

The
British Isles & Scandinavia
Collection

Music Scores for 35 Folk Dances & Songs

England - Ireland
Scotland - Wales

Denmark - Finland
Norway - Sweden



Village & Early Music Society
~ *Publication & Performance of Early & Ethnic Music* ~

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Village & Early Music Society
British Isles & Scandinavia Collection

~ Music scores for 35 Folk Dances & Songs, 71 pages ~
(The International Collection, 55 titles, includes more dances including those with an asterisk)

British Isles

ENGLAND

Cumberland Square

Medley:

Hungarian Railway Polka +

Blue Angel Jig +

Vinton's Hornpipe +

Lady Montgomery's Reel

Oslo Waltz

Strip the Willow

*Walpole Cottage

IRELAND

Tony Hall's Jig ("Tripping Upstairs")

*Jig Medley:

Irish Washerwoman +

Trip to Sligo +

Kitty McGee

Road to Lisdoonvarna

*Siamsa Beirte

Star of the County Down: waltz

Sweets of May

SCOTLAND

Bonnie Tynside: waltz

Country Waltz

Johnnie Armstrong: waltz

Mairi's Wedding

Painter's Polka

Petronella

Postie's Jig

*Road to the Isles

WALES

*Robin Ddiog (Idle Robin)

Scandinavia

*Scandinavian Polka

DENMARK

*Little Man in a Fix

(Bitte Man in Kibbe)

FINLAND

Iltin Tiltu Polka

Talgoxen

NORWAY

Brudevals Fra Trondelag:

(Bride's Waltz)

Feiar med Vals

Hambo: Alle Vakre Jenters

Reinlender (Schottis):

Vakkerleiken Ha's Ola

*Rørespols

Vossarul

SWEDEN

Hambo: Fjallnas Polska

Lott'ist Tod

*Singing Hambo

Swedish Schottis Medley

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Ethnic Folk Dance & Song Collections

from the
Village & Early Music Society

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Waltz tempo

Bonnie Tyneside

Scotland

(embellishments optional)

8# SOB. REC.

Suggestion for instrumentation

*accordion & violin on top line, with violin playing embellished melody
soprano recorder on 2nd line, which may be embellished ad lib
after the top line*

Start simply, add instruments & embellishments on repeats

arranged by Richard Seisler April, 1985

Brudevals Fra Trøndelag ~ Norway

Wedding Waltz

♩ = 160 (A)

violin(3)

acc. play double octaves, including 8va

8va

1 2

tr

on repeat

1 2 fine

acc. fine

acc. fine

chording by guitar: 3/4

transcribed by
Richard Seisler
Feb. 1987

record reference:
Columbia SNSX 5012
"Villmarkstoner"
Oddvar Nygaards Kwartet

(A B) 3x or more

Bride's Waltz
from Trøndelag

Country Waltz

Scottish-American

♩ = 132

A

violin

legato

soprano recorder ad lib.

B

at fine only

fine

Play as many times as will in a relaxed gently swinging manner.

Chording by guitar

+ = trill

arranged by Richard Seisler
Oct., 1981

Cumberland Square

Intro. ♩=112

England

orchestrate to suit
 a 2nd violin can be very active in ad libing:
 adds fun & energy by bowing 16th notes on
 tonics of chords

record reference:
 Folkraft 1241

$f \approx$

Intro + (AB)^{4x}

chording: acc./gtr.

Transcribed by
 Richard Geisler
 April, 1988

F1241

CUMBERLAND SQUARE

English

FORMATION-

Square of four couples.

STARTING POSITION-

Partners facing, both arms extended sideward with hands joined, OR, in ballroom dance position. Man's Left and Woman's Right foot free.

MEASURES

I.

- 1 - 4 HEAD COUPLES: SLIDE ACROSS. Head Couples change places with eight Slides, Men passing back to back.
- 5 - 8 HEAD COUPLES: RETURN TO PLACE with eight Slides, Women passing back to back.
- 1 - 8 SIDE COUPLES: THE SAME. Repeat Measures 1-8.

II

- 9 - 12 HEAD COUPLES: RIGHT-HAND STAR with eight Walking steps.
- 13 - 16 HEAD COUPLES: LEFT-HAND STAR to place with eight Walking steps.
- 9 - 16 SIDE COUPLES: THE SAME. Repeat Measures 9-16.

III.

- 1 - 8 HEAD COUPLES: BASKET OR PIVOT RING to left for sixteen counts. Men place arms around Women's waist in back and join both hands. Women bring both arms around under Men's arms and join hands in center or join both hands in center then raise arms over Men's heads encircling their shoulders. All place Right foot forward in center and use Right foot as pivot while circling to the left.
- 1 - 8 SIDE COUPLES: THE SAME. Repeat Measures 1-8.

IV.

- 9 - 16 CIRCLE LEFT. All join hands and circle to the left with eight Polka steps or sixteen Skipping steps.
- 9 - 16 PROMENADE YOUR PARTNERS. All promenade home with partners with eight Polka steps or sixteen Walking steps.

Dance Descriptions by OLGA KULBITSKY
Hunter College of the City of New York

Fejar med Vals

~Norway

♩ = 144
Intro. violin

Violin introduction staff with treble clef, 3/4 time signature, and a key signature of one sharp (F#). It features a melodic line with slurs and accents.

♩ = 160

First system of music for Clarinet (CT), Viola, and Bass. The Clarinet part has dynamics *F* and *CT*. The Viola part has a *pizz.* marking. The Bass part has a *pizz.* marking. The system includes a 3-measure rest in the Clarinet part.

Second system of music for Clarinet (CT), Viola, and Bass. The Clarinet part has dynamics *F* and *CT*. The Viola part has a *pizz.* marking. The Bass part has a *pizz.* marking.

♩ = 96

Third system of music for Violin (vio.), Clarinet (cl.), Viola, and Bass. The Violin part has dynamics *Dm*, *A7*, and *F*. The Clarinet part has dynamics *Dm*, *A7*, and *F*. The Viola part has dynamics *Dm*, *A7*, and *F*. The Bass part has dynamics *Dm*, *A7*, and *F*. The system includes first and second endings for the Violin and Clarinet parts.

fajar, p. 2/3

First system of a musical score. It consists of four staves. The top staff is the melody, followed by two inner staves and a bass staff at the bottom. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked as $\text{♩} = 160$. The first staff contains notes with slurs and ties. The second staff has chords labeled C^7 , F , C^7 , and $\text{retard } F$. The third and fourth staves also have retard markings. The system ends with a double bar line.

Second system of the musical score. It consists of four staves. The key signature has two sharps (F# and C#) and the time signature is 3/4. The tempo is marked as $\text{♩} = 160$. The first staff contains notes with slurs and ties. The second staff has chords labeled A , E^7 , A , E^7 , and A . The third and fourth staves contain notes with slurs and ties. The system ends with a double bar line.

Third system of the musical score. It consists of four staves. The key signature has two sharps (F# and C#) and the time signature is 3/4. The tempo is marked as $\text{♩} = 160$. The first staff contains notes with slurs and ties. The second staff has chords labeled A , E^7 , A , E^7 , and A . The third and fourth staves contain notes with slurs and ties. The system ends with a double bar line.

