

**This booklet contains some of
the Bitov tunes taught by
Vassil Bebelevkov
& Marcus Moskoff
to their many students, and
many other tunes I have
learned over the years since
I fell in love with Bulgarian
Bitov music.
Will Cope**

Cope-a-cabana.com – Music w/o Borders

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

B

C

D

E

F

G

H

UPDATED: APRIL 10, 2022

ABAB...

Chart contributors:
David Johnson, Linda, Joyce

CHICHOVATA

TAUGHT BY VASSIL BEBELEKOV
& GEORGI PETROV

A 5 **D** **G** **A** **D**

B 9 **D** **G** **A** **D** **G** **A** **D**

C 13 **D** **Em** **A** **D** **D** **Em** **A** **D**

D 17 **D** **A** **D** **B** **Em** **A** **D**

E 21 **D** **G** **A** **D** **G** **A** **D**

F 25 **D** **G** **A** **D** **G** **A** **D**

G 29 **D** **G** **A** **D** **D** **G** **A** **D**

F 33 **D** **G** **A** **D** **D** **G** **A** **D**

UPDATED: JANUARY 17, 2021

C 37 41

D 45

H 49

I 55

J 59

K 63

L 69

L 73

L 77

Chichovata

from Vasil Bebelevkov

3 2 4

6 3

9 5 9 2X

12

15 6

18 7

21 8

23 10 19

25

11 13 20 Chichovata

27

29

12 14 21

32

2X

1, 3.

2, 4.

ENDING

36

15 17

38

16 18

SEQUENCE:

ABAB, THEN STRAIGHT DOWN

THE PAGE, AB, FINE

DAJCHOVO HORO

A

G D G D

5

B

G D A⁷ D

9

G D A⁷ D D FINE

13

C

D⁷ G D⁷ G

18

D⁷ G D⁷ G

22

D

G D⁷ G D⁷ G

26

D⁷ A D 1. 2.

31

DAJCHOVO HORO -- PAGE 2

35

39

43

45

49

53

57

60

D.C. AL FINE

Dajčovo Horo

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

(Strandžanskata Grupa)

Mostly from Marcus'
book, with some small changes.

