

# PRIMEIRA IMPRESSÃO

## "Rukovet No.1" for choir (SATB) by Slađana Marić

Slađana Marić (Faculty of Philosophy University of Novi Sad, Novi Sad, Sérvia)  
*sladjana.elt@gmail.com*

The choral piece "Rukovet No.1" for choir (SATB) by Slađana Marić presents a modest personal attempt to honor the choral compositional tradition of Serbian composer Stevan Stojanović Mokranjac<sup>1</sup> (1856-1914), regarding the anniversary of 160 years from his birth in 2016. He was the most important figure of Serbian musical romanticism during which the quality of certain choirs was recognized on the international scene. Mokranjac composed fifteen choral suites or rhapsodies of gathered and arranged traditional songs to which he gave the name "Rukoveti" ("Garlands" or "Song-Wreaths"). The basic principles of Mokranjac, and in this case of Marić, while composing her first rukovet, were the following: (1) choosing short songs of high standards of quality (melodies with lyrics); (2) grouping songs by similarity of content or the region they come from; (3) songs gathered and arranged as a rukovet on the basis of other cyclic form, such as suite and sonata, are different in mood, character and tempo, but at the end make one solid unit; (4) traditional melodies are not changed, they are artistically treated with applying polyphony and counterpoint; (5) special attention is paid to the psychological connections of words and music: making dialogs between, for e.g., male and female choir, solo and choir, etc.

Therefore, the "Rukovet No.1", by Slađana Marić is a secular choral a *capella* composition for four voices (SATB), highly inspired by Mokranjac's creative interpretation of folk tunes. This music piece is based on four short Southern Serbian traditional melodies or songs with traditional lyrics different in mood, character and tempo, arranged into a single unit, artistically treated with applying both vocal homophony and polyphony. Performers are expected to have experience in singing polyphony and a wide range of voices, although further adaptations of lowest or highest notes are acceptable. The main obstacles in performing this piece to many performers may be the language (especially the letters š, ć, and đ, and their sounds) and the traditional lyrics, thus, by providing the translation and the phonetic chart in English, the composer encourages all performers to explore their possibilities and enjoy performing this vocal piece.

### Nota

<sup>1</sup> The contribution and work of Mokranjac as a choral conductor, composer, melographer, ethnographer and other, are covered in detail in many publications. For general information in English we recommend the official page titled *Mokranjčeva Zadužbina / The Mokranjac Foundation* ([http://www.mokranjcevazaduzbina.org/eng/o\\_stevanu\\_st\\_mokranjcu.html](http://www.mokranjcevazaduzbina.org/eng/o_stevanu_st_mokranjcu.html)) and articles by musicologists Moody, Đaković, Arnautović, Milanović and Ribić, all in the musicological journal *New Sound*, issues 43, available at: <http://www.newsound.org.rs/en/magazines/newsound43.html>, also an article by Tomašević, K. (2010) Stevan Stojanović Mokranjac and the inventing of tradition: a case study of the Song 'Cvekje Cfnalo', in *Musicological Annual*, v.46, No.1, p. 37-56, available at: <http://revije.ff.uni-lj.si/MuzikoloskiZbornik/article/viewFile/2438/2124>.

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**Sladana Marić** - music pedagogue, pianist, coloratura soprano and composer. She graduated in two different subject areas: 1) *Music Pedagogy* at The Academy of Arts – University of Novi Sad (2007-2011), and in 2) *English Language Philology* at "The Faculty of Legal and Business Studies Lazar Vrkatić, PhD" in Novi Sad (2012). At *The Association of Centres for Interdisciplinary and Multidisciplinary Studies and Research (ACIMSI)* of *The University of Novi Sad* (UNS) (in 2013), Marić finished her postgraduate master studies in *Management in Education*. She is currently a student of a doctoral study programme in *Teaching Methodology* at the Faculty of Philosophy (UNS). She has a working experience in Music School "Isidor Bajić" as a teacher of different music subjects and English language, and in both Primary and Secondary Ballet School as a piano accompanist of classical ballet classes and a teacher of Solfeggio, Music Culture and History of Music.

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**Slađana Marić**

**RUKOVET No.1**

The Serbian alphabet is based on the simple principle of: "write as you speak and read as it is written", meaning one letter one sound.

