

## Adjon az Isten

Hungarian

music by Ferenc Sébő; words by László Nagy

♩ **A** *instrumental*

**B** *vocal*

A - djon az I - sten sze - ren - csét, sze - rel - met, for - ró ke - men - cét

ü - res vé - kám - ba ga - bo - nát, ár - va ke - zem - be pa - ro - lá - - - - t,

**C** *vocal*

Lám - pám ba lán - got, ne kell - jen ko - rán az á - gyra he - ver - nem,

kér - dés - re vá - laszt ő küld - jön, hogy hi - tem széj - jel ne dül - jö - - - n,

**D** *vocal*

Ad - jon az I - sten fén - ye - ket, te - me - tők hel - yett é - le - tet

ne - kem a ké - rés nagy szé - gyen, ad - jon ú - gyis, ha nem ké - re - - - m.

*Fine* ♩

1. Let God give luck, love, hot ovens, wheat into my empty barns, a handshake into my orphaned hand,
2. flames into my lantern so that I don't go to bed early. He should send an answer to my question so that I don't lose my faith.
3. Let God give light, life instead of cemeteries—I'm ashamed to ask so give without asking. — Nagy László

# Andro

## Chang'rais-tu

**A** *verse*

J'ai huit à neuf mou-tons dans mon mé-nage en haut, j'ai huit à neuf mou-tons dans mon mé-nage en bas.  
 J'ai sept à huit mou-tons dans mon mé-nage en haut, j'ai sept à huit mou-tons dans mon mé-nage en bas.  
 J'ai six à sept...  
 J'ai cinq à six...  
 J'ai quatr' à cinq...  
 J'ai trois à quatr'...  
 J'ai deux à trois...  
 J'ai un des mou-tons ...



dans mon mé - nage en haut, dans mon mé - nage en bas.

*chorus**Fine*

Chan-g'rais-tu, Ma-de - li - ne, Ma-de - lai - ne, chan-g'rais-tu Ma-de - laine, dors - tu?

1. I've eight to nine sheep in my stable up there, I've eight to nine sheep in my stable down here.  
 In my stable up there, in my stable down there (hey!).

CHORUS: Will you change, Madeleine, will you change, Madeleine, or are you sleeping?

2. I've seven to eight sheep in my stable up there, I've seven to eight sheep in my stable down here.

CHORUS

3. I've six to seven sheep...

CHORUS

4. I've five to six sheep...

CHORUS

5. I've four to five sheep...

CHORUS

6. I've three to four sheep...

CHORUS

7. I've two to three sheep...

CHORUS

8. I've one of those sheep...

CHORUS

# At va'ani

♩ = 116 Intro + (A1A2B)voc x2 + (A1A2)instr + (BA1)voc

Israel

**Intro** Bm E F#m E7 F#7

**A Verse** D Bm Em F#

1. Bo' i e - la'i lik - rat ha - bat Ve' yuf-shar li - bi she - ka - fa  
 2. U - ve - hi a - no - chi ka - yom Mi le' - yo - na - ti ko tid - may

9 D 1. C B<sup>b</sup> D *Fine*

1. Mi' yom re' ot o - tach nish - ba Le' mar-gel - lo - ta - yich ya - fa.  
 2. Na - shik kan - fot e - lay sav - yon

**B Chorus** 2. C Em F#m Bm Bm E C#m F#m

2. Kum na - kim la - nu ha - na - veh. At va' a - ni na'a - pi - la she - cha - kim Nag -

17 C D E Bm C#7

bi - ha uf el al ka - yo - nim Chut ha' sha - ni svi -

20 F#m B7 E7 F#7

vey - nu Ve' gil ve' sa - son a - day sha - nim.

