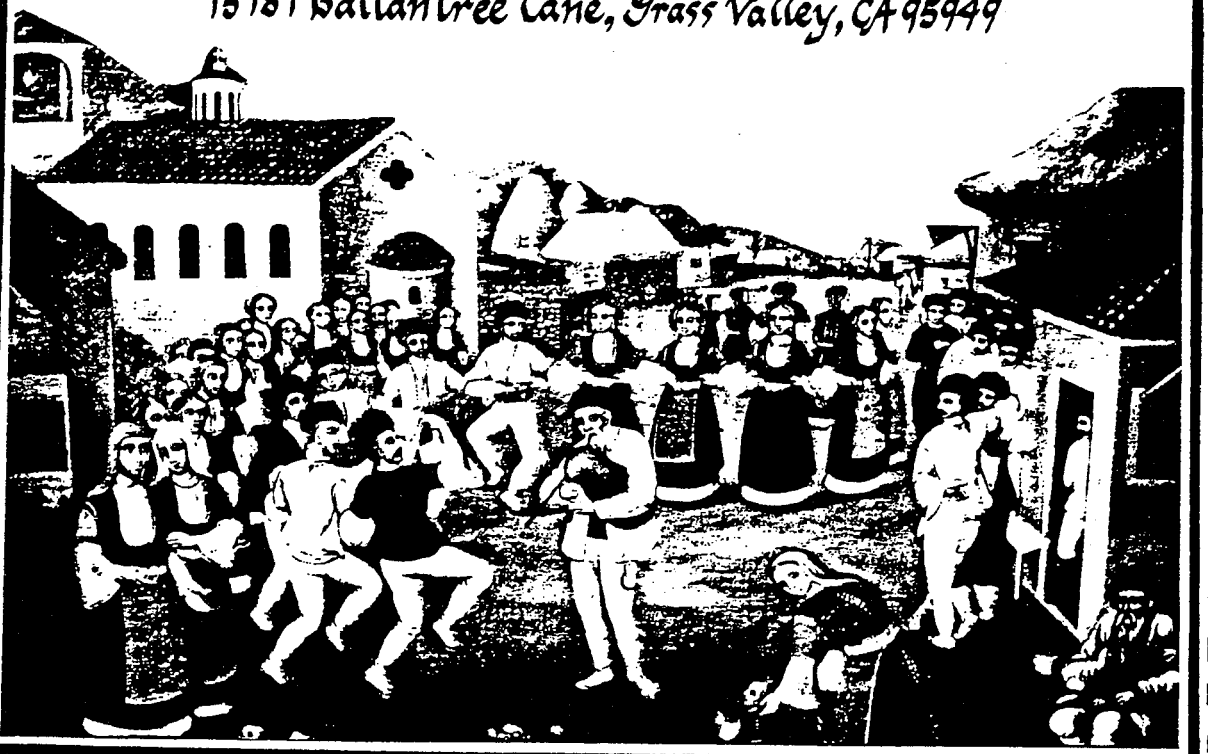
THE BULGARIAN COLLECTION

Music & Lyrics to 35 Favorite Folkdances

transcribed by

Richard Geisler

a publication of The Village Early Music Society
15181 Ballantree Lane, Grass Valley, CA 95949



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Bulgaria is divided into 30 districts. There are 27 general districts: Blagoyevgrad, Burgas, Varna, Vidin, Vratsa, Gabrovo, Dimitrovo, Kolarovgrad, Kyustendil, Kurdzhali, Lovech, Miklailograd, Pazardzhik, Pleven, Plovdiv, Razgrad, Ruse, Silistra, Sliven, Smolyan, Sofia, Stara Zagora, Tolbukhin, Tugovishte, Tŭrnovo, Khaskovo & Yambol. The remaining 3 are the biggest towns: Sofia, Plovdiv & Varna.
BULGARIA
CONIC PROJECTION
SCALE OF MILES
0 10 20 40 60
SCALE OF KILOMETRES
0 20 40 60
Capitals of Countries
Railroads
YUGOSLAVIA
RUMANIA
GREECE
TURKEY
BLACK SEA
SOFIA
Vidin
Ruse
Varna
Burgas
Plovdiv
Stara Zagora
Pleven
Dimitrovo
Blagoyevgrad
Petrich
Pazardzhik
Yambol
Kyustendil
Kurdzhali
Lovech
Miklailograd
Pazardzhik
Razgrad
Silistra
Sliven
Smolyan
Tolbukhin
Tugovishte
Tŭrnovo
Khaskovo
Gabrovo
Kolarovgrad
Provadiya
Balchik
Kavarna
Dobrich
Shumen
Targovishte
Omurtag
Svishtov
Belene
Nikopol
Turnu-Măgurele
Giurgiu
Alexandria
Oltenita
Călărași
Cobadin
Danube
Timok
Iskŭr
Struma
Mesta
Maritsa
Arda
Vit
Osŭm
Yantra
Rositsa
Kamchiya
Rezova
Nestos
Strymon
Vikhren 9,664
Perelik 7,188
Sharban 7,257
Musala 9,596
Botev (Yumrukchal) 7,795
Murgash 5,633
Midzhur 7,114
Ruyen 7,388
Bogdan 5,126
Shipka Pass (4,360)
Gulf of Burgas
Sea of Marmara
Edirne
Svilengrad
Ivaylovgrad
Krumovgrad
Momchilgrad
Kŭrdzhali
Haskovo
Dimitrovgrad
Topolovgrad
Yambol
Sliven
Nova Zagora
Stara Zagora
Chirpan
Plovdiv
Pazardzhik
Peshtera
Velingrad
Blagoyevgrad
Sandanski
Gotse Delchev
Petrich
Razlog
Bansko
Dobrich
Shabla
Kavarna
Balchik
Varna
Provadiya
Kolarovgrad
Shumen
Targovishte
Omurtag
Razgrad
Tsar Kaloyan
Ruse
Silistra
Tutrakan
Alexandria
Svishtov
Belene
Nikopol
Turnu-Măgurele
Giurgiu

THE BULGARIAN COLLECTION

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THE BULGARIAN COLLECTION

To the Musician

The music in **The Bulgarian Collection** presents the wealth and variety of folk dances from the principal ethnographic regions of Bulgaria. There is music here from the Danubian Plain of North Bulgaria, the Dobruja region in the Northeast, the Thracian region In Central and Southeastern Bulgaria, the region of the Rhodope Mountains in Southern Bulgaria, the Macedonian region of Southwest Bulgaria and the Shope region of Western Bulgaria. The dances included in **The Bulgarian Collection** are favorites of recreational folkdancers in the USA and elsewhere who are fascinated and challenged by Balkan dance and music.

MELODY, METER & MOVEMENT

For the musician who is unfamiliar with Bulgarian folk dance and music, a revelation is at hand ... a completely new experience that promises to challenge and confound, intrigue and entice, amaze and delight. One must put away the assumptions about melody and meter that have been inculcated by Western culture and academic study of music. It is as a neophyte that the European or American approaches Balkan music. A step-by-step initiation based upon melody and rhythm can, however, lead one into another world of music, rich with quite different musical styles and traditions.

Of the three basic elements of music - melody, harmony and rhythm - it is melody and rhythm that characterize much of Bulgarian folk dance music. To these another ingredient must be added: that of movement, both with respect to the steps and step patterns of the dances and also to the drive and rapidity of the melodic line of so much of the dance music. Both these aspects of movement in combination with the various odd-metered rhythms of the music and dance produce a dual effect: a physical and psychic breathlessness which is at once exhausting and exhilarating. Great demands for technical prowess and self-control are placed upon the musician.

The various rhythms of Bulgarian dance come to expression in the movement and structure of the melodic line in a much closer connection than typical of Western music. Melody and rhythm, intricately bound to each other by movement, can be nearly synonymous. The observations made here about Bulgarian dance and music can be applied to Irish music in $\frac{6}{8}$: the jig.

A step-by-step initiation to the music in **The Bulgarian Collection** should begin with tunes in a $\frac{2}{4}$ or $\frac{6}{8}$ meter in order to experience melody in a meter that is familiar. Suitable dance tunes for this are Dobrudžanska Reka, Singing Pravo, Triti Puti, Tropanka and Novo Zagorsko. With such tunes as these one can experience (and practice) the sub-divided beats and embellishments that give the melodies their pulse and momemtum.

The next step is to become familiar with $\frac{7}{8}$, the most common of the odd meters found in the Balkans. The first tune to practice in this meter is Trâgnala Rumjana, a beautiful tune with romantic lyrics. Then proceed to the other slow $\frac{7}{8}$ tunes in this collection: Minka, Karamfil, Dospatsko Horo, Pirinska Igra. A tune in a quick $\frac{7}{8}$ is Četvorno Sopsko Horo. Another tune in $\frac{7}{8}$ but with the rhythm reversed is Eleno Mome. The Yugoslav Collection contains several more slow $\frac{7}{8}$ dance songs of a type known as "lesnoto."

Feeling comfortable with $\frac{7}{8}$ is essential. When one has come to feel that this meter is as "natural" as $\frac{3}{4}$ or $\frac{4}{4}$, one is ready to move into the "hot" odd meters that belong to the several types of generic dances in this collection: the paiduško in $\frac{5}{16}$, the ruchenitsa in $\frac{7}{16}$, the daichovo in $\frac{9}{16}$, the gankino and kopanitsa in $\frac{11}{16}$ and the bučimis in $\frac{15}{16}$.

Finally, there are the dance tunes in mixed odd meters: Bičak in $\frac{9+5}{8}$, Jove Male Mome in $\frac{7+11}{8}$, Sandansko Horo in $\frac{9+9+4}{16}$ and Sedi Donka in $\frac{7+7+11}{16}$.

With plenty of patience, persistence and practice, it is possible to play the tunes in **The Bulgarian Collection**. However, do not anticipate a brief period of initiation! For more information and guidance, consult **Bulgarian Folk Dances** by Raina Katzarova-Kukudova & Kiril Djenev, published by Slavica Publishers, Inc., available from folk businesses listed on the next page.

TRANSCRIPTIONS & INSTRUMENTATION

The music transcriptions represent the dances as they are danced. They include metronomic markings for tempos, indications of chords, rhythms for chording, use of percussion, play patterns, lyrics in translation and transliteration. Harmony parts are included. Instrumentation and orchestration are noted or suggested.

The transcriptions are music scores. They may be used by the amateur "closet" musician or by an ensemble of mixed instrumentation. The music may be well played on violin, flute, mandolin, clarinet, recorder, accordion, guitar, autoharp and various percussion.

PROTECTION & USE

Protect this music. Use it carefully. Upon receiving it, reinforce the holes to avoid tears. Do the same for corners. Place the music in a ring binder that will allow easy removal or shuffling of individual tunes for practice or performance purposes.

SOURCES FOR GOODS & INFORMATION

For information and items relating to Balkan and international folk dance in the U.S., the following organizations may be contacted for dance syllabi, song books, costumes and other items of folk interest:

Folk Dance Federation of California
POB 789 bbrux@wco.com
Kenwood, CA 95452-0789

Folk Arts Center of New England (FACONE)
42 West Foster St. fac@facone.org
Melrose, MA 02176 781/662-7475

Eastern European Folklife Center
POB 12488 office@eefc.org
Berkeley, CA 94712 510/549-2124

An excellent source for obtaining dance descriptions or finding out about folkdance in the U.S. is the Society of Folk Dance Historians: Ron Houston, 2100 Rio Grande, Austin, TX 78705 – ph: 512/478-9676 sofdh@juno.com SOFDH publishes an annual Folk Dance Phone Book & Group Directory and Folk Dance Problem Solver, (from 1987 on) which provides dance descriptions & extensive research on 100's of folk dances.

The following businesses offer books, tapes, records, cassettes, CD's, dance syllabi & other folk-related items:

EAST:
WorldTone Music
230 7th Ave. spear230@aol.com
New York, NY 10011
212/691-1934

MIDWEST:
International Folk Rhythms
POB 1402 folkrhythms@juno.com
Northbrook, IL 60062
708/564-2880

WEST:
Festival Records
2665 West Pico Blvd.
Los Angeles, CA 90006
323/737-3500

PRONUNCIATION GUIDE TO ENGLISH TRANSLITERATIONS OF BULGARIAN DANCE SONGS

- from Cyrillic to English using the Serbo-Croatian system -

The following consonants are pronounced as in English:
b d f k l m n p s t v z

vowels

a	as in father
e	there (Keep e very short)
i	machine
o	orb (Keep o very short)
u	flu
â or û	hut, sofa
aj	mine (dipthong)
ej	bay (dipthong)
oj	boy (dipthong)

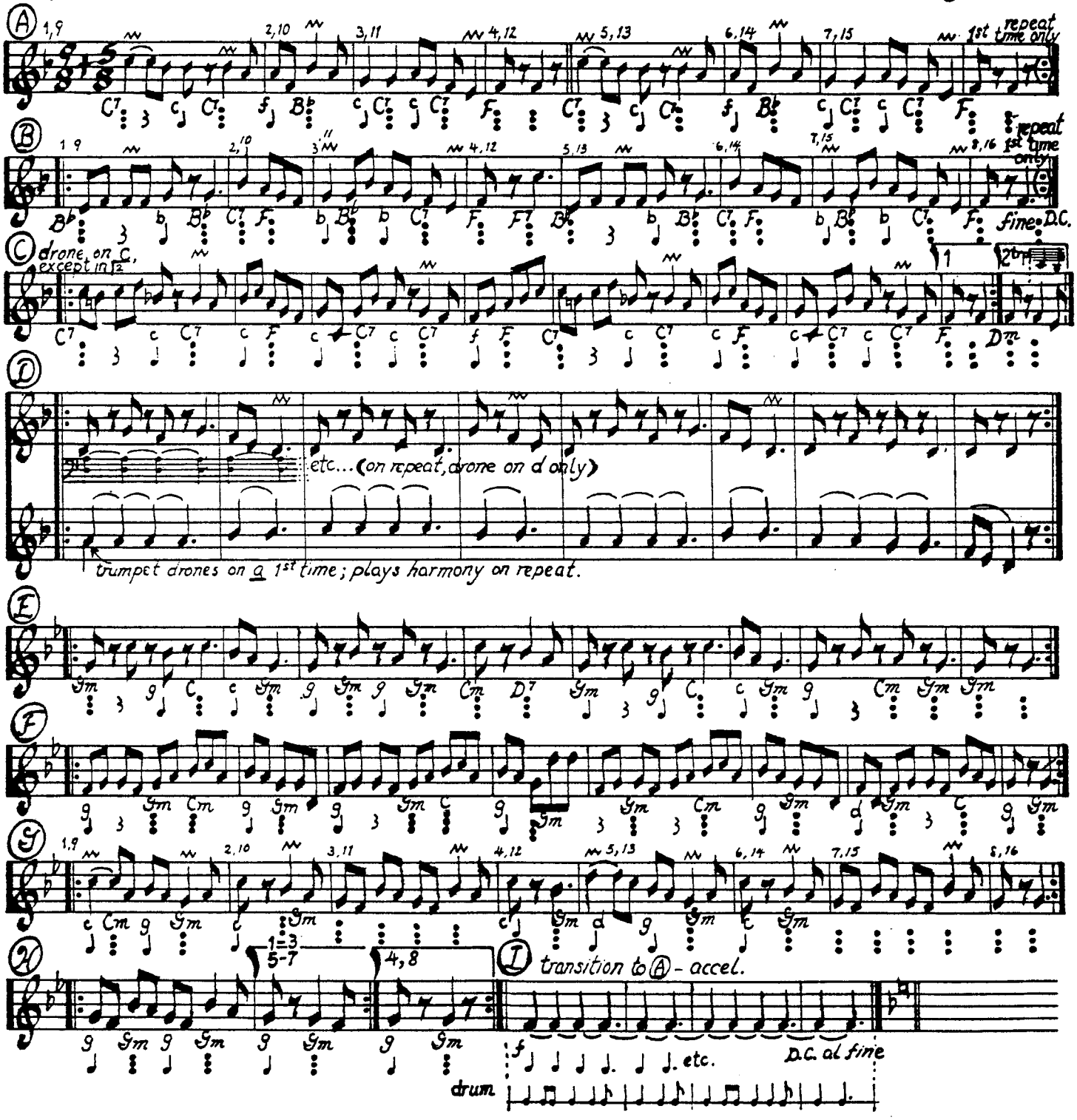
consonants

c	cats	j	yell
č	chug	ǩ,ki,kj	cute
ć	as c but softer, as in British "tube"	lj	million
dz,dj	judge	nj	onion
ǵ,gi,gj	angular	r	trilled
h	like loch, but not as throaty	š	show
		ž	measure

Bíčak

~Bulgaria

♩ = 160

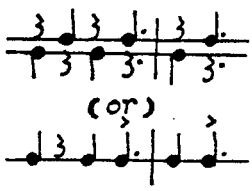


$A^{2x} + B^{2x} + A + B + C \sim I + A + B$

Notes on playing Bičak

Basic rhythm: ♩ ♩ ♩ ♩. | ♩ ♩.

Basic drum beat:



Repeats: after Ⓐ has been played ś repeated, and likewise Ⓑ, play Ⓐ ś Ⓑ again without repeating either.

after Ⓘ, play Ⓐ without repeat, but play Ⓑ with repeat.

To read chording: (indicated below melody line)

♩ = tonic or root of chord, specifically indicated by small letter: e.g. c

⁞ = chord, specifically indicated by large letter: e.g. Gm

Original arrangement ś instrumentation:

Ⓐ$_{1-8}$ violin; Ⓐ$_{9-12}$ accordion; 13-16 vio.^{8} (octave higher)

Ⓑ$_{1-8}$ trumpet; Ⓑ$_{9-16}$ trp + vio^{8}

Ⓐ$_{1-4}$ vio.; 5-8 vio. + clarinet

Ⓑ$_{1-4}$ trp.; 5-8 trp. + vio.^{8}

‖:Ⓒ:‖ cl.

‖:Ⓓ:‖ vio.

‖:Ⓔ:‖ cl.

‖:Ⓕ:‖ mandolin

Ⓖ$_{1-8}$ acc. Ⓖ$_{9-16}$ trp.

Ⓗ $\lceil 1, \lceil 5$ vio.

$\lceil 2, \lceil 6$ vio. + cl.

$\lceil 3, \lceil 7$ vio.^{8} + cl.

$\lceil 4, \lceil 8$ vio.^{8} + cl. + trp.

Ⓘ trp.

Ⓐ$_{1-8}$ acc.

Ⓑ$_{1-8}$ trp.; Ⓑ$_{9-16}$ trp. + vio.^{8}

B♭ trumpet ś clarinet players need to transpose parts

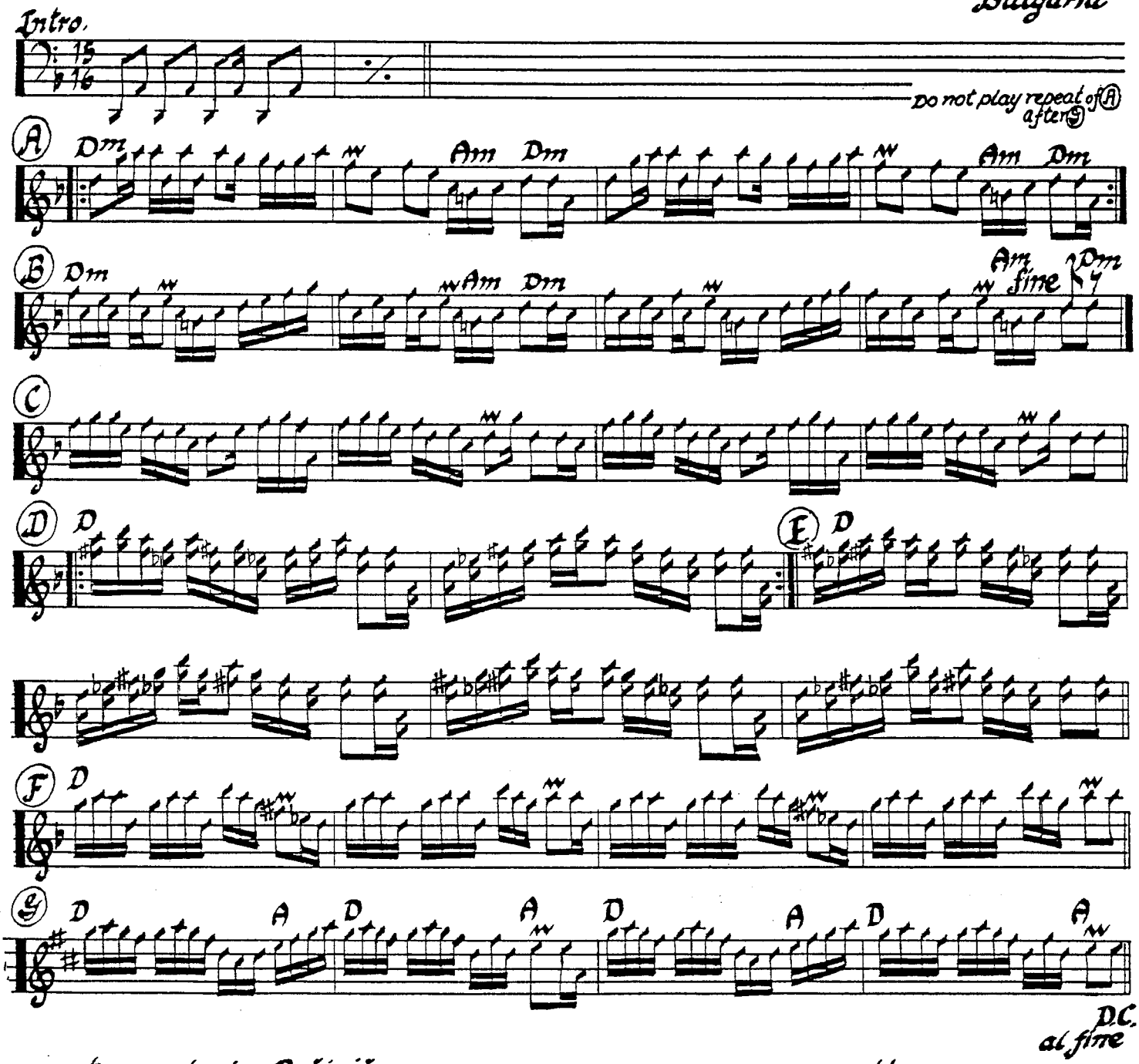
record reference: Balkanton, BHA-734

Transcribed by
Richard Seisler
April, 1983

Bučimiš

♩= 108+

Bulgaria



notes on playing Bučimiš

- ✓ Basic rhythm: ♩ ♩ ♪ ♩
- ✓ chording: ♫ ♫ ♫ ♫
- ✓ instrumentation:
  - accordion & clarinet
  - big drum hitting "booms" & "tics" to chording pattern: ♫ ♫ ♫ ♫ (boom, tic)
  - bass: ad lib., to basic rhythm

record reference
DuTam DT 1004, DT 3001, Vol. 1

pattern:
(A) ~ (G) + (A) without repeat

transcribed by
Richard Geisler

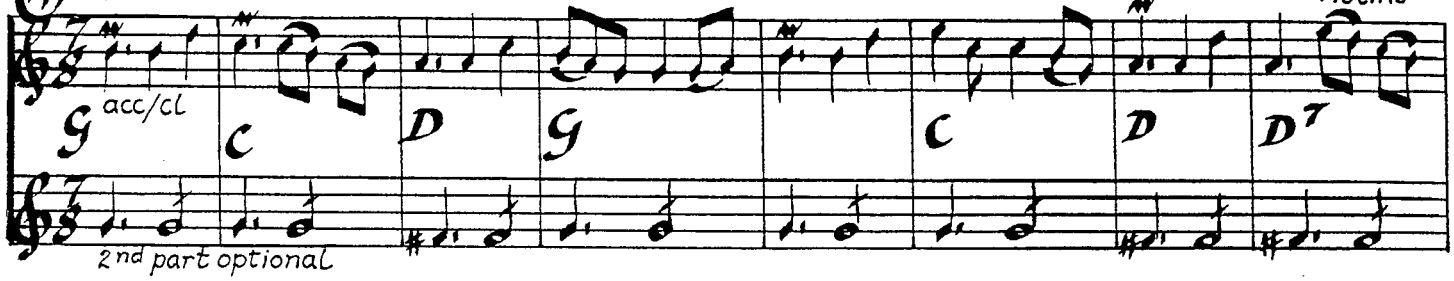
Četvorno Šopsko Horo

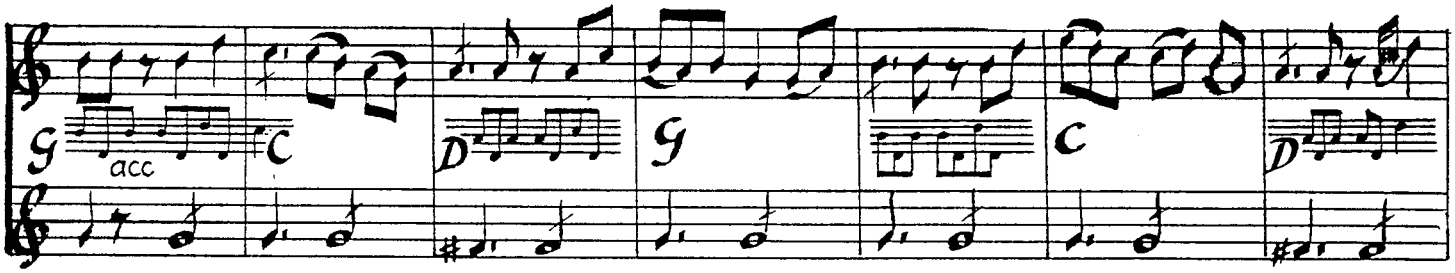
♩= 120

~ Bulgaria

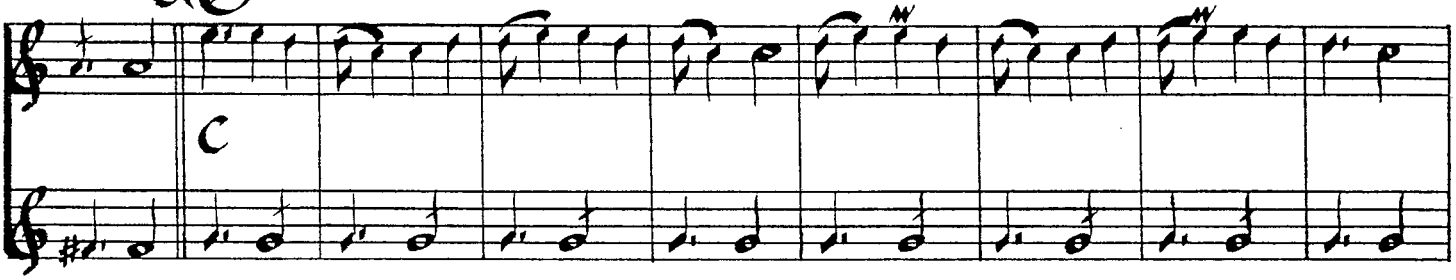
Ⓐ instrumental

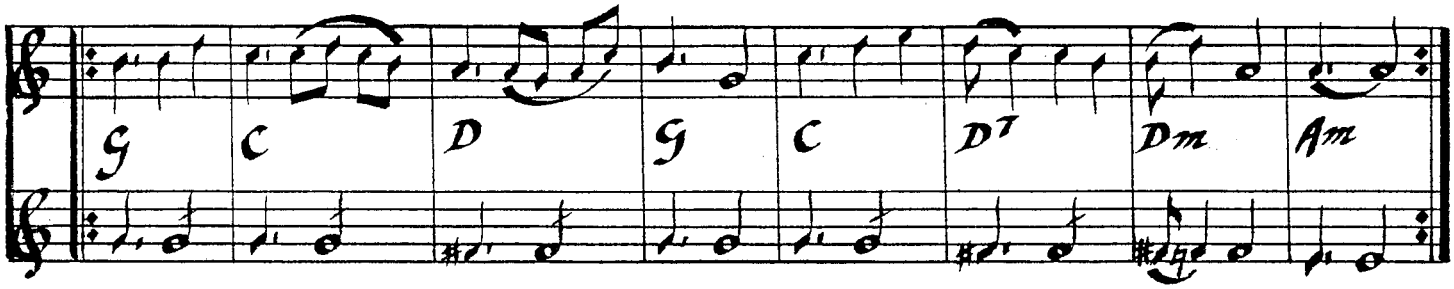
violins



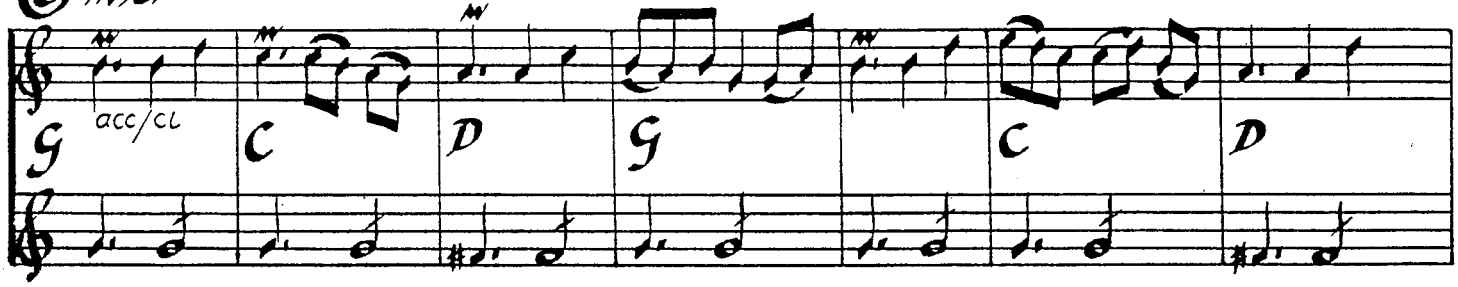


Ⓑ male vocal octave lower



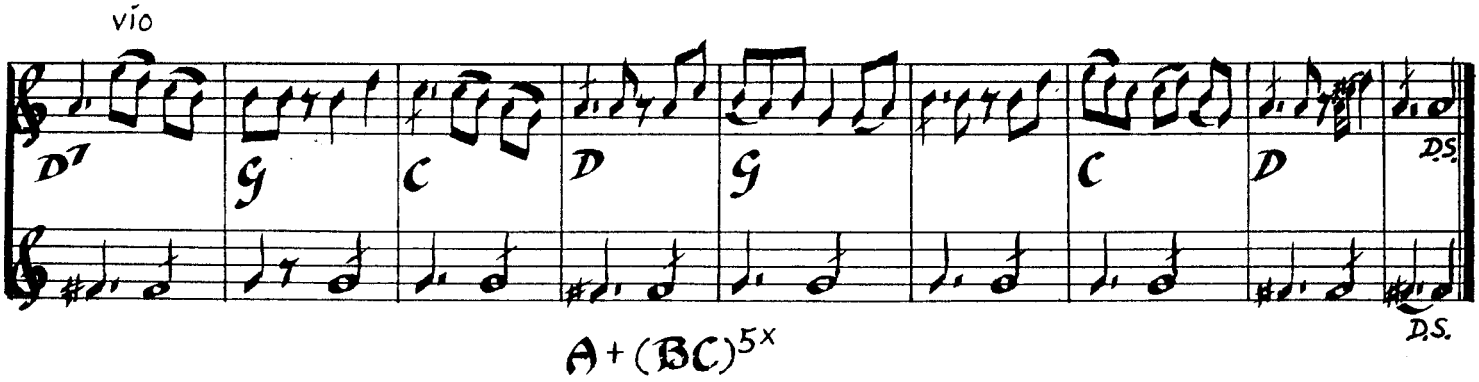


Ⓒ instr



𝅗𝅥 = ♩♩ 𝅗𝅥. = ♩♩♩

rhythm: ♩. ♩ ♩



A + (BC)^{5x}

accordion part in bars 9~16 of Ⓐ may be played ad lib at Ⓒ

1
Hodíh dolu, mamo, hodíh gorija
nikde v selo, mamo, ne nameríh
/Kato selo Marijkino,
Marijkino, mamo, malinovo/

2
Marijčica, mamo, po dvor hodí
Po dvor hodí, mamo, horo vodí
/Primenena, nagizdena
Po rizčica, mamo, koprínena/

3
Kat ja vídeh, mamo, kaíl stanah,
Svedoh Klonče, mamo, bârzah konče,
Če sa hvanah na horoto
Na horoto, mamo, prí Marijka
Če sa hvanah na horoto
Na horoto, mamo, do Marijka

4
Če pohlopah, mamo, če potropah
A Marijka, mamo, mí govorí
Ne mi lopaj, ne mí tropaj
ne mi opraši, momko, žâltí čejlí
Čejli upraši žaltí čejli
Žâlti čejli, mamo, šíti polí

5
Čejlí prâskat, mamo, u go lokrí
Če izvadíh, mamo, tesní melčí,
Če sí otrih žâltí čejlí
Žâltí čejli, mamo, šítí polí
I pak se hvanah na horoto
Na horoto, mamo, do Marijka

