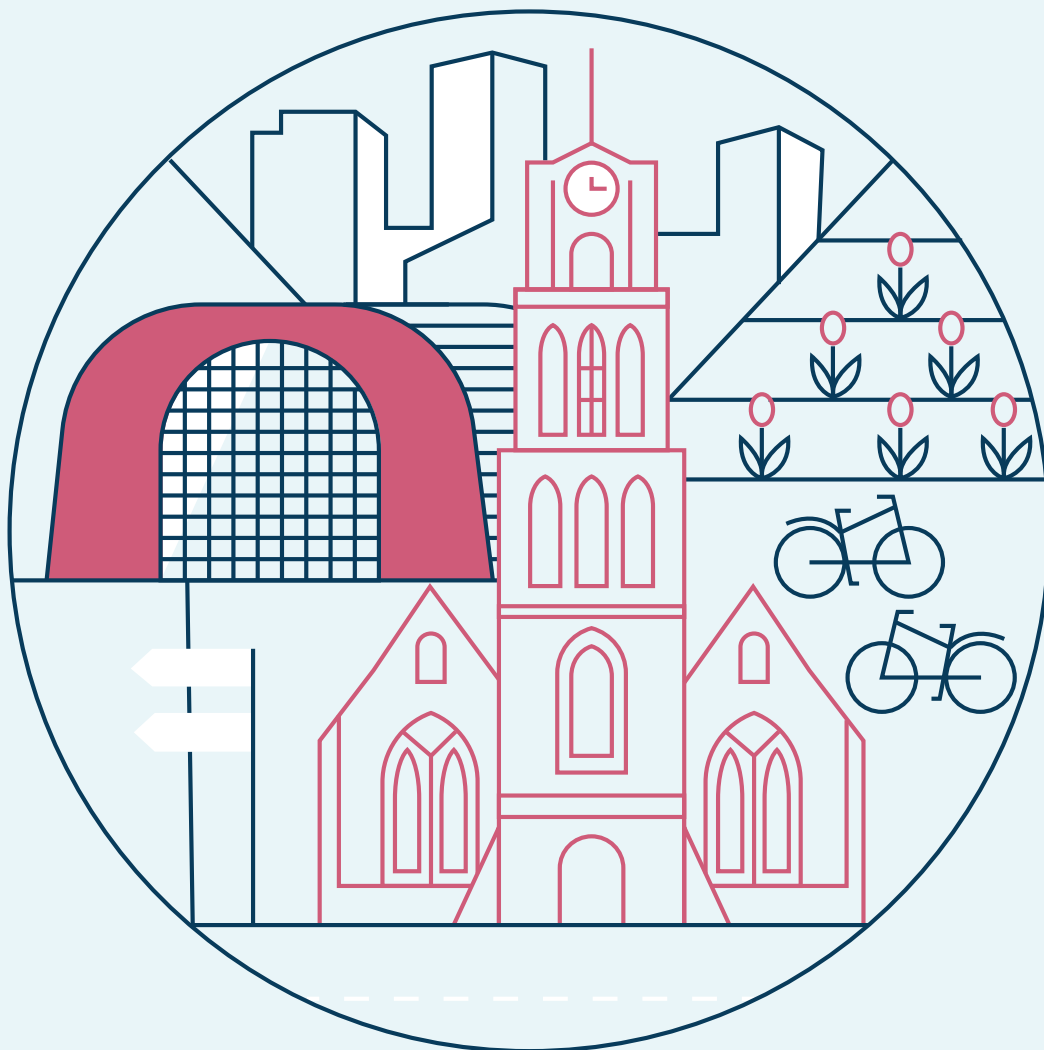


# Groot Rotterdams Songbook

Zestien liedjes uit  
heel de wereld

Arrangementen voor beiaard  
Samengesteld voor Open Monumentendag 2021





**OPEN  
MONU  
MENTEN**  
door Herita

 **STADS  
MUZIEK  
ROTTERDAM**

 **OPEN  
MONUMENTEN  
DAG**

**OPEN  
MONUMENTEN  
DAG ROTTERDAM**

# Voorwoord

Het Groot Rotterdams Songbook ontstond als eenvoudig maar krachtig idee: een liedje voor iedere Rotterdammer, gespeeld op het eeuwenoude carillon van de Laurenstoren. Er leven zo'n 170 nationaliteiten samen in Rotterdam. Op zaterdag komen al die culturen samen op de markt op de Binnenrotte, naast de Markthal, de bibliotheek en de Laurenskerk. Tijdens hun jacht op avocado's, Spaanse peper, kouseband, Chinese kool of gatenkaas hoort iedereen de beiaard spelen. Het leek me een mooie uitdaging als stadsbeiaardier om 170 liedjes te verzamelen die iedereen op straat kan meefluiten.

De start van het project vond plaats bij de Vlaggenparade in Rotterdam (met grote hulp van de jongste leerlingen van de Mechelse Koninklijke Beiaardschool). We deden een oproep via diverse media aan alle Rotterdammers om mee te denken en kregen ontzettend veel reacties. We zochten voor ieder land een typisch liedje dat iedereen kent en op de beiaard goed en herkenbaar klinkt. Een bij voorkeur rechtenvrij liedje dat niet politiek geladen is en de tand des tijds heeft doorstaan. Een kinderliedje of volksliedje bijvoorbeeld. Geen nationale volksliederen, om politiek vaarwater te vermijden. We spraken ook met buurvrouwen, klopten aan bij restaurants, contacteerden ambassades, belden buurthuizen. Vrijwilligers van Stichting Stadsmuziek ontpopten zich tot doortastende liedjesjagers. Na nachtenlange luistersessies van liedjes uit heel de wereld heb ik vervolgens de knoop doorgehakt en voor ieder land één liedje gekozen.

Op 4 oktober 2019 lanceerde burgemeester Aboutaleb het eerste liedje van het Groot Rotterdams Songbook in de mooie tuin van het Rotterdamse stadhuis. Een glunderende Ecuadoriaanse ambassadeur hoorde het liedje 'A mi Lindo Ecuador' spelen op het carillon van het stadhuis. Om de lancering een feestelijke toets te geven nodigden we een pop-up kinderkoor uit, bestaande uit 50 Rotterdamse kinderen van drie verschillende basisscholen. Onder enthousiaste begeleiding van ZangExpress zongen ze uit volle borst (begeleid door de mobiele beiaard) een aantal liedjes uit het Songbook.

Sinds de lancering speel ik regelmatig de liedjes tijdens mijn bespelingen en zijn ze tevens dagelijks te horen op de automatische carillons van de Laurenstoren, het stadhuis en de Pelgrimvaderskerk in Delfshaven. De Rotterdamse organisatie ZangExpress ging al aan de slag met verschillende liedjes uit het Groot Rotterdams Songbook op scholen door heel Nederland. Ook

met het concertgebouw De Doelen vond er al een hele mooie samenwerking plaats. Tijdens de kindermuziekweek werd aan Rotterdamse kinderen gevraagd om liedjes te zingen uit het Groot Rotterdams Songbook. Zo zong de Turkse Aïsha het mooie liedje 'Dandini, Dandini Dastana', terwijl ik haar begeleidde op het carillon. Er rijpen ook nog veel mooie ideeën, samenwerkingen en toekomstplannen rond dit project. Wordt vervolgd!