♩ = 96

play 2^x or more

orchestrate to suit

clarinet part is not transposed

record reference : Harmoni TD-3 ; Folkdance Underground #2

*Transcribed by
Richard Geisler
Mar., 1982*

B^b clarinet

Feiar med Vals

Norway

Intro $\text{♩} = 144$

vio.
cl.

Violin Solo
 $\text{♩} = 160$

vio.
cl.

$\text{♩} = 96$

vio.
cl.

play top notes on repeat

retard

$\text{♩} = 160$

vio.
cl.

Alle Vakre Jenters Hambo

All the Pretty Girls Hambo

A₂

- (F) Kom hver en spillemann
Som kan få låt i felestrengen.
(M) Kom den som spille kan
den nye norske hambo slengen.
(F) Alle i Norges land
(M) fra by mannen til bondedrengen
(M) Kom og bli med, (F) så skal du se.
(MF) Har du først fått smaken far du ikke fred.

Come every fiddler
who can make the strings sound.
Come whoever can play
the new Norwegian hambo.
Everyone in Norway
from city man to farm,
come and join us, then you will see.
If you get the taste for it, you won't have any peace.

B₁ (F/M)

Hør hvor det later fengende
ut over engene.

Dans! Synger felestrengene:
Alle vakre jenters hambo.

B₂ (F/M)

Guttene kommer farende
fra alle gardene.
Hei roper alle karene:
Alle vakre jenters hambo.

vowels are short
before double
consonants
u = close to German ü
å = German o
as in bore
ø = German o
as in burp
without "r"
i, gj = y as in yell
nd = n

Hear how exciting it sounds
over the fields.
Dance! The fiddle strings sing:
All the pretty girls hambo.

The boys come rushing
from all the farms.
Hey! shout the men:
All the pretty girls hambo.

C

- (M) Har du godt humør og er du i vigør.
(F) Da trengs nok ei likør for dansen gjør deg ør.
(M) Kom da lille venn og om og om igjen
(F) før sola spretter skal vi danse den.

Do you have good humor, are you fit?
Then you don't need any liquor for the dance will
Come then, little friend and again \make you dizzy.
we will dance it before sunrise. \and again

B₁ (F/M)

Rundt om fra alle strendene,
byene, grendene,
Dans roper spillmennene:
Alle vakre jenters hambo!

Round about from all the beaches,
cities, villages.
Dance! shout the fiddlers:
All the pretty girls hambo.

D

- (F) Hør for en rivende takt
Kjenn for en eggende makt.
(M) Den åpner alle sinnene,
Lokker frem minnene.
(F) Den gjør selv gamlingen sprek.
Dansen går lett som en lek.
(MF) Kom alle vakre jenter, kom igjen,
La oss ta en lystig hambo!

Listen, what a catchy beat,
Feel what an egging force.
It opens all the minds,
Lures out the memories.
It will make even the old ones fit.
The dance moves as easy as play.
Come, all you pretty girls, come here,
and let us dance a happy hambo.

B₁ (F/M)

Rundt i departementene
og restaurantene,
Hører du den i gangene:
Alle vakre jenters hambo.

Around in offices
and restaurants
you will hear it in the corridors:
All the pretty girls hambo.

B₂ (F/M)

Til og med diplomatene
og advokatene
plystrer med fryd i gatene:
Alle vakre jenters hambo.

Even the diplomats
and lawyers
whistle with joy in the streets:
All the pretty girls hambo.

C

- (M) Denne melodi er ingen symfoni.
(F) Nei den er lys og blid og gjør deg glad og fri.
(M) Fine klare kveld med kast og kate sprell,
(F) du danser den med ståk og felegnell.

This melody is no symphony.
Nay, it is light and glad's makes you happy
In the fine clear evening with leaps and's free.
you'll dance it with noise's fiddle \joyful bounds
sounds.

B₁ (F/M)

Ut over alle heiene
og seterveine
Der traller og budeiene:
Alle vakre jenters hambo.

out over the hills
and the country roads
Even the milkmaids sing:
All the pretty girls hambo.

Kambo

~ Norway

B^b Clarinet
J = 144

(A)

(B) *cut to D after B* **(+)**
fine

(C) *D.S.*

(D) **(+)**
DC

Playing Order: (A B C B) + D + (A₁ B C B₁)

A₁ instr. A₂ sung B₁ sung C₁ sung B₁ sung D sung A₂ instr. B₁ sung C₁ sung B₁ sung

2. 1,2. 1,2. 1,2. 2. 1,2. 1,2. 1.

transcribed by
 Richard Geisler

Kambo: Fjällnäs Polska ~ Sweden

$\text{♩} = 132$

(A) *vio. 8va*

(ABC)^{2x} or more

chording = accordion, guitar. Every 8th bar =

bass =

record reference:

HMV GR 10

original transcription:

Deborah Jones, 1982

transposition from Dmaj. to Cmaj.:

Richard Geisler

1986

B^b clar./trp.

Kambo: Fjällnäs Polska ~ Sweden

(A) ♩ = 132

(A) *(.) on repeat* $\overbrace{1,3}^{1,3}$ $\overbrace{2,4}^{2,4}$

(B) $\overbrace{1,3}^{1,3}$ $\overbrace{2,4}^{2,4}$

(C)

note!

(ABC)^{2x} or more

chords are not transposed. Therefore a guitar or accordion used for backup chording must transpose the chords when B^b instruments are used. (e.g. D → C; A⁷ → D⁷; G → F)

However, the key of D is a great key for fiddles. In this case, no transposition of chords is necessary.

original transcription by
Deborah Jones
Vancouver International Folkdancers
1982

adaptation by
Richard Geisler
1986

Iltin Tiltu

Dolka

~ Finland

A

Am E7 Am

E7 Am 1,3 Am 2,4

B

Am Dm E7 Am E7

Am Dm E7 Am 1 Am 2

C

Am Dm E7 Am E7

Am Dm E7 Am 1 Am 2

Arranged by Richard Geisler
May, 1999

Irish Jig Medley

A The Irish Washer-woman

g may play 8^{va} on repeat D⁷ g D⁷ g

Musical notation for 'The Irish Washer-woman' in G major, 6/8 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music is a jig with a repeating eighth-note pattern. Chords are indicated above the staff: G, D⁷, G, D⁷, G.

B

g either or both parts may be played octave D⁷ C G D G C D⁷ g

Musical notation for section B in G major, 6/8 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music features a complex rhythmic pattern with many beamed notes. Chords are indicated above the staff: G, D⁷, C G, D G, C D⁷, g.

C The Trip to Sligo

Em D Em Am Bm Em Bm Am Bm Em Am B⁷ Em

Musical notation for 'The Trip to Sligo' in D minor, 6/8 time. It consists of three staves. The first staff has a treble clef and a key signature of two flats (Bb, Eb). The second and third staves have bass clefs. The music is a jig with a repeating eighth-note pattern. Chords are indicated above the staff: Em, D, Em, Am Bm, Em Bm, Am Bm, Em Am, B⁷ Em.

D

Em D Em D Em D Em Bm Am Em Am B⁷ Em

Musical notation for section D in D minor, 6/8 time. It consists of three staves. The first staff has a treble clef and a key signature of two flats (Bb, Eb). The second and third staves have bass clefs. The music is a jig with a repeating eighth-note pattern. Chords are indicated above the staff: Em, D, Em, D Em, D Em, Bm Am, Em Am, B⁷ Em.

