

Amen Siakudumisa

3

Amen, We Praise Your Name, O God

S.C Molefe, 1917-1987
arr. Cathy Moglebust (ASCAP)

With growing spirit (♩ = c. 112)

Djembe or Congas* (optional)

Caxixi or Maracas (optional)

Shekere or other large shaker (optional)

With growing spirit (♩ = c. 112)

2-3 Octave Handbells

With growing spirit (♩ = c. 112)

3-6 Octave Handbells

*Percussionists and directors should feel free to use various other percussion instruments in addition to those listed.

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CGB1035

Three percussion staves (snare, tom, cymbal) for measures 13-16. The snare staff has a half note with a grace note on each beat. The tom staff has a continuous eighth-note pattern. The cymbal staff has a half note with a grace note on each beat.

Piano 2-3 octaves for measures 13-16. Measure 13 starts with a treble clef, key signature of one sharp (F#), and a common time signature. The right hand has a melody of quarter notes with grace notes. The left hand has a bass line of quarter notes with grace notes. Measure 14 continues the melody. Measure 15 continues the melody. Measure 16 ends with a fermata over a chord.

Piano 3-6 octaves for measures 13-16. The notation is identical to the 2-3 octave version, with the same melody and bass line.

Three percussion staves for measures 17-20. The snare staff has a half note with a grace note on each beat, marked *mp ad lib.*. The tom staff has a continuous eighth-note pattern, marked *mp ad lib.*. The cymbal staff has a half note with a grace note on each beat, marked *mp ad lib.*

Piano 2-3 octaves for measures 17-20. Measure 17 starts with a treble clef, key signature of one sharp (F#), and a common time signature. The right hand has a melody of quarter notes with grace notes. The left hand has a bass line of quarter notes with grace notes. Measure 18 continues the melody. Measure 19 continues the melody. Measure 20 ends with a fermata over a chord, marked *mf*.

Piano 3-6 octaves for measures 17-20. The notation is identical to the 2-3 octave version, with the same melody and bass line.

Musical score for measures 21-23. The percussion part (top) includes a snare drum, a tom, and a cymbal. The piano accompaniment (middle and bottom) is for 2-3 octaves and 3-6 octaves. The piano part features chords with upstemmed notes and rests. Measure numbers 21, 22, and 23 are indicated above the piano staves.

Musical score for measures 24-27. The percussion part (top) includes a snare drum, a tom, and a cymbal. The piano accompaniment (middle and bottom) is for 2-3 octaves and 3-6 octaves. Dynamics include *mf* and *f*. Measure numbers 24, 25, 26, and 27 are indicated above the piano staves.

4 and 5 octave choirs double upstemmed notes 8va

Musical score for measures 24-27, focusing on the piano accompaniment for 3-6 octaves. Dynamics include *f*. Measure numbers 24, 25, 26, and 27 are indicated above the piano staves.

28

28

29

30

2-3 oct.

3-6 oct.

31

31

32

33

2-3 oct.

3-6 oct.

5 octave choirs double top note 8va

The musical score is organized into three systems, each containing three staves. The top staff of each system is for three percussion instruments (represented by icons of a snare drum, a tom, and a cymbal). The middle and bottom staves of each system are for piano accompaniment, with the middle staff labeled '2-3 oct.' and the bottom staff labeled '3-6 oct.'. The score is divided into measures, with measure numbers 34, 35, 36, 37, 38, and 39 indicated at the beginning of their respective sections. The piano accompaniment features complex chordal textures and melodic lines, often with multiple notes per measure. The percussion parts consist of rhythmic patterns, including eighth and sixteenth notes, and rests.