Great Rotterdam Songbook

16 songs from all over the world

Arrangements for carillon selected for the European Heritage Days

OPEN MONUMENTEN
by Herita

STADS MUZIEK ROTTERDAM

OPEN MONUMENTEN DAG

OPEN MONUMENTEN DAG ROTTERDAM

Foreword

The Great Rotterdam Songbook began as a simple but powerful idea: a song for every inhabitant of Rotterdam, played on the centuries old Hemony carillon of the St. Lawrence Church. Rotterdam is home to about 170 nationalities. Every Saturday, all these cultures come together at the market on the Binnenrotte, next to the Market Hall, the library, and the St. Lawrence Church. While shopping for avocados, chili peppers, yardlong beans, Chinese cabbage, or Swiss cheese, everyone hears the carillon playing. As the city carillonist, I thought it would be a nice challenge to collect 170 songs that everyone on the street can whistle along to.

The start of the project took place at the Flag Parade in Rotterdam (*with a big help from the youngest students of the Mechelen Royal Carillon School*). Through various media channels, we called on all Rotterdammers to contribute ideas, and responses flooded in. We were looking for a typical song for each country that everyone knows, one that sounds good and is recognizable on the carillon. A preferably royalty-free song that was not politically charged and had stood the test of time. A children's song or folk song, for example. No national anthems, to avoid stepping into political waters. We also spoke with neighbors, reached out to restaurants, contacted embassies, and called community centers. Volunteers from Stichting Stadsmuziek (the City Music Foundation) turned out to be incredibly dedicated song hunters. After countless listening sessions to songs from all over the world, I finally reached a decision and chose one song for each country.

On October 4, 2019, Mayor Aboutaleb hosted the launch of the first song of the Great Rotterdam Songbook in the beautiful garden of Rotterdam's city hall. An Ecuadorian ambassador beamed when he heard the song, "*A mi Lindo Ecuador*," playing on the city hall carillon. To give the event a festive touch, we invited a pop-up children's choir of 50 pupils from three different elementary schools in Rotterdam. With enthusiastic coaching from ZangExpress, the children sang their hearts out (accompanied by mobile carillon) in a few songs from the Songbook.

Since the launch of the Songbook, I regularly play the songs during my market recitals and they can also be heard daily on the automatic carillons of the St. Lawrence Tower, the city hall, and the Pilgrim Fathers' Church in Delfshaven. ZangExpress, an organization for music education in Rotterdam, has already incorporated several songs from the Great Rotterdam Songbook into their workshops in schools throughout the Netherlands. We also had a wonderful collaboration with the concert hall De Doelen. In addition, I had the opportunity to accompany a Aïsha, a Dutch/Turkish girl, on the carillon, while she sang the beautiful song *Dandini, Dandini Dastana*, as part of Children's Music Week, in which children in Rotterdam were asked to sing songs from the Great Rotterdam Songbook. There are many more wonderful ideas, collaborations, and plans for the future that I look forward to exploring in this project. To be continued!

This sheet music collection comprises a selection of 16 songs from the Great Rotterdam Songbook, arranged for four-octave carillons and suitable for meantone tuning. Although I typically play these songs from the lead sheets, I thought it would be useful to write out arrangements for this collection. However, don't feel restricted by the notes. Be free in your playing, improvise, and add notes or leave notes out according to your own style and/or the instrument you are playing on. Many songs have a long history and often have their roots in an interesting story. Dina Verheyden delved into these stories and has written a short summary and explanation to accompany each song.

The collection came to fruition at the request of European Heritage Days in the Netherlands and Flanders, and it is offered to all Dutch and Flemish carillonists for free by European Heritage Days and Stichting Stadsmuziek Rotterdam. The free, digital (English-language) version is available to carillonists worldwide. Inclusion is a central focus of the 2021 Dutch and Flemish Heritage Days, whose theme "My monument is your monument," ties in with the theme of the European Heritage Days: "inclusive heritage." The Great Rotterdam Songbook fits perfectly with these themes due to the unifying and inclusive character of the project *and* the carillon being a democratic musical instrument.

Lastly, I would like to thank everyone who directly or indirectly helped in producing this collection: Beau Van Dooren, Floor Oudshoorn, Luc Rombouts, the Dutch Carillon Society (KNKV), the Flemish Carillon Association (VBV), Stichting Stadsmuziek Rotterdam, Rachel Perfecto for the English translation, and in particular Dina Verheyden for the beautifully written texts, her razor-sharp editorial work, and her angelic patience.

Have fun!

Richard de Waardt
City Carillonist of Rotterdam & Tholen

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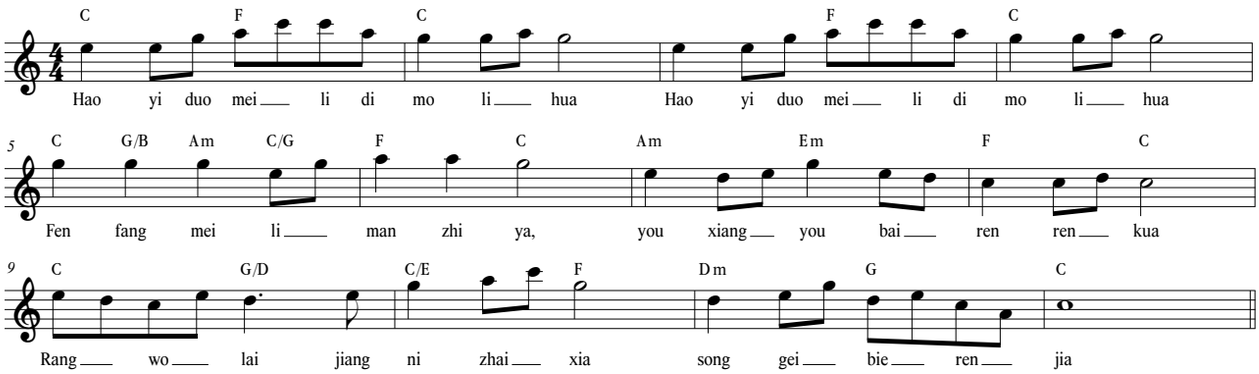
Mo Li Hua
China

This Chinese, pentatonic song dates from the early Ming Dynasty (mid-14th to mid-17th century) and is still quite well known in China. The three flowers that the lyrics refer to are jasmine, honeysuckle, and rose. They represent fame, health, and power. But fame can fade, health ultimately takes its toll, and whoever seeks to take too much power will ultimately get pricked by their own thorns.



Hǎo yī duǎměi lì de mò lì huā
Hǎo yī duǎměi lì de mò lì huā
Fēn fāng měi lì mǎn zhī yā
Yòu xiāng yòu bái rén rén kuā
Ràng wǎái jiāng nǎzhāi xià
Sòng gěi biě rén jiā
Mò lì huā yā mò lì huā

Mo Li Hua

China

Arrangement for carillon
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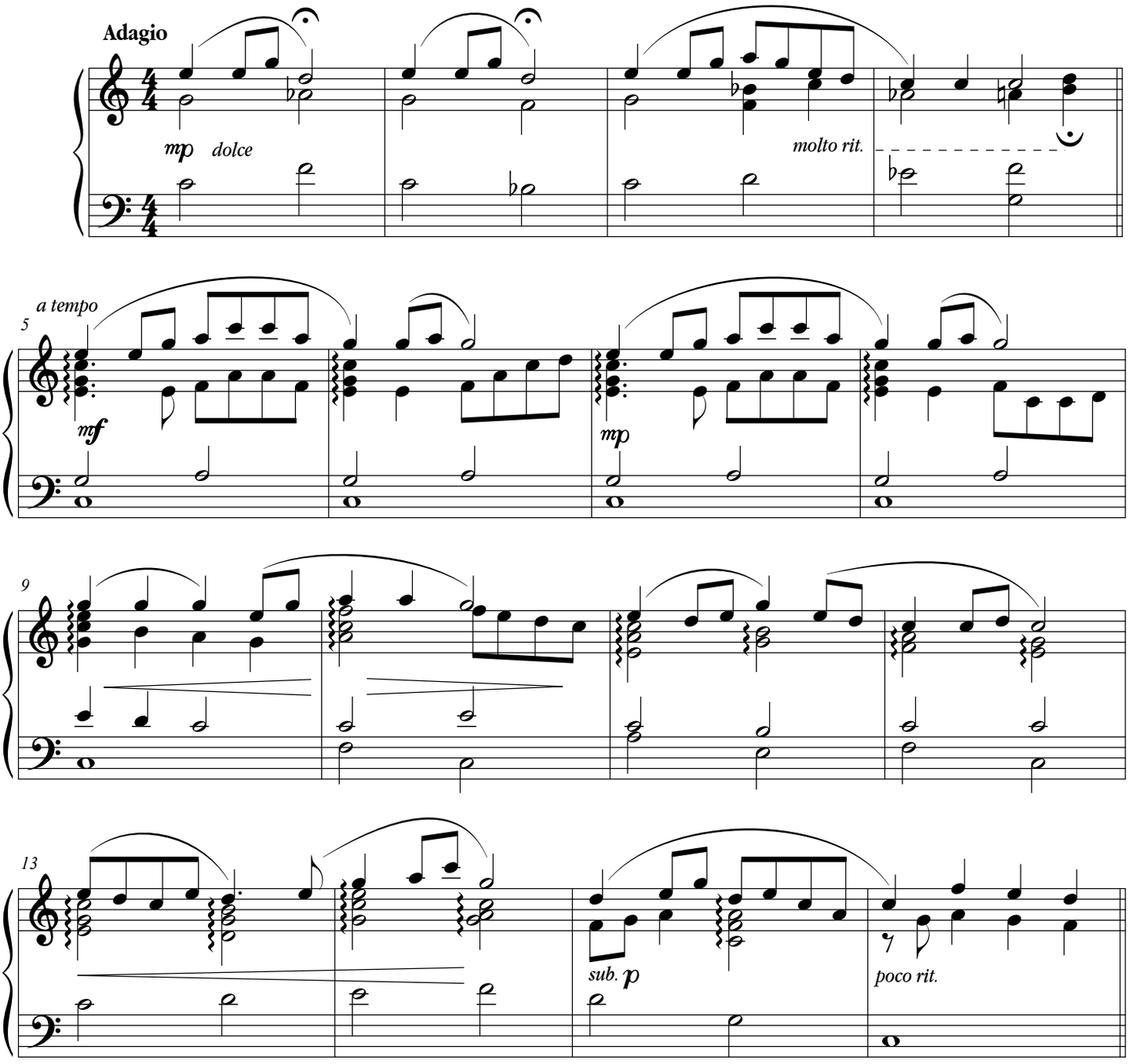
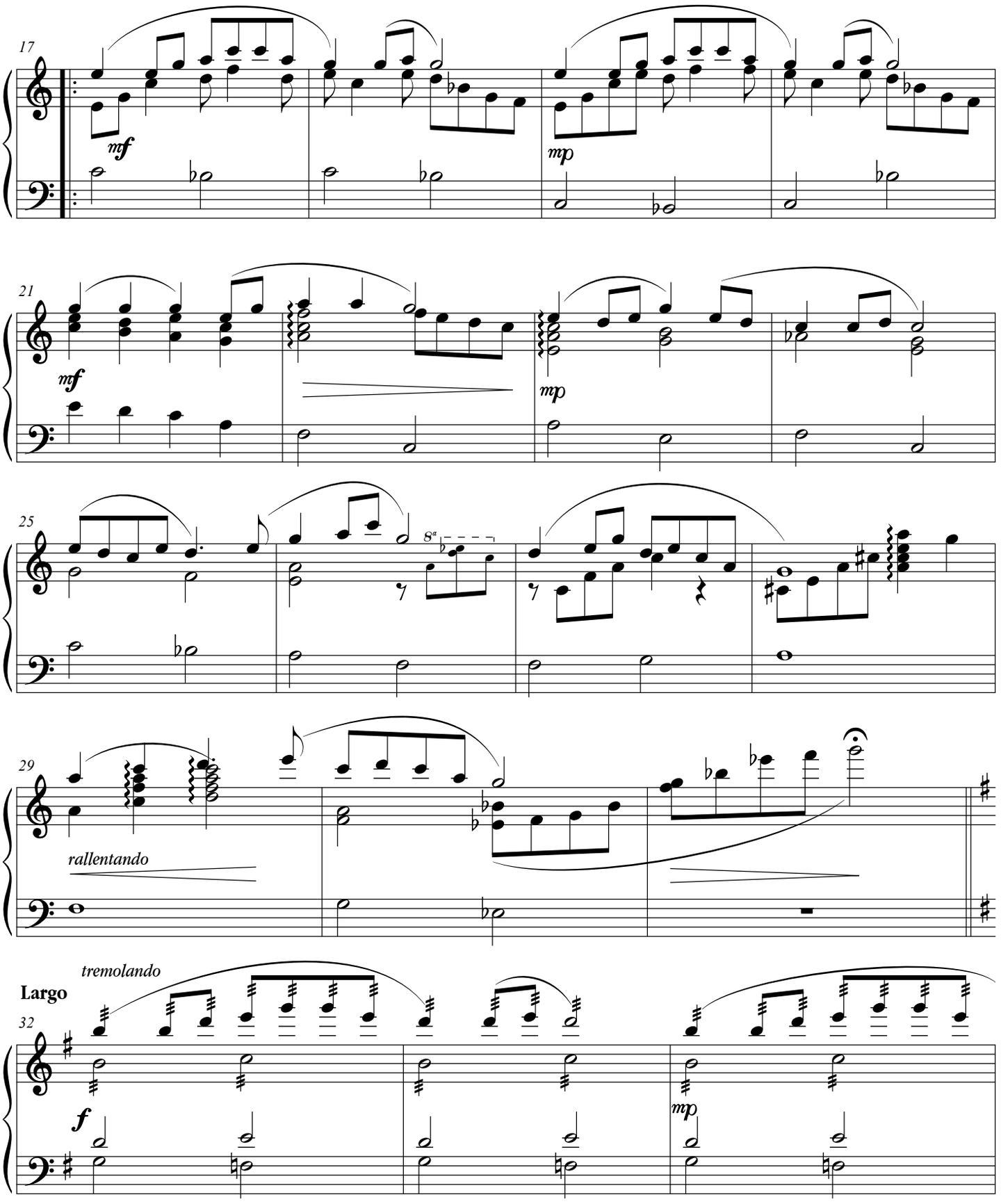
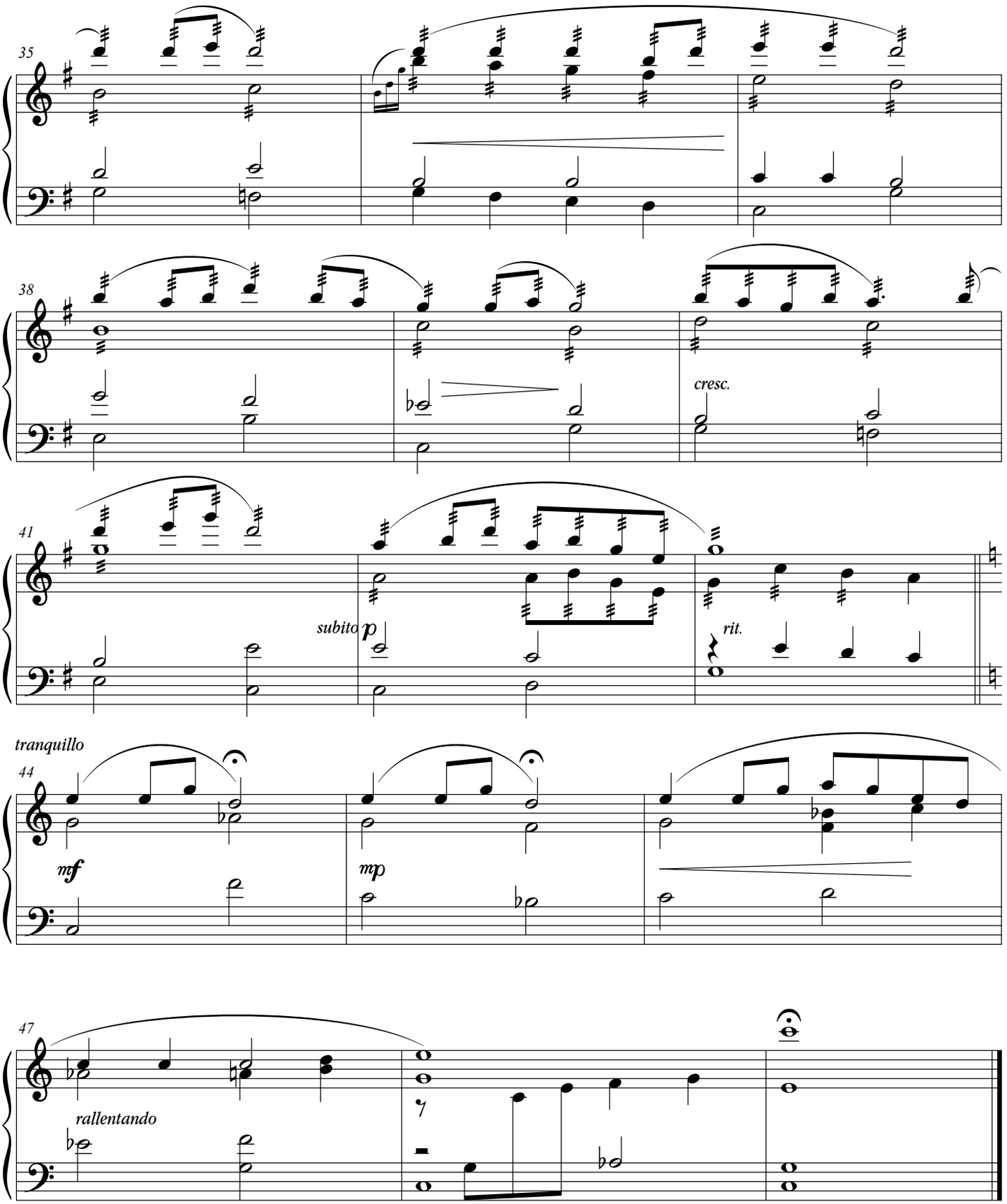
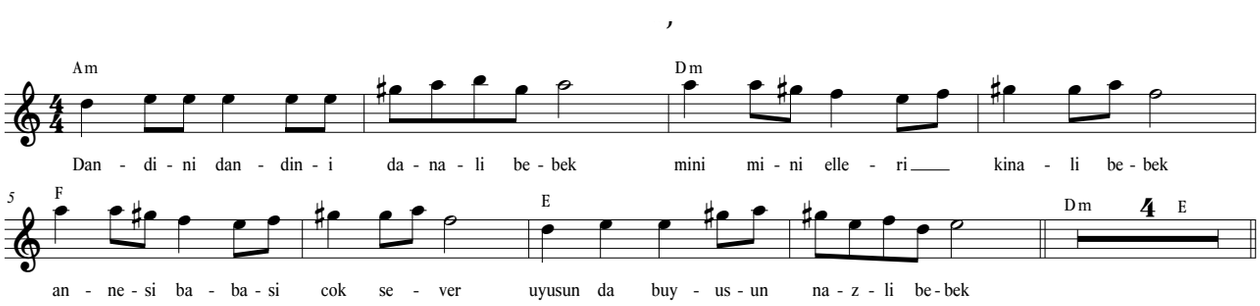



17
mf
mp
21
mf
mp
25
8a
29
rallentando
tremolando
Largo
32
f
mp


35
38
cresc.
41
subito p
rit.
tranquillo
44
mf
mp
47
rallentando

Dandini dandini dastana
Turkey

This Turkish lullaby has its origins in a legend about two brothers that takes place in Anatolia. The young Dandini paints the adventures of his brother Dastana on the village walls, which his father then beats him for doing. Later, both brothers learn to wield a sword and together, they kill their father. Over the years, the song's lyrics have therefore been adapted to children's sleepy and sensitive ears.



Dandini dandini danali bebek
Mini mini elleri kinali bebek
Annesi babasi cok sever
Uyusun da buyusun nazli bebek

Eee eee eee e
Eee eee eee e

Dandini dandini dastana
Danalar girmis bostana
Kov bostanci danayi
Yemesin lahanayi

Eee eee eee e
Eee eee eee e

Dandini dandini danadan
Bir ay dogmus anadan
Kacinmamis yaradan
Mevlam korusun nazardan

Eee eee eee e
Eee eee eee e

Uyusun da buyusun nenni
Tipis tipis yurusun nenni
Okula da gitsin nenni
Uyu da buyu yawrum nenni

Dandini dandini dastana

Turkey

Arrangement for carillon
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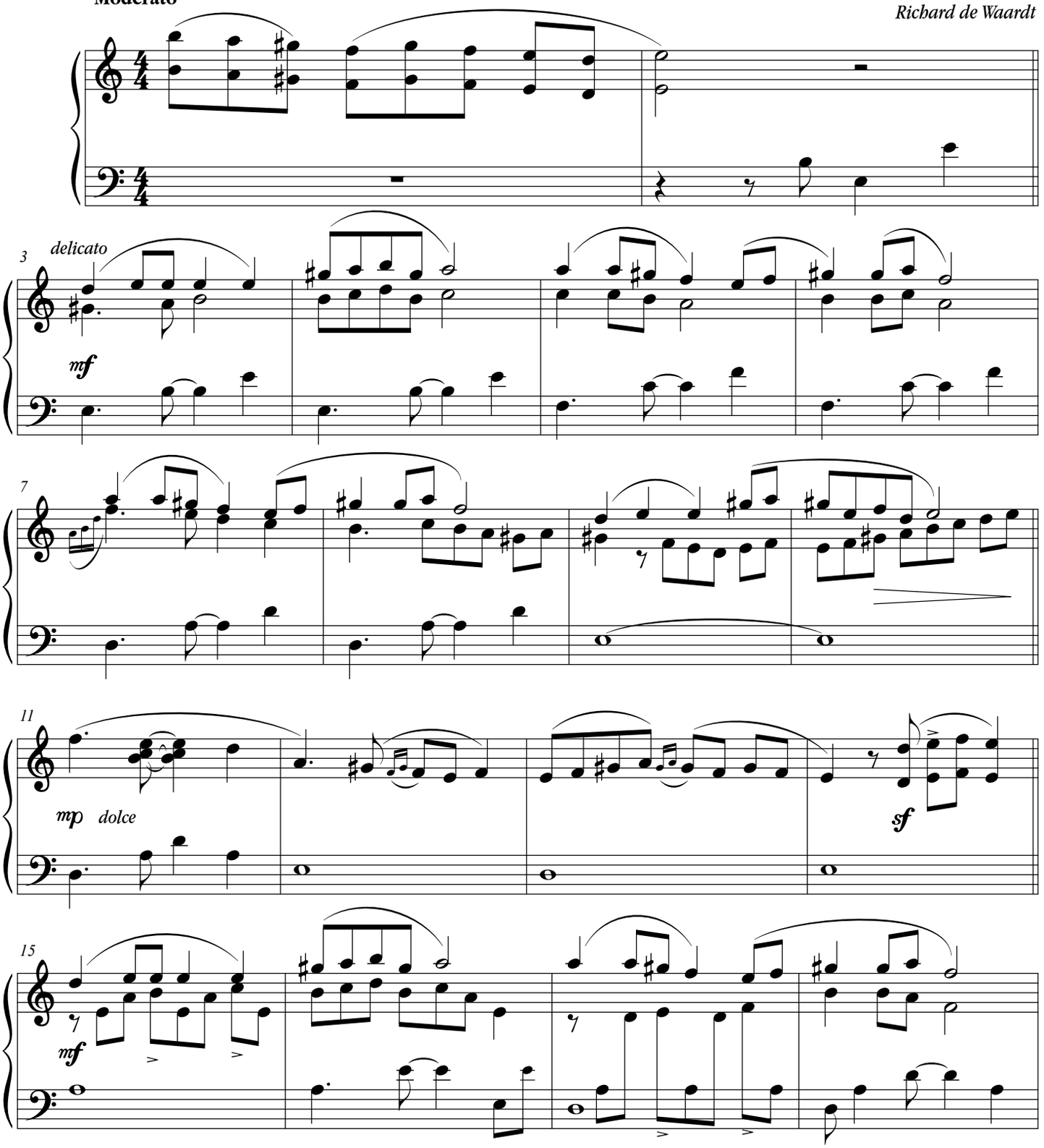
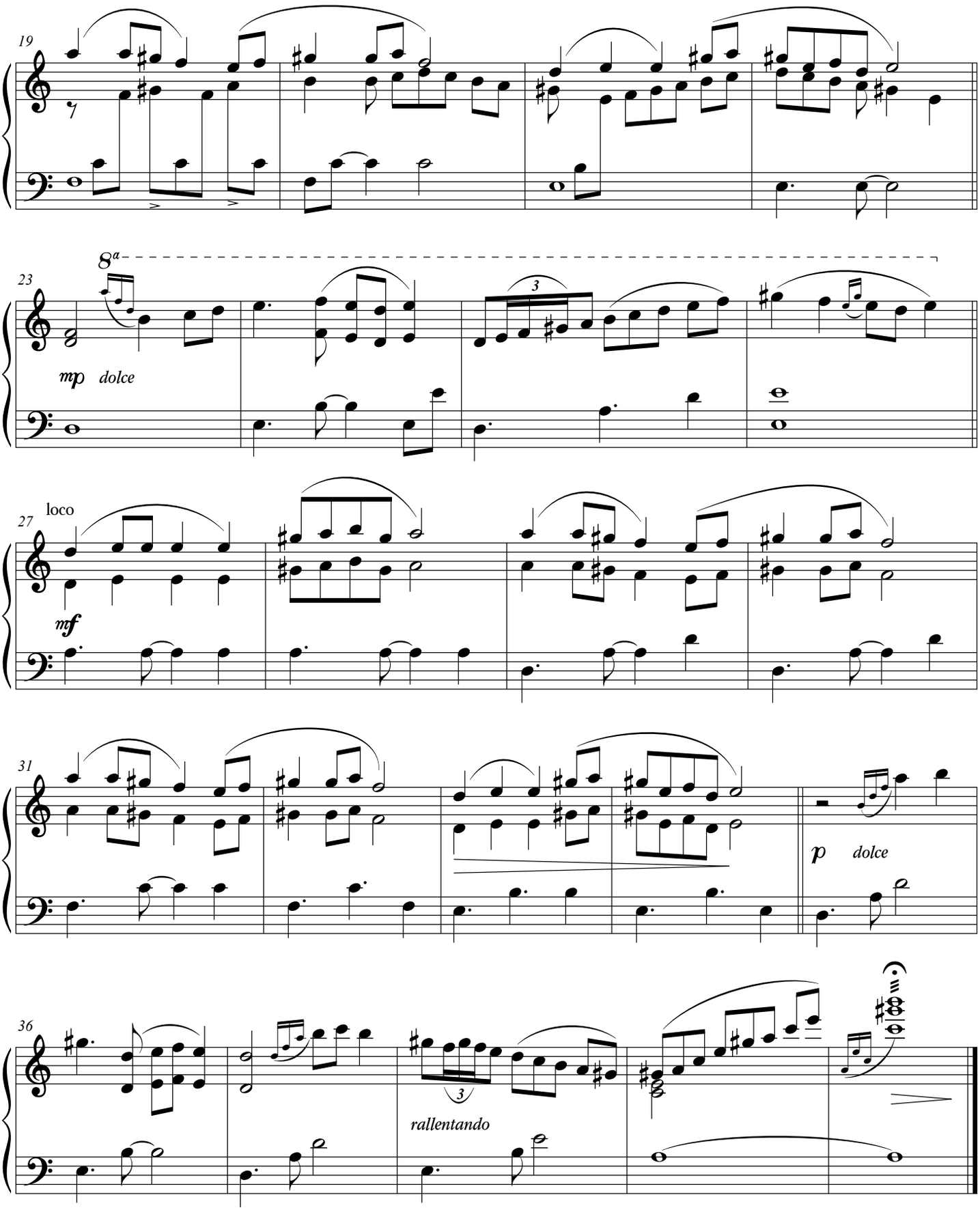
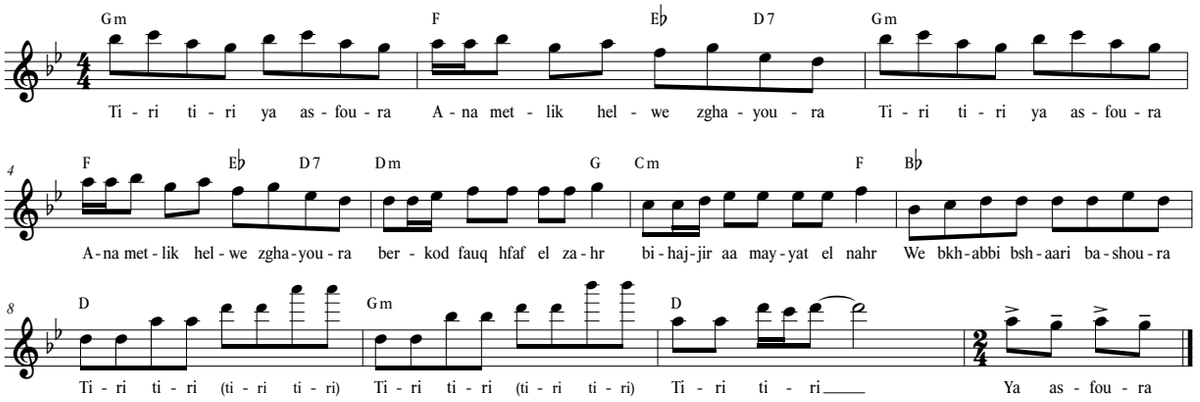



19
23
8a
mp dolce
27
loco
mf
31
p dolce
36
rallentando

Tiri Tiri ya asfoura
Syria

“Fly, fly, little bird” is a popular children’s song from the Arab world. When it took first prize at the Zecchino d’Oro Unicef Festival in Italy in 1986, it became known as a peace song in the context of the war in Lebanon and Syria. The song is a cry for peace and freedom, which so many children long for. The lyrics mean something like, “Fly, pretty bird, you are just like me. Where is your house? I only see you flying. Let’s pretend we didn’t talk to each other, as if we never saw each other. We’ll hide in a picture inside a book. The sky is your home, bounded only by your wings.”



