



Δημητρούλα

— Dhimitrúla —

Attributed to: Panayiotis Toundas



- 5) 1) Dhi-mi-trú - la mu, thél' a - pó-pse na me-thí - so ke me sé - na-ne, me-ra-klú mu, na ghlen-dí - so.
 2) Dhi-mi-trú - la mu, trá-va 'na kra-sá-ki a-kó- ma, vál' to, kú - kla mu, to po-tí - ri su sto stó-ma.
 3) Ta-ver-niá - ri mu, fé-re mas ke kok-ki-né - li k' i a-ghá - pi mu ton kar-si - la - má ho - ré - vi.



- 9) 'E - la, pá - me sti Ra - fi - na, a - la-niá - ra mu, pu'hi psá-ria ke re - tsí-na, peh-ni-dhiá-ra mu.
 Rúf' a - kó - ma mia re - tsí - na na me-thí - so-me, ke to vrá-dhi, vre tsah-pí - na, tha ghlen-dí-so-me.
 Kú-ni-sé mu to li - ghá-ki to kor-má - ki su, htí - pa mu to tí-ki-tí-ki-tak to ta - ku-ná-ki su.



- 1 & 2) Tha su fé - ro la - tér - na,
 3) Dhi-mi-trú - la mu, yia su!



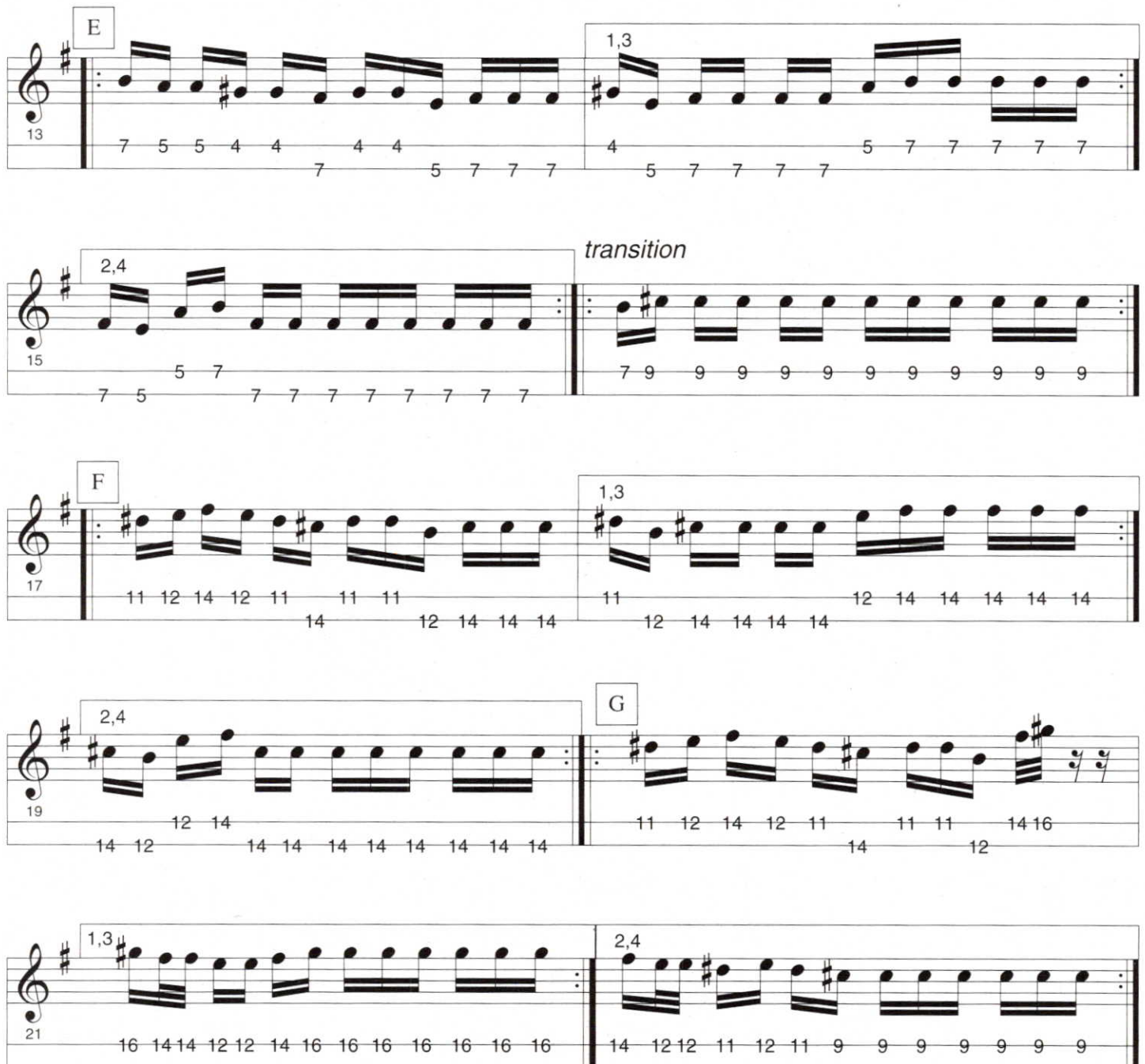
- 17) ká-ne ké-fi ke kér-na ta na-zá - kia su, as ta! Me ti ghám-ba su spás' ta
 Pár'ta ó - la dhi-ká su. Ta na-zá - kia su, as ta! Me ti ghám-ba su spás' ta



