# The Europe Collection

*Music Scores for 35 Folk Dances & Songs*

Austria - Germany
France
Czech Republic - Slovakia
Hungary - Poland
Romania
Russia - Ukraine

The Village & Early Music Society

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

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Village & Early Music Society

# The Europe Collection

**~ Music Scores for 35 Folk Dances & Songs, 80 pages ~**

***(The International Collection, 55 titles, includes several more European dances)***

## AUSTRIA / GERMANY

- **Das Fenster** (The Window)
- **Hofbräuhaus Ländler**
- **Knödeldrahner** (Dumpling Turner)
- **Kreuz König** (King's Cross)
- **Spinnradl** (Spinning Wheel)
- **St. Gilgen Figurentanz**
- **Ziguenerpolka** (schottische)

## FRANCE

- **Avant Deux De Travers**
- **Avant Deux Du Poitou**
- **Bannielou Lambaol** (Banners of Lampaul)
- **Hanter Dro**
- **Le Laride**

## CZECH REPUBLIC / SLOVAKIA

- **Chernum Verbunk**
- **Čo Bogai** (sing-along polka)
- **Czech Waltz/Polka Medley**
- **Horehronsky Čzardáš**
- **Vrtielka Čzardáš**

## HUNGARY

- **Kanásztanc** (Shepherd's Dance)
- **Kapuvari Verbunk**
- **Ne Felj Lányom**

## POLAND

- **Kujawiak Niebieski**
- **Mach** (The Wind)
- **Polish Kujawiak-Waltz-Polka Medley**
- **Sleeping Kujawiak**
- **Swir Swir Mazur**

## ROMANIA

- **Briul De La Fagaraş**
- **Dragaicuta**
- **Hodoroaga**
- **Joc De Leagane**
- **Lamiita**
- **Tarena De La Abrud**

## RUSSIA / UKRAINE

- **Honi Viter**
- **Hopak**
- **Karapyet**
- **Ukrainian Waltz-Polka Medley**

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# The Europe Collection

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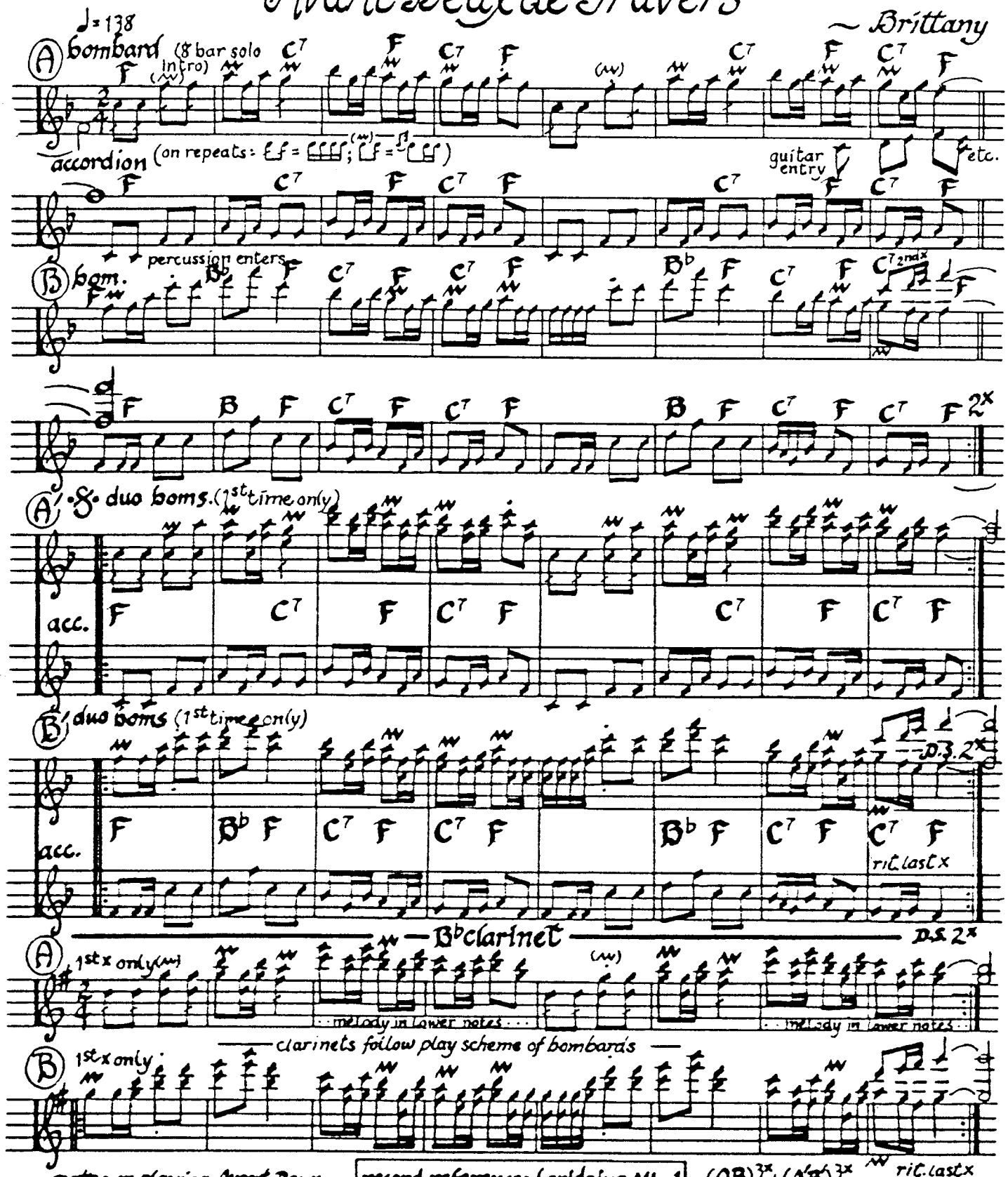
# Avant Deux de Travers

~ Brittany




notes on playing Avant Deux... | record reference: Laridaine ML-1 | $(AB)^{3x}+(A'B')^{3x}$

✓ Arrangement favors clarinets as substitutes for bombards

✓ Orchestration: "call" (bombard) and "answer" (accordion) After their entries, guitar & percussion continue throughout, except during duo bombards on last A'. Boms. join acc. to play last 4 bars of tune.