3. Shemesh yagiha bo netiv  
 Ur le'machmadi she'ata  
 Etsel kora imi yetiv  
 Meni shvil darko lo sata.

4. Dodi hu ze ve'gam re'i  
 Ben chalomatai mi'yamim  
 Usharti rav keday sov'i  
 Mi'gviri he'az he'chamim.

*Chorus.*

17May04

# Belasičko Oro

Macedonian/Serbian  
composed by Ivan Terziev

The musical score is written in treble clef with a 2/4 time signature. It consists of six systems, each with a lettered section (A-F) and corresponding chords. The notation includes eighth and sixteenth notes, often with ornaments (wavy lines above notes). Repeat signs and first/second endings are used throughout.

**System A:** Chords: C, Dm, G, C, C, Dm, G, C, C, Dm

**System B:** Chords: G, C, C, Dm, G, C, G, C, F, G, C. Includes 1st and 2nd endings.

**System C:** Chords: C, Dm, G, C, F, G, C, Dm, G, C. Includes 1st & 3rd and 2nd & 4th endings.

**System D:** Chords: G, Am, G, Am, G, Am, G, Am. Includes 1st & 3rd and 2nd & 4th endings.

**System E:** Chords: Dm, C, F, Dm, G, Gm, Dm, Gm, Dm. Includes 1st & 3rd and 2nd & 4th endings.

**System F:** Chords: C, Dm, C, C, Dm, C, Dm. Includes 1st & 3rd and 2nd & 4th endings, ending with *Fine*.

# Chapelloise

Euro Bal Folk

## Zelda

♩ = 130

Amin Dmin Amin Amin E7  $\begin{matrix} 1,3 \\ E7 \end{matrix}$  Amin  $\begin{matrix} 2,4 \\ E7 \end{matrix}$  Amin

6 Amin Amin Dmin Amin E7  $\begin{matrix} 1,3 \\ E7 \end{matrix}$  Amin  $\begin{matrix} 2,4 \\ E7 \end{matrix}$  Amin

## Yolanda\*

11 A D A D A E  $\begin{matrix} 1 \\ D \end{matrix}$  A  $\begin{matrix} 2 \\ E \end{matrix}$  A A

16 D A D A E A E A

\*Actually, I don't know the title of the second tune, but Yolanda seemed like a good name to follow Zelda.

# D'r Maia

Alsace

♩ = 80 - 92

Musical staff 1: Treble clef, 2/4 time signature. Chords: A m, G, F, E. The melody consists of a quarter note, a dotted quarter note, an eighth note, and a quarter note.

Musical staff 2: Treble clef. Chords: A m, G, F, E. The melody consists of a dotted quarter note, an eighth note, a quarter note, and a quarter note.

Musical staff 3: Treble clef. Chords: E, F, F, E. The melody consists of a quarter note, a quarter note, a dotted quarter note, and a quarter note.

Musical staff 4: Treble clef. Chords: E, A m (first ending), A m (second ending). The melody consists of a quarter note, a quarter note, a dotted quarter note, and a quarter note. The first ending is marked with a '1' and the second ending with a '2' and a fermata.

(AB) x 5, A

# Devetorka

Macedonian



*Na srce mi leži*

**A** *instrumental* *Fine*

D A D A D

**B** *vocal*

D G D A D G D A D

G A D A D A D

1. Na sârce mi leži, mila mamó, na sârce mi leži,  
aj na sârce mi leži, mila mamó, edna ljuta zmija.
2. Ne mi bila zmija, mila mamó, ne mi bila zmija,  
aj ne mi bila zmija, mila mamó, tuk e kara sevda.\*
3. Sevdinite oči, mila mamó, sevdinite oči,  
aj sevdinite oči, mila mamó, cârni čerešovi.
4. Sevdinite vegi, mila mamó, sevdinite vegi,  
aj sevdinite vegi, mila mamó, cârni pijavici.
5. Sevdinata snaga, mila mamó, sevdinata snaga,  
aj sevdinata snaga, mila mamó, tenka topolova.