- 21) ki'ó-la 'ghó ta spas-mé - na ta pli-ró-no yia sé - na.
 ki'ó-la 'ghó ta spas-mé - na ta pli-ró-no yia sé - na.

From **Sonja Tamar Seaman**: Originally, *Topansko* was a popular Rom dance tune in the Skopje Rom communities. Played by wedding bands, it was called *Gilansko*, which is the name given to tunes from the Kosovo area. The *izvorno* recording on Pece Atanasovski's record *Makedonski narodni ora – Igrajte so nas (Macedonia folk dances – play with us, Jugoton LSY-61392)*, is an arrangement made by **Mefail Sakip**, a Barutchi Rom from Skopje who is from a *tambura*-playing and *tambura*-making family (as of when I last heard, he is now director of the *Izvorni instrumenti* ensemble since Pece's retirement). He named it *Topansko* after one of the oldest (still existing) Rom quarters or *maalo* (from Turkish *mahala*). He won a prestigious composition prize for this arrangement at a competition in Bratislava.

From **Bill Cope**: Tablature is based on a 1st string of E, and a 2nd string of B; backup tambura plays 2-2-2-3-3, as down-up/down-up/down-up/down-up-down/down-up-down); sequence is A, B, A, B, taksim (lead player improvises on the notes indicated while backup remains steady), C, D, E, transition, F, G, A, B.



The musical score is presented in five systems, each with a treble clef and a key signature of one sharp (F#). The notation includes a melodic line and a corresponding tablature line. The strings are labeled as E (1st string) and B (2nd string). The score is divided into sections by lettered markers (E, F, G) and includes a 'transition' section. The tablature uses numbers 1-16 to indicate fret positions. Some notes are marked with '1,3' or '2,4', indicating specific rhythmic patterns. The score concludes with a double bar line and repeat dots.

System 1: Starts with a box labeled 'E'. The tablature begins with '13' and contains the sequence: 7 5 5 4 4 7 4 4 5 7 7 7. A '1,3' marker is present above the 4th measure.

System 2: Starts with a box labeled '2,4'. The tablature begins with '15' and contains the sequence: 7 5 5 7 7 7 7 7 7 7 7. A 'transition' label is placed above the 2nd measure. The second part of the system has a tablature of 7 9 9 9 9 9 9 9 9 9.