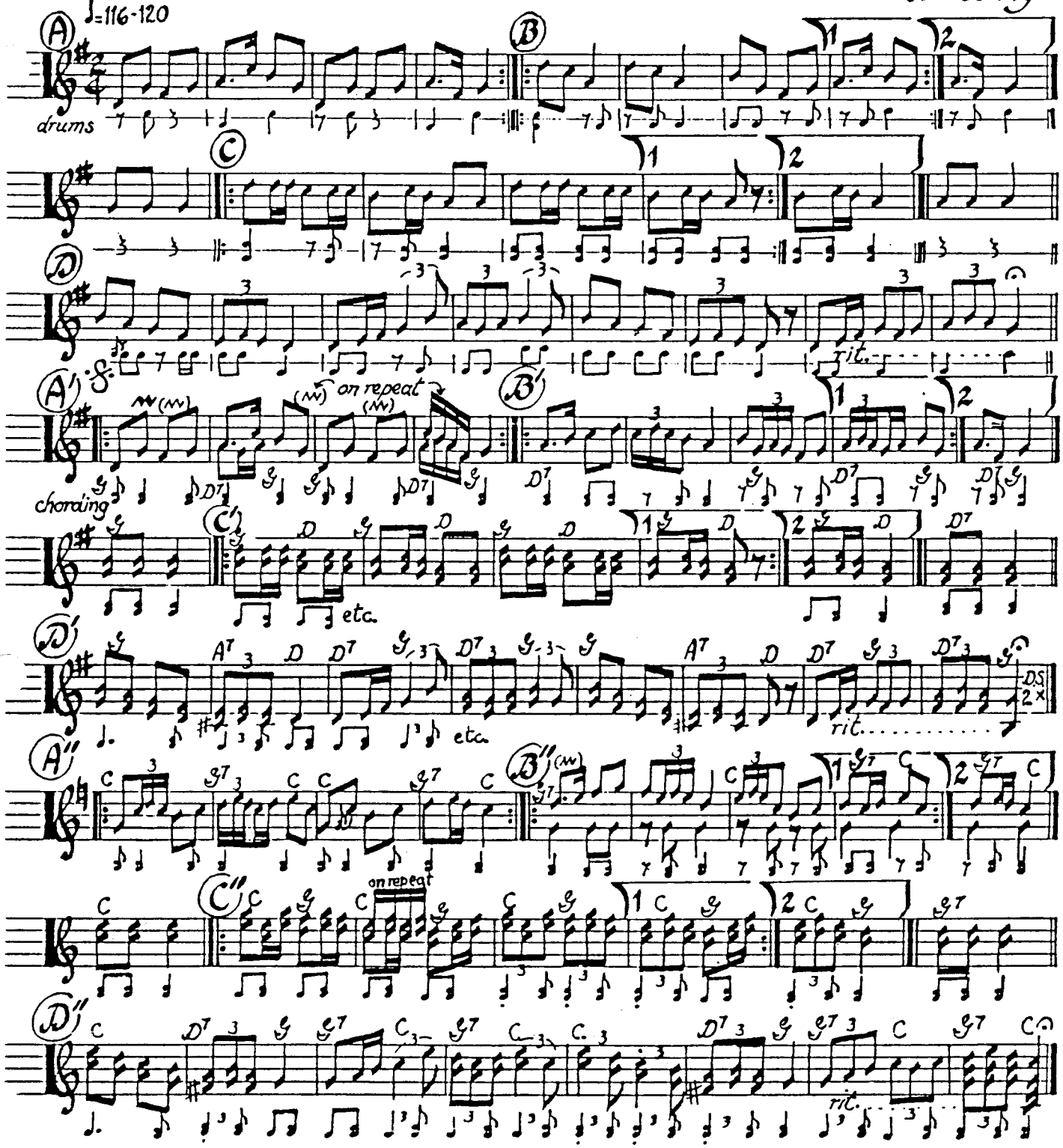
✓ Percussion: slap sticks together, or beat sticks on wood

Feb., 1987

transcribed by Richard Geisler

# Avant-Deux Du Poitou

— Brittany




*notes on playing Avant-Deux Du Poitou*

- ✓ ceremonial wedding dance, spirited & a bit irreverent
- ✓ rit. to end each Ⓓ, pause before continuing. Shout out something like, "Hey, hey, whoopie! Here we go"
- ✓ drumming continues ad lib throughout + hit sticks on beats 1 & 2
- ✓ ♪♪ ♪ at Ⓐ etc. = L. hand acc.

(A~D) + (A'~D') 3x + (A''~D'')

*orchestrate for instruments:*

1. AB = Male solo w/ dr., CD = + Females
2. + acc. Ⓐ = M, Ⓑ = F, Ⓒ = M+F, Ⓓ = M
3. + acc. Ⓐ = F, ⒷⒸⒹ = M+F
4. AB = instr'l, CD = + M+F
5. Key change, instr'l + M + F at Ⓓ

