

**Some of the Bitov
tunes taught by
Vassil Bebelev
& 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

Am Dm Am 1, 3. Am 2, 4.

B

Dm Am Dm Am 1, 3. Am 2, 4.

C

Am Dm G Am 1, 3. Am 2, 4.

D

Dm Am G Em Am 1, 3. Am 2, 4.

E

1: Am 55
2: C Am 55 D Am 65 Dm Am 55 G Am

F

A E A E A

G

Gm OR GOPEN A

H

A E A E A

UPDATED: APRIL 10, 2022

ABAB...

CHICHOVATA

TAUGHT BY VASSIL BEBELEKOV
& GEORGI PETROV

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

D Em A D D Em A D

E

D A D B Em A D

F

D G A D G A D

G

D G A D G A D

F

D G A D D G A D

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 written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of ten staves of music, each beginning with a measure rest and a repeat sign. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Several staves contain first and second endings, indicated by "1." and "2." above the notes. Staff 3 has the annotation "3 2 4" above the first measure. Staff 6 has "6 3" above the first measure. Staff 9 has "5 9" above the first measure and "2X" above the second measure. Staff 12 has "12" above the first measure. Staff 15 has "15 6" above the first measure. Staff 18 has "18 7" above the first measure. Staff 21 has "21 8" above the first measure. Staff 23 has "23 10 19" above the first measure. Staff 25 has "25" above the first measure. The score concludes with a double bar line and repeat dots.

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 6 7 8

9 10 11 12

B

13 14 15 16

17 18 19 20 21

22 23 24 25

C

26 27 28 29

30 31 32 33

34 35 36 37

D

38 39 40 41

42 43 44 45

46 47 48 49

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

(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

Solo Kaval

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 G

54 G

N 58 A

62 A

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

33 E Dm E Am E Dm E

H 35 4X Am E Am E Dm E

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

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

K 45 Am // D G Am Em

47 Am D G Am Em

F 49 E Dm E

51 E Am E Dm E

L 53 E Dm E

55 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")

♩ ≈ 100

Updated: Nov 10, 2018

Intro -- gajda & tupan

Intro musical notation for gajda and tupan, featuring a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of a series of eighth and sixteenth notes, with some notes marked with 'x' and 'w' symbols.

A

Musical notation for section A, starting with a treble clef and key signature of two sharps. It features a series of eighth and sixteenth notes. Above the staff, there are first and second endings marked "1., 3." and "2., 4." respectively.

B

Musical notation for section B, starting with a treble clef and key signature of two sharps. It features a series of eighth and sixteenth notes. Above the staff, there are first and second endings marked "1." and "2." respectively. The word "Fine" is written at the end of the second ending. Chord symbols Gm and A are placed above the staff.

C

Musical notation for section C, starting with a treble clef and key signature of two sharps. It features a series of eighth and sixteenth notes. Above the staff, there are first and second endings marked "1." and "2." respectively.

D

Musical notation for section D, starting with a treble clef and key signature of two sharps. It features a series of eighth and sixteenth notes. Above the staff, there are first and second endings marked "1." and "2." respectively. Chord symbols A and Gm are placed above the staff.

E

Musical notation for section E, starting with a treble clef and key signature of two sharps. It features a series of eighth and sixteenth notes. Above the staff, there are first and second endings marked "1." and "2." respectively. Chord symbols E and A are placed above the staff.

F

Musical notation for section F, starting with a treble clef and key signature of two sharps. It features a series of eighth and sixteenth notes. Above the staff, there are first and second endings marked "1." and "2." respectively. Chord symbols E, A, and E are placed above the staff. A "4x" symbol is placed above the staff.

G

Musical notation for section G, starting with a treble clef and key signature of two sharps. It features a series of eighth and sixteenth notes. Above the staff, there are first and second endings marked "1." and "2." respectively. Chord symbols A, E, and A are placed above the staff.

