

AFRICAN SANCTUS represents Belief.

In 1969 I went to Africa for the first time with the idea of writing a major work which would combine my love of travel, adventure and recording with my composition.

On the hill of the citadel in Cairo, overlooking the Nile, one evening I suddenly heard in my head the unlikely combination of a western choir accompanying the Islamic "Call to Prayer." My objective at that time was to travel up the Nile to Lake Victoria, record traditional music, and one day, hopefully compose selected recordings into my own music, creating a work of Praise to One God. Armed with a stereo tape-recorder, rucksack, camera, tapes, and very little else, the journey was to be achieved by hitch-hiking.

Travelling southward I soon realized it was not going to be easy. Music permits were unobtainable. I was locked up and my equipment confiscated. When ultimately they found me innocent of spying, my first attempts at recording were most depressing—everyone seemed to own a transistor radio! In spite of initial failures however, I pressed on.

On reaching Khartoum I decided to go west, having learned about some mysterious mountains which were believed to be like Paradise. Much of the time was spent on the back of a camel, and on one particular moonlit night, on top of the Marra mountains, it seemed my prayers had been answered; for I happened to hear some remarkable chanting in the wilderness. I parked my camel under a Bird Song tree, scrambled up the mountain as fast as I could, and recorded four men sitting on a prayer mat, swaying from side to side. They were in a deep trance, perhaps on a pilgrimage to Mecca. From that moment the whole shape and purpose of my journey took on a new dimension. I decided to turn east, double back on my tracks, and travel to the Red Sea.

My belief in the geographical relationship between North, West and East, followed by a lengthy expedition South into Uganda and Kenya, was to become an important symbol—The Cross. The journey became a symbolic one: a cross-shaped pilgrimage which I like to call the "Sanctus Journey." As the indigenous peoples changed character from north to south, so it seemed my composition should reflect the change in their musical styles. Music composed in harmony with the "Call to Prayer" in Cairo, I decided, would be very different from music composed to the Acholi Bwala dance of Uganda. In many ways the work I had in mind was a kind of musical documentary. Desert sounds, frogs, equatorial rains, and thunder were all to play an important roll in communicating the atmosphere of my travels into the overall musical tapestry. An unorthodox setting of the Latin Mass was to take its final form in the shape of my travels. These were all thoughts which came to me in the wilds as I ventured towards the source of the Nile's music—Lake Victoria.

In 1970, after a brief time in England, I returned to East Africa; but it was not until the spring of 1972 that the work was actually written and entitled *African Revelations*. I am indebted to Richard Bradshaw for his encouragement and to the Saltarello Choir who gave the first performance. I am also indebted to the Ralph Vaughan Williams Trust for their invaluable help and

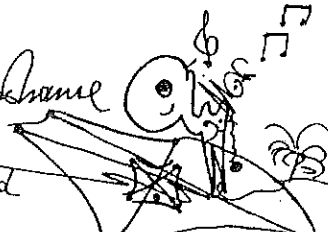
sponsorship. In 1973 I returned again, this time with my former wife, Judith, who I happened to meet on the island of Bahrain on New Year's Eve, 1970. Together we continued the search for folk music and were lucky enough to be awarded a fellowship from the Winston Churchill Memorial Trust.

On 19 April 1973, my 31st birthday, on the shores of Lake Victoria, we met a remarkable African of the Luo tribe named Mayinda Orawo—the "Hippo Man." He made a great impact on me and I decided to change the title of the work to *African Sanctus (Holy Africa)*. The Hippo Man's photograph on the front cover represents the symbolic figure-head of all the legends and myths of Africa. At the same time, he represents Africa as it is today—a changing world and one that I want to praise in my music. Having revised the work, I recorded it with the encouragement and enthusiasm of many people who played an important part in helping it become established. Each movement is dedicated to my friends at home and abroad; and I would like to thank again, in writing, especially Judith, Michael McCarthy, Alan Ferne, Sir Keith Falkner, John Lambert, Erik Smith, Teddy Holmes, Herbert Chappell, Peter Bartlett, Philip Evry, John McCarthy and the Ambrosian Singers, the conductor Owain Arwel Hughes, and Peter Olliff, the ingenious sound engineer at Phonogram studios, London.

