

THE
INTERNATIONAL



COLLECTION

Music & Lyrics To 55 Favorite Folkdances
Transcribed by
Richard Geisler



a publication of The Village & Early Music Society
15181 Ballantree Lane, Grass Valley, CA 95949



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THE INTERNATIONAL COLLECTION

To the Musician

THE INTERNATIONAL COLLECTION is a cornucopia of musical delights. It offers the dance music of many folk: 55 melodies from 33 different places. The tunes and the dances for which they are played are well known by recreational folk dancers in America and elsewhere in the world where people have discovered the abundant resources of the human spirit in the diversity of folk as they celebrate their traditions and festivals in song and dance. The soul of a folk is expressed in music, revealed in dance.

Upon hearing a melody, a folk dancer knows how to step, skip, hop, turn or shuffle like a Hungarian, Scotsman, Serb, Croat, Swede, Turk, Slovak, Greek, Israeli, Bulgarian, Macedonian, Romanian, French Canadian, a lilting Irishman, an enthusiastic American... . Through this activity one begins to experience his own ethnic roots and the folk souls of many other nationalities. However, for whatever reason a person decides to take up folk dancing...for fun, health or friendship...it is the music itself that kindles the will. The music is the fire and heat. It inspires and lightens the dancing feet, it delights the ear, it enlightens and lifts the heart.

For the person who has not yet discovered the wholesome good time of folk dancing, very few of the melodies in THE INTERNATIONAL COLLECTION will be familiar ones. For the American, depending upon his heritage and cultural environment, it could be that such a tune as "The Irish Washerwoman," or "Cotton-eyed Joe," or "Road to the Isles," or "Neapolitan Tarantella," or "Korobushka" is a familiar one. Certainly "Never on Sunday" is a tune that millions have heard. Beyond these possibly familiar few, however, there are yet the tunes of 27 other folk in this collection.

For the musician who sets out to play these melodies, a musical wonderland is waiting for discovery and exploration. There's the bouncy and robust "Doudlebska Polka" from Czechoslovakia, the aluring "Misirlou" from Greece, the perfectly happy "Singing Hambo" from Sweden, the noble and graceful "Ada's Kujawiak" from Poland, the childlike "Kriči, Kriči Tiček" from Croatia, the hypnotic "Gavotte D'Honneur" from Brittany, the exotic "Zemer Atik" from Israel... and the list goes on. Each tune has its own magic. Each time it is played it is as though a genie is released from its lamp. But this musical genie enchants the one who sets it free and leads him into the genius of his folk.

TRANSCRIPTIONS & INSTRUMENTATION

The music transcriptions represent the dances as they are danced. They include metronomic markings for tempos, indications of chords, rhythms for chording, use of percussion, play patterns, lyrics in translation and transliteration. Harmony parts are included. Instrumentation and orchestration are noted or suggested.

The transcriptions are music scores. They may be used by the amateur "closet" musician or by an ensemble of mixed instrumentation. The music may be well played on violin, flute, mandolin, clarinet, recorder, accordion, guitar, autoharp and various percussion. The music is easily adapted.

PROTECTION & USE

Protect this music. Use it carefully. Upon receiving it, reinforce the holes to avoid tears. Do the same for corners. Place the music in a ring binder that will allow easy removal or shuffling of individual tunes for practice or performance.

(THE INTERNATIONAL COLLECTION, cont.)

OTHER COLLECTIONS

In addition to THE INTERNATIONAL COLLECTION two more collections are available. Both present folk dance music from the Balkans. THE YUGOSLAV COLLECTION contains 40 melodies from the Yugoslav republics of Bosnia, Croatia, Serbia, Macedonia and Slovenia. THE BULGARIAN COLLECTION contains 35 melodies from the major ethnographic regions of Bulgaria.

FOLKLORE

For those who are interested, VILTIS is the American magazine of international folklore and folk dance. It is highly recommended for its articles and research of folkloric interest and readability. It contains information about folk dance in the USA and abroad. Published 6 times yearly, \$20 USA. 1337 Marion St. Denver, CO, 80201

SOURCES FOR GOODS & INFORMATION

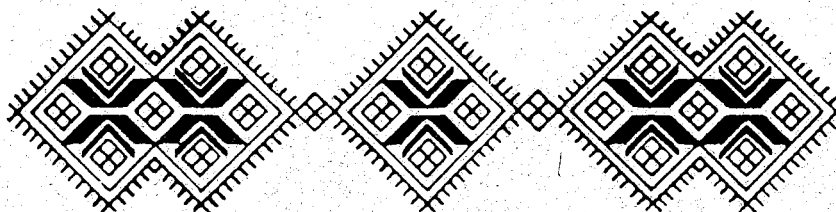
For information and items relating to Balkan and international folk dance in the USA, the following organizations may be contacted:

Folk Dance Federation of California 1275 "A" St., Rm 111 Hayward, CA 94541 tel. 415/581-6000	Folk Arts Center of New England 1950 Massachusetts Ave. Cambridge, MA 02140 tel. 617/491-6083
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Many of the dances included in THE INTERNATIONAL COLLECTION are described in a series of bound dance syllabi offered by the Federation. The series is entitled FOLK DANCES FROM NEAR AND FAR. FACONE offers dance syllabi, records and tapes.

The following businesses offer books, tapes, records and dance syllabi:

EAST:	MIDWEST:	WEST:
WorldTone Music 230 7th Ave. New York, NY 10011 tel. 212/691-1934	Handverks 10055 Hwy 57 Sister Bay, WI 54234 tel. 414/854-2986	Festival Records 2773 West Pico Blvd. Los Angeles, CA 90006 tel. 213/737-3500



THE INTERNATIONAL COLLECTION

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THE INTERNATIONAL COLLECTION

Music to 55 Favorite International Folk Songs & Dances

Armenia

Garoon
Sweet Girl

Austria/Germany
Netherlands

Der Hammerschmied Gesell'n: Netherlands
Schuhplattler Ländler: Bavaria
Zillertaler Ländler: Austria
Zwiefacher: Wintergrün: Germany

British Isles

Irish Jig Medley
Road to the Isles: Scotland
Robin Ddiog: Wales
Siamsa Beirte: Ireland
Walpole Cottage: England

Bulgaria

Dobrudžanska Reka
Karamfil
Singing Pravo

Canada

La Bastringue
Les Saluts

Czechoslovakia

Čerešničky
Doudlebska Polka

France

Doppelpolka & S'Dundi: Alsace
Gavotte D'Honneur: Brittany
Le Bal De Jugon: Brittany

Greece

Misirlou
Never on Sunday
Women of Souli
(kalamatianós)

Hungary

Körtánc
Oláhos
Smogyi Karikázó

Israel

Erev Shel Shoshanim
Ma Na'avu
Zemer Atik

Italy

Neapolitan Tarantella

Japan

Tokyo Dontaku

Mexico

Corrido

Poland

Ada's Kujawiak #1
A Polish Waltz
Krakowiak

Romania

Alunelul
Ciuleandra
Rustemul

Scandinavia

Little Man in a Fix: Denmark
Rørospols: Norway
Scandinavian Polka
Singing Hambo: Sweden

South America

Carnavalito: Bolivia

Turkey

Ali Paşa
İşte Héndek

U.S.A.

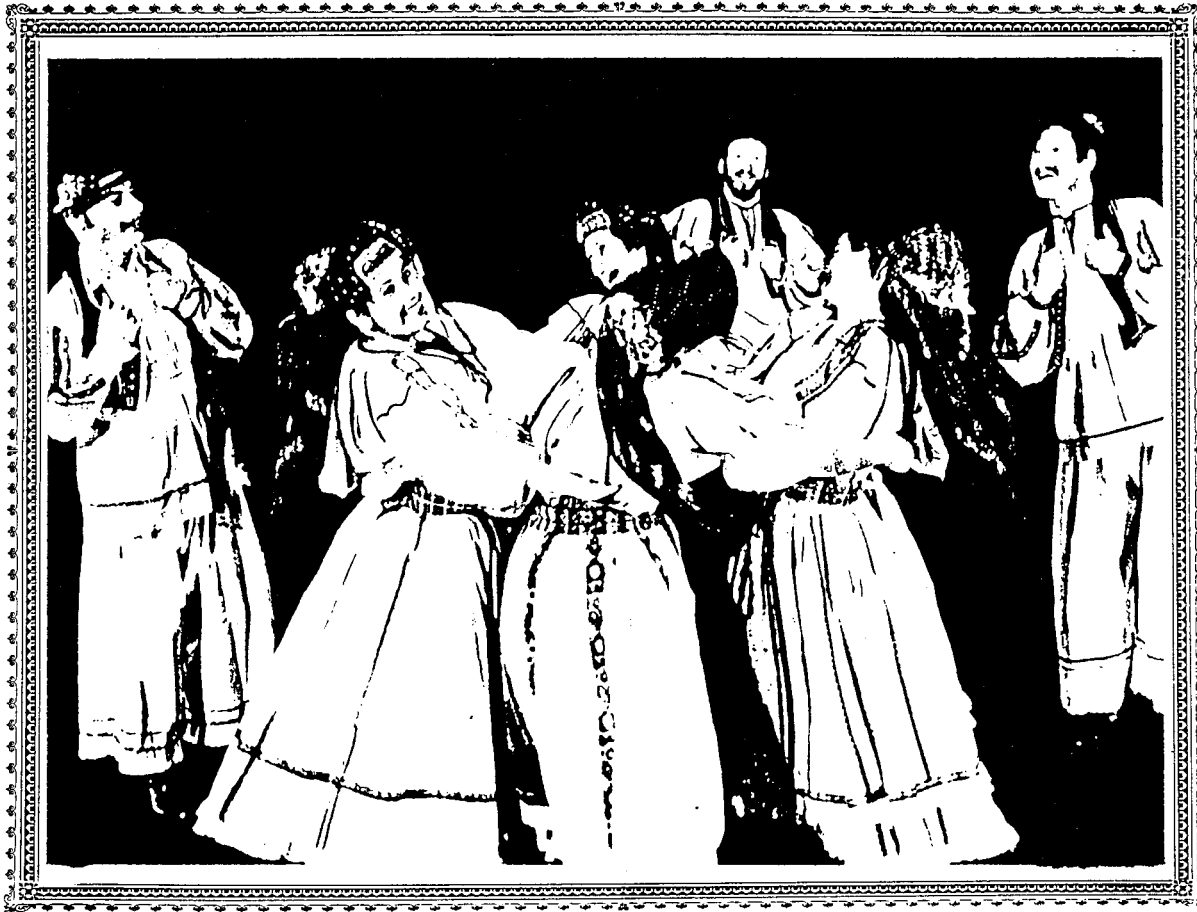
Cotton-eyed Joe
Salty Dog Rag
Teton Mountain Stomp

U.S.S.R.

