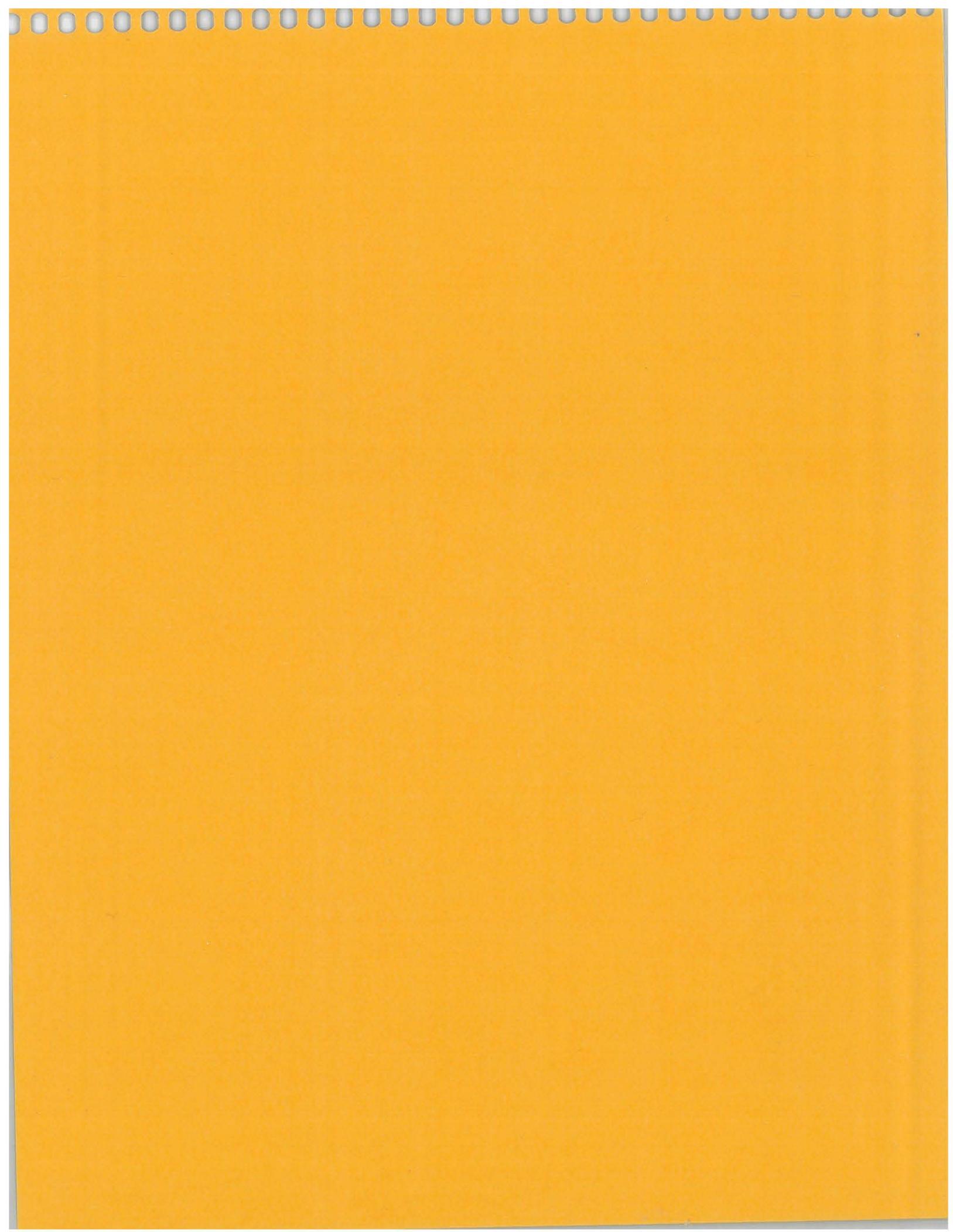


Macedonian Folk Songs

from the Repertoire of Dragi Spasovski

Volume I

David G. Bilides
Dragi Spasovski
Rachel MacFarlane



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Volume I

with a contribution by Goran Alački

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ACKNOWLEDGMENTS

David Bilides

Thanks to **Mary Sherhart** for introducing me to Dragi, thereby initiating this entire CD and book project. It was a delight to work with artist and graphic designer **Linda Campbell**, who translated rough ideas into the striking, jewel-like designs of all three CDs. **Jenifer Schmid** of Alphagraphics made the printing process a pleasure. **Goran Alački** and **Stefče Stojkovski** are musical heroes. Their masterful playing, arranging, and recording skills are highlighted in two of the 3 CDs in this project. Dragi and I spent many enjoyable and educational hours with **Barry Corliss**, whose extraordinary sound mastering polished the CDs into their final form. My family, **Florence** and **Gordon Bilides**, **Sophia Bilides**, and **Tom Babbin** have always supported me in my musical endeavors, this project being no exception. My father Gordon died before the completion of this book, and I give special thanks for his constant kindness, solid integrity, and ever-present love throughout my life.

My long-time collaborator, **Rachel MacFarlane**, once again refined and enriched the content of this latest volume with her expertise, translations, research, good humor, professionalism, and attention to detail. I'm very glad to have had another opportunity to work with her, and look forward to collaborating with her on more projects such as this.

Dragi Spasovski and I spent a tremendous amount of time together building this project, which took on a life of its own. Our friendship has deepened, and Dragi has shared his thoughts and observations in sensitive and humorous ways, livening up our evenings and afternoons, while educating me in a gentle way. It's an honor to accompany him, and I marvel at the depth of his knowledge and the ease with which his

relaxed voice pours forth the wonderful music of his mother and his homeland. Thank you, Dragi!

My life partner and wife, **Sandra Dean**, in countless ways, large and small, helped make this project possible. It's a real gift to have her artistry utilized in the service of my work, through her meticulous appraisal of layout and design of the book and CDs, musical suggestions on the mixes for the CDs, proofreading, and photographing Dragi and me. Thank you, Sandra, for all you've given me.

Dragi Spasovski

Mojot makedonski narod veli: "Koj pee, zlo ne misli!" I jas, od se srce i blagodaram na majka mi **Rajna Spasovska** zašto me nauči da peam i zašto me povede meѓu zvucite na muzičkoto petolinie za da go sakam svetot. Ne doživea da go vidi izleguvanjeto na ovoj proekt, no beše voshitena od radost dodeka traeše snimanjeto vo Skopje. Beše presrekna što pejačkata tradicija vo nejzinoto semejstvo i ponatamu prodolžuva.

Muzičarite na orkestrite na **Radio Skopje** trpelivo me sledea so instrumentalnata melopojnost dodeka jas gi pravev prvite čekori vo eterot za mojot glas da dopre do mnogu nepoznati srca vo svetot.

Pece Atanasovski i kulturno umetničkoto društvo "**Orce Nikolov**" me naucija vnatrenata muzička razigranost da ja izrazam i transformiram vo muzički ritam. Im blagodaram!

Blagodarenie na prviot ambassador na makedonskata igra vo SAD, **Atanas Kolarovski**, sebesi se najdov vo Seattle, meѓu prekrasnите igraчи i pejaчи na grupата **Koleda**, predvodena od **Dennis Boxell**. Se smetam za mnogu sreтен чovek što "noviot" svet imav možnost da go zapoznam preku ovie



topli i prijatni luđe. Moeto srce sekogaš ke bide so niv!

Vo periodot koga se povlekov vo sebe, i za sebe, dragata **Mary Sherhart**, grupata **Balkan Cabaret**, i posebniot svet na **EEFC** me povlekoa povtorno da zastanam pred mikrofonot, povtorno da go puštam glasot na mojata duša i istiot da go spodelam so mnogu prijateli širum Soedinetite Amerikanski Državi. Im blagodaram na site, od Istok, do Zapad.

David Bilides, mojot "palaki," se pojavi tokmu vo mojot zalez za da mi pokaže deka sonceto sveti i od drugata strana na svetot, deka kavalot i tamu zvuči isto kako i zad Šar Planina vo mojata rodna Makedonija. Toj, i negovata **Sandra Dean**, nesebično ja spodelila celata svoja toplina za da se počuvstvuvam kako da sum "zad planinata." **IM BLAGODARAM!**

Goran Alački i **Stefče Stojkovski** široko gi otvorila svoite srca i celata svoja muzička ljubov ja vleaja vo moite pesni. I, liričностa vo makedonskata pesna če zagubeše mnogu ako jas ne bev osobeno sreken, i ako ne ja sretneva **Rahilka (Rachel MacFarlane)** za vo anglickiot prevod da ja vnese nejzinata izvonredna umešnost i poznavanje na folklornata poezija.

I, najposle, im blagodaram na moite kerki, **Jana** i **Kalina** što vo tekot na celiot nivni život moraa da se spravuваат so moeto peenje koe ne biraše vreme i mesto.

My Macedonian people say: "He who sings thinks no evil!" And with all my heart I thank my mother **Rajna Spasovska**, who taught me how to sing and who showed me the way around the musical staff so that I may love the world. She did not live long enough to see the results of this project, but she was absolutely enraptured during the recording sessions in Skopje. She was overjoyed that the singing tradition in her family would continue into the future.

The musicians of the **Radio Skopje** orchestra patiently ac-

companied me with their instrumental musicality during the time that I made my first forays into the ether, my voice coming into contact with many unknown souls in the world.

Pece Atanasovski and the amateur ensemble **Orce Nikolov** taught me how to express the music within, to bring it out and transform it into musical rhythm. I thank them!

Thanks to the first ambassador of Macedonian dance in the U.S., **Atanas Kolarovski**, I found myself in Seattle, among the excellent dancers and singers of the group **Koleda**, which was led by **Dennis Boxell**. I consider myself a very lucky man that I came to know the New World through these warm and friendly people. They will always have a place in my heart!

During the time that I withdrew from the world, my dear **Mary Sherhart**, the group **Balkan Cabaret** and the extraordinary community of the **EEFC** pulled me out of my dark place to stand in front of the microphone again, to once again free the voice of my soul and share it with many friends all across the U.S. I thank every one of them, from the East to the West.

David Bilides, my "good pal," came into my life right at my "sunset," to show me that the sun shines on the other side of the world, too, and that the kaval there sounds the same as in the Šar Mountain of my Macedonian homeland. He and his wife **Sandra Dean** generously shared their warmth with me and made me feel that I was "beyond the mountain." I thank them!

Goran Alački and **Stefče Stojkovski** opened their hearts to me and infused their love of the music into my songs. The lyricism of Macedonian song might have been lost if I hadn't been especially lucky to meet **Rachel MacFarlane**, who brought to the English translation her extraordinary skill and knowledge of folk poetry.

And finally, I thank my daughters **Jana** and **Kalina**, who,



during their whole lives have had to put up with me singing any time and everywhere.

Rachel MacFarlane

I came late with my humble efforts toward this wonderful and ambitious project. I am grateful for the opportunity to work again with **David Bilides**. As he said, may it not be our last collaboration. I thank him particularly this time for his patience as I asked not once for just a little more time to complete my part...I must say that he and I are well matched when it comes to perfectionism—in all its positive and not-so-advantageous aspects, to be sure.

I hereby also express my gratitude towards my employer, the **East European Folklife Center**—my job with the EEFC has been both maddening and joyful over the years—more importantly it has been the source and center of this community in which I've found the priceless means to musical expression and a conduit for my life's passion.



INTRODUCTION

After completing the previous two volumes of Macedonian folk songs¹ six years ago, I thought I was pretty much done with this kind of project. When I started the very first volume, back in 1993, everything about writing and publishing a music book using a computer was new to me, and the learning curve was steep. It also took so much time away from actually playing the music I loved, that I thought I probably wouldn't work on another project for quite some time.

I guess quite some time has passed, as I now find myself sending another book out into the world. The circumstances were serendipitous. Without any planning on my part, I was fortunate to come into contact with a fellow Seattle resident who was not only Macedonian but also had recorded for Radio Skopje! Furthermore, he really enjoyed singing the older songs with the instruments I could play (kaval and tambura). Thanks to the networking skills and musicianship of Mary Sherhart,² Dragi Spasovski and I started playing together. Soon, Dragi was asked to teach at the EEFC camps,³ and I tried to help out by recording some of his repertoire in the small office/studio in my home.

As we recorded, I realized through conversations with Dragi that although he had sung on the radio in Macedonia and performed internationally, he had never recorded his own CD. At first I thought that maybe we could make one here in the USA. Then, while having a Mexican dinner one fateful evening, it occurred to both of us that the best solution would be for me to help him record back in Macedonia with Macedonian musicians he knew.

1 *Macedonian Folk Songs for Voice and Tambura Volumes 1 and 2*, available at www.izvormusic.com

2 www.marysherhart.com

3 East European Folklife Center, at www.eefc.org

And so it came to pass. Two of the three CDs represented by the songs in this book were recorded in Skopje. The third was done in Seattle in a different manner (see *General Notes*). It has been a terrific experience, and has put me in touch with more musicians overseas, whom I hope one day to meet and maybe even play with.

This book is best enjoyed in the company of the three CDs, which are sold separately; a discounted bundle of all the CDs with this volume is available. I have generally followed the format of the previous volumes. I have included some basic information in the text to make the transcriptions understandable, but foundation material including detailed explanations of my interest in Macedonian music, vocal and instrumental styles, ornaments, playing techniques, tunings, notation systems, and reference materials can be found in the first two publications. As time permits, I will also be putting material, including podcasts, up on the Izvor Music web site. Additionally, I now have most of the resource information in the previous volumes on the links page on that site.

I hope that you find this new venture enriching and inspiring. I found that the many new songs I encountered have energized me to improve my playing. It certainly has been a big help and incentive to play regularly with a Macedonian singer, of course. As I've learned more from Dragi about his life specifically and about the music and culture of Macedonia in general, I am more grateful than ever for having the opportunity to participate in, as well as to make a contribution to that culture. The work involved has been a small price to pay for what I've been given over the years.



Search for Common Ground in Macedonia

As in previous volumes, a portion of the proceeds from the sale of this book will be donated to Search for Common Ground in Macedonia (SCGM). I work in a public school with a diverse student population, so I resonate strongly with SCGM's attempts to bridge differences and work closely with children.

In 1994, Search for Common Ground began work in Macedonia to strengthen interethnic relations and help prevent violence. In 1999, war erupted in neighboring Kosovo and nearly 400,000 refugees poured across the border, intensifying ethnic tensions and making worse an already bad economy. Many observers have said that SCGM's projects made an important contribution to weathering the crisis. After the tensions subsided, SCGM continued working toward cooperative solutions, resolving conflicts, preventing violence and expanding activities meant to foster regional cooperation.

Today, SCGM is focusing on media, education, arts and culture. It has entered the second phase of Bridges for the New Balkans, a regional interethnic media projects with print, television and radio broadcast components. It hopes to have Mozaik, a unique model of multilingual and multicultural preschool education, integrated formally into the Macedonian public education system.

Additionally, SCGM is continuing to develop various outreach activities based on "Naše Maalo" (Our Neighborhood), a nationally broadcast television series for Macedonian children. These activities include live theatre, puppet theatre, magazine, a parent-teacher guide, a music CD and a knowledge quiz.

SCGM is a project of partner organizations Search for Common Ground and the European Centre for Common

Ground. Established in 1982 and 1995 respectively as non-profit nongovernmental organizations, both institutions share a vision of transforming how the world deals with conflict: away from adversarial approaches toward cooperative solutions.

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Copyright Issues, Part 3

Those of you who have followed this story through the previous books will be happy to learn that I have solved the copyright issues that have bedeviled me: Izvor Music owns the rights to the recordings on the CDs represented in this volume. That is the clearest way to go. Furthermore, I know for a fact that the money involved in the production of the music went directly to the musicians involved. This is something I could not at all guarantee with payments to recording companies I made in the past.

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GENERAL NOTES

The CDs

Two of the three CDs whose songs are transcribed in this book were recorded in Skopje in March, 2007. All three CDs were mastered by Barry Corliss at Master Works, in Seattle, Washington. They are available through the Izvor Music web site at <http://www.izvormusic.com>.

Voice of My Soul—Glasot Na Mojata Duša

Voice of My Soul was the first CD Dragi recorded in Macedonia during the month of March, 2007. It consists of arrangements by Goran Alački using mostly modern (“narodni”) instruments. The CD was recorded in Goran’s own studio in Skopje, and his engineer was Čorči Miškovski. Here are the musicians of the Goran Alački Orchestra:

Goran Alački	accordion
Risto Krapovski	clarinet
Zoran Džorlev	violin
Vangel Šurbevski	percussion
Filip Božinov	bass
Samir Mehmed	guitar
Damir Imeri	synthesizer
Stefče Stojkovski	kaval

Echo of My Soul—Ekoto Na Mojata Duša

Dragi’s second CD, *Echo of My Soul*, recorded in Macedonia in March, 2007, was also recorded in Goran’s studio, with Čorči Miškovski again serving as engineer. All the arrangements are by Stefče Stojkovski (except Kade Se Čulo, Videlo, which

Goran arranged). Stefče uses village (“izvorni”) instruments. Here are the musicians of the Stefče Stojkovski Ensemble of National Instruments and Songs:

Stefče Stojkovski	gajda, kaval, duduče, tambura 1, zurla, dajre, vocals
Veljan Jordanovski	kaval 2, gajda (drone)
Dalibor Mladenović	kaval (drone), and gajda (drone)
Stepan Stojkovski	kaval (drone)
Živko Janevski	tambura 2
Mone Dimitrov	bass tambura
Goran Alački	rhythm tambura, keyboards, vocals
Trajče Ristov	tapan

Beyond the Mountain—Zad Planinata

This is the CD that actually generated the entire project. It grew out of recordings done in my home studio in 2006 and 2007 and ended up being quite a potpourri. It includes songs Dragi and I recorded and arranged together, in which he performs all the vocals and I play all the instruments. Also on the CD are: recordings that Dragi’s mother, Rajna Spasovska, made for Radio Skopje and to which Dragi added vocal parts; an old recording Dragi did for Radio Skopje to which he added another part; a song Goran recorded which didn’t fit on the Glasot CD; and a song recorded partially in Macedonia by Stefče and finished in Seattle by Dragi and me.



The Transcriptions

As in previous volumes, I've tried to capture the nuances of the vocals and give you the interludes to each of the songs. Again, the transcriptions should be thought of as snapshots of the music sung at that time by Dragi. Careful listening will reward you with a multitude of variations in both singing and instrumental playing.

There are a few differences from the first two volumes: all the key signatures are now standard; the vocal keys indicated are the actual keys on the recording; and I've included metronome markings.

Tambura Interludes

The tuning is indicated above the clef, with the drone strings first, then the melody strings. For example. AA-DD would mean you tune both drone strings to A below middle C, and tune both melody strings to D above middle C. The note D just above middle C notated on the staff is *always* for the open melody string *no matter which tuning you use*. A difference in this volume from previous volumes is that if you tune the tambura as indicated, you will play the song in the key of the recording. This may or not fit your singer's voice, but it's where Dragi placed his, so I kept it there.

Six tambura interludes did not fit in this book format: *Dva Mi Brata*; *Izlegol Seljman, Prošetal*; *Nabrale Ćurđa Sedenka*; *Ne Plaći Stano, Mori*; *Ogrevala Mešecina*; and *Zaspala Jana, Janinka*. I have included them in the *Additional Interludes* section right after the songs.

The *Notes on the Songs* section has comments and suggestions about playing for some of the pieces. Additionally, I've included all the tambura interludes with tablature later

in the book. Information on using tablature is included there. Much more information about the tambura, including playing and notation conventions I've used, is available in the previous volumes of *Macedonian Folk Songs*, which can be ordered from the Izvor Music web site.

Accordion Interludes

These interludes give you the basic melody and chords, and some ornamentation. Goran's pieces are tastefully arranged and have some nice variations.

Two accordion interludes did not fit in this book format: *Koj Ti Gi Dade Tie Crni Oči* and *Pavle Mi Pie*. I have included them in the *Additional Interludes* section right after the songs. The *Notes on the Songs* section has comments and suggestions about playing for some of the pieces.

Recenzija

In addition to all the work Goran did arranging the first CD, and recording the first two CDs, he also wrote up a "review" of the entire CD project. These reviews are apparently not uncommon in Macedonia, and in fact his latest CD contains one as part of an insert. In this recenzija, Goran talks about Dragi's recordings in the larger context of past singers, future generations, and Macedonian music culture in general.

Map of the Region

This is almost the same map as in *Macedonian Folk Songs for Voice and Tambura Volume 2*. Rachel has done a great deal of research for each version. For this volume, we've added a few towns and features referenced in the text of the



songs. *Macedonian Folk Songs for Voice and Tambura Volume 1* contains an explanation of the questions I faced and the choices I made in drawing the map.

Pronunciation Guide

Rachel made a few changes to this guide. She also added examples from the current playlists to illustrate voiced and voiceless consonants.



RECENZIJA za projektot "Dragi Spasovski"

Narodniot umetnik niz vekovite nanazad, tvorel i ostaval zad sebe neprocenlivog bogato muzičko, pesnoprjno i orovodno nasledstvo koe denes stana osnoven kulturni beleg na malata, no muzički mnogu golema, naša zemja makedonska.

Site nie umetnicite, koi što tvorime i deluvame, denes vo ova vreme na ludilo i tranzicija, sme učenici na golemite legendi, instrumentalisti i pevači, koi što go postavile temelot i osnovata na toa kako treba da se sviri, pее i aranžira narodnata makedonska pesna i oro. Eden od tie vistinski naslednici koi što ja prodolžuваат narodnata tradicija i na edno mesto gi stavaat edni od najubavite makedonski narodni refreni, e i nesomneno DRAGI SPASOVSKI. So ovoj projekt, toj vo zrelite muzički godini go zaslužuva mestoto meѓу doaenite na makedonskata narodna pesna. So ovoj golem projekt toj vleguva vo onaa antologiska dimenzija što se vika legenda i doajen na makedonskata narodna pesna.

Nosejki go ona narodnoto vo sebe, toj go pravi ovoj grandiozen projekt kako "posleden Mohikanec" vo vremeto koga na ovie naši prostori duvaat mnogu tuѓi vetrovi, a najmalku ne gree onaa našeto, makedonskoto. Ova e mnogu iskrena i suptilna poraka za naredenite generacii što ke go slušaat ovoj negov projekt, kako treba da se neguva sopstvenata makedonska pesna koja što na site makedonci im e dlaboko vrežana vo genezata, vo krvta. Ušte kako deca i tinajdžeri, so Dragi muziciravme vo poveke amaterski društva kade što ušte kako mali patuvavme niz svetot i ja peeve, i svirevme, tradicionalnata izvorna makedonska pesna. Posle dolgi godini, doaѓa do prva, i se nadevam ne i posledna, profesionalna

REVIEW of the "Dragi Spasovski" Project

The traditional artist throughout the ages has left an invaluable legacy of music, dance, and song, which today is the basic cultural element of our small, but musically rich, Macedonian land.

All of us who create today, in this crazy time of transition, are disciples of the instrumental and vocal legends who laid the foundation of traditional Macedonian songs and dances: how they should be played, sung, and arranged. Without a doubt, one of the authentic inheritors of this legacy, who is continuing the folk tradition and who has gathered together some of the most beautiful Macedonian melodies in one place, is Dragi Spasovski. Now in the prime of his musical career, he deserves a place among the veterans of Macedonian folk song. With this big project, he joins the assemblage of legendary Macedonian singers.

At this time, when over our land many foreign winds blow and there is only a bit of sunshine which we can call "Macedonian," Dragi carries within himself that which is called "traditional" or "folk" and executes this grand project as "The Last of the Mohicans." He sends a very sincere and subtle message to the next generation listening to this project on how to nourish the Macedonian song which is deeply embedded in their genes and courses through their blood. As youngsters, Dragi and I used to play music in many amateur ensembles, traveling around the world singing and playing traditional Macedonian songs. After so many years, this is our first, and I hope not our last, professional collaboration, in which all of our musical experience forged throughout the past decades sees the light of day.



sorabotka, kade na videlina izleguva celoto naše iskustvo, kalejki se muzički niz site ovie decenii nanazad.

Dragi Spasovski na eden LIRSKI i iskren način, mnogu hrabro i sigurno vleguva vo trite osnovni formaciski pravci na makedonskata narodna muzika. Izvondredno ja pee IZVORNATA makedonska pesna (so orkestarot od izvorni instrumenti), starogradskata narodna pesna (so narodniot orkestar) i makedonskata čalgadžiska pesna (so orkestarot čalgii).

Dragi Spasovski e prviot od site istaknati doajeni makedonski pevači, koj pravi vakov muzički album, koj pretstavuva edna prekrasna muzička razglednica na negovata rodna zemja Makedonija.

Vo ovoj projekt e vnesena ogromna pozitivna energija od muzičarite na dvata orkestri što go pridružuваат Dragi: orkestarot na Goran Alački, i orkestarot na Stefče Stojkovski. Taa energija, slušatelot na ova prekrasno muzičko izdanie, ke ja počustvuva i ke gi doživee mnogute emocii prisutni vo instrumentalnite delnici, kade Dragi so svojot topol i lirski glas, karakterističen za čistoto makedonsko peenje, mnogu decidno stava do znaenje deka ovaa makedonska narodna muzika e edna od najubavite folklorni koloriti na planetata na koja zivee čovekot.

Projekt kako ovoj, može da napravi čovek što mnogu dlaboko navlegol vo genezata na makedonskata pesna i folklor, čovek koj što porasnal so makedonskata pesna i oro i učel od legendarnite naši pesnopojni i orovodni doaeni koi veke ne se među nas, a ni ostavile amanet da ja čuvame našata izvorna pesna i oro.

Nesomneno najgolema zasluga za ovoj projekt možam da mu prepišam na izdavačot i idejniot generator za da ovoj projekt go dozivee svoeto rađanje, a toa e izdavačkata kuka "Izvor Music" koja go sponziriraše ovoj grandiozen

Dragi Spasovski, in a lyrical and sincere way, bravely and confidently travels the three roads of traditional Macedonian music. He masterfully interprets: the rural source (*izvorni pesni*) of Macedonian song, accompanied by traditional folk instruments; urban city songs (*starogradski pesni*), accompanied by modern instruments; and Macedonian *čalgija* songs¹, accompanied by *čalgija* instruments.