Deze bladmuziekbundel bevat een selectie van 16 liedjes uit het Groot Rotterdams Songbook, gearrangeerd voor vier-octaafs beiaarden en geschikt voor middentoonstemming. Zelf speel ik de liedjes meestal van de leadsheet, maar het leek me nuttig om voor deze bundel ook uitgeschreven arrangementen te maken. Voel je echter geenszins beperkt door de noten. Wees vrij, improviseer, voeg noten toe, laat noten weg; in functie van je eigen stijl en/of het instrument waarop je speelt. Iedere beiaard(ier) is anders en juist die eigen(zinnig)heid maakt ons vak zo mooi en divers. Veel liedjes hebben een lange geschiedenis en er is vaak een mooi verhaal aan verbonden. Dina Verheyden heeft zich verdiept in die verhalen en heeft bij ieder liedje een korte achtergrond en duiding geschreven.

De bundel kwam tot stand op verzoek van Open Monumentendag (Nederland & Vlaanderen) en wordt gratis aangeboden aan alle Nederlandse en Vlaamse beiaardiers door Open Monumentendag en Stichting Stadsmuziek Rotterdam. De gratis digitale (Engelstalige) versie wordt beschikbaar gesteld voor beiaardiers wereldwijd. Tijdens Open Monumentendag 2021 staat inclusie centraal. Met het thema 'Mijn monument is jouw monument' sluit men aan bij het thema van de Europese monumentendagen: 'inclusive heritage'. Het Groot Rotterdams Songbook past dus prachtig bij deze thema's, vanwege het verbindende en inclusieve karakter van het project én van de beiaard als democratisch muziekinstrument.

Tot slot wil ik iedereen bedanken die rechtstreeks en onrechtstreeks heeft geholpen bij het verwezenlijken van deze bundel. Met name: Beau Van Dooren, Floor Oudshoorn, Luc Rombouts, KNKV, VBV, Stichting Stadsmuziek Rotterdam, Rachel Perfecto voor de Engelse vertaling en in het bijzonder Dina Verheyden voor de mooie teksten, haar vlijmscherpe redactiewerk en engelengeduld.

Veel speelplezier!

Richard de Waardt  
Stadsbeiaardier van Rotterdam & Tholen

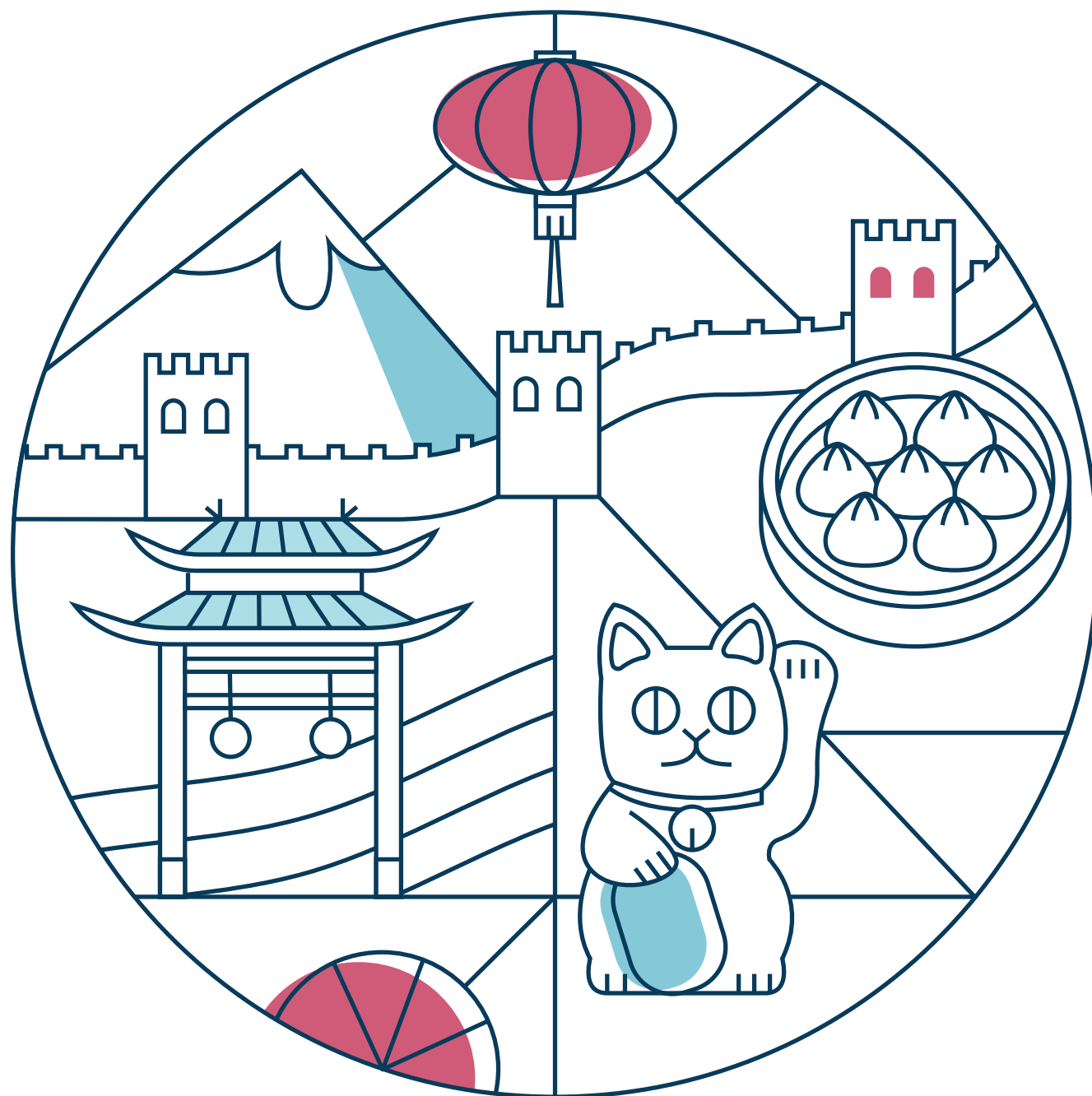


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# Mo Li Hua

## China





Dit Chinese, pentatonische lied dateert uit de begintijd van de Ming-dynastie (midden 14e tot midden 17e eeuw) en is nog steeds erg bekend in China. De drie bloemen die voorkomen in de tekst zijn jasmijn, kamperfoelie en roos. Ze staan voor roem, gezondheid en macht. Maar roem kan vergaan, gezondheid eist uiteindelijk haar tol, en wie teveel macht wil grijpen prikt zich aan haar doornen.

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 měi lì de mò lì huā  
Ho yi du měi lì de mò lì huā  
Fèn fāng měi lì mǎn zhī yā  
Yòu xiāng yòu bái rén rén kuā  
Ràng wǒ lái jiāng nǐ zhāi xià  
Sòng gěi bié rén jiā  
Mò lì huā yā mò lì huā

# Mo Li Hua

China

Arrangement voor beiaard  
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 characterized by long, flowing lines with slurs. The bass line consists of simple chords. The tempo is marked 'Adagio'. Dynamics include 'mp dolce' and 'molto rit.'.