A

B

A B 5

C 10

D 14

E 18

F 22

Solo Kaval

G 26

H 30

G H

Solo Gadulka

I 34

UPDATED: MARCH 1, 2021

J **E** **B** **E**

I 38

Solo Tambura

K 42

L 46

Solo Gajda

M **G** 50

G 54

N **A** 58

A 62

A **B**

Djunguritsa

Pirin, Bulgaria

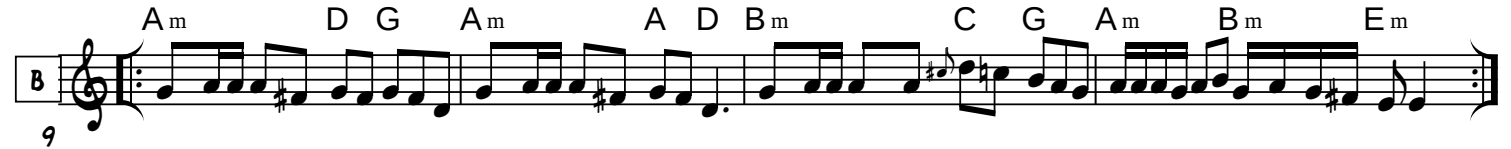
Arr: Vassil Bebelev

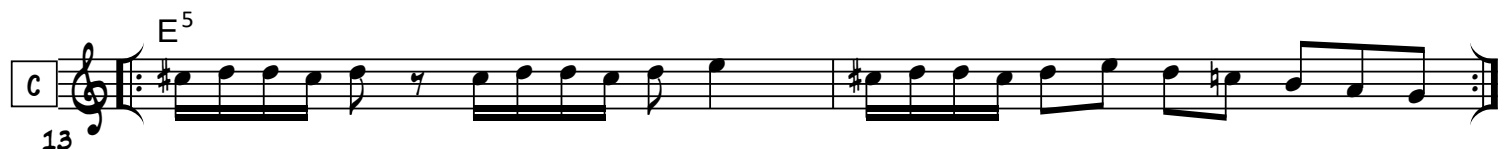
Tr: Ryan Francesconi

Contributors: Victor & Linda

A 

5 

B 

C 

D 

E 

19 

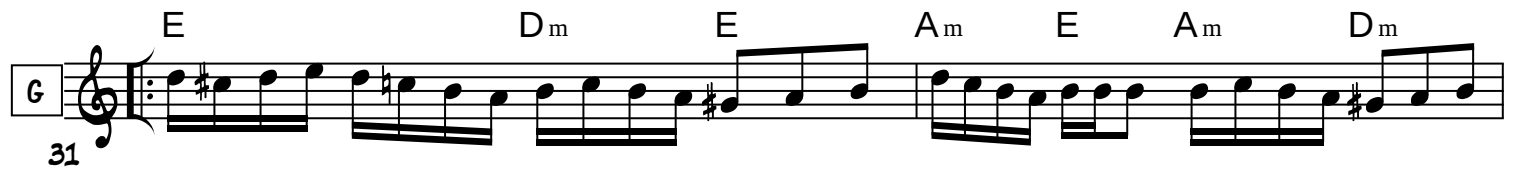
23 

F 

27

29

UPDATED, SEPTEMBER 19, 2021

31  

33 

35 

37 

41 

45 

47 

49 

51 

53 

55

Sequence:

