

Wereldband Muziekherfstweek 2018

Muziek voor bes-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 Em G D A F#m

First system of musical notation (measures 1-4). The key signature is two sharps (F# and C#) and the time signature is 4/4. The first staff is the treble clef and the second is the bass clef. Chords are indicated above the notes: Em, G, D, A, and F#m.

5 Em G D A

Second system of musical notation (measures 5-8). The key signature is two sharps (F# and C#) and the time signature is 4/4. The first staff is the treble clef and the second is the bass clef. Chords are indicated above the notes: Em, G, D, and A.

9 **B** Bm G D A F#m

Third system of musical notation (measures 9-12). The key signature is two sharps (F# and C#) and the time signature is 4/4. The first staff is the treble clef and the second is the bass clef. Chords are indicated above the notes: Bm, G, D, A, and F#m.

13 Bm G D A

Fourth system of musical notation (measures 13-16). The key signature is two sharps (F# and C#) and the time signature is 4/4. The first staff is the treble clef and the second is the bass clef. Chords are indicated above the notes: Bm, G, D, and A.

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

Bm C#7

Musical notation for the first system, showing a melody line and a bass line in 3/4 time. The key signature is three sharps (F#, C#, G#). The tempo is marked as ♩=94. The first staff has a whole rest for the first four measures, followed by a melodic line in measures 5-7. The second staff provides a harmonic accompaniment with chords in the first four measures and a more complex accompaniment in measures 5-7.

7 F#m Bm E7 A C#7 F#m

Musical notation for the second system, showing a melody line and a bass line in 3/4 time. The key signature is three sharps (F#, C#, G#). The first staff contains a melodic line with notes corresponding to the chords above. The second staff provides a harmonic accompaniment with chords in the first four measures and a more complex accompaniment in measures 5-7.

13 A C# F#m Bm C#7 F#m

Musical notation for the third system, showing a melody line and a bass line in 3/4 time. The key signature is three sharps (F#, C#, G#). The first staff contains a melodic line with notes corresponding to the chords above. The second staff provides a harmonic accompaniment with chords in the first four measures and a more complex accompaniment in measures 5-7.

Arepolskan

5

♩=94 F#m E 3 D 3 3 3 E 3

5 F#m E 3 D 3 3 3 E A

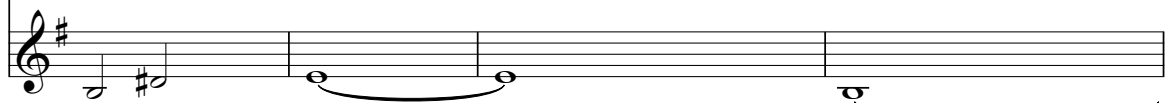
9 A tr D Bm E

14 A D Bm A tr

Misirloe

♩=120

INTRO



Mi - sir-loe moe i chli-kia soewi ma - tia
 Ma - vro-ma - ta mi - ser-loe moe trel - li



25 B

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

29 Am B

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

33 Am B

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

37 Em D

Ach Mi - sir - loe ma - chi -

41 C C7 B Am

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

46 B

then i - po - fe - ro pia

49 Am B

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

B

Manavu

♩ = 56

A *Intro*

1. 2.

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

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

10 F#m A B F#m E D C#m F#m C#m F#m

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

1. 2.

C F#m B C#m F#m B C#m

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

F#m B C#m F#m B C#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*

Em Am D G

5 Em Am B⁷ Em

9 B *couplet*
Em Am Em

13 B⁷ Em

17 C *refrein*
E⁷ Am D⁷ G

21 F Em B⁷ Em

Ako umram il'zaginam

Macedonië

♩=120

Em Am D G B7

5 Em B7 Em

9 Am D G Em Am D G G#07

13 Am Em B Em

La p'tite fée

mazurka

Camille Passeri

♩ = 118

S

F#m D A E

6 F#m D A 1. —
E 2.
E

11 F#m D E E#^{o7}

15 F#m D 1. E 2. D E 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

F#m F#7 Bm B#°7 C#7 C#7/E# F#m

5 F#m F#7 Bm B#°7 C#7 C#7/E# F#m

1. 2.

Pe -
Keh
Stoh
Ties

A

10 F#m

ra stoes pe - ra kam - boes, Pe - ra stoes pe - ra kam - boes, Pe -
pao keh eggho keh - me - nos, Keh pao keh eggho 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 C#7 F#m

ra stous pe - ra kam - boes, Poe ie - ne ie e - les In
pao keh eggho 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 K'je -

18 F#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 C#7 F#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 F#m F#7 Bm B#07 C#7 C#7/E# F#m

Prial - la la - la - la etc.

30 F#m F#7 Bm B#07 C#7 C#7/E# F#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*

E A E A D

5 E A E 1.

B *Instrumentaal*

10 E D E

14 D E A E A E

Kickis Brudvals

wals

♩=138

Zweeds

Em A B

Musical notation for measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The first staff (treble clef) contains the melody with notes G4, A4, B4, C5, B4, A4, G4. The second staff (treble clef) contains a supporting line with notes G4, A4, B4, C5, B4, A4, G4. The third staff (treble clef) contains a bass line with notes G3, A3, B3, C4, B3, A3, G3. Chord symbols Em, A, and B are placed above the first, second, and third measures respectively.

5 Am B

Musical notation for measures 5-8. The key signature is one sharp (F#) and the time signature is 3/4. The first staff (treble clef) contains the melody with notes G4, A4, B4, C5, B4, A4, G4. The second staff (treble clef) contains a supporting line with notes G4, A4, B4, C5, B4, A4, G4. The third staff (treble clef) contains a bass line with notes G3, A3, B3, C4, B3, A3, G3. Chord symbols Am and B are placed above the first and second measures respectively.

9 Em A B

Musical notation for measures 9-12. The key signature is one sharp (F#) and the time signature is 3/4. The first staff (treble clef) contains the melody with notes G4, A4, B4, C5, B4, A4, G4. The second staff (treble clef) contains a supporting line with notes G4, A4, B4, C5, B4, A4, G4. The third staff (treble clef) contains a bass line with notes G3, A3, B3, C4, B3, A3, G3. Chord symbols Em, A, and B are placed above the first, second, and third measures respectively.

13 C D G

Musical notation for measures 13-15. The key signature is one sharp (F#) and the time signature is 3/4. The first staff (treble clef) contains the melody with notes G4, A4, B4, C5, B4, A4, G4. The second staff (treble clef) contains a supporting line with notes G4, A4, B4, C5, B4, A4, G4. The third staff (treble clef) contains a bass line with notes G3, A3, B3, C4, B3, A3, G3. Chord symbols C, D, and G are placed above the first, second, and third measures respectively. The piece ends with a double bar line and repeat dots.

17 B Em B

22 Em B

26 Em B Em Am

30 Em B Em

RONDEDANS

21 Bm

25

29 Bm A D > E >

33 Bm A F#m Bm

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