Tiri tiri ya asfoura
Ana metlik helwe zghayoura (2x)

berkod fauq hfaf el zahr
bihajjir aa mayyat el nahr
We bkhabbi bshaari bashoura(2X)

Tiri tiri ya asfoura...
Baytik ya aasfoura weyn?
ma bshoufik ghayr bittiri
ma aandik ghayri jnahayn
hakina kelmi zghiri (2X)

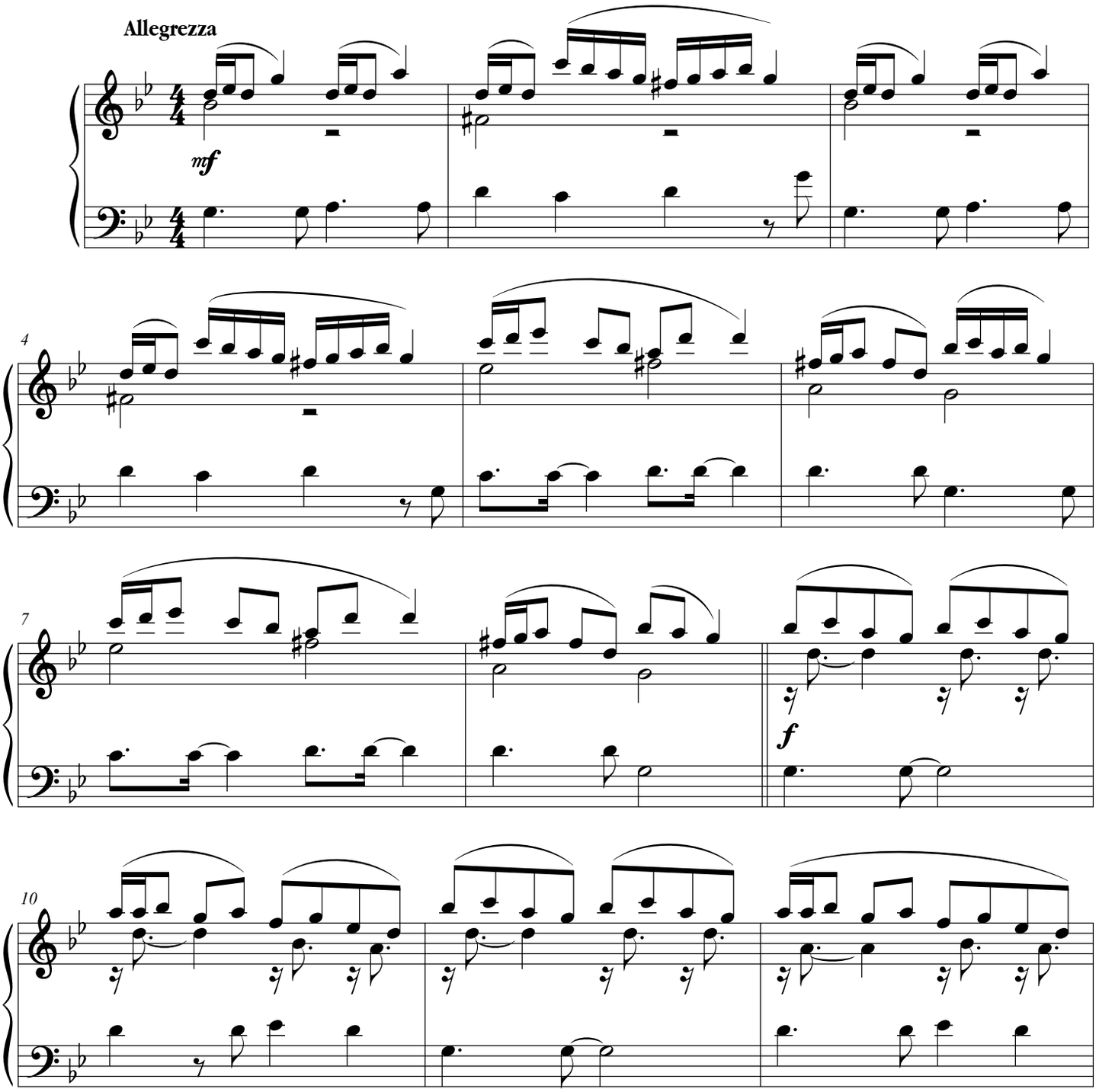
we law saalouna men ellon
ma haketna el aasfoura
anti we kull alahl sahab btahkielin shu ma amilna
laibna darasna biktab
wetschaitanna weakalna

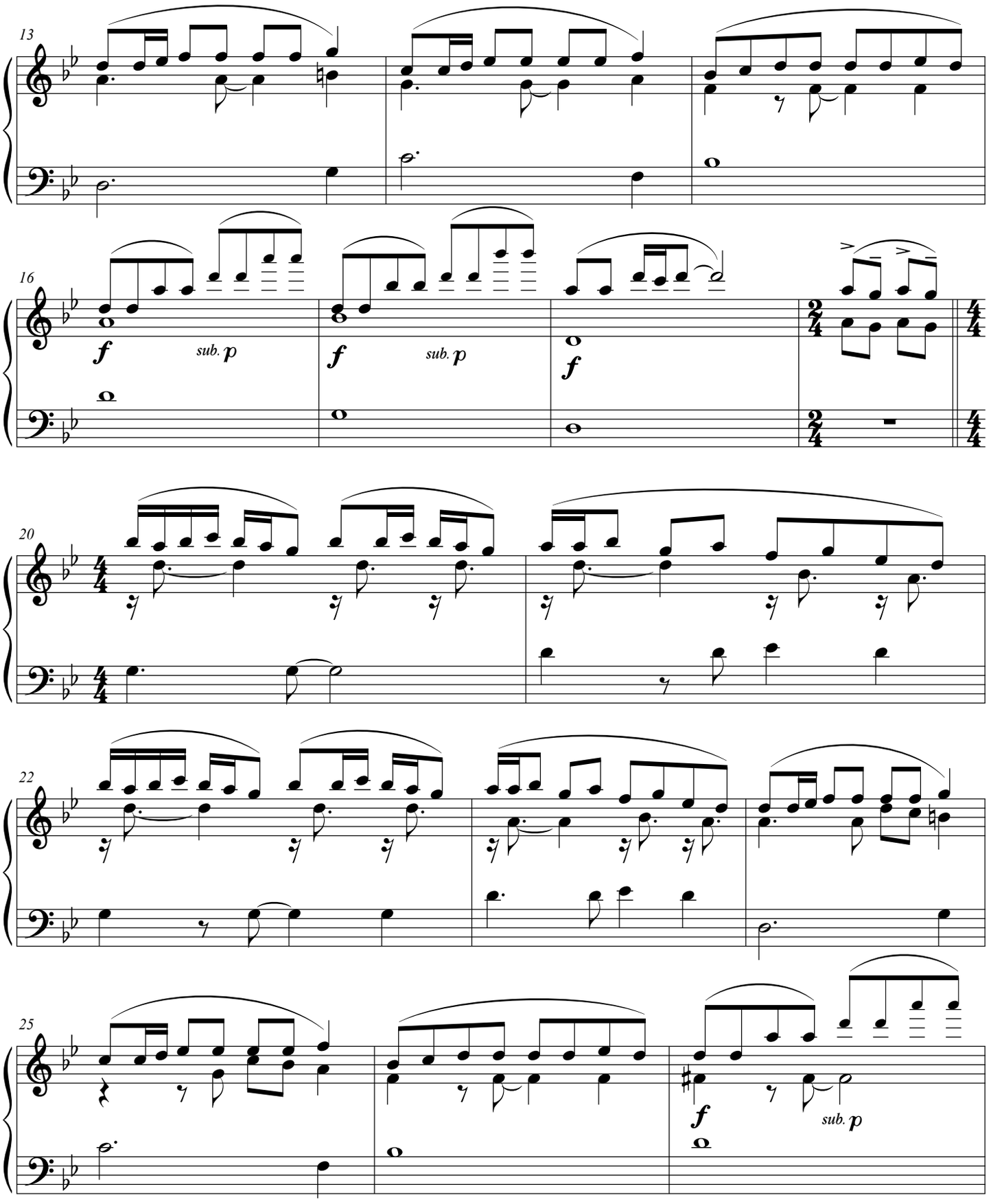
we ma shufnaki we shiftina kayf arafti ya aasfoura
khabbainaki biqalb aldaftar surat sghira ala waraqa
anti alhurriya aleama bitikbar
bladik ha sama azzarqa
wesama kbira we baida
we hdudha jawaneh asfoura

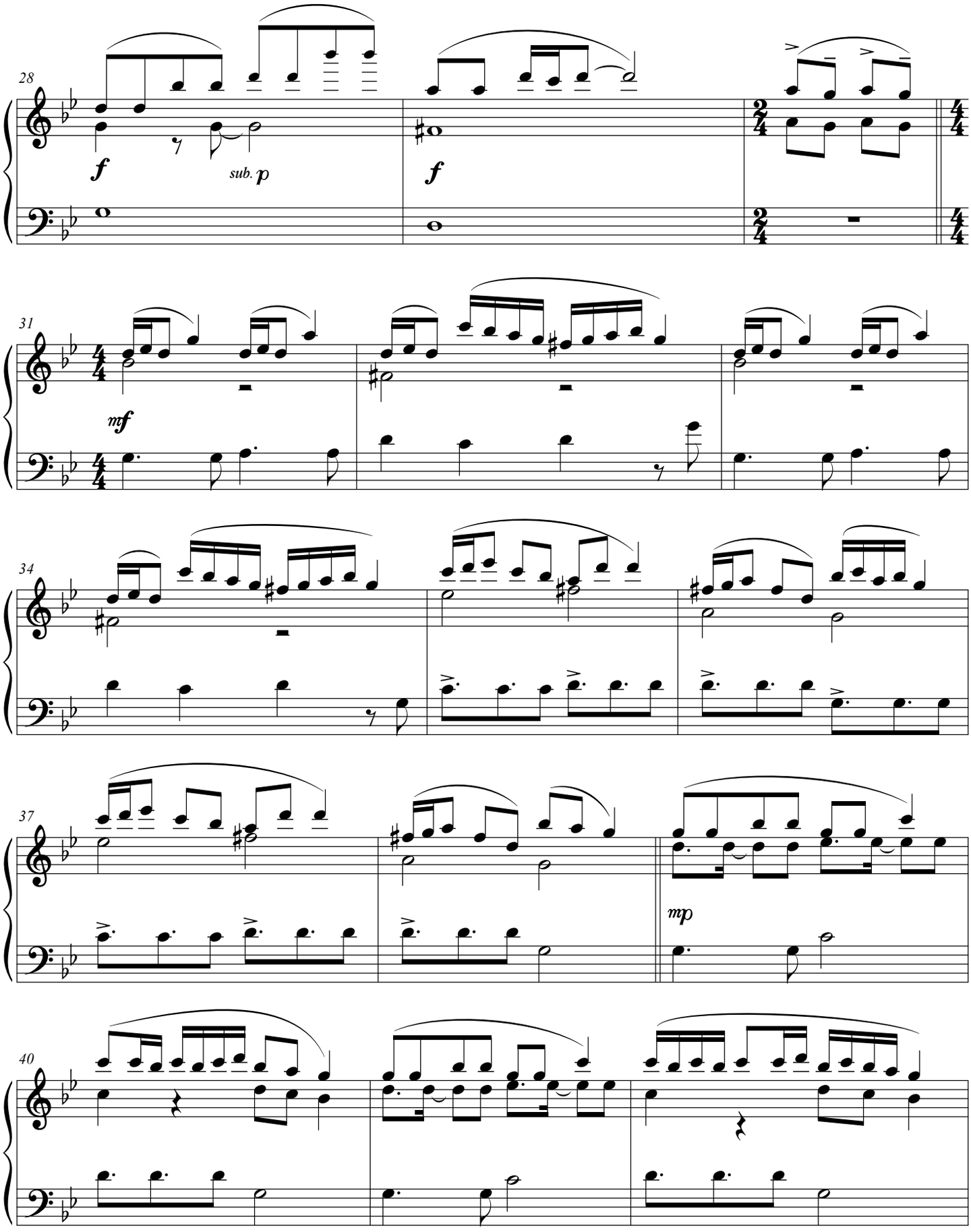
Tiri Tiri

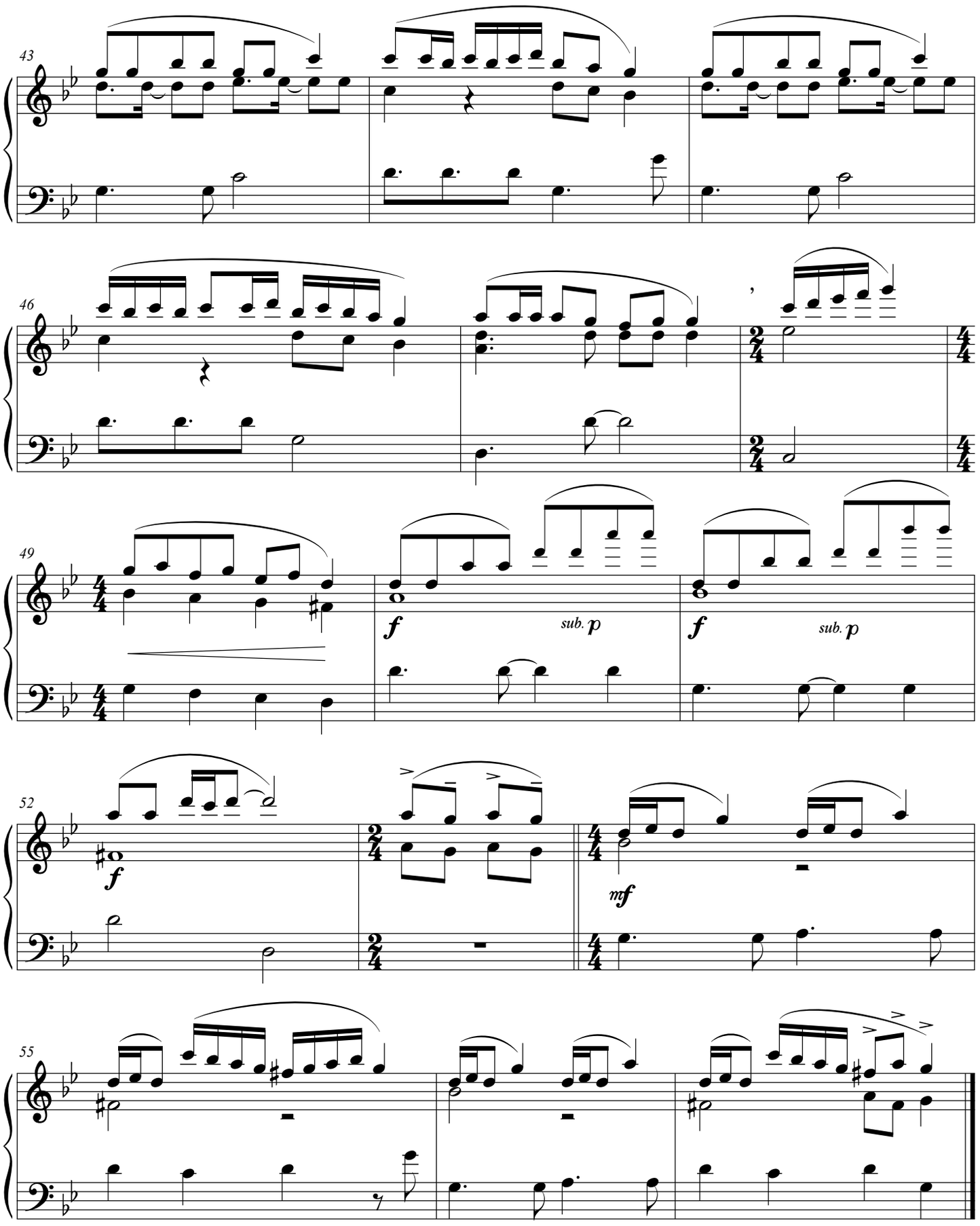
Syria

Arrangement for carillon
Richard de Waardt



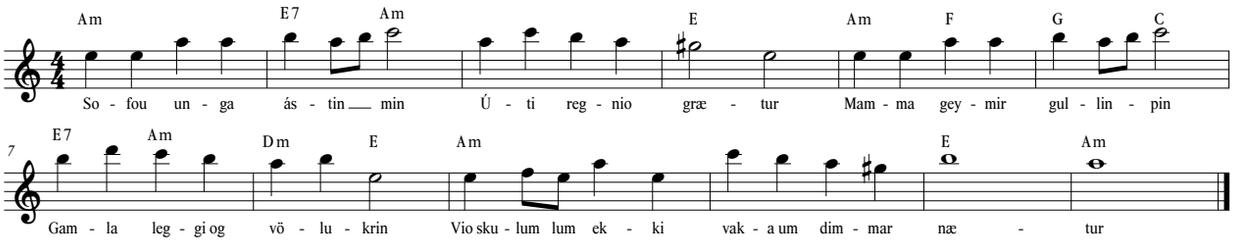

13
16
f
sub. p
f
sub. p
f
20
22
25
f
sub. p


28
f
sub. p
f
31
mf
34
37
mp
40


43
46
49
sub. p
sub. p
52
mf
55

Sofðu unga ástin mín
Iceland

This plaintive, solemn lullaby from Iceland was written in 1911 by Jóhann Sigurjónsson for a play about the 18th-century bandit Fjalla-Eyvindur. His wife Halla sings this song to their newborn daughter as they stand at the top of a waterfall. The criminal couple is often on the run and must leave everything behind in order to escape quickly. At the end of the song, Halla mercilessly throws her baby girl off the waterfall. This song is still sung today by many Icelandic parents as a lullaby to their children.



Sofðu unga ástin mín
Úti regniðgrætur
Mamma geymir gullin sín
gamla leggi og völuskrín
Viðskulum ekki vaka um dimmar nætur

Það er margt sem myrkriðveit
minn er hugur þungur
Oft ég svarta sandinn leit
svíða grænan engireit
Í jöklinum hljóð dauðdjúpar sprungur

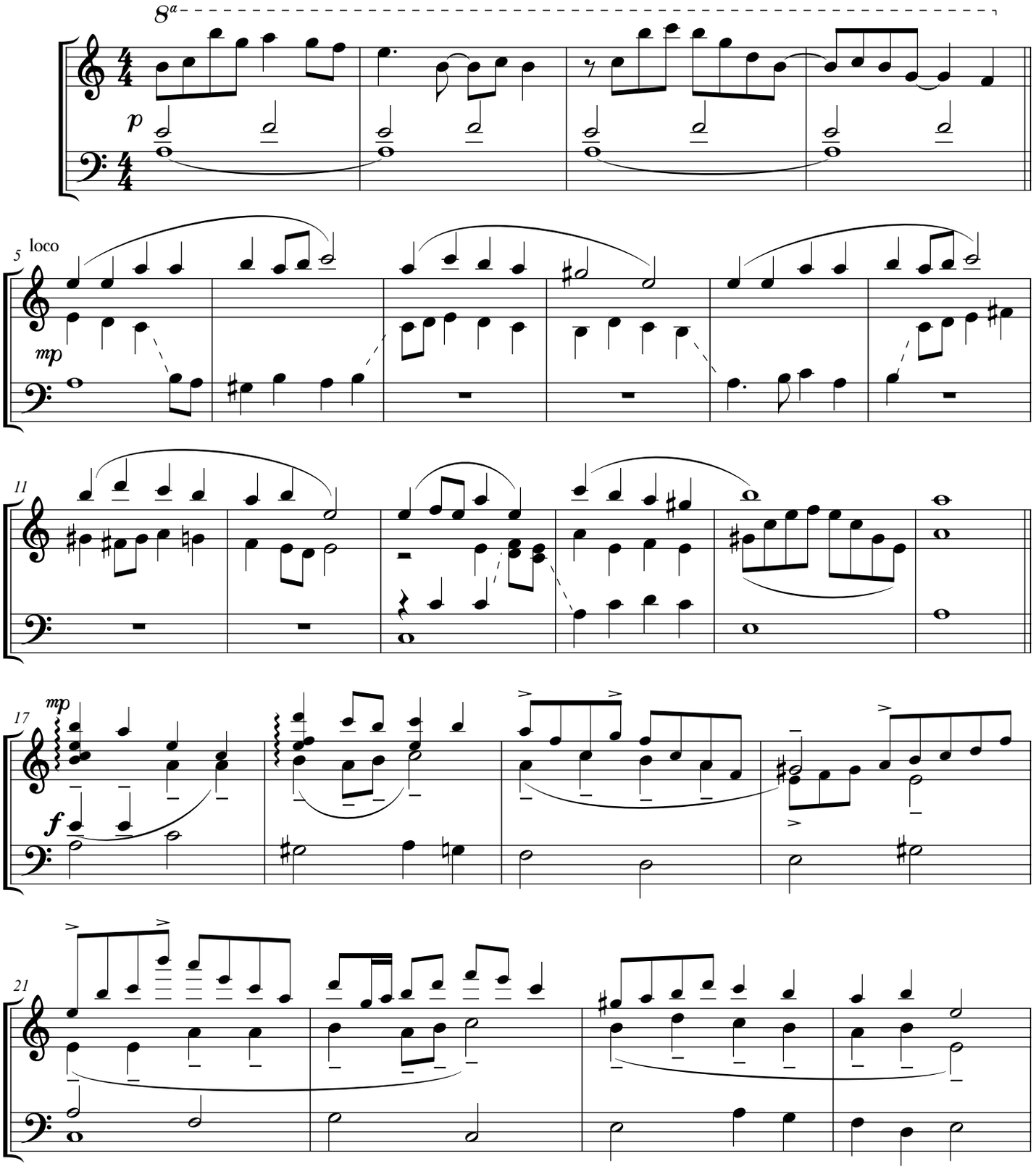
Sofðu lengi, sofðu rótt,
seint mun best aðvakna
Mæðan kenna mun þér fljótt
meðan hallar degi skjótt
aðmennirnir elska, missa, gráta og sakna

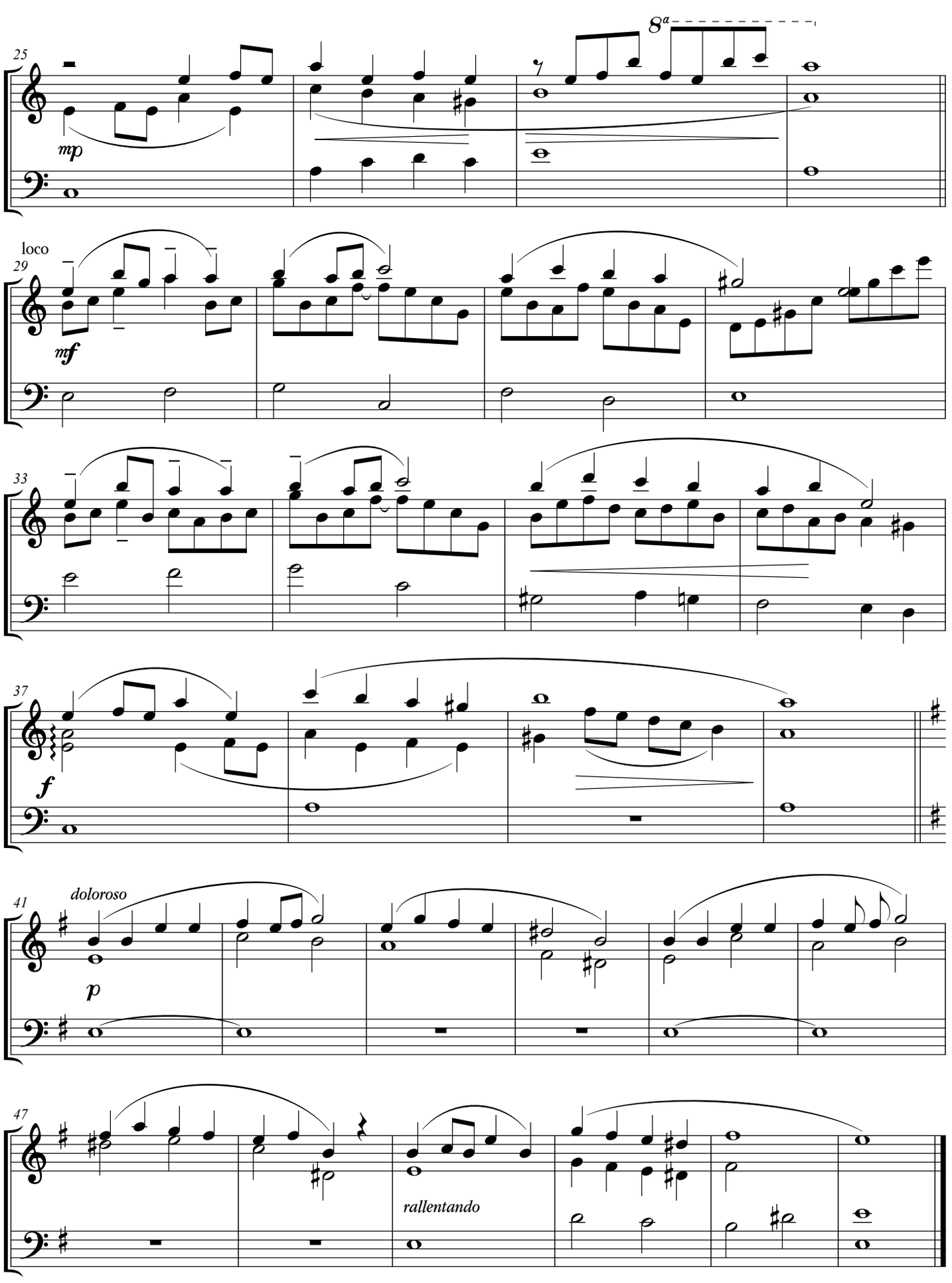
Sofðu unga ástin mín

Iceland

Arrangement for carillon
Richard de Waardt

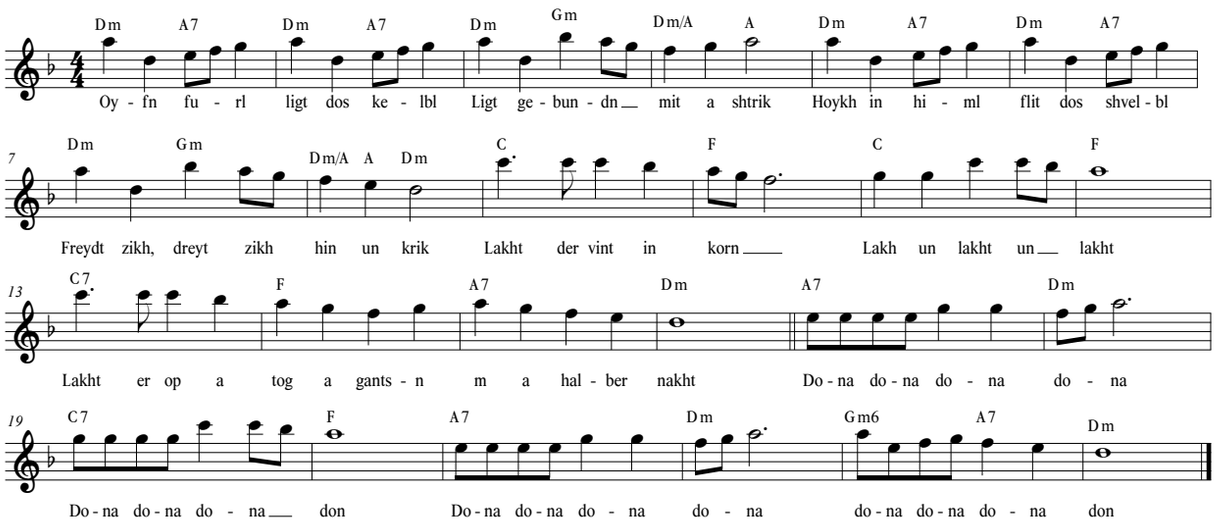
Andante moderato




25
8a
mp
loco
29
mf
33
37
f
41
doloroso
p
47
rallentando

Dos Kelbl (Donna, Donna)
Israel

The Yiddish song, “Dana, dana” or “Dos Kelbl,” which is known internationally by its English translation, “Donna, donna,” was originally written by Shlomo Secunda for the theater production “Esterke.” A calf is taken to be slaughtered while a swallow flies above it high in the sky. The farmer ponders, “Why did you have to be a calf? Calves are easily bound and slaughtered without ever knowing why. Whoever really treasures freedom has learned to fly, just like the swallow.”



Oyfn furl ligt dos kelbl
Ligt gebundn mit a shtrik
Hoykh in himl flit dos shvelbl
Freydt zikh, dreyt zikh hin un krik.

Lakht der vint in korn
Lakh un lakht un lakht
Lakht er op a tog a gantsn
mit a halber nakht.

Dona, dona, dona, dona
Dona, dona, dona, don

Shrayt dos kelbl, zogt der poyer
“Ver zhe heyst dikh zayn a kalb?
Volst gekert tsu zayn a foygl
Volst gekert tsu zayn a shvalb?”

