

Ajde Jano



Serbian

Musical notation for the first line, starting with chords **Dm** and **C**.

Aj-de Ja - no, ko - lo da i - gra - mo
Aj-de Ja - no, kon - ja da pro - da - mo
Aj-de Ja - no, sa - mo da i - gra - mo

Musical notation for the second line, starting with measure 5. Chords include **Dm**, **F**, **Gm**, **Dm**, **Gm**, **Dm**, and **Dm**.

Aj - de Ja - no, aj - de du - šo ko - lo da__ i - gra -
Aj - de Ja - no, aj - de du - šo kon - ja da__ pro - da -
Aj - de Ja - no, aj - de du - šo sa - mo da__ i - gra -

Musical notation for the third line, starting with measure 9. Chords include **Dm**, **F**, **Gm**, and **Dm**.

mo____ Aj - de Ja - no Aj - de du - šo
mo____ Aj - de Ja - no Aj - de du - šo
mo____ Aj - de Ja - no Aj - de du - šo

Musical notation for the fourth line, starting with measure 13. Chords include **Gm**, **Dm**, and **Dm**.

ko - lo da__ i - gra - - - mo____
kon - ja da__ pro - da - - - mo____
sa - mo da__ i - gra - - - mo____

Fatiše kolo

/ Fatiše kolo vranjske devojke, /
/ Vranjske devojke na tu vranjsku česmu. /

The girls of Vranje started a kolo,
the girls of Vranje, at the Vranje well.

/ Na čelu kola, čičkova Taša, /
/ Čičkova Taša, lepotinja naša. /

At the head of the kolo Čičko's (daughter) Taša,
Čičko's Taša, our beauty.

Savila se bela loza

Savila se bela loza vinova
/ Uz tarabu vinova./₄

The white wine grapevine wound
around the fence.

Chorus:
/ Todo Todi podvalio
tri put curu poljubio./₃

Todor tricked Toda,
kissed the girl three times.

To ne beše bela loza vinova
/ uz tarabu vinova./₃

That was not the fair grapevine
around the fence.

Već to beše dvoje mili i dragi,
/ dvoje mili i dragi./₃

Rather, that was two lovers,
two lovers.

Alternate last verse:
Već to bilo dvoje milo i drago,
/ dvoje milo i drago./₃

Ajde Jano

Ajde Jano, kolo da igramo,
/ ajde Jano, ajde dušo, kolo da igramo. /

Come on, Jana, let's dance the kolo.

Ajde Jano, konja da prodamo,
/ ajde Jano, ajde dušo, konja da prodamo. /

Come on, Jana, let's sell the horse.

Ajde Jano, kuću da prodamo,
/ ajde Jano, ajde dušo, kuću da prodamo. /

Come on Jana, let's sell the house.

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

We'll sell them just so we can dance.

SADI MOMA

Bulgaria

(A)

Musical notation for section A, first staff. Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. Chords: G, A, A7, D. The melody consists of eighth and quarter notes.

Musical notation for section A, second staff. Treble clef, key signature of two sharps. Chords: D, A7, D, Am, Em. The accompaniment consists of quarter notes.

(B)

Musical notation for section B, first staff. Treble clef, key signature of two sharps. Chords: A, D, A, D, D, D. The melody consists of eighth and quarter notes.

Sa - di mo - ma be - la lo - za Vi - ne - na, li - be,
Den - ja sa - di dva se ka - je
Po - ras - na - la be - la lo - za

Musical notation for section B, second staff. Treble clef, key signature of two sharps. Chords: A, A, D, Am, Em. The melody consists of quarter notes. First and second endings are indicated.

vi - ne - na. vi - ne - na.

Sadi moma

/ Sadi moma bela loza vinena, libe, vinena. /	A girl planted a vine, a white wine grape vine.
/ Den ja sadi, dva se kaje vinena, libe, vinena. /	For one day she planted, for two she regretted the white wine grape vine.
/ Porasnala bela loza vinena, libe, vinena. /	The vine grew up, the white wine grape vine.
/ Napūlnila devet būčvi sūs vino, lele, sūs vino, /	It filled nine barrels with wine,
/ I deseta bistra, ljuta rakija, lele, rakija. /	The tenth with clear, strong rakija ¹ .
/ Naučil se mlad soldatin da pije, lele, da pije. /	A young soldier learned to drink.
/ Pil e dva dni, pil e tri dni nedelja, lele, nedelja. /	He drank for two days, he drank for three days, for a week.
/ Ta si izpil vrano konče pod sebe, lele, pod sebe. /	He drank up his black horse from under him.

