This CD was recorded during the visit of the Ugandan musician Albert Ssempeke to Edinburgh University as the Music Faculty’s first African-musician-in-residence during the Autumn term of 1988. Albert Ssempeke worked in Kampala as music instrument maker and instructor at the Uganda Museum but during the 1960s was one of the flutists of the former king of Buganda (the ensemble was called abalere ba Kabaka). He was expert on most other Kiganda instruments including the ennanga bow harp, the ndingidi one-string tube-fiddle, the endongo lyre, the amadinda and akadinda xylophones, drums and other percussion. His own group of musicians had a high reputation throughout Buganda and was often hired at weekends to play at events such as weddings and traditional feasts. His son Albert Bisaso is continuing his father’s tradition.

Ssempeke was delighted to get access to the music faculty’s 8-track recording machine and within one or two sessions had laid down tracks of a series of songs from which this cassette provides a selection. He did his own mixing of the final master tape. Included also are performances of songs to the accompaniment of his ennanga (harp) and endongo (bowl lyre).

**CONTENTS.**

1. **Ssematimba ne Kikwabanga.** This is one of the most popular historical songs of the Ganda people with texts that moralize on the vanity of earthly riches, on mortality and on trust in the providence of God. Two legendary warriors Ssematimba and Kikwabanga, who though wealthy had often been criticized for their miserliness, vowed to kill their fattest goats for a feast when they returned from their next campaign. They never came back, for they were speared to death on the battlefield. Some of the more common texts run as follows:-

   Those who keep goats, keep them in vain, Remember Ssematimba and Kikwabanga.
   We were many, now I am alone. See Ssematimba and Kikwabanga.
   Young chicks grow up among the dry banana leaves, God cares for them.
   He who comes late will find me stretched out (dead) in the best room. Ah! Ssematimba etc.

Ssempeke’s performance here features the amadinda xylophone (which normally requires at least two men to play two interlocking parts) accompanied by his singing and playing on four drums in the well known Ganda baakisimba dance rhythm. The xylophone, like all other melody instruments of the Ganda is tuned to a pentatonic scale comprising twelve more or less equal steps of large
2. **Ensiriba ya munnange.** (2' 30") The bracelet of my friend. A song accompanied by the ennanga, an eight-stringed bow harp.

3. **Nkwagala nkulaba ng'amaanyi.** (4'41") Wedding music for endongo (bowl lyre), nsaasi (notched flute), rattles, two endingidi (fiddles), mbuutu (wedding drum) and voice. The lyre, like the harp, also has eight strings, the three highest pitches being allocated to the left hand side of the instrument.

4. **Njagala nkwagale.** (5'23") Song with endongo (lyre) accompaniment.

5. **Abantu balamu.** (3'20") Baakisimba dance song with drums and rattle.

6. **Gganga alula.** Ganga had a lucky escape. (4'34") A historical mocking song about a palace servant, Ganga, who forced his attentions on one of the princesses and who for punishment was castrated. He was lucky - he could have been executed. Sung to ennanga accompaniment. Play on words, made with tiny modifications of the basic text is a feature of this song. It is customary in Ganda conversation to avoid direct reference to private parts of the body hence the reference to fingers.
   "You are wealthier than me, but I still have my fingers!.
   Ganga had a lucky escape, they chopped off his fingers and they didn't grow again.
   Ee! I'm sorry for you my friend, the fingers that stole meat are chopped."

7. **Omusango gw'abalere.** The case of the flutists. (3'35"). The royal flute band misbehaved in the palace compound at one time and were promptly banished from their residence there - an event which was remembered in oral history by the making of this song. Here Ssempeke played on 5 different size flutes (the ensemble abalere ba Kabaka played on a consort of six different sizes in all) and Ssempeke added the drum accompaniment as well as singing.

8. **Balagana enkonge.** (6'30"). A song with ennanga (harp) accompaniment. The king's harpist must have played a role similar to that played by David for Saul - musician, bard and confidant and advisor. Ssempeke is one of the very few ennanga players living today. He learned harp technique from one of his old friends Everisto Muyinda who was also a palace musician and added to his repertory by studying 78rpm disc recordings of the famous Temuteo Mukasa as well as by transferring xylophone parts to the harp (it is traditionally thought that the xylophonists took their style from the playing of the harp).

9. **Mubandusa** (or **Ebyasi bya boona** -bullets all over the road). A popular song for amadinda xylophone, here somewhat unusually provided with a baakisimba rhythm drum accompaniment.

10. **Akaawologma** - Little lion. (6'52") One of the most important of the palace songs. The lion is symbol of royal power. Here Ssempeke accompanies himself on the ennanga.
11. **Ssematimba ne Kikwabanga.** (4'17") Another version of the song that opens Side 1, this time with four flutes, drums, rattle and voices (all performed by Ssempeke of course).

12. **Wavvangaya** and **Ekyuma.** (5'00") Two songs sung to endongo (lyre) accompaniment. Ekyuma celebrates the arrival of the first fairground merry-go-round in Uganda earlier this century. It was compared to the wheel of the cotton gin and everyone came to look at it in wonder.

