

THE
YUGOSLAV

COLLECTION

Music & Lyrics To 40 Favorite Folkdances
From
Bosnia, Croatia, Macedonia, Serbia, & Slovenia

Transcribed by
Richard Geisler

a publication of The Village & Early Music Society
15181 Ballantree Lane, Grass Valley, CA 95949



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THE YUGOSLAV COLLECTION

To the Musician

The music in The Yugoslav Collection represents a wide spectrum of folk dances from the various ethnic regions and republics that constitute the nation of Yugoslavia. Dances from Bosnia, Croatia, Macedonia, Serbia and Slovenia are included in the collection. These dances are favorites of recreational folk dancers in America and elsewhere in the world.

MUSIC & METER

For the musician who is unfamiliar with the dances, their titles and the music, a wonderful experience is waiting. There are melodies here that are breath-takingly beautiful, delightfully childlike, hypnotically spell-binding, robust and bouncy, syncopated, percussive, exotic... They range from easy to difficult. Many are in meters that Westerners assume to be the norm for all music: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$. It is these tunes that will immediately satisfy expectations of what experience has lead us to believe melody and rhythm should be.

However, there are several other melodies in $\frac{7}{8}$, the most common of the odd-metered rhythms found in the Balkans. In this part of the world, many dances in $\frac{7}{8}$ are of a type known as "lesnoto". Melodies to lesnoto dances are generally beautiful, the lyrics are romantic, often sentimental, the dance movement is slow and graceful. By learning to play melodies in this rhythm, another world of musical experience opens for the musician ... one that is immensely rewarding. Included in this collection is a "lesnoto" arrangement of the only tune that is familiar to non-folkdancers: Happy Birthday!

But this is only a first step into Balkan melodies. There are other tunes with odd meters in The Yugoslav Collection: Fatiše Kolo (Serbia) in $\frac{9}{8}$, Neda Vođa Nalivala (Macedonia) in $\frac{11}{8}$. There are tunes in mixed meters: Ne Ašikuj, Mujo (Bosnia) in $\frac{5+4+6}{8}$, U Krušivo Ogin Gori (Macedonia) in $\frac{11+7}{8}$. For the one who would pursue the matter further, The Bulgarian Collection is available.

TRANSCRIPTIONS & INSTRUMENTATION

The music transcriptions represent the dances as they are danced. They include metronomic markings for tempos, indications of chords, rhythms for chording, use of percussion, play patterns, lyrics in translation and transliteration. Harmony parts are included. Instrumentation and orchestration are noted or suggested.

The transcriptions are music scores. They may be used by the amateur "closet" musician or by an ensemble of mixed instrumentation. The music may be well played on violin, flute, mandolin, clarinet, recorder, accordion, guitar, autoharp and various percussion.

PROTECTION & USE

Protect this music. Use it carefully. Upon receiving it, reinforce the holes to avoid tears. Do the same for corners. Place the music in a ring binder that will allow easy removal or shuffling of individual tunes for practice or performance purposes.

SOURCES FOR GOODS & INFORMATION

For information and items relating to Balkan and international folk dance in the U.S., the following organizations may be contacted for dance syllabi, song books, costumes and other items of folk interest:

Folk Dance Federation of California POB 789 bbrux@wco.com Kenwood, CA 95452-0789	Folk Arts Center of New England (FACONE) 42 West Foster St. fac@facone.org Melrose, MA 02176 781/662-7475	Eastern European Folklife Center POB 12488 office@eefc.org Berkeley, CA 94712 510/549-2124
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An excellent source for obtaining dance descriptions or finding out about folkdance in the U.S. is the Society of Folk Dance Historians: Ron Houston, 2100 Rio Grande, Austin, TX 78705 - ph: 512/478-9676 sofdh@juno.com SOFDH publishes an annual Folk Dance Phone Book & Group Directory and Folk Dance Problem Solver, (from 1987 on) which provides dance descriptions & extensive research on 100's of folk dances.

The following businesses offer books, tapes, records, cassettes, CD's, dance syllabi & other folk-related items:

EAST:

WorldTone Music
230 7th Ave. spear230@aol.com
New York, NY 10011
212/691-1934

MIDWEST:

International Folk Rhythms
POB 1402 folkrythms@juno.com
Northbrook, IL 60062
708/564-2880

WEST:

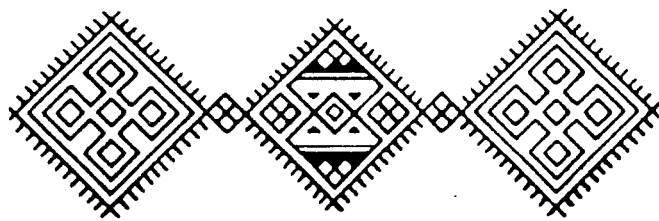
Festival Records
2665 West Pico Blvd.
Los Angeles, CA 90006
323/737-3500

THE YUGOSLAV COLLECTION

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Ajde Jano

~ Serbia

Intro clarinet

Musical score for the Intro clarinet section. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music features a series of eighth and sixteenth notes. Chords are indicated below the staves: acc. A, Fm, Bm, Fm.

A) vocal & violin

Musical score for the vocal and violin section. It consists of three staves. The top staff is in treble clef and the bottom two staves are in bass clef. The key signature has two flats, and the time signature is 7/8. The music features a series of eighth and sixteenth notes. Chords are indicated below the staves: Fm, Eb, Eb7, Ab, Eb, Fm, Bm, Fm.

Musical score for the instrumental section. It consists of three staves. The top staff is in treble clef and the bottom two staves are in bass clef. The key signature has two flats, and the time signature is 7/8. The music features a series of eighth and sixteenth notes. Chords are indicated below the staves: Fm, Bm, Fm, Ab, Eb, Fm, Bm, Fm.

B) instrumental

Musical score for the instrumental section. It consists of three staves. The top staff is in treble clef and the bottom two staves are in bass clef. The key signature has two flats, and the time signature is 7/8. The music features a series of eighth and sixteenth notes. Chords are indicated below the staves: Fm, Eb, Eb7, Ab, Eb, Fm.

