

# Peze Kafé

Traditional Haitian

Arranged by Sten Källman (b. 1952)

## Translation and Pronunciation Guide

Gu-dum tak  
Goudoum takk

Dε-gε dεp  
Dege dep

Du-gε ta wi-wəm  
Douge ta wiwam

Ma-mã m vo-jě pε-zε ka-fe o  
Maman m voye m peze kafé o  
Mama sent me to weigh coffee

ã na-ri-vã mwě sup o-taI  
an arivan mwen sou potay  
arriving at my gate

Mě jun zã-dã ma-re-tě  
Men youn jandam arête m  
But one policeman stopped me

wɔI sa ma di la-kaI le ma-ri-ve me-zã-mi  
Woy sa ma di lakay lè m arrive mezanmi  
Alas this what say home when I arrive my friends

Sa ma di la-kal le ma-ri-ve  
Sa ma di lakay lè m arrive  
This what say home when I arrive

Ma-mãm vɔI-jěm sup o-taI  
Maman m voye m sou potay

Mam            sent me to my gate

pu ma-le pe-ze ka-fe  
Pou m ale peze kafé  
Go to my weigh coffee

Maman m voye m peze kafé O an arivan mwen sou potay Men youn jandam arête m  Woy sa ma di lakay lè m arrive mezanmi Sa ma di lakay lè m arrive  Maman m voye m sou potay Pou m ale peze kafé	My mother sent me to weigh the coffee When I reached the road I was Ambushed by the police  What am I going to say at home When I get back, Oh Friends! What am I going to say at home? <sup>1</sup>  My mother sent me to the gate Go weigh my coffee. <sup>2</sup>
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## Background

“*Peze Kafé* is a song found in the rich Haitian treasure of folk music. Its secular text tells in a few words of a young boy who is sent to the market with coffee for sale – and somehow, he loses the coffee on the way. What will he say to his mother when he returns home? A story of a troublesome every-day event....<sup>3</sup>

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<sup>1</sup> This translation from The Creole Choir of Cuba Study Guide, <http://portlandovations.org/files/offstage-2011-12/creole-cuba-study.pdf>, [accessed 5/20/2012]. The Creole sung by the Creole Choir of Cuba is not exactly like the Sten Källman version: *Mamam voyem peze kafe oh, Anvam rive nan sou potay Mwen jwenn jandam aretem/ O sa ma di LaKay Le marive, mezami, Sa ma di Lakay me marive*. The differences appear to be mostly in orthography, making this translation very close.

<sup>2</sup> The translation for the last two lines are by me.

<sup>3</sup> Källman, Sten. Peze Kafé. Gunilla Luboff, Publisher. Walton Music, 2004, p. 2.

*Peze Kafé* is a song from Haiti. It tells the story of a young boy sent to weigh, or buy, coffee. Along the way he is arrested, although we never find out why. He is much more concerned about what his mother will say when he turns up without the coffee than his arrest.

### About the Composer

Sten Källman (b. 1952 in Gothenburg, Sweden) is known for his folk music arrangements, focusing on music from Scandinavia, Haiti and the Middle East. Sten first traveled and lived in Haiti in 1970 and has since then returned several times. A singer and flutist, he performs regularly with various Scandinavian performing groups and sings with the Gothenburg Chamber Choir as well as the theatrical group Amanda. He also maintains his work as a teacher at the Academy of Music and Drama in Gothenburg.<sup>4</sup>

### Recordings

Recording by the arranger's ensemble, Vocal Ensemble Amanda: [Peze Kafe](#)

Drakensburg Boy's Choir: [Peze Kafe](#)

(<http://www.youtube.com/watch?v=hwcrmOnkn6A&list=PL453F705496A404D6&index=16>)

“Lakou Mizik” featuring Boulo Valcourt: A wonderful recording of this piece, but not this arrangement – [Peze Kafe \(https://youtu.be/ujsO-gxH838\)](https://youtu.be/ujsO-gxH838)

Amanda (Sten Källman's ensemble and our arrangement): [Peze Kafe](#) (<https://youtu.be/OFIWpl6IWuU>)

### Analysis

Key: C minor

Meter: 2/4

Structure:

The structure of this piece is formed around the melody of the original folk tune, which consists of three separate musical themes.

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<sup>4</sup> Ibid., p.2.

Theme A: Sung on the words *Maman m voye m peze kafé o/ an arivan mwèn sou potay men youn jandam arête m*. Seven measures long in two phrases, 3+4

Theme B: Sung on the words *Woy sa ma di lakay lè m arrive mezanmi sa ma di lakay lè m arrive*. Eight measures long in two phrases, 5+3

Theme C: Sung on the words *Maman m voye m sou potay pou m ale peze kafé*. Four measures long in one phrase.

Other musical ideas are introduced to add layers, creating a polyphonic texture which is rhythmically active and complex.

### Strategies for learning

There are 6 basic musical ideas within this piece – learn each one, and you will have the piece down.

To help you get them down, each musical idea is identified within this chart. It is strongly suggested that you mark each theme with a different colored pencil so that you can quickly identify each theme as it occurs.

Theme	Location in score
A	Ms. 3-10, ms. 27-41 (soprano)
B	Ms. 11-18, 43-65 (women), 66-82 (alto), 95-110 (women), 11-end (alto)
C	Ms. 19-22 (bass), 23-58 (bass), 83-86 (women)
D	Ms. 59-66 (tenor), 67-82 (tenor), 102-end (tenor)
E	Ms. 59-66 (bass), 67-82 (bass), 102-end (bass)
F	Ms. 66-73 (soprano), 74-82 (soprano), 111-end (soprano)

SECTION	MEASURE	EVENT AND SCORING
Introduction	1-2	Layered ostinato ATB (mimicking instruments)
Section 1	3-10	Sopranos sing Theme A while other voices continue instrumental ostinato (sung twice)
Section 2	11-18	Sopranos sing Theme B while other voices

		continue instrumental ostinato (sung twice)
Section 3	19-58	Basses and Tenors begin singing Theme C, which continues as a four-measure ostinato throughout this section; basses have melody, tenors have harmony; Sopranos and Altos join at Ms. 27, singing Theme A in two part harmony, sopranos having the melody; At measure 43 the women switch to unison and sing Theme B. At measure 58, singers return to ms. 19, and sing through until ms. 42, where they go on to the second ending.
Section 4	59-82	S/A continue Theme B, Tenors begin Theme D, Basses Theme E; at ms. 66, Sopranos switch from Theme B to Theme F – all voices continue on in this way until ms. 82
Section 5	83-94	S/A sing Theme A in unison alternating with percussion breaks
Section 6	95-102	S/A sing Theme B in unison
Section 7	103-end	S/A continue with Theme B, Tenors and Basses join singing Themes D and E respectively; at ms. 111 sopranos switch to Theme F. This continues through the end of the piece (this is like Section 4)