

**Some of the Bitov
tunes taught by
Vassil Bebelevkov
& Marcus Moskoff
To their many
students**

In Memory of Vassil Bebelev (1960 – 2016)

Vassil Bebelev, beloved husband, adoring father, cherished son, loving brother, gracious friend, generous teacher, and master musician passed away suddenly on July 31, 2016 in Mendocino, CA, where he was performing and teaching at Lark Camp. Always loving, encouraging, supporting, and challenging his family, friends, students, and colleagues, Bati Vasko brought out the best in us. The songs in this booklet are a small part of Vassil's wonderful legacy to the community.



In honor of Vassil, here is a glimpse into his life and legacy:

A pillar of the global Bulgarian community and true bearer of the living Bulgarian heritage, his musical legacy impacted countless students and peers. Born in the Rhodope mountain town of Devin, he was inspired to a life of folk music by village traditions and his grandfather, who played kaba gajda, a low pitched majestic sounding bagpipe specific to his home region in southern Bulgaria. Vassil joined Sto Kaba Gaida, an ensemble of 100 bagpipes, at age 11. He went on to graduate from the folk music school in Shiroka Luka, a special high school dedicated to preserving traditional music, songs, and dance. Vassil continued his musical education and graduated with honors from the Plovdiv Folk Music Conservatory, the highest level of traditional music education obtainable in Bulgaria.

Vassil toured with the well-known Ensemble Trakia throughout Europe, Asia, and the Middle East, appearing in more than 300 performances. He also performed and produced records, cassettes, and CDs during three seasons with the Philipopolis Ensemble and recorded extensively for National Radio Sofia and Radio Plovdiv. He taught at the Shiroka Luka Music School for many years, before immigrating to the United States.

Once in America, he served as a visiting professor in the Ethnomusicology Department at UCLA. He was a frequent teacher at the Eastern European Folklife Center's Balkan Music and Dance Workshops, on both the East and West coasts. Always a performer, he continued to participate in traditional Bulgarian music tours throughout the Americas with Sredets, Kef Orchestra, Bebelevi Family, Trio Zulum, Bulgarika, and Grupa Maistori ensembles.

His consummate musicianship shown ceaselessly through his open heart and open mind, not to mention his exquisite playing. One of the greatest musicians many of us have ever met in any genre, he embodied his tradition with respect, bravery, innovation, humor, and inimitable soul. His work as a performer and educator brought Bulgarian traditional music into the hearts, souls, and hands of countless people, both in Bulgaria and in his adopted home here in the United States.

SEQUENCE: A-H, AB FINE

CHETVORNO

TR: DAVID HERNSTON, 2012

CHORDS: COPE

A

B

C

D

E

F

G

H

UPDATED: APRIL 10, 2022

ABAB...

CHICHOVATA

Chart contributors:

David Johnson, Linda, Joyce

A

D G A D

B

D G A D G A D

C

D A G A D

D Em A D D Em A D

1, 3. 3 3 2, 4. 3 3

D A D B Em A D

D G A D G A D

D G A D G A D

D G A D G A D

D G A D D G A D

UPDATED: JANUARY 17, 2021

C D A A G A D

D Em A D D Em A D

D D A D B Em A D

H Em Em

Em Em

I Em D G D G

Em D G A7 D Em

J Em D G A D A B Em

K Em D G D G

Em D G A7 D Em

L Em D G A D A B Em

Chichovata

from Vasil Bebelev

The musical score for "Chichovata" is presented in ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, repeat signs, and first/second endings. Specific annotations include:

- Staff 2: Measure 3, with fingerings 2 and 4 above the notes.
- Staff 3: Measures 6-7, with first and second endings marked "1." and "2." above the staff.
- Staff 4: Measure 9, with a "2X" annotation above the staff.
- Staff 7: Measures 15-16, with first and second endings marked "1." and "2." above the staff.
- Staff 8: Measures 18-19, with first and second endings marked "1." and "2." above the staff.

Chichovata

27 11 13 20



29



12 14 21

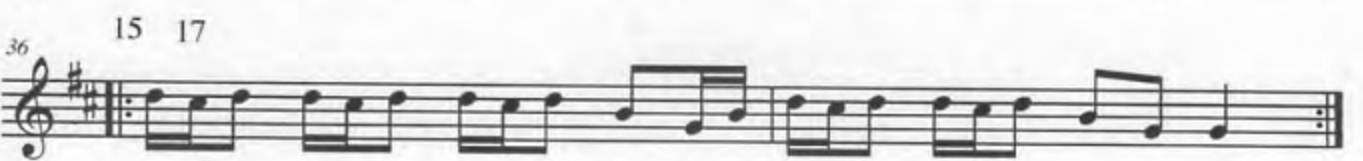
32



34



36



15 17

38



16 18

SEQUENCE:
 ABAB, THEN STRAIGHT DOWN
 THE PAGE, AB, FINE

DAJCHOVO HORO

A

1 2 3 4

5

5 6 7 8

B

9 10 11 12

13

13 14 15 16

C

17 18 19 20

22

21 22 23 24

D

25 26 27 28

31

29 30 31 32

DAJCHOVO HORO -- PAGE 2

E **GM**

35

GM **D** **A**

39

E

43

E

45

A **E** **A** **E** **A** **E** **A** **E**

49

A

53

A

57

E **A** **D**

60

D.C. AL FINE

Dajčovo Horo

(Strandžanskata Grupa)

Mostly from Marcus' book, with some small changes.