Arkan: Ukrainia
Korobushka: Russia

Yugoslavia

Ersko Kolo: Serbia
Ivanica: Macedonia
Kriči Kriči Tiček: Croatia
Setnja: Serbia



The truest reason that we dance,
the only real reason,
is that in dancing with unconscious
pleasure,
we are restoring a balance
between reason and emotion,
a balance that keeps
sanity and beauty
alive
in a mad, mad world

Mary Gadd

Ada's Kujawiak #1

Na Wierzbowym Listku

Poland

Intro. $\text{♩} = 126$

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with an introduction of four measures, followed by a first ending marked with a circled 'A'. The first ending contains eight measures of eighth-note patterns. The second staff is in treble clef with a key signature of one sharp and a 3/4 time signature, starting with a half note followed by quarter notes. The third staff is in bass clef with a key signature of one sharp and a 3/4 time signature, starting with a half note followed by quarter notes. Performance instructions include 'legato' and 'play octave⁸ first time' above the first ending. Chord symbols include Am, E7, and F#.

The second system of the musical score consists of three staves. The top staff continues the eighth-note patterns from the first system, ending with two first endings marked '1' and '2'. The second staff continues the melody from the first system. The third staff continues the bass line from the first system. Chord symbols include Am, Am^{maj7}, Am⁷, Am⁶, F⁷, E⁷, and Am. The first ending '1' has a chord symbol of Am, and the first ending '2' has a chord symbol of Am.

The third system of the musical score consists of three staves. The top staff begins with a circled 'B' and contains eighth-note patterns. The second staff continues the melody from the second system. The third staff continues the bass line from the second system. Chord symbols include E⁷, Am, G, C, G, A^{dim}, and E⁷.





pattern:
 $(I-ABC)^{2x} + I-AB + B$ *without repeat*

record reference:
 Muza XL 0203, A/3

title translation:
 "On the Willow leaf"

transcribed by
 Richard Geisler
 Sept., 1984

notes on playing Ada's Kujawiak #1

- ✓ originally two accordions, strings & vocal
- ✓ at A, play octave up 1st time, written octave on repeat of section
- ✓ chording:   at ends of phrases:  
- ✓ play lightly, delicately. *tempo rubato*

A ♩ = 160 **Ali Paşa** ~ Turkey

B interlude

C vocal

Pattern: AB + (CB)^{4x}

- AB instrumental
- C male vocal, octave lower:
If instru'l, play as written
- B instru'l interlude between verses

record reference: Boz-OK 102 Folklore, Dances & Music of Turkey

notes on playing Ali Paşa

- ✓ bass line for A & B is same for C
- ✓ harmony at C, 1st section, is sung only once: on the repeat of the section, 4th time through.
- ✓ 4th verse, 2nd part, is repeated on last interlude.
- ✓ chording for guitar/accordion: ♯ ♯ ♯ ♯ ♯

- 1 /Arpa ektim, biçemedim
Bir düs gördüm, seceremedim/
/Alışmışım soğuk suya
Issig 'sular içemedim/
- 2 /Uc atım var, biri binek
Arkadaslar kalkın gidek/
/Ali Paşayı vurdular
Yavrusuna haber vererek/
- 3 /Paşa giyer iki Kürkü
Biri samur biri tilki/
/Ali Paşayı vurdular
Harab' oldu van'ın mülkü/
- 4 /Karavana vurdular
Yüzbaşılar darıldılar/
/Darılmayın yüzbaşılar
Ali Paşayı vurdular/

ç = ch
ş = sh
ı = push, hut
ğ silent -
lengthens
preceding
vowel

I planted barley but never harvested it,
I had a dream but it is gone.
I am used to cold water
But I can't drink it without tea.

I have three horses and one has good blood.
Come on, friends, get up and let's go.
Someone has assassinated Ali Pasha.
Let us give the news to his family.

Pasha used to wear two furs,
One, was fox, one was sable.
Ali Pasha has been assassinated,
The wonder of Von has been killed.

The assassination took place at the mess hall.
The captains became angry.
Don't be angry, captains,
Ali is dead.

transcribed by 3
Richard Geisler
Dec. 1983

Aluneluc

~ Roumania

Intro. $\text{♩} = 108$

G.P. $\text{♩} = 84$

(A) $\text{♩} = 100-108$

tambourine

(B)

G ET Am C G C G C G ET Am D A

etc.

D A F#7 Bm D A D A D A F#7 Bm

etc.

play $A2^x + B2^x + A2^x$ for melodic variation: *chording:*

Alunelu, alunelu hai la joc,
Să ne fie, să ne fie cu noroc!
Cine-n horă o să joace
Mare, mare se va face
Cine n-o juca de fel
Va rămîne mititel.

Alunelu, alunelu hai la joc,
Să ne fie, să ne fie cu noroc!
Joacă, joacă tot pe loc
Să răsară busuioc
Joacă joacă tot gşa
Joacă şi nu te lăsa.

Alunelu, little hazelnut

record references:

- Fo (Kraft 1549 (45); LP 31
- Fo/K Dancer, MH 1120 (45)
- Worldtone, WT 10005 (45)
- Du Tam, DT 3001 (LP), Vol. 1
- Elektra 7206 (LP),

Come on, let's dance,
Here's to our good fortune!
Whoever dances
Will grow strong and tall,
Those who won't dance
Will stay weak and small.

Come on, let's dance,
Here's to our good fortune!
Dance, dance on this earth
Where the basil grows.
Dance, dance again,
Dance without slowing down.

transcribed by Richard Seisler

Arkan

Ukraine

Intro

bass line may be played by clarinet when transposed and written in treble clef

chording at A & B $(AB)^{4x} + A$
 by acc/gui Arkan = The Lasso
 transcribed by Richard Seisler

record reference:
 Star, S-8410
 Folkdance Underground 1

Oct, 1981
 5

Carnavalito

~ Bolivia

Intro. ♩ = 152

notes on playing Carnavalito
 ✓ Instrumentation

- flute (soprano recorder)
- mandolin (banjo, autoharp)
- string bass (guitar)
- percussion: small, med. & big drums; tambourine; cymbal hit with stick

Record Source:
 The Folk Dancer, MH 45-1130

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

© more perc. in a rhythm of ♩ ad lib., using drs., cym., tamb., and various other improvised festive sounds: e.g. shouts, whistles, police whistle, jingle bells

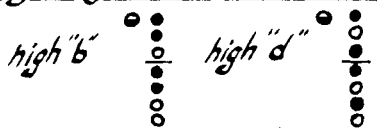
✓ mandolin chording
 use ♩ ad lib. (♩: ♩) throughout except (A), bars 3-4, and 7-8; and (B) the same, where man. follows bass (and dr.) rhythm.

✓ Percussion use's rhythms

Intro Throughout Intro (43 bars), alternate in 4 bar segments between med. dr. & tamb. (bars 1-4) and an answering small & big dr. & tamb. (bars 5-8) etc. Cym. (*) enters at bar 9 and plays with med. dr. & tamb.

✓ Shortened Intro. ~ last 7 bars

✓ Fingerings for sop. recorder



- (A) less perc., same rhythm, no cym.
- (B) add cym. ad lib.

transcribed by Richard Geisler, May, 1989

Čerešničky

~ Czechoslovakia

♩ = 120 *moderato*

A) vocal

C G C G C F C A⁷ D_m G⁷ D⁷ G

B) optional instrumental

G⁷ C G⁷ C^{DC} G D G D G C G E⁷ A_m D⁷

A⁷ D G D⁷ G

suggested:

A^{2x} + B + A^{2x} + coda

chording:



tambourine ad lib.

Coda *play several times to end dance*

1, 2, (3 or more) fine

/Čerešničky, čerešničky, čerešné
/Vy jste se mi rozspaly na cestě/
/Kdo vás najde, kdo vás posběra
Ja som měla včera večer frajera/

Cherries, cherries spilled on the path.
Who is going to pick them up?
Last night I met a handsome young man.

/Byl to šohaj malovaný jak růža
Toho bych si vyvolila za muža/
/Ani bych mu robit neddla
Jenom bych ho jako růža chovala/

He is like a beautiful rose.
I would like to have him for my husband.
I wouldn't let him work.
I would keep him like a rose.

record reference: Worldtone WT-MBH 1003 EP(45)

transcribed by
Richard Geisler, Feb, 1982

Ciuleandra

~ Roumania

- 1 slow instrumental, $\text{♩} = 76$ (A B)^{13x}
 2-8 vocal at (A): verse, bars 1-2; chorus, bars 3-4
 instr'l at (B)
 - gradual accelerando throughout -
 2-3 $\text{♩} = 76$ for vocal, slightly faster for instr'l
 4 (80 → 100), 5 (92 → 116), 6 (112 → 144), 7 (132 → 152), 8 (152 → 176)
 9-13 instr'l, ever faster: $\text{♩} = 176 \rightarrow 216^+$
 chorus is shouted out once more, 10th time at (A), bars 1-2

instrumental arrangement

violins or accordion, top part
 violin or clarinet, 2nd part
 For 9-13, play 2nd part 8^{va}

Foaie verde și pînoc
 Ține-ți ciuleandra pe loc.
chorus
 Și-nc-odată, mai băieți,
 Hoooop ș'așa, ș'așa.
 Țineți-o, flăcăi, așa
 Pina n-ajunge puica.
 Întăriți-o lită lus
 C-ajunge acuş, acuş.
 Mai întăriți-o de un pas
 C-ajuns și n-a rămas.
 Două fire, două paie
 Luați ciuleandra la bătaie.
 Tot așa că nu mă las
 Că sînt cu puica de-un pas.
 Două fire, două paie
 Luați ciuleandra la bătaie.

ai= mine
 c= chug, preceding
 e or i. Otherwise
 as in cat
 ei= say
 g= gem, preceding
 e or i.
 Otherwise, go
 gh= go
 î as final letter,
 usually silent.
 Palatalizes,
 preceding letter
 î= boot, but with
 lips unrounded
 j= azure
 oi= oil
 ou= blow
 ș= shawl
 ț= cats

Green Leaves and pine,
 Do the dance in place!
 And once again, my boys,
 Oooh, Like this, Like this.
 Keep it like this, boys,
 Until your chick arrives.
 Dance harder now,
 For she will arrive soon, soon.
 Dance still harder with each step,
 For she has arrived and will not rest.
 Two strands, two straws,
 We'll take it up to tempo.
 Keep it up like this,
 For I'm in step with my chick.

chording:

1-8
 9-13

Two strands, two straws,
 We'll take it up to tempo.

record reference: Lark, L 3708
 Gypsy Camp, GC 5201

Transcribed by
 Richard Seisler

Corrido

~ Mexican-American

Intro. $\text{♩} = 126$

trp (muted) C

(bass)

A chorus (vocals 8va ↓)

trp muted

guitar

B verse

vamp

(bass) Cm

guitar

(optional)

Cm

guitar

A' chorus (vocals 8va ↓)

C

guitar

C

guitar (last x)

C

record reference:

Columbia 6196x (CO 35953)

Folkraft 1458

notes on playing Corrido

Instrumental arrangement

- ✓ Muted trumpet is important for a "Mexican" feeling.
- ✓ Clarinet over violin at **A**; **A'** and violin at **B** (with clar. on optional part) is a possibility; a violin-accordion combination is another.
- ✓ Chording: by guitar, accordion or piano

Pattern

(Intro + A + B + A') 3x

transcribed by
Richard Seisler, July, 1986 g

Corrido

p.2/2

Chorus:

*Eso si, cómo no!
Qué bonito, qué bonito es el amor!
Ya verás, cómo no!
Cuando pruebas tú las mieles del amor.*

*Chata no seas tan (remalova),
Ya no me hagas padecer.
Como ves que te estoy queriendo ahora.
Corazón tú no me puedas querer.*

*Chata no seas tan olvidada,
Ya no me hagas padecer.
¿Será porque no estás enamorada,
O porque es es' tu modo de querer?*

*Chata no seas tan presumida,
Ya no me hagas padecer
Como ves que te estoy dando mi vida,
Corazón tú no me puedas querer.*

*This yes, of course!
How beautiful, how beautiful is love!
You will see, of course!
When you taste the honey sweetness of love.*

*Darling, don't be so (cruel),
Don't let me suffer so.
As you can see, I love you now.
Sweetheart, you don't love me.*

*Darling, don't be so ungrateful,
Don't let me suffer so.
Can it be because you are not in love,
Or is this your way of loving?*

*Darling, don't be so conceited,
Don't let me suffer so.
Don't you see I am giving you my life?
Sweetheart, can't you love me?*

Cotton-Eyed Joe

U.S.A.

