

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

## **In Memory of Vassil Bebelevkov (1960 – 2016)**

Vassil Bebelevkov, 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, Bebelevkovi 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 Musical staff A: Treble clef, 7/16 time signature. Chords: Am, Dm, Am (1, 3), Am (2, 4).

B Musical staff B: Treble clef, 6/16 time signature. Chords: Dm, Am, Dm, Am (1, 3), Am (2, 4).

C Musical staff C: Treble clef, 11/16 time signature. Chords: Am, Dm, G, Am (1, 3), Am (2, 4).

D Musical staff D: Treble clef, 16/16 time signature. Chords: Dm, Am, G, Em, Am (1, 3), Am (2, 4).

E Musical staff E: Treble clef, 21/16 time signature. Chords: 1: Am (55), 2: C, Am (55), D, Am (65), Dm, Am (55), G, Am. Includes a key signature change to two sharps.

F Musical staff F: Treble clef, 26/16 time signature. Chords: A, E, A, E, A. Includes a key signature change to one sharp.

G Musical staff G: Treble clef, 31/16 time signature. Chords: Gm OR GOPEN, A. Includes a key signature change to one flat.

H Musical staff H: Treble clef, 36/16 time signature. Chords: A, E, A, E, A (1, 3), A (2), A (4).

UPDATED: APRIL 10, 2022

ABAB...

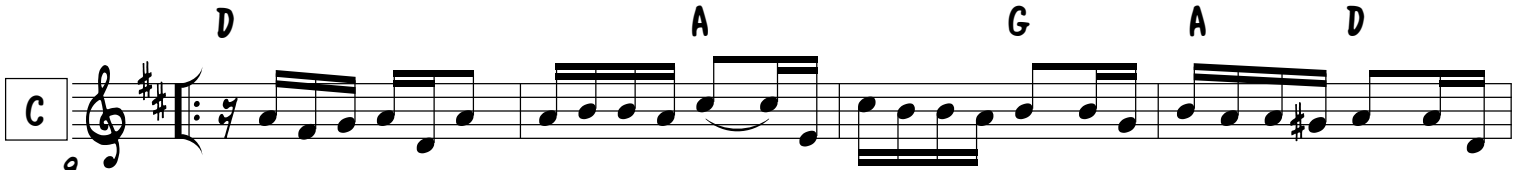
# CHICHOVATA

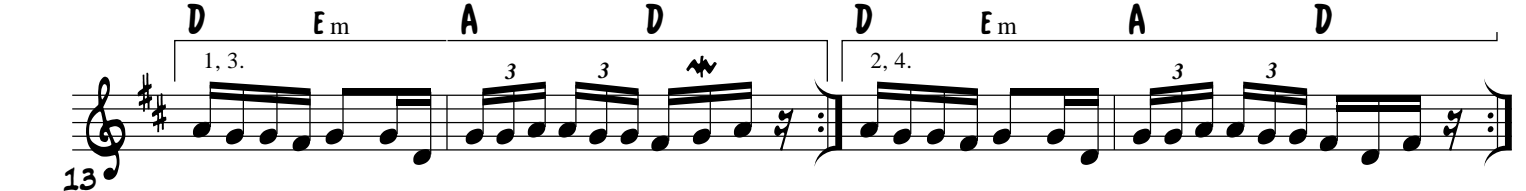
Chart contributors:

David Johnson, Linda, Joyce

A 

B 

C 



D 

E 

F 

G 

F 

UPDATED: JANUARY 17, 2021

**C** 37 *D A A G A D*

41 *D Em A D D Em A D*

**D** 45 *D A D B Em A D*

**H** 49 *Em*

51 *Em*

**I** 55 *Em D G D G*

59 *Em D G A7 D Em*

**J** 63 *Em D G D G*

**K** 69 *Em D G D G*

73 *Em D G A7 D Em*

**L** 77 *Em D G D G*

# 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. The staves are numbered as follows:

- Staff 1: Measures 1-2
- Staff 2: Measures 3-4, with first and second endings
- Staff 3: Measures 5-6, with first and second endings
- Staff 4: Measures 7-9, with a "2X" annotation above measure 7
- Staff 5: Measures 10-11
- Staff 6: Measures 12-14, with first and second endings
- Staff 7: Measures 15-17, with first and second endings
- Staff 8: Measures 18-19, with first and second endings
- Staff 9: Measures 20-22
- Staff 10: Measures 23-24
- Staff 11: Measures 25-26

Chichovata

27 11 13 20

12 14 21

15 17

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**

1. 2.