13. **Embaga** - wedding music. This is the only item which was not recorded in Edinburgh and features Ssempeke's own group performing at a wedding in Bukoloto village, Buganda in 1987. Ssempeke's plays lyre and sings, amid a noisy background of feasting and applause for the very expert "hot" dancing of Ssempeke's team of four dancers (three women led by a male transvestite). His musicians include a young xylophonist, endingidi (one-string fiddle) players, a player of the very large embuutu wedding drum and a pair of rattles complete the instrumental ensemble.

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Notes and recordings by Peter Cooke. Those items not multi-tracked (A2, A4, A6, B1, B3, B5 and B7) were recorded using a Stellavox stereo recorder with Sennheiser microphones. This CD was originally made (as a cassette) for Ssempeke’s own distribution in Uganda where transcriptions and translations of the song texts were not considered necessary.

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**TEXTS AND TRANSLATIONS**

Thanks to Miriam Zziwa and Meresiane Musoke as well as Ssempeke himself for their expert help with the difficult task of transcribing, translating and clarification of these texts. They are not literal translations and sometimes the repeated phrases are translated differently to show different ways of interpreting the text. Several levels of meaning may be conveyed in the same utterance. Essentially the texts consist of the following six different kinds of utterance:

1. 'Nuclear' texts that are common to most versions of the song and give the song its identity.
2. General purpose phrases appropriate for many different songs.
3. Traditiona ebisoko - utterances invented by some past songmaker which have been absorbed into the texts of many singers since. They often reinforce the general thematic content of the 'original' song.
4. Newer ebisoko made by the singer himself (in this case, Ssempeke).
5. Topical or spontaneous comments on recent events or the immediate performing context.
6. An all pervading theme of obeisance to the Kabakaship.

**SIDE A. 1 SSEMATIMBA NE KIKWABANGA**

Lwendiva kuno ndagenda wa Kaggo  
**When I depart I will go to the chief Kaggo**[Kaggo was chief of Kyadondo county and was a patron of music]**]
Baana battu, Kikwabanga
My friends, Kikwabanga
Abaali abangi nsiigadde bwomu
There were many of us, now I have been left alone
Laba Ssematimba, Kikwabanga
See Ssematimba and Kikwabanga [twice]
Abasiba embuzi basibira bwereere,
Those who rear goats, do so in vain,
Baana battu Kikwabanga
My good friends, Kikwabanga.
Abasiba enkoko basibira bwereere,
Those who rear chickens, rear them in vain,
Baana battu Kikwabanga
My good friends, Kikwabanga.
Ababa b’enkoko bakulira mu ssanja,
Young chickens grow up among the dry banana leaves,
Katonda naabakuma
God protects them.
Laba Ssematimba, Kikwabanga
See Ssematimba and Kikwabanga. [twice]
Ojidde onkyawe olikyawa ne’zzadde
Since you have hated me you will also hate my offspring.
Abaali abangi nsiigadde bwomu
We were numerous, now I am the lone survivor.
We were many, now I am alone.
Abaali abangi nsiigadde mu bbanga,
We were numerous, now I am the lone survivor.
Abaali abangi nsiigadde bwom[u]
See Ssematimba and Kikwabanga. [twice]
Wo-lo-lo-lo-lo-lo-lo!
Wo-lo-o-lo! [ululations]
Ga Ssebandeke, ga Kateregga
They are] for Ssebandeke, for Kateregga.
Laba Ssematimba Kikwabanga
See Ssematimba and Kikwabanga.
Lwendiva kunu ndigenda wa taata
When I depart I will go to my father’s place.
Baana battu, Kikwabanga
My friends, Kikwabanga
Abaali abangi nsiigadde bwomu nze
We were many, now I alone remain.
Abasiba enkoko basibira bwereere
Those who raise chickens, rear them in vain.
Abasiba embuzi basibira bwereere
Those who raise goats, rear them in vain. [twice]
Mulabe Ssematimba ne Kikwabanga
You See Ssematimba and Kikwabanga
Ababa abangi nsiigadde mu bbanga
We were numerous, I have been left alone [twice]
Ssematimba
Ssematimba
Alijja emisana alinsanga mu ddiiro nga sikyamuwuuna
Whoever will come during the day will find me
Alijja emisana alisanga mu ddiiro ng’olwo bamazedda
already silent [dead] in the living room
Whoever will come during the day will find me in the
living room then, prepared ready for burial.
Laba Ssematimba, Kikwabanga
See Ssematimba, Kikwabanga [twice]
Baana battu, Kikwabanga
Good friends, Kikwabanga
Abasiba enkoko basibira bwereere, maama,
Those who rear chickens, rear them in vain, mother,
Kikwabanga Kikwabanga
Abasiba embuzi basibira bwereere. Baana battu gubadde gutya? Those who rear goats, rear them in vain. My friends, what
is wrong?
Lwaki Ssebo [mukambatya?]?
What’s wrong, Sir (?)
Laba Ssematimba, Kikwabanga
See Ssematimba, Kikwabanga [twice]
Lwendiva kunu ndigenda wa maama
When I depart I will go to mother
Lwendiva kunu ndigenda wa taata
When I depart I will go to my father
Lwendiva kunu ndigenda wa Kaggo
When I depart I will go to Kaggo’s place
Oyo mno [bwezatusanga?]
To that man. [with whom we suffered]
[?] Ndigenda bwomu
[?] I will go alone
Baana battu, Kikwabanga
Good friends, Kikwabanga
Wamma ndigenda bwomu nze
I say, I will go alone
Baana battu gubadde gutya?
My dears, whatever is wrong?
Wamma ndige[nda] za Ssebandeke omulongo
I say, I will surely go - [ululations] are for Ssebandeke the
twin
Za Ssebandeke ssebo omulongo, For Ssebandeke, the respected twin,
Za Kateregga, For Kateregga
Za Ssebandeke, Za Jjunju e Luwunga
For Ssebandeke, for Jjunju at Luwunga
Lwendiva kunu, sibalimba,
When I leave here, truthfully
Lwendiva kunu ndigenda wa maama
When I depart I will go to my mother
Lwendiva kunu ndigenda wa taata
When I depart I will go to my father
Laba Ssematimba, Kikwabanga
See Ssematimba and Kikwabanga
2. ENSIRIBA YA MUNNANGE Katego - The amulet of my friend Katego.

