

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

5

9

Vocal

14

18

22

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

Vocal -- repeat these two phrases twice

9 D G D A D

15 D A D G D D 1. 2.

Instrumental - play twice each time through

20 G C G D G

26 G C G D G

32 G D G C G D G

36 G D G C G D G

Be prepared for interruptions...

Pevano Kolo

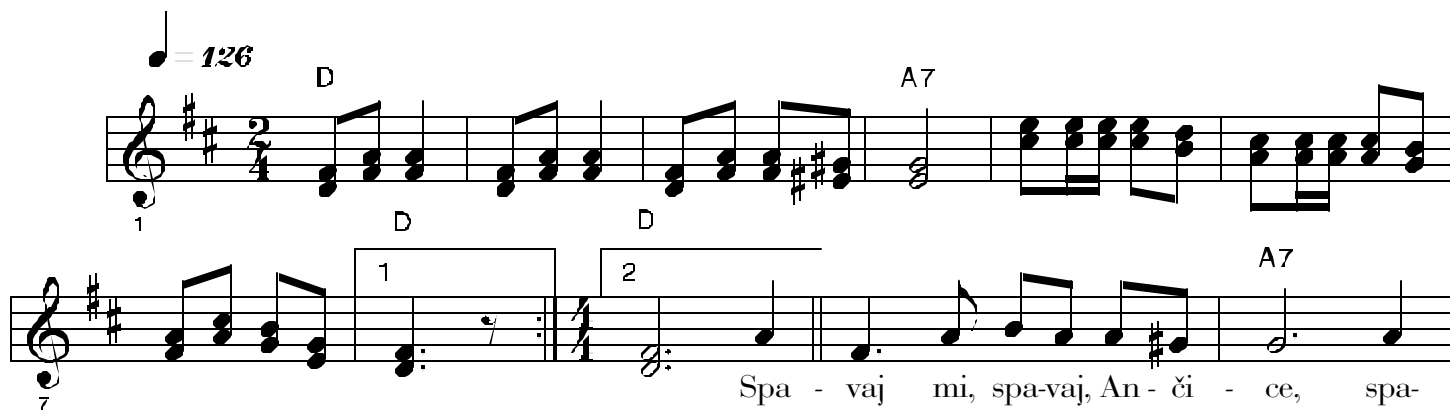
Mostly from Miamon's book
with a few modifications.

Musical notation for the first system, measures 1-9. Chords: G, D, A, A. Tempo: *quickly*. Includes first and second endings.

Musical notation for the second system, measures 10-18. Chords: A7, D, A7, D, A. Tempo: *moderate, follow singers*.