Dragi is the first of the renowned Macedonian singers to record such a musical postcard of his homeland.

The musicians of both the Goran Alački and Stefče Stojkovski orchestras weave tremendous positive energy into this project. Listeners of this beautiful collection will feel that energy and will experience the many colors and emotions present in Dragi's warm and lyrical voice, so characteristic of Macedonian folk singing.

A project like this can only be done by a person who has delved deeply into the source of Macedonian song and folklore, a person who grew up with Macedonian song and dance, a person who learned from our legendary singing and dancing veterans. These veterans are no longer with us, but they left us with a vow to keep and nourish our *izvorni* songs and dances.

Undoubtedly, the greatest credit for the birth of this project I would give to Izvor Music, which sponsored this ambitious, authentic work in the country where the music originated—Macedonia.

For the first time, Dragi has also recorded songs which he learned from his mother, who in turn learned them from singers of the older generations, songs per-

¹ Eastern-influenced modal urban songs, usually accompanied by a small group of instruments such as the violin, *oud* (short-neck fretless lute), *kanun* (plucked zither), *cumbuș* (long-neck fretless banjo), and *darabuka* (hand drum).



projekt koj se raboteše najizvorno, vo zemjata od kade i poteknova ovaa muzika—Makedonija.

Za prvpot, Dragi gi stava na nosac na zvuk, nekolkute pesni koi što gi ima naučeno od negovata majka koja što gi ima prevzemoно od pretodnите generacii, pesni koi se starí nekolku vekovi.

Jas navistina sum gord što sum eden mal del o seto ova, kako vodač na mojot orkestar, aranžer na 17 pesni, i producent na celiot material.

Zatoa, so gordost, možam do go stavam mojot potpis na ovoj album so koj se ovekovečuvame site nie što rabotevme na nego: Ěorđi Miškovski—sound engener, Stefče Stojkovski, Goran Alački, i sekako Dragi Spasovski. Kako odličen poznavac na makedonskata narodna pesna, sfatit deka so pesnite na Dragi naučiv ušte poveќе, so što se dokažuva ušte edna teza, deka izvorot na makedonskiot folklor e nepresušen, čovek može da go istražuва dodeka e živ, i povtorno nema da nauči se za ona što ednostavno se vika, makedonska pesna, oro i tradicija. Izvorot e nepresušen...ke učiš dodeka postoiš i nikogaš nema da naučiš i ne ke možeš da kažeš: JAS ZNAM SE ZA MAKEDONSKATA NARODNA MUZIKA.

Posebno zadovolstvo mi e što ovaa prekrasna muzika Dragi ke ja prezentira na amerikanskiot kontinent, kade što živee i raboti dolgi godini, pred mnogubrojnите luѓе, vљubeniци i sledbenici na makedonskata pesna i oro.

Moeto mislenje e deka ova ke bide i podštrek na drugi pomladi generacii da zemati primer od ovoj projekt i da ja prodlolžat tradicijata na neguvanje na nadaleku poznatata makedonska pesna koja denes se peee na site kontinenti širum svetot.

Zatoa, ova mužicko CD od se srce go preporečuvam na site onie sladokusci koi ja participiraат ovaa edinstvena i prekrasna muzika, ednostavno narečena—

haps as old as a few centuries.

I truly am proud to be a small part of all this as the leader of my band and as the arranger and music producer for seventeen of the recorded songs. That's why I can proudly put my signature on this album, an album which will memorialize us in the future, all of us who worked on this project, including sound engineer Ěorđi Miškovski, Stefče Stojkovski, Goran Alački, and above all, Dragi Spasovski.

As someone with a deep knowledge of Macedonian folk songs, I came to understand and learn even more from Dragi's songs, which have exhibited further proof to me that Macedonian folklore springs from a never-ending source. A person can explore it as long as he lives and still will not learn everything about that which we call Macedonian song, dance and tradition. One can never say, "I know everything about Macedonian folk music."

I'm especially happy that Dragi will present this wonderful music on the American continent, where he lives, to the people who are lovers and fans of Macedonian song and dance.

In my opinion, this will be an inspiration to the younger generation to use this project as an example and to continue the tradition of nourishing Macedonian song, which today is being sung throughout the world. Therefore I recommend this CD with all my heart to all people with fine musical taste, to those who love Macedonian music.

On this CD, as a musical producer, arranger, and solo accordionist, I bequeath all of my knowledge, a knowledge of Macedonian music, learned and collected from a long line of legendary musicians, who left a charge for me to continue playing this music.



MAKEDONSKA. Na ovaa CD, jas kako producent, aranžer i solist na harmonika, dadov od mene da izleze seto moe znaenje, i poznavanje na makedonskata muzika, naučeno od golemata plejada muzički legendi koi, sepak, ostavija svoi naslednici koi ke ja prodolzat muzičkata loza ponatamu.

Blagodarenie na umetnicite, kako Dragi Spasovski, so celata ekipa na luže okolu nego, mislam deka makedonskata muzika si obezbeduva mesto vo VEĆNOSTA.

—Goran Alački, april 2007 g.

Thanks to artists such as Dragi Spasovski, along with the team of people who worked with him on this project, I believe Macedonian music is guaranteed a place in eternity.

—Goran Alački, April 2007

PRONUNCIATION GUIDE

by Rachel MacFarlane



N.B. Using this chart and listening over and over to the recordings will enable you to approximate native pronunciation. Even better would be studying the actual languages with a native speaker and spending some time overseas, but we don't all have that luxury, alas. I cannot overemphasize work on proper pronunciation when singing. Paying

attention to and perfecting seemingly simple sounds like the Slavic "l" will make all the difference. You honor the songs and their languages (and the people who speak these languages) by making the effort. It may be difficult to make your mouth do what you want it to do at first, but if you keep at it, it will become second nature.

Cyrillic	Latin	
а	a	father
б	b	bogus
ц	c	ditz
ч	č	chum
д	d*	dude
с	dz	odd Zeke
џ	dž	by Jove
е	e	bet
ф	f	fink
г	g	gob
ѓ	ѓ	an unusual sound difficult to describe: start out with a hard "g" (as in gob), add a "y" sound to it, and edge that "gy" ever so slightly towards a "j" (as in "joy) and you'll pretty much have it.**

x	h	between harsh and chuzpah, i.e., without <i>too</i> much rattling of the throat.
и	i	between bit and beat
ј	j	yowl
к	k	kook
ќ	ќ	cute—but <i>really</i> it's something between "ky" and "ch"; see ѓ for a similar situation—approach this sound in the same way, starting from "ky" and edging towards "ch".**
л	l	in the syllables le and le , use the so-called "soft" or "bright" l: place tongue right behind teeth with more if it pressed against the palate than you normally would while pronouncing "l"; in the syllables, la , lo , lu , and at the end of a word, use the "hard" or "dark" l: closer to the "l" in <i>bull</i> .
љ	lj	bazillion

M	m	mom
Н	n	nay
Њ	њ	onion
О	o	between bought and boat
П	p*	pow
Р	r	yer classic rolled "r": 1-2 flaps of the tongue is about right. You can practice a trilled "r" by saying the word "butter" repeatedly in the quick American fashion. The middle "tt" is very close to the sound you're after.
С	s	sigh
Ш	š	sham
Т	t*	ta-ta!
Ј	у	rule, but just the first part of the "u", i.e., the "pure" oo sound without the usual English diphthong, i.e., without sliding into the "w". Got it?
В	v	vote
З	z	zounds!
Ж	ž	pleasure
,	,	mum

NOTES

* For **d**, **t**, and **p**, do not aspirate these sounds, i.e., do not accompany them with that little puff of air while pronouncing. To accomplish this

negative action, for **d** and **t**, place tongue a little further back along the upper palate when you begin the sound. For **p**, pronounce as if you're almost, *almost* saying b.

** For you Serbian/Croatian/Bosnian enthusiasts, **ѓ** is just a little softer than **đ** likewise, **ќ** is somewhat softer than **ć**. For the rest of you for whom this tip helps not at all, just fake it.

Please note that the actual order of the Cyrillic alphabet is different than listed above.

And finally, a review of that heavy-duty nitty-gritty for those of you who really want to do it right:

***Slavic voiced and voiceless consonants
and how they behave with each other***

A handy chart of the consonants in question:

<i>voiced</i>	<i>voiceless</i>
b	p
d	t
dz	c
đ	č
g	k
ѓ	ќ
v	f
z	s
ž	š

This should make some sense if you say the sounds out loud in pairs.



The basic rules you need to know are:

- a. if a voiced consonant is in front of a voiceless consonant, the first consonant will change in pronunciation into its voiceless counterpart;
- b. if a voiceless consonant is in front of a voiced consonant, the first consonant will change in pronunciation into its voiced counterpart;
- c. if a word that ends in a voiced consonant is at the end of a sentence, before a pause in speaking, or in front of a word beginning with a vowel, the ending consonant will change into its voiceless counterpart.

The examples below from the song texts will make all of this clear:

1. Tri neveste tetovčanke

The first phenomenon is illustrated in this example from "Ogrejala Mesečina." The voiced "v" is in front of a voiceless "č" so we get "tetofčanke."

2. Agutot Mustaf **begot**

In this line from "Ilčovice, Mlada Nevesto," the voiceless "f" is in front of a voiced "b," therefore the two words together will be pronounced "Mustav **begot**."

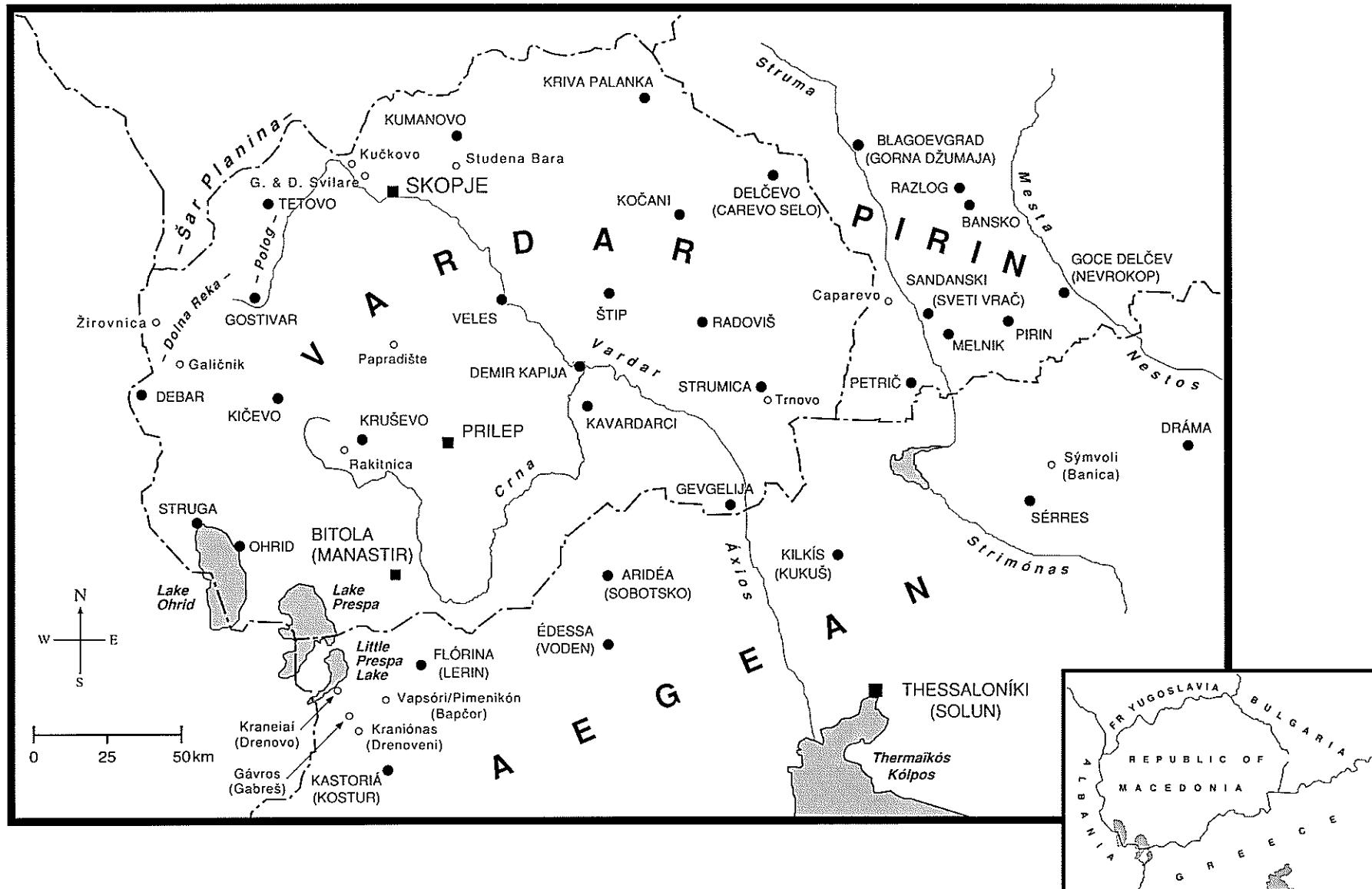
An example of rule c., from "Ajde, Nasred Selo Češma Šarena":

3. Nad **oko**, aman, nad **oko**

Of course, now you know that it will end up sounding like "nat **oko**, aman nat **oko**."

MacFarlane's guarantee: learning these rules will make you sound just that much more authentic.

MAP OF THE REGION





THE SONGS BY PLAYLIST

Voice of My Soul— Glasot Na Mojata Duša

Aj, Iznikna Mi Badem Drvo
Ilčovice, Mlada Nevesto
Dafino, Vino Crveno
Kate, Kate, Lično Mome
Bog Da Go Bie Ibraim-odža
Dej Gidi Ludi Mladi Godini
Kaži Mi, Kaži, Katinke
Lino Mome, Sevdalino
Pavle Mi Pie
Koj Ti Gi Dade Tie Crni Oči
Kaži, Vaske Evgova
Sva Nok Mi Bilbil Prepeja
Ja Izlezi, Stara Majko
Merak Imav
Tri Godini Stana
Zbogum Mila, Dojde Denot

Echo of My Soul— Ekoto Na Mojata Duša

Brale, Brale, Se Nabrale
Aj, Zdram, Zdrami Se
Ogrejala Mesečina
Zaspala Jana, Janinka
Devojko Mori, Devojko
Bolen Mi Leži Kara-Mustafa
Nabrala Čurđa Sedenka
Stojne, Crnook Neveno
Bolen Leži Mladi Jovan
Domakine, Dobri Gosti Ti Dojdoa
Izlegol Seljman, Prošetal
Kade Se Čulo, Videlo
Izniknale Dva Bora Zeleni
Ozdol Ide Mlad Delija
Oro Vodi Angelina
Ori Jano, Sokol Jano
Na Stolče Sedam, Pismo Pišuvam

Beyond the Mountain— Zad Planinata

Ne Plači, Stano Mori
Ajde, Nasred Selo Češma Šarena
Dva Mi Brata Verno Živuale
Karanfilke, Filke, Mome
Oro Se Vie Kraj Manastirov
Snošti Dojdov Po Tebe
Minav Gora
Stojan Mi Bolan Legaše
Neli Si Se Naspalio
Ne Spi, Jano, Ne Spi, Čerko
Čerko Mori, Čerko
Crna Se Čuma Zadade
Izgore Selo Trnovo
Snošti Go Vidov Ubavoto Stojne
Ori Mome, Lastar Mome
Mome Ore Zeleni Livadi
Snošti Te Prativ Na Voda, Čerko
Urva Fanka
Stani, Bre Sine Stojane
Tri Godini, Kate, Bolen Ležam
Sva Nok E Stanka Sedela

AJ, IZNIKNA MI BADEM DRVO

$\text{♪} = 126$

Aj, iz-nik-na mi____ ba - dem dr - vo, t'n-ko vi - so - ko,_____

aj, iz - nik - na mi ba - dem_ dr - vo, t'n - ko vi - so - -

- ko,_____ t'n - ko vi - so - ko.

$\text{♪} = 126$

Dragi Spasovski, accompanied by the Goran Alački Orchestra
Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



AJ, IZNIKNA MI BADEM DRVO

Aj, изникна ми бадем дрво, т'нко високо,
//aj, изникна ми бадем дрво,
т'нко високо, т'нко високо.//

Aj, и под дрво младо момче и девојче,
//aj, и под дрво младо момче
и девојче, и девојче.//

Aj, и до њима шише ракија, ем огледало,
//aj, и до њима шише ракија,
ем огледало, ем огледало.//

Aj, огледат се, напијат се, па се пољубат,
//aj, огледат се, напијат се,
па се пољубат, па се пољубат.//

Aj, iznikna mi badem drvo, t'nko visoko,
//aj, iznikna mi badem drvo,
t'nko visoko, t'nko visoko.//

Aj, i pod drvo mlado momče i devojče,
//aj, i pod drvo mlado momče
i devojče, i devojče.//

Aj, i do njima šiše rakija, em ogledalo,
//aj, i do njima šiše rakija,
em ogledalo, em ogledalo.//

Aj, ogledat se, napijat se, pa se poljubat,
//aj, ogledat se, napijat se,
pa se poljubat, pa se poljubat.//

An almond tree grew up slender and tall. Under the tree were a boy and a girl, next to them were a bottle of brandy and a mirror. They gazed at themselves, they got tipsy and made love.

AJ, ZDRAM, ZDRAMI SE

 J. = 132



"Aj, zdrām, zdra - mi_____ se,
 ku - zum be - la_____ To - do - ro, mo - ri,
 zdrām, zdra - mi_____ se,_____ ku -
 - zum_____ be - la, mo - ri, To - do - ro."

GG-DD J. = 132



Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
 Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



AJ, ZDRAM, ZDRAMI SE

„Aj, здрам, здрами се,
кузум бела Тодоро, мори,
здрам, здрами се,
кузум бела, мори Тодоро.”

„Здравје да немаш,
млад Илија, делија, море,
здравје да немаш,
млад Илија, море, делија.

Aj, зошто одиш
туѓа земја далечна, море,
зошто одиш
туѓа земја, море, далечна.

Aj, зошто љубиш
друго либе сем мене, море,
зошто љубиш
друго либе, море, сем мене.”

„Aj, коња јавам,
коњ да пукне под мене, море,
коња јавам,
коњ да пукне, море, под мене.

Aj, ако љубам
друго либе сем тебе, море,
ако љубам
друго либе, море, сем тебе.”

Aj, зошто одиш
туѓа земја далечна, море,
зошто одиш
туѓа земја, море, далечна.

Aj, зошто љубиш
друго либе сем мене, море,
зошто љубиш
друго либе, море, сем мене.”

“Aj, zdram, zdrami se,
kuzum bela Todoro, mori,
zdram, zdrami se,
kuzum bela, mori, Todoro.”

“Zdravje da nemaš,
mlad Illya, delija, more,
zdravje da nemaš,
mlad Illya, more, delija.

Aj, zošto odiš
tuѓa zemja dalečna, more,
zošto odiš
tuѓa zemja, more, dalečna.

Aj, zošto ljubiš
drugo libe sem mene, more,
zošto ljubiš
drugo libe, more, sem mene.”

“Aj, konja javam,
konj da pukne pod mene, more,
konja javam,
konj da pukne, more, pod mene.

Aj, ako ljubam
drugo libe sem tebe, more,
ako ljubam
drugo libe, more, sem tebe.”

“To your health, fair Todora, my lamb!” “I can't say the same to you, Illya, you brash man, because you are going off to a distant foreign land and there will fall in love with someone besides me.” “Ah, may my horse fall dead from under me if I love someone besides you!”

AJDE, NASRED SELO ČEŠMA ŠARENA

$\text{♪.} = 92$

The musical score consists of three staves of music in common time (indicated by a 'C'). The first staff starts with a treble clef and a key signature of one flat. The second and third staves start with a treble clef and a key signature of one sharp. The lyrics are written below each staff, corresponding to the musical phrases.

Music Staff 1 (Treble Clef, 1 Flat):

Aj - de, na - sred se - lo češ - ma ša - re - na
Aj - de, na češ - ma - ta do dve - tri mo - mi

Music Staff 2 (Treble Clef, 1 Sharp):

te - če - še vo - da stu - de - na,
pol - ne - a vo - da stu - de - na,

Music Staff 3 (Treble Clef, 1 Sharp):

te - če - še vo - da stu - de - na.
pol - ne - a vo - da stu - de - na.

AA-DD $\text{♪.} = 92$

The musical score continues with a staff in common time, treble clef, and one sharp key signature. Fingerings are indicated above the notes: 2 3, 1 2, 4, 2 1, 1 2, 1. A section label 'II' is positioned above the staff. The music concludes with a single note followed by a fermata.

Dragi Spasovski, accompanied by David Bilides.
Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



AJDE, NASRED SELO ČEŠMA ŠARENA

Ајде, на сред село чешма шарена
//течеше вода студена./
Ајде, на чешмата до две-три моми
//полнеа вода студена.//

Aj, оздола иде едно лудо младо,
//на сива коња јаваше./
Ајде, накривило тоа фино февче
//над око, аман, над око.//

„Aj, подајте, моми, едно стомне вода,
//да пијам, моми, да бегам.”//
„Aj, за тебе има шише ракија,
//да пиеш, аман, да бегаш.”//

„Aj, дајте ми, моми, една стара баба,
//на коњ да качам, да бегам.”//
„Aj, за тебе има едно малој моме,
//на коњ ка качиш, да бегаш.”//

Ajde, nasred selo češma šarena
//tečeše voda studena.//
Ajde, na češmata do dve-tri momi
//polnea voda studena.//

Aj, ozdola ide edno ludo mledo,
//na siva konja javaše.//
Ajde, nakrivilo toa fino fevče
//nad oko, aman, nad oko.//

“Aj, podajte, momi, edno stomne voda,
//da pijam, momi, da begam.”//
“Aj, za tebe ima šiše rakija,
//da pieš, aman, da begaš.”//

“Aj, dajte mi, momi, edna stara baba,
//na konj da kačam, da begam.”//
“Aj, za tebe ima edno maloj mome,
//na konj da kačiš, da begaš.”//

In the center of the village is a painted fountain, from it flowed cold water. At the fountain were a couple of girls fetching water. Up came a brash young man riding a gray horse. He set his fine fez at a rakish angle over his eye. “Hey, girls, give me a pitcher of water—let me have a drink, and then I’ll go away.” “Hey, here’s a bottle of brandy for you. Have a drink and then go away.” “Hey, girls, give me an old lady—I’ll put her on my horse and go away.” “Hey, here’s a young girl for you—put her on your horse and go away.”

BOG DA GO BIE IBRAIM-ODŽA



$\text{♪.} = 88$



Bog____ da go____ bi - e,____ da____ go____ u bi - e toj Ib - ra - im - od - ža,
 Što____ mi iz - le - ze____ na Bu - če - va češ - ma, na Bu - če - va____ češ - ma



baš_ a - ra - mi - ja, toj Ib - ra - im - od - ža, baš_ a - ra - mi - ja.
 so tri - e - set - mi - na, na Bu - če - va____ češ - ma so tri - e____ set - mi - na.

$\text{♪.} = 88$



Dragi Spasovski, accompanied by the Goran Alački Orchestra
 Arranged by Goran Alačkiv

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



BOG DA GO BIE IBRAIM-ODŽA

Бог да го бие, да го убие
//тој Ибраим-оџа, баš арамија.//
Што ми излезе на Бучева чешма,
//на Бучева чешма со триесетмина.//

Оттам поминале два-три ќумурции,
//два-три ќумурции, многу сиромаси.//
„Многу ти години, бре Ибраим-оџа!”
„Моите години малку нека бидат,
вашите години многу нека бидат.

Ај д' идете долу во Бучево село
да им кажете на бучевчаните
ручек да ми згответ за триесетмина.
Ручек да ми згответ за триесетмина,
за триесет души, јагне печено,
јагне печено и вино црвено.“

Бог да го бие тој Ибраим-оџа,
//тој Ибраим-оџа, баš арамија.//
Што ми излезе на Бучева чешма
//на Бучева чешма со триесетмина.//

Bog da go bie, da go ubie
//toj Ibraim-odža, baš aramija.//
Što mi izleze na Bučeva češma,
//na Bučeva češma so triesetmina.//

Ottam pominale dva-tri kumurdžii,
//dva-tri kumurdžii, mnogu siromasi.//
“Mnogu ti godini, bre Ibraim-odža!”
“Moite godini malku neka bidat,
vašite godini mnogu neka bidat.

Aj d' idete dolu vo Bučev selo
da im kažete na bučevčanite
ruček da mi zgotvet za triesetmina.
Ruček da mi zgotvet za triesetmina,
za trieset duši, jagne pečeno,
jagne pečeno i vino crveno.”