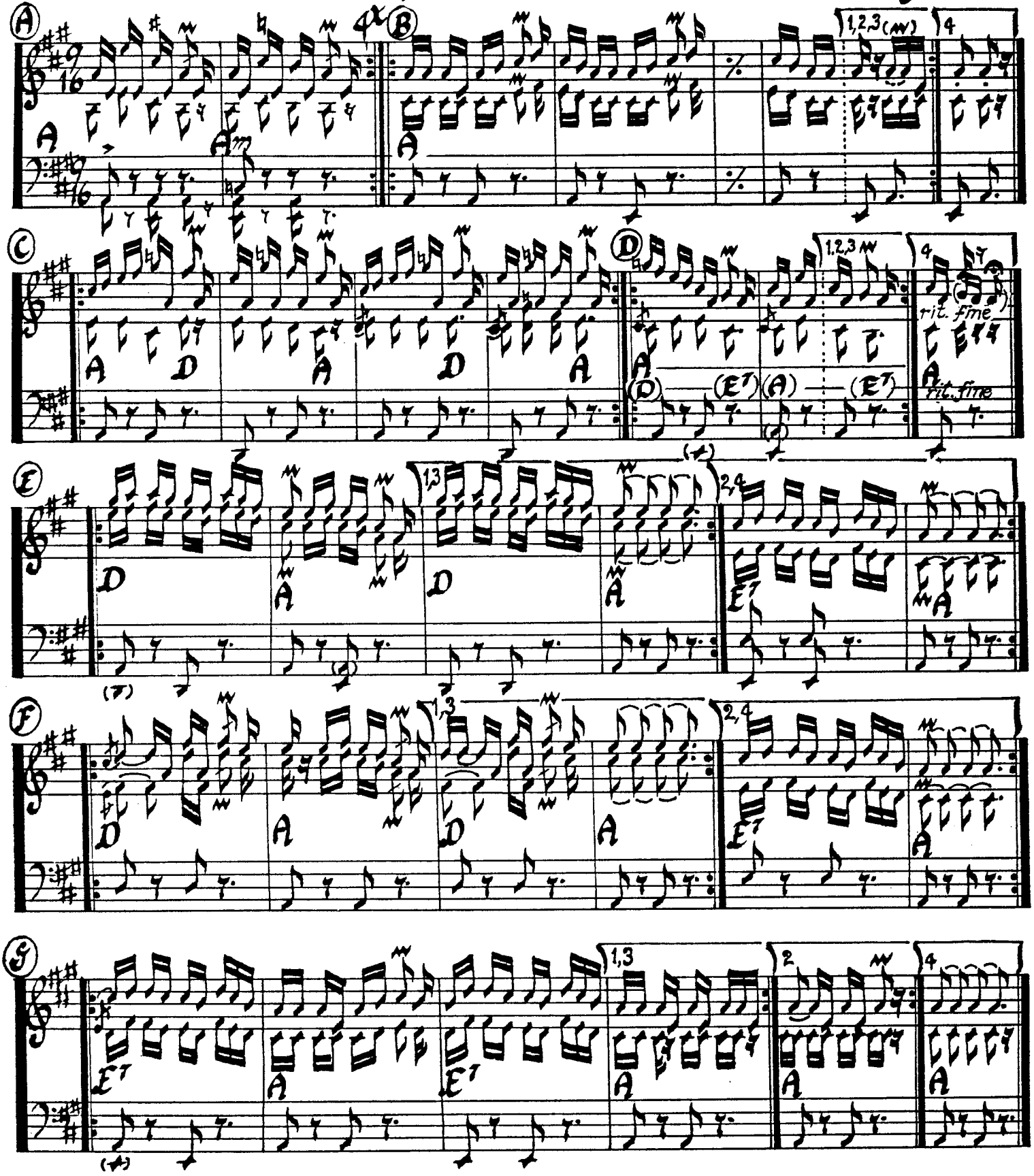
record reference: The Folk Dancer MH 45-3058

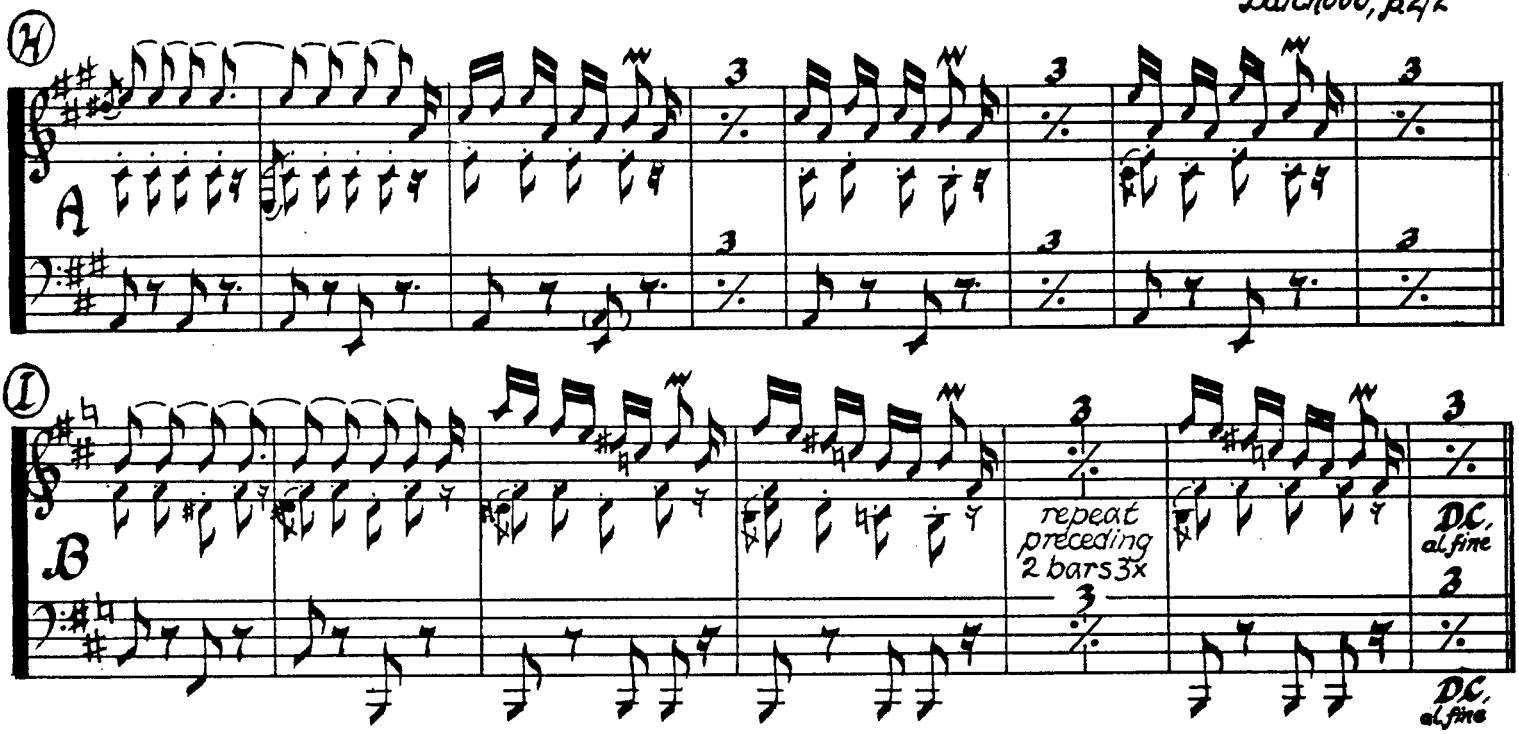
transcribed by
Richard Geisler
May, 1981

Daichovo

— Bulgaria

♩=116





notes on playing Daichovo

Pattern: Ⓐ - Ⓘ / Ⓐ - Ⓓ

Rhythm & chording

✓ Basic rhythm: ♪♪♪♪. variation: ♪♪♪♪♪

✓ Chording for accordion/guitar
- use block chording in basic rhythm and/or variation: etc.
- alternate chords indicated in parentheses

Interpretation

✓ Ⓐ to begin: solo acc. (or instrument) + bass playing up-stem notes (to repeat from Ⓘ: harmony & bass play down-stem notes)

✓ Ⓑ harmony & chording begin

✓ may be played as or as

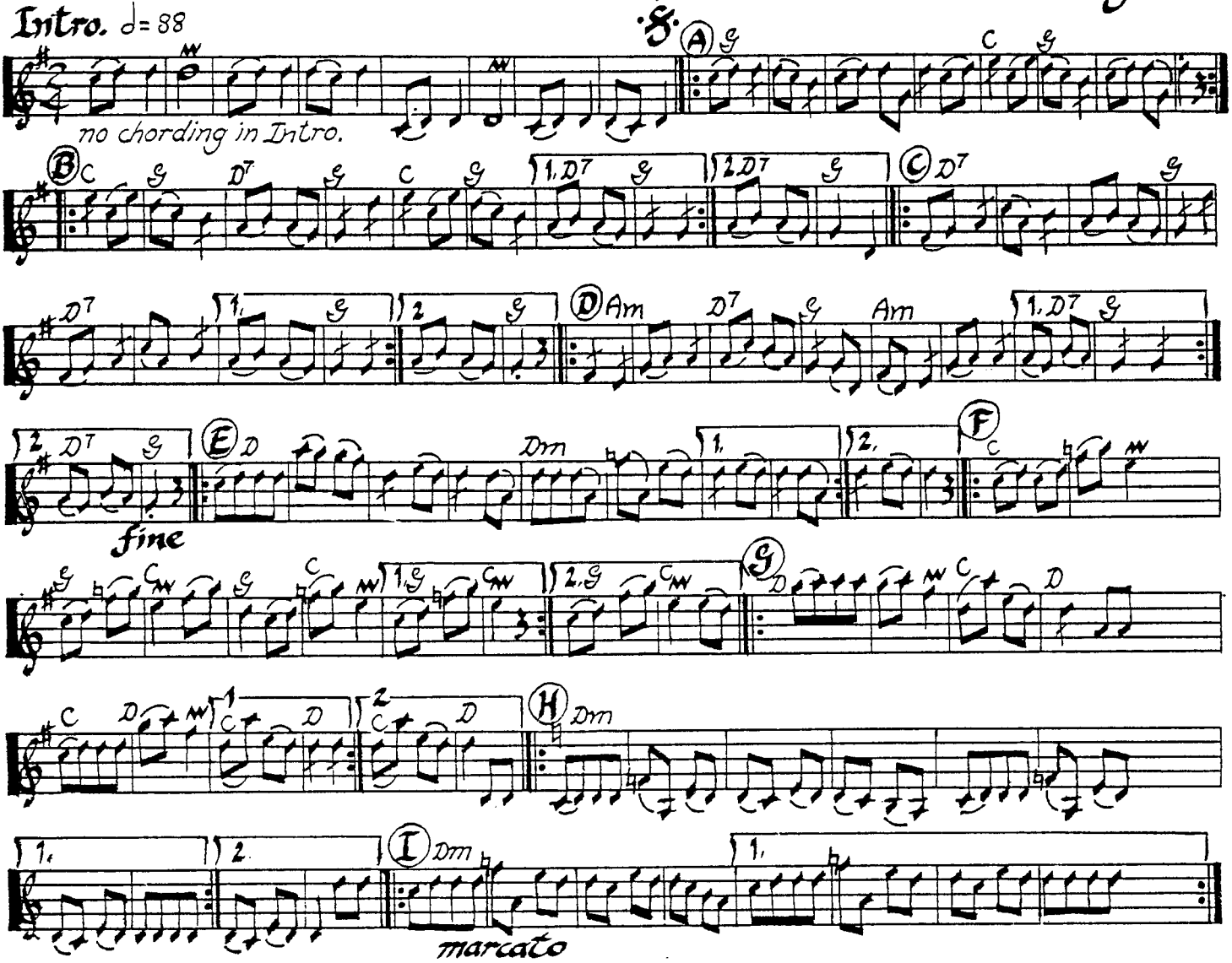
✓ or where double notes are indicated without parenthesis around one, choice is ad lib; play notes in parentheses on alternating repeats of section or bar, or ad lib also

record: Folkdance Underground, FU-1
XOPO, X-301; BHA 402

Transcribed by
Richard Seisler
Jan., 1984

Dobrudžanska Reka

Women's hand dance from Dobrudža — **Bulgaria**



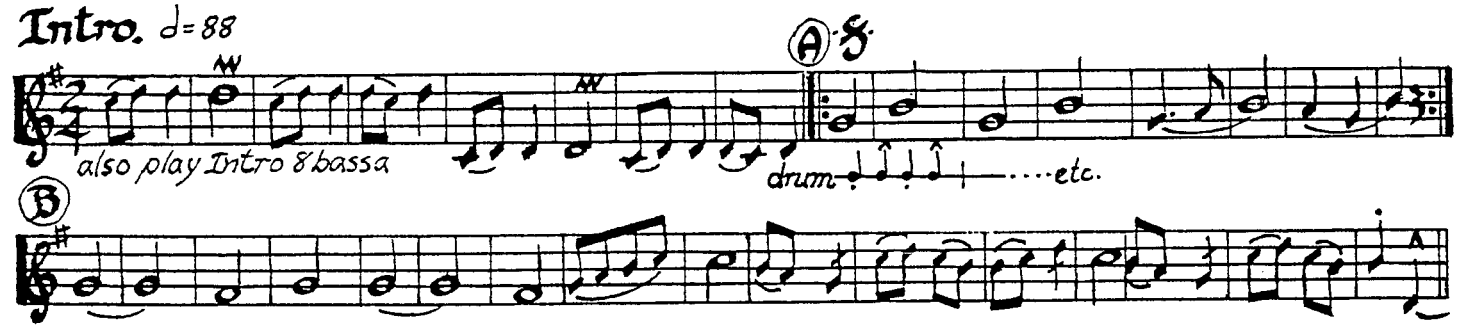
$(A-I)^{2x} + (A-D)$

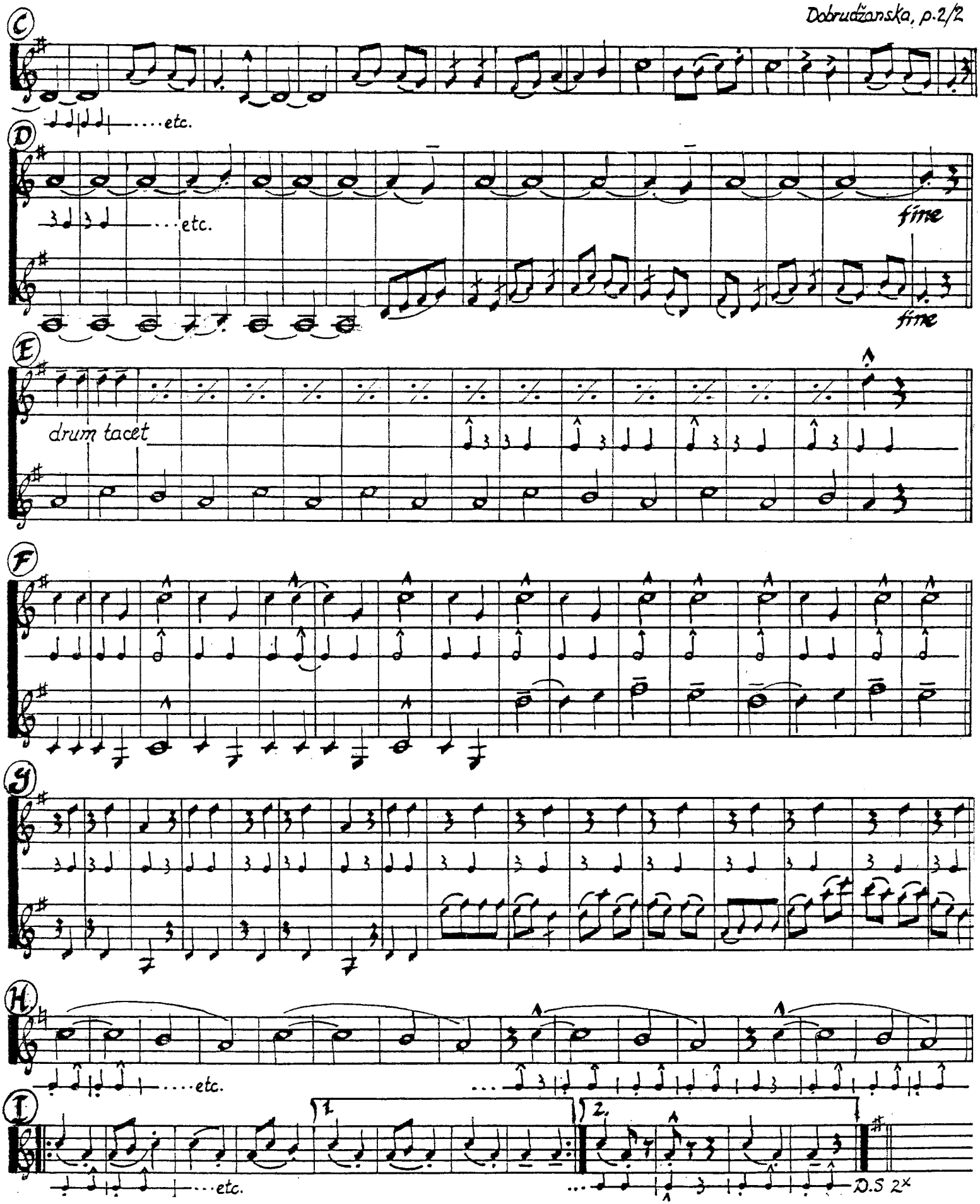
record reference: XOPO, X-318 (45); Folkdance Underground, Vol. 1

chording: ♩ 𝄆 | ♪ = ♫ bass ad lib.

orchestrate to suit

harmony & rhythm

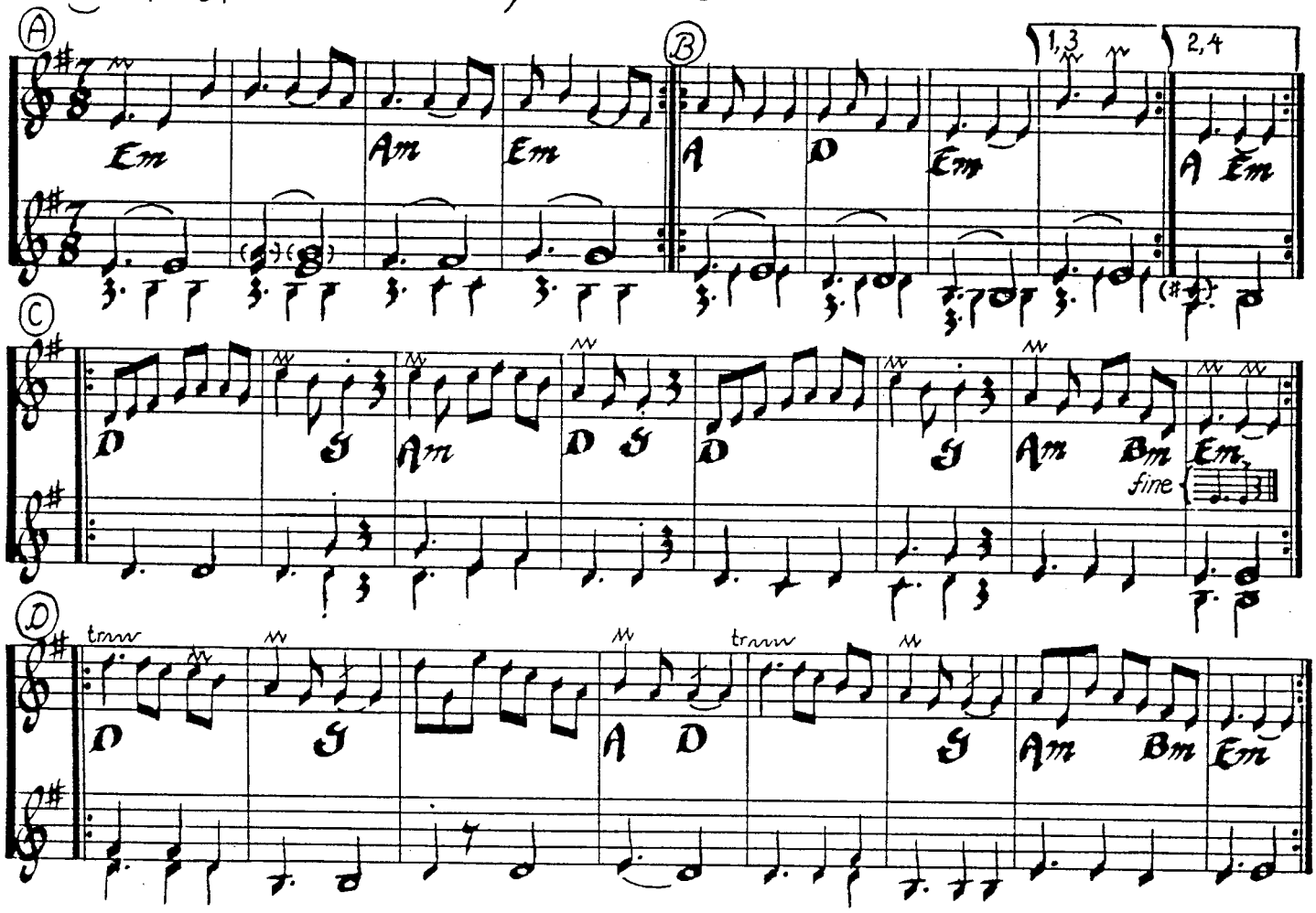




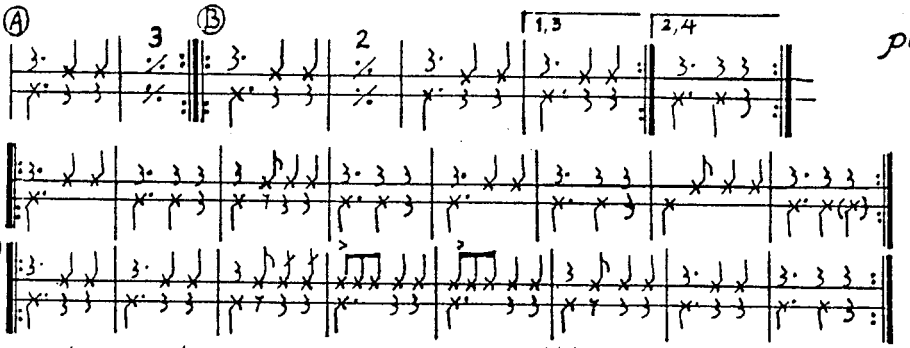
transcribed by Richard Geisler, Mar., 1982

Dospatsko Horo

♩. ♩ = 40–54



drum(s):



play (A)(B)(C) +
(A)(B)(C)(D) +
(A)(B)(C)

drum part, ad lib. Play freely, using this as a basis for improvisation.
Generally, drumming is more active in (C)'s (D)
a tupan is ideal for rhythmic accompaniment.

notes

instrumentation:

record reference: Balkanton BHA 734

transcribed by Richard Geisler

violin (or gaida) and soprano recorder (or frula)
soprano embellishes almost all long beats & tied notes with mordents, ad lib.
strings plucked & drawn, or clarinets, can provide the rhythmic & droning support to the melody

chording: ♩. 𝅗𝅥 𝅗𝅥 In (C), bars 2, 4, & 6: ♩. 𝅗𝅥 3

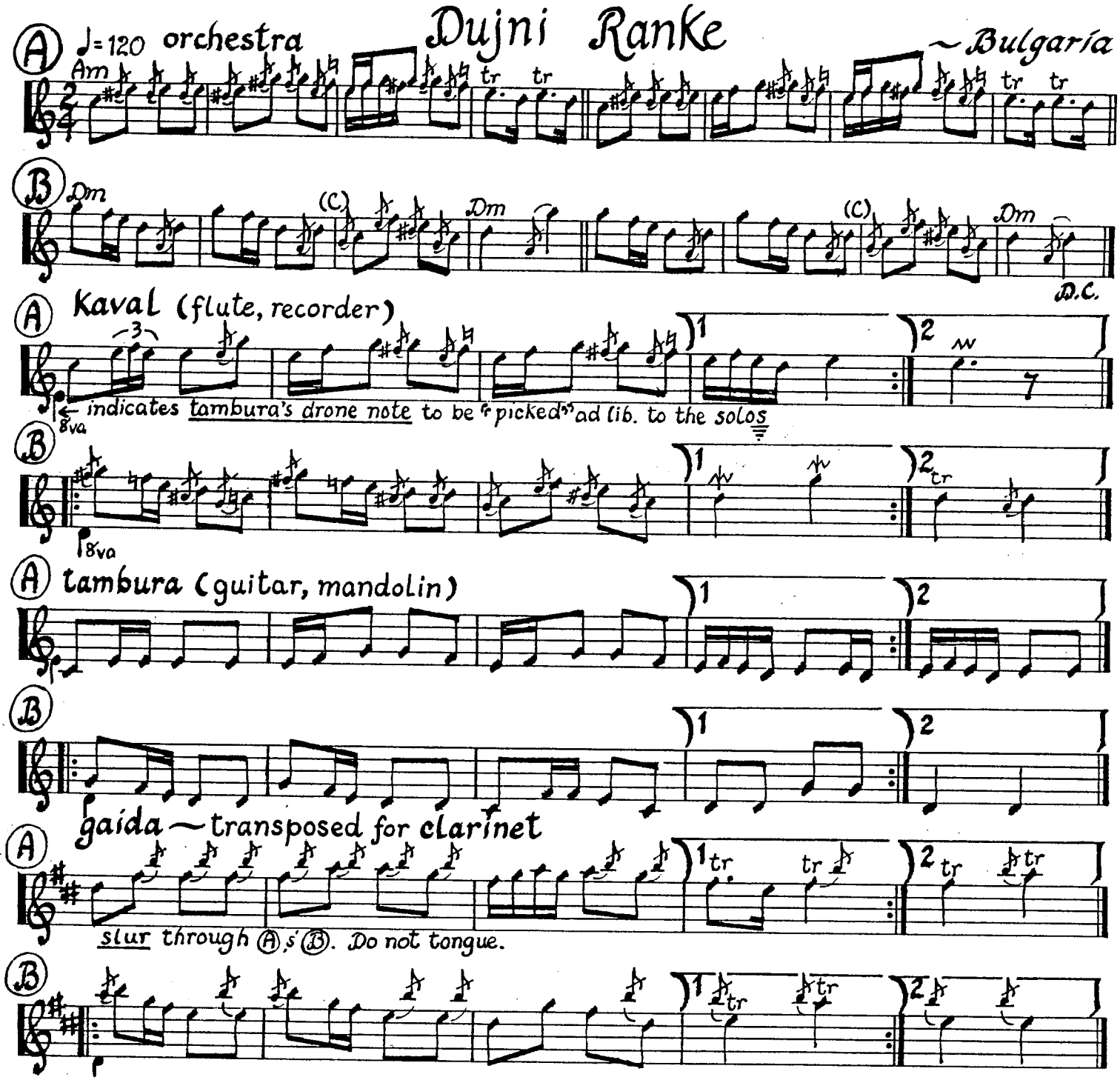
tempo: slight increase in tempo to (D) where tempo picks up noticeably

♩ = ♫

Mar., 1983

Dujni Ranke

~ Bulgaria



notes on playing Dujni Ranke (Yves Moreau)

- ✓ drone notes & chords undergird the melody to a constant rhythm of |♫ ♫|2/4|♩ ♩||
- ✓ stringy sound essential to the effectiveness of tune ~ raw, relentless. Along with guitar or mandolin use a raked autoharp for rhythm instrument.
- ✓ drum and/or bass. Hit a deep drum on beat 1 of every bar. Pluck a low 'd' on beat 1.
- ✓ recorder, either alto or soprano, may be well used. A soprano will sound the melody an octave higher.

play (AB)^{7x}

Orchestration:

1~2* all instrs play (AB)^{2x}
3 flute at A, clar. at B
4 guitar
5 clar.
6 flute
7 all instrs

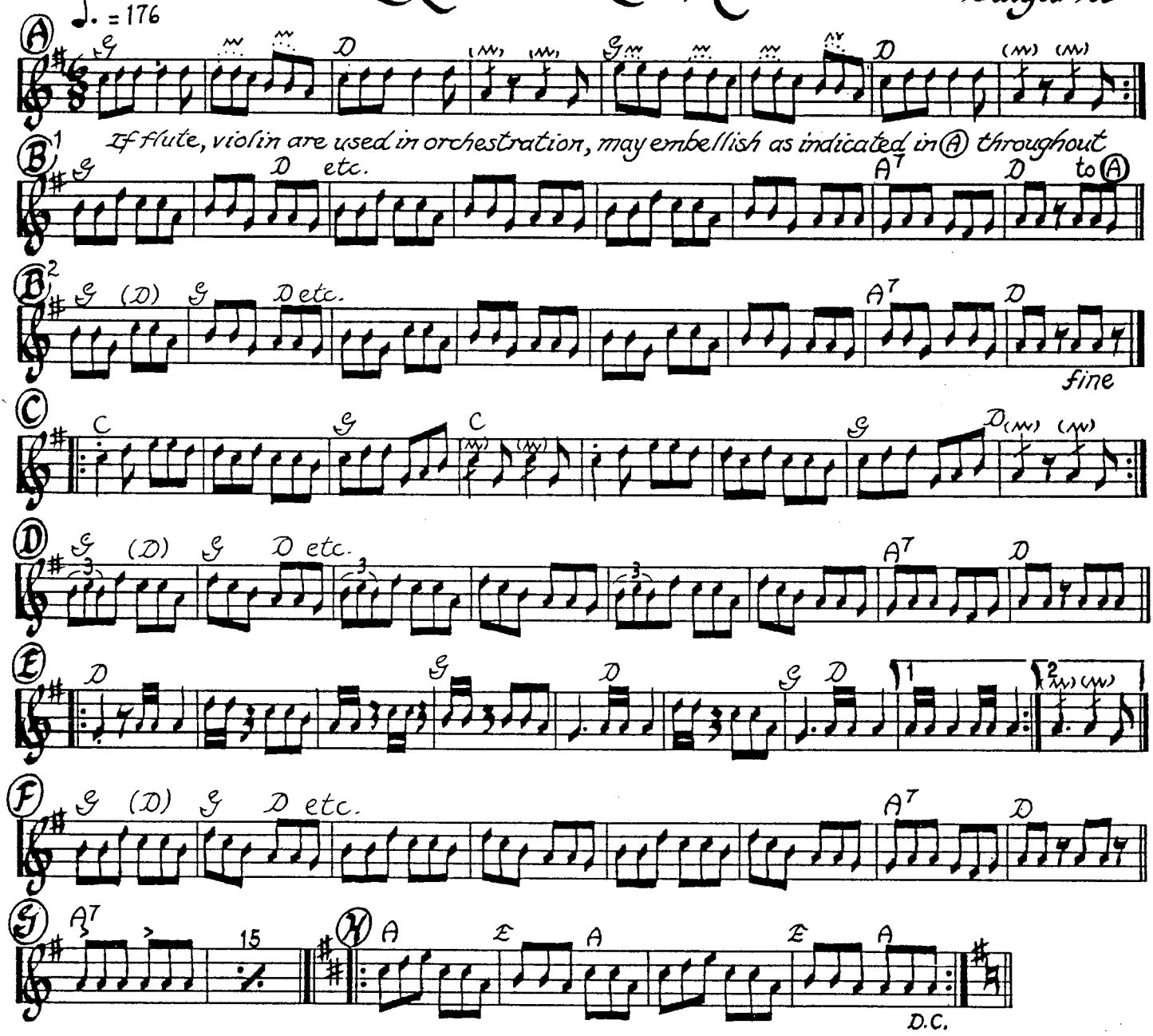
* guitar & clarinet play own parts throughout

record reference: Dances of Bulgaria, DB 8105

transcribed by Richard Geisler
Jan, 1986

Ekizliisko Horo

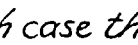
—Bulgaria



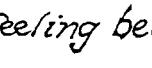
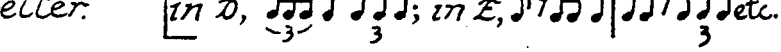
AB¹+AB²+CDEFGH+(AB²)²ˣ

originally accordion

solo

note:
Meter should be 2/4, in which case the figures in A, B, C, F, G, H would be: 

6/8 indicates movement's feeling better.

