

KANISA LA KISINODI

EMMANUEL P. KAZUMBA

♩ = 70

UTANGULIZI [TENOR & BASS]

1 O kto ba e lfu mbi li na i shi ri ni na mo ja

5 Ba ba Mta ka ti fu Fra nsi s ko.

9 a li zi ndu a ma a dhi mi sho ya Si no di ya ku mi na

13 si ta ya Ma a sko fu ye nye ka u li mbi u .

17 *mf* KIITIKIO *mp*
Ka ni sa la ki si no di / U shi ri ka U shi ri ki na U mi si o na ri .

[SOPRANO & TENOR]

23

mf 2. U ta ma du ni wa ku si ki li za ku ku ta na na ku fa nya ma ng'a mu zi ya pa

Musical notation for measures 23-27, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. The bass line is mostly rests.

28

mo ja / Ne no la Mu ngu ni u fu ngu o wa ma ng'a mu zi na Mwa nga wa ma

Musical notation for measures 28-32, continuing the melody from the previous system. The bass line remains mostly rests.

33

mp i sha ya ki ro ho / to ba na wo ngo fu wa nda ni .

Musical notation for measures 33-37, marked *mp*. The melody concludes with a fermata on the final note. The bass line has some activity in the later measures.

38

mf 2. Ni tu ki o la ne a ma na m cha ka to wa u po nya ji / u na

Musical notation for measures 38-41, marked *mf*. The bass line becomes more active, providing a harmonic accompaniment to the vocal line.

42

o ra ti bi wa kwa ngu vu za ro ho Mta ka ti fu / Ye su / Kri sto /

Musical notation for measures 42-46, concluding the piece. The melody ends with a fermata, and the bass line has some final accompaniment.

49

a ta wa ta ka wa a mi ni ku to me zwa na ma li mwe ngu.

54 [HITIMISHO]

Ku wa wa zi ku so ma a la ma za nya ka ti / i li ku o ndo ka na

59

na ta - bi a ya ku te ke le za - shu ghu li za ki chu nga ji / kwa ma zo e

64

a i li ha ti ma ye ku ta mbu a ki le a mba choMwenye zi Mu ngu a na ta ka / kwa a

70

ji li ya ka ni sa la ke ka ti ka nya ka ti hi zi na wa pi a na ta ka

ku li pe le ka / Tu mu o mbe Mu ngu a tu sa i di e .

mp