60

D.C. AL FINE

# Dajčovo Horo

Mostly from Marcus' book, with some small changes.

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

(Strandžanska Grupa)

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

E<sup>5</sup> /A /B E<sup>5</sup> A<sub>m</sub> B<sub>m</sub> E<sub>m</sub>

5

E<sub>m</sub> C D G A<sub>m</sub> D/F# G C D G A<sub>m</sub> B<sub>m</sub> E<sub>m</sub>

B

A<sub>m</sub> D G A<sub>m</sub> A D B<sub>m</sub> C G A<sub>m</sub> B<sub>m</sub> E<sub>m</sub>

C

E<sup>5</sup>

D

D<sup>7</sup> D/F# G C<sub>m</sub> D/F# G A<sub>m</sub> D G A<sub>m</sub> B<sub>m</sub> E<sub>m</sub>

E

E<sup>5</sup> A D B<sub>m</sub> C D/F# G A<sub>m</sub> B<sub>m</sub> E<sub>m</sub>

23

A<sub>m</sub> D G A<sub>m</sub> A D B<sub>m</sub> C D/F# G A<sub>m</sub> B<sub>m</sub> E<sub>m</sub>

F

E D<sub>m</sub> E

29

E A<sub>m</sub> E D<sub>m</sub> E

UPDATED, SEPTEMBER 19, 2021

G 31 E Dm E Am E Am Dm

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

33 E Dm E Am E Dm E

Staff, measures 33-34. Chords: E, Dm, E, Am, E, Dm, E.

4X 35 Am E Am E Dm E

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

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

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

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

47 Am D G Am Em

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

49 E Dm E

Staff F, measures 49-50. Chords: E, Dm, E.

51 E Am E Dm E

Staff, measures 51-52. Chords: E, Am, E, Dm, E.

53 E Dm E

Staff L, measures 53-54. Chords: E, Dm, E.

55 E Am E Dm E

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 in treble clef, key of D major, 2/4 time. It features a melodic line with a long note followed by eighth notes and a rhythmic accompaniment of eighth notes with 'x' marks above them.

Section A musical notation in treble clef, key of D major, 2/4 time. It consists of a melodic line with eighth notes and a rhythmic accompaniment. Chords A and Gm are indicated above the staff. First and second endings are marked.

Section B musical notation in treble clef, key of D major, 2/4 time. It consists of a melodic line with eighth notes and a rhythmic accompaniment. Chords A, Gm, and A are indicated above the staff. First and second endings are marked. The section ends with the word "Fine".

Section C musical notation in treble clef, key of D major, 2/4 time. It consists of a melodic line with eighth notes and a rhythmic accompaniment. Chord A is indicated above the staff. First and second endings are marked.

Section D musical notation in treble clef, key of D major, 2/4 time. It consists of a melodic line with eighth notes and a rhythmic accompaniment. Chords A, Gm, and A are indicated above the staff.

Section E musical notation in treble clef, key of D major, 2/4 time. It consists of a melodic line with eighth notes and a rhythmic accompaniment. Chord E is indicated above the staff. First and second endings are marked.

Section F musical notation in treble clef, key of D major, 2/4 time. It consists of a melodic line with eighth notes and a rhythmic accompaniment. Chords E, A, and E are indicated above the staff. A "4x" marking is present above the first ending.

Section G musical notation in treble clef, key of D major, 2/4 time. It consists of a melodic line with eighth notes and a rhythmic accompaniment. Chords A, E, and A are indicated above the staff.