in D,  ; in E, 

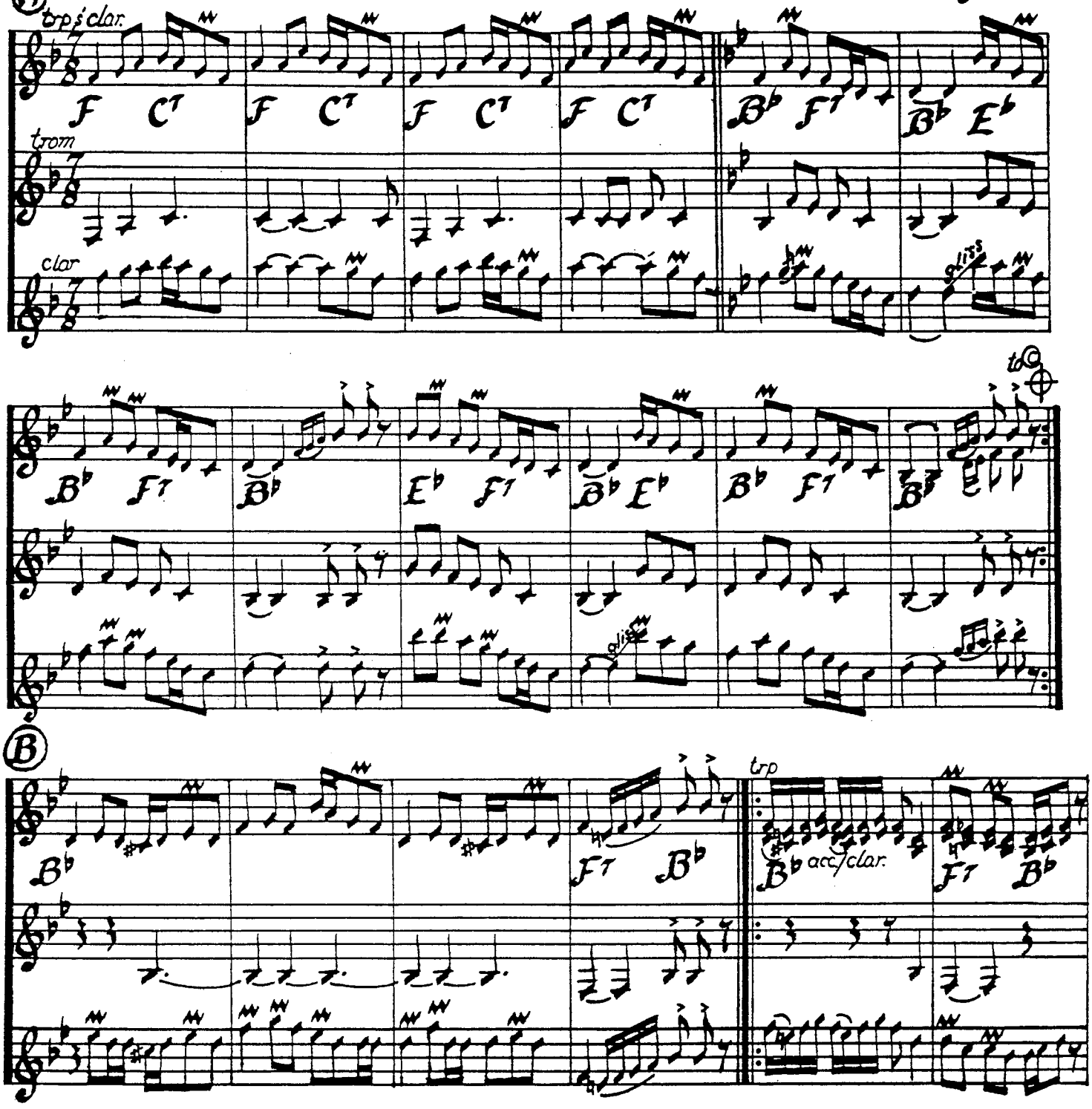
However, chording must be

record reference: Folkraft 1548
Folk Dances From Bulgaria, Vol. 3 JL 1985.01

transcribed by Richard Geisler
Mar., 1983

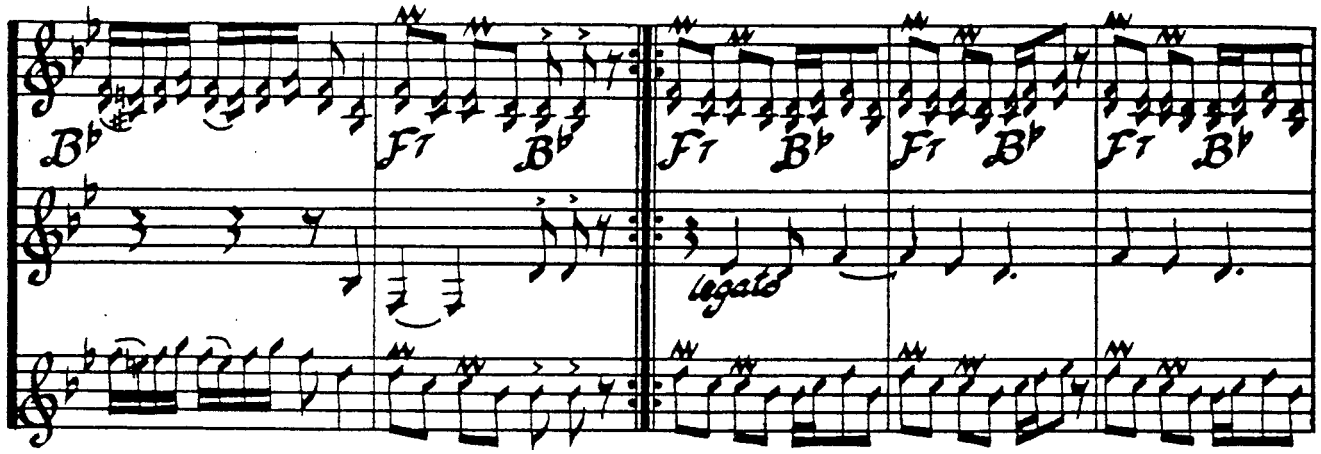
Eleno Mome

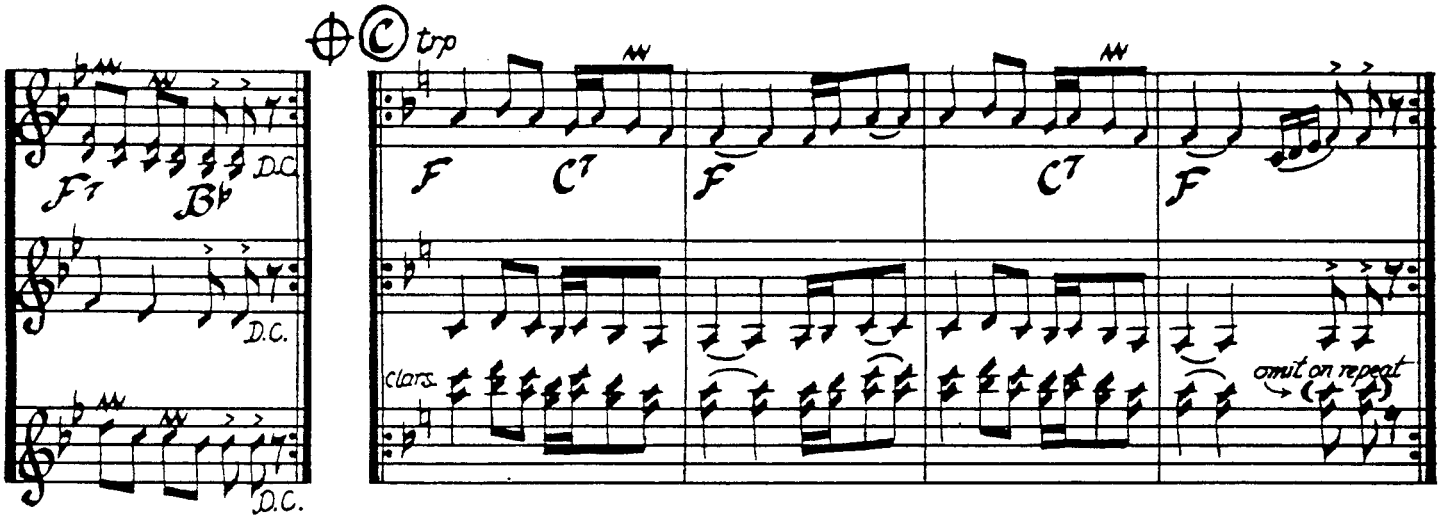
~ Bulgaria

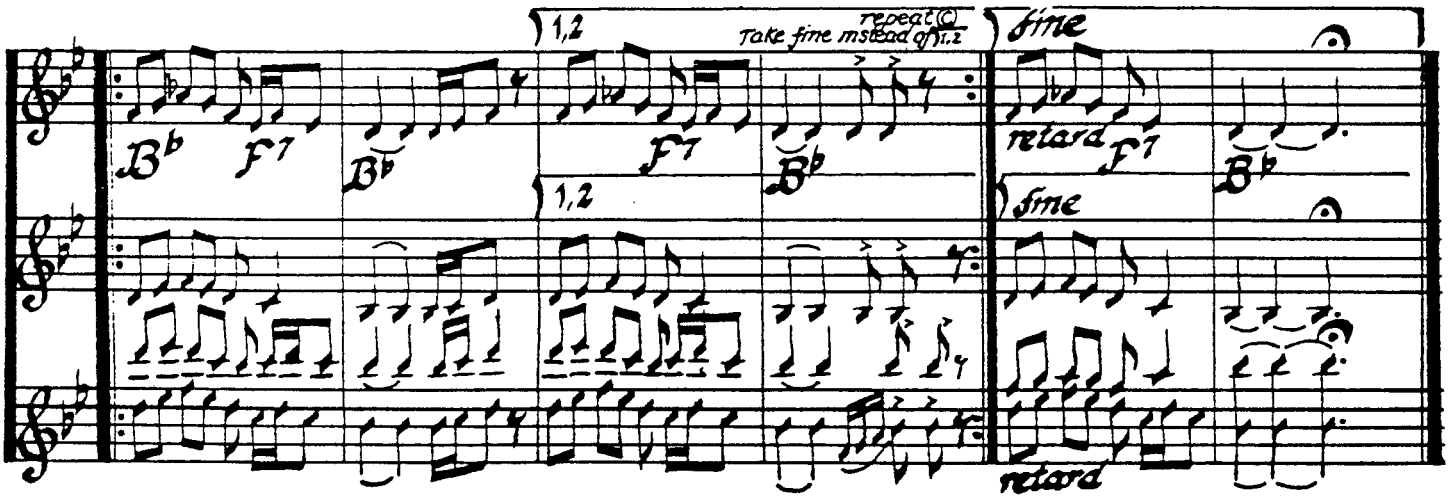


note on transposing

- ✓ for "B♭" instruments: transposition to keys of F & C is necessary when band includes "C" instruments: vla, fl., acc.
- ✓ for "C" instruments: If there are no "B♭" instruments in band, a transposition into keys of F & C may be easier to play
- ✓ how to transpose for "B♭" instruments: a) "sharpen" key by one letter;
  b) write notes up one interval: ( ) e.g. F( ) → ()G; B♭( ) → ( )C







notes on playing Eleno Mome

✓ Basic rhythm: ♩ ♩ ♪ ♩

✓ chording:

✓ drumming - accent on 1's & 5

variations on basic rhythm: etc.

✓ play mordents as triplets:
e.g. bar 1 of Ⓐ: ♩ ♫ ♬ = ♩ ♫ ♬

✓ pattern: Ⓐ Ⓑ Ⓐ Ⓒ

✓ orchestrate to suit—
This arrangement favors B♭ instruments

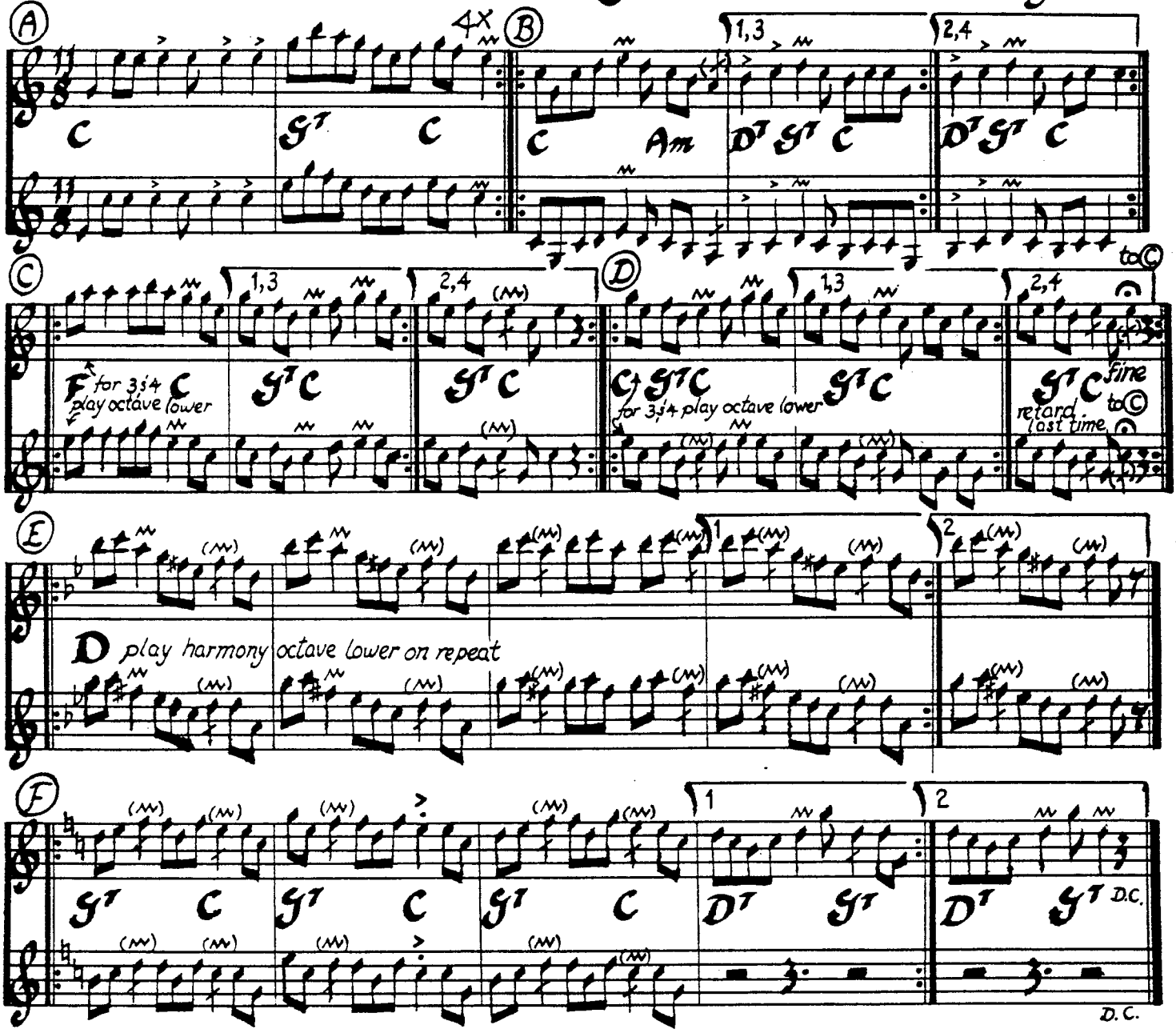
transcribed by
Richard Seisler
Jan, 1984

record: XOPO 303(45), LP 1; Folk Dancer MH 3043(45); Folkraft 1554(45); Folkdance Underground FU5

Gankino

—Bulgaria

♩ = 200-216



AB + (CD)^{2X} + EF + AB + (CD)^{2X}

originally accordion duet

rhythm: ♩ ♩ ♪ ♪ ♩ ♩ *chording:* 𝅗𝅥 𝅗𝅥 𝅗𝅥 : 𝅗𝅥 𝅗𝅥 *or* ♩ 𝅗𝅥 ♩ 𝅗𝅥 ♪ 𝅗𝅥

♪ = 𝅘𝅥𝅯𝅘𝅥𝅯 *Where there is a mordent (w) over a note which is also divided (♪), choose how to play it according to your instrument and/or ability, or for effect.*

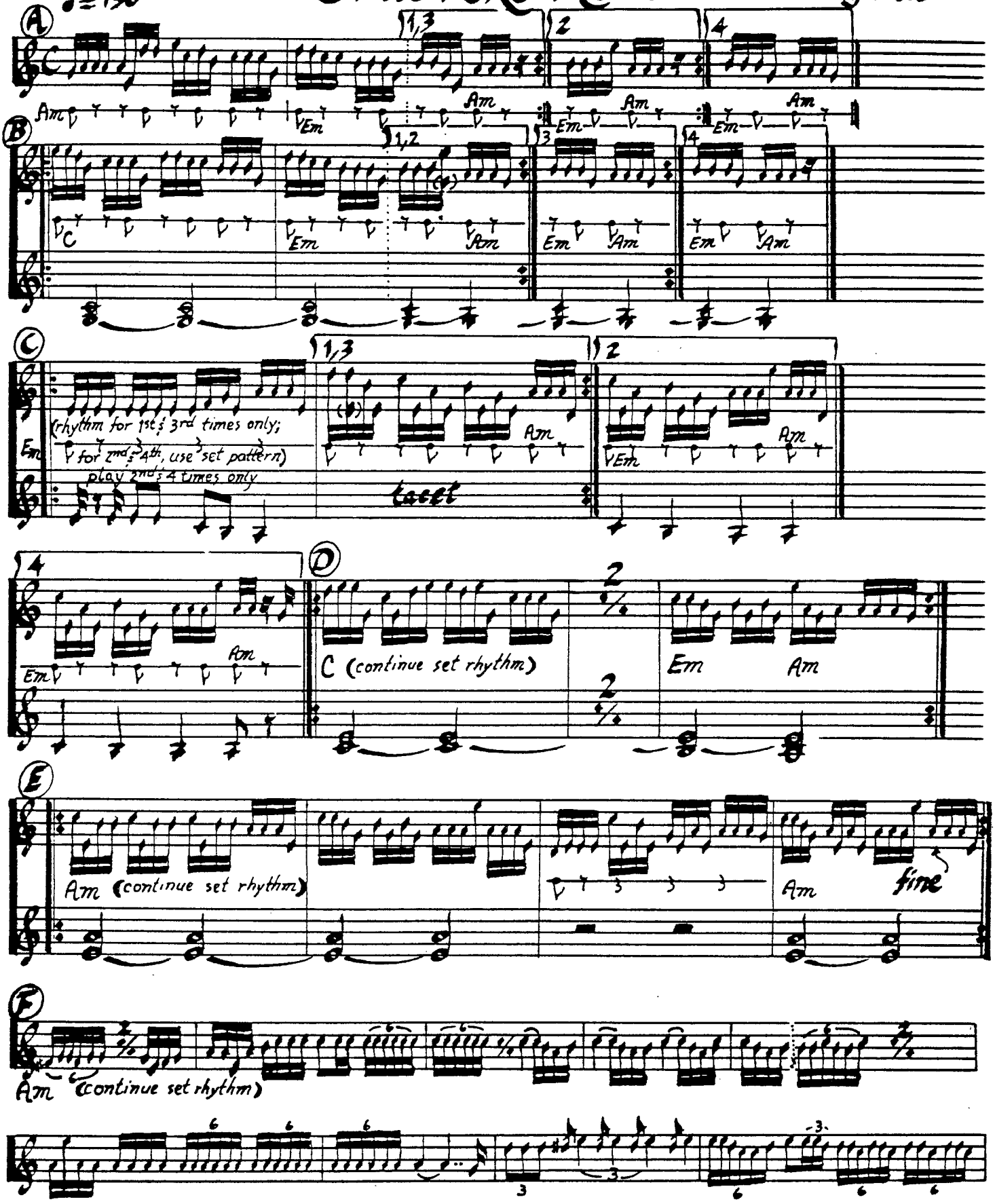
record reference: XOPO, X-LP-2; BHA402

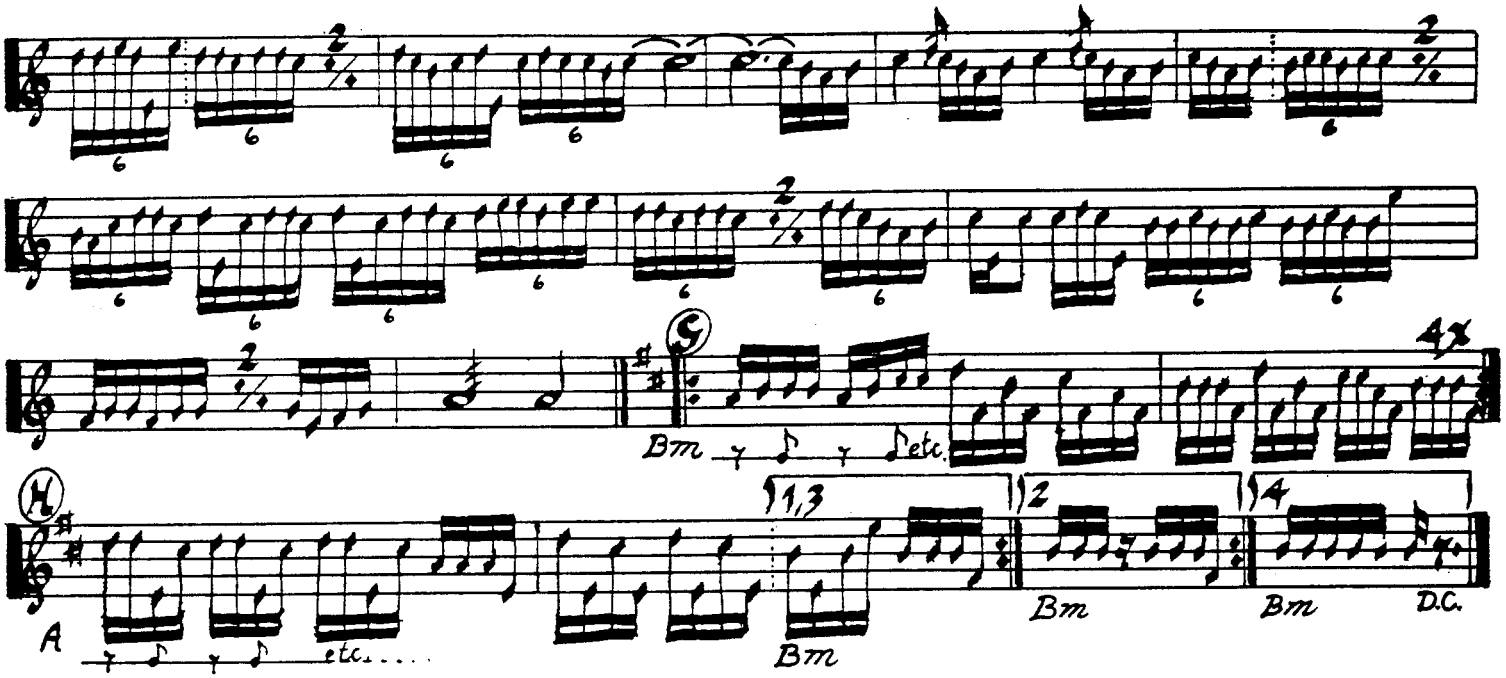
transcribed by
Richard Geisler
Mar., 1983

Graovsko Horo

~Bulgaria

♩= 138





accordion solo **A~H + A~E**

set rhythm: ♪ 𝄾 𝄾 ♪ 𝄾 ♪ ♪ ♪ 𝄾 used by bass and for chording
drum ad lib. using this pattern

(G) & (H) rhythm: 𝄾 ♪ 𝄾 ♪ 𝄾 ♪ 𝄾 ♪ for drum & chording
♩ ♩ ♩ ♩ for bass

note: (F) is improvisatorial. Do not take literally. Use as guide to your own playing. Good luck!

record reference: XOPO, X-LP-5

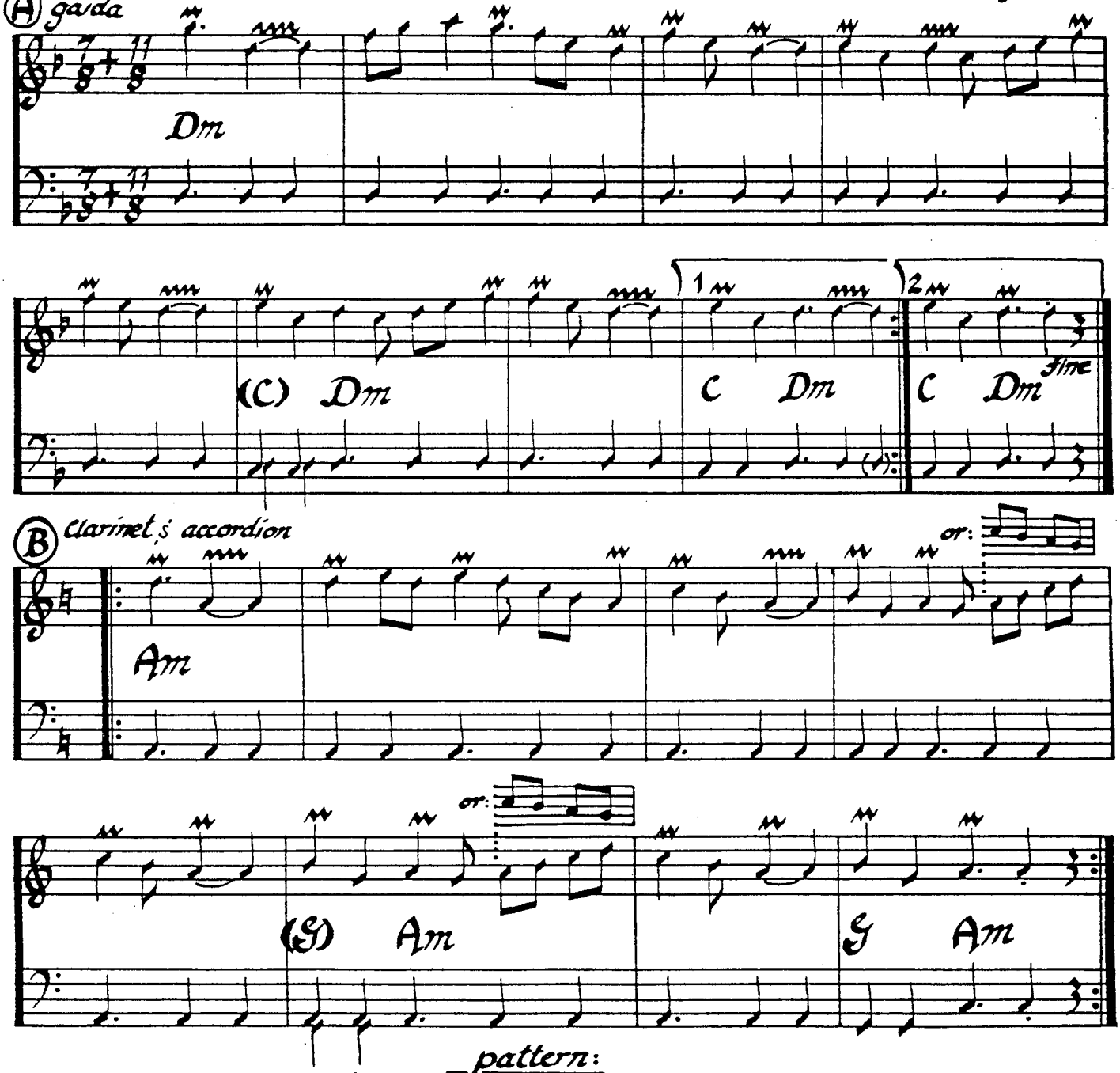
transcribed by
Richard Geisler
Nov., 1981

♩= 176-208

Jove Male Mome

— Bulgaria

Ⓐ gaida

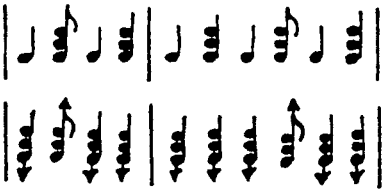


pattern:
$(AB)^{3x} + A$

notes:

transcribed by Richard Seisler

✓ chording for accordion



guitar/mandolin

✓ drum ad lib. on acc.'s bass rhythm

✓ down-stem notes in bass are played when chords in ( ) are used

✓ slow accel. throughout, quickening last time through Ⓐ

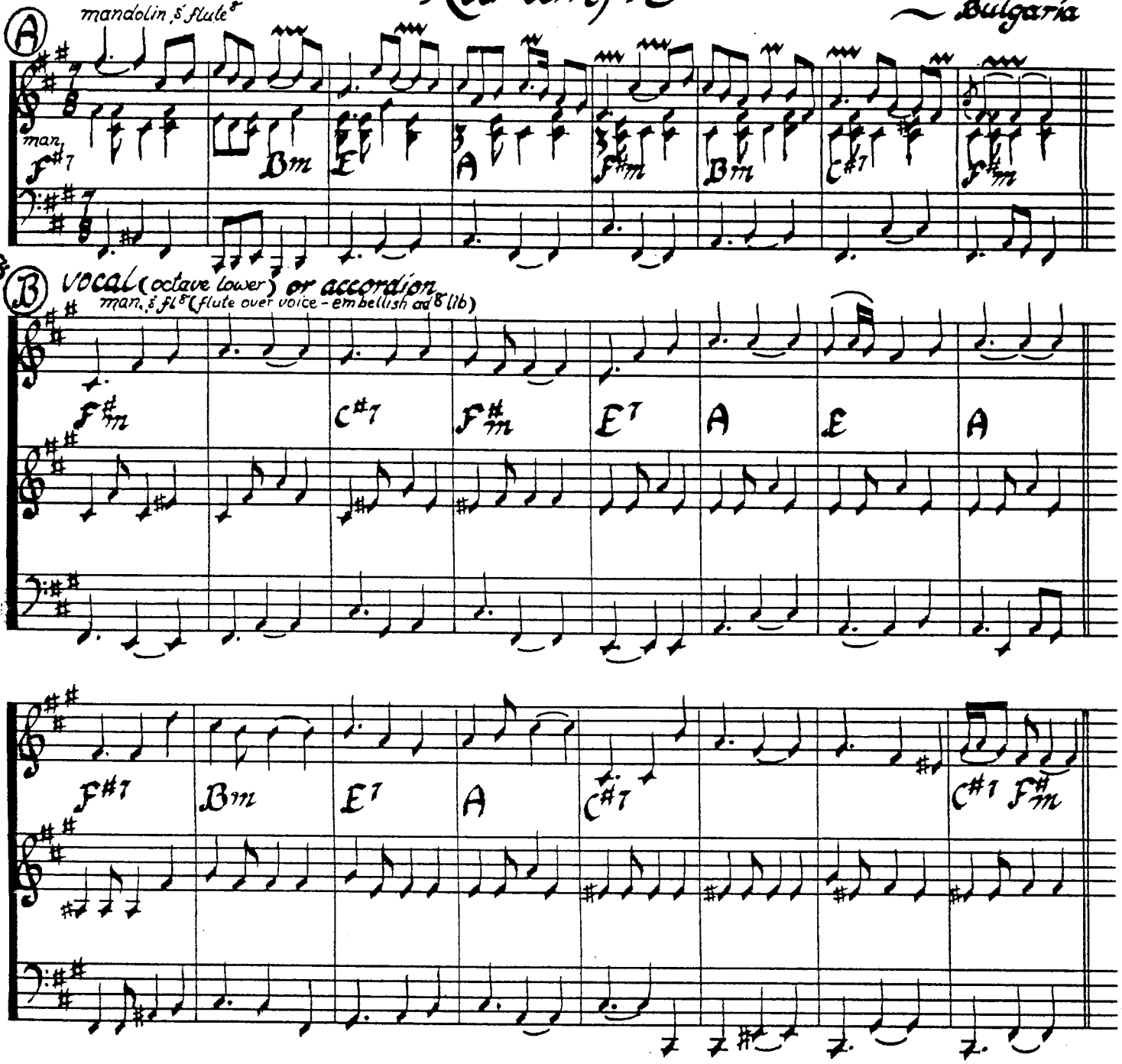
record reference: Folkraft 1526; vol. 1, LP 26, Bulgarian Folk Dances

Dec., 1983

Karamfil

~ Bulgaria

♩=126



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notes on playing Karamfil

Pattern: (A)(B)(C)(B)(A)(B)

✓ instrumentation:
2 mandolin (guitar could play lower part)
flute playing octave higher (or soprano recorder playing in octave written)
tenor voice singing octave lower (or acc. playing octave lower)
plucked bass

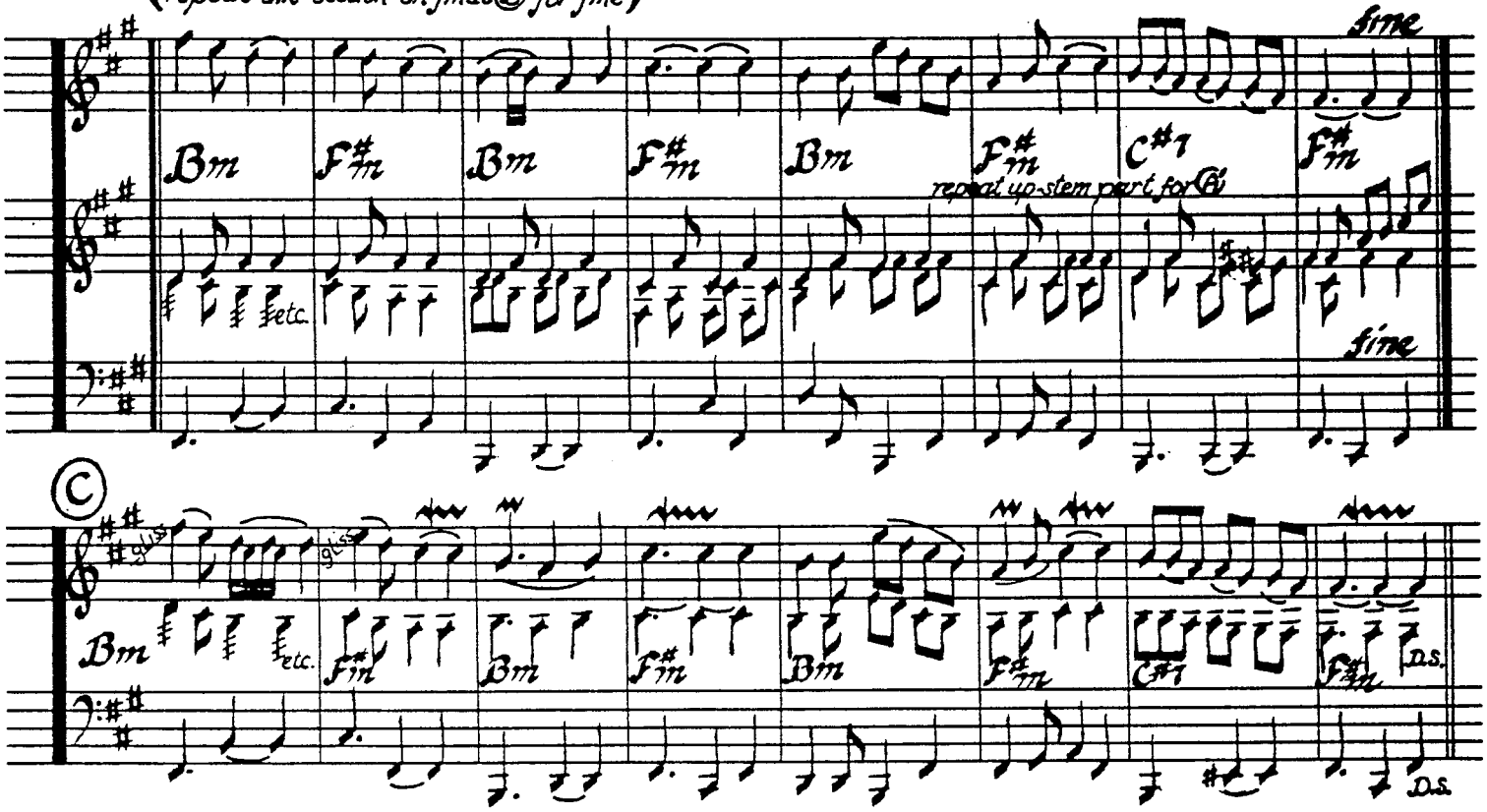
✓ Rhythm & chording:

✓ w = mordent, ww = long slow trill, tw = trill quarter (or half) tone down

✓ mandolin on melody plucks 7 notes/bar

✓ 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 = rapid picking on a note

Refrain
(repeat this section on final Ⓑ for fine)



1. Kaži mi kaži mladi le momko
Kaži mi alen karamfil
Gdè rasna momko rasna porasna
Sila i hubost koj li ti dadè

Refrain:
Eh, eh karamfil
Partizanski majko, slaven komandir

Tell me, tell me you young girl
Tell me purple karamfil (carnation)
Where did you grow up
Who gave you strength and goodness

Eh, eh karamfil
Partisan mother, true commander

2. Az, veren sin sûm sin na Balkana
I rozovata dolina
Sila i hubost dar mi dariha
Kak da se borja te me učiha

Refrain

A true son am I of the Balkan mountains
And the Rose Valley
Strength and goodness they gave to me
And how to fight is what they taught me

3. Gore le goro, goro hajduška
I ti graniten naš Balkan
Dnes nije rasnem mladi junaci
Na karamfila verni potomci

Refrain 2x

up in the mountains, mountains of the Hajduks
And you, our granite Balkan
Today we raise young heroes
True descendants of karamfil

Dance presented by
Jaap Leegwater

transcribed by
Richard Seisler
Feb., 1984

cassette: JL 1982.12
record: Balkanton BHA 11134

Karamfil

Kazi mi, kazi,
mladi le momko,
Kazi mi, alen
Karamfil,
Gde rasna, momko,
rasna, porasma?
Sila I hubost
koj li ti dade?