In November 1974 I was invited to return again to the Nile by Herbert Chappell, the composer and director—this time with a BBC film crew—to retrace the places I had visited and the musicians who had inspired me. Now, finally, on completion of the full score after eight years since its conception, I still remember that moment in time when I stood overlooking the Nile valley hoping that one day it might be possible to hear my music on the concert platform harmonized with the field recordings I was privileged to find. These recordings are all extremely rare, if not unique, and I am grateful to my publishers for waiting so patiently for this hand-written manuscript which I hope will be performed on many occasions.

It has been a wonderful journey and I suppose the Hippo Man, Bwala Dancers, Latigo Oteng, the camel and my "Spirit Cap," blessed by the witch doctors on the Hill of Eternity in Masailand, are all part of the secret of living and creating. That is why I sign my name and always draw a camel. In the head of the camel there is a treble clef and in the base of the camel there is a bass clef. Fanshawe is to be seen riding, somewhat precariously, on the back of the camel dreaming up music. On his head is the Spirit Cap which originally came from Folkestone harbour in 1968. The camel has a long to tail to tell; the desert has a palm tree and my message written in the sand is simply "I Love the World."

David Fanshawe
I Love The World



7 and .

To Musicians who neither read nor write music.

1. AFRICAN SANCTUS

Part One

WITH POWER, RHYTHM AND ABSOLUTE ENERGY (♩ = 66) by David Fanshawe

S.

A.

T.

B.

fff *[DIVISI]* *fff* *fff*

Pf *only*)

The full score and choral parts are copied in my own hand.
I hope they are clear and enjoyable to read! D.F.

S.

A.

T.

B.

Pf *only*

A BWALA DANCE (♩ = 104)

S. *va tu* *Glor-i-a in ex-ce-eh ehehel sis!* 1. 2.

A. *va tu* *Glor-i-a in ex-ce-eh ehehel sis!* [The Acholi 'Bwala',

T. *va tu* *Glor-i-a in ex-ce-eh ehehel sis!* Uganda, 1969 D.F.]

B. *a tu a* *Glor-i-a in ex-ce-eh ehehel sis!*

Pf.
(poh. only)

1. 2.

S. 3. 4. 5. 6. 7. 8. 9.

A. 3. 4. 5. 6. 7. 8. 9.

T. 3. 4. 5. 6. 7. 8. 9.

B. 3. 4. 5. 6. 7. 8. 9.

B ♩ = 140

S. 10. 1. 2. 3. 4. 5. 6.

A. 10. 1. 2. 3. 4. 5. 6.

T. 10. 1. 2. 3. 4. 5. 6.

B. 10. 1. 2. 3. 4. 5. 6.

1ST 2ND

S. ehehel-sis! ehehel-sis! 3. 4. 5.

A. ehehel-sis! ehehel-sis! 3. 4. 5.

T. ehehel-sis! ehehel-sis! 3. 4. 5.

B. ehehel-sis! ehehel-sis! 3. 4. 5.

Pf. (reh. only)

129

S. 6. 7. 3 2 1. 2. PIANO

A. 6. 7. 4 2 1. 2.

T. 6. 7. 3 2 1. 2.

B. 6. 7. 4 2 1. 2.

Pf. (reh. only) 6. 7. 3 2 1. 2.

Jubilant! sempre a tempo 'BWALA' [TAPE]

S. *ff* Ho—sanna! Ho—sanna in ex—ce—l-sis!

A. *ff* Ho—sanna! Ho—sanna in ex—ce—l-sis! Ho—sanna! Ho—

T. *ff* Ho—sanna! Ho—

B. *ff* HO—ZANN—A! HO—ZANN—A HO—ZANN—A! HO—ZANN—A

pf.
h. only)

3. 4. 5. 6.

S. *ff* Bene-dictus qui ve-nit in ho-mine Domini

A. *ff* Bene-dictus qui ve-nit in ho-mine Domini

T. *ff* Bene-dic-tus qui

B. *ff* Bene-dic-tus qui

HO—ZANN—A! HO—ZANN—A—HO!

pf.
ch. only)

S. *Benedictus qui ve-nit in nomin-e Domini.* *mf* Hosanna, Ho-

A. *Benedictus qui ve-nit in nomin-e Domini.* *mf* Hosanna, Ho-

T. *ve-nit in nomin-e Domini, Benedictus qui venit in Domini.* *mf* Hosanna, Ho-

B. *ve-nit in nomin-e Domini, Benedictus qui venit in Domini.* *f* HO-ZANNA

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are in Latin, starting with 'Benedictus qui ve-nit in nomin-e Domini.' and ending with 'Hosanna, Ho-'. The piano part provides harmonic support with chords and arpeggiated figures. There are some handwritten annotations above the vocal staves, including arrows pointing to specific notes.

pf.
(reh. only)

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is marked 'pf.' (pianissimo) and '(reh. only)'. The accompaniment features a steady rhythmic pattern with chords and arpeggiated textures.