1. *On my heart lies, dear mother, a poisonous snake.*
2. *It wasn't a snake, it was my dark-eyed love.*
3. *This love's eyes are like black cherries.*
4. *This love's eyebrows are like black leeches.*
5. *This love's body is like a slender poplar.*

\*Sevda can be translated as love as well as a girl's name, Sevda.

# Doudlebska Polka

**A** ♩ = 120

6 F7 1. Bb Bb 2. Bb Bb

11 Bb F7 1. F7 Bb 2. F7 Bb

23 Bb F7 F7

28 1. Bb 2. Bb

(AB) x 4

# Fatiše Kolo

Serbian



**A** *instrumental*

2+3+2+2 G D G D G D G Am Em

**B** *vocal*

G D G D G

*Fine*

D B7 Em Am B7 Em D B7 Em Am B7 Em

1. // Fatiše kolo vranjske devojke, // vranjske devojke na tu vranjsku češmu. //

2. // Na čelu kola, Živkova Taša, // Živkova Taša, lepotica naša. //

1. *The girls of Vranje are dancing the kolo, the girls of Vranje, near the fountain.*

2. *At the head of the kolo is Zivko's daughter Tasha, Zivko's Tasha, our beautiful girl.*

# Petite Rosalie

Music by Sylvain Piron,  
words after a traditional  
song from the region of Berry.

$\text{♩} = 76$

Am Am G G G F Am Am Am G G Am

5 F C C G Em Am F C C G Am

# Hole in the Wall

♩ = 80

G D Em Bm C G C D G

5 Em Am B Em Am B Em

9 C D Em D G D G

(1: solo a capella; 2 & 3: tutti) x 2

# Hora Miresii

Romanian

1. Ga-tăți fa - tă la - du - ță, măi, ca meri dă la mai - cu -  
2. Ga-tăți fa - tă poa - li - le, măi, nu că - ta la alt mi -  
3. La-săți fa - tă hai - ni - le, măi, ca meri cu za - dan - i -  
4. Pe - ste munți la al - te cu - rți, măi, la pă - rinți ne cu - no -  
5. Ieși mai - cu - ță pî - n' a - fa - ră și pu - ne prop - ta la  
6. Să fi - e zi - ua mai ma - re să mai stăm cu dum - nea -

D G A D G D

1. - ța, măi.  
2. - re, măi. Oi nam și da ler mi - rea - să.  
3. - ta - le.  
1. - scuți, măi.  
2. soa - re. Oi nam și da ler mi - rea - să.  
3. - ta - le.

D A D A Bm G E7 A D

1. Get ready, girl, to give leave of your mother. Oi nam și da ler, bride!
2. Get ready, girl, to hem your dress. And don't look for another groom. Oi nam și da ler, bride!
3. Leave your girl-clothes, and take care of yourself. Oi nam și da ler, bride!
4. Over mountains to another courtyard, to unknown parents. Oi nam și da ler, bride!
5. Come outside, mother, and let us pray to the sun... Oi nam și da ler, bride!
6. ...that the day will be longer, and we can stay with you longer. Oi nam și da ler, bride!

# Hora Nirkoda

Form:

Intro

A A B B B

♩ = 152

Intro

Em

A

3 D Am D C D Am Am G 1 Am Am Am 2

8 C C Bb C C F C C Bb C Bb C F

12 G G F G G F G G F Em Em Em

B

16 E Bm E D E Bm 1 Bm A 2 Bm Bm Bm

21 D D C D D G D D C D C D G

25 A A G A A G A A G F#m F#m F#m

# Hora Veche

Old Dance

Romanian traditional

♩. = 114

Em Em **A** Em Am B<sup>b</sup>7 B7

Musical notation for the first system, measures 1-4. Treble and bass staves. Chords: Em, Em, **A**, Em, Am, B<sup>b</sup>7, B7. A boxed 'A' section marker is above the treble staff.