A-J 2x

AB Fine

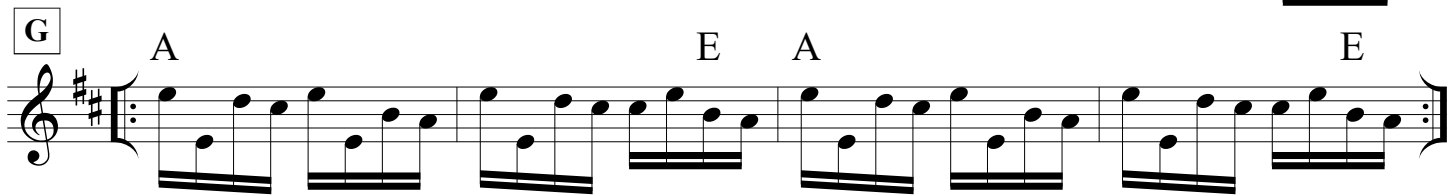
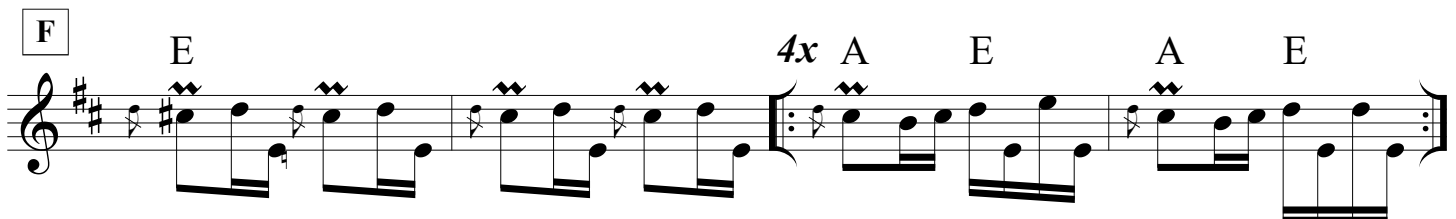
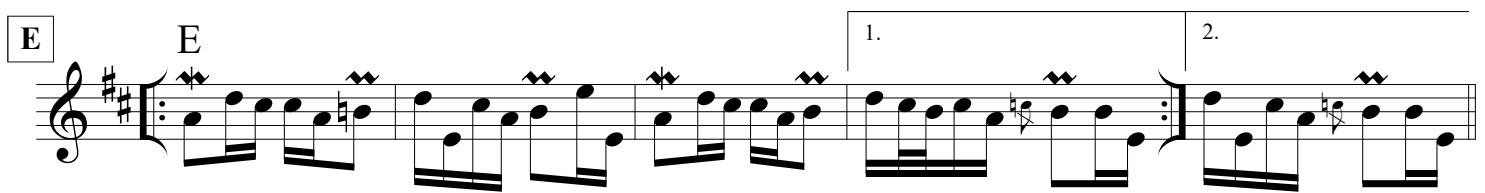
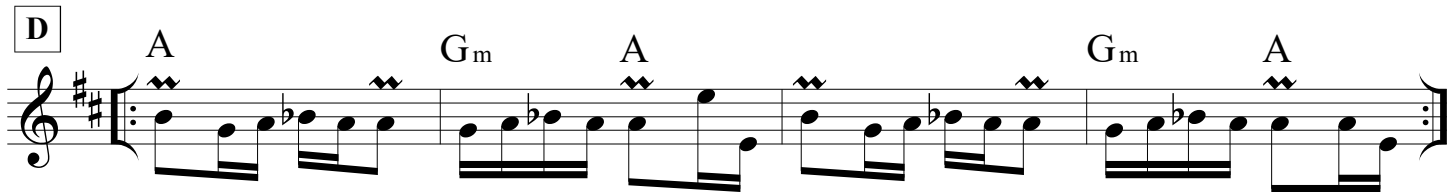
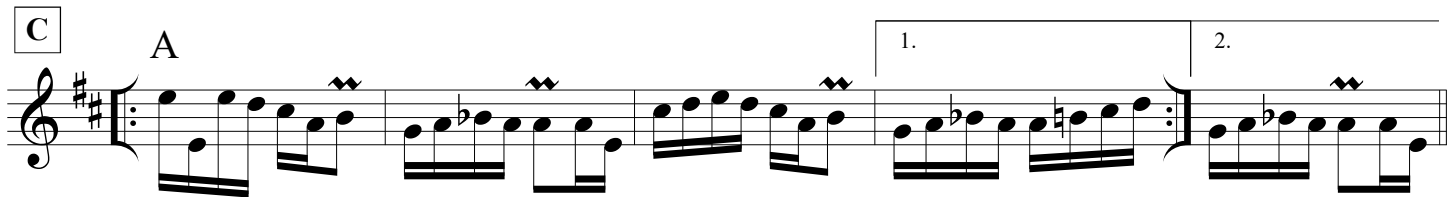
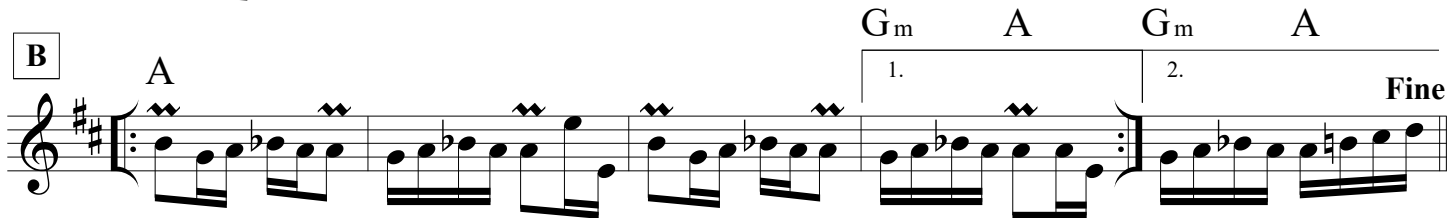
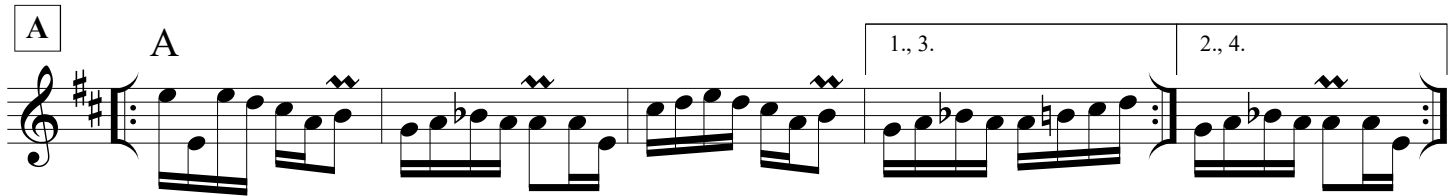
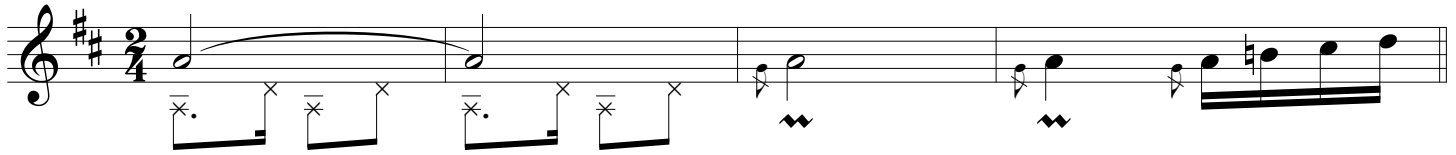
Dragneva Tropanka