Intro. ♩ = 116

(A) A
 1 D A 2 D A
 1 E7 A 2 E7 A to (C)
 (to end, take fine upon repeat) D.C. (to A)
 (B) A E7 A A E7 A
 (D) A E7 A A E7 A
 (B) A 1 E7 A 2 E7 A to (A)
 fine E7 A D A E7 A

pattern
 $(AB)^{2x} + CB' + DB'' + AB + CB + AB$
record reference
 Folkdance Underground, FU#3
 Folkraft 1470, 1035, 1124

Notes on playing Cotton-Eyed Joe

- ✓ This is real hoedown stuff! Best to use a fiddle either as solo instrument or sharing tune with other melody instruments.
- ✓ Add zest by playing double stops, as indicated by small notes in (A) & (B).
- ✓ For chording, guitar plays after-beats. Improvise an active slap-stickish percussion.

Simpler version for violin, accordion or recorder

(A) A D A E7 A (B) A (D) A E7 A

transcribed by
Richard Geisler

July, 1986

Dobrudžanska Reka

Women's hand dance from Dobrudža

~ Bulgaria

Intro. $\text{♩} = 88$

orchestrate to suit

harmony & rhythm

$$(A-I)^{2x} + (A-D)$$

record reference: XOPD, X-318 (45);
Folkdance Underground, Vol. 1

chording: = bass ad lib.

Intro. $\text{♩} = 88$

.....etc.'. The second staff continues the melodic line."/>

C



D



E



F



G



H



I



transcribed by Richard Seisler, Mar, 1982

Intro $\text{♩} = 80$ *Doppelpolka & s'Dundi* France-Alsace
Schottish-mazurka-Waltz as played by *Le P'tit Blanc*

(A) Doppelpolka (schottish) — **accordion** —

(B)

(C)

(D) s'Dundi (mazurka-waltz)

light chording only 1st x thru (D). Add melody & stronger chording at (E)

(E)

(F)

(G)

(A) schottish $\text{♩} = 80$ — **soprano recorder** —

(B)

(C)

-tacet at waltz

violin

(A) schottish $\text{♩} = 80$

Musical notation for section A, Schottish, measures 1-8. The music is in treble clef, 2/4 time, with a tempo of quarter note = 80. It features a series of eighth and sixteenth notes with various ornaments.

(B)

(C)

Musical notation for sections B and C, measures 9-16. Section B (measures 9-12) consists of eighth notes. Section C (measures 13-16) features a rhythmic pattern with accents and a first ending bracket over measures 14-15, leading to a double bar line. The notation includes a 'D.C. 2x' instruction.

(D) mazurka-waltz $\text{♩} = 69$

Musical notation for section D, Mazurka-Waltz, measures 17-24. The music is in treble clef, 3/4 time, with a tempo of quarter note = 69. It features a waltz-like melody with dotted rhythms.

(tacet 1st x thru (D). Enter at bar 9 of (E), playing low 'g' in rhythmic drone with hurdy-gurdy. Play written part upon repeat of mazurka.)

(E)

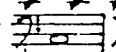
Musical notation for section E, measures 25-32. The music is in treble clef, 2/4 time. It features a melody with eighth notes and rests. A 'vjo enters etc.' annotation is present at the end of the section. The section concludes with a 'fine' marking and a '3x' repeat sign.

(D) mazurka-waltz $\text{♩} = 69$

hurdy-gurdy

(tacet for schottish)

Musical notation for section D, Hurdy-gurdy, measures 33-40. The music is in treble clef, 3/4 time, with a tempo of quarter note = 69. It features a rhythmic drone pattern with a steady drone on a specific note, indicated by a diagram of a guitar fretboard.

(rhythmic drone + steady drone on )

(E)

Musical notation for section E, measures 41-48. The music is in treble clef, 2/4 time. It features a melody with eighth notes and rests. The section concludes with a 'fine' marking and a '3x' repeat sign.

psaltery

Doppel, polka, p. 3/3

(A) schottish $\text{♩} = 80$

4x (B)

tacet 1st x thru schottish. Play 2nd; 3rd times

(C)

D.C. 2x

(D) mazurka-waltz $\text{♩} = 69$

tacet 2x thru mazurka-waltz. Play 3rd; 4th x

(E)

to (D) 1x } fine

notes on playing Doppel, polka & s'Dundi

✓ as medley for dancing: (ABC)^{3x} (+) (DE)^{4x} (+) ABC

✓ possible substitute instrumentation:

for psaltery: try a muted violin, no vibrato, for a "thin," "stringy" tone.

for hurdy-gurdy, melody: also a muted violin

drone in rhythm: try a strummed autoharp with C_m & C₇ buttons depressed. This produces two-note chord of c/g. For strumming drone rhythm, use guitar pick; or for a more "metallic" sound, remove the eraser from a lead pencil and brush the metal cylinder over the strings, holding pencil almost horizontal to them.

Or... try a dulcimer Or... how about a kazoo!

cassette reference:
le Petit Blanc '85
Bal Folk

Dancing the mazurka-waltz: a mixer in which the woman progresses CCW around the dance circle upon each repeat of the dance. Begin with W on M's left. All dancers' hands are joined downwards in relaxed V position. During first 8 bars, dancers turn back & forth in place (like Maytag washing machines!), their feet stepping to 1, 2, 3... 1, 2, 3 etc. To this count, M swivels 1st to R, W to L. Their relaxed arms swing naturally in the direction of their swivels. In this manner, couples turn away from & toward each other 8 times. On the 8th swivel, M turns to face his partner (on his L). He quickly draws her to him, and for the next 8 bars they waltz together, turning CW. At the 8th bar, M deposits W on his R. The dance begins again with new partners.

Note! The dance is fast, fun & flirtatious. Be sure that during the swiveling, M & W make as much eye contact as possible.

transcribed by Richard Seisler, Aug., 1985

Doudlebska Polka

Double Clap Polka

- Czech

♩ = 120

(A)

B^b E^b B^b F⁷ B^b

(B)

F⁷ B^b B^b *legato* F⁷

(C)

F⁷ B^b F⁷ B^b B^b *marcato*

F⁷ B^b

F⁷ B^b DC

(ABC) 3^x or more

- ✓ Intro. Last 4 bars of ©
- ✓ Orchestrate to suit ~ good clarinet tune
- ✓ © may be played as a solo section and/or played with the 2nd part
- ✓ Accordion chording: at **(A)**'s **(B)** right hand at **(C)**

record reference: Folk Dancer MH 3016
Folkraft 1413

transcribed by Richard Seisler

Erev Shel Shoshanim

-Israel

Intro $\text{♩} = 104$
fl 8va (rec)
no chording
etc.

(A) verse
Em Am

(B) chorus
Em Am Em fl Am Em D
1. fl 8va 2. Em
cl/acc
fine

(A²)
Em Am Em
1. Em 2. Em repeat (B)

(A) *transposition of parts for B^b clarinet*
on repeat
D.C.

play pattern:

Intro + (A) + (B) + (A²) + (B)
 - or longer

Erev shel shoshanim,
 Natzey na el habuslan.
 Meor uv'samim ul'vona
 L'reglech miftan.

chorus:

Laila yored l'et
 Yarudch shoshan nashvah,
 Hava elchash loch shir balat,
 Zemer shel ahavah.

Evening of lillies,
 let us go out to see the view,
 Aromas of myrrh and other spices
 Will surround your feet.

Night is descending slowly,
 The wind of the lillies blows softly,
 Come and I will whisper to you
 A soft song of love.

record reference: Vanguard VSD 2027
 Folk Dances by the Karmon Israeli
 Singer & Dancers

transcribed by
 Richard Geisler
 Aug, 1985

Ersko Kolo

~ Serbia

A *moderato*

C G C D7 G

Allegro moderato **B** *moderato*

C G C D7 G G

Allegro moderato

D G A7 D G

C *moderato*

D G A7 D D A

Allegro moderato

D E7 A D A D E7 A

chording: every 8th bar:

ABC or any Key 3^x or more
(each letter is a change of Key)

surprise ending:
stop at end of slow section

record reference: Festival, F-4814; Folkraft 1498; Folk Dancer, MH 3020

tempo: not too fast in *moderato* sections - faster at *allegro* sections

transcribed by Richard Geisler

Intro. & Interlude

♩ = 104

Saroon

~ Armenia

Chords: Gm, Cm, D7, (Gm7), Cm, D7 tr, Gm, Cm, D7, (Gm7), Cm, D7 tr, Gm

acc. line continues

dr. etc. ad lib.

CL.

play on repeat

A vocal

Chords: Gm, Cm, D7, Gm, D7, Gm

CL acc. vocal ...

dr tacet enter tamb. → etc.

Line continues

B vocal

Chords: Gm, Cm, D7, Gm, D7, Gm

CL/acc

instr.

Line continues

C vocal + instr.

Chords: Gm, Cm, D7, Gm, (Gm7), Cm, D7, Gm

dr. etc.

C' instr.

Chords: Gm, Cm, D7, Gm, (Gm7), Cm, D7, Gm

notes on playing Saroon:

- ✓ drumming is essential; a bass adds
- ✓ plenty of opportunity to improvise in melody & rhythm
- ✓ optional but effective right hand chording by acc. beginning 2 bars into (A) & continuing ad lib through (B) & (C) in pattern of ♩ : ♩ ♩ or ♩ : ♩ : ♩

record: Bozigian GT 3001

(IABC)^{2x or more} + C' transcribed by

Richard Seisler Dec., '86 20

GAROON

2/2

/Char lezooneree havadats eem yaru
Artsoonknerov lutsrets sev sev acheru/

/Es ashkharu shad poochpan e heranam
Oozoom ee heranal oo moranal/

chorus: /Garoonu garoonu garoon e
Seeroonu seeroonu seeroon e
Etu ko sev sev acherov
Yar jan eenz doo aeroon es/

/Etu ko sereetz molorvadz em koon choonem
Bolor geesher artsoonknerov danchoom e/

/Yar jan eenzneets mee heranar seeroon em
Antsnortneru gardzoom en te yar goozem/

(Repeat chorus 4 times)

My love believed the shameless language,
Her dark eyes were filled with many tears.

