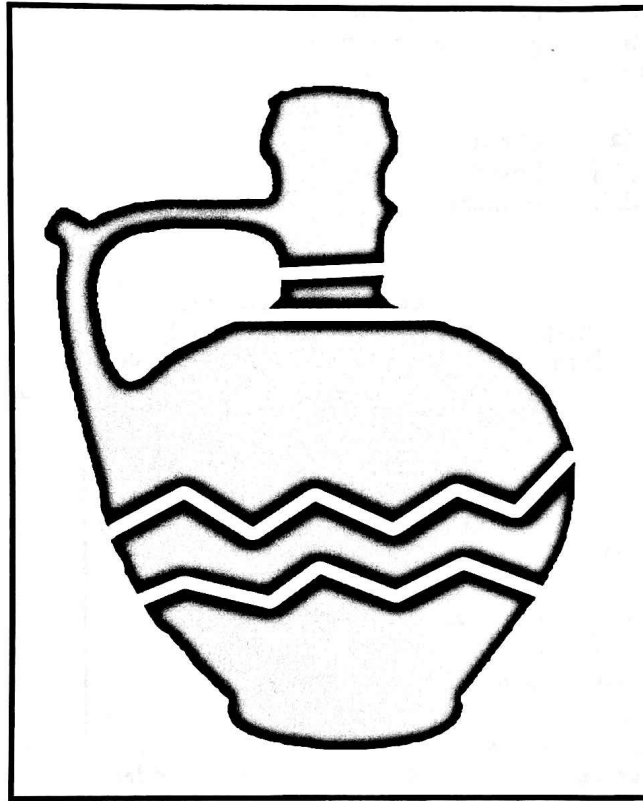


Sto mi e milo^{w/c S-405}

Do you know what would be nice?



A Traditional Song from Macedonia

arranged by

Daniel Hughes

for

SSA

Text, Translation, and IPA Pronunciation

Sto [ʃto]	mi [mi]	e [ɛ]	milo, [miʎo],	milo [miʎo]	i [i]	drago [drago]	Oh mother, do you know what would be nice and dear?
shtoh	mee	eh	mee-loh,	mee-loh	ee	drah-goh	
Do you know what would be nice,				nice and dear			

vo [vo]	Struga* [struga]	grada, [grada]	mamo, [mamo],	To have a shop in Struga, where I could sit on the door perch
voh	stroo-gah	grah-dah	mah-moh,	
in the town of Struga,		oh mother,		

dukjan [djukjan]	da [da]	imam [imam]
dyoo-kyahn	dah	ee-mahn
a shop to have		

Lele [lɛlɛ]	varaj° [varaj]	mome, [mome],	mome [mome]	Kalino** [kaʎino]	Hey, oh girl!
leh-leh	vah-rah(ih)	moh-meh,	moh-meh	kah-lee-noh	
Hey!	Oh girl,		girl	Kalino	

omitted in this arrangement

Na [na]	kjepencite† [kʎepentsite]	da [da]	sedam [sedam]	struskite [ʃtruskite]
nah	kyeh-pen-tsi-teh	dah	seh-dam	shtroos-kit-eh
by the door to sit the Struga				

momi [momi]	da [da]	gledam [glɛdam]
moh-mee	dah	gleh-dahm
girls to watch		

Koga [koga]	na [na]	voda, [voda],	voda [voda]	mi [mi]	odat [odat]	And watch the girls go to the cold waters and streams with their decorated pitchers.
koh-gah	nah	voh-dah,	voh-dah	mee	oh-daht	
to the water,		they go to the water				

so [so]	tija [tija]	stomni [ʃtomni]	sareni [sareni]
so	tee-yah	shtohm-nee	sah-reh-nee
with those pitchers decorated			

Na [na]	ovoj [ovoj]	izvor, [izvor],	izvor [izvor]	studeni [studeni]
na	oh-voh(ih)	eez-vohr,	eez-vohr	stoo-deh-nee
at that spring,		that cold water		

tam [tam]	da [da]	se [se]	s [s]	druski [zdruʃki]	soberat. [soberat].
tahm	dah	seh		zdoo-shkee	soh-beh-raht.
there with their girlfriends to gather.					

* "Struga" is a pretty little town on the north shore of Lake Ohrid, which lies in southwest Macedonia on the border with Albania.

** Kalino is a proper name.

° Lele varaj is a fixed expression in Macedonian, kind of like, "Yo, dude!"