Katego was a man who wore a charm on his upper arm which he thought was protecting him from danger. Katego died and after that his friend wondered how he could get the charm from the dead Katego. Ssempeke uses it also as a vehicle for discussing deaths among his own family. A version of this old palace harp song was played by Everisto Muyinda who called it Akayinja Kammenya - it was also in the repertory of the flutists and the two xylophone ensembles. Only the opening line and line 3 and the last line are of the old text.

Anti emagombe teggulwa kya'nnaku
*Nange ndigenda ne ssebo, ngandabye
Anti ensiriba ye munnange Katego
*Nange ndigenda ne ani nze
*Anti olugendo lwempewo Iwa'nnaku
*Mujjukire amayinja n'empewo
*Nalilabye amagumba ga mmange gyegali
*Anti emagombe teggulwa
*Nalilabye amagumba ga Konde gyegali
*Nange ndigenda bwomu nze 'nnaku
*Anti ndigenda bwomu nze, kya'nnaku
*Nange ndigenda ne ani nze
*Nange ndigenda bwomu nze
*Olungbe olutwaala bannaffe Iwa'nnaku
*Ndigenda bwomu nze
*Anti e magombe teggulwa
*Nange ndigenda bwomu nze
*Nakalabye [Nandirabye] amagumba ga taata gyegali
*Nakalabye [Nandirabye] amagumba ga ssebo gyegali

Bannange, ensiriba ya munnange Katego

3. NAKWAGALA NKULABA NGA MANYI TOLINKYAWA

This is a fairly new embaga wedding song made by the Abadongo in Muteesa's palace where Atieni Mukasa was chief of the abadongo and Nakemeya Kayemba his deputy. This multi-track version compiled by Ssempeke uses flute, lyre, wedding drum and rattle.
I loved my love, my heart is over come. Whom do I see? [form of greeting = I'm overjoyed to see you]
I loved my love, she has alluring eyes. Whom do I see?!
Listen to that!
I loved you because I knew you would never let me down
That's it!
I am accompanying my darling, my heart is overcome.
Whom do I see!
What would you have done?
My darling, who surpasses all others
Thank you! Listen!
Two lovers, it takes time to drive a wedge between them
How then can you separate them?
Two people, it takes time to separate their love
[ululation] Listen, what a marvel!
Ssempeke, thank you for having played the endongo.
Great.!
When I think about my love my cheeks radiate joy
Greet Sserwanga and Kafeero for me.
When I think about the one I love, the food I eat tastes sour [by comparison]
Greet my father's children
Two people, it takes time to separate their love
Elimelida Nnamuli [Ssempeke's sister]
By the time you get good things, your parents are gone
[proverb]
I'm glad to see you.
I'm accompanying my friend, greetings my friend.
Of whom I sing
I send greetings to all who love me.
These people who do wrong are among us [ref. to gatecrashers at weddings]
Listen! Listen! Listen, listen to the instruments
Those wrongdoers should be a long way from here.
A! A! ...
Greetings to my darling, my heart is overcome with love
Drum in the Jiya style [so the dancers may relax]
Whom do I see! We have shared things together in the past, you who surpass all others.
Thank you very much! [rhythmic vocables]
Let me talk of my darling, who is the best in the village.
Whom do I see!
Wolololo! [ululations]
I am accompanying some known person...[?]-
Who is this I see!
When your lover's name passes your lips, they mock her
Greetings! child of a lady
Greetings, child of the lady of whom I sing.
Greetings, child of the 'Number One' lady
My friend, Greetings! My friend you will make me quarrel
My friend, greetings, my dear friend who will make me quarrel
At our home I cradle her in my arms while she eats
My friend, Greetings to you!
At our home, I cradle her in my arms while she eats.
Thank you very much!
4. **NJAGALA NAKWAGALE - I WOULD LIKE TO LOVE YOU**

This is an old palace song shared by the entamiivu, the abadongo and the harpist. According to Albert Ssempeke it is an address to King Daudi Chwa who was fond of it. Also known as Abalemezi nkucwa.