Dragneva Tropanka p. 2

**H** *G<sub>m</sub>* *A* *A*

**I** *G*

**J** *A<sub>m</sub>* *A*

# DULGOPOLSKA DEVIATKA

MUZIKA: VASSIL BEBELEKOV

A

B

C **WALK: D E F# G C#G**

D

E

F

G

UPDATED: DEC 2, 2024  
BASED ON PETAR'S INPUT



# 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

6 

7 

8 



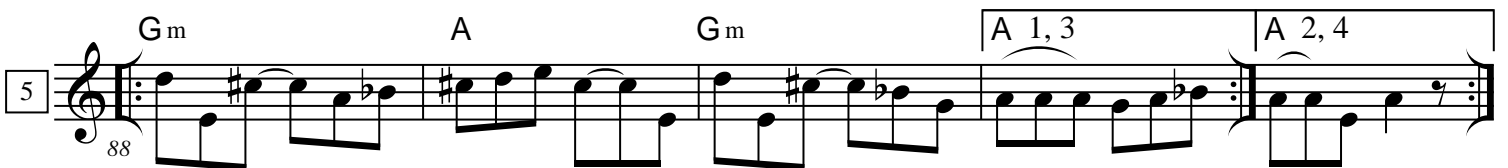
9 

10 

11 



4 

5 

# 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 

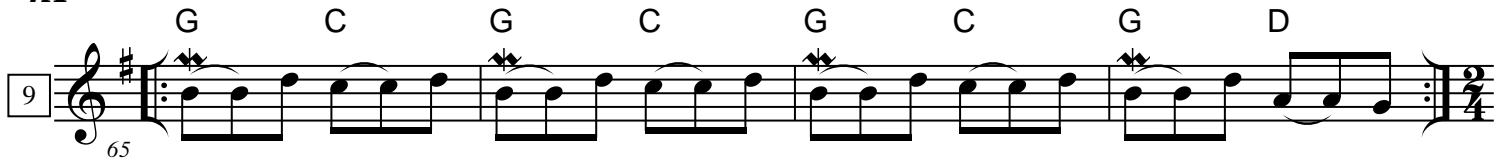
7 

4X

8 

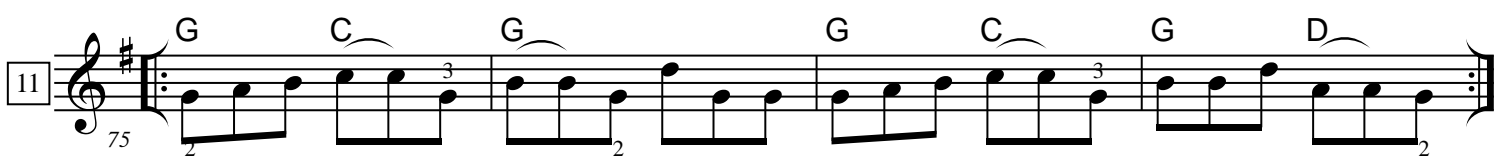
61 

4X

9 

10 

4X

11 

79 

4 

5 

# Graovsko Shopsko

Mostly from a transcription by  
Marcus Moskoff

A

1 & 3 2 & 4

A Gm A

1 & 3 2 & 4

A

1 & 3 2 & 4

A Gm A

1 & 3 2 & 4

G C G D G D D

1 & 3 2 & 4

A

1 & 3 2 & 4

A Gm 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

The musical score consists of eight staves, labeled A through H, each containing a line of music in treble clef with a 2/4 time signature. The key signature has one sharp (F#). The music is primarily composed of eighth and sixteenth notes, often grouped into triplets. Chords are indicated above the notes. Staff A starts with a repeat sign and includes chords G, D, G, C, G, C, G, A, and D. Staff B starts at measure 9 and includes chords G, C, G, C, G, C, G, A, and D. Staff C starts at measure 17 and includes chords A, G, and A. Staff D starts at measure 21 and includes chords A, G, and A. Staff E starts at measure 25 and includes chords A, Am, and A, with first and second endings for the final A chord. Staff F starts at measure 30 and includes chords G, A, and D, with first and second endings for the final D chord. Staff G starts at measure 35 and includes chords A, D, and A, with first and second endings for the final A chord. Staff H starts at measure 40 and includes chords A, D, and A, with first and second endings for the final A chord.

UPDATED: APRIL 25, 2021

UPDATED: JUNE 14, 2020

SEQUENCE:

ABAB, TO END

# KOPANICA

VASSIL BEBELEKOV

MENDOCINO 2001 & 2003

A D<sub>M</sub> G<sub>M</sub>

A G<sub>M</sub> A

G<sub>M</sub> A

A<sub>w</sub> G<sub>M</sub> A

G D G D

G D G D

A G<sub>M</sub> A

G C G D<sub>M</sub> A<sub>M</sub>

C D<sub>M</sub> A<sub>M</sub>

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

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

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

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

D.C., opt'1

## Kopanica na Marko, cont'd

**E** F#m E Bm F#m E Bm F#m E Bm F#m E<sup>7</sup> 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** <sup>G</sup>B Am B B Am B