*a tempo*

5

*mf* *mp*

This system contains measures 5 through 8. The tempo is marked 'a tempo'. The melody continues with similar phrasing. Dynamics include 'mf' and 'mp'.

9

This system contains measures 9 through 12. The musical texture remains consistent with the previous systems, featuring a melodic line in the treble and accompaniment in the bass.

13

*sub. p* *poco rit.*

This system contains measures 13 through 16. The piece concludes with a final measure marked 'poco rit.'. Dynamics include 'sub. p' and 'poco rit.'.



17

*mf* *mp*

21

*mf* *mp*

25

*mp* 8<sup>va</sup>

29

*rallentando*

*tremolando*  
**Largo**  
32

*f* *mp*

35

38

41

*subito p*

*rit.*

*tranquillo*

44

*mf*

*mp*

47

*rallentando*



# Dandini dandini dastana

## Turkije





Dit Turkse slaapliedje vindt zijn oorsprong in een legende over twee broers die zich in Anatolië afspeelt. De jonge Dandini schildert de escapades van zijn broer Dastana op de muren van het dorp en krijgt er daarom van langs van zijn vader. Later leren beide broers het zwaard hanteren en uiteindelijk vermoorden ze samen hun vader. De tekst van het lied werd dan ook doorheen de jaren aangepast aan slaperige en gevoelige kinderoortjes.

Am Dm

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

5 F E Dm 4 E

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



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

Turkije

Arrangement voor Beiaard  
Richard de Waardt

Moderato

The musical score is written for piano and bass in 4/4 time. It consists of five systems of music. The first system (measures 1-2) is marked 'Moderato'. The second system (measures 3-6) is marked 'delicato' and 'mf'. The third system (measures 7-10) continues the 'delicato' and 'mf' markings. The fourth system (measures 11-14) is marked 'mp dolce' and 'sf'. The fifth system (measures 15-18) is marked 'mf'. The score includes various musical notations such as slurs, accents, and dynamic markings.

19

7

23

8<sup>a</sup>

*mp dolce*

3

27

loco

*mf*

31

*p dolce*

36

*rallentando*

# Tiri Tiri ya asfoura

## Syrië







'Vlieg, vlieg, kleine vogel' is een beroemd kinderlied uit de Arabische wereld. Toen het in 1986 op het Zecchino d'Oro Unicef-festival in Italië de eerste prijs behaalde, werd het bekend als een vredeslied in het kader van de oorlog in Libanon en Syrië. Het lied is een roep om vrede en vrijheid, waar zoveel kinderen naar verlangen. De tekst betekent ongeveer dit: 'Vlieg, mooi vogeltje, jij bent net als ik. Waar is je huis? Ik zie alleen dat je vliegt. Laat ons doen alsof we niet met elkaar praatten, alsof we elkaar nooit zagen. We verstoppen ons in een boekje op een foto. De lucht is jouw thuis, enkel begrensd door jouw vleugels.'

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 bkhhabbi 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

Syrië

Arrangement voor beiaard  
Richard de Waardt

**Allegrezza**

*mf*

4

7

*f*

10

13

Musical score for measures 13-15. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a melodic line with eighth-note patterns, often beamed together and accented. The left hand provides a simple harmonic accompaniment with quarter notes and half notes.

16

Musical score for measures 16-19. The right hand continues with eighth-note patterns. Dynamic markings include *f* (forte) and *sub. p* (subito piano). Measure 19 features a change in time signature to 2/4, indicated by a double bar line with the new signature below. The right hand has a triplet of eighth notes in measure 19.

20

Musical score for measures 20-21. The time signature changes to 4/4. The right hand has a melodic line with eighth-note patterns, some with accents. The left hand continues with a simple accompaniment.

22

Musical score for measures 22-24. The right hand features eighth-note patterns with accents. The left hand continues with a simple accompaniment.

25

Musical score for measures 25-27. The right hand continues with eighth-note patterns. Dynamic markings include *f* (forte) and *sub. p* (subito piano). The key signature changes to C major (no sharps or flats) in measure 27, indicated by a double bar line with a sharp sign for the key signature.

28

*f* *sub. p* *f*

31

*mf*

34

*mf*

37

*mp*

40

*mf*

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 clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measures 44 and 45 continue the melodic pattern with some rests in the bass line.

46

Musical score for measures 46-48. Measure 46 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measures 47 and 48 show a change in the bass line and a final measure with a 4/4 time signature.

49

Musical score for measures 49-51. Measure 49 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measures 50 and 51 show a change in the bass line and dynamic markings: *f* *sub. p* *f* *sub. p*.

52

Musical score for measures 52-54. Measure 52 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measures 53 and 54 show a change in the bass line and dynamic markings: *f* *mf*.

55

Musical score for measures 55-57. Measure 55 has a treble clef with a melodic line and a bass clef with a simple accompaniment. Measures 56 and 57 show a change in the bass line and dynamic markings: *f* *mf*.

# Sofðu unga ástin mín

## IJsland





Dit klagende, plechtige wiegelied uit IJsland werd in 1911 geschreven door Jóhann Sigurjónsson voor een toneelstuk over de 18e-eeuwse bandiet Fjalla-Eyvindur. Zijn vrouw Halla zingt dit lied voor hun pasgeboren dochtertje terwijl ze boven aan een waterval staan. Het roverskoppel is vaak op de vlucht en moet dan alles achterlaten om vlug te kunnen ontkomen. Op het einde van het lied gooit Halla dan ook genadeloos het kleine meisje van de waterval af. Dit lied wordt vandaag de dag nog steeds door veel IJslandse ouders als slaapliedje gezongen voor hun kroost.

So - fou un - ga á s - tin min Ú - ti reg - nió græ - tur Mam - ma gey - mir gul - lin - pin  
 Gam - la leg - gi og vö - lu - krín 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 völuskrín  
 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

IJsland

Arrangement voor beiaard  
Richard de Waardt

Andante moderato

8<sup>a</sup>

The musical score is written in 4/4 time and consists of five systems of staves. The first system (measures 1-4) features a treble clef with a melody starting on G4 and a bass clef with a simple accompaniment of quarter notes. The second system (measures 5-10) is marked 'loco' and 'mp', showing a more active bass line with eighth notes and some chromaticism. The third system (measures 11-16) continues the 'loco' section with similar rhythmic patterns. The fourth system (measures 17-20) is marked 'mp' and 'f', introducing a wavy line in the treble and a more complex bass line. The fifth system (measures 21-24) concludes the piece with a final melodic flourish in the treble and a steady bass accompaniment.



25

*mp*

8<sup>va</sup>

loco  
29

*mf*

33

*mf*

37

*f*

41 *doloroso*

*p*

47

*rallentando*

# Dos Kelbl (Donna, Donna)

## Israël





Het Jiddische lied 'Dana, dana' of 'Dos Kelbl', dat wereldwijd bekend werd in zijn Engelse vertaling 'Donna, donna', werd oorspronkelijk geschreven door Sholom Secunda voor de theaterproductie 'Esterke'. Een kalf wordt naar de slachtbank gebracht terwijl erboven een zwaluw hoog in de lucht vliegt. De boer filosofeert: 'Waarom moest je dan ook een kalf zijn? Die worden zo eenvoudig gebonden en geslacht zonder te weten waarom. Wie echt van de vrijheid houdt, leert vliegen, net als de zwaluw'.