Dona, dona, dona, dona
Dona, dona, dona, don
Lakht der vint in korn

Bidne kelber tut men bindn
Un men shlept zey un men shekht
ver s’hot fligl, flit aroyf tzu
iz bay keynem nit keyn knekht

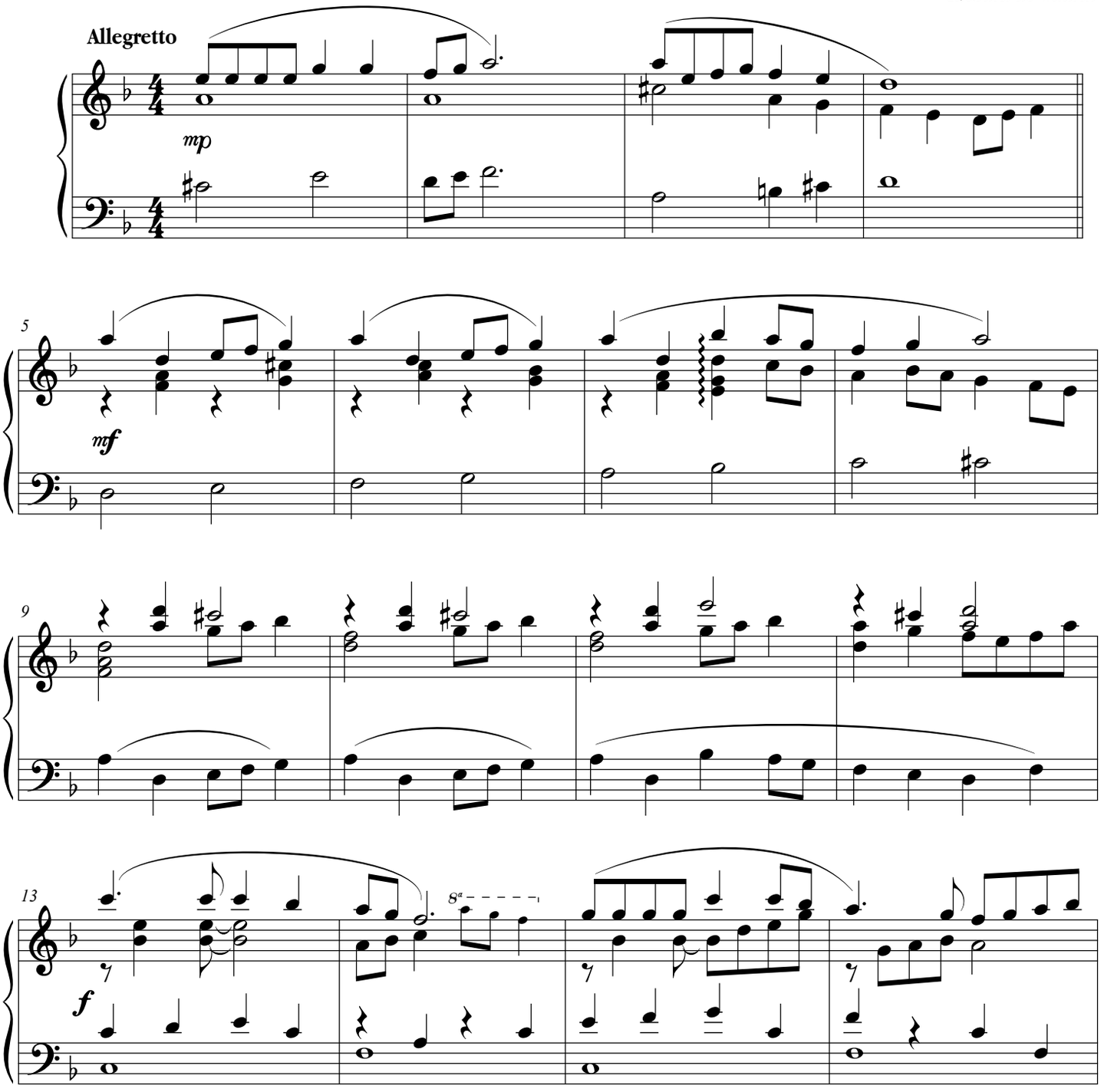
Dona, dona, dona, dona
Dona, dona, dona, don
Lakht der vint in korn

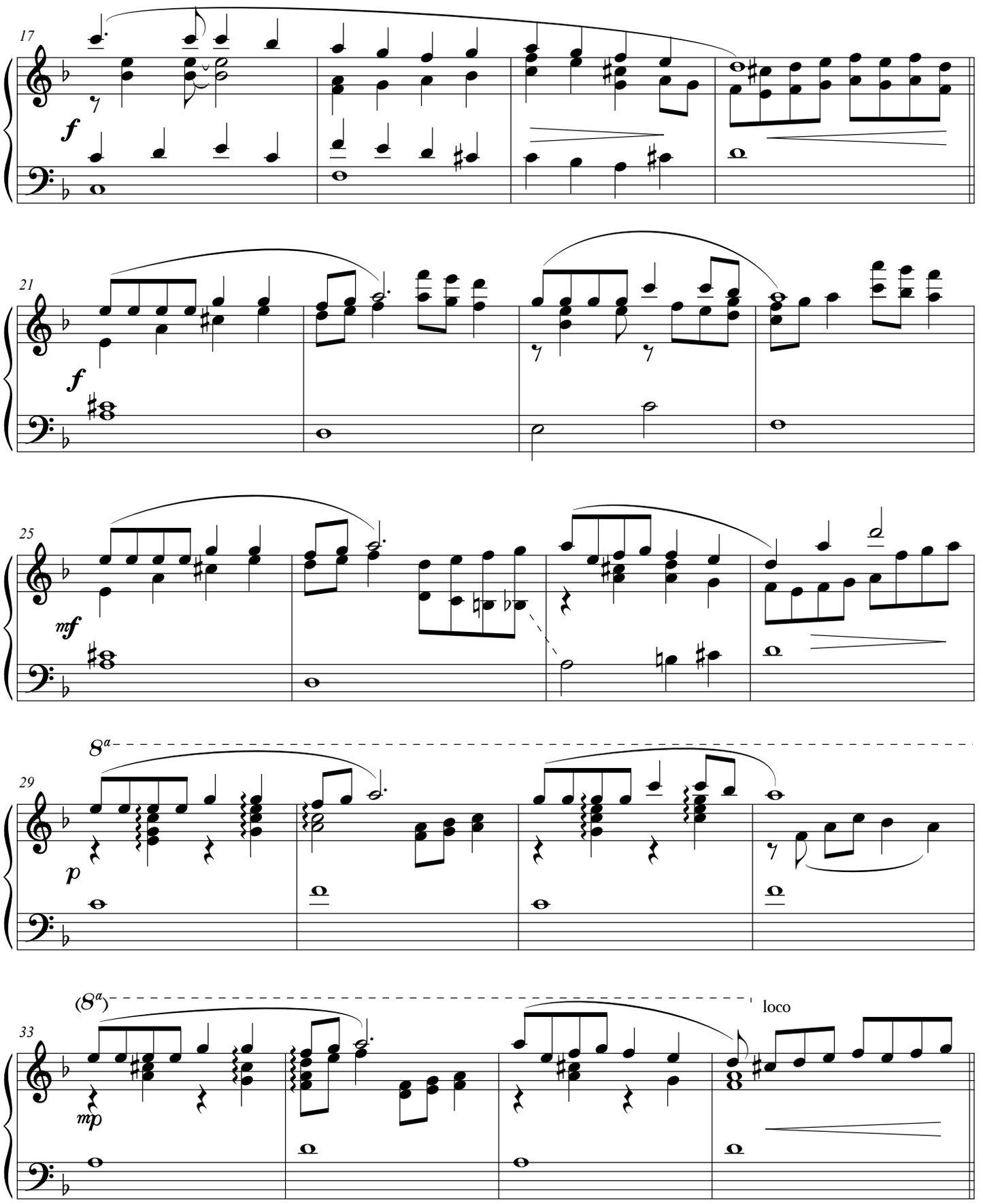
Dos Kelbl

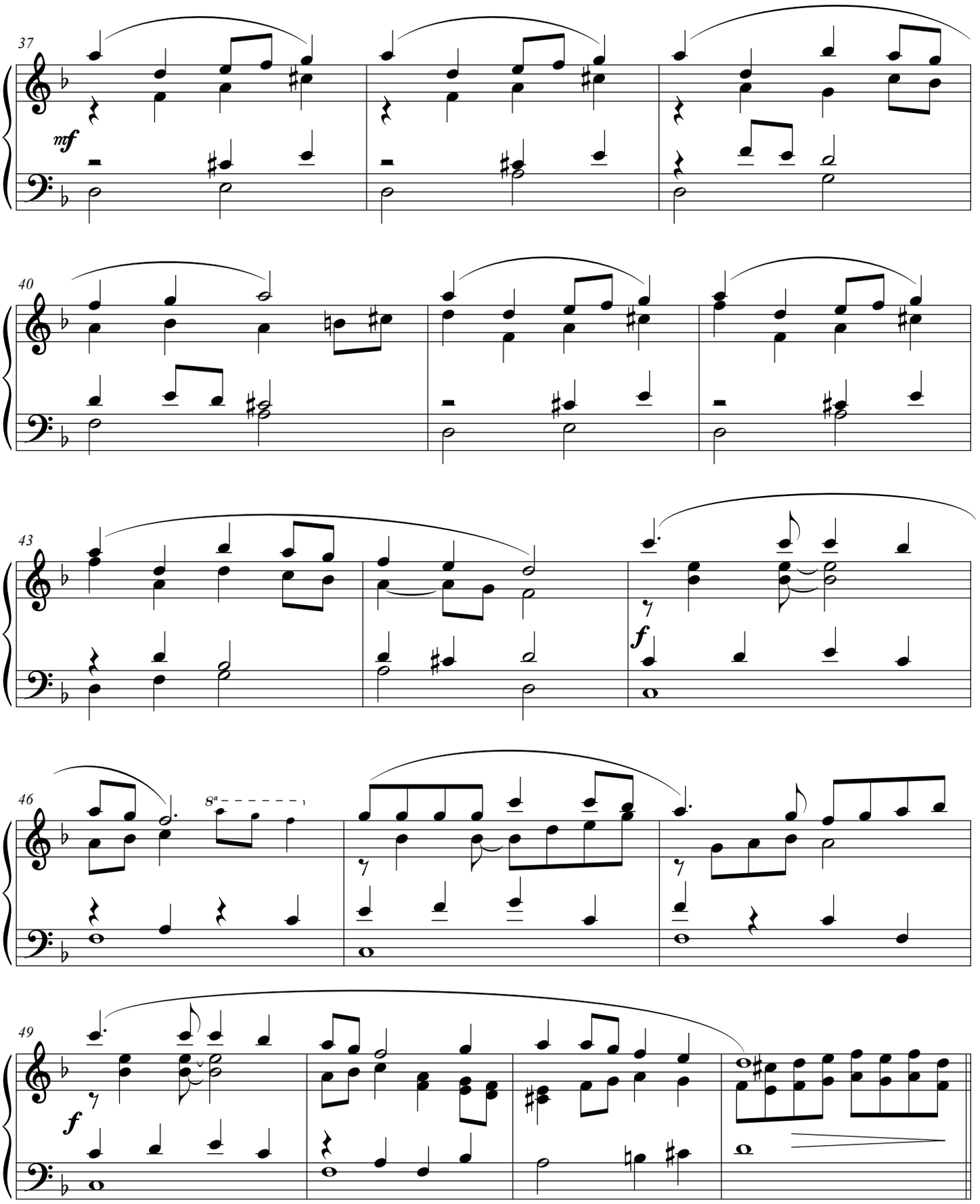
(Donna, Donna)

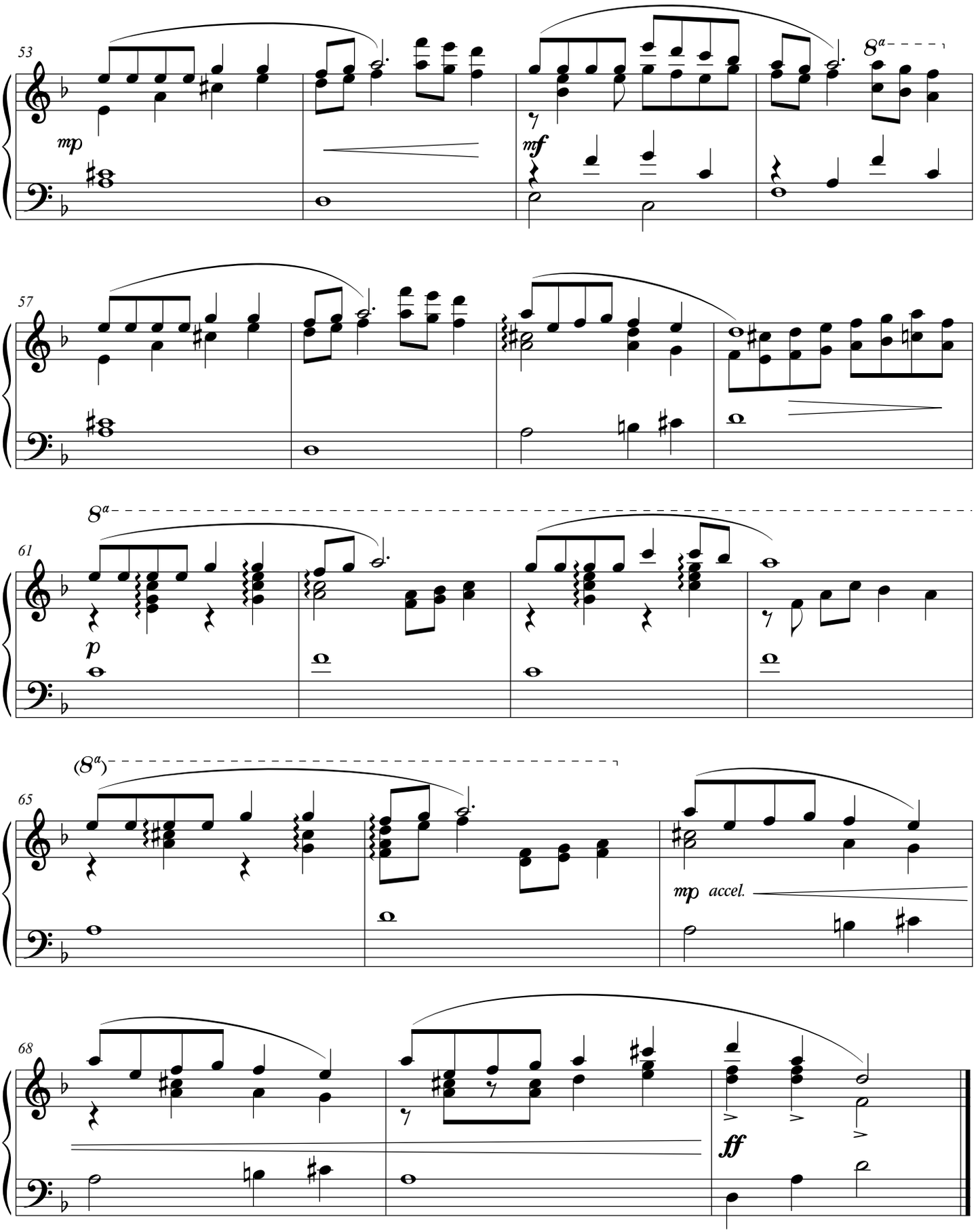
Israel

Arrangement for carillon
Richard de Waardt



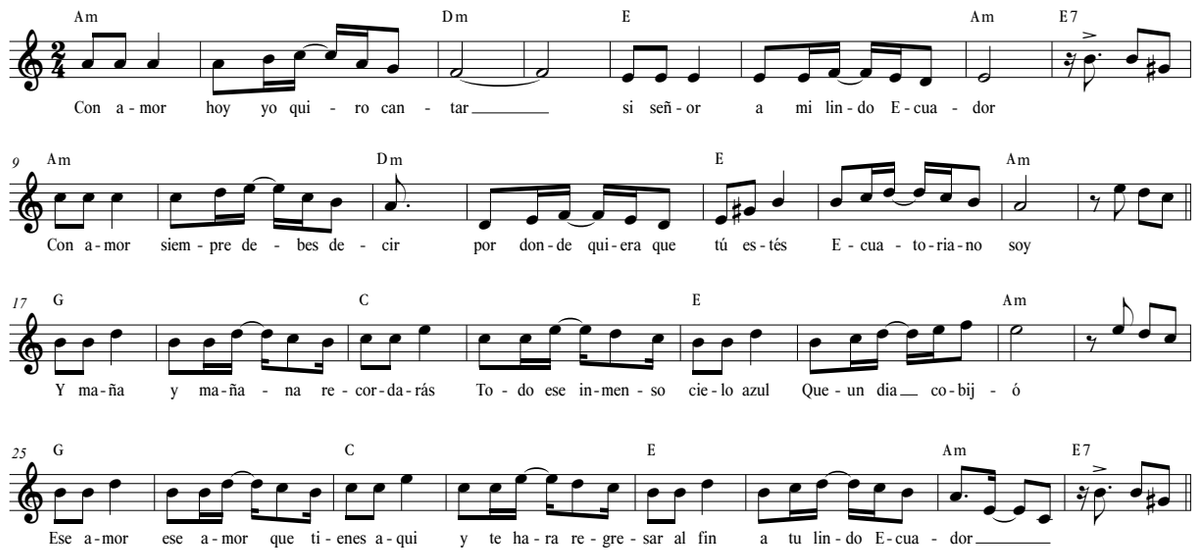

17
f
21
f
25
mf
8a
29
p
(8a)
33
mp
loco


37
mf
40
43
f
46
8a
49
f


53
mp
mf
8a
57
61
8a
p
(8a)
65
mp accel.
68
ff

A mi lindo Ecuador
Ecuador

"A mi Lindo Ecuador" is a song written by Rubén Barba in 1964. The song was first performed by Don Medardo y sus players and is still extremely popular among Ecuadorians today, no doubt due to the successful combination of a catchy melody, upbeat rhythms, and nostalgic lyrics. Because wherever you are in the world: once an Ecuadorian, always an Ecuadorian!



Con amor, hoy yo quiero cantar
Sí señor, a mi lindo Ecuador
Con amor, siempre debes decir
Por donde quiera que tú estés:
"ecuatoriano soy"

Y maña', y mañana recordarás
Todo ese inmenso cielo azul
Que un día cobijó
Ese amor, ese amor que tienes aquí

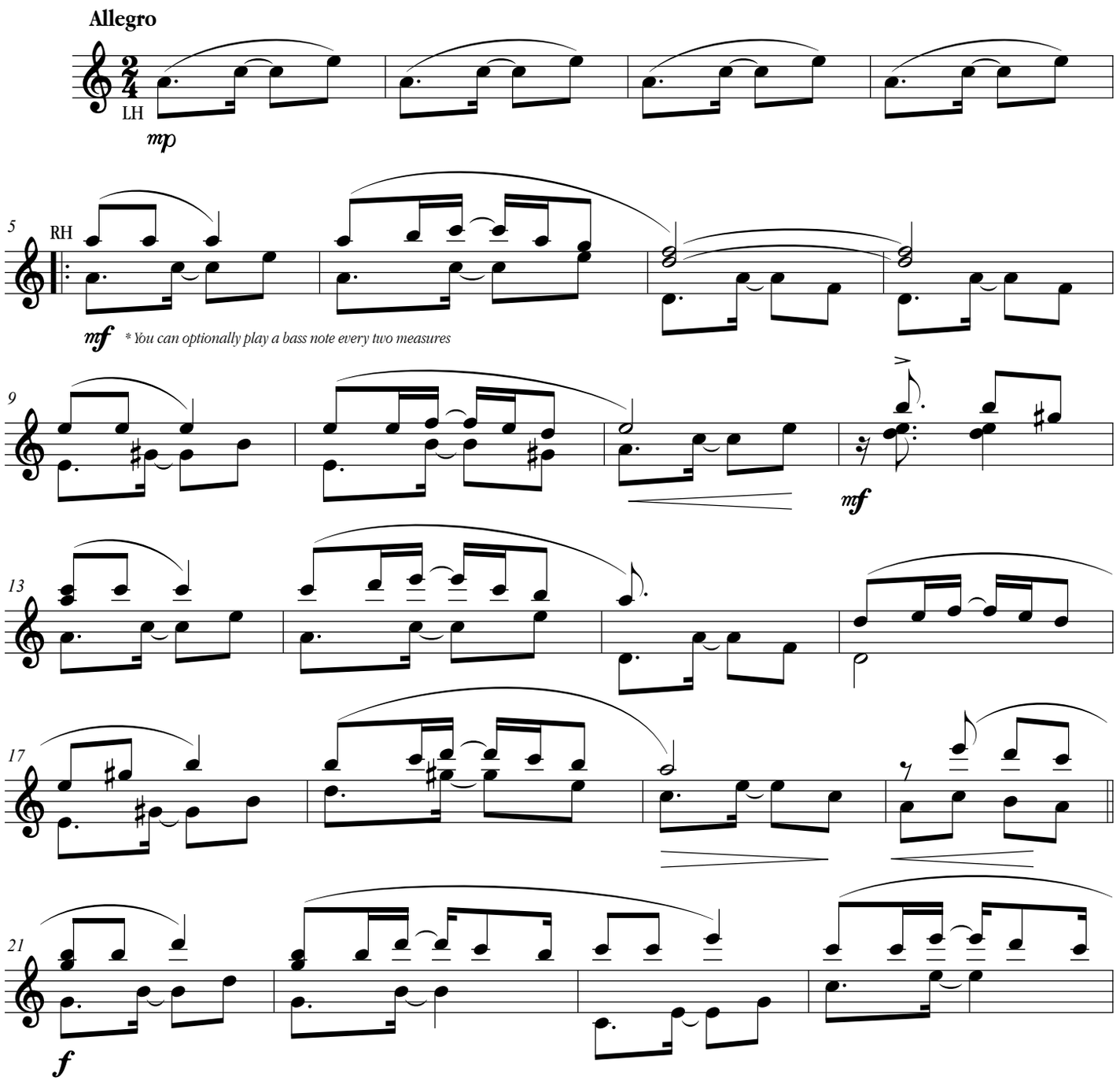
Y te hará regresar al fin
A tu lindo Ecuador
Con amor, hoy yo quiero cantar
Sí señor, a mi lindo Ecuador

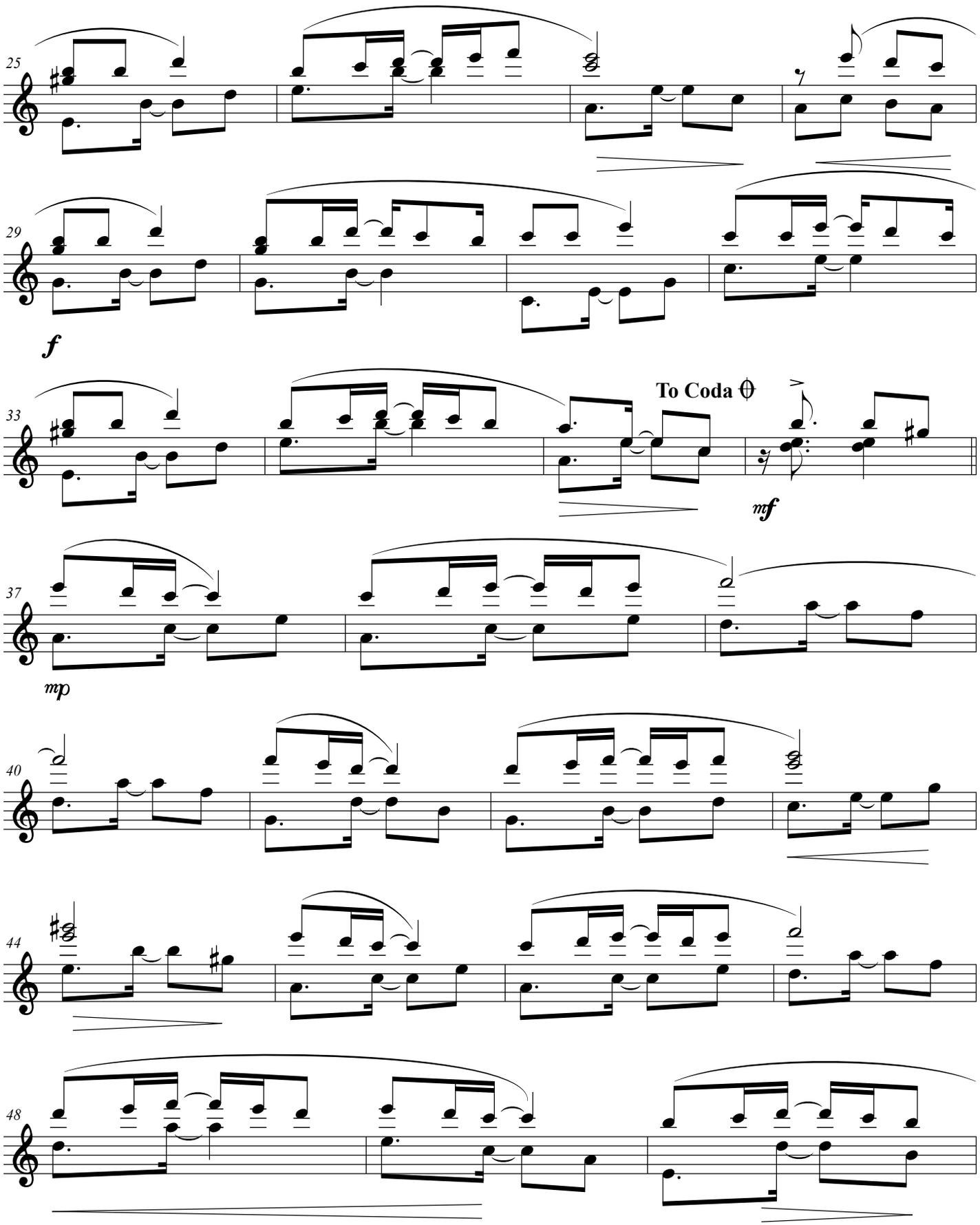
Con amor, siempre debes decir
Por donde quiera que tú estés:
"ecuatoriano soy"
Y maña', y mañana recordarás
Todo ese inmenso cielo azul
Que un día cobijó
Ese amor, ese amor que tienes aquí
Y te hará regresar al fin
A tu lindo Ecuador
A tu lindo Ecuador
A tu lindo Ecuador
A tu lindo Ecuador

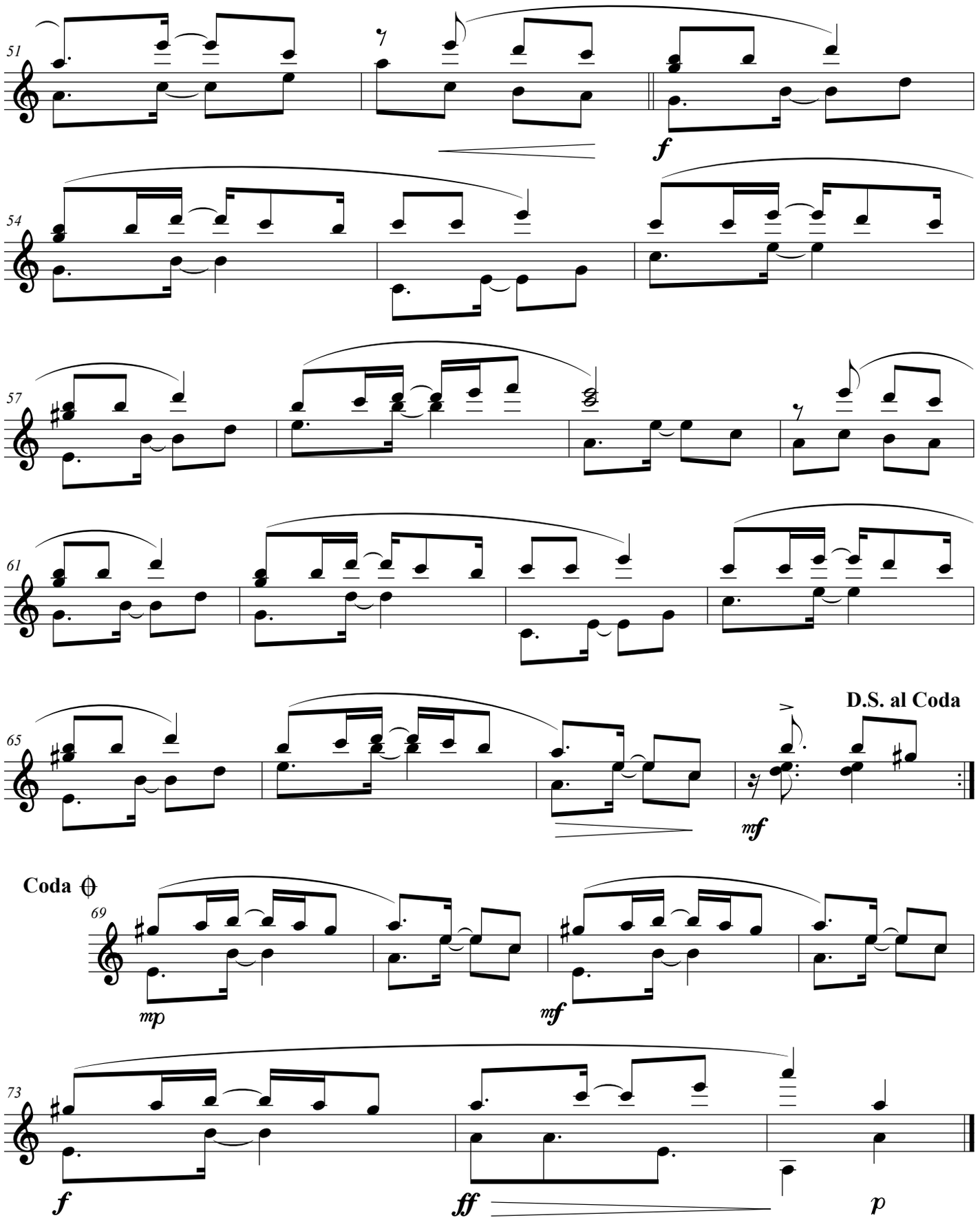
A mi lindo Ecuador

Ecuador

Arrangement for carillon
Richard de Waardt

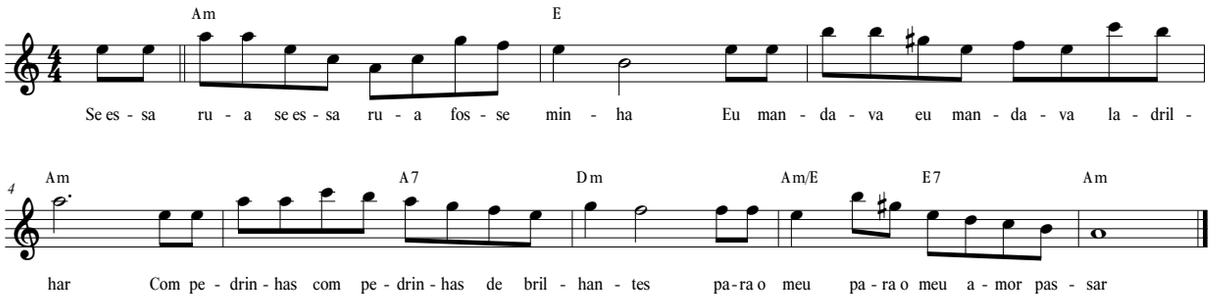



25
29
f
33
To Coda
mf
37
mp
40
44
48


51
f
54
57
61
65
D.S. al Coda
mf
Coda
69
mp
mf
73
f
ff
p

Se esse rua fosse minha
Brazil

The Brazilian children's song "Se esse rua fosse minha" is said to have been composed in honor of Crown Princess Isabel Cristina Leopoldina Augusta Miguela Gabriela Rafaela Gonzaga de Orléans e Bragança. She was born in the middle of the 19th century in Rio de Janeiro. When her father Emperor Pedro II went on a trip, she temporarily became the regent of Brazil. She was a strong supporter of public education, and in 1888, she also signed the Lei Áurea, the "Golden Law" that definitively ended slavery in the Empire of Brazil. That is why Isabella earned the nickname "the Redemptress." The song's melody was beautifully incorporated into the composition "Nesta rua, nesta rua," by Heitor Villa-Lobos.



