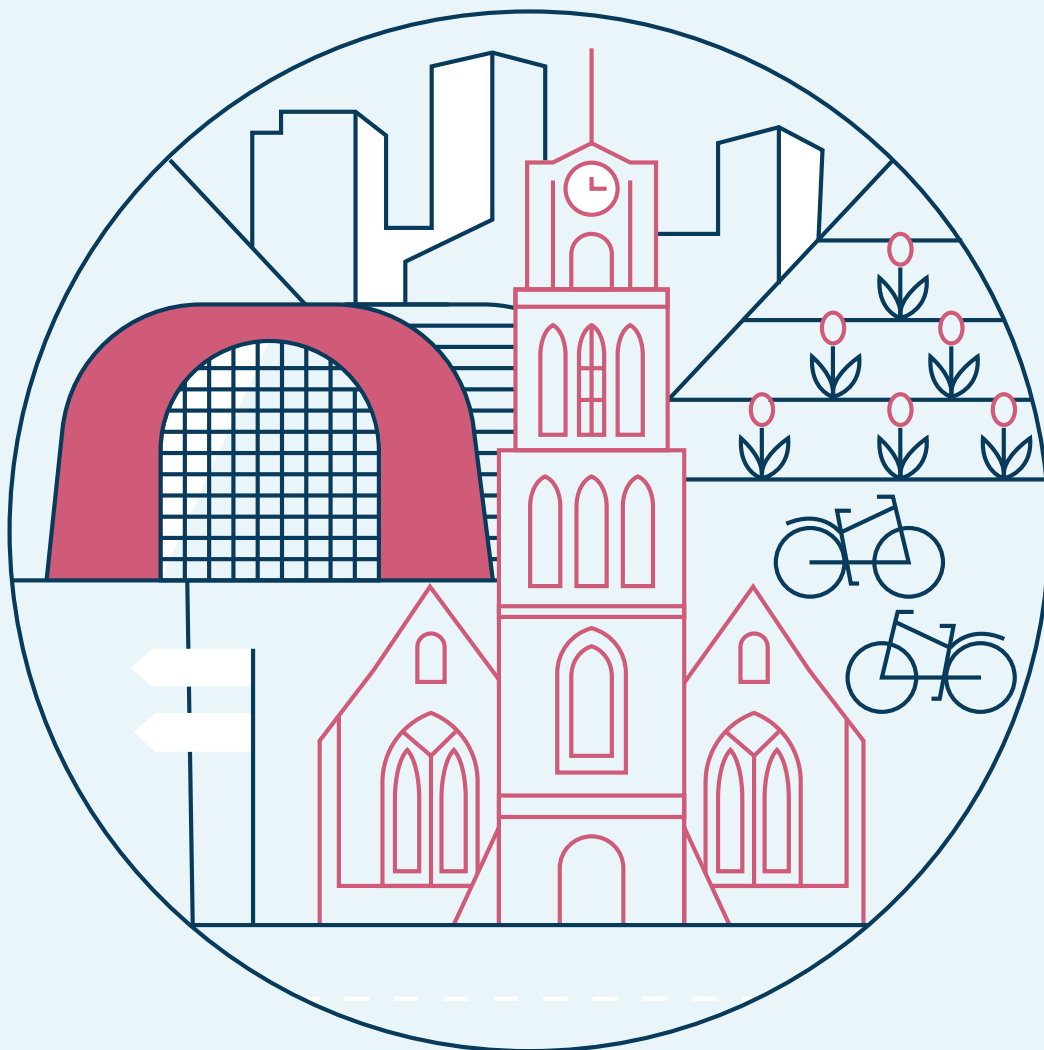


Great Rotterdam Songbook

16 songs from
all over the world

Arrangements for carillon selected for the
European Heritage Days





**OPEN
MONU
MENTEN**
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 Aisha, 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!

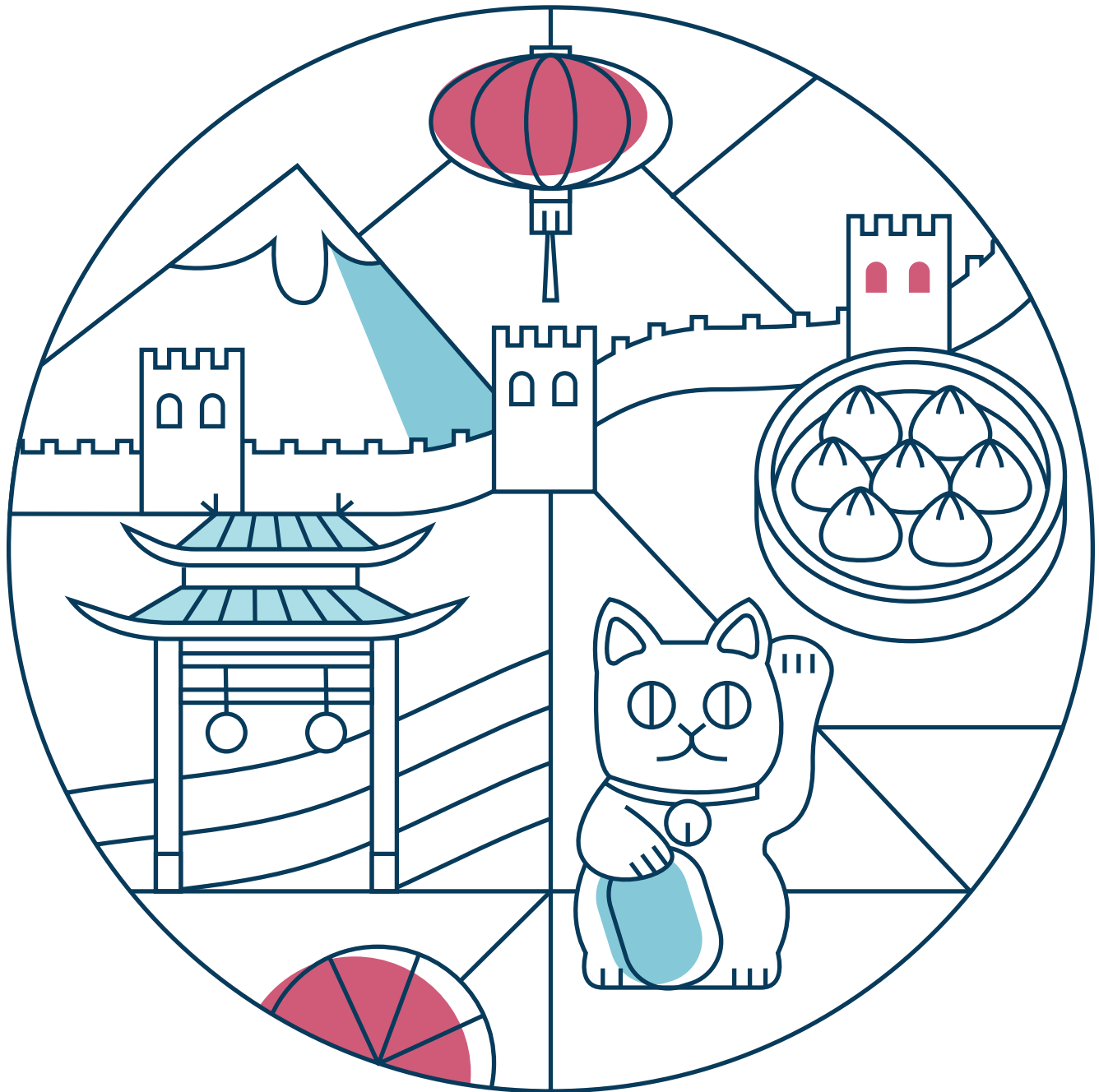
Richard de Waardt
City Carillonist of Rotterdam & Tholen