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 ma 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 nekht

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

# Dos Kelbl

(Donna, Donna)

Israël

Arrangement voor beiaard  
Richard de Waardt

**Allegretto**

*mp*

5

*mf*

9

13

*f*

8<sup>va</sup>

17

*f*

21

*f*

25

*mf*

29

8<sup>a</sup>

*p*

33

(8<sup>a</sup>)

loco

*mp*

37

mf

This system contains measures 37, 38, and 39. The music is in a minor key, indicated by a flat sign on the bass clef. The melody in the treble clef features a series of eighth notes and quarter notes, often beamed together, with a slur over the first two measures. The bass line consists of sustained chords and single notes. A dynamic marking of *mf* is present in the first measure.

40

This system contains measures 40, 41, and 42. The melodic line continues with eighth and quarter notes, maintaining the slur from the previous system. The bass line provides harmonic support with chords and single notes.

43

*f*

This system contains measures 43, 44, and 45. The melody becomes more active with eighth notes. A dynamic marking of *f* appears in the third measure. The bass line continues with sustained chords.

46

8<sup>a</sup>

This system contains measures 46, 47, and 48. The melody features a sequence of eighth notes. A first-octave sign (8<sup>a</sup>) is placed above the first measure of this system. The bass line continues with sustained chords.

49

*f*

This system contains measures 49, 50, and 51. The melody continues with eighth notes. A dynamic marking of *f* is present in the first measure. The bass line continues with sustained chords.

53

mp

*mf*

8<sup>a</sup>-----1

Detailed description: This system contains measures 53 to 56. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mp* is present at the start, and *mf* appears in measure 54. A first ending bracket labeled 8<sup>a</sup> spans measures 55 and 56.

57

Detailed description: This system contains measures 57 to 60. The right hand continues with eighth-note patterns, and the left hand has a steady accompaniment. A dynamic marking of *mf* is present at the start of measure 57.

61

8<sup>a</sup>-----

*p*

Detailed description: This system contains measures 61 to 64. The right hand has a melodic line with some chords, and the left hand has a simple accompaniment. A dynamic marking of *p* is present at the start. A first ending bracket labeled 8<sup>a</sup> spans measures 61 and 62.

65

(8<sup>a</sup>)-----

*mp accel.*

Detailed description: This system contains measures 65 to 67. The right hand has a melodic line with some chords, and the left hand has a simple accompaniment. A dynamic marking of *mp accel.* is present at the start. A first ending bracket labeled (8<sup>a</sup>) spans measures 65 and 66.

68

*ff*

Detailed description: This system contains measures 68 to 71. The right hand has a melodic line with some chords, and the left hand has a simple accompaniment. A dynamic marking of *ff* is present at the start of measure 68.

# A mi lindo Ecuador

## Ecuador







'A mi Lindo Ecuador' is een lied dat in 1964 werd geschreven door Rubén Barba. Het nummer werd voor het eerst uitgevoerd door Don Medardo y sus players en is tot op vandaag enorm populair bij de Ecuadorianen, ongetwijfeld door de geslaagde combinatie van een pakkende melodie, opzwepende ritmes en een nostalgische tekst. Want waar je ook bent ter wereld: eens Ecuadoriaan, altijd Ecuadoriaan!

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 voor beiaard  
Richard de Waardt

Allegro

Musical score for 'A mi lindo Ecuador' for bellows organ. The score is in 2/4 time and consists of six staves of music. The first staff is labeled 'LH' (Left Hand) and starts with a dynamic marking of *mp*. The second staff is labeled 'RH' (Right Hand) and starts with a dynamic marking of *mf*. A note below the second staff reads: *\* eventueel kan je om de twee maten een basnoot toevoegen*. The score includes various musical notations such as treble clefs, stems, beams, slurs, and dynamic markings (*mp*, *mf*, *f*). The piece concludes with a final dynamic marking of *f* at the end of the sixth staff.

25

29

*f*

33

To Coda  $\oplus$

*mf*

37

*mp*

40

44

48

51

Musical staff 51-53. Treble clef, key signature of one sharp (F#). Measure 51 starts with a half note G4, followed by quarter notes A4, B4, C5, and D5. Measure 52 has quarter notes E5, F#5, G5, and A5. Measure 53 has quarter notes B5, C6, and D6. A dynamic marking of *f* is placed below measure 53.

54

Musical staff 54-56. Treble clef, key signature of one sharp (F#). Measure 54 has quarter notes E5, F#5, G5, and A5. Measure 55 has quarter notes B5, C6, and D6. Measure 56 has quarter notes E6, F#6, G6, and A6. A dynamic marking of *f* is placed below measure 56.

57

Musical staff 57-60. Treble clef, key signature of one sharp (F#). Measure 57 has quarter notes G6, A6, and B6. Measure 58 has quarter notes C7, D7, and E7. Measure 59 has quarter notes F#7, G7, and A7. Measure 60 has quarter notes B7, C8, and D8. A dynamic marking of *f* is placed below measure 60.

61

Musical staff 61-64. Treble clef, key signature of one sharp (F#). Measure 61 has quarter notes E7, F#7, G7, and A7. Measure 62 has quarter notes B7, C8, and D8. Measure 63 has quarter notes E8, F#8, G8, and A8. Measure 64 has quarter notes B8, C9, and D9. A dynamic marking of *f* is placed below measure 64.

65

Musical staff 65-68. Treble clef, key signature of one sharp (F#). Measure 65 has quarter notes E8, F#8, G8, and A8. Measure 66 has quarter notes B8, C9, and D9. Measure 67 has quarter notes E9, F#9, G9, and A9. Measure 68 has quarter notes B9, C10, and D10. A dynamic marking of *mf* is placed below measure 68. The instruction "D.S. al Coda" is written above measure 68.

Coda  $\emptyset$

69

Musical staff 69-72. Treble clef, key signature of one sharp (F#). Measure 69 has quarter notes E9, F#9, G9, and A9. Measure 70 has quarter notes B9, C10, and D10. Measure 71 has quarter notes E10, F#10, G10, and A10. Measure 72 has quarter notes B10, C11, and D11. Dynamic markings of *mp* and *mf* are placed below measures 69 and 71 respectively.

73

Musical staff 73-76. Treble clef, key signature of one sharp (F#). Measure 73 has quarter notes E10, F#10, G10, and A10. Measure 74 has quarter notes B10, C11, and D11. Measure 75 has quarter notes E11, F#11, G11, and A11. Measure 76 has quarter notes B11, C12, and D12. Dynamic markings of *f*, *ff*, and *p* are placed below measures 73, 75, and 76 respectively.



# Se esse rua fosse minha

## Brazilië





Het Braziliaanse kinderlied 'Se esse rua fosse minha' zou gecomponeerd zijn ter ere van kroonprinses Isabel Cristina Leopoldina Augusta Miguela Gabriela Rafaela Ginzaga de Orléans en Bragança. Zij werd geboren in het midden van de 19e eeuw in Rio de Janeiro. Als haar vader keizer Pedro II op reis ging, was zij tijdelijk de regentes van Brazilië. Ze was een groot voorstander van openbaar onderwijs, en ook ondertekende zij in 1888 de Lei Áurea, de 'Gouden Wet' die definitief een einde stelde aan de slavernij in het Braziliaanse Rijk. Daarom kreeg Isabella dan ook de bijnaam toegekend van 'De verlossende prinses'. De melodie van het lied werd prachtig verwerkt in de compositie 'Nesta rua, nesta rua' door 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

Brazilië

Arrangement voor beiaard

Richard de Waardt

Adagietto

mp espressivo

The first system of musical notation 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. The dynamic marking 'mp espressivo' is placed below the first few notes.

