

für Klarinette in B

# Četvorno šopsko horo

Bulgarien / Šopluk

[Hodih gore, hodih dolu]

$\text{♩} = 104$

Bläser &  
Geige

Akkordeon

Unterst.

Musical score for Bläser & Geige, Accordion, and Bass parts in 16/8 time. The score consists of three staves. The top staff is for Bläser & Geige, the middle for Accordion, and the bottom for Bass. The music features eighth-note patterns with various slurs and grace notes. The bass part provides harmonic support with sustained notes and rhythmic patterns.

FINE

Final measures of the musical score. The score continues with three staves. The first two measures show the continuation of the rhythmic patterns. The third measure begins with a vertical bar line, followed by a repeat sign, and then a vertical bar line. The fourth measure concludes with a final vertical bar line and a repeat sign, indicating the end of the section. The bass part ends with a single note.

11

Ho - dih  
nij - de      do - lu, ma - mo,  
se - lo, ma - mo,      ho - dih  
ne na - -      go - rja,  
me - rih,

Musical score for vocal parts. The score consists of two staves. The top staff shows the vocal line for the first part of the song, with lyrics in Bulgarian. The bottom staff shows the vocal line for the second part, also with lyrics in Bulgarian. The music is in 16/8 time.

16

ka - to      se - lo      Ma - rij - ki - no,      Ma - rij - ki - no, ma - mo,      Ma - ri - no - vo.

Musical score for vocal parts. The score consists of two staves. The top staff shows the vocal line for the first part of the song, with lyrics in Bulgarian. The bottom staff shows the vocal line for the second part, also with lyrics in Bulgarian. The music is in 16/8 time.

dal segno

Hodih dolu, mamo, hodih gorja  
nijde selo, mamo, ne namerih,  
// kato selo Marijkino, Marijkino, mamo, Marinovo. //

Marijčica, mamo, po dvor hodi,  
po dvor hodi, mamo, horo vodi.  
// Primenena nagizdena, po rizčica, mamo, koprinena. //

Kat ja vidjah, mamo, kail stanah,  
svedoh klonče, mamo, bârzah konče.  
// Če se hvanah na horoto, na horoto, mamo, pri [do] Marijka. //

Če pohlopnah, mamo, če potropnah,  
a Marijka, mamo, mi govori:  
"Ne mi lopaj, ne mi tropaj, če mi oprasi, momko, žâlti čejli.  
če mi oprasi žâlti čejli, žâlti čejli, momko, i šiti poli."

Če si brâknah, mamo, u džoba si,  
če izvadih, mamo, testimel si,  
če i otrih žâlti čejli, žâlti čejli, mamo, i šiti poli.  
I pak se hvanah na horoto, na horoto, mamo, do Marijka.

*aus dem Tanzprogramm von Yves Moreau*

*nach der Aufnahme von Georgi Gorelski, Balkanton BHK 3017-II (vermutlich 1970er Jahre),  
ebenso Folk Dancer MH 45-3058*