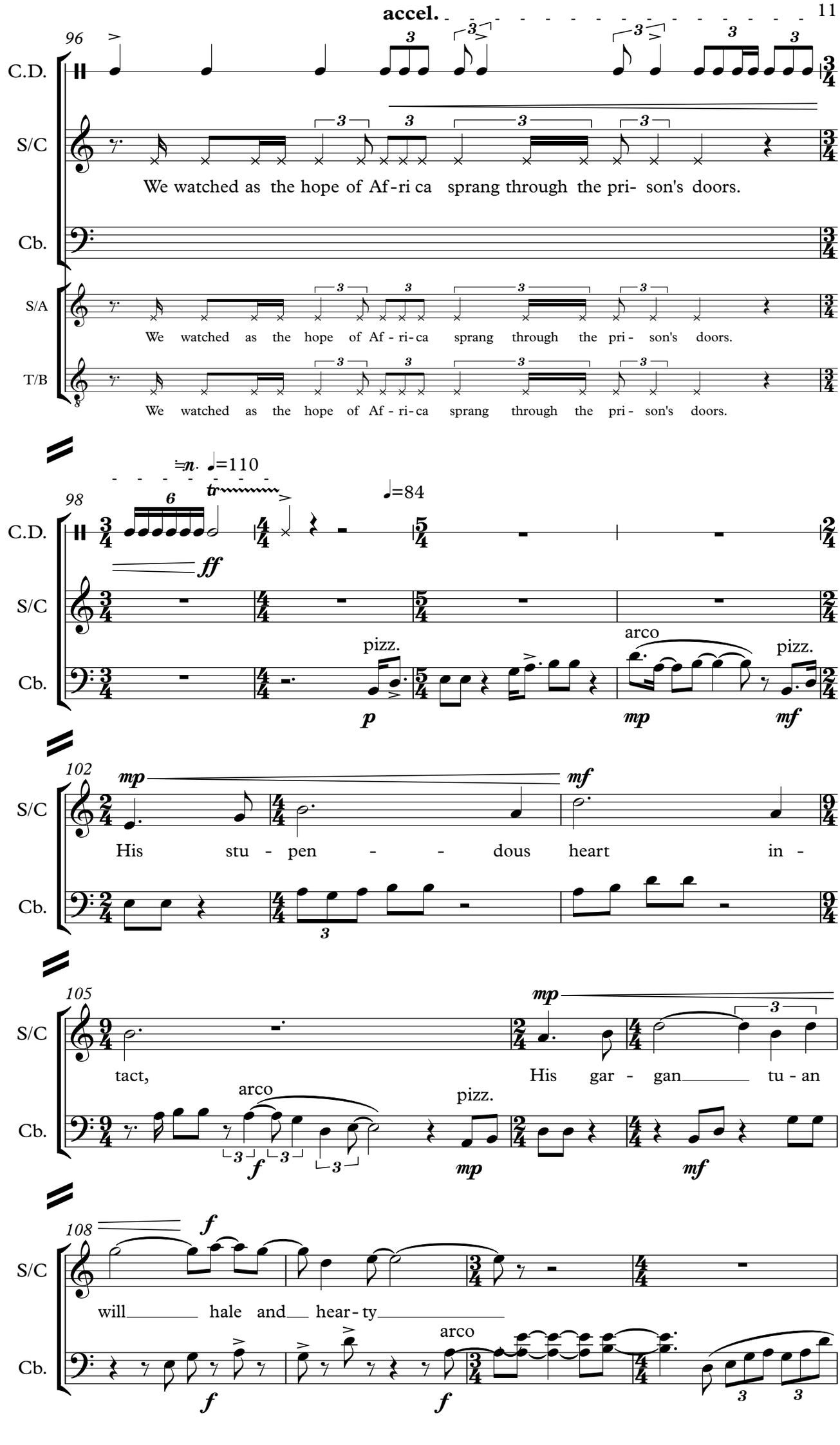
S/A
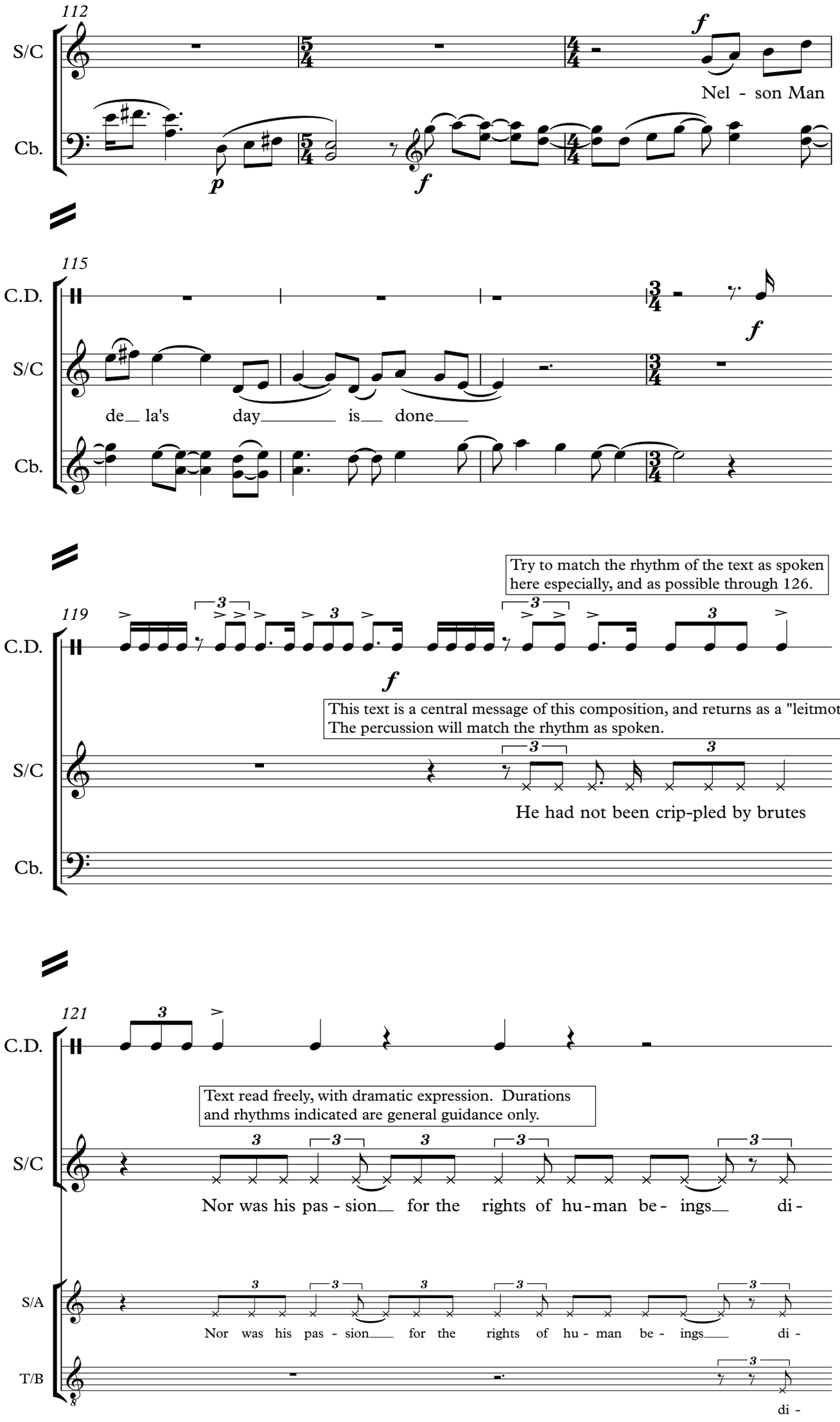
an - swer streng - thened men and wo - men a - round the world.__
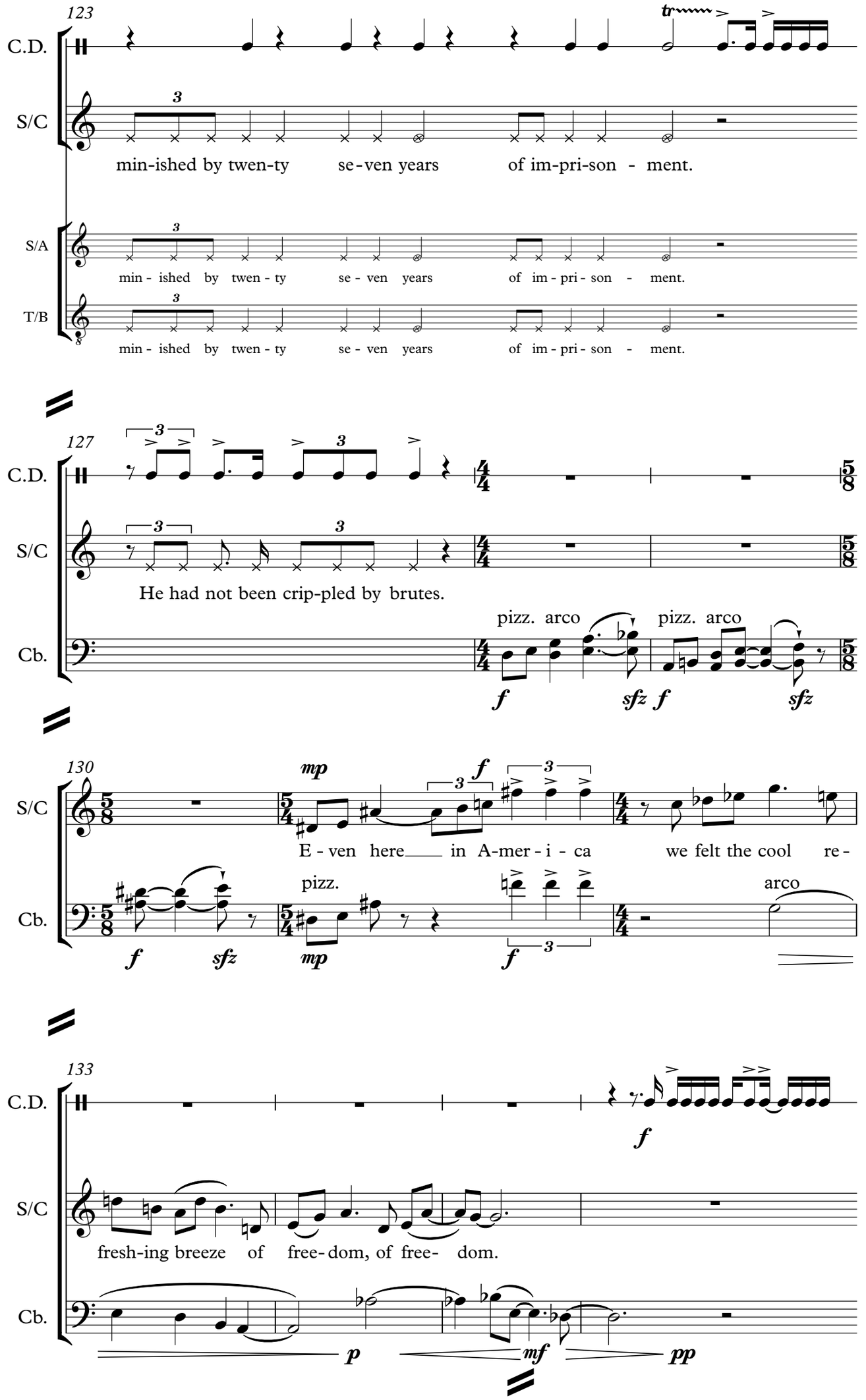
T/B