I want to get away from this troubled world,
I've wanted to leave and forget.

chorus: It's spring,
A beautiful time.
Oh those black eyes,
They light me up, my dear.

From that love I've wandered without sleep,
I suffer and cry the whole night.

My dearest, please don't leave me, I love you.
Passersby can tell that I long for my love.

transliteration by Tom Bozigian	
a = <u>all</u>	e = <u>met</u>
ee = <u>beet</u>	o = <u>over</u>
u = <u>hut</u>	

Gavotte D'Honneur

~ Brittany

Intro: flute solo - play freely

flute solo - play freely

violin continue tremolo throughout Intro.

$\text{♩} = 152$

(A) -1- 3 part canonic arrangement

light drum

-2- begin

fine D.C.

-3- begin

fine D.C.

fine D.C.

(A) descant part for flute or soprano recorder - ad lib.

record reference: Dances of Brittany, DB-2

Intro + (A B) 6x

Suggested playing arrangement: [1] part 1 solo; [2] + pt. 3; [3-4] + pt. 2; [5-6] + descant pt. use drum throughout, drone on e is optional (drop pt. 2)

arranged by Richard Geisler

Der Hammerschmied Gesell'n

1/3

accordion

The Journeyman Blacksmith

- Netherlands

Intro. $\text{♩} = 160$

The musical score consists of six staves of handwritten notation. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 160$. The piece starts with a dynamic of *f* (forte). Chords are indicated above the notes, including C, G7, A152, and C. The second staff continues the melody with chords C and G7. The third staff features a dynamic of *f* and chords C, G7, and C. The fourth staff includes a first ending (1.) and a second ending (2.) with a C chord. The fifth staff starts with a circled A3 and includes a *fine* marking and a dynamic of *DS1*. The sixth staff concludes with a dynamic of *DS2*.

A¹B + A²B + A³B

Hammerschmied, 3/3

The musical score consists of three systems of staves. The first system features a guitar (G7) and clarinets (clars) in the lower staff, and a glockenspiel (glock.) in the upper staff. The second system includes guitar (G7), trumpet (trp), clarinet and violin (clar & vio), and glockenspiel (glock.) in the upper staff, and clarinet (clar) in the lower staff. The third system features guitar (G7) in the lower staff, and trumpet and clarinet (trp & clar) in the upper staff. Various musical notations such as chords (G7, C), dynamics (DS, acc.), and articulation (trills) are present throughout the score.

Instrumentation:

trumpet, clarinets, violin, flute, glockenspiel, accordion

substitutions: accordion (for cl. or trp.), alto recorder (for fl.), soprano rec. (for gl.)

percussion: wood box & drumstick; tambourine

A, A² | 3 x x | 13 | x x x x x 3 3 || B | 3 3 | 13 |))))) 3 3 ||

16 bars: box & stick 16 bars: tamb.

A³ glockenspiel (play 8^{va} if possible)

record reference: Folkraft LP-5; 1485(45)

transcribed by
Richard Geisler

Irish Jig Medley

A The Irish Washer-woman

g
may play 8^{va} on repeat

D⁷ g D⁷ g

Detailed description: This section contains two systems of musical notation. The top system is a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. It features a melody with eighth and sixteenth notes. The bottom system is a bass clef staff with the same key signature and time signature, providing a bass line. Chord symbols 'g', 'D7', and 'g' are placed above the bass staff. A note in the first measure of the bass staff is marked 'may play 8^{va} on repeat'.

B

g either or both parts may be played octave

D⁷ c g D g c D⁷ g

Detailed description: This section contains two systems of musical notation. The top system is a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. It features a melody with eighth and sixteenth notes. The bottom system is a bass clef staff with the same key signature and time signature, providing a bass line. Chord symbols 'g', 'D7', 'c', 'g', 'D', 'g', 'c', 'D7', and 'g' are placed above the bass staff. A note in the first measure of the bass staff is marked 'either or both parts may be played octave'.

C The Trip to Sligo

Em D Em Am Bm Em Bm Am Bm Em Am B⁷ Em

Detailed description: This section contains three systems of musical notation. The top system is a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. It features a melody with eighth and sixteenth notes. The middle system is a bass clef staff with the same key signature and time signature, providing a bass line. Chord symbols 'Em', 'D', 'Em', 'Am', 'Bm', 'Em', 'Bm', 'Am', 'Bm', 'Em', 'Am', 'B7', and 'Em' are placed above the middle staff.

D

Em D Em D Em D Em Bm Am Em Am B⁷ Em

Detailed description: This section contains three systems of musical notation. The top system is a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. It features a melody with eighth and sixteenth notes. The middle system is a bass clef staff with the same key signature and time signature, providing a bass line. Chord symbols 'Em', 'D', 'Em', 'D', 'Em', 'D', 'Em', 'Bm', 'Am', 'Em', 'Am', 'B7', and 'Em' are placed above the middle staff.

Ⓔ Kitty McGee

$$8 \times 32 \text{ bars} = (AB)^{2 \times} + (CD)^{2 \times} + (EF)^{2 \times}$$

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 McGee ~ both Trip & Kitty are complex arrangements. Use
as much or little as you want - possibilities are multi!

Intro. $\text{♩} = 84$

Iste Hendek

~ Turkey

Gm

$\star = \text{sharp, almost metallic, sound}$
 $\star = \text{loud, large drum}$

drumming and chording in these rhythms continue throughout

—percussion solo—

2 (perc. at \textcircled{A} , \textcircled{B} , \textcircled{A} as at beginning)
 (x = higher sound ~ sticks on wood)

repeat preceding bar 2x

\textcircled{A} vocal (violin or clarinet)

repeat \textcircled{A} 1st x only

\textcircled{B} chorus

Instrumental Interlude (oboe or accordion)

\textcircled{A}

\textcircled{B}

—bass or guitar—

Intro + $\textcircled{A}\textcircled{A}\textcircled{B}$ + $\textcircled{A}\textcircled{B}$ + $\textcircled{A}\textcircled{B}$ + $\textcircled{A}\textcircled{B}\textcircled{B}\textcircled{B}$ fading out

repeat preceding 2 bars 3x

\textcircled{A} ; \textcircled{A}'

repeat preceding 2 bars through \textcircled{A} ; \textcircled{A}' , ending \textcircled{A} \textcircled{A}'

\textcircled{B}

\textcircled{B}'

fine

Intro. (2 bars tacet)
♩=84 Am

B^b clarinet

İşte HendeK, p.2 (of 2)



tacet 4 bars - percussion solo



Intro + (AAB) + (AB) + (A'B'B'B') fading out

notes on playing *İşte HendeK* ~ "Here Is the Ditch"

- ✓ percussion is essential to this tune ~ persistent & plentiful
During last instrumental (A'B'B'B'), perc. continues as in "percussion solo"
- ✓ instrumental substitutes for vocal part suggested in score.
- ✓ accordion chording: try right hand chording (see chords "noted")
- ✓ clarinet transposition in Am may be used instead of Em arrang't., in which case bass part must transposed to Am.

record reference:
OZ-OK 101

transcribed by
Richard Geisler
Jan., 1986

(A) Kuyu başına vardım
Zeynebim bekler diye
NasıL haberin almışsa
Dayı emmi hep orda
(A) Dediler ne ararsın
Kızı almak m'istersin
Sama bir çift sözümüz var
Hele buysa niyetin.

Chorus
(B) İşte hendeK, işte deve
Ya atlarsın ya düşersin
Baktin olmaz vaz geçersin
Zordur almak bizden Kızı
(B) İşte halep, işte arşın
Ya aşarsın ya biçersin
Baktin olmaz yaz geçersin
Zordur almak bizden Kızı.

(A) Söğüdüñ dalı uzun
Barıs'ın gönühüzün
Elim eline değmedi
Varın anlayış gayri.

ş show

c judge

ç chug

ğ silent, lengthens preceding vowel

ı push, hut

i mit,

machine

j azure

ö as German ö

u push, do

ü as German ü

I went to the village well
In case my girl Zeynep was there.
Don't know how they all knew it,
But her brothers and uncles were all there.
They said, "What are you doing here?
Are you interested in this girl?
We have a few things to say,
If this is what you have "in mind."
"Here is the ditch, here is the camel,
You either jump or you fall.
In fact later you may change your mind,
It isn't easy to get our girl.
It's a challenge that you face.
You must survive or else you fail.
In fact later you may change your mind.
It isn't easy to get our girl."
Weeping willows have long branches,
let our souls be in peace.
My hand never touched her hand so,
Please understand us.

Ivanica

~macedonia

Intro & Interlude $\text{♩} = 69$

(A) Am Em Am F G C D7 G Am Em Am F G C G7 C

(B) chorus Am D7 G F G F C F G C F G7 C

B^b part Intro & Interlude

(A)

(B)

notes on playing Ivanica

Suggested instrumentation:

- ✓ violin & flute 8^{va} (or soprano recorder) play upper notes; clarinet plays lower. At (B), fl. or rec. plays embellished harmony part.
- ✓ guitar chords to rhythm of $\text{♩} \text{♩} \text{♩} \text{♩}$ (at end of sections, $\text{♩} \text{♩} \text{♩}$); bass, $\text{♩} \cdot \text{♩} \text{♩} / \text{♩} \cdot \text{♩} \text{♩}$

record reference
World tone WT 10009

pattern
(IAB)^{3x}

Vie se vie oro Makedonsko
Golem sobor mi se sobral kraj Vardarot
Chorus:
/Oro i pesna, sonce i ljubov
Tova e naša Makedonija/

Siot narod se nasobral Makedonski
Pregrnatil bratski da se razveselat.

Da li gledaš, mi lo Skopje, da li slušaš
Kakva Makedonska pesna se pee.

A Macedonian dance turns and twines
Many people are by the Vardar River

Dance and song, sun and love
This is our Macedonia.

The entire Macedonian nation
Comes together to rejoice.

