

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

SEQUENCE:
 ABAB, THEN STRAIGHT DOWN
 THE PAGE, AB, FINE

DAJCHOVO HORO

A

1 2 3 4

5 6 7 8

B

9 10 11 12

13 14 15 16

C

17 18 19 20

21 22 23 24

D

25 26 27 28

29 30 31

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

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 for gajda and tupan, featuring a treble clef, key signature of two sharps (D major), and a 2/4 time signature. The melody consists of a series of eighth notes and quarter 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 notes and quarter 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 notes and quarter 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 markings "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 notes and quarter 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 notes and quarter notes. Above the staff, there are first and second endings marked "1." and "2." respectively. Chord markings "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 notes and quarter notes. Above the staff, there are first and second endings marked "1." and "2." respectively. Chord marking "E" is 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 notes and quarter notes. Above the staff, there are first and second endings marked "1." and "2." respectively. Chord markings "E", "4x A", and "E" are 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 notes and quarter notes. Above the staff, there are first and second endings marked "1." and "2." respectively. Chord markings "A", "E", and "A" are placed above the staff.

Dragneva Tropanka p. 2

H *G_m* *A* *A*

1. 2.

Part H is a single-staff musical score in treble clef with a key signature of one sharp (F#). It begins with a G minor chord (Gm) and a repeat sign. The melody consists of eighth notes with a descending contour. The first ending is marked with a '1.' and leads to an A major chord (A), while the second ending is marked with a '2.' and also leads to an A major chord (A). The piece concludes with a double bar line.

I *G*

Part I is a single-staff musical score in treble clef with a key signature of one sharp (F#). It begins with a G major chord (G) and a repeat sign. The melody consists of eighth notes with a descending contour. The piece concludes with a double bar line.

J *A_m* *A*

1. 2.

Part J is a single-staff musical score in treble clef with a key signature of one sharp (F#). It begins with an A minor chord (Am) and a repeat sign. The melody consists of eighth notes with a descending contour. The first ending is marked with a '1.' and leads to an A major chord (A), while the second ending is marked with a '2.' and also leads to an A major chord (A). The piece concludes with a double bar line.

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 48

7 52

8 57

61

9 65

10 69

11 75

79

4 83

5 88

UPDATED: JUNE 14, 2020

SEQUENCE:

ABAB, TO END

KOPANICA

VASSIL BEBELEKOV

MENDOCINO 2001 & 2003

A D_M G_M

A G_M A

G_M A

A_w G_M A

G D G D

G D G D

A G_M A

G C G D_M A_M

C D_M A_M

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.

Sequence:
ABCD
AB->EFG
ABCD

Piperovo Horo

Strandzhanskata Grupa
(Shortened by cope)

Mostly as transcribed by
Marcus Moskoff, changes
are with his permission & agreement