(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

Dragneva Tropanka p. 2

Sheet music for the second page of "Dragneva Tropanka". The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is divided into three systems, each starting with a letter in a box: H, I, and J.

System H: The first measure is marked with a G_m chord. The system concludes with a first ending (1.) and a second ending (2.), both marked with an A chord.

System I: The first measure is marked with a G chord. The system concludes with a first ending (1.) and a second ending (2.), both marked with an A chord.

System J: The first measure is marked with an A_m chord. The system concludes with a first ending (1.) and a second ending (2.), both marked with an A chord.



SEQUENCE: ABAB, C-G, AB FINE

DULGOPOLSKA DEVYATKA

MUZIKA: VASSIL BEBELEKOV

A

B

C

D

E

F

G

UPDATED: DEC 2, 2024

BASED ON PETAR'S INPUT

VASSILBEBELEKOV.MEMORIAL

COPE-A-CABANA.COM -- MUSIC W/O BORDERS!

Updated: August 18, 2020

Georgi Petrov

Pravo Horo

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

1

2

11

1

15

2a

21

25

29

3

33

4

38

5

43

G

C 1, 3

G

D 2, 4

C

G

D

G

C

G

D

G

G

C 1, 3

G

D 2, 4

G

C

G

D

G

1

C

G

D

G

2

C

G

D

G

C

G

D

G 1, 3

G 2, 4

A

Gm

A 1, 3

A 2, 4

Gm

A

Gm

A 1, 3

A 2, 4

Pravo Horo, page 2

6 

7 

8 



9 

10 

11 



4 

5 

Updated: August 18, 2020

Georgi Petrov

Pravo Horo

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

1

2

11

1

15

2a

21

25

29

3

33

4

38

5

43

Chords: G, C, D, A, Gm

Measure numbers: 1, 2, 11, 15, 21, 25, 29, 33, 38, 43

Rehearsal marks: 1, 2, 3, 4

Chord progressions: G, C 1, 3, G, D 2, 4, G; C, G, D, G; G 1, 3, G 2, 4; A, Gm, A 1, 3, A 2, 4; Gm, A, Gm, A 1, 3, A 2, 4

Pravo Horo, page 2

4X



4X



4X



4X



Graovsko Shopsko

Mostly from a transcription by
Marcus Moskoff

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 A^m 1, 3 A 2, 4 A**
F **G A (2nd time) 1, 3 D 2, 4 D**
G **A D 1, 3 A 2, 4 A**
H **A D 1, 3 A 2, 4 A**

UPDATED: APRIL 25, 2021

UPDATED: JUNE 14, 2020

SEQUENCE:

ABAB, TO END

KOPANICA

VASSIL BEBELEKOV

MENDOCINO 2001 & 2003

A D_M G_M ~

4 A G_M ~ A ~

B G_M ~ A ~

C A_~ ~ G_M A

D G D G D

E G D G D

C A G_M A

F G C G D_M A_M

G C D_M A_M

11 15 19 23 27 31

KOPANICA -- PAGE 2

H 35

Am G Dm Am

G 39

C Dm Am

H 43

Am G Dm Am

F 47

G C G Dm Am

C 51

A Gm A

I 55

A Gm A Gm A

1, 3. 2, 4.

