

POSAVSKI DRMES

Violin

G G G G G

6 G G G D A

11 D A D A D A

17 D A D A D

22 A D A

Once in each key,
and repeat...

Drmeš iz Zdencine

Mostly from Miamon's book
with a few modifications.

D7 G D7 G D7 G D7 G

9 C G C G C G D7 G G

18 A7 D A7 D A7 D A7 D

26 G D G D G D A7 D D

updated: 27.march.08

C

Šetnja

(Serbia)

Slava, Miamon,
VIFD & cope

Break

1 G D c A7 |¹ D

5 |² D D c A7

9 D c A7 D

Vocal

14 D A g E7 |¹ A

18 |² A A g E7

22 A A g E7 A

updated: 26.nov.08

Sukačko Kolo

Mark Forry, Miamon,
VIFD, -cope

Intro D A D G D A D D A D G D A D

Musical notation for the Intro section, measures 1-8. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth and quarter notes, with chords indicated above the staff.

Vocal -- repeat these two phrases twice

9 D G D A D

Musical notation for the first vocal phrase, measures 9-14. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth and quarter notes, with chords indicated above the staff.

15 D A D G D D 1. 2.

Musical notation for the second vocal phrase, measures 15-18. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth and quarter notes, with chords indicated above the staff. There are two endings, labeled 1. and 2., both leading to a final chord.

Instrumental - play twice each time through

20 G C G D G

Musical notation for the first instrumental phrase, measures 20-25. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth and quarter notes, with chords indicated above the staff.

26 G C G D G

Musical notation for the second instrumental phrase, measures 26-31. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth and quarter notes, with chords indicated above the staff.

32 G D G C G D G

Musical notation for the third instrumental phrase, measures 32-35. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth and quarter notes, with chords indicated above the staff.

36 G D G C G D G

Musical notation for the fourth instrumental phrase, measures 36-41. The key signature is one sharp (F#) and the time signature is 2/4. The melody consists of eighth and quarter notes, with chords indicated above the staff.

Be prepared for interruptions...

Pevano Kolo

Mostly from Miamon's book
with a few modifications.

G D A A

1. 2. rit.

quickly

10 A7 D A7 D A

moderate, follow singers

Spavaj mi, spavaj, Ančice

$\text{♩} = 126$

1 7

Spa - vaj mi, spa-vaj, An - či - ce, spa-
 Tvo - ja će maj-ka spa - va - ti, tvo-
 Ta tvo - ja cr - na o - ka dva, ta
 Ta tvo - ja med-na us - taš - ca, ta

12 13

vaj mi, spa - vaj, An - či - ce, spa - vaj mi, spa - vaj, An - či-
 ja će maj-ka spa - va - ti, tvo - ja će maj-ka spa - va-
 tvo - ja cr - na o - ka dva, ta tvo - ja cr - na o - ka
 tvo - ja med-na us - taš - ca, ta tvo - ja med-na us - taš-

15 16

ce, na kri - lu svo - je maj - či - ce!
 ti, a mi će - mo se ju - bi - ti.
 dva mo - je su sr - ce ra - ni - la.
 ca ko - ja su me - ne ju - bi - la.

18 19

Tu - li - pan, jor - go - van, to su cvi - ta dva,

22 23

vo - li - lo se dvo - je mla - dih k'o dva go - lu - ba.
 te - be, dra - ga, za - bo - ra - vit ne - ću ni - ka - da.



Of the many versions I've heard, the version presented here is a result of trials through many generations of performers and its admirers. Musicians and poets alike polished this song through generations until it reached a form in which it became so popular that it became a kind of hymn for the city of Sarajevo. It reached that well-balanced form of a mature work of art to which and from which no one can add or take away anything. Like so many other songs and poems from Bosnia, this song speaks at a level which is more universal than concrete. Its role is to convey concepts, feelings, human conditions and acts of fate which are easily recognizable – with which everyone can identify.