Dragneva Tropanka p. 2

H G_m A A

I G

J A_m A

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 includes barre chords for Am (x210) and G6 (x430). System B (measures 5-8) continues with Em, Am (x210), G6 (x430), and Em. System C (measures 9-16) features a 'G OPEN' chord and a 'WALK' bass line: D, E, F#, G, C#G, Gm. System D (measures 17-20) includes D7, Gm, Am, A7, D, Em, and Gm. System E (measures 21-24) returns to Em, Am (x210), G6 (x430), and Em. System F (measures 25-28) features E, E, Dm, and E chords. System G (measures 29-32) includes D, A, Gm, and A chords. System H (measures 33-36) includes A, Gm, and A chords. Barre chords are indicated with 'x' and fingerings in hexagons.

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

Updated: August 18, 2020

Georgi Petrov Pravo Horo

Arranged by Georgi Petrov
based on Ibro Lolov melodies.
August 2009

1

2

11

1

2a

1

2

3

4

5

Pravo Horo, page 2

6 48

7 52

8 57

61

9 65

10 69

11 75

79

4 83

5 88

Updated: August 18, 2020

Georgi Petrov Pravo Horo

Arranged by Georgi Petrov
based on Ibro Lolov melodies.
August 2009

1

2

11

1

2a

1

2

3

4

5

Pravo Horo, page 2

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, in a 2/4 time signature with a key signature of one sharp (F#). The music is primarily composed of eighth-note patterns, often grouped in triplets. Chords are indicated above the notes, and some sections include first and second endings.

- Staff A:** Measures 1-8. Chords: G, D G, C, G, C, G, A, D. Triplets are present in measures 2, 3, 4, 5, 6, 7, and 8.
- Staff B:** Measures 9-16. Chords: G C, G C, G, C, G, A, D. Triplets are present in measures 10, 11, 12, 13, 14, 15, and 16.
- Staff C:** Measures 17-20. Chords: A, G, A. Triplets are present in measures 18, 19, 20, and 21.
- Staff D:** Measures 21-24. Chords: A, G, A. Triplets are present in measures 22, 23, 24, and 25.
- Staff E:** Measures 25-29. Chords: A, A^m, A, A. Triplets are present in measures 26, 27, 28, and 29. First ending (1, 3) and second ending (2, 4) are shown for the final two measures.
- Staff F:** Measures 30-34. Chords: G, A, D, D. Triplets are present in measures 31, 32, 33, and 34. First ending (1, 3) and second ending (2, 4) are shown for the final two measures.
- Staff G:** Measures 35-39. Chords: A, D, A, A. Triplets are present in measures 36, 37, 38, and 39. First ending (1, 3) and second ending (2, 4) are shown for the final two measures.
- Staff H:** Measures 40-43. Chords: A, D, A, A. Triplets are present in measures 41, 42, and 43. First ending (1, 3) and second ending (2, 4) are shown for the final two measures.

UPDATED: APRIL 25, 2021

UPDATED: JUNE 14, 2020

SEQUENCE:

ABAB, TO END

KOPANICA

VASSIL BEBELEKOV

MENDOCINO 2001 & 2003

A Dm Gm

Staff A: Measures 1-4. Key signature: one flat (B-flat). Time signature: 11/8. Chords: A, Dm, Gm. The melody consists of eighth and quarter notes.

A Gm A

Staff B: Measures 5-8. Chords: A, Gm, A. The melody continues with eighth and quarter notes.

Gm A

Staff C: Measures 9-12. Chords: Gm, A. The melody continues with eighth and quarter notes.

Am Gm A

Staff D: Measures 13-16. Chords: Am, Gm, A. The melody continues with eighth and quarter notes.

G D G D

Staff E: Measures 17-20. Chords: G, D, G, D. The melody continues with eighth and quarter notes.

G D G D

Staff F: Measures 21-24. Chords: G, D, G, D. The melody continues with eighth and quarter notes.

A Gm A

Staff G: Measures 25-28. Chords: A, Gm, A. The melody continues with eighth and quarter notes.