Ⓔ *Kitty McSee*

Musical score for 'Kitty McSee' in 6/8 time, key of D major. The score consists of three staves: a treble staff with a melody, a middle staff with guitar chords and some accompaniment, and a bass staff with a bass line. The chords are: D, (A7) (Em), D (Em) (E7), A A7, D, (Em) (A7), D A7, D.

Continuation of the musical score for 'Kitty McSee'. It includes a treble staff with a melody, a middle staff with chords and accompaniment, and a bass staff. The chords are: D, Em A7, D (E7) (Em), A, D G, Em A7, D A7, D. The piece concludes with two endings: 1. ... and 2. ...

$$6 \times 32 \text{ bars} = (AB)^{2x} + (CD)^{2x} + (EF)^{2x}$$

arrange to suit dance - or - performance

orchestration: fiddles & flutes. Soprano recorders can add zest

arrangement: Irish Washer-woman - may change octaves on repeats

by

Richard Geisler

April, 1987

Trip to Sligo -

and

Kitty McSee -

both Trip & Kitty are complex arrangements. Use

as much or little as you want - possibilities are mults!

Johnnie Armstrong ~ Scotland

slow waltz
ballad

First system of musical notation. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, a middle staff, and a bass clef staff. The treble staff contains a melody with notes and rests. Below the treble staff, there are chord symbols: G, C, G, D, G, C, D, G. The middle staff contains a harmonic accompaniment. The bass staff contains a bass line.

Second system of musical notation, continuing from the first system. It has the same three-staff structure. The treble staff continues the melody. Chord symbols below the treble staff are: G, C, G, D, G, C, D, G. The middle and bass staves continue their respective parts. A small annotation '+ recs.' is written above the final measure of the treble staff.

Third system of musical notation. It has the same three-staff structure. The treble staff continues the melody. Chord symbols below the treble staff are: Em, D, G, C, D, Em, Bm, Em. The middle and bass staves continue their respective parts.

instrumentation — Suggestions for — orchestration

recorders: soprano on melody
 alto 8^{va} on either harmony part
 violin/accordion - to enrich & strengthen
 melodic/harmonic texture
 guitar/accordion - chording
 bass or cello, bowed (or acc.) on bass line

✓ melody with chording
 ✓ add simple harmony
 ✓ 2nd line & bass line for more
 complex orchestration
 ✓ play bass line 8^{va} as an
 alternate melody

The image shows a musical score for the song 'Johannie Armstrong'. It consists of three staves. The top staff is the treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is the bass clef with the same key signature and time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of early 20th-century sheet music. Below the staves, the text 'arranged by - Richard Ferisler' is written.

arranged by -
Richard Ferisler

1. Sum speiks of lords, sum speiks of lairds,
And siclyke men of hie degrie;
Of a gentleman I sing a sang,
Sumtyme cauld Laird of Silnockie.
2. The King he wrytes a luving letter,
With his ain hand sae tenderly;
And he hach sent it to Johannie Armstrong,
To cum and speik with him speidily.
3. The Elliots and Armstrongs did convene,
They were a gallant company:
'We'll ryde and meet our lawful King,
And bring him safe to Silnockie!'
4. Make kinnen* and capon ready, then,
And venison in great plenty;
We'll welcome hame our royal King;
I hope we'll dyne at Silnockie!'
5. They ran their horse on the Langum howm,[⊕]
And brake their speirs with mekle main;
The laays lukit frae their loft-windows,
'God bring our men weil back again!'
6. When Jannie came before the King,
With ail his men sae brave to see,
The King he movit his bonnet to him;
He weind he was a king as well as he.
7. 'May I find grace, my sovereign liege,
Grace for my loyal men and me?
For my name it is Jahnnie Armstrong,
And subject of yours, my liege,' said he.
8. 'Away, away, thou traytor, strang!
Out of my sight thou mayst sure be!
I grantit never a traytors lyfe,
And now I'll not begin with thee.'
9. 'Grant me my lyfe, my liege, my King,
And a bony gift I will give to thee:
Full four-and-twenty milk-whyt steids,
Were a' foaid in a yeir to me.
10. 'I'll gie thee all these milk-whyt steids,
That praxe and richer at a speir,
With as mekle gude Inglis gilt
As four of their braid backs dow bear.'
11. 'Away, away, thou traytor strang!
(repeat 3)
12. 'Grant me my lyfe, my liege, my King,
And a bony gift I'll gie to thee;
Sude four-and-twenty ganging mills,
That gang throw a' the yeir to me.

* oxen

⊕ low flat ground by river

source: Scottish & Border Battles & Ballads,
Michael Brander (Clarkston n. Potter, Inc.,
New York, 1976), Chapter 8, 74-78

- 13 'These four-and-twenty mills complete
Sall gang for thee throw all the yeir,
And as meikle of gude reid wheat
As all their happers dow to bear.'
- 14 'Away, away, thou traytor, strang!
(repeat 8)
- 15 'Grant me my lyfe, my liege, my king,
And a great gift I'll gie to thee;
Bauld four-and-twenty sisters sons
Sall for the fecht, tho all sould flee.'
- 16 'Away, away, thou traytor, strang!
(repeat 8)
- 17 'Grant me my lyfe, my liege, my king,
And a brave gift I'll gie to thee;
All betwene heir and Newcastle town
Sall pay thair yeirly rent to thee.'
- 18 'Away, away, thou traytor, strang!
(repeat 8)
- 19 'Ye lied, ye lied, now, king,' he says,
'Althocht a King and prince ye be,
For I luird naithing in all my lyfe,
I dare well say it, but honesty;
- 20 'But a fat horse, and a fair woman,
Twa bony dogs to kill a deir:
But England suld haif found me, meil and mait,
Sif I had livd this hundred yeir!
- 21 'Scho suld haif found me meil and mait,
And beef and mutton in all plentie;
But neir a Scots wyfe could haif said
That eir I skartha her a pure flie *
- 22 'To seek het water beneth could yce,
Surely it is a great folie;
I haif asked grace at a graceless face,
But there is nane for my men and me.
- * I did her a fly's worth of harm
- 23 'But had I kend, or I came frae home,
How thou unkynd wadst bene to me,
I wad haif kept the border-syde,
In spyte of all they force and thee.
- 24 'Wist England's king that I was tane,
O gin a blyth man wald he be!
For anes I slew his sisters son,
And on his breist-bane brak a tree.'
- 25 John wore a girdle about his middle,
Imbroidered owre with burning gold,
Bespangled with the same mettie,
Maist beautifull was to behold.
- 26 Ther hang nine targats at Johnnies hat,
And ilk an worth three hundred pound:
'What wants that knave that a King suld haif,
But the sword of honour and the crown!
- 27 'O whair gat thou these targats, Johnnie,
That blink soe brawly abuse thy brie?'
'I gat them in the field fechtin,
Wher, cruel king, thou durst not be.
- 28 'Had I my horse, and my harness gude,
And ryding as I want to be,
It sould haif bene told this hundred yeir.
The meiting of my king and me.
- 29 'God be withee, Kirsty, my brither,
Lang live thou Laird of Manger'toun!
Lang mayst thou live on the border-syde
Or thou se thy brither ryde up and down.
- 30 'God be withee, Kirsty, my son,
Whair thou sits on thy nurses knee!
But and thou live this hundred yeir,
Thy fathers better thault never be.
- 31 'Farweil, my bonny Silnock-Hall,
Whair an Esk-syde thou standest stout!
Sif I had lived but seven yeirs mair,
I wad haff gilt thee round about.'
- 32 John murdered was at Carlinrigg,
And all his galant companie:
But Scotland's heart was never sae wae,
To see sae many brave men die.
- 33 'Because they said their country deir
Frae Englishmen; nane were sae bould,
Whyle Johnnie-livd on the border-syde,
Nane of them durst cum neir his hald.'

