

Wereldband Muziekherfstweek 2018

Muziek voor es-instrumenten

De wereldband is een keuzeworkshop binnen *Muziek herfstweek* waaraan je iedere dag tussen vier en vijf uur 's middags vrijblijvend ongeacht niveau of instrument kunt meedoen. Je speelt en/of zingt samen met andere deelnemers in een orkest. Er worden eenvoudige stukken ingestudeerd met de bedoeling die op vrijdagavond uit te voeren, waarbij andere deelnemers erop kunnen dansen.

In 2018 is gekozen voor een combinatie van nummers uit alle windstreken van Europa.

Er wordt gerepeteerd in de Parkzaal onder leiding van Eric Hendriks. De zang zal de eerste paar dagen in een van de aangrenzende ruimtes worden ingestudeerd onder leiding van Hanke Korpershoek en Jeske Hendriks.

La Prapoutische

scottish

♩=180

Bruno LeTron, arr. Wouter Kuyper

A Bm D A E C#m

5 Bm D A E

9 **B** F#m D A E C#m

13 F#m D A E

Cecilia Lind

Cornelis Vreeswijk

Een eiland bij avond
De maan schijnt als glas
En ergens muziek
Een fluit en een bas
De oude heer Frederik
danst met een kind
De kleine bedeesde
Cecilia Lind

Zij danst met haar
wimpers gesloten,
geniet
De druk van zijn armen
Romantisch het lied
Verwarmt ook haar
zinnen
En zacht is de wind
Zij bloost in het donker,
Cecilia Lind

En wat zegt heer
Frederik
Vijftig jaar oud
We zijn op een eiland
Het water is zout
Maar zoet is het land
Als een man je bemint
Daar moet je op
wachten, Cecilia Lind

Het feest is voorbij
En waar zullen ze gaan
Ze blijft voor zijn huis
Maar een ogenblik staan
Maar denkt dan meteen
Wie niet waagt wie niet
wint
Ach geef me een kus
vraagt Cecilia Lind

Pas op zegt heer
Frederik
Weet wat je zegt
Je bent nog zo jong
En dit noemen ze slecht
Ik ben al zo oud en jij
nog een kind
Maar ik word gauw 16
zegt Cecilia Lind

De sterren verbleken
De ochtend wordt licht
Hij is voor de gloed van
haar liefde gezwicht
Hij is wel te oud maar de
liefde is blind
O kus mij voor het laatst
zegt Cecilia Lind

Cecilia Lind

♩=94

F#m G#7

7 C#m F#m B7 E G#7 C#m

13 E G# C#m F#m G#7 C#m

Arepolskan

5

♩=94 C#m

B A B

5 C#m

B A B E

9

E A F#m B

14

E A F#m E

25

F# G F#

Flo - cha me - chi a - na psi mes stin kar - dia
I zo'i moe al - la - zi na soe fi - li

29

Em F#

ach chia - cha - bi - bi ach chia le - le - li - ach

33

Em F#

Ta - dio soe chi - li sta - zoe ne me - li - a
Ap' - to di - ko soe bros to ma - ta - ki - a

37

Bm A

Ach Mi - sir - loe ma - chi -

41

G G7 F# Em

ki kso - ti - ki o - mor - fia Tre - la tha moer - thi

46

F#

then i - po - fe - ro pia

49

Em F#

Ach tha se klep - so mes ap tin A - ra - pia

Manavu

♩ = 56

A *Intro*

1. 2.

6 **B** C#m E F# C#m B A G#m G#

ma na a vu al he ha rim ra ge le e ha me va a se er___ o

10 C#m E F# C#m B A 1. G#m C#m 2. G#m C#m

ma na a vu al he ha rim ra ge le e ha me va a se er___ se er___ ma sje

C C#m F# G#m C#m F# G#m

mi i a a ye e shu a ma sje mi i a sja lo o om___ ma sje

C#m F# G#m C#m F# G#m

mi i a a ye e shu a ma sje mi i a sja lo o om___

Makedonsko devojce

Intro

Makedonsko devojce,
Kitka sarena
Vo gradina nabrana,
Dar podarena.

Refrein

Da li ima na ovoj beli svet
Poubavo devojce od Makedonce.
Nema, nema, ne ke se rodi
Poubavo devojce od Makedonce.

Intermezzo (=intro)

Nema zvezdi policni
Od tvojte oci
Da se noke na nebo
Den ke razdeni.

Refrein

Intermezzo (=intro)

Koga kosi raspletis
Kako koprina.
Koga oro zaigra,
Srce razigra.

Refrein

Makedonsko Devojce

♩ = 120

Macedonie

A *instrumentaal intro en intermezzo*

Chords: Bm, Em, A, D

Measures 1-4 of the instrumental intro and intermezzo section. The music is in G major (one sharp) and 7/8 time. The melody is in the upper voice, and the bass line is in the lower voice. The chords are Bm, Em, A, and D.