Content

China	Mo Li Hua	6
Turkey	Dandini dandini dastana	12
Syria	Tiri Tiri	18
Iceland	Sofðu unga ástin mín	22
Israel	Donna Donna	26
Ecuador	A mi lindo Equador	32
Brazil	Se esse rua fosse minha	38
Curaçao	Maria ta den Cushina	42
South Korea & North Korea	Arirang	46
Russia	Kalinka	52
United States of America	Shenandoah	58
Senegal	Fatou Yo	64
Canada	Farewell to Nova Scotia	70
Egypt	Nami Nami	76
Wales	Dinogad's Smock	82
South Africa	Pata Pata	88

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.

C F C F C
Hao yi duo mei li di mo li hua Hao yi duo mei li di mo li hua

5 C G/B Am C/G F C Am Em F C
Fen fang mei li man zhi ya, you xiang you bai ren ren kua

9 C G/D C/E F Dm G C
Rang wo lai jiang ni zhai xia song gei bie ren jia



Ho yi du mei li de mo li hua
 Ho yi du mei li de mo li hua
 Fen fang mei li mn zhi ya
 You xiang you bai ren ren kua
 Rang w lai jiang n zhai xia
 Song gei bie ren jia
 Mo li hua ya mo li hua

Mo Li Hua

China

Arrangement for carillon
Richard de Waardt

Adagio

mp dolce *molto rit.*

This system contains the first four measures of the piece. The music is in 4/4 time and begins with a treble clef. The melody is written in a single line with a soprano clef. The bass line consists of simple chords. The tempo is marked 'Adagio'. The first two measures are marked 'mp dolce' and the last two measures are marked 'molto rit.'.

a tempo

5

mf *mp*

This system contains measures 5 through 8. The tempo is marked 'a tempo'. The melody continues with eighth-note patterns. The first measure is marked 'mf' and the second measure is marked 'mp'. The bass line continues with simple chords.

9

This system contains measures 9 through 12. The melody continues with eighth-note patterns. The bass line continues with simple chords.

13

sub. p *poco rit.*

This system contains measures 13 through 16. The melody continues with eighth-note patterns. The first measure is marked 'sub. p' and the last measure is marked 'poco rit.'. The bass line continues with simple chords.

17

mf *mp*

21

mf *mp*

25

8^{va}

29

rallentando

tremolando
Largo
32

f *mp*

35

Musical score for measures 35-37. The treble clef contains a melodic line with slurs and ties, while the bass clef provides a simple harmonic accompaniment. The key signature has two sharps (F# and C#).

38

Musical score for measures 38-40. The treble clef continues the melodic line. The bass clef accompaniment includes a crescendo hairpin starting in measure 39 and a *cresc.* marking in measure 40.

41

Musical score for measures 41-43. The treble clef features a melodic line with a slur. The bass clef accompaniment includes a *subito p* marking in measure 42 and a *rit.* marking in measure 43.

tranquillo
44

Musical score for measures 44-46. The tempo is marked *tranquillo*. The treble clef has a melodic line with slurs. The bass clef accompaniment includes dynamic markings of *mf* in measure 44 and *mp* in measure 45.

47

Musical score for measures 47-49. The treble clef has a melodic line with a slur. The bass clef accompaniment includes a *rallentando* marking in measure 47. The piece concludes with a final chord in measure 49.

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.

Am

Dan - di - ni dan - din - i da - na - li be - bek mini mi - ni elle - ri kina - li be - bek

5 F

an - ne - si ba - ba - si cok se - ver uyusun da buy - us - un na - z - li be - bek

E

Dm 4 E



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
Richard de Waardt

Moderato

The musical score is written for a carillon and consists of five systems of two staves each (treble and bass clef). The time signature is 4/4. The key signature has one sharp (F#). The piece is marked 'Moderato'. The first system shows the beginning of the melody. The second system starts at measure 3, marked 'delicato' and 'mf'. The third system starts at measure 7. The fourth system starts at measure 11, marked 'mp dolce' and 'sf'. The fifth system starts at measure 15, marked 'mf'. The score includes various musical notations such as slurs, ties, and dynamic markings.

19

Musical score for measures 19-22. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment with quarter notes and eighth notes.

23

8^a

mp dolce

Musical score for measures 23-26. Measure 23 begins with an 8va dynamic marking. Measure 25 contains a triplet of eighth notes. The right hand continues with slurred eighth-note patterns, while the left hand maintains a simple accompaniment.

27

loco

mf

Musical score for measures 27-30. The right hand is marked 'loco' and features a more active eighth-note melody. The left hand continues with a steady accompaniment.

31

p dolce

Musical score for measures 31-35. The right hand has a melodic line with slurs. The left hand accompaniment is steady. The piece concludes with a final chord in G major.

36

rallentando

Musical score for measures 36-40. Measure 38 features a triplet of eighth notes. The right hand has a melodic line with a final flourish. The left hand accompaniment is steady. The piece concludes with a final chord in G major.

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.”

Gm F Eb D7 Gm
 Ti - ri ti - ri ya as - fou - ra A - na met - lik hel - we zgha - you - ra Ti - ri ti - ri ya as - fou - ra
 4 F Eb D7 Dm G Cm F Bb
 A - na met - lik hel - we zgha - you - ra ber - kod fauq hfaf el za - hr bi - haj - jir aa may - yat el nahr We bkh - abbi bsh - aari ba - shou - ra
 8 D Gm D
 Ti - ri ti - ri (ti - ri ti - ri) Ti - ri ti - ri (ti - ri ti - ri) Ti - ri ti - ri _____ Ya as - fou - ra



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 asfoura weyn?
 ma bshoufik ghayr bittiri
 ma aandik ghayri jnahayn
 hakina kelmi zghiri (2X)

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

we ma shufnaki we shiftina kayf arafti ya asfoura
 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

Allegrezza

The musical score is written for a carillon and consists of four systems of two staves each (treble and bass clef). The key signature is one flat (B-flat) and the time signature is 4/4. The piece is marked **Allegrezza** and begins with a *mf* dynamic. The first system (measures 1-3) features a treble staff with eighth-note patterns and a bass staff with quarter notes. The second system (measures 4-6) continues the treble staff's melodic line and the bass staff's accompaniment. The third system (measures 7-9) introduces a *f* dynamic in the bass staff. The fourth system (measures 10-12) concludes the piece with a final flourish in the treble staff and a steady bass accompaniment.