Feb., 1983

Little Man In A Fix

Bitte Mand i Kribe

Denmark

♩ = 160

①

The musical score is arranged in three systems, each with three staves. The top staff is for violin, the middle for clarinet, and the bottom for trumpet. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked as quarter note = 160. The score includes first and second endings for several sections. Chordal accompaniment is indicated by letters D and A7. A 'pizz.' marking is present in the final measure of the third system.

orchestrated for violin, trumpet, 2 clarinets, accordion -
bass ad lib.

Clarinet ; trumpet parts are not transposed

orchestrate to suit

chording: (or ad lib. in 1st 16 bars of (A), (B), (C) ; (D))

(B)

F C7 F F F C7 F F

B^b F C7 F F B^b F C7 F F

(C)

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

clar. plays on repeat

(violin tacet)

little Mar., p.3/3

clarinet

1. 2.

D

violin

clarinet

(trumpet tacet)

record reference: The Folk Dancer, MH 1054

transcribed by Richard Geisler
Mar., 1982

Little Man In A Fix

B^b Clarinet & Trumpet

Bitte Mand i Kribe

~ Denmark

♩ = 160

Clars.

trp.

A

B

Cl & Trp

Little Man in a Fix, 2/2

©

play on repeat

1 2

Cl. (trp. tacet)

fine

fine

Richard Geisler
Feb., 1991

Lott'ist Tod

Intro.

Sweden

A $\text{♩} = 92$ violin/clarinet

B

C $\text{♩} = 92$ accordion/clar.

D acc. embellish on repeat

vio/clar.

ad lib.

rit.

on repeat

D.S.1

D.S.2

D.S.2

Swedish couple
dance

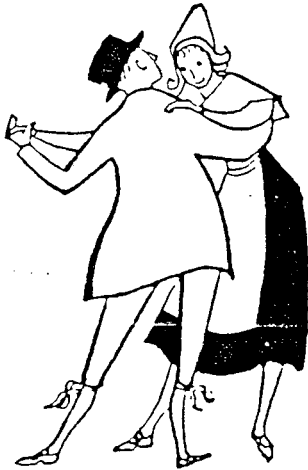
Intro + (AB)^{2x} + (CD)^{2x} + AB

Transcribed by
Richard Geisler
April, 1988

record reference: RCA 45-6170
(78 RPM record)

RCA VICTOR

FOLK DANCE SERIES



LOTT'IST TOD (2/4)

SWEDISH COUPLE DANCE

RECORD 45-6170 (41-6170)

This dance is performed at Swedish social gatherings both in the United States and abroad. Some form of it is found in almost every country, sometimes under other names such as Raatikko, or Vanha Piika, or Seven Step Polka, or Ladita. Two simple versions are described here.

(VERSION 1)

OPENING FORMATION

Double circle with girls on outside, facing partners in ballroom fashion.

PART 1

Meas. 1-2 Boy starting on left foot, and girl starting on right foot, take 4 slow step-slides sideward.

Meas. 3-4 With 8 quick step-slides, move in the opposite direction.

Meas. 5 Repeat PART 1.

PART 2

Meas. 9-16 Couples do a plain polka around in the circle.

Repeat dance from the beginning.

(VERSION 2)

OPENING FORMATION

Same as for Version 1.

PART 1

Instead of the 4 slow, sideward step-slides, couples walk briskly 7 steps forward and stamp on 7th step. Pause, then step-slide 8 steps back.

PART 2

Same as PART 2 in Version 1.

There is a legend that in this dance the first part represents men teasing women by dragging them to the mountain where all old maids go. The girls, therefore, should resist as the boys drag them forward in fun. In PART 2 boys and girls forget about the mountain and make merry in the polka.

Mairi's Wedding Scotland

♩ = 120

(A) chorus verse

Chords: G, C, G, C, G, C, G

(B) Scotland the Brave

Chords: C, G, C, G, D7

Chords: C, Em Bm Em, G, D7, C, Em Bm Em

(C) The Thistle of Scotland

Chords: G, D7, C, Em Bm Em, D, A7

Chords: G, D, A7, D, G, A7, G, D, A7, D

Record reference: "Step we Gaily," Mercury Me 1203 or PMC 1122 or 3007;
 "Scottish Dance Time," Vol. III, Clansmen Records, QC-10; "The Gates of Edinburgh," Cal 114;
 "Scottish Dance Music," Davjon DJ 1019; "Scottish Dance Music" No. 2, Fontana TFE 17048

Mairi's Wedding, 2/2

ABCD + ABC + A

chording patterns

originally for accordion, bass, snare drum. Piano & recorder would also be appropriate

Chorus

Step we gaily, on we go,
Heel for heel, and toe for toe,
Arm in arm and on we go,
All for Marie's wedding.

verse

Over the hill ways up and down,
Myrtle green and bracken brown,
Past the sheeling through the town,
All for the sake of Marie.

Chorus

Cheeks are bright as rowers are,
Brighter far than any star,
Fairest of them all by far,
Is my darling Marie.

verse

Plenty herring, plenty meal,
Plenty peat to fill her creel,
Plenty bonny bairn's as weel,
That's the toast for Marie.

transcribed by Richard Geisler, Nov., 1981

MEDLEY: POLKA, JIG, HORNPIPE & REELS

I heard "The Hungarian Railway Polkett" last summer when I was in Sweden, and fell in love with it instantly. It's great fun to play on the hammered dulcimer. Swedish fiddler Magnus Bäckström traveled through Europe on a Eurailpass in the mid-1970's. This tune was inspired by the "attention" signal that precedes announcements in Hungarian railroad stations. That signal is:

Debbie Suran

The Hungarian Railway Polkett

(Ungerska Jänvägens Polkett)

Copyright 1988, Magnus Bäckström, used by permission

Handwritten musical notation for "The Hungarian Railway Polkett" in treble clef, key of D major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a "rit. for fine" instruction below the first few measures. Chordal markings "D" and "A" are placed above the staff. The second staff continues the melody with similar rhythmic patterns and chordal markings. The third staff concludes the piece with a double bar line and the marking "D.C." (Da Capo).

The "Blue Angel Jig" has been a favorite ever since I first heard it several years ago on the first "Buttons And Bows" album [Green Linnet SIF 1051]. I finally learned it this winter. I play it as a medley with "The Road To Skye", which precedes it -- the shift from A to D is nice.

D.S.

The Blue Angel Jig

Handwritten musical notation for "The Blue Angel Jig" in treble clef, key of D major, 6/8 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a series of eighth and sixteenth notes, with a "rit. for fine" instruction below the first few measures. Chordal markings "A" and "D" are placed above the staff. The second staff continues the melody with similar rhythmic patterns and chordal markings. The piece concludes with a double bar line and the marking "D.C." (Da Capo).