G C G Dm Am

Staff H: Measures 29-32. Chords: G, C, G, Dm, Am. The melody continues with eighth and quarter notes.

C Dm Am

Staff I: Measures 33-36. Chords: C, Dm, Am. The melody continues with eighth and quarter notes.

KOPANICA -- PAGE 2

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 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

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:

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 1, 3. 2, 4.

TAMBURA SOLO

B

G

54 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_m*

7

13

19

Solo Gadulka & Tambura

B *A_m*

25

30

Orchestra

C *A*

30

35

Solo Gajda

E *A*

40

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

B

C

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 pŭti

Strandzhanskata Grupa

Composed by:
Kostadin Varimezov
mostly as transcribed by:
Marcus Moskoff

A

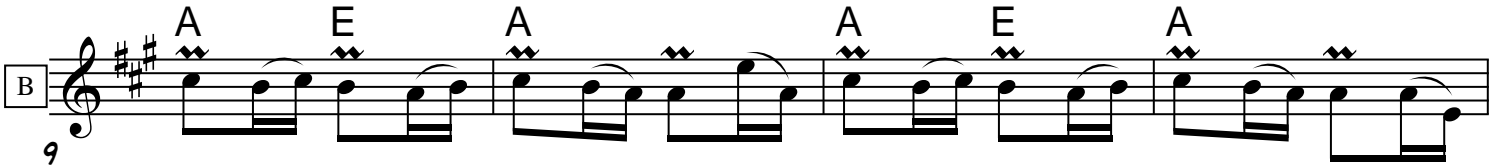


5

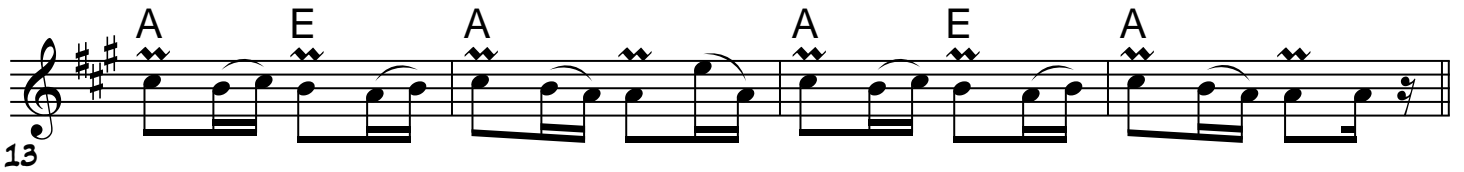


B

9

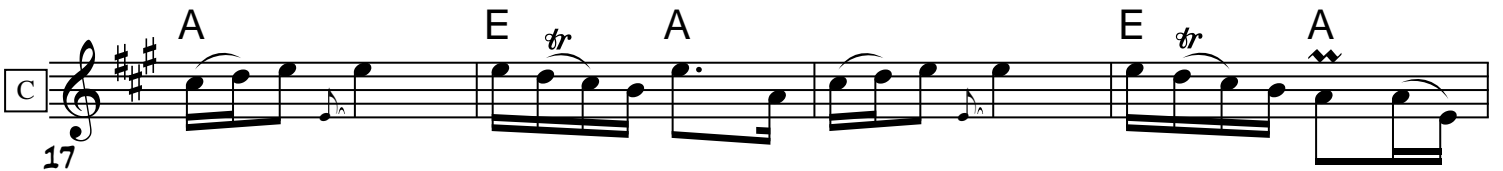


13



C

17



21

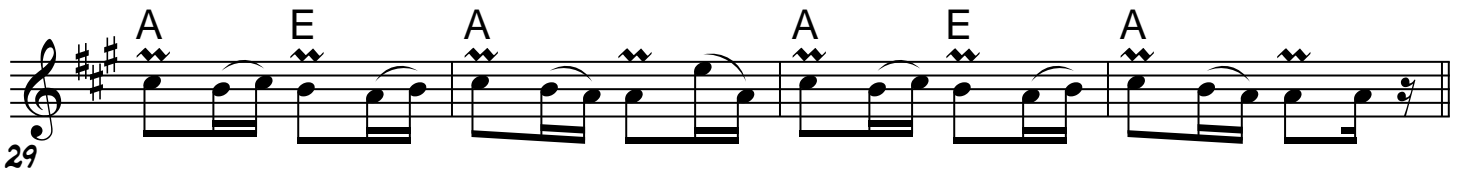


B

25



29



D

33



37



UPDATED: MARCH 5, 2021

Trite pūti, pg 2

kaval

E 41

45

49

gajda

F 53

57

all

G 61

65

gajda

F 69

73

all

G 77

81

Trite pūti

(Strandzhanskata Grupa)

As transcribed by
Marcus Moskoff,
mostly

A



Musical staff A, measures 1-4, Am chord

5



Musical staff A, measures 5-8, Am chord

B

9



Musical staff B, measures 9-12, Am chord

13



Musical staff B, measures 13-16, Am chord

C

17



Musical staff C, measures 17-20, Am chord

21