13

Musical score for measures 13-15. The piece is in B-flat major (two flats) and 4/4 time. Measure 13 features a treble clef with a melodic line of eighth notes and a bass clef with a single note. Measures 14 and 15 continue the melodic pattern in the treble and have a single note in the bass.

16

Musical score for measures 16-19. Measure 16 has a treble clef with a melodic line and a bass clef with a whole note, marked *f* and *sub. p*. Measure 17 is similar. Measure 18 has a treble clef with a whole note and a bass clef with a whole note, marked *f*. Measure 19 has a treble clef with a melodic line and a bass clef with a whole note, marked *f*. The time signature changes to 2/4 for measure 19 and back to 4/4 for measure 20.

20

Musical score for measures 20-21. Both measures are in 4/4 time. Measure 20 has a treble clef with a melodic line and a bass clef with a whole note. Measure 21 has a treble clef with a melodic line and a bass clef with a whole note.

22

Musical score for measures 22-24. All measures are in 4/4 time. Measure 22 has a treble clef with a melodic line and a bass clef with a whole note. Measure 23 has a treble clef with a melodic line and a bass clef with a whole note. Measure 24 has a treble clef with a melodic line and a bass clef with a whole note.

25

Musical score for measures 25-27. All measures are in 4/4 time. Measure 25 has a treble clef with a melodic line and a bass clef with a whole note. Measure 26 has a treble clef with a melodic line and a bass clef with a whole note. Measure 27 has a treble clef with a melodic line and a bass clef with a whole note, marked *f* and *sub. p*.

28

f *sub. p* *f*

31

mf

34

f

37

mp

40

f

43

Musical score for measures 43-45. The piece is in B-flat major (two flats) and 4/4 time. Measure 43 features a treble staff with a melodic line of eighth notes and a bass staff with a simple accompaniment. Measures 44 and 45 continue this pattern with some rests in the bass line.

46

Musical score for measures 46-48. Measure 46 has a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 47 continues the melody. Measure 48 shows a change in time signature to 2/4, with a half note in the treble and a quarter note in the bass.

49

Musical score for measures 49-51. Measure 49 is in 4/4 time. Measure 50 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 51 continues the melody. Dynamics include *f* and *sub. p*.

52

Musical score for measures 52-54. Measure 52 is in 4/4 time. Measure 53 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 54 continues the melody. Dynamics include *f* and *mf*. Time signature changes to 2/4 in measure 53 and back to 4/4 in measure 54.

55

Musical score for measures 55-57. Measure 55 is in 4/4 time. Measure 56 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 57 continues the melody. Dynamics include *f* and *mf*.

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.

The musical score is written in 4/4 time and consists of two staves. The first staff contains the first six measures of the melody, and the second staff contains the remaining six measures. Chord symbols are placed above the notes: Am, E7, Am, E, Am, F, G, C in the first staff; E7, Am, Dm, E, Am, E, Am in the second staff. The lyrics are written below the notes.

So - fou un - ga ás - tin min Ú - ti reg - nió græ - tur Mam - ma gey - mir gul - lin - pin
 Gam - la leg - gi og vö - lu - krin Vio sku - lum lum ek - ki vak - a um dim - mar næ - tur



Sofðu unga ástin mín
 Úti regni grætur
 Mamma geymir gullin ín
 gamla leggi og vóluskrín
 Ví skulum ekki vaka um dimmar nætur

a er margt sem myrkri veit
 minn er hugur ungur
 Oft ég svarta sandinn leit
 svía grænan engireit
 Í jöklinum hljóa dauadjúpar sprungur

Sofðu lengi, sofu rótt,
 seint mun best a vakna
 Mæan kenna mun ér fljótt
 mean hallar degi skjótt
 a mennirnir elska, missa, gráta og sakna

Sofðu unga ástin mín

Iceland

Arrangement for carillon

Richard de Waardt

Andante moderato

8^a

The musical score is arranged in five systems, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line and a bass staff with a simple accompaniment of half notes. A dynamic marking of *p* is present. A dashed line with an *8^a* marking indicates an octave transposition. The second system starts at measure 5 with a *loco* marking and a dynamic of *mp*. The third system begins at measure 11. The fourth system starts at measure 17 with a dynamic of *f*. The fifth system begins at measure 21. The score includes various musical notations such as slurs, ties, and dynamic markings.

25

mp

8^a

This system contains measures 25 through 28. The music is written for piano in a treble and bass clef. Measure 25 starts with a treble clef and a *mp* dynamic. A slur covers measures 25 and 26. Measure 27 features a grace note (7) and an 8^a (octave) marking. Measure 28 ends with a whole note chord. The bass line consists of quarter notes in measures 25-26 and half notes in measures 27-28.

loco
29

mf

This system contains measures 29 through 32. The music is written for piano in a treble and bass clef. Measure 29 starts with a *loco* marking and a *mf* dynamic. A slur covers measures 29 and 30. Measures 31 and 32 continue the melodic line with slurs. The bass line consists of quarter notes in measures 29-30 and half notes in measures 31-32.

33

This system contains measures 33 through 36. The music is written for piano in a treble and bass clef. A slur covers measures 33 and 34. Measures 35 and 36 continue the melodic line with slurs. The bass line consists of quarter notes in measures 33-34 and half notes in measures 35-36.

37

f

This system contains measures 37 through 40. The music is written for piano in a treble and bass clef. A slur covers measures 37 and 38. Measures 39 and 40 continue the melodic line with slurs. The bass line consists of quarter notes in measures 37-38 and half notes in measures 39-40. The system ends with a double bar line and repeat signs.

41

doloroso

p

This system contains measures 41 through 46. The music is written for piano in a treble and bass clef. A slur covers measures 41 and 42. Measures 43 and 44 continue the melodic line with slurs. The bass line consists of quarter notes in measures 41-42 and half notes in measures 43-44.

