THE

YUGOSLAV

COLLECTION

Music & Lyrics to 40 Favorite Folkdances

From

Bosnia, Croatia, Macedonia, Serbia, Slovenia

Transcribed by

Richard Geisler

a publication of The Village's Early Music Society
15181 Ballantree Lane, Grass Valley, CA 95949
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: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{5}{8}$, $\frac{7}{8}$. 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: Fatër Kolo (Serbia) in $\frac{5}{8}$, Neda Voja Nalivala (Macedonia) in $\frac{4}{4}$, There are tunes in mixed meters: Ne Asiku, Mujo (Bosnia) in $\frac{2}{4}$-$\frac{7}{4}$, U Krushiyo Ogin Gori (Macedonia) in $\frac{11}{12}$. 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
bbmxw@wcom
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

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 sof@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 folkrhythms@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

Alphabetical Listing / Teacher

Ajde Jano / Joukowsky ............... 1
Ajde Lepa Maro / Boxell ............... 3
Bavno Oro / Joukowsky / Boxell / Moreau ............... 4
Belasičko Oro / Kolarovski ............... 5
Beneski Valcek
(see Slovenian Waltz) .......... 7
Bhuredey Whopah ............... 7
Biserka - Bojak / Jankovich / Filcich ............... 8
Borjano Borjanke
slow pravo ............... 9
Bufčansko / Boxell / Kolarovski ............... 10
Bunjevčko Momčko Kolo / Crum / Joukowsky.... 11
Croatian Drmeš
(see Hrvatski Drmeš) ............... 12
Drmeš Iz Zdencine / Crum ............... 12
Ersko Kolo / Crum ............... 13
Fatise Kolo / Crum / Joukowsky ............... 14
Godečki Čačak / Joukowsky ............... 15
Hrvatski Drmeš / Joukowsky ............... 16
Ivanica / Kolarovski ............... 17
Jovano Jovanke / Cartier / Crum ............... 18
Kaćerac / Kolarovski / Crum ............... 19
Kasapsko Oro / Kolarovski ............... 20
Kosovsko Lesno Oro
(see Makedonsko Devojče) ............... 21
Kostursko Oro / Filcich / Kosta ............... 21
Kričić Kričić Tiček / Crum / Shay ............... 22
Lepa Moja Milena ............... 23
Lesnito see Bhuredey Whopah,
Jovan Jovanke, Makedonsko
Devojče, Žalna Majka) ............... 25
Levačko Kolo
u šest ............... 24
Makedonsko Devojče / Crum ............... 26
Milanovo Kolo / Crum ............... 27
Na Dva Tanka
(see Godečki Čačak) ............... 28
Ne Ašikuj, Mujo ............... 28
Neda Voda Namivala / Crum / Leegwater ............... 29
Negotinka / Koenig ............... 30
Nišavski Čačak
(see Godečki Čačak) ............... 31
O Rastiću Šušnjati - Mista / Radojičić ............... 31
Orijent / Crum ............... 34
Pinosavka / Moreau ............... 35
Pleskovac / Filcich ............... 27
Šano Đuso
(see Vranjanka) ............... 36
Savila Se Bala Loza / Crum ............... 36
šetnja / Crum ............... 37
Slavonski Drmeš
(see Hrvatski Drmeš) ............... 38
Slovenian Waltz / Crum ............... 39
Sukačko Kolo / Engler / Lado ............... 40
U Krušivo Ogin Gori / Kolarovski ............... 41
U šest ............... 42
Venetian Waltz
(see Slovenian Waltz) ............... 43
Vie Se Vie Oro
(see Ivanica) ............... 44
Vranjanka / Crum ............... 45
Vransko Devojčko Kolo
(see Fatise Kolo) ............... 46
Yugoslav Polka-Waltz Medley ............... 46
Žalna Majka ............... 45
Za Pojas Rudničký Čačak
(see Godečki Čačak)
THE YUGOSLAV COLLECTION