(B₂) instrumental

ABAB₂ + (AB)^{2x}

chording:

tambourine:

etc. etc. ad lib.

In (A) cl. & acc. may choose up or downstem notes

Ajde Jano, Kolo da igramo
/Ajde Jano, ajde dušo, Kolo da igramo/

Ajde Jano, Konja da prodamo
/Ajde Jano, adje dušo, Konja da prodamo/

Ajde Jano, Kuću da prodamo
/Ajde Jano, ajde dušo, Kuću da prodamo/

Da prodamo, samo da igramo
/Da prodamo, Jano dušo, samo da igramo/

Come Jana, we will dance the Kolo.
We'll sell the horse, we'll sell the house,
We'll sell everything just to dance the Kolo

record reference: Folkraft 1533 Monitor MF 327 RTB LPV 170

transcribed by Richard Geisler

Jan., 1982

Ajde Lepa Maro

~ Serbia

♩ = 108-120
 (A) *SUNG*
legato

Chords: A^b E^b B^{b7} E^b B^{b7} A^b E^b B^{b7} E^b B^{b7} E^b B^{b7}

(B) *instrumental*

Chords: B^{b7} E^b B^{b7} E^b B^{b7} E^b B^{b7} E^b B^{b7} E^b B^b F⁷

Chords: B^b F⁷ E^b B^b F⁷ B^b F⁷ B^b F⁷ B^b F⁷ B^b F⁷ B^b F⁷

When sung, play (A) 7^x, alternate vocal with instrumental. If instr. only, may play (B) 7^x or alternate (A) 5 (B).

/Ajde lepa Maro gospodar te zove /
 /Ja ne mogu doći, kolo ostaviti /

Hey pretty Mary, your master's calling.
 I can't come and leave the kolo.

record reference:
 Folkraft 1495

/Ajde lepa Maro gospodar je gladan /
 /Hleba u ormanu, a nož u ašalu /

Hey pretty Mary, the master's hungry.
 Bread's in the cupboard, Knife's in the drawer.

chording:

/Ajde lepa Maro gospodar je žedan /
 /Voda u bunaru, čaša na ormanu /

Hey pretty Mary, the master's thirsty.
 Water's in the well, the glass is in the cupboard.

/Ajde lepa Maro gospodar je bolan /
 /Ja ne mogu doći, kolo ostaviti /

Hey pretty Mary, the master's sick.
 I can't come and leave the kolo.

transcribed by
 Richard Seisler

Bavno Oro

~macedonia

♩ = 108

A Legato

B

B⁷ when repeating A's ② from end of ③, 1st ending of ③ is only 2 bars

2. go to ② after repeat from ③

notes on playing Bavno

- ✓ accordion & clarinet
- ✓ rhythm & chording:

record reference:
XOPO X-301-B

- ✓ bass & big drum add depth
- ✓ + = trill

ABC + ABD + (EF)^{2x}

transcribed by
Richard Geisler

Belasičko Oro

~ macedonia

♩ = 100

may be played 8^{va} by fl. or ten. rec.

A

B

C

legato

D

E

(A-F) 2x

chording by guitar or accordion:

orchestration: recorders, violins, accordion, tambourine

A all instrs. ~ for lower part, use vio or cl (or fl/tenor rec ^{8va})
tamb. 3

B same as A

C vio & rec for 1 & 2 + acc/cl for 3 & 4 (tamb tacet)

D acc/cl for 1 & 2 + rec for 3 & 4 (+tamb)

E vio for 1 & 2 + acc ^{8va} bassa for 3 & 4 (tamb tacet)

F acc/cl for 1 & 2 + rec ^{8va} & vio ^{8va} for 3 & 4 (+tamb)

— orchestrate to suit —

record reference: WRS 768, Dances of Yugoslavia
Worldtone WT 10003

teacher: Kolarovski

transcribed by
Richard Geisler

Bhurždey Whopah Lesnoto ~ Novo Makedonika

(A)

Am E7 Am
Dm E7 Am
Am E7
Am Dm E7 Am

(B)

(C)

A E7 A
D E7 A
Hap-py birth-day to — E7 you Hap-py birth-day to — A you Hap-py birth-day
dear D (name) Hap-py A birth-day E7 to — A you (fine)

composed by Richard Seisler
Feb., 1986

(A B)^{2x} + C B C
~ or whatever ~

Biserka

~ serbia

♩. = 72

(A) *Gm* *fl* *fl* *Cm Gm*
 clarinet & flute

Cm Gm D7 Gm (B) *Bb F Bb*
 ritard after D.C. accordion solo
 go to (D) legato

Eb F Bb Gm
 clarinet solo

D Gm 2 *Cm Gm D7 Gm* (C) *Gm*
 flute solo

Cm D7 Gm
 D.C.

chording for Biserka:
 metered in 6/8 for readability ~
 should be 3/8

Bojarka

(D) *F Bb F C F Bb F C* *fine*
 acc & cl (+ fl at D.C.) legato

(E) *F Bb F C F Bb F C*
 D.C. 2x

ABC+A → (DE)^{2x} + D
 ritard at end, go to (D), accel to tempo

orchestrate to suit: use violin, recorder as substitutes; guitar for chording
 add big drum on beats 1 & 4 of Biserka, beat 1 of Bojarka

record reference: Folkraft 1567

transcribed by
 Richard Geisler

Borjano Borjanke

$\text{♩} = 144-160$

(A) vocal

Slow Pravo

~ Macedonia

(B) optional instrumental

play as many times as will

use your own scheme

chording: $\text{♩} \text{♯}$

/Borjano, Borjanke, sal ti li si moma?/
/Sal ti li si moma, sal ti li znajš da pe'eš?/

