

Saeya, Saeya

새야 새야

2-part, accompanied

Traditional Korean Folk Song
Arr. by **Minhee Kim**

Lyricaly ♩ = 70-86

1. Birdie, birdie, bluebird,
2. If its flowers fall,

A All unison

1. Sae - ya, sae - ya, *pa - rang - sae - ya,
2. Nok - du - kko - chi tteo - reo - ji - myeon,

* In Korean, "parang" and "saeya" are joined together as one word.

1. do not perch on the mung bean paddies.
2. the mung bean merchant will weep.

13 14 15 16

nok - du - ba - te an - ji - ma - ra.
cheong - po - jang - su ul - go - gan - da.

17 18 19 20

cresc.

Sae - ya, sae - ya, pa - rang - sae - ya,
Nok - du - kko - chi tteo - reo - ji - myeon,

Part I
21 *mf-f* 22 23 24

Sae - ya, sae - ya, pa - rang - sae - ya,
Nok - du - kko - chi tteo - reo - ji - myeon,

Part II
mf-f

Sae - ya, sae - ya, pa - rang - sae - ya,
Nok - du - kko - chi tteo - reo - ji - myeon,

25 26 27 28

nok - du - ba - te an - ji - ma - ra.
cheong - po - jang - su ul - go - gan - da.

nok - du - ba - te an - ji - ma - ra.
cheong - po - jang - su ul - go - gan - da.

29 30 31 32

B

33 *mf* 34 35 36

Sae - ya, sae - ya, pa - rang - sae - ya,
mf Pa - rang - sae, pa - rang - sae - ya,

37 38 39 40

nok - du - ba - te, an - ji - ma - ra.

nok - du - bat, pa - rang - sae - ya, an - ji - ma - ra.

41 *f* 42 43 44

Nok - du - kko - chi tteo - reo - ji - myeon,

f

Nok - du - kko - chi, tteo - reo - ji - myeon,

45 46 47 48

cheong - po - jang - su ul - go - gan - da.

cheong - po - jang - su ul - go - gan - da.



49 50 51 *mf* 52

Sae - ya, sae - ya,

mf

Sae - ya, sae -

53 54 55 56

pa - rang - sae - ya, nok - du - ba - te

ya, sae - ya, nok - du - ba - te

57 58 59 *f* 60

an - ji - ma - ra. Sae - ya, sae - ya

f

an - ji - ma - ra. Sae - ya, sae -

61 62 63 64

pa - rang - sae - ya, sae - ya, sae - ya,

ya, pa - rang - sae - ya, sae - ya, sae -

65 66 67 *rit.* 68

sae - ya, sae - ya. _____

ya. _____

rit. *rit.*

Korean

Saeya saeya parang saeya

Nokdubate anjimara

Nokdukkochi tteoreojimyeon

Cheongpojangsu ulgoganda

IPA Pronunciation

[sɛ ya sɛ ya pa ran sɛ ya]

[nok du ba te an *tsi ma ra]

[nok du ko **tʃi tʌ rʌ dʒi myun]

[tʃʌŋ po dʒaŋ su ul go gan da]

Translation

Birdie, birdie, bluebird,

do not perch on the mung bean paddies.

If its flowers fall,

the mung bean merchant will weep.

Note: In general, Korean [t] and [k] sound should be much harder and less explosive just as in *Così fan tutte* in Italian.

*[ts] = somewhere between [dʒ] in **general** and [ts] in **pizza**

[tʃi] = chi- in **chihuahua

Mung beans are an important source of sprouts for eating and cooking. They are high in nutrients and provide protein and fiber to one's diet. In Korean, "Sae" by itself means "bird." When "ya" is added to "sae," it indicates that someone is calling the bird and possibly expressing a feeling of affection or fondness. If the bird sits on the mung bean paddies and makes the flowers fall, the merchant who harvests the beans for sale will be sad because there will be fewer beans.



Minhee Kim is a music teacher and pianist from South Korea. A graduate of the University of Hawai'i at Manoa with a Post-Baccalaureate certificate in Music Education and a Master of Music degree in piano performance, Minhee has taught early childhood music and choir classes in South Korea, Hawai'i, and Malaysia. She is a strong supporter of multicultural education and utilizes songs from around the world in her classes. Minhee currently teaches K-5 general music in Hawai'i.

Sharon Davis Gratto is Professor of Music and Director of the World Music Choir at the University of Dayton in Dayton, Ohio. Dr. Gratto's global music specialty stems from her nine years of K-12 music teaching in international schools in Germany, Spain, and Nigeria and from her multi-year work with Mary Goetze at Indiana University studying and piloting Global Voices technology for teaching world music in its historical and cultural context, led by 'informants' from around the world. Dr. Gratto initiated Pavane Publishing's Global Music Series as Editor to provide conductor/educators with the extensive resources needed to support their work toward informed world music performances.



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