This is my current favorite medley. I heard "Vinton's Hornpipe" at the last Fox Hollow Folk Festival, played by another hammered dulcimer player. It's written out here in the key of C. Fiddlers will want to play it in the original key of Bb, and you can find it in that key on page 90 of Cole's "1,000 Fiddle Tunes". I learned "Lady Walpole's Reel" from the playing of "The Fourgone Conclusions" [Front Hall FHR 029] and from Joe Cormier's album "The Dances Down Home" [Rounder RDR 7004]. It's written here in the key of G, but is often played in Bb. I've heard many versions of "Lady Montgomery", most of them from Canada, but it was this unusual version on Muddy York's "Scatter The Ashes" [Boot 7244] that first caught my ear. On the album, they often begin the A part with a G chord, which adds a delightful energy to the tune. Stay on the G chord for six measures (not the first time through), and you'll see what I mean. A more common version of this tune can be found on page 11 of Cole's "1,000 Fiddle Tunes".

D.S.

Vinton's Hornpipe

Lady Walpole's Reel

Lady Montgomery's Reel

Ⓐ *Vinton's Hornpipe*



Ⓑ *Lady Walpole's Reel*



Ⓒ *Lady Montgomery's Reel*



*D.S.²
al fine*

*transcribed by
Richard Geisler
1988*

Intro. $\text{♩} = 160$

Oslo Waltz

England

The musical score is written for piano and violin. It begins with an introduction in 3/4 time at a tempo of 160. The key signature has one sharp (F#). The piano part includes chords such as C, G, D7, and G. The violin part is marked with dynamics like *acc.* and *dim.*. A section marked 'A' features a violin part with *acc.* and a piano part with *dim.*. A section marked 'B' includes a *vios. tacet* instruction. The score concludes with a *vios.* marking and a *trmm* (trill) instruction. Chord changes are indicated by letters like C, G, D7, Eb7, C, Eb, and Am. A note in the second system is marked '8 bassa'.

Oslo Waltz, p. 2/2

vios. tacet

acc. 1st ex.
repeat
Am

vios
trmw

Dm

vios tacet
trmw

vios.
fine
fine

scored for 2 violins, accordion, clarinet; bass ad lib.

Transcribed by
Richard Geisler
April, 1988

B^b trp & cl
Intro. ♩ = 160

Oslo Waltz

~ England

+ trp on melody 8^{va} bassa

(A) trp tacet

Intro + A + B + (C)^{2x}

Richard Seisler

April, 1988

Painter's Polka

♩ = 112

Swedish-American

(A) Violin

orchestration & arrangement: Begin (A) as *via solo*, add guitar chording on repeat of (A). Add piano on repeat of tune, in same key. Harmony line, optional: play in octave written and/or an octave higher (a soprano recorder will "voice" an octave higher). Play half notes in (B) in oct. written, or oct. lower.

pattern: suggest (A)(B)^{2x} (A)(B)^{2x} etc.

transcribed & arranged by Richard Geisler etc. Mar., '84

record source: Fretless, FR 200 A, Kitchen Junket

Petronella

♩ = 112

(A) Persian Dance

~ scotland

Musical notation for section A, Persian Dance. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated below the bass staff: D, A, D, E7, A, D, A, D, A, D.

(B)

to fine

Musical notation for section B. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated below the bass staff: D, A7, D, A7, D.

play down stems or repeat

(C) Solopede

Musical notation for section C, Solopede. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated below the bass staff: G, D, G, C, D, G, D, G, C, D7, G.

(D)

Musical notation for section D. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated below the bass staff: G, C, D7, G, C, D7, G, C, D7, G, D7, G.

to E

to fine

Musical notation for section E. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated below the bass staff: G, C, D7, G, D7, G. The section ends with a double bar line and a repeat sign.

(E) Niel Gow's Farewell to Whiskey

(F)

instrumentation/
orchestration

play ||: A - F :|| C, D, A, B

- 1 A violin (+ flute, or sop. recorder or repeat)
- B " " " " " " "
- C flute (recorder)
- D flute/vio. duet (fl. on top part last 8 bars)
- E violin duet
- F " " ; flute plays top w/ 1st vio.

- 2 A dulcimer, vio, fl.
- B " " " " " " "
- C piano, vio.
- D-F as 1

- 3 C acc. (concertina)
- D acc., vios.
- A-B as 1

record reference:
Cabbage Records 102,
Heather and Yon

rhythm by bass, piano,
hammered dulcimer
(accordion)
upper bass line for piano
lower " " " strg bass
drum ad lib.

Transcribed by
Richard Seisler
Nov., 1981

♩. = 120

Postie's Jig


~ Scotland

D.S.
al fine

ABC+A

instrumentation:

violin, flute/recorder, accordion, guitar

chording: 

record reference: Caledonian Ball, BSLP 1048;
Folkdance Underground, vol. 5

transcribed by Richard Geisler

Vækkerleiken Ha's Ola

reimlender

~ Norway

(A) ♩ = 144

violins

accordion

1,3 2,4 to B

repeat (A)

(B)

A D A E7 A tr E7 A

A D tr A E7 A E7 tr A fine D.C.

1 2

fine D.C.

Ola's Beautiful Leik (dance)

chording by guitar

(A B) 3x or more

record reference:
Columbia SNSX 5012
"Villmarkstoner"
Oddvar Nygaards Kvartet

transcribed by
Richard Geisler
Feb., 1987

The Road to Lisdoonvarna

Ireland

The musical score is written for three staves in G major and 6/8 time. The first system consists of three staves. The top staff is the melody, the middle staff is a guitar accompaniment, and the bottom staff is a bass line. The second system also consists of three staves, with the top staff being the melody and the middle and bottom staves being accompaniment. The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), a time signature of 6/8, and dynamic markings like 'mw'. Chord symbols are written below the staves: Em, D, Em, F#m, Em in the first system; and Em, Bm, A, Bm, A, Bm, A, Em, Em in the second system. The piece concludes with first and second endings marked '1.' and '2.'.

notes on playing The Road to Lisdoonvarna

play as many times as will.

Suggestions about:

✓ tempo

begin at moderato tempo, play several times, gradually increasing

✓ Chording, ad Lib.  guitar or accordion

✓ orchestration/arrangement

try different instrumentation & ways of playing.

eg. add parts in successive repeats; play parts 2 & 3 without 1, play 3 as bass line and/or as written

violin & recorders go well together

arranged by
Richard Geisler
Nov., 1982

Road To The Isles ~ Scotland

♩ = 120

(A)

11 *to fine* 12 **(B)**

(C)

11 12 *to fine*

to fine

ABC A fine

- record references:
- Elektra 7206
 - Folkraft 1416, 1095
 - Trikva 105
 - "Internat'l Folk Dance Mixer," 6-3528

transcribed by
Richard Seisler, Nov., '81

Road To The Isles

p. 2/2

A far croonin' is pullin' me away
As take I wi' my cromack to the road.
The far Coolins are puttin' love on me
As step I with the sunlight for my load.

Chorus:

Sure by Tummel and Loch Rannoch and Lochaber
I will go,
By heather tracks wi' heaven in their wiles;
If it's thinkin' in your inner heart the braggart's
in my step,
You've never smelled the tangle o' the Isles.
The far Coolins are puttin' love on me
As step I wi' my cromack to the Isles.