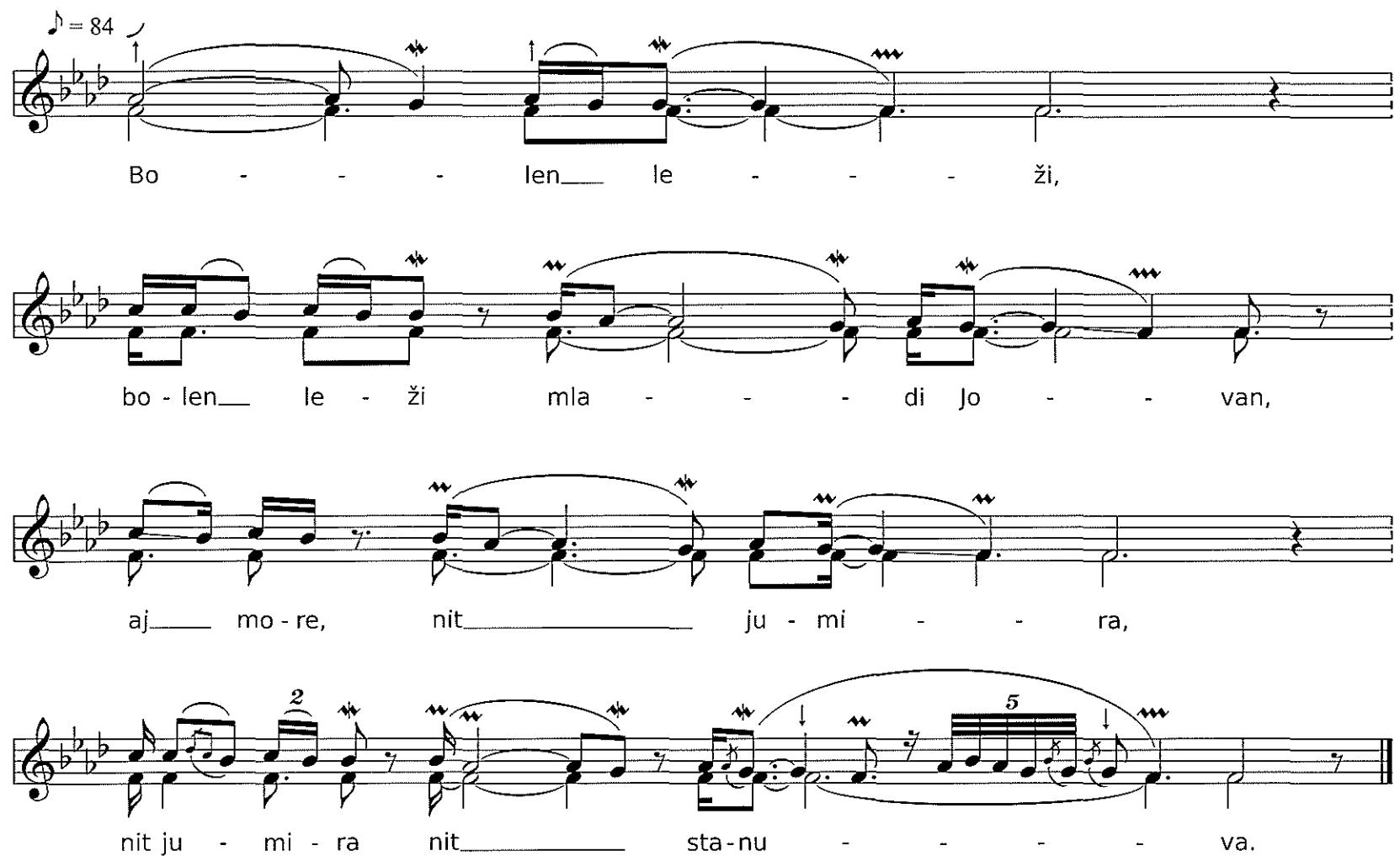
Bog da go bie toj Ibraim-odža,
//toj Ibraim-odža, baš aramija.//
Što mi izleze na Bučeva češma,
//na Bučeva češma so triesetmina.//

May God strike dead that Ibraim-odža—thief of thieves! He came out of hiding at the Bučev well with thirty men. A couple of dirt-poor charcoal sellers happened to pass by. “May you live many years, Ibraim-odža!” “May I live only a few years—may you live many more. Now, go down to Bučev village and tell the villagers to prepare a dinner for thirty people, a dinner of roast lamb and red wine.”

BOLEN LEŽI MLADI JOVAN



♪ = 84



Bo - - - len le - - - ži,
 bo - len le - ži mla - - di Jo - - van,
 aj mo - re, nit ju - mi - ra,
 nit ju - mi - ra nit sta - nu - - - va.

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
 Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



BOLEN LEŽI MLADI JOVAN

Болен лежи,
болен лежи млади Јован,
ај, море, нит јумира,
нит јумира нит станува.

До глава му,
до глава му Јованница,
„Ај, море, слушај ваму,
слушај вамо, мој домаќин.

Или јумри,
или јумри, или стани,
ај, море, или дай ми
изам да се прејомажам.“

„Ако јумрам,
ако умрам изам имаш,
ај, мори, ако станам,
скупо ќе ми мене платиш.“

Bolen leži,
bolen leži mladi Jovan,
aj, more, nit jumira,
nit jumira nit stanuva.

Do glava mu,
do glava mu Jovanica,
“Aj, more, slušaj vamu,
slušaj vamo, moj domakin.

Ili jumri,
ili jumri, ili stani,
aj, more, ili daj mi
izam da se prejomažam.”

“Ako jumram,
ako umram izam imaš,
aj, mori, ako stanam,
skupo ќе ми мене платиш.”

Young Jovan lay sick, neither dead nor alive. At his head sat his wife: “Listen here, husband of mine. Either die or get well, or give me permission to remarry.” “If I die you have my permission. However, if I get well you will pay a heavy price!”

BOLEN MI LEŽI KARA-MUSTAFA

$\text{♩} = 92$

$\text{G} \# \#$ | : 16 | Bo - len mi le - ži, le - le, Ka - ra - Mus - ta - fa.
Em bo - len le - ži, le - le, em na maj - ka zbo - ri.

Dej__ gi - di dej,_____ ka - ra bo - len Mus - ta -
Dej__ gi - di dej,_____ ka - ra bo - len Mus - ta -

1. 3 2.

-fa._____ fa._____

-fa._____ fa._____

BB-EE $\text{♩} = 92$

1 2 4 2 1 2 1 1 2 1 2 1 3 1 5

* * * *

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
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Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



BOLEN MI LEŽI KARA-MUSTAFA

//Болен ми лежи, леле, Кара-Мустафа,//
 //деј гиди, деј, кара болен Мустафа.//
 //Ем болен лежи, леле, ем на мајка збори,//
 //деј гиди, деј, кара болен Мустафа.//

„Кој ќе ти јава, леле, таја брза коња?”//
 „Деј гиди, деј, кара болен Мустафа.”//
 „Нека га јава, леле, тој ајдук Велко,
 нека га јава, леле, ем нек се фали,
 //зашто је боли јунак од мене.”//

„Кој ќе ти носи, леле, таја тенка пушка?”//
 „Деј гиди, деј, кара болен Мустафа.”//
 „Нека ја носи, леле, тој ајдук Велко,
 нека ја носи, леле, ем нек се фали,
 //зашто је боли јунак од мене.”//

„Кој ќе ти љуби, леле, таја бела була?”//
 „Деј гиди, деј, кара болен Мустафа.”//
 „Нека ја љуби, леле, тој ајдук Велко,
 нека ја љуби, леле, ем нек се фали,
 //зашто је боли јунак од мене.”//

//Bolen mi leži, lele, Kara-Mustafa,//
 //dej gidi, dej, kara bolen Mustafa.//
 //Em bolen leži, lele, em na majka zbori,//
 //dej gidi, dej, kara bolen Mustafa.//

„Koј ќе ти java, lele, taja brza konja?”//
 „Dej gidi, dej, kara bolen Mustafa.”//
 „Neka ga java, lele, toj ajduk Velko,
 neka ga java, lele, em nek se fali,
 //zašto je boli junak od mene.”//

„Koј ќе ти nosi, lele, taja tenka puška?”//
 „Dej gidi, dej, kara bolen Mustafa.”//
 „Neka ja nosi, lele, toj ajduk Velko,
 neka ja nosi, lele, em nek se fali,
 //zašto je boli junak od mene.”//

„Koј ќе ти ljubi, lele, taja bela bula?”//
 „Dej gidi, dej, kara bolen Mustafa.”//
 „Neka ja ljubi, lele, toj ajduk Velko,
 neka ja ljubi, lele, em nek se fali,
 //zašto je boli junak od mene.”//

Kara-Mustafa lay sick and spoke with his mother. “Who will ride your swift horse?” “Let Velko the rebel fighter ride it, let him ride it and let him boast of it, for he is a better man than I.” “Who will carry your slender rifle?” “Let Velko the rebel fighter carry it, let him carry it and let him boast of it, for he is a better man than I.” “Who will love your fair bride?” “Let Velko the rebel fighter love her, and let him boast of it, for he is a better man than I.”

BRALE, BRALE, SE NABRALE

$\text{♪} = 168$

Bra - le, ____ bra - le____ bra - le, ____ se na - bra - le
ke mi____ o - da____ mo - mi, ____ vo go - ra - ta

vo se - lo - to____ mo - mi____ naj - u - ba - vi,
da mi____ be - ra____ mo - mi____ go - ro cve - ke.

BB-EE $\text{♪} = 168$

1 4 2 1 2 1 2 * * * * 1 s

1 E 2 4 H H 1 2 1 *

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



BRALE, BRALE, SE NABRALE

Брале, брале, брале, се набрале
во селото моми најубави,
ке ми ода моми во гората
да ми бера моми горо цвеќе.

Брале, брале, брале, се набрале,
ми тргнале моми да ми одат,
што сретнале моми лоша среќа,
лоша среќа Димко гајдација.

„Ој ти Димко, море, гајдација,
ај, засвири, Димко, едно оро,
ај, засвири, Димко, едно оро,
едно оро, Димко, ситно оро.“

Се фатиле моми да ми играт,
едно оро, моми, ситно оро,
оро води, леле, чучук Митра,
и до неа Стојна Поповата.

Шо ми удри Митра со рацете,
„Леле, леле, Боже, што ме снајде,
си загуби, леле, герданчето,
герданчето, леле, со пет лири.“

Брале, брале, брале, се набрале
во селото моми најубави,
ке ми ода моми во гората,
да ми бера моми горо цвеќе.

Brale, brale, brale, se nabrale
vo seloto momi najubavi,
ke mi oda momi vo gorata,
da mi bera momi goro cveke.

Brale, brale, brale, se nabrale,
mi trgnale, momi, da mi odat,
šo sretnale, momi, loša sreka,
loša sreka Dimko gajdadžija.

“Oj ti Dimko, more, gajdadžija,
aj, zasviri, Dimko, edno oro,
aj, zasviri, Dimko, edno oro,
edno oro, Dimko, sitno oro.“

Se fatile momi da mi igrat,
edno oro, momi, sitno oro,
oro vodi, lele, čučuk Mitra,
i do nea Stojna Popovata.

Šo mi uđri Mítra so racete,
“Lele, lele, Bože, što me snajde,
si zagubi, lele, gerdančeto,
gerdančeto, lele, so pet liri.”

Brale, brale, brale, se nabrale
vo seloto momi najubavi,
ke mi oda momi vo gorata,
da mi bera momi goro cveke.

The most beautiful girls in the village gathered together to go into the woods to pick woodland flowers. They started off, but met with some bad luck in the person of Dimko the bagpipe player. “Oh, Dimko, play us a dance, a lively dance!” The girls got in line to dance a lively dance, led by little Mitra, with Stojna Popova next to her. Suddenly Mitra clapped her hands, “Alas, what has happened to me! I lost my little necklace made of five gold lira coins!”

CRNA SE ČUMA ZADADE

$\text{♪} = 84$

Cr-na se _____ ču - ma _____ za - da - de _____

tam do - lu _____ Ma - ke - don - i - ja, _____

tam do - lu _____ De - mir _____ Ka - pi - ja.

Dragi Spasovski, accompanied by Goran Alački Orchestra.
Arranged by Goran Alački.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



CRNA SE ČUMA ZADADE

Црна се чума зададе
там долу Македонија,
там долу Демир Капија.

Кој ќе се јунак одбере
чумата да ја испади
од жална Македонија?

Одбраљ се, ми се изнашол
млад Гоце, млади војвода,
чумата да ја испади.

Чумата да ја испади
од жална Македонија,
таму ми Гоце загина.

Crna se čuma zadade
tam dolu Makedonija,
tam dolu Demir Kapija.

Koj će se junak odbere
čumata da ja ispadи
od žalna Makedonija?

Odbral se, mi se iznašol
mlad Goce, mladi vojvoda,
čumata da ja ispadи.

Čumata da ja ispadи
od žalna Makedonija,
tamu mi Goce zagina.

A black plague appeared in Macedonia, down in Demir Kapija. Who will purge this plague from sad Macedonia? They have chosen young Goce, the young rebel leader, who will rid us of the plague. There Goce perished.

DAFINO, VINO CRVENO



$\text{♩} = 72$



"Da - fi - no, vi - no cr - ve - no_ mom - če - to ti_ e zas - pa - - lo.
 Mom - če - to ti_ e zas - pa - lo_ na_ Ka - ra - ka - men pla - ni - na.

$\text{♩} = 72$



Dragi Spasovski, accompanied by the Goran Alački Orchestra
 Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



DAFINO, VINO CRVENO

„Дафино, вино црвено,
момчето ти е заспало.
Момчето ти е заспало
на Кара-камен планина.

На Кара-камен планина,
на сува рида без вода.
Ми поминале ајдуци,
гунчето му го укrale.

Гунчето му го укrale,
во меана му го продале.
Во меана му го продале
за бела љута ракија.

За бела љута ракија,
за рујно вино црвено.“
„Ако му го укrale гунчето,
нека ми е живо момчето.“

“Dafino, vino crveno
momčeto ti e zaspalo.
Momčeto ti e zaspalo
na Kara-kamen planina.

Na Kara-kamen planina,
na suva rida bez voda.
Mi pominale ajduci,
gunjčeto mu go ukrale.

Gunjčeto mu go ukrale,
vo meana mu go prodale.
Vo meana mu go prodale
za bela ljuta rakija.

Za bela ljuta rakija,
za rujno vino crveno.“
“Ako mu go ukrale gunjčeto,
neka mi e živo momčeto.”

“Oh, Dafina, red wine! Your young man fell asleep on Black Rock Mountain on the side of a dry hill. Thieves came by, stole his coat and sold it in a tavern for clear strong brandy and red wine.” “I don’t care that they stole his coat—as long as he’s alive!”

DEJ GIDI LUDI MLADI GODINI

J = 96

Dej gi - di lu - di mla - di go - di - ni,
dej gi - di lu - di mla - di go - di - ni,
let - nav - te ka - ko si - vi ga - la - bi. bi.

J = 96

Dragi Spasovski, accompanied by Goran Alački Orchestra
Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



DEJ GIDI LUDI MLADI GODINI

//Деј гиди луди млади години,//
//летнавте како сиви галаби.//

//Паднавте во момини дворови,//
//скокнавте на момини скутови.//

Барем се ерген, мамо, нашетав//
//низ таа влашка земја богата.//

//Влаинки моми, мамо, заљубив,//
//и каравлашки, мамо, невести.//

//Ергенлак, мила мамо, пашалак,//
//МОМИНСТВО, мила мамо, везирство.//

//Dej gidi ludi mladi godini,//
//letnavte kako sivi galabi.//

//Padnavte vo momini dvorovi,//
//skoknavte na momini skutovi.//

//Barem se ergen, mamo, našetav//
//niz taja vlaška zemja bogata.//

//Vlainki momi, mamo, zaljubiv,//
//i karavlaški, mamo, nevesti.//

//Ergenlak, mila mamo, pašalak,//
//mominstvo, mila mamo, vezirstvo.//

Oh you crazy years of my youth—you have flown by like gray doves. You alighted in maidens' yards, you hopped into maidens' laps. But when I was a bachelor I wandered through the rich lands of Wallachia. I fell in love with the Wallachian girls and the Karavlah brides. Bachelorhood is a carefree life; maidenhood is a privileged life.

DEVOJKO MORI, DEVOJKO

 ♩. = 92



De - voj - ko mo - ri, de - voj - ko, me__ pra - ti maj - stor do__ te - be,

me__ pra - ti maj - stor do__ te - be, da__ da - deš kon - ci ib - ri - šim,

da__ da-deš kon - ci ib - ri - šim, fus-tan - ot__ da ti so - ši - e,

fus - tan - ot__ da__ ti__ so - ši - e, toj__ ši - rok fus-tan do__ zem - ja.

AA-DD ♩. = 92



2 4 1 1 3 2 1 1 2 4 5
 * * *

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



DEVOJKO MORI, DEVOJKO

„Девојко, мори, девојко,
//ме прати мајстор до тебе,//
//да дадеш конци ибришим,//
//фустанот да ти сошие,//
тој широк фустан до земја.“

„Чираче, море, калфиче,
дека ме мајстор видело?
Дека ме мајстор видело,
та ми фустанот кроило?
//Та ми фустанот кроило,
тој широк фустан до земја?“//

„Девојко, мори, девојко,
кога на бања одеше
со дванаесет алајки,
со тринадесет робинки,
//робинки патот метеа,
алајки фустан држеа.“

//Сенка ти в дуќан влазаше,
мајстор ти мерка земаше,//
//тогаш ти фустан кроеше,
тој широк фустан до земја.“//

“Devojko, mori, devojko,
//me prati majstor do tebe,//
//da dadeš konci ibrišim,//
//fustanot da ti sošie,//
toj širok fustan do zemja.”

“Čirače, more, kalfiče,
deka me majstор видело?
Deka me majstор видело,
ta mi fustanot kroilo?
//Ta mi fustanot kroilo,
toj širok fustan do zemja?”//

“Devojko, mori, devojko,
koga na banja odeše
so dvanaeset alajki,
so trinaeset robinki,
//robinki patot metea,
alaјki fustan držeа.“

//Senka ti v duќan vlazaše,
majstор ti merka zemaše,//
//togaš ti fustan kroeše,
toj širok fustan do zemja.”//

“Oh, girl, my master has sent me to ask you to give him some silken thread so that he can finish sewing you that wide floor-length dress. “Oh, young apprentice, where did your master see me? How was he able to tailor me a dress?” “Oh, girl, when you were going to the baths with twelve servant girls and thirteen slave girls, the slave girls were sweeping the path, and the servant girls were holding up the hem of your dress. Your shadow fell into the shop, and from it my master took your measurements. He then tailored you the dress, that wide floor-length dress.”

DOMAKINE, DOBRI GOSTI TI DOJDOA

 ♩. = 92

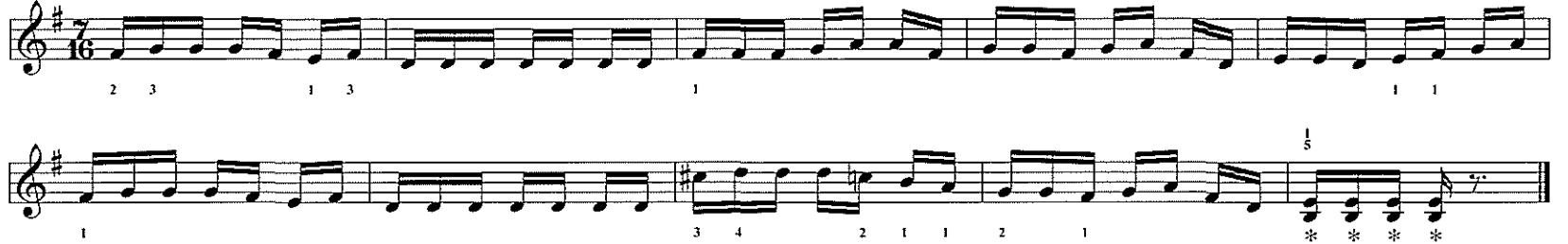


Do - ma - ki - ne,____ do - bri_ gos - ti____ ti____ doj - do - a,____

do - bar_ a - ber,_ do-ma - ki - ne_ ti do-ne - so - a.____ a._____

1. 2.

BB-EE ♩. = 92



2 3 1 3 1 1 1

1 3 4 2 1 1 2 1 5
* * * *

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
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Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



DOMAĆINE, DOBRI GOSTI TI DOJDOA

//Домаќине, добри гости ти дојдоа,//
//добар aber, домаќине, ти донесоа.//

//Добар aber, домаќине, то донесоа,//
//од Солуна, домаќине, од Стамбала.//

//Стадо ти се, домаќине, објагнало,//
//половина, домаќине, се облизнало.//

//Жена ти се, домаќине, породила,//
//ти родила, домаќине, машко дете.//

//Ти родила, домаќине, машко дете,//
//машко дете, домаќине, Македонче.//

//Domakine, dobri gosti ti dojdoa,//
//dobar aber, domakine, ti donesoa.//

//Dobar aber, domakine, ti donesoa,//
//od Soluna, domakine, od Stambala.//

//Stado ti se, domakine, objagnalo,//
//polovina, domakine, se obliznalo.//

//Žena ti se, domakine, porodila,//
//ti rodila, domakine, maško dete.//

//Ti rodila, domakine, maško dete,//
//maško dete, domakine, Makedonče.//

Master of the house, fine guests have come to visit you, and they bring you good news from Thessaloniki, from Istanbul. Your flock of sheep has given birth, and half of your ewes have borne twins. Your wife has given birth to a male child, a Macedonian child.

DVA MI BRATA VERNO ŽIVUVALE

$\text{♩} = 104$

$\text{♩} = 152$

Dva mi bra - ta_ ver - no ži - vu - va - le, mo - re, do_ dva

kon - ji____ be - li____ si ja - va - le,

ni - ka - ko_ se_ bra - ka_ ne ska - ra - le,

dur_ ne doš - le_ dve_ kuč - ki ja - - -

$\text{♩} = 112$

- tr vi._____

Dragi Spasovski, accompanied by David Bilides.
Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



DVA MI BRATA VERNO ŽIVUVALE

Ej, два ми брата верно живувале,
море, до два коњи бели си јавале,
никако се браќа не скарале,
дур не дошле две кучки јатрви.

Ej, тешка кавга они зафатиле,
море, тешка кавга, тешки зборои дале,
тешки зборои, тешки клетви дале,
една к'лне, друга одговара.

„Ej, слушај вамо, постара јатрво,
мори, ти да имаш девет мили ќерки,
да ги мажиш далек, надалеку,
и од девет една да не видиш.“

„Ej, слушај вамо, помала јатрво,
мори, ти да имаш девет мили сина,
сите девет на војска да идат
и од восјка еден да не дојде.“

Ej, dva mi brata verno živuvale,
more, do dva konji beli si javale,
nikako se braќa ne skarale,
dur ne došle dve kučki jatrvi.

Ej, teška kavga oni zafatile,
more, teška kavga, teški zboroi dale,
teški zboroi, teški kletvi dale,
edna k'lne, druga odgovara.

“Ej, slušaj vamo, postara jatrvo,
mori, ti da imaš devet mili kerki,
da gi mažiš dalek, nadaleku,
i od devet edna da ne vidiš.”

“Ej, slušaj vamo, pomala jatrvo,
mori, ti da imaš devet mili sina,
site devet na vojska da idat
i od vosjka eden da ne dojde.”

Two brothers lived together in harmony. They rode two white horses and never ever argued with each other until the two bitchy sisters-in-law came into their lives. They argued and cursed one another; one cursed and the other retorted. “Hey, listen here, my elder sister-in-law—if you have nine dear daughters, may you marry them off to husbands far away so that you never ever see them again.” “Hey, listen here, younger sister-in-law—if you have nine dear sons, may they all go off to war and may none return.”

ILČOVICE, MLADA NEVESTO

$\text{♩} = 80$

Il - čo - vi - ce, mla - da ne - ves - to,
 Da - li si ču - la, raz - bra - la,
 da - li si ču - la, raz - bra - la?
 o - ti e do - šol a - gu - tot?

$\text{♩} = 80$

D G A D E A D
 4
 D G A D G A D I.
 D G A D G A D II.

Dragi Spasovski, accompanied by the Goran Alački Orchestra
 Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



ILČOVICE, MLADA NEVESTO

„Илчовице, млада невесто,
дали си чула, разбрала?
Дали си чула, разбрала,
оти е дошол агутот?

Оти е дошол агутот,
агутот Мустаф бегутот.“
„Илчовице, млада невесто,
имате село големо.

Имате село големо,
имате моми убави,
имате моми убави,
на снага тенки, високи.

Илчовице, млада невесто,
ареса ми се, бендиса,
ареса ми се, бендиса
младото невесте Илчово.“

“Ilčovice, mlada nevesto,
dali si čula, razbrala?
Dali si čula, razbrala,
oti e došol agutot?

Oti e došol agutot,
agutot Mustaf begutot.”
“Ilčovice, mlada nevesto,
imate selo golemo.

Imate selo golemo,
imate momi ubavi,
imate momi ubavi,
na snaga tenki, visoki.

Ilčovice, mlada nevesto,
aresa mi se, bendisa,
aresa mi se, bendisa
mladoto neveste Ilčovo.”

“Oh, Ilčo's young bride, did you hear that the Turkish nobleman Mustafa has arrived?”
“Oh, Ilčo's young bride, you have a big village full of beautiful girls, slender and tall. The one I like the best is the young wife of Ilčo.”

IZGORE SELO TRNOVO

$\text{♪} = 184$

Iz - go - re se - lo Tr - no - vo, iz - go - re gra - de go -
 le - mo, iz - go - re gra - de go - le - mo.
 Koj be - ga go - re, koj do - le, na - še Ma - ri - če ni -
 ku - de, be - lo de - voj - če ni - ku - de.

GG-DD $\text{♪} = 184$

2 1 3

Rajna Spasovska & Dragi Spasovski, accompanied by musicians of Radio Skopje.
Arranged by Radio Skopje.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



IZGORE SELO TRNOVO

Изгоре село Трново,
//изгоре граде големо.//
Кoj бега горе, коj доле,
нашe Mariče никуде,
бело девојче никуде.

На висок чардак стоеше,
//ситан си кустек плетеše.//
Ем плете, ем га нарича,
на Милана га нарича,
на војводу га нарича.

„Ти да га носиш, Милане,
ти да га носиш, војводо.
Па да те гледаат сељани,
//сељани, наши душмани.//“

Izgore selo Trnovo,
//izgore grade golemo.//
Koj bega gore, koj dole,
naše Mariče nikude,
belo devojče nikude.

Na visok čardak stoeše,
//sitan si kustek pleteše.//
Em plete, em ga nariča,
na Milana ga nariča,
na vojvodu ga nariča.

“Ti da ga nosiš, Milane,
ti da ga nosiš, vojvodo.
Pa da te gledaat seljani,
//seljani, naši dušmani.//”

The village of Trnovo was burning. People were running up and down, but our Mariče was nowhere to be found; our fair girl was nowhere to be found. She was standing on a high balcony, weaving a fine tether. As she wove it she spoke over it, dedicating it to Milan, the chieftan. “May you carry it, Milan, may you carry it with you, oh chieftan. May the villagers, our enemies, all look at you in envy.”

IZLEGOL SELJMAN, PROŠETAL

$\text{♩} = 92$

Ej, iz - le - gol__ Selj - man,_ pro - -

- se - tal__ niz__ to - va__ se - lo__ Svi - -

- la - re,__ ko - ga sret - na - ja__ ka - -

- ža - ja, ko - ga stig - na - ja pra - ša - ja.