Music To 40 Favorite Yugoslav Folk Songs & Dances

Listing By Federal Republic and Region

BOSNIA

Ne Ašikuj, Mujo
Don't Caress Me, Mujo

CROATIA: HRVATSKA
Croatia proper (central), Dalmatia (SW Adriatic), Slavonia (NE)

Drmeš Iz Zdenčine
Drmeš From Zdenčine
Hrvatski Drmeš
= Croatian Drmeš = Slavonski Drmeš
Kriči Kriči Tiček
Whistle Little Birdie
Lepa Moja Milena
= Kupil Sem Joj Cizmice
O Rastiću Šušnjati - Mista
Sukačko Kolo
Slavonia (Brod)
Prigorje
Prigorje

MACEDONIA
Macedonian regions in Serbia, Bulgaria and Greece

Bavno Oro
= Makedonsko Bavno Oro
Belasičko Oro
Bhurżeđey Whopah (Iesnito)
Borjano Borjanke (slow pravo)
Bufčansko
Ivanica
= Vie Se Vie Oro
Jovano Jovanke (Iesnito)
Kaspasko Oro
Kostursko Oro
Makedonsko Devojče (Iesnito) Macedonian Maiden
= Kosovsko Lesno Oro
Neda Voda Nalivala
The Water Doesn't Flow
U Krušivo Ogin Gori
In Krušivo the Fires Burn
Žalna Majka (Iesnito)
The Grieving Mother
Strumica, near Mt. Belasiča
Novo Makedonija
village of Buf
village of Kruševe
Macedonia/Bulgaria
village of Kostar, N. Greece
South Serbia
Macedonia/Bulgaria
Vardar River Valley

SERBIA

Ajde Jano
Ajde Lepa Maro
Hey, Pretty Mary
Biserka - Bojarka
a girl's name, Pearl
Bunjevačko Momačko Kolo
Ersko Kolo
Fatije Kolo
= Vranjsko Devojačko Kolo
Sumadija, Central Serbia
Pomoravlje
Bačka
Vranje
Kosovo-Metohija
(SERBIA, cont.)

Godečki Čačak = Na Dva Tanca = Nišavski Čačak = Za Pojas Rudnički Čačak
Nišava Valley, near Niš (Serbia/Bulgaria)

Kačerac
Levačko Kolo (U Šest)
Milanovo Kolo
Negotinka
Orient
Pinosačka
Clap Kolo
Pleskavan
Entwined On A White Fence
Šumadija, Central Serbia

Šetnja
Walking

U Šest

Vranjanka

Vranje, South Serbia

(SLOVENIA)

Slovenian Waltz
= Beneski Valcok = Venetian Waltz

Yugoslav Polka-Waltz Medley
Slovenia: Stajerska Polka - Tirolska Polka
Croatia: waltzes: Jucer Si Meni Rekla - Tamo Daleka

PRONUNCIATION GUIDE TO ENGLISH TRANSLITERATIONS OF SERBO-CROATIAN & MACEDONIAN DANCE SONGS

The following consonants are pronounced as in English:

b d f k l m n p s t v z

vowels

a as in father
e there (Keep e very short)
i machine
o orb (Keep o very short)
u flu
â or ô hut, sofa
aj mine (diphthong)
ej bay (diphthong)
oj boy (diphthong)

consonants

c cats
č chug
ć as c but softer, as in British "tube"
dz,dj judge
š,gi,gi angular
h like loch, but not as throaty

ž yellow
k,ki,kj cute
lj million
nj onion
r trilled
š show
ž measure
Ajde Jano, Kolo da igramo
/Ajde Jano, ajde dušo, Kolo da igramo/

Ajde Jano, Konja da prodamo
/Ajde Jano, ajde 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: Polkraft 1533 Monitor MF 327 RTB LPV 170

transcribed by Richard Geijler

Jan, 1982
When sung, play \( \text{A}\) or alternate vocal with instrumental. If instr. only, may play \( \text{B}\) or alternate \( \text{A}\) at 15.  

I can't come and leave the kolo.

Record reference: PolKraft 1495

Hey pretty Mary, your master's calling.
Hey pretty Mary, the master's hungry.
Hey pretty Mary, the master's thirsty.
Hey pretty Mary, the master's sick.