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Kad ja pođoh na Bembašu (translation by Dick Crum)

When I went to Bembaša*, to Bembaša by the riverside,

I led a white lamb, a white lamb with me.

All the Bembaša girls were standing at their courtyard gates;
my beloved was alone at her latticed window.

I said to her, "Good evening, girl!"

She replied, "Come see me this evening, my darling!"

I didn't go that evening, but went the next day;
the next day my beloved married another!

* *Bembaša* (accent on first syllable: **Bem**-bah-shah) is an area in Sarajevo, at the point where the Miljacka river enters that city.

Spavaj mi, spavaj, Ančice (translation by Dick Crum)

Sleep, sleep, my Ančica,
on your mother's lap.

Those two dark eyes of yours
have wounded my heart.

Your mother will sleep,
and we will bill and coo.

That honey-sweet mouth of yours
that kissed me.

Tulip, lilac, those are two flowers; two young lovers loved each other like two turtle doves.

Tulip, lilac, those are two flowers; my darling, I'll never forget you!

Ajde Jano

(South Serbia)

Musical notation for the first system, measures 1-4. The key signature has one flat (B-flat), and the time signature is 8/8. The melody is written on a treble clef staff. Chords 'a' and 'G' are indicated above the staff.

Aj - de Ja - no, ko - lo da i - gra - mo,
 Aj - de Ja - no, ko - nja da pro - da - mo,
 Da pro - da - mo, sa - mo da i - gra - mo,
 Aj - de Ja - no, ku - ću da pro - da - mo,
 Da pro - da - mo, sa - mo da i - gra - mo,

Musical notation for the second system, measures 5-8. The key signature has one flat (B-flat), and the time signature is 8/8. The melody is written on a treble clef staff. Chords 'C', 'd', 'a', and 'd' are indicated above the staff.

aj - de Ja - no, aj - de du - šo, ko - lo da i -
 aj - de Ja - no, aj - de du - šo, ko - nja da pro -
 da pro - da - mo, Ja - no du - šo, sa - mo da i -
 aj - de Ja - no, aj - de du - šo, ku - ću da pro -
 da pro - da - mo, Ja - no du - šo, sa - mo da i -

Musical notation for the third system, measures 9-12. The key signature has one flat (B-flat), and the time signature is 8/8. The melody is written on a treble clef staff. Chords 'F', 'G', and 'a' are indicated above the staff. The system ends with a double bar line and repeat signs.

gra - - - - mo.
 da - - - - mo.
 gra - - - - mo.
 da - - - - mo.
 gra - - - - mo.

Čuješ mala

from Miamon's book
w/some slight changes;
MF edit.

6

11

16

21

26

31

36

Chords: G, D7, G, C, G, D7, G, G, D7, G, A, D, G, A, D, D, A7, D, D, D, A7, D, E, A, D, E, A.

Bolujem Ja

Serbian City Song

Dm A Dm
Bolujem ja, boluješ ti, bolujemo od ljubavi
D7 Gm A Dm A Dm
Jer nikoga ne ljubim ja, osim tebe dušo moja

Dm A Dm
Zar neznaš ti odavno već, da ljubav sja među nama
D7 Gm A Dm A Dm
Jer nikoga ne ljubim ja, osim tebe dušo moja

Dm A Dm
Otići ću u dalek svet, da srcu svom pronadjem lek
D7 Gm A Dm A Dm
Jer nikoga ne ljubim ja, osim tebe dušo moja

Bolujem ja, boluješ ti

Intro & interlude

The Intro & interlude section consists of two staves of guitar tablature. The first staff contains measures 1 through 8, with chord markings d, g, A7, d, A7, and d above the notes. The second staff contains measures 9 through 16, with chord markings D7, g, A7, d, Bb, A7, and d above the notes. The music is written in a 3/4 time signature with a key signature of one flat.

Vocal

The Vocal section consists of two staves of guitar tablature. The first staff contains measures 17 through 24, with chord markings d, A7, and d above the notes. The second staff contains measures 25 through 32, with chord markings D7, g, A7, d, A7, and d above the notes. The music is written in a 3/4 time signature with a key signature of one flat.