Did you see, dear Skopje, and did you hear
What kind of Macedonian song has been sung!

transcribed by Richard Seisler, Jan., 1986

♩ = 126

Karamfil

~ Bulgaria

A mandolin, s. flute⁸

mandolin, s. flute⁸

man. s. fl⁸

F#7 Bm E A F#m Bm C#7 F#m

B vocal (octave lower) or accordion
man. s. fl⁸ (flute over voice - embellish ad lib)

vocal (octave lower) or accordion
man. s. fl⁸ (flute over voice - embellish ad lib)

F#m C#7 F#m E7 A E A

F#7 Bm E7 A C#7 C#7 F#m

notes on playing Karamfil

Pattern: **A B C B A B**

✓ instrumentation:

2 mandolin (guitar could play lower part)

flute playing octave higher (or soprano recorder playing in octave written)

tenor voice singing octave lower (or acc. playing octave lower)

plucked bass

✓ m = mordent, mw = long slow trill, mw = trill quarter (or half)

✓ mandolin on melody plucks 7 notes/bar tone down

✓ $\frac{3}{8}$ = rapid picking on a note

Refrain

(repeat this section on final $\text{\textcircled{B}}$ for fine)

1. Kaži mi kaži mladi le momko
 kaži mi alen karamfil
 Šdè rasna momko rasna porasna
 Sila i hubost koj li ti dadè

Tell me, tell me you young girl
 Tell me purple karamfil (carnation)
 Where did you grow up
 Who gave you strength and goodness

Refrain:

Eh, eh karamfil

Eh, eh karamfil

Partizanski majko, siaven komandir Partisan mother, true commander

2. Az, veren sin sùm sin na Balkana
 I rozovata dolina
 Sila i hubost dar mi dariha
 Kak da se borja te me učiha
Refrain

A true son am I of the Balkan mountains
 And the Rose Valley
 Strength and goodness they gave to me
 And how to fight is what they taught me

3. Gore le goro, goro hajduška
 I ti graniten naš Balkan
 Dnès nije rasnem mladi junaci
 Na karamfila verni potomci
Refrain 2x

up in the mountains, mountains of the Hajduks
 And you, our granite Balkan
 Today we raise young heroes
 True descendants of karamfil

Dance presented by
 Jaap Leegwater

transcribed by
 Richard Geisler
 Feb., 1984

cassette: JL 1982.12
 record: Balkanton BHA 11134

♩ = 144

Korobushka

~ Russia

Intro

accordion + mandolins

A. S. mandolins vocal, (octave lower)

F#7 Bm F#7 Bm Em Bm

guitar, accordion

F#7 Bm acc. Em Bm F#7

Bm F#7 Bm F#7

Korobushka, 2/2

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

for vocals (AAB)+A+(BAB)
verse 1 2 1 instr'l 1 2 1

1 Oi, palna, palna Korobushka
yest' i sitits i parcha
/Pazhaley dusha zaznobushka
Maladyetskava plyecha./

Oh full, full is my peddler's box,
I have satins and brocades.
Take pity, my dear one,
On the weight on my aching shoulders.

2 Vyidu, vyidu v rozh vysokuyu,
Tam da nochki pasizhu.
/Lish uvizhu cherna-okuyu
Fsye tavarye razlazhu./

I walk and walk through the tall corn,
There to wait until night.
And maybe I will meet a dark-eyed one
And spread my wares before her.

record reference:
Elektra EKS-7206;
Russian Folk Dances, K-A1
Folk Dancer, MH 1059 (45)
Folkraft 1170 (45)
Worldtone, WT 10005 (45)

transcribed by
Richard Geisler

Várba Harangozak

~ Hungary

$\text{♩} = 72$

Intro mandolin/autoharp (acc.)

Körtanc

The musical score is divided into three main sections: (A), (B), and (C).
Section (A): Features guitar (guitar) and mandolin/autoharp (man/auto (acc.)). The guitar part is a rhythmic accompaniment, while the mandolin/autoharp plays a melodic line.
Section (B): Features violin and mandolin/autoharp (man. (auto.)). The violin part is a melodic line with many trills, and the mandolin/autoharp provides a rhythmic accompaniment.
Section (C): Features violin (play lower notes on repeat), female vocal (sing downstems on repeat), and male (play lower notes on repeat). The violin part is a melodic line with many trills, and the female vocal part is a melodic line with many trills. The male part is a rhythmic accompaniment. The accordion part is playing octaves right hand as sub. for vocals.

(downstems on repeat)

note: a picked autoharp does well both on melody & rhythm; it helps to create the "zither" sound of much Hungarian music. For melody at (A), use E_2 as drone, plucked with L. finger. Use R. finger to pluck melody. For rhythm, depress Am & A7 buttons at same time; play rhythm indicated at (B).

1. Várba harangoznak,
 Városba' dobólnak.
 A ghimesi legények
 táborba indulnak
 Nagy a híre...

The bells are tolling in the fort,
 The drums are rolling in the town.
 The lads of Ghimes
 are going off to war camp
 And this is making big news...

2. Ki lesz a Kapitány?
 Majd lesz Jancsó Ignác!
 Hát a Kapitányné?
 Majd lesz Reczika Tercsi,
 Nagy a híre...

Who will be the captain?
 It will be Jancso Ignac.
 And the wife of the captain?
 It will be Reczika Tercsi,
 And this is making big news...

3. Ennek a Tercsinek
 Szép selyem szoknyája
 Ennek az Ignácnak
 fáj a szíve rája.
 Nagy a híre...

The silk'skirt of Reczika Tercsi
 Is making the heart
 of Jancso Ignac ache
 And this is making big news...

4. Ennek az Ignácnak,
 Szép rojtos Gatyája,
 Ennek a Tercsinek
 frá a szíve raja,
 Nagy a híre...

The fringed "gatyá"(wide pants)
 of Jancso Ignac
 Is making the heart
 of Tercsi ache
 And this is making big news...

playing order

Intro.

- man.(auto.), gtr.
- A man.(auto.), gtr.
- B vio, man., auto., gtr.*
- C ^{pass} vocals, verses 1;2
- D flute & vio.
- C vocals, verses 3;4
- D flute & vio.
- A man.(auto.), gtr.

*Throughout rest of piece
 gtr. plays its part in (A);
 man., auto. & bass repeat
 their parts in (B), except
 for final (A)

trill = slow quarter tone
 trill

drum, ad lib., combining

/ /

Krakowiak

~ Poland

♩ = 132

①

cl, trp

2 fine

②

cl, trp

fine

③

vio, trp

④

cl, trp

Krakowiak p.2/2

CLs (CL & acc.)

trp. plays melody octave lower

vios (vio. & cl.)

F⁺ trp plays melody & bassa on repeat

(A-F)^{2x} + A with repeat

instrumentation

trumpet, clarinets, violins, accordion, bass, guitar

chording acc. : also and bellows shake to end

gus. : or

record reference: RCA Victor EPA 4127; Russian Folk Dances, K-A1; Folkraft 1558 (45)

transcribed by
Richard Geisler, Jan., 1982 38

Kriči Kriči Tiček

~ Croatia

(A) $\text{♩} = 132 \rightarrow 160$
accel. poco a poco

1. | 2.

(B)

(C) 8

DC

1. | 2.

(D)

DS

$(AB)^{2x} + (CD)^{2x} + (AB)^{2x}$ etc.

chording: 5th bar of (B), (D):

record reference: Festival, FM4002;
 The Folk Dancer, MH 3021

/Kriči, kriči, tiček, na suhem grmeku/
 /Kaj je tebi, a moj tiček, kaj si tak turoban/
 — repeat 1st verse —

whistle little bird, in the dusty bushes,
 why do you sing so sadly?

/Kaj si zgubil dragu, kaj te je ljubila?/
 /Kaj je tebe, a moj tiček, draga ostavila?/

Have you lost your sweetheart, your love?
 Tell me, little bird, did your love leave you?

/Nije mene moja, draga ostavila/
 /Nije mene moja mila draga ostavila/

No, I have not lost my loved one.

/Već sam zgubil krila, ne m'rem poletiti/
 /Već sam zgubil laKa krila ne m'rem poletiti/

But I have lost my wings, I can no longer fly.

transcribed by Richard Geisler

La Bastringue

~ French Canada

A ♩ = 126

Simplified **B**

1. Mademoiselle, voulez-vous danser
La Bastringue, La Bastringue?
Mademoiselle, voulez-vous danser?
La Bastringue est commencée

2. Qui Monsieur, je veux bien danser
La Bastringue, La Bastringue.
Qui Monsieur, je veux bien danser
La Bastringue, si vous voulez

3. Mademoiselle, il faut arrêter
La Bastringue, La Bastringue.
Mademoiselle, il faut arrêter
Vous allez vous fatiguer!

4. Non Monsieur, j'aime trop danser
La Bastringue, La Bastringue.
Non Monsieur, j'aime trop danser
Je suis prête à recommencer!

5. Mademoiselle, je n'peux plus danser
La Bastringue, La Bastringue.
Mademoiselle, je n'peux plus danser
Car j'en ai des cors aux pieds!

Miss, do you want to dance
La Bastringue, La Bastringue?
Miss, do you want to dance?
La Bastringue has started.

Yes, sir, I want to dance
La Bastringue, etc.
Yes, sir, etc.
La Bastringue, if you want.

Miss, we must stop
La Bastringue, etc.
Miss, etc.
You will get tired!

No, sir, I love too much to dance
La Bastringue, etc.
No, sir, etc.
I am ready to dance it again!

Miss, I can't dance any more
La Bastringue, etc.
Miss, etc.
I have aching feet!

10 bar Intro. of tapping or drumming: Or instrumental Intro.: etc.

Violin (accordion, recorder) & drum 1st tim. Add guitar chording (acc.), bass, then piano on successive repeats.

Bass begins playing on beats 1, 2 but changes to 1 1/2 2 1/2 on 3rd time at **B**; also piano.

tambourine ad lib.

record reference: Legacy 120, French Canadian Fiddle Songs; Folk Dancer, MH 1506 (45)

transcribed by Richard Seisler

Le Bal De Jugon

~Brittany

$\text{♩} = 84$
A¹ *verse*
D *A⁷* *on repeat* *1 D 2 D*

B¹ *chorus*
D *A⁷* *1 D 2 D*
chording continues

A²
D *A⁷...* *1 D 2 D*

B²
D *A⁷* *1 D 2 D A⁷ D*
(guitar fine)

A *bass*

B

notes on playing Le Bal De Jugon

play A¹B¹ + A²B² D.C.

✓ a simple tune - keep a light texture. For an instrumental rendering, use flutes or recorders (alto recorders read melody 8^{va}). At **A¹** a second instr. joins the first on the repeat and continues through **B¹**. It plays harmony (upper notes) at **A²B²**.

✓ chording ~ by guitar to $| \text{3} \text{3} \text{3} |$ or $| \text{1} \text{2} \text{3} \text{1} |$.

record reference:

Dances of Brittany DB2
 Worldtone, WT 00014

A *monsieur l'curé n'veut pas
 Que les gars embrassent les filles
 Mais il ne defend pas
 Que les filles embrassent les gars.*

*The priest doesn't want
 That the guys kiss the girls
 But doesn't forbid
 That the girls kiss the guys.*

*Monsieur l'cure n'veut pas
 Que les gars embrassent les filles
 Mais monsieur l'maire a dit
 D' les embrasser malgre lui.*

*The priest doesn't want
 That the guys kiss the girls
 But the mayor said
 To kiss them inspite of him.*

B *Tra la la la laire
 Tra la la la laire
 Tra la la lala lala lala*

transcribed by
 Richard Geisler, Jan, 1986

Les Saluts

~ French Canada

♩ = 116

(A)

violin, acc.
chording

may be played by soprano recorder (sounding 8^{va})

guitar & va

to (B) fine

D.C.

notes on playing Les Saluts teacher: Yves Moreau (A)(B)^{5x} + A or longer D.C.