A<sup>o</sup>7 Em Em E7 Am

Musical notation for the second system, measures 5-8. Treble and bass staves. Chords: A<sup>o</sup>7, Em, Em, E7, Am. Measure number '5' is at the start of the bass staff.

Em Am B<sup>b</sup>7 B7 <sup>1</sup>Em <sup>2</sup>Em

Musical notation for the third system, measures 9-11. Treble and bass staves. Chords: Em, Am, B<sup>b</sup>7, B7, <sup>1</sup>Em, <sup>2</sup>Em. First and second ending markers are above the treble staff.

**B** Em B B Em

Musical notation for the fourth system, measures 12-15. Treble and bass staves. Chords: **B**, Em, B, B, Em. A boxed 'B' section marker is above the treble staff.

Em E7 A<sup>o</sup>7 Em Am B<sup>b</sup>7 B7

Musical notation for the fifth system, measures 16-18. Treble and bass staves. Chords: Em, E7, A<sup>o</sup>7, Em, Am, B<sup>b</sup>7, B7. Measure number '16' is at the start of the bass staff.

<sup>1</sup>Em <sup>2</sup>Em D.C. (last time) Em

Musical notation for the sixth system, measures 19-21. Treble and bass staves. Chords: <sup>1</sup>Em, <sup>2</sup>Em, D.C., (last time) Em. First and second ending markers and D.C. markings are present.

(ABC) x 4

# Jeftanovičevo Kolo

Serbian

Musical score for Jeftanovičevo Kolo, Serbian. The score is in 2/4 time and consists of three staves (A, B, C).  
Staff A: Treble clef, key signature of one flat. Chords: D<sub>m</sub>, A, D<sub>m</sub>, A. Includes first and second endings.  
Staff B: Bass clef, key signature of one flat. Chords: F, A, D<sub>m</sub>, A.  
Staff C: Treble clef, key signature of one flat. Chords: F, F, C, A<sub>7</sub>. Includes first and second endings, ending with *Fine*.

(AB) x 3

# Joc Batrînesc

Joc Batrînesc de la Niculițel

Romanian

Musical score for Joc Batrînesc, Romanian. The score is in 4/4 time and consists of three staves (A, B, C).  
Staff A: Treble clef, key signature of one flat. Chords: A<sub>m</sub>, G<sub>7</sub>, C, G<sub>7</sub>, C, D<sub>7</sub>, G, F.  
Staff B: Treble clef, key signature of one flat. Chords: C, G, A<sub>m</sub>, A<sub>m</sub>, G, F, G, C, D<sub>7</sub>, G.  
Staff C: Treble clef, key signature of one flat. Chords: C, G, F, C, G, A<sub>m</sub>, D<sub>7</sub>, A<sub>m</sub>. Includes first and second endings, ending with *Fine*.

(AB) x 4, A

# Jove Male Mome

Bulgarian



3+2+2+4+3+2+2 Gm

Dm

C

Dm



Dm

C

Dm

Dm

C

Dm

*Fine*



Dm

Am

G

Am



Am

G

Am

Am

G

Am

TEXT AND TRANSLATION FOR JOC DE LEAGĂNE, PAGE 116

1. // Mama când m-o legănat, //  
// numai de dor mi-o cântat. //

*When mama rocked me,  
she only sang to me of longing.*

2. // Mi-o cântat de dor și-o plîns. //  
// Dorul de mine s-o prins. //

*She sang to me of longing and she cried.  
The longing caught hold of me.*

3. // De când port dor la inima, //  
nu mai am nici o hodină,  
nici la prînz și nici la cină.