J 59

A Gm A

K 62

A Gm A Gm A Gm A Gm A

L 66

B Am B Am B

FORM:
 (A-D)[2x,opt'l],
 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

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'l

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 A Gm A **FINE**

SEQUENCE:

ABAB, CD

SPEED UP: EFG, EF, GEF

ORIGINAL TEMP: AB FINE

MAKAMLIJSKO HORO

TRAKISKATA TROIKA

BHM 6101-II

A

B

C

D

A

D

UPDATED: FEB 6, 2022

MAKAMLIJSKO HORO -- PAGE 2

A



41

3

3

3

3

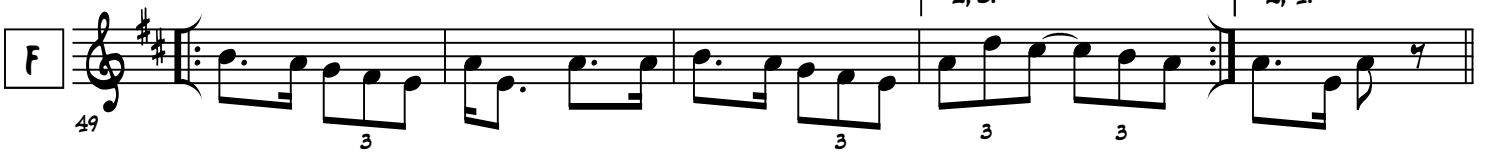
45

3

3

3

A



49

3

3

3

3

TAMBURA SOLO

B



54

3

3

3

3

3

TUTTI

A



59

3

3

3

3

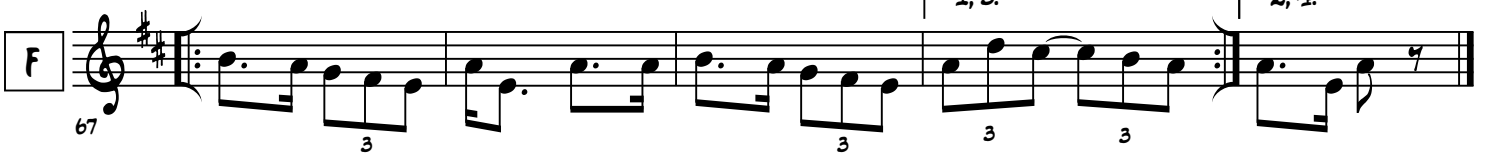
63

3

3

3

A



67

3

3

3

3

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

B A_m G A_m

C A_m G A_m

Solo Gadulka & Tambura

B A_m

Orchestra

C A

D A

Solo Gajda

E A

UPDATED: APRIL 5, 2021

Solo Kaval

Gadulka joins Kaval

55 

Solo Gadulka & Tambura

The first system of the musical score is for the treble clef. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). A box labeled 'G' is positioned to the left of the staff. The tempo marking '60' is at the bottom left. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. A fermata is placed over the eighth note G4 in the third measure. The system concludes with a double bar line, followed by a repeat sign and two endings. The first ending is marked '1, 3' and the second ending is marked '2, 4'. Both endings lead back to the beginning of the system.