Gadulka: A & B one octave lower;
Tambura: K & L one octave higher

A

B

A B 5

C

D

E

F

G

H

G H

Solo Gadulka

I

UPDATED: MARCH 1, 2021

J 38

E B E

I

Solo Tambura

K 42

L 46

Solo Gajda

M 50

54

N 58

62

A

B

Djunguritsa

Pirin, Bulgaria

Arr: Vassil Bebelev

Tr: Ryan Francesconi

Contributors: Victor & Linda

A

E⁵ /A /B E⁵ A_m B_m E_m

5

E_m C D G A_m D/F# G C D G A_m B_m E_m

B

A_m D G A_m A D B_m C G A_m B_m E_m

C

E⁵

D

D⁷ D/F# G C_m D/F# G A_m D G A_m B_m E_m

E

E⁵ A D B_m C D/F# G A_m B_m E_m

23

A_m D G A_m A D B_m C D/F# G A_m B_m E_m

F

E D_m E

29

E A_m E D_m E

UPDATED, SEPTEMBER 19, 2021

G 31 E Dm E Am E Am Dm

Musical staff G, measures 31-32. Chords: E, Dm, E, Am, E, Am, Dm.

33 E Dm E Am E Dm E

Musical staff, measures 33-34. Chords: E, Dm, E, Am, E, Dm, E.

4X 35 Am E Am E Dm E

Musical staff H, measures 35-36. Chords: Am, E, Am, E, Dm, E.

37 C // G C Am D G C Am D G Am Bm Em

Musical staff I, measures 37-38. Chords: C // G C, Am D G C, Am D G, Am Bm, Em.

41 Am Cm D G Am Bm Em Am D G C Am Bm Em

Musical staff J, measures 41-42. Chords: Am Cm D G, Am Bm Em, Am D G C, Am Bm, Em.

45 Am // D G Am Em

Musical staff K, measures 45-46. Chords: Am //, D G, Am, Em.

47 Am D G Am Em

Musical staff, measures 47-48. Chords: Am, D G, Am, Em.

49 E Dm E

Musical staff F, measures 49-50. Chords: E, Dm, E.

51 E Am E Dm E

Musical staff, measures 51-52. Chords: E, Am, E, Dm, E.

53 E Dm E

Musical staff L, measures 53-54. Chords: E, Dm, E.

55 E Am E Dm E

Musical staff, measures 55-56. Chords: E, Am, E, Dm, E.

Sequence:
A-J 2x
AB Fine

Dragneva Tropanka

(orig. key a fourth higher)

transcr. P. Yacono from
recording by Vassil Bebelev
"From Generation to Generation"

Updated: Nov 10,2018

♩ ≈ 100

Intro -- gajda & tupan

Intro musical notation for gajda and tupan in 2/4 time, key of D major. It features a melodic line with a long note followed by eighth notes and a rhythmic accompaniment with 'x' marks indicating specific notes.

Musical notation for section A, starting with a treble clef and a key signature of two sharps. It includes first and second endings. Chords A, Gm, and A are indicated above the staff.

Musical notation for section B, continuing the melody. It includes first and second endings. Chords A, Gm, and A are indicated above the staff. The section ends with the word "Fine".

Musical notation for section C, continuing the melody. It includes first and second endings. Chord A is indicated above the staff.

Musical notation for section D, continuing the melody. It includes first and second endings. Chords A, Gm, and A are indicated above the staff.

Musical notation for section E, continuing the melody. It includes first and second endings. Chord E is indicated above the staff.

Musical notation for section F, continuing the melody. It includes first and second endings. Chords E, A, and E are indicated above the staff. A "4x" marking is present above the first ending.

Musical notation for section G, continuing the melody. It includes first and second endings. Chords A, E, and A are indicated above the staff.

Dragneva Tropanka p. 2

H G_m A A

1. 2.

I G

J A_m A

1. 2.

SEQUENCE: ABAB, C-G, AB FINE

DULGOPOLSKA DEVIATKA

MUZIKA: VASSIL BEBELEKOV

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of eight systems of music, labeled A through G. System A (measures 1-4) starts with an Em chord and features a melody with eighth notes. System B (measures 5-8) continues the melody with chords Em, AM (x210), G6 (x430), and Em. System C (measures 9-16) includes a 'WALK' section with a bass line of D, E, F#, G, C#G, and GM. System D (measures 17-20) features a melody with chords D7, GM, AM, A7, D, EM, and GM. System E (measures 21-24) shows a change in key signature to three sharps (F#, C#, G#) with chords Em, AM (x210), G6 (x430), and Em. System F (measures 25-28) continues in the new key with chords E, E, DM, and E. System G (measures 29-32) concludes with chords D, GM, and A. System H (measures 33-36) features chords A, GM, and A. The score includes various guitar chord diagrams and a walking bass line.