*teacher: Yves Moreau*

*transcribed by Richard Geisler, Nov., 1983*

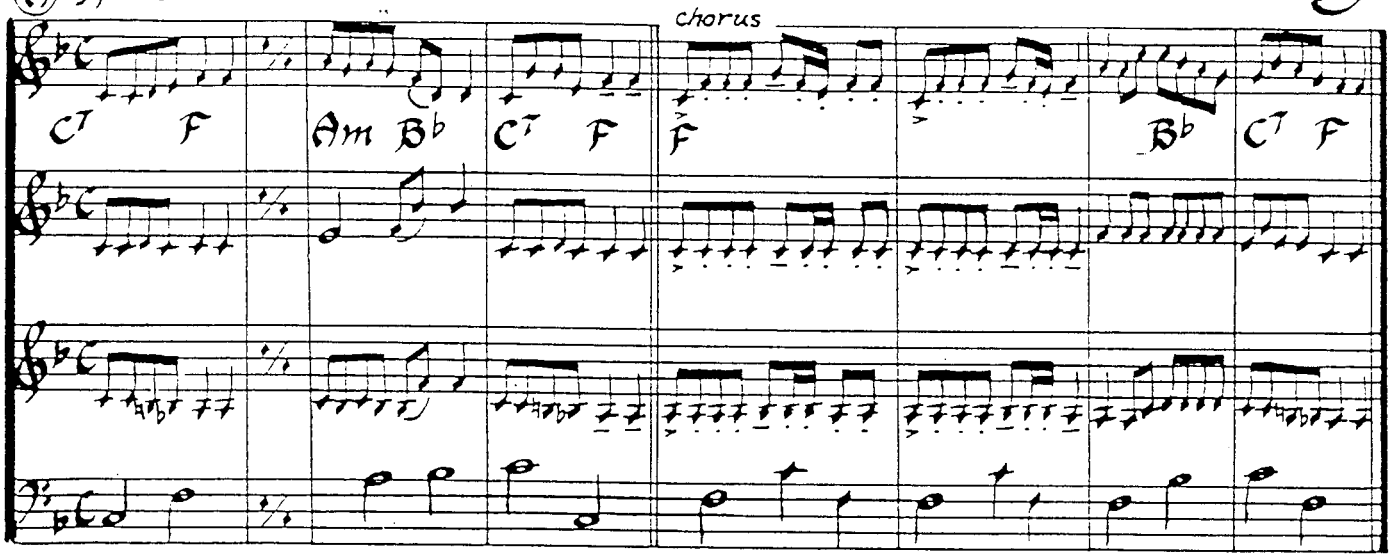
# Bannielou Lambaol

## The Banners of Lampaul

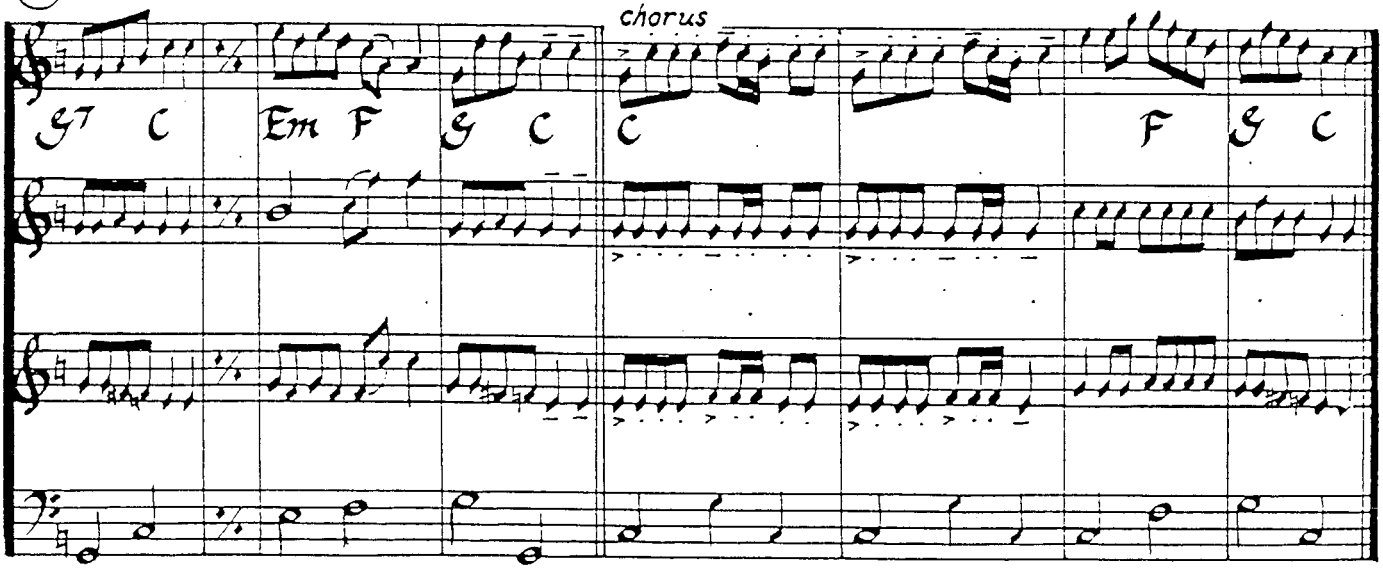
♩ = 132–138

~ Brittany

Ⓐ 3 part vocal




Ⓑ optional instrumental, tambourine ad lib.




vocals only: A$^{6x}$ — instrumental, or mixed vocal/instr: A$^{2x}$ + B$^{2x}$ + A$^{2x}$

chording: ♩ 𝅗𝅥 ♩ 𝅗𝅥, guitar preferred. accordion is OK

light, blended instrumentation. originally sung by 3 females. an ensemble of 3 recorders (with or without other instruments doubling) is appropriate. Use SA$^{8}$A$^{8}$ (altos read up an octave)

record reference: Disques Vogue EPL 7-711

transcribed by Richard Geisler

# Bannielou Lambaol

(in Breton)

1 Me'm eus bet plijadur e Lambaol awechou,
Oc'h ober tro an iliz gant an holl bannielou.

chorus:
Jopo popo landibi dibi, jopo popo landibi do,
Manturla ridodenig, jopirei piralla.

2 Hag o stouiñ ganto dirak an aoter vras,
Hag ouzh o sevel Kerkent er vann Ken dres all o'hoazh.

3 Plijadur am beze, pa veze ar pardon,
Oc'h ober tro ar vered gant an dud a galon.

4 Eno 'vêze gwelet pa groge an avel
Piw oa ar baotred wellañ da zougen ar banniel.

5 Ha dre ma tremened a bep tu d'ar vali,
Gant o zeod flour ar merc'hed a roe o ali.

6 Hag a rae o dibab e-touez ar baotred vrao,
A welent en o o'haerañ o tremen dirazo.

---

I used to have so much fun at Lampaul once,
Going around the church with all the banners.

And dip them before the great altar,
Then lift them back again straight in the air.

I had so much pleasure the day of the pilgrimage,
Going around the cemetery with men of good faith.

It was there we saw, when the wind was up,
Who were the best to carry the banners.

As we passed on both sides of the "Grande Allée,"
The girls gave their opinions in voices sweet.

They made their choice of the proud boys,
Who passed before them in their finest array.

---

Lampaul is a small village in northwest Brittany. The song describes the somewhat competitive nature of a religious festival in which large heavy banners are carried by the strongest men of the village around the church. As the men pass in front of the church, they must dip the banners to salute the presence of the host within. The girls look on with much interest to see just who are the strongest.