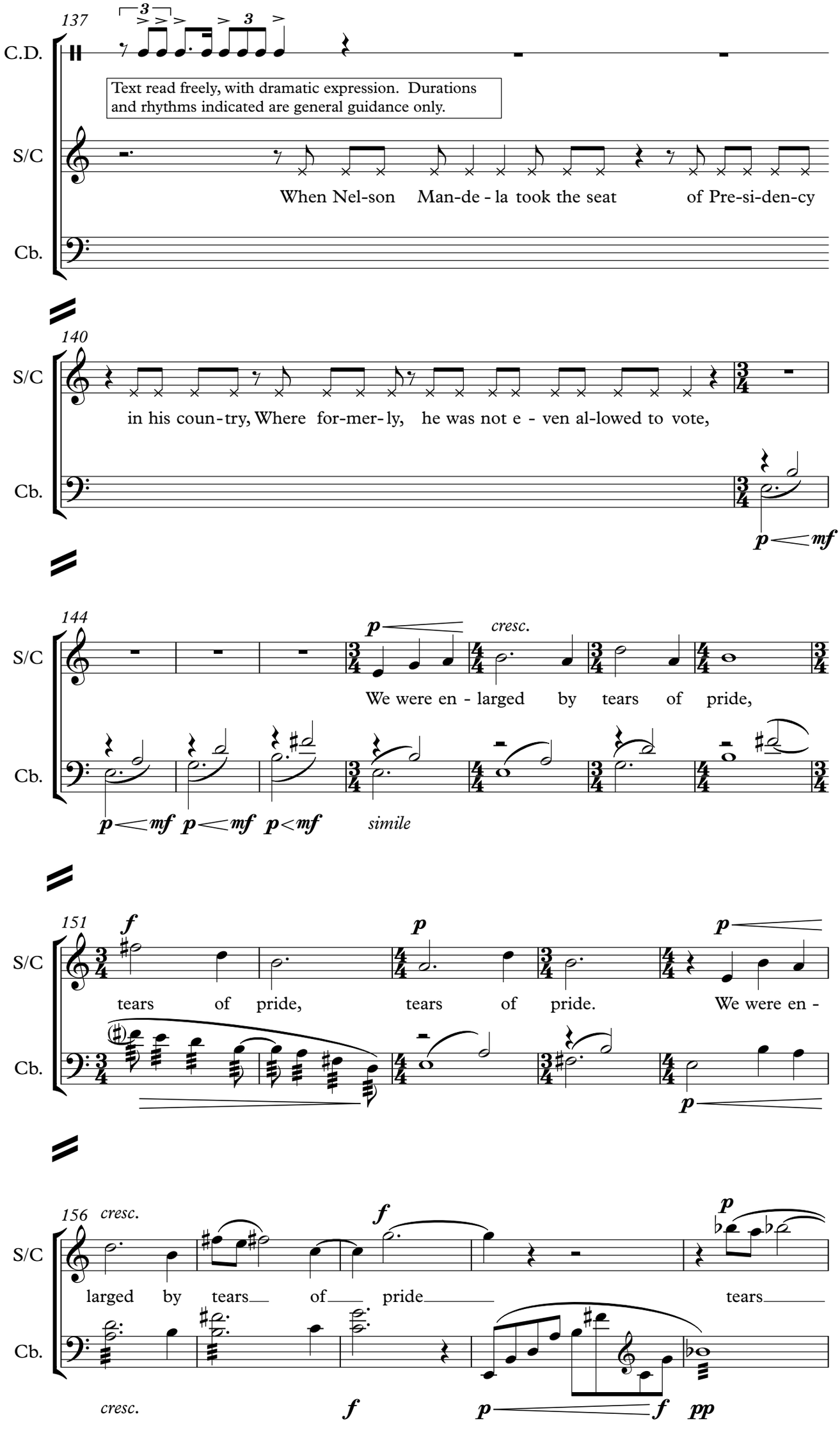
an - swer streng - thened men and wo - men a - round the world.__