UPDATED: FEB 17, 2022

Georgi Petrov

Pravo Horo

1

G C 1, 3 G D 2, 4 G

2

C G D G

11

C G D G

1

G C 1, 3 G D 2, 4 G

2a

C G D G

1

C G D G

2

C G D G

3

C G D G 1, 3 G 2, 4

4

A Gm A 1, 3 A 2, 4

5

Gm A Gm A 1, 3 A 2, 4

Pravo Horo, page 2

6 48 A D A A D A E

7 52 A 1, 3 2, 4 E

8 57 A D A A D A E

61 G

9 65 G C G C G C G D

10 69 C G 1, 3 G 2, 4

11 75 G C G G C G D

79 A

4 83 A Gm A 1, 3 A 2, 4

5 88 Gm A Gm A 1, 3 A 2, 4

Georgi Petrov

Pravo Horo

1

G C 1, 3 G D 2, 4 G

2

C G D G

11

C G D G

1

G C 1, 3 G D 2, 4 G

2a

C G D G

1

C G D G

2

C G D G

3

C G D G 1, 3 G 2, 4

4

A Gm A 1, 3 A 2, 4

5

Gm A Gm A 1, 3 A 2, 4

4X

6 

7 

4X

8 

61 

4X

9 

10 

4X

11 

79 

4 

5 

Graovsko Shopsko

Mostly from a transcription by
Marcus Moskoff

A

1 & 3 2 & 4

A G_m A

1 & 3 2 & 4

A

1 & 3 2 & 4

A G_m A

1 & 3 2 & 4

G C G D G D D

1 & 3 2 & 4

A

1 & 3 2 & 4

A G_m A

1 & 3 2 & 4

G C G D G D D

1 & 3 2 & 4

A

1 & 3 2 & 4

GRAOVSKO/SHOPSKO PRAVO HORO

(Folklore Ensemble from Gabra, Shope region)

FROM MARCUS' BOOK

USED WITH PERMISSION

A *G D G C G C G A D*

B *G C G C G C G A D*

C *A G A*

D *A G A*

E *A Am* *1, 3 A* *2, 4 A*

F *G A* *1, 3 D* *2, 4 D*

G *A D* *1, 3 A* *2, 4 A*

H *A D* *1, 3 A* *2, 4 A*

Detailed description of the musical score: The score is for a piece in 2/4 time with a key signature of one sharp (F#). It consists of eight staves, labeled A through H. Each staff begins with a measure of music followed by a repeat sign. Above the staves are chord names: G, D, G, C, G, C, G, A, D for staff A; G, C, G, C, G, C, G, A, D for staff B; A, G, A for staff C; A, G, A for staff D; A, Am, A, A for staff E; G, A, D, D for staff F; A, D, A, A for staff G; and A, D, A, A for staff H. The music features eighth and sixteenth notes, often grouped into triplets (indicated by a '3' below the notes). Some staves have first and second endings, indicated by '1, 3' and '2, 4' above the notes. The piece concludes with a final sharp sign on the eighth staff.

UPDATED: APRIL 25, 2021

UPDATED: JUNE 14, 2020

SEQUENCE:

ABAB, TO END

KOPANICA

VASSIL BEBELEKOV

MENDOCINO 2001 & 2003

The musical score for 'KOPANICA' is written in 11/8 time and consists of eight systems of music, labeled A through G. Each system begins with a measure number in a small box on the left. The notation includes treble clefs, a key signature of one flat (B-flat), and various guitar chords indicated above the staff. Melodic lines are marked with accents (wavy lines) and repeat signs. The sequence follows an ABAB pattern, ending with a final system (G).

System A: Measure 1. Chords: A, D_M, G_M. Measure 11.

System B: Measure 4. Chords: A, G_M, A. Measure 7.

System C: Measure 7. Chords: G_M, A. Measure 11.

System D: Measure 11. Chords: A_w, G_M, A. Measure 15.

System E: Measure 15. Chords: G, D, G, D. Measure 19.

System F: Measure 19. Chords: G, D, G, D. Measure 23.

System G: Measure 23. Chords: A, G_M, A. Measure 27. Chords: G, C, G, D_M, A_M. Measure 31. Chords: C, D_M, A_M.

H 35 Am G Dm Am

Musical staff H, measures 35-42. Chords: Am, G, Dm, Am.

G 39 C Dm Am

Musical staff G, measures 39-46. Chords: C, Dm, Am.

H 43 Am G Dm Am

Musical staff H, measures 43-50. Chords: Am, G, Dm, Am.

F 47 G C G Dm Am

Musical staff F, measures 47-54. Chords: G, C, G, Dm, Am.

C 51 A Gm A

Musical staff C, measures 51-58. Chords: A, Gm, A.

I 55 A Gm A Gm A

1, 3. 2, 4.

Musical staff I, measures 55-62. Chords: A, Gm, A, Gm, A. Includes first and second endings.

J 58 A Gm A

Musical staff J, measures 58-65. Chords: A, Gm, A.

K 62 A Gm A Gm A Gm A Gm A

Musical staff K, measures 62-69. Chords: A, Gm, A, Gm, A, Gm, A, Gm, A.

L 66 B Am B Am B

Musical staff L, measures 66-73. Chords: B, Am, B, Am, B.

FORM:
 (A-D)[2x,opt'1],
 E-L

Kopanica na Marko

(Zdravets Version)

Source: B. Cope
 Balkan Camp 1990
 Adapted: R. Iverson
 Version: August 31, 2020

A A Bm F#m A Bm F#m

Musical notation for section A, 16 measures, treble clef, key of A major, 11/16 time signature. The melody consists of eighth and sixteenth notes with various rests.

B E E7 A Bm F#m E E7 A Bm F#m

Musical notation for section B, 16 measures, treble clef, key of A major, 11/16 time signature. The melody continues with eighth and sixteenth notes.

C Bm F#m Bm E A E E7 A Bm F#m

Musical notation for section C, 16 measures, treble clef, key of A major, 11/16 time signature. The melody continues with eighth and sixteenth notes.

D E E7 A B Bm F#m E E7 A B Bm F#m

Musical notation for section D, 16 measures, treble clef, key of A major, 11/16 time signature. The melody continues with eighth and sixteenth notes.