† kjepenci-plural of *kjepenek*: a kind of double door on a shop; when the store is open, the top half serves as a kind of awning; the bottom half is positioned so that goods can be displayed on it, and it can also be used as a seat.

Sto mi e milo

Macedonian Folk Song
arr. Daniel Hughes

Robust and energetic (♩ = c. 300)

S1
Sto mi e mi - lo, mi - lo i dra - go,

S2
Sto mi e mi - lo, mi - lo i dra - go,

A
Sto mi e mi - lo, mi - lo i dra - go,

5

S1
vo Stru - ga gra - da, ma - mo, du - kyan da i - mam.

S2
vo Stru - ga gra - da, ma - mo, du - kyan da i - mam.

A
vo Stru - ga gra - da, ma - mo, du - kyan da i - mam.

9

S1
Le - le va - raj, mo - me, mo - me Ka - li - no,

S2
Le - le va - raj, mo - me, mo - me Ka - li - no,

A
Le - le va - raj, mo - me, mo - me Ka - li - no,

13

S1
vo Stru - ga gra - da, ma - mo, du - kyan da i - mam.

S2
vo Stru - ga gra - da, ma - mo, du - kyan da i - mam.

A
vo Stru - ga gra - da, ma - mo, du - kyan da i - mam.

17

S1 solo
Ko - ga na vo - da, vo - da mi o - dat,

S2 solo
Ko - ga na vo - da, vo - da mi o - dat,

A solo
Ko - ga na vo - da, vo - da mi o - dat,

21

S1
so ti - ja sto - mni ma - mo, sto - mni sa - re - ni.

S2
so ti - ja sto - mni ma - mo, sto - mni sa - re - ni.

A
so ti - ja sto - mni ma - mo, sto - mni sa - re - ni.

25

S1 2 soli
Ko - ga na vo - da, vo - da mi o - dat,

S2 2 soli
Ko - ga na vo - da, vo - da mi o - dat,

A 2 soli
Ko - ga na vo - da, vo - da mi o - dat,

29

S1
so ti - ja sto - mni ma - mo, sto - mni sa - re - ni.

S2
so ti - ja sto - mni ma - mo, sto - mni sa - re - ni.

A
so ti - ja sto - mni ma - mo, sto - mni sa - re - ni.

*mordent: a rapid and brief alternation with the diatonic note one degree lower than the principle.

33

3 soli

S1 Le - le va - raj, mo - me, mo - me Ka - li - no,

S2 Le - le va - raj, mo - me, mo - me Ka - li - no,

A Le - le va - raj, mo - me, mo - me Ka - li - no,

37

S1 so ti - ja sto - mni ma - mo, sto - mni sa - re - ni.

S2 so ti - ja sto - mni ma - mo, sto - mni sa - re - ni.

A so ti - ja sto - mni ma - mo, sto - mni sa - re - ni.

41

4 soli

S1 Le - le va - raj, mo - me, mo - me Ka - li - no,

S2 Le - le va - raj, mo - me, mo - me Ka - li - no,

A Le - le va - raj, mo - me, mo - me Ka - li - no,

45

S1 so ti - ja sto - mni ma - mo, sto - mni sa - re - ni.

S2 so ti - ja sto - mni ma - mo, sto - mni sa - re - ni.

A so ti - ja sto - mni ma - mo, sto - mni sa - re - ni.

49

tutti

S1 Na o - vaj iz - vor, iz - vor_ stu - de - ni,

S2 Na o - vaj iz - vor, iz - vor_ stu - de - ni,

A Na o - vaj iz - vor, iz - vor stu - de - ni,

53

S1 tam_ da - se_ zdru - ski, ma - mo, zdru - ski so - be - rat.

S2 tam da - se_ zdru - ski, ma - mo, zdru - ski so - be - rat.

A tam da - se zdru - ski, ma - mo, zdru - ski so - be - rat.

57

S1 Na o - vaj iz - vor, iz - vor_ stu - de - ni,

S2 Na o - vaj iz - vor, iz - vor_ stu - de - ni,

A Na o - vaj iz - vor, iz - vor stu - de - ni,

61

S1 tam_ da - se_ zdru - ski, ma - mo, zdru - ski so - be - rat.

S2 tam da - se_ zdru - ski, ma - mo, zdru - ski so - be - rat.

A tam da - se zdru - ski, ma - mo, zdru - ski so - be - rat.