**J** A A Gm A

**K** Gm A Gm A Gm A Gm A

**L** <sup>J</sup>A 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

**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

45 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

63 3 3

**A**

**F**

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

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

45 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

63 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<sub>m</sub>*

7

*A<sub>m</sub>* G C D *D<sub>m</sub>* *A<sub>m</sub>*

13

*A<sub>m</sub>* G *A<sub>m</sub>*

19

*A<sub>m</sub>* G *A<sub>m</sub>*

**Solo Gadulka & Tambura**

B *A<sub>m</sub>*

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

*A*

1, 3 2, 4

UPDATED: APRIL 5, 2021

Piperovo, pg 2

45

A

1, 3

2, 4

Solo Kaval

50

F

E

1, 3

2, 4

Gadulka joins Kaval

55

E

1, 3

2, 4

Solo Gadulka & Tambura

60

G

A

1, 3

2, 4

65

A

1, 3

2, 4



SEQUENCE:  
ABC 2x DE  
ABCDE A FINE

# RUCHENITSA FOR THE GODFATHER

VASSIL BEBELEKOV  
MENDO 2009  
TR: UNKNOWN

A

5

B

9

13

17

21

C

25

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

SONG G D G

D G

G D Em

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

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of ten staves of music, each starting with a measure number and a section label in a box:

- Staff 1: Measure 1, Section A
- Staff 2: Measure 5, Section A
- Staff 3: Measure 9, Section B
- Staff 4: Measure 13, Section B
- Staff 5: Measure 17, Section C
- Staff 6: Measure 21, Section C
- Staff 7: Measure 25, Section B
- Staff 8: Measure 29, Section B
- Staff 9: Measure 33, Section D
- Staff 10: Measure 37, Section A

The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and articulation marks such as accents and trills (tr). Chord symbols 'A' and 'E' are placed above the notes to indicate the harmonic structure.

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

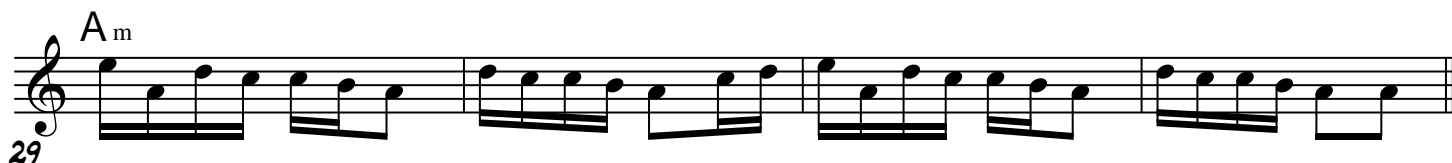
D



25

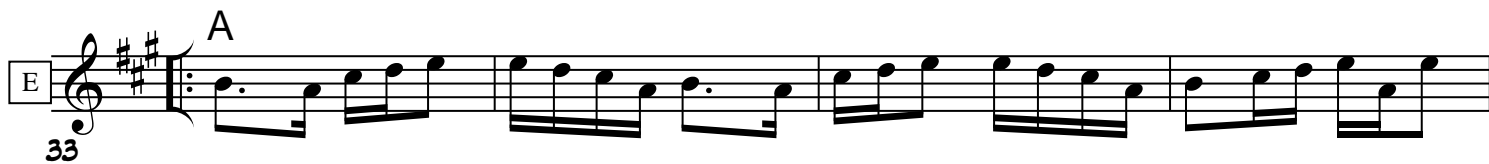
Am

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<sub>m</sub>

53 E<sub>m</sub>

*Kaval solo*

H 57 F#<sub>m</sub>

61 A F#<sub>m</sub> A F#<sub>m</sub>

*Orchestra*

I 65 E<sub>m</sub> A<sub>m</sub> E<sub>m</sub>

69 E<sub>m</sub> A<sub>m</sub> E<sub>m</sub>

UPDATED: NOV 10, 2018

# VARNENSKI KJUCHEK

ARR: VASSIL BEBELEKOV

SEQUENCE:

ABAB, TO END, AB FINE

A

B

C

D

E

F

G

H

Am

G Am G Dm Am FINE

A E A

A E A E A E A

A Gm A Gm A

E

E

E

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**

**B**

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**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**