Hey pretty Mary, your master's calling.
Hey pretty Mary, the master's hungry.
Hey pretty Mary, the master's thirsty.
Hey pretty Mary, the master's sick.

transcribed by Richard Seisler
notes on playing Bavno

✓ accordion & clarinet
✓ rhythm & chording

bass & big drum add depth
+ = trill

record reference: XOPX 93-01-B

A B C + A B D + (E F)²

Transcribed by Richard Geisler
(A-F)\textsuperscript{2x}

Chording by guitar or accordion: \[ \text{\[\text{\square\square}} \]

Orchestration: recorders, violins, accordion, tambourine

A all instrs.-for lower part, use vio or cl (or fl/tenor rec 8\textsuperscript{va})

\[ \text{tamb. \[\text{\square\square}} \]

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 8\textsuperscript{va} bassa for \( 3 \) \& \( 4 \) (tamb tacet)

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

Orchestrate to suit

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

Teacher: Kolarovski

Transcribed by Richard Seisler
composed by Richard Seisler
Feb., 1986

(A,B)² + C.B.C
~ or whatever ~
Biserka ~ Serbia

clarinet & flute

ritard after D.C. accordion solo

decato

clarinet solo

flute solo

chording for Biserka: \( \text{\textit{metered in } \frac{3}{4} \text{ for readability}} \)

Bojarka

orchestrate to suit: use violin, recorder as substitutes; guitar for chording

add big drum on beats 1 & 4 of Biserka, beats 1 of Bojarka

record reference: Folkraft 1567

transcribed by

Richard Seisler
Borjano Borjanke

Slow Prazde
Macedonia

A vocal

B optional instrumental

Play as many times as will
Use your own scheme
Chording:

/Borjano, Borjanke, sal ti li si moma?/
/Sal ti li si moma, sal ti li znajš da peš?/

/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 peš/

/Koja pesma peš, taja da zasviram,/
/taja da zasviram, oro da zavijam/

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

Dalmatinske, Bosanske i Makedonske Pjesme, za harmoniku
Priredio Ivan Mihokovic, p. 28

Arranged by Richard Seisler
Busčansko

pattern: $(AB)^4_x$

Notes on playing Busčansko:

- For 2 flutes (Kavals) & drum. 1 flute drones (alto recorders do well, transverse fl., play $\text{(A)}$ octave lower).

- $\text{~}=\text{mordent}, \text{~} = \text{trill}, \text{~} = \text{quarter-tone-lower trill on staff d}^\#$ for alto rec.

- Drum enters at $\text{(A)}, \text{bar 5, to a rhythm of}$ and beats throughout.

- Slow tempo increase throughout, as indicated by M.M.

Record reference: FolKraft 1464 (45); LP 15
DuTam 1002; DO 3001, Vol. 1

Transcribed by Richard Seisler
Mar., 1984
Bunjevačko Momačko Kolo

Serbia

\( \text{C G C G C G} \)\( \text{FC G7 C F C} \)

\( \text{G7 C G7 C G7 C G7 C G7} \)

\( \text{G D G D}\)

\( \text{G D G D} \)

\( \text{G D7 G D7 G D7} \)

\( \text{D7 G D7} \)

\( \text{D.S.} \)

Play \( \text{A} \) several times, or \( \text{A}^2 \times \text{A} \)

Ending with repeat of 1st 4 bars

of \( \text{A} \)

Chording:

\( \text{D.S.} \)

Transcribed by Richard Geisler

Record reference:
The Polk Dancer MH 345-3022
Aman 102, vol.2 (Festival)
Du Tam 3001, vol.1
Drmeš Iz Zdenčine

— Croatia

originally for tamburitsa orchestra,
when played on picked instruments: $J = \frac{\text{ABC}}{a} + \frac{\text{AB}}{b}$, $J = \frac{\text{CD}}{c} + \frac{\text{E}}{e}$

transcribed by Richard Silver

Dec, 1982

record reference: The Folk Dancer, MH 3030; Folkraft 1500
Ersko Kolo  ~ Serbia

Chording:  ABC or any key 3x or more  surpising ending:  stop at end of slow section
Every 8th bar:  faster at allegro sections
Tempo: not too fast in modarato sections