*Letters in Serbian alphabet Latin Version /Sound/ Pronunciation Example mostly in English*

A	/a/	a as in <i>car</i>
B	/b/	b as in <i>bat</i>
C	/ts/	c as in <i>pizza</i>
Č	/tʃ/	č as in <i>chalk</i>
Ć	/tɕ/	ć as in Italian <i>ciao</i> , or, <i>voce</i>
D	/d/	d as in <i>dig</i>
Dž	/dʒ/	dž as in <i>gin</i>
Đ	/dʒ/	đ as in Italian <i>giro</i> , <i>giorno</i> , <i>Giorgio</i>
E	/ɛ/	e as in <i>let</i>
F	/f/	f as in <i>fit</i>
G	/g/	g as in <i>game</i>
H	/h/	h as in <i>heaven</i> , <i>hot</i>
I	/i/	i as in <i>east</i>
J	/j/	j as in <i>year</i>
K	/k/	k as in <i>cut</i>
L	/l/	l as in <i>love</i>
Lj	/lj/	lj as in <i>million</i>
M	/m/	m as in <i>mice</i>
N	/n/	n as in <i>nice</i>
Nj	/nj/	nj as in <i>onion</i>
O	/ɔ/	o as in <i>open</i>
P	/p/	p as in <i>pick</i>
R	/r/	r as in <i>ride</i>
S	/s/	s as in <i>sound</i>
Š	/ʃ/	š as in <i>shut</i> , <i>shoe</i>
T	/t/	t as in <i>time</i>
U	/u/	u as in <i>shoot</i>
V	/v/	v as in <i>verb</i>
Z	/z/	z as in <i>zest</i>
Ž	/ʒ/	ž as in <i>pleasure</i>

LYRICS of the "RUKOVET" by Slađana Marić

Naša doda Boga moli *oj, dodo, oj dodole!*  
Da porosi rosna kiša, *oj, dodo, oj dodole!*  
Polijte ih, ne gledajte, *oj, dodo, oj, dodole!*  
Da nam rodi godinica, *oj, dodo, oj, dodole!*

Tri devojke zbor zborile, međusobom govorele:  
Na vedroj tijej noći,  
na jasnoj mesečini,  
kamen moste, ne nihaj se,  
drago moje ne nadaj se,  
ne daju mene, dragi, za tebe.

Zdravče venče, beru li te mome.

Malka moma cveće brala vo rosna gradinka,  
gde to je brala tam je zaspala među cvećeto,  
vo rosna livada moma zaspala među cvećeto.  
Cveće ti je usahnulo što si nabrala.  
Neka sahne, neka vene, drugo ću da berem.

Our Doda\* prays to God, *oj, dodo, oj dodole!*  
To dew the dewy rain, *oj, dodo, oj dodole!*  
Water them, do not look, *oj, dodo, oj dodole!*  
May the year be fruitful, *oj, dodo, oj dodole!*

*\*Doda/ dodole - was/were virgin girls usually in white clothes doing a ritual by singing and dancing, asking the rain to fall.*

Three girls are talking with each other:  
In the serene quiet night,  
on a clear moonlit,  
they are connecting stones, do not hope,  
my dear do not expect me,  
they will not give my hand, my dear, to you.

Zdravac the plant, are the girls gathering you?

A young girls was picking flowers in dewed field,  
and there she fell a sleep, between the flowers,  
in the dewed field, a young girl fell a sleep, between  
the flowers,  
The flowers you picked have withered (dried-up).  
Let it wither (dry), let it fall away, I will collect  
other.

# RUKOVET No.1

♩ = 92

Slađana Marić

SOPRANO *mf*



Na-ša do-da Bo-ga mo-li oj, do - do, oj, do-do - le!

ALTO *p*



oj! oj! oj!

TENOR



BASS



7 *mf* *mp*



da po-ro-si ro-sna ki-ša, oj, do - do, oj, do-do - le! oj!

*p* *mp*



oj! oj! oj! oj! oj! oj! oj!

*mf*



po-lij-te ih,

*mf*



po-lij-te ih,

14

oj! da nam ro-di go-di -ni-ca, *f*

oj! do-do oj! do-do - le! da nam ro-di go-di -ni-ca, *f*

ne gle-daj-te, oj, do - do oj, do-do - le! oj! do - *mf*

ne gle-daj-te, oj, do - do oj, do-do - le! oj! do - *mf*

21

$\text{♩} = 76$   
*mp*

oj, do - do, oj, do-do - le! Tri de - voj - ke, *mp*

oj, do - do, oj, do-do - le! Tri de - *mp*

do - le, do - do-le! Tri de-voj-ke zbor\_ zbo - ri - le, *f*

do - le, do - do! Tri de - voj - ke, *mp*

27

me-đu so-bom go - vo - ri - le, Tri de - voj - ke, me-đu so-bom  
voj - ke, go - vo - ri - le, me-đu so-bom go - vo - ri - le, Tri de-voj-ke zbor zbo - ri - le, me-đu so-bom  
zbor zbo - ri - le, me - đu so - bom go - vo -