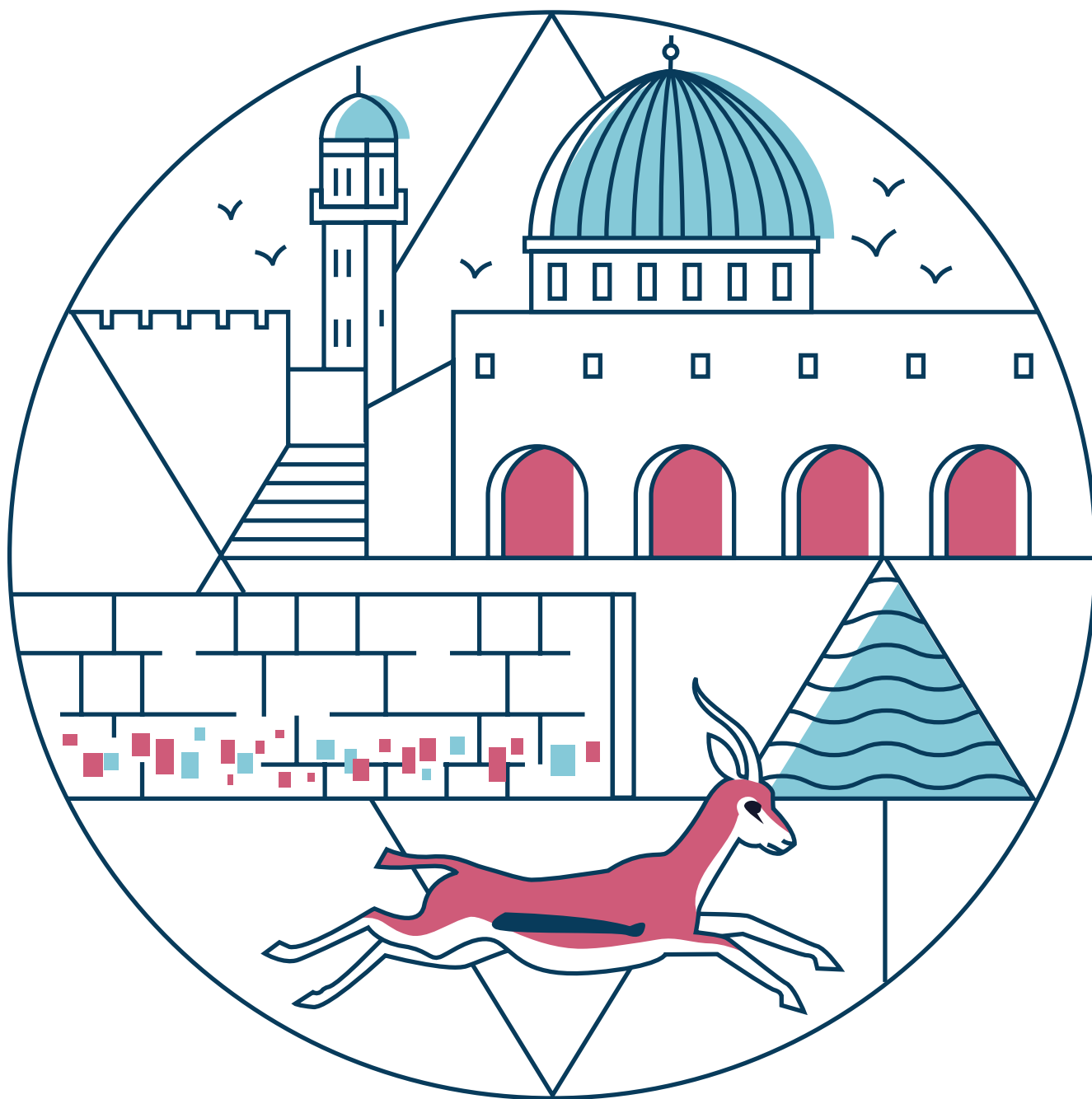
47

rallentando

This system contains measures 47 through 50. The music is written for piano in a treble and bass clef. A slur covers measures 47 and 48. Measures 49 and 50 continue the melodic line with slurs. The bass line consists of quarter notes in measures 47-48 and half notes in measures 49-50. The system ends with a double bar line.

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.”

Dm A7 Dm A7 Dm Gm Dm/A A Dm A7 Dm A7
 Oy - fn fu - rl ligt dos ke - lbl Ligt ge - bun - dn mit a shtrik Hoykh in hi - ml flit dos shvel - bl
 7 Dm Gm Dm/A A Dm C F C F
 Freydt zikh, dreyt zikh hin un krik Lakht der vint in korn Lakh un lakht un lakht
 13 C7 F A7 Dm A7 Dm
 Lakht er op a tog a gants - n m a hal - ber nakht Do - na do - na do - na do - na
 19 C7 F A7 Dm Gm6 A7 Dm
 Do - na do - na do - na don Do - na do - na do - na do - na do - na do - na do - na don



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 krekht

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

Dos Kelbl

(Donna, Donna)

Israel

Arrangement for carillon
Richard de Waardt

Allegretto

mp

mf

f

8^{va}

17

f

21

f

25

mf

29

8^a

p

33

(8^a)

loco

mp

37

mf

This system contains measures 37, 38, and 39. The music is in a minor key with a bass clef. Measure 37 features a melodic line in the right hand with a slur over a quarter note, followed by eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. Measure 38 continues the melodic and harmonic patterns. Measure 39 concludes the system with a final chord in the right hand and a sustained note in the left hand.

40

This system contains measures 40, 41, and 42. The melodic line in the right hand continues with slurs and eighth notes. The left hand accompaniment consists of chords and single notes, maintaining the harmonic structure of the piece.

43

f

This system contains measures 43, 44, and 45. Measure 43 shows the continuation of the melodic and harmonic themes. Measure 44 features a dynamic change to *f* (forte) in the right hand. Measure 45 ends with a sustained chord in the right hand and a note in the left hand.

46

8^a

This system contains measures 46, 47, and 48. Measure 46 includes an 8^a (octave) marking with a dashed line indicating an octave shift. The melodic line in the right hand features slurs and eighth notes. The left hand accompaniment continues with chords and single notes.

49

f

This system contains measures 49, 50, and 51. Measure 49 features a dynamic change to *f* (forte) in the right hand. The melodic line in the right hand continues with slurs and eighth notes. The left hand accompaniment consists of chords and single notes. Measure 51 concludes the system with a sustained chord in the right hand and a note in the left hand.

53

mp

mf

8^a

57

61

8^a

p

65

(8^a)

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!

Am Dm E Am E7

Con a - mor hoy yo qui - ro can - tar _____ si se ñ - or a mi lin - do E - cua - dor

9 Am Dm E Am

Con a - mor siem - pre de - bes de - cir por don - de qui - era que tú es - tés E - cua - to - ria - no soy

17 G C E Am

Y ma - ña y ma - ña - na re - cor - da - rás To - do ese in - men - so cie - lo azul Que - un día co - bij - ó

25 G C E Am E7

Ese a - mor ese a - mor que tí - enes a - qui y te ha - ra re - gre - sar al fin a tu lin - do E - cua - dor _____



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 mañana, 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 mañana, 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

Allegro

The musical score is written for a carillon in 2/4 time. It consists of six staves of music. The first staff is labeled 'LH' (Left Hand) and begins with a mezzo-piano (*mp*) dynamic. The second staff is labeled 'RH' (Right Hand) and begins with a mezzo-forte (*mf*) dynamic. A performance instruction below the second staff reads: '* You can optionally play a bass note every two measures'. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes on the sixth staff with a forte (*f*) dynamic.

25

29

f

33

To Coda ⊕

mf

37

mp

40

44

48

51

f

54

57

61

65

D.S. al Coda

mf

Coda \emptyset

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.

Am E

Se es - sa ru - a se es - sa ru - a fos - se min - ha Eu man - da - va eu man - da - va la - dril -

4 Am A7 Dm Am/E E7 Am

har Com pe - drin - has com pe - drin - has de bril - han - tes pa - ra o meu pa - ra o meu a - mor pas - sar



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

Adagietto

mp *espressivo*

The first system of the score is written on a single treble clef staff in 4/4 time. It begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody continues with a half note G4, followed by a half note F4, and then a half note E4. The system concludes with a half note D4, a quarter note C4, and a quarter note B3. A fermata is placed over the final B3 note. The dynamic marking *mp* and the instruction *espressivo* are written below the staff.