It's by Shiel water the track is to the west,
By Aillort and by Morar to the sea.
The cool cresses I am thinkin' of for pluck
And bracken for a wink on mother knee.

Chorus:

The blue islands are pullin' me away,
Their laughter puts the leap upon the lame;
The blue islands from the Skerries to the Lewis,
Wi' heather honey taste upon each name.

Chorus:

cromack, walking stick with crooked handle.
Coolins: Skye mountains
Aillort, pronounced "Aisle-ort."

♩ = 120

Robin Ddigo

~ Wales

Intro. *Gm*

A *Gm D Gm Cm Gm D⁷ Gm F Gm D Gm D⁷ Gm*

play on [] repeats

Gm (D⁷) Gm (D⁷) Gm Cm Gm D⁷ 1 Gm fine 2 Gm 3 Gm A⁷

B *D^m A⁷ D^m A⁷ D^m A⁷ D^m A⁷ D^m Am E⁷ Am*

F D^m F D^m A⁷ 1/2 Gm 3 D^m D⁷

C *G D⁷ G D⁷ G*

C G C D⁷ G 3x

D.S. al fine

notes on playing Robin Ddigo (Idle Robin)

✓ Rhythm & Chording

bass: ♩. ♩.

guitar: 3 ♩ 3 ♩

or
accordion: ♩ ♩ ♩ ♩

✓ Instrumentation. A good piece for strings & accordion

violin on melody, viola & acc. on harmony (acc. on lower line of divided parts)
(or) orchestrate to suit.

✓ Harmony part, 1 or 2 instruments.

2 instruments play in unison on single staves. e.g. A¹

✓ Up-stem & down-stem notes.

When notes and/or rhythm differs upon repeats, play up-stems 1st time,
play down-stems on repeats - or - ad lib.

record reference:

Welch Dances, GBH-1;
Folkraft 1573 (45)
Folkdance Underground, FU-5

pattern:

melody: A^{3x} + B^{3x} + C^{3x} + A^{fine}

harmony: A¹ + A^{2:3+}

B¹ + B^{2:3+}

C¹ + C^{2:3+}

A¹ (bars 1-8) +

A² (bars 9-14 fine)

transcribed by
Richard Seisler
Mar., 1984

Harmony

Robin D'algo

p.2/3

The musical score is written for guitar and includes the following sections and chord progressions:

- Intro:** *Gm* *A* *Gm D Gm Cm Gm D⁷ Gm F Gm D Gm D⁷ Gm*
- Section A:** *Gm (D⁷) Gm (D⁷) Gm Cm Gm D⁷ Gm*
- Section A^{2/3}:** *Gm D Gm Cm Gm D⁷ Gm F Gm D Gm D⁷ Gm*
- Section A (Repeat):** *Gm (D⁷) Gm (D⁷) Gm Cm Gm D⁷ Gm* (1 *fine*) *Gm A⁷* (2)
- Section B:** *Dm A⁷ Dm A⁷ Dm A⁷ Dm A⁷ Dm Am E⁷ Am*
- Section C:** *F Dm F Dm A⁷ Dm*

B 2/3

Dm A⁷ Dm A⁷ Dm A⁷ Dm Am E⁷ Am

F Dm F Dm A⁷ Dm Dm D⁷

C 2/3

D⁷ G D⁷ G

C G C D⁷ G

C 2/3

G D⁷ G D⁷ G

C G C D⁷ G D.S. al fine

Rørspols

Intro. $\text{♩} = 160$
violins

(A) 8

~ Norway

note

✓ If there are enough instruments for doubling on the 1st line, violin may play 8^{va} - or - soprano recorder reading line as written will sound octave higher.

✓ pols rhythni & chording: $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$ or $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$ accent beats 1 & 3
end 8 bar phrases: $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$

✓ transposition in Dmaj is available

Ratospols, 2/2

Handwritten musical score for 'Ratospols, 2/2'. The score consists of three systems of three staves each. The first system starts with a circled 'C' and contains measures 1-5. The second system starts with a circled 'D' and contains measures 6-10. The third system contains measures 11-15 and ends with a double bar line. Chord symbols (C, F, G7) are written above the first two staves of each system. Rhythmic notation is present on all three staves of each system.

Intro + (A-D)^{2x} or more

record reference: *Harmoni, TD7/K670*
Folkdance Underground, Vol. 2

Transcribed by
Richard Seisler

Nov., 1981

Bbclarinet

Rørspols

Intro, $\text{♩} = 160$

(A) S

~ Norway

The first system of the musical score consists of three staves. The top staff is for violin, the middle for clarinet, and the bottom for piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 160. The first measure of the violin part is marked with a circled 'A' and a 'S'. Chord markings 'A7', 'D', 'D', 'G', 'A7', and 'D' are placed above the violin staff. The piano accompaniment features a rhythmic pattern of eighth notes.

The second system continues the musical score. It features the same three staves. A circled 'B' is placed above the first measure of the violin part. Chord markings 'G', 'A7', 'D', 'D', 'G', 'A7', and 'D' are placed above the violin staff. The piano accompaniment continues with its rhythmic pattern.

The third system concludes the musical score. It features the same three staves. A circled 'C' is placed above the first measure of the violin part. Chord markings 'G', 'A7', 'D', 'D', and 'G' are placed above the violin staff. The piano accompaniment continues with its rhythmic pattern.

B^b part

Rtospols, p.2/2

(A B C D) 2^x or more

chords are not transposed. A guitar or accordion used for backup chording must transpose the chords when B^b instruments are used. Thus: A⁷ → G⁷, D → C, G → F

However, the key of D is fine for fiddles and Scandinavian music is fiddle music!

If fiddles, flutes or recorders are used, no transposition of chords is necessary.

pols rhythm and chording: \downarrow \uparrow or \downarrow \uparrow \uparrow \uparrow
 accent beats 1; 3 - end 8 bar phrases

Richard Seisler
 Nov, 1981

Scandinavian Polka

$\text{♩} = 120$

(A) C (Intro: bars 13-16 of (A))

The musical score is written in 3/4 time and consists of several systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The score includes various musical notations such as chords (e.g., G7, C, D7, G), dynamics (e.g., fine, D.C.), and repeat signs. There are also tempo markings like '1/3' and '2'. The score is divided into sections labeled (A), (B), and (C). Section (C) is marked as an 'optional key change' and is written in a different key signature (two sharps, D major). The score concludes with a 'fine' marking and a 'D.C.' (Da Capo) instruction.

(AB)^{2x} or ABCD

orchestrate to suit, bass ad lib.

chording: except 2nd & 4th bars of (A) & (C):

and except 2nd & 4th endings throughout:

record reference:

National 4512;
Folkdance Underground, I

transcribed by Richard Geissler, Nov., 1981

Siamsa Beirte

a frolic for two

~ Ireland

♩ = 84

A

$(A+B+A^{\text{no repeat}}+C)^{2 \times} + A^{\text{no repeat}}$

chording: guitar
accordion

flutes, recorders, pennywhistles
violins

transcribed by
Richard Geisler

record reference: Folkraft 1422; Avoca, 33-AV-130

B^b Clarinet

Siamsa Beirte

a frolic for two

~ Ireland

(A) $\text{♩} = 84$

fine

(B)

D.C.