The second system of musical notation continues on a single treble clef staff. It starts with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody then moves to a half note G4, followed by a half note F4, and then a half note E4. The system ends with a half note D4, a quarter note C4, and a quarter note B3.

The third system of musical notation continues on a single treble clef staff. It begins with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody then moves to a half note G4, followed by a half note F4, and then a half note E4. The system ends with a half note D4, a quarter note C4, and a quarter note B3.

The fourth system of musical notation is written on a grand staff (treble and bass clefs). The treble clef staff begins with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody then moves to a half note G4, followed by a half note F4, and then a half note E4. The system ends with a half note D4, a quarter note C4, and a quarter note B3. The bass clef staff provides a simple accompaniment with a half note G3, followed by a half note F3, and then a half note E3. The system ends with a half note D3, a quarter note C3, and a quarter note B2.

The fifth system of musical notation is written on a grand staff. The treble clef staff begins with a half note G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The melody then moves to a half note G4, followed by a half note F4, and then a half note E4. The system ends with a half note D4, a quarter note C4, and a quarter note B3. The bass clef staff provides a simple accompaniment with a half note G3, followed by a half note F3, and then a half note E3. The system ends with a half note D3, a quarter note C3, and a quarter note B2. An 8va marking is present above the final notes of the treble staff.



21

25

29

33

37

41

# Maria ta den Cushina

## Curaçao





De muzikale geschiedenis van Curaçao vormde zich door een smeltkroes van culturen. Zo uitten Curaçaose tot slaaf gemaakte Afrikanen hun verdriet en frustraties al zingend, dansend en spelend in een stijl genaamd 'Tambú'; een soort geheimtaal vol dubbelzinnigheid die tot op de dag van vandaag nog steeds bestaat, ondanks het kerkelijk verbod dat van 1936 tot 1952 gold. 'Seu' zijn dan weer traditionele ritmes die vroeger gespeeld werden op het oogstfeest, waar ook sierlijke dansspasjes bijhoren, genaamd 'Wapa'. De 'Tumba' is momenteel de meest populaire dansmuziek van Curaçao, die zich ontwikkelde onder invloed van Afro-Caribische beats. Het lied 'Maria ta den cushina' is dan weer een arbeiderslied, gezongen in het Papiaments. Er zijn nog steeds zo'n 1500 liederen gekend, soms ook gezongen in het semi-Papiaments (Seshi) of Guene. Ze zorgden voor een stabiele cadans tijdens het graven, roeien of in de keuken werken, zoals Maria doet in dit liedje.

Ma - ri - a ta den Cu - shi - na\_\_\_ ta wa - ya can - de - la un to - ro a pa - sa mi - rele\_\_\_ Cu mu - chu pe - na\_\_\_ Ma - ri - a

du - shi\_\_\_ bin tend' - un cos ai ca - ram - ba bin tend' - un cos ai ca - ram - ba ma den b' o - re - a\_\_\_ Ma - ri - a du - shi\_\_\_ bin ten - d' un

cos ai ca - ram - ba bin ten - d' un cos ai ca - ram - ba ma den b' o - re - a\_\_\_ Ma - ri - a\_\_\_ bin ten - de\_\_\_ den bo' - re - a\_\_\_ Ma - ri - a\_\_\_ bin scu - cha\_\_\_ den b' o -

re - a\_\_\_ Ma - ri - a\_\_\_ bin ten - de\_\_\_ den b' o - re - a\_\_\_ Ma - ri - a\_\_\_ bin scu - ch\_\_\_ den b' o - re - a\_\_\_ Ma - ri - a ta den Cu



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 voor beiaard  
Richard de Waardt

**Allegro**  
*animato*  
*mf* \* eventueel kan je om de twee of vier tellen een basnoot toevoegen

3  
6  
9  
12  
15  
18

21

24

27

*giocoso*  
30

33

36

39

42

# Arirang

## Noord-Korea & Zuid-Korea





Dit eeuwenoude lied is zowel in Noord- als Zuid-Korea algemeen bekend en werd al in zo'n 3600 variaties vastgelegd. De tekst gaat vaak over lijden, gescheiden en herenigd worden, en liefde. 'Arirang' werd dan ook erkend door de Unesco als immaterieel Koreaans erfgoed. Het lied nodigt door zijn eenvoudige melodielijn uit tot improvisatie, imitatie en unisono zang. Verschillende Koreaanse regio's hebben een eigen variant en het lied vormt dan ook een hoopvolle muzikale brug tussen Noord en Zuid.

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

Noord-Korea & Zuid-Korea

Andante moderato

Arrangement voor beiaard  
Richard de Waard

The musical score is written for piano and harpsichord. It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *mp*, *mf*, and *cresc.*, and performance instructions like *cantabile*. The piece is marked *Andante moderato*. The score is arranged for harpsichord by Richard de Waard.