Play 4½ times through,
end with Break

Kolo Kalendara

(Croatia)

From VIFD

Break G D

5 G D7 G D

9 Vocal D A

13 D A7 D A

Break A E

21 A E7 A E

25 Vocal A E

29 A E7 A E

Kriči Kriči Tiček

Mostly from VIFD, but needed to
transpose, also Miamon's book,
some modifications. MF transposition

A D A

5 D A7 D E7 A A

10 D G D

14 G D7 G A7 D D

Sarajevka

(Ja sam Jovicu sarala varala)

Allegro

G D A E 1. A C 2. A *Fine*

Lento (subito)

D A G D A E A

Ja sam Jo - vi - cu ša - ra - la va - ra - la, še - će - ra mu da - va - la.
Ni - sam da - va - la što sam mo - ra - la, već sto sam ga vo - le - la.
Ja sam Jo - v - icu pu - sti - la u ku - ću da mi či - sti o - bu - ću.
Ni - je Jo - vi - ca o - bu - ću či - sti - o već je me - ne lju - bi - o.
Svi - raj Jo - va - ne ša - bač - ki ci - ga - ne svi - raj pa ve - se - li me.

a tempo

A E A A

a B 1. E 2. E *D.C. al Fine* A

Vranjanka (Šano Dušo)

A Instrumental Break

Musical notation for the Instrumental Break A section. It consists of two staves in 7/8 time, key of B-flat major. The first staff has a treble clef and the second has a bass clef. Chords Gm, D, and Cm are indicated above the notes. There are two triplet markings (3) over groups of notes. A first ending bracket labeled '1.' spans the final two measures of the section.

B Vocal

Musical notation for the Vocal section B. It consists of two staves in 7/8 time, key of B-flat major. The first staff has a treble clef and the second has a bass clef. Chords D, Gm, A, and D are indicated above the notes. A second ending bracket labeled '2.' spans the first two measures of the section. The section ends with a key signature change to B major, indicated by two sharps.

Musical notation for an instrumental section starting at measure 10. It consists of two staves in 7/8 time, key of B major. The first staff has a treble clef and the second has a bass clef. Chords G, D, A, D, D, and A are indicated above the notes.

Musical notation for an instrumental section starting at measure 16. It consists of two staves in 7/8 time, key of B major. The first staff has a treble clef and the second has a bass clef. Chords D, D, A, and D are indicated above the notes.

C

Šano Dušo

(Serbia)

Miamon, VIFD
& cope

g D g D

5 g A D

9 g D

13 D e A D

17 D e A D

MOJA DIRIDIKA

INTRO & INTERLUDE

INTRO & INTERLUDE

Chords: G, D7 or D, G, D7, G, D7, G, A7, D

VOCAL in G - Men's chorus - Sing 1 or 2 octaves lower.

VOCAL in G - Men's chorus - Sing 1 or 2 octaves lower.

Chords: G, D7, G, D7, G, D7, G, D

VOCAL in D - Women's chorus first time; mixed chorus on repeat.

VOCAL in D - Women's chorus first time; mixed chorus on repeat.

Chords: D, A7, D, A7, D, A7, D, A

PATTERN: Play 4x as written

This transcription omits the sophisticated choral parts often heard on this piece. If you want some of the sense of build-up provided by choral arrangements, without getting too "fancy", try this:

Men singing the top line of the Vocal in G hold their final note A (either as a steady drone or singing the words), while the women sing in the key of D. At the end of the first Vocal in D, some of the women join with the men in continuing to hold the note A, while the rest of the singers repeat the Vocal in D. Only a few strong voices are needed on the A-drone; be sure to leave enough voices on the melody and harmony too!

C

Samo Nemoj Ti

Play twice in each key.

From Miamon's book
w/slight modifications.

1 C F G7

7 C A7 d G

14 C C

19 F C G C

26 F Bb C7

32 F D7 g C

39 F F

44 Bb F C F