

# Jovano, Jovanke

for SSA Voices with Piano Accompaniment

Traditional Macedonian Song  
Arranged by  
Nancie Kester

$\text{♩} = 200$

Soprano

Mezzo-soprano

Alto

Piano

$\text{♩} = 200$

6

6

6

6

Jo - va - no,

The title is pronounced "Yo-va-no, Yo-van-kee"  
In Macedonia, it is a woman's name, similar to Joanna.

12

*pp* Jo - van no,

*mp* Jo - van - ke, *pp* Jo - van no,

*mp* Jo - van - ke, *pp* Jo - van no,

12

*mp* *pp* *pp*

17

*p* Jo - van ke, *mp* You sit by the

*p* Jo - van - ke, *mp* You sit by the

*p* Jo - van - ke, *mp* You sit by the

17

*p* *mp* *mp*

22

Var - dar Riv - er and clean and bleach the lin - en so gray, You look up to the

Var - dar Riv - er and clean and bleach the lin - en so gray, You look up to the

Var - dar Riv - er and clean and bleach the lin - en so gray, You look up to the

22

*p*

*p*

*p*

*p*

26

sky, my dear, while I am wait - ing pa - tient - ly yes, so pa - tient - ly to -

sky, my dear, while I am wait - ing pa - tient - ly yes, so pa - tient - ly to -

sky, my dear, while I am wait - ing pa - tient - ly yes, so pa - tient - ly to -

26

29 *pp* *p* *pp*

day Oo Ah

day. Oo Ah

day. Oo Ah

29 *pp* *mp* *p*

34 *p* *p* *p*

You look to the sky while I am wait ing pa-tient-ly

You look to the sky while I am wait ing pa-tient-ly

You look to the sky while I am wait ing pa-tient-ly

34

38 *pp*  
yes, so pa-tient-ly to - day  
*pp*  
yes, so pa-tient-ly to day  
*pp* *mf*  
yes, so pa-tient-ly to day Jo - va -

38 *pp* *mf*  
*mp*

42 *mf*  
Jo - - va - no Jo - van -  
*mf*  
Jo - va - no. Jo -  
no.

42 *p* *mf*

46

ke - van - ke, Jo - - va - no.

Jo - - va - no.

*mf*

Jo - - va - no.

46

*mp*

*mp*

50

*p*

Jo - va

*p*

Jo - va - -

50

*p*

*p*

53 *mp*  
Jo - van - ke,  
no. Jo - van - ke,  
- no Jo - van - ke,  
53  
*mp*  
*mp*

57 *mf*  
I am wait - ing, wait-ing for you, my dear, hop - ing you will  
*mf*  
I am wait - ing, wait-ing for you my dear, hop - ing you will  
*mf*  
I am wait - ing, wait-ing for you my dear, hop - ing you will  
57  
*mf*  
*mp*

61 *mp*  
 come back to me. But your moth - er won't let me see you, I am so sad\_ that our  
 come back to me But your moth - er won't let me see you, I am so sad that our  
 come back to me. But your moth - er won't let me see you, I am so sad\_ that our

61 *mp*  
*p*

65 *p*  
 love may ne-ver ne-ver be.  
 love may ne-ver ne-ver be.  
 love may ne-ver ne-ver be.

65 *p*  
*f*  
*mf*

70

*p*

But your moth - er won't let me see you,

*p*

But your moth - er won't let me see you,

*p*

But your moth - er won't let me see you,

70

*mp*

*mp*

74

*pp*

I am so sad\_ that our love may nev - er nev - er be.

*pp*

I am so sad that our love may nev - er nev - er be.

*pp*

I am so sad\_ that our love may nev - er nev - er be.

74

*pp*

78

*mf*

Jo - va - no!

This block shows the vocal line for measures 78 through 81. The melody begins at measure 78 with a rest, then enters at measure 79 with a half note 'Jo', followed by quarter notes 'va' and 'no!' in measure 80. A dynamic marking of *mf* is placed above the first note. A slur covers the notes from measure 79 to 81, with an accent mark over the final note. The lyrics 'Jo - va - no!' are written below the notes.

78

*mp*

*mp*

This block shows the piano accompaniment for measures 78 through 81. The right hand features a melodic line with a triplet of eighth notes in measure 80. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings of *mp* are present in both hands.

82

*p*

Oo

*mf*

Jo - va - no!

