

BALKANALIA

BULGARIA

Dobra Nevesto
Dobrudjanska Račenik
Douda's Round Dance
(fast pravo)
Gerebunarsko Pravo
Mari Mariyko
Pajduško #1
Pajduško #2
Ugrčinska Ruchenitsa
Varnenski Kyuthek

SERBIA

Divčibarsko Kolo
Homoljanka
Kriva Kruška
Polomka-Melovničanka-Kostenka
Prekid Kolo
Raca
Zupčanska

ROMANIA

Alunelul de la Urzica
Ciocarlanul
Ițele

GREECE

Gerakina
Ikariotikós
Karagouna
Sirtaki (Zorba's Dance)
Syrto Ikaria
Syrτός Kefallinias
Syrτός Rodou
Trata
Tsamikós
(Medley)
Zonaradikós

MACEDONIA/GREECE

Ant'aman Palikari
(Thrakikos Horos)
Legnala Dana

Patrounino

Pelistersko

Saflitsenia

CROATIA

Čuleš Mala
Opšaj Diri
Seljančica



BALKANALIA

BALKANALIA is a collection of popular folkdances & dance songs from the nations that comprise the Balkans: Greece, Macedonia, Serbia, Bulgaria, Croatia & Romania. The transcriptions are scores and may be used by musicians who play diverse instruments. Each individual title contains all the information necessary for playing the tune: play patterns, tempos, chords, harmony parts, rhythms, lyrics. Some of the pieces are easy and beautiful: e.g. Ant'aman Palikari; Legnala Dana. Others are difficult in the extreme: Varnenski Kyutчек, taught by Yves Moreau to an Australian exhibition dance ensemble; Patrounino, transcribed for Dimitri Valkanoss, a Bay Area Macedonian clarinetist. All the tunes in this collections will challenge and delight you, each in its own way; all will require you to practice, practice, practice! And.... adapt! Adapt tunes to your talent & instrument.

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BALKANALIA & other collections of ethnic folkdance music and song

are available from THE VILLAGE & EARLY MUSIC SOCIETY

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Mureș
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Patras
Athens
Spartan
Messina
Cape Matapan
Lakonia
Kithira
Andithira

ROMANIA
Galati
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BULGARIA
Plovdiv
Thrace
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Sava
L. Scutari

ALBANIA
Tirana
Cape Rodoni
Bari
Gulf of Taranto
Pt. Alice
Gulf of Squillace

MACEDONIA
Skopje
Salonica
Athens
Patras
Athens
Spartan
Messina
Cape Matapan
Lakonia
Kithira
Andithira

GREECE
Thasos
Samothrace
Imroz
Lemnos
Dardanelles
Northern Sporades
Sporades
Lesbos
Chios
Samos
Andros
Ikaria
Tinos
Cyclades
Naxos
Sifnos
Paros
Milos
Thira
Anafi
SEA OF CRETE

IONIAN ISLANDS
Corfu
Lepkos
Cephalonia
Zante

PELOPONNESUS
Patras
Athens
Spartan
Messina
Cape Matapan
Lakonia
Kithira
Andithira

SEA OF CRETE

Alunelul de la Urzica

Romania

modal scale in Am

Intro. $\text{♩} = 176$ $\text{♩} = 88$

I+ABCDEF+AB

A musical staff showing the modal scale in Am, consisting of a sequence of notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A.

An introductory musical staff for the violin, starting with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes and rests, ending with three repeat signs.

A acc. *or Cr*

A musical staff for the violin, marked 'acc.' and 'or Cr'. It features a series of eighth notes and triplets, with a 'Cr' (Crescendo) marking above the staff.

A musical staff for the violin, continuing the piece with eighth notes and triplets, marked with 'f1' and 'f2' dynamics.

B acc.

A musical staff for the violin, marked 'acc.', featuring eighth notes and triplets.

A musical staff for the violin, continuing the piece with eighth notes and triplets, marked with 'f1' and 'f2' dynamics.

C acc. *fine*

A musical staff for the violin, marked 'acc.' and 'fine', featuring eighth notes and triplets.

A musical staff for the violin, continuing the piece with eighth notes and triplets, marked with 'f1' and 'f2' dynamics.

D swing 8ths on repeat

A musical staff for the violin, marked 'swing 8ths on repeat', featuring eighth notes.

A musical staff for the violin, continuing the piece with eighth notes and triplets, marked with 'f1' and 'f2' dynamics.

E vn

A musical staff for the violin, marked 'vn', featuring eighth notes and triplets.

acc. 3 $\text{♩} = 73$ $\text{♩} = 7$ etc. thru EF

A musical staff for the violin, marked 'acc.', featuring eighth notes and triplets, with a '3x' marking at the end.

F vn

A musical staff for the violin, marked 'vn', featuring eighth notes and triplets, with a '4x' marking at the end.

Violin 2 / clarinet

Intro. vn² 4x (A)BCD 6 8x (E)

tacet or double vn¹

D.S. al fine
(repeat (A)(B): 32 bars)

Flute / tenor recorder

Intro. Fl./ten.rec. (A) 15 (B) 3 tr (C) 15

Options:
32x continue drone thru repeat of (A)(B); clap hands on beats 1 & 3; or play melody on soprano recorder or flute

Record Reference: Nevofoon 15012, side B/5
Cassette: MOROC SLC 684, side B/3

Pronunciation: ah-loo-NELL-oo deh-lah oor-ZEE-Kah

transcribed by
Richard Geisler
Mar. 1993

Alunelul de la Urzica

~ Romania

INTRO. 4X A accordion

GUITAR

10 B (acc.)

18

25 C (acc.)

34 D (acc.)

43 E violin solo

51

59 F (vn.)

67

75 A' accordion

83

91 B' (acc.)

99

Detailed description: This is a musical score for guitar and violin. It begins with an introduction for the accordion, followed by a guitar part. The score is divided into measures, with measure numbers 10, 18, 25, 34, 43, 51, 59, 67, 75, 83, 91, and 99. Chord changes are indicated by letters in parentheses: B (acc.), C (acc.), D (acc.), and B' (acc.). A violin solo section is marked at measure 43. The music is written in treble clef with a common time signature (C). The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are first and second endings for measures 25-34 and 34-43.

Ant'aman Palikari

Greece
(Thrace)

(A) Andante (♩=100)
solo

(B) variation in harmony

record reference:
Athena 101A

/Ant'aman palikanari, dhodheke hronon/
/Genitsaro me pinir an pera stin frngja/

/Na matho to dhoxanari, ke to polemo/
/Midhe dhoxari manatha, midhe polemo/

/Mon matha tin aganapi tin paterimi/
/Ta sidhera patounousa, ke vgaza nero/

chording:
J ♯ J J ♯

Transcribed
by
Richard
Geisler

This melancholy song tells of a 12 year old boy who is conscripted into the Turkish army, armed with bow and taken away from his country to fight in a foreign land. It speaks of his love for his fatherland and his desire to be freed and return home.

Ciocartanul

The Lark

Romania

accordion

Intro. $\text{♩} = 144$
vz

Am (A) C
acc.

g7 C g7 C A C E7

(B) Am E7 Am E7 Am Am Dm Am E7 Am E7

Am E7 Am E7 Am Am Dm Am E7 Am

tr

(A) ^{2.5}right hand only

g7 C g7 C A C E7

(B) ^{2.5} Am E A Am Am E A Am E Am

(A) ³no chording upstems 1st time

(B) ³no chording downstems on repeat

acc.

Ciocarlanul, 2/2

(A)⁴ + left hand chording

gt c gt c

Am E7 Am E7 Am Am Dm Am E7 Am Am

D.S.-al
fine

Notes on playing CIOCARLANUL (Cho-car-lon-ool), The Lark

- ✓ Originally scored for accordion, violin, clarinet & small chording instrument
- ✓ Soprano recorder may be played ad lib. from vn part; autoharp is suggested for light, trebly chording, although guitar may be used
- ✓ Music is arranged to play dance 5 times. 4 to 6 times is suggested.
- ✓ Clarinet part may be transposed and played by second violin: To do this write cl. pt. down one whole step, eliminate both sharps from key signature.
- ✓ Play the music vigorously with plenty of verve. Observe accents and embellishments

Richard Geisler
April, 1992

Ciocartanul

violin & recorder

The Lark

Romania

ad lib.