90
C.D.
S/C
In the A - la mo, in San An-to - ni - o Tex - as On the Gol-den Gate
Cb.
T/B
On the Gol - den Gate
92
C.D.
S/C
Bridge in San Fran-cis - co In Chi-ca - go's Loop
Cb.
S/A
In Chi - ca - go's Loop
T/B
Bridge in San Fran - cis - co
94
C.D.
S/C
In New Or-leans Mar-di Gras In New York Ci-ty's Times Square
Cb.
S/A
In New Or - leans Mar - di Gras
T/B
In New York Ci - ty's Times Square


accel.
96
C.D.
S/C
We watched as the hope of Af-ri ca sprang through the pri- son's doors.
Cb.
S/A
We watched as the hope of Af - ri-ca sprang through the pri - son's doors.
T/B
We watched as the hope of Af - ri-ca sprang through the pri - son's doors.
98
♩.=110
♩=84
ff
pizz.
p
arco
mp
pizz.
mf
102
mp
mf
His stu - pen - - dous heart in -
105
tact,
mp
His gar - gan tu - an
arco
f
pizz.
mp
mf
108
f
will hale and hear - ty
arco
f
f


112
S/C
Cb.
Nel - son Man
115
C.D.
S/C
Cb.
de_ la's day_____ is_ done_
119
C.D.
Try to match the rhythm of the text as spoken here especially, and as possible through 126.
This text is a central message of this composition, and returns as a "leitmotif." The percussion will match the rhythm as spoken.
S/C
He had not been crip-pled by brutes
Cb.
121
C.D.
Text read freely, with dramatic expression. Durations and rhythms indicated are general guidance only.
S/C
Nor was his pas - sion_ for the rights of hu-man be- ings_ di-
S/A
Nor was his pas - sion_ for the rights of hu - man be - ings_ di -
T/B
di -


123
C.D.
S/C
min-ished by twen-ty se-ven years of im-pri-son - ment.
S/A
min - ished by twen - ty se - ven years of im - pri - son - ment.
T/B
min - ished by twen - ty se - ven years of im - pri - son - ment.
127
C.D.
S/C
He had not been crip-pled by brutes.
Cb.
pizz. arco
pizz. arco
130
S/C
E - ven here in A-mer - i - ca we felt the cool re -
Cb.
pizz.
arco
133
C.D.
S/C
fresh-ing breeze of free-dom, of free- dom.
Cb.


137
C.D.
Text read freely, with dramatic expression. Durations and rhythms indicated are general guidance only.
S/C
When Nel-son Man-de - la took the seat of Pre-si-den-cy
Cb.
140
S/C
in his coun - try, Where for-mer-ly, he was not e - ven al-lowed to vote,
Cb.
p mf
144
S/C
p cresc.
We were en - larged by tears of pride,
Cb.
p mf p mf p mf simile
151
S/C
f p p
tears of pride, tears of pride. We were en -
Cb.
p
156
S/C
cresc. f p
larged by tears of pride tears
Cb.
cresc. f p f pp

Percussion: freely, ad lib., supporting the text as spoken through m. 175.

Text read freely, with dramatic expression. Durations and rhythms indicated are general guidance only.

161

C.D. *f* *mf*

S/C As we saw Nel-son Man-de - la's

Cb.