- **Kyenje ntengere nga wanjagala**
  - I've just realised how much you love me
- **Njagala nkwegale nkusinze abalala, ayi baaba**
  - I would like to love you more than others, oh dear friend.
- **Wamwa njasala nkwegale ojiranga obaawo, muganzi wange**
  - I say, I would like to love you, long life, my lover
- **Nze eno endongo ngankuba, ojiranga obaawo ayi baaba**
  - While I play this lyre, long life! Ayi, baaba
- **Anti teriba mukulu alisinga gwe, ayi baaba**
  - Surely there will be nobody higher than you
- **Anti yagenda nakuba engoma 'Gwe ngo, gwe musota'**
  - Surely, the royal drum player went to beat "You are the
Ye wuuyo, omulungi, eyanjagala
Nange kyenje ntegeere ngawankuuma
Mawanda Sseggwanga
Munnange anambeeranga, ayi baaba
Nange naganza munnange anambeeranga muganzi wange
Nze nno njagala nkugagale nkusinze abalala ne mwanyoko andabe

Wamma, njagala nkugagale nkufule omwenge omunywere munyeku

Nze nno naganza munnange, ojiranga obaawo! Ayi baaba
Nange kyenje ntegeere ngawankuuma
Mawanda Sserinya
Mawanda Sseggwanga
Anti teriba Kabaka alisinga Chwa
Wamma, teriba Kabaka alisinga Chwa -
Ayi baaba
Neyagalira munnange anambeeranga, muganzi wange
Nange naganza munnange anambeeranga bwetwabiryanga
Neyagalira munnange alinga omwenge, ayi baaba
Wamma, yewuuyo omulongo eyanganza
Nange kyenje ntegeere nga wankuuma
Munnange, munnange ayi baaba
Yewuuyo nze eyanjagala
Bwozaala ekito okiwongerera
Noyo nze azaala omuto amuvujirira
Maama, bwokwana omuto, omuvujirira
Nze nkulaba ontunuulira onnumya
Anti ontunuulira onzise
Nze nkulaba ontunuulira, onnumya
Ojiranga obaawo, muganzi wange
Nange naganza munnange wamma kabiri kaaliiri
Namusanze Mawanda Sseggwanga yewuuyo awuluguma nga engo
Nange naganza munnange omundabiranga jirikiti kyoooya
Anti muganzi wange wamma naganza munnange

Akatale kalinga emputa
Bakawadde wa Mmamba
Akatale bakawadde wa Mmamba
Ne kiro katunanda
Ndabira, wa nze eyanganza
Anti njagala nkugagale nkusinze abalala
Wamma njagala nkugagale ojiranga obaawo
Wamma njagala nkugagale nkusinze abalala nemwanyoko andabe
Nze eno endongo ngankuba  Mm, Ayi baaba
Nze eno endongo ngankuba enkoba nga munaana? While I am playing the lyre with eight strings
Nze eno endongo ngankuba enkoba nga munaana, munganzi wange While I am playing the lyre with eight strings, my beloved

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Ssebo tebaagalika Sir! they cannot be loved easily
Abakyala tebaagalika Ladies cannot be loved easily
Obasanga baagala Mmamba, gwe You find they want Mmamba [costly Lungfish], you!
Anti ssebo, ssebo, ssebo, tebaagalika Surely sir! They cannot be loved easily
Anti yagenda nazina engeri 'Jjawula' Surely, she danced 'Jjawula' [an unusual style and inappropriate in the presence of the King]

Kyokka abaaliwo nebewuunya Those around were amazed [at the bad manners]
Yewuuyo - eyanjagala That is the one who loved me
Kyokka abaaliwo nebekanga Actually those present were shocked [at the style of dancing]
Nange nalonze munmange wamma mukwano gwabonna And me, I chose my friend, indeed, a friend of all people [the King]
Nange nayagala owange omundabiranga Jirikiti, Kyoooya And me, I loved my own, remember me to my beloved, Jirikiti, Kyoooya
Nange naganza munmange [ye]wuyo, Kabiri Kaaliri And me, I loved my beloved, she is the one, 'Delicate Skin'
Nange naganza munmange, 'Katale bakawadde wa Mmamba And me, I am escorting my lord, indeed, a friend of all, the Lungfish Clan
'Akatale bakawadde wa linnya The market has been given to one of the Lungfish Clan
'Yewuuyo n'eyanganza That is the one who loved me
Nerekereza ssebo. Ojiranga obaawo I will stop here, sir. Long life!
Nerekereza nnyabo. Ojiranga obaawo I will stop here, madam. Long life!
Nerekereza nnyabo. Ojiranga obaawo mukwano gwange eyanganza I will stop here, madam. Long live the one who loved me
Nerekereza nnyabo. Ojiranga obaawo mukwano gwa bonna I will stop here, madam. Long life to the friend of everybody
Nerekereza nnyabo. Ojiranga obaawo mukwano gwa bonna I will stop here, madam. Long live the one who loved me
Nenge kyenje ntegeere eyanganza I have just realised she is the one who loved me.

5. ABANTU BALAMU

This is an old baakisimba dance song from Ssempeke's own village He learned it from a sister who got it in turn from her mother. it has proved difficult to find an appropriate translation for the title of this song.