Intro. $\text{♩} = 144$

①

②

③

④

1st x: play 16ths — 2nd x: play 8ths

⑤

2nd x pizz

⑥

1st x bowed

⑦

pizz

⑧

tr

D.S. al fine

Ciocartanul

The Lark

Romania

clarinet

Intro. *tr*

downstems on repeat

A

B

A²

B²

A³

B³

5¹ 5²

5¹ 5²

5¹ 5²

clarinet

Ciocarlanul, 2/2

(A)⁴



(B)⁴ on repeat



(A)⁵



(B)⁵



Richard Geisler
April, 1992

Čuješ Mala

~ Serbia

♩ = 132

Play A + B as many times as will

(A)

(B)

Notes on playing Chulesh Mala

(Listen, Little One)

+ Look complicated? It isn't when you focus on one part at a time! Original instrumentation: tamburitza orchestra. Score adapts easily to other instrs. At A melody may be played 8 bassa, except for bars 5-8 (1st ending). Soprano recorder playing mel. at A & B 8 bassa will sound as written.

+ Chording by accordion or guitar: Follow rhythm part below 2nd staff in each system.

Transcribed by
Richard Seiler

Divčibarsko Kolo

(ABCD) 3X

~ Serbia

A *f* ^{8va} *fls.* $\text{♩} = 112$

acc. *F* *C7*

L. hand → 8' *bassa*

B *f* ^{8va} *fls.*

C7 *F* *C7* *F*

C *f* ^{8va} *fls.*

flute 2 tacet

acc. pt. simplified

L. hand →

F *C7* *F* *F*

D *f* ^{8va} (*tacet D¹ & D² - play D³ for $\sqrt[3]{3}$ & 1st x*) *fine*

on repeat

F *C7* *F* *C7*

L. hand

fine

2,4 *C7* *G7* *fine(4)* *C* *G7* *C*




* 1 = 1st x through D; 2,3 = 2nd & 3rd x

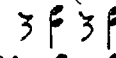

Notes on playing Divčibarsko Kolo: Girl from Bar (city on Adriatic coast in Montenegro)

RECORD REFERENCE: Borino Kolo Folk Ensemble, BK 576; Jugoton, VVS 60941

+ Original key and instrumentation: E major; accordion, 2 frulas (high pitched Serbian fipple flutes), bass & string chording instrument.

+ Substitutions: For flutes, may use a soprano or sopranino recorder on top flute part, a soprano recorder on the bottom fl. pt. (A sopranino on the top will sound more like a frula and will play key of F [with Bb's] with greater facility than a soprano) These recorders, in playing the written octave, will sound the notes an octave higher in the frula range. It's quite alright, however, to use pairs of other like melody instruments or a combination of compatible mixed instrs. playing the written octave.

+ Embellishments & Excitement:  Flutes play the mordents () at A & B twice through the tune. For A³B³ (third time), more excitement is created by 

+ Chording: guitar: 
 accordion: 

However, note L. hand notes in score. Acc. uses cross-overs & counter basses for half notes indicated in score.

+ D is acc. solo, except for last time (D³) when fl. plays its part, joining the acc. to play the last 9 bars of the tune, including the FINE ending.

+ Fancy fingering for amazing triplet speeding at C: For the ambitious or able acc. player! Numbers above the notes indicate fingers: "1" = thumb, "2" = index finger, etc.

Transcribed by
 Richard Geisler
 6/93

Dobra, Nevesto

Bulgaria

$\text{♩} = 50$

(AB + CD)^{3x} + CD

(A) vn(acc)+fl&va

8 bass

dumbeg downstems on repeat

(B)

(C)

women's chorus

orchestra etc

vn

(D)

chorus

etc

fine

Notes on playing Dobra, nevesto (Dobra, the bride)

CASSETTE REFERENCE: Bulgarian Folk Dances YM-UOP-89

- DOH-brah nev-VEHS-toh - a type of dance known as "horovodna": dancing song - dance presented by Yves Moreau
- from the Pirin region, S.W. Bulgaria, around the town of Petric - instr.: gedulka, kaval, tambura, dumbeg, bass
- accordion chording: $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$ drum is a little more active in D than in C - very active for last CD
- to end: begin ritardando in bar 3 of D, last time approaching fine.

$C^1 D^1 - C^2 D^2 - C^3 D^3$

/Snošti e Dobra, kâsno sedela/ Dobra sat very late last night
/Oj, Dobro, Dobro, Dobra nevesto/ Dobra, the bride

$C^4 D^4$

/Ta e naprela devet vretena/ (She) spun nine spindles full of fine threads
/Devet vretena tenka osnova/

Transcribed by
Richard Geisler
Mar., 1990

Dobrudjanska Račenik

Bulgaria

ABA' CDED' F

♩ = 44 → 50

A accordion ⊕ (+ gedulka loco & gaida^{8va} on repeat)
Em 3 3 *Am* *Em* 3 *Am* 1 *Em* 2 *Em* *gliss*

B orchestra
Dm *Am* *D* *tr* *Am* *Em* *Dm* *Am* *D* *Am* *Em*

A orchestra
D *Am* *Em* *tr* *D* (*Am*) *Em* *tr* *D* *Em* *D* *Em*

C A° acc. & ged. **D** A acc. (+ gaida^{8va} last time) 1,2,3 4 gaida

E orch. 1,2,3 4 gaida

D orch. 1,2,3 4 tr (gaida)

F orch. 1 2

gedulka
D acc. + gai. 8va *A* (*E7*) *A* (*E7*) *A* (*E7*) *A* (*E7*) *gliss*

Notes on playing Dobrudjanska Račenik: dance from Varna, Southeastern Dobrudja - teacher: Yves Moreau

- technique vs style & embellishment: A & B attempt to show or suggest embellishments; A' is the "plain Jane" of A (with makeup!) - may play A' instead of A

- A° = play open chord in C: root and 5th - chording: accordion/guitar: | *D* *F* *F* | or | *D* *F* *D* *F* |

- percussion: preferably tupan - typical drum pattern for 8 bars (treat Ad Lib.):

A ||: *x* *x* *x* *β* | *x* *x* *x* *β* | *x* *x* *x* *β* | *x* *x* *x* *β* | *x* *x* *x* *β* | *x* *x* *x* *β* | *x* *x* *x* *β* | *x* *x* *x* *β* ||

B ||: *x* *x* *x* *β* | *x* *x* *x* *β* | *x* *x* *x* *β* | *x* *x* *x* *β* | *x* *x* *x* *β* | *x* *x* *x* *β* | *x* *x* *x* *β* | *x* *x* *x* *β* ||

- cassette reference: Yves Moreau's recording of Bulgarian band not available

Transcribed by
 Richard Geisler
 April, 1990

Douda's Round Dance

fast pravo

Bulgaria

$\text{♩} = 160$
 (A) accordion 1

(B) + violin 8va

(C) acc. (vn tacet)

(D) + violin 8va

(E) solo acc.