D.C., opt'1

Kopanica na Marko, cont'd

E F#m E Bm F#m E Bm F#m E Bm F#m E⁷ Bm

F Bm F#m E F#° Bm Bm F#m E F#° Bm

G B Am B B Am B

H B Am B B Am B

I ^GB Am B B Am B

J A A Gm A

K Gm A Gm A Gm A Gm A

L ^JA A Gm A **FINE**

SEQUENCE:

ABAB, CD

SPEED UP: EFG, EF, GEF

ORIGINAL TEMP: AB FINE

MAKAMLIJSKO HORO

TRAKISKATA TROIKA

BHM 6101-II

A

1
3
3

7
3

B

13
3

19
3

C

25
3

29
3

D

33
3

37
3

UPDATED: FEB 6, 2022

MAKAMLIJSKO HORO -- PAGE 2

A

E

41 3 3 3 3

45 3 3 3 7

A

F

49 3 3 3 3 3 1, 3. 2, 4. 7

TAMBURA SOLO

B

G

54 3 3 3 3 3 1, 3. 2, 4. 7

TUTTI

A

E

59 3 3 3 3

63 3 3 3 7

A

F

67 3 3 3 3 3 1, 3. 2, 4. 7

SEQUENCE:

ABAB, CD

SPEED UP: EFG, EF, GEF

ORIGINAL TEMP: AB FINE

MAKAMLIJSKO HORO

TRAKISKATA TROIKA

BHM 6101-II

A

1
3
3

Bm F#m Bm F#m

7
3

B

13
3

D Bm F#m

19
3

C

25
3

Bm F#m

29
3

D

33
3

Bm F#m

37
3

UPDATED: FEB 6, 2022

MAKAMLIJSKO HORO -- PAGE 2

A

E

41 3 3 3 3

A

F

49 3 3 3 3 3 1, 3. 2, 4.

TAMBURA SOLO

B

G

54 3 3 3 3 3 1, 3. 2, 4.

TUTTI

A

E

59 3 3 3 3

A

F

67 3 3 3 3 1, 3. 2, 4.

Sequence:
 ABCD
 AB->EFG
 ABCD

Piperovo Horo

Strandzhanskata Grupa

Mostly as transcribed by
 Marcus Moskoff, changes
 are with his permission & agreement

Orchestra

A *A_m*

7

A_m G C D *D_m* *A_m*

13

A_m G *A_m*

19

A_m G *A_m*

Solo Gadulka & Tambura

B *A_m*

25

1, 3 2, 4

30

Orchestra

C A

30

1, 3 2, 4

35

A 1, 3 2, 4

Solo Gajda

E A

40

1, 3 2, 4

45

UPDATED: APRIL 5, 2021

Piperovo, pg 2

45

A

Solo Kaval

50

E

Gadulka joins Kaval

55

E

Solo Gadulka & Tambura

60

A

Solo Gadulka & Tambura

65

A

Solo Gadulka & Tambura

SEQUENCE:
ABC 2x DE
ABCDE A FINE

RUCHENITSA FOR THE GODFATHER

VASSIL BEBELEKOV
MENDO 2009
TR: UNKNOWN

A

7/16

E A E A

5

B

9

A D E A

13

A D E A

17

A D E A

21

C

25

D E A

29

RUCHENITSA FOR THE GODFATHER -- PAGE 2

D

4x A D A D A E

33

E

4x A D A D D E

37

SOS MA KARASH MAICHINKO

ARR: VASSIL BEBELEKOV

BREAK Em Am Em Em Am Em D Em

9

SONG G D G

14

D G

18

G D Em

23

Am Em Am Em

(ONLY PLAYED FOR REPEATED VERSES)

UPDATEE: NOV 10, 2018

Trite pūti

Strandzhanskata Grupa

Nov 2024 book, Pg 36

Composed by:

Kostadin Varimezov

mostly as transcribed by:

Marcus Moskoff

Musical score for 'Trite pūti' in A major, 2/4 time. The score is divided into sections A, B, and D. Section A (measures 1-8) features a continuous eighth-note melody. Section B (measures 9-24) includes a rhythmic accompaniment with chords A and E, and trills on the E note. Section D (measures 33-40) returns to the eighth-note melody. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4.

UPDATED: MARCH 5, 2021

Trite pūti, pg 2

kaval

41

45

49

gajda

53

57

all

61

65

gajda

69

73

all

77

81

Trite pūti

(Strandzhanskata Grupa)

Nov 2024 book, Pg 38
As transcribed by
Marcus Moskoff,
mostly

A



Am

5



Am

B



9


Am

13



Am

C



17

Am

21



Am


D



25

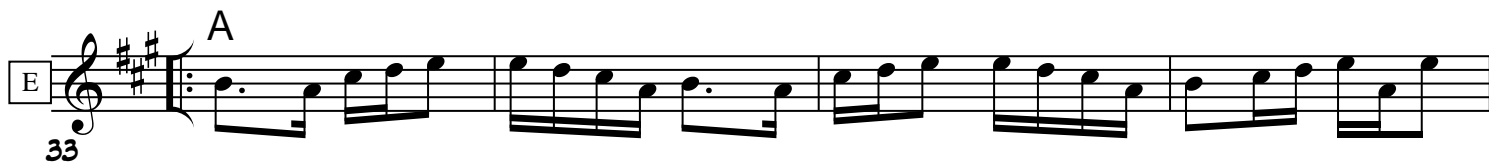
Am

29



Am

E



33

A

37



A

UPDATED: SEPTEMBER 12, 2021

Trite pūti, pg 2

Gajda solo

F 41 A

45 A

Kaval solo

G 49 E_m

53 E_m

Kaval solo

H 57 F#_m

61 A F#_m A F#_m

Orchestra

I 65 E_m A_m E_m

69 E_m A_m E_m

UPDATED: NOV 10, 2018

VARNENSKI KJUCHEK

ARR: VASSIL BEBELEKOV

SEQUENCE:

ABAB, TO END, AB FINE

A

B

C

D

E

F

G

H

TRANSCRIBED BY DAVID JOHNSTON 7/06

TRANPOSED DOWN A FOURTH BY JIM MCGILL 10/18/16

SEQUENCE:
ABAB, CDCD, EF, AB

VASSIL'S RUCHENITSA

AS LEARNED FROM VASSIL BEBELEKOV AT MENDOCINO, 2013

TR: JIM MCGILL
9/10/2013
F: BLAME COPE

A

5

B

C

D

E

F

UPDATED: APRIL 5, 2021

FRETTED STRINGS TUNE TO 4TH:

HIGH STRING/COURSE: E

LOW STRING/COURSE: B

VIOLINS, ACCORDIONS, ETC. PLAY REPEATED 8THS AS APPROPRIATE LONGER NOTE VALUE, STILL EMPHASIZING RHYTHM.

ZHULIENNE'S PRAVO

RHYTHMIC PATTERN

DUD-DUD

COPE LEARNED FROM ZHULIENNE IN VARNA, WHO GREW-UP IN A TURKISH VILLAGE

A

4 5 5 5 7 0 | 7 0 7 7 7 5 | 7 8 5 7 4 4 | 5 5 0 5 0 0

5 0 12 12 12 0 10 | 13 12 10 10 8 7 | 0 5 5 8 7 5 | 7 8 7 7 4 0

9 4 5 5 5 7 0 | 7 0 7 7 7 5 | 7 8 5 7 4 4 | 5 5 0 7 0 0

13 12 11 12 0 4 7 | 10 10 8 8 7 5 | 5 7 5 5 4 1 | 4 6 6 4 4 4 | 4 4 1 0 0 0

B

18 5 7 5 5 4 6 | 4 5 0 5 5 5 | 5 7 5 5 4 6 | 5 6 6 4 4 4

22 5 7 5 5 4 6 | 4 5 0 5 5 5 | 7 7 5 5 4 6 | 4 4 6 5 5 5

UPDATED: FEB 17, 2022

ZHULIENNE'S PRAVO -- PAGE 2

C

26