32

go - vo - ri - le: *f* Na ve - droj ti - joj no - ċi, *mf* na ja - snoj  
le: *f* Na ve - droj no - ċi, *mf* na ja - snoj  
go - vo - ri - le: *f* Na ve - droj ti - joj no - ċi, na ja - snoj  
ri - le: *f* Na ve - droj, na ja - snoj, me -



38

*mf*  
me - se - či - ni, ka - men mo - ste, ne ni - haj se, dra - go mo - je

*mf*  
me - se - či - ni, ka - men mo -

*ff*  
me - se - či - ni, ka - men mo - ste, ne ni - haj se, dra - go mo - je

*mf*  
se - - - či - ni, ne ni - haj se,

42

*f* *rit.*  
ne na - daj se, ne da - ju me - ne, dra - gi, za te - be. —

*f* *rit.*  
ste, ne da - ju me - ne za te - be.

*f* *rit.*  
ne na - daj se, ne da - ju me - ne, dra - gi, za te - be.

*f*  
ne na - daj se me - ni, oh!

48  $\text{♩} = 200$

*mf*  
oj! oj! Zdrav - če\_ ve - - nče,

*pp*  
oj! oj! o o

*pp*  
oj! oj! o o

*pp*  
oj! o o

53

be - ru\_ li\_ \_ te\_ \_ mo - me, \_ zdrav\_ če, \_

o o o

o o o

*pp*  
o o o

♩ = 232

57

be - ru li te

o

o

o

*mf*

Mal - ka mo - ma cve - će bra - la

61

o

o

vo ro - sna gra - din - ka,

ma - lka mo - ma cve - će bra - la

Mal - ka mo - ma

Mal - ka mo - ma

vo ros - na gra - din - ka

vo ros - na gra - din - ka

64

cve - će bra - la vo ros - na gra - din - ka,  
cve - će bra - la vo ros - na gra - din - ka,  
*mp*  
vo ros - na gra - din - ka, vo - ros - na gra - din - ka o j!  
vo ros - na gra - din - ka, vo ros - na gra - din - ka, o j, o j, cve - će - to,

67

*mp*  
vo ros - na gr - din - ka, vo ros - na gra - din - ka, vo ros - na gra - din - ka,  
*mp*  
Mal - ka mo - ma cve - će bra - la vo ros - na gra - din -  
*ff*  
Mal - ka mo - ma cve - će bra - la vo ros - na gra - din -  
*mf*  
Mal - ka mo - ma, cve - će, cve - će bra - la, cve - će je bra - la,

70

cve - će bra - la gde to je bra - la tam\_ je za-spa la  
ka gde to je bra - la tam je za - spa - la  
ka gde to je bra - la tam\_ je za - spa - la  
vo ros - na gra-din-ka, gde to je bra - la tam je za - spa - la

73

me - đu cve - će - to gde to je bra - la  
me - đu cve - će - to\_ ojl! gde to je bra - la  
me - đu cve - će - to\_ ojl! me - đu cve - će -  
me - đu\_ cve - će - to\_ ojl! gde je bra - la

76

tam je za-spa-la me-đu cve-će-to oj!

tam je za-spa-la me-đu cve-će-to cve-će-to

8 tam je za-spa-la me-đu cve-će-to oj!

tam je za-spa-la me-đu cve-će-to oj!

79

*f* vo ros-na li-va-da mo ma za-spa-la me-đu cve-će-to

*f* vo ros-na li-va-da mo ma za-spa-la me-đu cve-će-to

*mf* o... oj! o... oj! o... oj! Cve-će ti je *ff*

*mf* o... oj! o... oj! o... oj! Cve-će ti je *ff*

83

oj, oj, oj, ne - ka sah - ne  
oj, oj, oj, ne - ka sah - ne  
u - sah - nu - lo što si na - bra - la ne - -  
u - sah - nu - lo što si na - bra - la ne - -

87

ne - ka ve - ne dru - go ću - da - be - rem! be - rem!  
ne - ka ve - ne dru - go ću - da - be - rem! be - rem!  
ka ve - ne, oj! be - rem!  
ka ve - ne, oj! be - rem!