Se essa rua, se essa rua fosse minha
Eu mandava, eu mandava ladrilhar
Com pedrinhas, com pedrinhas de brilhantes
Para o meu, para o meu amor passar

Nessa rua, nessa rua tem um bosque
Que se chama, que se chama solidão
Dentro dele, dentro dele mora um anjo
Que roubou, que roubou meu coração

Se eu roubei, se eu roubei teu coração
É porque, é porque te quero bem
Se eu roubei, se eu roubei teu coração
É porque tu roubaste o meu também

Se essa rua, se essa rua fosse minha
Eu mandava, eu mandava ladrilhar
Com pedrinhas, com pedrinhas de brilhantes
Para o meu, para o meu amor passar

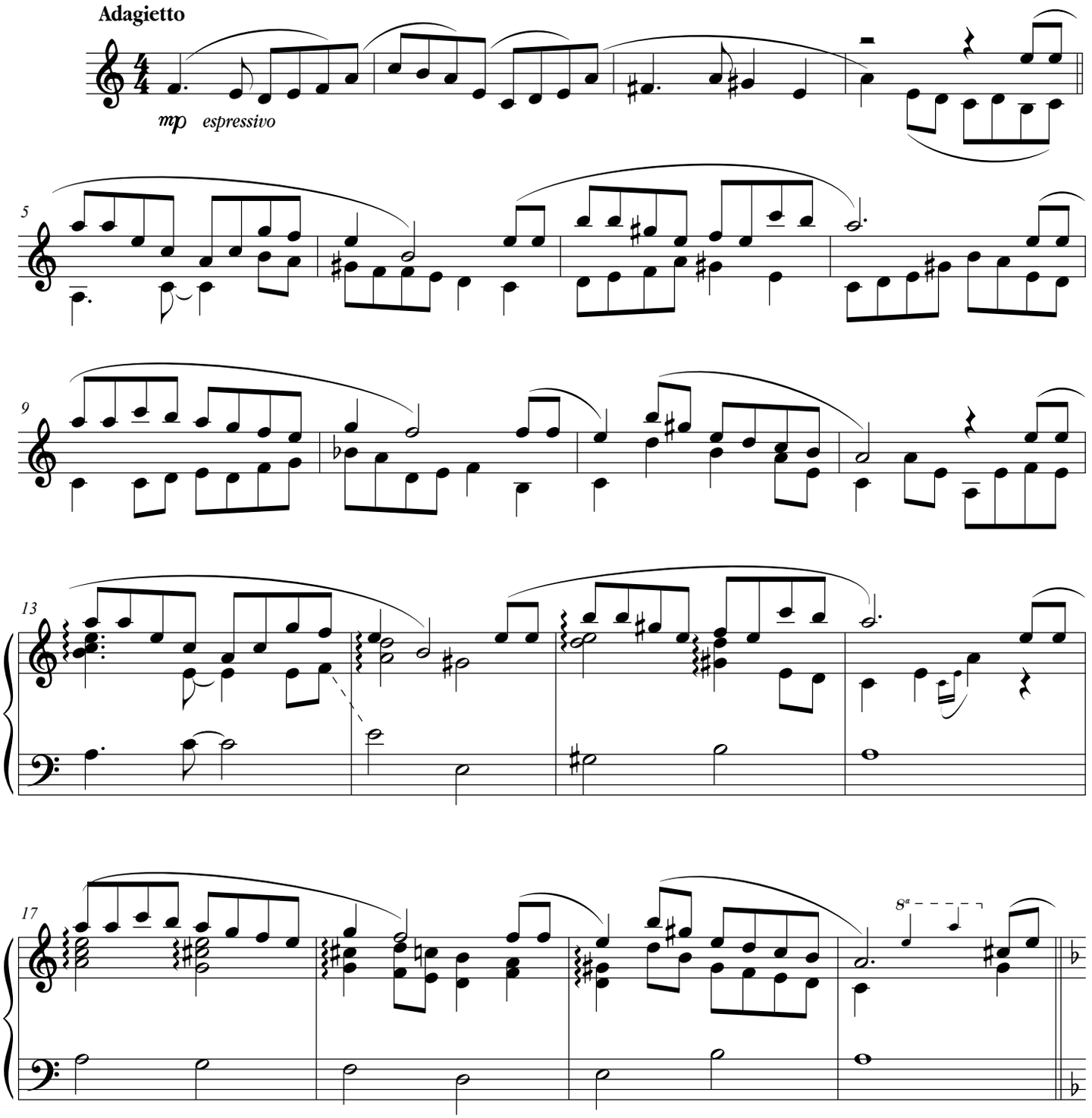
Nessa rua, nessa rua tem um bosque
Que se chama, que se chama solidão
Dentro dele, dentro dele mora um anjo
Que roubou, que roubou meu coração

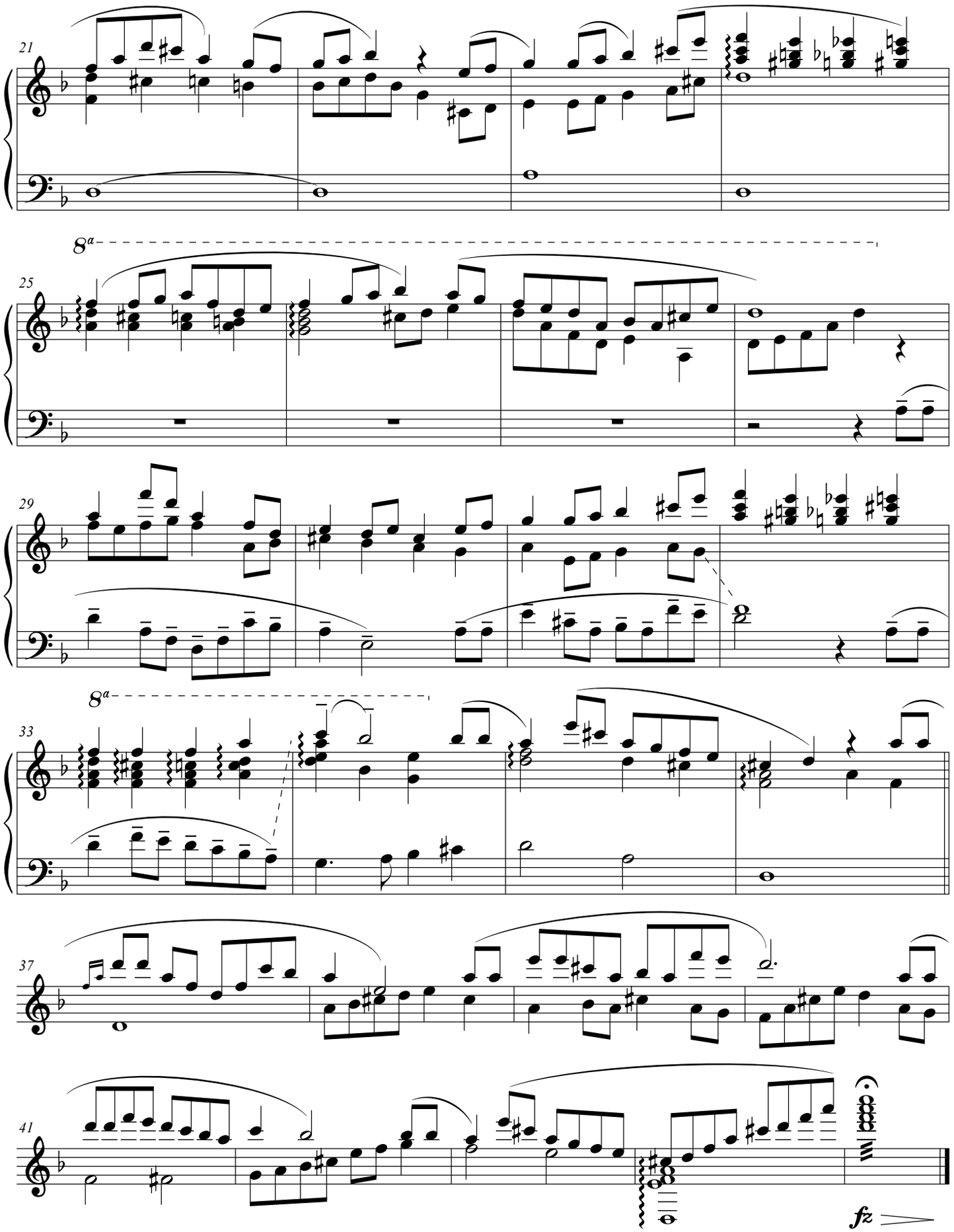
Se eu roubei, se eu roubei teu coração
É porque, é porque te quero bem
Se eu roubei, se eu roubei teu coração
É porque tu roubaste o meu também

Se esse rua fosse minha

Brazil

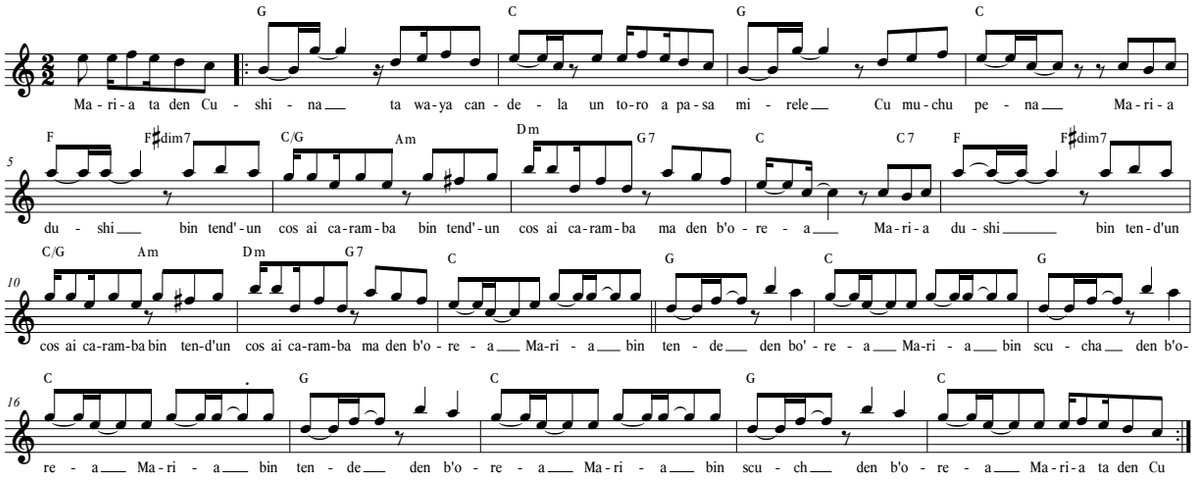
Arrangement for carillon
Richard de Waardt




21
8a
25
29
8a
33
37
41
fz

Maria ta den Cushina
Curaçao

The musical history of Curaçao was shaped by a melting pot of cultures. For example, Africans that were sent to Curaçao and forced into slavery expressed their grief and frustrations by singing, dancing, and playing in a style called “Tambú”; a kind of secret language full of ambiguity that still exists to this day, despite the ecclesiastical ban on the practice in effect from 1936 to 1952. “Seú” are traditional rhythms that used to be played at the harvest festival, which would be accompanied by graceful dance moves called “Wapa.” Today, the “Tumba” is the most popular dance music of Curaçao, which developed under the influence of Afro-Caribbean beats. The song “Maria ta den cushina” is a workers’ song, sung in Papiamento. Some 1500 songs have survived, some of which are also sung in semi-Papiamento (Seshi) or Guene. These songs provided a steady cadence while digging, rowing, or working in the kitchen, like Maria does in this song.



Maria ta den Cushina
Ta wayacandela
Un toro a pasa mirele
Cu muchu pena

Maria, dushi
Bin tend’un cos, ai caramba
Bin tend’un cos, ai caramba
Ma den b’orea (x2)

Maria, bin tende
Den b’orea
Maria, bin scucha
Den b’orea (x2)

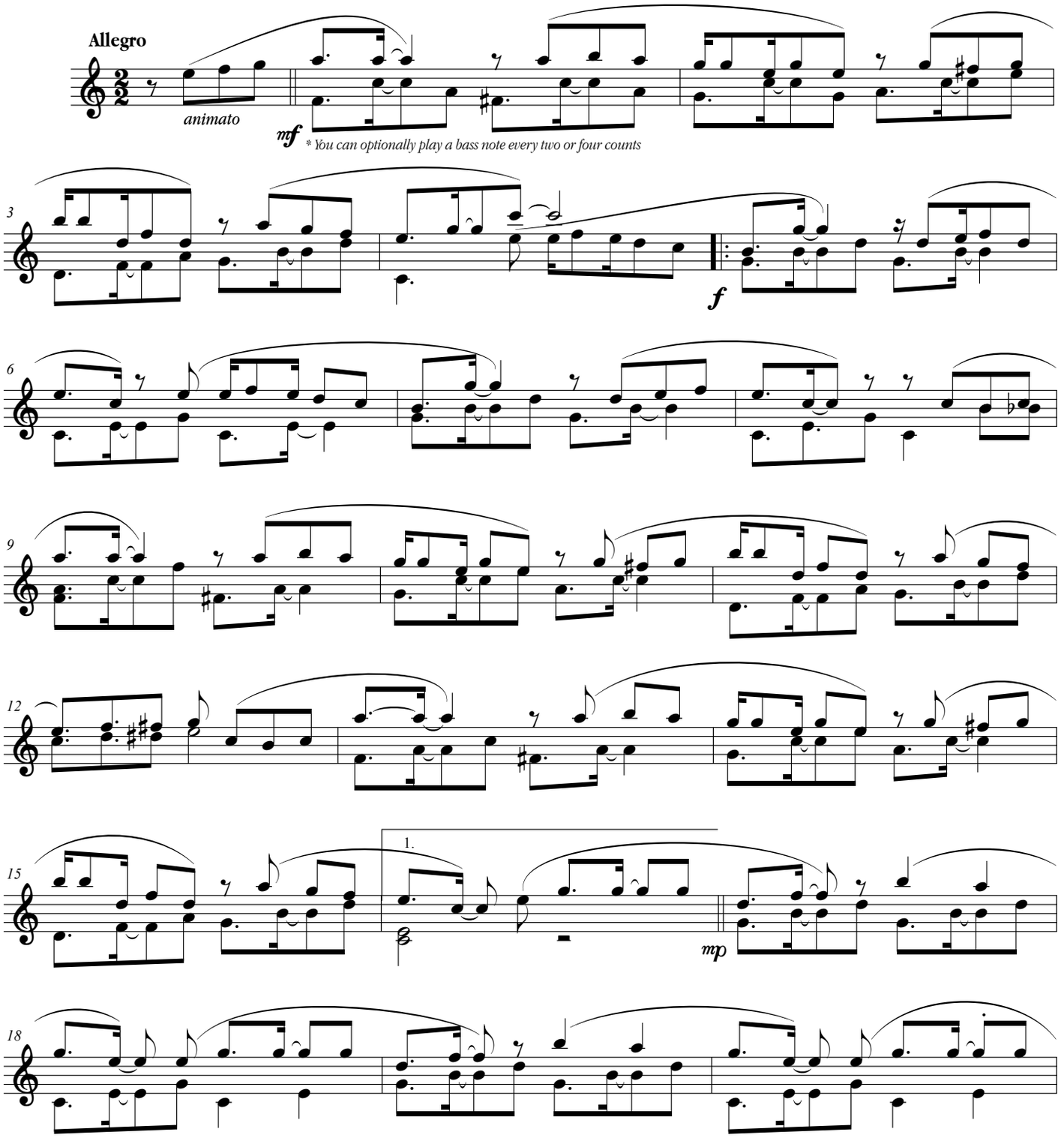
Maria... Maria!
(bin tend’un cos den b’orea)
(Pa boso, pa boso)
(Bin scucha Maria)
Aiaiai!

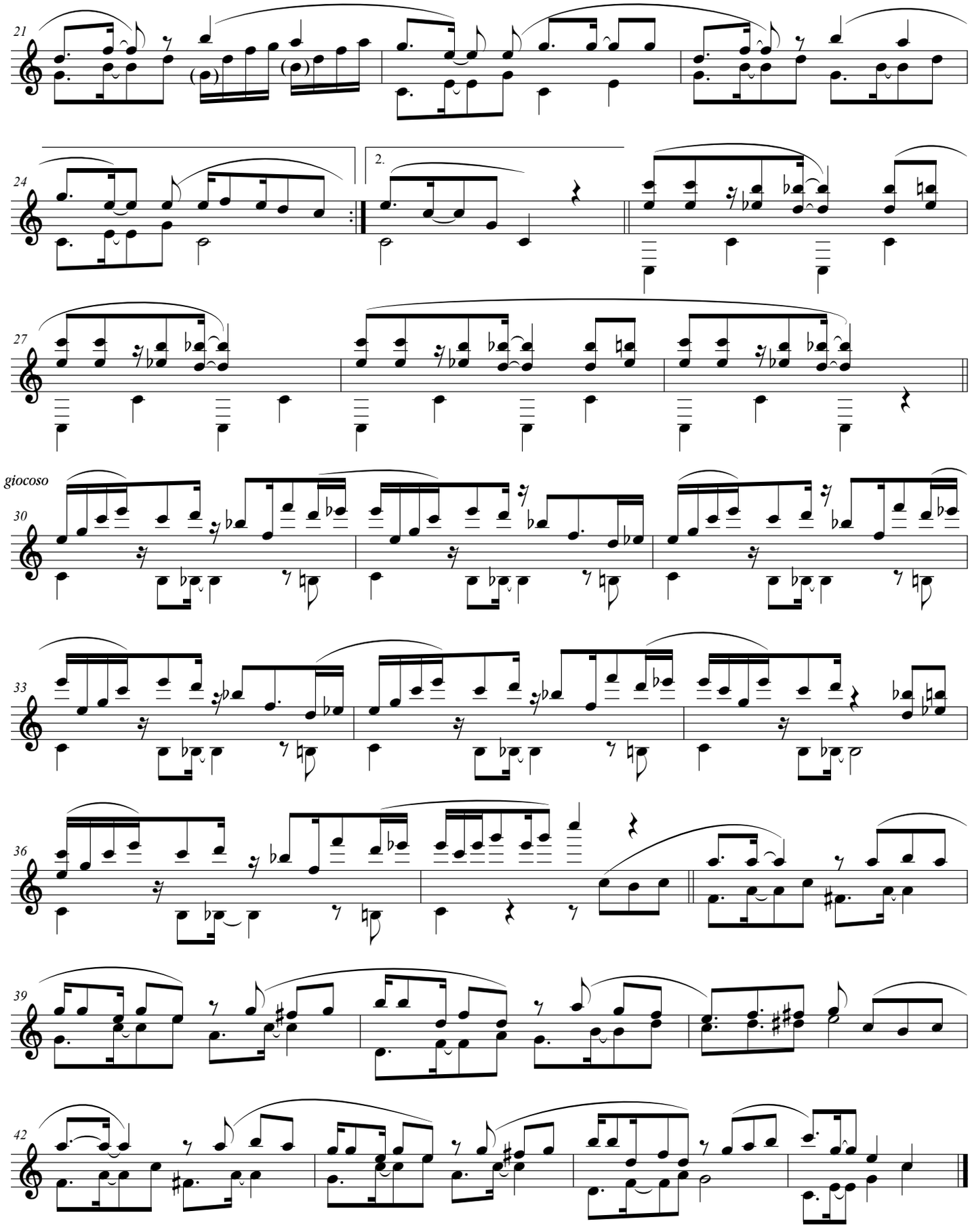
Maria, dushi
Bin tend’un cos, ai caramba
Bin tend’un cos, ai caramba
Ma den b’orea

Maria ta den Cushina

Curaçao

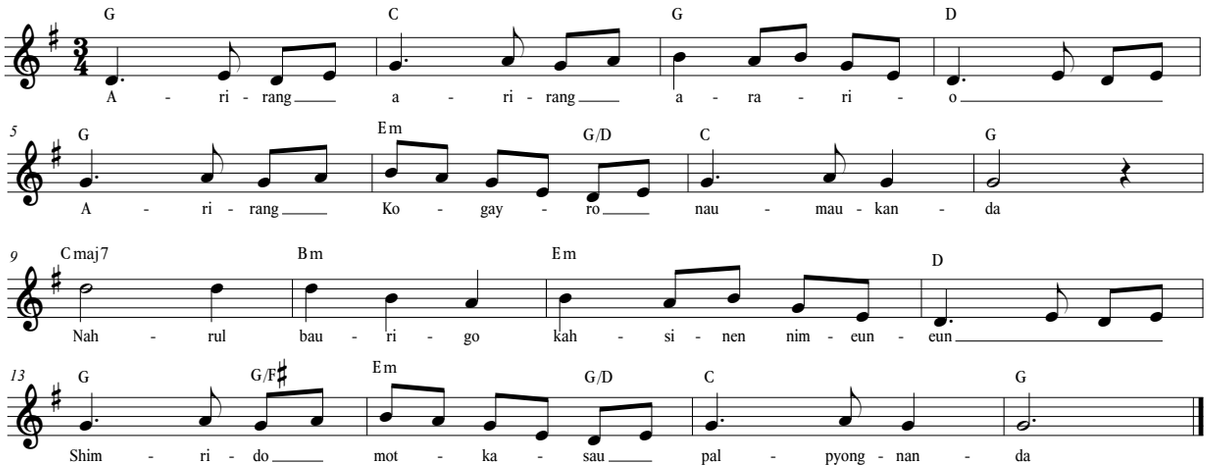
Arrangement for carillon
Richard de Waardt




21
24
2.
27
giocoso
30
33
36
39
42

Arirang
South Korea & North Korea

This centuries-old song is well known in both North and South Korea and is estimated to have some 3,600 variations. The lyrics are often about suffering, being separated and reunited, and love. “Arirang” was recognized by Unesco as intangible Korean heritage. Due to its simple melody line, the song lends itself well to improvisation, imitation, and unison singing. Several Korean regions have their own variants, and the song forms a hopeful musical bridge between North and South.



Arirang, arirang, arariyo
Arirang gogaero neomeoganda
Nareul beorigo gasineun nimeun
Simnido motgaseo balbyeongnanda

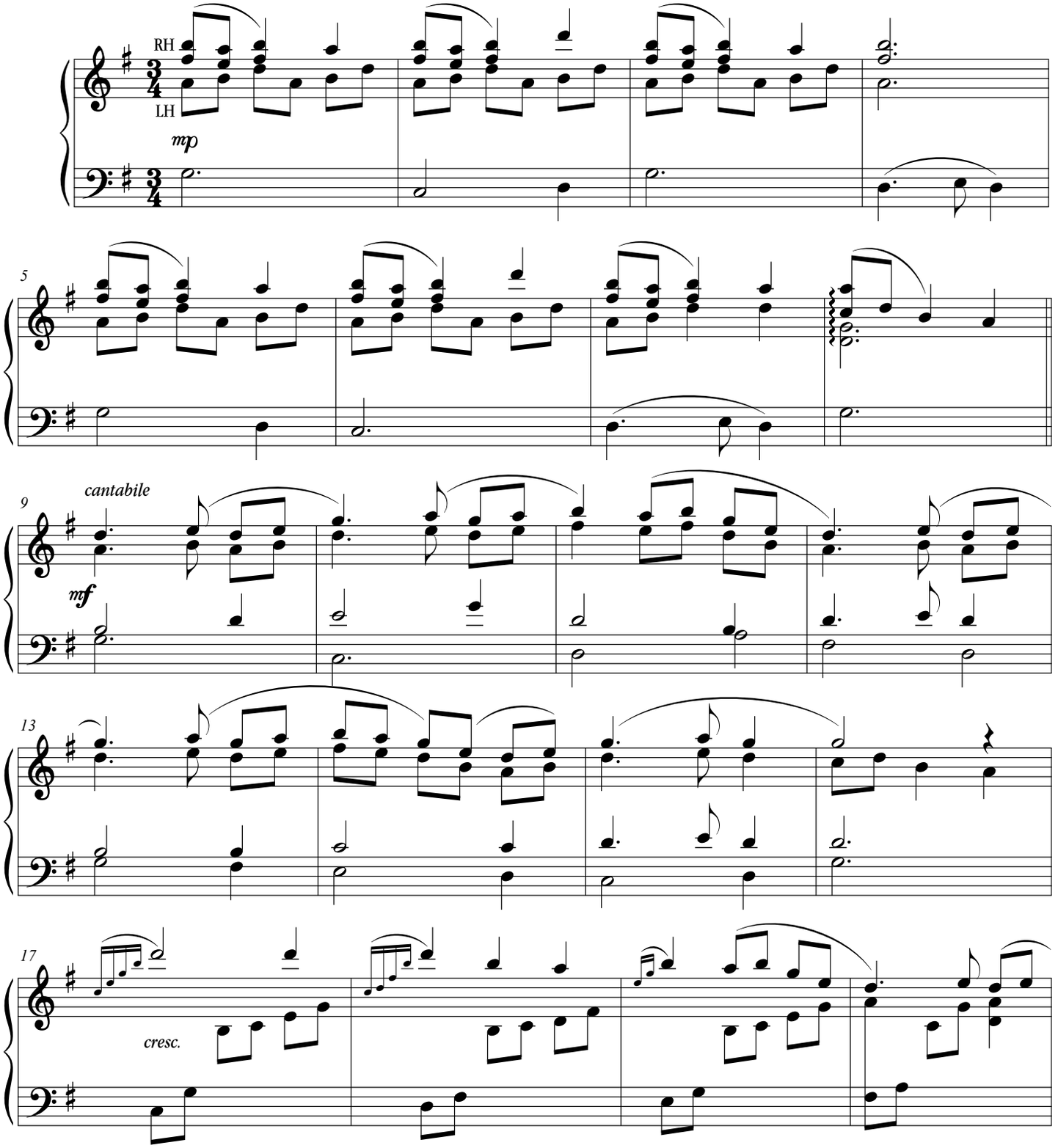
Cheongcheonhaneuren janbyeoldo manko
Urine gaseumen huimangdo manta
Jeogi jeo sani baekdusaniraji
Dongji seotdaredo kkonman pinda