4 5 5 7 8 5 | 7 4 4 5 5 0 | 7 8 7 7 4 4 | 5 5 0 7 0 0

30

4 5 5 7 8 5 | 7 4 4 5 5 0 | 5 7 5 5 4 6 | 4 6 6 5 5 5

D

34

5 0 5 0 5 0 | 10 9 11 9 9 0 | 5 0 6 6 5 8 | 5 6 5 5 0 0

38

5 0 0 5 5 0 | 10 9 11 9 9 0 | 6 0 6 0 6 0 | 6 5 8 5 5 5

E

42

5 0 0 3 3 3 | 0 4 0 2 2 2 | 0 2 2 2 0 4 | 4 0 0 2 2 2

46

5 0 0 3 3 3 | 0 4 0 2 2 2 | 0 2 2 2 0 4 | 4 1 1 0 0 0

F

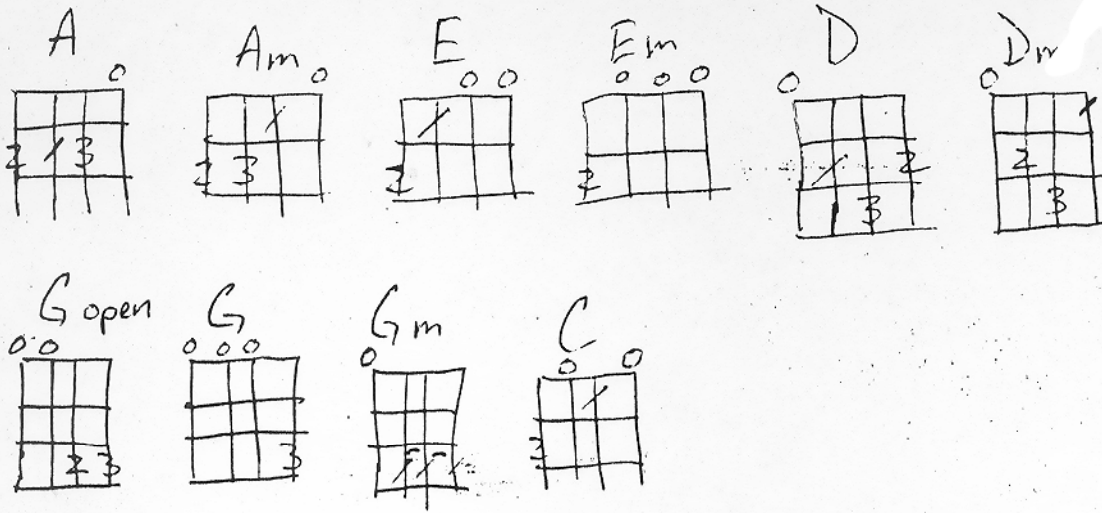
50

5 0 5 0 5 0 | 5 4 6 4 4 4 | 5 0 6 6 5 3 | 5 6 3 5 0 0

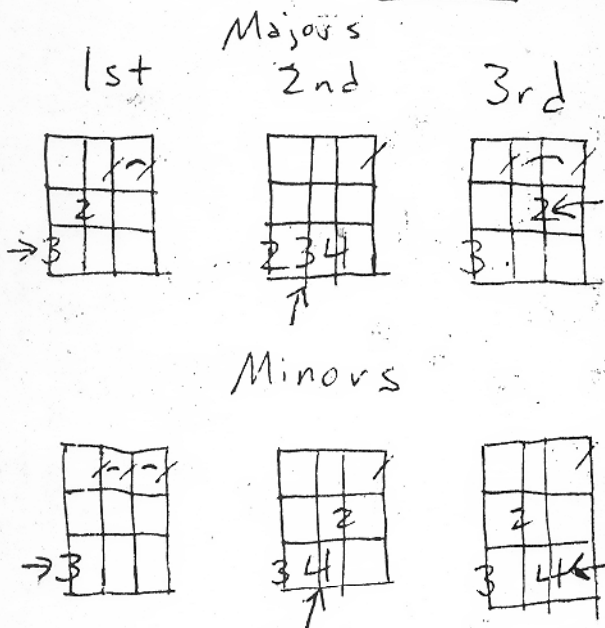
54

5 0 5 0 5 0 | 5 4 6 4 4 4 | 5 0 6 6 5 3 | 5 6 3 5 5 5

Open Forms



Closed (Moveable) Forms arrow indicates tonic

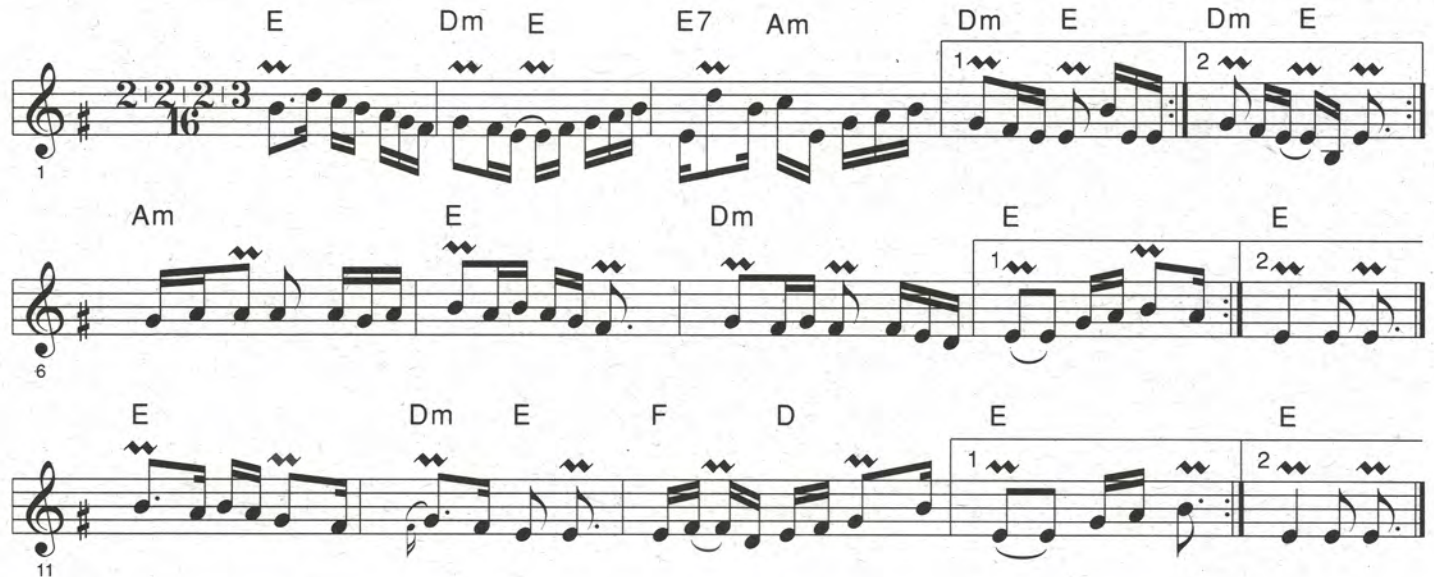


	Fret →												
FORM	1	2	3	4	5	6	7	8	9	10	11	12	13
1st	F	F [#] , G ^b	G	G [#] , A ^b	A	A [#] , B ^b	B	C	C [#] , D ^b	D	D [#] , E ^b	E	F
2nd	A [#] , B ^b	B	C	C [#] , D ^b	D	D [#] , E ^b	E	F	F [#] , G ^b	G	G [#] , A ^b	A	A [#] , B ^b
3rd Major	C [#] , D ^b	D	D [#] , E ^b	E	F	F [#] , G ^b	G	G [#] , A ^b	A	A [#] , B ^b	B	C	C [#] , D ^b
3rd Minor	d	d [#] , e ^b	e	f	f [#] , g ^b	g	g [#] , a ^b	a	a [#] , b ^b	b	c	c [#] , d ^b	d