/Glasot ti se sluša, dur do našta niva,/
/dur do našta niva, dur do našta sliva/

/Sr-pot si ostaviv, tebe da te slušam,/
/tebe da te slušam, koja pesma pe'eš/

/Koja pesma pe'eš, taja da zasviram,/
/taja da zasviram, oro da zavijam./

Source : Bulgarian Folk Dances, Raina Katzarova-Kukudova & Kiril Djenev
(Slavica Publishers, Cambridge, 1976), p. 21

Dalmatinske, Bosanske I Makedonske Pjesme, za harmoniku
priredio Ivan Mihokovic, p. 28

arranged by Richard Geisler

♩ = 92-120

Bufčansko

Macedonia

Intro

(A) ♩ = 92-100

drone throughout

enter drum)

(B) 100-108

(A) 108-112

(B) 112

(A) 112-116 (116-120)

(B) 116-120

repeat last (B)

notes on playing Bufčansko

✓ for 2 flutes (Kavals) & drum. 1 flute drones (alto recorders do well) (transverse fl., play (A) octave lower)

✓ ♯ = mordent, ~~~ = trill, ~~~ quarter-tone-lower trill on staff 'd'

✓ drum enters at (A), bar 5, to a rhythm of and beats throughout.

✓ slow tempo increase throughout, as indicated by M.M.

pattern: (A)B (A)B (A)B (A)B 2x

or (A)B 4x

for alto rec.

record reference FolKraft 1464(45); LP 15
 DuTam 1002; DT 3001, Vol. 1

transcribed by
 Richard Seisler
 Mar., 1984

Bunjevačko Momačko Kolo

~ Serbia

♩ = 108

①

Chords: C G, C G, C G, C G⁷, F C, G⁷ C, F C

②

Chords: G⁷, C, G⁷, C, G⁷, C, G⁷, C, G D, G D

Chords: G D, G D⁷, C G, D⁷, G C, G, D⁷, G, D⁷

Chords: G, D⁷, G, D⁷, G, D⁷

play ① several times, or
 ①^{2x} + ②^{2x} + ①^{2x} etc.,
 ending with repeat of 1st 4 bars
 of ①

chording:

transcribed by Richard Geisler

record reference:
 The Folk Dancer MH 345-3022
 Aman 102, vol. 2 (Festival)
 Du Tam 3001, vol. 1

Drmeš Iz Zdenčine

— Croatia

$\text{♩} = 160$

(A)

D⁷ G D⁷ G D⁷ G D⁷ G D⁷ G

(B)

D⁷ G D⁷ G D⁷ G C G C G

(C)

C G D⁷ G G fine A⁷ D A⁷ D A⁷

1. 2. fine

D A⁷ D A⁷ D A⁷ D A⁷ D A⁷ D

(D)

G D G D G D A⁷ D D D.C.

1. 2. D.C.

originally for tamburitza orchestra

when played on picked instruments:

harmony also played 8bassa

record reference: The Folk Dancer, MH 3030; Folkraft 1500

(ABCD)^{3x} + AB

transcribed by
Richard Seisler

Dec., 1982 12

Ersko Kolo

~ Serbia

A *moderato*

C G C D7 G

Allegro moderato **B** *moderato*

C G C D7 G G

Allegro moderato

D G A7 D G

C *moderato*

D G A7 D D A

Allegro moderato

D E7 A D A D E7 A

chording: every 8th bar:

ABC or any Key 3^x or more
(each letter is a change of Key)

surprise ending:
stop at end of slow section

record reference: Festival, F-4814; Folkraft 1498;
Folk Dancer, MH 3020

tempo: not too fast in *moderato* sections -
faster at *allegro* sections

transcribed by Richard Seisler

Fatiše Kolo

~ Serbia

$\text{♩} = 120$

(A) instrumental (violin/recorder 8^{va})

Musical notation for instrumental part (A) in G major, 9/8 time. The melody is written on a single staff with a treble clef. Chords are indicated below the staff: D7, G, D7, G, D7, G, D7, G, D7, G, Am, Em.

(B) vocal

Musical notation for vocal part (B) in G major, 9/8 time. The melody is written on a single staff with a treble clef. Chords are indicated below the staff: D7, G, D7, G, D7, G, D7, G.

Musical notation for bass part in G major, 9/8 time. The bass line is written on a single staff with a bass clef. Chords are indicated above the staff: D7, Am, Em, Am, B7, Em, D7, Am, Em, Am, B7, Em. The final measure is marked 'rit. last time' and 'D.C.'.

bass

Musical notation for tambourine part in G major, 9/8 time. The rhythm is written on a single staff with a bass clef. It consists of a series of eighth notes and rests.

tambourine

record reference: XOP 314, Vranjsko Djevejačko Kolo

Musical notation for basic rhythm and chording. The top part shows the basic rhythm with eighth notes and rests. The bottom part shows the chording with chords and rests.

basic rhythm: $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$, drum chording: $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$ play 3 times

1,3/Fatiše Kolo Vranjske devojke /
 /Vranjske devojke na tu Vranjsku česmu/ The girls of Vranje are dancing the Kolo,
 The girls of Vranje, near the Vranje well.
 2/Na čelu kola, Živkova Taša /
 /Živkova Taša lepotica naša/ The leader is Živko's daughter Tasha
 Živko's Tasha, our beautiful girl.
 Transcribed Richard Seisler

Godečki Čačak

~ Serbia

Intro $\text{♩} = 126 \text{ --- } \dots \rightarrow 138$ (A) $138 \rightarrow 144 \rightarrow 152$

Am $\text{♩} = 126 \text{ --- } \dots \rightarrow 138$ (A) $138 \rightarrow 144 \rightarrow 152$

(B) $\text{♩} = 144$

Am $\text{♩} = 152$ (C) $\text{♩} = 152$

(D) $\text{♩} = 152$

(E) $\text{♩} = 152$

(F) $\text{♩} = 152$

$\text{♩} = 152 \rightarrow 160$, on *Da capo*

Intro + (A-F)^{2x}

DC

originally for accordion

may be orchestrated with effect using other instruments: violin, clarinet, recorder

chording: guitar, 3 3 accordion, indicated in Intro.