$(AB)^{2x} + CDEF + AB + (SH)^{2x} + AB$

Douda's Round Dance, 2/2

notes on playing Douda's Round Dance, composed by Boris Karlov

- ✓ original instrumentation: 2 accordions, 2 violins, bass, tupan - adapt to suit - key is good for use of clarinet(s)
- ✓ orchestration, as indicated in score - adapt to suit
- ✓ style & embellishments: This tune isn't played for beauty's sake but for its verve & bounce. Play it *marcato*, notes abrupt, short, with plenty of speed & spirit. You'll need plenty of practice! Mordents (M) are many & must not be ignored - may be played as: $\overset{M}{\underset{\cdot}{\text{J}}} = \text{♪}$ or $\overset{M}{\underset{\cdot}{\text{♯}}}$, depending on your technique & instrument.
- ✓ drumming: tupan preferred $\text{♪} \text{♪}$ drum tacet at G 's 1st 8 bars of H ; "boom" "lick" follow chording scheme at F
- ✓ chording: $\text{♪} \text{♪}$, except where indicated differently at E , F & G
Effective "crispy" chording may achieved by an acc. playing L.H. bass with R.H. chords. Chording must be staccato.

record reference: Balkanton, BHA 402

Transcribed by
Richard Geisler
April, 1989

Gerakina

~ Greece

Intra $\text{♩} = 104$

Clars.

B^b $F7$ B^b $F7$ B^b $F7$

(A) verse

B^b $F7$ B^b B^b

(B) chorus: vocal

Cm $F7$ B^b Cm

instrumental: clars.

Clars.

B^b $F7$ B^b $F7$ B^b Cm

(C) interlude: instr'l

acc.

B^b Cm B^b $F7$ B^b

play I+(ABC)^{4x}

+ = trill

chording:

tambourine:

drums, other perc.
ad lib.

This arrangement is especially exciting when
played on clarinets

Gerakina

Gerakina, 2/2

less complex arrangement in Gmaj.

Intro (C with pickups) + (ABC) 5x

Kinise i Gerakina
Ya nero Krio na ferí

Gerakina went to the well
To draw water, cold water.

Chorus:

Drun drun drun drun drun drun
Ta vrahíola tís vrondhun.

Chorus:

Ting-a-ling-ling, a-ling
Is the sound of her bracelets

Ki'epese mes sto pigadi
Ki'evgale foní megali.

She fell into the well
And shouted loudly.

Ki'etrexe o Kosmos olos
Ki'etrexe Ki'ego o Kaymenos.

Everybody came running,
And I, poor fool me, was among them.

Gerakina da se vghalo
Kie gineka da se paro.

"Gerakina, I'll pull you out
And then you'll have to marry me!"

record references:
National 459
Folkdance Under-
ground #4

Some versions have a fifth verse
in which he lets go of the rope,
and she falls back in, her bracelets
jingling all the way down.

transcribed by
Richard Geisler

GERGEBUNARSKO PRAVO HORO

(A - H)^X + ABC

BULGARIA

The musical score consists of eight staves, each representing a section of the piece:

- A:** Starts with a C chord, followed by Cm. Includes first and second endings.
- B:** Starts with a Cm chord.
- C:** Features a sequence of chords: C, G, C, G, C, G, C, G, C.
- D:** Features a sequence of chords: C, G, C, G, C, (Dm) G, C, G, C.
- E:** Features a sequence of chords: B^b, F, B^b, F, B^b, F, B^b, F, B^b.
- F:** Features a sequence of chords: Cm, F, Cm, F, Cm, F, Cm, Gm, Cm.
- G:** Features a sequence of chords: D, A, D, A etc.
- H:** Features a sequence of chords: G, D, G, D, G, D, G, D.

The piece concludes with "FINE" and "D.C." (Da Capo).

NOTES on playing a fast pravo:

TEMPO: A steady beat of $\text{♩} = 132$ (or a bit more or less) is a good moderate tempo for a fast pravo. You have the option of adding more sweat and excitement by beginning more slowly but accelerating the tempo with each successive playthrough, finally reaching a supersonic finale that will leave dancers heatedly happy and gaspy.

CHORDING & DRUMMING: Chord and percuss as if the meter were 2/4: gr: $\text{♩} \text{ ♩}$ dr: $\text{♩} \text{ ♩}$

INSTRUMENTATION & ORCHESTRATION: Use a variety of instrs with different tonal qualities. Begin by play-ABC with entire orchestra. Assign following sections as solos to individual instruments.

*Transcribed by Richard Geisler
June, 1998*

Jergebunarsko pravo horo

CLARINET

Bulgaria



*Transcribed by Richard Geisler
June, 1998*

Homoljanka

frula solo

~ Serbia

(ABC)^{3X}

① $\text{♩} = 192$ D

② Cm Gm

③ Am

fine D.C.

Notes on playing Homoljanka (Girl from Homol)

RECORD REFERENCE: Festival, FM 4004(45)

+ Original instrumentation: frula (Serbian/Romanian flute), accordion, bass. The key has been changed from B^b major to D major to accommodate a soprano recorder as solo instrument with the possibility of adding a violin.

+ Tempo: It's a red hot piping piece at $\text{♩} = 192$. Dance instructions suggest slowing the record for the sake of less exhaustive stepping. Something less than 192 may even allow you a chance to play the tune!

+ Embellishments: Very necessary or the piece is dead, so develop your twiddle fingers. The following accommodates the soprano recorder. Adapt the mordents to your instrument.

$\text{Mordent} = \text{wavy line}$ $\text{Mordent} = \text{wavy line}$ $\text{wavy line} = \text{note}$ (up a whole step)

+ Accordion chording and chordal droning: Beginning bar 2 of ①, acc. right hand plays constant staccato eighth note chords throughout the tune and its repeats:

etc.

Beginning At ② and continuing to Fine, acc. left hand uses chord buttons to play a sustained drone that contrasts with the hyperactive right hand.

+ Bass enters bar 2 of ① and continues playing throughout ① and its repeat. In ② & ③ bass plucks beats 1 & 2 on the tonics of the chords.

transcribed by
Richard Geisler
5/93

IKARIOTIKOS

Transcribed by Richard Geister
June, 1998

~ GREECE

INTRO

$\text{♩} = 100-112$

I + (AB)^{2x} + CDE + FGH + CDE + AB

Am

etc

A $\frac{2}{2}$

Am 2

B

Am G Am G Am G Am G Am

C $\frac{1}{2}$

Am D

(FINE) to C

D

Am etc.

etc.

E

Am G Am G Am G Am G Am

F

Am 2

G

Am 3

H

Am G Am G Am G Am G Am

RECORD REFERENCE: *The Folk Dancer*: MH 45-4050A

Notes on playing *Ikariotikos* (dance from the Aegean island of Ikaria)

Original Instrumentation: solo oud (outi) + backup chording by bouzouki? tambura? No percussion.

Substitute Instruments: Guitar or mandolin would keep the "pluck" in the piece, but violin or clarinet could be played greekly. Sections G & H (same as F & E down an octave) could be disgreekly omitted.

Unethnical Orkestration: The Greeks wouldn't, but you could..... be very "bulgar" and assign sections as solos to a variety of melody instruments played in your village.

Chording: To get the effect of Greek chording instruments, use not only a guitar but also an autoharp. Use the chording rhythms indicated at INTRO & C and apply them *ad lib.* with appropriate variations throughout.

D.S.1

CLARINET

IKARIOTIKOS

Transcribed by Richard Geisler

June, 1998

~ GREECE

INTRO

$\text{♩} = 100-112$

I + (AB)^{2x} + CDE + FGH + CDE + AB

Notes on playing *Ikariotikos* (dance from the Aegean island of Ikaria)

D.S.1

Original Instrumentation: solo oud (outi) + backup chording by bouzouki? tambura? No percussion.

Substitute Instruments: Guitar or mandolin would keep the "pluck" in the piece, but violin or clarinet could be played greekly. Sections G & H (same as F & E down an octave) could be disgreeklly omitted.

Unethnical Orkestraton: The Greeks wouldn't, but you could..... be very "bulgar" and assign sections as solos to a variety of melody instruments played in your village.

Chording: To get the effect of Greek chording instruments, use not only a guitar but also an autoharp. Use the chording rhythms indicated at INTRO & C and apply them *ad lib.* with appropriate variations throughout.

