

SONGS from the VELD

14 Songs from South Africa



by

JOSEF MARAIS

75 cents
In U.S.A.

G. SCHIRMER, INC.
NEW YORK

SONGS *from the* **VELD**

Fourteen Songs from South Africa

by

**JOSEF
MARAIS**

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The Decca records mentioned above are contained in Decca Album No. A-302, "Songs from the Veld" with Josef Marais and his Bushveld Band.

INTRODUCTION

About a quarter of a century after they had built Fort Amsterdam on Manhattan Island, the Hollanders were making similar plans for a different continent in another hemisphere. Near the southernmost point of Africa, where the Atlantic and Indian Oceans meet, they chose as the site for a fort the shores of Table Bay.

In 1652, by order of the Dutch East India Company, Jan van Riebeeck arrived at the Cape of Good Hope to establish a half-way haven for the Company's ships trading with India. Later, to save their sailors from scurvy, fresh vegetables and fruits were required; and emigrants from Holland were encouraged to settle and colonize the Cape of Good Hope.

The indigenous Bushmen and Hottentots—*strandloopers* (beach walkers) the Hollanders called them—were people of tiny stature who had always led a nomadic existence, and who had been driven down to the Cape by the larger Bantu races from the North. They at first proved hostile to the new arrivals, and workers had to be imported from the Malay Peninsula. However, the pygmies were eventually persuaded to help till the soil, and their mixed descendants are still invaluable workers on farms and in the towns.

Since those early days, great agricultural and mining industries have developed, and men from all parts of the world have gone there to live.

Before the close of the seventeenth century, Huguenot refugees from France had arrived and been absorbed so effectively by the Dutch settlers that, though there are many French names in South Africa today, no French is spoken. In later years immigrant peoples came from all over—England, Scotland, Ireland, Switzerland, Germany, Scandinavia; but the Dutch influence and language remained predominant, especially amongst the farmer, or Boer, communities.

Under the expert and busy hands of the pioneers, huge expanses of African veld began to produce maize, fruits, vineyards, etc., and to provide grazing for sheep and fodder for cattle and ostriches. Just as the people changed the face of the land, so the land changed the life and language of its settlers. In the isolation of the pioneer existence there was no possibility for the old type of village communal life, there was no time for the more elaborate expressions of the old Dutch language. So, with the new life, grew new customs and a new language, Afrikaans.

The metamorphosis of the word "veld" itself gives as good an illustration of this as any. Originally spelled in High Dutch "veldt", it meant "a field"; but transferred from tiny Holland to the great rolling spaces of South Africa, it came to mean "a vast, undulating plain", and the superfluous "t" was dropped. For many years Afrikaans—or the "taal" as it was called—was a spoken language only, with High Dutch being taught in schools. Indeed not till about 25 years ago were Afrikaans grammar books and dictionaries published. To-day Afrikaans has taken its place with English as an official language in South Africa.

The "taal" is understood and spoken by the many races of South Africa, white and colored, all having contributed their share to the folk-lore and folk-songs which have grown with it at the periodic "tikkiedraai's" or get-togethers. From the earliest days farmers and their families foregathered at these festivities from miles around, outspanning their big ox-wagons in the village square and camping there. Around the campfire they would exchange hunting adventures, recount incidents of their farm life, dance and sing. To the rhythms of the concertinas and guitars Afrikaans words were fitted to tunes they vaguely remembered from their European past.

These newly born songs were greatly influenced by the Cape Colored people, descendants of Hottentot, Bushmen and other strains, who acted as wagon-drivers, cooks, etc. Intensely musical, with a keen sense of humor, they took over many a musical phrase they heard and added words to their liking. In many cases their quaint versions were in turn adopted by the whites, and this continuous interchange probably accounts for the number of differing versions and the unintelligibility of some of them.

So there gradually developed a wealth of delightful and unusual folk-music with a flavor entirely its own, from which a small selection is here published for the first time in English.

As with most folk-songs, a literal translation was impossible if the lilting and "singable" character of the original was to be kept. Also many of the most popular Afrikaans versions were not the most suitable for English translation. However, for those interested, the best known Afrikaans lyric is given with its literal, though unsingable, translation. It is hoped that the guide to pronunciation, which had to be greatly condensed, will be found adequate.