tempo: note metronomic numbers. Accelerando in Intro and (A) faster on the *Da capo*

record reference: Du Tam, DT 1002;
DT 3001, Vol.1 (LP)

transcribed by
Richard Seisler

Hrvatski Drmeš

~ Croatia

① *Croatian Drmeš*

G stacc. (plucked) D G D G D G D

1 2

D G A D A A D.C.2^x

D.C.2^x

②

G D G

1 2

C G D G C G G G D-G-G D.S.1^x

D.S.1^x

③

G D G G D G

G C G D G D G G C G D G D G D.S.2 2^x

D.S.2 2^x

chording by guitar/accordion follows rhythm Orchestrate to suit (A)^{3x} + (B)^{2x} + (C)^{3x}
in 2nd line as much as possible Transcribed by Richard Beisler

Ivanica

~macedonia

Intro & Interlude $\text{♩} = 69$

(A) Am Em Am F G C D7 G Am Em Am F G C G7 C

(B) chorus Am D7 G F G F C F G C F G7 C

B^b part Intro & Interlude

(A)

(B)

notes on playing Ivanica

suggested instrumentation:

- ✓ violin & flute 8^{va} (or soprano recorder) play upper notes; clarinet plays lower. At (B), fl. or rec. plays embellished harmony part.
- ✓ guitar chords to rhythm of $\text{♩} \text{♩} \text{♩}$ (at end of sections, $\text{♩} \text{♩} \text{♩}$); bass, $\text{♩} \text{♩} \text{♩}$

record reference
Worldtone WT 10009

pattern
(IAB)^{3x}

Vie se vie oro Makedonsko
Golem sobor mi se sobral kraj Vardarot
Chorus:
/Oro i pesna, sonce i ljubov
Tova e naša Makedonija/

Siot narod se nasobral Makedonski
PregrnatiL bratski da se razveselat.

Da li gledaš, mило Skopje, da li slušaš
Kakva Makedonska pesna se pee.

A Macedonian dance turns and twines
Many people are by the Vardar River

Dance and song, sun and love
This is our Macedonia.

The entire Macedonian nation
Comes together to rejoice.

Did you see, dear Skopje, and did you hear
What kind of Macedonian song has been sung!

transcribed by Richard Seisler, Jan., 1986

Intro & Interlude $\text{♩} = 96$ Jovano Jovanke — Macedonia

(A) vocal (8 bass) **(B) vocal**

$(I+A+B)^{3x} + I$

tambourine:

chording:

record reference: Folkraft 1531 (45);
The Folk Dancer, MH 3055 (45)

transcribed by Richard Geisler

— 2 versions —

A Jovano, Jovanke
B /Kraj Vardarot sediš, mori
 Belo platno beliš
 Belo platno beliš, dušo
 Se na gore gledaš/
 Jovano, Jovanke
 /Jas te tebe čekam, mori
 Doma da mi dojdeš
 A ti ne doagaš, dušo
 Srce moje, Jovano/
 Jovano, Jovanke
 /Tvojata majka, mori
 Tebe ne te pušta,
 So mene da dojdeš, dušo
 Srce moje, Jovano/

Jovano, Jovanke
 /Kraj Vardarot sediš, mori
 Belo platno beliš
 Se na gore gledaš, dušo
 Srce moje, Jovano/
 Jovano, Jovanke
 /Tvojata majke, mori
 Tebe ne te dava
 Kaj mene da dojdeš, dušo
 Srce moje, Jovano/
 Jovano, Jovanke
 /Jas te doma čekam, mori
 Doma da mi dojdeš
 Ti mi ne dohodiš, dušo
 Srce moje, Jovano/

Jovana,
 You sit by the Vardar,
 Bleaching your white linens
 And looking up at the hills, darling,
 Jovana, my sweetheart.
 Jovana,
 Your mother
 Won't let you
 Come to me, darling,
 Jovana, my sweetheart.
 Jovana,
 I wait for you
 To come to me,
 But you don't come, darling,
 Jovana, my sweetheart.

Kačerač

~ Serbia

♩ = 126; 144

(A.B)^{3x} + C.B + A.B (take fine ending 4th time)
 ♩ = 126 ♩ = 144

notes on playing Kačerač

Intro. 4 bars, accordion:

chording: (A): (B):

(C): except 2nd bar of (C):

(B) is 4 x 4 bars

Play octave higher on small frula (or use sopranino recorder)

tambourine ad lib.

note tempo increase on last AB

record reference:
 Folkkraft 1567 (45)

transcribed by
 Richard Seisler

Kasapsko Oro

~ macedonia

A violin, clarinet (flute)

tr. $\text{♩} = 92$ tr.

Am accordion octave lower

dr.

B

Am

downstems on repeat

acc. Am

Am fine

C

tr.

etc.

D

Am

tr.

tr.

tr.

etc.

E accordion solo

right hand chording by a 2nd accordion. Play rhythm above - crisply

legato

dr.

notes on playing Kasapsko Oro

! percussion: in addition to a deep-sounding drum on written part, use a more active smaller dr., ad lib., especially at E.

! chording: guitar follows dr. part A-D. At E, use acc. II, if available

record reference:
Worldtone WT LP-84-701;
WT 10009 (45)

(A-E)+(CD)+(AB)

transcribed by
Richard Feisler
Jan, 1987

moderato

Kostursko Oro

(A) vocal (top line), acc.

Dodek Je Moma Pri Majka

~ Macedonia

Musical score for vocal and instruments. The vocal line is on the top staff. Below it are staves for violin, viola/clarinet, and guitar/bass. The key signature has one flat (B-flat), and the time signature is 3/8. The piece ends with a 'fine' marking.

(B) instrumental

Instrumental score for violin, viola/clarinet, and guitar/bass. The key signature has one flat (B-flat), and the time signature is 3/8. The piece ends with a 'fine' marking.

Small musical notation for guitar/bass, showing chords and rhythmic patterns.