The second system of the score is written on a single treble clef staff. It begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody continues with a half note G4, followed by a half note F4, and then a half note E4. The system concludes with a half note D4, a quarter note C4, and a quarter note B3. A fermata is placed over the final B3 note.

The third system of the score is written on a single treble clef staff. It begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody continues with a half note G4, followed by a half note F4, and then a half note E4. The system concludes with a half note D4, a quarter note C4, and a quarter note B3. A fermata is placed over the final B3 note.

The fourth system of the score is written on a grand staff (treble and bass clefs). It begins with a half note G4 in the treble clef, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody continues with a half note G4, followed by a half note F4, and then a half note E4. The system concludes with a half note D4, a quarter note C4, and a quarter note B3. A fermata is placed over the final B3 note. The bass clef part consists of a half note G3, followed by a half note F3, and then a half note E3. The system concludes with a half note D3, a quarter note C3, and a quarter note B2.

The fifth system of the score is written on a grand staff (treble and bass clefs). It begins with a half note G4 in the treble clef, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody continues with a half note G4, followed by a half note F4, and then a half note E4. The system concludes with a half note D4, a quarter note C4, and a quarter note B3. A fermata is placed over the final B3 note. The bass clef part consists of a half note G3, followed by a half note F3, and then a half note E3. The system concludes with a half note D3, a quarter note C3, and a quarter note B2. An 8va marking is present above the final B3 note.

21

25

29

33

37

41

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 Papiamentu. Some 1500 songs have survived, some of which are also sung in semi-Papiamentu (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 mucho 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)
Aiaia!

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

Allegro
animato
mf * You can optionally play a bass note every two or four counts

3
6
9
12
15
18

21

24

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.

G C G D
 A - ri - rang a - ri - rang a - ra - ri - o
 5 G Em G/D C G
 A - ri - rang Ko - gay - ro nau - mau - kan - da
 9 Cmaj7 Bm Em D
 Nah - rul bau - ri - go kah - si - nen nim - eun - eun
 13 G G/F# Em G/D C G
 Shim - ri - do mot - ka - sau pal - pyong - nan - da



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

Musical score for Arirang, South Korea & North Korea, arranged for carillon by Richard de Waardt. The score is in 3/4 time, key of D major, and consists of five systems of music. The first system is marked *mp* and *Andante moderato*. The second system starts at measure 5. The third system is marked *cantabile* and *mf* and starts at measure 9. The fourth system starts at measure 13. The fifth system starts at measure 17 and is marked *cresc.*

21

Musical notation for measures 21-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter and eighth notes. A fermata is placed over the final note of measure 24.

25

RH
LH *pp*

f

Musical notation for measures 25-28. The system consists of a grand staff. The right hand (RH) is marked *pp* and plays a rapid sixteenth-note pattern. The left hand (LH) is marked *f* and plays a steady eighth-note accompaniment. A fermata is placed over the final note of measure 28.

29

Musical notation for measures 29-32. The system consists of a grand staff. The right hand continues with a melodic line of eighth and sixteenth notes. The left hand provides a steady eighth-note accompaniment. A fermata is placed over the final note of measure 32.

33

Musical notation for measures 33-36. The system consists of a grand staff. The right hand features a melodic line with eighth and sixteenth notes. The left hand has a steady eighth-note accompaniment. A fermata is placed over the final note of measure 36.

37

poco rit.

Musical notation for measures 37-40. The system consists of a grand staff. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a steady eighth-note accompaniment. A fermata is placed over the final note of measure 40. The instruction *poco rit.* is written in the right hand.

41

mp

Musical notation for measures 41-44. The system consists of a grand staff. The right hand has a melodic line with eighth and sixteenth notes. The left hand has a steady eighth-note accompaniment. A fermata is placed over the final note of measure 44. The instruction *mp* is written in the left hand.

45

poco rit.

Largo

50

tremolando

55

59

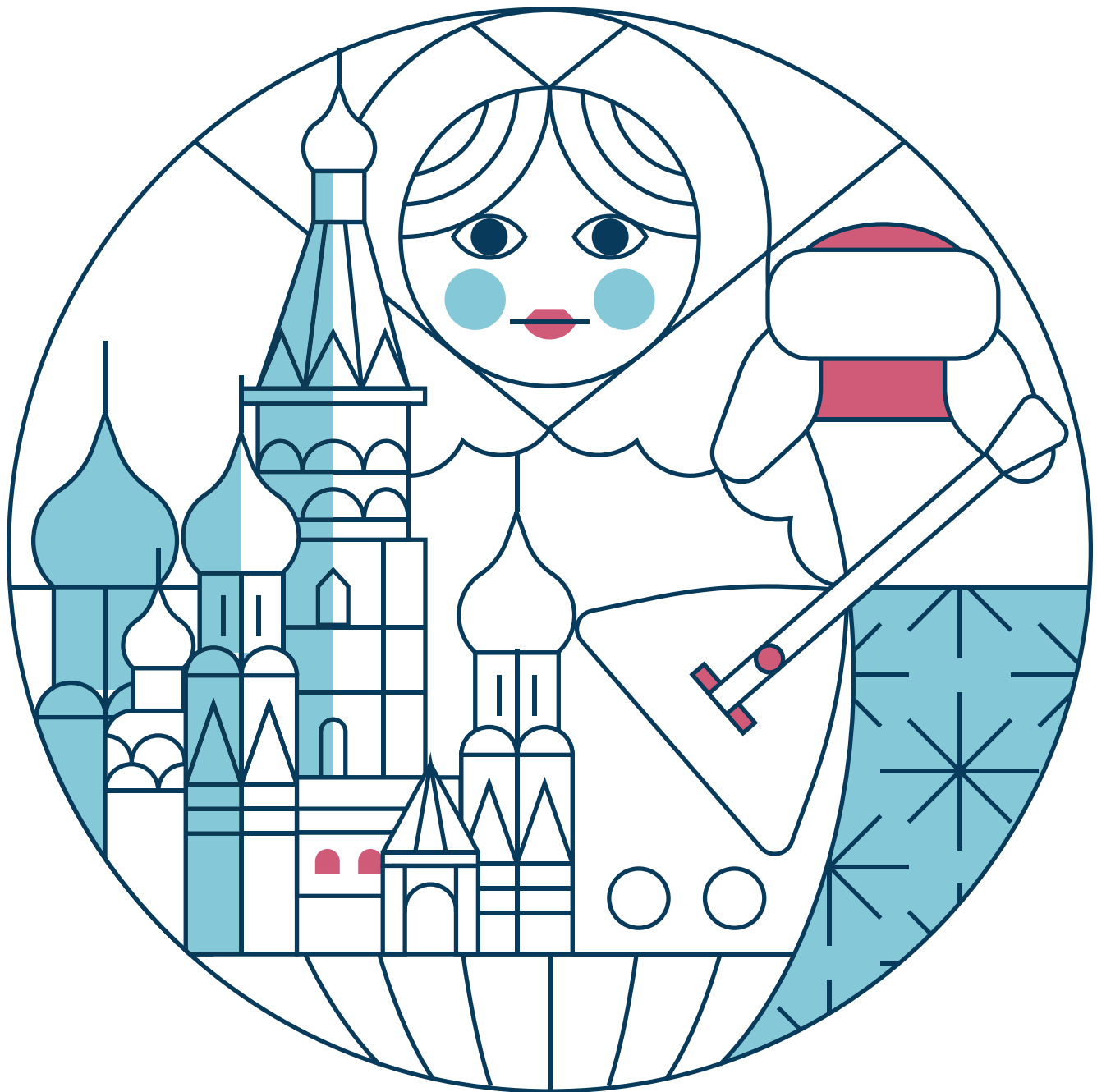
63

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.