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



IZLEGOL SELJMAN, PROŠETAL

Ej, излегол Сељман, прошетал
низ това село Свиларе,
кога сретнаја кажаја,
кога стигнаја прашаја.

Ej, сал стару мајку не прашал
дали да иде Свиларе,
Свиларе, када мудијата
да тражи ћерка његова.

Ej, кога дочула мајка му,
рипнала боса по него,
„Сељмане, сине, Сељмане,
не оди, сине, Свиларе.

Ej, Свиларе људи најлоши,
кога сретнале вржале,
кога стигнале тепале,
а тебе ќе те утепав.“

Ej, izlegol Seljman, prošetal
niz tova selo Svilare,
koga sretnaja kažaja,
koga stignaja prašaja.

Ej, sal staru majku ne prašal
dali da ide Svilare,
Svilare, kaj mudijata
da traži kerka njegova.

Ej, koga dočula majka mu,
ripnala bosa po nego,
“Seljmane, sine, Seljmane,
ne odi, sine, Svilare.

Ej, Svilare ljudi najloši,
koga sretnale vržale,
koga stignale tepale,
a tebe ůe te utepav.”

Seljman went out and walked towards the village of Svilare. Whomever he met he consulted, whomever he caught up with he asked—he only did not ask his old mother whether or not to go to Svilare to see the governor in order to ask for his daughter's hand in marriage. When his mother caught wind of it, she flew after him barefoot, “Seljman, oh son, don't go to Svilare. The people there are the worst kind. Whomever they meet they tie up, whomever they catch up with they beat up—and they will kill you.”

IZNIKNALE DVA BORA ZELENI



$\text{J} = 104$



Iz - nik - na - le
me - gó ni - ma
dva - bo - ra - ze - le - ni,
ed - na - vi - ta - e - la,

Iz - nik - na - le
me - gó ni - ma
dva - bo - ra - ze - le - ni,
ed - na - vi - ta - e - la.

BB-EE $\text{J} = 104$



*

1 3 2 1

*

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



IZNIKNALE DVA BORA ZELENI

//Изникнале два бора зелени,//
//меѓу нима една вита ела.//

//Не ми биле два бора зелени,//
тук ми биле два брата родени.//

//Вита ела не ми била ела,//
//туку била нивна мила сестра.//

//„Расни, сестро, сонце да те грее,//
//да пораснеш до високо небо.//

//Ти ќе одиш далек надалеку,//
//надалеку, во далечна куќа.“//

//Izniknale dva bora zeleni,//
//meѓu nima edna vita ela.//

//Ne mi bile dva bora zeleni,//
//tuk mi bile dva brata rodeni.//

//Vita ela ne mi bila ela,//
//tuku bila nivna mila sestra.//

//”Rasni, sestro, sonce da te gree,//
//da porasneš do visoko nebo.//

//Ti ќe odiš dalek nadaleku,//
//nadaleku, vo dalečna kuќa.“//

Two green pines grew tall, in between them a slender spruce They weren't two green pines, but rather two brothers. And the spruce wasn't a spruce, but rather their dear sister. "Grow, sister, let the sun warm you. Grow tall towards the heavens. You will be going far, far away, to live in a distant house."

JA IZLEZI, STARA MAJKO

$\text{♪} = 126$

Ja iz-le - zi, sta - ra maj- ko, na pen-že - re - to, ja iz-le - zi, sta - ra maj- ko,
 na pen - že - re - to, pa da vi - diš koj po - mi - na,
 um-rev za ne - go, pa da vi - diš koj po - mi - na, um-rev za ne - go.

$\text{♪} = 126$

G D G C D G D G D G

Dragi Spasovski, accompanied by the Goran Alački Orchestra
 Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



JA IZLEZI, STARA MAJKO

//Ја излези, стараmajko,
на пенџерето,//
//па да видиш кој помина,
умрев за него.//

Ми помина, ми замина,
мила мајчице,
ми помина, ми замина,
мила majko le,
//ми помина Осман бегот,
умрев за него.//

//Кaj што оди ветер вее,
мила majko le,//
//Кaj што стои сонце грее,
умрев за него.//

//Ќе се турчам, ќе се грчам,
мила majko le,//
//ќе го земам Осман бегот,
умрев за него.//

//Ja izlezi, stara majko,
na pendžereto,//
//pa da vidiš koj pomina,
umrev za nego.//

Mi pomina, mi zamina,
mila majčice,
mi pomina, mi zamina,
mila majko le,
//mi pomina Osman begot,
umrev za nego.//

//Kaj što odi veter vee,
mila majko le,//
//kaj što стои sonce gree,
umrev za nego.//

//Ќе se turčam, ќе se grčam,
mila majko le,//
//ќе go zemam Osman begot,
umrev za nego.//

Go look out the window, oh old mother of mine, and see who's passing by. I'm dying for him.
Osman-beg is passing by—wherever he goes the breeze blows; wherever he stands the sun shines. I will turn Turkish, I will turn Greek—I will marry Osman-beg. I'm dying for him.

KADE SE ČULO, VIDELO

$\text{♩} = 126$

Ka-de se ču-lo, vi-de-lo, vla-di-ka ve-ra da-me-ni,
vla-di-ka ve-ra da-me-ni, jan-di a-man,
za-ed-no mla-do a-nam - če?

$\text{♩} = 126$

C F B[♭] B[°] C F B[♭] C B[♭] C
C F B[♭] C C F B[♭] C B[♭] C

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
Arranged by Goran Alacki

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



KADE SE ČULO, VIDELO

Каде се чуло, видело,
владика вера да мени,
//владика вера да мени, јанди аман,
за едно младо анамче?//

Сите ми одат во црква,
владика оди на бербер,
//владика оди на бербер, јанди аман,
да си ја бричи брадата.//

Кога му брада бричеја,
девет камбани биеја,
//девет камбани биеја, јанди аман,
до триста свеќи гореа.//

Каде се чуло, видело,
владика Турчин да стане,
владика Турчин да стане, јанди аман,
за едно лице набелено,
за едно лице набелено, јанди аман,
за едни нокти каносани.

Каде се чуло, видело,
владика вера да мени,
//владика вера да мени, јанди аман,
за едно младо анамче?//

Kade se čulo, videlo,
vladika vera da meni,
//vladika vera da meni, jandi aman,
za edno mlado anamče?//

Site mi odat vo crkva,
vladika odí na berber,
//vladika odi na berber, jandi aman,
da si ja briči bradata.//

Koga mu brada bričeja,
devet kambani bieja,
//devet kambani bieja, jandi aman,
do trista sveki gorea.//

Kade se čulo, videlo,
vladika Turčin da stane,
vladika Turčin da stane, jandi aman,
za edno lice nabeleno,
za edno lice nabeleno, jandi aman,
za edni nokti kanosani.

Kade se čulo, videlo,
vladika vera da meni,
//vladika vera da meni, jandi aman,
za edno mlado anamče?//

Who has ever heard of a bishop who changed his faith for a young Turkish lady? While everyone else went to church, the bishop went to the barber to get his beard shaved off. When they shaved off his beard, ten church bells rang, and they lit three hundred candles. Who has ever heard of a bishop who became a Turk, all for the sake of a powdered face, all for the sake of some hennaed fingernails?

KARANFILKE, FILKE, MOME

$\text{♪} = 168$

"Ka-ran-fil - ke, Fil - ke, mo - me, Ka-ran-fil - ke, Fil - ke, mo - me,
 u - ba - vo cve - ke ša - re - no, u - ba - vo cve - ke ša - re - no,
 Ka - ran - fil - ke, mo - me, u - ba - vo cve - ke ša - re - no."

B♭B♭-E♭E♭ $\text{♪} = 168$

2 4 1 1 4 2

1. * * 2. *

Dragi Spasovski, accompanied by David Bilides.
 Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



KARANFILKE, FILKE, MOME

//,,Каранфилке, Филке, моме,,/
//убаво цвеќе шарено,,/
Каранфилке, моме,
убаво цвеќе шарено.

//Јас ќе ти го пишам, моме,,/
//белото ти лице
и црните очи.”//

//,,Пишувај, не пишуј, лудо,,/
//мене ме мама, лудо бре,
за јабанџиче не дава.”//

//,,Каранфилке, Филке, моме,,/
//не си ја слушај мајка ти,
мајка ти нашта душманка.”//

///”Karanfilke, Filke, mome,,/
//ubavo cveќe šareno,,/
Karanfilke, mome,
ubavo cveќe šareno.

//Jas ќe ti go pišam, mome,,/
//beloto ti lice
i crnite oči.”//

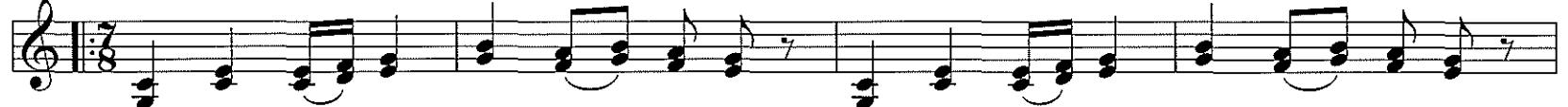
///”Pišuvaj, ne pišuj, ludo,,/
//mene me mama, ludo bre,
za jabandžiče ne dava.”//

///”Karanfilke, Filke, mome,,/
//ne si ja slušaj majka ti,
majka ti našta dušmanka.”//

“Karanfilka, Filka girl, beautiful colorful flower, I shall draw your fair face and black eyes.” “You can draw me or not, but you need to know that my mama won’t let me marry a foreigner.” “Karanfilka, Filka girl, don’t listen to your mother, for she is our enemy.”

KATE, KATE, LIČNO MOME

 J = 120



Ka - te, Ka - te, lič - no mo - me, Ka - te, Ka - te, lič - no mo - me,



ne - li ti re-kov da ne se lju - bi - me, ne - li ti re-kov da ne se lju - bi - me.



Ke raz - be - rat kom - ši - i - te, ke raz - be - rat kom - ši - i - te,



ke k's - kan - di - sa-at duš - man - i - te, ke k's - kan - di - sa-at duš - man - i - te.

J = 120



Dragi Spasovski, accompanied by the Goran Alački Orchestra
Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



KATE, KATE, LIČNO MOME

//Кате, Кате, лично моме,//
 //нели ти реков да не се љубиме//
 //Ќе разберат комшиите,//
 //ќе к'скандисаат душманите//

//Кате, Кате, лично моме,//
 //ај, стори се едно пиле//
 //Ај, стори се едно пиле,
 па прелетај јаболката//

//Па прелетај јаболката//
 //да разбереш времињата//
 //Колку време се љубевме//
 //и на крајот не се зедовме//

//Kate, Kate, lično mome,//
 //neli ti rekov da ne se ljubime//
 //Ke razberat komšiite,//
 //ke k'skandisaat dušmanite//

//Kate, Kate, lično mome,//
 //aj, stori se edno pile//
 //Aj, stori se edno pile,
 pa preletaj jabolkata//

//Pa preletaj jabolkata//
 //da razbereš vremnjata//
 //Kolku vreme se ljubevme//
 //i na krajot ne se zedovme//

Oh Kate, beautiful girl, didn't I tell you we shouldn't make love? The neighbors will find out and our enemies will be jealous of us. Turn yourself into a bird and fly over the apple tree to see how much time has passed. How long have we been in love and we haven't yet gotten married.

KAŽI MI, KAŽI, KATINKE

$\text{♩} = 184$

Ka - ži mi, ka - ži, Ka - tin - - ke, ko - ja li ve - čer da doj - dam.

Hej, ____ haj, ____ bo - len sum jas, ____ bez bo - lest bo - len jas le - žam.

$\text{♩} = 184$

Dragi Spasovski, accompanied by the Goran Alački Orchestra
Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



KAŽI MI, KAŽI, KATINKE

//Кажи ми, кажи, Катинке,
која ли вечер да дојдам.//

*//Xej, xaj, болен сум јас,
без болест болен јас лежам.//*

//Која ли вечер да дојдам,
под пенџер да ти застанам.//

//Под пенџер да ти застанам,
бело ти лице да гледам.//

//Бело ти лице да гледам,
медно ти усте да љубам.//

//Медно ти усте да љубам,
руса ти коса да мрсам.//

//Руса ти коса да мрсам,
рамна ти снага да кршам.//

//Kaži mi, kaži, Katinke,
koja li večer da dojdam.//

*//Hej, haj, bolen sum jas,
bez bolest bolen jas ležam.//*

//Koja li večer da dojdam,
pod pendžer da ti zastanam.//

//Pod pendžer da ti zastanam,
belo ti lice da gledam.//

//Belo ti lice da gledam,
medno ti uste da ljubam.//

//Medno ti uste da ljubam,
rusa ti kosa da mrsam.//

//Rusa ti kosa da mrsam,
ramna ti snaga da kršam.//

Tell me, Katinka, which night should I drop by? *Hey, hai, I'm sick, I lie sick without being ill!* When should I come by to stand beneath your window and gaze at your fair face, to kiss your honey-sweet lips, to tousle your fair hair and make passionate love to your supple body?

KAŽI, VASKE EVGOVA

 J = 112

"Ka - ži, Vas-ke Ev - go - va," koj te te - be pos - vr - ši?" pos - vr - ši?"

J = 132

Tran - ni, na - ni, na - ni, na - ni, na - ni, na, _____ Vas - ke Ev - go - va.

J = 132

Dragi Spasovski, accompanied by the Goran Alački Orchestra
Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



KAŽI, VASKE EVGOVA

//„Кажи, Васке Евгова,
кој те тебе посврши?”//

*//Трани, нани, нани, нани, нани, на,
Васке Евгова.//*

//„Ме посврши, посврши,
тој Мијле Младенов.”//

//„Каži, Vaske Evgova,
што те тебе прелага?”//

//„Ме прелага, прелага,
срменото елече.”//

//„Каži, Vaske Evgova,
што те уште прелага?”//

//„Ме прелага, прелага,
свиленото к’враче.”//

//“Каži, Vaske Evgova,
кој te tebe posvrši?”//

*//Trani, nani, nani, nani, nani, na,
Vaske Evgova.//*

//“Me posvrši, posvrši,
toj Mijale Mladenov.”//

//“Каži, Vaske Evgova,
što te tebe prelaga?”//

//“Me prelaga, prelaga,
srmenoto eleče.”//

//“Каži, Vaske Evgova,
што te ušte prelaga?”//

//“Me prelaga, prelaga,
svilenoto k’vrače.”//

“Tell me, Vaska Evgova, who did you get engaged to?” “Mijale Mladenov got engaged to me.” Tell me, what made you do it?” “I was deceived by his offer of a silver-embroidered vest and a silk headscarf.”

KÉRKO MORI, KÉRKO

$\text{♩} = 176$

"Ker - ko mo - ri, _____ ker - ko mo - ri, _____
 "Ma - mo mi - la, _____ ma - mo mo - ri, _____

koj - ču - - - ka____ na____ por - ti?"
 ed - no____ lu - do____ mla - do."

B_bB_b-E_bE_b $\text{♩} = 176$

4 2 1 3 * 2 1 1 2 1 *

Dragi Spasovski, accompanied by David Bilides.
 Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



KERKO MORI, KERKO

„Керко мори, керко мори,
кој чука на порти?”
„Мамо мила, мамо мори,
едно лудо младо.”

Во меана било, мори,
пило, се опило,
пило, се опило, мори,
порти погрешило.

Порти погрешило, мори,
кај нас погодило.
Милно ми се моли, мори,
јас да му отворам.”

„Керко мори, керко мори,
вечера немаме.
Вечера немаме, мори,
постела немаме.”

„За него вечера, мори,
моите слатки думи,
за него постела, мори,
мојта рамна снага.”

“Керко мори, керко мори,
кој чука на порти?”
“Мамо мила, мамо мори,
едно лудо младо.”

Vo meana bilo, mori,
pilo, se opilo,
pilo, se opilo, mori,
porti pogrešilo.

Porti pogrešilo, mori,
kaj nas pogodilo.
Milno mi se moli, mori,
jas da mu otvoram.”

“Керко мори, керко мори,
вечера nemame.
Večera nemame, mori,
postela nemame.”

“Za nego večera, mori,
moite slatki dumi,
za nego postela, mori,
mojta ramna snaga.”

“Oh daughter, who is knocking at the door?” “Dear mother, it is a young man. He was at the tavern where he'd drunk so much that he mistook the door to his house. He happened upon our house and asked me kindly if I would let him in.” “Daughter, we have no dinner to feed him; we have no bed for him to sleep in.” “For his dinner I'll feed him my sweet words. His bed shall be my slender body.”

KOJ TI GI DADE TIE CRNI OČI

 ♩. = 80



"Koj ti gi da - de, mo - ri, ti - e cr - ni o - či?
 "Ti - e cr - ni o - či, lu - do, maj - ka mi gi da - de,

Daj mi gi, pr - va sev - do, na me -
 trg - ni se, lu - do mla - do, od me -

- ne. Daj mi gi,
 - ne. trg - ni se,

pr - va sev - do, na me - - ne."
 lu - do, taa sev - da go - le - ma."

Dragi Spasovski, accompanied by the Goran Alački Orchestra
 Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



KOJ TI GI DADE TIE CRNI OČI

„Кој ти ги даде, мори, тие црни очи?
//Дај ми ги, прва севдо, на мене.”//
„Тие црни очи, лудо, мајка ми ги даде,
тргни се, лудо младо, од мене,
тргни ја, лудо, таа севда голема.“

„Кој ти ги даде, мори, тие гајтан веѓи?
//Дај ми ги, прва севдо, на мене.”//
„Тие гајтан веѓи, лудо, мајка ми ги даде,
тргни се, лудо младо, од мене,
тргни се, лудо, таа севда голема.“

„Кој ти ја даде, мори, таа рамна снага?
//Дај ми ја, прва севдо, на мене.”//
„Таа рамна снага, лудо, мајка ми ја даде,
тргни се, лудо младо, од мене,
тргни се, лудо, таа севда голема.“

“Koj ti gi dade, mori, tie crni oči?
//Daj mi gi, prva sevdo, na mene.”//
“Tie crni oči, ludo, majka mi gi dade,
trgní se, ludo mlado, od mene,
trgní ja, ludo, taa sevda golema.”

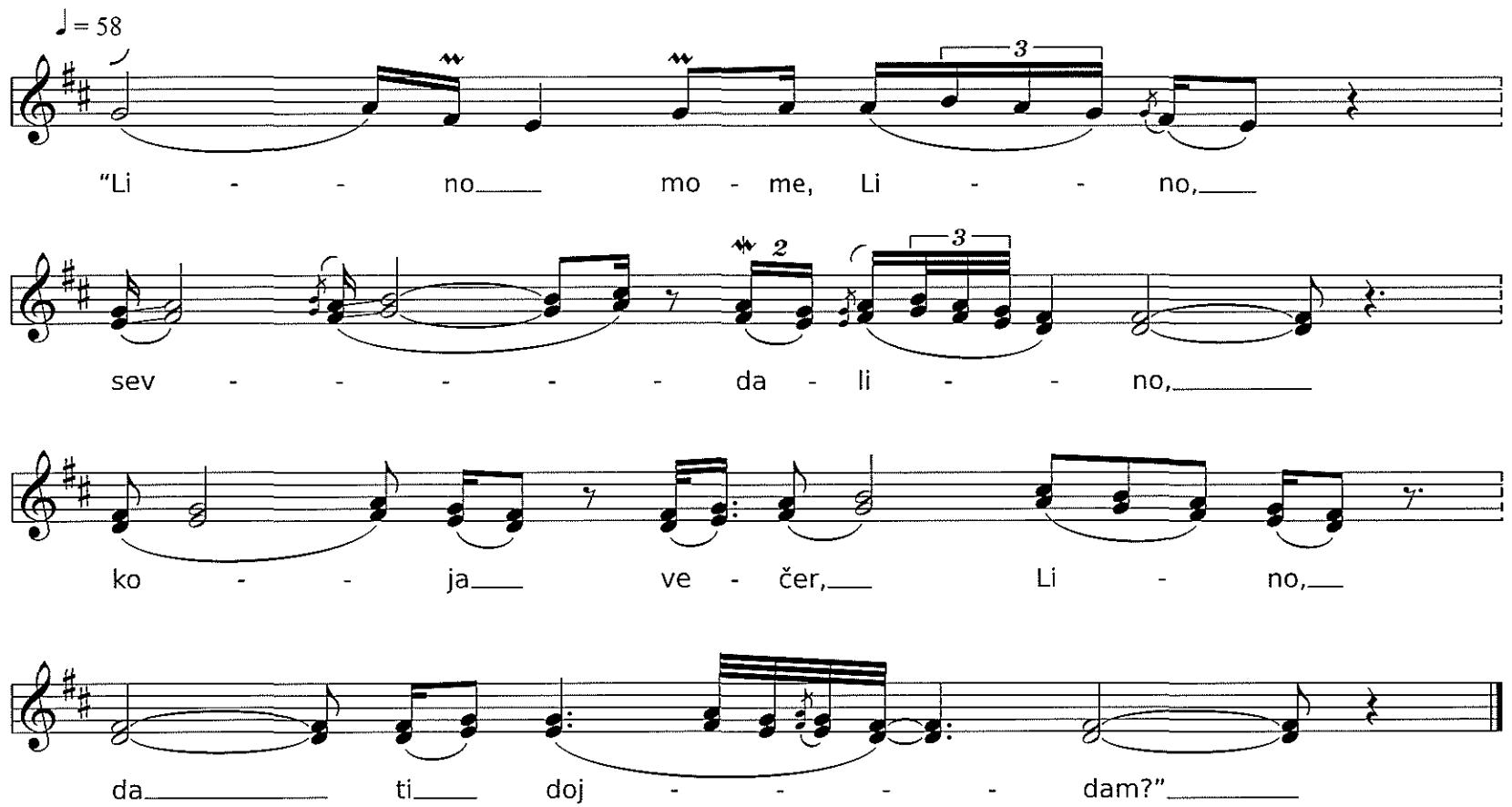
“Koj ti gi dade, mori, tie gajtan veѓi?
//Daj mi gi, prva sevdo, na mene.”//
“Tie gajtan veѓi, ludo, majka mi gi dade,
trgní se, ludo mlado, od mene,
trgní se, ludo, taa sevda golema.”

“Koj ti ja dade, mori, taa ramna snaga?
//Daj mi ja, prvi sevdo, na mene.”//
“Taa ramna snaga, ludo, majka mi ja dade,
trgní se, ludo mlado, od mene,
trgní se, ludo, taa sevda golema.”

“Who gave you those black eyes, those shapely eyebrows, that slender body? Give them to me, oh first love of mine!” “My mother gave me all those things, but you stay away from me, you brash young man. Keep your passionate desire away from me.”

LINO MOME, SEVDALINO

 J = 58



"Li - - no____ mo - me, Li - - no,____

sev - - - - da - li - - no,____

ko - - ja____ ve - čer,____ Li - - no,____

da____ ti____ doj - - - - - dam?"____

Dragi Spasovski, accompanied by the Goran Alački Orchestra
Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



LINO MOME, SEVDALINO

„Лино моме, Лино, севдалино,
која вечер, Лино, да ти дојдам?”

„Море, кога сакаш, Ѓорѓи, тогај дојди,
оваа вечер, Ѓорѓи, не доаѓај.

Море, татко појде, Ѓорѓи, во Солуна,
во Солуна, Ѓорѓи, на пазарот.“

Море, кога појдов, мамо, что да видам?
Лина стои диван пред свекрва.

“Lino mome, Lino, sevdalino,
koja večer, Lino, da ti dojdam?”

“More, koga sakaš, Žorđi, togaj dojdi,
ovaa večer, Žorđi, ne doaǵaj.

More, tatko pojde, Žorđi, vo Soluna,
vo Soluna, Žorđi, na pazarot.”

More, koga pojдов, mamo, što da vidam?
Lina stoi divan pred svekrva.

“Lina, my love, what evening should I come by?” “Come by any evening, Žorđi, just not tonight. My father has gone to the market in Thessaloniki.” Well, I went anyway, and what should I see—Lina standing obediently before her future mother-in-law!

MERAK IMAV

$\text{♩} = 72$

Me - rak i - mav, mo - re, me - rak i - mav, za na - še - to kom -

- ši - če, za na - še - to kom - ši - - če.

Go po - ba - rav, mo - re, go po - ba - rav, ne mi go da -

- do - ja, ne mi go da - do - - ja.

$\text{♩} = 72$

D G C D
D G C D

Dragi Spasovski, accompanied by the Goran Alački Orchestra
Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



MERAK IMAV

Мерак имав, море, мерак имав,
//за нашето комшиче.//
Го побарав, море, го побарав,
//не ми го dadoja.//

Го dadoja, море, го dadoja,
//на мојот побратим.//
Па ме кани, море, па ме кани
//јас кум да му бидам.//

„Венчај, куме, море, венчај, куме,
//младата кумица.//
До недела, море, до недела,
//млада невестица.//

До другата, море, до другата,
//младата удовица.//
До третата, море, до третата,
//моја да ми биде.“//

Merak imav, more, merak imav,
//za našeto komšiče.//
Go pobarav, more, go pobarav,
//ne mi go dadoja.//

Go dadoja, more, go dadoja,
//na mojot pobratim.//
Pa me kani, more, pa me kani
//jas kum da mu bidam.//

“Venčaj, kume, more, venčaj, kume,
//mladata kumica.//
Do nedela, more, do nedela,
//mlada nevestica.//

Do drugata, more, do drugata,
//mlada udovica.//
Do tretata, more, do tretata,
//moja da mi bide.“//

I fell in love with our neighbor. I asked for her hand, but they wouldn't give her to me. They married her off to my best friend, then he invited me to be his best man. “Marry her off, oh best man! In a week she'll be a young bride. In two weeks she'll be a young widow. And in three weeks she'll be mine.”

MINAV GORA

$\text{♩} = 120$

Ah, mi-nav go - ra, mi - nav

dru - - - - - ga,

Ah, vo go - ra - ta

sla - vej, pe - - - e.

Dragi Spasovski, accompanied by David Bilides.
Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



MINAV GORA

Ах, минав гора, минав друга,
ах, во гората славеј пее.

Ah, minav gora, minav druga,
ah, vo gorata slavej pee.

Ах, не пеј, пиле, не пеј рано,
ах, не буди ми мојто либе.

