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First performed by the Chicago Children's Choir, 1985

NIŠKA BANJA

SATB and Piano 4 hands with optional Clarinet and Tambourine*

Romani Dance
Arranged by Nick Page

$\text{♩} = \text{ca. } 156-164$

(2+2+2+3†)

g^{8va} - - - - - continue 8va throughout

Piano Primo

Piano Secundo

Clarinet & Tambourine enter

Ped.

Ped.

* Optional Clarinet and Tambourine parts can be found on pages 13-15.

† The last 3 eighth notes should always rush very slightly, but they should never sound like triplets.

N.B.: The Piano Primo part can be performed by a member of the chorus.

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7 Soprano & Alto

f

Niš - ka ban - ja top - la__ vo - da za - niš_ li - je ži - va__ zjo - da

Tenor & Bass

f

f

- Clarinet, Tambourine + Clarinet

f

Ped.

11

Niš -ka ban - ja top - la__ vo - da za - *niš_ li - je ži - va__ zjo - da

+ Tamb.

Ped.

* High voices do an ascending "yelp" on the syllable "nis"

15 S. *ff*

Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši na - me - ka - vla.

A. *ff*

I. *ff* II. *ff* I. *ff* II. *ff*

Em - ka ra - vla, Em - ka-me ra - vla, An - do ni - ši na - me ka - vla.

T. *ff*

B. *ff*

Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši na - me - ka - vla.

ff *g^{ma}* - - - continue 8va throughout

ff

Ped.

19

Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši na - me - ka - vla.

II. *ff* I. *ff* II. *ff* I. *ff*

I. *ff* II. *ff* I. *ff* II. *ff*

Em - ka ra - vla, Em - ka-me ra - vla, An - do ni - ši na - me ka - vla.

Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši na - me - ka - vla.

Ped.

23

S.
A.
T.
B.

f

f

Ped. Ped.

27

ff

opt. sub. p

opt. sub. p

Ped. Ped. Ped. Ped.

31 Duet (or Small Group or Tutti)

mf

Niš li - ke su fi - ne_ da - me ne - še - ta_ ju ni - kad_ sa - me.

mf

- Clarinet, Tamb.

pp

mf >

no Ped.

35

Niš - li - ke su fi - ne_ da - me ne - še - ta_ ju ni - kad_ sa - me.

+ Clarinet

39 S. *ff*
 Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši na - me - ka - vla.
 A. II. *ff*
 I. I. II. I.
 T. *ff*
 B. *ff*
 Em - ka ra - vla, Em - ka-me ra - vla, An - do ni - ši na - me ka - vla.

ff
 + Tamb.
ff
 Ped. Ped.

43
 Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši na - me - ka - vla.
 II. I. II. I.
 I. II. I. II.
 Em - ka ra - vla, Em - ka-me ra - vla, An - do ni - ši na - me ka - vla.
 Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši na - me - ka - vla.

ff
ff
 Ped. Ped.

47

S.
A.
T.
B.

f

f

Ped

Ped

51

ff

opt. sub. p

opt. sub. p

Ped

Ped

Ped

Ped

55 Duet (or Small Group or Tutti)

mf

Jek *duj duj duj* de_ šuj_ du - j ču mi dav-te ča - je an - do__ mu - j.

mf

- Clarinet, Tamb.

PP

mf

no Ped.

59

Jek *duj duj duj* de_ šuj_ du - j ču mi dav-te ča - je an - do__ mu - j.

+ Clarinet

63 S. *ff*
 Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši na - me - ka - vla.
 A. II. *ff* I. II. I. II.
 Em - ka ra - vla, Em - ka-me ra - vla, An - do ni - ši na - me ka - vla.
 T. *ff*
 B. *ff*
 Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši na - me - ka - vla.

(*g^{vo}*)
ff
 (*g^{vo}*)
 + Tamb.
ff
 Ped. Ped.

67
 Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši
 II. I. II. I.
 Em - ka ra - vla, Em - ka-me ra - vla, An - do - ni - ši
 Em - ka - ra - vla, Em - ka-me ra - vla, An - do - ni - ši

ff
 Ped. Ped.

Largo *ff* *3* *rall.* *a tempo*

na - me ka vla.

ff *rall.* *a tempo*

na - me ka vla.

ff *rall.* *a tempo*

na - me ka vla.