New York, 1942

J. M.

ROUGH GUIDE TO THE PRONUNCIATION OF THE AFRIKAANS

Vowels:

- a is pronounced as "ah" (short).
aa is pronounced as "ah" (long).
e (unaccented) is pronounced as "u" in "fur".
e (when accented) }
ê } are pronounced as "e" in "egg".
ee is pronounced as "ea" in "near".
ei }
y } are pronounced as "ay" in "say".
i is pronounced as "i" in "lit".
ie is pronounced as "i" in "ill".
ou is pronounced as "oh".
oe is pronounced as "oo" in "look".
oo is pronounced as "oo" in "shoot".
o is same as "oo" above; except that if it is followed by a consonant, it is pronounced as "o" in "tot".
ui has no equivalent in English. To pronounce it, round the lips as if to say "oh", then say "ay" as in "say".

Consonants:

- d (at the end of a word) has the sound of "t".
g has the sound of the "ch" in the Scottish word "loch", or in "Bach".
j has the sound of "y" in "you".
tjie is the diminutive ending. Pronounced either as "key" (but clipped short), or as "chie" in "Archie".
v has the sound of "f". (Thus "veld" is pronounced "felt".)
w has the sound of "v".

Songs from the Veld

English Versions by
Josef Marais

Arranged by
Josef Marais

Sarie Marais

Tenderly ♩ = 84

Voice

Piano

My

Sa-rie Ma-rais is so dear to my heart, And I'm sad we are far, far a- part. Her

home was a farm where the Mooi riv-er ran; It was be-fore the war be - gan.

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Refrain

Oh, take me back to the old Trans - vaal; Sa - rie Ma - rais lives

there. A - mong the meal - ie fields I see an old thorn - tree;

There Sa - rie waits for me; I dream of Sa - rie sit - ting by that

green thorn - tree, Weep - ing and wait - ing for me.

Ask any homesick South African to sing you a song of his country and the chances are he will break into the strains of "Sarie Marais", for it is one of those songs which have become identified with the country itself. One might say that "Sarie Marais" is to South Africans what "Annie Laurie", for example, is to the Scots. "Sarie" is the diminutive or affectionate form of "Sarah". The war referred to is, of course, the Boer war.

The following is a popular Afrikaans version, with its literal translation:

*My Sarie Marais is so vër van my hart,
Maar ek hoop om haar weer te sien.
Sy het in die wyk van die Mooi rivier gewoon,
Nog voor die oorlog het begin.*

Refrein

*O Bring my terug na die ou Transvaal,
Daar waar my Sarie woon;
Daar onder in die mielies by die groen doringboom,
Daar woon my Sarie Marais,
Daar onder in die mielies by die groen doringboom,
Daar woon my Sarie Marais.*

Literally:

My Sarie Marais is so far from my heart,
But I hope I will see her again.
She lived in the district of the Mooi river,
Even before this war began.

Refrain

Oh, take me back to the old Transvaal,
There where my Sarie lives;
There below in the mealie-fields by the green thorn-tree,
There lives my Sarie Marais,
There below in the mealie-fields by the green thorn-tree,
There lives my Sarie Marais.

Jan Pierewiet

Lively ♩ = 176

1. Jan Pie-rie-wiet, Jan Pie-rie-wiet, Poor Jan-nie full of
 2. Jan Pie-rie-wiet, Jan Pie-rie-wiet, Poor Jan-nie full of
 3. Jan Pie-rie-wiet, Jan Pie-rie-wiet, He went to see Grand-
 4. Jan Pie-rie-wiet, Jan Pie-rie-wiet, Poor Jan-nie full of

shame, Jan Pie-rie-wiet, Jan Pie-rie-wiet, He does-n't like his
 shame, Jan Pie-rie-wiet, Jan Pie-rie-wiet, He does-n't like his
 ma, Jan Pie-rie-wiet, Jan Pie-rie-wiet, She did-n't live too
 shame, Jan Pie-rie-wiet, Jan Pie-rie-wiet, He does-n't like his

name. To his pa - pa said he: "It's the name forced on
 name. To the boys he's a treat As he walks down the
 far. To his Grand - ma said he: "Lend your glass - es to
 name. To his pa - pa said he: "It's the name forced on

me; Oh, why did - n't you see They would make fun of me?"
 street, For they fol - low and bleat: "Jan - nie Pierie-Pierie-Pierie - wiet".
 me So that I can go see Who my wife best could be."
 me; There's no - one I can see Who my wife now would be."