Bannange, bannange, bakumba n'abalamu, abantu balamu My friends, good people are moving together, good people
Balinsiba ku nkondo ngankyaabbera, They will tie me on a stake while I am still moving
Abange, abange, bannange bakumbu na abalamu My friends, good people are moving together, good people
Maama, abantu balamu, Mother, good people
Balinsiba ku nkondo ngankyatambula They will tie me to a stake while I am still walking
Ngankyaabbera abange While I am still walking, the good people are here
Ngankyatambula, abalungi baabo Fine!, Fine, good people
Kale! Kale! abantu balamu Good people are always like that. Thank you very much
Abalungi bwebatyo. Webale nnyo Rich people experience unhappiness [because of their wealth]. Thank you!
Abaggagga balabye Webale! Thank you very much!
Bannange bakumba na abalamu abantu balamu A! a! a!.
Balinsiba etc...
Abange bannange zitusanze okuyomba na ayonsa, People, my friends! We should not quarrel with the one who suckles me.
Abange bannange ndigenda ne ani nze abantu balamu People, friends! With whom shall I go?
Wo lo lo!
Abaani mwebale, bannange okuyomba na ayonsa Wo lo lo!
Mwebale nnyo!
Bannange ndigenda bwomu. Abantu balamu Gentlemen thank you, my friends, the one who suckles you
Ne ani? Thank you very much!
With whom?
**6. GGANGA ALULA**

A well known song performed by many of the palace ensembles as well as by the king's harpist. The singer taunts Gganga, one of the pages of the palace who became infatuated with one of the princesses and was punished for forcing his attentions on her.

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Masamba sibalimba bannange, ndikumba na abalamu... Maama, I'm not lying my friends, I will march with the good one
Nze simbalima bannange bakumba na abalamu I say! I'm not lying...
Ngankyatera abange baabo bannange While I still have my breath, there are my friends, my people
Wabale nnyo! Wo lo lo!... Thank you! Wo lo lo!...
Ngankyalendera, abalungi bange bannange While I am strolling along, good people
Munkoola, abange... While I am still hobbling...
A! A!... In the dry savannah, [a difficult journey]
Maama mukwano gwenjagala bakumba na abalamu Mother, my dear one, whom I love, is progressing...
Owomukwano munnange baziika na abalamu... My dear one, my friend, they can even bury you alive.
Those whom we call good people

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**6. GGANGA ALULA**

A well known song performed by many of the palace ensembles as well as by the king's harpist. The singer taunts Gganga, one of the pages of the palace who became infatuated with one of the princesses and was punished for forcing his attentions on her.

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**Ne baamutemako engalo bitundu kubba enyama**

The fingers they cut off, never returned. Gganga had a narrow escape

**'Ze baamutemako engalo tezadda. Gganga alula**

Princess Nassolo and Gganga

"Surely, you are wealthier than me, but I still have my fingers I say, The fingers they cut off, never returned.

---

**Nassolo [ne] Gganga**

Surely you have more wealth, but where are the fingers that used to steal food? I say, The fingers they cut off, never returned.

**Anti onkiza bugagga nkukiza engalo ezabbanga emmere**

Princess Nassolo, [and] Gganga

**Anti onkiza bugagga nkukiza engalo ezabbanga emmere**

Surely you have more wealth than me, but I still have my fingers

**'Ze baamutemako engalo tezadda**

The ones they cut never returned.

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**Namukolantya, mukama wange, webale**

What shall I do, my master? Thank you!

**Aliziddawa mukama wange webale dda ---**

What will he do without them, my lord? thank you

**Alizisanga wa engalo ebitundu?**

Where will he find the pieces of his fingers?

**'Ze baamutemako engalo tezadda!**

The fingers they cut off, never returned.

**'Ze baamutemako engalo bitundu kubba nyama**

The ones they cut into pieces for stealing flesh

**Nassolo, Gganga,**

[Princess] Nassolo, [and] Gganga

**Anti onkiza bugagga nkukiza engalo**

Surely, you have more wealth than me, but I still have my fingers

**Ezabbanga emmere**

The ones which stole meat! The ones which used to steal clothes

**Anti onkiza bugagga nkukiza engalo ennene**

The ones which stole meat! The ones which used to steal clothes

**Ezabbanga emmere**

They cut them into pieces

**Baazitemako engalo bitundu**

The ones that stole food

**'Ze baamutemako engalo tezadda**

They cut them into pieces

**Nannyinimu omulungi, nze gwalikwatako alikaaba yaye**

The good head of the home, whoever he touches will cry out [twice]

**[twice]**

**Baaba olabye, munnange olabye,**

Poor you, my friend, I'm sorry.

**Ezabbanga enyama! Zezabbanga engoye,**

The ones which stole meat! The ones which used to steal clothes

**Baazitemako engalo bitundu**

They cut them into pieces

**Aligisangawa engalo okukizza?**

Where can he find the fingers, to bring them back?

**Yaliguze puliida nze nawolereza engalo okuzizza**

He would hire a lawyer to petition for his fingers

**Yaliguze puliida nze nawolereza engalo tezadda returned**

He would hire a lawyer to ask for the fingers which never returned

**Engalo etelina ssasa aligisangawa engalo okugizza**

A finger has no blacksmith shop. Where will he find it to bring it back [=You can't obtain fingers from a blacksmith shop]

**Engalo etelina ssasa aligisangawa engalo okuzizza**

A finger has no blacksmith shop. Where will he find the
Gganga alula, munnange olabye. Baamutemako!

---

Namukola ntya?
Nze namukola ntya Mukama wange,
Nannyinimu omulungi,
Nze gwalikwatako alikaaba 'Yaye.'
Baaba, ekyo nno kyokola ekigambo ky'omwenge

Nze nabeera wano Ssebo
Nze nabeera wano awali omulungi baaba
Abange, abange, abange
Nze agenda okulaba engalo gyezadda!
Nannyinimu omulungi.
Nze gwalikwatako alikaaba 'Yaye!', Gganga alula.