It,ele

~ Romania

f $8^{va} + vn$
Intro. $\text{♩} = 96$

acc. $\text{♩} \text{ etc.}$ R. hand

(A) $\text{♩} = 88-92$

acc. $\text{♩} \text{ etc.}$

(B) $\text{♩} = 96$

acc. $\text{♩} \text{ etc.}$

8 bassa

bass at B⁴ or final B

fine

It,ele = EE-tseh-leh = twisted wool threads
Dance introduced by Mihai David, 1965

record reference : *Gypsy Camp, Vol. II*

$I + (AB)^{4x}$

Transcribed by
Richard Geisler

Mar., 1990

notes on playing It,ele

- ✓ scored for violin, frula (flute), accordion & bass
 - soprano recorder will read written part 8^{va}
 - if there is no bass available, guitar may substitute;
or accordion, C. hand
- ✓ note R. hand chording for acc. indicated in score
- ✓ note that tempo at Intro. is faster than at (A).
- At (B) tempo reaches $\text{♩} = 96$, then remains constant.

Karagouna

~ Greece

Ⓐ ♩ = 64

First system of musical notation for section A. It consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. Chords indicated are Gm, F, and Cm.

Second system of musical notation for section A. It consists of two staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one flat (Bb) and a 2/4 time signature. Chords indicated are A and Gm. First and second endings are marked with '1.' and '2.'.

Section B musical notation. It consists of three staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The middle and bass staves have a key signature of one flat (Bb) and a 2/4 time signature. Chords indicated are f, g, Gm, d, F, Bb, and Gm.

Section C musical notation. It consists of three staves. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The middle and bass staves have a key signature of one flat (Bb) and a 2/4 time signature. Chords indicated are Gm, A, D7, and Gm. First and second endings are marked with '1.' and '2.'.

- good arrangement for accordion. orchestrate to suit.
clarinet & violin would go well.

(A B C) 3^x or more
chording:

source: adapted from *Europäische Tanzstücke II* (Moeck, publ.)
records: Olympic OL-24-13; Festival LP-3002; Folkraft LP-3



Karagouna

p.2 (of 2)

Greece
(Thessaly)

$\text{♩} = 64$

Tro. Clarinet etc.

$I + (ABC)^{2x} + ABD$

✓ B^b transposition for clarinet is available.

✓ instrumentation suggested: clarinet, guitar & violin (as instrumental substitute for vocal)

✓ **chording:**

record reference: Festival, F 3510 (45)

Ⓐ
Ajde perase, ena Kalokeri
Ajde ke dhe mou... dhen moustiles hamberi

One, summer passed
And you did not send me news.

Ⓑ
Aj Gounam, aj Gounam
Aj Gounam Karagounam.
Esena, su prepou,
Me taxu vazí vouña

My Gouna, my Gouna
my Gouna, my Karagouna,
you deserve a silken sigounia.
(embroidered vest, jacket)

Ⓐ
Ajde Pikhambe... Khamberi na su stilo,
Ajde kopyase... pyases kenourio filo.

What news shall I send you,
Now that you have a new lover?

Ⓑ
(ch)ambosda, (ch)ampedha
Tina Prokopiis tin idha
(K)ambosda, (K)ampedha
Sto parko nake sidha.

Indeed, of course,
I saw my progress toward my goal.
Indeed, of course,
I saw you in the window.

Ⓐ
Ajde Dhapouli... poulisto ye ti stani
Ajde na soupa... soupard na Foustani.

I will sell the flock of sheep
In order to buy you a dress.

Ⓑ
Aj Gounam, aj Gounam
Aj Gounam Karagounam.
Esena, su prepou,
Me taxu vazí vouña.

My Gouna, my Gouna,
my Gouna, my Karagouna.
you deserve a silken sigounia.

transcribed by
Richard Geisler

Kriva Kruška

Serbia

♩ = 112

A violin^{8va} + flute^{8va} on harmony
D AT

accordion: melody - harmony on repeat

B acc. melody & bass; fl. trills, plays mel. on rep.

A bass, Ad lib.
D AT

fine

> D.C.

A *fine*

B

D.C.

Notes on playing Kriva Kruška

✓ **chording:** except bar 5 of A & B: (AB)^{3x} + A

✓ **original instrumentation & orchestration.** Adapt to suit

- | | | | |
|---|---|---|--|
| 1 | { | A ¹ melody - vn ^{8va} & acc (1stx only) | harmony - fl ^{8va} (+ acc. on repeat) |
| | | B ¹ " acc solo (+ clar. on rep.) | " fl trills ^{8va} (tacet on rep.) |
| 2 | { | A ² " vn ^{8va} & clar. (+ acc. & bassa on rep.) | " fl ^{8va} & acc. & bassa 1stx only |
| | | B ² " vn. loco & acc. loco | " tacet |
| 3 | { | A ³ " clar. ^{8va} & acc. 1stx (+ vn on rep.) | " tacet 1stx; fl ^{8va} & acc. on rep. |
| | | B ³ " vn. loco & clar. loco | " acc. |
| 4 | { | A ⁴ " vn. ^{8va} & clar. ^{8va} | " fl ^{8va} & acc. |

✓ sop. recorder may substitute for flute

♩ =

transcribed by
Richard Seisler
April, 1989

Legnala Dana

~ Macedonia

Intro

INTRO + (ABB)^{3x} + (ABBB)^{2x}

tr

D G A7 D D Em F#7 Bm A7

chording:

A Instrumental

tr

D G A7 D D Em F#7 Bm

B Vocal

D A G D D D7 Bm A Gm D

Chording rhythm (unless otherwise indicated):

1.

Legnala Dana zaspala, lele Bože
Vo edna mala, gradina
Vo edna mala, gradina, lele Bože
Pod edno drvo maslinka

2.

Poduvna veter od more, lele Bože
Otkrši granka maslinka
Otkrši granka maslinka, lele Bože
Udri mi Dana po lice.

3.

Vikna mi Dana žaplače, lele Bože
Of lele le le do Boga.
Što bev si slatko, zaspala, lele Bože
I slado v sonci sonuva.

4.

Na son dojdoja tri ludi, lele Bože
Tri ludi, tri adžamii
Prvi mi dada zlat prsten, lele Bože
Drugi mi dada jabolko
Drugi mi dada jabolko, lele Bože
Treti me mene celuna.

1.

Dana lay down and fell asleep, oh Lord,
In a little garden,
In a little garden, oh Lord,
Under an olive tree.

2.

The wind blew from the sea
And broke off an olive twig, oh Lord.,
And broke off an olive twig, oh Lord.
It hit Dana in the face.

3.

Dana called out, began to cry,
"Oh God, I had just fallen asleep
And was dreaming a sweet dream."

5.

Toj što mi dada zlat prsten, lele Bože
Niz nego da se provira
Toj što mi dada jabolko, lele Bože
Zelen da bide do groba.
Toj što me mene caluna, lele Bože
So nego da se vekuva.

4.

"In the dream three men came,
Three men, three young lads.
The first gave me a gold ring.
The second gave me an apple.
The second gave me an apple,
oh Lord..
The third kissed me."

5.

"The one that gave me a gold ring,
He can go crawl through it.
The one that gave me an apple,
May he be green till the grave.
The one that kissed me,
Let me spend forever with him!"

Transcribed by
Richard Geisler
March, 1999

Mări Mariyko

Bulgaria

A INTRO & INTERLUDE

(AB)4X

♩ = 80

Solo

+ melody 8 bassa, bars 1-2

D *A* *Bm* *G Bm* *G A7*

vla / hn / cl

B VOCAL

Solo

+ fl 8va or vn 8va

fl / vn

vla / cl

hn / cl

Bm *Em* *Bm* *F#m* *Bm* *Em* *Bm*

on repeat

D.C.

D.C.

D *Em* *Bm* *Em Bm (Em)*

on repeat

D.C.

D.C.