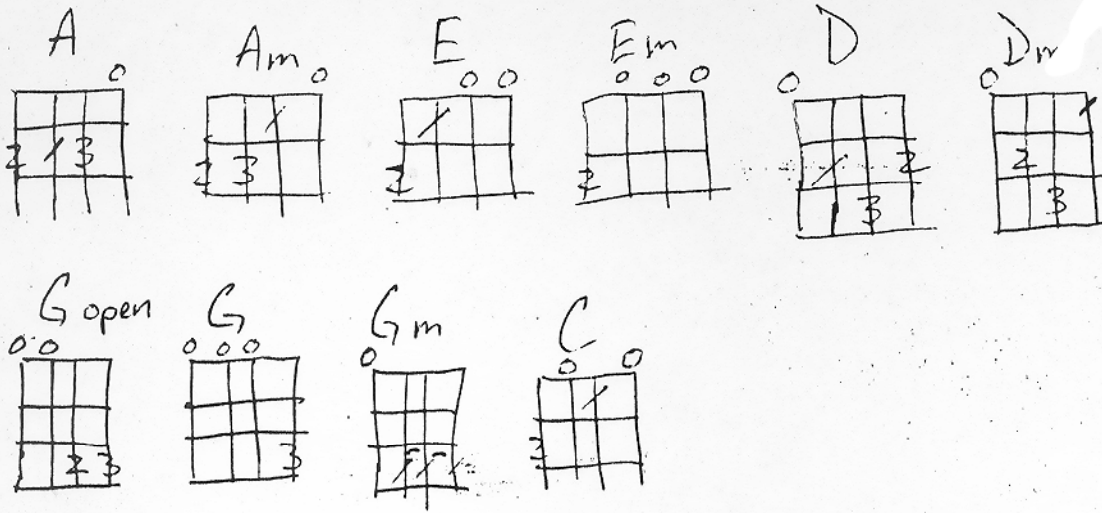
50

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

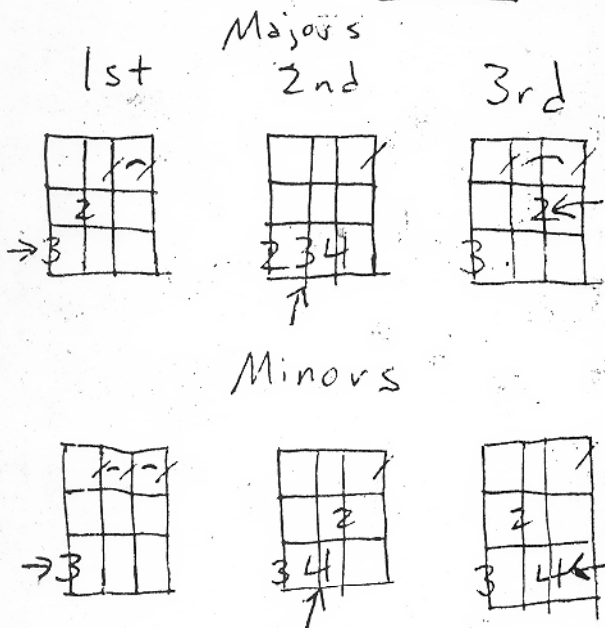
54

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 Major	F	F#, Gb	G	G#, Ab	A	A#, Bb	B	C	C#, Db	D	D#, Eb	E	F
2nd Major	A#, Bb	B	C	C#, Db	D	D#, Eb	E	F	F#, Gb	G	G#, Ab	A	A#, Bb
3rd Major	C#, Db	D	D#, Eb	E	F	F#, Gb	G	G#, Ab	A	A#, Bb	B	C	C#, Db
3rd Minor	f	f#, gb	e	f	f#, gb	g	g#, ab	a	a#, bb	b	c	c#, db	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

5

9

13

17

21

25

29

Chords: A, D, A, E, bm, f#m, E, A, E, A, E, D, E, E, D, E, c#m, A, c#m, f#m, c#m, A



# Право хоро

— Pravo horo —

Tr/Arr: Marcus Moskoff

Am G C Am

**A**

1

G Em D G D

5

Am G C Am

9

G Em Dm Am

13

**B**

G Em D G D

17

G Em Dm Am

21

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 (C for C major, D for D major). The notes are primarily eighth and sixteenth notes, often grouped in triplets. Chords are indicated by letters above the staff. The score includes first and second endings for several sections.

**System 1:** Measure 25, Key C. Chords: C, G, D, G.

**System 2:** Measure 29, Key C. Chords: D, G, D, G.

**System 3:** Measure 33, Key C. Chords: D, G, Em, Dm, Am.

**System 4:** Measure 37, Key D. Chords: D, G, D, G.

**System 5:** Measure 41, Key D. Chords: G, Em, Dm, Am.

**System 6:** Measure 45, Key D. Chords: G, Em, Dm, Am.

## Сватбарска рџченица

— Svatbarska rųčenica —

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) Ru - j - 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

13 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

17 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.*