Record reference: Festival, F-4874; Folkraft 1498; Folk Dancer, MH 3020

Transcribed by Richard Feyler
**Fatiše Kolo**

*Serbia*

**instrumental (violin/recorder 8\(\text{va}\))**

\(\text{D}^7\ G\ D^7\ G\ D^7\ G\ D^7\ G\ D^7\ G\ Am\ Em\)

**vocal**

\(\text{D}^7\ G\ D^7\ G\ D^7\ G\ D^7\ G\)

**bass**

\(\text{D}^7\ Am\ Em\ Am\ B^7\ Em\ D^7\ Am\ Em\ Am\ D^7\ Em\)

**tambourine**

**record reference:** XOPO 314, Vranjsko Djevejačko Kolo

**basic rhythm:** \(\text{J J J J, drum chording: }\frac{3}{4}\ \frac{3}{4}\) \(\text{play 3 times}\)

1.3/ Fatiše Kolo Vranjske devojke / The girls of Vranje are dancing the Kolo,
/Vranjske devojke na tu Vranjsku češmu/The girls of Vranje, near the Vranje well.
2/ Na čelu Kola, Živkova Taša / The leader is Živko's daughter Tasha
/Živkova Taša lepotica nasa/ Živko's Tasha, our beautiful girl.

*Transcribed Richard Sešter*
Sodečki Čačak

Intro $j = 126 \rightarrow 138 \rightarrow 144 \rightarrow 152$

originally for accordion

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

chording: guitar; $\frac{3}{4} \text{ accordion, indicated in Intro.}$

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

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

transcribed by Richard Seifler
choring by guitar/accordion follows rhythm. Orchestrate to suit (A)^3+(B)^2+(C)^3 in 2nd line as much as possible. Transcribed by Richard Feisler.
Ivanica

notes on playing Ivanica

Suggested instrumentation:
- Violin & flute & (or soprano recorder) play upper notes; clarinet plays lower.
- At B, f. or rec. plays embellished harmony part.
- Guitar chords to rhythm of ♪♫ (at end of sections, ♪♫♫♫♫); bass, ♪♫♫♫♫.

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

Siot narod se nasobral Makedonski
Pregnati bratski da se razveselat.

Da li gledaš, milo 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!

Record reference: World Tone WT 10009
Pattern: \((1A5)\)\(^3\times\)

Transcribed by Richard Seisler, Jan. 1986
**Jovano Jovanke**

**Macedonia**

**Intro & Interlude**

```
Cmaj7          G           Am9
I               III          V

B7‡               E7‡           Am7
violin

may play octave lower
```

**Vocal (Bass)**

```
Em           Am
9

(B7)‡ (Em)‡ alternate chords & notes in parentheses
```

**Chord:**

```
(B7)‡ (Em)‡
```

**Tambourine:**

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**Record Reference:** Folkraft 1531 (45); The Folk Dancer, MH 3055 (45)

**Transcribed by Richard Seifler**

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**2 versions**

**A**

Jovano, Jovanke

/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 dojaš
A ti ne doqaš, dušo
Srce moje, Jovano/

Jovano, Jovanke

/Na osi tvoj[majka m]or[ci]
[Te]b[e] ne te duš[l]a
[Kaj mi]ne da dojaš, dušo
[Srce moje, Jovano/

**B**

Jovano, Jovanke

/Kraj Vardarot sediš, mori
Belo platno beliš
Se na gore gledaš, dušo
Srce moje, Jovano/

Jovano, Jovanke

/Jas te tebe čekam, mori
Doma da mi dojaš
Ti mi ne dohaš, dušo
Srce moje, Jovano/

Jovano, Jovanke

/Na osi tvoj[majka m]or[ci]
[Te]b[e] ne te duš[l]a
[Kaj mi]ne da dojaš, dušo
[Srce moje, Jovano/

**Translation**

**A**

Jovana, you sit by the Vardar,
Bleaching your white linens
And looking up at the hills, darling.
Jovana, my sweetheart.