5

9 *cantabile*

13

17 *cresc.*



21

25

RH  
LH *pp*

*f*

29

33

37

*poco rit.*

41

*mp*

45

*poco rit.*

Largo

50

*tremolando*

55

59

63

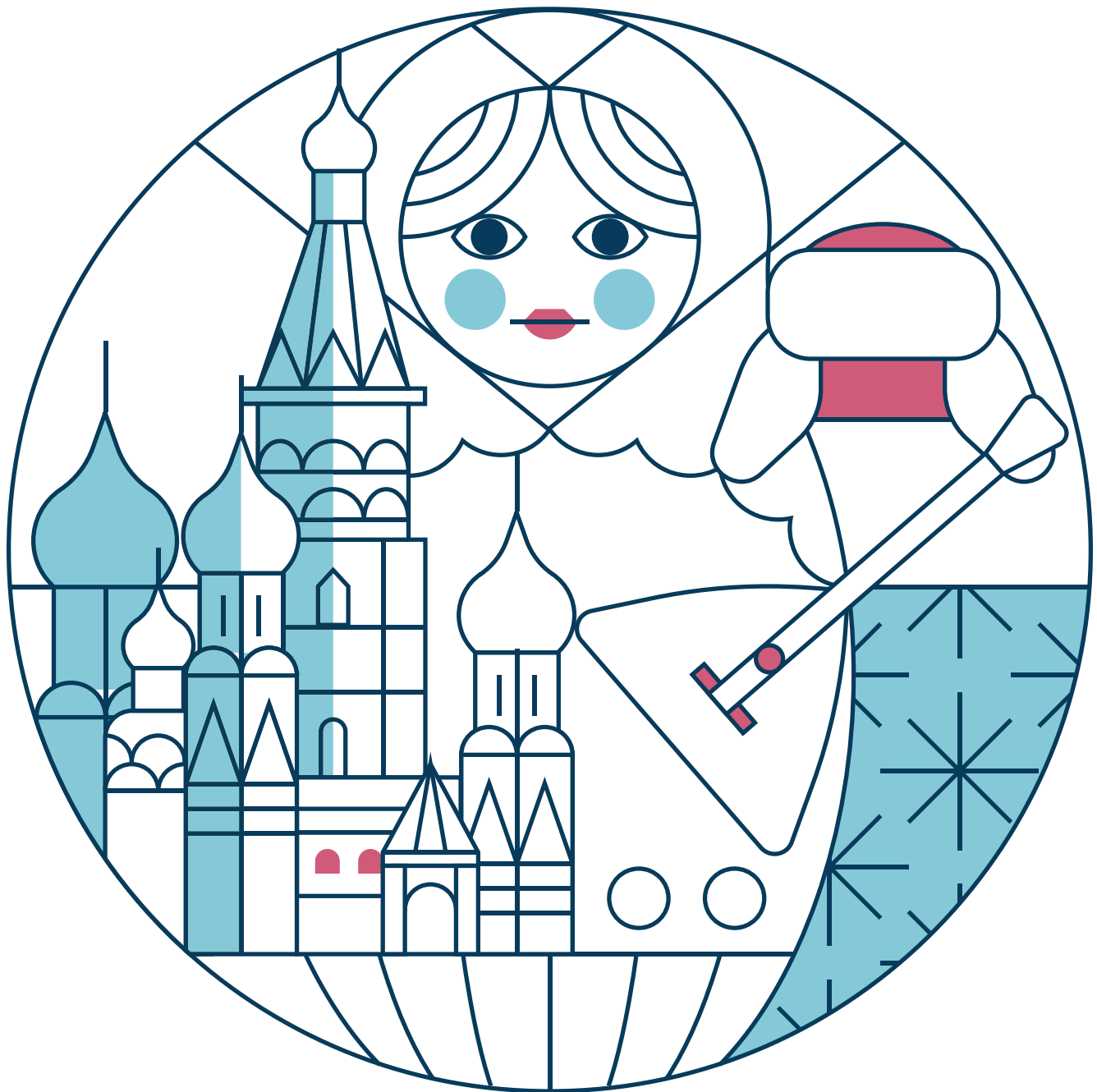
66

*molto rit.*



# Kalinka

## Rusland





'Kalinka' werd in 1860 gecomponeerd door Ivan Petrovitsj Larionov voor een theatervoorstelling. Het lied werd aanvankelijk in koor gezongen, maar werd mede door het opzwepende, steeds versnellende tempo ook al snel in heel Rusland populair om de Hopak (of Kozakkendans), een van oorsprong Oekraïense volksdans op te dansen. Kalinka is het verkleinwoord van kalina, de Russische benaming van de plant 'Gelderse roos'.

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

## Rusland

Arrangement voor beiaard  
Richard de Waardt

**Largo**  
*fp*

*p accelerando & crescendo - poco a poco*

6

10

14

**Adagio**  
*fff*

*mp accelerando & crescendo - poco a poco*

18

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<sup>a</sup>

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<sup>a</sup> (octave) marking. The left hand accompaniment continues.

35

**Largo**

*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 38-40. 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 mezzo-piano (*mp*) dynamic marking is present in measure 42.

44

This system contains measures 44, 45, and 46. The musical notation continues with similar eighth-note patterns in both hands. The dynamic remains mezzo-piano.

(Allegro)

47

*mf*

This system contains measures 47, 48, 49, and 50. The tempo is marked **(Allegro)**. The dynamic is mezzo-forte (*mf*). The eighth-note patterns in both hands become more rhythmic and driving.

51

*f*

This system contains measures 51, 52, 53, and 54. The dynamic is forte (*f*). The music maintains its driving eighth-note character.

(Presto)

55

*ff* *fff*

This system contains measures 55, 56, 57, and 58. The tempo is marked **(Presto)**. The dynamic starts at fortissimo (*ff*) and reaches fortississimo (*fff*) in measure 58. The piece concludes with a final chord in the right hand and a sustained note in the left hand.





# Shenandoah

## Verenigde Staten





Dit tweehonderd jaar oude Noord-Amerikaanse volkslied zou ontstaan zijn aan het begin van de 19e eeuw. Noord-Amerikaanse en Canadese bonthandelaars zongen verschillende versies van dit melodieuze lied, dat via de rivier de Missouri verder het land insijpelde. ‘Shenandoah’ zou verwijzen naar de gerespecteerde Oneida-indianen-hoofdman Skenandoah, die in de 18e eeuw leefde in de omgeving van New York en die naar verluidt een bijzonder mooie dochter had...

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 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

Verenigde Staten

Arrangement voor beiaard  
Richard de Waardt

Andante moderato

*p* *mp*

5 *con espressione*

8

11

14

16

*mf*

This system contains measures 16 and 17. The music is in G major (one sharp) and 3/4 time. Measure 16 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. A dynamic marking of *mf* is present. Measure 17 continues the melodic line with some grace notes and a fermata over the final note.

18

This system contains measures 18 and 19. The melodic line in the treble clef continues with eighth notes and some beamed sixteenth notes. The bass clef accompaniment consists of quarter notes. A fermata is placed over the final note of measure 19.

20

This system contains measures 20 and 21. The melodic line in the treble clef continues with eighth notes and some beamed sixteenth notes. The bass clef accompaniment consists of quarter notes. A fermata is placed over the final note of measure 21.

22

This system contains measures 22, 23, and 24. Measure 22 has a dynamic marking of *8<sup>a</sup>* and a fermata over the final note. Measure 23 continues the melodic line with eighth notes and some beamed sixteenth notes. Measure 24 features a treble clef with a melodic line and a bass clef with a simple accompaniment. A fermata is placed over the final note of measure 24.

25

*poco rit.*

This system contains measures 25 and 26. Measure 25 features a treble clef with a melodic line and a bass clef with a simple accompaniment. A dynamic marking of *poco rit.* is present. Measure 26 continues the melodic line with eighth notes and some beamed sixteenth notes. A fermata is placed over the final note of measure 26.

*con espressione*

27

*f*

7

This system contains measures 27, 28, and 29. Measure 27 begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. A slur spans across measures 27 and 28. Measure 29 continues the melodic development with a slur over the final notes.

30

This system contains measures 30 and 31. The right hand continues the melodic line with slurs over measures 30 and 31. The left hand maintains a consistent bass line.

32

*p*

7

This system contains measures 32, 33, and 34. Measure 32 starts with a piano (*p*) dynamic. A slur covers measures 32 and 33. Measure 34 features a piano dynamic and includes a hairpin crescendo and decrescendo symbol. A fermata is placed over the final note of measure 34.

35

*espansivo*

This system contains measures 35, 36, and 37. Measure 35 begins with an *espansivo* marking. The right hand has a complex texture with many beamed notes, while the left hand has a simple bass line. Slurs are present over measures 35 and 36, and 36 and 37.

38

*morendo*

LH RH

This system contains measures 38, 39, 40, and 41. Measure 38 starts with a *morendo* marking. The right hand (RH) and left hand (LH) parts are clearly labeled. The right hand has a melodic line with slurs over measures 38 and 39, and 39 and 40. The left hand has a simple bass line. Measure 40 ends with a fermata. Measure 41 is a final chord. A repeat sign is located at the end of the system.