65 

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 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 pŭti, pg 2

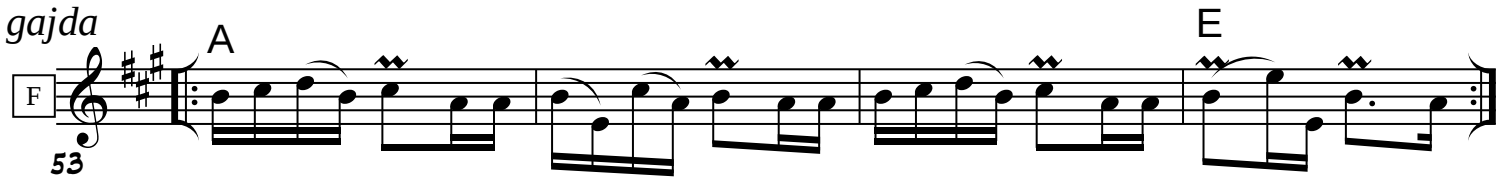
kaval

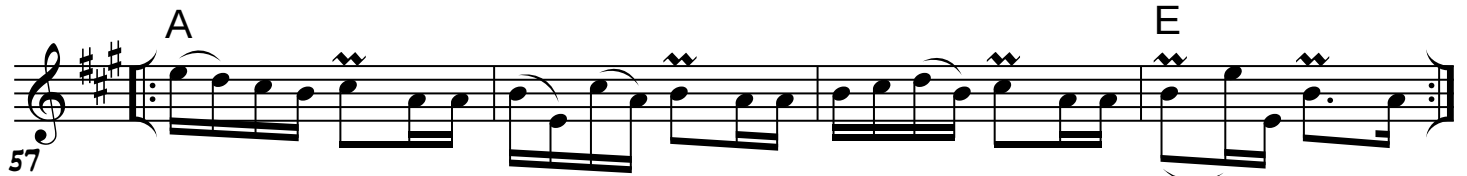
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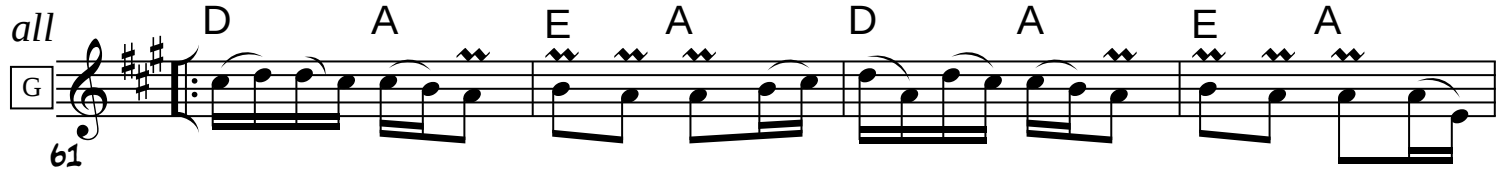
45 

49 

gajda

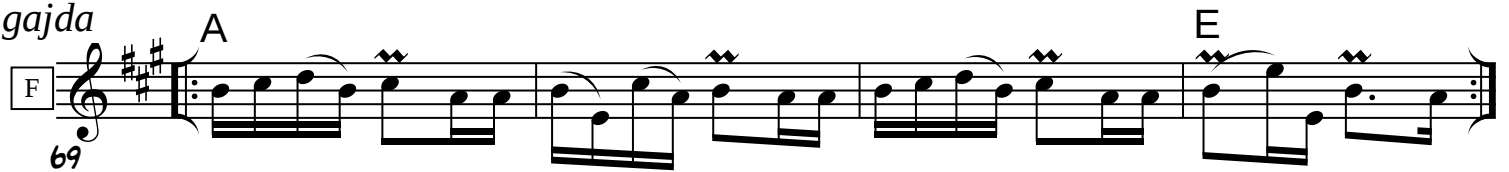
53 

57 

all 61 

65 

gajda

69 

73 

all 77 

81 

Trite pŭti

(Strandzhanskata Grupa)

As transcribed by
 Marcus Moskoff,
 mostly

A *A_m*

5

B *A_m*

9

13

C *A_m*

17

21

D *A_m*

25

29

E *A*

33

37

UPDATED: SEPTEMBER 12, 2021

Trite pūti, pg 2

Gajda solo

41 **A**

45 **A**

Kaval solo

49 **E_m**

53 **E_m**

Kaval solo

57 **F#_m**

61 **A** **F#_m** **A** **F#_m**

Orchestra

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

The musical score for "VARNENSKI KJUCHEK" is arranged in eight staves, labeled A through H. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various chords and accidentals, with some staves featuring a key signature change.