Jovano, your mother
Won't let you
Come to me, darling.
Jovana, my sweetheart.

Jovano, I wait for you
To come to me.
But you don't come, darling.
Jovana, my sweetheart.

**B**

Jovana, you sit by the Vardar,
Bleaching your white linens
And looking up at the hills, darling.
Jovana, my sweetheart.

Jovano, your mother
Won't let you
Come to me, darling.
Jovana, my sweetheart.

Jovano, I wait for you
To come to me.
But you don't come, darling.
Jovana, my sweetheart.
Kaćerac

~ Serbia

\( (A \cdot B)^3 + C \cdot D + A \cdot B \) (take fine ending 4th time)

\( \frac{1}{4} = 126 \quad \frac{1}{4} = 144 \)

notes on playing Kačerac

Intro. 4 bars, accordion: \( \frac{3}{4} \)

chording: \( (A) s (B) = \frac{3}{4} \)

\( C = \frac{3}{4} \quad \frac{3}{4} \) except 2nd bar of \( C \): \( \frac{7}{4} \)

\( B \) is 4 x 4 bars

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

tambourine ad lib.

note tempo increase on last AB

record reference:

Transcribed by

Richard Seisler

\( T o l k r a f t \ 1 5 6 7 ( 4 5 ) \)
Kasapsko Oro

violin, clarinet (flute)

record reference: (A-E) + (CD) + (AB)
Worldtone WT LP 84-701, WT 10009 (45)
transcribed by Richard Seisler
Jan, 1987

notes on playing Kasapsko Oro

percussion: in addition to a deep-shaking drum on written part, use a more active smaller drum, ad lib, especially at E.
chordal: guitar follows dr. part A-D. At E, use acc. III, if available
Kostwsko Oro

Dodek je moma pri majka

Macedonia

1. Dodek je moma majka
   Do tu je bela i crvena
   Do tu je odila zetala
   Momski pesni pejala.

2. Momski pesni pejala
   Momski oro igrala
   Godi se, zacrnjele se
   Ozeni se, zakopa se.

3. A sto se svekor, svekrva
   Tova je crno crnilo.
   A sto se deveri zolva
   Tova je zolto zolilo.

4. A sto se malkite dece
   Tova se sitni sinjzir
   A sto je Kitka Sarena
   Tova je prvoto lice.

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 Señler
Jan, 1952

Record reference: Express 208; XOP045-317; Folkraft 1561; Sperry 6101
Krići Krići Tiček

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

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

No, I have not lost my loved one.
But I have lost my wings, I can no longer fly.

transcribed by Richard Geisler
**Lepa Moja Milena**

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

**Chording:** guitar preferred

**Men:**

1st Ver.

Kupii sem juj cizmice (ajbejce, panitejce)

Da bi bolja bila

Cizmice je ponosila

Još je gorša bila.

2nd Ver.

3rd Ver.

**Women:**

/Ne kupoi, ne trošoj

Tvoja necu biti/

**Chorus:**

/Trninaj, trninaj, trminica 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 trminica...

(a trminica is a device used to separate flax from it's husk)

**Record Reference:**

Monitor, MFS 711

Festival, FR-4115

**Transcribed by Richard Seisler**
Levačko Kolo

u šest

~Serbia

$\text{d} = 100-108$

加速从 $d = 80 \rightarrow 96$ 在 $A$

1.3

3.1

3.1 等等。

1.3

2.3

on repeat

1.3

1.3

1.3

on repeat

1.3

2.3

1.3

2.3

(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 accordion on harmony
- Violins play in octave written. See p.2 for orchestration
\[ \text{\textbf{Levačko, p.2/2}} \]