CHORUS:
E, e Karamfil,
Partizanski, majko,
slaven komandir.

Az veren sin sam,
sin na Balkana
I Rozovata dolina.
Sila I hubost
dar mi dariha,
Kak da se borja
te me uciha.

CHORUS

Goro le, goro,
goro hajduska,
I ti graniten
nas Balkan,
Dnes nie rasnem
mladi junaci,
Na Karamfila
verni potomci

CHORUS 2X

Tell me, tell,
Young lad,
Tell me, ruddy red
Karamfil (Carnation)
Where were you raised, lad,
raised and grown up?
Strength and beauty,
Who gave these to you?

CHORUS:
Eh, eh, Karamfil,
(O mother!) a glorious
partisan commander.

I am a true son,
son of the Balkan Mountains
and the Rose Valley.
Strength and beauty
as gifts they gave me.
How to fight
they taught me.

CHORUS

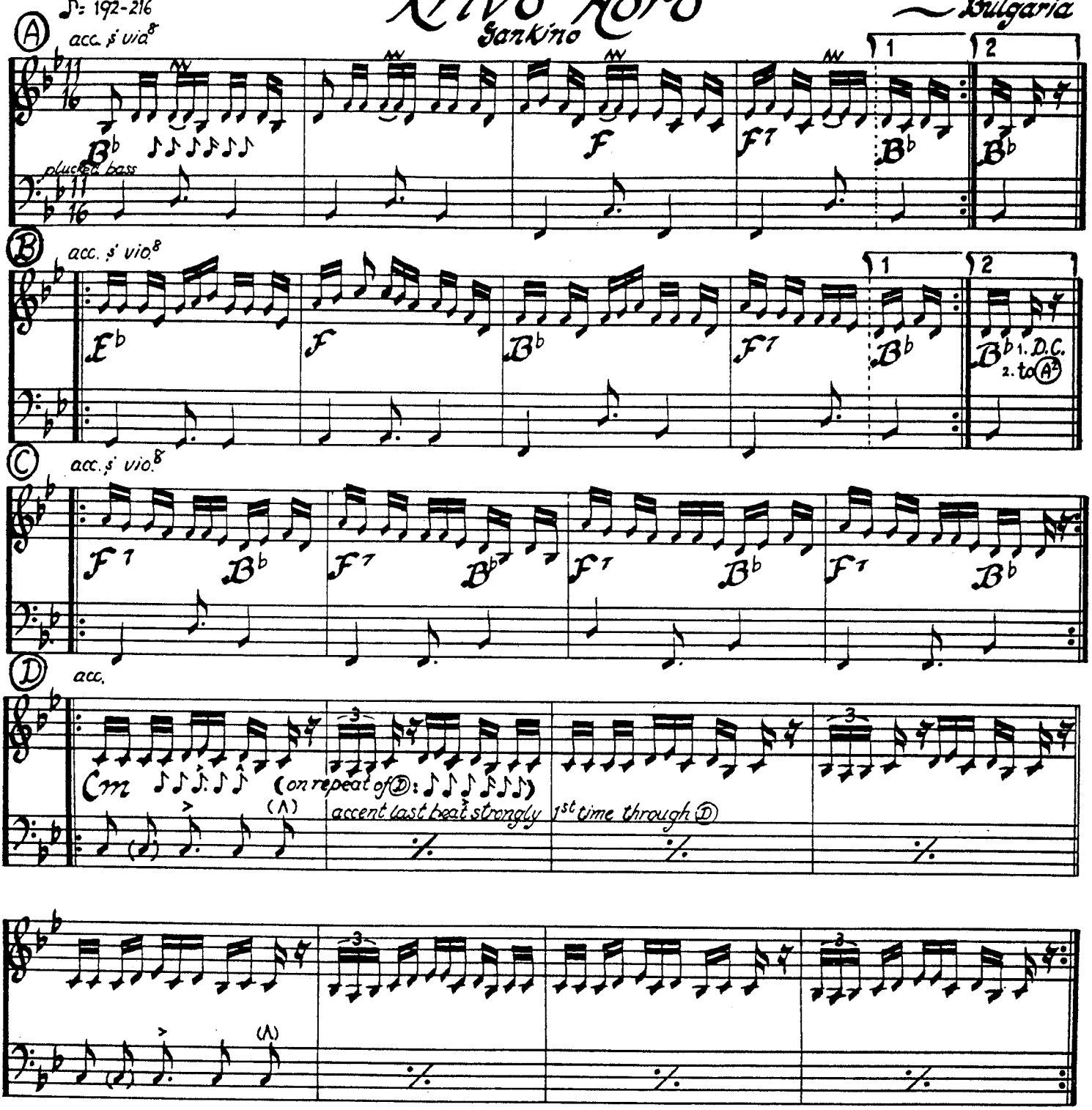
Forest, O forest,
you outlaws' forest,
And you, our granite
Balkan Mountains,
Today we are raising
young heroes
of Karamfil
true heirs.

CHORUS 2X

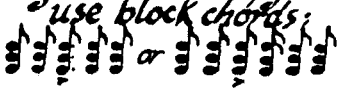
Krivo Horo

Yankino

~ Bulgaria

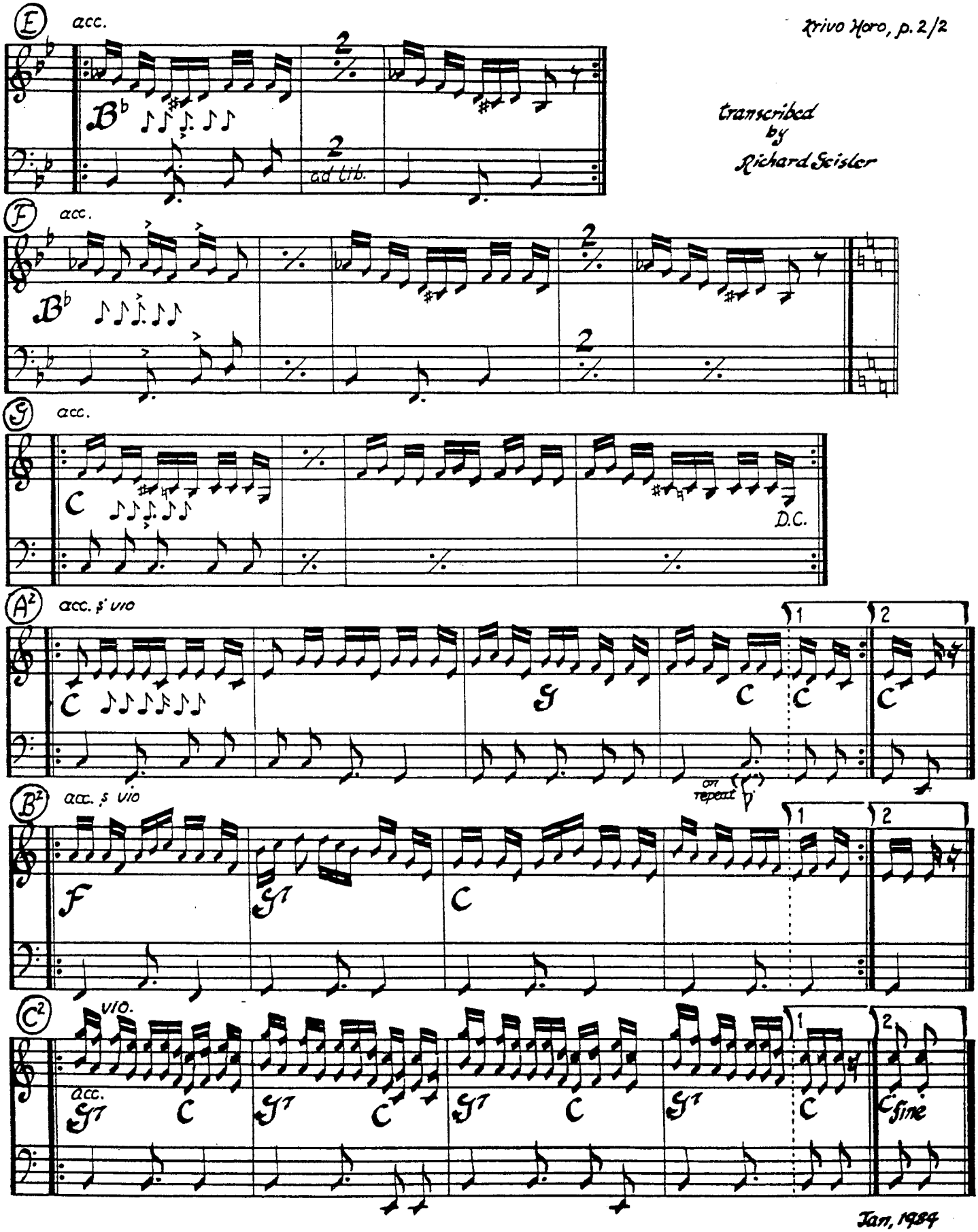


notes on playing Krivo Horo

- ✓ Basic rhythm & accent: ♪♪♪.♪♪
- ✓ Chording for accordion/guitar — use block chords: 
- ✓ Pattern: (AB)2x – CDEFG – AB – A2B2C2
- ✓ Violin plays A, B & C octave higher; A2 & B2 in octave written; C2 part written
- ✓ drumming & chording variations are indicated at beginnings of sections

record reference: XOPO, X-LP-4

transcribed
by
Richard Seisler

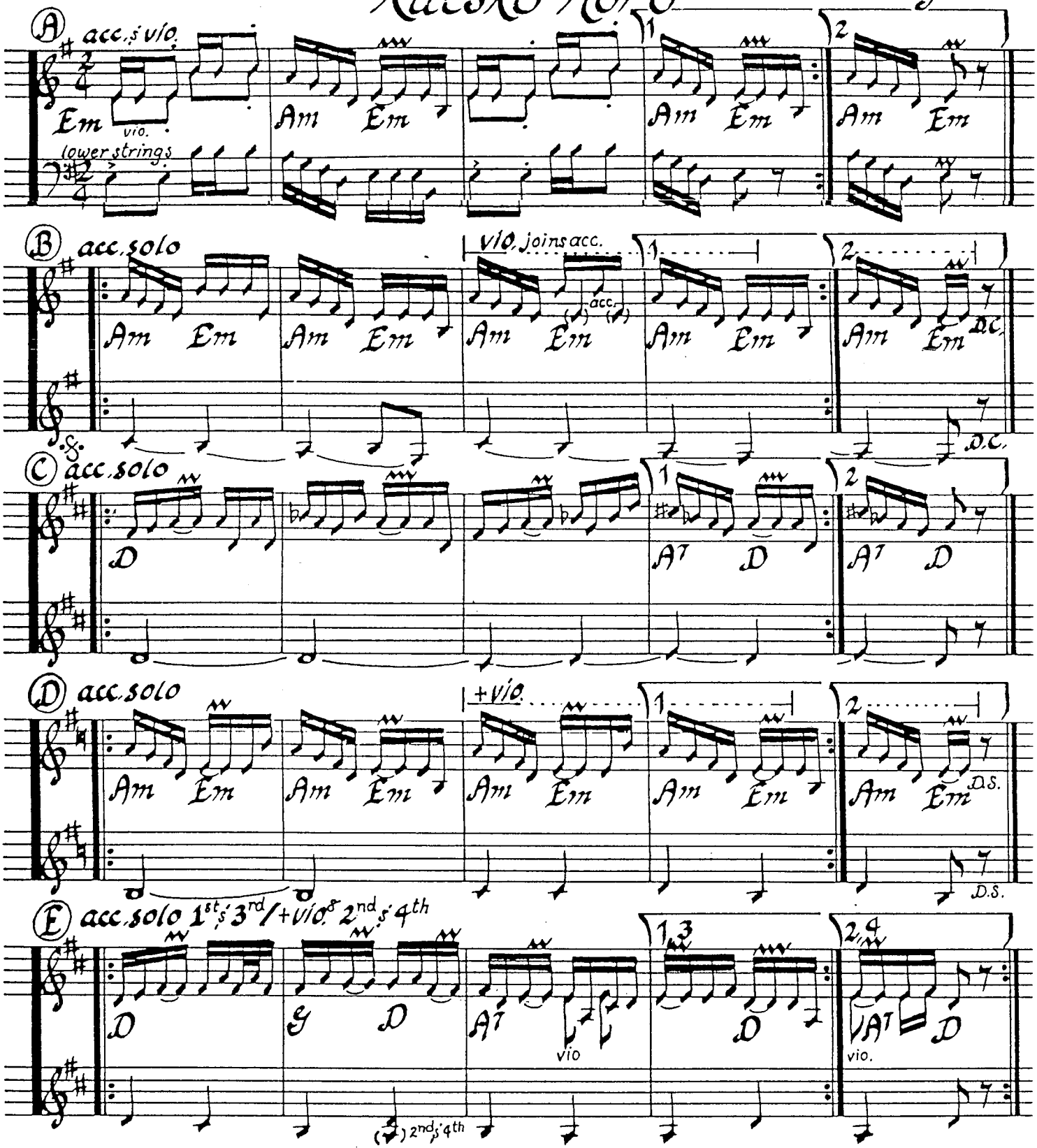


Jan, 1984

♩= 104

Kulsko Horo

~ Bulgaria



notes on playing Kulsko:

pattern: (A B) 2x (C D) 2x E — A B C D E

a very smooth accordion piece (accompanied by strings). no left hand chording.

Basic 2/4 rhythm (♫ ♫ or ♪♪ ♪) provided by lower strgs.

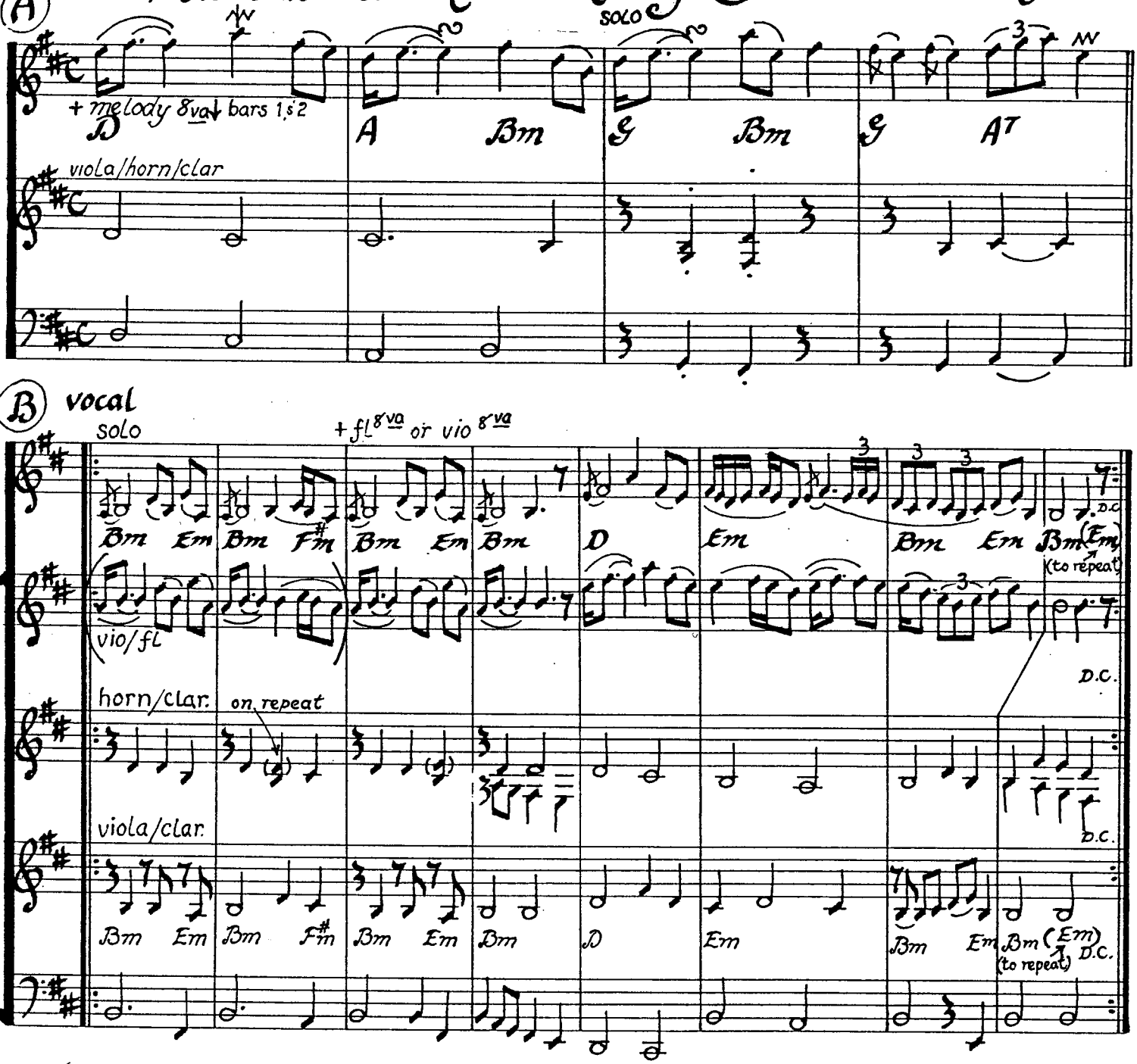
If accordion or guitar is used for chording, then: ♫ ♫

Feb., 1984

record reference: Balkanton, BHA-734

transcribed by
Richard Geisler

Mâri Mariyko ~Bulgaria



notes on playing Mari Mariiko, Jaap Leegwater-teacher (A B)4x

- ✓ Instrumental substitute for vocal: English horn, violin, clarinet
- ✓ grace notes in vocal line: play on beat (note instr'l version)
- ✓ chords: If chording is used, note rhythm in viola/clar line, especially bars 1-3 of (B). In other bars (in (A) & (B)), use chords on beats 2 & 4: (A), bars 1 & 2; (B), bars 2, 4, 5, 7. Use guitar.

record reference: Balkanton BHA 11134, Folkdances from Bulgaria, Vol. II

transcribed by Richard Geisler, Feb., 1986

Mâri Mariyko

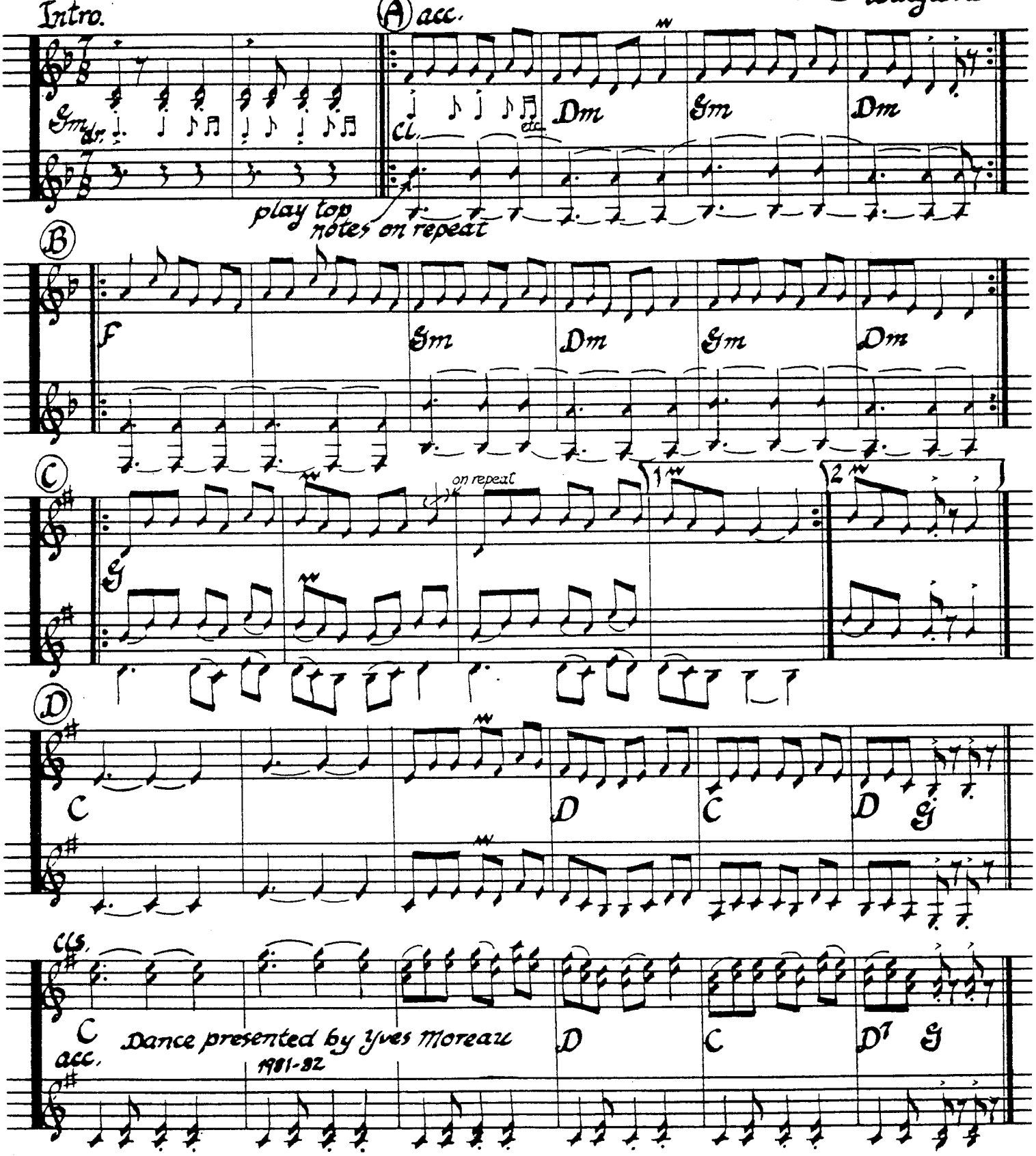
1.	*Mâri Mariyko*	*Hey you, Marika,*
	sorčice moe	*my little heart,*
	izlezi mâri	*please come out,*
	utvon na dvora	*out into the yard.*
	ta da ti vide	*I want to see your*
	čorni očinki	*little black eyes,*
	čorni očinki	*little black eyes.*
	dali sa čorni	*Are they really black?*
2.	*Abre junače*	*And hey to you, stalwart,*
	ludo i mlado	*crazy and young,*
	podjuval li si	*have you been*
	po ravninana	*in the field?*
	vidjudal li si	*Have you seen*
	čorna višnička	*the black sour cherry tree?*
	mojne očinki	*My eyes are*
	dvaštriš po čorni	*two - three times as dark.*
3.	*Mâri Mariyko*	*Hey you, Marika,*
	sevdjo golema	*sweetheart grand,*
	izlezi mâri	*please come out*
	vâv ravna gradinka	*into the smooth garden*
	ta da ti vide	*that I may see*
	belkunu lice	*your fair face,*
	belkunu lice	*your fair face.*
	dali e belku	*Is it really fair?*
4.	*Abre junače*	*And hey to you, stalwart,*
	ludo i mlado	*crazy and young,*
	podjuval li si	*have you been*
	na planinana	*in the mountains?*
	vidjuval li si	*Have you seen*
	beli snegove	*the white snow?*
	moe e lice	*My face is*
	dvaš triš po belo	*two - three times as white.*

Translation from Bulgarian to English,
courtesy of Tatiana Nikolova & Ron Houston,
THE SOCIETY OF FOLK DANCE HISTORIANS

♩= 116

Minka

~ Bulgaria



Instrumentation: accordion, clarinet (or two), drum
orchestrate to suit, but softly, delicately!
chording: ♩ ♪ ♯♯♯ or none if drum beats rhythm

record reference: Laridaine, ML-3

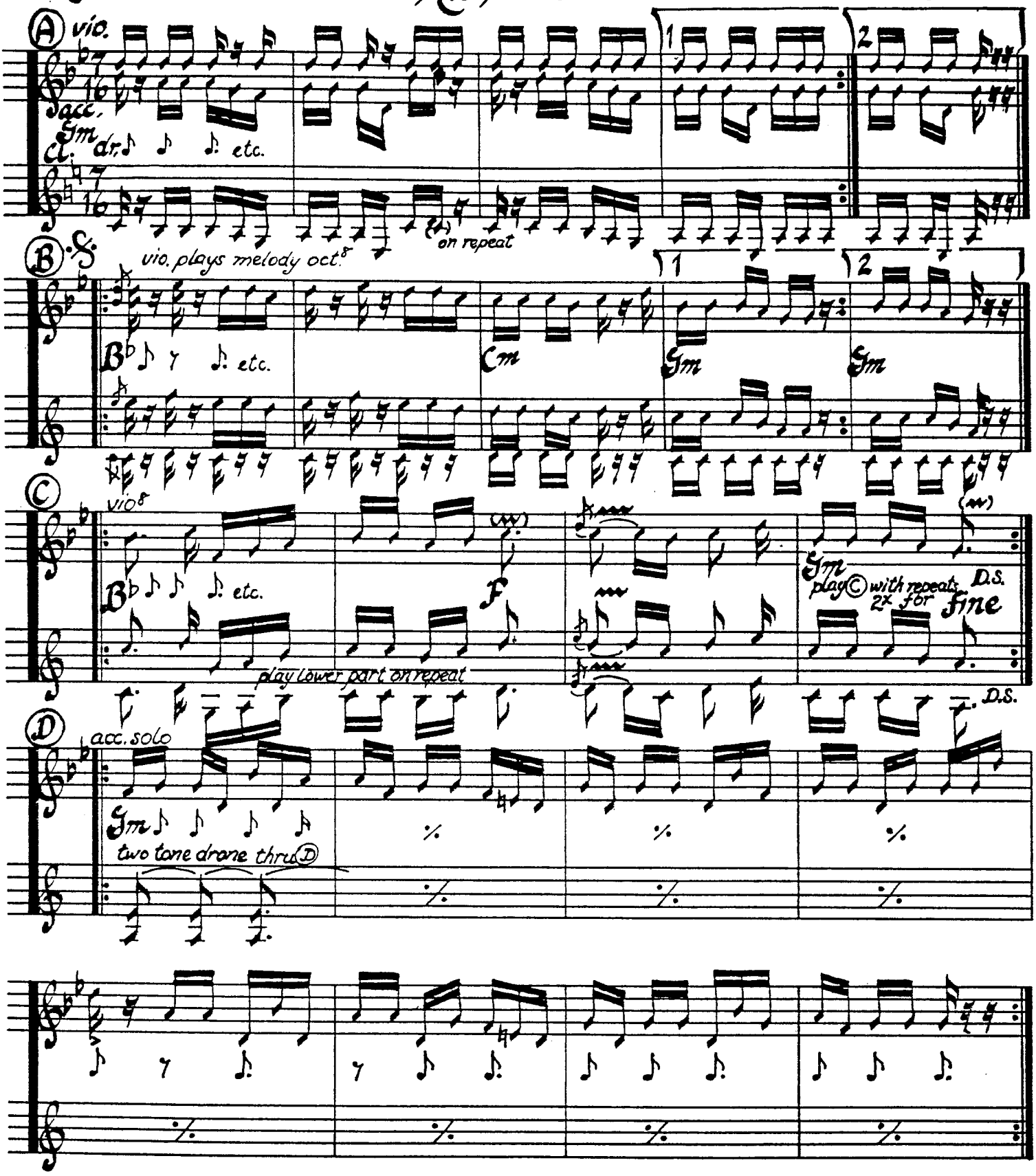
(Ⓐ ~ Ⓓ)^{2x}

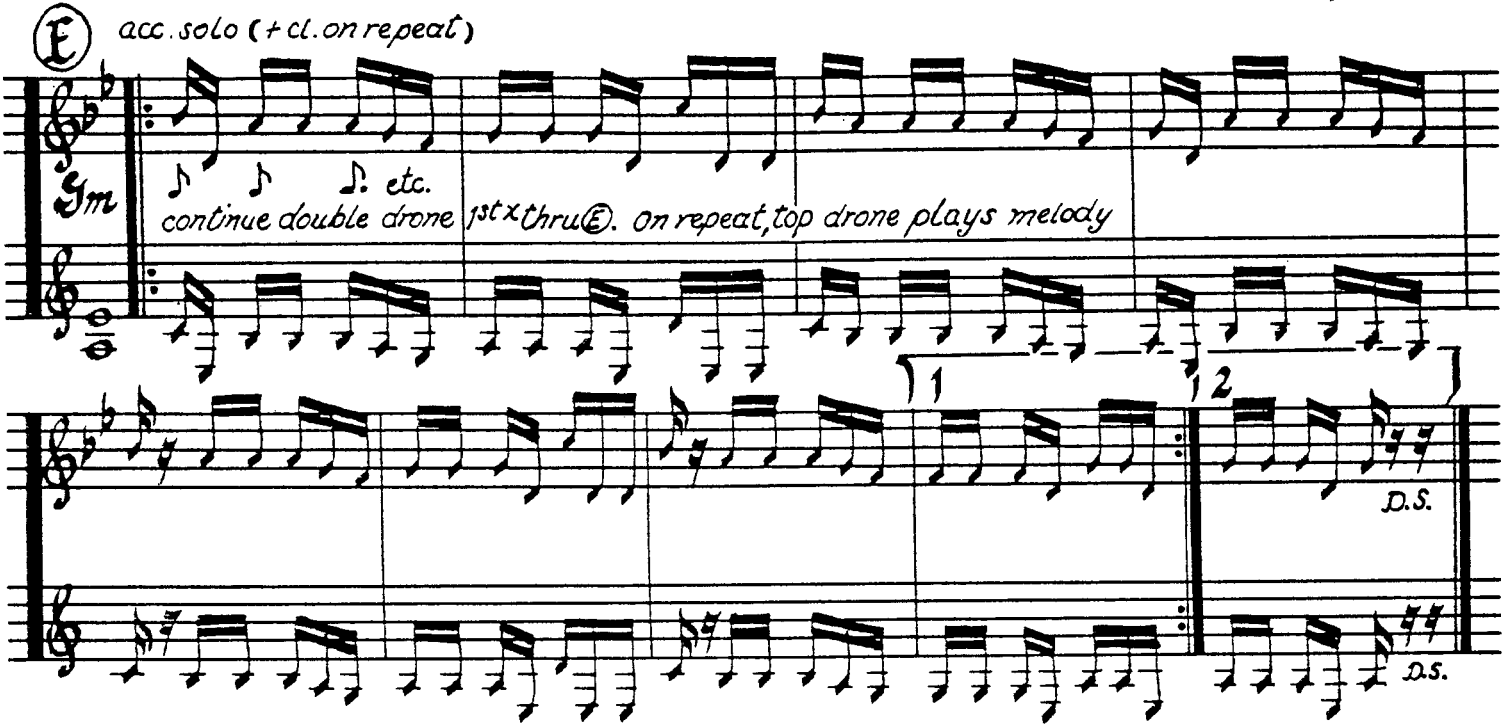
transcribed by
Richard Geisler
Jan., 1984

Na Purt

Bulgaria

♩ = 126





notes on playing Na Purt

✓ Basic rhythm = ♪ ♪ ♪.

Pattern:
Ⓐ - (ⒷⒸ)^{2x} - ⒹⒺ - ⒷⒸⒸ

✓ Chording - Bass & drum preferred.
However, if used, follow basic rhythm in block chords: ♪ ♪ ♪

✓ Instrumentation & orchestration

- accordion, playing 3 octaves, if possible (written part plus octaves above & below)
- violin optional, playing as indicated in score to augment, or substitute for, acc's top octave
- bass, plucking ♩ ♪. rhythm within chord structures
- medium drum (tuned to "G" if possible), playing part as indicated in score
- small drum, ad lib. in Ⓑ & Ⓒ, embellishing rhythm
- clarinet (or 2), if available & able!

✓ Clarinet part is transposed for clarinet. In order for a "C" instrument to play, part must be transposed back to 2 flats & notes written down a whole step.