A (instr. Intro - no repeat) + (AB)^{3x} + A chording: J. || or J. || J. ||

- 1 Dodek je moma majka
Do tu je bela i crvena
Do tu je odila šetala
Momiski pesni pejala.
- 2 Momiski pesni pejala
Momiski oro igrala
Godi se, zacrnela se
Oženi se, zakopa se.
- 3 A što se svekor, svekrva
Tova je crno crnilo
A što se dever i zolva
Tova je zolto zoltilo.
- 4 A što se malkite deca
Tova se sitni sindžiri
A što je kitka šarena
Tova je prvoto libe

As long as a girl is with her mother,
She is fresh and rosy.
She strolls through the village,
Singing girlish songs.

Singing girlish songs,
Dancing girlish dances,
But when she marries,
Everything blackens.

With her father-in-law and mother-in-law,
All is blackest black.
With her brother-in-law and his wife,
Everything is as sour as lemon.

As for the small children of the family
They are like little pearls in a necklace.
But the flower bouquet of all
Is her first love.

transcribed
by
Richard Geisler
Jan., 1982

record reference: Express 208; XOP0 45-317; Folkraft 1561; Sperry 6101

Kriči Kriči Tiček

~ Croatia

Ⓐ $\text{♩} = 132 \rightarrow 160$
accel. poco a poco

$(AB)^{2x} + (CD)^{2x} + (AB)^{2x}$ etc.

chording: 5th bar of Ⓑ: Ⓓ:

record reference: Festival, FM4002;
 The Folk Dancer, MH 3021

/Kriči, kriči, tiček, na suhem grmeku/
 /Kaj je tebi, a moj tiček, kaj si tak turoban/
 — repeat 1st verse —

Whistle little bird, in the dusty bushes,
 Why do you sing so sadly?

/Kaj si zgubil dragu, kaj te je ljubila?/
 /Kaj je tebe, a moj tiček, draga ostavila?/

Have you lost your sweetheart, your love?
 Tell me, little bird, did your love leave you?

/Nije mene moja, draga ostavila/
 /Nije mene moja mila draga ostavila/

No, I have not lost my loved one.

/Već sam zgubil krila, ne m'rem poletiti/
 /Već sam zgubil laKa krila ne m'rem poletiti/

But I have lost my wings, I can no longer fly.

transcribed by Richard Geisler

Lepa Moja Milena

~ Croatia

Intro. & Interlude $\text{♩} = 152, 176 \text{ after } \textcircled{B}$

A Vocal $\text{♩} = 104$ Men 1stx, women on repeat. *inst'l*

B Chorus $\text{♩} = 104 \rightarrow 168$ mixed chorus *accel.*

C Instrumental $\text{♩} = 176$ *Drymačica*

Intro + (A+B+Inter) 3x + C 4x

chording: guitar preferred originally by tamburitza orchestra

men: verses 1, 2, 3 1st ver. 2nd ver. 3rd ver.
 Kupil sem joj čizmice (ajbečec, pantčec)
 Da bi kolša bila
 Čizmice je ponosila
 Još je goršja bila.

record reference:
 Monitor, MFS 711
 Festival, FR-4115

women:
 /Ne kupoj, ne trošoj
 Tvoja neću biti/

chorus:
 /Trninaj, trninaj, trninica moja/ 4x

men:
 I bought my girl some boots (a vest, ribbons)
 To make her better,
 But the boots
 made her proud.

women:
 Don't buy, don't bring,
 I'm not going to be yours anyway.

chorus:
 O my trninica...
 (a trninica is a device used to separate flax
 from it's husk)

Transcribed by Richard Seisler

Levačko kolo u šest

~Serbia

$\text{♩} = 100-108$ (A)

8 $\sharp\sharp$ 4/4

accel. from $\text{♩} = 80 \rightarrow 96$ in (A)

D ♩ 3 ♩ 4^{2nd} 4th 3^{1st} 3rd 3rd etc.

E A ♩ 3 ♩ 3 ♩ 3 ♩ 3

1,3 1,3

Bm E E7 E7

4th time

8 (B)

A E ♩ 3 ♩ 3 ♩ 3 ♩ 3 etc.

K 1st 3rd 4th 3rd 4th

E7 ♩ 3 ♩ 3 ♩ 3 ♩ 3

1,3 2,4

Bm E E7 E7

4th time

8 (C)

on repeat

1. 2.

Am E ♩ 3 ♩ 3 ♩ 3 ♩ 3

Am E E7 E7

8 (D)

1. 2. 3. to (A)

A E7 ♩ 3 ♩ 3 A E7 ♩ 3 ♩ 3 A E7 ♩ 3 ♩ 3 A E7 ♩ 3 ♩ 3

take fine for repeat of (D) last time

8 fine

A E7 ♩ 3 ♩ 3 B7 E

Subito retard.

(A~D) 4x

- ✓ rhythm for chording is indicated between staves: e.g. 3 ♩
- ✓ no chording or bass in bars 1-4 to begin
- ✓ 2 soprano recorders, or rec. with a cordion on harmony
- ✓ violins play in octave written. see p.2 for orchestration

♩ = 100-108

bass

(A) (observe rests at beginning only) D A Bm E E7 D

First staff of music for section A, bass clef, key signature of two sharps, 2/2 time signature.

Second staff of music for section A, bass clef, key signature of two sharps, 2/2 time signature.

Third staff of music for section A, bass clef, key signature of two sharps, 2/2 time signature.

(B) A E A E E7 Bm E E7 A E A E

Fourth staff of music for section B, bass clef, key signature of two sharps, 2/2 time signature.

Fifth staff of music for section B, bass clef, key signature of two sharps, 2/2 time signature.

(C) Am E Am E Am E Am E E7 Am

Sixth staff of music for section C, bass clef, key signature of two sharps, 2/2 time signature.

Seventh staff of music for section C, bass clef, key signature of two sharps, 2/2 time signature.