# Bamielou Lambaol

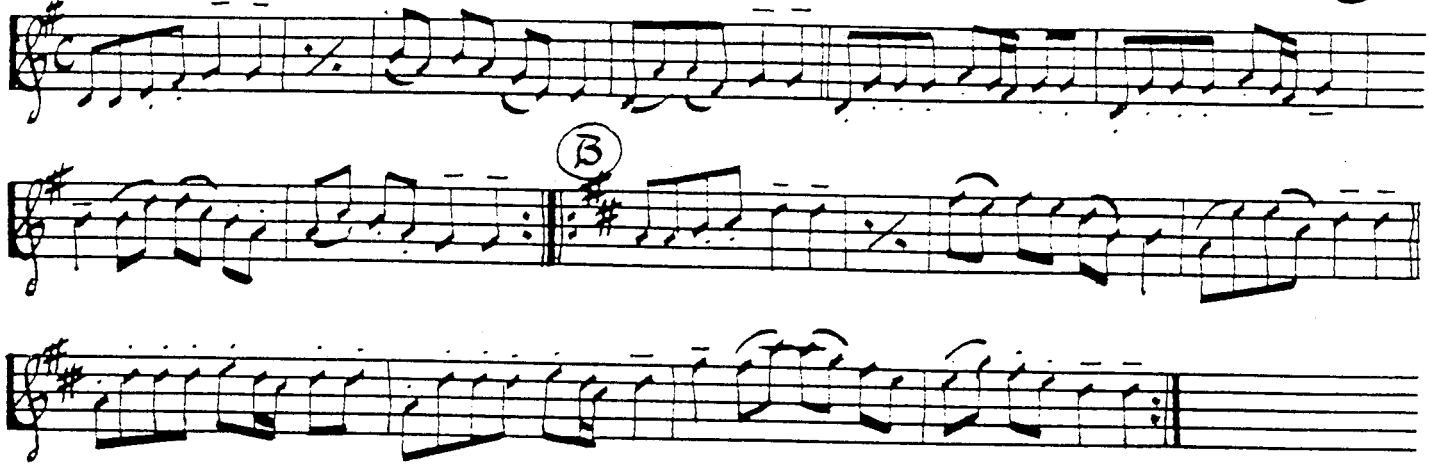
## The Banners of Lampaul

♩= 132-138

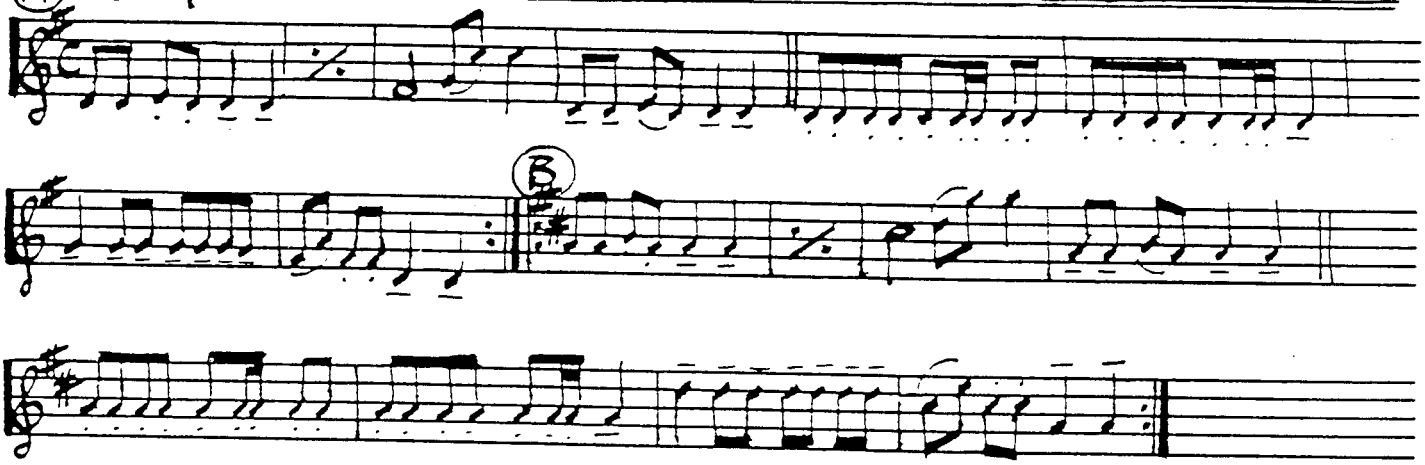
**B♭ clarinet**

~ Brittany

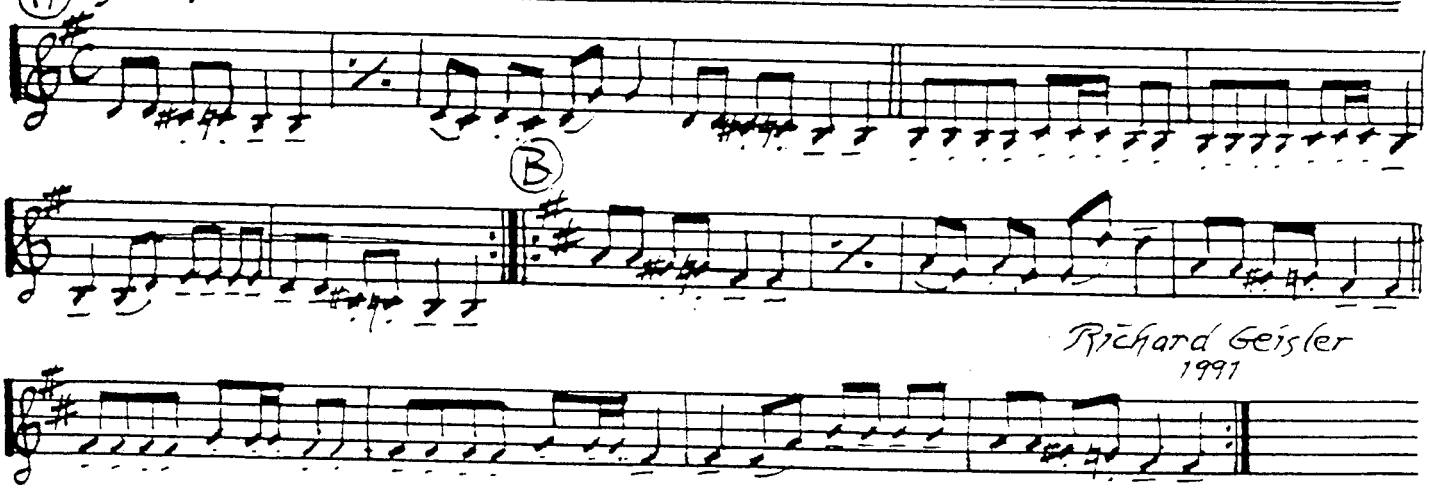
Ⓐ 3 part vocal




Ⓐ 2nd part



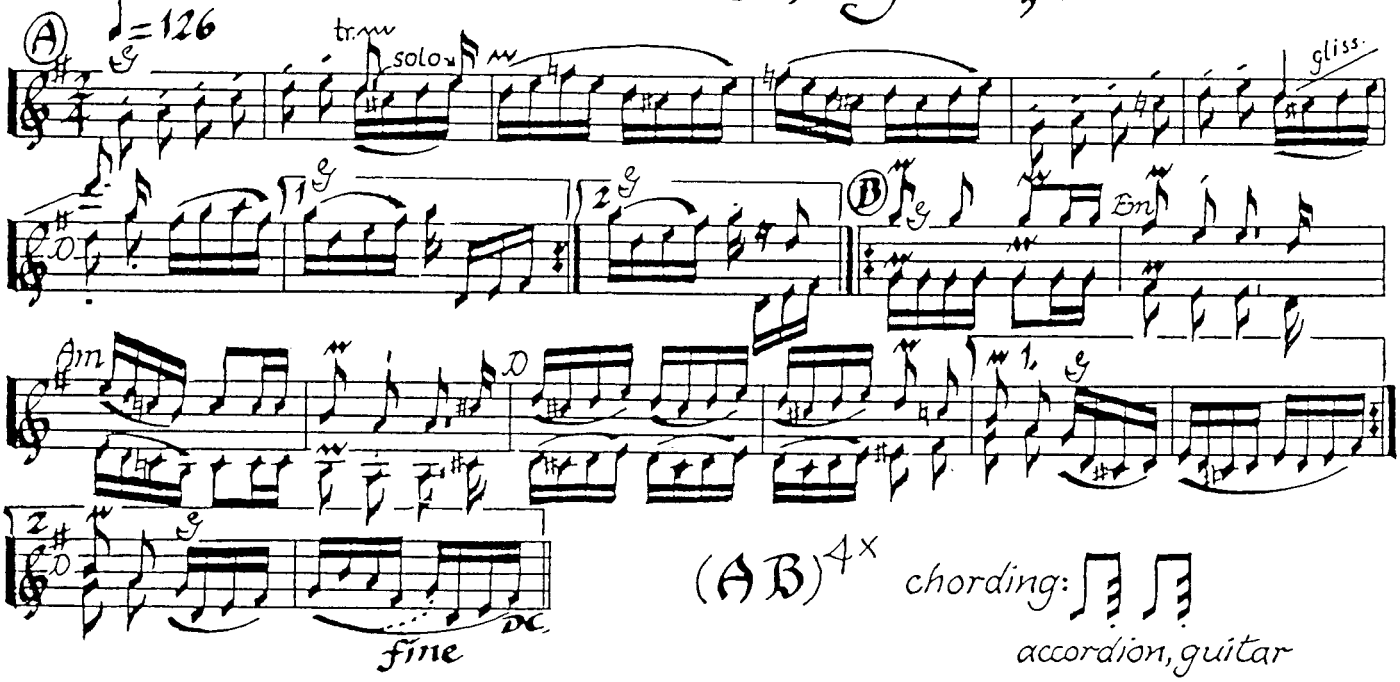

Ⓐ 3rd part




Richard Geisler
1991

vocals only: $A^{6x}$ — instrumental, or mixed vocal/instr.: $A^{2x} + B^{2x} + A^{2x}$