Ka - lin - ka ka - lin - ka ka - lin - ka mo - ja V sa - doe ja - goda ma - lin - ka ma - lin - ka mo -
 ja Ka - lin - ka ka - lin - ka ka - lin - ka mo - ja v sa - doe ja - goda ma - lin - ka ma - lin - ka mo -
 ja Ach pod sos - no - joe pod ze - li - o - no - joe Spat' po - lo - zji - te vy men - ja
 Ach pod sos - no - joe pod ze - li - o - no - joe Spat' po - lo - zji - te - vy men - ja



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

Largo

fp

p *accelerando & crescendo - poco a poco*

6

10

14

Adagio

18

fff

mp *accelerando & crescendo - poco a poco*

22

Musical score for measures 22-26. The piece is in G major (one sharp). The right hand features a melodic line with a long slur over measures 22-26. The left hand provides a rhythmic accompaniment with eighth notes and quarter notes.

Moderato
27

mf (acc. & cresc. - poco a poco)

Musical score for measures 27-30. The tempo is marked **Moderato**. The dynamic is *mf* with the instruction "(acc. & cresc. - poco a poco)". The right hand continues the melodic line with a slur. The left hand accompaniment remains consistent.

31

f *ff* *molto rit.*

8^a

Musical score for measures 31-34. The dynamic increases to *f* and then *ff*. The tempo is marked *molto rit.* (molto ritardando). The right hand melodic line concludes with an 8^a (octave) marking. The left hand accompaniment continues.

Largo
35

p *accelerando & crescendo - poco a poco*

Musical score for measures 35-37. The tempo is marked **Largo**. The dynamic is *p* with the instruction "*accelerando & crescendo - poco a poco*". The right hand melodic line continues with a slur. The left hand accompaniment features a more active eighth-note pattern.

38

Musical score for measures 38-41. The right hand melodic line continues with a slur. The left hand accompaniment maintains the eighth-note pattern.

41

mp

This system contains measures 41, 42, and 43. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with quarter notes and eighth notes. A dynamic marking of *mp* is present in measure 42.

44

This system contains measures 44, 45, and 46. The musical notation continues with similar rhythmic patterns and slurs in both hands.

(Allegro)

47

mf

This system contains measures 47, 48, 49, and 50. The tempo marking **(Allegro)** is placed above the first measure. The dynamic marking *mf* is placed in the first measure of the bass line.

51

f

This system contains measures 51, 52, 53, and 54. The dynamic marking *f* is placed in the first measure of the bass line.

(Presto)

55

ff *fff*

This system contains measures 55, 56, 57, and 58. The tempo marking **(Presto)** is placed above the first measure. The dynamic marking *ff* is placed in the first measure of the bass line, and *fff* is placed in the final measure of the bass line.

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...

Oh Shen - nan - doah I love your daugh - ter A - way you rol - ling
 riv - er I'll take her 'cross you rol - ling wa - ter Ah -
 ha I'm bound a - way 'Cross the wide Mis - sou - ri



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

Andante moderato

The musical score for "Shenandoah" is arranged for carillon in 4/4 time, key of D major. It consists of five systems of two staves each. The tempo is marked "Andante moderato".

The first system (measures 1-4) begins with a piano (*p*) dynamic. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef provides a simple accompaniment. The second measure of the first system includes a *mp* marking.

The second system (measures 5-8) is marked *con espressione*. It features a more active melody in the treble clef, with eighth and quarter notes. The bass clef continues with a steady accompaniment.

The third system (measures 9-12) continues the melodic development in the treble clef, with a long phrase spanning measures 9 and 10. The bass clef accompaniment remains consistent.

The fourth system (measures 13-16) shows the melody in the treble clef moving towards the end of the piece. The bass clef accompaniment features some chords and rests.

The fifth system (measures 17-20) concludes the piece with a final melodic phrase in the treble clef and a simple accompaniment in the bass clef.

16

mf

Musical score for measures 16-17. The piece is in G major (one sharp) and 3/4 time. Measure 16 features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. A dynamic marking of *mf* is present. Measure 17 continues the melody with a fermata over the final note.

18

Musical score for measures 18-19. Measure 18 continues the melodic line with a fermata. Measure 19 shows the melody moving towards the end of the phrase.

20

Musical score for measures 20-21. Measure 20 features a melodic line with a fermata. Measure 21 continues the melody with a fermata.

22

Musical score for measures 22-24. Measure 22 includes an *8^a* (octave) marking and a fermata. Measure 23 continues the melody with a fermata. Measure 24 features a complex chordal texture with a fermata.

25

Musical score for measures 25-27. Measure 25 continues the melodic line. Measure 26 includes a *poco rit.* (poco ritardando) marking. Measure 27 concludes the piece with a final chord and a fermata.

con espressione

27

f

7

This system contains measures 27, 28, and 29. It features a grand staff with treble and bass clefs. Measure 27 starts with a forte (*f*) dynamic. A slur covers measures 27 and 28. A fermata is placed over the final note of measure 28. Measure 29 begins with a fermata over the first note, followed by a slur over measures 29 and 30. A '7' is written above the first note of measure 29.

30

This system contains measures 30 and 31. It features a grand staff with treble and bass clefs. A slur covers measures 30 and 31. A fermata is placed over the final note of measure 31.

32

p

7

This system contains measures 32, 33, and 34. It features a grand staff with treble and bass clefs. Measure 32 starts with a slur over measures 32 and 33. A fermata is placed over the final note of measure 33. Measure 34 begins with a slur over measures 34 and 35. A '7' is written above the first note of measure 34. A piano (*p*) dynamic is indicated at the end of measure 34.

35

espansivo

This system contains measures 35, 36, and 37. It features a grand staff with treble and bass clefs. Measure 35 starts with a slur over measures 35 and 36. A fermata is placed over the final note of measure 36. Measure 37 begins with a slur over measures 37 and 38. An *espansivo* marking is present in measure 35.

38

morendo

LH RH

This system contains measures 38, 39, 40, and 41. It features a grand staff with treble and bass clefs. Measure 38 starts with a slur over measures 38 and 39. A fermata is placed over the final note of measure 39. Measure 40 begins with a slur over measures 40 and 41. A *morendo* marking is present in measure 38. The right hand (RH) part ends with a double bar line and repeat sign. The left hand (LH) part continues with a final chord in measure 41.

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.”