Eighth staff of music for section C, bass clef, key signature of two sharps, 2/2 time signature.

to end, take fine for last 8 bars of D

Ninth staff of music, starting with 'A fine' and ending with 'subito retard', bass clef, key signature of two sharps, 2/2 time signature.

up & down stem notes may alternated on successive repeats

orchestration:

- recorders ABCDAB₂
- violins CDAB₂
- recorders CDABCD

record reference: Mama 2 Festival FM-4004-B

transcribed by Richard Geisler Feb., 1983

Makedonsko Devojče

Intro. & Interlude

Kosovsko lesnoto

Macedonia

$\text{♩} = 108$

(A) verse

(B) chorus

$\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

$I+(AB)^{2x} + I+(AB)^{2x}$ chording: $\text{♩} \text{♩} / \text{♩} \text{♩}$

- female vocal -
Makedonsko devojče
Kitka šarena
Vo gradina nabrana
Dar podarena.

Macedonian girl,
Colorful bouquet
Gathered in a garden,
Given as a gift.

Chorus - male & female -
Da li ima na ovoj beli svet
Poubavo devojče od Makedonče
Nema, nema neke se rodi
Poubavo devojče od Makedonče.

Is there in this wide world
A prettier girl than a Macedonian?
No, there'll never be born
A prettier girl than a Macedonian.

- male -
Nema zvezdi polični
Od tvoje oči
Da se noče na nebo
Denke razdeni.

There are no stars prettier
Than your eyes.
Though it's night in the sky,
The day will dawn.

- male -
Koga kosi raspletiš
Kako koprina
Lična si i polična
Od samo vila.

When you unbraid your hair,
Like silk,
You're pretty, and prettier
Than a fairy.

- female -
Koga pesna zappee
Slavej nadpee
Koga ora zaigra
Srce razigra.

When you begin to sing,
You out sing the nightingale.
When you begin to dance,
You make the heart dance.

record reference: Worldtone 10002

Transcribed by Richard Seisler

Milanovo Kolo

~ Serbia

♩ = 108

①

C F G⁷ C F C G⁷ C F G⁷ C G C G⁷ C

②

G C D⁷ G C G D⁷ G C D⁷ G D G D⁷ G

A^{2x} + B^{2x} etc.

Pleskavae Kolo

~ Serbia

♩ = 116

clap hands kolo

①

C G⁷ C G⁷ C F C G⁷ C G⁷ C D⁷

to B

D.C.

②

G D⁷ G D⁷ G D⁷ G C G D⁷ G D⁷ G fine

D.S.

chording: unless otherwise indicated

A^{2x} + B^{2x} etc.

instrumentation: flutes (recorders), violins + accordion or guitar
tambourine ad lib. - orchestrate to suit.

record reference:

Milanovo Tanche 1034 (45); Folkraft 1549 (45)
Pleskavae Folkraft 1548 (45)

transcribed by
Richard Geisler
Feb., 1982

Ne Ašikuj, Mujo

Bosnia

Intro $\text{♩} = 168$
violins $Bb7$ Eb $Bb7$ $trmw$ mw Eb
cl./acc. Bb F Eb Cm
vocal & violin $Bb7$ Eb $Bb7$ Eb
vio/cl/acc $Bb7$ Eb $Bb7$ Eb
2nd & 3rd verses Bb F Eb Cm F *rit for fine*
(B) *instrumental violins* $B7$ Cm F F F F
chording etc.
(B) *clarinet/accordion* $B7$ Cm F F F F
etc.

Intro + AB + AB' + A

chording: Intro § (A) $\text{♩} = 168$ by accordion/guitar
 meter sequence in Intro § (A): /5,4,5,4,6/3^x

record reference: Yugoton LPY-V-693
 Bosno moja Divna Mila

transcribed by
 Richard Seisler
 April, 1988

Neda Voda Malivala ~ Macedonia

(A) ♩ = 176 6x, 2x

(B) etc. retard last time 2x

(A') 4x

percussion

high dr.	x x x x x	x x x x									
Low dr.	x				x				x	x	
beats	1	2	3	4	5	6	7	8	9	10	11

use dumbek,
bongo - or 2
drums of
different pitches

(A)

(B) etc.

(A')

pattern: A^{2x}(Intro) + A^{4x} + B^{2x} + A'^{4x} + B^{2x} + A^{2x}

notes on playing Neda Voda Malivala

✓ solo instrument: macedonian tambura

✓ other instrumentation: mandolin doubling with guitar

(The key change may be preferable)

use of clarinet: plucked string instrument(s) play top key. Add clarinet on bottom key. This is an effective combination.

✓ autoharp for rhythmic drone: strum rhythm of downstem notes, pressing B^bm & B^b7 buttons at same time. If the key change is used, press C^m & C⁷ buttons.

record reference: BHA 11139,
Folk Dances From Bulgaria, vol. 2

Negotinka

Serbia-Ulach

♩ = 120

Dance presented by Martin Koenig

notes on playing Negotinka:

- ✓ originally by unaccompanied flute (frula)
playing (A) (B) ^{9x}
- ✓ flute plays up an octave
(a soprano recorder playing music as
written will voice an octave higher)
- ✓ chords ; chording are optional
- ✓ key change is optional
- ✓ m = mordent; mw = trill

record reference:

Balkan Arts 702-EP
Folk Dances of East Serbia

transcribed by
Richard Seisler
Jan., 1984

Oj Rasticu Šušnjati ~ Mista

~ Croatia

vocal

(A) sop. solo 1st 4 bars

sop
alto
ten
bass

entry at repeat

alto entry

instrumental Intro ♩ = 56

(B) instrumental ♩ = 88 accel. → 120

D A D A D A D A

vocal & instr'l note: the rhythmic changes for the 3rd & 4th times occur in all parts

♩ = 120 accel. → 160

play downstem rhythm 4th x

D A D A D A D A

bass part may be improvised

D A D A D A D A

Mista

Oj Rastiću Šušnjati, p.2/3

vocal & instr'l $\text{♩} = 160 \rightarrow 176$

D A etc.