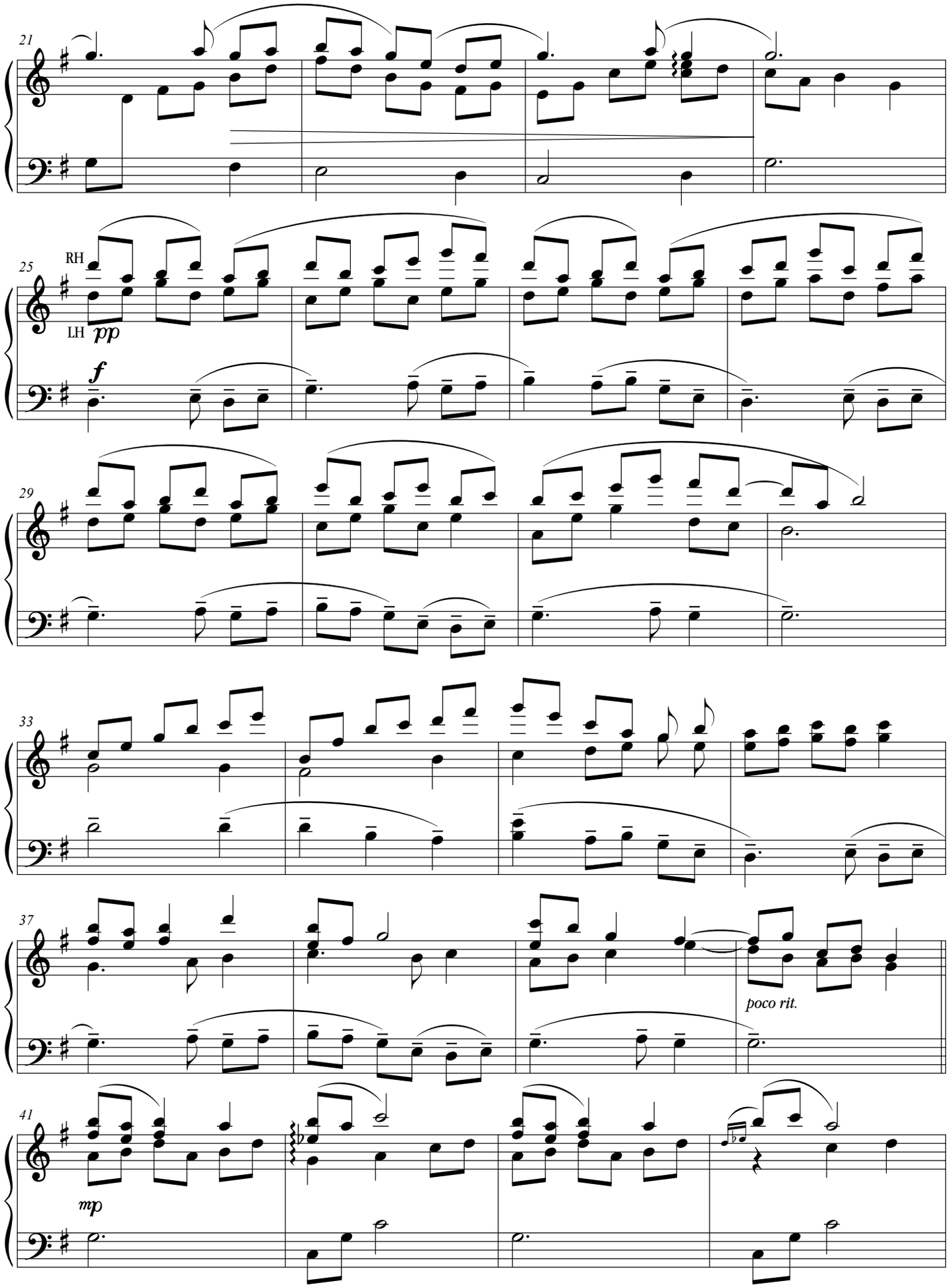
Arirang

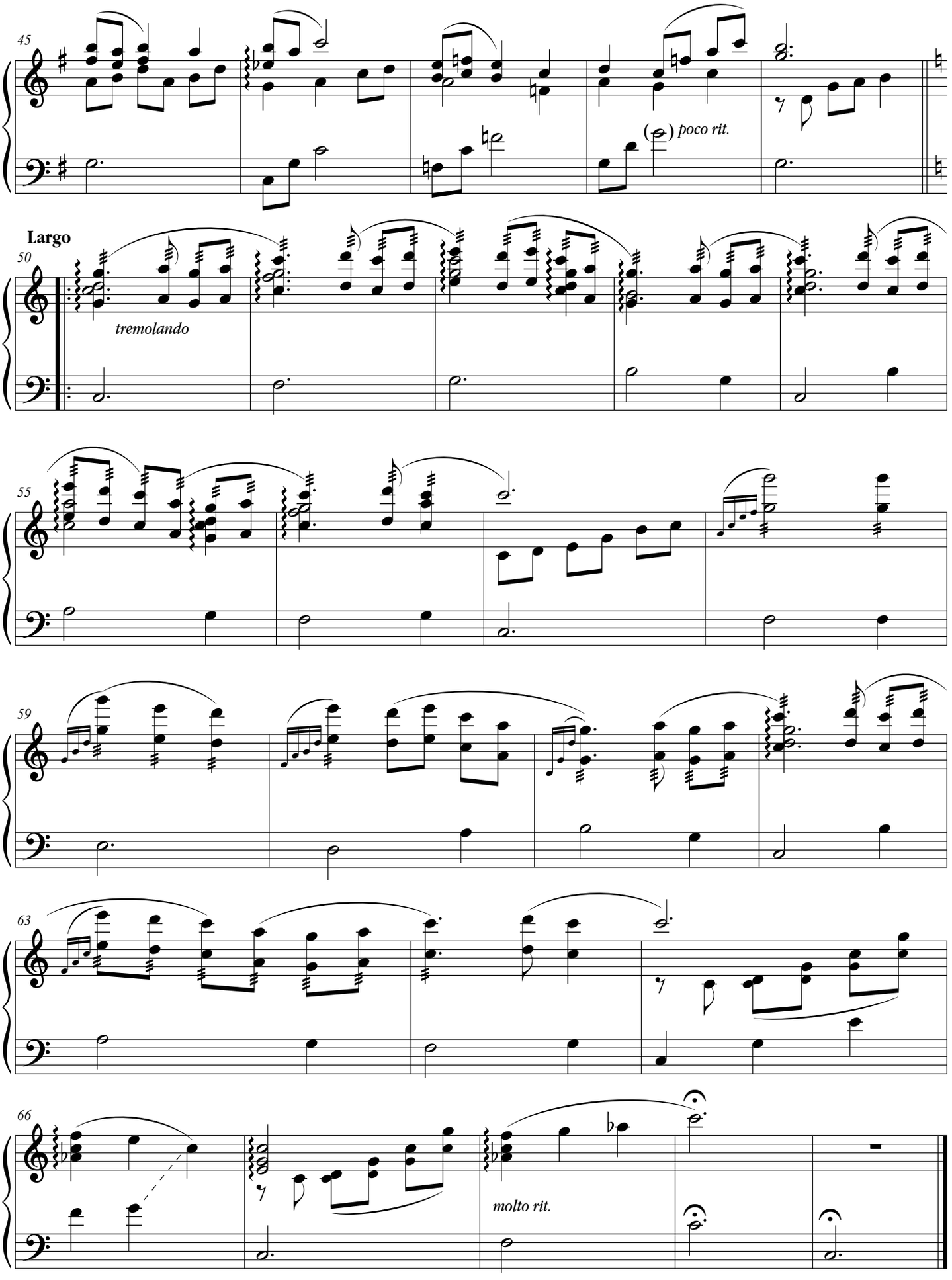
South Korea & North Korea

Arrangement for carillon
Richard de Waardt

Andante moderato

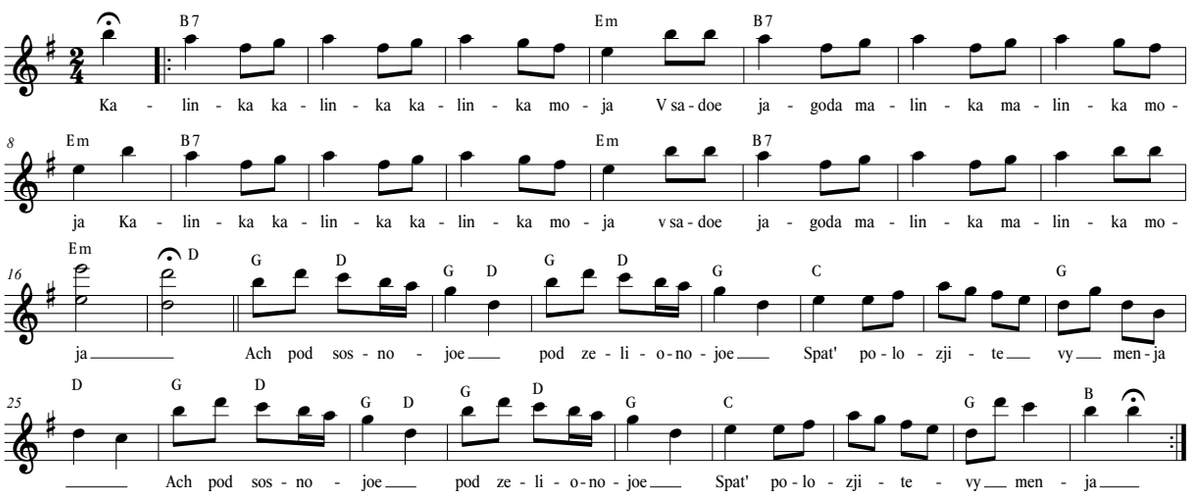



21
25
RH
LH
pp
f
29
33
37
poco rit.
41
mp


45
poco rit.
Largo
50
tremolando
55
59
63
66
molto rit.

Kalinka
Russia

“Kalinka” was composed in 1860 by Ivan Petrovich Larionov for a theater show. The song was initially sung in choir, but partly due to its upbeat, ever-accelerating tempo, it quickly became popular throughout Russia for dancing the Hopak (or Cossack dance), which was originally a Ukrainian folk dance. *Kalinka* is the diminutive of *kalina*, the Russian word for a snowball tree.



Kalinka, kalinka, kalinka moja!
V sadoe jagoda malinka, malinka moja!

Ach, pod sosnojoe, pod zelionojoe,
Spat’ polozjite vy menja!
Aj-ljoeli, ljoeli, aj-ljoeli, ljoeli
Spat’ polozjite vy menja

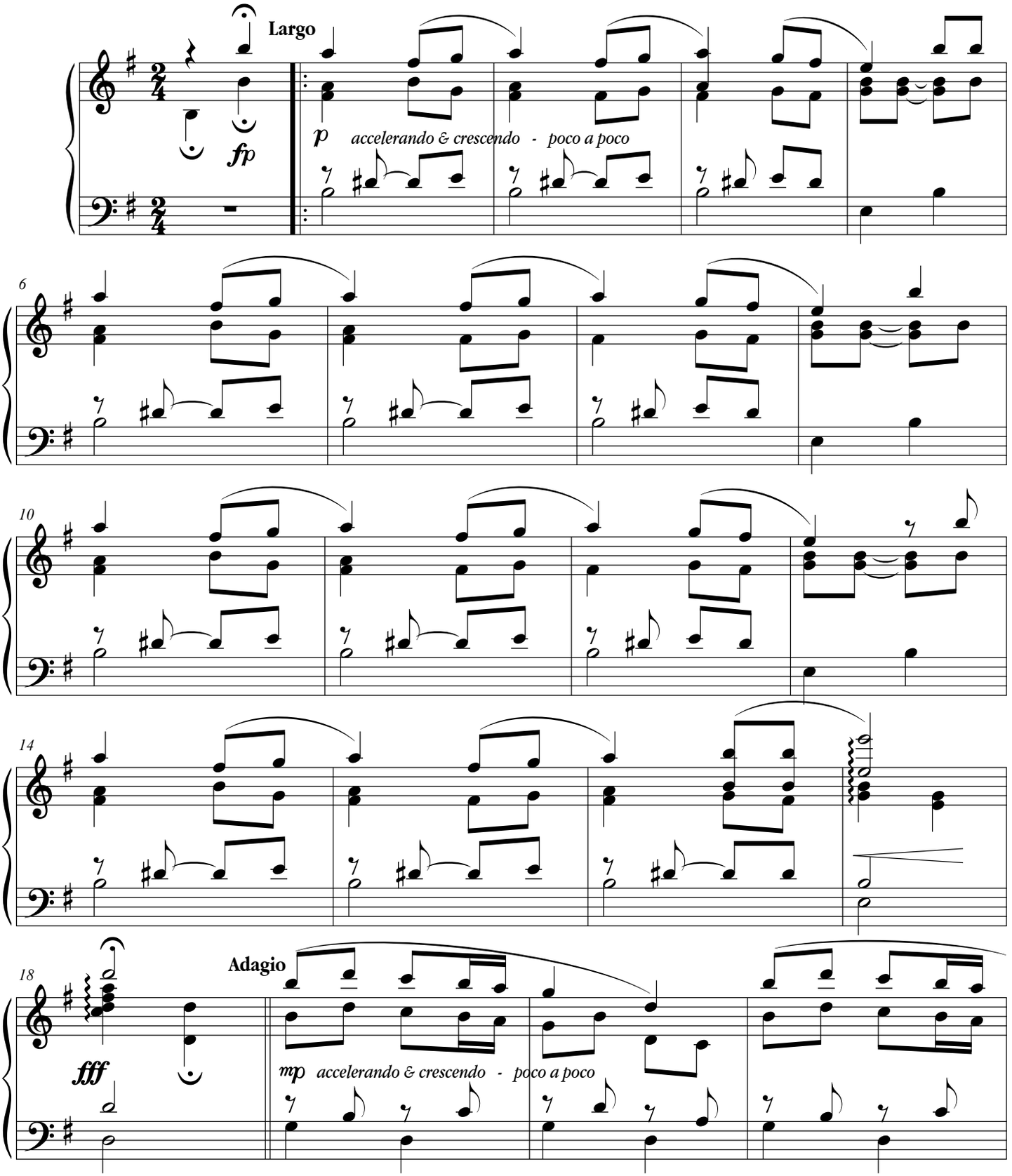
Ach, sosionoesjka ty zelionaja,
Ne sjoemi zje nado mnoj!
Aj-ljoeli, ljoeli, aj-ljoeli, ljoeli
Ne sjoemi zje nado mnoj!

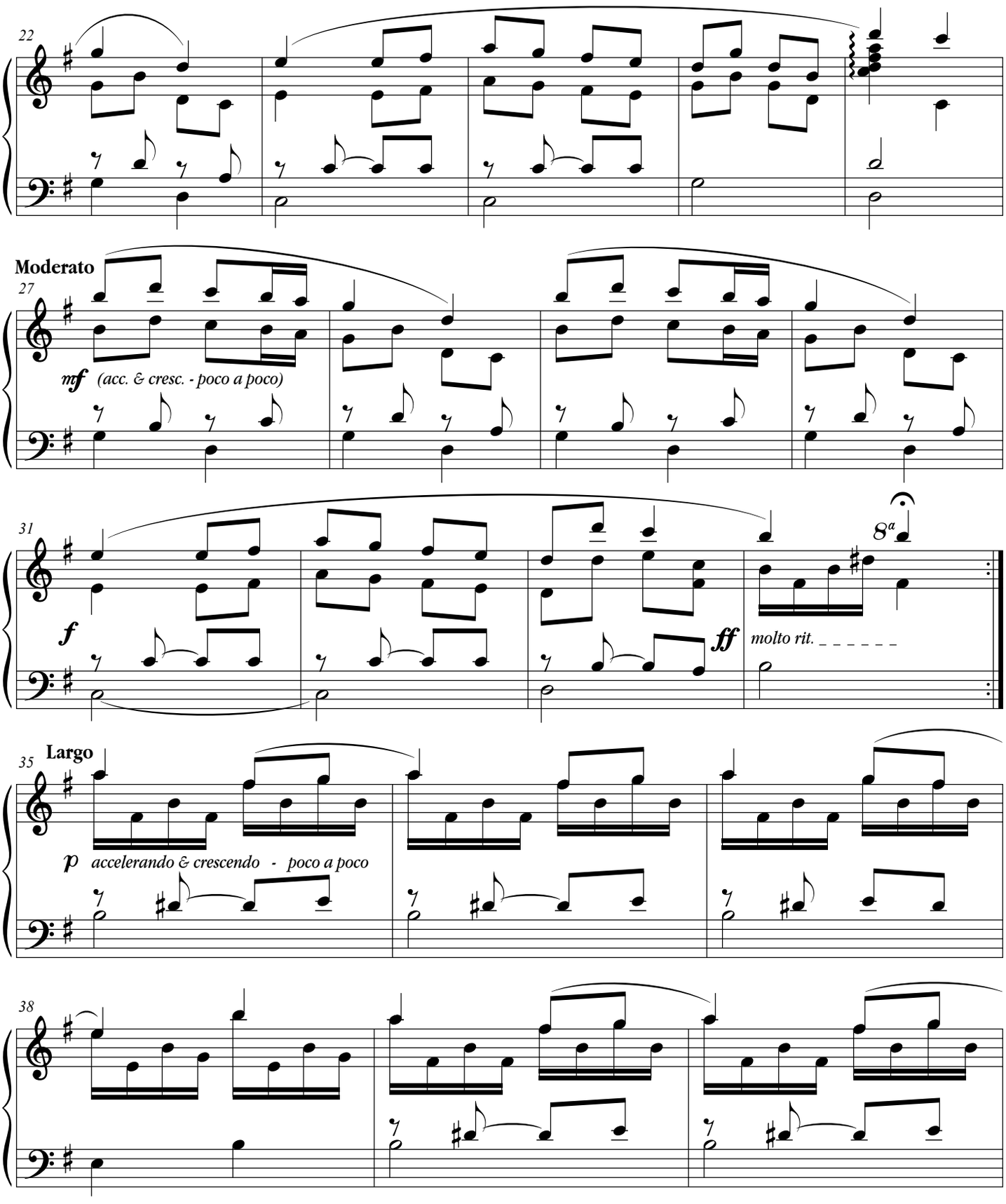
Ach, krasavitsa, doesja-devitsa
Poljoebi zje ty menja!
Aj-ljoeli, ljoeli, ljoeli, ljoeli
Poljoebi zje ty menja!

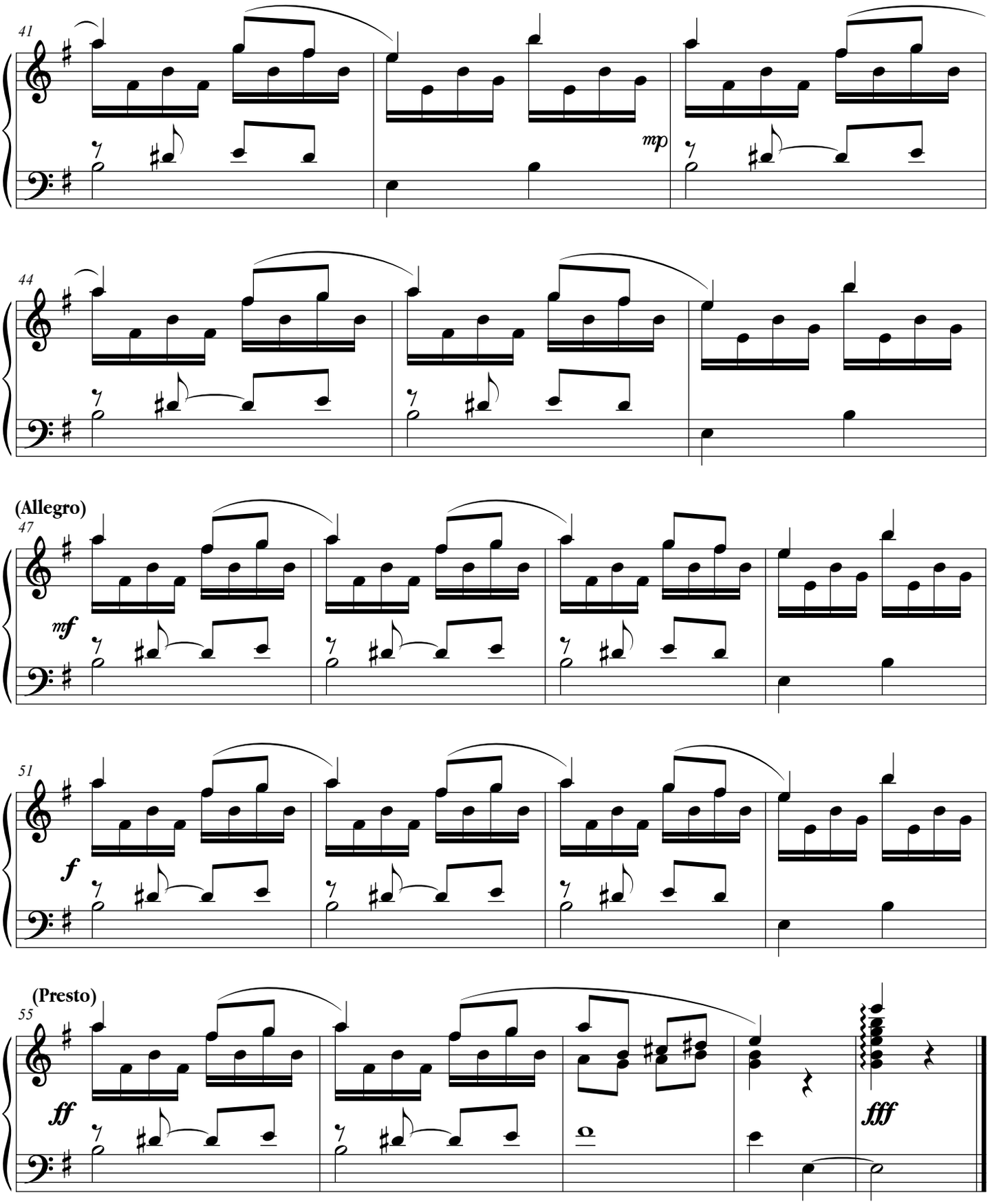
Kalinka

Russia

Arrangement for carillon
Richard de Waardt

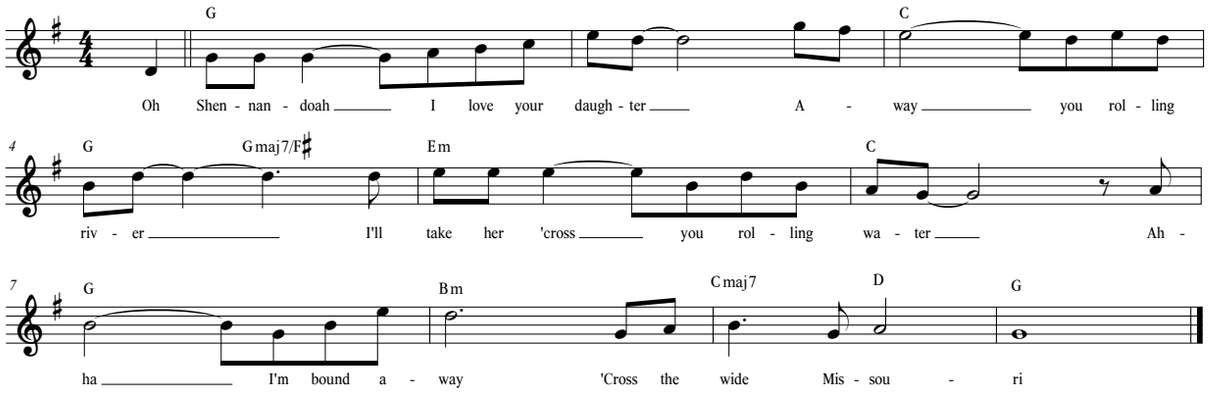



22
Moderato
27
mf (acc. & cresc. - poco a poco)
31
8a
f
ff
molto rit.
Largo
35
p accelerando & crescendo - poco a poco
38


41
mp
44
(Allegro)
47
mf
51
f
(Presto)
55
ff
fff

Shenandoah
United States of America

This two-hundred-year-old North American folk song supposedly dates from the beginning of the 19th century. North American and Canadian fur traders sang different versions of this melodious song, which spread further inland via the Missouri River. “Shenandoah” likely refers to the respected Oneida chieftain Skenandoah, who lived in the New York area in the 18th century and who is said to have had a particularly beautiful daughter...



Missouri, she's a mighty river
Away you rolling river
The redskins' camp, lies on its borders
Ah-ha, I'm bound away,
'Cross the wide Missouri

The white man loved the Indian maiden
Away you rolling river
With notions[b] his canoe was laden
Ah-ha, I'm bound away,
'Cross the wide Missouri

“O, Shenandoah, I love your daughter
Away you rolling river
I'll take her 'cross yon rolling water”
Ah-ha, I'm bound away,
'Cross the wide Missouri

The chief disdained the trader's dollars
Away you rolling river
“My daughter never you shall follow”
Ah-ha, I'm bound away,
'Cross the wide Missouri

At last there came a Yankee skipper
Away you rolling river
He winked his eye, and he tipped his flipper
Ah-ha, I'm bound away,
'Cross the wide Missouri

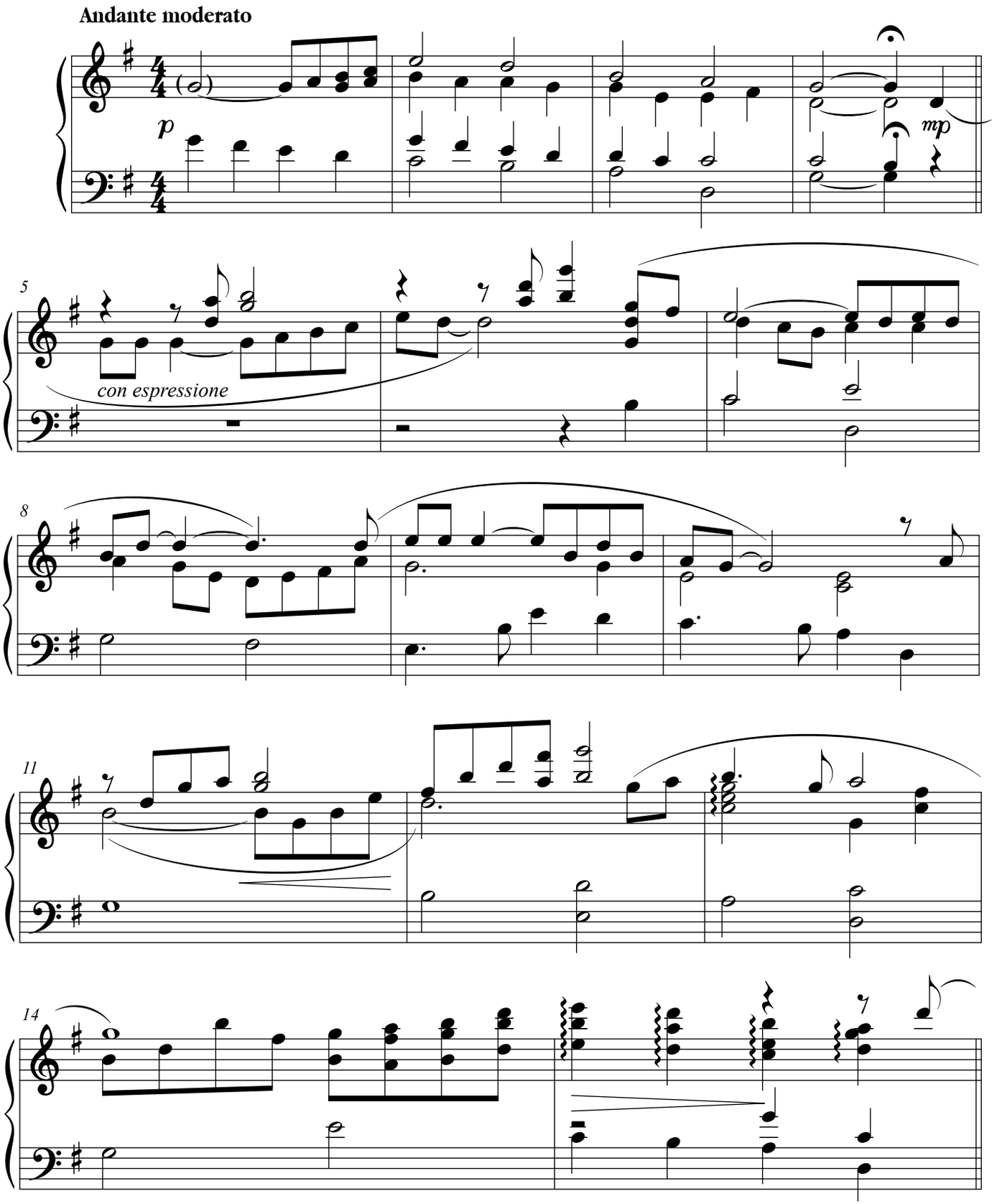
He sold the chief that fire-water
Away you rolling river
And 'cross the river he stole his daughter
Ah-ha, I'm bound away,
'Cross the wide Missouri

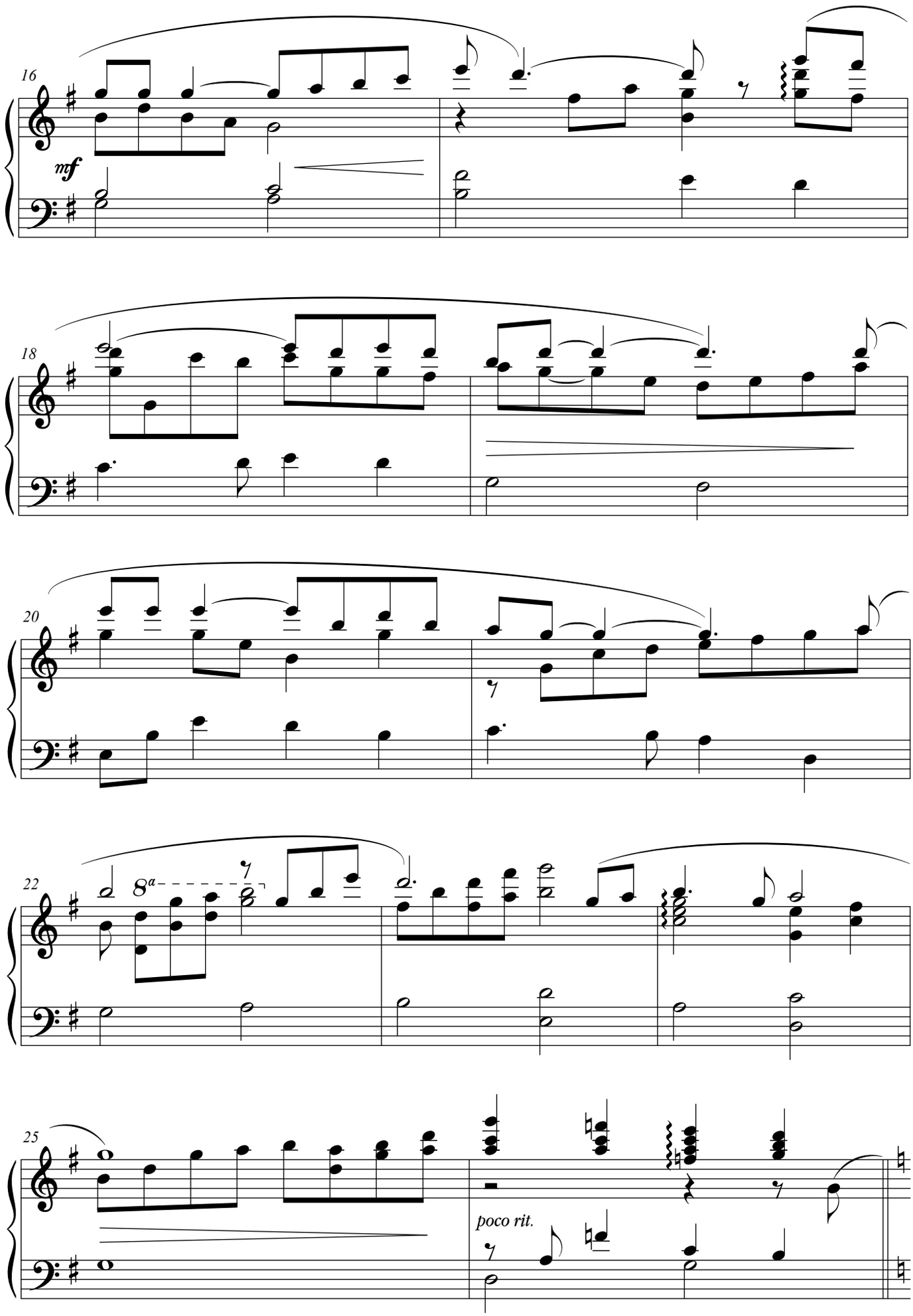
“O, Shenandoah, I long to hear you
Away you rolling river
Across that wide and rolling river”
Ah-ha, I'm bound away,
'Cross the wide Missouri