# Briul De La Fagaraş — Romania

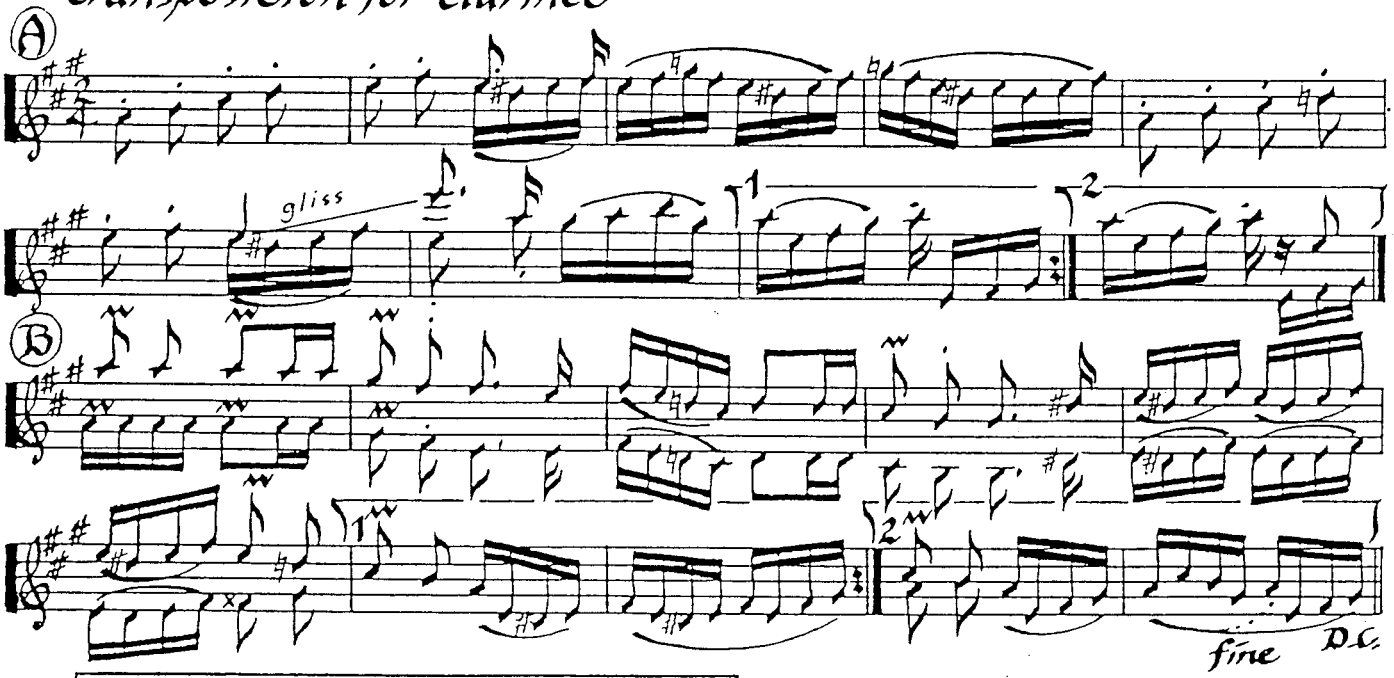



(AB)$^{4x}$ chording: accordion, guitar

note: (A) is played by solo violin 2nd's 3rd times, joined by other melody instruments at (B).

violin(s), clarinet, recorder/flute, accordion, bass ad lib.