- ✓ melodic, harmonic & rhythmic improvisations
This jig tune beckons for the spirited touch. The 2nd line can be treated several ways. Some options: ♩ = ♩, ♩ = ♩. Play lower or upper stem notes in octave written or 8^{va}. Substitute 2nd line for 1st line melody. Or Invent your own part!
- ✓ the fermata ☺ The tune & dance are all the more fun the more fickle & unpredictable the fiddle plays the fermata each time.

record reference: Laridaine LP-7902

arranged by Richard Seisler, 42
Oct., 1985

Little Man In A Fix

Bitte Mand i Kribe

Denmark

(A) ♩ = 160

violin

clarinet

trumpet

1. 2.

1. 2.

pizz.

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 B^b

clar. plays on repeat

(violin tacet)

Little Man, p.3/3

clarinet

trumpet

ⓓ

violin

clarinet

(trumpet tacet)

trumpet

fine

record reference: The Folk Dancer, MH1054

transcribed by Richard Seisler
Mar., 1982

Moderato, legato

Ma Na'avu

~ Israel

A vocal

1. 2.

Dm F Gm Dm Gm Dm A7 a Dm Dm G Am Dm

1. 2. to repeat (A) transition to (B) fine

Dm G Am Am D.C. Am Dm Am ritardando

B instrumental

1. 2.

Gm B^b Cm Gm Cm Gm D⁷ a Gm Gm C

1. 2. transition to (A)

Dm Gm Gm C Dm Dm Gm to (A)

✓chording: ad lib. combinations of

guitar may arpeggiate

- ✓ suggested vocal/instrumental arrangement: A instr + A voc + (B + A voc)^{2x}
- ✓ for variation in melody-harmony relationship
play harmony 8va over melody. Orchestrate to suit.

✓ percussion: bars 1-4

bongos
or
dumbek

5-8

/Ma na'avu alhe harim How beautiful on the mountains.
Rag'lei hamevaser/ In the air are coming
/Ma shemi'a yeshu'a The sounds of redemption,
Ma shemi'a shalom/ The sounds of peace.

record reference: Tikva, T-100

transcribed by Richard Seisler 46

Misir Lou

Greece

moderato $\text{♩} = 116$

Intro.

no chording

G

Fm

8. A vocal

legato

G

Fm

chorus

G

Fm

G

G7

Cm

B \flat

A \flat

G

Fm

B instrumental

G

Fm

G

G

D5.

D.S.

© fine (chorus)

Intro + AB + AC

chording: or or guitar / accordion

record reference: Festival, F 3505; Folkraft 1060 Elektra, EKS-7206, The Whole World Dances

instrumental arrangement:

good-sounding combinations are: Clarinet & mandolin/violin
clarinet & accordion

begin with one instrument on melody, the other on harmony - trade parts on repeat of (A)

embellishment: on tied-over whole notes, it is effective to play middle-eastern-sounding up & down short scale passages, ad lib.

MisirLou mou i glikasou i matia
Floga m'echi anapsi mesa stin Kardia
Ach ya chabibi ach ya leleli ach
Ta dio sou chili sazoune meli oyme

My Misirlou, your sweet face
Warms and brightens my heart.
Ah, woe is me, my dear one!
Your lips taste like honey.

chorus

Ach....., Misirlou.
Trela tha murti den ipofero pia
Ach tha seklepso mesa ap'tin Arapia.

Ah....., Misirlou.
Your beautiful blackeyes cast a spell.
I will steal you away from Arabia

Mavromata Misirlou me treli
Misirlou ala zi mesa sto fili.
Ach ya chabibi ach ya leleli ach
Ap todu Kosu to stomataki oyme.

Madness has seized me, Misirlou.
Misirlou, I can suffer no longer.
Ah, woe is me, my dear one.
Stay close to my heart forever.

(other versions have slightly different wording)

transcribed by
Richard Geisler

Misirlou, 2/2

© fine (chorus)

Intro + AB + AC

chording: $\text{d} \begin{array}{|l} \hline \text{||} \\ \hline \end{array} \begin{array}{|l} \hline \text{||} \\ \hline \end{array}$ or $\text{J.} \begin{array}{|l} \hline \text{||} \\ \hline \end{array} \begin{array}{|l} \hline \text{||} \\ \hline \end{array}$ or $\begin{array}{|l} \hline \text{||} \\ \hline \end{array} \begin{array}{|l} \hline \text{||} \\ \hline \end{array} \begin{array}{|l} \hline \text{||} \\ \hline \end{array}$
guitar/accordion

record reference: Festival, F 3505; Folkraft 1060
Elektra, EKS-7206, The Whole World Dances

instrumental arrangement:

good-sounding combinations are: Clarinet & mandolin/violin
clarinet & accordion

begin with one instrument on melody, the other on harmony - trade parts
on repeat of (A)

embellishment: on tied-over whole notes, it is effective to play middle-eastern-sounding up & down short scale passages, ad lib.

Misirliou mou i glikasou i matia
Floga m'echi anapsi mesa sti kardia
Ach ya chabibi ach ya leleli ach
Ta dio sou chili sazoune meli oyme

My Misirlou, your sweet face
Warms and brightens my heart.
Ah, woe is me, my dear one!
Your lips taste like honey.

chorus

Ach....., Misirlou.
Trela tha murti den ipofero pia
Ach tha sekiepso mesa ap'tin Arapia.

Ah....., Misirlou.
Your beautiful blackeyes cast a spell.
I will steal you away from Arabia

Mavromata Misirlou me treli
Misirlou ala zi mesa sto fili.
Ach ya chabibi ach ya leleli ach
Ap todu kosu to stomata ki oyme.

Madness has seized me, Misirlou.
Misirlou, I can suffer no longer.
Ah, woe is me, my dear one.
Stay close to my heart forever.

(other versions have slightly different wording)

transcribed by
Richard Geisler

Neapolitan Tarantella ~ Italy

♩ = 152

(A)

Am Dm Am ET

Harmony parts are optional - based on an arrangement by Jack McClellan of Mandala Dance Company, Boston, MA

Am ET Am Am Am Dm Am Dm

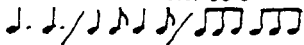
Am ET Am Dm Am Dm Am ET Am Am Dm

(C)

Am ET C ET C ET

C ET C ET C ET C ET Am

tambourine ad lib.:



Intro. + (ABAC)^{3x or more} + A (cut to fine after 1st ending)

orchestrate to suit: mandolins, flute (recorder), accordion, trumpet, clarinet, bass

record reference: Time Records, S/TT 301
Music Festival Italy record #3, side B/6

Richard Seisler, Mar. 1988

Never On Sunday

Greek-American

♩ = 120

A & mandolins

B + violins trem. for 13 & 14
D7 gliss (cw) gliss 1,3 gliss (cw) 2,4 gliss (cw)

tenor man. etc. melody continues 8 bass

C + violins 8va

B' etc. - bass as in (B) -

A' & mans.

D strgs Ab Eb7 Ab

E strgs Ab Eb7 Ab Eb7 Db Eb7 1Ab 2Ab

D' + mans. on repeat
strgs Eb7 gliss gliss 1 gliss Ab 2 gliss Ab

(A B C B') + (A' B' C B') no key change
or
+ (A' D E D') with key change

orchestrate to suit

accordion is well used for melody & chording

chording: ♩ ♩ with cross-overs: i.e. tonic on beat 1, 5th on beat 3

record reference: United Artists, UA 1500 A

transcribed by
Richard Seisler
Mar. 1987

Olahos

~ Hungary

♩ = 108

A¹ vio
 cl
 Dm
 chording

B¹ vio. on repeat
 F
 Dm
 A
 F
 Dm
 fine

A² all instruments play melody in unison. Bass plays lowest octave
 fine
 repeat **B¹**
 marcato

A³ cls

B² cls
 + violins on repeat

A⁴ violin solo
 on repeat
 repeat **B¹**
 play as marked.
 End at fine

(A B) 4x

record reference: Qualiton LPX-18007

- 1 A¹ + B¹
- 2 A² + B¹ after A², bass, chording & rhythms continue to follow parts in A¹ & B¹ throughout
- 3 A³ + B²
- 4 A⁴ + B¹ hammered dulcimer preferred in A⁴ as solo instr. use as rhythm instr. otherwise, except at A²

percussion: big drum — in all A sections, except A⁴:

in all B sections:

accordion is well used for chording, following patterns indicated in A¹ & B¹. At A² use low octave to play melody.

Transcribed by
 Richard Geisler, Oct, 1981

$\text{♩} = 60$

A Polish Waltz

Intra *via.*

acc.

clar.

bass

If 2 viols, one may play octave 2nd & 3rd x

F

clar. tacet 1st x,
play 2nd & 3rd x

(play \downarrow down-stems last x)

C7 **F** **B \flat** **F** **C7**

repeat 2x

F **B \flat** **F** **C7**

repeat 2x

repeat 2x

repeat 2x

repeat 2x

A Polish Waltz, p. 2 (of 2)

*vio. tacet 2^x
play 3rd x*

acc.

clar.

play down-stems (harmony) 3rd x

bass

C

G

D7

G

C

1.2

3 fine

G

D7

G

G rit.

rit.

rit.

April, 1984

transcribed by Richard Seiser 53

Road To The Isles ~ Scotland

♩ = 120

① **A**

② **to fine**

③ **B**

④ **to fine**

⑤ **to fine**

⑥ **C**

⑦ **to fine**

⑧ **to fine**

⑨

⑩ **to fine**

⑪ **to fine**

ABC A fine

- record references:
- Elektra 7206
 - Folkraft 1416, 1095
 - Tikva 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 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: ♩ ♩

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 Geisler
 7 Apr, 1984

Harmony

Robin Dingo

p.2/3

Intro *Em*

A *Em D Em Cm Em D⁷ Em F Em D Em D⁷ Em*

Em (D⁷) Em (D⁷) Em Cm Em D⁷ Em

A^{2:3}

Em D Em Cm Em D⁷ Em F Em D Em D⁷ Em

Em (D⁷) Em (D⁷) Em Cm Em D⁷ Em

B

Dm A⁷ Dm A⁷ Dm A⁷ Dm Am E⁷ Am

F Dm F Dm A⁷ Dm

1 *fine* 2

Em A⁷ Em A⁷

fine

B^{2:3}

Dm A⁷ Dm A⁷ Dm A⁷ Dm Am E⁷ Am

F

F Dm F Dm A⁷ Dm Dm D⁷

C¹

D⁷ G D⁷ G C G C D⁷ G

C^{2:3}

G D⁷ G D⁷ G G C D⁷ G

D.S. al fine

Rørspols

Intro. $\text{♩} = 160$
violins

~ Norway

The musical score is written for three systems of staves. The top staff is for Violins, the middle for Clarinet, and the bottom for Guitar. The piece begins with an 8-measure introduction. Section A, marked with a circled 'A', consists of 8 measures. Section B, marked with a circled 'B', also consists of 8 measures. Chords C and F are indicated above the staves. The tempo is marked as $\text{♩} = 160$.