Generations of South African children have poked fun at the little boy unfortunate enough to be called "Jan Pieriewiet". A *pieriewiet* is a small South African bird of the bush-shrike family, named, like the American whippoorwill, for its call.

The following is a popular Afrikaans version, with its literal translation:

*Jan Pieriewiet, Jan Pieriewiet,
 Jan Pieriewiet staan stil,
 Jan Pieriewiet, Jan Pieriewiet,
 Jan Pieriewiet draai om.
 Hy draai om en hy leen,
 Van sy ouma 'n bril,
 En hy soek met die bril,
 Na 'n vroujie vir hom.*

Literally:

Jan Pieriewiet, Jan Pieriewiet,
 Jan Pieriewiet stand still,
 Jan Pieriewiet, Jan Pieriewiet,
 Jan Pieriewiet turn round.
 He turned round and he borrowed
 From his grandmother her spectacles,
 And he searched with the spectacles
 For a little wife for himself.

There's the Cape-cart

With spirit $\text{♩} = 144$

1. There's the Cape - cart! The cart has a load. It's
 2. There's the Cape - cart! It's stopped on the road. It's
 3. There's the Cape - cart! It's off down the road. The

such a big load, It can't stay on the road. A -
 filled with maid - ens; So that's the heav - y load. Whoa,
 two-wheeled Cape - cart, It has - n't such a load. For

round the bend, whoa, whoa, whoa! 'Round the bend we go. A -
 whoa there, mind, light the load! Who will stay be - hind? We've
 some - one kind stayed be - hind, She wasn't hard to find; And

round the bend, whoa, whoa, whoa! Take it, take it slow.
 got to find some - one kind Who will stay be - hind.
 then I too felt in - clined, I too stayed be - hind.

The most popular light vehicle of the early days of South Africa was the Cape-cart, built mostly in the Paarl and Wellington districts. It was equipped with two strong, large wheels, enabling the team of two or four horses to pull it through deep rivers and thick sand, and it also had a heavy hood to keep out the blistering sun and the sudden hailstorms.

For the English translation of this song, the best-known Afrikaans version was not used, as its meaning is obscure. However, it is given below with its literal translation.

It should be noticed that the vehicle is described as a *wa* or wagon. The Afrikaans word has been shortened from the Hollands *wagen*, which is typical of the change the mother language underwent. As four horses are also mentioned in the song, and as a wagon was generally a heavy affair drawn by fourteen oxen, the word *wa* is probably loosely used.

The driver's name, *Takkalientjie*, is most likely a slurred word from *Tante Katrinkie* (Little Aunt Catherine). *Ta* is often used instead of *Tante*, and the *tr* could very well have changed to *l* in a fast song. So *Takkalientjie* could easily refer to "Little Aunt Catherine".

But now, how does Aunt Catherine come to be turning her wagon "below there in the bay"? Can it be that this song refers to a ship sailing into a bay along the Cape coast, being described by the astounded natives, for want of a better word, as a *wa*? Or is the solution of the mystery-line a much simpler one? Our guess is that the word *baai* (bay) was used because it rhymes so pleasantly with *draai* and *swaai*.

The following is an Afrikaans version, with its literal translation:

Literally:

*Daar kom die wa
 Die vierperdewa,
 Hy het nie naam nie,
 Hy moet sy naam nog kry.
 Takkalientjie swaai,
 Stadig draai,
 Daar onder in die baai,
 Takkalientjie swaai,
 Stadig draai,
 Daar onder in die baai.*

There comes the wagon,
 The four-horsed wagon.
 He hasn't a name,
 He still must get his name.
 Takkalientjie sway,
 Slowly turn,
 Below there in the bay,
 Takkalientjie sway,
 Slowly turn,
 Below there in the bay.

Siembamba

Tenderly ♩ = 138

Siem-bam-ba mam-my's ba-by, Siem-bam-ba mam-my's ba-by.

Twist his neck and hit him on his head, Throw him in the ditch and he'll be dead.