## transposition for clarinet

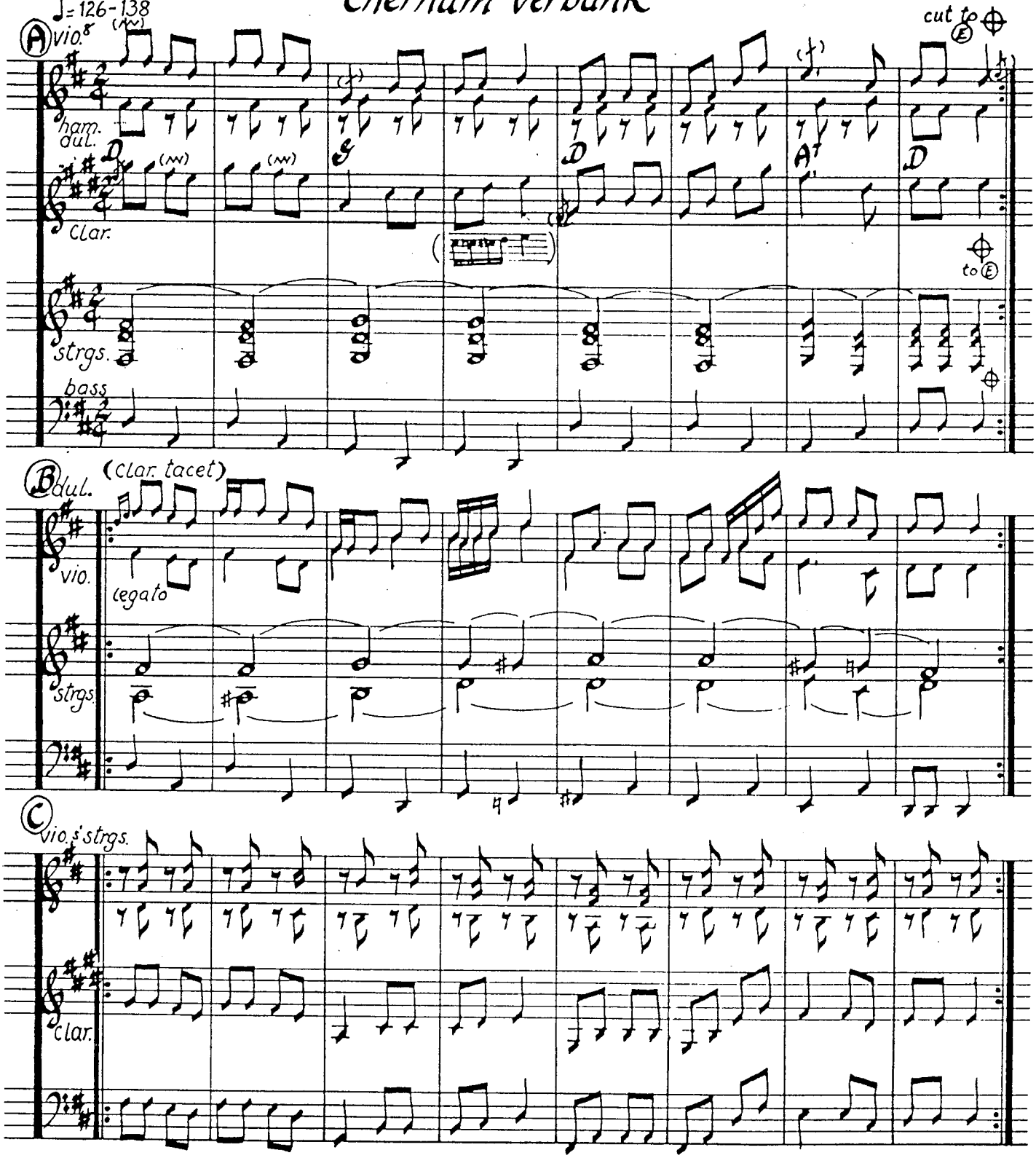



record reference: Noroc 1074-EPA

transcribed by Richard Geisler oct., 1981

# Chernum Verbunk

Czechoslovakia

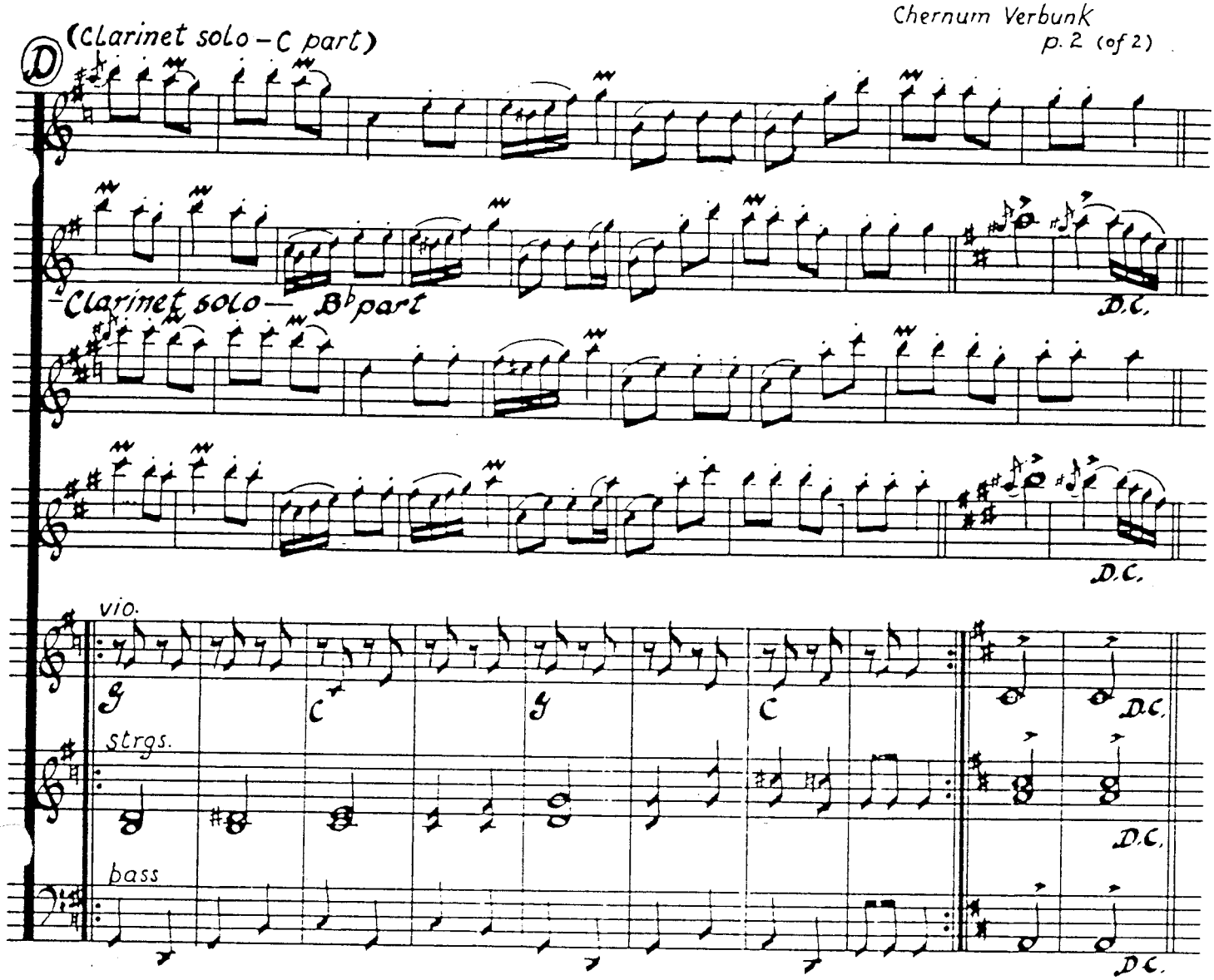


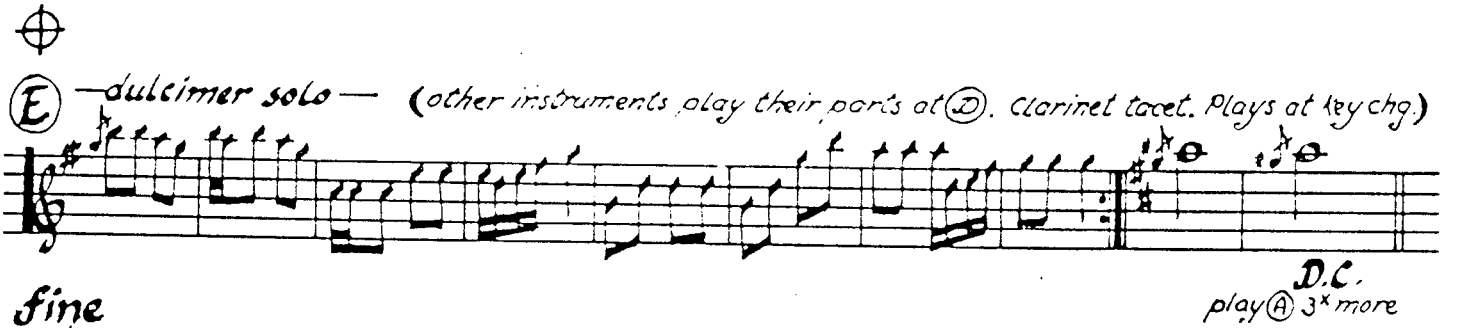

**Pattern** Ⓐ Ⓑ Ⓒ Ⓓ Ⓐ Ⓔ Ⓐ Ⓐ Ⓐ **fine**

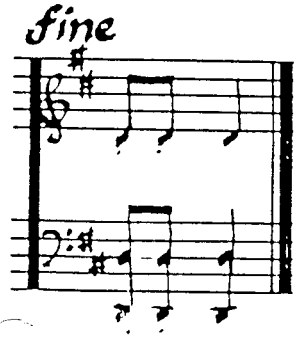
**orchestration, melody**

- Ⓐ clar. + vio.8 octave higher - Don't play embellishments in parentheses
- Ⓑ hammered dulcimer solo (with legato vio.)
- Ⓒ bass solo (with clar. optional)
- Ⓓ Clar. solo
- Ⓐ same as Ⓐ above - more embellished
- Ⓔ dulcimer solo. (Other instrs. repeat Ⓓ)
- Ⓐ clar. solo (harmony & bass may be that of Ⓑ)
- Ⓐ Ⓐ } clar. + vio.8, fully embellished, ad lib. (harmony & bass that of Ⓐ)

**fine** all instrs. repeat concert "d" in their lowest octave, as in the rhythm of the last bar of Ⓐ




arrangement

arrange to suit available instrumentation –
an accordion can "fill in" weak instru.
and can take melody in places.
Chords are indicated for this purpose

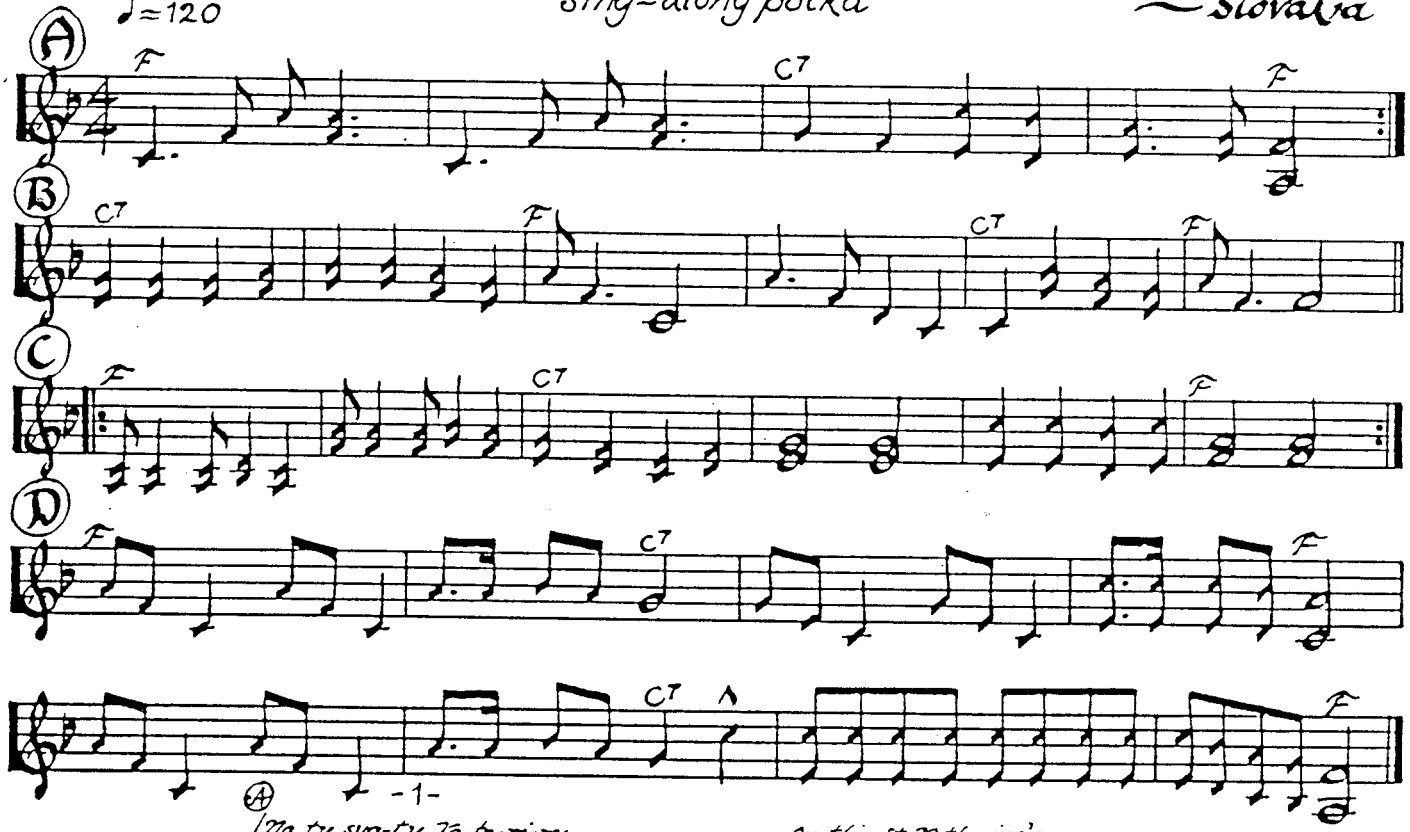
transcribed by Richard Seisler, April, 1994

