



Mthuthuzeli November / Alex Wilson

For What It's Worth

for symphony orchestra
orchestrated by George Morton (2023)

Full Score

Music by Mthuthuzeli November and Alex Wilson

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November/Wilson: For What It's Worth
for symphony orchestra
arranged by George Morton (2023)

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for Mama Miriam Makeba

Rent-she-le ki man-gwa-ne yi yi [Zulu]
Tell Me Tomorrow

First performances:
For What It's Worth
Choreography: Mthuthuzeli November
15 – 22 February, 2024
Royal Opera House, London
Conductor: Koen Kessels
The Royal Ballet with the Royal Opera House Orchestra

Instrumentation:

Piccolo
2 Flutes
Oboe (doubling Cor Anglais)
2 Clarinets in B \flat
Bass Clarinet in B \flat
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in B \flat
3 Trombones
Tuba

Timpani
Percussion (3 players)

Percussion 1:	Percussion 2:	Percussion 3:
Marimba	Djembe	Bass Drum (Gran Casta)
Glockenspiel	Suspended Cymbals	Tam-tam
Suspended Cymbal	3 Tomtoms	Triangle
Tambourine	Mark Tree	Seed Shaker
Cowbell		Bongos

Piano
Celeste

Vocal (Baritone)

Violin I
Violin II
Viola
Violoncello
Contrabass

Duration c. 18'

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Editor's Notes:

For What It's Worth is a ballet by Mthuzeli November (concept, music, and choreography) alongside composition by Alex Wilson, premiered by the company of the Royal Ballet, Royal Opera House Orchestra, and Koen Kessels in February 2024 in the Royal Opera House, London. This score uses improvised djembe and solo vocal lines, with reference notation where applicable. For What It's Worth is split into three parts (Mama, Healer, and Phambili) that should be played without a break.

Orchestral vocal in bar 60 onwards should be a sustained **C** or **G**, with the octave and choice of the two pitches resting with each player, sung with a warm 'Ah' sound. From bar 91, the orchestra should sing *Mak-wa-na yi-yi* (Eng. tomorrow) pronounced *mank wah nhA yee yee*.

The beginning of Part 2 (page 13) is free, with guidance given for approximate timings for each of the first two bars. The djembe and vocal should be in dialogue, entirely free from the string accompaniment, until bar 102 where it should improvise in tempo with the orchestral claps. Violas and Violoncellos should alternate freely and individually between held notes and rhythmic outbursts, beginning calmly and gradually intensifying over the course of bar 101. This should continue until bar 122, with improvised rhythmic gestures across each section. In bar 109 the djembe player should play in strict rhythm (as notated) but with improvised pitch and timbre choices, and should use ankle shakers (until bar 118).