"Siembamba" is typical of the *pieknieklidjies* or little picnic songs, as they are called, great favorites with children. The words do not seem so startling when it is remembered that the song probably originated as a children's game. It is performed in many ways, and to all kinds of rhythms and tempi, but it is at its best when sung by a native mother as a lullaby with a "bogy-man" flavor.

The following is an Afrikaans version, with its literal translation:

*Siembamba mam se kindjie
Siembamba mam se kindjie
Draai sy nek om,
Gooi hom in die sloot,
Trap op sy kop,
Dan is hy dood.*

Literally:

Siembamba mammy's baby,
Siembamba mammy's baby.
Twist his neck,
Throw him in the ditch,
Step on his head,
Then he is dead.

Sugarbush

(Vastrap)

Gay and lively $\text{♩} = 152$

1. Sug - ar - bush, come dance with me, (clap hands) Let the
 2. Sug - ar - bush, I love you so, I will

oth - er fel - lows be. (clap hands) Dance the vas - trap mer - ri -
 nev - er let you go. Don't you let your moth - er

ly, (clap hands) Sug - ar - bush, come dance with me. _____
 know, Sug - ar - bush, I love you so. _____

The *vastrap* is danced to this gay tune, with much clapping of hands and stamping of feet. Originally a Hot-tentot dance, it is now universally popular. The word *vastrap* means "step firmly", and that just about describes what one does in this dance. *Suikerbos* or "Sugarbush" could be compared to the American term of endearment "honey-bunch".

The following is a popular Afrikaans version, with its literal translation:

Literally:

*Suikerbos ek wil jou hê,
 Suikerbos ek wil jou hê,
 Wat sal mama daarvan sê,
 Dat ek Suikerbos wil hê.*

Sugarbush, I want to have you.
 Sugarbush, I want to have you.
 What will mama say to that?
 That I want to have Sugarbush.

On the top of the hill

With gusto $\text{♩} = 96$

On the top of the hill there is
On the top of the hill I be -

stand - ing a tree. How I'm to get there I can't quite see, For my
lieve that there grows, One thorn - y bush with a big white rose. It's too

ox is too tame and my horse is too lame, But I will get there just the same.
far for a walk, it's too near for a ride; What I'm to do I can't de - cide.

Refrain

But I will, yes I will get there, I'm going to do that, I'll take good care, Yes I

will, yes I'll wait and see, And may-be the tree will come to me.

Parts of this tune are recognizable in other little Afrikaans songs.

The following is a popular Afrikaans version, with its literal translation:

*Daar vêr oor die berg daar staan 'n blom,
Hoe sal ek maak om by dit te kom?
Dis te vêr om te loop, dis te na om te ry,
Hoe sal ek maak om dit te kry?*

Refrein

*Dis nie my, dis nie myne nie,
Maar hoe sal ek maak om dit te kry?
Dis nie my, dis nie myne nie,
Dis anderman se goed wat ek oor stry.*

Literally:

There far over the mountain there stands a flower,
What shall I do to get to it?
It's too far to walk, it's too near to ride.
What shall I do to get to it?

Refrain

'Tisn't mine, 'tisn't mine,
But what shall I do to get to it?
'Tisn't mine, 'tisn't mine,
It's other man's goods over which I fight.

The world is very, very big

Lively $\text{♩} = 116$

The world is ver - y, ver - y big, And that we all know

ver - y, ver - y well, And ev - 'ry - where there're love - ly girls, At least so I've heard

tell; But I am sure you'll find it's true From North, South, East, or

West That beau-ti-ful as girls may be, The Af-ri-kan-der's best.

The image shows a musical score for a song. It consists of three staves. The top staff is a vocal line in G major (one flat) with a 4/4 time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff showing chords and the bottom staff showing a bass line. The music is in a simple, folk-like style.

This song, known as "Afrikaanse Pop", is a particular favorite. The literal meaning of the word *pop* is "doll", but colloquially it is used to mean a girl.