D A etc.

instr'l



play © 4x

D A A⁷ D A A E⁷ A fine

4x



notes:

*instrumentation: tamburitza orchestra ~ orchestrate to suit.
use mandolin(s), guitar if available*

chording: none for Intro or (A). For (B) & (C):   by guitar/accordion

*vocal entries at (A): soprano solo first 4 bars; alto enters bar 5;
tenor & bass enter on repeat.*

accelerandos throughout sections are indicated by metronomic numbers

 ≈ , especially by picked strings

record reference: Aman 105

*Transcribed by
Richard Seisler
Jan., 1982*

Oj Rastiću Šušnjati ~ Mista p. 3/3

Ⓐ

1/ Oj rastiću šušnjati
Nauči me igrati/
1/ Jab'se h'ćela udati
A još ne znam igrati/

The oak leaves rustle,
Teach me how to dance.
I would like to marry
But I don't know how to dance.

Ⓑ

1/ Ajde malo Korova
Deder malo Korova/
2/ De posviraj Korova
Da igramo Korova/

Dear little musician,
Come little musician,
Play so that we dance, musician.

3/ Čaj, čaj, čapove
Tavanice rastove/
4/ Jelove grede
Da me momci glede/

The attic
Is made of oak,
The beams of fir.
Look at me, young men.

Ⓒ

Koga ćemo da šta ćemo
De de nevolje
Koga toga to toroga
De de nevolje

(This verse is a nonsensical
string of "to whom's", "shall we's",
"so so's", etc. ~ a play upon
the tongue.)

Gledala sam stare baba
Gde se ljube uz tarabe
A ja svoga djuvegiju
Pritisnula uz kapiju

I watched the old women
As they kissed beside the fence,
And I kissed my lover
Beside the gate.

Sviraj mista čiča Rista
Ako nećeš izgorećeš
Ovako se kupus gazi
Ako neznaš a ti pazi

Play "Mista", Uncle Rista.
If you won't, we'll ignore you.
This is the way cabbage is pressed.
If you won't, watch out!

Sviraj svirko makar crko
Zašto si mi vamo vrko
Sada sviraj do zore
Mene nogu ne bole

Play, musician, even if you're dying.
Why did you trick me like this?
Now play until dawn,
My feet don't hurt.

Orjient

~ Serbia

Ⓐ ♩ = 112

First system of musical notation for section A. Treble and bass staves. Chords: G, acc., C, G. Includes a 1,3 triplet.

Second system of musical notation for section A. Treble and bass staves. Chords: G, G, C, G. Includes a 2,4 triplet.

Third system of musical notation for section A. Treble and bass staves. Chords: D7, D7, G, D7, G. Includes a 1,3 triplet, a 2,4 triplet, and a fine marking.

First system of musical notation for section C. Treble and bass staves. Chords: C7, Fm, G7. Includes a 1,3 triplet.

Second system of musical notation for section C. Treble and bass staves. Chords: G7, G7, G7, D.C. Includes a 2,4 triplet.

chording:
♩ = ♩
♩ = ♩

record reference: Du Tam 1001(45); DT 3001, Vol. 1
Folkdance Underground #1

(ABC)^{2x} + AB + fine
transcribed by Richard Seisler

Pinosavka

~ Serbia

$\text{♩} = 96$

①

②

③

④

play (A B C) 3x
originally for acc.

embellishments: *note:* *rhythm:* accordion, bass, other, root of chords
ad lib.; some mordents might be better played as:

to the novice:
The basic melody line is simple. In ① it's based on groups of 4 eighth notes in a descending pattern. In ③ it's based on 3/8 figures.

① Harmony

②

③

record reference:
Festival, FR 4018

Transcribed by Richard Seisler
Mar., 1983

Savila Se Bela Loza

~ Serbia

(A) ♩ = 144

(B) chorus

play 4th time, hold thru (B)

play 5th time, beginning at |2, hold for rest of (B) & thru fine

chording: [embellishments, dotted ties, articulations] (A B) 5x
are suggestions for instrumentals. (♩) = ♩ with vocals 1,3,5
tambourine ad lib.

(A) bass

(B)

(A)

fine

(B)

D.C. 2x

// Savila se bela loza vinova
/Uz tarabu vinova/ 3x//

The grapevine is climbing
Up the fence.

- chorus -
/Todor Todi podvalio
Tri put curu poljubio/ 3x

Todor flirted with Toda.
He kissed her three times.

// To ne beše bela loza vinova
/Uz tarabu vinova/ 3x//

That was not the grapevine climbing
Up the fence.

// Več to beše dvoje mili i dragi
/Dvoje mili i dragi/ 3x//

But it was two sweethearts
Embracing each other.

record reference: Folkraft 1496

Transcribed by Richard Geisler

šetnja

~ Serbia

♩ = 120 → 144; 160
(A) instrumental/vocal

Embellishments, articulations, ties are optional. Fit to vocals

(B) vocal

* last time through dance: make a break on final repeat of section - play last 4 bars at slower tempo

A+ABA+ABB

♩ = 120 slow accel. → 144 ^{quick} accel. → 160 → 168 ^{2x}

A instr. + A vocal + B instr. + A voc. + A instr. + (B instr.)

/Dodji, mile, u naš kraj
 Pa da vidiš šta je raj/
 /Hej, haj, u naš kraj
 Pa da vidiš šta je raj/

record reference
 Folk Dancer, MH 3029
 Folkraft 1490
 Festival 4816

Come, mile, through our village,
 And see what paradise is like.
 Hey, hi, through our village,
 And see what paradise is like.