Measures 5-8 of the instrumental intro and intermezzo section. The chords are Bm, Em, F#7, and Bm.

Measures 5-8 of the instrumental intro and intermezzo section. The chords are Bm, Em, F#7, and Bm.

B *couplet*

Measures 9-12 of the instrumental intro and intermezzo section. The chords are Bm, Em, and Bm.

Measures 9-12 of the instrumental intro and intermezzo section. The chords are Bm, Em, and Bm.

Measures 13-16 of the instrumental intro and intermezzo section. The chords are F#7 and Bm.

Measures 13-16 of the instrumental intro and intermezzo section. The chords are F#7 and Bm.

C *refrein*

Measures 17-20 of the instrumental intro and intermezzo section. The chords are B7, Em, A7, and D.

Measures 17-20 of the instrumental intro and intermezzo section. The chords are B7, Em, A7, and D.

Measures 21-24 of the instrumental intro and intermezzo section. The chords are C, Bm, F#7, and Bm.

Measures 21-24 of the instrumental intro and intermezzo section. The chords are C, Bm, F#7, and Bm.

Ako umram il'zaginam

Macedonië

♩=120

Bm Em A D F#7

5 Bm F#7 Bm


9 Em A D Bm Em A D D#07

13 Em Bm F# Bm

La p'tite fée

mazurka

Camille Passeri

$\text{♩} = 118$  C#m A E B

6 C#m A E B B

11 C#m A B B#°7

15 C#m A B A B Al Segno

Πέρα στους πέρα κάμπους

Πέρα στους πέρα κάμπους, πέρα στους
 πέρα κάμπους
 πέρα στους πέρα κάμπους που είναι οι
 ελιές
 Είν' ένα μοναστήρι, είν' ένα μοναστήρι
 είν' ένα μοναστήρι που παν οι κοπελιές

Πάω και γώ ο καημένος
 για να λειτουργηθώ
 Να κάνω το σταυρό μου
 σαν κάθε χριστιανός

Βλέπω μια πάντα κι άλλη
 βλέπω μια κοπελιά
 Να κάνει το σταυρό της
 και λάμπει η εκκλησιά

Ρωτώ, ξαναρωτώ τη
 από πού 'σαι κοπελιά
 Από εδώ κοντά 'μαι
 κι από το μαχαλά

Μα έχω γέρον άντρα
 και δυο μικρά παιδιά
 κι ολημερίς με δέρνει
 έχει σκληρή καρδιά

Βαρύ σταμνί μου δίνει
 κι ένα κοντό σκοινί
 Ν' αργήσω να γυρίσω
 για να 'βρει αφορμή

Drüben in den Feldern

Drüben in den Feldern, drüben in den
 Feldern,
 drüben in den Feldern, wo die
 Olivenbäume stehen
 ist ein Kloster, in ein Kloster
 ist ein Kloster, in das die Mädchen
 gehen

Auch ich Armer gehe dort hin,
 um den Gottesdienst zu hören
 um mein Kreuz zu machen
 wie jeder Christ

Ich sehe ein und immer ein Anderes
 ich sehe ein Mädchen
 wie sie Ihr Kreuz macht
 und die Kirche erstrahlt

Ich frage sie, und frage sie wieder,
 von wo kommst du Mädchen
 Ich komme von hier
 und von Machala

Ich ich habe einen alten Mann
 und zwei kleine Kinder
 und den ganzen Tag schlägt er mich
 er hat ein hartes Herz

Er gibt mit einen schweren Krug
 und ein kurzes Seil
 Damit ich zu spät zurückkomme
 damit er einen Vorwand findet

Pera stoes pera kamboes

♩=116

Instrumentaal intro

C#m C#7 F#m F#x07 G#7 G#7/B# C#m

5 C#m C#7 F#m F#x07 G#7 G#7/B# C#m

1. 2.

Pe -
Keh
Stoh
Ties

A

10 C#m

ra stoes pe - ra kam - boes, Pe - ra stoes pe - ra kam - boes, Pe -
pao keh eghe keh - me - nos, Keh pao keh eghe keh - me - nos, Kej
pe - ri - vo - li be - no, Stoh per - ri - vo - li be - no, Stoh
le - o e - la ka - to, Ties le - o e - la ka - to, Ties

14 G#7 C#m

ra stous pe - ra kam - boes, Poe ie - ne ie e - les In
pao keh eghe keh - me - nos, Na ka - lo - je - ref - toh Na
pe - ri - vo - li be - no, keh vle - poh mja miel - ja Meh
le - o e - la ka - to, na ktie - so - me fo - lja Kje -

18 C#m

e - na mo - na - sti - ri, In e - na mo - na - sti - ri, In
 ka - no toh sta - vro moe, Na ka - no toh sta - vro moe, Na
 mie - la for - to - me - nie, Meh mie - la for - to - me - nie, Meh
 kie - nie ko - vie mie - la, Kj'e - kie - nie ko - vi mie - la, Kj'e

22 G#7 C#m

e - na mo - na - sti - ri, Je - ma - to ka - lo - grjes
 ka - no toh sta - vro moe, ken na pro - sev - ki - toh
 mie - la for - to - me - nie, Kj'a - pa - no ka - lo - grja
 kie - nie ko - vie mie - la, keh meh pe - tro - vo - la

B

26 C#m C#7 F#m Fx^{o7} G#7 G#7/B# C#m

Prial - la la - la - la etc.