164

C.D.

S/C for-mer pri - son guards in-vi-ted cour- te - ous - ly by him, *f*

pizz.

Cb. *p* *mf* *p*

167

C.D. *f* *mf*

S/C to watch from the front rows his in - au-gur-a - tion

Cb. *p* *mf*

170

C.D. *f*

S/C We saw him ac-cept the

Cb.

172

S/C world's a-ward in Nor way, With grace and gra-ti-tude and the con-fi-dence of

S/A and the con - fi - dence of

T/B and the con - fi - dence of

Play muted. Try to match the rhythm of the text as spoken.

175

C.D.

S/C

Af - ri - can chiefs from an - cient roy - al stools. He had

Stage whisper

Cb.

S/A

Af - ri - can chiefs from an - cient roy - al stools.

T/B

Af - ri - can chiefs from an - cient roy - al stools.

177

C.D.

S/C

not been crip-pled by brutes. No sun out-

pizz.

Cb.

181

S/C

lasts its sun set but it will rise a - gain and bring the dawn Rise a -

Cb.
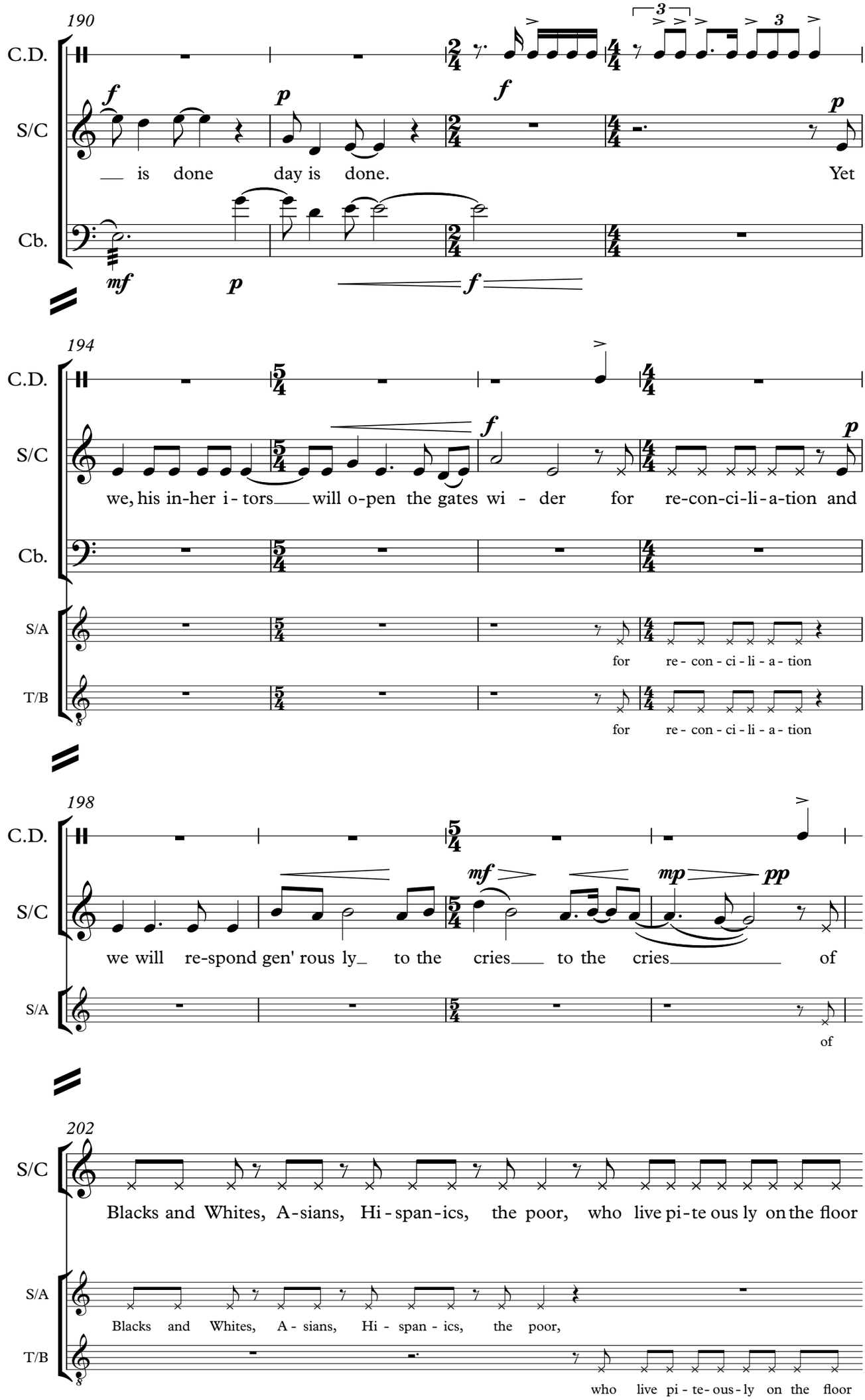
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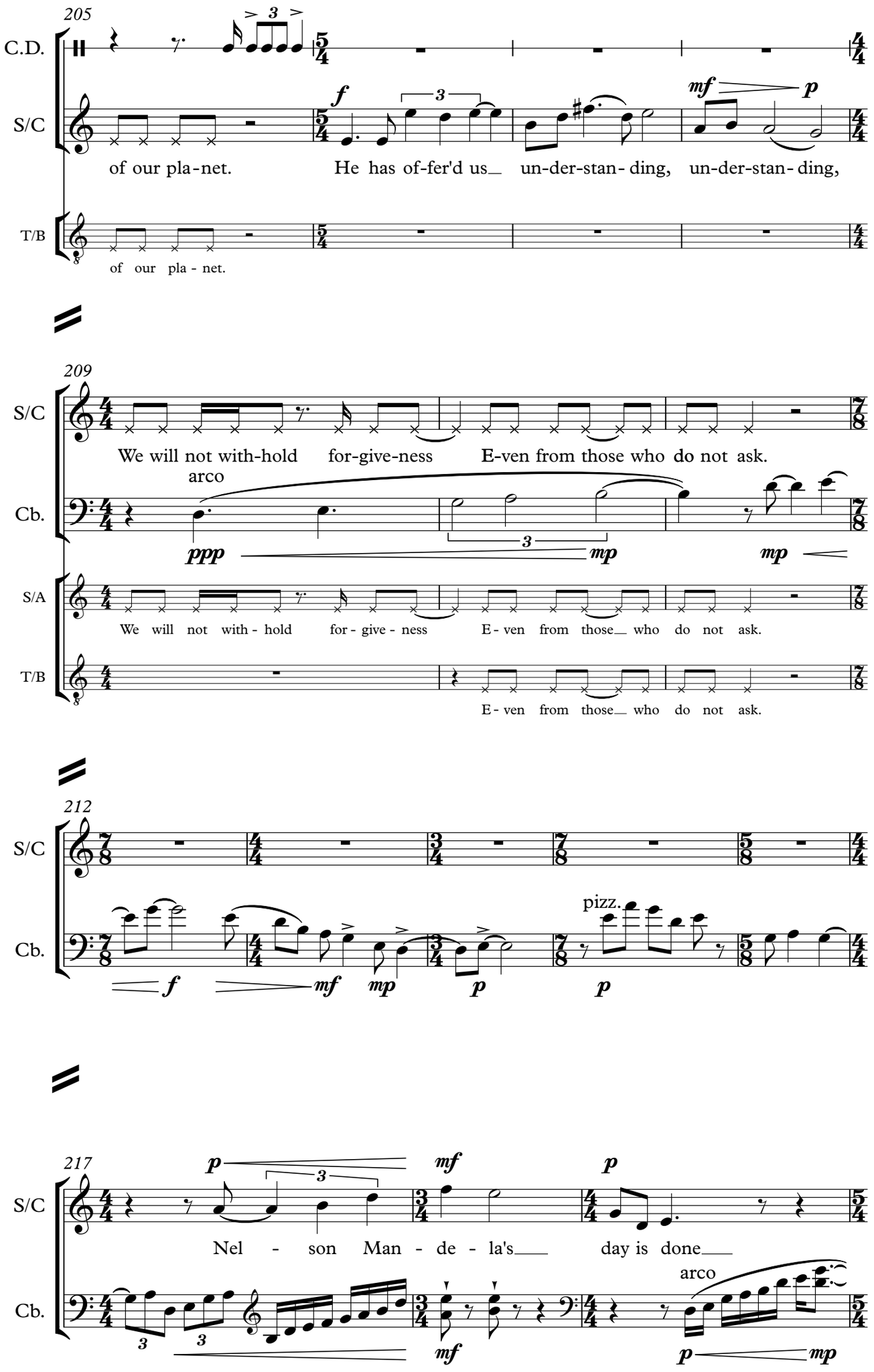
S/C
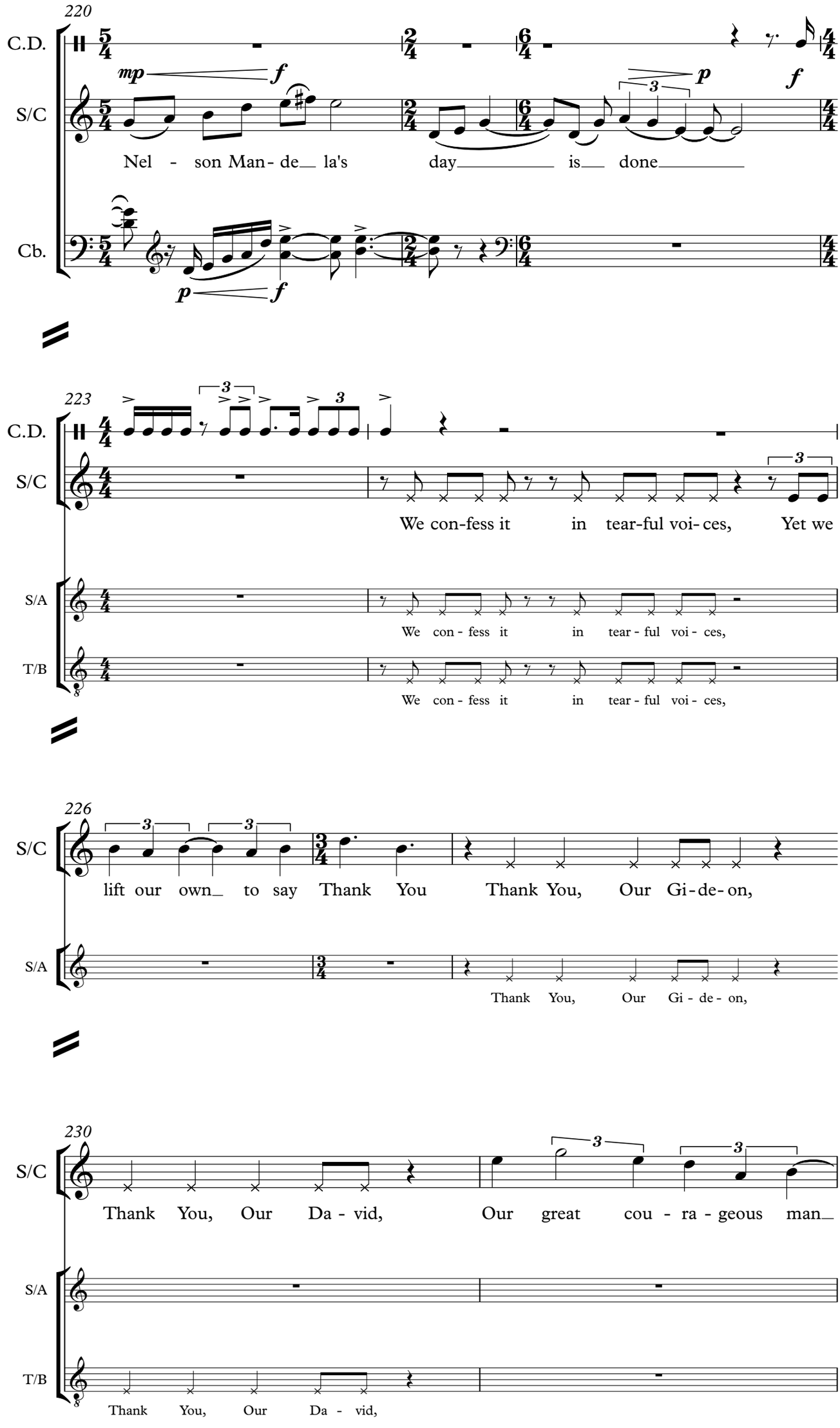
gain and bring the dawn. Yes, Man-de-la's day
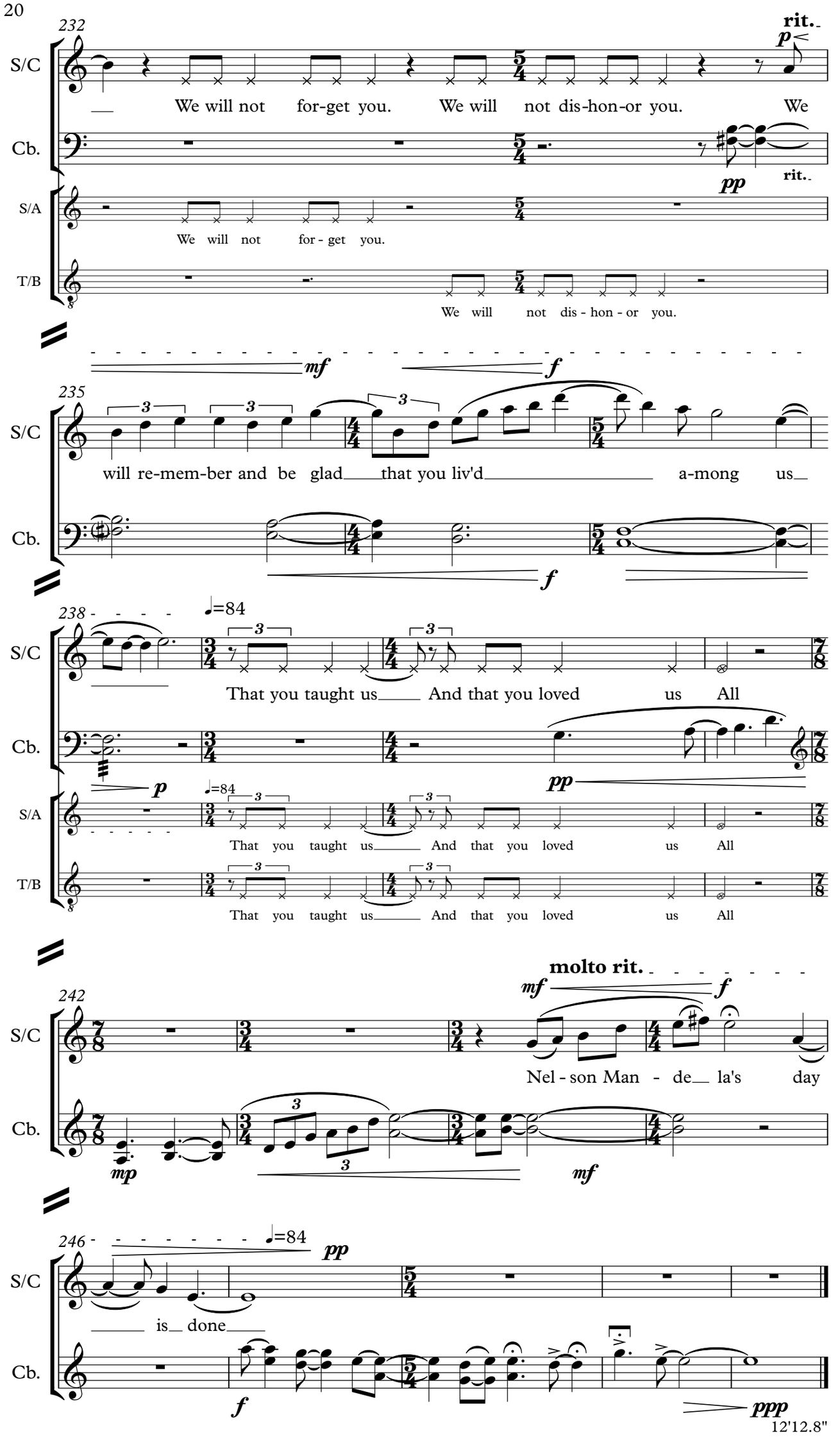
arco