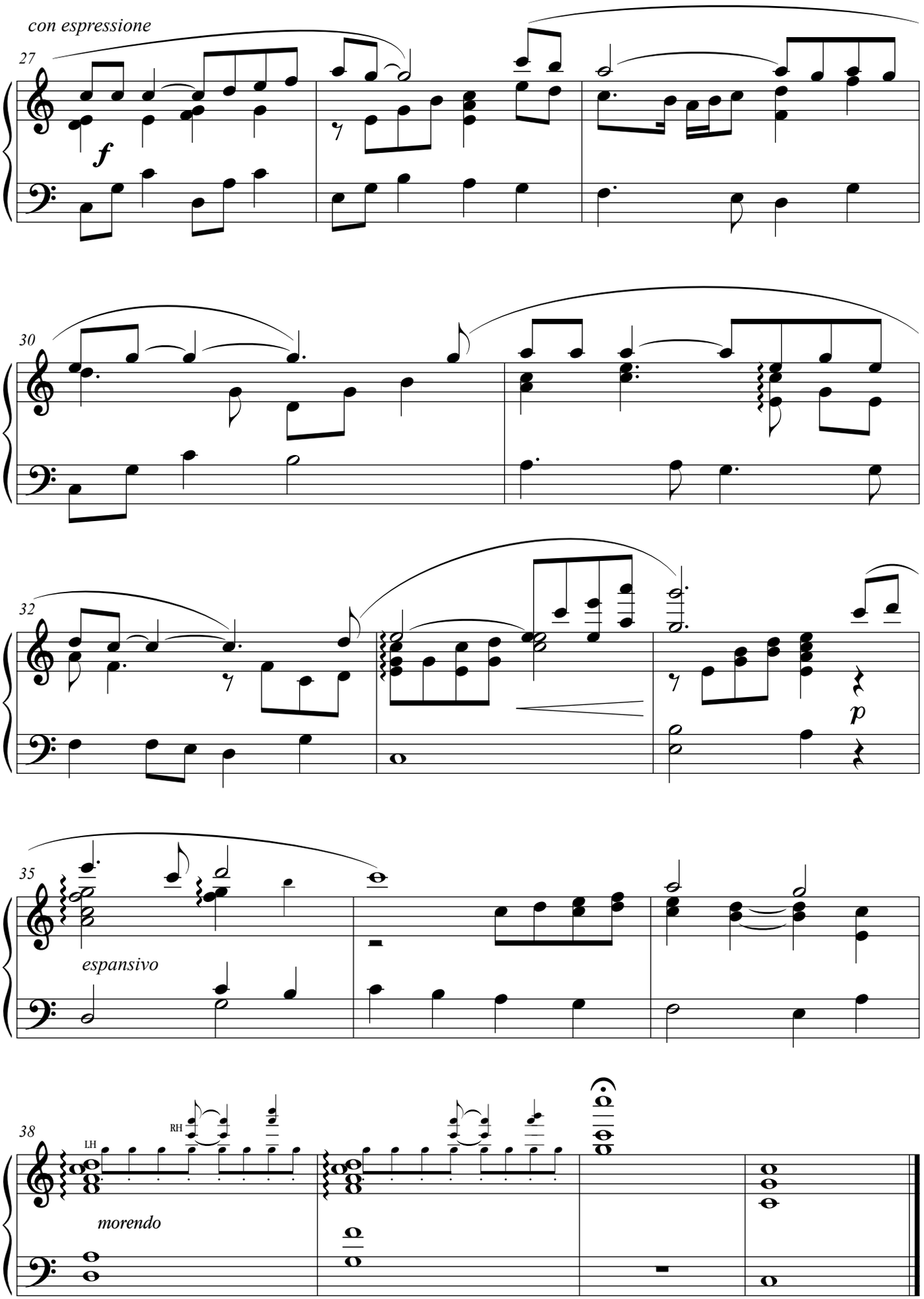
Shenandoah

United States of America

Arrangement for carillon
Richard de Waardt

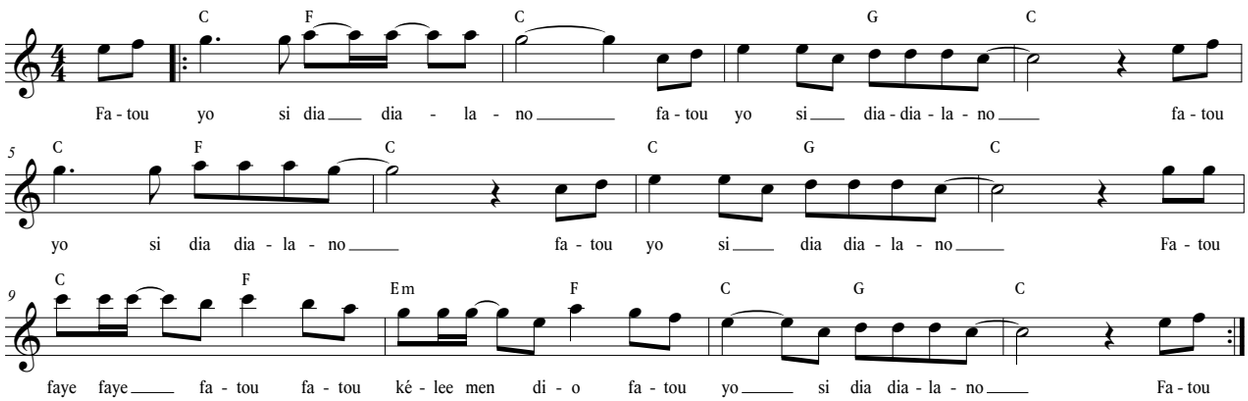



16
mf
18
20
22
8a
25
poco rit.


con espressione
27
f
30
32
p
35
espansivo
38
LH
RH
morendo

Fatou yo
Senegal

In several West-African tribes, as well as in Senegal, there is an age-old tradition of *griots*: musicians and storytellers who keep traditional music and history alive by passing it on orally. Music and dance also play a major role in important events such as birth, death, illness, and marriage. As a result, a love of music is shared by young and old, rich and poor, men and women. The singing of songs like "Fatou Yo" is often accompanied by drums such as djembé, tama, or sabar. The latter is also known as the "royal drum of Senegal."



Fatou yo si dia dialano (x4)

Fatou faye faye fatou
Fatou kélémen dio
Fatou yo si dia dialano
Fatou faye faye fatou
Fatou kélémen dio
Fatou yo si dia dialano

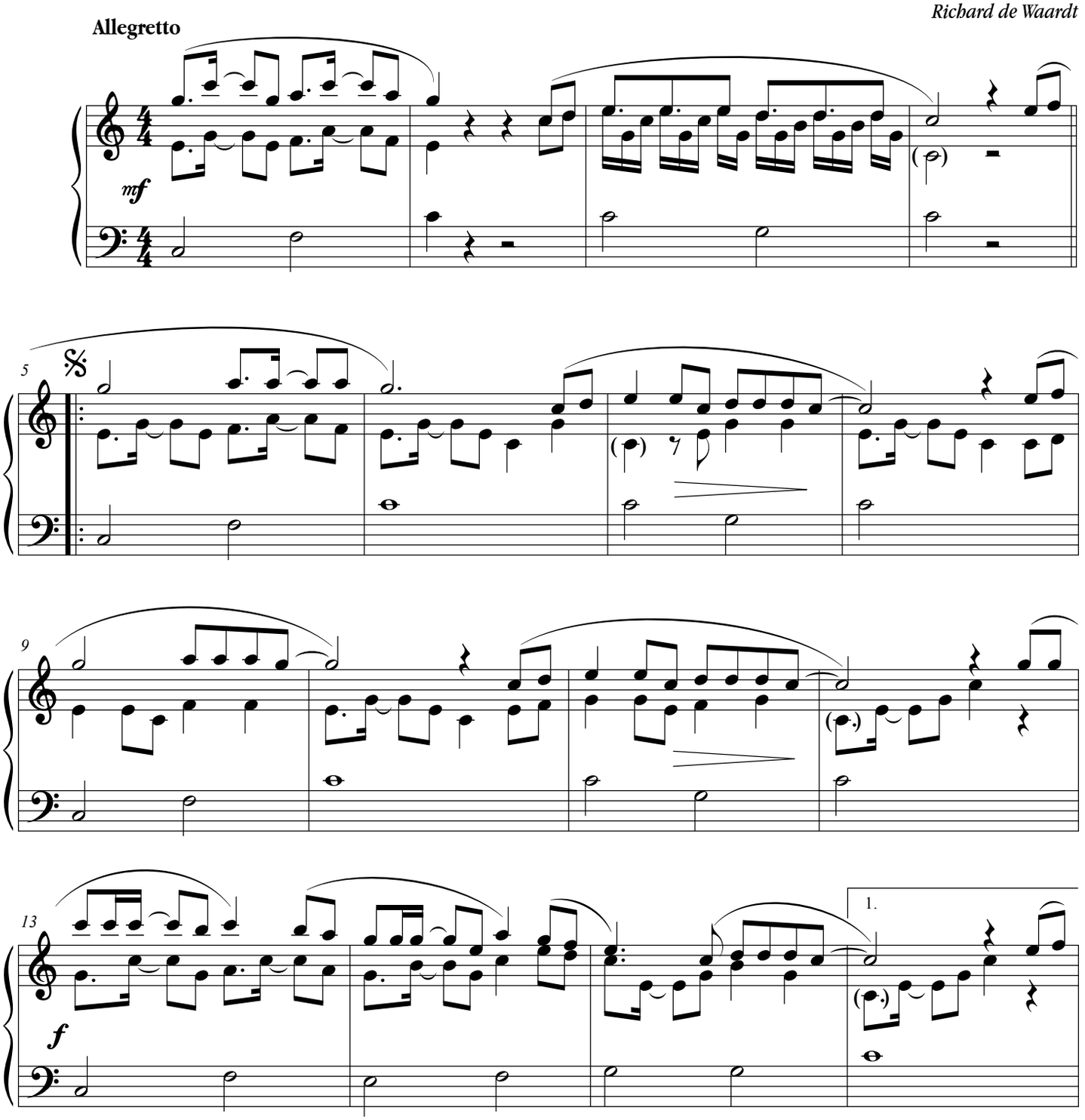
Boutoumbélé boutoumbélé (x4)

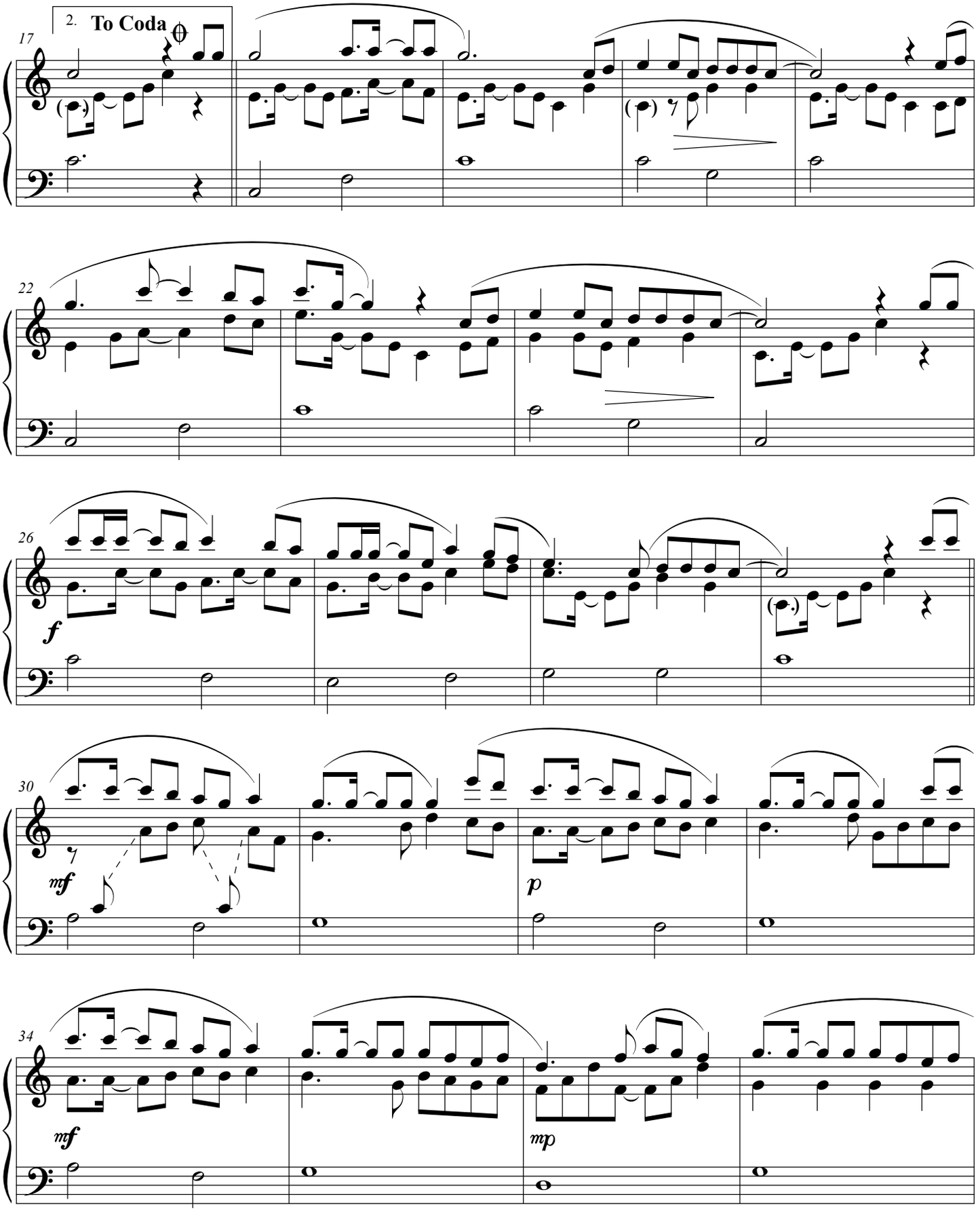
Boutoumbélé o ma mi se ra
O Ma mycasse boutoumbélé
O ma mi se ra
O Ma mycasse boutoumbélé

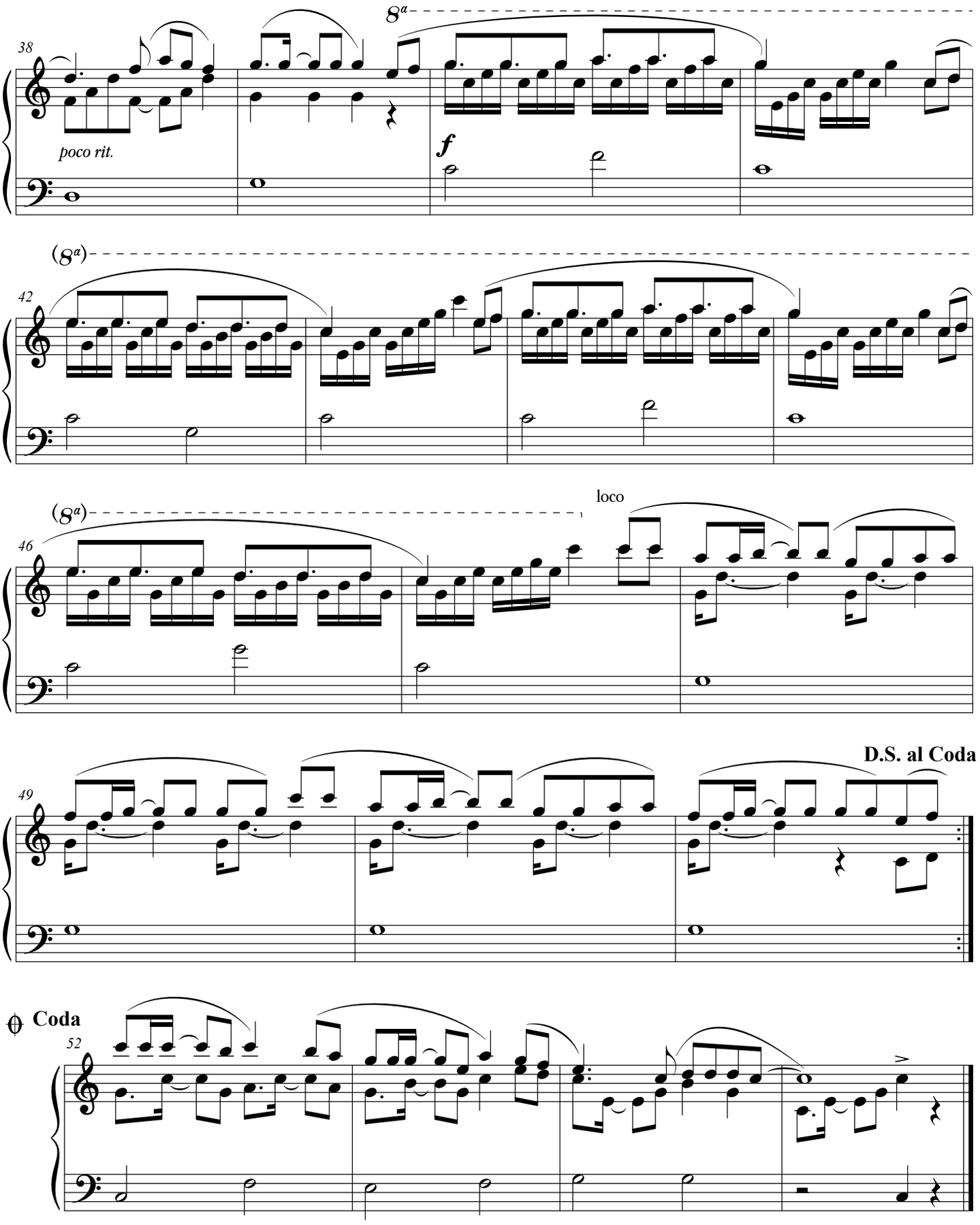
Fatou yo

Senegal

Arrangement for carillon
Richard de Waardt

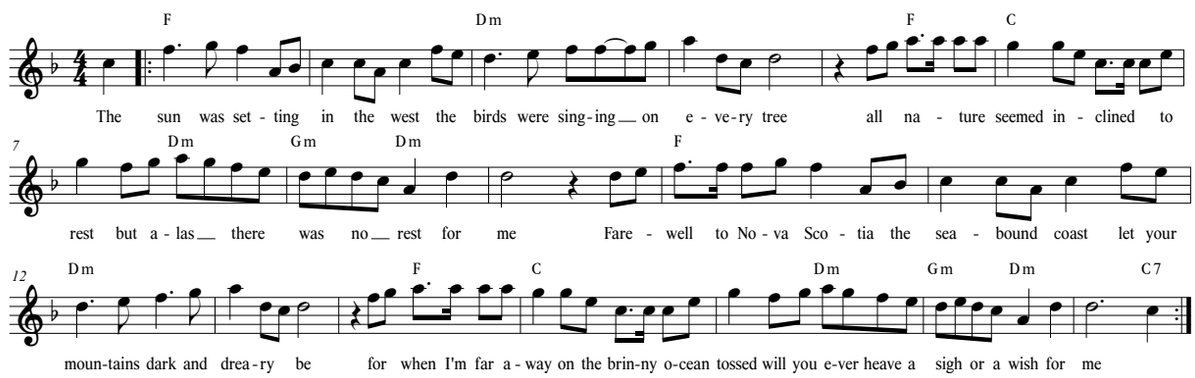



2. To Coda
17
22
26
f
30
mf
p
34
mf
mp


38
8a
poco rit.
f
(8a)
42
(8a)
loco
46
D.S. al Coda
49
Coda
52

Farewell to Nova Scotia
Canada

The Scottish poet and composer Robert Tannehill wrote the song “The Soldier’s Adieu” in 1791. This song probably traveled to Canada by way of the many Scottish emigrants who settled in Nova Scotia in the 18th and 19th centuries. The song forms the basis for the Canadian song, “Farewell to Nova Scotia,” which was written during the First World War. Ever since the song became the theme song of the TV show “Singalong Jubilee” in the 1960s, it has been considered a truly Canadian folk song.



Refrein:
Farewell to Nova Scotia, the sea-bound coast
let your mountains dark and dreary be
for when I am far away on the briny ocean tossed
Will you ever heave a sigh or a wish for me?

The sun was setting in the west
The birds were singing on every tree
All nature seemed inclined to rest
But halas there was no rest for me
Refrein

I grieve to leave my native land
I grieve to leave my comrades all
And my aging parents whom I’ve always loved so dear
And the bonnie, bonnie lass that I do adore
Refrein

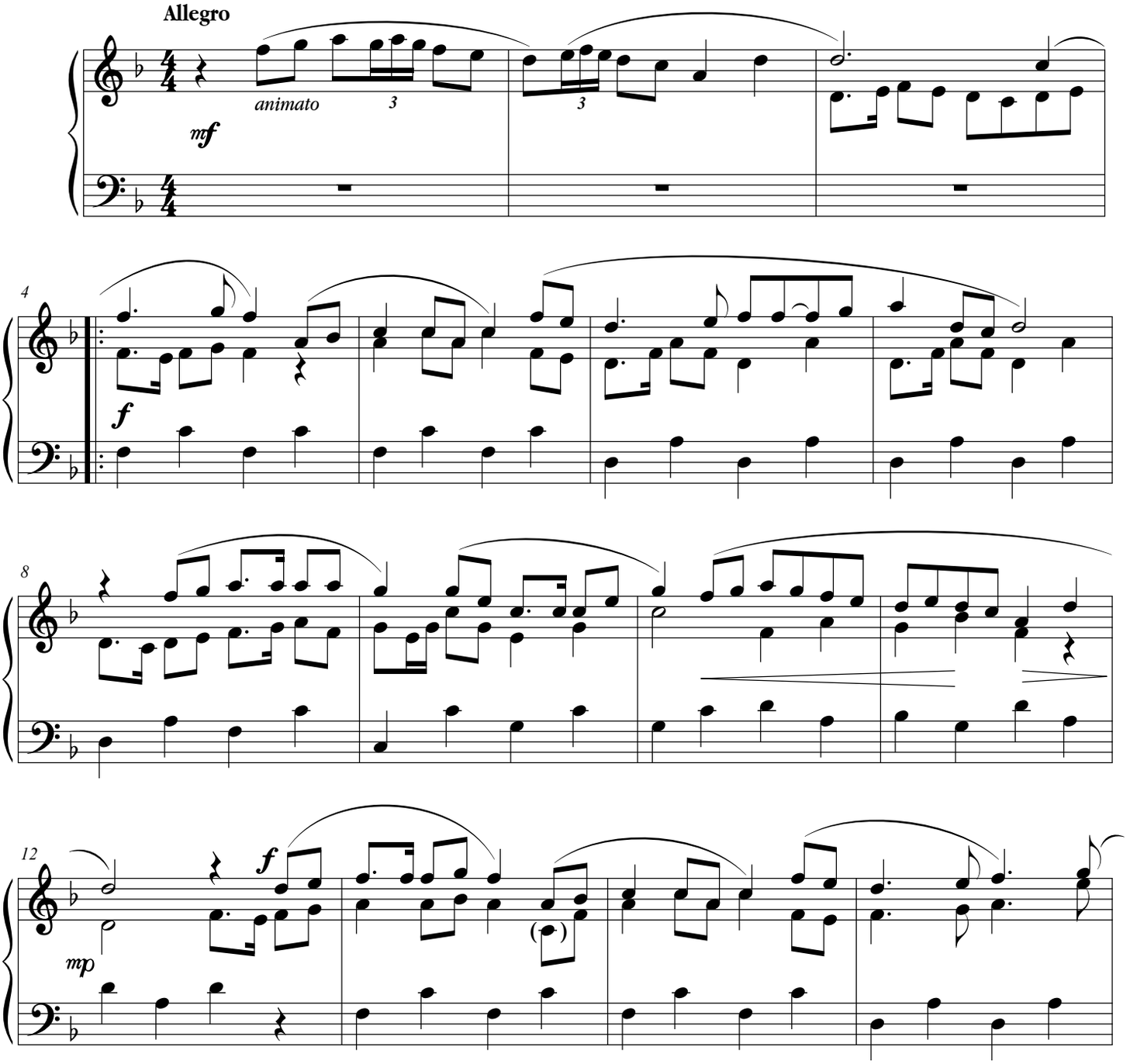
The drums they do beat and the wars do alarm
The captain calls, I must obey
Farewell, farewell to Nova Scotia’s charms
For it’s early in the morning and I’m far, far away
Refrein

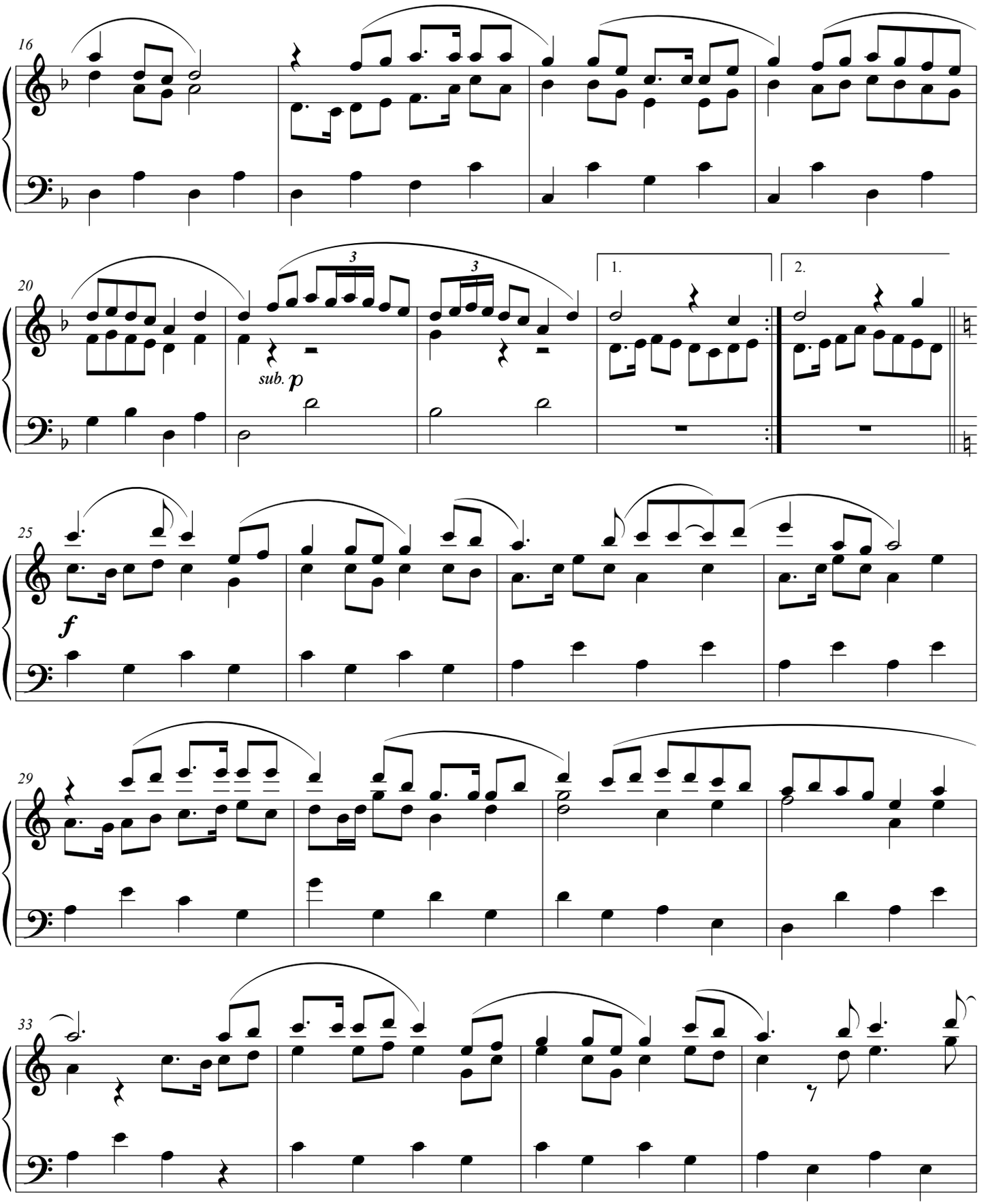
I have three brothers and they are at rest
Their arms are folded on their chest
But a poor simple sailor just like me
Must be tossed and turned in the deep dark sea
Refrein