The following is a popular Afrikaans version, with its literal translation:

*Die wêreld die is baie groot,
Dit weet die aap se stert,
En oral kry jy meisies wat
'n Heleboel is wert.
Maar jy kan gaan van Oos tot Wes,
En 'k wed jou vir 'n dop,
Dat nêrens kry jy so 'n nooi
As d'Afrikaanse pop.*

Literally:

The world is very big,
Everyone knows that,
And everywhere you will find girls
Who are worth quite a lot.
But you can go from East to West
And I'll bet you for a drink,
That nowhere will you find such a girl
As the Afrikander doll.

The second line, *Dit weet die aap se stert*, is an idiom. It actually translates as "Even the monkey's tail knows that."

Meisiesfontein

Tenderly ♩ = 160

1. At Mei-sies-fon-tein I met her a-gain. Her eyes were so
 2. At Mei-sies-fon-tein we both took the train. She wore a gold

blue, so what did I do? I asked her old Pa; this
 band on the fin-ger of her left hand. Her Pa said, "Now mind, don't

time he said, "Ja". The wine flowed like rain at Mei-sies-fon-tein.
 leave her be-hind." Then out steamed the train from Mei-sies-fon-tein.

Refrain

Pa-pa said, "Yes", Pa-pa said, "Yes", Pa-pa said, "She's for you."

Why did I ask?— Why did I ask?— Be-cause her eyes were— blue. ____

There is a town called Mooi Meisiesfontein ("The Fountain of Beautiful Maidens"), but whether this song refers to it is uncertain. The name, in itself a charming one, should not be taken too literally as a fountain where maidens abound, for *fontein* is a favorite ending to many South African place-names. For example, we have the capital of the Orange Free State, Bloemfontein ("The Fountain of Flowers"), Jagersfontein ("The Fountain of Hunters"), Kalkfontein ("The Fountain of Lime"), etc. Perhaps tired pioneers at the end of a long day's trek through the dry surrounding country gratefully called the muddy little spring they found "a fountain"

The following is an Afrikaans version, with its literal translation:

*By Meisiesfontein, die ware fontein,
Haar ogies was blou, en daarom so gou,
Vra ek vir haar pa, en pa sê "nou ja",
Toe loop 'n stroom wyn, by Meisiesfontein.*

Literally:

At Meisiesfontein, the true fountain,
Her little eyes were blue, and that's why so quickly
I asked her Pa, and Pa said, "Well, yes".
Then there flowed a stream of wine at Meisiesfontein.

Onions and Potatoes

With spirit $\text{♩} = 108$

On-ions and po - ta - toes, oh, ev - 'ry - bod - y here knows,

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piano part consists of a steady bass line with chords in the right hand.

He who peels is sure of his meals, on-ions and po - ta - toes.

The second system continues the melody and accompaniment. The piano part includes some grace notes and a fermata over the final chord.

Though we look so tear - ful, — we're feel - ing ver - y cheer - ful; —

The third system continues the melody and accompaniment. The piano part includes a fermata over the final chord.

For we know it's not long to go, on-ions and po - ta - toes.

The fourth system concludes the piece. The piano part includes a fermata over the final chord, which is marked with an accent (^).

Work, work, then la-ter we'll de-serve our bite. Work

al-ways helps the ap-pe-tite. On-ions and po-ta-toes, oh, ev-'ry-bod-y

here knows, He who peels is sure of his meals, on-ions and po-ta-toes.

This little tune can be heard among the native "boys" on many a veld farm about midday.

The following is a popular Afrikaans version, with its literal translation:

Aartappels en uiwe, waatlemoen en druuwe
Lekker vars, lekker gewas, môre gaan ons skywe.
Wil jy ook nie kook nie, dan kan jy ook nie kry nie.
Almal gelyk, dis 'n lekker stryk
Aartappels en uiwe.
Werk, werk, dan later sal dit lekker smaak,
Werk nou so gou as ons kan maak.
Aartappels en uiwe, waatlemoen en druuwe
Lekker vars, lekker gewas, môre gaan ons skywe.

Literally:

Potatoes and onions, watermelon and grapes,
 Lovely fresh, lovely washed, tomorrow we will slice.
 If you will not cook, then you won't get any.
 Everyone the same, that's a good stroke,
 Potatoes and onions.
 Work, work, then later it will taste fine.
 Work now as quickly as we can.
 Potatoes and onions, watermelon and grapes,
 Lovely fresh, lovely washed, tomorrow we will slice.