\textbf{Bass}

(A) (observe rests at beginning only)

\begin{align*}
\text{E} &\quad \text{A} &\quad \text{Bm} &\quad \text{E} &\quad \text{E}^7 &\quad \text{D} \\
\text{E} &\quad \text{A} &\quad \text{Bm} &\quad \text{E} &\quad \text{E}^7 &\quad \text{D} \\
\text{Bm} &\quad \text{E} &\quad \text{E}^7 &\quad \text{D} &\quad \text{E} &\quad \text{A} &\quad \text{Bm} &\quad \text{E} &\quad \text{E}^7 \\
\text{E}^7 &\quad \text{Bm} &\quad \text{E} &\quad \text{E}^7 &\quad \text{A} &\quad \text{E} &\quad \text{A} &\quad \text{E} &\quad \text{E}^7 &\quad \text{Bm} &\quad \text{E} &\quad \text{E}^7 \\
\text{Am} &\quad \text{E} &\quad \text{Am} &\quad \text{E} &\quad \text{Am} &\quad \text{E} &\quad \text{E}^7 &\quad \text{Am} &\quad \text{E} &\quad \text{Am} &\quad \text{E} &\quad \text{E}^7 &\quad \text{D} &\quad \text{A} &\quad \text{E}^7 &\quad \text{A} \\
\text{E}^7 &\quad \text{A} &\quad \text{E}^7 &\quad \text{A} &\quad \text{E}^7 &\quad \text{A} &\quad \text{E}^7 &\quad \text{to A} \\
\end{align*}

\text{up \& down stem notes may alternated on successive repeats}

\textbf{Orchestration:}

- recorders: A B C D A B
- violin: C D A B
- recorders: C D A B C D

\textbf{Record reference: Mama 2}

\textbf{Festival FM-4004-B}

\text{Transcribed by Richard Geisler}

\text{Feb., 1983}
Makedonsko Devojče
Kosovsko lesnoko
Macedonia

Intro. & Interlude

Verse

Chorus

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

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

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

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

---female---
Koga pesna zapee
Slavej nadee
Koga ora žaljgra
Srce razigrá.

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

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

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

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

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 Seifert
Milanovo Kolo

\[ J = 108 \]

\[ \text{C F G7C F C57C F G7C G C57C} \]

\[ A^2x + B^2x \text{ etc.} \]

Pleskavac Kolo

\[ J = 116 \]

\[ \text{clap hands, kolo} \]

\[ \text{c G7C G7C F C C D7G D7G D7G D7G D7G} \]

\[ \text{chording: } \text{ unless otherwise indicated} \]

\[ \text{A}^2x + \text{B}^2x \text{ etc.} \]

\[ \text{instrumentation: flutes (recorders), violins + accordion or guitar} \]
\[ \text{tambourine add/ub - orchestrate to suit.} \]

Record reference:
- Milanov, Partch 1034 (45); Folkraft 1549 (45)
- Pleskavač, Folkraft 1548 (45)

Transcribed by
Richard Seifler
Feb, 1962
Neda Voda Nalivala ~ Macedonia

\( \text{pattern: } A^2x + A^4x + B^{2x} + A^4x + B^{2x} + A^2x \)

notes on playing Neda Voda Nalivala

\( \checkmark \) solo instrument: macedonian tambura

\( \checkmark \) other instrumentation: mandolin doubling with guitar

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

\( \checkmark \) autoharp for rhythmic drone: strum rhythm of downstem notes, pressing Bb\(_m\) & Bb\(_7\) buttons at same time. If the key change is used, press Cm & C\(_7\) buttons.

record reference: BHA 11394, Folk Dances From Bulgaria, vol. 2

transcribed by Richard Seifler, Jan, 1987
Negotinka

Dance presented by Martin Röning

Notes on playing Negotinka:

✓ originally by unaccompanied flute (trula)
  playing \( \text{e}^{43} \)

✓ 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

✓ \( \text{m} \) = mordent; \( \text{mm} \) = trill

Record reference:
Balkan Arts 702-EP
Folk Dances of East Serbia

Transcribed by
Richard Seissler
Jan., 1984
Oj Rastiću Šušnjati ~ Mista

vocal

sop. solo 1st 4 bars

instrumental Intro \( \text{j} = 56 \)

(b) instrumental \( \text{j} = 88 \) accel. \( \to \) 120

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

\( \text{j} = 120 \) accel \( \to \) 160

play downstem rhythm 4th \( \times \)

bass part may be improvised

~ Croatia
Mista

© vocal & instr. d = 160 - 176

D A etc.