# Čo Bogai

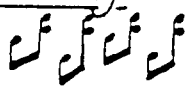
sing-along polka

— Slovakia

♩=120




chording:



-1-

Ⓐ /Na tu sva-tu Ka-te-ri-nu,
Ka-te-rin-sku ne-dě-lu/

Ⓑ Zver-bo-va-li šo-haj-ič-ka
na voj-nu zver-bo-va-li
šo-haj-ič-ka na voj-nu

Ⓒ Sa-ma kra-lov-na, sa-ma kra-lov-na
ce-du-lič-ku psa-la, ce-du-lič-ku psa-la.
a-by šo-haj-ka, a-by šo-haj-ka
na voj-nu dos-ta-la, na voj-nu dos-ta-la

Ⓓ Refrain:
Čo bo-gai ně bo-gai ča-ri ně bo-gai
Čo bo-gai ně bo-gai ča-ri ně bo-gai
Čo bo-gai ně bo-gai ča-ri ně bo-gai, hej!
bo-gai bo-gai bo-gai bo-gai ča-ri ně bo-gai.

On this St. Katherine's,
St. Katherine's Sunday

They called up the young blades
into the army.

orchestrate to suit

The Queen herself
signed the requisition
in order to get the young blades
into the army
Nonsense sing-along refrain:
Cho bogai etc.

tune, lyrics & translation
from George Kreshka

-2-

Ⓐ /Prečo ste ma zverbovali,
zverbovali v nedeľu?/

Ⓑ Prečo ste to nenechali na stredu
prečo ste to nenechali na stredu?

Ⓒ Sama kralovna, etc. Ⓓ Čo bogai, etc.

Why did you call us up
on a Sunday?

Why couldn't it have waited
until Wednesday?

The Queen herself etc.

-3-

Ⓐ /Muzika by pěkně hrala,
pěkně hrala do skoku./

Ⓑ Má mila by tancovala, a ja sňu,
má mila by tancovala, a ja sňu

Ⓒ Sama kralovna, etc. Ⓓ Čo bogai, etc.

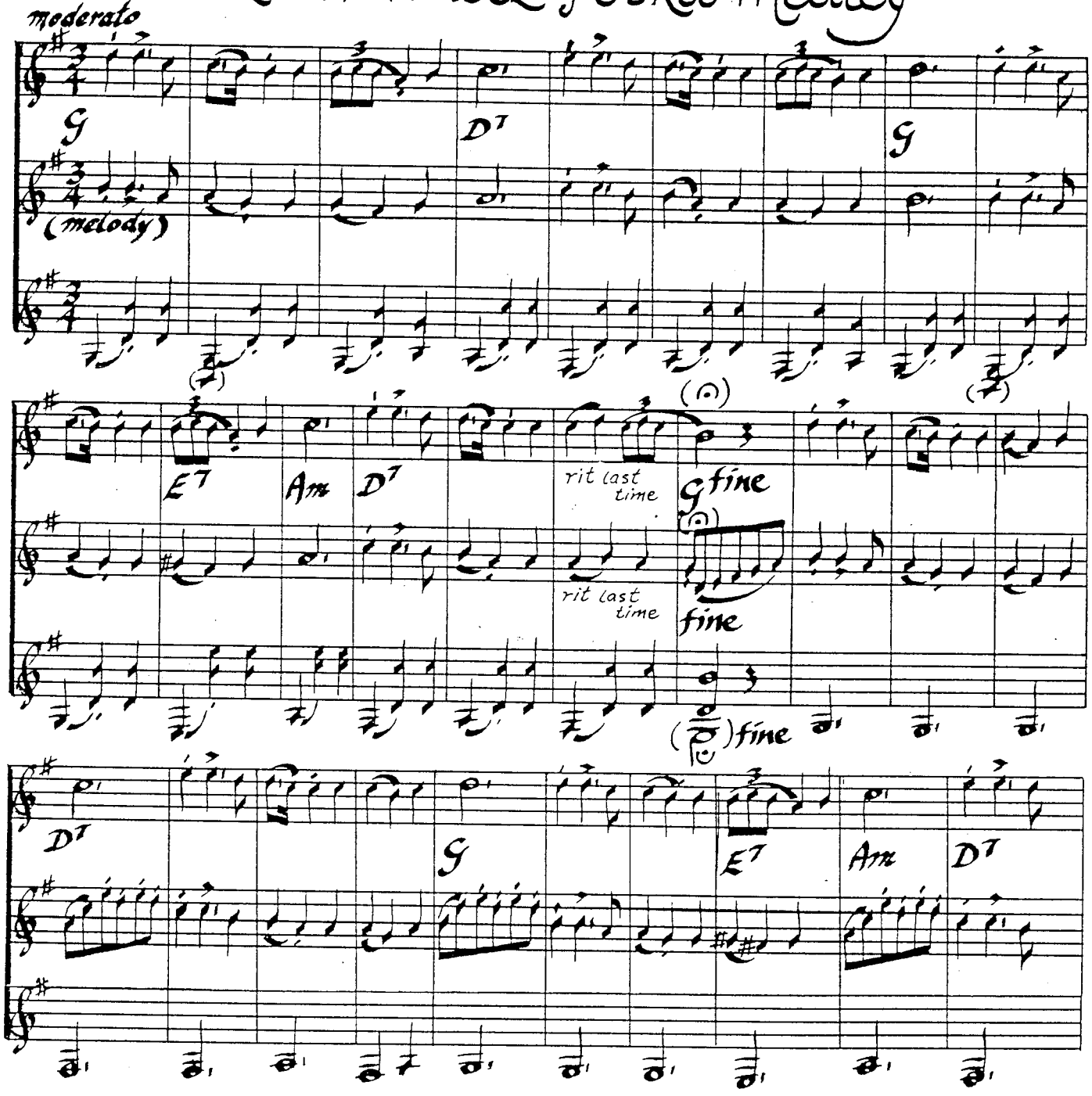
Music would be playing
for the dance.