Fa - tou yo si dia dia - la - no fa - tou yo si dia dia - la - no fa - tou
 yo si dia dia - la - no fa - tou yo si dia dia - la - no Fa - tou
 faye faye fa - tou fa - tou ké - lee men di - o fa - tou yo si dia dia - la - no Fa - tou



Fatou yo si dia dialano (x4)

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

Allegretto

The first system of musical notation for 'Fatou yo' is in 4/4 time. It features a treble and bass clef. The treble clef part begins with a melodic line of eighth notes, marked with a mezzo-forte (*mf*) dynamic. The bass clef part provides a simple harmonic accompaniment with quarter notes. The system concludes with a fermata over the final notes.

The second system of musical notation continues the piece. It starts with a repeat sign and a first ending bracket. The treble clef part continues with eighth-note patterns, while the bass clef part maintains the accompaniment. A crescendo hairpin is visible in the bass line. The system ends with a fermata.

The third system of musical notation continues the piece. It features a repeat sign and a first ending bracket. The treble clef part continues with eighth-note patterns, while the bass clef part maintains the accompaniment. A crescendo hairpin is visible in the bass line. The system ends with a fermata.

The fourth system of musical notation continues the piece. It starts with a repeat sign and a first ending bracket. The treble clef part continues with eighth-note patterns, while the bass clef part maintains the accompaniment. A crescendo hairpin is visible in the bass line. The system ends with a first ending bracket and a fermata.

17 **2. To Coda**

22

26

f

30

mf **p**

34

mf **mp**

38 *poco rit.* *f* *p* *e* *8^a*

42 *p* *e*

46 *p* *e* *loco*

49 *D.S. al Coda*

⊕ 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.

The sun was set - ting in the west the birds were sing - ing on e - ve - ry tree all na - ture seemed in - clined to
 7 rest but a - las there was no rest for me Fare - well to No - va Sco - tia the sea - bound coast let your
 12 moun - tains dark and dreary be for when I'm far a - way on the brin - ny o - cean tossed will you e - ver heave a sigh or a wish for me



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

Allegro

mf *animato* 3 3

4 *f*

8

12 *mp* *f*

The musical score is written for a carillon in 4/4 time. It consists of four systems of music. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Allegro' and the dynamic is 'mf'. The first two measures feature a triplet of eighth notes in the treble clef, with a slur over them and the number '3' below. The bass clef has whole rests. The second system starts at measure 4 with a dynamic of 'f'. The third system starts at measure 8. The fourth system starts at measure 12 with a dynamic of 'mp' and 'f' markings. The score includes various musical notations such as slurs, triplets, and dynamic markings.

16

Musical score for measures 16-19. The piece is in B-flat major (one flat) and 4/4 time. The right hand features a melodic line with eighth-note patterns, often beamed in pairs or groups of four, and is frequently phrased with slurs. The left hand provides a steady accompaniment of quarter notes.

20

Musical score for measures 20-24. Measure 20 includes a *sub. p* (subito piano) dynamic marking. Measures 21 and 22 contain triplet markings (*3*) over eighth notes. Measures 23 and 24 are first and second endings, indicated by '1.' and '2.' above the staff.

25

Musical score for measures 25-28. The piece begins with a forte (*f*) dynamic marking. The right hand continues with eighth-note patterns, while the left hand maintains a consistent quarter-note accompaniment.

29

Musical score for measures 29-32. The right hand features a more complex eighth-note pattern, including some beamed sixteenth notes, all under a slur. The left hand continues with quarter notes.

33

Musical score for measures 33-36. The right hand continues with eighth-note patterns, some beamed in groups of four. The left hand accompaniment remains consistent with quarter notes.

37

Musical notation for measures 37-40. Treble clef, right hand has eighth-note patterns with slurs. Bass clef has a simple accompaniment of quarter notes.

41

sub. p

Musical notation for measures 41-44. Treble clef, right hand has eighth-note patterns with slurs and triplets. Bass clef has a simple accompaniment. Dynamic marking "sub. p" is present.

con bravura

45

f

Musical notation for measures 45-47. Treble clef, right hand has eighth-note patterns with slurs. Bass clef has a simple accompaniment. Dynamic marking "f" and performance instruction "con bravura" are present.

48

Musical notation for measures 48-50. Treble clef, right hand has eighth-note patterns with slurs. Bass clef has a simple accompaniment.

50

8^a

loco

Musical notation for measures 50-53. Treble clef, right hand has eighth-note patterns with slurs. Bass clef has a simple accompaniment. Performance instructions "8^a" and "loco" are present.

52

Musical score for measures 52-54. The piece is in G major. Measure 52 is in 2/4 time, measure 53 is in 2/4 time, and measure 54 is in 4/4 time. The right hand features a complex melodic line with many accidentals, while the left hand has a simple bass line.

55

Musical score for measures 55-57. The right hand continues with a melodic line, and the left hand has a simple bass line. Measure 57 ends with a sharp sign indicating the key signature change.

58

Musical score for measures 58-59. Measure 58 is in 2/4 time, and measure 59 is in 4/4 time. The right hand has a melodic line with a dynamic marking of *8^a* and a *loco* instruction. The left hand has a simple bass line.

60

Musical score for measures 60-61. The right hand has a melodic line with many accidentals, and the left hand has a simple bass line.

62

Musical score for measures 62-65. Measure 62 is in 2/4 time, measure 63 is in 2/4 time, measure 64 is in 2/4 time, and measure 65 is in 4/4 time. The right hand has a melodic line with triplets in measures 63 and 64. The left hand has a simple bass line. A *rit.* marking is present in measure 63. The piece ends with a double bar line in measure 65.

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...

Em

Na - mi__ na - mi ya sa - ghi - re ta - nigh - fa al - ha - si - re na - mi na - mi__

6
ya sa - ghi - re ta - nigh - fa al__ ha - si - re na - mi al - it - ta - mi__ ta - tin - zah - I__

12
ghay - mi__ wi - ysir in - na__ daw - ka - bir ydaw - wi a kill - il ji - ri



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 elhandaqqa
Sha'arek aswad w mna'aa
W li habbek bebusek
W li bghdek shu betraqqa

Nami Nami

Egypt

Arrangement for carillon
Richard de Waardt

Moderato *magico*

mf

5

9

mp

13

17

mf

21

25

mp

29

33

37

Musical score for measures 37-40. The piece is in G major (one sharp). The right hand features a melodic line with eighth-note patterns, often beamed together and slurred. The left hand provides a steady accompaniment with quarter notes and eighth notes, including grace notes.

41

Musical score for measures 41-44. The right hand continues with a melodic line of eighth notes, some slurred. The left hand accompaniment remains consistent with quarter and eighth notes.

45

Musical score for measures 45-48. The right hand melody includes some chromatic movement and slurs. The left hand accompaniment continues with quarter and eighth notes.