30 C#m C#7 F#m Fx^{o7} G#7 G#7/B# C#m

Tweede keer naar §

The frost is all over

What would you do if the kettle boiled over?
What would I do but to fill it again
What would you do if the cows eat the clover?
What would I do but to set it again

The praties are dug and the frost is all over
Kitty lie over close to the wall
How would you like to be married to a solider?
Kitty lie over close to the wall

What would you do if you married a solider?
What would I do only follow his gun
What would you do if he died on the ocean?
What would I do only marry again

The praties all boil and the herrings are roasted
Kitty lie over close to the wall
You to be drunk and I to be sober
Kitty lie over close to the wall

What would you do if the kettle boiled over?
What would I do but to fill it again
What would you do if the cows eat the clover?
What would I do but to set it again

The praties are dug and the frost is all over
Kitty lie over close to the wall
How would you like to be married to a solider?
Kitty lie over close to the wall

The frost is all over

jig

♩=100

A *Zang + drone*

B E B E A

5 B E B 1.

B *Instrumentaal*

10 B A B

14 A B E B E B

Kickis Brudvals

wals

♩=138

Zweeds

Bm E F#

Musical notation for measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff has a treble clef, the second a soprano clef, and the third an alto clef. Chords Bm, E, and F# are indicated above the first staff. The music consists of eighth and quarter notes with some slurs.

5 Em F#

Musical notation for measures 5-8. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff has a treble clef, the second a soprano clef, and the third an alto clef. Chords Em and F# are indicated above the first staff. The music continues with eighth and quarter notes.

9 Bm E F#

Musical notation for measures 9-12. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff has a treble clef, the second a soprano clef, and the third an alto clef. Chords Bm, E, and F# are indicated above the first staff. The music continues with eighth and quarter notes.

13 G A D

Musical notation for measures 13-16. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff has a treble clef, the second a soprano clef, and the third an alto clef. Chords G, A, and D are indicated above the first staff. The music concludes with a double bar line and repeat dots.

17 F# Bm F#

22 Bm F#

26 Bm F# Bm Em

30 Bm F# Bm

Vlaamse dansen

SPRINGDANS

W. van de Velde

♩ = 134

E A E A E F#m B

The first system of musical notation for 'SPRINGDANS' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of E major (three sharps) and 6/8 time. The music begins with a repeat sign. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system of musical notation starts at measure 6. It features a first ending (1.) and a second ending (2.). Above the first ending, the notes 'E A E F#m B' are written. Above the second ending, the notes 'E E' are written. A box labeled 'Laatste keer' (last time) spans the final measure of the second ending. The notation continues with two staves in treble and bass clefs.

The third system of musical notation starts at measure 12. Above the staff, the notes 'C#m B E B C#m F#m G#m' are written. The notation continues with two staves in treble and bass clefs, maintaining the 6/8 time signature and E major key.

DA CAPO

The fourth system of musical notation starts at measure 16. Above the staff, the notes 'C#m B E C#m G#m G#m C#m' are written. The notation includes first and second endings, with a double bar line and repeat sign at the end of the first ending. The system concludes with two staves in treble and bass clefs.

RONDEDANS

21 F#m

Musical notation for measures 21-24. The key signature is three sharps (F#, C#, G#). Measure 21 starts with a repeat sign and a chord marking of F#m. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

25

Musical notation for measures 25-28. The melody continues with eighth and quarter notes, and the bass line maintains its accompaniment. The system concludes with a double bar line and repeat dots.

29 F#m E A B

Musical notation for measures 29-32. Measure 29 begins with a repeat sign and a chord marking of F#m. Chord markings E, A, and B are placed above the melody in measures 30, 31, and 32 respectively. The melody includes accents (>) on the notes in measures 31 and 32. The bass line continues with its accompaniment.

33 F#m E C#m F#m

Musical notation for measures 33-36. Measure 33 starts with a repeat sign and a chord marking of F#m. Chord markings E, C#m, and F#m are placed above the melody in measures 34, 35, and 36 respectively. The melody concludes with a double bar line and repeat dots. The bass line continues with its accompaniment.

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