D.C.

play: ABBACC~ ABBACC~ A

Transcribed by
Richard Geisler

Singing Hambo

♩ = 152

Sweden

(A) violin (may play 8va)
on repeat

Spel upp i spelermän en hambo

violin/clarinet

(B) sax/clarinet/accordion

acc. may hold tonics of chords in (B) while chording

Em B7 Em C

(C) violin (vocals & bass)

clar. (vocals & bass)

Am B7 instr. D7 G C F

G C G7 C F

E7 Am F C G7 C D.C. (2x)

D.C. (2x)

(ABC)^{3x}
vocals 2nd time & last time at (C)

orchestrate to suit

record reference: Folkdance Underground, vol. 1

also known as Styrman Karlsson's Hambo

transcribed by
Richard Geisler
Dec, 1981

Spel Upp I Speleman en Hambo

Singing Hambo, 2/2

A

Spel upp I spelemän en hambo
för mig och min brud.
Vi ha tillsammans bara denna natt,
för i morgon bitti, så är vi skilda.
På livets ocean vi möttes,
och kärlekens bud,
det är åtinga lyckans ögonblick
denna korta natt
som vi fått bli stilla.

Play up, you musicians, a hambo
for me and my bride.
We have only this night together
for tomorrow morning we shall be separated.
We met on the ocean of life,
and the message of love
is to savor every moment of our happiness
this short night
while we can be together.

B

Tryck Dig intill mig tätt Du lilla hjärtevän
om du håller av mig.
Låt mig få njuta fullt av den stilla lycka
som slumpen gav mig.
Genom Din tunna blus förrimis vartenda slag
av ditt unga hjärta,
som slår i takt med mitt, rört av samma oro
och samma smärta.

Press close to me, you little darling,
if you love me.
let me relish fully this quiet joy
which chance gave to me.
Through your thin blouse I can feel every beat
of your youthful heart,
which beats in step with mine,
stirred by the same unrest and the same suffering.

C

Ska Du minnas när jag farit
än en vecka vad som varit
Kysarna Du fått och allt i natt det är
mej Du håller kär, mej som Du är när?
Öka spelmän, öka takten,
snart så randas morgon vakten.
Då är ruset över, då är febern slut.
Så öka spelmän, öka takten!

Will you remember when I'm gone
after a week what were once
the kisses you got and all this night
it is me that you love, me that you are near?
Step up, musicians, step up the beat,
soon the morning guard will come his rounds,
Then the thrill is over, then the fever is gone.
So step up, musicians, step up the beat!

Richard Seisler
1981

♩ = 152

Singing Hambo

Spel upp i spelermän en hambo

~ Sweden

B^b clarinet

The musical score is written for B^b clarinet in 3/4 time. It consists of four staves of music. The first two staves are marked with circled letters A and B. The third staff is marked with a circled C. The fourth staff is a single line of music. Performance markings include 'tr.' (trills) in the first staff, '1.' and '2.' (first and second endings) in the first and second staves, 'har.' (harmonic) in the third staff, 'mel.' (melody) in the third staff, and 'D.C. 2x' (Da Capo 2 times) at the end of the fourth staff.

(ABC) 3x

Richard Geisler
1991

The Star of the County Down

Waltz

~ Ireland

Am F C G C Am Em E⁷ Am F

(3rd part may be played octave higher)

The first system of musical notation consists of three staves. The top staff is the melody in treble clef, 3/4 time. The middle staff contains the chord progression: Am, F, C, G, C, Am, Em, E⁷, Am, F. The bottom staff is a bass line in treble clef, with a note below the staff indicating it may be played an octave higher.

C G Am Dm Am C G Am

The second system of musical notation consists of three staves. The top staff continues the melody. The middle staff contains the chord progression: C, G, Am, Dm, Am, C, G, Am. The bottom staff continues the bass line.

Em E⁷ Am F C G Am Dm Am *p.c.*

The third system of musical notation consists of three staves. The top staff continues the melody. The middle staff contains the chord progression: Em, E⁷, Am, F, C, G, Am, Dm, Am, and ends with *p.c.* (pedal point). The bottom staff continues the bass line and also ends with *p.c.*

arranged by

Richard Seisler

Feb., 1982

The Star of the County Down

Close to Banbridge town in the County Down
 One morning last July
 Down a breen green came a sweet colleen
 And she smiled as she passed me by;
 She looked so sweet from her two bare feet
 To the sheen of her nut-brown hair.
 Such a coaxing elf, sure I shook myself
 For to see I was really there.

From Bantry Bay up to Derry Quay
 And from Galway to Dublin town
 No maid I've seen like the sweet colleen
 That I met in the County Down.
 As she onward sped I scratched my head
 And I looked with a feel so rare
 And I said, says I, to a passerby
 Who's the maid with the nut-brown hair?

Oh, he smiled at me and he says, says he,
 That's the gem of Ireland's crown
 Young Rose McCann from the banks of Bann.
 She's the star of the County Down.
 At the harvest fair she'll be surely there,
 So I'll dress in my Sunday clothes
 With my shoes shone bright and my hat cocked right
 For a smile from the nut-brown rose

No pipe I'll smoke, nor horse I'll yoke
 Till my plough is a rust-colored brown,
 Till a smiling bride by my own fire side
 Sits the Star of the County Down.

B^b Clarinet

The Star of the County Down
Waltz

~ Ireland.

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a key signature of one sharp. The melody in the top staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The top staff continues the melody from the first system, starting with a quarter note D5, followed by quarter notes E5, F#5, and G5. The bass line continues with a quarter note D3, followed by quarter notes E3, F#3, and G3. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The top staff continues the melody, starting with a quarter note A5, followed by quarter notes B5, C6, and B5. The bass line continues with a quarter note A3, followed by quarter notes B3, C4, and B3. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The top staff continues the melody, starting with a quarter note A5, followed by quarter notes B5, C6, and B5. The bass line continues with a quarter note A3, followed by quarter notes B3, C4, and B3. The system concludes with a double bar line and the marking "D.C." (Da Capo) written below the staff.

*Transcribed by
Richard Geister*

Strip the Willow

♩ = 108 Play 7^x

English country
dance

(A) vn, fl, soprano recorder

Em G D Em A⁷ D Em A⁷ Bm G A Bm Em

(B) G D Em A⁷ Bm Em Bm Bm A Bm Em

1stx
on repeat

D.C.

Harmony

(A) vn, fl, or recorder: sop., alt. or ten.

Em G D Em A⁷ D Em Bm G A Bm Em

sop, alt. or ten rec (This part may substitute for melody)

(B) G D Em A⁷ Bm Em Bm A Bm Em

G D Em A⁷ Bm Em Bm G A Bm Em D.C.

suggested arrangement for playing 7^x:

1. Melody, solo
2. M + Bass
3. M + Harmony 1 + B
4. M + H2 + B
5. H2 + B
6. M + H1 + B
7. M + H1 + H2 + B

transcribed & arranged by
Richard Geisler, Feb., 1989

Swedish Schottis Medley

♩ = 84

Schottis efter Timas Hans

(A) *vio. & rec. 1* *vio solo* *vio solo*

CL. *rec. 2* *vio solo* *vio solo*

D G A D G D A D

(B) *vio solo* *vio solo*

D A D A D

(C) *vio solo* *vio solo*

D A D A D

(D) *CL* *(m) on repeats* *(m)* *(m)* *1, 3* *2* *4* *fine*

D Em D A D A7 D D fine

Schottis

(E) *Bm* *vio* *F#m* *Bm* *CL* *vio* *G* *A* *D* *4x*

Bm F#m Bm G A D 4x

CL rec. 2 tacet

Schottis från Enviken

⑥ cl/vio/rec.1

⑧ cl (w) on repeats

play pattern for a long dance: (A-D)+E+(FG)+E+(A-D) ^{8 bars} per section

Orchestration for violin, clarinet, 2 soprano recorders; chording by guitar.

melody = top notes, top staff
harmony = bottom notes, top staff
descant = 2nd staff

Ⓐ vio + rec 1 on repeat
cl
+ rec 2 on rep.