*p*

Oo

*mf*

Jo - va - no!

This block shows the vocal line for measures 82 through 85. It features three vocal parts. The top part has a melodic line starting at measure 82 with a half note 'Oo' and continuing with quarter notes. The middle part has a melodic line starting at measure 83 with a half note 'Oo' and continuing with quarter notes. The bottom part has a melodic line starting at measure 83 with a half note 'Jo', followed by quarter notes 'va' and 'no!' in measure 84. Dynamic markings of *p* and *mf* are used throughout.

82

*mf*

*mp*

This block shows the piano accompaniment for measures 82 through 85. The right hand continues the melodic line with a triplet of eighth notes in measure 82. The left hand provides a harmonic accompaniment. Dynamic markings of *mf* and *mp* are present.

86

Ah

Ah

Ah

*p* *mp*

86

*p* *mp*

This system contains measures 86 through 89. It features three vocal staves and a piano accompaniment. The vocal parts have lyrics 'Ah' and are marked with dynamics *p* and *mp*. The piano accompaniment includes a triplet in the right hand.

90

*mp*

*pp*

90

*pp*

This system contains measures 90 through 93. It features three vocal staves and a piano accompaniment. The vocal parts are marked with dynamics *pp* and *mp*. The piano accompaniment includes a triplet in the right hand.

94

I am wait - ing, wait-ing for you, my dear,  
hop - ing you will come back to me

*mp*

*p*

94

*mp*

*p*

98

But your mo - ther won't let me see you, I am so sad that our  
But your mo - ther won't let me see you, I am so sad that our

*p*

*p*

*p*

I am so sad that our

98

*p*

101

love may nev - er nev - er be.

love may nev - er nev - er be.

love may nev - er nev - er be.

*pp*

*pp*

*pp*

This block contains three vocal staves for measures 101, 102, and 103. Each staff has a treble clef and a key signature of one sharp (F#). The lyrics are "love may nev - er nev - er be." with a period at the end of the line. The notes are: 101: G4, A4, B4, C5, B4, A4, G4; 102: G4, A4, B4, C5, B4, A4, G4; 103: G4, A4, B4, C5, B4, A4, G4. Dynamics include *pp* (pianissimo) and *pp* (pianissimo) with hairpins.

101

*pp*

This block contains the piano accompaniment for measures 101, 102, and 103. It features a treble and bass clef. The right hand has a treble clef and a key signature of one sharp (F#). The notes are: 101: G4, A4, B4, C5, B4, A4, G4; 102: G4, A4, B4, C5, B4, A4, G4; 103: G4, A4, B4, C5, B4, A4, G4. There is a triplet of notes (B4, C5, B4) in the right hand at the end of measure 103. Dynamics include *pp* (pianissimo) and *pp* (pianissimo) with hairpins.

103

*p*

*p*

*pp*

This block contains the piano accompaniment for measures 103, 104, and 105. It features a treble and bass clef. The right hand has a treble clef and a key signature of one sharp (F#). The notes are: 103: G4, A4, B4, C5, B4, A4, G4; 104: G4, A4, B4, C5, B4, A4, G4; 105: G4, A4, B4, C5, B4, A4, G4. There is a triplet of notes (B4, C5, B4) in the right hand at the end of measure 105. Dynamics include *p* (piano), *p* (piano), and *pp* (pianissimo) with hairpins.

107

*rall.*

*pp*

*pp*

This block contains the piano accompaniment for measures 107, 108, and 109. It features a treble and bass clef. The right hand has a treble clef and a key signature of one sharp (F#). The notes are: 107: G4, A4, B4, C5, B4, A4, G4; 108: G4, A4, B4, C5, B4, A4, G4; 109: G4, A4, B4, C5, B4, A4, G4. There is a triplet of notes (B4, C5, B4) in the right hand at the end of measure 109. Dynamics include *pp* (pianissimo), *rall.* (ritardando), and *pp* (pianissimo) with hairpins.

111

This block contains the piano accompaniment for measures 111, 112, and 113. It features a treble and bass clef. The right hand has a treble clef and a key signature of one sharp (F#). The notes are: 111: G4, A4, B4, C5, B4, A4, G4; 112: G4, A4, B4, C5, B4, A4, G4; 113: G4, A4, B4, C5, B4, A4, G4. Dynamics include *pp* (pianissimo) with hairpins.