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 rhythm & 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

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

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

Transcribed by
Richard Geisler

Nov., 1981

Rustemul

~ Roumania

Intro $\text{♩} = 112$

Em use this rhythmic figure throughout

Em violins + flutes *8va*

Am *Em* *Em* *Em*

Am *Em* *Em* *Em* *Am* *B⁷* *Em* *Am*

Em *G* *Am* *B⁷* *Em* *B⁷* *Em* *G* flute solo *8va*

fine

D.S.

fine

D.S.

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

use soprano recorder to play notes as written ~ will sound *8va*

acc on 2nd part
guitar chords

record reference: Gypsy Camp GC5201

Transcribed by Richard Seisler, Oct, 1981

♩ = 168

SALTY DOG RAG

U.S.A.

Intro. violin

B⁷ legato

E⁷

A⁷

(A) male vocal (octave lower)

D⁷

A⁷

D⁷

B⁷ play down-stems on repeat

E⁷

A⁷

D

D⁷

F⁷

A⁷

D

omit on repeat

(B) chorus

B⁷ (harmony optional)

E⁷

A⁷

D

D⁷

F⁷

D

A⁷

D

vocal fine → (C) to

vio. to fine

to (C) omit at end

record reference:
MCA 60090; see p. 3

transcribed by Richard Seisler
Aug., 1984

© violin

B⁷ legato

Ⓐ male vocal (oct. 2)

to Ⓑ, then cut to Ⓒ

no bass or chords

Ⓒ guitar/trumpet

other instrs. join in unison

SALTY DOG RAG

p. 3 (of 3)

(A) Away down yonder in the state of Arkansas
Where my great-grandpa met my great-grandma,
They drink apple cider and they get on a jag
And they dance all night to the Salty Dog Rag.
They play an old fiddle like you never heard before.
They play the only tune that they ever did know.
It's a ragtime ditty and the rhythm don't drag.
Now here's the way you dance to the Salty Dog Rag.

(B) Chorus:
One foot front, drag it back,
Then you start to ball the jack.
You shake and you break and then you sag.
If your partner zigs you're supposed to zag.
Your heart is light, you tap your feet
In rhythm with that ragtime beat.
(Just) pack up your troubles in your old kit bag
And dance all night to the Salty Dog Rag.

(A₂) Away down South 'neath the old Southern moon,
The possum's up a tree and the hounds treed a coon.
They'll hitch up the buggy to a broken-down nag
And go out dancin' to the Salty Dog Rag.
They tune up the fiddle and they rosin up the bow.
They strike a C chord on the ol' banjo,
Then holler, "Hang on 'cause we ain't gonna drag!"
Now here's the way you dance to the Salty Dog Rag.

notes on playing Salty Dog:



✓ To the fiddler: This transcription follows closely Red Foley's Decca recording: 27481 (45) (Dancecraft 73304)

A skilled (or striving) fiddler can try for the double stops or may have just enough fun by fiddling (or fudging) the melody line.

transcribed by Richard Seiler, Aug, 1984

pattern:

Intro. ABCA₂BC₂B₂fine

✓ drummers! improvise based on a brushed snare using , or beat on counts 2 & 4
✓ squeeze boxers! Do you know any ragtime piano players? OK, then do a strong  with or without crossover chording

Scandinavian Polka

$\text{♩} = 120$

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

The musical score is written in 2/4 time and consists of several systems of staves. The first system (A) is in C major and includes an intro of 4 bars. The second system (B) continues in C major. The third system (C) is labeled 'optional key change' and is in D major. The fourth system (D) continues in D major. The score includes various chords such as C, G7, D7, and G, and musical notations like '1,3', '2', '4', 'fine', and 'play to go to (C)'. There are also repeat signs and first/second endings.

(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 Seisler, Nov., 1981

Schuhplattler

~ Bavaria

♩ = 168

Intro 3 trps

Clars (A) trmw

acc. solo 3rd time through (A): bars 17-24 of A

Clars

tbn, tuba

B^b F7

1,3

2

acc solo 3rd x

B^b Clar.

4

B^b trp

(B) trps

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

2

Clis

(C) trmw

Clis

trmw

F7 B^b acc solo 3rd x through (C) trps

Clis to (D)

tbn

1,3

2,4

3

acc solo 3rd

B^b trps to (B) 2,5,1

pattern:
A B C B D E
 chording:

B^b transposition
 for cl. & trp available

scored for accordion, 2 clarinets, 2 trumpets, trombone, tuba ad lib.
 percussion: snare drum & wood block ad lib.

Schuhplattler, 2/2

Clars. D

upon repeat of D for 2s. 2 take 2nd ending, cut to E

trp.

tbn.

acc solo acc.

trps to E

Clars. E trps.

take 2nd ending of D

clarinets play repeat only

tbn.

fine

F1 Bb F1 Bb F1 Bb F1 Bb fine

record reference: RCA Victor, EPA-1427, Bavarian Ländler

transcribed by Richard Seisler

mar, 1982

Šetnja

~ serbia

♩ = 120 → 144; 160
 (A) instrumental/vocal

Embellishments, articulations, ties are optional. Fit to vocals

(B) vocal

A+ABA+ABB

♩ = 120 slow accel. → 144 ^{quick} accel. → 160 → 168 ^{2x}

A instr. + A vocal + B instr. + A voc. + A instr. + (B instr.)^{2x}

/Dodji, mile, u naš kraj
 Pa da vidiš šta je raj/
 /Hej, haj, u naš kraj
 Pa da vidiš sta je raj/

record reference
 Folk Dancer, MH 3029
 Folkraft 1490
 Festival 4816

Come, mile, through our village,
 And see what paradise is like.
 Hey, hi, through our village,
 And see what paradise is like.

/Prodje, mile, propeva
 I volove protera/
 /Hej, haj, propeva
 I volove protera/

chording: ♩ ♯
 ♩ = ♩

mile passes, singing
 And driving the oxen.
 Hey, hi, singing
 And driving the oxen.

transcribed by Richard Weisler

Siamsa Beirte

a frolic for two

~ Ireland

♩ = 84

The musical score is written in G major and 2/4 time. It consists of five systems of two staves each. The first system is marked with a circled 'A'. The second system is marked with a circled 'B'. The third system is marked with a circled 'C'. The fourth system contains a single staff of music. The fifth system contains two staves of music, with the first staff marked with a circled '1' and the second with a circled '2'. Chord symbols are placed below the notes: G, C, G, D7, G, G, C, G, D7, G, G fine, D, A7, D, D, C, G7, C, C, D.C. The word 'fine' appears below the second system. The word 'D.C.' appears below the fifth system.

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

flutes, recorders, pennywhistles
 violins

transcribed by
 Richard Geisler

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

Singing Hambo

♩ = 152

Sweden

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

Spel upp i spelemän en hambo

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

D.C.
(2x)

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 slumperi gav mig.
Genom Din tunna blås förnimms 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
1951

Singing Pravo

(A) instrumental ♩ = 52 *Hodila mi je Bojana* **(B) vocal** — Bulgaria

Chords for system 1: F, C^T, Dm, Gm, Dm, Gm, Dm, F, C^T, Dm

Chords for system 2: Gm, Dm, F, C^T, Dm, Gm, Dm, Gm, Dm

chording: ♩ ♯

(AB)^{5x}

record reference:
Folk Dancer MH 45-3057

*Hodila mi je Bojana
Devet godini hajdutin
Na deseta se sgodila
Za Mirčo mlada vojvoda.*

*Bojana went
For nine years as an outlaw.
In the tenth year, she betrothed
Mirčo, the young vojvoda.*

*Sednala mi je Bojana
Koprina da se prepreda
Tânki darove da pravi
Junaci da si daruva.*

*Bojana was sitting, local military commander,
leader of junaci
Preparing her dowry,
Preparing gifts
For the junaci anti-Turkish partisans*

*Mirčo v gorata otiva
Družina da si sâbira
Tam si go Turci hvanali
Za Târnovo go otkarva.*

*Mirčo went into the forest
To find his friends.
He was caught by the Turks
And taken to Târnovo.*

*Kad se Bojana nauči
Zahvârli Kurtka srebârna
Obleči drehî junaški
Prepazja sabja frengija.*

*When Bojana heard this,
She left what she was doing
And dressed as an outlaw,
With a sword.*

*Če si Turcite nastigna
I im glavite izrjaza
Mirčo Bojana dumaše
Kaval ti struva vojvodstvo*

*She caught the Turks
And cut off their heads.
Mirčo said to Bojana:
You should be our leader.*

transcribed by
Richard Geisler
Aug., 1981

Somogyi Karikázó

Hungary

A *clarinet solo* 1st x, add vocal on repeats

♩ = 72

D *legato* *on repeats* *CB* *Dm* *D* *CB* *C* *ad lib.* *B^b* *Gm* *C* *Dm* *2x*

B *vocal* *marcato, animato*

♩ = 92

Dm *on repeats* *Gm* *A⁷* *Dm* *B^b* *CB* *C* *CB* *F* *ad lib.*

B^b *CB* *C* *CB* *F* *CB* *Gm* *Dm* *A⁷* *Dm* *7*

C *orchestra* *poco accel.*

vuo 8va

B^b *CB* *C* *CB* *F* *CB* *Gm* *Dm* *A⁷* *Dm* *repeat BC* *2x*

B₂ *vocal* *a tempo*

B^b *CB* *C* *CB* *F* *CB* *Gm* *Dm* *A⁷* *Dm* *vuo 8va & clar* *3*

orchestra *boco accel.* *Somogyi Karikázó, p. 2 (of 2)*

C B^b CB C CB F CB Gm Dm A^7 Dm

vocal *a tempo*

B Dm Gm A^7 Dm B^b BC C BC F

B BC C BC F BC Gm Dm A^7 Dm *+ orchestra on repeat*

boco accel. on repeat *fine*

play pattern: $A + BC + B_2C_2 + B_3$
 bass plays $A + (BC)^x$

record reference:
 Qualiton LPX 18007

chording: at **A** $\downarrow \uparrow \downarrow \uparrow$ use the tonic except where "CB" is indicated, in which case use the 3rd (counter bass on acc.). "CO" indicates the 5th (cross-over). Chording is legato

at **B** **C** In bars with 1 chord: $\downarrow \uparrow \downarrow \uparrow$ ~ with 2 chords: $\downarrow \uparrow \downarrow \uparrow$

A —(1st repeat)—

Éva szívem éva
 most érik a szilva
 Terítve az alja
 Felzedjük hajnalra.

Eve, my beloved Eve,
 The plums are ripe now.
 They're covering the ground,
 Let's gather them up by dawn.

—(2nd repeat)—

Darcsak ez a hajnal
 Sokáig tartana
 Hogy a szerelemnek
 Vége ne szakadna.

I wish this dawn
 Would last forever,
 That our love would never
 Come to an end.

—(3rd repeat)—

Szerelem, szerelem
 Átkozott gyötrelém
 Miért nem termettél volt
 Minden falevélen.

Love, love
 Is a terrible anguish.
 Why can't I find you
 On every tree leaf?

B

Azért jöttem ide karikázni
 Na a babám itt találna lenni
 Keze lába kitalálna törni
 Nekem köllne arról számot adni.