Ⓑ vio + rec 1 on rep.
+ cl on rep
rec 2

Ⓒ vio & rec 1
cl
+ rec 2 for } 3 & 4

Ⓓ cl + rec 1 for } 3 & 4
vio
rec 2

Ⓔ ^{4x} (1-2) vio, (3-4) vio + rec 1
(1-3) cl 3va ↓ (4) cl loco

(b) ^{4x} (1-2) cl (3) cl + rec 1 (4) cl + rec 1 + vio
(1-3) vio

Ⓕ play 2^x with all repeats, as follows:

1. cl solo for } 1 & 2, cl + rec 1 for } 3 & 4
+ vio for } 3 & 4

2. + vio for } 3 & 4
cl solo for } 1 & 2, cl + rec 1 for } 3 & 4

Ⓖ cl
+ rec 2 for } 2, rec 2 + vio for } 3 & 4

alter play pattern's orchestration
to suit

source: Scandinavian Folk Dances and Tunes
Folklore Village, Ate 3, Dodgeville, WI 53533

arranged by Richard Seisler, 1984

B^bclar.

Swedish Schottis Medley

♩ = 89

①

②

③

④

on repeats (w)

melody

fine

⑤

⑥

⑦

(w) on repeats

D.C. al fine

for a long dance : (A~D) + E + (F G) + E + (A~D) 8 bars/section

see "C" score for suggested orchestration

Richard Geisler
1984

Sweets of May

~ Ireland

♩. = 112

A Am Em G Am Em Am Em G Am Em Am
 B Em G Em G Am
 C Em Am Em Am Em Am
 D Em D Em D Bm (Am) Em
 E Em D Em Bm Am Em
 F D D⁷ G Em D⁷ G
 ← melody note →

Sweets of May: Solaissai Na Bealtaine
; Aoibhneas Na Bealtaine

(A~F) + (A~E with fine)
for Intro, play (A) without repeat

orchestrate to suit. Recording uses violin, accordion, bass, piano & snare drum

record reference
Folkdance Underground #5

transcribed by
Richard Geisler
Feb., 1987

Talgoxen

Finland
couple mixer

Intro. vn $\text{♩} = 72$

① (+ rec. 8va)
Gm D7
(+ gtr.)

② Cm Gm D7 Gm Cm Gm D7 Gm

③ vn1 1,3 2,4

④ vn2/acc./cl. D7 1,3 2,4

⑤ rec. 8va 3 1st 3rd 1,3 2,4 3

⑥ 2nd 4th ad lib.

⑦ Cm Gm D7 Gm Cm Gm D7 Gm

⑧ ad lib.

for solo violin
play pattern
I + (AB)^{6x} or more

play pattern with suggested orchestration
I + (AB)^{2x} + A'B' + AB + A'B' + AB

*transcribed &
arranged
by*

*Richard Geisler
May, 1991*

1. I + A solo violin
B + soprano recorder 8va
2. A + B vn & rec + guitar chording: ♩ ♩ ♩
3. A' + B' 3 part: vn 1 + vn 2/acc/cl + rec 8va + gtr chording
4. A vn & rec + gtr chording
B' + vn 2/acc/cl
5. same as 3
6. A bars 1-8: vn & rec 8va + gtr chording
9-16: vn & rec 8va (gtr drops out)
B solo vn (rec drops out)

Tälgoxen

Clarinete

Finland
couple mixer

Intro. un $\text{♩} = 72$

A cl. ad lib.

B

cl.

A

f l^{8va} (cl. ad lib)

1st & 3rd 1, 3

2nd & 4th 3

3 2, 4

Jig 'de Tony Hall'

~ Ireland

(A) $\text{♩} = 132$ *acc. (vio)* **Intro = bars 5-8 of (A)**

(B)

— as played by le P'tit Blanc —

(A)(B) ^{4x} or longer

(A) drone part

notes on playing Tony Hall

dance: Tripping up Stairs

✓ The Alsatian band, le P'tit Blanc, uses a diatonic melodeon (button accordion) which makes this arpeggio tune easier to play. Both the acc. & rec. parts demand musical wizardry. The acc. plays 2nd part (harmony) upon the 3rd time.

✓ drum, ad lib., chording: $\text{J}^{\text{3}} \text{J}^{\text{3}} \text{J}^{\text{3}}$

transcribed by Richard Geisler, Oct, 1985

Vossarul

Intro ♩ = 88

~ Norway

Violins

Clarinet or strings

accordion (or strings)

bass

(A) 5.

(B)

record reference:

Folkdance Underground 2
 Nama 2
 Harmoni TD-7

Intro + (A-E)^{3x}

If accordion is used in lieu of strings,
 chord with right hand, drone on "a" with left

transcribed by
 Richard Gessler
 Nov, 1981

©

A D A tr.mn
CL.
cl. solo
1. 2.
1. 2.
1. 2.

©

1. 2.
1. 2.
1. 2.
1. 2.
1. 2.
1. 2.

©

ET
A
1. 2.
1. 2.
1. 2.
1. 2.

Vossaril

B \flat clarinet

Intro. $\text{♩} = 88$

Norway

The musical score is written for B \flat clarinet in G major (one sharp) and 2/4 time. It consists of the following sections:

- Intro:** A short melodic introduction.
- Section A:** A melodic phrase with a repeat sign and a first ending bracket.
- Section B:** A melodic phrase with a repeat sign and a first ending bracket. The word "traw" is written above the notes.
- Section C:** A melodic phrase with a repeat sign and a first ending bracket. The word "traw" is written above the notes.
- Section D:** A melodic phrase with a repeat sign and a first ending bracket. The word "traw" is written above the notes.
- Section E:** A melodic phrase with a repeat sign and a first ending bracket. The word "traw" is written above the notes.

Below the main staff, there are two staves for other instruments:

- violin II/clarinet:** A melodic line with a repeat sign and a first ending bracket.
- 8 bassa... etc.:** A bass line with a repeat sign and a first ending bracket.

The score concludes with the word "fine" and "D.S." (Da Capo).

Intro+(A-E)^{3x}

Transposed by
Richard Seisler
April, 1988

Walpole Cottage

Intro. $\text{♩} = 116$

England

Handwritten musical score for "Walpole Cottage" in G major, 4/4 time. The score consists of seven staves of music with various chords and articulations. The key signature has one sharp (F#). The score includes an introduction and several sections marked with circled letters B, C, and D. Chords include Em, A, D, G, Bm, F#7, A7, and D7. The piece ends with a double bar line and the instruction "D.C. 6x".

orchestrate to suit:

violin(s), recorder(s) + guitar/accordion + bass

chording: $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

arranged by
Richard Geisler
May, 1988