D A etc.

instr.

D A7

D A A E7

A fine

4X

notes:

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

chording: none for Intro or ①. For ② & ③: candidate by guitar/accordion

vocal entries at ①: soprano solo first 4 bars; alto enters bar 5;
tenor & bass enter on repeat.

accelerandos throughout sections are indicated by metronomic numbers

particularly by picked strings

record reference: Aman 105

Transcribed by Richard Geisler
Jan., 1982
Oj Rastiću Šušnjati — Mista

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

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

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

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

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

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!

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

~ Serbia

\( \text{D} = 96 \)

\( A \)

\[ \text{Play (A B C) 3x} \]

\( \text{Note: embellishments, rhythm, accordion, bass, other, root of chords} \)

\( \text{Embellishments: ad lib, some} \)

\( \text{Better played as: } \)

\( \text{Harmony} \)

\[ \text{Record reference: Festival, FR 4018} \]

\( \text{Transcribed by Richard Gesser} \)

\( \text{Mar, 1983} \)
Savila Se Bela Loza

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

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

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

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

The grapevine is climbing
Up the fence.

Todor flirted with Toda.
He kissed her three times.

That was not the grapevine climbing
Up the fence.

But it was two sweethearts
Embracing each other.

Record reference: Folkraft 1496

Transcribed by Richard Seifler
Come, mile, through our village, 
And see what paradise is like.

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

Mile passes, singing 
And driving the oxen.

Hey, hi, singing 
And driving the oxen.

Transcribed by Richard Sezler

37
The sukačica was watching the old man, her pastries burned
Donube, 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 fall!

transcribed by Richard Seisler, Jan., 1982
notes on playing U Šest

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

Nimnà 1
Tempo j=(100–112)(116–120)(126)

transcribed by Richard Seisler, July '86
Vranjanka

~ Serbia

Intro / Interlude violin clarinet Šano dušo

A vocal

play 1st time

Gm A7 D7

Gm A7 D7

Gm A7

A7

chording: J. || or J. ||

Bass, 8 bassa tambourine ad lib

chorus:

I: A B C as many repeats as will, with or without

record reference: Folkraft 1493; Folk Dancer, MH 3020; Kolo Festival, KF 4803

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/Noc 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 mesetine.

4 Repeat verse 1

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

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

0, 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 Siegler
Dec., 1981

43
Yugoslav Polka-Waltz Medley

Štajerska Polka (Slovenian District)

Tirolska Polka

Waltz: Tučer si meni rekla (Yesterday You Told Me)

Waltz: Tamo Daleka (Over There, Far Away)

Suggested medley: \((1)2^x + 2 + 1 + (3)2^x + (4)2^x + 3\)

Arranged in medley by Richard Seisler
notes on playing Žalna Majka

✓ chording: \( \frac{4}{4} \) 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)
The song is about the grieving mother of a famous Macedonian singer, Blagoj Petrov Karagule, killed in an earthquake in 1963.

B1 Žalna majka vsebe plače, Vnucite, drži teši, Bol vo bradi, l'uta zasle, a nif im se smlesi.

C B5 Ah, spite, vnuc moj, Pak, pak, ke dojde toj, Ke vi peje za Bilola, za naš rojen kraj.

B2 Spijat vnuci majka plače Oči solzi leat Kaj si sinoko dadi vidiš Tvojte mile deća.

B C D Majka plače solzi tečat Šmot svoj go žati Blagoj Petrov Karagule Vo misli go gali.

C Ah, spijat deca tvoj Vson go slusat tvojot poj Stani sinoko, dadi vidiš Stani sine, moj.

C Oh, edinac moj ti Vgrad bolka ti ni svi Stani čedo, pej ni pesma Stani ne mi, spi.

Transcribed by Richard Sejler