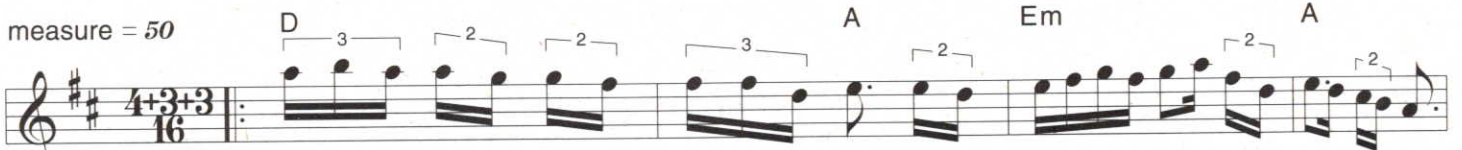


Învârtită din Luna-Turda

measure = 50



1) De ți-oi fi bă - di- ță dra- ga,-

2) Că și eu ba - de ți-oi coa- se,-

3) Eu oi țe - se și-oi cân - ta, —

4) A-mân - doi ne vom iu - bi, —

la la la la la la la la la la la



5 cum-pă - ră-mi nă - fra-mă al - bă, —

tot cu fi - re de mă - ta - se, —

pă- nă ne-om îm - pre- u - na, —

via- ță nou - ă ne-om clă - di, —

la la la la la la la la



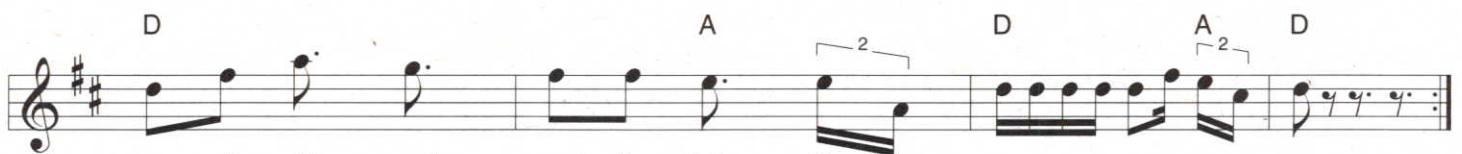
9 cu flori ro - și-m - po - do - bi - ță,

pe că - ma - șa ta cea al - bă,

și-om mun- ci, mun - ci cu spor —

via - ță în gos - po - dă - ri - e.

la la la la la la la la la la la la



13 ca să știu ca-ți sunt iu - bi - ță. —

mul - te flori ca - re-o să-ți pla - că. —

îm - pre - u - nă pe o - gor. —

ti - neri în to - vă - ră - și - e. —

la la la la la la la la la

From **[M]**: *Învârtită* means “to turn” and this dance-song is quite typical of Transylvanian *învârtită*s. The 10/16 meter and the rhythm of *slow-quick-quick* is found throughout most Transylvanian regions. This selection could be sung at any occasion where people gather to dance or sing and is not associated with any particular ritual or calendar custom. It belongs to the category identified by Romanian ethnomusicologists as 'song proper'.

The text shows how political theory could be infused into pre-existing repertoire in an effort to soft-sell ideology. Undoubtedly, the artist added the lines regarding work, comradeship and collectivization in order to ensure that the record would be pressed by the state-controlled recording company.

The title suggests that the song is from Luna-Turda and although I've been through the town of Turda and the village of Luna, I've never been able to locate any Luna-Turda. I'd like to think that the title was born along the lines suggested in the following scenario:

Electrecord producer: “Where did you say this song was from?”

Artist: “Luna.”

Producer: “Luna? Never heard of it. Where's it located?”

Artist: “Luna? You know, the Luna near Turda.”

Producer: “Oh. Luna-Turda.”

Artist: “Sure, why not.”

-
- 1) For me to be your sweetheart, buy me a white scarf,
decorated with red flowers, then I'll know you love me.
2) And I'll embroider for you, all with silk thread,
on your white shirt, many flowers to please you.
 - 3) I'll weave and sing until we're together.
And we'll work, work efficiently, together in the fields.
4) Both of us will love each other, we'll build a new life,
a life on the collective farm, young comrades.
-

In Romanian, the *i*'s don't always have it!

Final *i* in Romanian words poses a special problem for singers whose knowledge of that language is minimal. The reason is that sometimes it is pronounced in full, other times it's “silent” (well, not exactly – native speakers pronounce this “silent” final *i* as a barely audible *y*-sound that foreigners seldom hear). The main point about the “silent *i*” is that it *cannot form a syllable*.

As an aid to singers who want to perform the Romanian songs in *Balkan Tunes*, we have adopted the following convention:

If a final *i* is “silent”, we indicate it with a strike-through:

țî-oi is pronounced *tsoy*

că-țî is pronounced *cuts* (rhymes with *nuts*)

ti-neri is pronounced *tee-nehr*

But:

munci is pronounced *moon-chee*

clădi is pronounced *cluh-dee*

We want to emphasize that the “stricken-through *î*” is *not* a standard letter in the Romanian alphabet; it's purely our own convention to help readers scan the songs correctly.