СНОЩИ СИ ГО ВИДОХ

— Snošti si go vidokh —

Tr/Arr: Marcus Moskoff



СНОЩИ СИ ГО ВИДОХ МАМО
Хубавото Стойни

Snošti si go vidokh mamо
Khubavoto Stojne

Стойни бре Стойни
Стъни ми на нога
Дилбер бре Стойни
Седни ми на колено

Stojne bre Stojne
Stŭpni mi na noga
Dilber bre Stojne
Sedni mi na koleno

Хубавата Стойна бе мамо
Алтѣн чело има

Khubavata Stojna be mamо
Altŭn čelo ima

Стойнината снага бе мамо
Тенка ра висока

Stojninata snaga be mamо
Tenka pa visoka

Иди я росакай мамо
Хубавата Стойна
Белким ти я дадат мамо
Ке умрам за нея

Idi ya posakaj mamо
Khubavata Stojna
Belkim ti ya dadat mamо
Ke umram za neya

I) Last night, Mother, I saw beautiful Stojna

II) Beautiful Stojna, Mother, has a golden forehead

III) Stojna's body, Mother, is slender and tall

IV) Go and ask for her hand, Mother,
for I would die for her

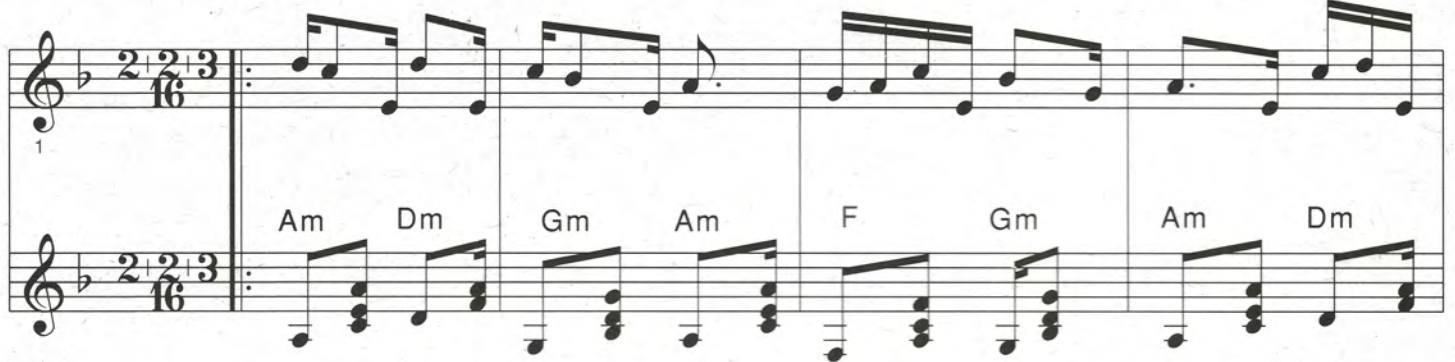
Stojna, oh Stojna,
Come step on my feet
Beautiful Stojna,
Come sit on my knee

Тракийска Ръченица

— Trakiiska Ručenitsa —

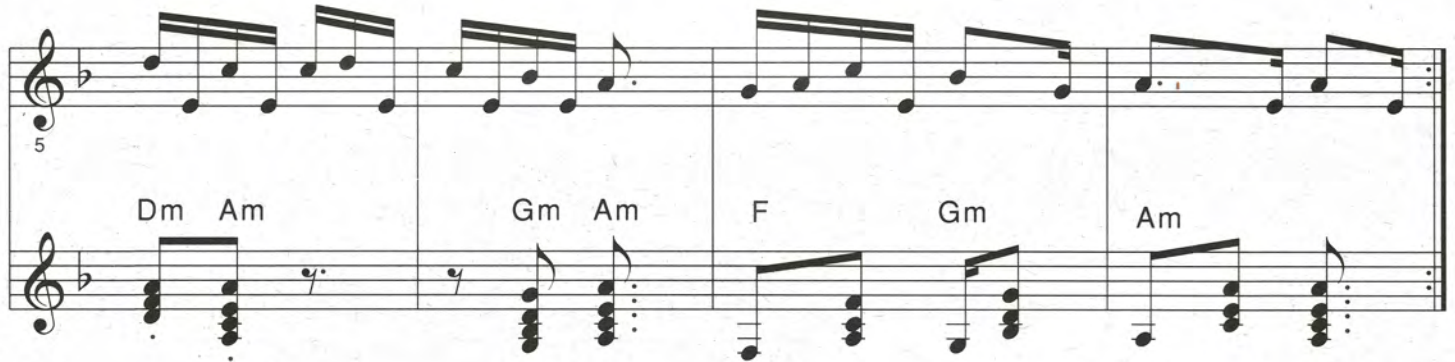
Tr/Arr: Marcus Moskoff

1



Am Dm Gm Am F Gm Am Dm

5



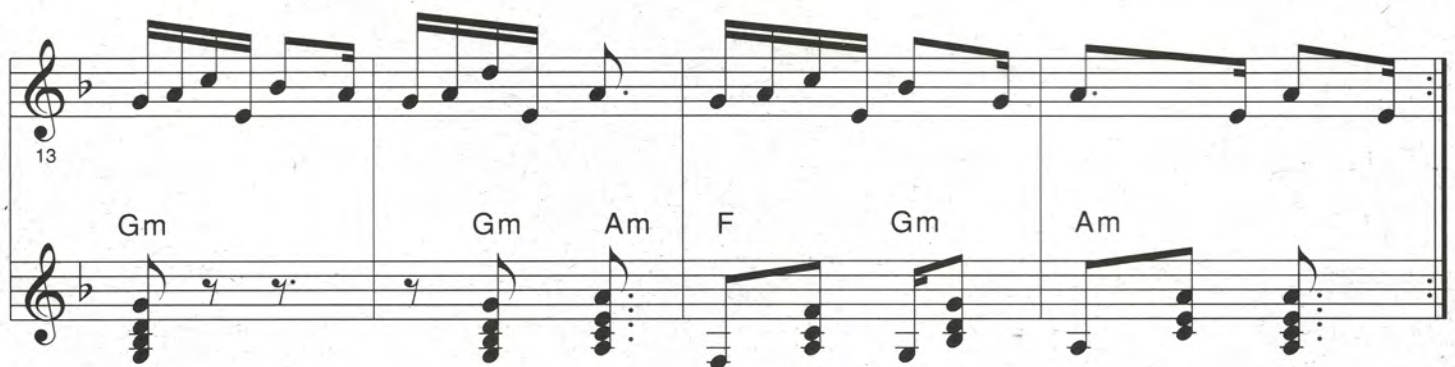
Dm Am Gm Am F Gm Am

9



Gm Gm Am Gm Am Gm

13



Gm Gm Am F Gm Am



Musical notation system 1, starting at measure 17. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and single notes. Chord labels are: A, Dm, Gm, A, Gm, A.