Staff A: Treble clef, 2/4 time. Chord: A^m. Measure 1 starts with a repeat sign. The melody consists of eighth and sixteenth notes.

Staff B: Treble clef, 2/4 time. Chords: G, A^m, G, D^m, A^m. Measure 1 starts with a repeat sign. The melody consists of eighth and sixteenth notes. A "5" is written below the first measure. The staff ends with a "FINE" marking and a key signature change to two sharps (D#).

Staff C: Treble clef, 2/4 time. Chords: A, E, A. Measure 1 starts with a repeat sign. The melody consists of eighth and sixteenth notes. A "9" is written below the first measure.

Staff D: Treble clef, 2/4 time. Chords: A, E, A. Measure 1 starts with a repeat sign. The melody consists of eighth and sixteenth notes. A "13" is written below the first measure.

Staff E: Treble clef, 2/4 time. Chords: A, G^m, A, G^m, A. Measure 1 starts with a repeat sign. The melody consists of eighth and sixteenth notes. A "21" is written below the first measure.

Staff F: Treble clef, 2/4 time. Chord: E. Measure 1 starts with a repeat sign. The melody consists of eighth and sixteenth notes. A "25" is written below the first measure.

Staff G: Treble clef, 2/4 time. Chord: E. Measure 1 starts with a repeat sign. The melody consists of eighth and sixteenth notes. A "29" is written below the first measure.

Staff H: Treble clef, 2/4 time. Chord: E. Measure 1 starts with a repeat sign. The melody consists of eighth and sixteenth notes. A "33" is written below the first measure.

TRANSCRIBED BY DAVID JOHNSTON 7/06

TRANSPONED 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

Musical score for Vassil's Ruchenitsa, featuring six systems (A-F) of music in treble clef, key of D major (F# C# G#), and 7/16 time. The score includes various musical notations such as notes, rests, and accidentals, along with letter labels (A, E, D) indicating specific musical elements or chords. System A includes a 7/16 time signature and a repeat sign. System B includes a 5-measure rest and a repeat sign. System C includes a 5-measure rest and a repeat sign. System D includes a 5-measure rest and a repeat sign. System E includes a 5-measure rest and a repeat sign. System F includes a 5-measure rest and a repeat sign. The score concludes with the word "Fine".

System A: A E A

System B: A E A E A

System C: A D A A D A

System D: A D A A D A

System E: A E A

System F: A D A D A D A E

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

Staff 1: E, Am

Staff 2: Dm, Am, E

Staff 3: E, Am

Staff 4: E, Dm, E (1. 2.)