/Prodje, mile, propeva
 I volove protera/
 /Hej, haj, propeva
 I volove protera/

chording: ♩ ♯
 ♯ = ♩

mile passes, singing
 And driving the oxen.
 Hey, hi, singing
 And driving the oxen.

transcribed by Richard Seisler

Slovenian waltz, 2/2

$(A-D)^{2x} + (A-C)$

record reference: *Continental* 420-B (78 rpm)
National, 7-452

B^b part available

play with bouncy exuberance

transcribed by
Richard Geisler

Sukačko Kolo

~ Croatia

♩ = 160

Intro:

a sukačica is a woman who cooks and bakes at a wedding

A vocal

B Instr. (viola)

playing order:
AAB, AAB, AA
1 2 3 4 5 6
verses

chording:

instrumentation: violin, viola, mandolin, bass (accordion)

record reference: Nama 2; Festival FM 4002

- 1 /Sukačica gledi strica, zgozela joj gabanica./
Chorus ;/Dunaj, Dunaj, Dunajve, Dunaj vodo ladna/
 2 /Sukačica domarice, zgozele vam gibanica./
 3 /Zgozele vam gibanice, prismudile i purice./
 4 /Sukačica pile peče, iz pileta voda teče./
 5 /Tancale su cjelu nočku, pojele su s'perjem kvočku/
 6 / (repeat 1) /

The sukačica was watching the old man, & her pastries burned
 Danube, Danube River, oh Danube, cool water.
 Hey missus sukačica, your pastries have burned!
 Your pastries have burned & your turkeys are scorched!
 The sukačica roasted a chicken & the water ran out of it!
 They danced the whole night through & ate up a hen,
 feathers & all!

transcribed by Richard Seisler, Jan., 1982

U Krušivo Ogin Gori

Macedonia

In Krušivo the Fire Burns

(A) $\text{♩} = 126 \rightarrow 192$
clarinet & accordion

(B) cl. & acc

mandolin: play AB 2nd time
fine

(C) clarinet solo, joined by accordion 8^{va} on repeat

(A') cl. & acc.

(B') cl. & acc.

(C') cl. solo + acc. on repeat

(D) solo clarinet: 16 bars improvisation

D.C. al fine

(AB)^{2x} + C + A'BC' + D + A
Tempo changes:
AB + AB + C + A'B' + C' + D + A
126 → 138 138 138 → 192 192

tambourine & big drum: * * * * *
♩ = ♩ + ≈ trill

chording: ♩ ♩ ♩ ♩
alternate chords in parentheses

bass

record reference: Folkraft LP24, vol. II
Macedonian Folk Dances

Transcribed by
Richard Geisler Jan., 1982

notes in parentheses may be omitted fine D.C.

(C) (D) 16 bars

etc. D.C. al fine

♩ = 96-120

U šest

~Serbia

(A) frula 1 (soprano recorder) 8^{va} solo

(B) frula 2, 8^{va}

(C)

(D)

(E)

(A') solo

(F) fine

notes on playing U šest

- ✓ to begin: solo flute joined by bass on first repeat. Accordion using block chording (E E E E) joins on second repeat, & continues throughout.
- ✓ may use duet violins in octave written, or combine w/ flutes

record reference:
Tama 1

pattern (A-E)+(A-E)+(A'+F)
tempo ♩ = (100-112)(116-120)(126)

transcribed by
Richard Seisler, July, '86

Vranjanka

~ Serbia

♩ = 116

Intro & Interlude

violin
clarinet

Šano Dušo

(A) vocal
vio.

(C) chorus

I+ABC+ as many repeats as will, with or without I

1 /Šano dušo, Šano mori, otvori mi vrata/
Otvori mi Šano vrata, da ti dam dukata.

chorus:

Oj le le le le le, izgore za tebe
Izgore mi Šano, srce za tebe.

2 /Noć li hodi, divna Šano, ja si tuga vijem/
Ubavinja tvoja, Šano, ne da mi da spijem.

3 /Tvoje lice belo, Šano, sneg je sa planine/
Tvoje čelo gidi, Šano, kako mesecine.

4 Repeat verse 1

5 /Ona usta tvoja, Šano, kako rujne zore/
Ono oko, dušo moja, mene me izgore.

Shana, sweetheart, please open the door,
I will give you gold coins.

O le le... I'm burning for you,
How my heart burns for you.

Night is coming, beautiful Shana, I am so sad.
Your beauty gives me no sleep.

Your face, Shana, is white like the mountain snow,
Your lovely brow is like the moonlight.

Your lips, Shana, are as rosy as the dawn,
Your eyes, my sweetheart, make me burn.

transcribed by
Richard Geisler
Dec, 1981

Žalna Majka

lesnoto

Macedonia

A Intro. & Interlude

B Vocal

notes on playing Žalna Maika

(ABC)^{3x}

- ✓ chording: or follow rhythm of guitar part
- ✓ instrumentation: flute(recorder), melody; violin, harmony; guitar & bass
- ✓ orchestrate to suit - keep it light, sensitive, expressive

record reference: Request Records, SR LP 8136, *Pesni I Igri Od Makedonija*;
 Nama 2, "Nama Lesnoto Medley"; Festival FR 4017(45)

C Vocal

The song is about the grieving mother of a famous Macedonian singer, Blagoj Petrov Karagule, killed in an earthquake in 1963

B Žalna majka v'sebe plače,
Vnucite ji teši.
Bol vo gradi lut ja vie,
a nif im se smeši.

{ The grieving mother weeps to herself
and consoles her grandchildren.
The aching in her heart is unbearable,
but she smiles at them.

C Ah, spite, vnuci moj,
Pak, pak ke dojde toj.
Ke vi peje za Bitola,
za naš roden kraj.

{ Oh, sleep, my little ones,
he will come back some day.
He will sing to you of Bitola,
of our native town.

B₂ Spijat vnuci majka plače
oči solzi leat
Kaj si sinko da gi vidiš
Tvojte mile deča.

B₃ Majka plače solzi tečat
Šmot svoj go žali
Blagoj Petrov Karagule
Vo misli go gali.

C₂ Ah, spijat deca tvoj
V'son go slušat tvojot poj
Stani sinko da gi vidiš
stani sine moj

C₃ Of, edinec moj ti
V'grad bolka ti ni svi
stani čedo pej ni pesma
stani ne mi spi.

transcribed by Richard Geisler

Mar, 1984
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