Ah, ne pej, pile, ne pej rano,
ah, ne budi mi mojto libe.

Ах, сва ноќ сум го успивало,
ах, и пред зори е заспало.

Ah, sva nok sum go uspivalo,
ah, i pred zori e zaspalo.

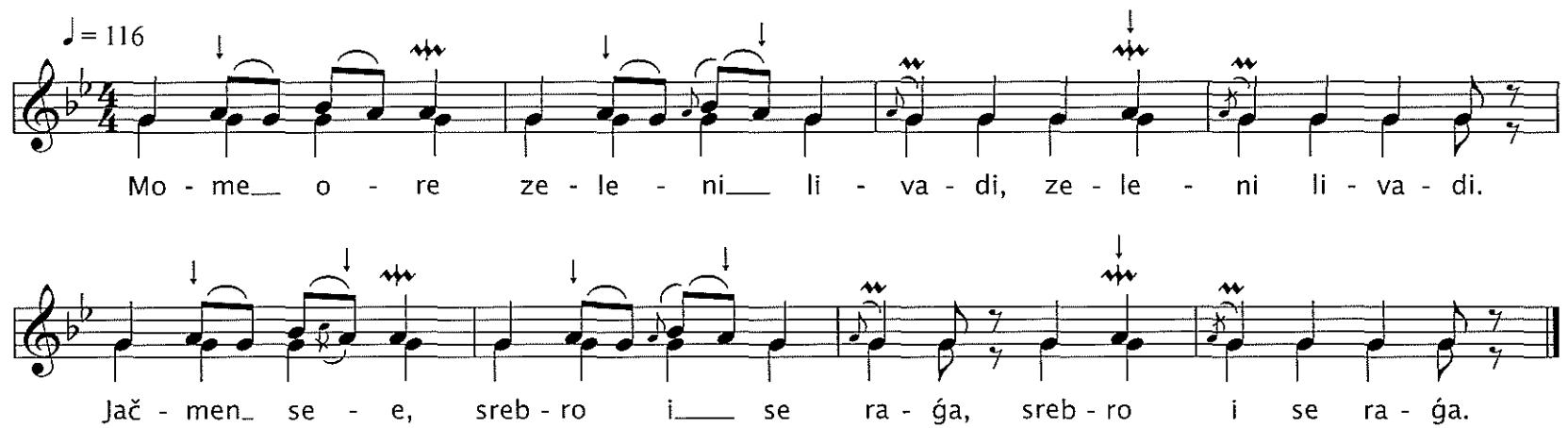
I passed through a forest, I passed through another where a nightingale sang.
Ah, don't sing, bird, don't sing so early, don't wake my love. All night I sang her
lullabies and she didn't fall asleep until dawn.

MOME ORE ZELENI LIVADI





$\text{♩} = 116$



Mo - me_ o - re ze - le - ni_ li - va - di, ze - le - ni li - va - di.

Jač - men_ se - e, sreb - ro i_ se ra - gó, sreb - ro i se ra - gó.

GG-DD $\text{♩} = 116$



1 2 3 2

Rajna Spasovska & Dragi Spasovski, accompanied by musicians of Radio Skopje.
Arranged by Radio Skopje.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



MOME ORE ZELENI LIVADI

Моме оре зелени ливади,
зелени ливади.
Jačmen сее, сребро и се раѓа,
сребро и се раѓа.

О, што беа сељани душмани,
сељани душмани,
отидоја право куде царот,
право куде царот.

„Еј, ти царе, царе кајмекане,
царе кајмекане,
мома оре зелени ливади,
зелени ливади.

Ни земала нашите волови,
нашите волови.“
„Еј, сељани, вие бре душмани,
вие бре душмани,

Ја идете у момини дворје
у момини дворје,
и земете момини волови,
вашите волови.“

Mome ore zeleni livadi,
zeleni livadi.
Jačmen see, srebro i se raǵa,
srebro i se raǵa.

O, što bea seljani dušmani,
seljani dušmani,
otidoja pravo kude carot,
pravo kude carot.

“Ej, ti care, care kajmekane,
care kajmekane,
moma ore zeleni livadi,
zeleni livadi.

Ni zemala našite volovi,
našite volovi.“
“Ej, seljani, vie bre dušmani,
vie bre dušmani,

A girl plowed green meadows. She sowed barley, but silver sprouted up instead. Oh, how evil and merciless were her fellow villagers. They went straight to the king. “Oh, king, our vizier, a girl is plowing the green meadows, and she stole our oxen.” “Oh villagers, you evil people, go to the girl’s courtyard and take back your oxen.”

NA STOLČE SEDAM, PISMO PIŠUVAM



$\text{♩} = 136$



"Na stol-če se - dam, pis - mo pi - šu - vam, na stol-če se - dam, pis - mo pi - šu - vam,
 "Ne i - di se - ga,___ doj - di po - doc - na, ne i - di se - ga,___ doj - di po - doc - na,



ko - ga da doj - dam, li - be le?___ ko - ga da doj - dam, li - be le?"___
 se - ga e tu - ka___ maj - ka mi,___ se - ga e tu - ka___ maj - ka mi."___

B♭B♭-E♭E♭ $\text{♩} = 136$



Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
 Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



NA STOLČE SEDAM, PISMO PIŠUVAM

//„На столче седам,
писмо пишувам,//
//кога да дојдам, либе ле?”//
//„Не иди сега,
дојди подоцна,//
//сега е тука мајка ми.”//

//„Ај, за татко ти
лесна работа,//
//луле со тутун му носам.”//
//Ај, нека пуши,
ај, нека пукни,//
//ај, кад нај нека не гледа.”//

//„Ај, за мајка ти
лесна работа,//
//шарена урка и носам.”//
//Ај, нека преди,
ај, нека пукни,//
//ај, кад нај нека не гледа.”//

//На столче седам
писмо пишувам,//
//кога да дојдам, либе ле?”//
//„Не иди сега,
дојди подоцна,//
//сега е тука татко ми.”//

//”Na stolče sedam,
pismo pišuvam,//
//koga da dojdam, libe le?”//
//”Ne idi sega,
dojdi podocna,//
//sega e tuka majka mi.”//

//”Aj, za tatko ti
lesna rabota,//
//lule so tutun mu nosam.”//
//Aj, neka pusi,
aj, neka pukni,//
//aj, kaj nas neka ne gleda.”//

//”Aj, za majka ti
lesna rabota,//
//šarena urka i nosam.”//
//Aj, neka predi,
aj, neka pukni,//
//aj, kaj nas neka ne gleda.”//

//”Na stolče sedam,
pismo pišuvam,//
//koga da dojdam, libe le?”//
//”Ne idi sega,
dojdi podocna,//
//sega e tuka tatko mi.”//

“I sit on a stool writing a letter: when shall I come see you, darling?” “Not now, come later, because my mother is at home right now.” “Don’t worry about your mother—I’ll bring her a painted distaff. Let her spin, let her burst for all I care—just so she doesn’t look over at us.” “I sit on a stool writing a letter: when shall I come see you, darling?” “Not now, come later, because my father is at home right now.” “Don’t worry about your father—I’ll bring him a pipe full of tobacco. Let him smoke, let him burst for all I care—just so he doesn’t look over at us.”

NABRALA GURGA SEDENKA

J = 108

Nab - ra - la Gur - - gá se - den - - ka,
oj, le - le, mo - ri, se - den - - ka.
Si - te mi mo - mi doj - do - a,
oj, le - le, mo - ri, doj - do - a.

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



NABRALA ĆURĆA SEDENKA

Набрала Ѓурѓа седенка,
oj, леле, мори, седенка.
Сите ми моми дојдоа,
oj, леле, мори, дојдоа.

Сал една мома не дојде,
oj, леле, мори, не дојде.
Кој ќе ми оди по неа,
oj, леле, мори, по неа?

Пратиле младо стражарче,
oj, леле, мори, стражарче
Момата да ја доведе,
oj, леле, мори, доведе.

Турила крошња на рука,
oj, леле, мори, на рука.
И у крошњата вретено,
oj, леле, мори, вретено.

Nabrala Ćurđa sedenka,
oj, lele, mori, sedenka.
Site mi momi dojdoa,
oj, lele, mori, dojdoa.

Sal edna moma ne dojde,
oj, lele, mori, ne dojde.
Koј ќе mi odi po nea,
oj, lele, mori, po nea?

Pratile mlado stražarče,
oj, lele, mori, stražarče
Momata da ja dovede,
oj, lele, mori, dovede.

Turila krošnja na ruka,
oj, lele, mori, na ruka.
I u krošnjata vreteno,
oj, lele, mori, vreteno.

Ćurđa called together a working-bee; all the girls showed up except for one. Who will go and bring her? They sent a young constable to fetch the girl. She hung a basket over her arm and in the basket was a spindle.

NE PLAČI, STANO MORI

$\text{♩} = 104$

"Ne placi, Stano mori, ne žali,
Ne roni solzi, Stano, ne va vi,
ne ro-ni solzi, Stano, kr va vi,
ne si go grubi, Stano, saj če to,

1. 2.

ne placi, Stano mori, ne žali,
ne roni solzi, Stano, kr va vi,
ne si go grubi, Stano, saj če to,

D.C.

Dragi Spasovski, accompanied by David Bilides.
Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata

NE PLAČI, STANO MORI



//„Не плачи, Стано мори, не жали,//
//не рони солзи, Стано, крвави,//
не плачи, Стано мори, не жали,
не рони солзи, Стано, крвави.
//Не рони солзи, Стано, крвави,//
//не си го груби, Стано, сајчето,//
не рони солзи, Стано, крвави,
не си го груби, Стано, сајчето.

//Не си го груби, Стано, сајчето,//
//сајчето ти е, Стано, убаво//
не си го груби, Стано, сајчето,
сајчето ти е, Стано, убаво.
//У Стамбала е града кроено,//
//у Солуна града е шиено,//
у Стамбала е града кроено,
у Солуна града е шиено.

//Додека ти сајче, Стано, кроева,//
до девет калфи, Стано, мереја,
до десет мајстори, Стано, кроева,
до девет го калфи, Стано, мереја,
до десет мајстори, Стано, кроева.
//Додека ти сајче, Стано, шиева,//
//до десет товари игли скршија,//
додека ти сајче, Стано, шиева,
до десет товари игли скршија.”

//„Пусто да остане, лудо, сајчето,//
//синојка ме стара мајка армаса,//
пусто да отане, лудо, сајчето,
синојка ме стара мајка армаса.
//Синојка ме стара мајка армаса,//
//за едно старо аро грбово,//
синојка ме стара мајка армаса,
за едно старо аро грбово.”

//”Ne placi, Stano mori, ne žali,//
//ne roni solzi, Stano, krvavi://
ne placi, Stano mori, ne žali,
ne roni solzi, Stano, krvavi.
//Ne roni, solzi, Stano, krvavi,//
//ne si go grubi, Stano, sajčeto,//
ne roni solzi, Stano, krvavi,
ne si go grubi, Stano, sajčeto.

//Ne si go grubi, Stano, sajčeto,//
//sajčeto ti e, Stano, ubavo//
ne si go grubi, Stano, sajčeto,
sajčeto ti e, Stano, ubavo.
//U Stambola e grada kroeno//
//u Soluna grada e šieno//
u Stambola e grada kroeno,
u Soluna grada e šieno.

//Dodeka ti sajče, Stano, kroeva//
do devet kalfi, Stano, mereja,
do deset majstori, Stano, kroeva,
do devet go kalfi, Stano, mereja,
do deset majstori, Stano, kroeva.
//Dodeka ti sajče, Stano, šieva//
//do deset tovari igli skršija//
dodeka ti sajče, Stano, šieva,
do deset tovari igli skršija.”

//”Pusto da ostane, ludo, sajčeto//
//sinojka me starata majka armasa//
pusto da ostane, ludo, sajčeto,
sinojka me starata majka armasa.
//Sinojka me starata majka armasa//
//za edno staro aro grbavo//
sinojka me starata majka armasa,
za edno staro aro grbavo.”

“Don't cry, Stana, don't grieve, don't shed bloody tears; don't ruin your long coat. Your coat is beautiful. It was tailored in Istanbul and sewn in Thessaloniki. It took at least ten apprentices to take the measurements for it, and it took ten master tailors to sew it together. While they sewed your coat together they broke ten loads of needles.” “Damn that coat, young man. Last night my mother engaged me off to an old humpbacked codger.”

NE SPI, JANO, NE SPI, KERKO

$\text{♩} = 88$

Ne spi, Ja - no, ne spi, ker - ko, sa - ma na čar - da - kot,

mi se fa - lat do tri lu - di,

da te gra - bat, da te kra - dat.

B♭B♭-E♭E♭ $\text{♩} = 88$

2 1 2 1 2 4 3 H

Dragi Spasovski, accompanied by David Bilides.
Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



NE SPI, JANO, NE SPI, KÉRKO

//„Не спи, Јано, не спи, ќерко,
сама на чардакот,//
//ми се фалат до три луди,
да те грабат, да те крадат.”//

//„Спи спокојно, мила мајко,
не ми се јадосуј.,//
//јас си имам три пиштола,
три пиштола од Јанета.”//

//Уште лична Јана
зборот не си го дoreče.,//
//ми дојдоа до три луди,
да ја грабат, да ја крадат..//

//Пукна Јана три пиштола,
си утепа три луди,
//па си појде у планина,
у планина кај Јанета..//

//”Ne spi, Jano, ne spi, kerko,
sama na čardakot.,//
//mi se falat do tri ludi,
da te grabat, da te kradat.”//

//”Spi spokojno, mila majko,
ne mi se jadosuj.,//
//jas si imam tri pištola,
tri pištola od Janeta.”//

//Ušte lična Jana
zborot ne si go doreče.,//
//mi dojdoa do tri ludi,
da ja grabat, da ja kradat..//

//Pukna Jana tri pištola,
si utepa tri ludi,
//pa si pojde u planina,
u planina kaj Janeta..//

Don't sleep, Jana, don't sleep, daughter, alone on the balcony. Three young men were bragging about abducting you." "Don't lose sleep, mother dear, don't fret. I have three pistols from Jane." Beautiful Jana had barely spoken those words when the three men came to abduct her. Jana fired the three pistols and struck down the three men, then she headed off into the hills to be with Jane.

NELI SI SE NASPALO

 ♩ = 108



"Ne - li si se nas - pa - lo, ne - li si se nas - pa - lo,

ku-zum be - lo E - du - le, tri ve - če - ri bez me - ne,

jo - ko, mo - ri, ka - le - šo, tri ve - če - ri bez me - ne."

Dragi Spasovski, accompanied by David Bilides.
Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



NELI SI SE NASPALO

//„Нели си се наспало,/
кузум, бело Едуле,
три вечери без мене,
јоко, мори, калешо, три вечери без мене.

//На четврти дан дојдо,/
ори јоко шарено,
тебе дома не најдов,
еј, мори, Едуле, тебе дома не најдов.

//Ја те најдов зад порта,/
ори јоко шарено,
со другого стоеше,
еј, мори, Едуле, мој муабет правеше.”

//„Не ми врлај ифтира,/
Казим, главо пијана,
ифтира е голема,
еј, мори, Казиме, ифтира е голема.

//Ја сум било у мајке,/
//оре јоко шарено,
дете сум колебало.”//

//”Neli si se naspalo,/
kuzum, belo Edule,
tri večeri bez mene,
joko, mori, kalešo, tri večeri bez mene.

//Na četvrti dan dojdo,/
ori joko šareno,
tebe doma ne najdov,
ej, mori, Edule, tebe doma ne najdov.

//Ja te najdov zad porta,/
ori joko šareno,
so drugogo stoeše,
ej, mori, Edule, moj muabet praveše.”

//”Ne mi vrlaj iftira,/
Kazim, glavo pijana,
iftira e golema,
ej, mori, Kazime, iftira e golema.

//Ja sum bilo u majke,/
//ore joko šareno,
dete sum kolebalo.”//

“Did you get enough sleep, Edule, my fair lamb, three nights without me, oh my black-eyed one? I came home on the fourth day but didn't find you at home. I heard you behind a gate, you were standing there talking to another man.” “Don't you dare slander me, Kazim, you drunkard. I was at my mother's house rocking our baby.”

OGREJALA MESEČINA

$\text{♩} = 104$

O - gre - ja - la____ me - se - - - či - na,____ le - - le,____
 Ne mi bi - la____ me - se - - - či - na,____ le - - le,____

O - gre - ja - la____ me - se - - - - či - - na
 Ne mi bi - la____ me - se - - - - či - - na,

od So - lu - na____ do____ Te - - - to - - vo.
 tuk mi bi - le____ tri____ ne - - - ves - - te,

od So - lu - na____ do____ Te - - to - - vo.
 tri ne - ves - te____ te - - tov - - čan - ke.

Dragi Spasovski, accompanied by the ;vStefče Stojkovski Ensemble of National Instruments & Songs
 Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



OGREJALA MESEČINA

Огрејала месечина, леле,
огрејала месечина
//од Солуна до Тетово.//
Не ми била месечина, леле,
не ми била месечина,
тук ми биле три невесте,
три невесте тетовчанке.

Право теглат за Тетово, леле,
право теглат за Тетово
//кај бакалот чичо Јаким.//
„Добро јутро, чичо Јаким, леле,
добро јутро, чичо Јаким.“
„Дал Бог добро, три невесте,
три невесте тетовчанке.“

„Да ни дадеж драм белило, леле,
да ни дадеж драм белило,
//драм белило, драм црвило.//
Наши мажи гурбетчије, леле,
наши мажи гурбетчије,
//ка ќе дојдат ќе ти платат.“//

Ogrejala mesečina, lele,
ogrejala mesečina
//od Soluna do Tetovo.//
Ne mi bila mesečina, lele,
ne mi bila mesečina,
tuk mi bile tri neveste,
tri neveste tetovčanke.

Pravo teglat za Tetovo, lele,
pravo teglat za Tetovo
//kaj bakalot čičo Jakim.//
“Dobro jutro, čičo Jakim, lele,
dobro jutro, čičo Jakim.”
“Dal Bog dobro, tri neveste,
tri neveste tetovčanke.”

“Da ni dadeš dram belilo, lele,
da ni dadeš dram belilo,
//dram belilo, dram crvilo.//
Naši maži gurbetčije, lele,
naši maži gurbetčije,
//ka ke dojdat ke ti platat.”//

The moonlight shone from Thessaloniki to Tetovo. It wasn't moonlight, but three brides from Tetovo. They headed straight for Tetovo to see Uncle Jakim the grocer. “Good morning, Uncle Jakim!” “God bless you, three brides of Tetovo!” “Give us a dram of face powder and a dram of rouge. Our husbands work abroad, and when they come home they'll pay you.”

ORI JANO, SOKOL JANO

$\text{♩} = 88$

The musical score consists of four staves of music in G clef, 2/4 time, with a key signature of two flats. The tempo is marked $\text{♩} = 88$. The lyrics are written below each staff, corresponding to the musical phrases. The lyrics are: "O - ri Ja - no, so - kol Ja - no mo - ri," in the first staff; "o - ri Ja - no, so - kol Ja - no," in the second staff; "i - maš o - či so - ko - - - lo - vi," in the third staff; and "i - maš o - či, ja - no mo - ri, so - ko - lo vi." in the fourth staff. The music features various note values including eighth and sixteenth notes, and rests. There are also slurs and grace notes indicated by small vertical strokes.

"O - ri Ja - no, so - kol Ja - no mo - ri,"
 "o - ri Ja - no, so - kol Ja - no,"
 "i - maš o - či so - ko - - - lo - vi,"
 "i - maš o - či, ja - no mo - ri, so - ko - lo vi."

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
 Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



ORI JANO, SOKOL JANO

„Ори Јано, сокол Јано, мори,
ори Јано, сокол Јано,
имаш очи соколови,
имаш очи, Јано мори, соколови.

Имаш очи соколови, Јано,
имаш очи соколови,
твој са црни, мој шарени,
твој са црни, Јано мори, мој шарени.

Твој са црни, мој шарени, Јано,
твој са црни, мој шарени,
ајде да ги измешаме,
ајде да ги, Јано мори, измешаме.”

„Лесно ќе ги измешаме, лудо,
лесно ќе ги измешаме,
како ќе ги одвоиме,
како ќе ги, лудо море, одвоиме?”

“Ori Jano, sokol Jano, mori,
ori Jano, sokol Jano,
imaš oči sokolovi,
imaš oči, Jano mori, sokolovi.

Imaš oči sokolovi, Jano,
imaš oči sokolovi,
tvoj sa crni, moj šareni,
tvoj sa crni, Jano mori, moj šareni.

Tvoj sa crni, moj šareni, Jano,
tvoj sa crni, moj šareni,
ajde da gi izmešame,
ajde da gi, Jano, mori, izmešame.”

“Lesno ќе ги izmešame, ludo,
lesno ќе ги izmešame,
kako ќе ги odvoime,
kako ќе ги, ludo more, odvoime?”

“Oh Jana, my falcon, you have falcon’s eyes. Your eyes are black,
and mine are hazel. Let’s mix them up.” “It will be easy to mix them up,
young man, but how will we separate them?”

ORI MOME, LASTAR MOME

$\text{♩} = 92$

"O - ri mo - me,____
Do - sta ve - ke,____ o - ri mo - me, la - star mo -
me, le - le,____ o - ri mo - me,____ o - ri mo - me,
de, le - le,____ do - sta ve - ke,____ do - sta ve - ke
la - star mo - me.
la - star jo - de."

BbBb-EbEb $\text{♩} = 92$

3 1 1 3 1 1 1 1 2 4 2 1 1 3 1 2 1 2

Dragi Spasovski, accompanied by David Bilides.
Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



ORI MOME, LASTAR MOME

„Ори моме, ори моме, ластар моме, леле,
ори моме, ори моме, ластар моме.
Доста веќе, доста веќе ластар јоде, леле,
доста веќе, доста веќе ластар јоде.

Ајде веќе, ајде веќе омажај се, леле,
ајде веќе, ајде веќе омажај се.
Омажај се, омажај се, земај мене, леле,
омажај се, омажај се, земај мене.“

„Не се мажам, не се мажам годинава, леле,
не се мажам, не се мажам годинава.
Вчера ми е, вчера ми е мама умрела, леле,
вчера ми е, вчера ми е мама умрела.

Уште нема, уште нема пол година, леле,
уште нема, усте нема пол година.“

„Ори моме, ори моме, ластар моме, леле,
ајде веќе, ајде веќе омажај се.“

“Ori mome, ori mome, lastar mome, lele,
ori mome, ori mome, lastar mome.
Dosta veќe, dosta veќe lastar jode, lele,
dosta veќe, dosta veќe lastar jode.

Ajde veќe, ajde veќe omažaj se, lele,
ajde veќe, ajde veќe omažaj se.
Omažaj se, omažaj se, zemaj mene, lele,
omažaj se, omažaj se zemaj mene.“

“Ne se mažam, ne se mažam godinava, lele,
ne se mažam, ne se mažam godinava.
Včera mi e, včera mi e mama umrela, lele,
včera mi e, včera mi e mama umrela.

Ušte nema, ušte nema pol godina, lele,
ušte nema, ušte nema pol godina.“

“Ori mome, ori mome, lastar mome, lele,
ajde veќe, ajde veќe omažaj se.“

Oh girl, you've been single long enough. Why don't you get married already? Marry me!”
“I'm not getting married this year. My mother died yesterday. I can't marry for another half
year.” “Oh, girl, why don't you get married?”

ORO SE VIE KRAJ MANASTIROT

 ♩. = 84

O - ro se vi - e kraj ma - nas - tir - ot,
O - ro se vi - e kraj ma - nas - tir - ot.
Da i - dam, Ga - no, mo - me, da vi - dam,
da i - dam, Ga - no, du - šo, da vi - dam.

B♭B♭-E♭E♭ ♩. = 88

1 2 4 2 4 2

Dragi Spasovski, accompanied by David Bilides.
Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



ORO SE VIE KRAJ MANASTIROT

//Оро се вие крај манастирот.//

//Да идам Гано, моме, да видам,
да идам Гано, душо, да видам.//

//Првото оро се млади невести.//

//Второто оро се млади моми.//

//Третото оро се млади ергени.//

//Oro se vie kraj manastirot.//

//Da idam, Gano, mome, da vidam,
da idam, Gano, dušo, da vidam.//

//Prvoto oro se mladi nevesti.//

//Vtoroto oro se mladi momi.//

//Tretoto oro se mladi ergeni.//

A dance circled around next to the monastery. *I want to go, Gana, I want to see, dear heart.* The first dance was all young brides. The second dance was all young girls. The third dance was all young bachelors.

ORO VODI ANGELINA

 ♩. = 84



O - ro____ vo - di____ An - ge - li - na,____
 Go iz - ve la____ na vi - so ko,____

o - ro____ vo - di, pes - ni____ pe - e.____
 na vi - so ko, na ši - ro - ko.____

AA-DD ♩. = 84



2 4 1 1 2 3 1 3 1 1 2 4

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
 Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



ORO VODI ANGELINA

Оро води Ангелина,
оро води, песни пее.
Го извела на високо,
на високо, на широко.

Другарки и заблазуват,
„Блазе тебе, Ангелино,
Блазе тебе, Ангелино,
што си играш и си пееш.

Што си носиш лична руба,
лична руба копринена.
Дали ти е мајка шила,
или ти е татко купил?

Или ти е брат ти пратил
од туѓина, од јабана?”
„Ниту ми е мајка шила,
ниту ми е татко купил.

Ниту ми е татко купил,
ниту ми е брат ми пратил.
Ниту ми е брат ми пратил,
од туѓина, од јабана.

Сношти дојде мојто либе
од туѓина, од печалба.
Ми донесе вая руба,
вая руба копринена.“

Oro vodi Angelina,
oro vodi, pesni pee.
Go izvela na visoko,
na visoko, na široko.

Drugarki i zablazuvat,
“Blaze tebe, Angelino,
Blaze tebe, Angelino
što si igraš i si peeš.

Što si nosiš lična ruba,
lična ruba koprinena.
Dali ti e majka šila,
ili ti e tatko kupil?

Ili ti e brat ti pratil
od tuѓina, od jabana?”
“Nitu mi e majka šila,
nitu mi e tatko kupil.