Orchestra

A *A_m*

G C D D_m A_m

7

A_m G A_m

13

A_m G A_m

19

Solo Gadulka & Tambura

B *A_m*

A_m

25

1, 3 2, 4

Orchestra

C *A*

A

30

1, 3 2, 4

D *A*

A

35

1, 3 2, 4

Tambura
1st course: D
2nd course: A

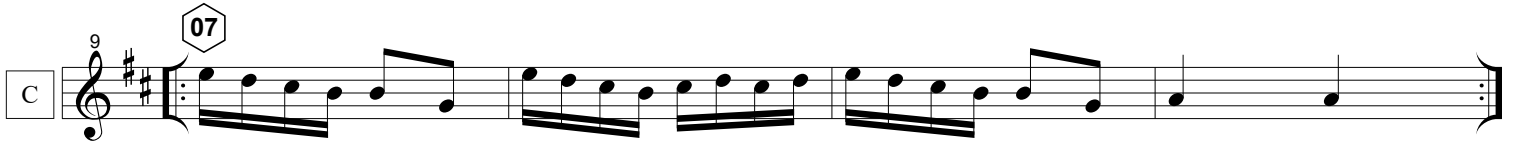
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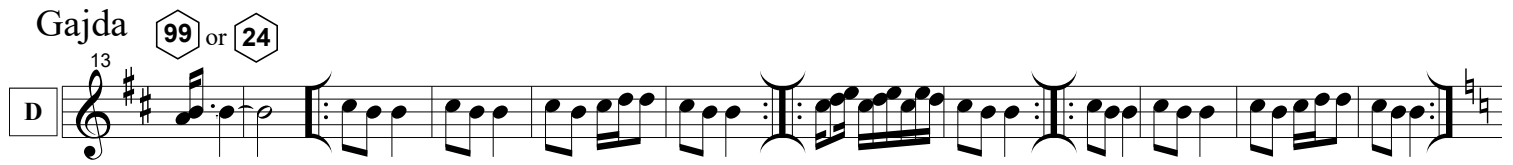
aka: Pravoto

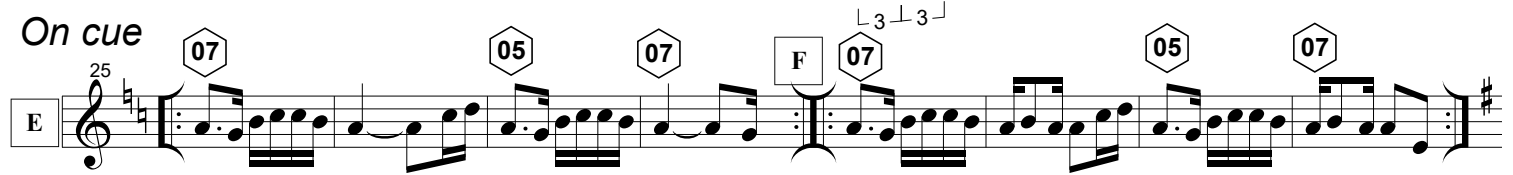
Petre Atanasovski Folk Instrument Ensemble
Bitola, Babam Bitola Jugoton LPY-V-780 (LP)