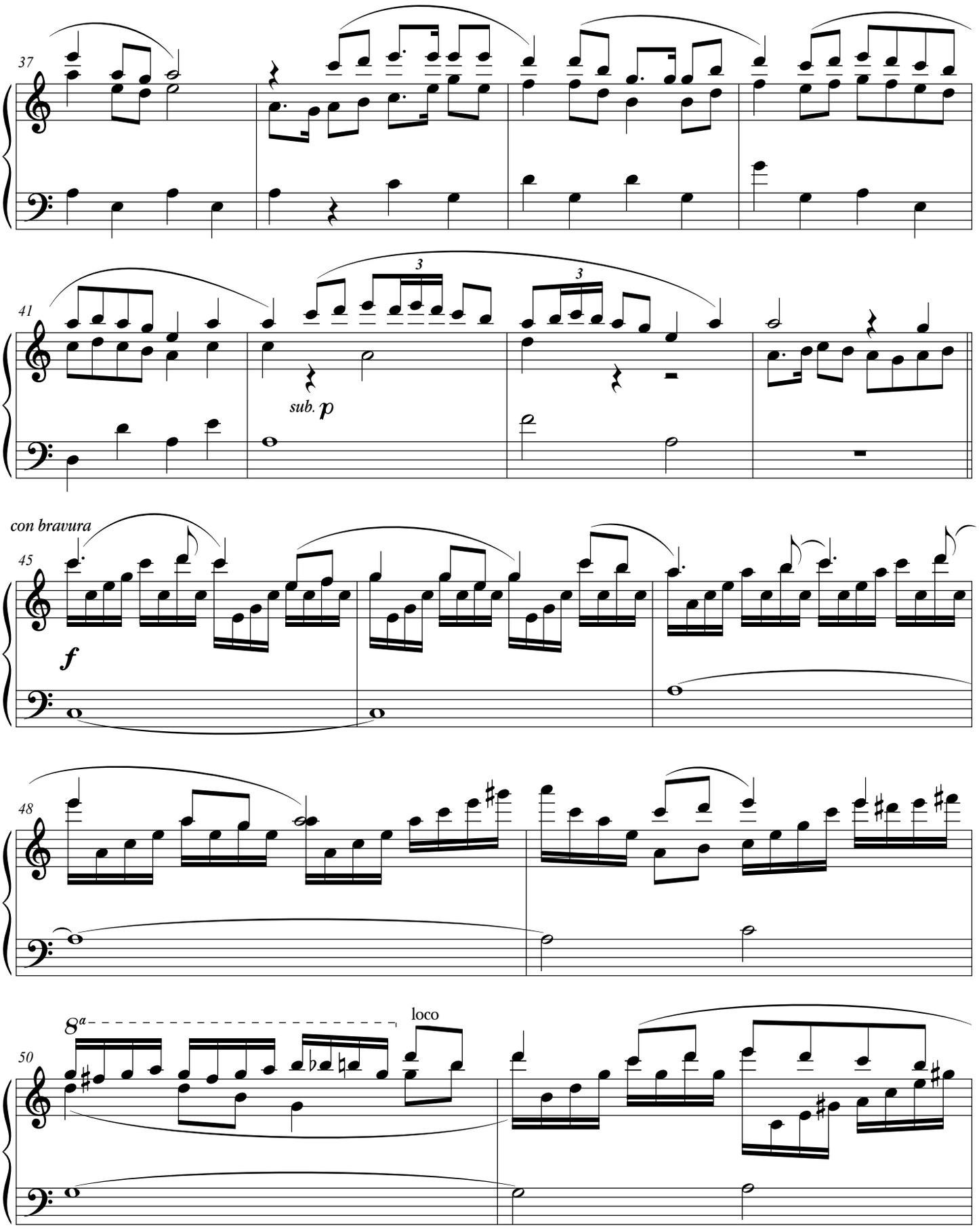
Farewell to Nova Scotia

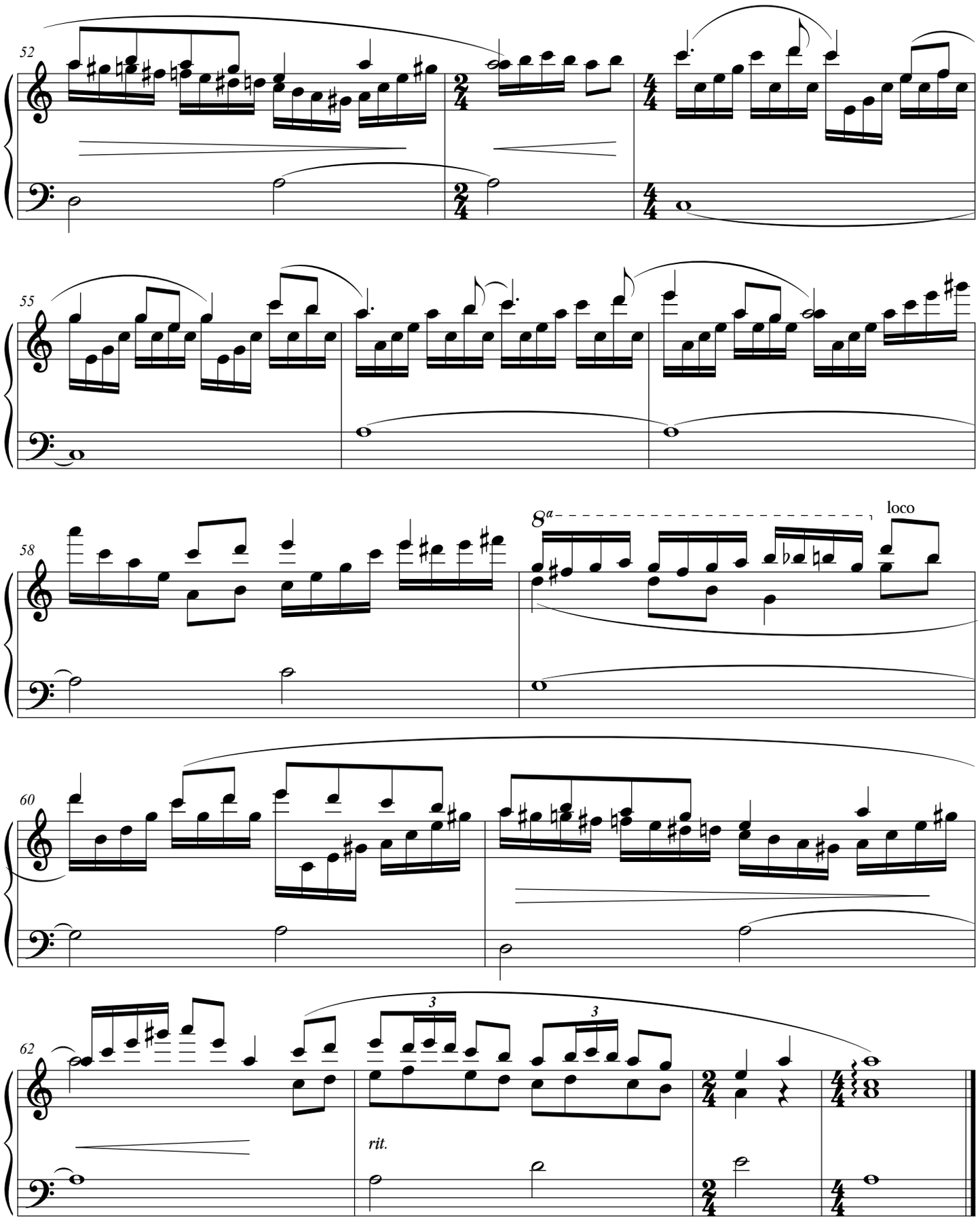
Canada

Arrangement for carillon
Richard de Waardt



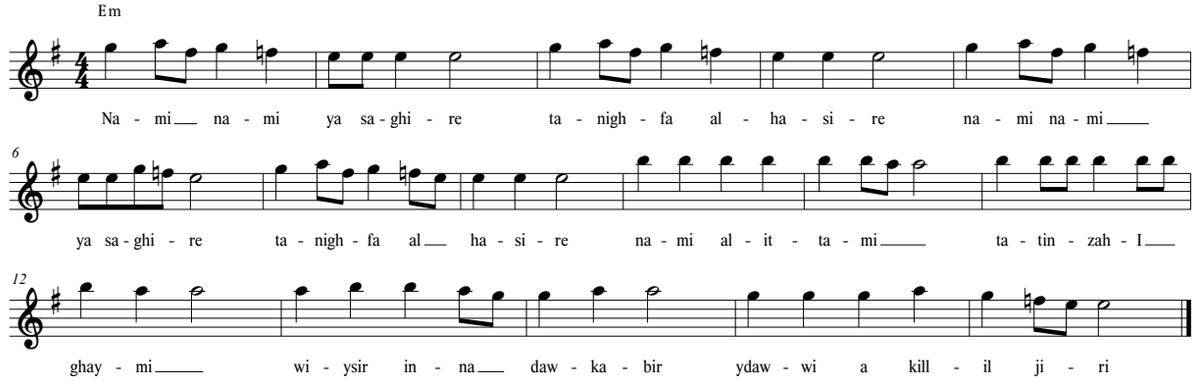

16
20
3
3
1.
2.
sub. p
25
f
29
33


37
41
3
3
sub. p
con bravura
45
f
48
8a
loco
50


52
55
58
8a
loco
60
62
3
3
rit.

Nami Nami
Egypt

Thousands of years ago in Egypt, daily life and its ups and downs were at the mercy of the Egyptian gods. Amulets, offerings, and spells were used to win their favor for good luck and prosperity, to heal the sick, and to keep children safe. To better remember these spells, magical songs circulated among the population. The origin of the lullaby “Nami, nami,” is unknown to us, but it may well lie deep in the Egyptian past...



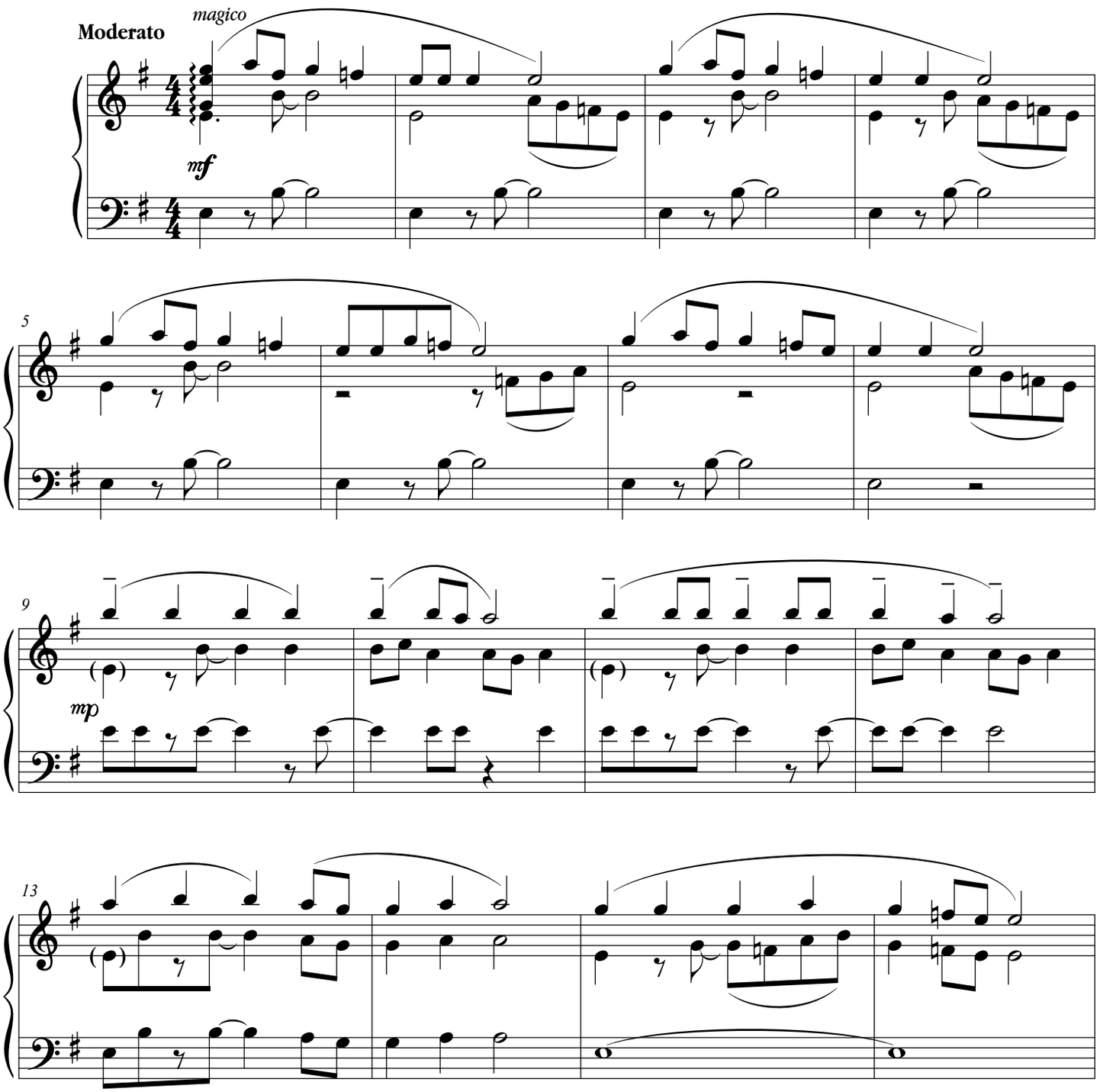
Nami nami ya sghiri
Ta ighfa a’al hasiri
Nami a’altimi ta tnzah l’gheymi
W yseer a’ana dawo kbeer
Yedawi a’a kil ‘ljeeri

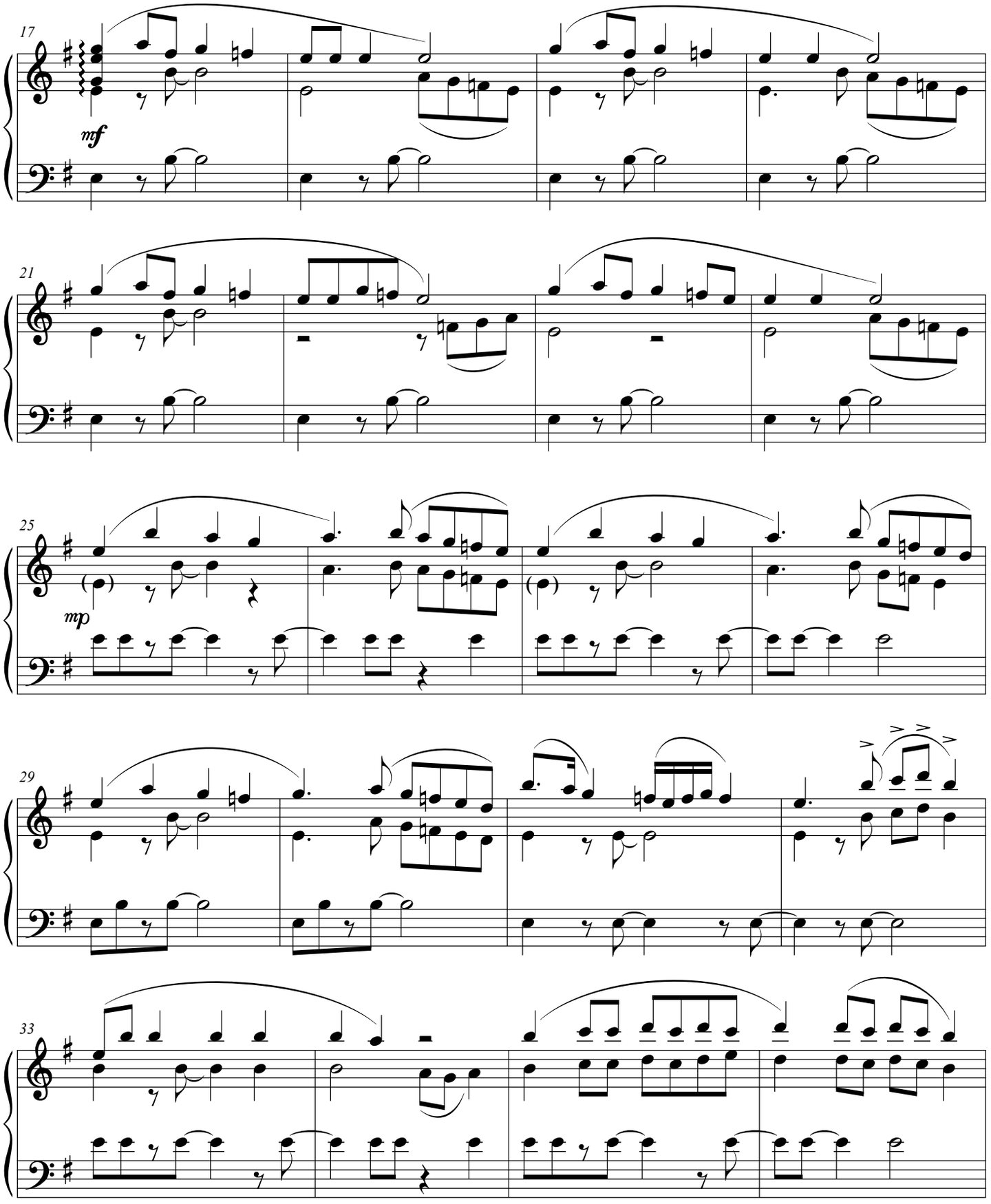
Bukra bayyek jayye
Hamel ghallet ‘lemon
Bijeblek tanura w shal
Ta tedfi bkanon
Ya zaghtturet elhandaqa
Sha’arek aswad w mna’aa
W li habbek bebusek
W li bghdek shu betraqa

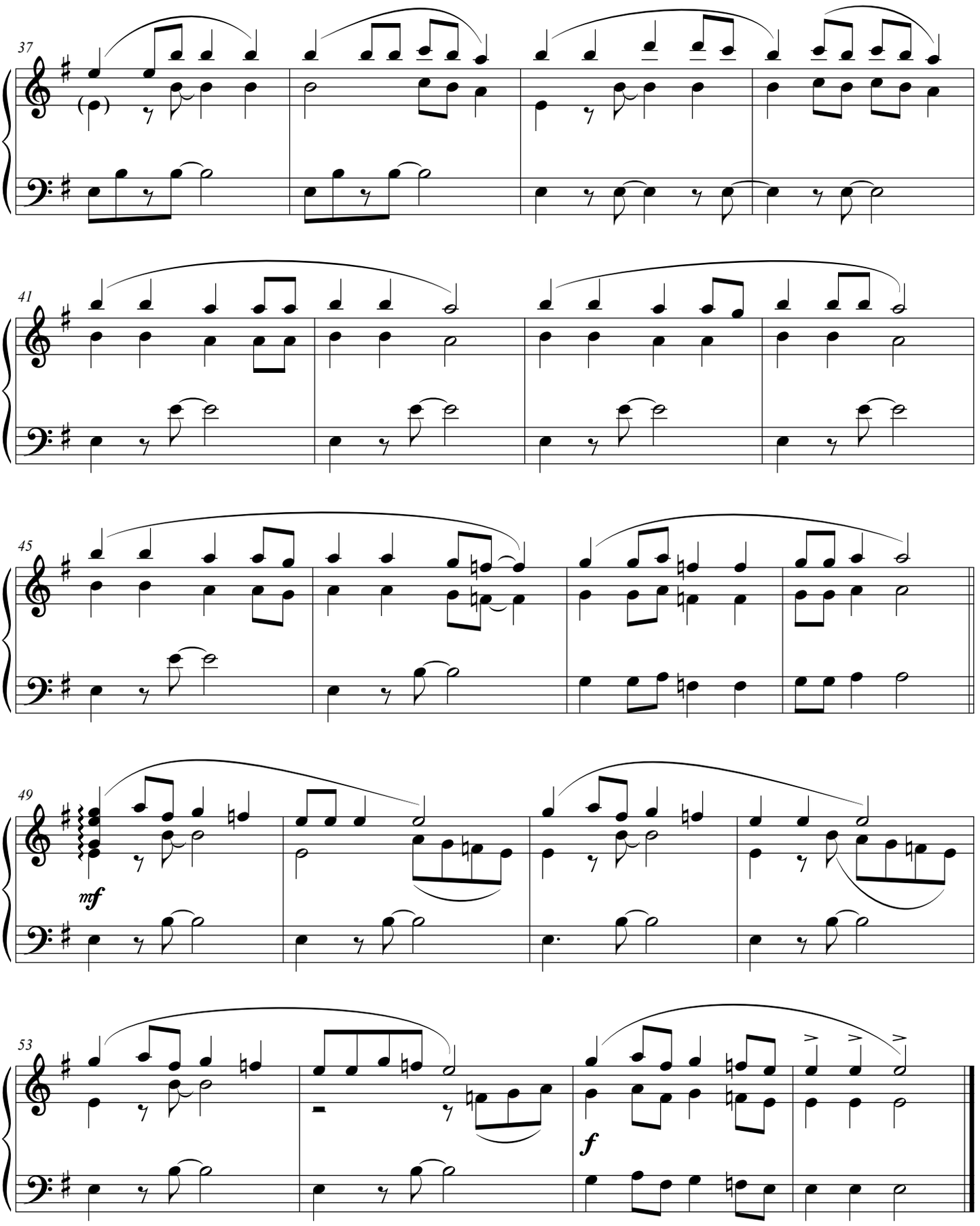
Nami Nami

Egypt

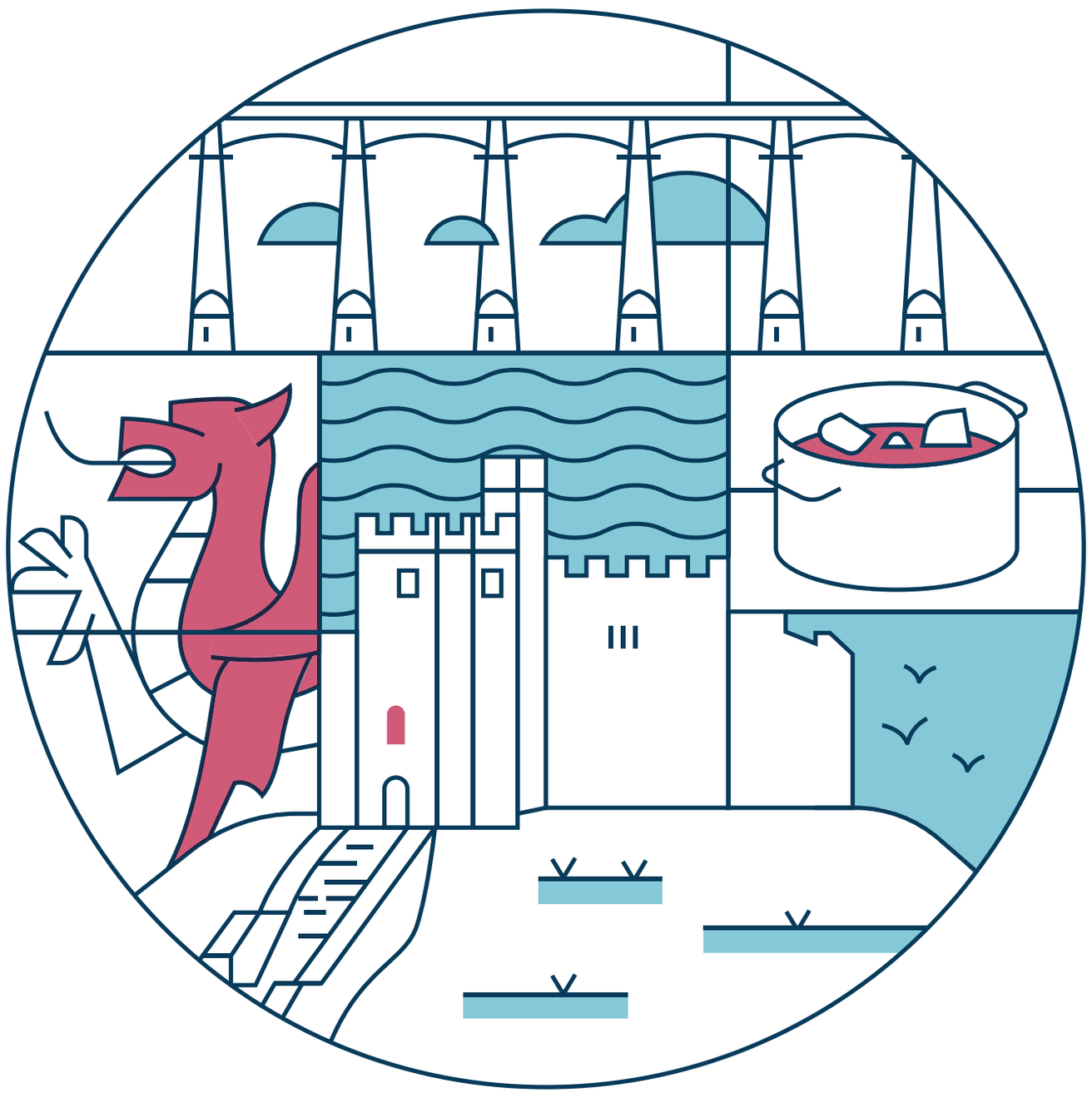
Arrangement for carillon
Richard de Waardt



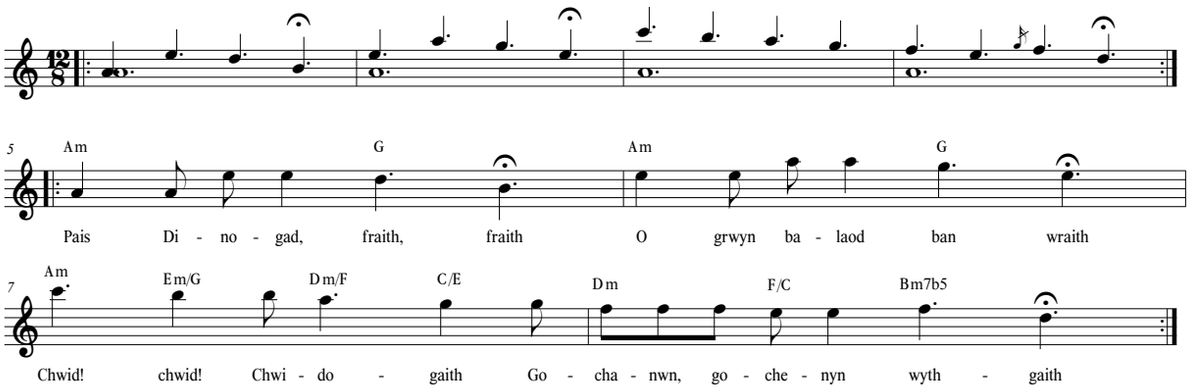

17
mf
21
25
mp
29
33


37
41
45
49
mf
53
f

Dinogad's Smock
Wales



"Dinogad's Smock" (or Pais Dinogad) is an old Welsh song, probably from the 6th or 7th century. Dinogad's mother counts using the ancient Byrthonic Yan-Tan-Tetra counting system, which was used in sewing and embroidery, and which some shepherds still use to count sheep to this day. Finally, the song tells of how well Dinogad's father could fish and hunt. The song could be a lamentation of his death. The song's centuries-old lyrics make reference to the River Derwent and its waterfall, so Dinogad's crib might well have been on "Castle Crag," a hill in what is now the lake District National Park in northwest England.



Pais Dinogad, fraith, fraith,
o grwyn balaod ban wraith.
Chwid! Chwid! Chwidogaith.
Gochanwn, gochenyn – wythgaith

Pais Dinogad, fraith, fraith,
o grwyn balaod ban wraith.
Chwid! Chwid! Chwidogaith.
Gochanwn, gochenyn – saithgaith

Pais Dinogad, fraith, fraith,
o grwyn balaod ban wraith.
Chwid! Chwid! Chwidogaith.
Gochanwn, gochenyn – chwechgaith

Pais Dinogad, fraith, fraith,
o grwyn balaod ban wraith.
Chwid! Chwid! Chwidogaith.
Gochanwn, gochenyn – pimpgaith

Un, dau, tri, pedwar, pump, chwech, saith, wyth

Pais Dinogad, fraith, fraith
o grwyn balaod ban wraith
Chwid! Chwid! Chwidogaith.
Gochanwn, gochenyn – tairgaith.

Pais Dinogad, fraith, fraith,
o grwyn balaod ban wraith.
Chwid! Chwid! Chwidogaith.
Gochanwn, gochenyn – dwygaith.