Oba wegaana, leeta ezo engalo baazitemako
Oba wegaana Leeta ezo engalo
Bazitemako engalo bitundu
Nannyinimu omulungi
Nze gwalikwatako alikaaba 'Yaye'

Omukazi ntunda, ebikkwa nambugo
Bwobeera nebingi, obikka n'ebina

Omwaami, bwoyagala eneko senya ku mannyo
Omwaami, bwoyagala eneko senya ku mannyo
Omwaami, bwobeera oyagala eneko senya ku mannyo
Gayinze wamma!
Nze nabeera wano, ssebo, nze nabeera wano awali omukungu
Akaalo kekamu nga olangira eddogo eryo nange, nange

---

Namukola ntya? Nze namukola ntya?
Nze ndimukola ntya mukama wange?

7. OMUSANGO GW'ABALERE - The case of the flutists.

Surely, the case of the flutists has been taken up again, let them take me to Bbira
[What's wrong?]
The case of the flutists has been taken up again, let them take me to Bbira where I was born, I say
Surely, I'm jiggling on the floor, friends.
Surely, I'm jiggling on the floor, friends, where I will be laid out
[? - ?]
The case of the flutists, [has been taken up again, ]surely, let them take me to Bbira
Surely, the case of the flutists... [ditto]
The one who loved me, let them take me to Bbira, where I was born
My friend, let them take me to Bbira, where I was born.

You, bossy-boots, where are your own children?

[Ditto]

Don't be sarcastic, the ones I bore were for the soil.

If you bore them for the soil, tell Soil to come and bring you fire, [twice]

The one who loved me, let them take me to Bbira, where I was born.

Me, my friend, what's wrong?

When I look at where my Father went, tears stream down my face.

When I look at where my mother went, tears stream down my face.

And, my brothers and sisters, where they went, tears stream down,

To die childless, when I die, I will be quite lost,

My heart is on so-and so's of the Mmamba and Mmale [Lungfish and Mudfish] clans

My spirit is disturbed

My heart is on the Mmamba and Mmale clans

My spirit is disturbed by events

The one who loved me, Sir, what's the matter?

Surely, I'm jiggling on the floor where I will be laid out, let them take me to Bbira

The parlour floor disturbs me with fear, I stand up and I collapse, what's the matter?

And, my friend, what's wrong?

When I look at where my Father went, tears stream down my face.

When I look at where my mother went, tears stream down my face.

And, my brothers and sisters, where they went, tears stream down,

To die childless, when I die, I will be quite lost,

My heart is on so-and so's of the Mmamba and Mmale [Lungfish and Mudfish] clans

My spirit is disturbed

My heart is on the Mmamba and Mmale clans

My spirit is disturbed by events

The one who loved me, Sir, what's the matter?

Surely, I'm jiggling on the floor where I will be laid out, let them take me to Bbira

The parlour floor disturbs me with fear, I stand up and I collapse, what's the matter?
Ojjanga ondaba ndikulaba omwaami Come often and see me, I will see you chief
Omwaami atudde muntebe n'ayogera ebingi The chief [Kabaka] has sat on his throne and said many things
Wamma, byaayogera ebingi Indeed, he says a lot
Kitange yekubiddemu oluowoombo lw'enkoko The chief has had some pieces of chicken flavouring
N'omukyala yegebusidimu okugulu kwembuzi And the wife has had a leg of goat
Ojjanga no'ndaba ndikulaba ebinfe Come and see me often, I will see you at home
Ojanga atudde mu ntebe nayogera ebingi The chief has sat on his throne and said many things
Bajja balagana baabo, There they come, showing each other the way
Bajja balagana ekonge There they come, showing each other obstacles [tree stumps]

---

Ojjanga nondaba
Omwaami abeera kunkola [-?-
Nawe omwaami obeera kumbaga noyogera ebingi You, oh chief, you say a lot at weddings.
Nange nkulaba obeera kumbaga noyogera ebingi I can see that you say a lot at weddings
Kiki ekikutuma okubba? Ko'kirabe What sends you to steal?, Let him be punished!
Anti ekikutuma okubba? Ko'kirabe But what sends you to steal?, Let him be punished

" " " " " " " " " " " " You march with a stick. The chief [can break your staff]
You march with a pointed staff. The chief [can break it]
He will break you
But they are coming, greet her
Come and see me often, I will see you chief [husband]

---

Endege bwezogera ekimbejja The ankle bells are gently sounding like the conversation of princesses
Atudde mu ntebe nayogera ebingi He has sat on the throne and said many things
Mwami, omwana wa ssebo ndikulaba Master, come and see me often, I will see you at my place
Omwana wa ssebo ndikulaba olundu The ankles bells are gently tinkling, like the talk of princesses
Omwana ojjanga nondaba, ndikulaba ewaffe Listen, my friend, the ankle bells are gently sounding, like the talk of princesses
Endege bwezogera ekimbejja
Mwatu endege bwezogera ekimbejja