Nitu mi e tatko kupil,
nitu mi e brat mi pratil.
Nitu mi e brat mi pratil,
od tuѓina, od jabana.

Snošti dojde mojto libe
od tuѓina, od pečalba.
Mi donese vaja ruba,
vaja ruba, koprinena.”

Angelina led a dance all the while singing songs. She led the dance up and down and all around. Her friends praised her, “Good for you, Angelina, how you’re dancing and singing and wearing such a beautiful dress made of silk. Did your mother sew it for you, or did your father buy it for you? Or did your brother send it to you from abroad?” “My mother didn’t sew it, nor did my father buy it, nor did my brother send it to me from abroad. Last night my true love came home from working abroad. He brought me this silk dress.”

OZDOL IDE MLAD DELIJA

 J. = 69

Oz-dol i - de mlad de - li - ja, oz-dol i - de mlad de - li - ja,
Sal se ču - di, sal se pi - ta, sal se ču - di, sal se mis - li,
mlad de-li - ja, ja - ban - dži - ja, mlad de-li - ja, ja - ban - dži - ja.
dal' da o - di vo me - a - na, il' da o - di vo ka - fa - na.

Oz-dol i - de mlad de - li - ja, mlad de-li - ja, ja - ban - dži - ja,
dal' da o - di vo me - a - na, il' da o - di vo ka - fa - na.

BB-EE J. = 69

1 1 2 1 2 4 1 1 2 4 3 5
* *

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



OZDOL IDE MLAD DELIJA

//Оздол иде млад делија,//
 //млад делија, јабанџија.//
 Оздол иде млад делија,
 млад делија, јабанџија.
 //Сал се чуди, сал се мисли,//
 //дал' да оди во меана,
 ил' да оди во кафана.//

Ако оди во меана,
 ако пие рујно вино,
 //тој си нема жолто злато,
 жолто злато дукатлии.//
 Па си пошол кaj Стојанка,
 kaj Стојанка, џан девојка,
 //малку чукнал, малку викнал,
 го доčула џан Стојанка.//

Се излажа џан Стојанка,
 џан Стојанка, џан девојка,
 //па го пушти во одаи,
 во одаи на дивани.//
 Многу малку тој поседе,
 многу малку две недели,
 //што имало се изело,
 се изело ем испило.//

//Ozdol ide mlad delija,//
 //mlad delija, jabandžija.//
 Ozdol ide mlad delija,
 mlad delija, jabandžija.
 //Sal se čudi, sal se misli,//
 //dal' da odi vo meana,
 il' da odi vo kafana.//

Ako odi vo meana,
 ako pie rujno vino,
 //toj si nema žolto zlato,
 žolto zlato dukatlii.//
 Pa si pošol kaj Stojanka,
 kaj Stojanka, džan devojka,
 //malku čuknal, malku viknal,
 go dočula džan Stojanka.//

Se izlaža džan Stojanka,
 džan Stojanka, džan devojka,
 //pa go pušti vo odai,
 vo odai na divani.//
 Mnogu malku toj posede,
 mnogu malku dve nedeli,
 //što imalo se izelo,
 se izelo em ispilo.//

Up wandered a brazen young stranger. He wondered, asking himself whether he ought to go to the tavern or to the coffeehouse. Since he went to the tavern and drank red wine, he was left without a single piece of gold. So he went to see Stojanka, that dear girl. He tapped on her door, he called out to her quietly, and Stojanka finally heard him. Stojanka was deceived: she let him into the house, into the finest rooms. He stayed only a little while—two weeks! He ate and drank up whatever there was in the house.

PAVLE MI PIE

$J = 104$

Pav - le mi pi - e, Pav - le mi pi - e vi - no em ra -
Mo - re, toj mi is - pil, mo - re, toj mi is - pil, tri il - ja - di -

- ki - ja, vi - no em ra - ki - ja.
gro - ša, tri il - ja - di gro - ša.

Vez - den se - di Pav - le, mo - re, vo lad - na me - ja - na,

vi - no pi - e, em lu - ta ra - ki - ja.

Dej_ gi - di Pav - le bek - ri - ja, ja - deš, pi - eš na ve - re - si - ja.

Dragi Spasovski, accompanied by the Goran Alački Orchestra
Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



PAVLE MI PIE

Павле ми пие, Павле ми пие
вино ем ракија, вино ем ракија.
Море, тој ми испил, море, тој ми испил
три иљади гроша, три иљади гроша.

*Везден седи Павле, море, во ладна мејана,
//вино пие и лута ракија//
//Деј гиди Павле бекрија,
јадеш, пиеш на вересија//*

Кога дојде време, кога дојде време,
Павле да си плати, Павле пари нема.
Му проговара, му проговара,
тој млад меанџија, тој млад меанџија.

„Море, ја продаж си, море, ја продаж си
твоя брза коња, твоя брза коња.
Море, да си платиш, море, да се платиш
вино ем ракија, вино ем ракија.“

Pavle mi pie, Pavle mi pie
vino em rakija, vino em rakija.
More toj mi ispit, more, toj mi ispit
tri iljadi groša, tri iljadi groša.

*Vezden sedi Pavle, more, vo ladna mejana,
//vino pie i luta rakija//
//Dej gidi Pavle bekrija,
jadeš, pieš na veresija//*

Koga dojde vreme, koga dojde vreme,
Pavle da si plati, Pavle pari nema.
Mu progovara, mu progovara,
toj mlad meandžija, toj mlad meandžija.

“More, ja prodaj si, more, ja prodaj si
tvoja brza konja, tvoja brza konja.
More, da si platiš, more, da se platiš
vino em rakija, vino em rakija.”

Pavle drank wine and brandy—he drank up three thousand liras' worth. *All day Pavle sits in the cool tavern drinking wine and strong brandy. Ah, Pavle, you drunkard, you eat and drink on credit.* When it was time for Pavle to pay, he had no money. The young tavernkeeper told him, “Sell your swift horse so you can pay for your wine and brandy!”

SNOŠTI DOJDOV PO TEBE

 J = 116



Snoš-ti doj - dov_ po__ te - be vo va - še - to so - ka - če, ti si be - še v kom - ši - i,
 v kom - ši - i na se - den - ka, ti si be - še v kom - ši - i, v kom - ši - i na se - den - ka.

GG-CC J = 116



1 2 2 3 1 2 1 1 2 1 2 1 3 1 2 1

Dragi Spasovski, accompanied by musicians from Radio Skopje.
 Arranged by Radio Skopje.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



SNOŠTI DOJDOV PO TEBE

„Сношти дојдов по тебе
во вашето сокаче,
//ти си беше в комшии,
в комшии на седенка.“//

До Стојана седеше,
со него се гледаше,
//со него се гледаше,
нему му се смееше.“//

Китка зеде од уво,
на Стојана ја даде,
//Стојан ми те целувна,
кован колан ти даде.“//

Кажи, ливе, ти кажи,
кажи ти, не ме лажи,
//дал' го сакаш Стојана,
Стојана кујунција?“//

„Мама и тате велеја,
ќе ме дадат за него.
Стојан е кујунција,
//Стојан ми е богато,“//
има жолти жолтици.“

“Snošti dojdov po tebe
vo vašeto sokače,
//ti si beše v komšii,
v komšii na sedenka.“//

Do Stojana sedeše,
so nego se gledaše,
//so nego se gledaše,
nemu mu se smeeše.“//

Kitka zede od uvo,
na Stojana ja dade,
//Stojan mi te celuvna,
kovani kolan ti dade.“//

Kaži, libe, ti kaži,
kaži ti, ne me laži,
//dal' go sakaš Stojana,
Stojana kujundžija?“//

“Mama i tate veleja,
ke me dadat za nego.
Stojan e kujundžija,
//Stojan mi e bogato,“//
ima žolti žoltici.“

“I came to your street last night to fetch you. You were at the neighbors' house at a work party. You were sitting next to Stojan. You were gazing at each other and you were laughing at something he said. You took the flower from behind your ear and gave it to Stojan. Stojan gave you a kiss and gave you a forged metal belt. Tell me, dear, tell me and don't lie—do you love Stojan the jeweler?” “Mama and daddy told me that they are marrying me off to him. Stojan is a jeweler; he's rich with lots of gold coins.”

SNOŠTI GO VIDOV UBAVOTO STOJNE

 $\text{♩} = 144$

Snoš-ti go vi - dov, ma - mo_ mo - ri, u - ba - vo - to Stoj - ne,
 Stoj - ne, bre Stoj - ne, Stap - ni mi na no - ga,
 Er - gen, bre dil - ber, e - laj mi na ko - le - no.

 $\text{BbBb-EbEb} \text{♩} = 144$

4 2 1 2 1 2 2 1 2 1 2 1 1 4 2 1 2 1 1 4 2

Dragi Spasovski, accompanied by David Bilides.
 Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



SNOŠTI GO VIDOV UBAVOTO STOJNE

//Сношти го видов, мамо мори,
убавото Стојне,,/

*Стојне, бре Стојне, стапни ми на нога,
ерген, бре дилбер, елај ми на колено.*

Стојнините очи, ле мамо,
црни черешови,
Стојнините веѓи, ле мамо,
морски пијавици.

Убавото Стојне, ле мамо,
алтан чело има,
Стојниното лице, ле мамо
солунско симитче.

Стојнината снага, ле мамо,
тенка е топола,
Стојниното грло, ле мамо,
лично огледало.

//Snošti go vidov, mamo mori,
ubavoto Stojne,,/

*Stojne, bre Stojne, stapni mi na noga,
ergen, bre dilber, elaj mi na koleno.*

Stojninite oči, le mamo,
crni čerešovi,
Stojninite veѓi, le mamo,
morski pijavici.

Ubavoto Stojne, le mamo,
altan čelo ima,
Stojninoto lice, le mamo,
solunsko simitče.

Stojninata snaga, le mamo,
tenka e topola,
Stojninoto grlo, le mamo,
lično ogledalo.

Last night I saw the beautiful Stojne, oh mama. *Stojne, oh Stojne, step on my toes, come sit on my knee.* Stojne's eyes are like black cherries. Her eyebrows are like sea leeches. The beautiful Stojne has a forehead like a gold coin. Her face is like a loaf of Solun bread. Stojne's body is as slender as a poplar. Her throat is like a lovely mirror.

SNOŠTI TE PRATIV NA VODA, KERKO

$\text{♩} = 100$

Sno - šti te pra-tiv na vo - da, ker - ko, koj - ti - gi skr - ši - stom - ni - te?
Tem - ni - na be - še, ne vi - dov, ma - mo, mno - zi - na be - ja, ne poz - na.

B_bB_b-E_bE_b $\text{♩} = 100$

1. 2. *** 1/2.

Dragi Spasovski, accompanied by Stefče Stojkovski, Trajče Ristov, & David Bilides
Arranged by Stefče Stojkovski, Dragi Spasovski, & David Bilides

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



SNOŠTI TE PRATIV NA VODA, KÉRKO

„Сношти те пратив на вода, керко,
кој ти ги скрши стомните?”

„Темнина беше, не видов, мамо,
мнозина беја, не позна.

Как да го малу загледа, мамо,
как да ми беше либето.

Давај ме, мамо, за него, леле,
зар сама к' одам по него.”

„Чекај, причекај, керку ле, леле,
барем да дојдет татко ти.”

„Татко ми пошол, не дошол, мајко,
црниот aber му дошол.”

„Чекај, причекај, керку ле, леле,
барем да дојдет братот ти.”

„Братот ми пошол, не дошол, мајко,
црниот aber му дошол.

//Давај ме, мамо, за него, дланам,
зар сама к' одам по него.”//

“Snošti te prativ na voda, kérko,
koj ti gi skrši stomnite?”

“Temnina beše, ne vidov, mamo,
mnozina beja, ne pozna.

Kak da go malu zagleda, mamo,
Kak da mi beše libeto.

Davaj me, mamo, za nego, lele,
Zar sama k' odam po nego.”

“Čekaj, pričekaj, kerku le, lele,
Barem da dojdet tatko ti.”

“Tatko mi pošol, ne došol, majko,
Crniot aber mu došol.”

“Čekaj, pričekaj, kerku le, lele,
Barem da dojdet bratot ti.”

“Bratot mi pošol, ne došol, majko,
Crniot aber mu došol.

//Davaj me, mamo, za nego, džanam,
Zar sama k' odam po nego.”//

Last night I sent you for water, daughter, but who broke your water jugs?” “It was dark and I couldn't see, mama. There was a big crowd, and I didn't recognize them. But I thought I saw my sweetheart among them. Let me marry him, mama, or else I'll go after him myself.” “Wait a little, daughter, at least until your father comes home.” “I can't risk that he'll hear the bad news [that I am marrying without his permission]!” “Wait a little, daughter, at least until your brother comes home.” “I can't risk that he'll hear the bad news. Let me marry him, mama, or else I'll go after him myself.”

STANI, BRE SINE, STOJANE

$\text{♪} = 184$

"Sta - ni, bre si - ne, Sto - ja - - ne, _____

ram di - ri, dam di - ri, of, of,____ of,____ da vi - diš o - ro go - le - mo.

B♭B♭-E♭E♭ $\text{♪} = 184$

3 * * 1 2 1 1 3 4 2 1 1 4 3 1 1 4 2 1

1. 2.

Dragi Spasovski, accompanied by David Bilides.
Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



STANI, BRE SINE, STOJANE

//,,Стани, бре сине, Стојане,,/
//рам дири, дири, оф, оф, оф,
да видиш оро големо.//

//Да видиш оро големо,,/
//рам дири, дири, оф, оф, оф,
до сека мома и момче.//

//До сека мома и момче,,/
рам дири, дири, оф, оф, оф,
до твојта Рада двамина,
рам дири, дири, оф, оф, оф,
двамина лични бекари.“

//,,Нека ја, мајко, нека ја,,/
рам дири, дири, оф, оф, оф,
јас ќе ја земам сестра и,
рам дири, дири, оф, оф, оф,
сестра и, мамо, помала.“

//"Stani, bre sine, Stojane,,/
//ram diri, diri, of, of, of,
da vidiš oro golemo.//

//Da vidiš oro golemo,,/
//ram diri, diri, of, of, of,
do seka moma i momče.//

//Do seka moma i momče,,/
ram diri, diri, of, of, of,
do tvojta Rada dvamina,
ram diri, diri, of, of, of,
dvamina lični bekari.“

//"Neka ja, majko, neka ja,,/
ram diri, diri, of, of, of,
jas ќе ја zemam sestra i,
ram diri, diri, of, of, of,
sestra i, mamo, pomala.“

"Get up, Stojan, my son, go have a look at the big dance line. Every girl has a boy dancing next to her, but your Rada has two handsome bachelors next to her." "Don't worry about her, mother. I'm going to marry her younger sister."

STOJAN MI BOLAN LEGAŠE

$\text{♩} = 126$

Sto - jan mi bo - lan le - ga - še, ma-mo de, Sto - jan mi bo - lan le - ga - še.

De - vet go - di - ni le - ga - ja, ma-mo de, de - - vet go - di - ni le - ga - ja.

GG-DD $\text{♩} = 126$

3 2 1

Rajna Spasovska & Dragi Spasovski, accompanied by musicians of Radio Skopje.
Arranged by Radio Skopje

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



STOJAN MI BOLAN LEGAŠE

Стојан ми болан легаше, мамо де,
Стојан ми болан легаше.
Девет години легаја, мамо де,
девет години легаја.

Девет постельји скапаја, мамо де,
девет постельји скапаја.
Низ уста змије лазиле, мамо де,
низ уста змије лазиле.

Мажка му седи до глава, мамо де,
стара му седи до глава.
„Кажи си, сине, греови, море де,
кажи си, сине, греови.“

„Ели ме, мамо, прашуеш, мори де,
ели ме, стара, прашуеш.
К'д бемо млади овчари, мамо де,
к'д бемо млади овчари,

Качимо гора зелена, мамо де,
качимо гора зелена,
најдомо трло овчарско, мамо де,
најдамо трло овчарско.

У трло рожни јаганци, мамо де,
у трло рожни јаганци.
Ватимо трло, палимо, мамо де,
ватимо трло, палимо,
јаганца тужно блејева, мамо де,
јаганца тужно блејева.“

Stojan mi bolan legaše, mamo de,
Stojan mi bolan legaše.
Devet godini legaja, mamo de,
devet godini legaja.

Devet postelji skapaja, mamo de,
devet postelji skapaja.
Niz usta zmije lazile, mamo de,
niz usta zmije lazile.

Majka mu sedi do glava, mamo de,
stara mu sedi do glava.
“Kaži si, sine, greovi, more de,
kaži si, sine, greovi.“

“Eli me, mamo, prašueš, mori de,
eli me, stara, prašueš.
K'd bemo mladi ovčari, mamo de,
k'd bemo mladi ovčari,

Kačimo gora zelena, mamo de,
kačimo gora zelena,
најдомо трло овчарско, мамо де,
најдамо трло овчарско.

U trlo rožni jaganci, mamo de,
u trlo rožni jaganci.
Vatimo trlo, palimo, mamo de,
vatimo trlo, palimo,
jaganca tužno blejeva, mamo de,
jaganca tužno blejeva.“

Stojan lay sick for nine years. He used up nine beds. A snake crawled out of his mouth. His mother sat next to his head. “Confess me your sins, oh son.” “Since you ask, mother, when we were young shepherds we went up the green mountain where we found a sheepfold. In the pen were newborn lambs. We set fire to the pen; the lambs bleated piteously.”

STOJNE, CRNOOK NEVENO

$\text{♩} = 126$

Stoj - ne, cr - no - ok ne - ve - no, tu - ri
Tu - ri vi - no da pi - e - me, mo - ri, tu - ri
ka - ži da si - oy - me, mo - ri, i - li

B♭B♭-E♭E♭

$\text{♩} = 126$

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



STOJNE, CRNOOK NEVENO

Стојне, црноок невено,
тури вино да пиеме, мори,
тури вино да пиеме.
Тури вино да пиеме,
или кажи да си ојме, мори,
или кажи да си ојме.

Или кажи да си ојме,
кучињата да не лајат, мори,
кучињата да не лајат.
Кучињата да не лајат,
да не викат сељането, мори,
вампир шета низ селото.

Стојне, црноок невено,
уста шеќерна кутија, мори,
уста шеќерна кутија.
Уста шеќерна кутија,
чело алтан мамудија, мори,
чело алтан мамудија.

Стојне, црноок невено,
тури вино да пиеме, мори,
тури вино да пиеме.
Тури вино да пиеме,
или вино, или вода, мори,
или вино, или вода.

Stojne, crnook neveno,
turi vino da pieme, mori,
turi vino da pieme.
Turi vino da pieme,
ili kaži da si ojme, mori,
ili kaži da si ojme.

Ili kaži da si ojme,
kučnjata da ne lajat, mori,
kučnjata da ne lajat.
Kučnjata da ne lajat,
da ne vikat seljaneto, mori,
vampir šeta niz seloto.

Stojne, crnook neveno,
usta šekerna kutija, mori,
usta šekerna kutija.
Usta šekerna kutija,
čelo altan mamudija, mori,
čelo altan mamudija.

Stojne, crnook neveno,
turi vino da pieme, mori,
turi vino da pieme.
Turi vino da pieme,
ili vino, ili voda, mori,
ili vino, ili voda.

Stojne, black-eyed calendula flower, pour us some wine, or maybe we should go home, so that the dogs don't bark, so that the villagers won't say there's a vampire running around the village. Stojne, black-eyed calendula flower, your mouth is like a box full of sugar; your forehead is like a gold coin. Stojne, black-eyed calendula flower, pour us some wine—either wine or water.

SVA NOK E STANKA SEDELA

$\text{♪.} = 100$

Sva nok e Stan-ka_ se - de - la, de - vet vre-te - na_ nap - re - la,
 lo - ja - na_ e_ sve - ka sto - pi - la, to - var je_ dr - va iz - go - re - la,
 ta_ je_ Sto - ja - na če - ka - la, od_ pus - to_ kum - stvo da_ doj - de.

B \flat B \flat -E \flat E \flat $\text{♪.} = 100$

1 2 4 2 1 4

Dragi Spasovski, accompanied by David Bilides.
Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



SVA NOK E STANKA SEDELA

Сва нок е Станка седела,
девет вретена напрела,
лојана е свеќа стопила,
товар је дрва изгорела,
та је Стојана чекала
од пусто кумство да дојде.

Стојан си седи кафана,
љута ракија пиеше,
благи јабуки јадеше,
каlesh невести гледаше,
Станку је дремка фатила,
загледа гу стара свркрава.

„Легни си Станке, преспи си,
кога ќе дојде Стојанчо,
кога ќе те тебе разбудам
//портите да му отвориш,//
у дворје да го пречекаш.“

Послуша Станка свекрву,
легнала јадна, заспала,
к'д си Стојанчо пристигна,
свекрва не гу викнала.
Стојан се љуто наљути,
улезе Стојан одаже.

Подигна Станку јорганче,
Станка си слатко заспала.
Рамна си снага сложила,
//Т'ники си уста стокмила,//
Црни си очи склопила.

Стојан извади анџарче,
прободе Станку у срце.
Станка си силно викнала,
доčула стара свркрава.
„Стојане, сине, Стојане,
мајка е шегу водила.“

Стојан си жално прозборе,
„Проклета да си, мајчице,
с'с мужа смешку не терай!“
И сам се Стојан пробоја.
Стојана копав пред цркву,
а Станка копав у цркву.

Стојан изнukan топола,
Станка изнukan лозница,
Прожи се т'нка лозница,
//Прегрна т'нку тополу,//
Ај нека е пусто венчање.

Sva nok e Stanka sedela,
devet vretena naprela,
lojana e sveka stopila,
tovar je drva izgorela,
ta je Stojana cekala
od pusto kumstvo da dojde.

Stojan si sedi kafana,
ljuta rakija pieše,
blagi jabuki jadeše,
kaleš nevesti gledaše,
Stanku je dremka fatila,
zagleda gu stara svrkrava.

“Legni si Stanke, prespi si,
koga ke dojde Stojančo,
ja ke te tebe razbudam
//portite da mu otvoriš,//
u dvorje da go prečekaš.“

Posluša Stanka svekrvu,
legnala jadna, zaspala,
k'd si Stojančo pristigna,
svekrva ne gu viknala.
Stojan se ljuto naljuti,
uleze Stojan odajče.

Podigna Stanku jorganče,
Stanka si slatko zaspala.
Ramna si snaga složila,
//T'nnki si usta stokmila,//
Crni si oči sklopila.

Stojan izvadi andzarče,
probode Stanku u srce.
Stanka si silno viknala,
dočula stara svrkrava.
“Stojane, sine, Stojane,
majka e šegu vodila.“

Stojan si žalno prozbore,
“Prakleta da si majčice,
s's muža smešku ne teraj!”
I sam se Stojan proboja.
Stojana kopav pred crkvu,
a Stanku kopav u crkvu.

Stojan iznukan topola,
Stanka iznukan lozница,
Pruži se t'nka loznica,
//Pregrna t'nku topolu,//
Aj neka e pusto venčanje.

All night Stanka sat up, weaving nine distaffs full of thread. She used up a tallow candle, and burned a whole load of wood, waiting for Stojan to come back from his best-man duties. Stojan sat in a tavern drinking strong brandy, eating sweet apples, watching young black-eyed brides. Stanka became drowsy, and her mother-in-law looked in on her. "Go to bed, Stanka, get some sleep. When Stojan comes home I'll wake you up so that you can open the gates for him and wait for him in the courtyard." Stanka obeyed her mother-in-law; she laid down and fell asleep. When Stojan arrived home her mother-in-law did not call to her. Stojan became terribly angry, and he entered their bedroom. He lifted Stanka's quilt; Stanka had fallen asleep so sweetly. She'd laid down her slender body, placed her fine lips together and shut her black eyes. Stojan withdrew a dagger and struck Stanka in the heart. Stanka cried out loudly, and her old mother-in-law heard. "Stojan, son, I was just playing a joke on you!" Stojan muttered sadly, "Damn you, mother, you don't play games with a man like that!" And then Stojan pierced his own heart. They buried Stojan in front of the church, and Stanka inside the church. Stojan sprouted up again as a poplar tree; Stanka as a grapevine. The slender grapevine reached out and embraced the slender poplar tree. Cursed be that marriage.

SVA NOK MI BILBIL PREPEJA

J = 100

The musical score consists of five staves of music. The first four staves are vocal parts, each with lyrics written below the notes. The fifth staff is an accompaniment for the piano or harpsichord. The vocal parts are in common time, while the piano part is in 4/4 time. The key signature changes frequently, indicated by various sharps and flats. The piano part features chords and some melodic lines.

Sva nok mi_____ bil - bil____ pre - pe - ja,
 sva nok mi_____ bil - bil____ pre - pe - ja
 na_____ Ka - ti - ni - ot
 cr - - - ven_ tren - da - fil fil.
J = 100

1. 2.

C F B^b C C F C B^b C

1. 2.

Dragi Spasovski, accompanied by the Goran Alački Orchestra
 Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



SVA NOĆ MI BILBIL PREPEJA

//Сва ноќ ми билбил препеја//
//на Катиниот црвен трендафил.//

„Стани ми, стани, Катинке,
стани ми, стани, девојко,
//лебето ти се посврши.//

//Либето ти се посврши,//
//од тебе бара проштење.”//

//„Од мене просто да му е,//
//од Бога аир да не види.”//

//Sva nok mi bilbil prepeja//
//na Katiniot crven trendafil.//

“Stani mi, stani, Katinke,
stani mi, stani, devojko,
//libeto ti se posvrši.//

//Libeto ti se posvrši,//
//od tebe bara proštenje.”//

//“Od mene prosto da mu e,//
//od Boga air da ne vidi.”//

A nightingale sang all night on Kata's red rosebush. "Get up, Katinka, get up, girl! Your lover has gotten engaged to another, and he seeks forgiveness from you." "I forgive him, but he'll find no grace from God."

TRI GODINI STANA

$\text{♩} = 66$

$\frac{12}{16}$

"Tri go - di - ni sta - na ka - ko me za - fa - na
lu - to da me ma - či tvo - ja - ta lju - bov.
Tri go - di - ni sta - na ka - ko me za - fa - na
lu - to da me ma - či tvo - ja - ta lju - bov."