¹*brandy made from grapes or plums*

Accordion

Hora Midor

Don't know

The musical score is written in treble clef with a 3/8 time signature and a key signature of one flat (B-flat). It consists of six staves of music. The first staff begins with a D minor chord (Dm) and contains the first five measures. The second staff starts at measure 6 and includes a D minor chord (Dm) above the final measure. The third staff begins at measure 11. The fourth staff starts at measure 17 and features a sequence of chords: G minor (Gm), D minor (Dm), G minor (Gm), and F major (F). The fifth staff begins at measure 22 and includes chords C major (C), F major (F), and G minor (Gm). The sixth staff starts at measure 28 and includes chords A major (A) and D minor (Dm). The piece concludes with a double bar line and repeat dots.

Tino Mori



Sequence: A1, B1, B2, A1, A2,
B1, B2, A1, A2, B1

Macedonian

No Chords

A

B

No Chords

Harmony

A

Tino mori

Bog da bie, Tino mori,
Tino mori, tvoj'ta stara majka,
Tino mori, Tino mori,
tvojot stari tatko de.

Što mi te armasaja, Tino,
Tino mori, mnogo na daleku,
Tino mori, Tino mori,
dur na Ğevĝelija de.

Dur na Ğevĝelija, Tino,
Tino mori, za Deljo Turundžula,
Tino mori, Tino mori,
za Deljo Turundžula de.

Deljo bolen leži, Tino,
Tino mori, Deljo ke da umri,
Tino mori, Tino mori,
Deljo ke da umri de.

Nad glava mu stoji, Tino,
Tino mori, trujca ikimdžii,
Tino mori, Tino mori,
trujca ikimdžii de.

May God strike, Tina,
oh Tina, your old mother,
oh Tina, Tina,
your old father.

For they married you off, Tina,
oh Tina, very far away,
oh Tina, Tina,
all the way to Ğevĝelija.

All the way to Ğevĝelija, Tina,
oh Tina, to Deljo Turundžula,
oh Tina, Tina,
to Deljo Turundžula.

Deljo lies sick, Tina,
oh Tina, Deljo is going to die.
oh Tina, Tina,
Deljo is going to die.

At his head are standing, Tina,
oh Tina, three doctors,
oh Tina, Tina,
three doctors.

Ordan sedi (Deninka)

/ Ordan sedi na kulata /
/ pa si gleda gore dole,
gore dole niz seloto. /

/ Mi dogleda crni asker, /
/ crni asker bašibozuk. /⁴

/ Frli bomba u seloto. /
/ Go zatrese celo selo. /⁴

/ Izvikaja seljanite, /
/ "Ščo je ova od Ordana,
od Ordana Piperkata?" /

/ Ordan nosi česno drvo. /
/ Nego kuršum ne go dupi,
nego sabja ne go seči. /

Ordan sits in the tower
and looks up and down,
up and down the village.

He sees a dark Turkish soldier,
a dark Turkish soldier, a bashibozuk.¹

He throws a bomb into the village.
It shakes the whole village.

The villagers call out,
"What is this that Ordan's done,
Ordan Piperkata?"

Ordan carries a piece of holy wood.
A bullet will not pierce him,
a sword will not cut him.

¹ *Turkish irregular soldier, noted for brutality*

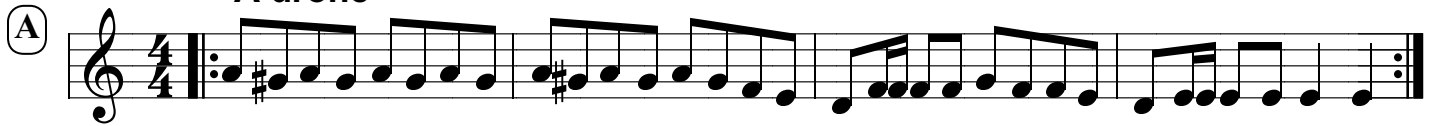
RUMELAJ

Balkan gypsy

Instrumental

A drone (etc.)

