

Kad ja podoh na Bembašu

$\bullet = 52$ Am Em B7 Em

1

Em B7 Em D7 C D7 G E7

5

1) Kad ja po - doh na Bem-ba - šu, na Bem-ba - šu na vo - du,
 2) Sve dje-voj - ke bem-ba - šan - ke na ka - pi - ji sta - ja - hu:
 3) Ja joj re - koh: "Do - bro ve - će! Do - bro ve - će, dje - voj - će!"
 4) Ja ne o - doh i - sto ve - će već ja o - doh dru - gi dan:

Am Em B7 Em E7

9

ja po - ve - doh bi je - lo ja - gnje, bi je - lo ja - gnje sa so - bom.
 sa - mo mo - ja mi - la dra - ga na de - mir - li - pen - dže - ru.
 O - na me - ni: "Dod' do - ve - će, dod' do - ve - će, dil - ber - će!"
 dru - gog da - na mo - ja dra - ga za dru - gog se u - da - la!

Am Em B7 Em

13

ja po - ve - doh bi je - lo ja - gnje, bi je - lo ja - gnje sa so - bom.
 sa - mo mo - ja mi - la dra - ga na de - mir - li - pen - dže - ru.
 O - na me - ni: "Dod' do - ve - će, dod' do - ve - će, dil - ber - će!"
 dru - gog da - na mo - ja dra - ga za dru - gog se u - da - la!

From Slavko Šilič: I learned ***Kad ja podoh na Bembašu*** from my father when I was 5 years old. That was when he really taught the song to me. I remember him singing it with his brothers and with my mother at family gatherings. I remember my grandfather responding to it with great enthusiasm and increased amounts of šljivovića taken. If I guess that he learned the song when he was a young man, it would be around 1880. This is at least how long this song been around in my family.

Of the many versions I've heard, the version presented here is a result of trials through many generations of performers and its admirers. Musicians and poets alike polished this song through generations until it reached a form in which it became so popular that it became a kind of hymn for the city of Sarajevo. It reached that well-balanced form of a mature work of art to which and from which no one can add or take away anything. Like so many other songs and poems from Bosnia, this song speaks at a level which is more universal than concrete. Its role is to convey concepts, feelings, human conditions and acts of fate which are easily recognizable – with which everyone can identify.

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Kad ja podoh na Bembašu (translation by Dick Crum)

When I went to Bembaša*, to Bembaša by the riverside,

I led a white lamb, a white lamb with me.

All the Bembaša girls were standing at their courtyard gates;
my beloved was alone at her latticed window.

I said to her, "Good evening, girl!"

She replied, "Come see me this evening, my darling!"

I didn't go that evening, but went the next day;
the next day my beloved married another!

** Bembaša (accent on first syllable: **Bem**-bah-shah) is an area in Sarajevo, at the point where the Miljacka river enters that city.*

Spavaj mi, spavaj, Ančice (translation by Dick Crum)

Sleep, sleep, my Ančica,
on your mother's lap.

Those two dark eyes of yours
have wounded my heart.

Your mother will sleep,
and we will bill and coo.

That honey-sweet mouth of yours
that kissed me.

Tulip, lilac, those are two flowers; two young lovers loved each other like two turtle doves.

Tulip, lilac, those are two flowers; my darling, I'll never forget you!