$\frac{12}{16}$

A 5 D G A 5 A 5 D B^b G A

Dragi Spasovski, accompanied by the Goran Alački Orchestra
Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



TRI GODINI STANA

///„Три години стана како ме зафана
лута да ме мачи твојата љубов.///

///Дали си Гркинка, ил' си Македонка,
цел свет да се чуди на твојата убост?///

Каква мајка беше тебе што те роди
тебе што те роди толку уваба?”

//„Мојта мајка беше убава и лична
и мене ме роди уште полична.”//

„Ја земи ножето, распарај срцето,
таму ќе си најдеш отровна љубов.//
Ја земи ножето, распарај срцето,
внатре ќе си најдеш отровна љубов.

Ако не те земам млада невестица,
јазе ќе те земам црна вдовица,
//ако не те земам долу на земјата
јазе ќе те земам горе на небо.”//

///"Tri godini stana kako me zafana
luto da me mači tvojata ljubov.///

///Dali si Grkinka, il' si Makedonka,
cel svet da se čudi na tvojata ubost?///

Kakva majka beše tebe što te rodi
tebe što te rodi tolku ubava?”

//“Mojta majka beše ubava i lična
i mene me rodi ušte polična.”//

///"Ja zemi nožeto rasparaj srceto,
tamu ke si najdeš otrovna ljubov.//
Ja zemi nožeto, rasparaj srceto,
vnatre ke si najdeš otrovna ljubov.

Ako ne te zemam mlada nevestica,
jaze ke te zemam crna vдовica,
//ako ne te zemam dolu na zemjata
jaze ke te zemam gore na nebo.”//

“For three years I've been tortured by your love. Are you Greek or are you Macedonian—the whole world marvels at your beauty. What kind of mother gave birth to you, that you turned out so lovely?” “My mother was comely and beautiful and I turned out even more beautiful.” “Here, take this knife and rip open my heart. There you will find a poisonous love. If I can't have you as a young bride, I will have you as a widow dressed in black. If I cannot have you here on Earth, I'll marry you in heaven.”

TRI GODINI, KATE, BOLEN LEŽAM

$\text{♩} = 92$

Tri go - di - ni, Ka - te, bo - len le - žam,

ti ne_ doj - de, Ka - te, da_ me_ vi - diš.

Ti ne_ doj - de, Ka - te, da_ me vi - diš,

po - na - di - ca, Ka - te, da mi do - ne - seš.

B♭B♭-E♭E♭ $\text{♩} = 92$

3 1 1 2 1 3 1 1 2 4 2 1 3 1 2 4 2

Dragi Spasovski, accompanied by David Bilides.
Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



TRI GODINI, KATE, BOLEN LEŽAM

Три години, Кате, болен лежам,
ти не дојде, Кате, да ме видиш.
Ти не дојде, Кате, да ме видиш,
понадица, Кате, да ми донесеш.

Понадица, Кате, да ми донесеш,
среде зима, Кате, лубеница.
Среде зима, Кате, лубеница,
среде лето, Кате, жолта дуња.

Шиќур Господ, Кате, те донесе,
понадица, Кате, да ми донесеш.
Отвори го, Кате, пенџерето,
да го видам, Кате, езерото.

Да го видам, Кате, езерото,
како фрла, Кате, далги, далги.
Така фрла, Кате, моево срце.
моево срце, Кате, за твоето.

Tri godini, Kate, bolen ležam,
ti ne dojde, Kate, da me vidiš.
Ti ne dojde, Kate, da me vidiš,
ponadica, Kate, da mi doneseš.

Ponadica, Kate, da mi doneseš,
srede zima, Kate, lubenica.
Srede zima, Kate, lubenica,
srede leto, Kate, žolta dunja.

Šukur Gospod, Kate, te donese,
ponadica, Kate, da mi doneseš.
Otvori go, Kate, pendžereto,
da go vidam, Kate, ezeroto.

Da go vidam, Kate, ezeroto,
kako frla, Kate, dalgi, dalgi.
Taka frla, Kate, moevo srce,
moevo srce, Kate, za tvoeto.

I've lain sick for three years, Kate, and you've never come to visit me, to bring me a gift of food: a watermelon in midwinter, a yellow quince in midsummer. Thank God you've come, Kate, to bring me a gift of food. Open the window, Kate, so that I may see the lake. As the waves beat the shore, so beats my heart for yours.

URVA FANKA

$\text{♩} = 80$

Ur - va_ Fan - ka,_____ ur - va_ Fan - ka_ po po - le - to,_____

ur - va_ Fan - ka,_____ oj, le - le,_ po_ po - le - to._____

Da_ na - be - re,_____ da na - be - re_ cr - no_ groz - je,_____

da_ na - be - re,_____ oj, le - le,_ cr - no_ groz - je._____

B \flat B \flat -E \flat E \flat $\text{♩} = 80$

1 2 4 3 1 1 2 4 2 1 1 3

Dragi Spasovski, accompanied by David Bilides.
Arranged by Dragi Spasovski and David Bilides.

Izvor Music IZM 103
Beyond the Mountain—Zad Planinata



URVA FANKA

Урва Фанка, урва Фанка по полето,
урва Фанка, ој, леле, по полето.
Да набере, да набере црно грозје,
да набере, ој, леле, црно грозје.

Да набере, да набере црно грозје,
црно грозје, ој, леле, лисечина.
Ми ја фана, ми ја фана падарчето,
ми ја фана, ој, леле, падарчето.

„Таксај, Фанке, таксај, Фанке, што ќе таксаш,
таксај, Фанке, ој, леле, што ќе таксаш?”
„Таксано е, таксано е бело лице,
таксано е, ој, леле, бело лице.“

„Таксај, Фанке, таксај, Фанке, што ќе таксаш,
таксај, Фанке, ој, леле, што ќе таксаш?”
„Таксани се, таксани се црни очи,
црни очи, ој, леле, гајтан вежди.“

Urva Fanka, urva Fanka po poleto,
urva Fanka, oj, lele, po poleto.
Da nabere, da nabere crno grozje,
da nabere, oj, lele, crno grozje.

Da nabere, da nabere crno grozje,
crno grozje, oj, lele, lisečina.
Mi ja fana, mi ja fana padarčeto,
mi ja fana, oj, lele, padarčeto.

“Taksaj, Fanke, taksaj, Fanke, što će taksaš,
taksaj, Fanke, oj, lele, što će taksaš?”
“Taksano e, taksano e belo lice,
taksano e, oj, lele, belo lice.”

“Taksaj, Fanke, taksaj, Fanke, što će taksaš,
taksaj, Fanke, oj, lele, što će taksaš?”
“Taksani se, taksani se crni oči,
crni oči, oj, lele, gajtan veždi.”

Fanka went down to the field to pick large red grapes. The field guard caught her. “Promise me, Fanka, what will you promise me?” “I’ll promise you my fair face.” “Promise me, Fanka, what will you promise me?” “I’ll promise you my black eyes and shapely eyebrows.”

ZASPALA JANA, JANINKA

 $\text{♪} = 176$ 

Zas - pa - - la____ Ja - - na, Ja - - nin - - ka, le - - le,
 Maj - - ka____ ja____ Ja - - na bu - - de - - še, le - - le,



zas - pa - - la____ Ja - - na, Ja - - nin - - ka,____
 maj - - ka____ ja____ Ja - - na bu - - de - - še,____



na maj - ki - no si ko - le - - no,____ na maj - ki - no si ko - le - - no,____
 "Sta - ni mi ker - ko, Ja - nin - - ke,____ de - nes se, ker - ko, ne spi - - je,____



Zas - pa - la Ja - na, Ja - nin - - ka,____ na maj - ki - no - to ko - le - - no,____
 sta - ni mi ker - ko, Ja - nin - - ke,____ de - nes se, ker - ko, ne spi - - je."____

Dragi Spasovski, accompanied by the Stefče Stojkovski Ensemble of National Instruments & Songs
 Arranged by Stefče Stojkovski

Izvor Music IZM 102
Echo of My Soul—Ekoto Na Mojata Duša



ZASPALA JANA, JANINKA

Заспала Јана, Јанинка, леле,
заспала Јана, Јанинка
//на мајкино си колено,//
заспала Јана, Јанинка,
на мајкино си колено.
Мајка ја Јана будеше, леле,
мајка ја Јана будеше,
//„Стани ми, ќерко Јанинке,
днес се, ќерко, не спие.“//

„Пукнала, мајко, треснала, леле,
пукнала, мајко, треснала,
//што бев си слатко заспала
и сладок сон сонувала://
На сон дојдоа три луди, леле,
на сон дојдоа три луди,
//три луди, три ацамии,//
на сон дојдоа три луди,
три луди, три ацамии.

Први ми даде јаболко, леле,
први ми даде јаболко,
//втори ми даде злат прстен,//
први ми даде јаболко,
втори ми даде злат прстен.
Втори ми даде злат прстен, леле,
втори ми даде злат прстен,
//трети ме мене целувна,//
втори ми даде злат прстен,
трети ме мене целувна.

Тој што ми даде јаболко, леле,
тој што ми даде јаболко,
//зелен да биде как него./
Тој што ми даде злат прстен,
низ него да се провира.
Тој што ме мене целувна, леле,
тој што ме мене целувна,
дај ми го Боже, дај, дај, дај,
//со него век да векувам,//
со него да се ќердосам.“

Zaspala, Jana, Janinka, lele,
zaspala Jana, Janinka
//na majkino si koleno,//
zaspala, Jana, Janinka,
na majkino si koleno.
Majka ja Jana budeše, lele,
majka ja Jana budeše,
//“Stani mi, kerko Janinke,
denes se, kerko, ne spie.”//

“Puknala, majko, tresnala, lele,
puknala, majko, tresnala,
//što bev si slatko zaspala
i sladok son sonuvala://
Na son dojdoa tri ludi, lele,
na son dojdoa tri ludi,
//tri ludi, tri adžamii,//
na son dojdoa tri ludi,
tri ludi, tri adžamii.

Prvi mi dade jabolko, lele,
prvi mi dade jabolko,
//vtori mi dade zlat prsten,//
prvi mi dade jabolko,
vtori mi dade zlat prsten.
Vtori mi dade zlat prsten, lele,
vtori mi dade zlat prsten,
//treti me mene celuvna,//
vtori mi dade zlat prsten,
treti me mene celuvna.

Toj što mi dade jabolko, lele,
toj što mi dade jabolko,
//zelen da bide kak nego./
Toj što mi dade zlat prsten,
niz nego da se provira.
Toj što me mene celuvna, lele,
toj što me mene celuvna,
daj mi go Bože, daj, daj, daj,
//so nego vek da vekuvam,//
so nego da se kerdosam.”

Jana fell asleep on her mother's knee. Her mother woke her up, saying, "Get up, Jana, my daughter—one doesn't sleep during the day!" "Curse you, mother—I was having such a sweet dream. In my dream three young men came to me, three inexperienced ones. The first one gave me an apple, the second one a golden ring and the third one gave me a kiss. The one who gave me the apple—may he turn as green as that apple! The one who gave me the gold ring—may he waste away enough to pass through it! The one who gave me a kiss—give him to me, oh Lord—I'll live with him forever; I'll have a good life with him."

ZBOGUM MILA, DOJDE DENOT

$\text{♩} = 100$

Zbo-gum mi - la,____ doj - de de - not____
jas od te - be____ da se raz - de - lam,____
jas pak be - den,____ ro - den____ sum_ bez k's - met,____
se____ so ma - - - ki, ta - gi go - le - mi.

$\text{♩} = 126$

Dm A Gm Bm A

$\text{♩} = 100$

Gm A Em A

Dragi Spasovski, accompanied by the Goran Alački Orchestra
Arranged by Goran Alački

Izvor Music IZM 101
Voice of My Soul—Glasot Na Mojata Duša



ZBOGUM MILA, DOJDE DENOT

Збогум мила, дојде денот
јас од тебе да се разделам,
//јас пак беден, роден сум без к'смет,
се со маки, таги големи.//

Тешка беше нашата разделба
кога тргнав за непознат крај,
//мојте солзи патот го топеа,
по пат одам за непознат крај.//

Дојдов тука како јабанција,
далеку од мојот роден крај,
//срце плаче, никде среќа немам,
тежок гурбет, пуста туѓина.//

Ако богда јас пак да се вратам,
тебе, мила, да те прегрnam,
//да ти кажам мојте маки,
мојте маки, таги големи.//

Zbogum mila, dojde denot
jas od tebe da se razdelam,
//jas pak beden, roden sum bez k'smet,
se so maki, tagi golemi.//

Teška beše našata razdelba
koga trgnav za nepoznat kraj,
//mojte solzi patot go topea,
po pat odam za nepoznat kraj.//

Dojdov tuka kako jabandžija,
daleku od mojot roden kraj,
//srce plače, nigde sreča nemam,
težok gurbet, pusta tuđina.//

Ako bogda jas pak da se vratam,
tebe, mila, da te pregrnam,
//da ti kažam mojte maki,
mojte maki, tagi golemi.//

Farewell, my dear, the day has come for me to take my leave of you. Oh, I was born poor and without luck, full of troubles and great sadness. Our separation was difficult when I set off for unknown lands. My tears watered the road; I walk the road on the way to unknown lands. I came here as a foreigner, far from my homeland. My heart cries, I cannot find happiness anywhere, working abroad in these cursed lands. God willing if I can come back, I will embrace you, my dear. I'll tell you all about my troubles and my great sadness.

NOTES ON THE SONGS

Please note that additional, in-depth commentary on the lyrics, recordings, and context of every song in the book can be found in the *Macedonian Postcards* podcasts at <http://podcasts.izvormusic.com>. Please go to that link to find instructions for downloading mp3s of the interviews with Dragi and/or subscribing to the series.

AJ, IZNIKNA MI BADEM DRVO

The curved symbol above "mi" in measure 5 is a swoop down in the vocal. You'll find the reverse, a swoop up, in many other songs. Dragi adds a harmony in thirds to many of his songs, both modern and older. It's very common today, even in zurla playing in Macedonia, Greek Macedonia, and the Pirin region of Bulgaria (hereafter called "the Macedonian region"). Goran follows suit on the accordion.

AJ, ZDRAM, ZDRAMI SE

This song has a feel similar to a Bulgarian pravo, down to the mix of duples and triples.

AJDE, NASRED SELO ČEŠMA ŠARENA

The curved symbol above "češ-" in measure 3 is a scoop up, almost always found, when used, at the beginning of a lyric line or measure. The interlude is one of many that I composed on the spot. Dragi would sing a verse of a song to me, then go out and smoke a cigarette while I feverishly tried to come up with something that would be to his liking. Now that Sandra and I have convinced him not to smoke anymore, I don't know what I'll do the next time I need a few minutes to create a break for him!

BOG DA GO BIE IBRAIM-ODŽA

The first of the book's čalgija tunes. The rhythm is a 12, broken down into 7+5, and further into 3+2+2+3+2. This

beranče rhythm depends on a few things to make it feel right when played live. The first grouping of 3 very often has 4 notes played in that time, but they're not played evenly. The closest I could come to the feel of the accelerated beginning and the pause at the end of the 3 was to notate it as 4:5. The second common feature, not heard in this recording, is a slight hesitancy after the second 2 grouping, before the second 3 grouping. This disappears if and when the music speeds up. After each measure, be sure to come in right on one, no hesitation.

BOLEN LEŽI MLADI JOVAN

Notating slow songs is a real challenge. Dragi learned his songs by ear, not in school, not notated. I would recommend that you learn this and the other slow songs in the book the same way. The notation is provided to give you a visual guide to the song, the timings, and the ornamentation. It is, of course only approximate, but using the metronome marking provided, it is a good approximation at that. Pay close attention to Dragi's use of held notes without vibrato changing into vibrato, raised and flattened pitches, and relaxed use of ornamentation. The *gajda* (bagpipe) interludes are improvised, but related to the basic melody. You'll find this pattern of verse and improvised interlude in all the slow songs in the book.



BOLEN MI LEŽI KARA-MUSTAFA

Stefče begins with an improvisation on the *zurla* (shawm), then switches into his standard ensemble. Many of his pieces use the barred second fret of the tambura as home base. With a solo tambura you can end phrases or verses by barring; the rest of the time droning on the open string produces a different, but acceptable backdrop.

CRNA SE ČUMA ZADADE

As with any slow song, the ornamentation and timing varies from verse to verse. Certain words get emphasized, by means of ornamentation or dynamics, or are lingered over. It really is an art to sing these songs well, and much more difficult than one might think. Although Dragi is aware that he ornaments his songs, and can even describe the ornaments when asked, they are organic to the song and the way he sings it.

DAFINO, VINO CRVENO

The caesura in measure 2 is a modern variant of the song, which I'm sure continued in rhythm in older versions. I've heard that other Macedonian singers also sing this song that way now, sometimes stretching out the hold quite a bit.

DEJ GIDI LUDI MLADI GODINI

This popular melody, originally sung by Mervet Belovska, has versions with different lyrics. Goran's arrangements in general are filled with tasteful and subtle features.

DOMAKINE, DOBRI GOSTI TI DOJDOA

Another very popular song, with variants found in Albania.

DVA MI BRATA VERNO ŽIVUVALE

The slow "hej" intro at the start of each verse is similar to some Bulgarian Šop table songs.

IZGORE SELO TRNOVO

The first of 3 songs in the book where a contemporary Dragi sings along to an old recording of his mother, Rajna. These recordings were the first she made.

IZLEGOL SELJMAN, PROŠETAL

Dragi recently learned this fascinating song from his mother. There are many ways one could notate the shifting rhythms, and I used the syllables and Stefče's choice of a $3+2+2+2+2$ rhythmic interlude as a guide.

IZNIKNALE DVA BORA ZELENI

Here we have a three-part version of the song, essentially thirds harmony over a drone.

JA IZLEZI, STARA MAJKO

This song has a range of over an octave, indicative of its urban origins.

KADE SE ČULO, VIDEO

It would be difficult to accompany this song with, say, a solo tambura, even though Goran manages to come up with an arrangement that uses tamburas and even the *gajda*. Combining those with the electric bass, he and Stefče create an interesting sound blend, well-suited for dancing.

KARANFILKE, FILKE, MOME

If you are accompanying a singer and cannot come up with your own break when needed, do as I did here, and simply

repeat the last part of the song. This is quite common and a real lifesaver in live performances when you've forgotten the interlude two seconds before you're supposed to play it.

KAŽI, VASKE EVGOVA

The song's use of a slow 2/4 during the melody and a faster 6/8 break (over a 2/4 rhythm) is reminiscent of Thracian pravos.

KERKO MORI, KERKO

On the interlude, keeping the first finger down while crossing over to the drone string with your third finger in the first and fourth measures makes it easy to stay in tempo, and also produces a pleasing sound.

KOJ TI GI DADE TIE CRNI OČI

The difference in the way Dragi sings the quicker notes in measure 4 and measure 7 is subtle, but it makes a larger difference than one would think when listening.

LINO MOME, SEVDALINO

In order to notate this and the other slow songs in the book, I found a pulse rate for the faster (but not necessarily fastest) notes, called them 16th notes, and then counted out all the notes and rests based on that pulse. This takes a considerable amount of time, but in playback is pretty accurate, for whatever it's worth.

MINAV GORA

This slow song starts traditionally—*kaval* (flute) with drones and voice—but ends with added synthesizer accompaniment. There are many instances on Macedonian CDs over the past 15 years or so of young Macedonian rock or popular

musicians jointly working with a traditional instrumentalist (e.g., Pece Atanasovski) or singer (e.g., Vanja Lazarova), and laying a modern track under their music. There are also bands (e.g., DD Synthesis & Kismet, among many) that use or incorporate traditional instruments in a modern context.

MOME ORE ZELENI LIVADI

The second of Rajna's Radio Skopje songs found in the book. Dragi describes all these songs as čalgija, recorded in 1964 or thereabouts.

NA STOLČE SEDAM, PISMO PIŠUVAM

A very different version of this song can be found in *Macedonian Folk Songs for Voice and Tambura Volume 1*. Here Stefče uses both a low- and high-pitched gajda on the break. He and Goran supply the vocal drones as well. The rhythm is interesting: generically it is of the *Baba Gurǵa* type. There are two ways I've heard that type played: as 7/8 (2+2+1+2) or as 11/16 (3+3+2+3). Although the larger beats are slow+slow+quick+slow in both variants, the feeling is very different between the two. It seems to me that Stefče's ensemble plays the song in 7 and the break in 11, and that's how I've notated it.

NE PLAČI, STANO MORI

I've tried to give a feel in the drumming for this piece of some of the ways in which the mallet ("boom") lays off the downbeat at times. Macedonian *tapan* (large drum) playing is pretty wonderful and much more subtle than one might be led to believe by a first look at the drum, mallet, and switch.

NELI SI SE NASPALO

Dragi recorded this song for Radio Skopje more than 20



years ago. Recently, he saw a video of five women performing this song on stage, each with a *dajre* (frame drum). We arranged this selection to mimic the effect they created.

ORI JANO, SOKOL JANO

This devilishly difficult song was recorded in one take! Dragi added the drones later. Stefče took the lead kaval and his father joined him, with him and two friends on the continuous kaval drone part.

ORO SE VIE KRAJ MANASTIROT

There is a story behind this recording: a Serb from Niš contacted me via my web site, asking if I had the words to this song. I didn't have them, but Dragi did, and he wrote them back. The man was thrilled and said that if there was an mp3 of it, that would be perfect. Neither of us had an mp3, so we decided to record it and send it to him as a gift. We both now have private guest lodgings waiting for us in Niš!

OZDOL IDE MLAD DELIJA

Dragi learned this song by listening to a woman sing it while she was waiting to audition for Radio Skopje. To his knowledge, it was not recorded then or since. The song is reminiscent of *Kato, Kato, Katerino* in *Macedonian Folk Songs for Voice and Tambura Volume 2*.

PAVLE MI PIE

Another, *izvoren* version of this song is in *Macedonian Folk Songs for Voice and Tambura Volume 1*, without the middle section found here. I have heard Dragi's version sung by Macedonians in this country as well. The seconds in the accordion break give the feel of a quick ornament. Goran uses this effect frequently in his interludes.

SNOŠTI DOJDOV PO TEBE

Dragi recorded this song for Radio Skopje when he was quite young; you can hear how the tone and character of his voice has changed. We mixed his harmony in to give him a version he had long wanted.

SNOŠTI GO VIDOV UBAVOTO STOJNE

I first heard this song sung in Bulgarian on an old Request record nearly 40 years ago. For this recording, I copied the interlude from an Aleksandar Sarievski recording which used modern instruments. Dragi had a clear rhythmic choreography in mind as he recorded it here. You might be able to distinguish the switch hitting the mallet as an additional percussive part in the breaks.

SNOŠTI TE PRATIV NA VODA KERKO

This song was an international collaboration. Originally it was to have been included on *Echo of My Soul*, but had to be removed due to space limitations. Only Stefče's tambura melody track and the tapan tracks were recorded in Macedonia. Stefče generously told Dragi he could have the tracks anyway. Goran sent them to me, and Dragi & I recorded the rest of the song and mixed it here.

STANI, BRE SINE STOJANE

The *dajre* is a wonderful percussion instrument in its own right. The way Dragi and I recorded the version here gives it the power of a tapan, without feeling heavy, in keeping with the dance. This was another break I composed. Dragi and I debated if it was too Bulgarian-sounding—an interesting discussion.



STOJAN MI BOLAN LEGAŠE

As she does in all her songs, Rajna finds pitches off the Western beaten path. It is very difficult to find anyone singing the music like this anymore. The song's phrasing with the lyrics is also very interesting. This was the very first song Rajna recorded, in 1964.

SVA NOK E STANKA SEDELA

This recording went through many transformations, ending with the addition of a synthesizer backup and a narration of part of the long, harrowing story. The lyrics differ in other versions of the song, and the melody is a popular one throughout the Macedonian region. Rajna used to sing this when Dragi was a child; he remembers it well. This was the last song he discussed with her, by phone, before she died.

TRI GODINI STANA

This wonderful čalgija song is widely performed. The E-flat in the second-to-last measure is a knockout.

TRI GODINI, KATE, BOLEN LEŽAM

This is Dragi's version of a song I included in *Macedonian Folk Songs for Voice and Tambura Volume 1*, sung by the Temjanuški quintet. There are only minor variations in the lyrics of the last two verses. Other than that the arrangement is the same as Pece's.

ZASPALA JANA, JANINKA

Dragi named his oldest daughter Jana with this song in mind.

ZBOGUM MILA, DOJDE DENOT

This famous song was originally recorded by Nikola Badev.

Although many other songs on the *Voice of My Soul* CD were rearranged by Goran, he and Dragi agreed that for this song the original arrangement could not be improved upon, and they duplicated it here.



GLOSSARY by Rachel MacFarlane

You'll notice that the majority of words in this glossary are of Turkish origin. The Ottoman Empire introduced many cultural elements into the Balkans, including a rich and interesting vocabulary. The Ottomans ceased to be in power when the modern Turkish state was established in 1922-23, after which time various linguistic reforms were introduced, beginning with the replacement of the Arabic alphabet with the Latin alphabet in 1928, and continuing with gradual

changes in standard vocabulary, including the purging of certain Arabic and Persian loan words. Many of these words ceased to be used in the modern Turkish state, but continued to be used in the areas of the former empire. Usage of Ottoman Turkish-derived words in the Balkans in most cases is the same as the original Ottoman Turkish word, but it was not unusual for the meaning of a word to alter according to local usage.