*Since then I carry longing to my heart.  
I have no respite,  
neither during the day nor in the evening.*

4. // Cîte doruri rele-s grele. //  
// Tăte-s pã brațãle mele. //

*Such sad longings are heavy.  
They all are on my arms.*

5. // Altul moare de batrîn, //  
// nu ști dorul de ce-i bun. //

*One dies from old age,  
not knowing what was the good of longing.*

6. // Dar eu știu că l-am purtat //  
// de când mama mi-o cântat. //

*And I know that I carried it  
since mama sang to me.*

7. // Ai lai lai lai lai lai la, //  
// ai lai lai lai lai lai la. //

*Ai lai lai la...*

# Mílo mou kókkino

Kalamatianos

Greece

The musical score is written in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It consists of three staves of music, each with guitar chords indicated above the notes. The first staff contains measures 1 through 5, with chords G, C, G, and a first ending (1. G D) and second ending (2. G). The second staff starts at measure 6 and contains measures 6 through 10, with chords G, G, C, and first/second endings (1. G, 2. G). The third staff starts at measure 11 and contains measures 11 through 15, with chords G, C, D, G, C, and first/second endings (1. G, 2. G). The piece concludes with a double bar line at the end of the third staff.

# Karagouna

Greek, Traditional

**A**  $\text{♩} = 80$   
Gmin

5 Cmin Gdim Gmin<sup>1</sup> Gmin<sup>2</sup>

**B** *slightly faster*  
10 Gmin Gdim Gmin<sup>1</sup> Gmin<sup>2</sup>

**C** *accel.*  $\text{♩} = 80$   
15 Gmin

19 Gdim Gmin

Intro; (AB) x 4

# Lesnoto

Macedonian



## Dodek je moma pri majka (Kostursko Oro)

**Intro** instrumental

**A** vocal

**B** instrumental

1. Dodek je moma pri majka, do tu je bela i crvena.  
Do tu je odila šetala, mominski pesni pejala.
2. Mominski pesni pejala, mominski ora igrala.  
Godi se, zacrnela se, oženi se, zakopala se.
3. A što se svekor, svekrva? Tova je crno crnilo.  
A što se dever i zolva? Tova je žolto žoltilo.
4. A što se malkite deca? Tova se sitni sindžiri.  
A što je kitka šarena? Tova je prvoto libe.

1. *While a girl lives with her mother, she is fair and rosy.  
She goes walking, singing girls' songs.*
2. *She sings girls' songs, dances girls' dances.  
She gets engaged, turns black [unhappy], gets married, is buried.*
3. *And father-in-law, mother-in-law? They are black ink [unhappiness].  
And brother-in-law and sister-in-law? They are yellow dye [sickness].*
4. *And the little children? They are little chains.  
And the many-colored bouquet? It is her true love.*

# La Valse Matique

Benoit Bourque

Am V Em E7 Am V V V Em

E7 1. Am V 2. Am V Em Am Em Am

G C G Am Em V Am Em

Am G C Bm7 E7 Dm Am

E7 Am Dm C G C Bb

Am Em Am Dm Am E7 Am V

A B B

# Lesnoto: Mi go Zatvorile

A

Musical notation for section A, measures 1-8. The key signature is two sharps (F# and C#). The melody consists of eighth and quarter notes with various chordal accompaniments. Chords are labeled D, G, D, D, G, A above the staff.

B

Musical notation for section B, measures 9-16. The key signature is two sharps (F# and C#). The melody consists of quarter and eighth notes with various chordal accompaniments. Chords are labeled D, A, D, D, G, D above the staff. Measures 15-16 are marked with first and second endings.

Mi go zatvorile mladiot Jordancho  
 mi go zatvorile vo temni zandani.  
 Vo zandani ima voda do kolena,  
 voda do kolena, koski do ramena.

Lezhal shto mi lezhal, vreme tri godini,  
 vreme tri godini, a i shest meseci.  
 Koga vreme dojde Jordan da se pushta,  
 pravo toj mi trga vo negovo selo.

Koga mi pristignal v' negovata kukja,  
 dva pati mi viknal, tri pati mi tropnal.  
 Porti otvorila negovata majka,  
 porti otvorila, sina pregnala.