The Capetown Girls

Lightly $\text{♩} = 104$

The Cape-town girls are pret-ty as can be,

This system contains the first four measures of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Lightly' with a quarter note equal to 104 beats per minute.

Pret-ty as can be, we a-gree; The Cape-town girls are jeal-ous as can be,

This system contains measures 5 through 8. The piano part includes dynamic markings *p* (piano) and *f* (forte). The vocal line continues with the lyrics.

Jeal-ous as can be, we a-gree. I love pret-ti-ness,

This system contains measures 9 through 12. The piano part includes dynamic markings *p*, *f*, and *dolce* (dolce). The piece concludes with a repeat sign and a final cadence.

I hate jeal - ous - y. The Cape - town girls are

pret - ty as can be, Jeal - ous as can be - pit - y, pit - y me.

To end, last measure may be repeated *ad lib.*

Capetown boasts of wonderfully beautiful girls. "Wonderfully" jealous too, if we're to believe this song.

The following is an Afrikaans version, with its literal translation:

*Die kaapse nooiens is wonderlik jaloers,
 Wonderlik jaloers, wonderlik jaloers,
 Die kaapse nooiens is wonderlik jaloers,
 Wonderlik jaloers, wonderlik jaloers,
 Kaapse, kaapse nooiens, kaapse, kaapse nooiens.
 Die kaapse nooiens is wonderlik jaloers,
 Wonderlik jaloers, wonderlik jaloers.*

Literally:

The Capetown girls are wonderfully jealous,
 Wonderfully jealous, wonderfully jealous,
 The Capetown girls are wonderfully jealous,
 Wonderfully jealous, wonderfully jealous,
 Capetown, Capetown girls, Capetown, Capetown girls,
 The Capetown girls are wonderfully jealous,
 Wonderfully jealous, wonderfully jealous.

Train to Kimberley

With verve $\text{♩} = 138$

Piano introduction in G major, 2/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with quarter notes.

Here comes the train, it's here a-gain, Train to Kim-ber - ley. There
 Oh, no - one knows how far it goes, Train to Kim-ber - ley. It
 It's got a track to lead it back, Train to Kim-ber - ley. It

The first system of the song includes the vocal melody and piano accompaniment. The piano part continues with the introduction's rhythm, supporting the vocal line.

goes the train, it's gone a - gain, Train to Kim - ber - ley.
 puffs and blows, but still it goes, Train to Kim - ber - ley.
 must come back a - long that track, Train to Kim - ber - ley.

The second system continues the vocal and piano accompaniment. The piano part features some chordal textures in the right hand and a moving bass line.

Oh, Tan - te Sa - ra, you won't get much far - ther,

The final system shows the vocal line and piano accompaniment for the concluding phrase. The piano part includes a dynamic marking of *f* (forte) and features a more active bass line with eighth notes.

Oh, Tan - te Sa - ra, you won't get much far - ther.

Last
far - - - - - ther.

The image shows a musical score for the song 'Tante Sara'. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and contains the lyrics 'Oh, Tan - te Sa - ra, you won't get much far - ther.' The piano accompaniment features a simple harmonic structure with a bass line of eighth notes and a treble line of chords. The second system is marked 'Last' and continues the vocal line with 'far - - - - - ther.' and the piano accompaniment.

Kimberley, of course, is the site of the world's greatest diamond mines, and this song evidently originated with the native mine-workers. In the 80's when the Cape to Kimberley railway was first opened, there was a shortage of coal, and the train had to be fuelled with wood. The song refers to the engine—nick-named "Tante Sara" (Auntie Sarah) by the native "boys"—as she puffed along stacked high with branches and leaves of the bluegum tree.

The following is an Afrikaans version, with its literal translation:

*So ry die trein, so ry die trein,
Kimberley se trein,
So ry die trein, so ry die trein,
Kimberley se trein.
O tante Sara, met jou bloekom blare,
O tante Sara, met jou bloekom blare.*

Literally:

So rides the train, so rides the train,
Kimberley's train.
So rides the train, so rides the train,
Kimberley's train.
Oh, Auntie Sarah, with your bluegum leaves,
Oh, Auntie Sarah, with your bluegum leaves.