(A)

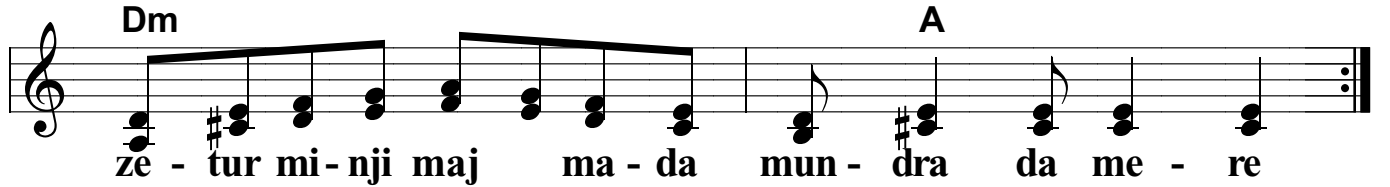


Vocals

(B)



Ze - tur mi - nji maj mu - ndra kur - va me



ze - tur mi - nji maj ma - da mun - dra da me - re

(C)



Ru - me - ru - me - ru - me - laj hoj - di - hoj - di - hoj - di



Ru - me - ru - me - ru - me laj hoj - di - hoj - di - hoj - di

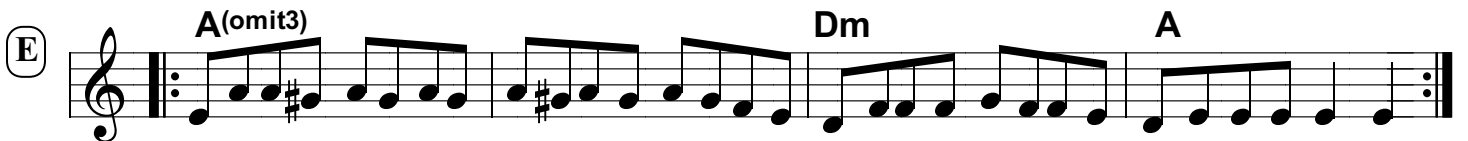
Instrumental

(D)



Ru - me - ru - me - ru - me - laj hoj - di - hoj - di - hoj - di

(E)



Ru - me - ru - me - ru - me laj hoj - di - hoj - di - hoj - di

Vocals

(F)



Ze - tur mi - nji maj mun - dra kur - va me



ze - tur mi - nji maj ma - da mun - dra da me - re

Dospatsko Horo

Bulgarian

Sequence: ABC, ABC, D, ABC

Chords corrected

A

Em Am

B

Am Em D Em

B

Am Em D Em A Em

C

D D7 G Am D G

C

D D7 G Am C D Em *Fine*

D *faster*

D G C D7 Em D7

D

D G Em Am D7 Em *D.C. al Fine*

Maintain new temp on return to A

Kasapsko

Musical score for 'Kasapsko' in G major, 2/4 time. The score consists of 61 measures across 12 staves. The key signature has one sharp (F#) and the time signature is 2/4. The melody is written in treble clef. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first endings marked with (2) at measures 5 and 13. The score concludes with a final cadence at measure 61.

5 (2)

9

13 (2)

17

21

25

29

33

37

41

45

49

53

57

61

Dulgo

Boris Karlov



No repeats 11 22 33 44 55 66 77 1232
Tamb Kaval Kaval gudulky 2
Tahmina

A P P H A O B C K A P B C E H H H

A handwritten musical score consisting of ten staves of music. The notation includes notes, rests, and various guitar chords. The chords are labeled with letters and accidentals, such as Am, Dm, Gm, and A. Some chords are circled or boxed. The music is written in a style that suggests a folk or traditional melody. There are some annotations and markings throughout the score, including circled numbers 1 through 7 on the left side of the staves, which likely indicate measure numbers or specific points of interest. The paper shows signs of age and use, with some smudges and ink bleed-through.