Musical staff C, measures 21-24, Am chord


D

25



Musical staff D, measures 25-28, Am chord

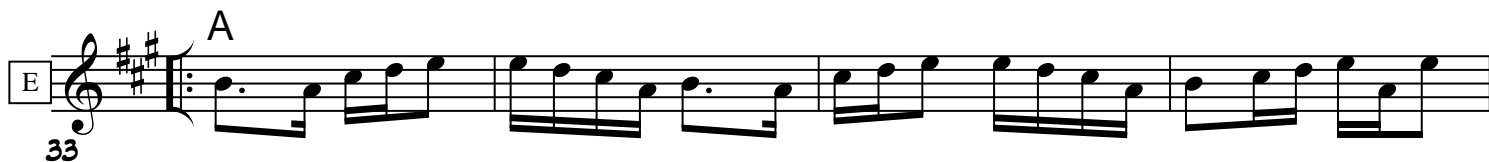
29



Musical staff D, measures 29-32, Am chord

E

33



Musical staff E, measures 33-36, A chord

37



Musical staff E, measures 37-40, A chord

UPDATED: SEPTEMBER 12, 2021

Trite pūti, pg 2

Gajda solo

Musical notation for Gajda solo, measures 41-45. The key signature is one sharp (F#). The first staff (labeled 'F') starts at measure 41 with a chord of A. The second staff (labeled 'A') starts at measure 45. Both staves feature a melodic line with eighth notes and dotted eighth notes.

Kaval solo

Musical notation for Kaval solo, measures 49-53. The key signature is one sharp (F#). The first staff (labeled 'G') starts at measure 49 with a chord of E_m. The second staff (labeled 'E_m') starts at measure 53. Both staves feature a melodic line with eighth notes and dotted eighth notes.

Kaval solo

Musical notation for Kaval solo, measures 57-61. The key signature is two sharps (F# and C#). The first staff (labeled 'H') starts at measure 57 with a chord of F#_m. The second staff (labeled 'A', 'F#_m', 'A', 'F#_m') starts at measure 61. The second staff includes chord changes: A, F#_m, A, and F#_m.

Orchestra

Musical notation for Orchestra, measures 65-69. The key signature is one sharp (F#). The first staff (labeled 'I') starts at measure 65 with a chord of E_m. The second staff (labeled 'E_m', 'A_m', 'E_m') starts at measure 69. The second staff includes chord changes: E_m, A_m, and 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