Mâri Mariyko

1. Mâri Mariyko
sorčice moe
izlezi mâri
utvon na dvora
ta da ti vide
čorni očinki
čorni očinki
dali sa čorni
Hey you, Marika,
my little heart,
please come out,
out into the yard.
I want to see your
little black eyes,
little black eyes.
Are they really black?
2. Abre junače
ludo i mlado
podjuval li si
po ravninana
vidjudal li si
čorna višnička
mojne očinki
dvaštriš po čorni
And hey to you, stalwart,
crazy and young,
have you been
in the field?
Have you seen
the black sour cherry tree?
My eyes are
two - three times as dark.
3. Mâri Mariyko
sevdjo golema
izlezi mâri
vâv ravna gradinka
ta da ti vide
belkunu lice
belkunu lice
dali e belku
Hey you, Marika,
sweetheart grand,
please come out
into the smooth garden
that I may see
your fair face,
your fair face.
Is it really fair?
4. Abre junače
ludo i mlado
podjuval li si
na planinana
vidjuval li si
beli snegove
moe e lice
dvaš triš po belo
And hey to you, stalwart,
crazy and young,
have you been
in the mountains?
Have you seen
the white snow?
My face is
two - three times as white.

Translation from Bulgarian to English,
courtesy of Tatiana Nikolova & Ron Houston,
THE SOCIETY OF FOLK DANCE HISTORIANS

Opšaj Dirij

~ Croatia

(A) Orchestra $\begin{cases} 1. 52 \\ 2. 67 - accel. \rightarrow 88 \\ 3. 88 - accel. \rightarrow 108 \end{cases}$

3x

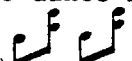
(B) Orch. $\text{♩} = 132 \rightarrow 138$

2x

Notes on playing Opšaj Dirij

RECORD REFERENCE: Aman 106; Jugoton LPY V 59

Intro + (AB)^{2x} + A

- + Original instrumentation: tamburitza orchestra. Score is easily adaptable to other instruments.
- + Introduction & play pattern: for Intro., play **(A)** once instrumentally ($\text{♩} = 52$) Then proceed to play **(A)** 3^x followed by **(B)** 2^x, repeating this pattern once, ending the dance by playing **(A)**. Note metronomic indications for accelerando.
- + Chording:  + Bass line: note that lower bass pt. is played octave lower at **(A)**, but in written octave at **(B)**.

(A) 1st playthrough)
 Hajd'u kolo sve selo, zaigrajmo veselo
 Zaigrajmo veselo, hajd'u kolo sve selo.

Everyone in the village,
 join the kolo, dance lively.

Chorus **(A)** 2nd & 3rd playthroughs)
 /Opšaj dirij dir dir di, opšaj dara dar dar da
 Opšaj dirij dir dir di, opšaj dara dar dar da./

Opšaj dirij ...

Moj je dragi gore list, ljepši nego runolist
 Ljepši nego runolist, moj je dragi gore list

Mr dear is a mountain leaf,
 more beautiful than edelweiss.

Odkad imam dragana, nedam više tavana
 Nedam više tavana, odkad imam dragana.

Since I've got my dear,
 I don't give away my attic (trousseau).

Transcribed by
 Richard Geisler
 Aug., 1993

pajdushko #1

Bulgaria

Originally transcribed for
the Mandala Folk Orchestra
by Jack McCreless

The musical score consists of seven systems, each with two staves. The first system is marked 'A' and '5/16'. Chords C, G, and C are indicated above the first staff. The second system has '1,3' and '2,4' markings above the first staff. The third system is marked 'B' and 'G'. The fourth system has '1,3' and '2,4' markings above the first staff. The fifth system is marked 'C' and 'D'. The sixth system has 'Cm' and 'D' markings above the first staff. The seventh system is marked 'D' and 'D'. The eighth system has 'Cm' and 'D' markings above the first staff. The ninth system has '1' and '2' markings above the first staff. The tenth system is marked 'E' and 'Cm'. The eleventh system has '1,3' and '2,4' markings above the first staff. The twelfth system is marked 'F' and 'D'. The thirteenth system has '1,3' and '2,4' markings above the first staff.

NOTES ON PLAYING

Rhythm & Chording & Drumming for a Pajdushko: 

Tune is well played by a combination of instruments: accordion, clarinet, violin, flute

Richard Geisler
1998

PAJDUSHKO # 2

Bulgaria

Originally transcribed for
the Mandala Folk Orchestra
by Jack McCreless

The musical score consists of eight systems, each labeled with a letter from A to H. Each system begins with a treble clef and a 16/8 time signature. The music is written in a single staff per system. Chords are indicated by letters above the staff: A, G, Am, C, Dm, Gm, and A. The notation includes eighth and sixteenth notes, often beamed together, and various ornaments like slurs and accents. System A ends with a double bar line and repeat dots. System B ends with a double bar line and the word 'FINE'. System H ends with a double bar line and the initials 'D.C.'.

NOTES ON PLAYING

Rhythm, Chording & Drumming for a Pajdushko: | ♪ ♪. | *Tempo is moderate to fast*
Instruments & Orchestration: Use a combination of accordion, violin, flute or soprano recorder, guitar. A good way to begin is to use all instruments in the orchestra at A & B, then to assign solo sections to the various instruments for C - H. An option is to bring in the whole orch. at E and H, assigning solos at C, D, F & G. It's up to you and your genie!!

Richard Geisler
1998

CLARINET

PAJDUSHKO #2
Bulgaria

Originally transcribed for
the Mandala Folk Orchestra
by Jack McCreless

A G Am G Am

B G Am

C G C G C G C Dm Am

D G Gm A

E G A

F A Am G Am A Am G Am

G A

H Am A Am A D.C.

NOTES ON PLAYING

Rhythm, Chording & Drumming for a Pajdushko: ♩ ♩ | *Tempo is moderate to fast*
Instruments & Orchestration: Use a combination of accordion, violin, flute or soprano recorder, guitar. A good way to begin is to use all instruments in the orchestra at A & B, then to assign solo sections to the various instruments for C - H. An option is to bring in the whole orch. at E and H, assigning solos at C, D, F & G. It's up to you and your genie!!

Note: The chord letters in this transposition for clarinet are not transposed

Richard Geisler
1998

Patrounino

~ Macedonian
Greece

A Cm $\text{♩} = 100 - \text{accel} \rightarrow 192$

dr. *tacet to begin*

1st x

on repeat

(5m on rep.)

B Cm Bb $\text{♩} = 192 \rightarrow 208$

on repeat

on repeat

on rep.

on rep.

C Cm Bb Cm Bb Cm

on rep. after D.C.

on rep.

D.C.

D.C.

D Cm $\text{♩} = 208, 208^+$ Fm Cm Fm

dr. ad lib. throughout

1st time only

E Cm Fm Cm

fine

fine

D.S.

D.S.

Patrounino, 2/2

Transcribed for Dimitri Valkanoss, Macedonian clarinetist

Notes on Patrounino;

$$\underline{(ABC)^{2x} + (DE)^{2x} + F + DE}$$

- ✓ Dance introduced by Dennis Boxell
- ✓ Originally played by clarinet, trumpet, accordion & drum
- ✓ Basic rhythm & accordion chording:

4th & 8th bars of C :

✓ Drumming:

At beginning, 1st bar, drum is tacet. Enters at bar 2

Drum rhythm is indicated in score for ABC, but is quite Ad Lib. It never hits on all "beats"(as indicated by basic rhythm), but tends to hit on beats 1 & 8, sometimes hitting only on beat 1. If a tupan is used, it is possible to fill in some of the missing beats with a slap of the "tick stick".

✓ Clarinet style:

Use soft buzzy reed & very loose embouchure. Resulting sound is very penetrating and is suggestive of a zurna. If the clarinet line is played on a clarinet, the part must be transposed to 1 flat at A, D, E & F; to no flats at B. If trumpet is used on 2nd line, transposition is also necessary.

*transcribed for Dimitri Valkanoff
Macedonian clarinetist*

*Richard Geisler
Nov., 1990*

Prekid Kolo

(ABC)^{2X} + AB + Fine

~ Serbia

(A) ♩ = 104/108
play 1st & 3rd times

Double melody & bassa

plucked & bassa

(B)

8 bassa etc.