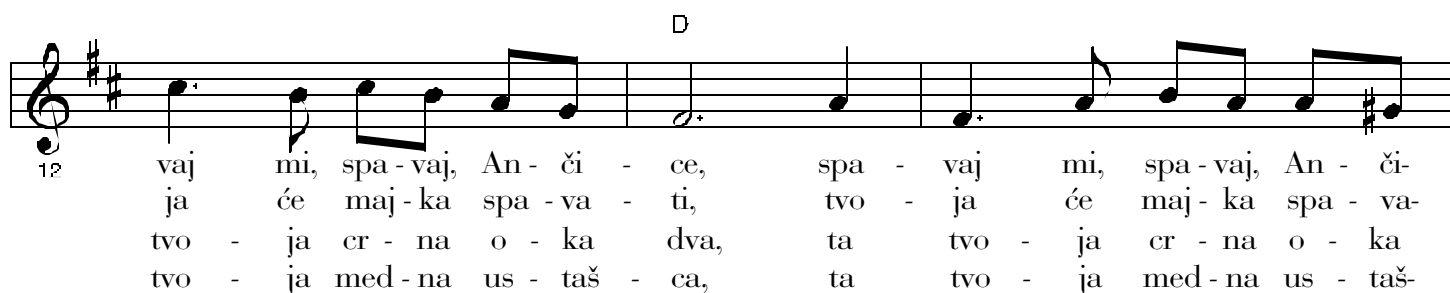
Spavaj mi, spavaj, Ančice

$\text{♩} = 126$



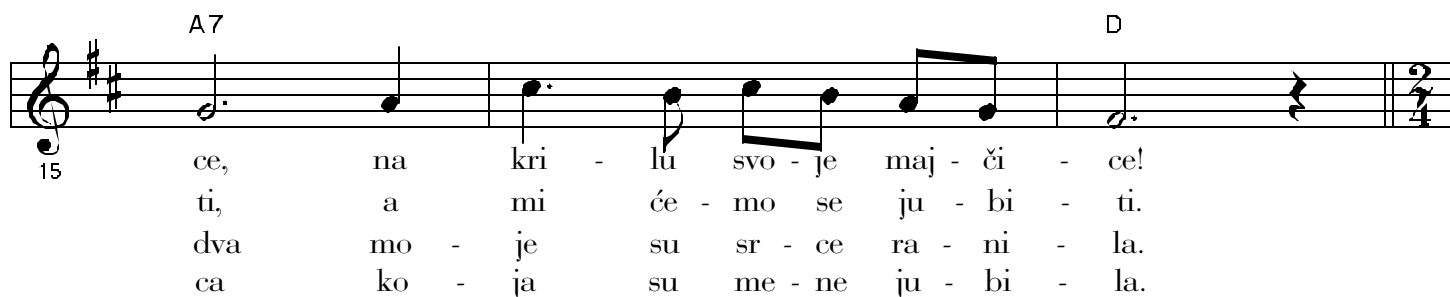
1 7

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 15

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-



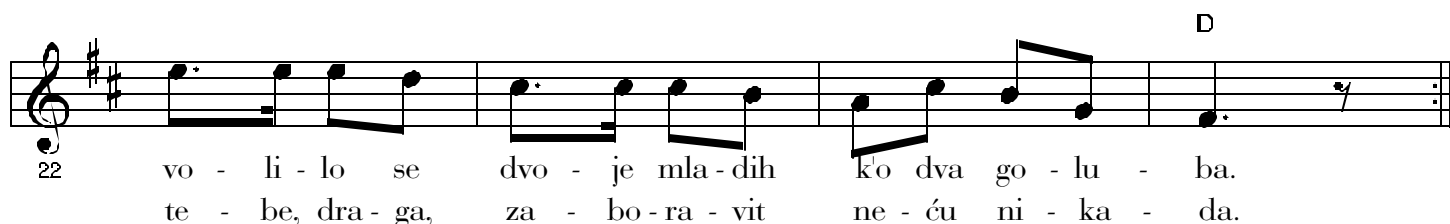
15 18

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 22

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



22 25

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.

.....

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. Chords: a, a, G, G.

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. Chords: C, d, a, d.

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. Chords: F, G, a, G, a.

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

Čuješ mala

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

The musical score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music, each with a measure number and guitar chords indicated above the staff. The chords are: G, D7, G (measures 1-3); C, G, D7, G, G (measures 4-8); D7, G, A, D (measures 9-13); G, A, D (measures 14-18); D, A7, D (measures 19-23); G, D, A7, D, D (measures 24-28); A7, D, E, A (measures 29-33); and D, E, A (measures 34-38). The melody is primarily eighth and quarter notes, with some rests and slurs. The piece concludes with a double bar line and repeat dots.

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

Musical staff for measures 1-8. Chords: d, g, A7, d, A7, d.

Musical staff for measures 9-16. Chords: D7, g, A7, d, Bb, A7, d.

Vocal

Musical staff for measures 17-24. Chords: d, A7, d.

Musical staff for measures 25-32. Chords: D7, g, A7, d, A7, d.

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)

11 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

15 A E A A

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

Vranjanka (Šano Dušo)

A Instrumental Break

Musical notation for the instrumental break section A. 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 on the staff.

Musical notation for the 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 the 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