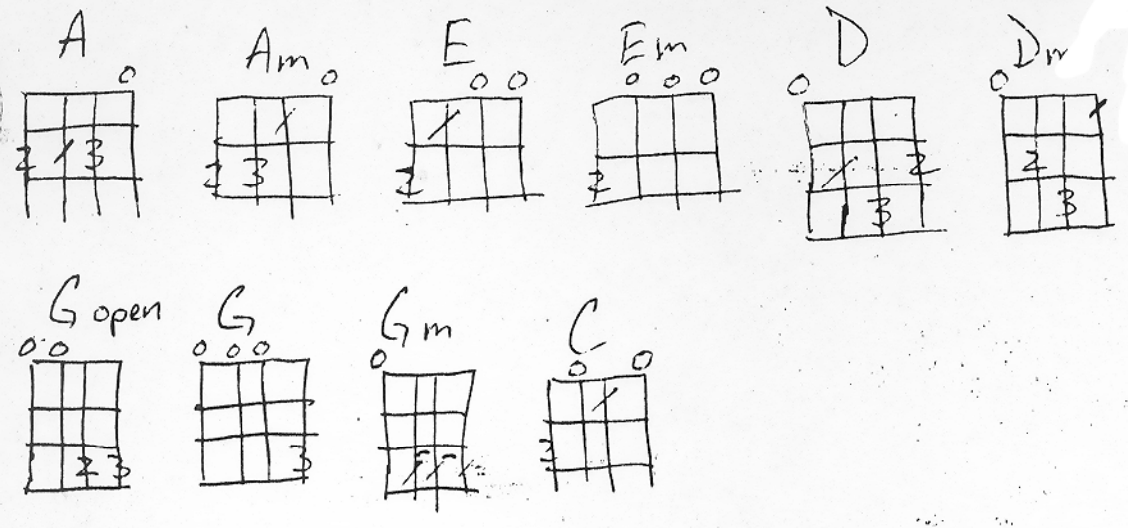
46
5 0 0 3 3 3 | 0 4 0 2 2 2 | 0 2 2 2 0 4 | 4 1 1 0 0 0

F

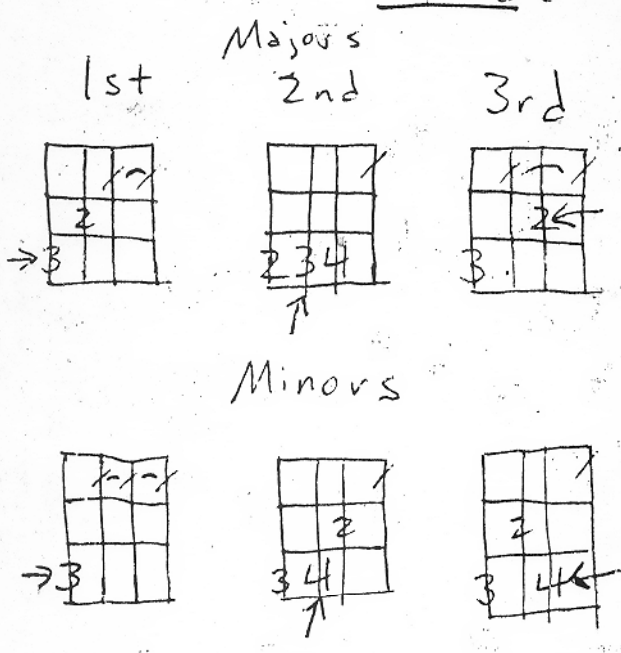
50
5 0 5 0 5 0 | 5 4 6 4 4 4 | 5 0 6 6 5 3 | 5 6 3 5 0 0