A A string
B B ala lapa
A A add low string
BB add lappa

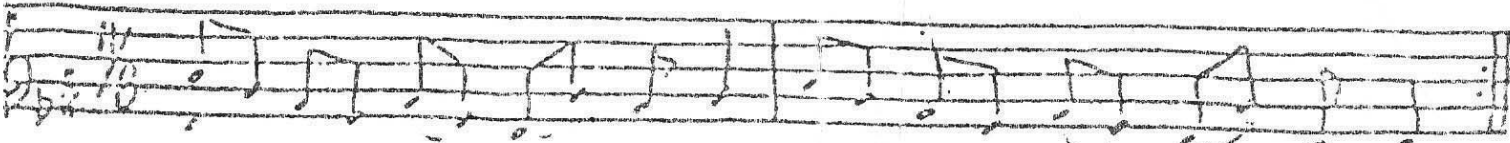
NEDA VODA NALIVALA

24-5

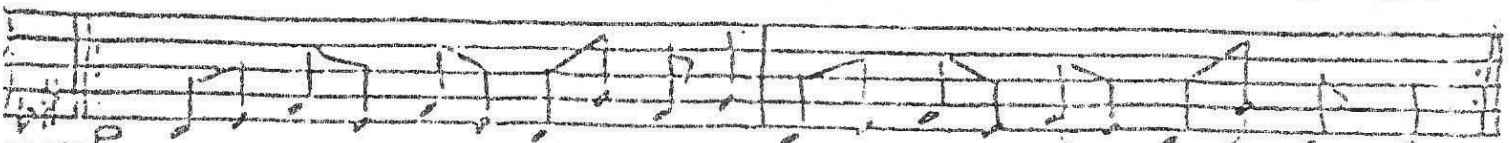
sing

6 couplets total

Pirin District, Bulgaria



1. Ne-da vo-da na - li - va - la, na-li-va-la, raz - li - va - la.



2. na-li-vs-la, raz-li - va-la, nad vo-da se jo - gle - da - la.

- | | |
|---|--|
| 1. Neda voda nalivala,
nalivala, razlivala, | Neda was pouring some water and spilled
some of it. |
| 2. Nalivala, razlivala,
nad voda se jogledala | She was pouring some, spilled some, and
looked at herself in the water. |
| 3. Nad voda se jogledala,
pa sama si produmala | She looked at herself in the water and
spoke to herself. |
| 4. Pa sama si produmala,
de li mi e mojto libe | She spoke to herself, "Where is my love?" |
| 5. De li mi e mojto libe,
mojto libe, purvo libe | "Where is my love, my first true love?" |
| 6. Da li drugo ne zalibi,
drugo libe pohubavo | "Has he fallen in love with another,
another sweetheart more fair, |
| 7. Drugo libe pohubavo,
pohubavo, pogizdavo | Another sweetheart more fair, more fair
and more beautiful? |
| 8. Pohubavo, pogizdavo,
pohubavo od meneka | More fair and more beautiful, more beau-
tiful than I? |
| 9. De go libe da mi kaze,
hajde, Nedo, da begame | I wish he would come and say, 'Come,
Neda, let's run away. |
| 10. Hajde, Nedo, da begame,
dogde gora šuma ima. | Come, Neda, let's run away, to where the
forest has green foliage. |
| 11. Dogde gora šuma ima,
i poletto detelina. | To where the forest has green foliage,
where the field is full of clover. |
| 12. I poletto detelina,
za dvanina ludi mladi. | Where the field is full of clover, for
two young lovers, |
| 13. Za dvanina ludi mladi,
ludi mladi kato nazi. | For two young lovers like we are. |
| 14. Ludi mladi kato nazi,
ni gojeni, ni ženeni. | Two young lovers like we are, neither
engaged nor married." |

Лиляно моме, Лиляно

— Liljano mome, Liljano —

Pirin, Bulgaria

As sung by Jordanka Ilieva,
recorded by Sandie Merrill

em

dark 2 = Front
light 2 = ridge

“Li - lja - no mo - me, Li - lja - no, — ja sta - ni ra - no pri - zu - ri,
Ne iz - ljaz - la Li - lja - na, — naj iz - ljaz - la maj - ka ì,
“I - di si Geor - gi, i - di si, — Li - lja - na e bol - na leg - na - la,
“Ne - dej go lü - ga, ma - mo ma, — jas süm si Geor - gi lju - bi - la,

ja sta - ni ra - no pri - zu - ri, — li - be - to si pre - gür - ni.”
naj iz - ljaz - la maj - ka ì, — i si na Geor - gi du - ma - še:
Li - lja - na e bol - na leg - na - la, — i ne mo - že da sta - ne.”
jas süm si Geor - gi lju - bi - la, — za ne - go šte se o - že - na.”