---

Omwana wa nnyabo Child of my mother, I will see you another time
Omwana wa ssebo ndikulaba ebin... [olundi] Oh chief, my mother's child, I will see you another time
Omwatta omwana wa ssebo ndikulaba oludda My dear, my father's child, I will see you on my return
Bamundabire, omwana wa nnyabo Then those two who love me, greet him for me [the king]
Bamundabire Well, there are the ones who love me, greet him for me

---

Omwana wa nnyabo Child of my mother,
Ye wuuyo omwana wa ssebo  She is the one, my father's child
Bamundabire  Let them greet her

9. Mubandusa - No text

10.  AKAWOLOGOMA (A lion was tamed and brought into the palace during Mutesa 1's time)

Akawologoma, akawologoma [ba]nnange  Little lion, little lion, my friends
Ondaba  You can see me [I am poor, don't sacrifice me]
Bannange ssebo nze akawologoma,  My friends, sir, I [sing], little lion
Bakakwate mpola  Let them catch it slowly [i.e. carefully]
Akawologoma bakakwate mpola  Little lion, let them catch it slowly
Akawologoma, akawologoma bakakwate mpola kalye ebintu  Little lion, little lion, let them catch it slowly, to feed it
Akawologoma munnange ondaba  Little lion, my friend, you can see me
Ndigenda ne munnange kalibattanya,  I will go with my friend, the beautiful one
Munnange ondaba omulongo baze,  My friend, you can see me, my husband [twin]
Abalyanga enkeije mulyanga njokye nemuleka enfumbe ziwuunya bubi Those who eat small dried fish [enkeije] should eat when it is grilled not stewed. If it is cooked without grilling it smells bad

Nayita ani? Nakola ntya? Munnange ondaba  Whom shall I call? What shall I do? My friend, you see me!
Mukazi wange ono namudibaga yadibaga olusuku n'akayumbake This wife of mine spoiled her banana plantation and her little house
Simukuba muggo muguka luyi  I don't cane her but I just slap her
Bwemukuba omuggo nasunguwalala  If you cane her she becomes angry
Nalaba akawule nakayingira  Then she saw a thicket and went into it
Nendaba embazzi nenkatemawo  Then I got an axe and removed it [cut the thicket - to make her return]
Nange nendaba enkumbi nenakakabala  Then I saw a hoe and I dug the ground over
Nange nentola omuliro nenkatekako  Then I made fire to burn it completely
Namuweeraki? Omulongo, zinsanze ssebo  What can I give her as an apology, Sir?
Mukazi wange ono, namudibaga bwomulaga omuddo aguyita musota This wife of mine who is so lazy, when I show her where to dig she says there is a snake
Anti olulaba ettooke amira bugobo But when she sees plantains she eats so much
Nakola ntya? Nayita ani?  What shall I do? Whom shall I call?
Munnange ondaba, kyenkubulira  My friend, see what I am telling you
Ebibadde ebyababiri obyogeredde ki? Things which are shared between two people only, why have you disclosed them?
Zinsanze nnyabo,  What can I do, madam? [The secret is no longer secret]
Kyenkubulira ebibadde ebyababiri obyogeredde ki? What I'm telling you, things which are secret between two people, why have you disclosed them?
Akawologoma, Akawologoma Kanena ssebo Little lion, little lion is eating, Sir,
Akawologoma, akawologoma bakakwate mpola.  Kalye ebintu Little lion, little lion, let them catch it carefully to feed it.
Akawologoma munnange ondaba Nakola ntya?  Little lion, my friend, you see me. What shall I do?

Ndigenda ne munnange kalibattanya  I will go with my friend, the beautiful one
Nayita ani? Nayita ani? Bazaala ssebo Whom shall I call? Whom shall I call? They gave birth, sir
Bazaala kwango kyenkubulira They bore an important person, I'm telling you..
Bazaala omuwala nakibimbiri They bore a girl so fat that you don't see her neck
Do- lon-di- do lo... etc Rhythmic vocables and humming
Mm... mm... mm...
Nakola ntya? Ndimuweeraki? Munnange ondaba What shall I do, what should I give her? My friend, see.
Abalyanga emmamba mulunya Those who used to eat lung-fish,
Ngege nemuleka emamba neyinayina Eat Ngege [Tilapia] and leave lung-fish alone.
Kyenkubulira yatzalira Ssuna ne Walugembe What I'm telling you, it produced Ssuna and Walugembe [former Kabakas, both of the lung-fish clan]
---

Nakola ntya, Omulongo? baze What shall I do, Twin, my husband [Kabaka]

Sirimba jjajjange kyenkubuulira ebibadde ebyababiri obyogeredde ki? I don't tell lies, grandfather, what I'm telling you

Sirimba munnange kyenkubuulira ebibadde ebyababiri obyogeredde ki? What has passed between us, why have you disclosed it?

What doesn't tell lies, my friend, etc...

Zinsanze myabo I am doomed, madam.

Bazaala muwala bazaala muwala They bore a girl, they bore such a girl.

Bazaala ssebo, They bore her, sir.

Bazaala muwala, bazaala muwala, munnange ondaba They bore such a girl, my friend, you see.

Mundabire omulungi kalibattanya. Omusamba ndege Take my greetings to the beautiful and desirable one. Make the ankle bells sound.

Kyenkubuulira. Yewuuyo omuwala omusambaganyi What I'm telling you.. That is the one, the girl who is dancing.

