

6/8/21

MOTONE

Music of the Old North End

Guitar parts and Various extra parts

June 8 2021

MOTONE

Music of the Old North End

Guitar parts and Various extra parts

June 8 2021

LES FEUILLES MORTES & EVIT GABRIEL

A

G^{MIN}7 C⁷ F^{MAJ}7 B^bMAJ⁷ E^{MIN}7

A⁷ D^{MIN} A⁷ D^{MIN}

1. 2.

B

E^{MIN}7 A⁷ D^{MIN} G^{MIN}7 C⁷

12

nis

F^{MAJ}7 B^bMAJ⁷ E^ø7 A⁷

18

D^{MIN}7 D^{b+} C^{MIN}7 B⁷ E^{MIN}7 A⁷ D^{MIN}

22

EVIT GABRIEL BY DANIEL THONON

A

E MIN E MIN / D# E MIN / D E MIN / C# C D G B7

1

E MIN E MIN / D# E MIN / D E MIN / C# C B7 E MIN E MIN / F# / G / G#

5

1. 2.

B

A MIN D7 G MA7 C MA7 F# MI7 B7 E MIN7 E7

10

A MIN D7 G MA7 C MA7 F# MI7 B7 E MIN7 E MIN

14

1. 2.

U STAMBOLU NA BOSFORU

Fadil Hajrovic sang to us this *Sevdalinka* which reflects the influence of Ottoman culture on Bosnia's music and religion. In this song, the Pasha dies, his wife dies, everyone cries, and the muezzin calls from the minaret. Mediha Goretic explains that, in the *Sevdah* tradition, this imagery is all metaphor for love, loss, and longing.

A



D MIN F G MIN G# DIM A7 D MIN




U Stam-bo-lu na Bos-fo-ru bo-lan pa-ša le-ži,
Du ša mu je na iz-ma-ku, cr-noj zem-lji te-ži.

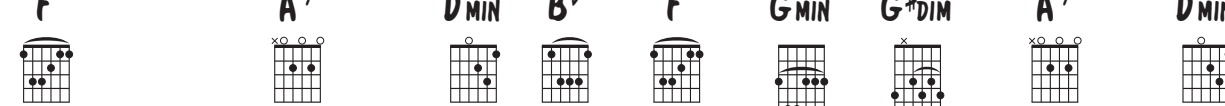

B

C F G MIN C F G MIN C

5 mo-lit-va je nje-mu sve-ta, dok mu-je-zin,s mi-na-re-ta uci gla-som

F A7 D MIN Bb F G MIN G# DIM A7 D MIN

10 svim: "A-llah i-lla-llah, se-lam a-lej-kjum"!

1. U Stambolu na Bosforu bolan paša leži,
duša mu je na izmaku, crnoj zemlji teži.

Molitva je njemu sveta,
dok mujezin s minareta uci glasom svim:
"Allah illallah, selam alejkjum"!

2. "Dok ste vjerno sluge moje služili moj harem,
neka od vas svako uzme sedam žena barem".

Iz oka mu suza kanu,
pa na minder mrtav pa'nu, stari musliman.
"Allah illallah, selam alejkjum"!

3. Kad je čula pašinica za tu tužnu vijest,
da se paša preselio na ahiret svijet.

Iz oka joj suza kanu,
pokraj paše mrtva pa'nu, ljubav pašina.
"Allah illallah, selam alejkjum"!

Musical Note:

Many singers just repeat the muezzin's call and not the entire B part. Also, Fadil holds measures 10 and 11 twice as long as most singers do. The separate "instrument" and "voice" lines show how a vocalist and an instrumentalist phrase notes differently. In general, there is a lot of ornamentation of notes which is not notated here.