B

Staff 5: E, Am, Dm, E

Staff 6: E, Am, Dm, E

UPDATED: FEB 17, 2022

ZHULIENNE'S PRAVO -- PAGE 2

C

26

E A_M E A_M E

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

E A_M D_M E

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

A G_M A

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

A G_M A

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

B A_M B

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

B A_M B

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

E D_M E

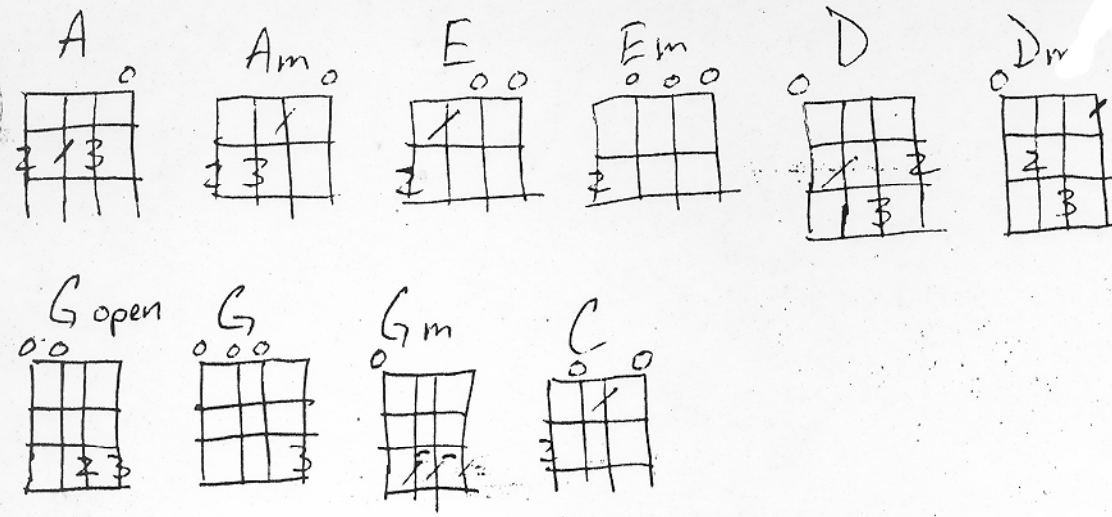
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54

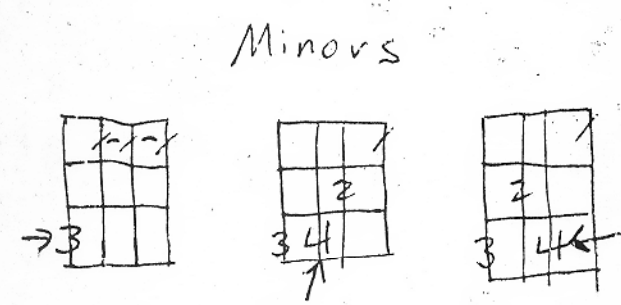
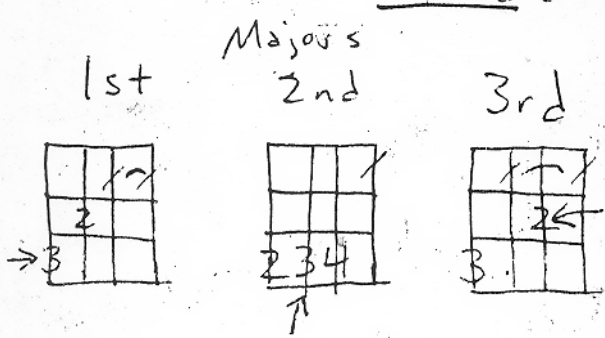
E D_M E

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 [♯] , C ^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



17

21

25

29

Дайчово Хоро

— Daičovo Horo —

Arr: Aleksandur Vasilev

Tr: Dennis Godfrey

1

5

9

13

17

21

25

29

A D A E bm f#m

E A E bm f#m

A E A

E f#m E bm f#m

E D E

D 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 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 *Petūr 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, F#) and consists of six systems of music. The first system begins with a common time signature 'C' in a box. The melody is primarily composed of eighth and sixteenth notes, with several triplet markings (indicated by a '3' below the notes). Chords are indicated above the staff: C, G, D, and G. The second system starts at measure 25 and includes a first ending bracket labeled '1'. Chords shown are D, G, D, and G. The third system starts at measure 29 and includes a second ending bracket labeled '2'. Chords shown are D, G, Em, Dm, and Am. The fourth system starts at measure 33 and includes a key signature change to D major (two sharps, F# and C#) indicated by a 'D' in a box. Chords shown are D, G, D, and G. The fifth system starts at measure 37 and includes a first ending bracket labeled '1'. Chords shown are D, G, Em, Dm, and Am. The sixth system starts at measure 41 and includes a second ending bracket labeled '2'. Chords shown are G, Em, Dm, and Am. The score concludes with a final measure at measure 45.

Сватбарска рѣченица

— Svatbarska rŭčenica —

Melody/Accompaniment: Ivailo Kroumov

Arrangement: Marcus Moskoff

1 

5

9

13

17

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.



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

2 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 ru - j - 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 Кољо 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.