S. *-sanna in excel-sis, Hosanna, Hosanna, sanna in excel-sis, Ho-sanna! Ho-sanna in excel-sis*

A. *-sanna in excel-sis, Hosanna, Hosanna, sanna in excelsis, Ho-sanna! Ho-sanna in excel-sis*

T. *-sanna in excel-sis, Hosanna, Ho sanna sanna in excelsis, Ho-sanna! Ho-sanna-in-a, Hosanna*

B. *-sanna in excel-sis, Hosanna, Ho sanna sanna in excelsis, Ho-sanna! Ho-sanna-in-a, Hosanna*

A! HO-ZANNA IN EX-CEL-SISSHO-ZANNA! IN

Detailed description: This block contains the second system of the musical score. The vocal parts continue with the lyrics 'sanna in excel-sis, Hosanna, Hosanna, sanna in excelsis, Ho-sanna! Ho-sanna in excel-sis'. The piano accompaniment continues with similar textures. There are some handwritten annotations above the vocal staves, including arrows and a circled note.

pf.
(reh. only)

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music is marked 'pf.' (pianissimo) and '(reh. only)'. The accompaniment continues with a steady rhythmic pattern and arpeggiated textures.

poco a poco CRESC

S. Ho-sanna, Ho-sanna in exce-el-sis. Hosanna, sanna in exce-eh-el-sis

A. Ho sanna, Ho-sanna in exce-el-sis. Hosanna, sanna in exce-eh-el-sis

T. HO, HO, Sanna-in-a Ho-sanna, Ho-sanna, Ho-sanna, Ho-sanna in excel-sis, HO HO Sanna-in-a

B. EX-CEL-SIS HO! Ho-sanna, Ho-sanna in excel-sis, HO, HO, Sanna-in-a

poco a poco CRESC

pf. only

S. **ff** Ho-sanna in-ex-cel-sis, Ho-sanna HO, HO, sanna-in-a Ho-sanna, HO, HO, sanna-in-a Hosanna

A. **ff** Ho-sanna in-ex-cel-sis, Ho-sanna HO, HO, sanna-in-a Ho-sanna, HO, HO, sanna-in-a Hosanna

T. **ff** HO-ZANN-AH (SUSTAIN) HO-ZANN-AH

B. **ff** HO-ZANN-AH (SUSTAIN) HO-ZANN-AH

pf. only

2:09

CRESC MOLTO

S. *ff* Ho-sann-a Ho-sann-a

A. *ff* Ho-sann-a Ho-sann-a

T. *DIVISI* HO-ZANN-AH Ho-sanna, Ho-sanna in excel-sis, Ho-sanna sanna

B. *DIVISI a 3* HO-ZANN-AH Ho-sanna, Ho-sanna in excelsis, Ho-sanna sanna

CRESC MOLTO

Pf.
(reh. only)

Piano accompaniment for the first system, including bass line and right hand accompaniment.

S. *sfz* in ex-cel-sis!

A. *sfz* in ex-cel-sis!

T. *sfz* in ex-cel-sis!

B. *sfz* in ex-cel-sis!

Rehearsal mark **E** with first and second endings.

Pf.
(reh. only)

Piano accompaniment for the second system, including bass line and right hand accompaniment.

S. Sabaoth Ple-ni sunt cae-li et terr-a glori-va tu-va in Glo-ri-a in
A. Sabaoth Ple-ni sunt cae-li et terr-a glori-a tu-a Glo-ri-a in
T. Sabaoth Ple-ni sunt cae-li et terr-a glori-a tu-a Glo-ri-a in
B. Sabaoth Ple-ni sunt cae-li et terr-a glori-a tu-a Glo-ri-a in

Pf.
(reh. only)

1ST TIME 2ND TIME

S. *sfz* ex-ce eh eh eh el-sis!
A. *sfz* ex-ce eh eh eh el-sis!
T. *sfz* ex-ce eh eh eh el-sis!
B. *sfz* ex-ce eh eh eh el-sis!

sfz ex-ce eh eh eh el-sis!
sfz ex-ce eh eh eh el-sis!

Pf.
(reh. only)