ABBREVIATIONS

>	from the...
<i>adj.</i>	adjective
<i>dim.</i>	diminutive
<i>f.</i>	feminine noun
<i>G.</i>	Greek
<i>geog.</i>	geographical name
<i>interj.</i>	interjection
<i>m.</i>	masculine noun
<i>n.</i>	neuter noun
<i>T.</i>	Turkish
<i>v.</i>	verb

aber *m.* (T. *haber*) news; knowledge or sense

adžamija *m.* (T. *acemi*) greenhorn; callow, inexperienced person

agutot > aga *m.* (T. *ağa*) master, patron; also title of commander ranks in the Ottoman army

air *m.* (T. *hayır*) luck, goodness; good deed

ajduk *m.* (T. *haydut*) outlaw, highwayman, thief; rebel fighter

alajka *f.* (T. *halayık*) female servant or slave

altan *m. and adj.* (T. *altın*) gold, gold coin

aman *interj.* (T. > Arabic *aman*) lit. "mercy"; exclamation used to indicate numerous emotions: wonder, dismay, delight; often used as a filler word in songs

anamče *n., dim. of anama* (T. *hanım*) Turkish lady

andzarče *n., dim. of andzar* (T. *hancer*) slender, double-edged dagger

aramija *m.* (T. *harami*) brigand, thief

aresa *v.* (G. *harízo*) to find attractive



armasa *v.* (G. *arravón*) to engage to be married

badem *m.* (T. *badem*) almond; almond tree

bakal *m.* (T. *bakkal*) grocer

baš *adj.* (T. *baş*) head, first; elder

begutot > **beg** *m.* (T. *bey*) title of nobility; gentleman

bekar *m.* (T. *bekâr*) bachelor; also can mean flirt or playboy

bekrija *m.* (T. *bekri*) drunkard, wastrel, carouser

bendisa *v.* (T. *beğendi*) to be pleased by, to be fond of

bilbil *m.* (T. *bülbül*) nightingale

bula *f.* (T. *bula*) Muslim woman; married woman

čardak *m.* (T. *çardak*) a large, enclosed porch with a nice view on the upper floor of a Turkish-style house

češma *f.* (T. *çeşme*) public fountain

čirače *n., dim. of čirak* (T. *çırak*) apprentice

čučuk *adj.* (T. *küçük*) small, little

dalga *f.* (T. *dalga*) wave

Delčev, Goce (1872-1903), born Kukuš (Kíklis), Aegean Macedonia, was with Damjan Gruev and Petar Tošev, a



co-founder of the secret *Vnatrešna makedonska revolucionerna organizacija* or VMRO, in English, the Internal Macedonian Revolutionary Organization, established in Thessaloniki in 1893. Delčev was the energetic and charismatic force behind VMRO, whose objective was to free Macedonia from Ottoman occupation. Its agenda blended well with the

already established *hajduk* (anti-Ottoman guerrilla forces) movement. Delčev was a tireless agitator and activist, and was eventually considered so dangerous that the Ottoman government put a bounty of 1000 gold lira on his head. In 1903, he and his band were betrayed to the Turkish army while on a stop-over in the village of Banica (Sýmvoli), on the way to Ser (Sérres), and in the resulting skirmish, Delčev was killed.

delija *m.* (T. *deli*) hero, risktaker

Demir Kapija *geog. f.* (T. "iron gate") formerly fortified town in SE Vardar River Valley; also the name of the picturesque gorge near the town.

dilber *m. and adj.* (T. *dilber*) sweetheart; handsome, captivating

stoi divan (>T. *divan*) in this sense: to stand obediently in expectation of an order or speech

dukatlija *adj.* (>*ducat*) covered with coins

dukan *m.* (T. *dükkân*) shop



dušman/dušmanin *m.* (T. *düşman*) enemy, foe

dušmanka *f.* see **dušman**

džan *m.* (T. *can*) soul, sweetheart

eleče *n., dim. of elek* (T. *yelek*) vest

ergenlak *m.* (> **ergen**) bachelorhood

fustan *m.* (T. *fistan* > G. *foustáni*) sleeveless dress or skirt

gajdadžija *m.* bagpipe player

gajtan *m.* (T. *gaytan* > G. *gaítáni*) woven braid made of cotton or silk used to decorate clothing; the expression "gajtan veđi/veždi" suggests eyebrows that are dark and shapely

gerdanče *n. dim. of gerdan* (T. *gerdan*) necklace

gidi *interj.* (T. *gidi*) exclamation directed towards a mischievous or lively person, usu. *ej gidi, de(j) gidi*, etc.; can be used either with reproach or with affection

Goce see **Delčev, Goce**

groš *m.* (T. *kürüş* > German *Groschen*) piaster, 100th of a Turkish lira

gunjče *n., dim. of gunja* (G. *goúna*) heavy wool or fur jacket

gurbet *m.* (T. *gurbet*) living and/or working abroad

gurbetčija *m.* (T. *gurbetci*) man who lives and works abroad

ibrišim *m.* (T. *ibrişim*) silk thread

iftira *f.* (T. *iftira*) slander, libel

jabana *f.* (T. *yabana*) foreign land

jabandžija *m.* (T. *yabancı*) foreigner, stranger

Jane see **Sandanski, Jane**

jatrva *f.* sister-in-law, more specifically wife of husband's brother

kajmekan *m.* (T. *kaymakam*) governor

kaleš *adj.* (T. *keleş*) black-eyed, handsome; also refers to a sheep with black rings around its eyes

kal'f, kalfa *m., kalfiče* *n. dim.* (T. *kalfa*) apprentice

kanosan *adj.* (>T. *kına*) hennaed

kavga *f.* (T. *kavga*) argument, fight

kerdosam se *v.* (G. *kerdísó*) get married

k'skandisa (T. *kışkanmak*) to envy

k'smet *m.* (T. *kismet*) fate; luck

kučka *f.* bitch; same exact meanings as in English



kujundžija *m.* (T. *kuyumcu*) jeweler, man who works in silver and gold filigree

kum *m.* godfather, marriage witness

kumica *f.* godchild, goddaughter

kumstvo *n.* the act of serving as *kum*

kumurdžija *m.* (T. *kömürcü*) seller of coal

kustek *m.* (T. *köstek*) tether, hobble

kuzum (T. *kuzum*) my lamb

k'vrače *n., dim. of k'vrak* (T. *kavrak*) veil that the kum drapes over the head of the bride during the wedding ceremony

lastar *adj.* (G. *vlastáři* = young shoot, scion) here: slender and tall

lele *interj.* alas: used also as an exclamation when pleading; in songs can be used as a filler to complete the rhythmical pattern of a line or as a refrain

lisečina *f.* variety of large red grape

mamudija *m.* (T. *mahmudiye*) Turkish coin, minted in the reign of Sultan Mahmud (1808-1829)

meana *f.* (T. *meyhane*) tavern

meandžija *m.* (T. *meyhaneci*) tavern-keeper

merak *m.* (T. *merak*) passion, desire, longing

more/ore *m. ; mori/ori* *f. interj.* exclamation used when calling to someone; often used as a filler in songs

morski pijavici lit. sea leeches; a term describing beautiful lush eyebrows

muabet *m.* (T. *muhabbet*) love, friendship; friendly conversation

mudija *m.* (T. *müdür*) governor of a small town or district; director

neven *m.* calendula, pot marigold (*Calendula officinalis*)

odaja *f.* (T. *oda*) room, chamber

ori *see more/mori*

padarče *n., dim. of padar*, guard of a field, forest or vineyard

pašalak *m.* (T. *paşalık*) title of pasha or lord

pečalba *f.* going abroad in search of employment

Petrović, Hajduk Veljko (ca. 1780-1813), renowned hero of the First Serbian Uprising. At the age of 22, after Veljko Petrović witnessed two Turks attacking his sister, he killed them on the spot and immediately joined the *hajduk* movement. Serving under a number of different leaders, he proved himself fearless and extraordinarily brave in battle, and was also known as somewhat of a rebel within



the ranks. In 1811 he became the *vojvoda* of Krajina, whose central town was Negotin (region in E. Serbia near the borders of both Romania and Bulgaria). In the summer of 1813 Negotin was the site of a great battle between 16,000 Ottoman troops and 3000 Serbs. Though the greatly outnumbered Serbs, led by the clever and indefatigable leader, fought for twenty days, Veljko was finally felled one morning by a cannon shot, after which the Ottoman troops quickly captured Negotin and Krajina.

pobratim *m.* blood brother

ponadica *f.* sweets, etc., that are brought as gifts to a sick person

rakija *f.* (*T. raki*) brandy, usu. made of what's left of the grapes after winemaking, also made of plums and other fruits

sajče *n. dim. of saja* (*T. saya > G. sagiás*) woman's long sleeveless coat/jacket

Sandanski, Jane (1872-1915), organizer and leader of the Macedonian revolutionary movement in the Ser/Sjar (Sérres) revolutionary district, which covered part of Aegean Macedonia and all of the Pirin Mountain Region. Sandanski believed in the self-determination of the Macedonian people, and was in direct opposition to the idea of Macedonia being subsumed under Greater Bulgaria, which was the



political stance of the Bulgarian government under King Ferdinand. Sandanski was a federalist, and a proponent of the so-called Eastern or Balkan Federation, of which Macedonia would be an equal partner. Mercenaries hired by the Ferdinand government assassinated Sandanski on the road between Melnik and Nevokop (today the town of Goce Delčev) in 1915. Songs about Jane Sandanski concentrate on his anti-Ottoman resistance activity in the mountains, rather than his later political life.

sedenka *f.* evening work party, a place where women and girls engaged in various tasks, also served as a supervised occasion for young bachelors to interact with unmarried girls

sevda *f.* (*T. sevda*) love, esp. in a longing, passionate sense

simitče *n., dim. of simit* (*T. simit*) small, ring-shaped bread, often with sesame seeds

sokače *n. dim. of sokak* (*T. sokak*) street; conjures up images of narrow, winding city streets with overhanging balconies

Solun *geog. m.* Thessaloniki

srmen *adj. > srma* (*T. sırma*) silver; silver thread

Stambol *geog. m.* Istanbul, Constantinople

šukur *m.* (*T. şükür*) thanks

Svilare *geog. n.* now divided into Gorno (Upper) and Dolno (Lower) Svilare; villages located about 30 km. NW of



Skopje, near the Macedonia-Kosovo border.

taksa *v.* (>T. takas) to owe or promise someone something

Tetovo *geog. n.* town in NW Vardar Macedonia, former Ottoman provincial town at the edge of the Polog Valley, on the eastern foothills of the Šar-Planina; before the Balkan Wars Tetovo's population consisted primarily of Turks, Albanians and Roma.

Trnovo *geog. n.* Three villages in Vardar Macedonia are named Trnovo. We believe the one mentioned in the song is located in the SE corner of Vardar Macedonia, near the town of Strumica.

Velko *see Petrović, Hajduk Veljko*

veresija *f.* (T. veresi) credit

vezirstvo *n.* (>T. vezir) highest ranking title in the Ottoman empire; minister or general. Here, the state of being in such an exalted position

vladika *m.* bishop

Vlaška zemja *geog. f.* "Vlach lands," i.e. Wallachia or Romania

vojvoda *m.* leader/chieftain of a rebel/guerrilla band



ADDITIONAL INTERLUDES

DVA MI BRATA VERO ŽIVUVALE

B♭B♭-E♭E♭ ♩ = 176

3 1 2

4 2 1 1 1 1 3 1

2

IZLEGOL SELJMAN, PROŠETAL

AA-DD ♩ = 92

1 3 1 2 1 2 4

3 2 1

2 1 4 2 1 2 1

5



KOJ TI GI DADE TIE CRNI OČI

NABRALA ĆURĆA SEDENKA

BB-EE $\text{♩} = 108$

Top Staff Fingerings: 2, 1, 2, 1, 3, 4, 2, 1, 2, 1, 3, 1, 1.

Bottom Staff Fingerings: 2, 1, 2, 1, 3, 4, 2, 1, 2, 1, 3, 1, 1.

**NE PLAČI, STANO MORI**

B_bB_b-E_bE_b $\text{♩} = 104$

OGREJALA MESEČINA

B_bB_b-E_bE_b $\text{♩} = 104$

PAVLE MI PIE

$\text{♩} = 104$



ZASPALA JANA, JANINKA

AA-DD

$\text{♪} = 176$



SONG INTERLUDES WITH TAMBURA TABLATURE

Readers of the second volume found tablatures to be helpful in learning the tambura interludes, so I included them again here. I use any notation more to help my memory of tunes I've learned by ear instead of using it to learn a tune from scratch. But if you've never heard the break, or no one remembers or can agree on what it was, and there's no recording of the song nearby, and no one wants to make up a break on the spot, then notation can be useful.

How to Use the Tablature

The *top line* of the tab staff refers to the *melody strings*.

The *bottom line* of the tab staff refers to the *drone strings*.
(In cross-picked songs, the drone strings are also used for melody. Sometimes they are also used for chording.)

The numbers on the tablature refer to frets. Fret "0" is the open string, fret "1" is the first fret down from the nut, and so forth. This system only works if you remember to *use the correct relative tuning*. Unless otherwise noted, all tunings are in fourths, with the drone strings tuned usually at A or B-flat below middle C, and the melody strings tuned at D or E-flat above middle C

For convenience and comparison, I've included my notation of the breaks above the tablature for each song. These are identical to those found earlier in the book. The numbers below these notes refer to suggested *fingerings* for those notes.

AJ ZDRAM, ZDRAMI SE

GG-DD $\text{♩} = 132$

AJDE, NASRED SELO ČESMA ŠARENA

AA-DD $\text{♩} = 92$



BOLEN MI LEŽI KARA-MUSTAFA

BB-EE $\text{♩} = 92$

1 2 4 2 1 2 1 2 1 1 2 1 2 1

A 7 2 2 3 6 7 7 9 | 6 6 3 2 3 6 7 | 6 6 3 7 6 3 2 | 2 3 2 0 2 3 6 7 | 2 2 3 6 7 7 9 | 6 6 3 7 6 3 2 | 2 2 2 2 2 2 2

B 16

3

1 5

A 2 2 3 6 7 7 9 | 6 6 3 2 3 6 7 | 6 6 3 7 6 3 2 | 2 3 2 0 2 3 6 7 | 2 2 3 6 7 7 9 | 6 6 3 7 6 3 2 | 2 2 2 2 2 2

B

3

BRALE, BRALE, SE NABRALE

BB-EE $\text{♩} = 168$

The musical score consists of two staves. The top staff is for a melodic instrument like a flute or whistle, and the bottom staff is for a bowed instrument like a violin or cello. Both staves are in 16/16 time with a key signature of one sharp. Fingerings are indicated above the notes on both staves. The melody on the top staff starts with a series of eighth-note pairs followed by sixteenth-note patterns. The bottom staff provides harmonic support with sustained notes and rhythmic patterns. The piece concludes with a final measure ending in a dotted half note.

DEVOJKO MORI, DEVOJKO

AA-DD $\text{♩} = 92$

The musical score consists of two staves. The top staff is for a melodic instrument like a flute or whistle, and the bottom staff is for a bowed instrument like a violin or cello. Both staves are in 16/16 time with a key signature of one sharp. Fingerings are indicated above the notes on both staves. The melody on the top staff features eighth-note pairs and sixteenth-note patterns. The bottom staff provides harmonic support with sustained notes and rhythmic patterns. The piece concludes with a final measure ending in a dotted half note.



DOMAKINE, DOBRI GOSTI TI DOJDOA

BB-EE $\text{♩} = 92$

16

2 3 1 3 1 1

A 7 16

4 5 5 5 4 2 4 0 0 0 0 0 0 4 4 4 5 7 7 4 5 5 4 5 7 4 0 2 2 0 2 4 5 7

1 3 4 5 5 5 4 2 4 0 0 0 0 0 0 11 12 12 12 10 9 7 5 5 4 5 7 4 0 2 2 2 2 2 2

5 * * * *



DVA MI BRATA VERO ŽIVUVALE

B♭B♭-E♭E♭ ♩ = 176

The musical score consists of two staves. The top staff is for a melodic instrument (e.g., flute) and the bottom staff is for a percussive instrument (e.g., tambourine). Both staves use a treble clef and a 16th-note time signature. The music is divided into measures by vertical bar lines. The first measure starts with a dotted half note followed by a sixteenth-note pattern. The second measure starts with a sixteenth note followed by a sixteenth-note pattern. A repeat sign with a '1' above it and a '2' below it is placed after the second measure. The third measure starts with a sixteenth note followed by a sixteenth-note pattern. The fourth measure starts with a sixteenth note followed by a sixteenth-note pattern.



IZGORE SELO TRNOVO

GG-DD $\text{♪} = 184$

2 1 3

A 16 B

IZLEGOL SELJMAN, PROŠETAL

AA-DD $\text{♪} = 92$

1 3 1 2 1 2 4 3 2 1

A 16 B

2 1 4 2 1 2 1 5
* * *

A 16 B



IZNIKNALE DVA BORA ZELENI

BB-EE $\text{♩} = 104$

A B

KARANFILKE, FILKE, MOME

B \flat B \flat -E \flat E \flat $\text{♩} = 168$

A B

**KERKO, MORI, KERKO**

B♭B♭-E♭E♭ ♩ = 176

Fingerings: 4 2 1 3, 2 1, 1 2 1

Dynamic markings: *, *, 1., 2.

Guitar tablature (bottom staff):

T	5	9 0	7 6	6	8
A		6 0	3 2 0	2 3	6 6 0
B	.16				

MOME ORE ZELENI LIVADI

GG-DD ♩ = 116

Fingerings: 1 2, 3, 2

Guitar tablature (bottom staff):

2	5	5 5 7 5	5 8 7 0	5 5 5 7 5	8 7 7 0	5 5 5 7 5	5 0 7 5	8 7 7 0	5 5 7
A									
B	4								



NABRALA GURGA SEDENKA

BB-EE $\text{♩} = 108$

The musical score for "Nbralala Gurga Sedenka" is presented in two staves. The top staff represents a bowed instrument (e.g., violin), and the bottom staff represents a plucked instrument (e.g., guitar). Both staves are in common time (indicated by '4/4'). The clef is a treble clef. Fingerings are indicated by numbers below the notes. Rests are represented by vertical dashes. Two asterisks (*) are placed above specific notes in both staves.



NA STOLČE SEDAM, PISMO PIŠUVAM

B♭B♭-E♭E♭ ♩. = 136

1 2 4 1 2 4 2 1 2 1 2 1 2 4 1 3 1 1 2 4 1 1 2

A 16 B 16

5

* * * * * *

NE PLAČI, STANO, MORI

B♭B♭-E♭E♭ ♩. = 104

NE SPI, JANO, NE SPI, KERKO

B♭B♭-E♭E♭ ♩. = 88

**OGREALA MESECINA**

B \flat B \flat -E \flat E \flat $\text{♩.} = 104$

2 1 1 4 1 1. 2. 1/2

T B 16 * * * *

ORI MOME, LASTAR MOME

B \flat B \flat -E \flat E \flat $\text{♩.} = 92$

3 1 1 3 1 1 1 1 2 4 2 1 1 3 1 2 1 2

T B 16 * * * *

**ORO SE VIE KRAJ MANASTIROT**

B \flat B \flat -E \flat E \flat $\text{♩.} = 88$

The musical score consists of two staves. The top staff is for a melodic instrument like a flute or whistle, and the bottom staff is for a bowed instrument like a violin or cello. Both staves are in common time (indicated by a '1'). The key signature is B-flat major (two flats). Fingerings are indicated above the notes on both staves. The tempo is marked as 88 BPM.

ORO VODI ANGELINA

AA-DD $\text{♩.} = 84$

The musical score consists of two staves. The top staff is for a melodic instrument like a flute or whistle, and the bottom staff is for a bowed instrument like a violin or cello. Both staves are in common time (indicated by a '1'). The key signature is A major (no sharps or flats). Fingerings are indicated above the notes on both staves. The tempo is marked as 84 BPM.



OZDOL IDE MLAD DELIJA

BB-EE $\text{J} = 69$

1 1 2 1 2 4 1 1 2 4 3
5 4 5 7 9 10 12 10 10 10 9 | 7 10 10 10 9 | 7 7 7 5 7 9 9 9 9 0 | 5 4 5 7 9 10 12 10 10 10 9 | 7 10 10 10 9 | 7 7 7 5 7 0 7 7 7 0 | 5

1 1 2 4
5 0 0 2 4 5 7 5 5 5 4 | 7 5 5 5 4 2 2 2 0 4 0 4 4 4 0 | 5 0 0 2 4 5 7 5 5 5 4 | 7 5 5 5 4 2 2 2 0 2 2 2 7 ||

* *

**SNOŠTI GO VIDOV UBAVOTO STOJNE**

B♭B♭-E♭E♭

♩ = 144

Treble Clef Staff:

Bass Clef Staff:



SNOŠTI DOJDOV PO TEBE

$\text{♩} = 116$

GG-CC

SNOŠTI TE PRATIV NA VODA, KERKO

B♭B♭-E♭E♭ $\text{♩} = 100$

**STANI, BRE SINE, STOJANE**

B_bB_b-E_bE_b ♩ = 184

* * 3 1 2 1 1 3 4 2 1 1 4 3 1 1 4 2 1 | 1. 2.

STOJAN MI BOLAN LEGAŠE

GG-DD ♩ = 126

3 2 1 | 2 8 8 7 5 | 7 5 5 5 | 7 0 8 7 | 8 8 7 8 | 8 7 5 0 | 5 5 5 5 | 5 5 5 7 |



STOJNE, CRNOOK NEVENO

B_bB_b-E_bE_b = 126

7/16 1. 2.

16/16 1. 2.

SVA NOK E STANKA SEDELA

B_bB_b-E_bE_b = 100

16

1 2 4 2 1 4

A 11 0 0 0 3 5 5 7 3 2 0 2 | 3 3 2 3 5 2 0 0 2 3 5 | 0 0 0 3 5 5 7 3 2 0 2 | 3 3 2 3 5 2 0 0 0 7 |

B 16

**TRI GODINI, KATE, BOLEN LEŽAM**

B♭B♭-E♭E♭ ♩. = 92

Fingerings for the top staff:
3 1 1 2 1 3 1 1 2 4 2 1 3 1 2 4 2

Fingerings for the bottom staff:
7 5 7 5 4 5 2 4 4 0 4 5 7 9 7 5 7 5 4 5 2 4 4 0 7 9 11 9 7 5 7 5 4 5 2 4 4 0 4 5 7 9 7 5 7 5 4 5 2 4 4 4 4 7

URVA FANKA

B♭B♭-E♭E♭ ♩. = 80

Fingerings for the top staff:
1 2 4 3

Fingerings for the bottom staff:
4 5 7 0 7 0 7 0 7 5 5 4 4 4 4 0 4 4 4 2 2 4 2 0 0 0 0 0 4 5 7 0

V

**ZASPALA JANA, JANINKA**

AA-DD ♩ = 176

Treble Clef Staff:
1 3 2 1 1 3 1 1 4 2 1 1 1 2 1

Bass Clef Staff:
12 11 9 | 7 9 7 7 4 | 7 5 4 2 | 4 5 7 7 7 | 7 12 11 9 | 7 9 7 7 4 | 7 5 4 2 | 4 2 0 0 0

Treble Clef Staff:
4 7 5 4 2 | 4 5 7 7 7 | 4 5 4 2 | 4 5 7 7 7 | 4 7 5 4 2 | 4 5 7 7 7 | 4 5 4 2 | 0 0 7

BIOGRAPHIES

David Bilides' initial encounters with Balkan folk music were the weddings and dances of the Asia Minor Greek community in which he grew up in Connecticut. After hearing other Balkan music while attending international folk dancing in high school, he took the first of several trips to the Balkans in 1974, visiting Romania, Greece, Yugoslavia, Bulgaria, and Turkey. He learned dances, made field recordings, and collected instruments. On returning to the United States he taught himself the music and instruments, formed groups, and eventually began teaching others music and dance. He continues to play and teach music from Greece, Macedonia, and Bulgaria on a variety of traditional instruments and is a frequent guest performer with different groups and at traditional folk music and dance events across the country. He lives in Seattle with his wife, artist and musician Sandra Dean, and is the head counselor at a public middle school.

Dragi Spasovski was born in the small village of Studena Bara, near Kumanovo, only 25 km. from Skopje. His family moved to Skopje when he was 4, and Skopje is the place where he made his first steps in exploring life, art, music and dancing. He was "the" actor in elementary school drama, then joined the school ballet group, and finally, influenced by his mother's singing, mostly in their home, he found himself swept away by the folk spirit. In 1966, encouraged by his mother, Rajna Spasovska, who was already recording for the Macedonian National Radio, he made his first attempt at professional singing with Radio Skopje's Izvoren Orkestar. At the same time he also joined the Orce Nikolov dance troupe. On one tour with the group, Dragi met some Americans, singers and dancers of the Koleda group from Seattle. In 1970 he joined them in Seattle and lived there six years. In 1976 he returned home, and for a few years he danced again with Orce Nikolov. He also recorded intensively with all three radio orchestras. Singing became a very important part of his life. This was the period when he did most of his radio recordings, eventually completing over 100 songs for the National Radio of Macedonia. Due to family reasons, Dragi had to retire from the folk music scene at the peak of his career. He did not resume singing professionally until he returned to Seattle for good in 2002. Since that time he has performed with many orchestras, including Dragi Mitev, Goran Alački, Stefče Stojkovski, David Bilides, Balkan Cabaret, and various musicians associated with the East European Folklife Center (EEFC).



Rachel MacFarlane has been involved with Balkan music for 30 years, a mania inextricably linked with her passion for Balkan languages, dance and domestic arts. Fluent in Serbian and Croatian, Bulgarian and Macedonian, she has used her skills to great effect in such groups as Seattle's Radost Folk Ensemble and the San Francisco Bay Area's Macedonian folk band Debela Mačka, and as a teacher of urban Bosnian and Macedonian songs at the Balkan Music & Dance Workshops and the Arcata Folk Dance Festival. She has been the director of the East European Folklife Center for over 10 years. Rachel currently performs with the Bay Area's Brass Menažeri Balkan Brass Band, singing and playing baritone horn with intensity and passionate joy for folk dancers and young hipsters alike. She doesn't know how life could be better.

Goran Alački is Macedonia's premier accordionist. He began playing at age 8 and was performing internationally by the time he was 12. He studied music at the Skopje Music Academy, and played with the national folk orchestra of Macedonian National Radio and Television for two years. Goran began composing songs in the late 1980s, and he won several awards in Macedonia and Australia for his compositions. Often these songs were first performed by famous folk singers, such as Dragan Mijalkovski. As the owner of his own recording studio, Goran was able to record many festivals throughout Macedonia. He also collaborated with many musicians, including Vlatko Stefanovski of Leb i Sol. Goran is heavily involved in teaching. He runs his own music school, and he teaches seminars and workshops around the world, in person and even online. He is a valuable resource to his country, and since 2003 he's been supported by the Ministry of Culture of the Republic of Macedonia as a "National Living Treasure."