# Misirlou

Musical notation for the first staff, starting with a treble clef, key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first measure is marked with a repeat sign and a double bar line. The chord 'D' is indicated above the staff. The melody consists of quarter notes and eighth notes, ending with a half note and a double bar line.

Musical notation for the second staff, starting with a treble clef, key signature of two flats, and a 4/4 time signature. The first measure is marked with a repeat sign and a double bar line. The chord 'Cmin' is indicated above the staff. The melody consists of quarter notes and eighth notes, ending with a half note and a double bar line.

Musical notation for the third staff, starting with a treble clef, key signature of two flats, and a 4/4 time signature. The first measure is marked with a repeat sign and a double bar line. The chord 'Cmin' is indicated above the staff. The melody consists of quarter notes and eighth notes, ending with a half note and a double bar line. A first ending bracket labeled '1' and a second ending bracket labeled '2' are shown above the staff, both leading to a 'D' chord.

Musical notation for the fourth staff, starting with a treble clef, key signature of two flats, and a 4/4 time signature. The first measure is marked with a repeat sign and a double bar line. The chords 'Gmin', 'F', 'E-flat', 'A7', and 'D' are indicated above the staff. The melody consists of quarter notes and eighth notes, ending with a half note and a double bar line.

Musical notation for the fifth staff, starting with a treble clef, key signature of two flats, and a 4/4 time signature. The first measure is marked with a repeat sign and a double bar line. The chord 'Cmin' is indicated above the staff. The melody consists of quarter notes and eighth notes, ending with a half note and a double bar line.

Musical notation for the sixth staff, starting with a treble clef, key signature of two flats, and a 4/4 time signature. The first measure is marked with a repeat sign and a double bar line. The chord 'Cmin' is indicated above the staff. The melody consists of quarter notes and eighth notes, ending with a half note and a double bar line.

Musical notation for the seventh staff, starting with a treble clef, key signature of two flats, and a 4/4 time signature. The first measure is marked with a repeat sign and a double bar line. The chord 'Cmin' is indicated above the staff. The melody consists of quarter notes and eighth notes, ending with a half note and a double bar line. A first ending bracket labeled '1' and a second ending bracket labeled '2' are shown above the staff, both leading to a 'D' chord.

# Neda Voda Nalivala

Macedonian  
Traditional



Road Map:  
1. AABB  
2. AABB  
3. improv (on G)  
4. A, to coda

# Opsa

Serbian

$\text{♩} = 80$

A

C

5

C

$\text{⌀}$  last time to Coda

B

9

C

A7

Dmin

15

C

Coda

$\text{⌀}$

18

C

A B C B C C

# Vardar Ovası

Turkish Urban Folk Song

**A**

Cm D Eb Cm D <sup>1,3</sup> D Eb <sup>2,4</sup> D D

*Fine*

**B**

6 Cm D D D Cm D

**C**

9 Eb Eb D D <sup>1(3)</sup> Cm Cm <sup>2(4)</sup> Cm D D

# Paraliakos

Greece

Intro AB AB AB-w/Coda

$\text{♩} = 63$

Intro, instrumental

Musical staff 1: Intro, instrumental. Chords: G, D/A, D/A, D, Em, G.

Musical staff 2: Chords: D/A, D/A, D, Em, G, G, G, G. Includes a "vocal" line.

Musical staff 3: Section A. Chords: G, G, G, G, D/A, D/A, D, G, G, G, D, G. Includes a "vocal" line.

Musical staff 4: Section B. Chords: D/A, D/A, D/A, G, G, Em, D, Em, G. Includes a "vocal" line.

Musical staff 5: Section 19. Chords: D/A, D/A, Em, D, Em, D, G, D/A, D/A, D, Em, G. Includes a "last time" symbol and "instrumental" label.

Musical staff 6: Section 24. Chords: D/A, D/A, D, Em, G, G, G, G. Includes a "Back to [A]" label and "vocal" line.