System 3: Starts with a box labeled 'F'. The tablature begins with '17' and contains the sequence: 11 12 14 12 11 11 11 14 12 14 14 14. A '1,3' marker is present above the 2nd measure.

System 4: Starts with a box labeled '2,4' and another box labeled 'G'. The tablature begins with '19' and contains the sequence: 14 12 14 14 14 14 14 14 14 14 14 14. The second part of the system has a tablature of 11 12 14 12 11 11 11 14 16 14 12.

System 5: Starts with a box labeled '1,3' and another box labeled '2,4'. The tablature begins with '21' and contains the sequence: 16 14 14 12 12 14 16 16 16 16 16 16. The second part of the system has a tablature of 14 12 12 11 12 11 9 9 9 9 9 9.

Musical score for 'Dhimitrúla' in G major, 2/4 time. The score consists of two staves of music. The first staff starts at measure 24 and the second at measure 27. Chord markings are placed above the notes: Dm, Am, E, Dm, Am, Dm, E.

Δημητρούλα

Dhimitrúla (translation by Sophia Bilides)

Δημητρούλα μου, θελ' απόψε να μεθύσω
και με σένανε, μερακλού μου, να γλεντήσω.
Έλα, πάμε στη Ραφίνα, αλανιάρα μου,
που 'χει ψάρια και ρετσίνα, παιχνιδιάρα μου.

Θα σου φέρω λατέρνα,
κάνε κέφι και κέρνα
τα ναζάκια σου, ας τα!
Με τη γάμπα σου σπάσ' τα
κι όλα 'γω τα σπασμένα
τα πληρώνω για σένα.

Δημητρούλα μου, τράβα 'να κρασάκι ακόμα,
βάλ' το, κούκλα μου, το ποτήρι σου στο στόμα.
Ρούφ' ακόμα μια ρετσίνα να μεθύσωμε,
και το βράδυ, βρε τσαχπίνα, θα γλεντήσωμε.

Ταβερνιάρη μου, φέρε μας και κοκκινέλι
κ' η αγάπη μου τον καρσιλαμά χορεύει.
Κούνησέ μου το λιγάκι το κορμάκι σου,
χτύπα μου το τίκι-τίκι-τακ το τακουνάκι σου.

Δημητρούλα μου, γειά σου!
Παρ' τα όλα δικά σου.
Τα ναζάκια σου, ας τα!
Με τη γάμπα σου σπάσ' τα
κι όλα 'γω τα σπασμένα
τα πληρώνω για σένα.

My Dhimitrúla, tonight I want to get drunk
and with you, my spirited one, have a party.
Let's go to Rafina, my woman of the world,
where there's fish and *retsína*, my playful one.

I'll bring you a barrel organ
Make *kéfi* and treat us.
Your coquettish ways – don't stop!
With your legs, break it!
And all that is broken,
I'll pay for you.

My Dhimitrúla, bring out another bottle of wine.
Raise, my little doll, your glass to your mouth.
Swallow some more *retsína*, so we can get drunk
and in the evening, you flirt, we'll have a party.

My tavern-keeper, bring us some *kokkinéli*
and my love is dancing the *karsilamás*.
Shake for me, a little bit, your little body.
Strike for me (tiki-tiki-tak) your little heel.

My Dhimitrúla, health to you!
Take it all for yourself!
Your coquettish ways – don't stop!
With your legs, break it!
And all that is broken,
I'll pay for you.

From **Sophia Bilides**: *Dhimitrúla* is a song from the Smyrneika tradition (urban, early 1900s cabaret-style songs of the Greeks from Smyrna/Asia Minor), attributed to the composer-musician Panayiotis Toundas, and recorded twice by the Smyrneika singer Roza Eskenazi, first circa 1934, and again about 20 years later. I based my version on the first recording, in part because it featured the *violí* playing of the great Dimitrios Semsis, and because all the musicians at that session were in agreement on the rhythm, which is the old-style *karsilamá* (1-2 1-2-3 1-2 1-2). The later