Yasamba endege nze nazaasa She made them [the ankle bells] sound so well, she broke them

Nakola ntya? Nakola ntya? Munnange ondaba What shall I do, my friend/ You see me.

---

Akawologoma akawologoma, kaanena The little lion is eating

Akawologoma, Akawologoma kaanena, The little lion is eating

Akawologoma, akawologoma kaanena ssebo. Little lion, the little lion is eating, Sir.

11. SSEMATIMBA NE KIKWABANGA - No text

12a. WAVVANGAYA

Mwana wattu ojjiranga obaawo My child [friend], long life to you

Mwana wattu ojjiranga ozzanya My friend, may you play for long

Mwana wattu nkuvadde omuluka My friend, I've made you owner of a parish

Gwenjagala muwadde endongo The one I love, I have given an endongo

Mwana wattu omjiranga obaawo muganzi wange My friend, you see the man Bwana Cooper

Bwana Cooper musajja Bwana Cooper is an cruel, fierce man

Bwana Cooper mutidde nze okuddira entiba nze nazifuula essowani Bwana Cooper, I'm afraid of him, having to use brick moulds as plates

Endongo ennene serumbeete The large endongo ?-

Yanjagaza abalaya Made me come to like Europeans

Nenjagaza abazungu, bentwaala nebula, Baganda bange It made me come to like the Europeans, and it took me to Europe, brethren

Mwana wattu, laba ggwe You see, my friend,

Mwana wattu ojjiranga obaawo My child, long life to you

Mwana wattu omulungi My good friend

Gwenjagala, ogiranga obaawo My friend, long life to you

Okugenda ogenda naye obireese Although you are leaving me you have brought problems

Okugenda ogenda naye okatyabye Although you are leaving me you have brought problems

Anti enjoka tekwaata mukadde awali omuto Because a worm doesn't infect an old person when there is a younger one

Mwana wattu laba ggwe You see, my friend,

Mwana wattu omulungi My good friend
Mwana wattu nkutidde
Mwana wattu laba ekyo

**12b EKYUMA**

Onokiraba kino ekyuma
Bwekyegalika, kino ekyuma
Onokiraba sindika ekyuma
Ekya Bbakuli
Ekyuma kirina engeri enyingi
Kino ekyuma kirina ensolo obuujogi
Onokiraba, Onokiraba, ekyuma, onokiraba
Kino ekyuma onokiraba,
Ekyuma kirina amatandiiko
Kyokka kikira ensolo obujjogi
Olaba kyazinya bakaababaami
Muka Babu nayita muka Bunjo
Muka Bunjo nayita muka Semu
Muka Semu nayita muka Bbakuli
Muka Bbakuli nayita muka Bbakuli
Onomulaba, onomulaba, onokiraba
Ekyuma, onokiraba
Kino ekyuma
Bakwata maduli enjaye sijinywa

Onokiraba, kino ekyuma
Ekya Bbakuli, kino ekyuma
Ekya Bbakuli, kino ekyuma
Ekya Babu, kino ekyuma
Ekyuma kirina amatandiiko
Ekyuma kirina ensolo obuujogi
Ekyuma kikira ensolo obujjogi
Ekyuma kyazinya bakabaami
Kino ekyuma
Aa, aa baaba

Mwana wattu ojjiranga obaawo
Gwenjagala ojjiranga obaawo
Mwana wattu ojjiranga obaawo
Mwana wattu nkuwadde omuluka
Alinjagala muwadde endongo, muganzi wange

Onokiraba, kino ekyuma
Ekya Bbakuli, kino ekyuma
Ekya Bbakuli, kino ekyuma
Ekya Babu, kino ekyuma
Ekyuma kirina amatandiiko
Ekyuma kirina ensolo obuujogi
Ekyuma kikira ensolo obujjogi
Ekyuma kyazinya bakabaami
Muka Muguma,
Muka Muguma nayita Muka Beene
Muka Beene nayita muka Bbakuli
Baaba, munnange, maama ono yennyo aliwala
Muganzi wange aliwala, bwetwabirinya

Omulungi azzeeba? Muganzi wange
Omulungi azzeeba, bwetwabirinya?
Ojiranga obaawa, muganzi wange
Ojiranga ozzanya, muganzi wange

Omukwano guluwa?
Omukwano guddibye
Mm mmm mmm
Kawuuta Mugerere yasanga biggwa
Yakomba saani n'ebijjiiko

Mm mm
Yajooga abantu, musajja wattu
You bullied the people of Buvuma, you ignored people.

Bwana Cooper, disdainful man. [Three times]

You will see this iron thing [twice]

This thing at Bbakulu, this machine that one pushes.

This thing is a wild beast, very strong.

This thing puzzled [the young and] the old [alike]

This thing made them quarrel with the elders

See this iron thing! [four times]

If you go there, see what will happen.

My young friend, long life to you

The one I love, you can go, my darling

My young friend, I have given you the parish [everything]

My young friend, I have given you things.

The one who loved me, I will give a bowl lyre

Bwana Cooper, disdainful man

To have to eat from wooden brick-moulds instead of metal dishes

You watch out for him

You will see this iron machine [four times]

Push the machine, you will see it.

Bwana Cooper was a land surveyor who worked in the Mabira forest and treated his assistants badly. Temuteo Mukasa (a great harpist of the previous generation) also included this ekisoko in his performances.