(C) play 2nd & 4th times

legato

acc. chording

10CO

2nd & 4th

D.C.

Notes on playing Prekid Kolo ("Pause" Kolo) RECORD: National, N 4518

+ Instrumentation: Original instrumentation uses accordions on melody & harmony. The tune adapts easily to flutes, recorders (sop., mel; alto 8va, har), violins, clarinets or combinations thereof, along with chording instrument.

fine

C7 F

B^b clarinet

Prekid Kolo, p.2/2

(A) 1st & 3rd x

(B)

(C) 2nd & 4th x

OPTIONAL PARTS

May be played if other instruments play mel. & har. pts. at **(C)**

4x

(Notes, continued)

+ Tempo: Tune begins at ♩ = 92, but accelerates to 104 in the first 6-8 bars.

+ Embellishments: $\text{w} = \text{ff}$ $\text{m} = \text{mf}$

+ Orchestration: No percussion in original, but tambourine could be added discreetly. The score also indicates doubling of melody an octave lower than written parts at **(A)** & **(B)** with a simple *legato* line below the melody at **(C)**.

+ Chording: c-o except where indicated otherwise: bar 3 of **(A)**. c-o indicates the omission of the upbeat when playing the repeat of a section. At **(C)**, chording is indicated above the bass line for the 1st & 3rd times through the 4-bar section and below the bass line for the 2nd & 4th times. "c-o" indicates "cross-over" for the acc. (= playing the 5th of the chord on the downbeat)

transcribed by Richard Geisler 5/93 28

Raca

~ Serbia

(A) $\text{♩} = 104 \rightarrow 208+$
 vn. (+ recorder) *tr* *ad lib. loco or 8va* *tr* (A+B) 8^x *tr* (tr)

acc. R. hand
dim
 C *E^bdim.* C *E^bdim.* C *E^bdim.* C *7thx to repeat*

Cl. #
 gui. 8 kassa

bass plucked

or acc. L. hand

(B) vn. (plays 8va 3rd & 5th times) *tr*

legato

Cl.
 8 kassa on repeat

acc. R+L hands (R hand plays all 4 beats after 1st x)

8 kassa
 gui. 8 kassa

C
 bass

transposition for B^b clarinet

on repeat

play 8 kassa on repeat

D.C.

record reference: Borino Kolo BK 732
 play with gradual accel. & dynamics increase, ending with a rapid accel. into insanity last time through (B).
 Transcribed by Richard Geisler, Aug., 1989

Pelistersko

(ABC+BDE)^{2x}+AB

Macedonia

$\text{♩} = 116$

(A) acc. + cl. & va

(B) vns + acc melody & bassa

(C) cl + acc & bassa

(D) acc. solo, loco

(E) vns + acc melody (acc & bassa on repeat)

notes on playing Pelistersko

basic rhythm ~ use for drumming ♪♪♪♪ or ♪♪♪♪♪♪

chording: guitar/accordion ~ use block chording in the basic rhythm, or

♪♪♪♪ or ♪♪♪♪♪♪ or ♪♪♪♪♪♪

instrumentation: accordion, 2 violins, clarinet, bass, percussion

orchestration: indicated in score. orchestrate to suit

record reference: Ljubisa Pavkovic
RTB LP 1518

Transcribed by
Richard Seisler
Nov., 1988

Polomka-Metovnicanka

Kostenka

~ Serbia

POLOMKA

Intro. bars 1-8 of A ♩ = 84 → 112

(A) 84 → 104

Clarinet

tuba enters bar 4 of Intro: etc. . . etc. . . etc. . . etc.

(B) 104 → 108

7: same as (A)

(C) 108 → 112

7: as (A)

7: as (C)

(D) 112

omit 4th x

7: as (C)

(E) 112

Play slurs on repeat

7: as (C)

METOVNIČANKA

F 76 → 80

Slurs on rep

G 80 → 88

etc.

7: as F

H 88 (88 → 92 (ast time))

etc.

etc.

1 *2*

7: as H

D.S.1

KOSTENKA

I 92/96

etc.

etc.

etc.

J 92/96

7: as I

K 96/96 → 104

etc.

etc.

1,3 *2,4* *(4) fine*

7: as K

sax solo

L 96

7: as L

1 *2*

M 96

7: as M

1,3 *2,4*

D.S.2

POLOMKA

- B^b TROMBONE -

or substitute instrument

Intro. 8 bars tacet

(A) tbn $\text{♩} = 84 \rightarrow 104$

(B) 104 \rightarrow 108

(C) 108 \rightarrow 112 substitute instrument: read ♩ 8 bassa

(D) 112

(E) 112

METOVNIČANKA

(F) 76 \rightarrow 80

(G) 80 \rightarrow 88

(H) 88 (88 \rightarrow 92 last time)

D.S.¹

KOSTENKA

(I) (J) 92/96

(K) 96/96 \rightarrow 104/2

(L) 96

(M) 96

1, 2, 3, 4

fine

D.S.²

Notes on playing Polomka - Metovničanka - Kostenka

- + Pronunciation: poh-LOHM-kah, meh-tohv-nee-CHAHN-kah, koh-STEN-kah *transcribed by Richard Geisler*
- + RECORD REFERENCE: Aman LP-104
- + Original instrumentation: clarinet, alto sax, trombone, tuba, bass and snare drums, cymbals 6/93
- + Alternative instrumentation: string bass or guitar or accordion bass buttons on tuba pt. - gtr or cl on tbn pt, in which case the lower (treble clef) notes are played an octave lower (with the cl transposing to key of D) - acc or vn on cl/sax pt (melody line). Note: To the extent that substitutions are made, there will be a corresponding loss of the somewhat "loose," "decadent" effect produced by the combination of low brass and reeds.
- + Percussion: Bass dr thumps on beat 1 of each bar while snare dr and cymbal take beat 2, beginning at Intro and continuing throughout.
- + Bass part: This part is so fundamental and repetitious that only indications of patterns are given on the cl/sax part.
- + E^b alto sax: Sax doubles clarinet, taking a solo at (L). Sax transposition is not provided. Sax plays in key of A (3 #'s), beginning Polomka after Intro. on:
- + Accelerandos are indicated by the metronomic numbers in the parts. They are subtly important to the effectiveness of the music and the fun of the dance.

Saflitsenia

~ Macedonian
Greece

AB+(CB)^{2x}+DEFS

A $d = 108 \rightarrow 116$
clarinet
3+2+2

+ trumpet & bassa
dn

B 116-132 on repeat
tr *mf*

C 132; 144 *legato*
f *mf* *mf* *f* *mf*

D 138; 144-152
mf *mf*

D 152-160 *legato*
trp.
legato

d.s.

Saflitsenia, 2/2

Notes on Saflitsenia: Transcribed for Dimitri Valkanoff, Macedonian clarinetist

Dance introduced by Dennis Boxell. Saflitsenia = woman's name
Originally played by clarinet, trumpet and drum.

Metering, beats & percussive accents: In this transcription the ♩ gets the beat, 14
beats per 6 bar section. Basic drumming pattern would permit writing 8 bar sections
in (2+1+2+2)+(2+1+2+2)=14 beats (Parentheses indicate 2 primary phrases per section)

Basic drumming pattern: $\left| \begin{array}{ccccccc} \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow & \downarrow \\ 1 & 2 & 3 & 4 & 5 & 6 & 7 \end{array} \right|$ (Beats 1 & 6 are more often light,
unaccented beats)

Performance: clarinet tone, very buzzy (imitating zurna sound). Trumpet & drum enter
at bar 2. Continuous accelerando A through D, with incremental speed-ups by section.

Advice to clarinet players: Drink 3 cups stiff coffee to stimulate nervous system;
once fingers start to twitch, buzz off!