Marching to Pretoria

With plenty of spirit $\text{♩} = 132$

1. I'm with you and you're with me, And so we are all to-gether,
 2. We have food, the food is good, And so we will eat to-gether,

So we are all to-gether, So we are all to-gether. Sing with me, I'll
 So we will eat to-gether, So we will eat to-gether. When we eat, 'twill

sing with you, And so we will sing to-gether, As we march a - long. _____
 be a treat, And so let us sing to-gether, As we march a - long. _____

Refrain

We are march - ing to Pre - to - ri - a, _____ Pre -

to - ri - a, Pre - to - ri - a, We are march - ing to Pre -
to - ri - a, Pre - to - ri - a, hur - rah!

There are other lustier, but unprintable, versions of this famous marching song. Pretoria, of course, is the administrative capital of the Union of South Africa.

The following is a popular Afrikaans version, with its literal translation:

*Klap julle handjies, alle bobbejaantjies,
Daar's 'n groot fees, ou boeties,
Daar's 'n groot fees, daar's 'n groot fees.
Oor die randjies kom die bobbejaantjies,
Daar's 'n groot fees, ou boeties,
Kom, bobbejaantjies, kom.*

(Refrain always sung in English.)

Literally:

Clap your little hands, all little baboons,
There's a big feast, old buddies,
There's a big feast, there's a big feast.
Over the little hills come little baboons,
There's a big feast, old buddies,
Come, little baboons, come.

The reason for all the "little's" is that the diminutive is a very popular form of expressing affection in Afrikaans. As explained in the Guide to Pronunciation, the suffix *tjie* is pronounced as "key" (but clipped short), or as "chie" in "Archie".

Auntie Mina's cooking the sirup

Lively $\text{♩} = 132$

Aunt - ie Mi - na's cook - ing, cook - ing the sir - up, Oh,

Aunt - ie Mi - na's cook - ing the me - bos sir - up now, From the

sug - ar that costs o - ver three-pence* the pound And the

ripe a - pri - cots that have dropped on the ground, Aunt - ie

*Pronounced: *thrúppence*.

Mi - na can cook me - bos sir - up so sweet, That the

folks come for miles just to eat.

Mebos (pronounced *mee-bos*) is a delicious South African sweetmeat, made from apricots, dried and sugared. It is either eaten in that form as dessert or made into a jam or preserve.

The following is a popular Afrikaans version, with its literal translation:

*Tante Mina kook, o sy kook, o sy kook nou,
Tante Mina kook, o sy kook die mebos stroop,
Uit die suiker die kos oor die trippens die pond
En die bai' lekker app' lkose daar op die grond,
Uit die suiker die kos oor die trippens die pond,
Ja, Ta Mina weet goed stroop te kook.*

Literally:

Auntie Mina cooks, oh, she cooks, oh, she cooks now,
Auntie Mina cooks, oh, she cooks the mebos sirup,
From the sugar that costs over threepence the pound
And the very lovely apricots there on the ground,
From the sugar that costs over threepence the pound,
Yes, Aunt Mina knows well how to cook sirup.

Polly, come with me to Paarl

Lively $\text{♩} = 144$

1. Pol - ly, come with me to Paarl, Pol - ly, come with me to Paarl,
 2. Pol - ly wants to go to Paarl, Pol - ly wants to go to Paarl,
 3. If she goes she'll go a - lone, If I go I'll go a - lone,

Pol - ly, come with me to Paarl; I won't go a - lone.
 Pol - ly wants to go to Paarl, Says she'll go a - lone.
 If we go we'll go a - lone, She and I a - lone.

Paarl is a beautiful town, thirty-six miles from Capetown, lying in the midst of the wine-making and fruit-growing districts of the Western Province. Settled by the Dutch in the seventeenth century, it derives its name ("Pearl") from a tremendous rock, overlooking the town, which glistens in the rainy season like a huge pearl.

The following is a popular Afrikaans version, with its literal translation:

*Pollie ons gaan Pêrel toe,
 Pollie ons gaan Pêrel toe,
 Pollie ons gaan Pêrel toe,
 Ek en jy alleen.*

Literally:

Polly, we are going to Paarl,
 Polly, we are going to Paarl,
 Polly, we are going to Paarl,
 I and you alone.

Handwritten notes, possibly a list or index, including numbers and names, though the text is faint and difficult to decipher.