49

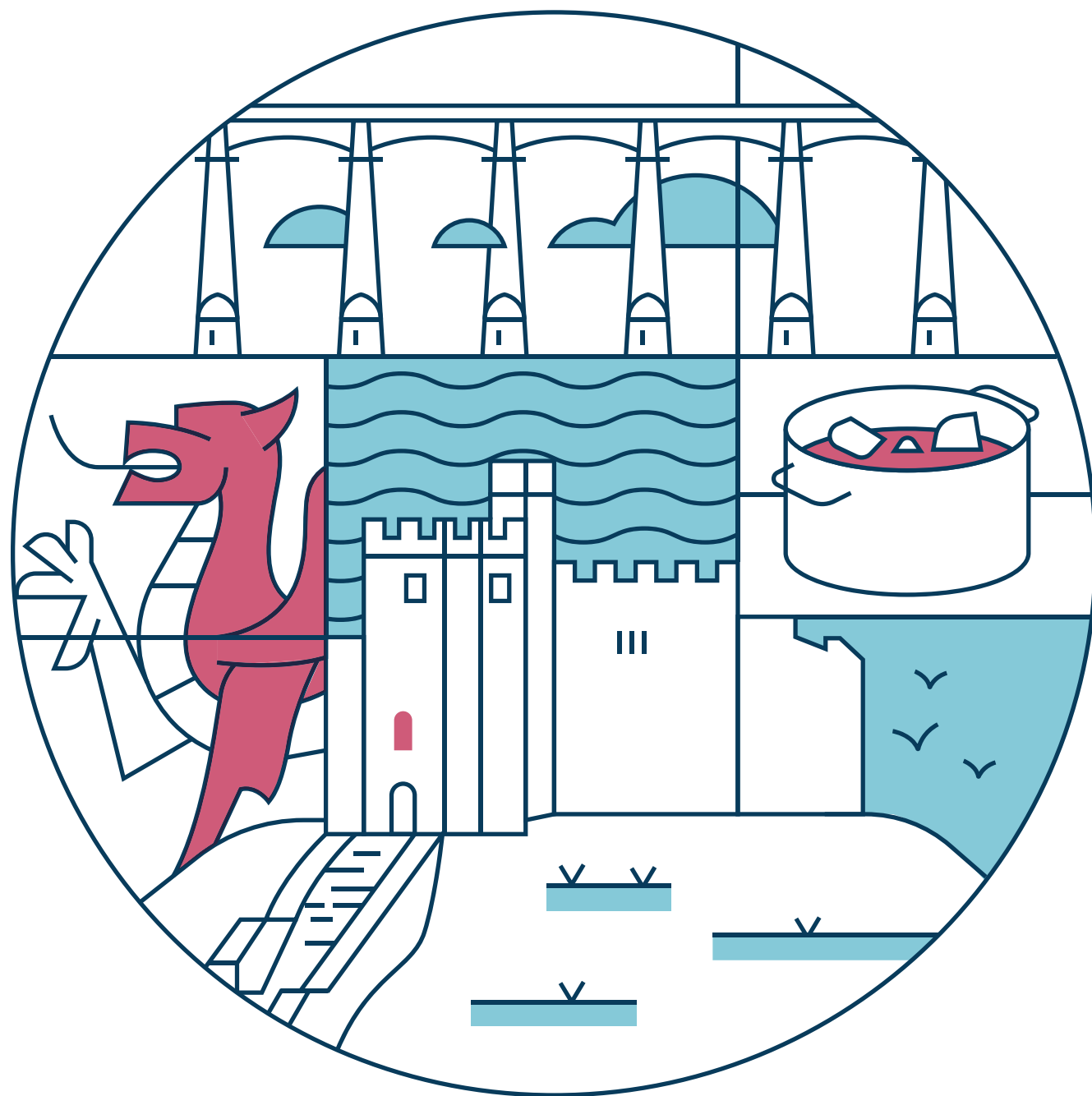
Musical score for measures 49-52. The right hand melody features a prominent slur across several measures. The left hand accompaniment includes a dynamic marking of *mf* (mezzo-forte).

53

Musical score for measures 53-56. The right hand melody includes a dynamic marking of *f* (forte) and accents (>) on the final notes of the system. The left hand accompaniment continues with quarter and eighth notes.

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

Adagio

mp misterioso

5 *p* 8^{va}

9 *mp*

13 *mf*

8^a animato

17

mp

poco rit.

21

mf

25

f

poco rit.

8^a animato

29

p

33

mp

37

mf

41

f

8ª (bovenste stem)

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.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff is a vocal line starting with a fermata and the instruction 'N.C.'. The second staff is a guitar accompaniment with chords G, C, G, D, G, C. The third staff continues the guitar accompaniment with chords G, D, G, C, G, D. The fourth staff continues with chords G, G, C, G, D. The lyrics are written below the guitar staff.

Sa-gu-qu-ga sa-thi be-ga nan-tsi Pa-ta Pa-ta Sa-gu-qu-ga sa-thi be-ga nan-tsi Pa-ta pa-ta Sa-gu-qu-ga sa-thi be-ga nan-tsi Pa-ta

Pa ta Sa-gu-qu-ga sa-thi be-ga nan-tsi Pa-ta Pa-ta Hi-yo ma-ma hi-yo ma nan-tsi Pa - ta Pa-ta Hi-yo ma-ma hi-yo ma nan-tsi Pa - ta

Pa - ta Hi - yo ma - ma hi - yo ma nan-tsi Pa - ta pa - ta Hi - yo ma - ma hi - yo ma nan-tsi pa - ta



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)

Who, 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

Allegro moderato

mf *giocoso*

5

9

f

13

17

mp

21

mp

25

mf

29

mf

33

f

37

mp *crescendo*

This system contains measures 37 through 40. The music is in G major (one sharp). The right hand features a melodic line with eighth-note patterns, often beamed in groups of four, and is marked with a *mp* dynamic and a *crescendo* hairpin. The left hand provides a simple accompaniment of quarter notes.

41

This system contains measures 41 through 44. The musical notation and dynamics are consistent with the previous system, continuing the melodic and accompanimental patterns.

45

f *diminuendo*

This system contains measures 45 through 48. The right hand continues with its melodic line, now marked with a *f* dynamic and a *diminuendo* hairpin. The left hand accompaniment remains consistent.

49

This system contains measures 49 through 52. The musical notation continues the piece, maintaining the same melodic and accompanimental structure.

53

p

This system contains measures 53 through 56. The right hand's melodic line now includes a flat (B-flat) in the second measure of each group of four eighth notes. The piece concludes with a *p* dynamic marking.

57

Musical score for measures 57-60. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth-note patterns, often beamed together and accented. The left hand provides a steady accompaniment of eighth notes. Measure 60 ends with a fermata over the final note.

61

Musical score for measures 61-64. The right hand continues with the melodic eighth-note patterns. A dynamic marking of *f* (forte) is present at the beginning of measure 61. Measure 64 ends with a fermata.

65

Musical score for measures 65-68. The right hand continues with the melodic eighth-note patterns. Measure 68 ends with a fermata.

69

Musical score for measures 69-72. The right hand continues with the melodic eighth-note patterns. Measure 72 ends with a fermata.

73

Musical score for measures 73-76. The right hand continues with the melodic eighth-note patterns. Measure 76 ends with a fermata.