# Fatou yo Senegal







In verschillende West-Afrikaanse stammen, en ook in Senegal, bestaat een eeuwenoude traditie van griots: muzikanten en vertellers die traditionele muziek en geschiedenis levend houden en mondeling overleveren. Muziek en dans spelen ook een grote rol bij belangrijke gebeurtenissen zoals geboorte, dood, ziekte en huwelijk. De liefde voor muziek wordt dan ook gedeeld door jong en oud, arm en rijk, man en vrouw. Gezongen liederen zoals 'Fatou Yo', worden vaak begeleid door trommels, zoals djembé, tama of sabar. Deze laatste wordt ook wel 'de koninklijke trommel van Senegal' genoemd.

Fa - tou yo si dia dia - la - no fa - tou yo si dia dia - la - no fa - tou  
 5 yo si dia dia - la - no fa - tou yo si dia dia - la - no Fa - tou  
 9 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 voor beiaard

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 melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. This is followed by a series of eighth notes: E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The bass clef accompaniment consists of a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The dynamic marking is *mf*.

The second system of musical notation for 'Fatou yo' is in 4/4 time. It features a treble and bass clef. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. This is followed by a series of eighth notes: E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The bass clef accompaniment consists of a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The dynamic marking is *mf*.

The third system of musical notation for 'Fatou yo' is in 4/4 time. It features a treble and bass clef. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. This is followed by a series of eighth notes: E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The bass clef accompaniment consists of a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The dynamic marking is *mf*.

The fourth system of musical notation for 'Fatou yo' is in 4/4 time. It features a treble and bass clef. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. This is followed by a series of eighth notes: E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The bass clef accompaniment consists of a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The dynamic marking is *f*. A first ending bracket is present over the final two measures of the system, with the number '1.' written above it.

17 **2. To Coda**

22

26

**f**

30

**mf** **p**

34

**mf** **mp**

38

*poco rit.*

*f*

8<sup>a</sup>

(8<sup>a</sup>)

42

(8<sup>a</sup>)

46

loco

49

D.S. al Coda

⊕ Coda

52



# Farewell to Nova Scotia

## Canada





De Schotse poëet en componist Robert Tannehill schreef in 1791 het lied 'The soldiers Adieu'. Waarschijnlijk reisde dit lied mee met de vele Schotse emigranten die zich in Nova Scotia vestigden in de achttiende en 19e eeuw. Het lied vormde duidelijk de basis voor dit Canadese lied 'Farewell to Nova Scotia', dat tijdens de Eerste Wereldoorlog ontstond. Sinds het lied in de jaren zestig het thema werd voor het TV-programma 'Singalong Jubilee' wordt het als een rasecht Canadees volkslied beschouwd.

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 voor beiaard  
Richard de Waardt

**Allegro**

The musical score is written for a grand piano in 4/4 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Allegro' and the dynamic is 'mf'. The first two measures of the treble staff contain triplet eighth notes, with the number '3' written below them. The bass staff is mostly empty in this system. The second system begins at measure 4, marked with a repeat sign and a dynamic of 'f'. The third system begins at measure 8. The fourth system begins at measure 12, marked with a dynamic of 'mp'. The score features various musical notations including slurs, accents, and dynamic markings.

*mf* animato 3 3

4 *f*

8

12 *mp* *f*



16

Musical score for measures 16-19. The piece is in G minor (one flat). The right hand features a melodic line with eighth-note patterns, often beamed together and accented. The left hand provides a steady bass line with quarter notes.

20

Musical score for measures 20-24. Measure 20 includes a triplet of eighth notes in the right hand and a *sub. p* (subito piano) dynamic marking. Measures 21-22 continue the melodic development. Measures 23-24 show a first and second ending for a repeat section.

25

Musical score for measures 25-28. The piece begins with a forte (*f*) dynamic. The right hand continues with a melodic line of eighth notes, while the left hand maintains a consistent bass line.

29

Musical score for measures 29-32. The right hand features a more complex melodic line with sixteenth-note patterns, while the left hand continues with a steady bass line.

33

Musical score for measures 33-36. The right hand continues with a melodic line of eighth notes, and the left hand provides a steady bass line. A fermata is placed over the final note of measure 35.

37

41

*sub. p*

*con bravura*

45

*f*

48

50

*8<sup>a</sup>*

*loco*

52

52

55

58

60

62

62

rit.

3

3

# Nami Nami

## Egypte





In het Egypte van duizenden jaren geleden werden de Egyptische goden steeds betrokken bij voor- en tegenspoed in het dagelijkse leven. Door middel van amuletten, offers en spreuken werden hun gunsten afgesmeekt voor geluk en voorspoed, om ziekten te genezen en om kinderen veilig te houden. Om deze spreuken beter te onthouden waren magische liederen in omloop onder de bevolking. De oorsprong van het wiegelied 'Nami, nami' is ons onbekend, maar zou wel eens héél ver in het Egyptische verleden kunnen liggen...

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

Egypte

Arrangement voor beiaard  
Richard de Waardt

Moderato *magico*

5

9

13

*mf*

*mp*

17

*mf*

Musical score for measures 17-20. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and is marked with a *mf* dynamic. The left hand provides a steady accompaniment of quarter notes. A slur covers measures 17-20.

21

Musical score for measures 21-24. The right hand continues the melodic pattern with some rests in measure 22. The left hand accompaniment remains consistent. A slur covers measures 21-24.

25

*mp*

Musical score for measures 25-28. The right hand melody includes some rests and is marked with a *mp* dynamic. The left hand accompaniment continues. A slur covers measures 25-28.

29

Musical score for measures 29-32. The right hand melody features some sixteenth-note runs and is marked with accents (>) in measures 31 and 32. The left hand accompaniment continues. A slur covers measures 29-32.

33

Musical score for measures 33-36. The right hand melody includes some sixteenth-note runs and is marked with accents (>) in measures 34 and 35. The left hand accompaniment continues. A slur covers measures 33-36.

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 some 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) at the beginning of the system.