I come here to dance,
 For if my beloved were here
 And she broke her hands and feet,
 I'd have to account for that.

B

Mit ér annak a legénynek élete
 Kinek mindig nádrágzsebben a keze
 Nem meri a lányokat megölelni
 Mert azt hiszi, hogy a féne megeszi.

What is the worth of the life of a lad
 Who always has his hands in his pockets,
 Who doesn't dare to embrace the girls
 Because he's afraid he would be damned?

B

Piros alma beleesett a sárba
 Beleesett a sáros pocsolyába
 /Piros almát kiviszem és megmosom
 A babámat százszor is megcsókolom/

The red apple fell into the mud,
 Fell into the dirty puddle.
 I pick up the red apple and wash it
 And kiss my beloved girl a hundred times.

arranged by Richard Seisler, Nov., 1985

$\text{♩} = 80$

Sirun Akhchik

~ Armenia

A Clarinet (viola, sax) *Sweet Girl* 1 2 *fine*

legato
tenor mandolin (guitar)
Clarinet transposition

B vocal **C** vocal *DC2x*

mandolin
Cl. trans. (M)

D Clarinet solo

Cl. trans.

notes on playing Sweet Girl

✓ instrumentation

$(ABC)^{3x} \rightarrow D \rightarrow ABC + A$

- percussion is essential. Beginning at \textcircled{B} and continuing throughout, a strong & incessant percussive element helps characterize Sweet Girl, achieved by the use of a resounding hand-beat drum & tambourine, improvising on a busy rhythm of ♪♪♪♪♪♪ . Drop beats, syncopate, shift accents ad lib.
- Clarinet part is transposed, if clarinet is available. If none is, options are viola or sax playing in the octave written-or- violin or flute playing an octave higher.
- voice substitute: try violin playing in octave written

✓ embellishments & notes in parentheses, ad lib. Vary on repeats.

✓ $\text{♩} = \text{♪♪♪}$ $\text{♪} = \text{♪♪}$ $\text{♫} = \text{♪}$ for plucked instruments: guitar, banjo, mandolin.

\textcircled{B}^1 / Sirun akhchik, sirooni yar,
Yekuri, yekur, hokis tar/

\textcircled{B}^2 / Hetet tar indz mürushik
Tas mü haner anushik/

\textcircled{C}^1 / Arantz Kezi chem Kurna
Ur vor yertas hetot tar/

\textcircled{C}^2 / Shaghar es tu anushik
Jut vodkerud tam pachik/

$\textcircled{B}^{3,5,9}$ / yes Khu motü üt-lahi
Patut matnü antznehi/

$\textcircled{C}^{3,5,9}$ / Pachik mü Kezi tayi
Heto Kyankhü atdehi/

record: Folkdance Underground, FU-3;
Folkraft 1525 (45);
The Seventh Veil, KL-1090 (LP)

transcribed by
Richard Geisler
Mar, 1989

♩ = 112

Teton Mountain Stomp

U.S.A

Intro

vio. solo, bars 1 & 2

The musical score is written in G major (one sharp) and 2/4 time. It consists of several staves:


- Intro:** Violin solo for bars 1 and 2, featuring a melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- Section A:** A 16-bar section with a melody and accompaniment. Chords include D, A7, and D. It ends with a first ending (1) and a second ending (2).
- Section B:** A 16-bar section with a melody and accompaniment. Chords include D, A7, E7, and A7. It ends with a first ending (1) and a second ending (2).
- Section C:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section D:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section E:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section F:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section G:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section H:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section I:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section J:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section K:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section L:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section M:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section N:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section O:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section P:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section Q:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section R:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section S:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section T:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section U:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section V:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section W:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section X:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section Y:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).
- Section Z:** A 16-bar section with a melody and accompaniment. Chords include D, A7, D, and A7. It ends with a first ending (1) and a second ending (2).

notes on playing Teton Mountain Stomp

Instrumentation

2 violins
trumpet

banjo - rhythm & harmony, ad lib.

piano - rhythm, chording ad lib. (accordion = )

snare drum, ad lib (heavy slam on beat 2 of bars 2 & 4-6 of A) 1st x through, B & C; also bars 18 & 20-22 of C)

bass, plays a steady 1, 2 on the beat (orchestrate to suit.)

✓ dance is done in 16 bars. Shorten accordingly

✓ interpretation & style: robust allegro swashbucklimosso

pattern

ABC (A)^{2x} BC AB

source:
Windsor Records
4615 (45)
Folkraft 1482

B^b trumpet (or clarinet)

Teton mt. Stomp, p.2/2

The musical score consists of seven staves of music in G major (one sharp) and 2/4 time. The first staff is the main melody, starting with a *vio.* (violin) part and a *trp.* (trumpet) part. The second staff is marked with a circled 'A' and contains a variation of the melody with notes written above the staff. The third staff is marked with a circled 'B' and contains a variation with notes written above the staff. The fourth staff is marked with a circled 'C' and contains a variation with notes written above the staff. The fifth staff is marked with a circled 'C' and contains a variation with notes written above the staff. The sixth staff is marked with a circled 'B' and contains a variation with notes written above the staff. The seventh staff is marked with a circled 'C' and contains a variation with notes written above the staff. The score ends with a *fine* marking and a *D.C.* (Da Capo) instruction.

notes on playing Teton Mountain Stomp

- ✓ *trp. tacet 1st 8 bars of (B) & last 16 bars of (C)*
- ✓ *down-stem notes in (A) may be played on repeat of section*
- ✓ *variations written above bars in (A), may be played the 1st time through (A) on alternate repeats of (A)*
- ✓ *ad lib freely. Play with a bouncy, peppy feeling*

pattern:
(A)(B)(C)(A)²(B)(C)(A)(B)

*transcribed by
Richard Seisler
Mar, 1984*

Tokyo Dontaku

~ Japan

Intro. $\text{♩} = 100$

Bon Dance

vio ifl^o
Trio

man

wood boxes or blocks

baritone

bass & rhythm for big drum

A vocal
female (male, octave lower)

trp & baritone oct₈

mar.

woodblocks

bass & big drum rhythm

The first system of the musical score consists of five staves. The top staff is for the vocal line, marked 'A' and 'vocal female (male, octave lower)'. The second staff is for the trumpet and baritone, marked 'trp & baritone oct₈'. The third staff is for the maracas, marked 'mar.'. The fourth staff is for the woodblocks. The fifth staff is for the bass and big drum rhythm. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line features a melodic phrase with a fermata at the end. The instrumental parts provide a rhythmic accompaniment.

The second system of the musical score continues the piece with five staves. The vocal line (top staff) continues with a melodic phrase. The instrumental parts (trumpet and baritone, maracas, woodblocks, and bass and big drum rhythm) continue their respective parts. The music maintains the same key signature and time signature as the first system.

B *vio & fl⁸*

*trp. & baritone,
man.*

wood blocks

bass & big drum rhythm

fine (a)

fine (a)

fine (a)

fl⁸

notes on playing Tokyo Dontaku
play pattern & orchestration of melody in vocal section (A)

Intro.

A female vocal (or flute or alto recorder)

B male vocal (or trumpet or violin)

Intro.


A instrumental: trp. (or vio.)

A male & female vocal (or combine
fl⁸ or alto rec.⁸ with trp. or vio.)

B 1st four bars only: to "fine"

transcribed by Richard Seisler
Oct., 1984

record reference:

Express;
Folkdance Underground #3Percussion✓ Big drum beats rhythm of bass part,
with or without bass✓ 5 differently pitched wood blocks or boxes,
preferably 

(experiment with an "African tone drum")

Suggestions✓ brass and bass could be left out of an
arrangement that still included fl, man,
and percussion.✓ soprano recorder can be used for fl part
in Intro. & **B**

Walpole Cottage

Intro. $\text{♩} = 116$

England

orchestrate to suit :

vio (in s), recorders) + guitar/accordion + bass

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

arranged by
Richard Geisler
May, 1988

Women of Souli

Ⓐ Allegretto $\text{♩} = 104$

Kalamatianós

~ Greece

Am

Am d Dm a Am Dm Am

d Dm a Am Dm Am Dm G

Am e E a Dm Dm G a Am e Em Am DC.

notes on playing Women of Souli

- ✓ play several times. Begin slow to moderate tempo, accelerate each repeat and build to an ecstatic frenzy.
- ✓ add instrument on second part to help achieve this; add embellishments
- ✓ chording: ♩ , ♩♯ or ♩♭
- ✓ to end, repeat last 2 bars 3 or 4 times, slow the tempo & fade out.

arranged by Richard Seisler

Zemer Atik

~ Israel

Intro. ♩ = 116

clar # *legato* acc (with chording) fl

(A) vocal octave lower or use violin 8va bassa

fl *legato*

cl *legato* fl

(B)

cl

arrangement: Intro + (A,B) 6x

record source: Tikva T-100, T-138

- vocal or violin 8va bassa; guitar (♩ ♩ ♩); light drum (3x3x/3x2 3x2 ad lib.) continuing throughout
- vocal/vio + harmony by flute; clarinet (see score)
- instrumental

melody	(A) acc.	2.	3.	4.	5.	6.	7.	8.	(B) cl.	2.	3.	4.	fl.	5.	6.	7.	8.
harmony	x	x	x	x	cl.	.	.	.	fl.	fl.	.	.	.	.	.	cl.	.
vocal's instr'l	acc.	.	.	.	x	x	acc.	.	cl.	.	.	.	fl.	cl.	.	.	.
	x	x	x	x	cl/acc.	.	x	fl.	fl.	.	.	.	cl.	.	.	.	.

5. vocal (+ acc on mel. at (A) only)

6. (A) fl on harmony; + acc on melody bars 5-8. (B) vocal (no acc); fl on har. + acc last 2 bars 84

Zillertaler Ländler

~ Austria

Intro. $\text{♩} = 52$

record reference:
National 4561(45)
Express (45)

notes on playing Zillertaler Ländler

Intro + (A)^{2x} + BC + ABC

- ✓ *chording.* $\text{♩} \text{♩} \text{♩}$, except where otherwise indicated. Regard especially section ©.
- ✓ *Austrian waltz style.* In a very subtle manner, beat 1 is cut slightly short, beat 2 is slightly anticipated and accented, beat 3 falls exactly where it should.
- ✓ *arrangement.* This F major arrangement with added harmonies can be well played by a combination of accordion & clarinet with or without bass. Clarinet must transpose.

transcribed by Richard Geisler
Feb., 1986

Zweifacher: Wintergrün ~ Bavaría

Intro. $\text{♩} = 192$
 B^b

transcribed by Deborah Jones

transposed by Richard Geisler
 Feb., 1986

notes on playing Zweifacher ("Two times") record reference
 Folkraft 1507

Intro. + (A B)^{2x} or more
 Dance & metrical scheme: (W= waltz)
 WWW PP WW PP WW (P= pivot)

- ✓ chording: $\frac{3}{4} = \text{♪ ♯ ♯}$ $\frac{2}{4} = \text{♪ ♯}$
- ✓ bass part: play tonics of chords on beat 1, except where otherwise indicated
- ✓ B^b transposition provided for clarinet & trumpet