Detailed description: This section contains three vocal staves. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The first staff starts at measure 70. The first measure is marked 'Largo' and 'ff'. It contains a triplet of eighth notes. The second measure is marked 'rall.' and contains a half note. The third measure is marked 'a tempo' and contains a half note. The lyrics 'na - me ka vla.' are written below the notes. The second and third staves follow a similar pattern with the same lyrics.

Largo *rall.* *a tempo*

ff *8va*

Detailed description: This section shows the first two staves of a piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both in 12/8 time with a one-flat key signature. The tempo is 'Largo'. The first measure is marked 'rall.' and contains a half note in both staves. The second measure is marked 'a tempo' and 'ff', and contains a series of eighth notes in both staves. The top staff has a dashed line above it labeled '8va', indicating an octave shift.

Largo *rall.* *a tempo*

ff

Ped.

Detailed description: This section shows the second two staves of a piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both in 12/8 time with a one-flat key signature. The tempo is 'Largo'. The first measure is marked 'rall.' and contains a half note in both staves. The second measure is marked 'a tempo' and 'ff', and contains eighth notes in both staves. The bottom staff has a 'Ped.' (pedal) marking below it, with a line extending across the second measure.

PROGRAM NOTES

For these twentieth anniversary editions of Niška Banja, I have clarified the voicings and the pronunciation and have added optional clarinet and tambourine parts. The arrangement is now available in SAAB or SSAA, SATB, 2-Part Treble, and TB versions.

Niška Banja is a dance. Its 2+2+2+3 meter is as common in Central Europe as 4/4 is in Western music. In the 2+2+2+3 meter, the last 3 eighth notes should always rush very slightly, but they should never sound like triplets. Each measure should have about eight and a half beats in it (like the Viennese waltz that has three and a half beats in each measure). As an exercise in rehearsals, singers could stand on their toes and bounce their heels on each quarter note beat with the fourth bounce being a bit longer and higher than the others. It's really a 4/4 meter with a long fourth beat.

Niška Banja originated in the Romani cultures of Central Europe and is well known to most cultures in the region. The song exists in many dialects which is why, if you Google authentic versions of it (which you should), you will hear different pronunciations. I made few changes to the vocal parts but the piano part owes more to American Jazz (think Brubeck's "Blue Rondo a la Turk") than it does to authentic Central European music. The timbre of the voices in Central European choral music is extremely resonant. Listen to groups like Le Mystere Des Voix Bulgares to get an idea of the vocal tone. The meter should be driving, every measure pushing toward the next - in other words, a dance. Doreen Rao added a fun twist to the song that I heartily approve. At ms. 14 instead of cutting the note off the second time, hold it into ms. 15, then explode into loud high whoops of joy lasting for about six measures. It feels right. Another option is to add dancers.

There is an excellent recording of this arrangement made by Paul Halley's *Chorus Angelicus*. The recording is available on Nick Page's CD *A PROMISE I WILL KEEP*. The CD, with additional information on the song, is available at www.nickmusic.com.

— Nick Page

PRONUNCIATION GUIDE

Neesh-kah Bahn-yah tohp-lah voh-dah
Zah-neesh lee-yay zjee-vah zjoh-dah
("zj" as in "lounge")

Em-kah Rrah-vlah, Em-kah-may rra-vlah
Ahn-doh nee shee nah-may kah-vlah

Neesh-lee-kay soo fee-nay dah-may
Nay-shay-tah-yoo nee-kahd sah-may

Yayk doo-ee doo-ee doo-ee, day shoo-ee doo-ee
Choo-mee dahv-tay chah-yay, Ahn-doh moo-ee

TRANSLATION

The word "Niška" refers the city of Niš in Serbia. "Banja" means bath. The song is a flirtatious dance that basically means, "Let's go to the baths of Niš where we shall kiss, kiss, kiss."

ABOUT THE ARRANGER

Nick Page is a Boston based composer, author, clinician, and conductor who is best known for his song leading, something he has done through North America and Europe. He is the author of *Sing and Shine On, the Teacher's Guide to Multicultural Songleading* and the *Nick Page Sing With Us Songbook*. Nick arranged Niška Banja for the Chicago Children's Choir when he was a conductor with them in the 1980s. He has over sixty published pieces. Since 1990, he has directed Boston's Mystic Chorale, a two hundred voice chorus that brings its audience in on the choral experience. More info at www.nickmusic.com

PERFORMANCE TIME

ca. 1 min. 20 sec.

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