Dance presented by
Jaap Leegwater

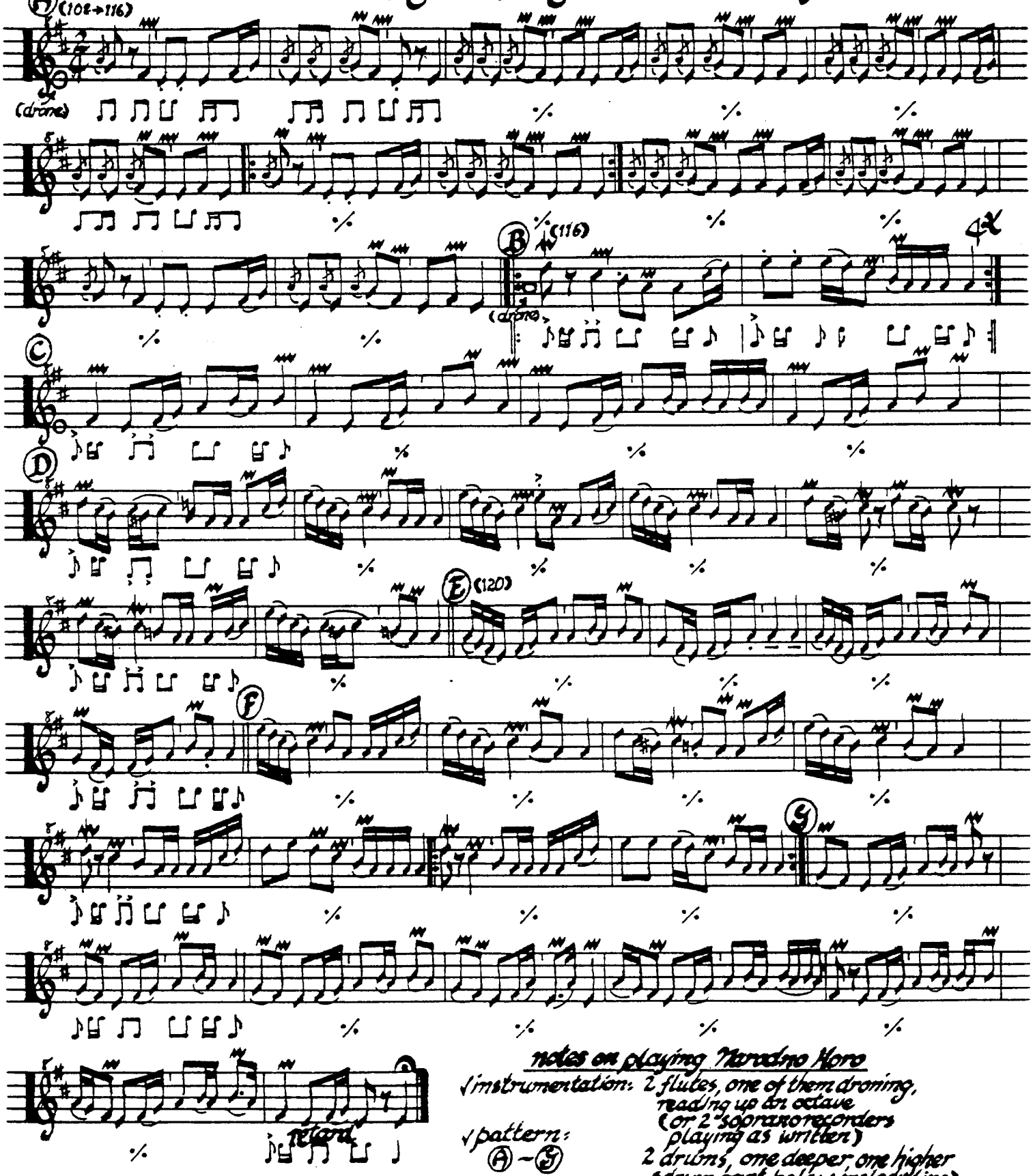
cassette: JL 1982.12

transcribed
by
Richard Geisler
Jan., 1984

♩= 108-120

Narodno Horo

Bulgaria - Macedonia



notes on playing Narodno Horo

√ instrumentation: 2 flutes, one of them droning, reading up an octave (or 2 soprano recorders playing as written)
2 drums, one deeper, one higher (drum part below melody line)

√ pattern: Ⓐ – Ⓖ

√ drone notes: indicated at Ⓐ, Ⓑ & Ⓒ

√ ∿ = up mordent, ⅄ = down mordent, ∿∿ = trill

√ 2/4 meter, bar lines indicated every other bar

transcribed by Richard Geisler

record reference: RPC, BG 1001 (45)

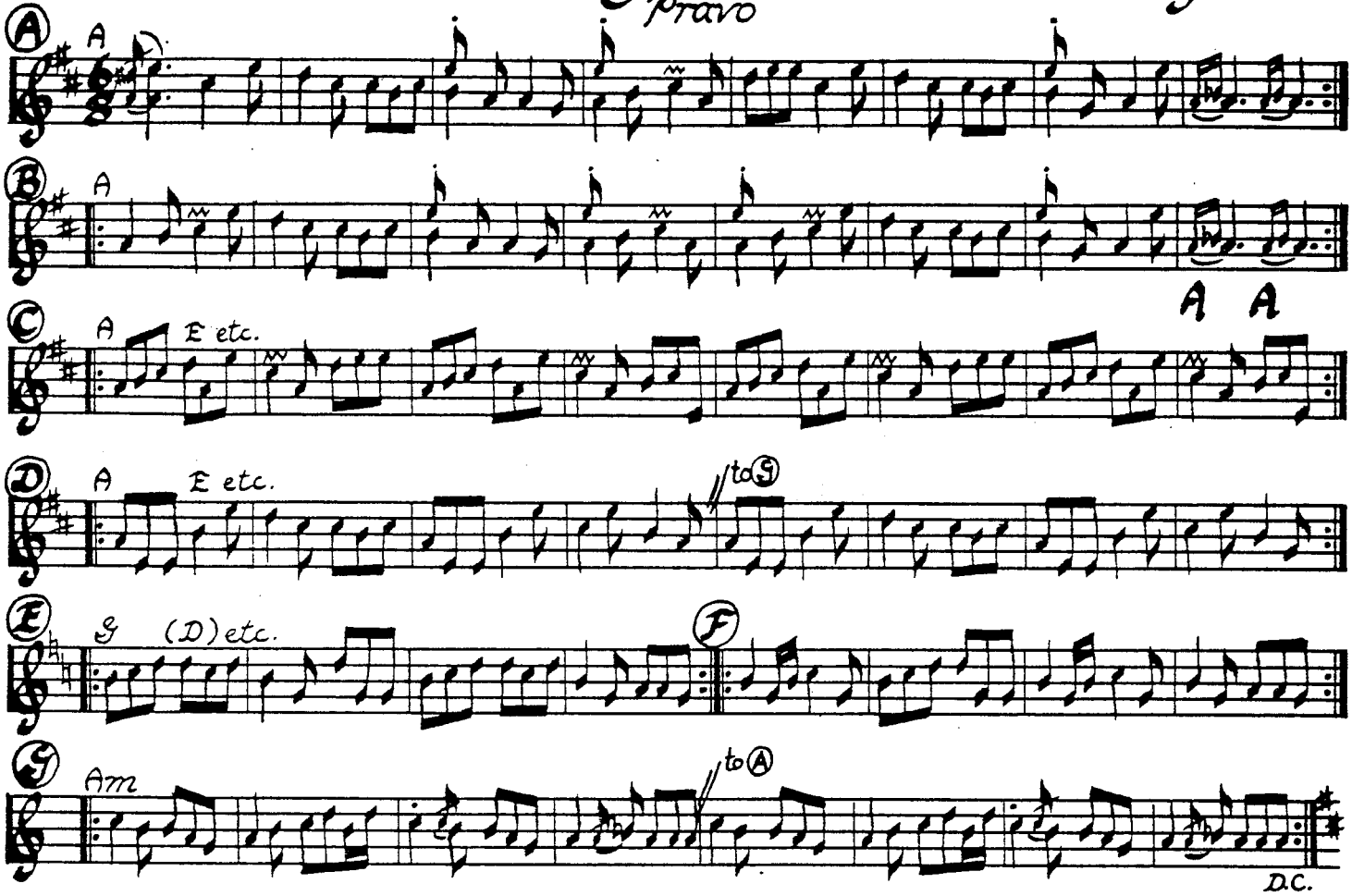
Jan, 1984

Novo Zagorsko Horo

Pravo

Bulgaria

fast ♩.=152
slow =138



$(AB)^{2x} + CD + (EF)^{2x} + G +$
$(AB)^{2x} + C + D(8+4\text{ bars}) + G(8+4\text{ bars}) + AB$

notes on playing Novo Zagorsko

- ✓ meter should be $\frac{2}{4}$. Written in $\frac{6}{8}$ for ease of reading
- ✓ chording & bass should play $\frac{2}{4}$: bass on the beat; accordion/guitar chords on "and's": 7♪7♪
- ✓ bass alternates root & fifth of chord
- ✓ drum ad lib.
- ✓ orchestrate to suit

record reference: Folkraft 1561 (45)
XOPO, X-30 (45); Bitov, WRS 1775, B-001-B;
Danse 001, Bulgarian Folklore, Songs & Horos

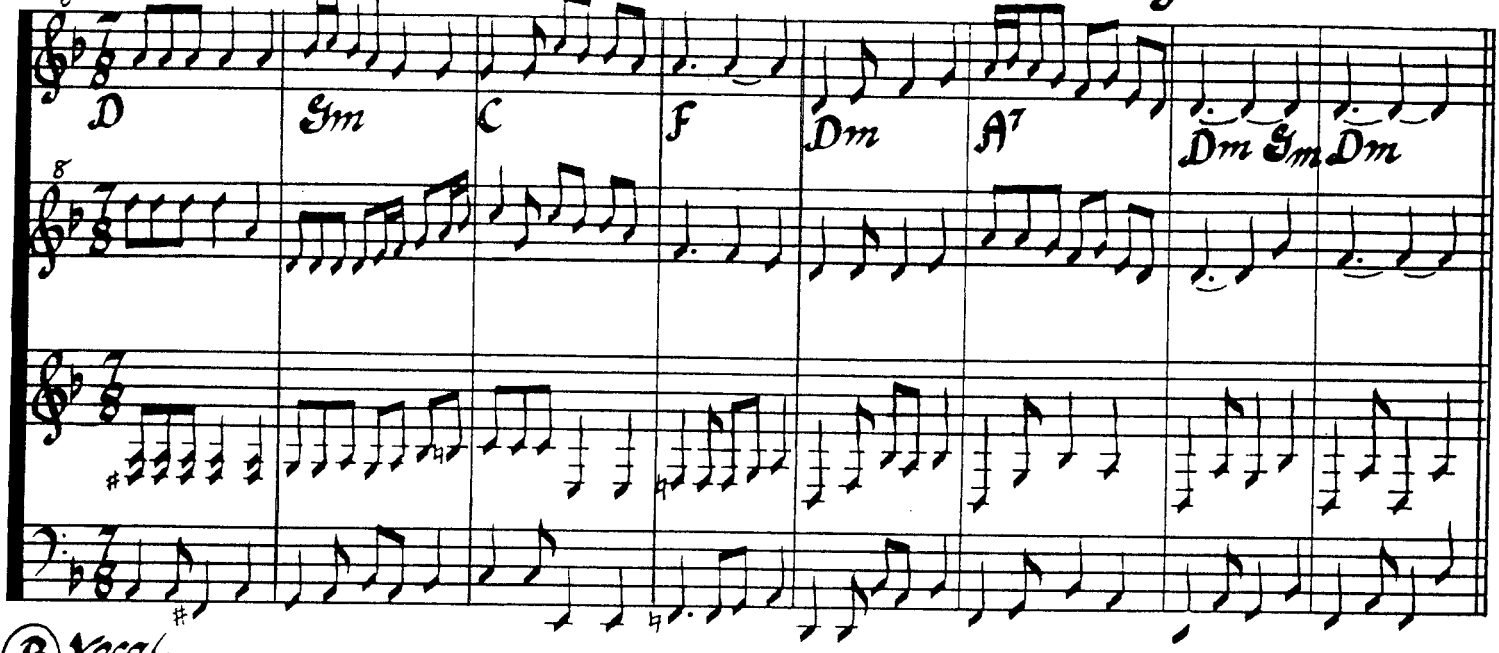
transcribed by
Richard Seigler
Mar., 1983

♩ = 108

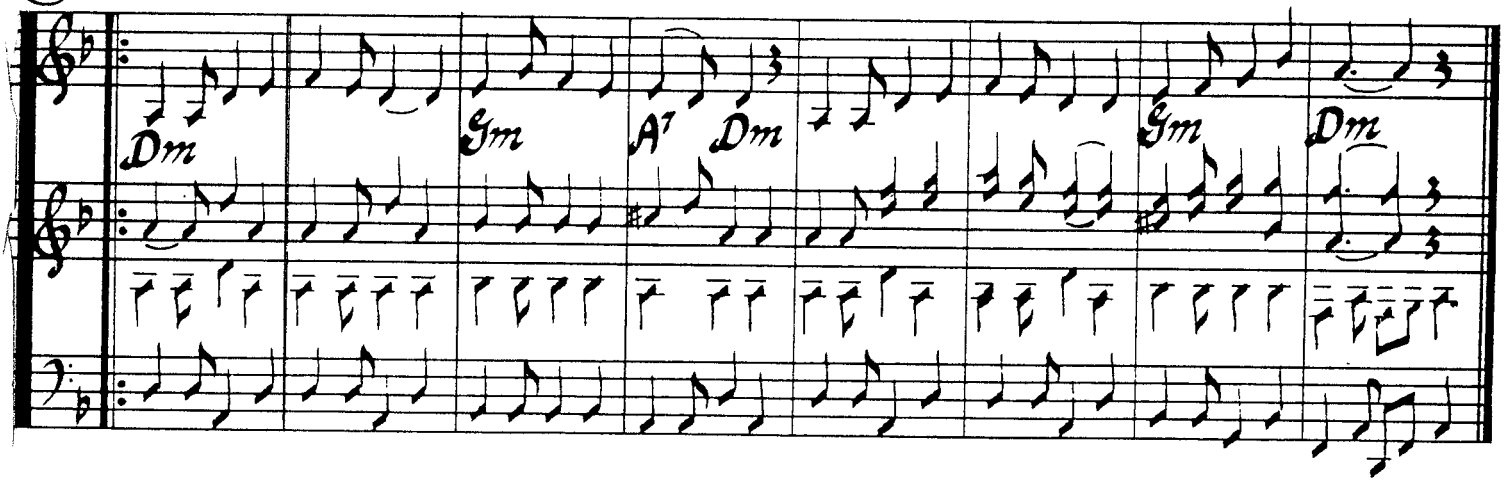
Pirinska Igra

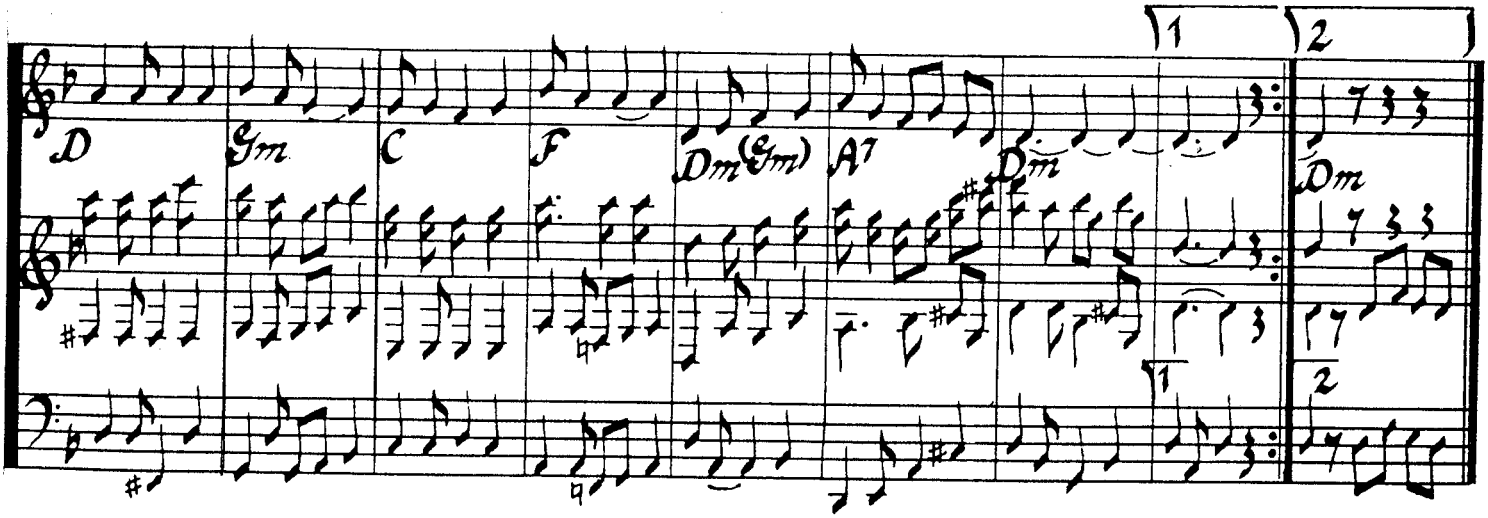
Bulgaria - Macedonia

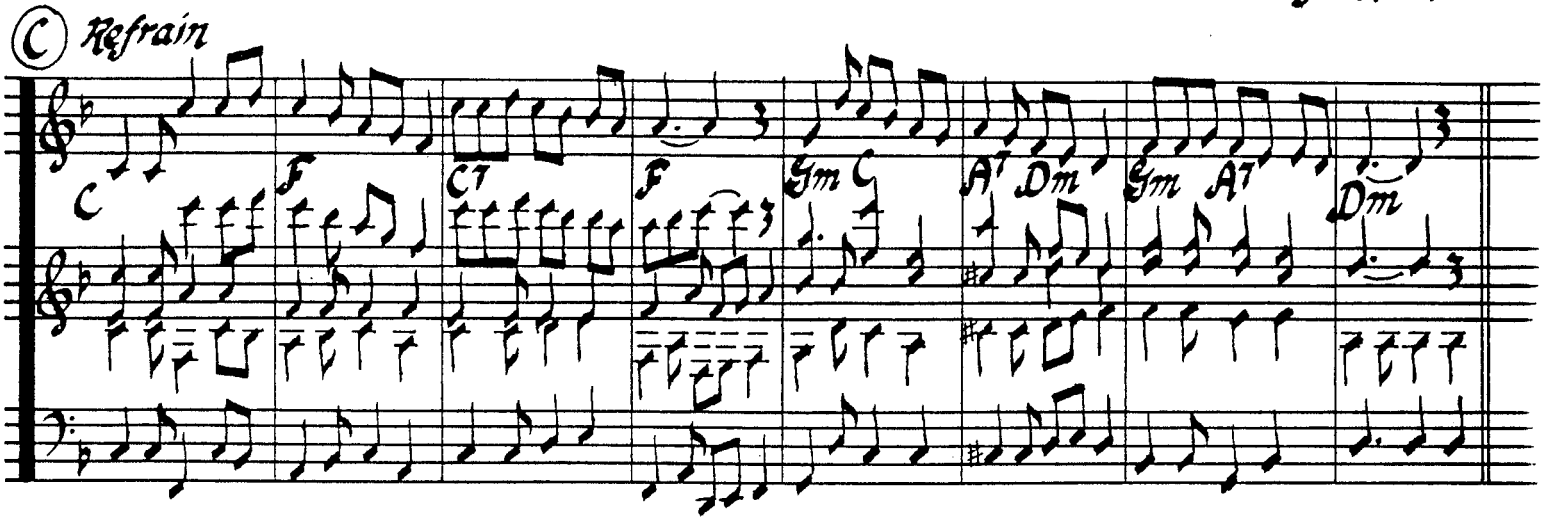
(A) Intro & Interlude



(B) Vocal







notes on playing Pirinska Igra

Pattern: (ⒶⒷⒸ)^{2x} + Ⓐ

✓ orchestration: originally alto voice, tamburitza orch. orchestrate to suit: accordion, clarinet, flute would go well.

✓ chording: ♩. 𝅗𝅥 𝅗𝅥 or ♩ 𝅘𝅥𝅯 𝅗𝅥 𝅗𝅥 or ♩ 𝅘𝅥𝅯 ♩ 𝅗𝅥

✓ mandolin: 1st & 2nd instrumental parts of Ⓐ: play an octave higher

Dance presented by Marcus Moskoff 1981-82

transcribed by Richard Geisler Feb., 1984

record reference:
Marcus Moskoff Introduces Songs & Dances of Bulgaria, MM 001

pirinska igra

(Zvidni Rožbi = Our Dear Ones - Dance from Pirin)

Na kude otlitaš, verni moj šokole
Na kude otlitaš rano pri zori
Da li za pirina, ili za Ogražden
Ili pak za Rila Planina?

Where are you flying my true falcon?
Where are you flying so early in the morning?
Is it to Pirina or to Ograzden
Or is it back to Rila Planina?

Ako tam otivaš, verni moj sokole
Po tursi sokole, mojte sinove
Po tursi sokole, Dame, Goce, Jane
Okriligi teškata borba

To look for and search for my son
To look for Dame, Goce, Jane
To endow with wings the difficult battle.

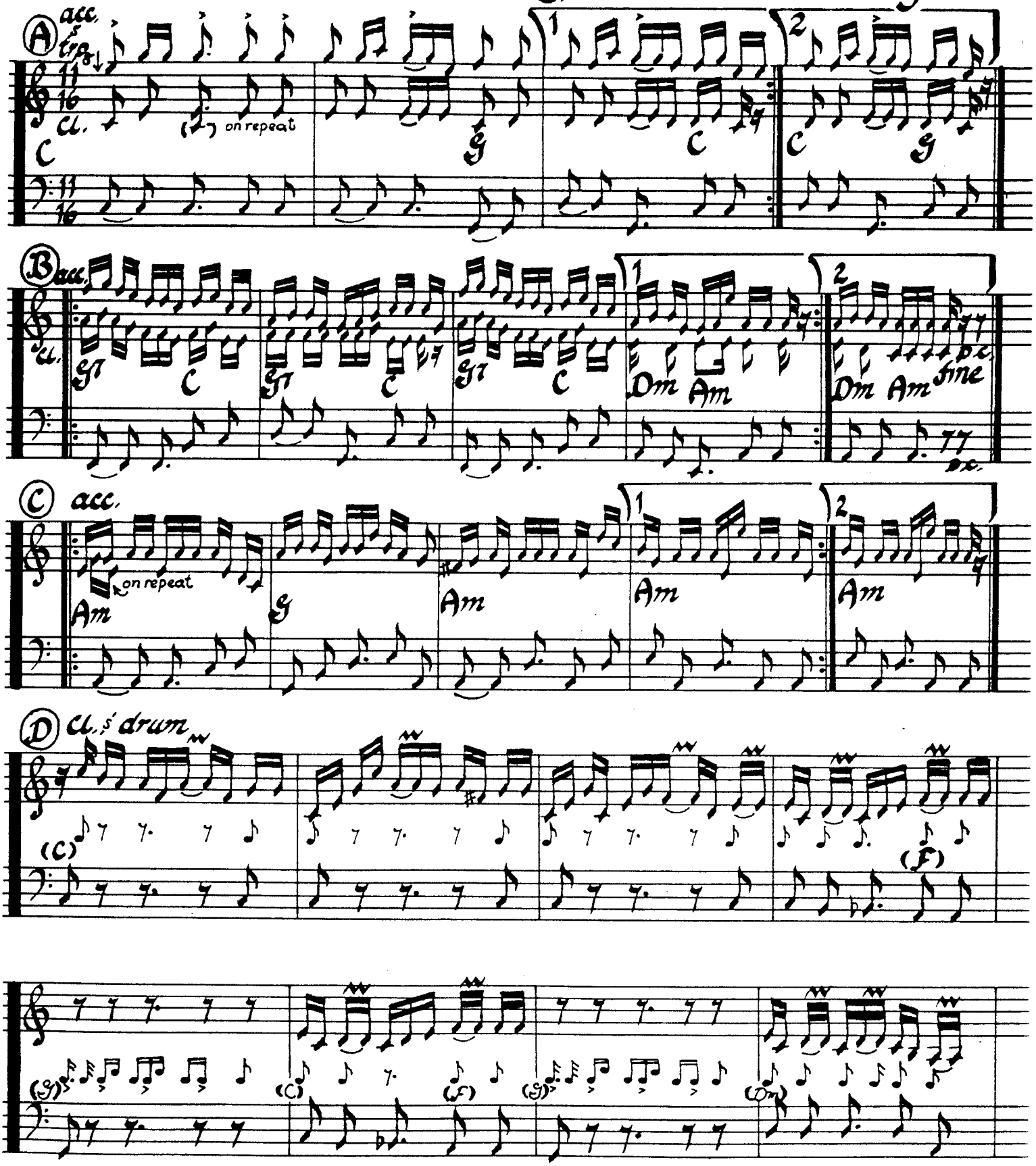
CHORUS:
Ej, junatsi, ej, vojvodi, Dame, Goce, Jane
Zvidni rožbi večna gordost na narod geroj.

CHORUS:
I honor our soldiers, Dame, Goce, Jane
Our dear ones to the bravery of our heroes.

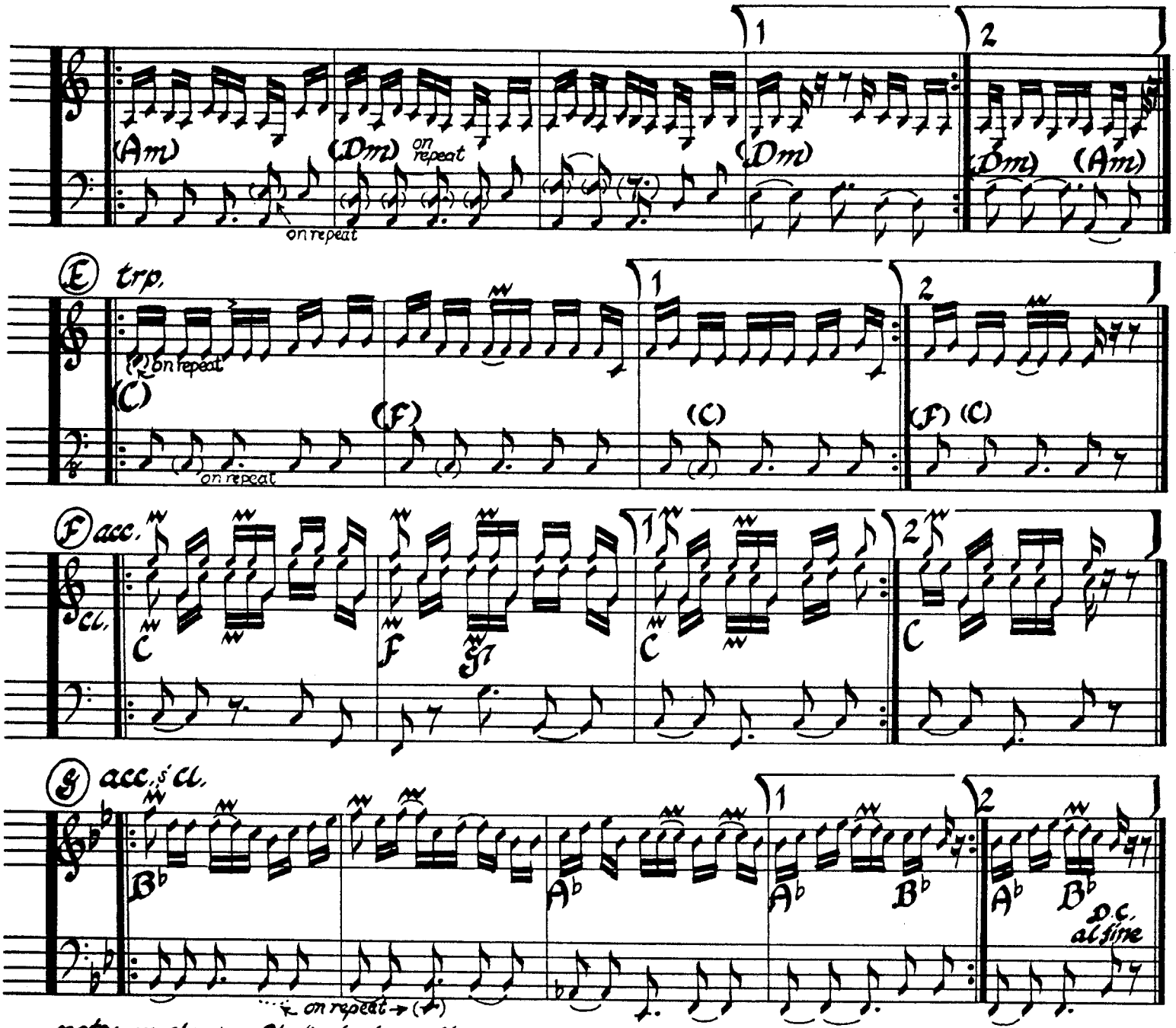
Plodivska Kopanitsa

♩=116~120

~ Bulgaria



Transposing for B♭ trumpet & clarinet: play Ⓐ-Ⓔ in 2♯'s, Ⓕ no flats, play notes a whole pitch higher



notes on playing Plodivska Kopanitsa

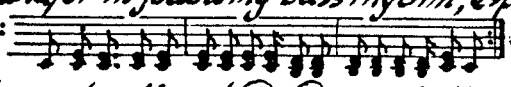
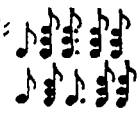
pattern: ((AB)²)² – CDEFG – AB

√ Basic rhythm: ♪ ♪ ♪. ♪ ♪

variations: ♪ ♪ ♪. ♪ ♪ // ♪ ♪ ♪ ♪ ♪ ♪ etc.

√ Chording:

preferrably by a 2nd accordion using keyboard for 2-note chords in basic rhythm & its variations and/or in following bass rhythm, especially at F & G.

e.g., at A:  etc. If acc. uses l. hand, then:  or

preferrably no chording at D & E, especially if there is a bass. (chords in parenthesis are more to indicate melodic progression)

√ Drumming: to basic rhythm & variations, ad lib.. at E, F, G, drum follows bass.

at D drum part is written out

√ Easier playing: tie (hold) repeated tones barred together

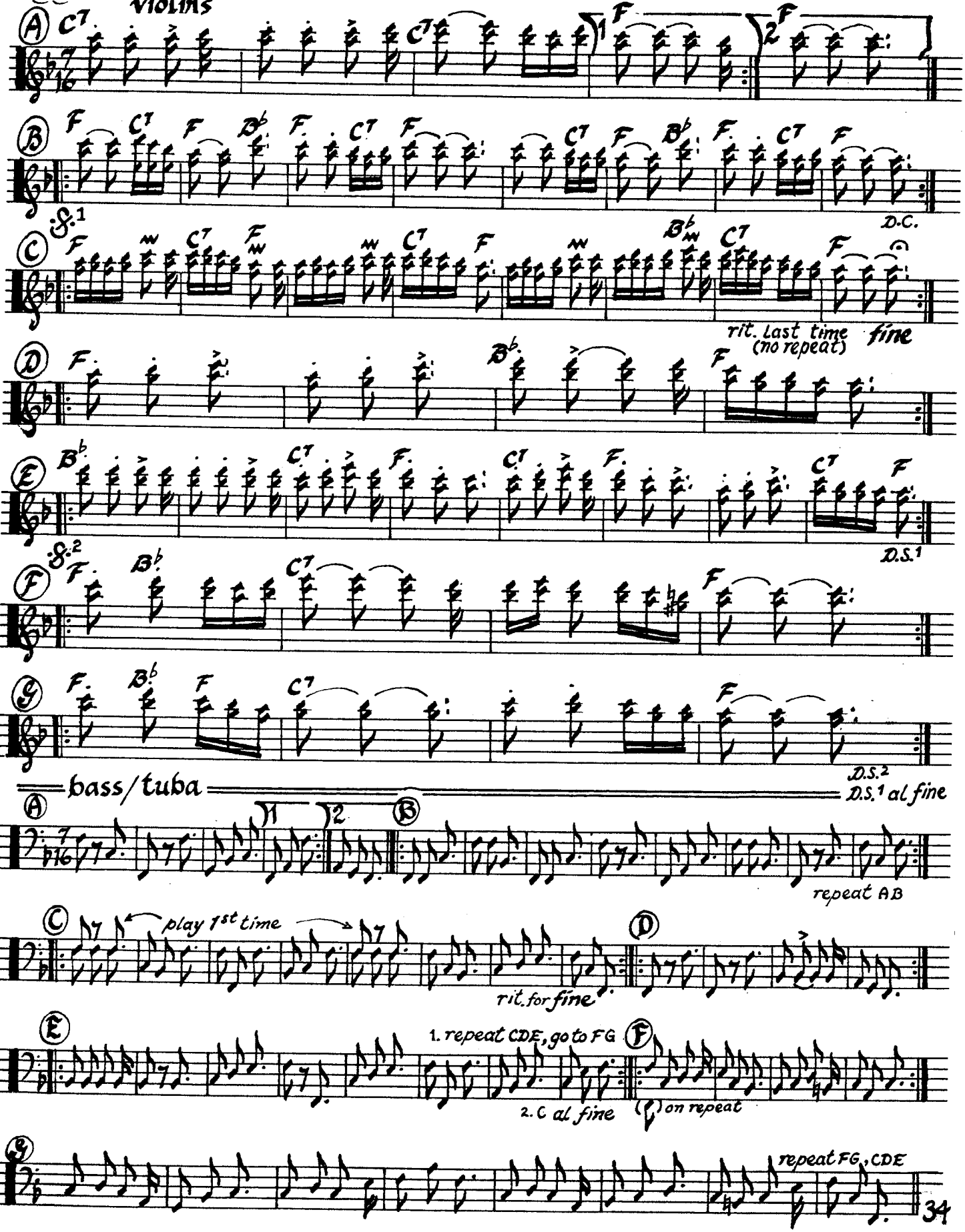
transcribed by Richard Geisler, Jan 1984

record reference: XOPO, X-327-B(45), "Gankino Horo"