Richard Geisler Jan., 1991

Sejancica

Croatia

♩ = 120 (ABC + DEF) 4X

A mel. **B** harmony

g melody C D7 G g melody g D7 g

acc. etc. F F F F

C

g D7 g g D7

etc. etc.

D **E**

D melody g A7 D D A7 D

(F)

Notes on playing Seljančica: sell-YAHN-cheet-sah (Village Girl)

RECORD REFERENCE: Balkan 551; Folk Dancer MH 1006; Folkraft FT-45-1401;
Jugoton C6259; Jugoton LPM-4; Sonart 2021; Festival 45-4815

- + Other names: Djačko Kolo: jotch-koh (Student's Kolo)
- + Original instrumentation: tamburitza orchestra: prim, 2 brac, bulgaria, bass
- + Introduction: last 4 bars of C with 2nd ending
- + Substitute instruments: accordion/guitar chording is indicated below 2nd staff in ABC. Follow same pattern for DEF, adapting to upbeats without downbeats one bar before E & bars 1-2 of E. Accordion or other melody instrs. may easily substitute for tamburitzas.
- + Accelerando optional: This tune can be played several times, increasing the tempo on each play-through, especially if it is played instrumentally without vocals.
- + Extra part: This arrangement of Seljančica includes a 6th part, not present in the original tamburitza orchestration. This part mainly fills out chords and may be omitted. This part is represented by the lower notes in the 2nd staff of each system of the score.

A /Seljančice malena ko to kuću čuva/	Village girl, who is home?
B Nekad mama, nekad tata	Not mama, not papa,
C /Nekad mama, nekad tata, ponajviše sama/	Not mama, not papa, only me!

D Kad se cigo zaželi pečenih kolača	When the gypsy wants hot biscuits
On pošalje ciganku da po selu vrača.	He sends his wife to tell fortunes
E Grmi sjeva, vrijeme se mijenja	in the village.
F /A ciganke varošanke još iz sela nema/	Thunder, lightning, the weather is changing
	And the gypsy women haven't returned
	from the village.

A Kad se cigo zaželi sira i krumpira	When the gypsy wants cheese and potatoes
On pošalje ciganku da po selu svira.	He sends his wife to play her tamourine
B Grmi sjeva, vrijeme se mijenja	in the village.
C /A ciganke varošanke još iz sela nema/	Thunder, lightning, the weather is changing
	And the gypsy women haven't returned
	from the village.

*Transcribed by
Richard Geisler*

6/93

Intro. $\text{♩} = 108$

Sirtaki

~ Greece

(A) Zorba's Dance

First system of musical notation, including treble and bass staves with chords and ornaments.

Second system of musical notation, including treble and bass staves with chords and ornaments.

(C) $\text{♩} = 108 \rightarrow 126$ (accel. throughout ©)

Third system of musical notation, including treble and bass staves with chords and ornaments.

Fourth system of musical notation, including treble and bass staves with chords and ornaments.

(D) $\text{♩} = 138$ to fine

Fifth system of musical notation, including treble and bass staves with chords and ornaments.

Sixth system of musical notation, including treble and bass staves with chords and ornaments.

Seventh system of musical notation, including treble and bass staves with chords and ornaments.

record reference: Koffeehouse, KH-101(45)

Eighth system of musical notation, including treble and bass staves with chords and ornaments.

✓ a Sirtaki = a Slow + a Fast Hasapiikos

✓ meter should be $\frac{2}{4}$ - for easy reading $\frac{4}{4}$ is used ✓ chords A-C : at D to end: etc.

✓ bass line: A-C at D to end:

Intro. + (A-F) + E

with acc., use counter-bass with D⁷ chords instead of cross-overs

⊕ fine al fine

Syrto Ikaría

— Greece

Intro. ♩ = 92
solo dulcimer/guitar

8 bassa

repeat bars 1 & 2

Dm + chording, dr., tamb. 3

A violin Dm

B C Dm

fine

Dm

guitar/dulcimer

A or other variations (last note of A)

B or other variations

guitar/accordion chording

or

play 5 times or more

notes on playing Syrto Ikaría

- ✓ accent strongly beat 1 of bars 1, 3, 5 & 7 of **A**
- ✓ accent on last note of bars 1, 3, 5 & 7 of **A** is optional but helps give more forceful, vigorous effect. This helps make a more legato playing of **B** more contrasty
- ✓ violin can gliss. ad lib in the figure: in **B**
- ✓ in **B**, bar 3 or 5 may occasionally be played:
- ✓ ♩ = ad lib.
legato
- ✓ percussion: shaken or struck tambourine on beat 1 of each bar drum, ad lib.

transcribed by
Richard Geisler
Oct., 1983

Syrtós Kefallínias

~ Greece

violin (A) $\text{♩} = 104$

Ionian Is. 1 2

(B) tr

guitar

play octave lower on repeat

pizz pizz

(A) tr w tr

(C) (A) w tr

(D) pizz pizz

pizz pizz

to repeat

fine

to (A)

Syrtós from the island of Cephalonía

(ABA²CA³D)^{2X or more} + D

D.C.

record reference: Folkraft 1572-A(45)

transcribed by Richard Seisler, Jan., 1987

Syrtós Ródou

moderato

~ Greece

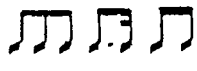
violin. Play octave up; harmony opt. >

Musical score for the first system, featuring three staves: violin, mandolin (guitar), and bouzouki (guitar). The violin part is in treble clef with a 7/8 time signature. The mandolin and bouzouki parts are in treble clef with a 7/8 time signature. The violin part is marked *violin. Play octave up; harmony opt. >*. The mandolin and bouzouki parts are marked *mandolin (guitar)* and *bouzouki (guitar)* respectively. The score consists of two measures, with the second measure containing a repeat sign.

Musical score for the second system, featuring three staves: violin, mandolin (guitar), and bouzouki (guitar). The violin part is in treble clef with a 7/8 time signature. The mandolin and bouzouki parts are in treble clef with a 7/8 time signature. The score consists of two measures, with the second measure containing a repeat sign and a first ending bracket.

Musical score for the third system, featuring three staves: violin, mandolin (guitar), and bouzouki (guitar). The violin part is in treble clef with a 7/8 time signature. The mandolin and bouzouki parts are in treble clef with a 7/8 time signature. The score consists of two measures, with the second measure containing a repeat sign and a first ending bracket. The word *fine* is written above the second measure.

Syrtós from Isle of Rhodes

rhythm 

chording: acc. or gui.



Chording notation: a sequence of chords represented by vertical lines with flags, indicating the rhythm of the chords.

*transcribed by
Richard Geisler
oct., 1981*

$\text{♩} = 84$

Trata

Greece

A Intro. & Interlude

violin & mandolin

B vocal solo voice (clarinet)

C Interlude

D chorus

notes in parentheses may be played ad lib. by either instr. to accent rhythm with a dash of harmony

rhythm & chording by guitar:

chord change at (D):

(ABCD)^{4 or 5x} + A

record reference
Nina LPL 66

⊕ fine

I trata mas i Kourelou
I hiliobalomeni
Olo tin ebaloname.
Ki'olo itan xilomeni.

Transcribed by
Richard Geisler

Our ragged fishing boat
Covered with thousands of patches,
We are always patching her
And she is always coming apart again.

Chorus:

Evira mia sta pania
Evira dio sto horio
Evira tris sto spititis

("Evira" is a sailor's exclamation of good wishes upon setting out to sea.)

Evira once to the sails,
Evira twice to the village
Evira three times to my woman's house

An do'xere i mana mou
Edouleva stin trata
Sa moustelne ta rouha mou.
Kie tin palia mou vraka.

If my mother knew
I was working on a fishing boat,
She would send me my clothes
And my old baggy pants.

Pigame Kie Kalarame
Kato sta dio lestaria
Egemise i trata mas
Soupies kie kalamaria.

We went and cast our nets
Down near the two lestaria.
Our fishing boat was filled up
With squids and cuttlefish.