Musical staff 7: Section 28. Chords: D/A, D/A, Em, D, Em, D, G, G, G, G.

Performance note:  
On the source recording, the A repeats alternate between solo and chorus. The B section is the soloist with one singer. If done instrumentally, it would be nice to have a similar call and response

# Pravo Bratsko Oro

Bulgaria

♩ = 138 +

1, 3  
2, 4

6

11

16

F C (A7) Dm G C C

F C (A7) Dm G C C

E E Dm E E E Dm E Dm E

Am Am Dm Dm E E E E Am Am Dm Dm E E E E

# Rheinländer

efter Anders Sören

Eftra, Halland (Sweden)

♩ = 76

The musical score is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff begins with a repeat sign and contains five measures with chords G, C, G, D7, and G. The second staff starts at measure 5 and contains five measures with chords G, C, G, D7, and G. The third staff starts at measure 9 and contains four measures with chords G, C, D7, and G. The fourth staff starts at measure 13 and contains four measures with chords G, C, D7, and G. Each staff ends with a repeat sign.



# Rørospols

Norwegian

D Em A D A D

Em A D D Em A

D D G A D

ABCBC, ABCB

# Rumelaj

Balkan gypsy



*instrumental*

A Dm Gm A

*vocal*

*Fine*

**B** Ze - tur mi-nji maj, mun-dra kur - va me, ze - tur mi-nji maj, ma da mun-dra da me-ri.

A Dm Gm A

Ru-me, ru-me, ru-me - laj, hoj-di, hoj-di, hoj - di, ru-me, ru-me, ru-me - laj, hoj-di, hoj-di, hoj-di.

**C** A la la la na na naj, la la la la laj la, aj la la la na na naj, la la la la laj la.

A Dm A

Zetur minji maj, mundra kurva me,  
 zetur minji maj, ma da mundra da meri.  
 Rumelaj, hojdi.

*Son-in-law to me, hey, beauty blood my own,  
 son-in-law, [give] me my beauty, my own blood.  
 Rumelaj, let's go!*



Intro x4

Em Em Edim B Em

Em Edim B Em Em Edim Em Edim

Em Edim B Em B Em Edim B Em

Em Am B Em G Gdim D G

TEXT AND TRANSLATION TO SADI MOMA, PAGE 243

- |  |   |
|--|---|
| 1. // Sadi moma bela loza vinena, libe, vinena. //       | 1. A girl planted a vine, a white wine grape vine.                            |
| 2. // Den ja sadi, dva se kaje vinena, libe, vinena. //  | 2. For one day she planted, for two she regretted, the white wine grape vine. |
| 3. // Porasnala bela loza vinena, libe, vinena. //       | 3. The vine grew up, the white wine grape vine.                               |
| 4. // Napâlnila devet bučvi sâs vino, lele, sâs vino. // | 4. It filled nine barrels with wine.  |
| 5. // I deseta bistra, ljuta rakija, lele, rakija. //    | 5. The tenth with clear, strong rakija*.                                      |

\*rakija: brandy made from grapes or plums.

## Salty Dog Rag

American

composed by John Gordy and Edward Crowe, 1951  
 © 1979 Screen Gems-EMI Music and Unichapell Music.  
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**Intro**

**A** *vocal*

One foot front, drag it back, then you start to ball the jack. You shake and you break and  
 heart is light, you tap your feet in rhy - thm to that rag - time beat. Just pack up your troubles in your

**B**

then you sag. If your part - ner zigs you're sup - posed to zag. Your  
 old kit bag, and dance all night to the Sal - ty Dog Rag.