Ruchenitsa: Na Sryata

Bulgaria

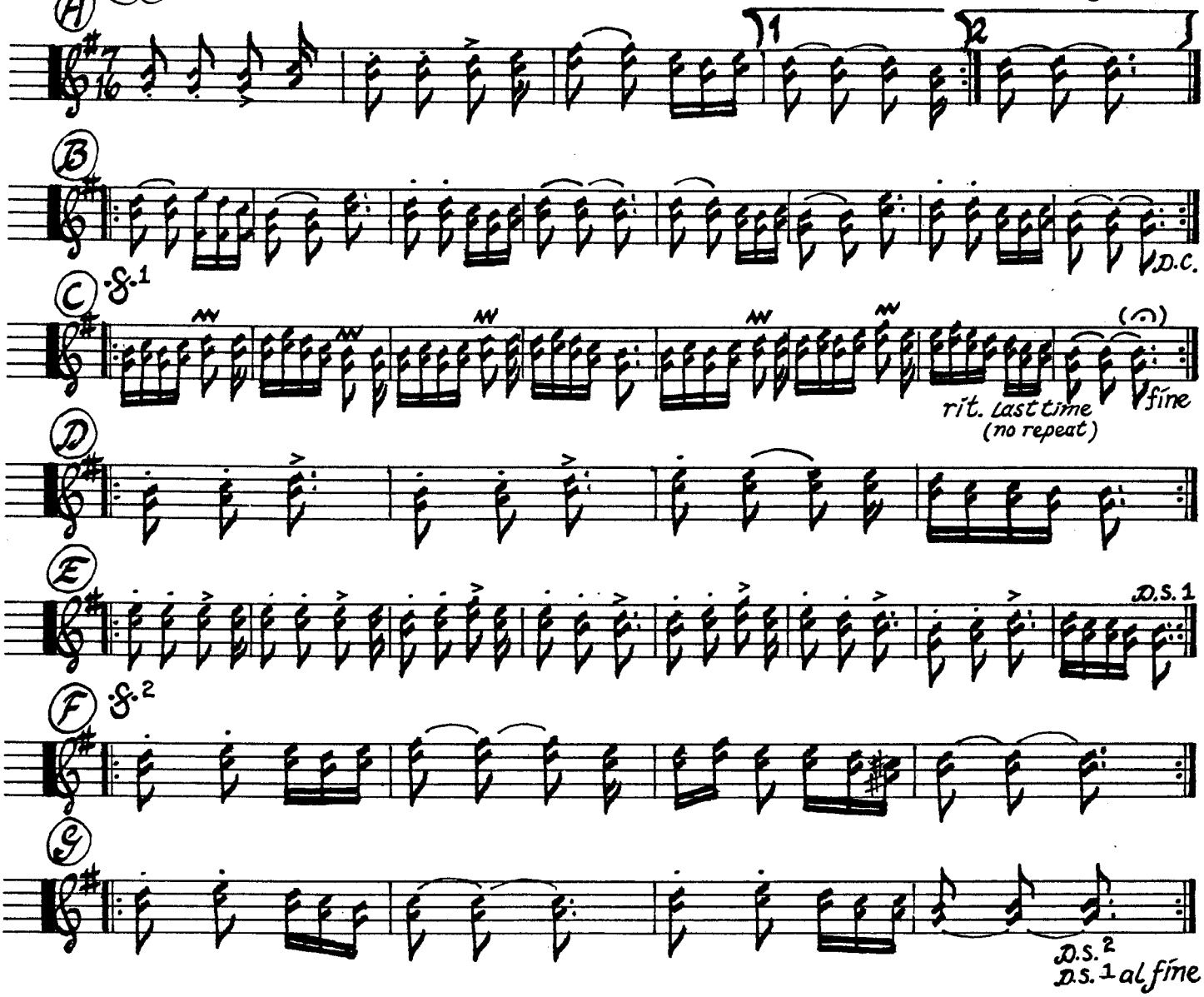
♪♪♪. = 70 violins



B♭ part

Ruchenitsa: Na Sryata ~ Bulgaria

♪♪♪. = 70



(AB)^{2x} + (CDE)^{2x} + C + (FG)^{2x} + CDE + C without repeat

record reference: XOPO X LP 1

basic rhythm for drumming & block chording by accordion/guitar: ♪♪♪. or ♪♪♪♪

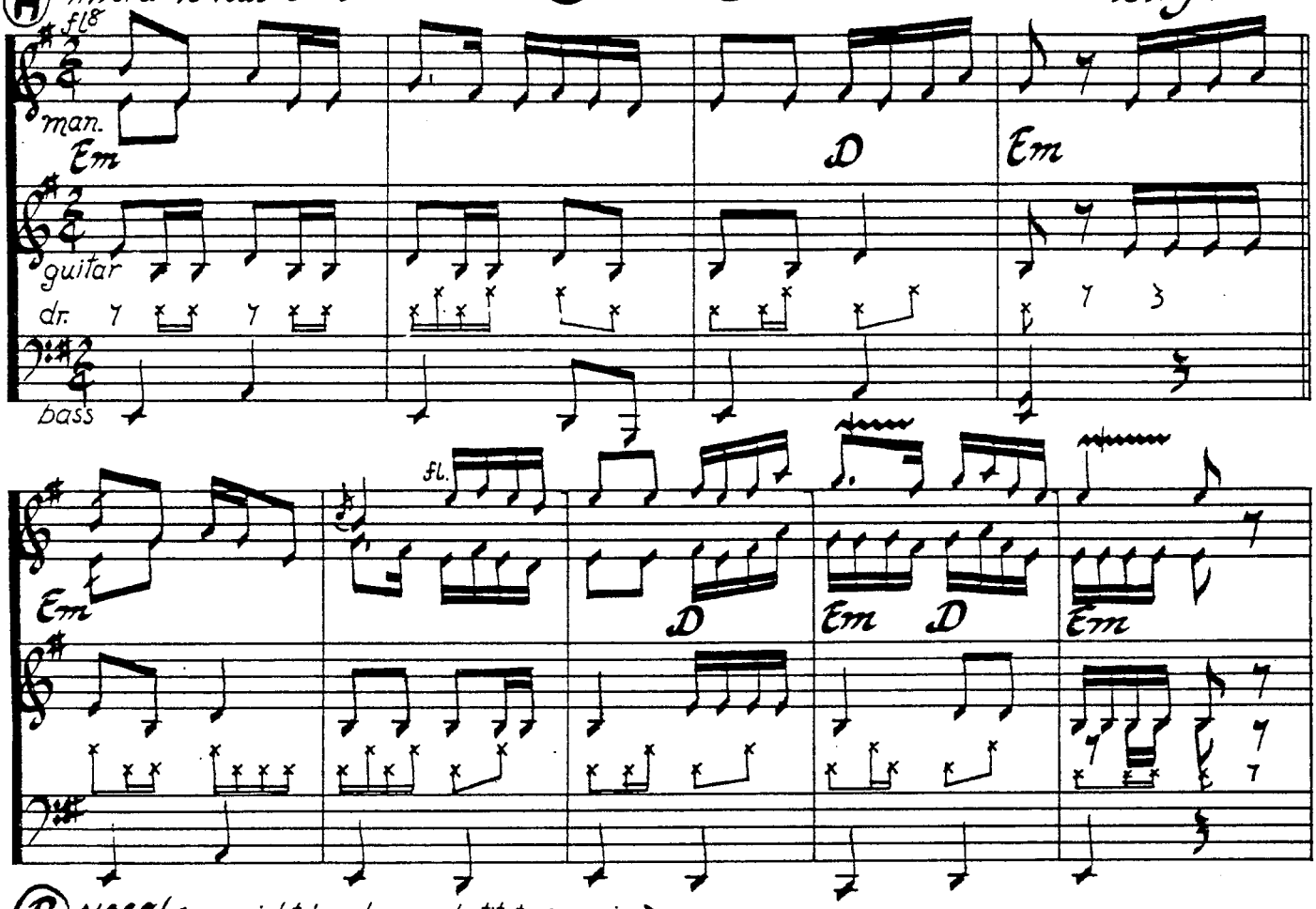
instrumentation: The use of 2 trumpets (or trumpet over clarinet) with tuba moves in the direction of a brass band sound. Add violin(s) above trps. and you create a hybrid sound, "Bulgariachi" ~ Mexi-Bulgarian!

transcribed by Richard Seisler
1986

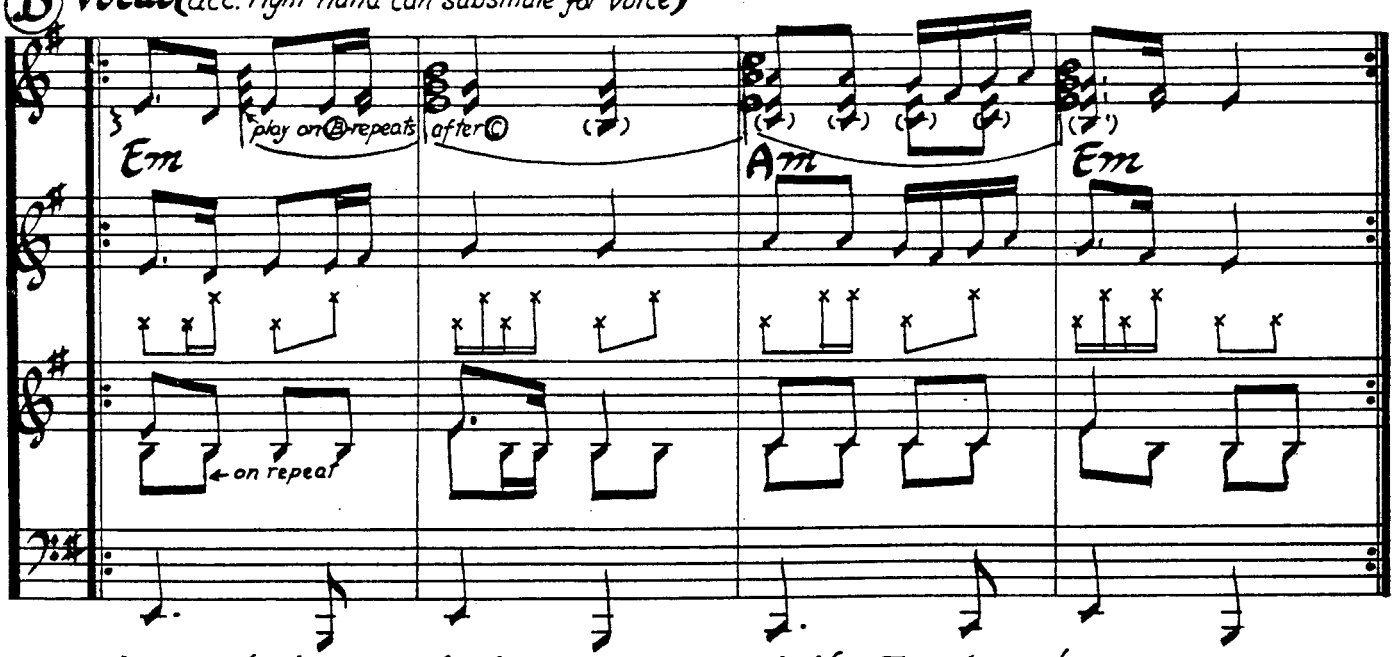
Rusi Kosi

~Bulgaria

Ⓐ instrumental ♩= 88



Ⓑ vocal (acc. right hand can substitute for voice)



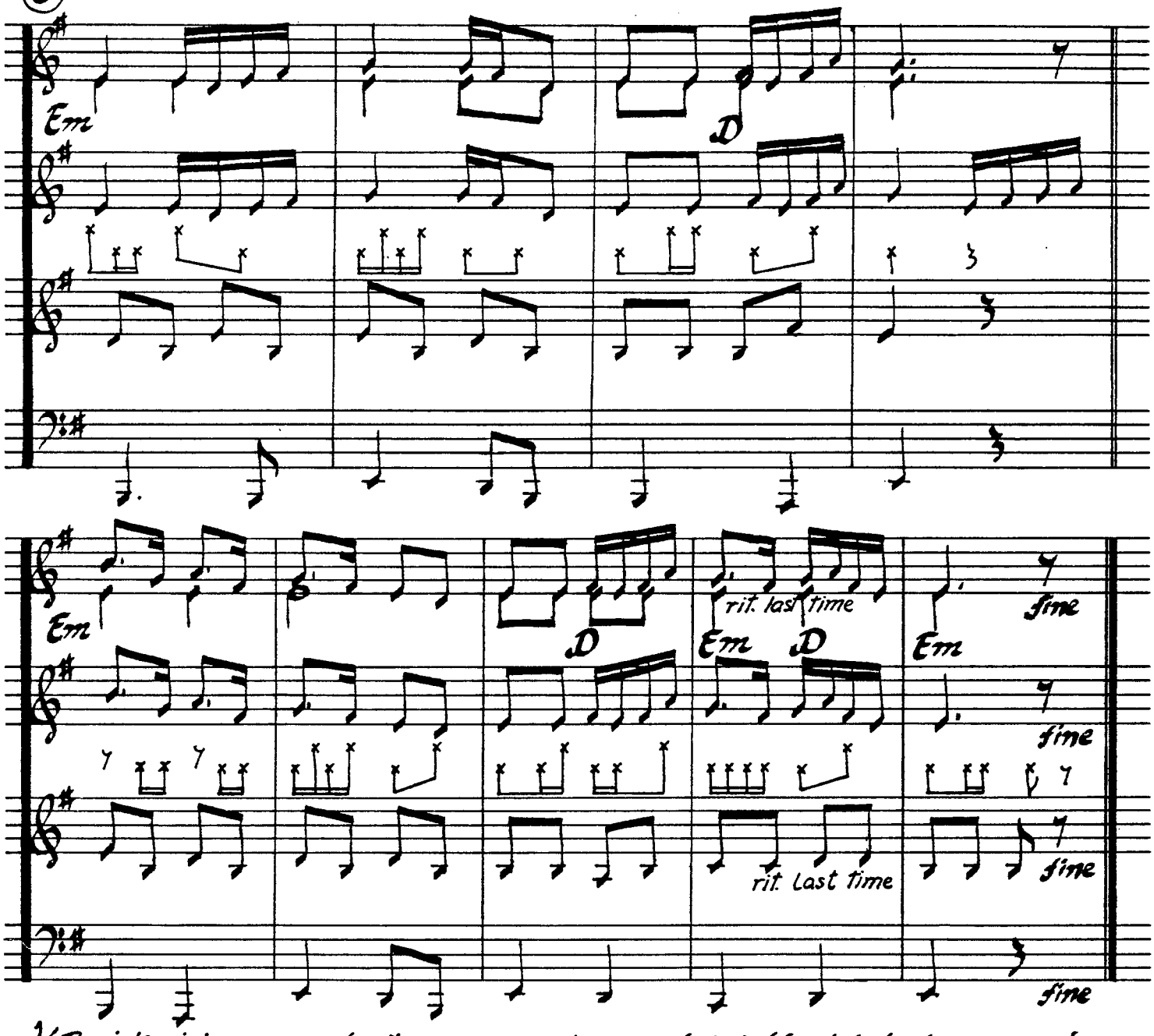
notes on playing Rusi Kosi Dance presented by Taap Leegwater

orchestration: originally female vocal, flute, plectrum orch.

- melody: mandolin • vocal: substitute accordion
- harmony: guitar tenor mandolin/banjo • drum
- flute 8va (soprano recorder voices 8va) • chording, if used
- embellish ad lib. Try quarter tone lower trills

$A^{2x} + (BC)^{2x} +$
$A + (BC)^{2x} + C$

ad lib. acc/gtr/autoharp



1/ Rusi kosi imam, grebenče si nemam/
Eleno, vino červeno
Eleno, dve červeni jabuki

My hair is blond, but I have no comb
Helena, red wine
Helena, two red apples

2/ Grebenče si nemam, nema koj da kupi/
Eleno, ...

I have no comb, there is no one to buy it for me. Helena...

3 Belo lice imam, belilce si nemam
Belilce nemam, nema koj da kupi
Eleno, ...

I have white skin, but I have no powder
I have no powder, there is no one to buy it for me. Helena...

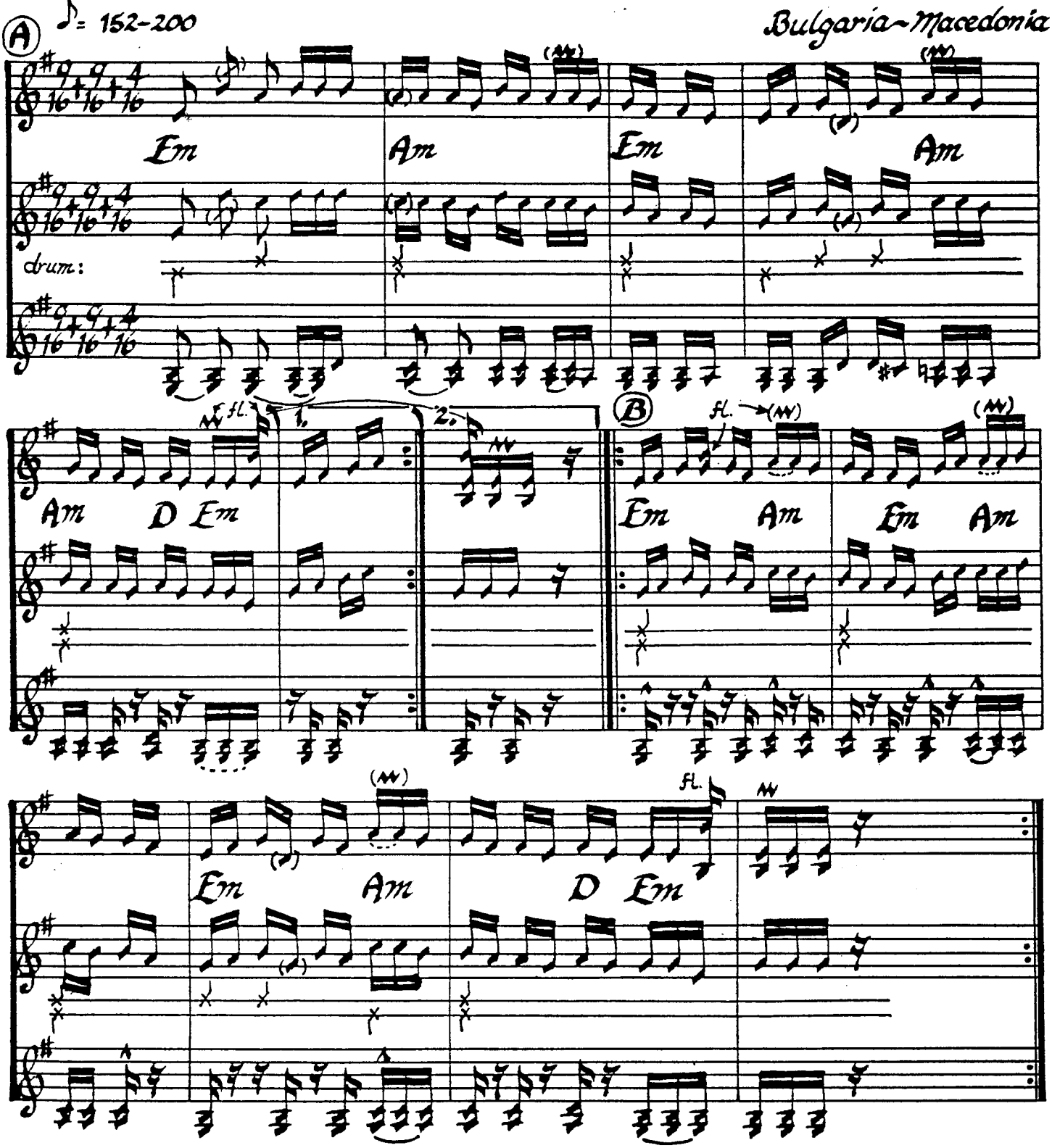
4 Tanka snaga imam, kolanče si nemam,
Kolanče si nemam, nema koj da kupi
Eleno, ...

I have a slender waist, but I have no belt
I have no belt, there is no one to buy it for me. Helena...

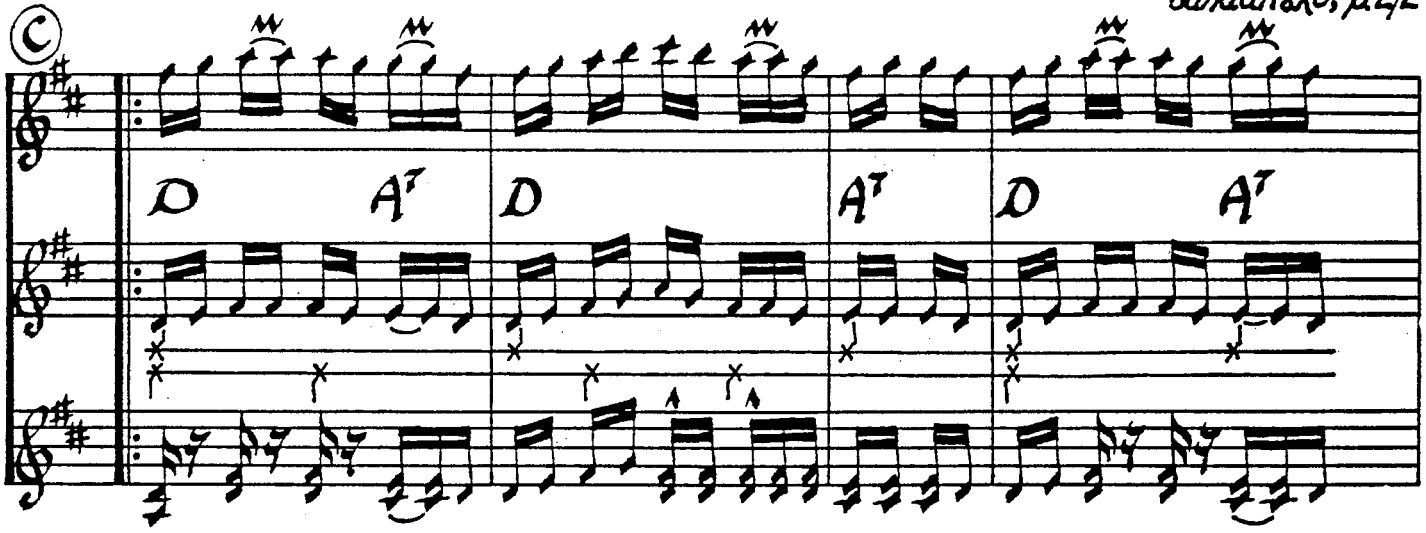
record reference: BalKanton, BNA 10352
BNA 11134, Folkdances From Bulgaria, vol. II

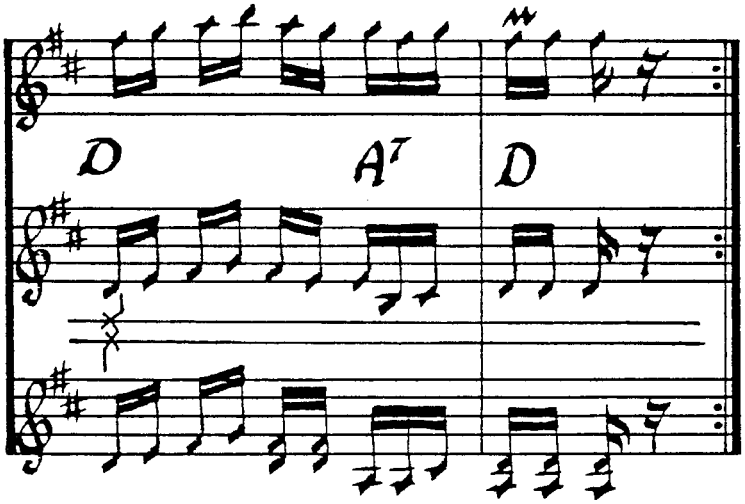
transcribed by Richard Seigler, 4/84

Sandansko Horo

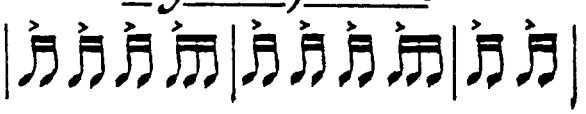


record reference: Worldtone WT YM 004





rhythmic pattern.



instrumentation

2 mandolins
flute
small drum
big drum

playing pattern

$(AB)^{2x}$ C AB

tempo ś arrangement

♪ = 152 A } mandolin : melody
B } mandolin : harmony
(drums play throughout)

♪ = 176 A } man. ś flute : mel.
B } man. : sycopated chording based on rhythmic pattern
(slow accel. throughout)

♪ = 184 C fl. : mel.
man : har.
man : chording

♪ = 192 A man. ś fl. : mel.
man. : chording

♪ = 200 B man. ś fl. : mel.
man. : har.
(goes back to chording on repeat of B)

notes on playing Sandansko

✓ played on repeats

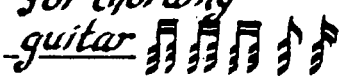
✓ note omitted on repeat

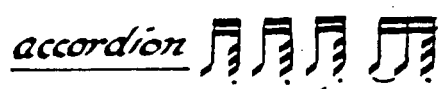
✓ for flute (optional for man)

✓ big drum 1st time
" " on repeat

✓ use of drums
lots of room for ad libing on drums. Don't overdo big drum or hit loudly. Small drum beats constantly, improvising upon rhythmic pattern

✓ use of guitar ś/or accordion for chording

guitar 

accordion 
(use upper bass)

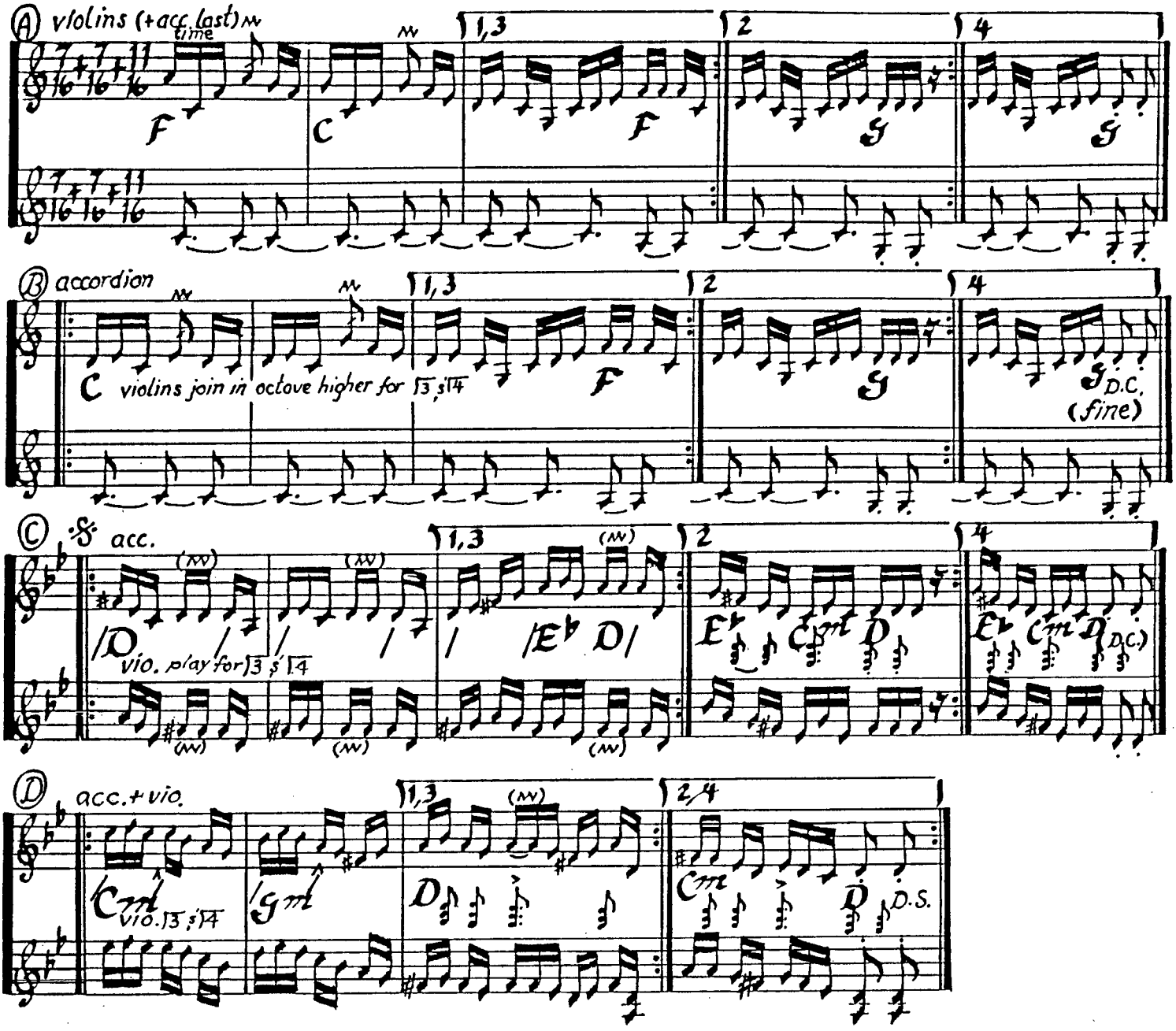
transcribed by
Richard Seisler

Dec, 1983

Sedi Donka

— Bulgaria

♪ ♪ ♪ = 54



pattern: (A B)$^{2x}_{+}$(C D)$^{2x}_{+}$(C)$_{+}$(A B)^{2x}

basic rhythm: ♪. ♪ ♪ | ♪. ♪ ♪ | ♪ ♪ ♪. ♪ ♪

chording: ♪. ♯ ♯ | ♪. ♯ ♯ | ♪ ♯ ♯ ♯ ♯

(unless indicated) / = optional chord strokes for C & D

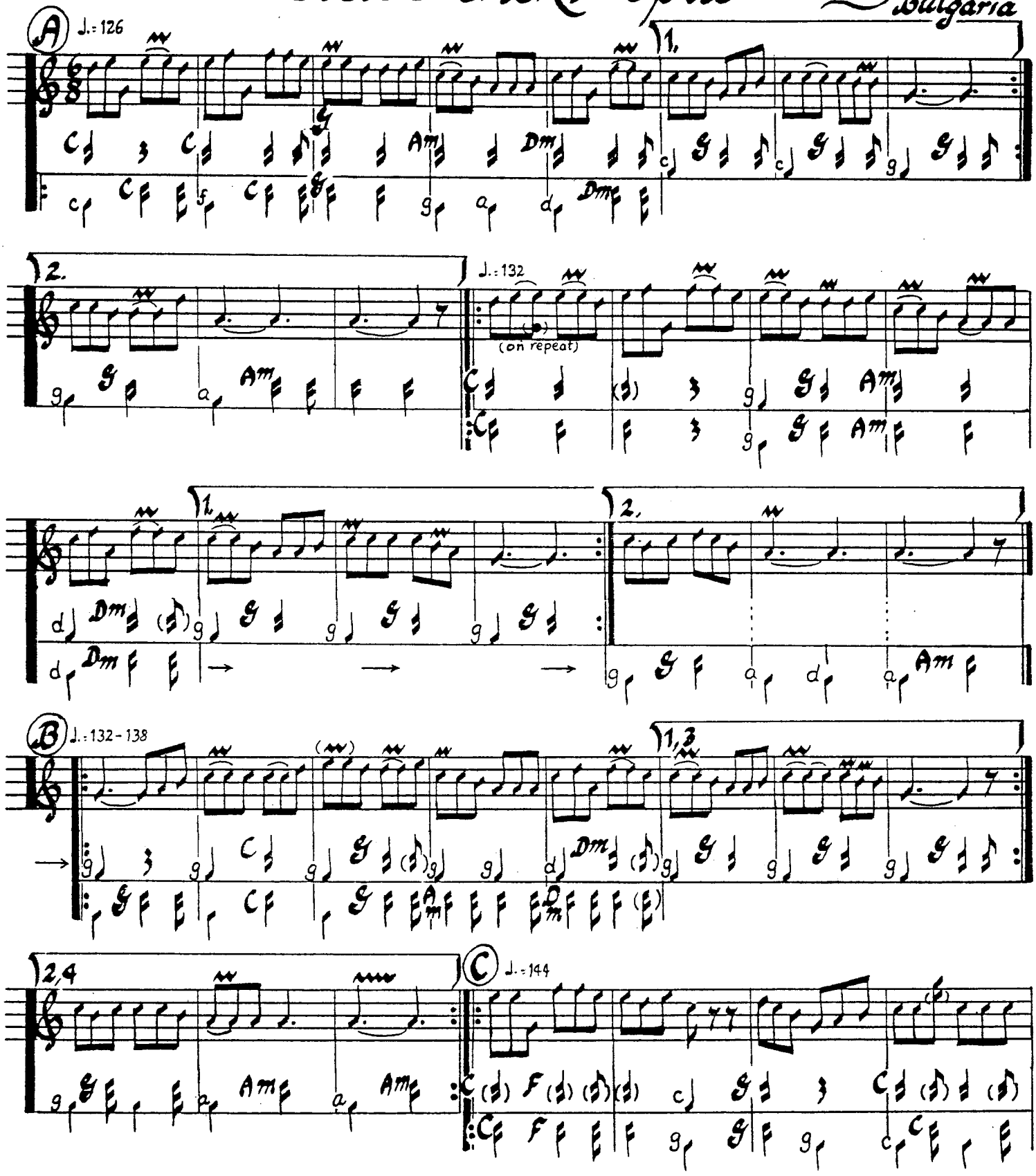
record reference:
XOPO, X-LP-4; Du Tam, DT 1001 (45); Folkdance Underground, FU4

transcribed by
Richard Geisler
April, 1983

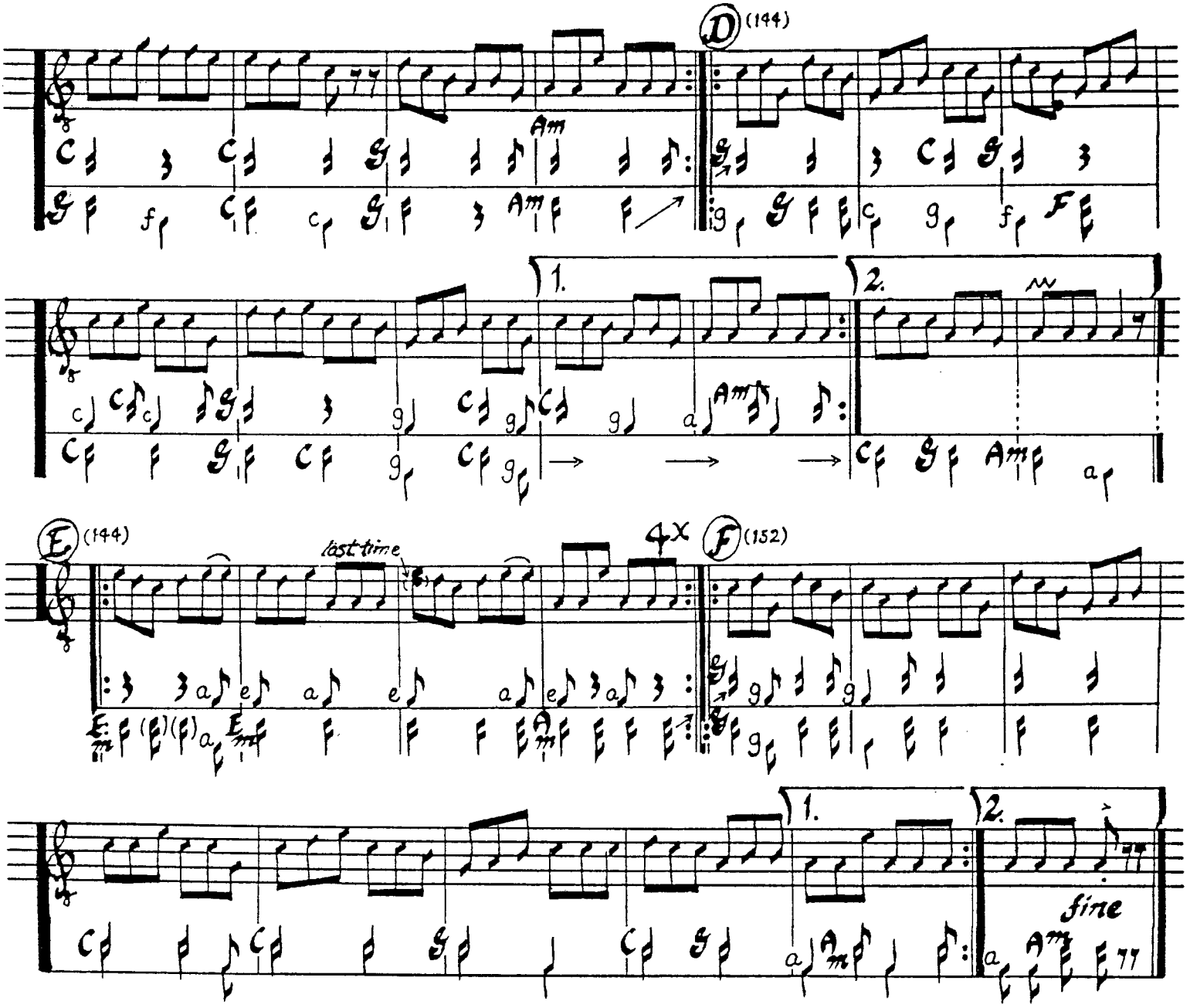
Silistrenski Opas

~ Bulgaria

♩.= 126~152

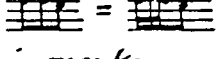


record reference:	Recorded Productions Co.
BHA 734 (LP)	RPC - BG 100 (45)