Pigame Kie Kalarame
Kato is to Diahori
Psaria pola de piasame
Mazi ki'ena htapodi.

We went and cast our nets
Down at the Diahori,
And we caught a lot of fish
Together with an octopus.

Tin trata mou tin poulisa
Is tin Thessaloniki
Kie girisa sti mana mou
Me dihos metaliki.

I sold my fishing boat
In Thessalonica
And returned to my mother
Without a penny in my pocket.

TSAMIKOS MEDLEY

~ GREECE

A PES MOU PIA MANA

(A)^{2X}+B^{4X}+C+A

Musical notation for section A, featuring chords (A, Dm, Gm), triplets, trills, and slurs.

D.C.

B ITIA

Play 8va 4th time

Musical notation for section B, featuring chords (Gm, Cm, D, Gm), slurs, and a '4X' instruction.

C ARAHOVA

Musical notation for section C, featuring chords (C, Dm, G, Cm, D, G, Cm, A), slurs, and a '3X' instruction.

D.C.

CLARINET TRANPOSITION OF C

D.C.

Notes on playing *Tsamikos Medley***Rhythm for Chording & Drumming:** (Dr. may drop last "note" in rhythm)**Clarinet Transposition of Arahova (C):** If clarinet is available, use it in preference to any other instrument for this part of medley. Play freely but in rhythm. Use glisses and bent pitches for greekiest delight!**Orkestration:** Here is a suggestion. Begin with flute or alto recorder 8va. Add violin *loco* on repeat of A. Let violin solo at B, playing 8va the 4th & final time. Clarinet solo at C. Let rhythm instrument (e.g. guitar) and drum (e.g. dumbaq) play a 2 bar vamp at end of C before melody goes back to A to finish the tune. Violin & flute last time through A. Keep chording & drumming going all through. Slowly accelerate the tempo throughout the play pattern.

Arranged by Richard Geisler
June, 1998

ugrcínska ruchenítsa

Bulgaria

Originally transcribed for
the Mandala Folk Orchestra
by Jack McCreless

A ORCHESTRA

B ORCHESTRA

C TAMBURA / GEDULKA

FINE

D KAVAL

E GEDULKA

F GEDULKA / KAVAL

NOTES ON PLAYING

D.C.

Rhythm & Chording for a Ruchenitsa: | ♪ ♪ ♪ | or | ♪ ♪ ♪ ♪ | Tempo is fast

Substitute Instruments: violin / gedulka - soprano recorder or flute / kaval - guitar / tambura

Other effective instruments: clarinet & accordion

Beat rhythm on big drum.

Richard Geisler
1998

v ugrcínska ruchenítsa

CLARINET

BULGARIA

Originally transcribed for
the Mandala Folk Orchestra
by Jack McCreless

The musical score is written for a clarinet in G major (one sharp) and 7/16 time. It is divided into six systems, each with two staves. System A begins with a repeat sign and a 16-measure rest. Systems D, E, and F feature first and second endings, with the first ending marked '1,3' and the second ending marked '2,4'. The piece ends with the word 'FINE' and 'D.C.' (Da Capo).

NOTES ON PLAYING

Rhythm & Chording for a Ruchenitsa: | ♪ ♪ ♪ | or | ♪ ♪ ♪ ♪ | Tempo is fast

Substitute Instruments: violin / gedulka - soprano recorder or flute / kaval - guitar / tambura

Other effective instruments: clarinet & accordion

Beat rhythm on big drum.

Richard Geisler
1998

Varnenski Kyutchek ~ Bulgaria

A acc. $\text{♩} = 72$

dr. $\downarrow \uparrow \downarrow \uparrow \beta$ etc.

Bm D Em Bm Am Bm Bm A Bm Bm

acc. sustained chords

B 76 + gaida tr

C 80 acc. + gaida tr

dr. simile

$C\#m$ 1st & 3rd x
 E 2nd & 4th x

$F\#m$ $C\#m$ Bm $C\#m$ $C\#m$ B $C\#m$

acc. plays block chords

D 88 acc. (+ gaida 2nd & 4th x)

$C\#m$ 1st & 3rd x
 E 2nd & 4th x

$F\#m$ $C\#m$ $C\#m$ B $C\#m$

E 92 acc. solo

F 92 acc. + gaida

$F\#$ E

acc. sustained tonic

G 96 acc. solo

A β etc.

H 96 + gaida

I 96 acc. solo

E $C\#m$ $F\#m$ etc.

Varnenski Kyutchek 2/3

+gaida

100 acc. solo

dr. simile

F#m Bm F#m

100 + gaida 8va

dr. simile

F#m E F#m E F#m

108 acc. 8va + gaida 8va

4x M 112 acc. 8va + gaida 8va

E (Dm) E (2nd & 4th x) 4x Am Ad lib. E Am

112 acc. loco + gaida 8va

dr. cont. on rep. Ad lib. Am

116 acc. + gai. 8va

1,2,3 4 Am E Am 4 Am

116 acc. solo

Am beats 1 & 5 struck on rim

Varnenski KyutcheK
3/3

Notes on playing Varnenski KyutcheK, teacher: Yves Moreau Recording not available

- ✓ KyutcheK, an improvisational dance tune in 9/8 with the same rhythm as a daichovo, however slower in tempo at beginning and ever varying in its melodic sections; Turkish in origin. Varna, major seaport on Black Sea.
- ✓ Original instrumentation: gaida, accordion, tupan
- ✓ Basic rhythm, heavy beats on 1 & 5:
- ✓ Accordion left hand indicated in bass line, with directions for rhythmic variations from section to section.
- ✓ Drum part indicated in score: a tupan "booms" on 1 & 5, "ticks" on remaining quarter and eighth notes. Becomes more active after (L).
- ✓ Embellishments in (C) & (F) show how gaida (or substitute violin) would play repeated notes wherever they occur throughout piece. Accordion plays all repeated notes if technique permits. To ease difficulties, acc. may "tie" repeated notes, but thereby will dampen the incessant excitement of the tune.
- ✓ Metronomic indications are placed beside each letter to indicate the constant accelerando through the tune.
- ✓ Good luck!, have fun, or go nuts!!

Transcribed by
Richard Geisler
May, 1990

Zonaradikos

~ Tracian Greece

Intro.

$\text{♩} = 152$

bongo
Large drum

violin

A Dm fine

B vocal (clarinet)

B Em

C chorus (clarinet + violin 8^{va})

C F gliss

— transposition for B^b clarinet —

A fine

B

C gliss

notes on playing Zonaradikos (Belt Dance)

Intro + (ABC)^{5x} + A

- ✓ drumming: heavy beat on '1', lighter beat on '2' — plenty of opportunity to improvise on bongo or dumbek
- ✓ chording: | 3 2 | guitar or string instrument
- ✓ arrangement without voice: use clarinet, possibly accordion, as vocal instrument. Violin 8^{va} joins clarinet on chorus. Cl. joins vio. for last (A)
- ✓ bass: optional. Pluck beat '1'
- ✓ upstem & downstems at (B) & (C) show 2 ways to "sing" the melody line.
Improvise your own.

transcribed by
Richard Geisler
Jan., 1986

Zupčanka

~ Serbia

♩ ≈ 72-88

(A) frula/flute ^{8va} (sop. recorder)

(B) on repeat

(A) bass, ad lib.

(B) 5

Notes on playing Zupčanka: Girl from Zup (AB)^{4x}

✓ original instrumentation:
frula ^{8va}, accordion, guitar chording, bass

✓ chording:

✓ fuller orchestration & instrumentation: keep it light!

(AB) 1st time, as indicated in score

2nd x: add violin loco on melody
at (B) only, add a 2nd flute ^{8va} on acc. line

3rd x: add tambourine ad lib. on "and's", very lightly
add light chording by acc.

4th x: as 3

✓ substitute for frula: use soprano recorder, which will sound
written notes an octave higher

transcribed by
Richard Geisler
April, 1989