Musical notation system 2, starting at measure 21. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and single notes. Chord labels are: A, Dm, Gm, A, Gm, A.

Musical notation system 3, starting at measure 25. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and single notes. Chord labels are: Gm, Gm, A, Gm, A.

Musical notation system 4, starting at measure 29. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and single notes. Chord labels are: Gm, Gm, A, Gm, A.

Дайчово Хоро

— Daičovo Horo —

Arr: Aleksandur Vasilev

Tr: Dennis Godfrey



1 A D A E bm f#m

5 E A E bm f#m

9 A E A

13 E f#m E bm f#m

17 E D E

21 D E D E

25 c#m A

29 c#m f#m c#m A

Право хоро

— Pravo horo —

Tr/Arr: Marcus Moskoff

A



Am G C Am

1 3 3 3

G Em D G D

5 3 3 3

Am G C Am

9 3 3 3

G Em Dm Am

13 3 3 3

B

G Em D G D

17 3 3 3

G Em Dm Am

21 3 3 3

From Marcus Moskoff: This is an adaptation of an original melody which was popularized during the early 1980s by *Petür Ralchev* on accordion. Although it became briefly popular among the modern instrument wedding bands, it has primarily reverted back to being played on folk instruments, as it was in its original form. This particular version was learned in 1987 from *Angel Gadzhev*, soloist *gadülka* for the Bulgarian Radio Ensemble in Sofia.

The musical score is written in G major (one sharp) and consists of six systems of music. Each system begins with a measure number and a key signature symbol. The first system starts at measure 25 with a C time signature and a C chord. The second system starts at measure 29 with a D chord. The third system starts at measure 33 with a D chord. The fourth system starts at measure 37 with a D chord. The fifth system starts at measure 41 with a G chord. The sixth system starts at measure 45 with a G chord. The score includes various chords (C, G, D, D, G, Em, Dm, Am) and rhythmic patterns such as triplets and sixteenth notes. The piece concludes with a repeat sign and a final cadence.

Сватбарска рѹченица

— Svatbarska rüčenica —

Melody/Accompaniment: Ivailo Kroumov

Arrangement: Marcus Moskoff

♩ = 152

2+2+3
16

1

G D D7 G

5

D D7 G Am Em

9

D D7 G Am Em

13

Em Am Em G

17

A Am Em

From **Marcus Moskoff**: An interesting example of how folk instruments rediscover original melodies through the modern instruments. This is a version of a folk song from Sliven, *Mari, Marijko, ljube, le*, which has been adapted by many of the musicians throughout Thrace primarily because of its popularity spread by Delcho Mitev and Dimitar Kolev when they first started to revive a lot of "older tunes" during the early 80s in their modern accordion/clarinet wedding band, as opposed to the newer, composed music of Ibrahim (Ivo Papasov).

This particular version was developed by tamburist Ivailo Kroumov, from Pernik, during his period of playing weddings and mehanas (1976-78), before he became soloist for the State Ensemble in Sofia. In adapting the piece for tambura he brought the original melody back to the folk instruments.

A Am Em



21

A Am Em



25

A Am Em



29

A Am Em



33

G D D7 G



37

Кара Кольо

— Kara Koljo —

$\text{♩} = 120$ A Bm F#m B7 E

E B Bm F#m E7

A E7 A

1) Ka - ra Ko - ljo se - de - še
 2) Ruj - no vi - no pi - e - še,
 3) S te - zi pa - ri šte pra - vi
 4) men - ci - te ì da tro - ši,

F#m Bm E7 A

na vi - so - ki čar - da - ci.
 dreb - ni pa - ri bro - e - še.
 be - la češ - ma, ka - men - na
 sna - ga - ta ì da kūr - ši,

A E B7 E

na vi - so - ki čar - da - ci.
 dreb - ni pa - ri bro - e - še.
 be - la češ - ma, ka - men - na
 sna - ga - ta ì da kūr - ši,

From **Marcus Moskoff**: Although this song has its roots in original village folklore, it is currently a popular dance melody on the Thracian wedding circuit. It is often performed in two different modal arrangements, one being primarily in a minor mode such as that presented here; the other is in primarily a major mode, and is sung in thirds. This particular version I learned in 1986 from Maria Stoyanova, gajda player and singer with wedding band *Kanarite* in Plovdiv.



21 Na vi - so - ki čar - da - ci,
Dreb- ni pa - ri bro - e - še,
ko - ga Ra - da mi - na - va
iz - go - ri mu du - ša - ta

25 ruj - no vi - no pi - e - še.
dreb-ni pa - ri, gro - šo - ve.
s be - li men- ci za vo - da,
na mla - di - te go - di - ni.

1) Кара Кольо седеше на високи чардаци. (2x)

На високи чардаци, руйно вино пиеше. (2x)

Kara Koljo sat on his high balcony, on his high balcony, drinking sparkling red wine.

2) Руйно вино пиеше, дребни пари броеше. (2x)

Дребни пари броеше, дребни пари, грошове. (2x)

Drinking sparkling red wine, counting his coins, counting his coins, his coins, his pennies.

3) С тези пари ще прави бела чешма, каменна, (2x)

кога Рада минава с бели менци за вода, (2x)

With the money he'll build a white wall-fountain of stone, so that when Rada passes by to fetch water in her copper pots,

4) менците ѝ да троши, снагата ѝ да кърши, (2x)

изгори му душата на младите години. (2x)

he can break her pots and crush her in his arms; his soul is on fire with yearning for the years of his youth.