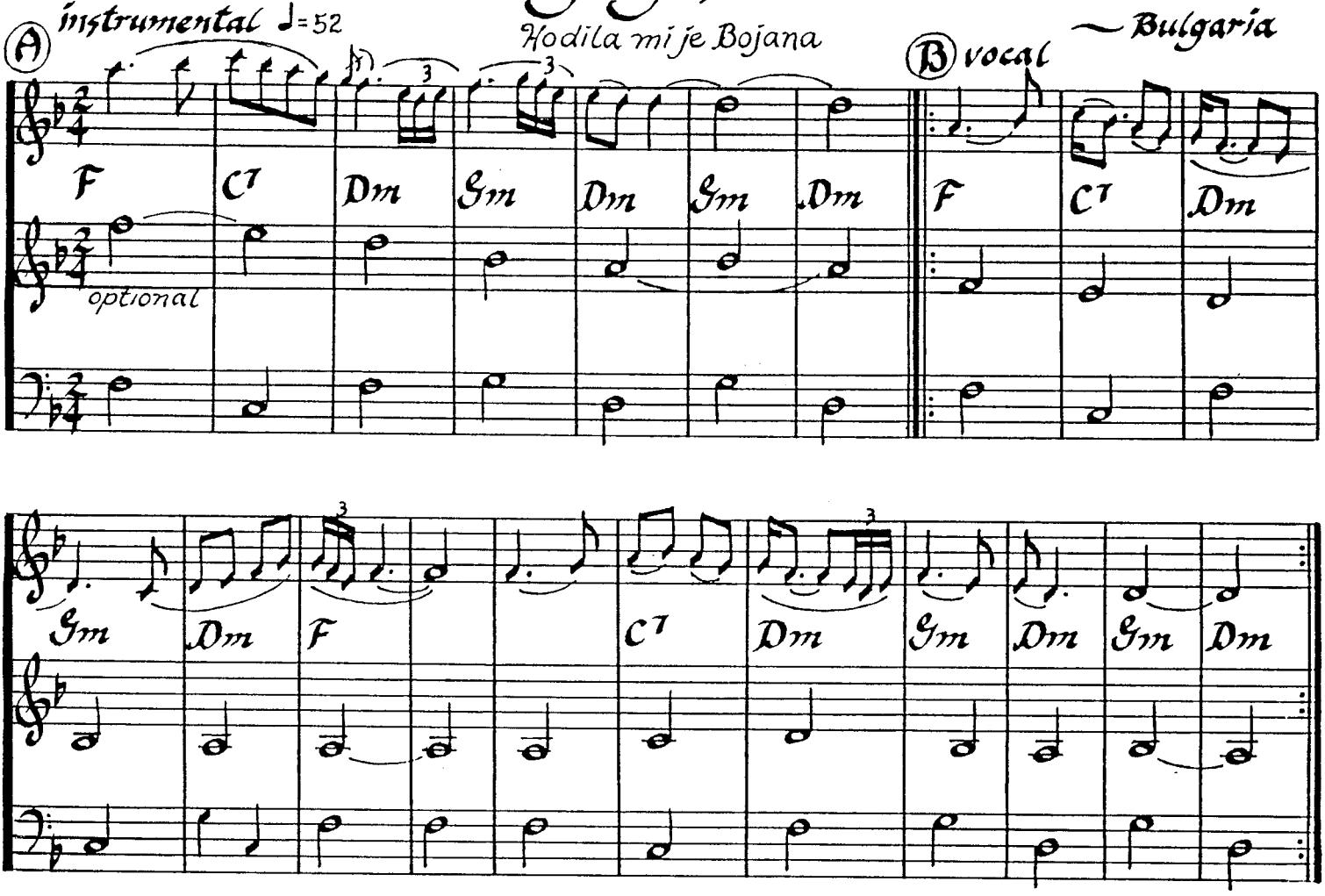
notes on playing Silistrenski Opas

pattern. Ⓐ ~ Ⓕ

- ✓ solo accordion "showpiece"
- ✓ $\frac{2}{4}$ piece written in $\frac{6}{8}$ for easier reading
- ✓ chording: basically a $\frac{2}{4}$ chording (♩ 𝅘𝅥𝅯) but often with a $\frac{6}{8}$ "feeling" to it (♩ 𝅘𝅥𝅯 ♩ 𝅘𝅥𝅯)
  If you wish to use a standard chording pattern, use one of these ~ or mix.
- ✓ How to read the chording part:
  - small letters = roots (tonics); big letters = chords, indicated by "♩"
  - upstems = 1st time through section; downstems = repeat of section
  - chords in parentheses: optional ad lib, or, play on repeat
- ✓ Embellishments:
  mordents over tied notes make triplet figures 
- ✓ Tempo increase throughout, indicated by metronomic marks

transcribed by Richard Geisler Feb, 1984

Singing Pravo



chording: ♩ ♯

(AB)^{5x}

record reference:
Folk Dancer MH 45-3057

Hodila mi je Bojana
Devet godini hajdutin
Na deseta se sgodila
Za Mirčo mlada vojvoda.

Bojana went
For nine years as an outlaw.
In the tenth year, she betrothed
Mirčo, the young voyvoda.

Sednala mi je Bojana
Koprina da se prepreda
Tânki darove da pravi
Junaci da si daruva.

Bojana was sitting, (local military commander, leader of junaci)
Preparing her dowry,
Preparing gifts
For the junaci (anti-Turkish partisans)

Mirčo v gorata otiva
Družina da si sâbira
Tam si go Turci hvanali
Za Târnovo go otkarva.

Mirčo went into the forest
To find his friends.
He was caught by the Turks
And taken to Târnovo.

Kad se Bojana naučí
Zahvârli kurtka srebârna
Obleči drehi junaški
Prepazja sabja frengija.

When Bojana heard this,
She left what she was doing
And dressed as an outlaw,
With a sword.

Če si Turcite nastigna
I im glavite izrjaza
Mirčo Bojana dumaše
Kaval ti struva vojvodstvo

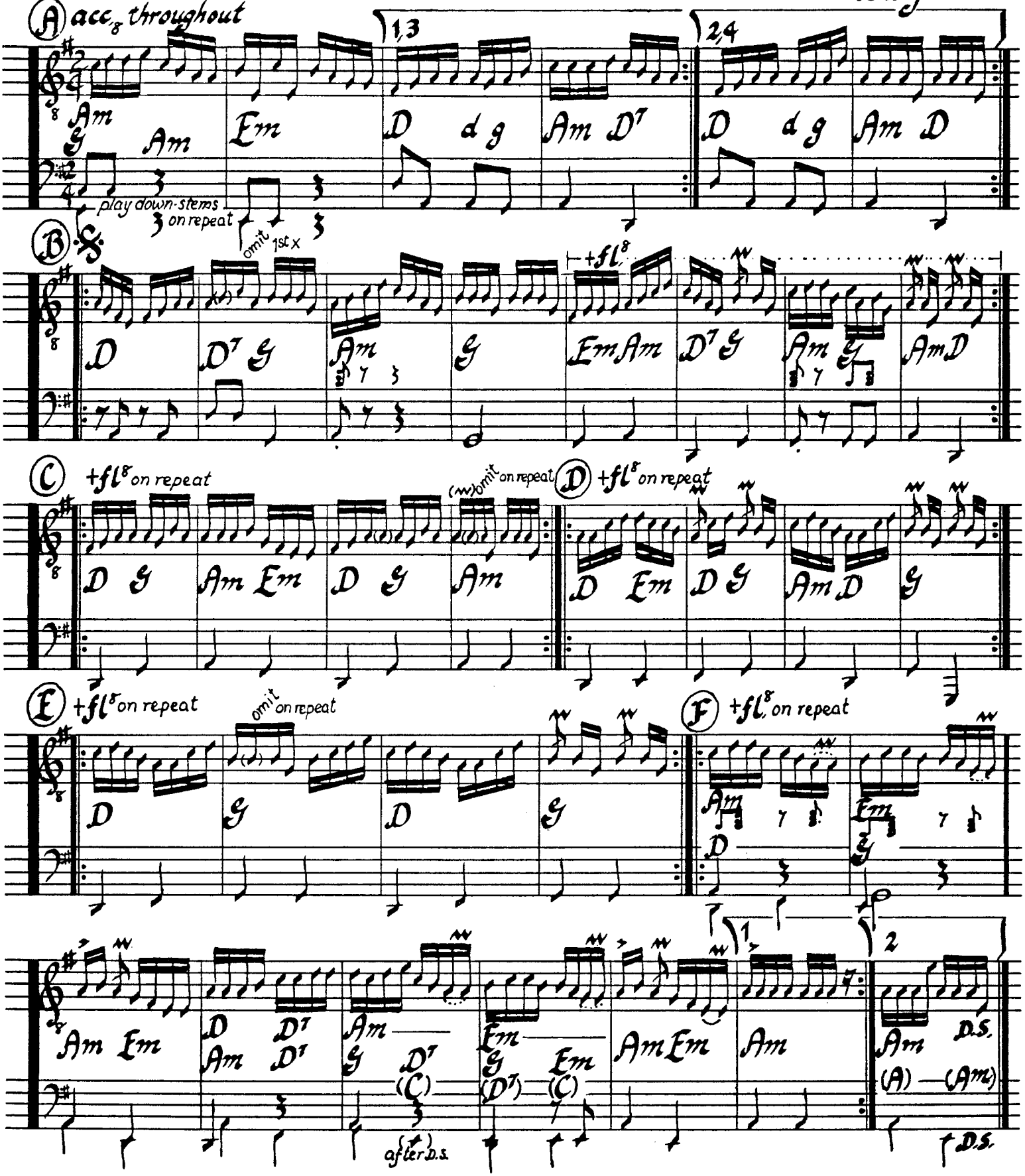
She caught the Turks
And cut off their heads.
Mirčo said to Bojana:
You should be our leader.

transcribed by
Richard Geisler
Aug., 1981

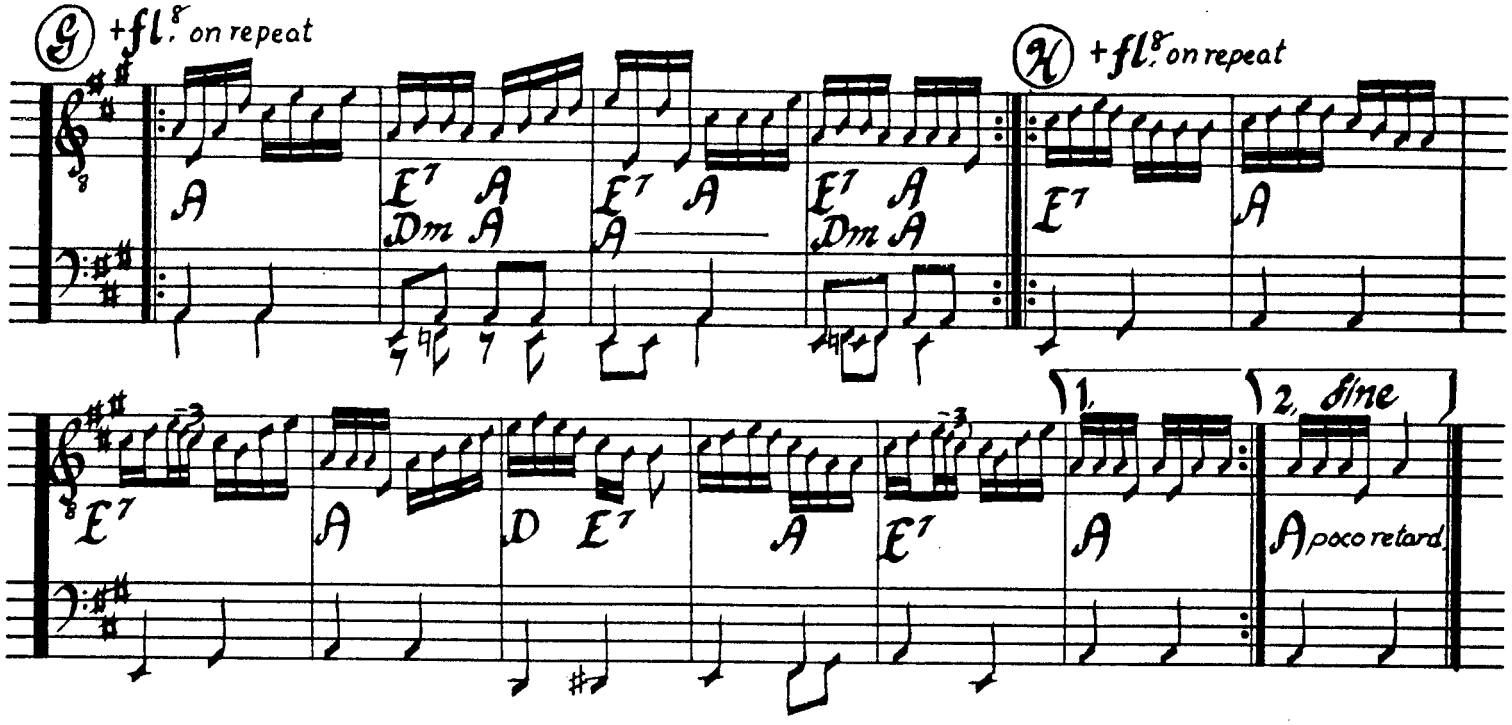
♩= 84

Sitna Zborenka

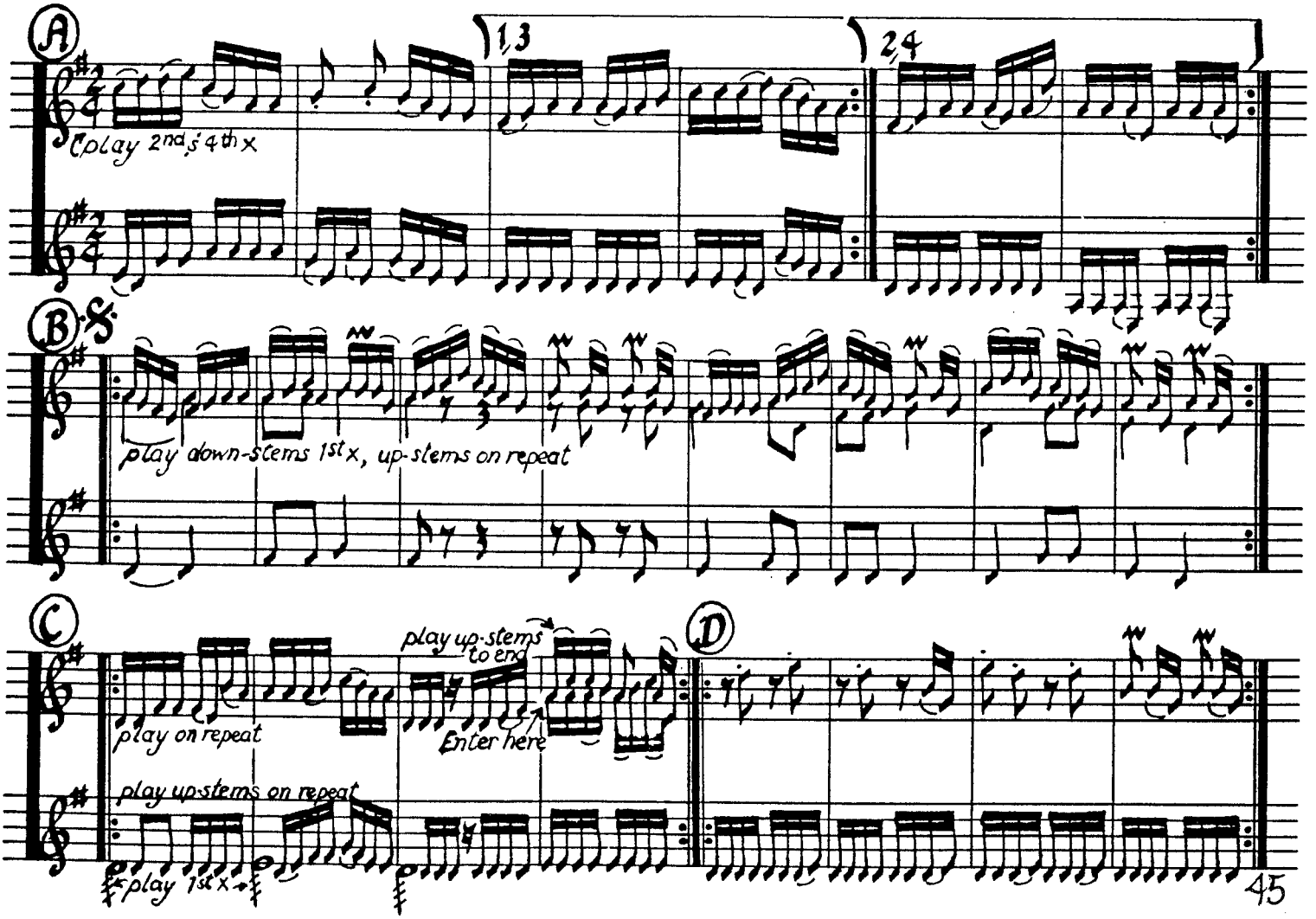
Bulgaria

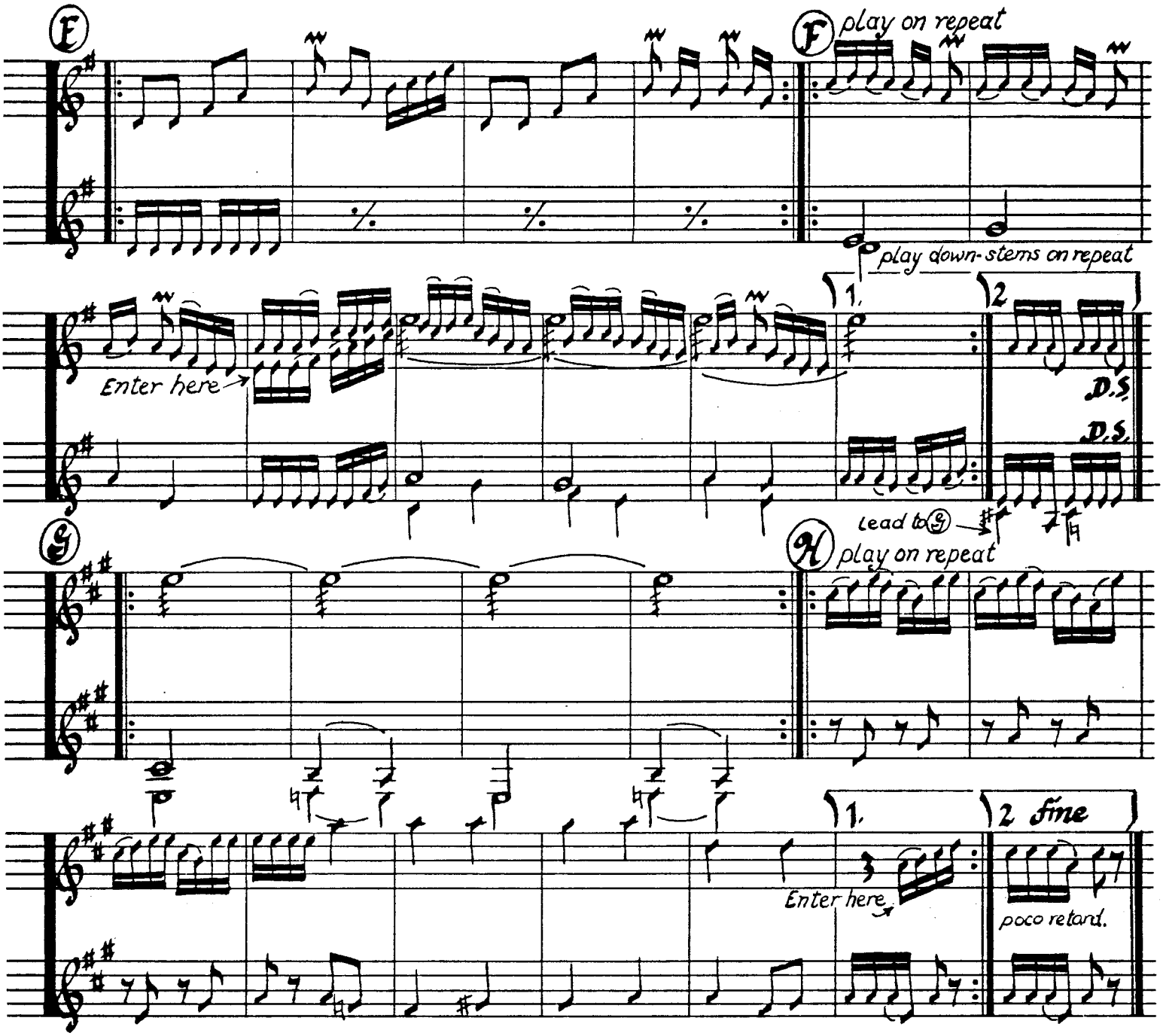


record reference : Dances of Bulgaria, DB 8101



Harmony - clarinets (violins)





notes on playing Sitno Zborenka

✓ chording: acc. / gui.

✓ =

pattern: Ⓐ~Ⓕ, Ⓑ~Ⓗ

✓ chords: some sections repeat with chord changes: e.g. Ⓐ, bar 1, beat 1: {Am = 1st x, G = on repeat
After the D.S., in the repeat of Ⓕ some chords change again: e.g. Ⓕ, bar 6, beat 1: {Em = 1st x, G = repeat before D.S., D7 = repeat after D.S.

✓ orchestration indicated is close to that of recording. However, orchestrate to suit. Use acc., gui., fl., vios. (Cls., if available) in combination of choice

✓ octaves: acc. plays octave lower, fl. octave higher, than written. Stop acc., if possible, to play melody 2 octaves apart, leaving middle oct. for Cls. (vios.) (or) soprano recorder on melody as written will voice oct. higher.

✓ embellishments: fl., vio., cl. may play mordents on repeated 16th notes:

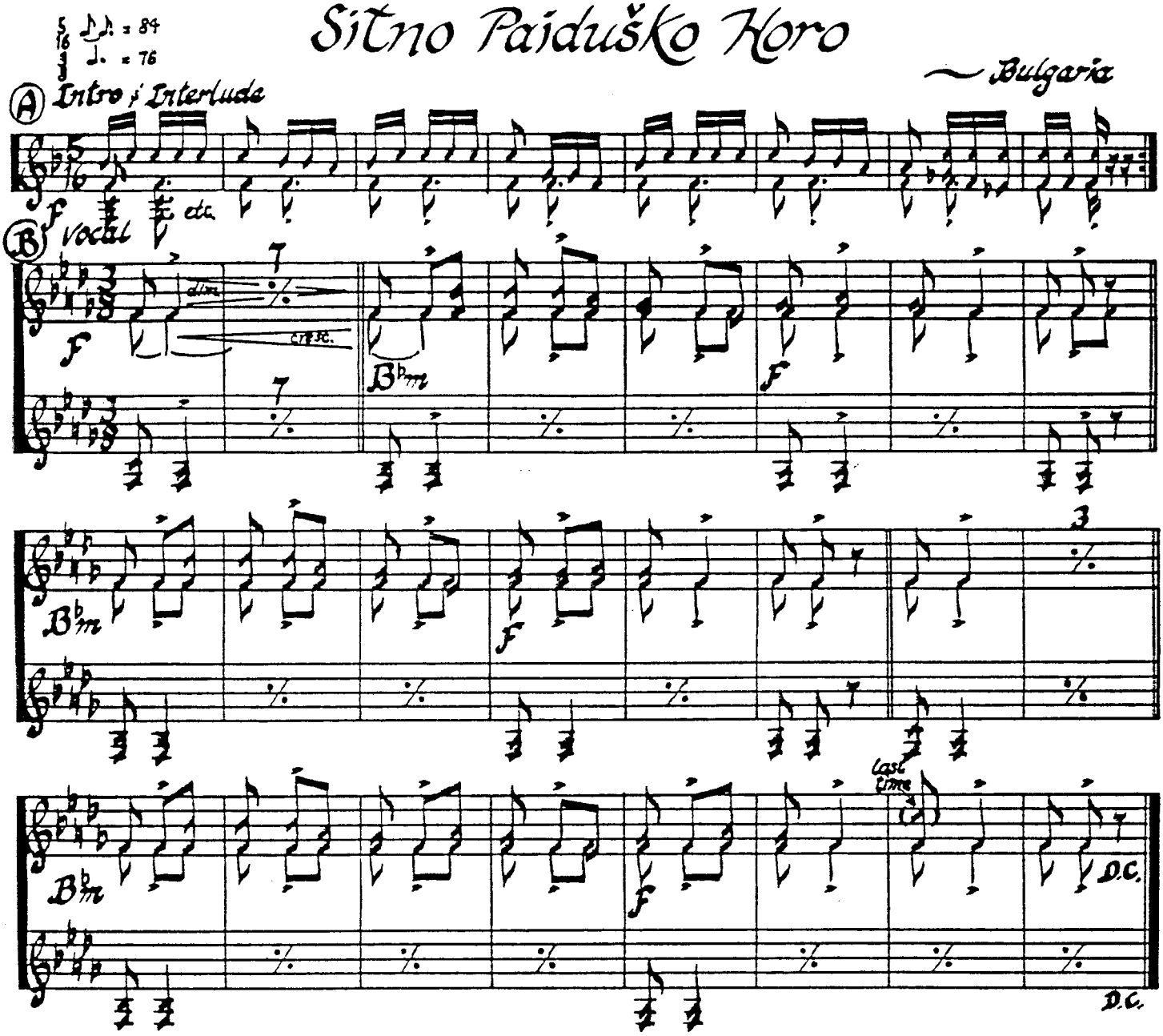
~ transcribed by Richard Geisler ~

Feb., 1984

Sitno Paiduško Horo

5/16 ♪♪ = 84
3/8 ♩. = 76

~ Bulgaria



notes on playing Sitno Paiduško Horo — pattern: (AB) 4x

✓ instrumentation: violin, mandolin, flute, accordion (guitar)

(A) flute plays octave above, taking upper notes in bars 7 & 8 (or a soprano recorder playing written part will voice an octave up)

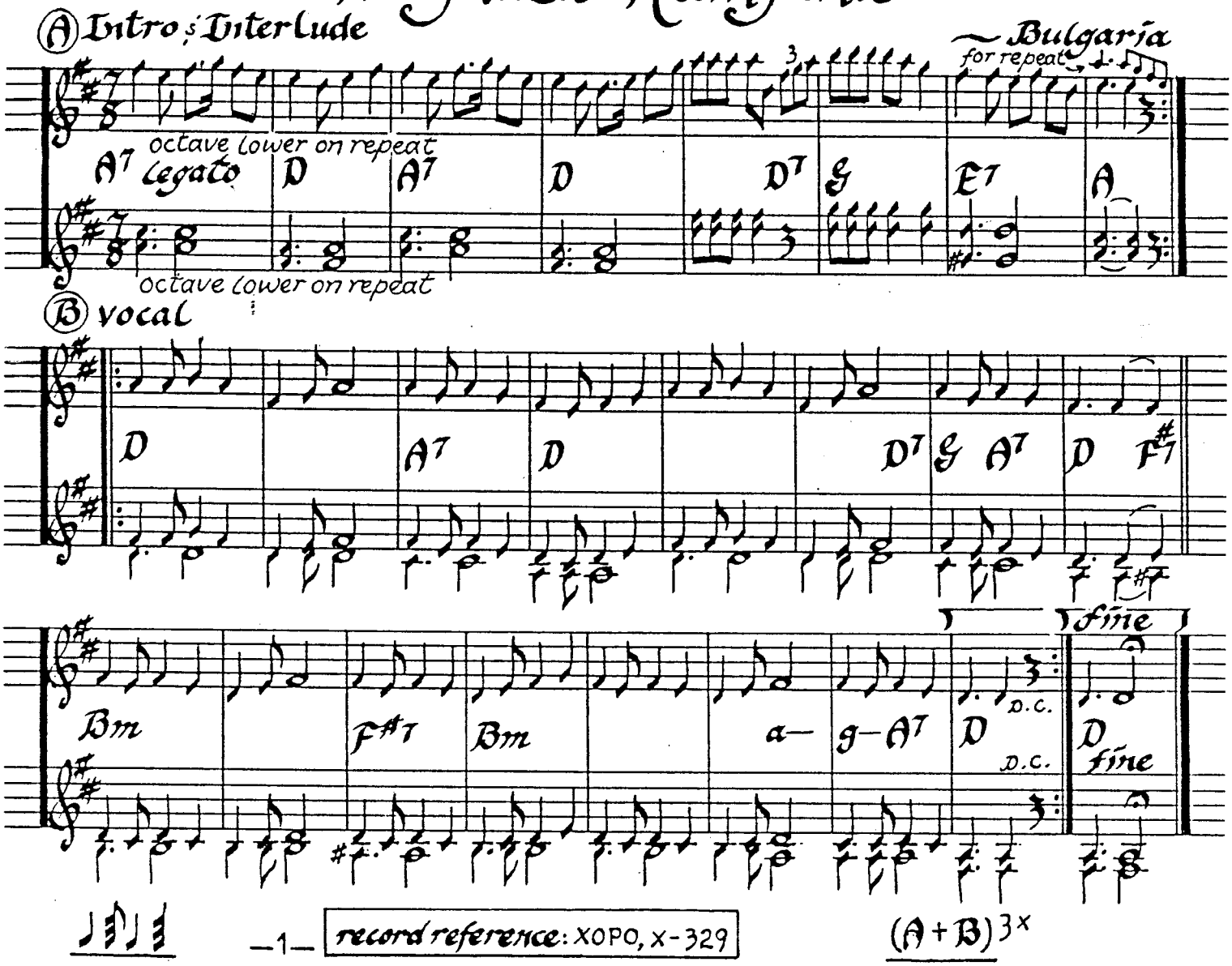
(B) vocal part may be played by 3 instruments, – 2 playing up-stem notes, 1 playing down-stem notes. (yes! – there is a redundancy on 1st space "f")

✓ meter, rhythm & chording
Basic rhythm in 5/16: ♫ ♫ = ♪ ♪.
in 3/8: ♪ ♪ ♪ = ♪ ♩
} transition between meters is subtle. Use block chording with accents on longer beat

record reference: XOPO, X-LP-5

transcribed by Richard Geisler
Jan, 1984

Trâgnala Rumjana



/Trâgnala Rumjana, za voda studena, lele*/
Vse sutrín rano, po ladovïno, lele
Vse večer kâsno, po mesečina.

Rumjana went out to fetch cool water
In the morning coolness,
In the evening moonlight.

* in the repeat of a phrase 'lele' is not repeated

/Na srešta ide, edno ludo mlado, lele/
/Ta na Rumjana, tí hom govorí, lele/

She was met by a bold young fellow
Who spoke to her softly, saying:

—2—

/Ja kazí Rumjàno, kakvo da tí storja, lele/
/Kitkí da tí zema, drugí šte nabereš, lele/

Tell me, Rumjana, what should I do to you?
If I steal your flowers, you'll just pick others.

/Stomní da tí ščupja, drugí šte si kupiš, lele/
/Hem pohubavi, hem pošareni, lele/

If I break your jugs, you'll just buy new ones,
Prettier and more brightly colored.

—3—

/Ja togaz Rumjano, daj da te celuna, lele/
/Če celuvkata e, s pari ne kupava, lele/

So, Rumjana, let me kiss you,
For a kiss is beyond price.