**C** *instrumental*

**Coda** *Fine*

Intro; (ABC) x 3  
starts slowly and gradually gets faster

# Šestorka

Serbian

**Intro** Oj le - le sta - ra pla - ni - no, po teb' sam čes - to ho - di - o,  
*Adagio* po teb' sam če - sto ho - di - o, s de-voj-kam ov - če ču - va - o.

vocal  
D A D E7 A

**A** *largo; poco a poco accelerando*  
instrumental  
Am Am

Am Am

**B** Em Em

Em Em

**C** Bm Bm

Bm Bm *Fine* §

Oj lele stara planino, po teb' sam često hodio,  
po teb' sam često hodio, s devojkam ovče čuvao.

*Oh old mountain, I have often wandered about you,  
I have often wandered about you, with the girls, tending sheep.*

*moderato* **A** *instrumental*

**B** *vocal*

*allegro* **C** *instrumental*

*Fine*

1. // Dođi, Mile, u naš kraj, pa da vidiš šta je raj. // Hej, haj, u naš kraj, pa da vidiš šta je raj. //
2. // Prođe Mile, propeva, i volove protera. // Hej, haj, propeva, i volove protera. //

1. Come, Mile, to our region to see what paradise is like. Hey, hi, to our region, to see what paradise is like.
2. Mile passes through, starts singing, as he drives his cattle. Hey, hi, starts singing, as he drives his cattle.

# Šumadisko Kolo

U šest

Serbia

♩ = 84

(to start, then gradually faster)

**A**

1. D7 G C 1. D7 G 2. D7 G

6 C D7 G Am A7 1. D 2. D

**B**

Dm E7 Dm E7 1. A 2. A

16 Dm E7 A Dm E7 1. A 2. A

# SEERON AKHCHIG (SWEET GIRL)

UOI HRANT KENKULIAN

♩ = 100





**A** *The lower line is the melody.*

1. Bog da bie, Tino mori, Tino mori, tvojt'a stara majka, Tino mori, Tino mori, tvojt' stari tatko, de.  
Što mi te armasaja, Tino, Tino mori, mnogu na daleku, Tino mori, Tino mori, dur na Gevgelija, de.
2. Dur na Gevgelija, Tino, Tino mori, za Deljo Turundžula, Tino mori, Tino mori, za Deljo Turundžula, de.  
Deljo bolen leži, Tino, Tino mori, Deljo ke da umri, Tino mori, Tino mori, Deljo ke da umri, de.
3. Nad glava mu stoji, Tino, Tino mori, trujca ikimdžiji, Tino mori, Tino mori, trujca ikimdžiji, de.  
Bog da bie, Tino mori, Tino mori, tvojt'a stara majka, Tino mori, Tino mori, tvojt' stari tatko, de.

**B** *instrumental*

1. May God strike, Tina, oh Tina, your old mother, oh Tina, Tina, your old father. For they married you off, Tina, oh Tina, very far away, oh Tina, Tina, all the way to Gevgelija.
2. All the way to Gevgelija, Tina, oh Tina, to Deljo Turundjula, oh Tina, Tina, to Deljo Turundjula. Deljo lies sick, Tina, oh Tina, Deljo is going to die, oh Tina, Tina, Deljo is going to die.
3. At his head are standing, Tina, oh Tina, three doctors, oh Tina, Tina, three doctors. May God strike, Tina, oh Tina, your old mother, oh Tina, Tina, your old father.

# Tocul

♩ = 126

*Romanian Folk Dance Tune*

**A** F F F F F/A

5 B♭ D7 D7/G♭ Gmin Gm7(♭5)/D♭ 1 C 2 C C/E

**B** 10 B♭ B♭ F C7 F

14 C7 D♭7 Dmin C7/E F B♭ 1 F F/A 2 F

# Uzička Čarlama

Serbian

Dm A Gm Gm A Gm

Gm A E7 A D A D A D A

D A D A E7 A Dm A *Fine*

Gm D A Gm Gm A E7 A

# Vlaško

Bulgarian

Intro A A

A A A A Gm A

A A A Gm A

A A A-A Gm A *Fine*