65

S1 Le - le va - raj, mo - me, mo - me Ka - li - no,

S2 Le - le va - raj, mo - me, mo - me Ka - li - no,

A Le - le va - raj, mo - me, mo - me Ka - li - no,

69

S1 tam da - se zdru - ski, ma - mo, zdru - ski so - be - rat.

S2 tam da - se zdru - ski, ma - mo, zdru - ski so - be - rat.

A tam da - se zdru - ski, ma - mo, zdru - ski so - be - rat.

73

S1 Le - le va - raj, mo - me, mo - me Ka - li - no,

S2 Le - le va - raj, mo - me, mo - me Ka - li - no,

A Le - le va - raj, mo - me, mo - me Ka - li - no,

77

S1 tam da - se zdru - ski, ma - mo, zdru - ski so - be - rat.

S2 tam da - se zdru - ski, ma - mo, zdru - ski so - be - rat.

A tam da - se zdru - ski, ma - mo, zdru - ski so - be - rat.

Program Notes

I first heard *Sto mi e milo* sung in a concert by a women's choir on tour. I was handed a scribbled sheet of manuscript that had been notated by one of the singers. As this music is often learned aurally, the score was somewhat an oxymoron. But it was helpful for me, because it gave me an opportunity to notate it more clearly, and add ornamentation into the work (which would often be improvised by singers—especially if the group singing was one-on-a-part).

The folk vocal traditions of music from Bulgaria, Macedonia, and southeast Europe are those of fellowship and diversion through singing. The repertoire in the folk realm is generally all women singing together, or all men singing together; rarely both. This is not to say that men and women do not socialize together; but when they do, the women will sing, and then the men will sing, etc. The subject matter is usually of no importance. Women will sing about being in love with women, and men will sing about handsome men. The text is totally secondary to the primary element in the group singing of this repertoire: the sonic experience of close harmonies locking together. There is something visceral and utterly satisfying about this kind of music when sung with the correct energy and tonal concept. In the United States, we have our own versions of this music-making experience—they include barbershop singing, shape-note singing, and gospel music.

Notes to the Performer

The vocal production in this style of music should be done with a hefty, chest-voice based production. The vowels are bright, forward, and sung with a lot of "belt" in the sound. A more lateral position in the vowel production will help achieve this. Also, singing with the soft palate in a lower position will help facilitate the correct tone for this style of singing. Music from this part of Europe (Bulgaria, Macedonia, etc.) is filled with uneven meter. The song should be approached with a willingness to move to these uneven time signatures, emphasizing the asymmetrical groupings.

Daniel Hughes



Daniel Hughes is in constant demand as a conductor, accompanist, coach, and choral clinician. He serves as the Artistic Director & Conductor of San José Choral Productions where he directs The Choral Project: a mixed-voice vocal ensemble specializing in dramatic, conceptual performance of high-level choral music from the medieval period to the contemporary. Under his direction, The Choral Project has received worldwide recognition, performing to standing ovation crowds in the United States, Mexico, Costa Rica, England, Scotland, Wales, and Spain. The ensemble has also received top prizes in international competitions throughout the world. They have recorded seven albums on the Gothic Records label.

Additionally, Mr. Hughes serves as the Chancel Choir Director for Los Altos United Methodist Church (Los Altos, CA): a 2,500 member, multi-staff church that features two adult choirs, two youth choirs, two children's choirs, and a resident orchestra.

Hughes has directed many sessions in Vocal Pedagogy and Conducting Technique for the American Choral Directors Association, the American Guild of Organists, the California Music Educators' Association, and GALA Choruses. He has been a regular adjudicator for the California Golden State Choral Competitions, and has conducted honor choirs and festival choruses up and down the west coast. Collaborations include international performances with ensembles such as Canadian Brass, Costa Rica's Café Chorale, The Australian Voices, the San Francisco Gay Men's Chorus, concerts with the critically acclaimed San José Chamber Orchestra, and creative work with award-winning Broadway composer & lyricist Stephen Schwartz. Hughes's concert appearances include performances at Lincoln Center (New York City), Caulkins Opera House (Denver), Gusman Concert Hall (Miami), and Davies Symphony Hall (San Francisco).

Hughes is an accomplished composer and arranger with a catalogue of nearly 100 works, and has his own choral series through Santa Barbara Music Publishing. Mr. Hughes' biography is featured in *Who's Who in America*. He maintains a private music studio in the Bay Area.