/Če celuvkata e, mehlem na sârceto, lele/
/Mehlem na sârceto, balsam na dušata, lele/

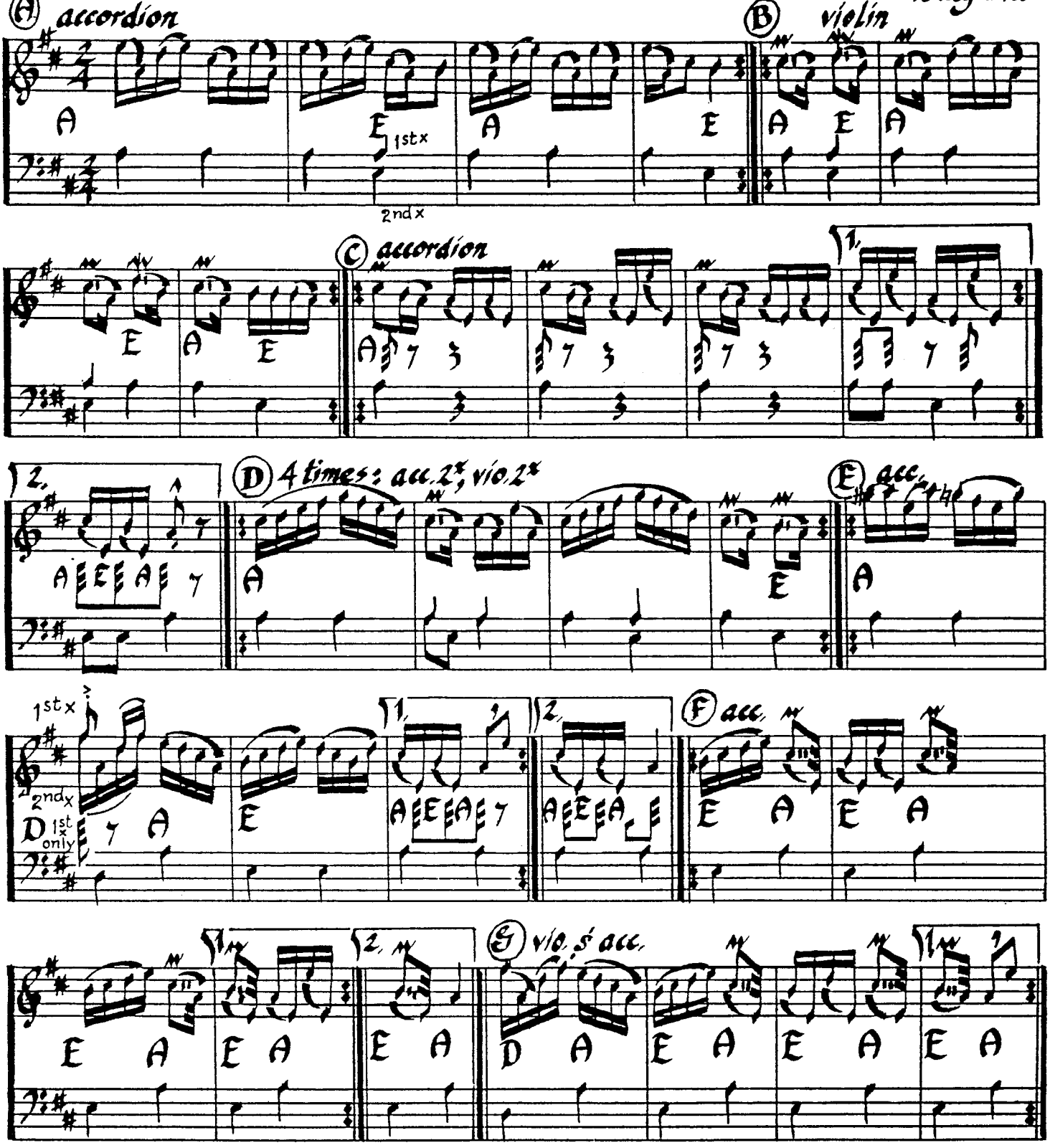
A kiss is salve for the heart,
Salve for the heart and balm for the soul.

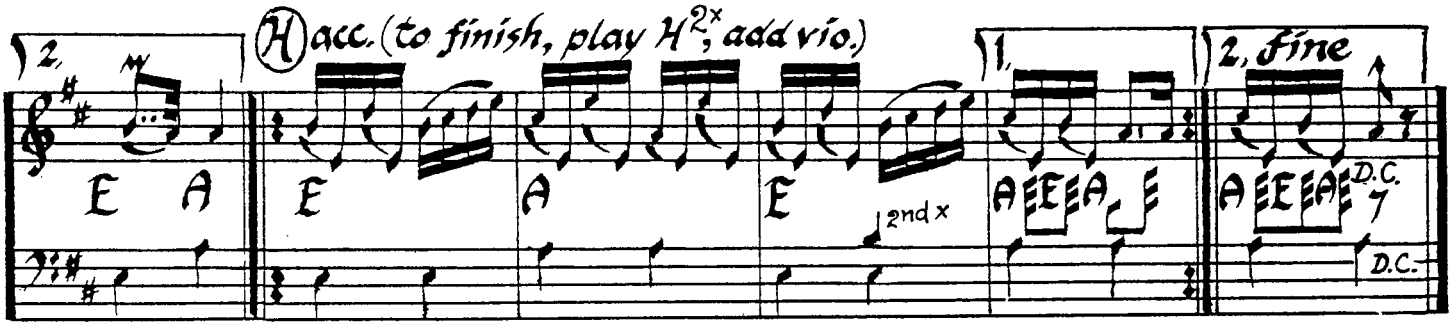
transcribed by Richard Seisler

Triti Puti

♩=108

~Bulgaria





$(A-H)^{2x}+H$

chording acc. gui. } except where indicated otherwise

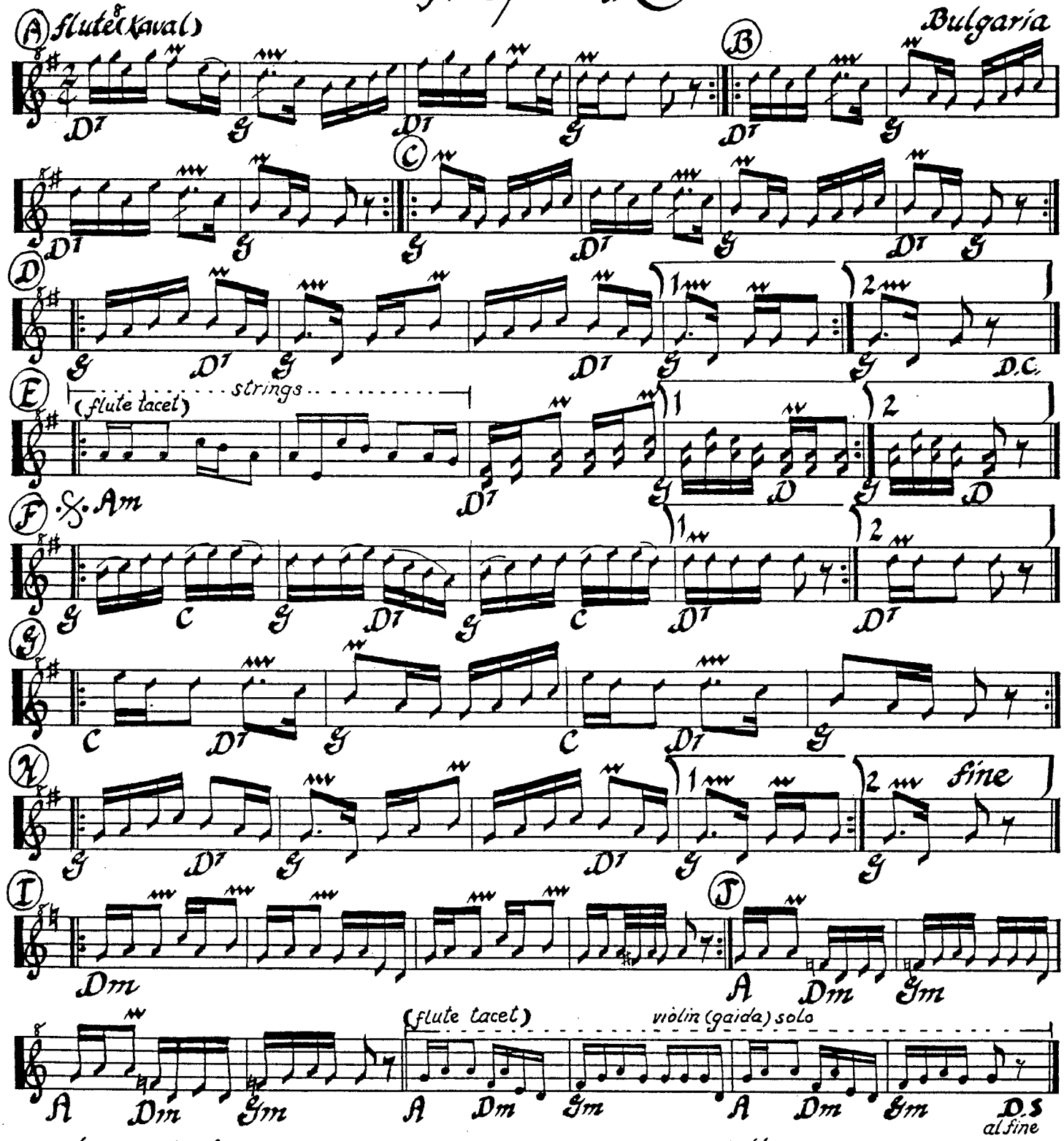
record reference: Aman 103, vol. 3

transcribed by
Richard Geisler
June, 1981

Tropanka

♩= 88

Bulgaria



notes on playing Tropanka:

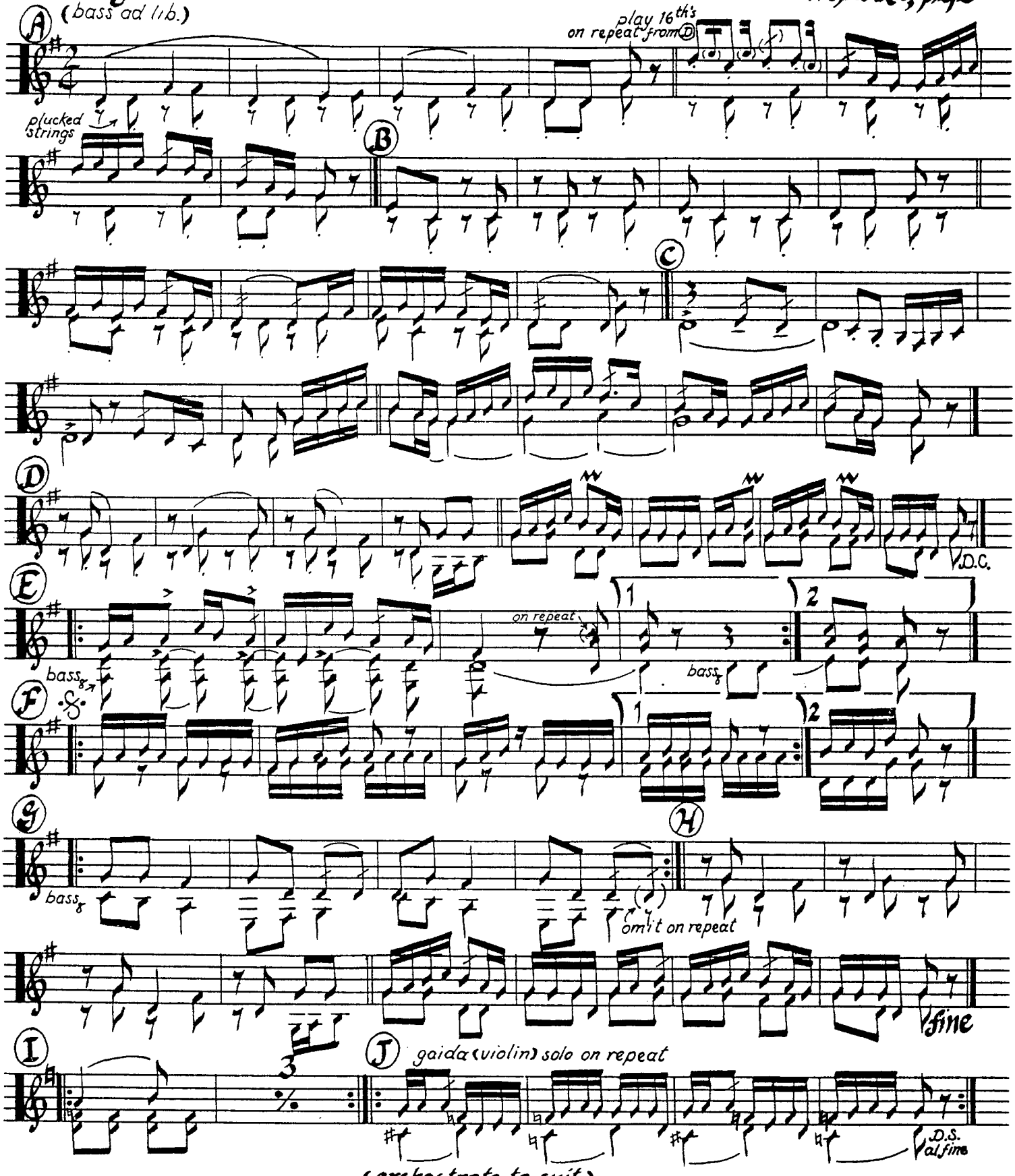
Pattern: (A–D)^{2x}–(E–J)–(F–H)

✓ A soprano recorder can play part as noted, but will voice an octave higher (Two for divided part at E)

✓ Chording: At ends of sections: At I:

= ; = mordent; = trill at 16th note speed = for sop. rec.:

✓ Articulation: slur as much, tongue as little, as possible. Use mordents & trills instead of tongue when possible



Dance presented by Marcus Moskoff

Transcribed by Richard Geisler Feb., 1984

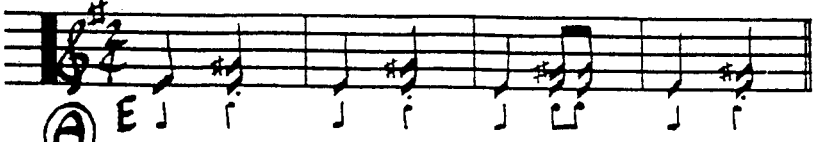
record reference = Marcus Moskoff Introduces Songs and Dances of Bulgaria, MM001

♩= 152 slow
200 fast

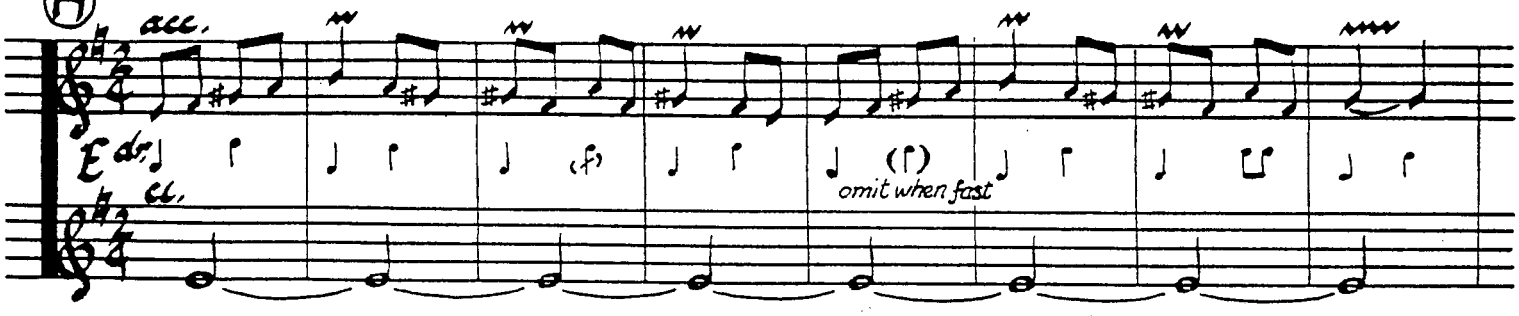
Vlaško

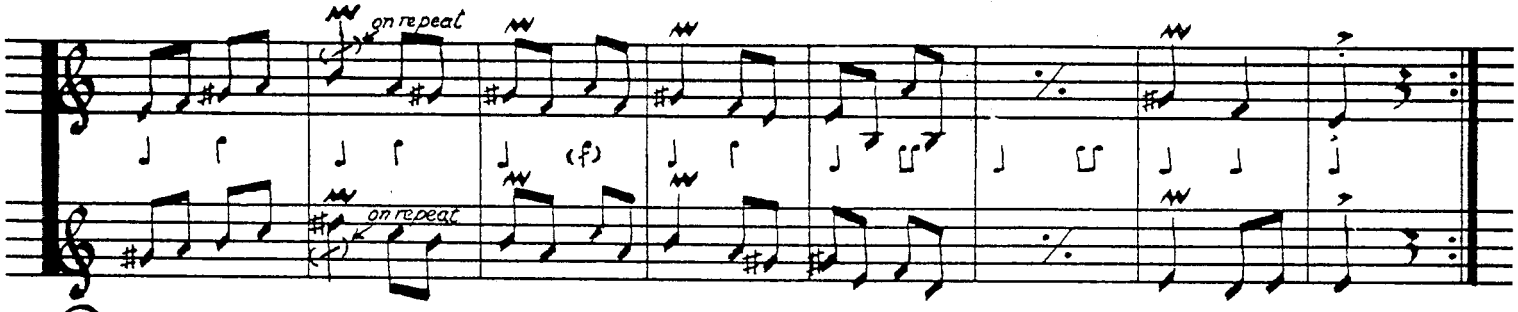
— Bulgaria

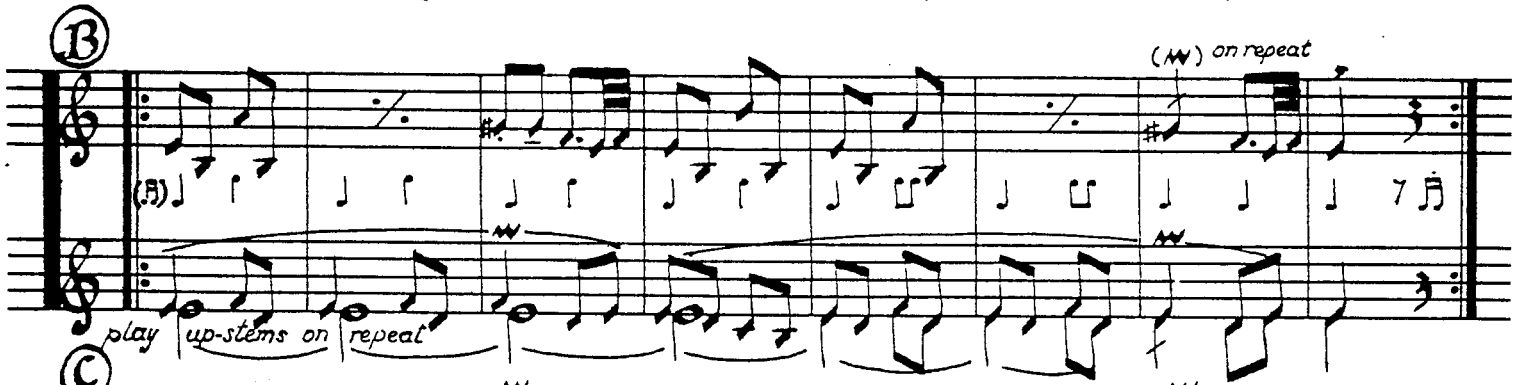
Intro.

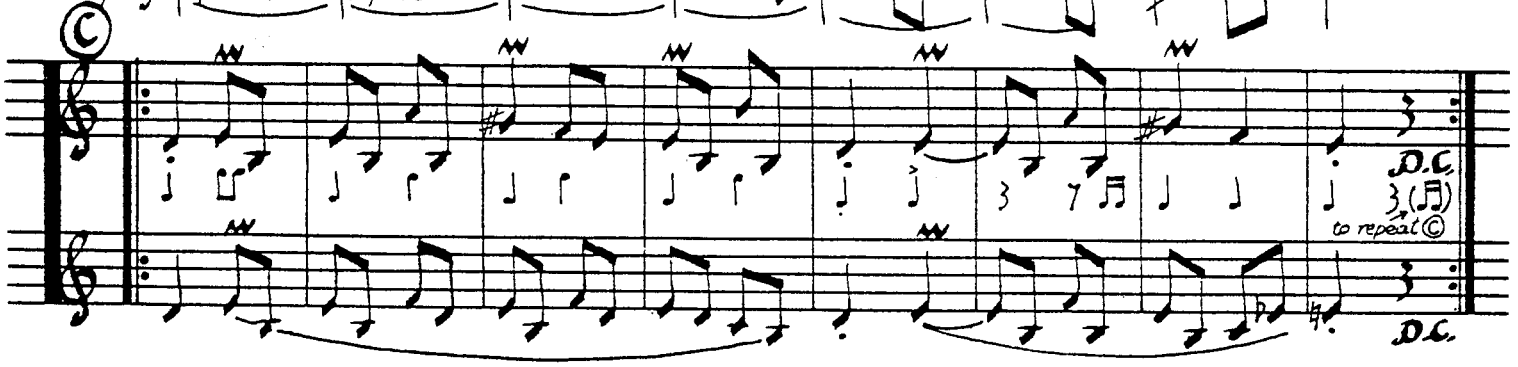


presented by
yves Moreau
1981-82









notes on playing Vlaško.

✓ **orchestration** = accordion playing double octaves:
legato clarinet
drums, lower & higher pitched

✓ **Chording**: none past Intro, if there are drums.
If no drums, chord to the drum part

pattern: play 4x, or an even number. Alternate slow/fast

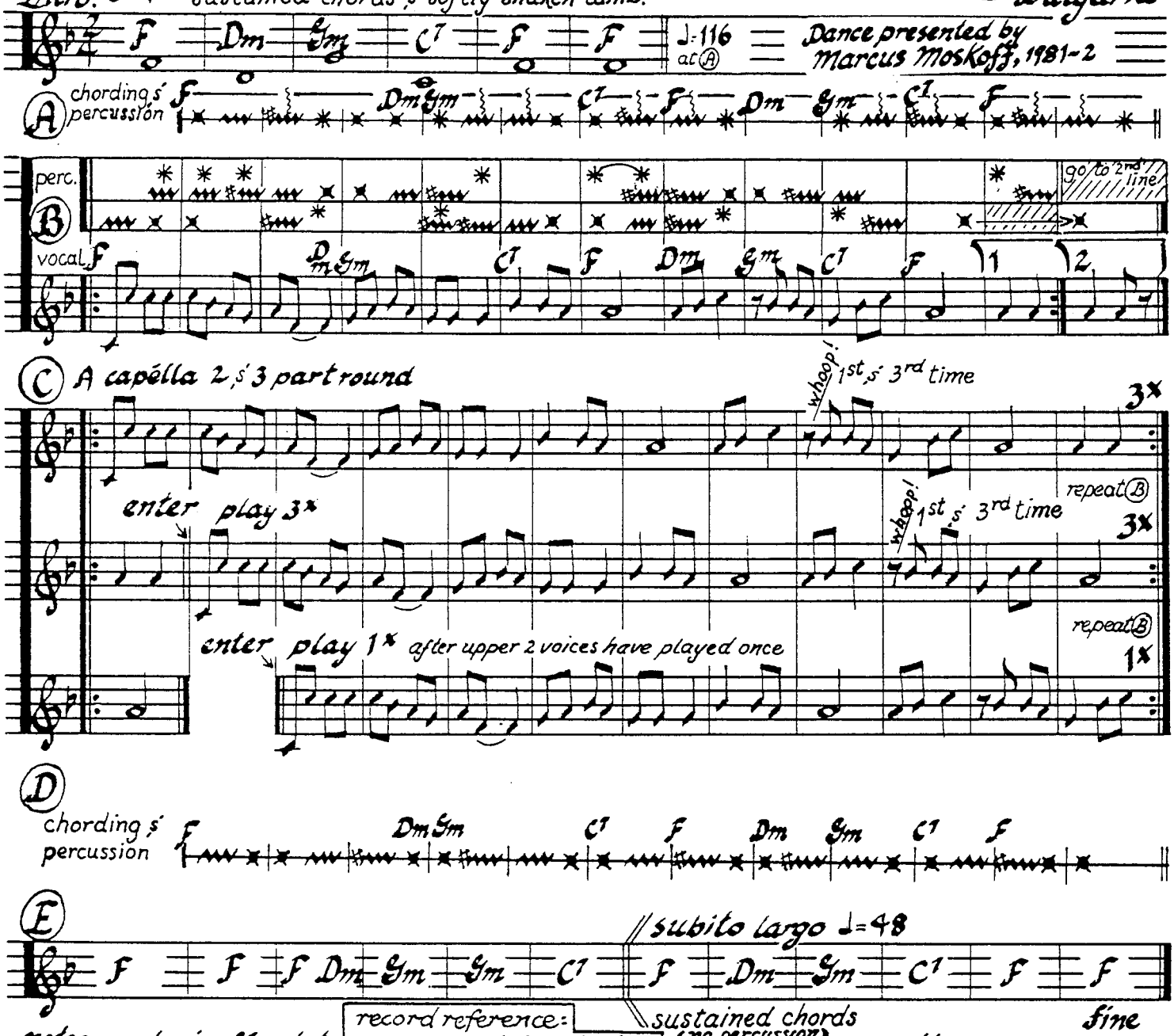
✓ ♩= ♪♪ (see Ⓐ, bar 10 & Ⓑ, bar 7)

transcribed by
Richard Geisler
Feb., 1984

record reference: Laridaine, ML-3 (33)

Vrapcheto

Intro. ♩=48 sustained chords & softly shaken tamb. — Bulgaria



record reference: Marcus Moskoff Introduces Songs & Dances of Bulgaria, MM 001

notes on playing Vrapcheto

- ✓ originally in E maj
- ✓ chording: at Ⓐ, Ⓑ, Ⓓ & bars 1-6 of Ⓔ
  no chording at Ⓒ
- ✓ percussion on down & up beats where indicated
  - ✖ whack on wood box (e.g. empty chess player box)
  - ✱ let air (e.g. from overinflated bike inner tube)
  - shake tambourine
  - trill a cow bell in C"
  - " " " " " D"
  - also jingle bells in 2/4 time: constantly except Intro., Ⓒ & last 6 bars of Ⓔ

pattern:

Intro. ⒶⒷⒸⒷⒹⒺ

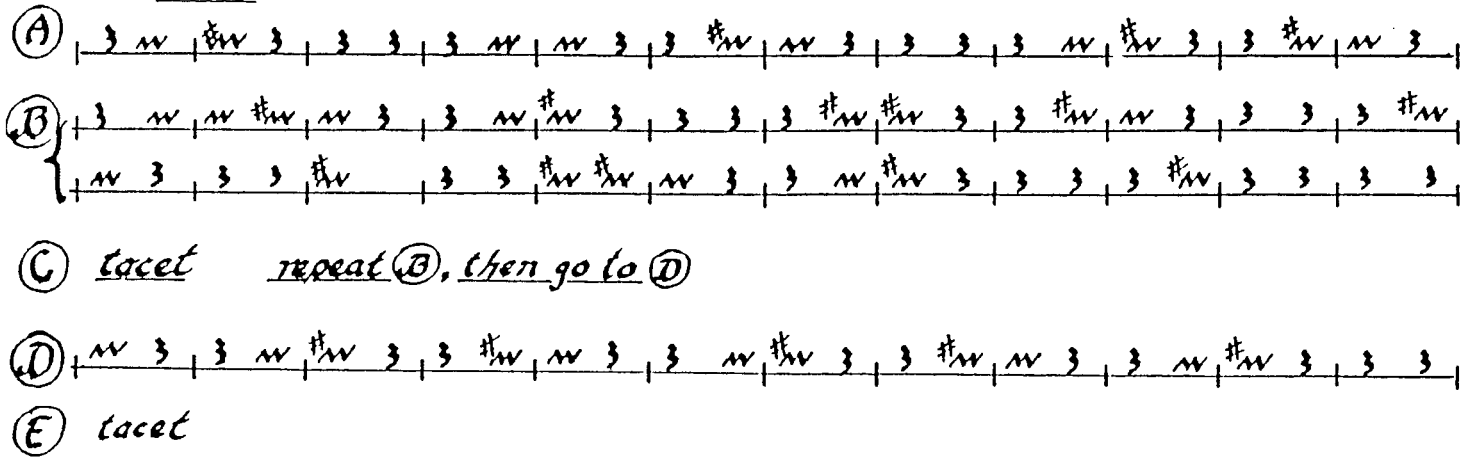
- ✓ Ⓒ A capélla: suggest 3 soprano recorders. upper 2 voices play 3 times. The 3rd voice "whoops" 1st & 3rd times where indicated, but plays the 2nd time.
- ✓ Esoteric info: How To Tune Your Basic Cow Bell, or how to pitch a sour dinger. Apply pliers to flange of bell, bend outwards all round. In this way a flat bell may be "sharpened" 2 to 3 pitches

Transcribed by Richard Geisler, Feb., 1984

Vrapcheto
percussion parts

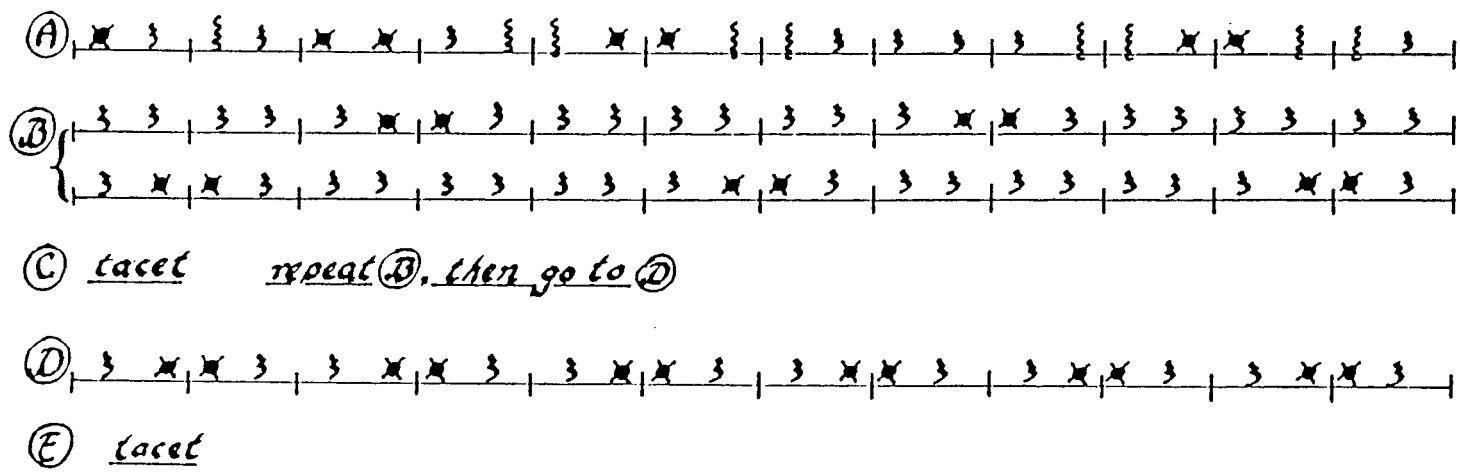
cow bells in c''(w) and d''(#w)

Intro. tacet



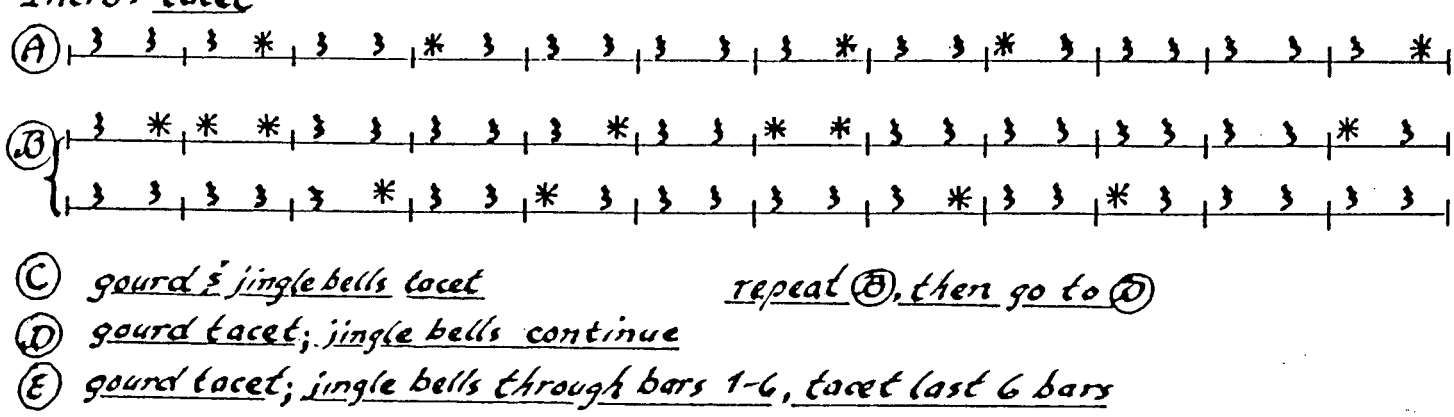
box & tambourine (✖ & ⌇)

Intro. tacet



gourd & jingle bells (gourd: *, jingle bells in rhythm of ♫ ♫ constantly except where "tacet" is indicated)

Intro. tacet



Vrapcheto

the male sparrow

part of a song of thanksgiving to the Russians for driving out the Ottoman Turks during the Balkan Wars of the 19th century. Dance presented by Marcus Moskoff, 1982.*

B
Katu dodaxa dodaxa dodaxa
i pridodaxa
pustite donski kazatsi.

Pustite donski kazatsi
/kazatsi rusi rusnatsi./

C
1 Vuv Kotel serbez kasaba
kazatsi katu dodaxa,
kunete katu byagaxa,

2 prednite treva gazexa
/zadnite pepel vdigaxa./

3 Vuv Kotel serbez kasaba
kazatsi katu dodaxa,
kunete katu byagaxa,

B
prednite donski kazatsi
/kazatsi rusi rusnatsi./

Katu dodaxa dodaxa dodaxa
i pridodaxa
pustite donski kazatsi.

When they came, came
and crowded
those wretched Don Cossacks.

Those wretched Don Cossacks
Cossacks blond Russians.

In Kotel, bold village
Cossacks when they came,
as they beat the horses,

the vanguard, grass were trampling
the rear guard, ashes were raising.

In Kotel, bold village
Cossacks when they came,
as they beat the horses,

the vanguard, Don Cossacks
Cossacks blond Russians.

When they came , came
and crowded
those wretched Don Cossacks.

*information & lyrics from Folk Dance Problem Solver, 1989, Ron Houston.