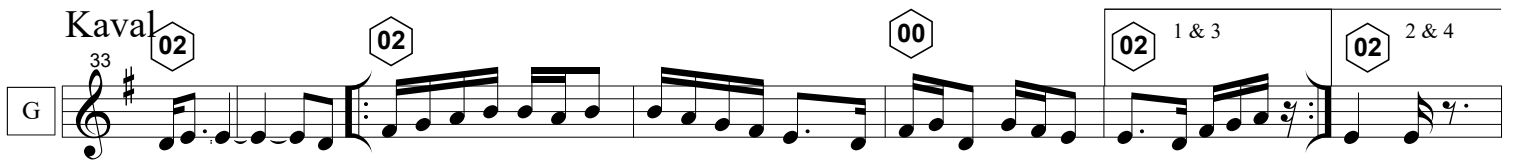
A 

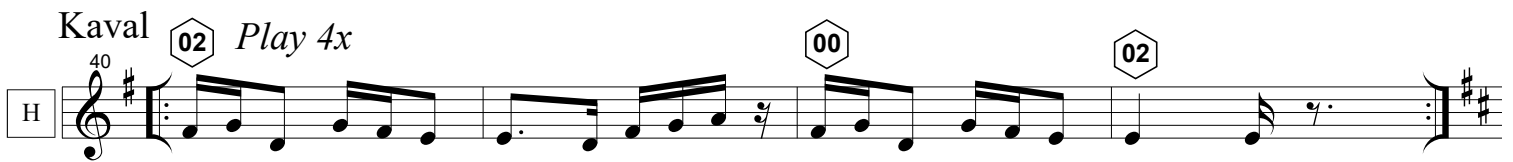
B 

C 

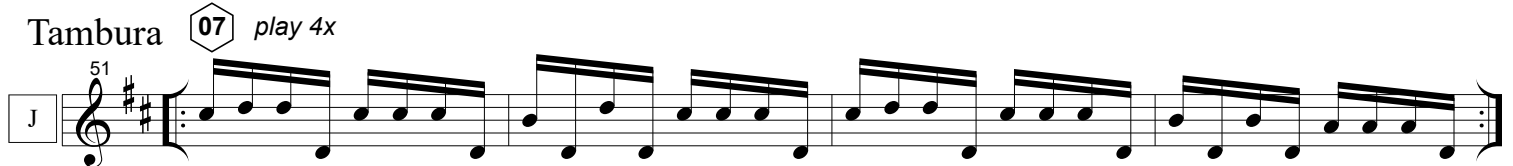
Gajda 

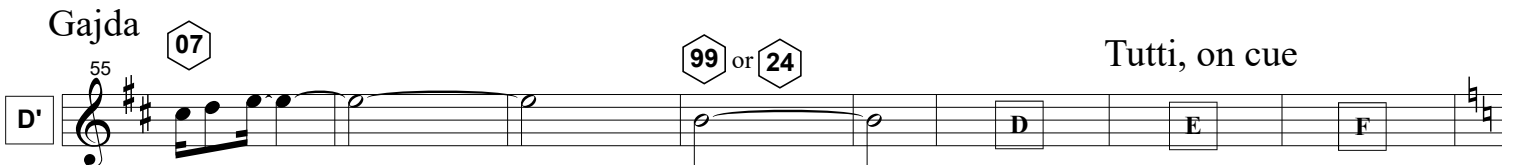
On cue 

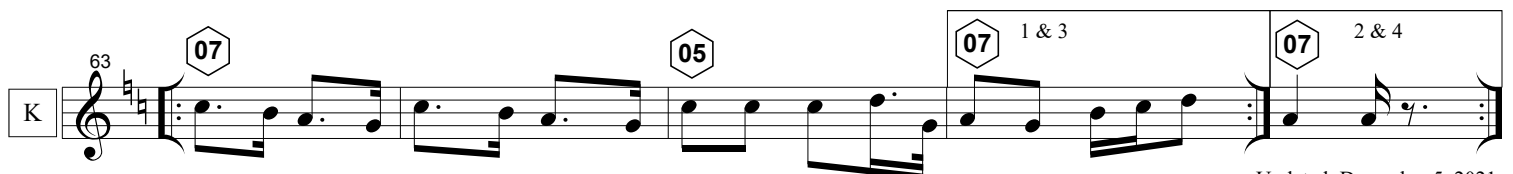
Kaval 

Kaval 

Tambura 

Tambura 

Gajda 

K 

Tutti, on cue

Sequence:
Recording: AB then down page
But in person, Pece played ABAB

Ovčepolsko Oro

Picking pattern: Dudu-Dud-Dudu

Approximated from: Makedonska Narodna Ora
Jugoton LP LPY-50985
by the Pece Atanasovski Folk Instrument Ensemble
tr: cope

Gajda (1st A) -> all

A 

B 

Kaval

C 

D 

E 

Tambura

F 

Tambura, Gajda on repeat

G 

Gajda

H 

I 

J 

All

A1 

B1 

On original recording:
a = concert b-flat
tambura is tuned 1st course: e-flat, read d,
2nd course: b-flat, read a

Today:
a = a
tambura tuned: D/A

Postupano

from the repertory of Pece Atanasovski

transcribed by
A-E: Mark Levy
F-H: cope
I-J: Rich Schultz
tambura hamonies: cope

Gajda (1st A) -> all

A

1

5

A B A

Play 4 X

C

10

12

1 & 3 2 & 4

Play 4 X

E

15

Tambura

F

17

20

1 & 3 2 & 4

I

23

Kaval Play 4 X

J

25

K

27

Sitna lisa

All 07

A

8

Tambura 07

B

21

Kaval 77

C

34

Tambura 00

D

44

48

Gajda 07

E

56