“Li - lja - no mo - me, Li - lja - no, — ja sta - ni ra - no pri - zu - ri,
Ne iz - ljaz - la Li - lja - na, — naj iz - ljaz - la maj - ka ì,
“I - di si Geor - gi, i - di si, — Li - lja - na e bol - na leg - na - la,
“Ne - dej go lü - ga, ma - mo ma, — jas süm si Geor - gi lju - bi - la,

ja sta - ni ra - no pri - zu - ri, — li - be - to si pre - gür - ni.”
naj iz - lja - la maj - ka ì, — i si na Geor - gi du - ma - še:
Li - lja - na e bol - na leg - na - la, — i ne mo - že da sta - ne.”
jas süm si Geor - gi lju - bi - la, — za ne - go šte se o - že - na.”

Break

pick pattern simple and c# d,

Лиляно моме, Лиляно

Liljana, fine young girl

“Лиляно моме, Лиляно, я стани рано призури,
я стани рано призури, либето си прегърни.”

Georgi is singing to Liljana: “Liljana, fine young girl,
can you come outside in the early morning and give me a hug?”

Не излязла Лиляна, най излязла майка ѝ,
най излязла майка ѝ, и си на Георги думаше:

Liljana does not come out, instead her mother comes.
She curses Georgi hotly and says,

“Иди си Георги, иди си, Лиляна е болна легнала,
Лиляна е болна легнала, и не може да стане.”

“Go away, Georgi. Liljana is lying ill,
she cannot even stand up.” But Liljana says,

“Недей го лъга, мамо ма, яс съм си Георги любила,
яс съм си Георги любила, за него ще се ожена.”

“Don’t lie to him, mother.
I love him and I am going to marry him!”

Popular version as sung by Jordanka Ilieva (Petūr’s mother) as well as Vaska Nikolova (*Trakia Ensemble*). Transliteration and translation by Petūr Iliev. (continued on next page)

slow down

Send to Barbara

Gjura beli belo platno (Pajdusko)

gäarah bellee

Gjura beli belo platno
na rekoto pod drvoto.

Chorus:

/ Ej he he he a ha ha ha
o ho ho ho i hi hi hi /
ps ps sh sh jihu!

loud instrumental

kh

/ Promat noga, na topaga. / *two pah gah* chorus.

Mlado veche ljutna voda
ta obleche belo platno.

/ Ohno Gjura za platnoto. /

\Lele male za platnoto
Shto sum tala tri godini."
na toe
Shtoe sum

Gjura was bleaching white cloth
at the river under a tree.
She wrung it and soaked it.
And then muddy water came along
and carried away the white cloth.
Gjura groaned for the cloth.
\Oh Mama, the cloth
that I spent three years weaving!"

John & Rick
on 2 -

Амет ам

Данец Danets

Sharps $\text{♩} = 75$ *dm*

A 1
B 6
C 10
14

Order: ABABCBCB

Силистренска Тропанка Silistrenska Tropanka







A 1
B 5
C 9
13
D 17

Order: ABCDAB

Top line may be played an octave lower.

PATTERN: AB 2x
 C increasing tempo gradually
 AB

The rhythmic pattern of this piece is:

1 - 2	1 - 2	1 - 2	1 - 2 - 3	twice, plus	1 - 2	1 - 2
						
Short	Short	Short	LONG		Short	Short

Drummers may really go to town once they have mastered the basic beat. Guitar players may strum every count; be sure to use a down-strum on every count 1 and on the count 3, with an up-strum on every count 2. Accordion players will probably find it easiest to play bass note and chord simultaneously on the pattern: short-short-short-LONG short-short-short-LONG short-short. (Guitars may also opt for this.)

The instrumentation on the recording varies in simple but effective ways. The piece opens with one instrument on melody, one on harmony, and drum--no chord accompaniment. Starting with the second time through AB, the following combinations are used:

- two instruments on melody; chord accompaniment; drum
- one or two on melody; one or two on harmony; chord accompaniment; drum.

Try mandolin and flute as lead instruments.