53

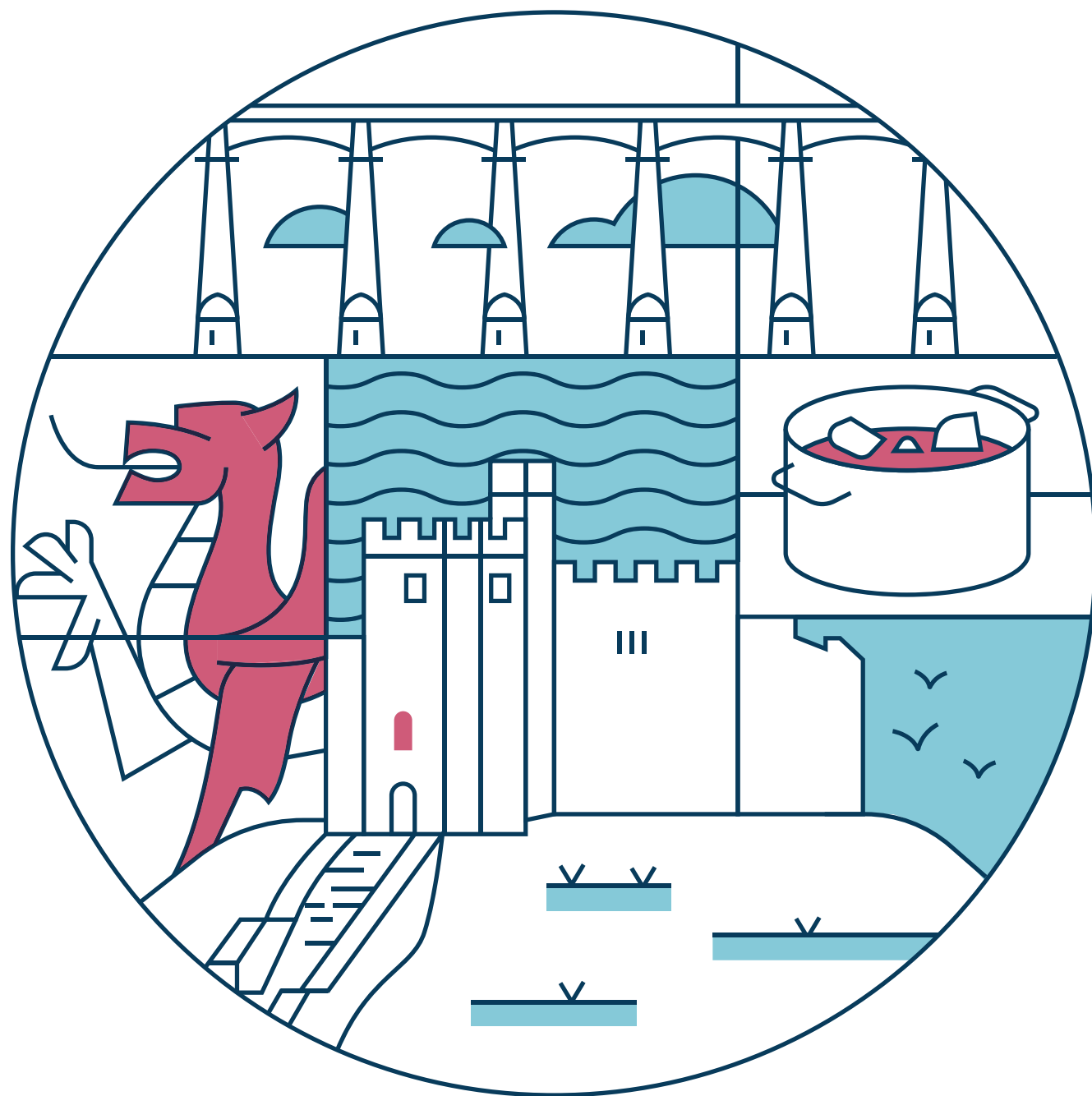
Musical score for measures 53-56. The right hand melody includes a dynamic marking of *f* (forte) and some accents. The left hand accompaniment continues with quarter and eighth notes.





# Dinogad's Smock

## Wales





'Dinogad's Smock' (of Pais Dinogad) is een oud Welsh liedje, vermoedelijk uit de 6e of 7e eeuw. De moeder van Dinogad telt in het oude Brythonische Yan-Tan-Tetra-telsysteem, dat gebruikt werd bij naaien en borduren, en dat sommige herders tot op vandaag nog gebruiken om de schapen te tellen. Tot slot verhaalt het lied over hoe goed de vader van Dinogad kon vissen en jagen. Het lied zou een klacht om zijn dood kunnen zijn. Er wordt in de eeuwenoude tekst verwezen naar de rivier 'Derwent' en haar waterval. Dinogad's wiegje stond dus hoogstwaarschijnlijk op 'Castle Crag', een heuvel in het huidige Lake District National Park in het noordwesten van Engeland.

The musical score is written in 12/8 time. It consists of three staves. The first staff shows the melody. The second staff shows the melody with lyrics underneath. The third staff shows the melody with guitar chords underneath. The lyrics are: Pais Di - no - gad, fraith, fraith O grwyn ba - laod ban wraith Chwid! chwid! Chwi - do - gaith Go - cha - nwn, go - che - nyn wyth - gaith



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 voor beiaard  
Richard de Waardt

*Adagio*

*mp misterioso*

8<sup>a</sup>

5 *p*

9 *mp*

13 *mf*

The musical score is written for piano in 12/8 time. It consists of four systems of music. The first system (measures 1-4) is marked *mp misterioso* and *Adagio*. The second system (measures 5-8) is marked *p* and includes an 8<sup>a</sup> dynamic marking above the staff. The third system (measures 9-12) is marked *mp*. The fourth system (measures 13-16) is marked *mf*. The melody is primarily in the right hand, often with a slur over several notes, while the left hand provides a steady accompaniment of quarter notes.

8<sup>a</sup> animato

17

*mp*

*poco rit.*

21

*mf*

25

*f*

*poco rit.*

8<sup>a</sup> animato

29

*p*

33

*mp*

37

*mf*

41

*f*

8<sup>a</sup> (bovenste stem)

45

*molto rit.*

49

*misterioso*

*mp*

53

*p*

*molto rit.*



# Pata Pata

## Zuid-Afrika







Dit bijzonder aanstekelijke Zuid-Afrikaanse nummer, aanvankelijk gezongen in het Xhosa, werd wereldbekend in zijn Engelse vertaling. De iconische Zuid-Afrikaanse zangeres Miriam Makeba kaartte het probleem van de apartheid aan en werd het symbool van de Afrikaanse eenheid. Zij wordt dan ook 'Mama Africa' genoemd. 'Pata Pata' (letterlijk: raak aan, raak aan) is de naam van een dans die in de jaren vijftig populair was in de clubs in buitenwijken van Johannesburg.

N.C.

5 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

11 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

17 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

Zuid-Afrika

Arrangement voor beiaard  
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 right hand features a melodic line with eighth-note patterns, each phrase of four notes being beamed together and marked with a slur. The left hand provides a steady accompaniment of quarter notes. The dynamic marking is *mp* (mezzo-piano) with a *crescendo* instruction.

41

This system contains measures 41 through 44. The musical notation continues from the previous system, maintaining the same melodic and accompaniment patterns.

45

*f* *diminuendo*

This system contains measures 45 through 48. The right hand's melodic line is more varied, including some longer note values and rests. The left hand continues with quarter notes. The dynamic marking is *f* (forte) with a *diminuendo* instruction.

49

This system contains measures 49 through 52. The musical notation continues with the same melodic and accompaniment patterns.

53

*p*

This system contains measures 53 through 56. The right hand's melodic line includes a flat (B-flat) in the second measure of the first phrase. The left hand continues with quarter notes. The dynamic marking is *p* (piano).

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 in pairs, and some notes are marked with a flat (B-flat). The left hand provides a steady accompaniment of eighth notes. A fermata is placed over the final note of measure 60.

61

Musical score for measures 61-64. The right hand continues with eighth-note patterns, some marked with a fermata. The left hand accompaniment remains consistent. A dynamic marking of *f* (forte) is present at the beginning of measure 61.

65

Musical score for measures 65-68. The right hand features eighth-note patterns with some notes marked with a fermata. The left hand accompaniment continues with eighth notes.

69

Musical score for measures 69-72. The right hand has a melodic line with eighth notes, some marked with a fermata. The left hand accompaniment consists of eighth notes.

73

Musical score for measures 73-76. The right hand features a melodic line with eighth notes, some marked with a fermata. The left hand accompaniment continues with eighth notes. The piece concludes with a final chord in measure 76.