VERMONT COMPOSERS SET

THE HILLS OF SHARON

JEREMIAH McLANE © 1990 FLOATING BRIDGE MUSIC, BMI

A D G D A D A



B MIN G A D A D



B G A D A

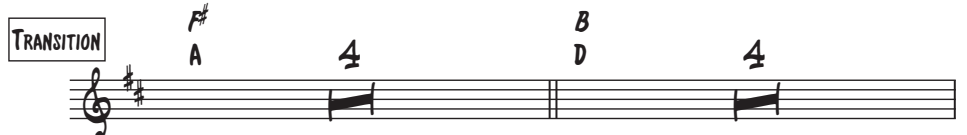


D G E MIN D/F# A



HALF PAST TWO

PETE SUTHERLAND © 2014 EPACT MUSIC, BMI



CAPO SWITCH TO CAPO3 (YOU ARE NOW PLAYING THE CHORDS FROM THE E^b PART)

A E MIN G MIN D F C E^b E MIN G MIN D F C E^b



E MIN G MIN D F C E^b C E^b B MIN D MIN A MIN C MIN A MIN C MIN



GIU
HALF PAST TWO CONT'D

VERMONT COMPOSERS SET PAGE 2

B *E*MIN *G* *A*MIN *B*MIN *E*MIN *C* *B*MIN
*G*MIN *B*^b *C*MIN *D*MIN *G*MIN *E*^b *D*MIN

*E*MIN *G* *A*MIN *B*MIN *C* *D* *E*MIN *E*MIN
*G*MIN *B*^b *C*MIN *D*MIN *E*^b *F* *G*MIN 1. *G*MIN 2.

6/8 TO 4/4 TRANSITION

*E*MIN *G* *G* *B*^b
*G*MIN 4 *B*^b 4

Marche à Julia

AARON MARCUS © 2008 ARMARCUS@SYR.EDU

A *C* *F* *F* *G*
E^b *A*^b *A*^b *B*^b

C *F* *F* *G*
E^b *A*^b *A*^b *B*^b

B *G* *A*MIN *F* *F* *D*MIN
B^b *C*MIN *A*^b *A*^b *F*MIN

G *G* *A*MIN *F* *F* *G* *F* *G*
B^b *B*^b *C*MIN *A*^b *A*^b *B*^b *A*^b *B*^b

TENOR
ONE BAND

THE DANCING BEAR & BEI MIR BISTU SHEIN

TRANSCRIBED BY BRIAN PERKINS

THE DANCING BEAR

© 1978 BOB McQUILLEN

A F#MIN D7 F#MIN D7 C#7 D7 C#7

Musical notation for section A, consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with chords and some eighth notes. A first ending bracket is shown at the end of the section.

B F#MIN B7 D7 D7 C#7 D7 C#7 F#MIN

Musical notation for section B, consisting of two staves. The top staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It features a melodic line with eighth notes and a first ending with two endings. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with chords and eighth notes.

BEI MIR BISTU SHEIN

JACOBS & SECUNDA, 1929

HEAD F#MIN D7 C#7 F#MIN E D C#7 F#MIN

Musical notation for the head of 'Bei Mir Bistu Shein', consisting of three staves. The top two staves are in treble clef with a key signature of two sharps and a 4/4 time signature, containing a melodic line with eighth and quarter notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with chords and eighth notes. A first ending bracket is shown at the end of the section.

BRIDGE BMIN F#MIN BMIN C#7

Musical notation for the bridge of 'Bei Mir Bistu Shein', consisting of three staves. The top two staves are in treble clef with a key signature of two sharps and a 4/4 time signature, containing a melodic line with quarter and eighth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with chords and eighth notes. A first ending bracket is shown at the end of the section.

JAZZ FORM (HEAD, HEAD, BRIDGE, HEAD)

B \flat (COMMON VERSION)
ONE BAND

GROWLING OLD MAN AND GRUMBLING OLD WOMAN

TRANSCRIBED BY BRIAN PERKINS

Beaudoin Family Session
1970's Burlington



The Growling Old Man and the Grumbling Old Woman (*La Grondeuse*) depicts a classic domestic dispute. **Louis Beaudoin** heard this tune on **Don Messer's** Canadian radio show in the early 1950's. This tune along with *La Bastringue* could be called the "National Anthems" of Franco-American fiddling.

A B MIN A B MIN A B MIN

B MIN A B MIN A B MIN A B

B A B A B

B A G A B A B 5

THE CHILDGROVE, NONESUCH & REEL À PHYLIAS

THE CHILDGROVE

A EMIN AMIN BMIN EMIN AMIN BMIN EMIN EMIN

B G D EMIN BMIN G D C B⁷ EMIN

NONESUCH

A EMIN

B D EMIN D EMIN D EMIN D EMIN

REEL À PHYLIAS

A E A C#MIN B E A C#MIN B

B E A C#MIN B E A C#MIN B