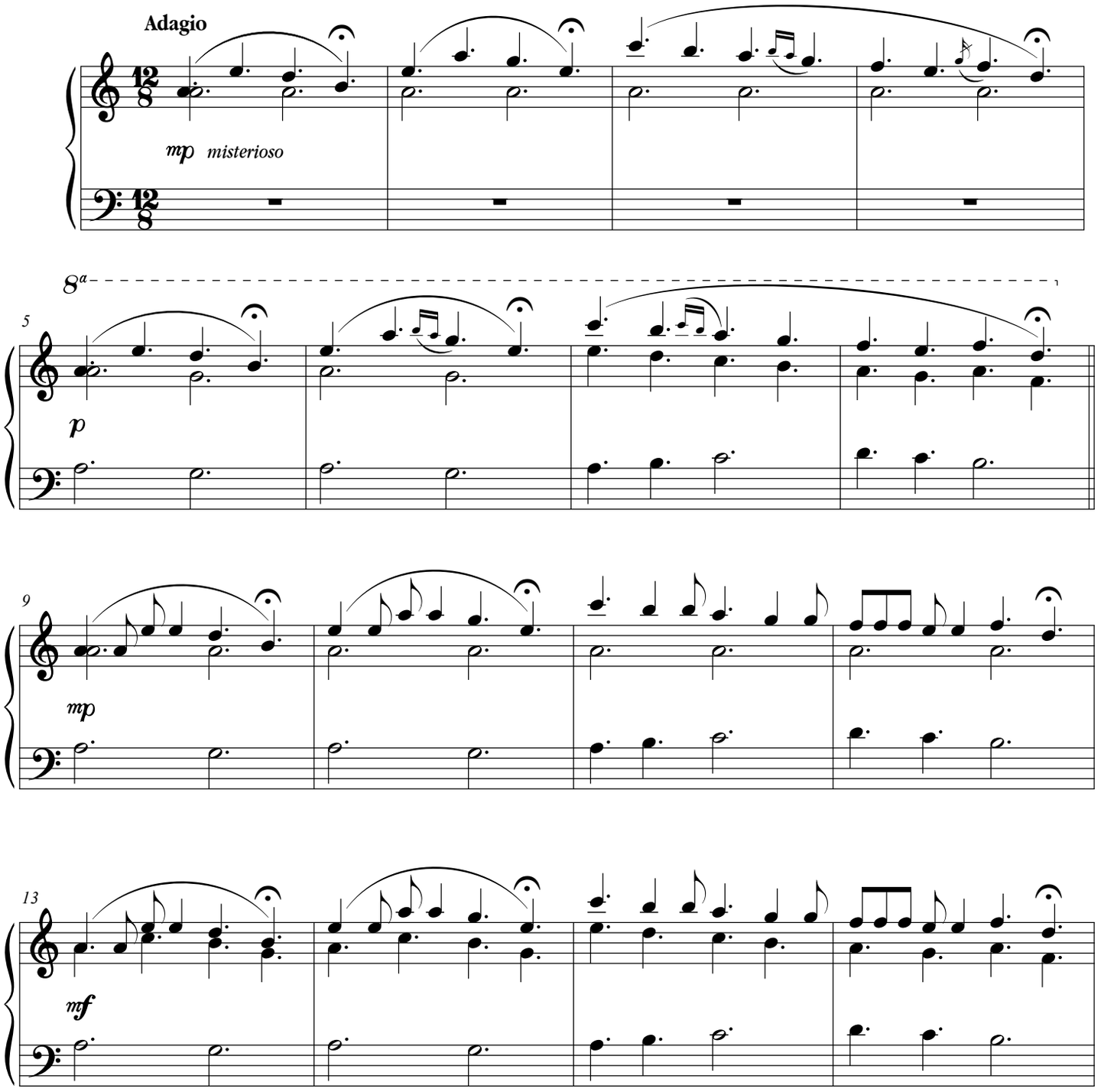
Yan, tan, tether, pedder, pimp, sether, hither, hother...

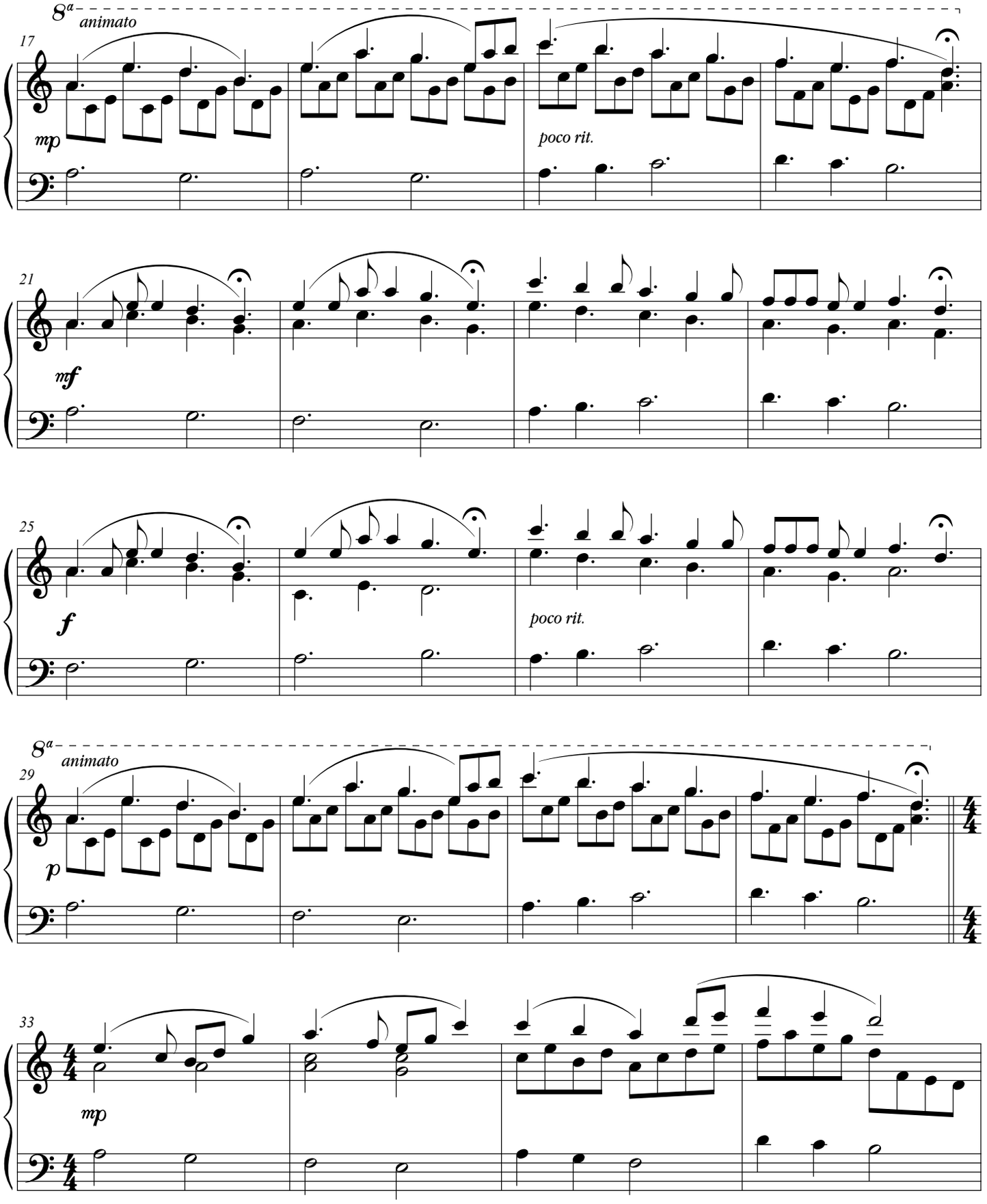
Pais Dinogad, fraith, fraith,
o grwyn balaod ban wraith.
Chwid! Chwid! Chwidogaith.
Gochanwn, gochenyn – ungaith.

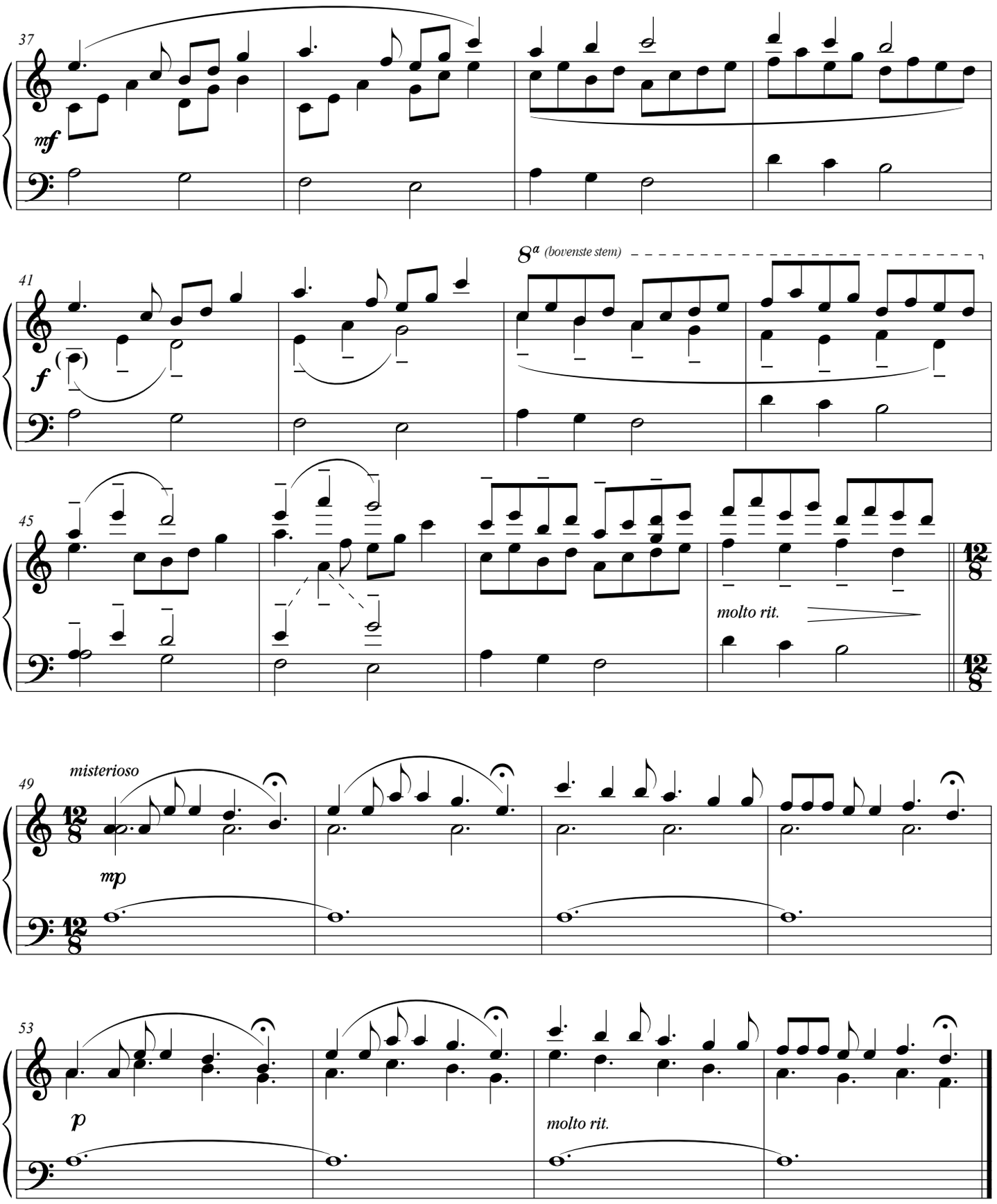
Dinogad's Smock

Wales

Arrangement for carillon
Richard de Waardt

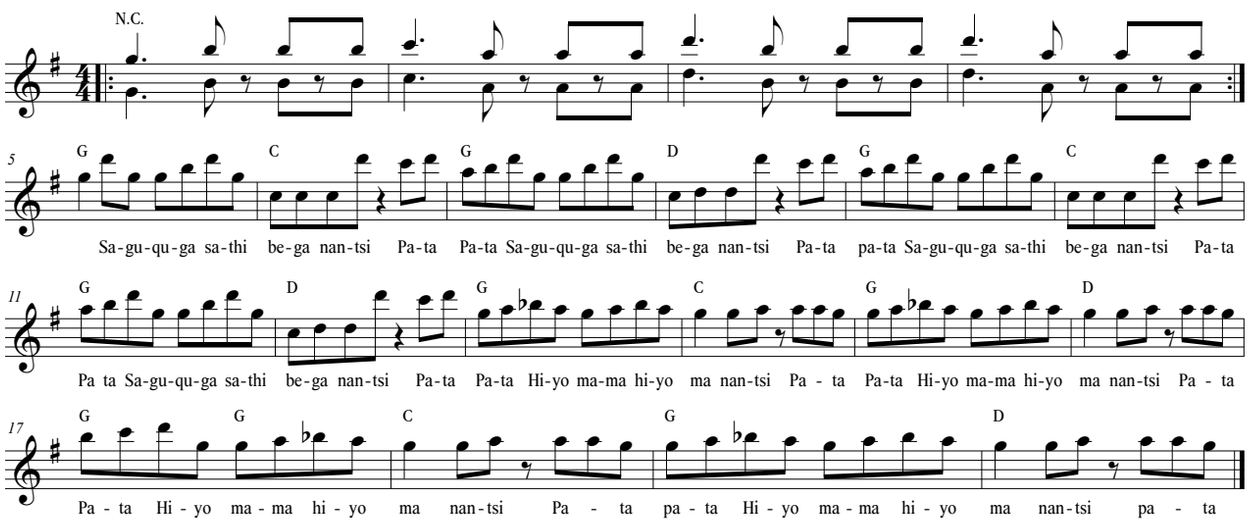



8a
animato
17
mp
poco rit.
21
mf
25
f
poco rit.
8a
animato
29
p
33
mp


37
mf
41
8a (bovenste stem)
f
45
molto rit.
49
misterioso
mp
53
p
molto rit.

Pata Pata
South Africa

This very catchy South African song, initially sung in Xhosa, gained international popularity in its English translation. The iconic South African singer Miriam Makeba addressed the issue of apartheid and became the symbol of African unity, which is why she is often called “Mama Africa.” “Pata Pata” (literally: touch, touch) is the name of a dance that was popular in the shebeens of Johannesburg’s townships in the 1950s.



Saguquga sathi bega nantsi Pata Pata (x4)
Hiyo mama hiyo ma nantsi Pata Pata (x4)
Saguquga sathi bega nantsi Pata Pata (x4)

“Pata Pata” is the name of a dance we do
down Johannesburg way.
And everybody starts to move as soon as
“Pata Pata” starts to play - whoo
Saguquga sathi bega nantsi Pata Pata (x4)
Hiyo mama hiyo ma nantsi Pata Pata (x4)

Saguquga sathi bega nantsi Pata Pata (x4)

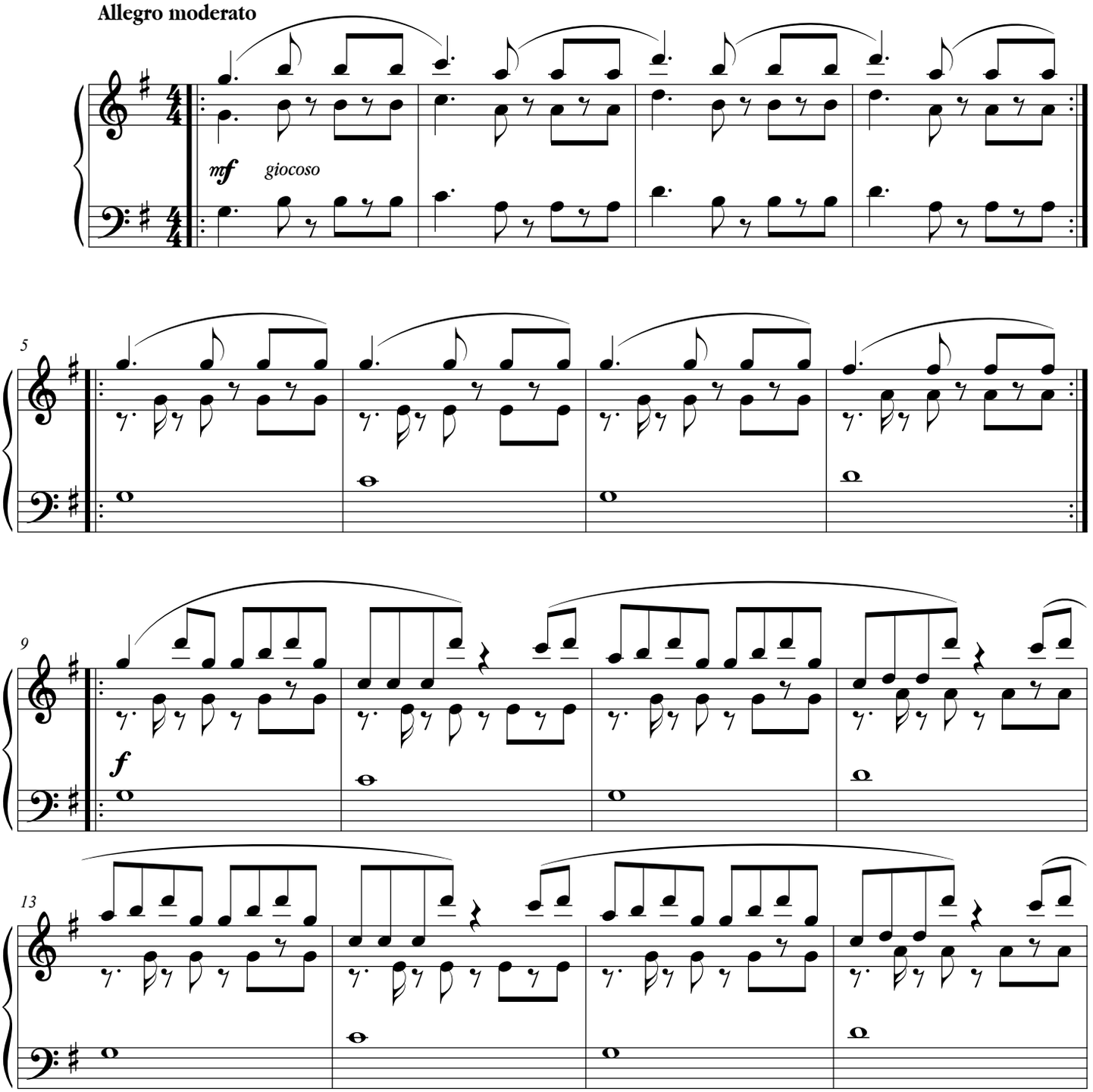
Whoo, every Friday and Saturday night it’s
“Pata Pata” time
The dance keeps going all night long till the
morning sun begins to shine - hey!
Aya sat wuguga sat - wo-ho-o
Saguquga sathi bega nantsi Pata Pata (x4)
Hiyo mama hiyo ma nantsi Pata Pata (x4)

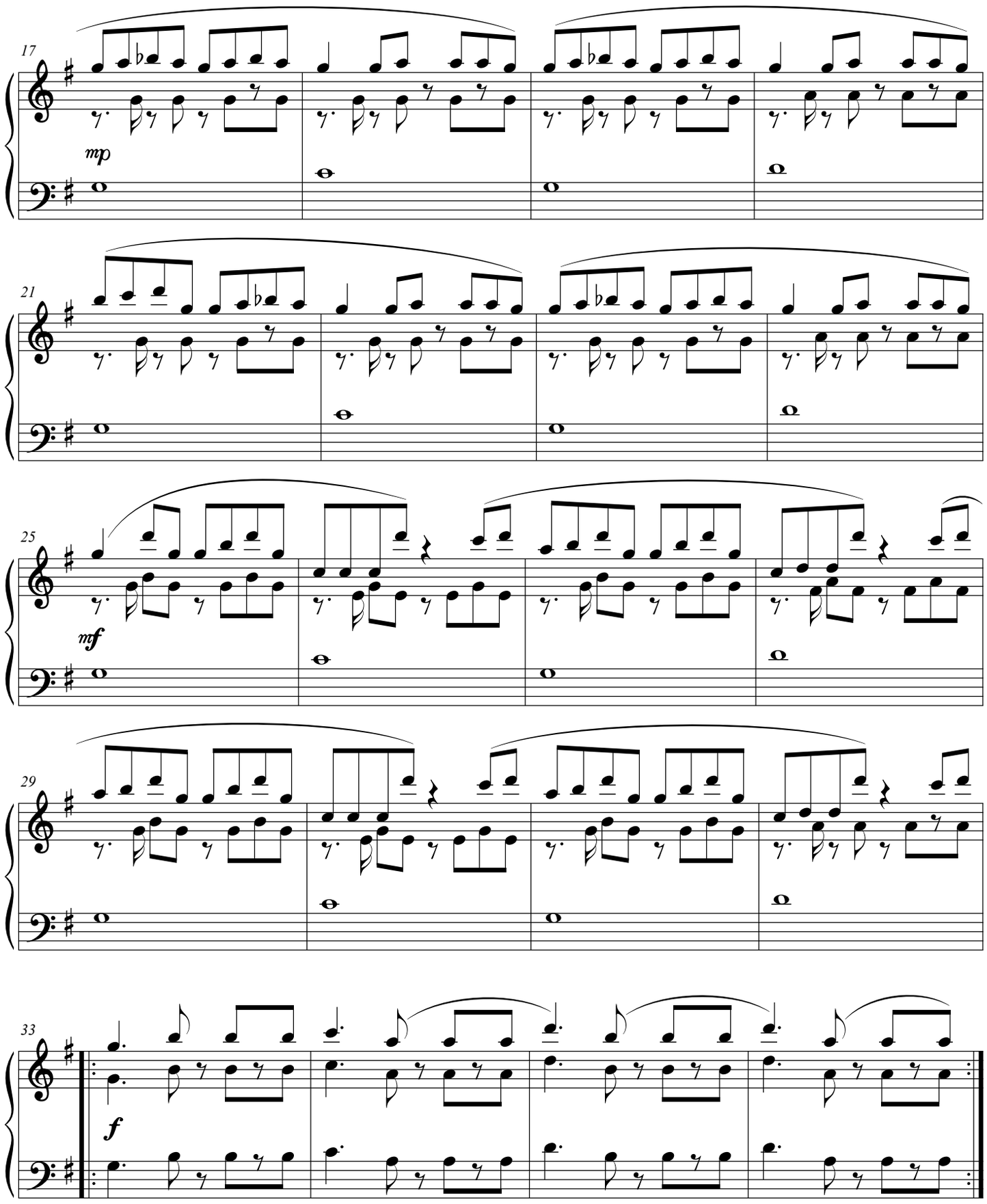
Saguquga sath’ - hit it!
Aah- saguquga sath’ - nantsi - hit it!
Saguquga sathi bega nantsi Pata Pata

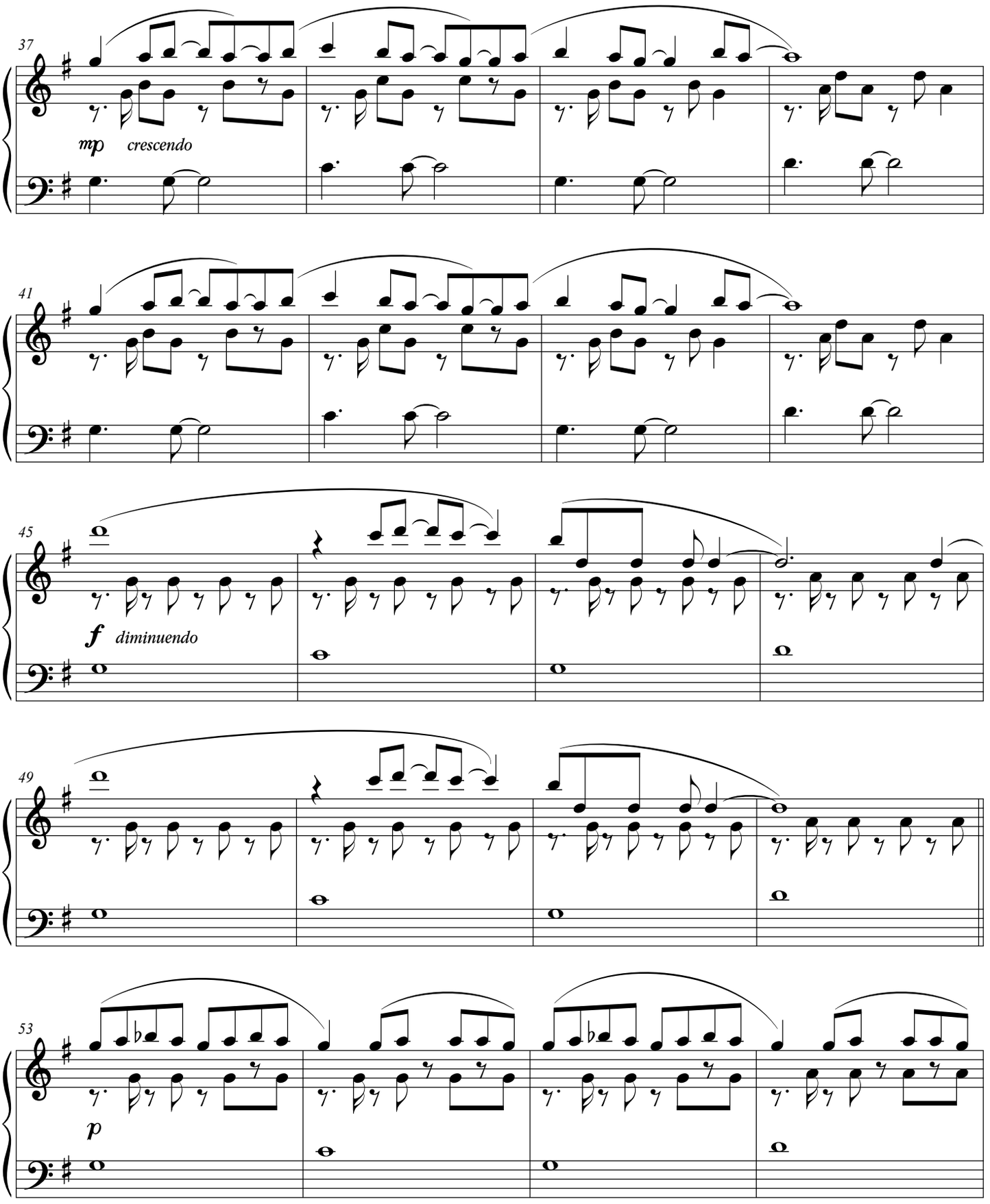
Pata Pata

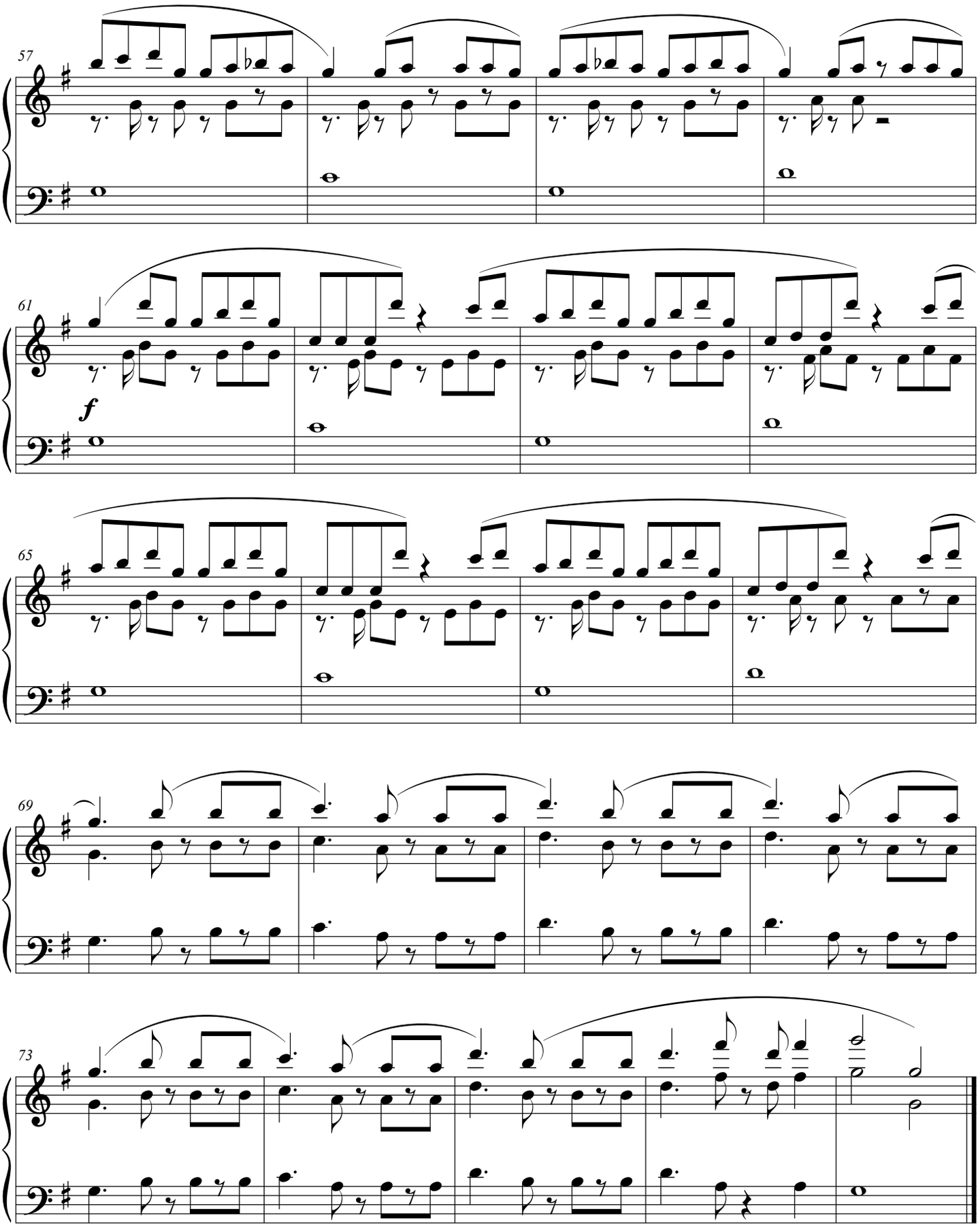
South Africa

Arrangement for carillon
Richard de Waardt




17
mp
21
25
mf
29
33
f


37
mp crescendo
41
45
f diminuendo
49
53
p


57
61
f
65
69
73