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

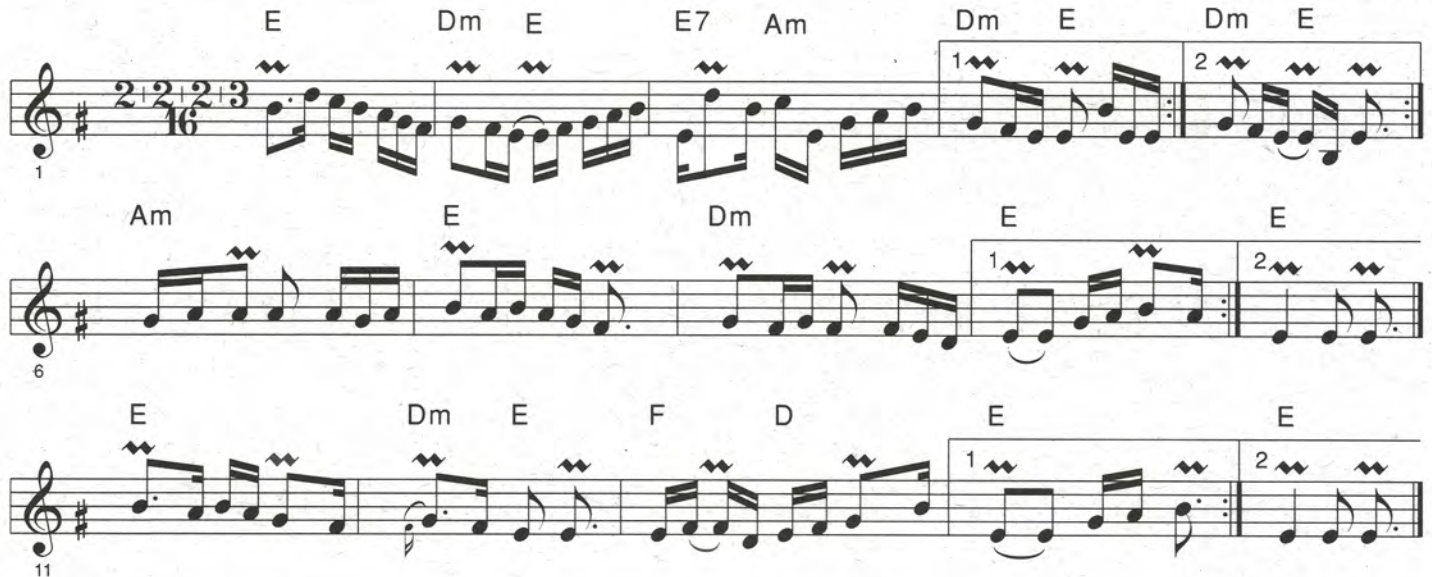


	Fret →												
FORM	1	2	3	4	5	6	7	8	9	10	11	12	13
1st	F	F [#] , G ^b	G	G [#] , A ^b	A	A [#] , B ^b	B	C	C [#] , D ^b	D	D [#] , E ^b	E	F
2nd	A [#] , B ^b	B	C	C [#] , D ^b	D	D [#] , E ^b	E	F	F [#] , G ^b	G	G [#] , A ^b	A	A [#] , B ^b
3rd Major	C [#] , D ^b	D	D [#] , E ^b	E	F	F [#] , G ^b	G	G [#] , A ^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 mamo
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 mamo
Altŭn čelo ima

Стойнината снага бе мамо
Тенка ра висока

Stojninata snaga be mamo
Tenka pa visoka

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

Idi ya posakaj mamo
Khubavata Stojna
Belkim ti ya dadat mamo
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, bm, f#m, A, E, A, E, D, E, D, E, c#m, A, c#m, f#m, c#m, A

Право хоро

— Pravo horo —

Tr/Arr: Marcus Moskoff

A

Am G C Am

1 3 3 3

5 3 3 3

9 3 3 3

13 3 3 3

B

G Em D G D

17 3 3 3 3

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 presented in six systems, each with a treble clef and a key signature of one sharp (F#). The music features various chords and ornaments, including triplets and grace notes.

System 1: Chords: C, G, D, G. Measure numbers: 25, 28.

System 2: Chords: D, G, D, G. Measure numbers: 29, 32.

System 3: Chords: D, G, Em, Dm, Am. Measure numbers: 33, 36.

System 4: Chords: D, G, D, G. Measure numbers: 37, 40.

System 5: Chords: G, Em, Dm, Am. Measure numbers: 41, 44.

System 6: Chords: G, Em, Dm, Am. Measure numbers: 45, 48.

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) 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.

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.