Cb.


190
C.D.
S/C
Cb.
f
p
f
p
mf
p
f
is done
day is done.
Yet
194
C.D.
S/C
Cb.
S/A
T/B
f
p
we, his in-her i-tors will o-pen the gates wi-der for re-con-ci-li-a-tion and
for re-con-ci-li-a-tion
for re-con-ci-li-a-tion
198
C.D.
S/C
S/A
T/B
mf
mp
pp
we will re-spond gen' rous ly to the cries to the cries of
of
202
S/C
S/A
T/B
Blacks and Whites, A-sians, Hi-span-ics, the poor, who live pi-te ous ly on the floor
Blacks and Whites, A-sians, Hi-span-ics, the poor,
who live pi-te-ous-ly on the floor


205
C.D.
S/C
T/B
of our pla-net. He has of-fer'd us un-der-stan-ding, un-der-stan-ding,
of our pla-net.
209
S/C
Cb.
S/A
T/B
We will not with-hold for-give-ness E-ven from those who do not ask.
arco
We will not with-hold for-give-ness E-ven from those who do not ask.
E-ven from those who do not ask.
212
S/C
Cb.
pizz.
217
S/C
Cb.
Nel-son Man-de-la's day is done
arco


220
C.D.
S/C
Cb.
mp
f
p
f
p
f
Nel - son Man - de_ la's day_ is_ done_
223
C.D.
S/C
S/A
T/B
We con-fess it in tear-ful voi- ces, Yet we
We con - fess it in tear - ful voi - ces,
We con - fess it in tear - ful voi - ces,
226
S/C
S/A
lift our own_ to say Thank You Thank You, Our Gi - de - on,
Thank You, Our Gi - de - on,
230
S/C
S/A
T/B
Thank You, Our Da - vid, Our great cou - ra - geous man_
Thank You, Our Da - vid,


232
S/C
Cb.
S/A
T/B
rit.
p
pp
We will not for-get you. We will not dis-hon-or you. We
We will not for - get you.
We will not dis - hon - or you.
mf
f
235
will re-mem-ber and be glad that you liv'd a-mong us
238
♩=84
That you taught us And that you loved us All
molto rit.
242
Nel - son Man - de la's day
mp
246
is done
ppp
12'12.8"