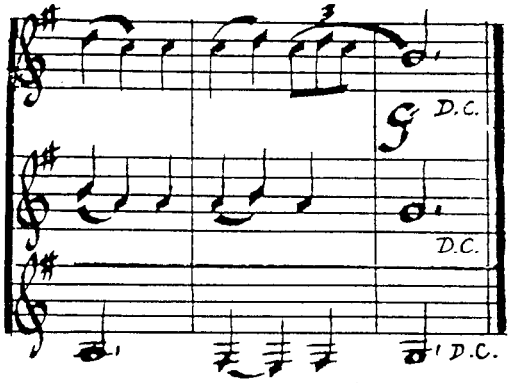
My sweetheart would be dancing
and I with her.

The Queen herself, etc.

arr. Richard Seigler
Sept., 1988

# Czech Waltz-Polka Medley



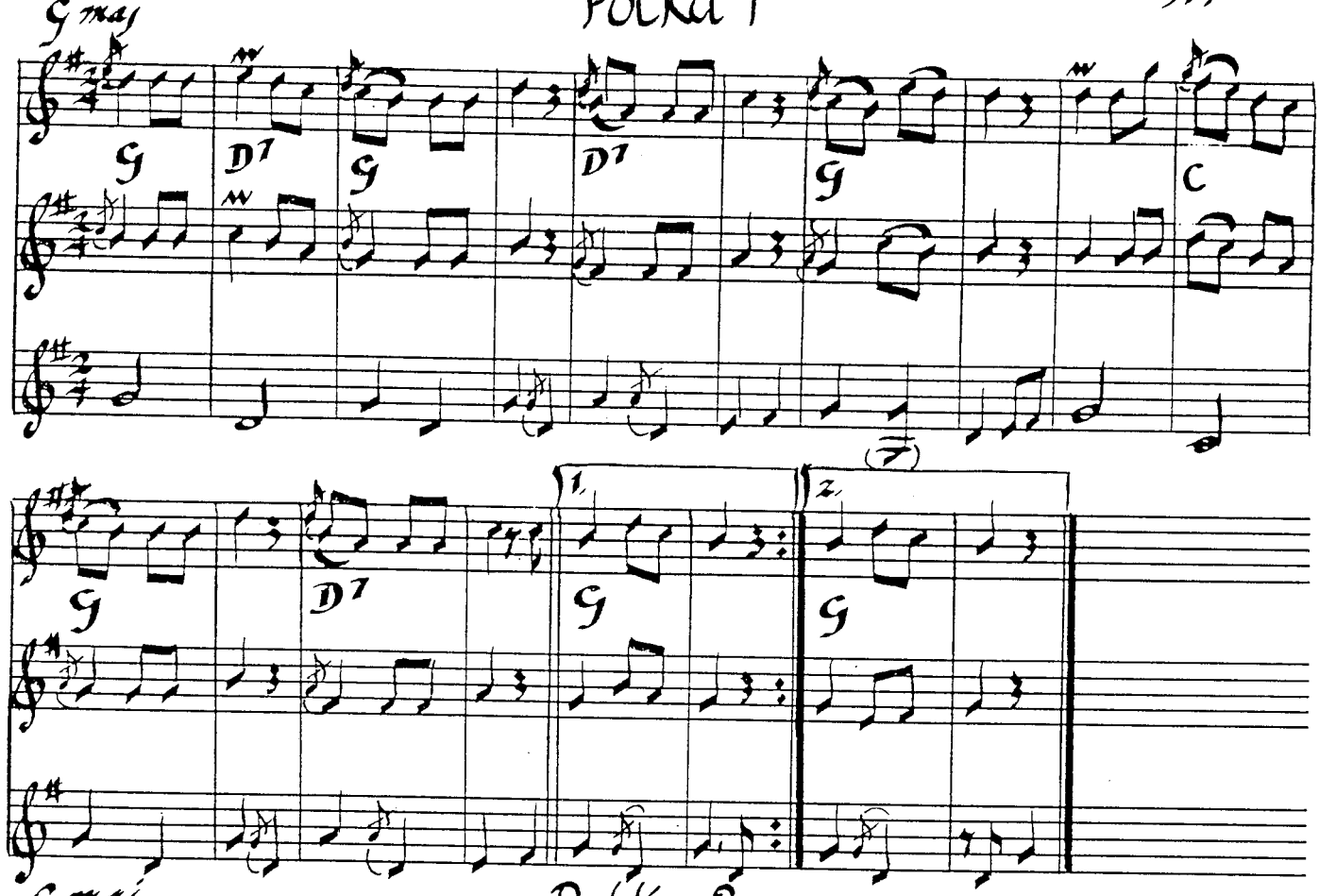




Suggestion for medley:

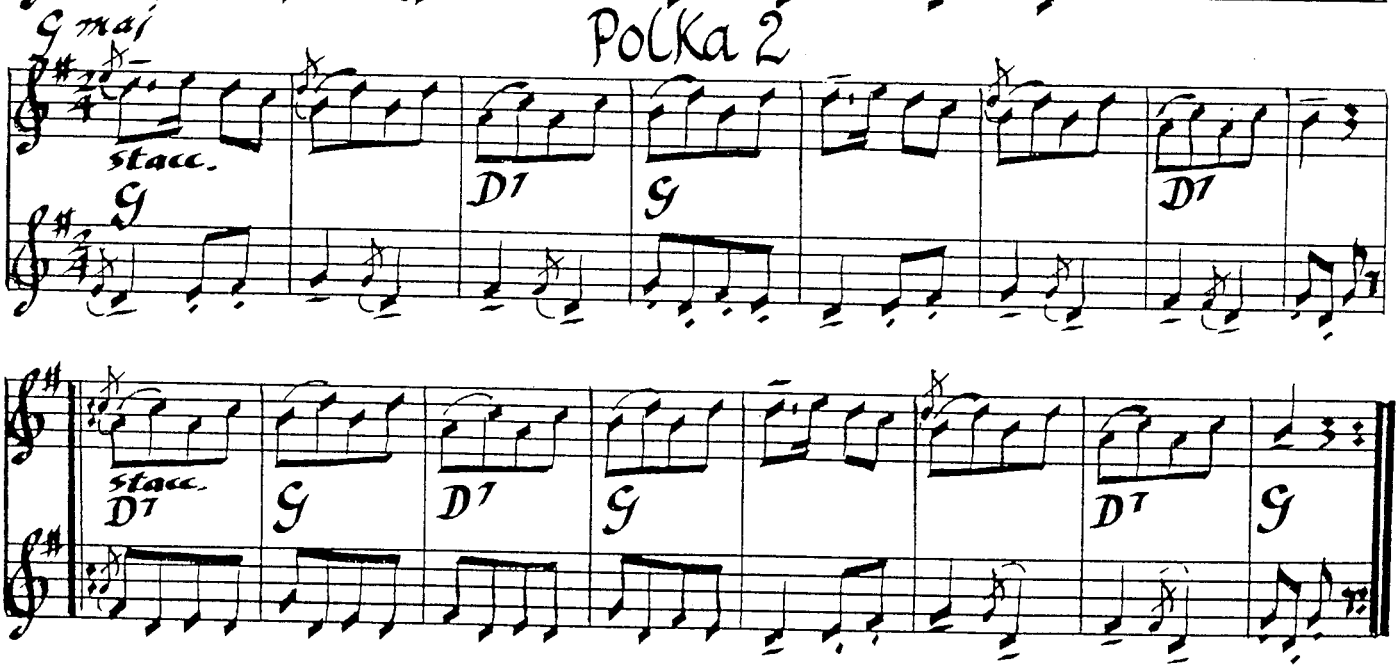
Waltz: 3X 1, melody ; 3rd line
2 & 3, all parts
retard at end; go to Polka 1

Polkas: play 1, 2, 1

# Polka 1



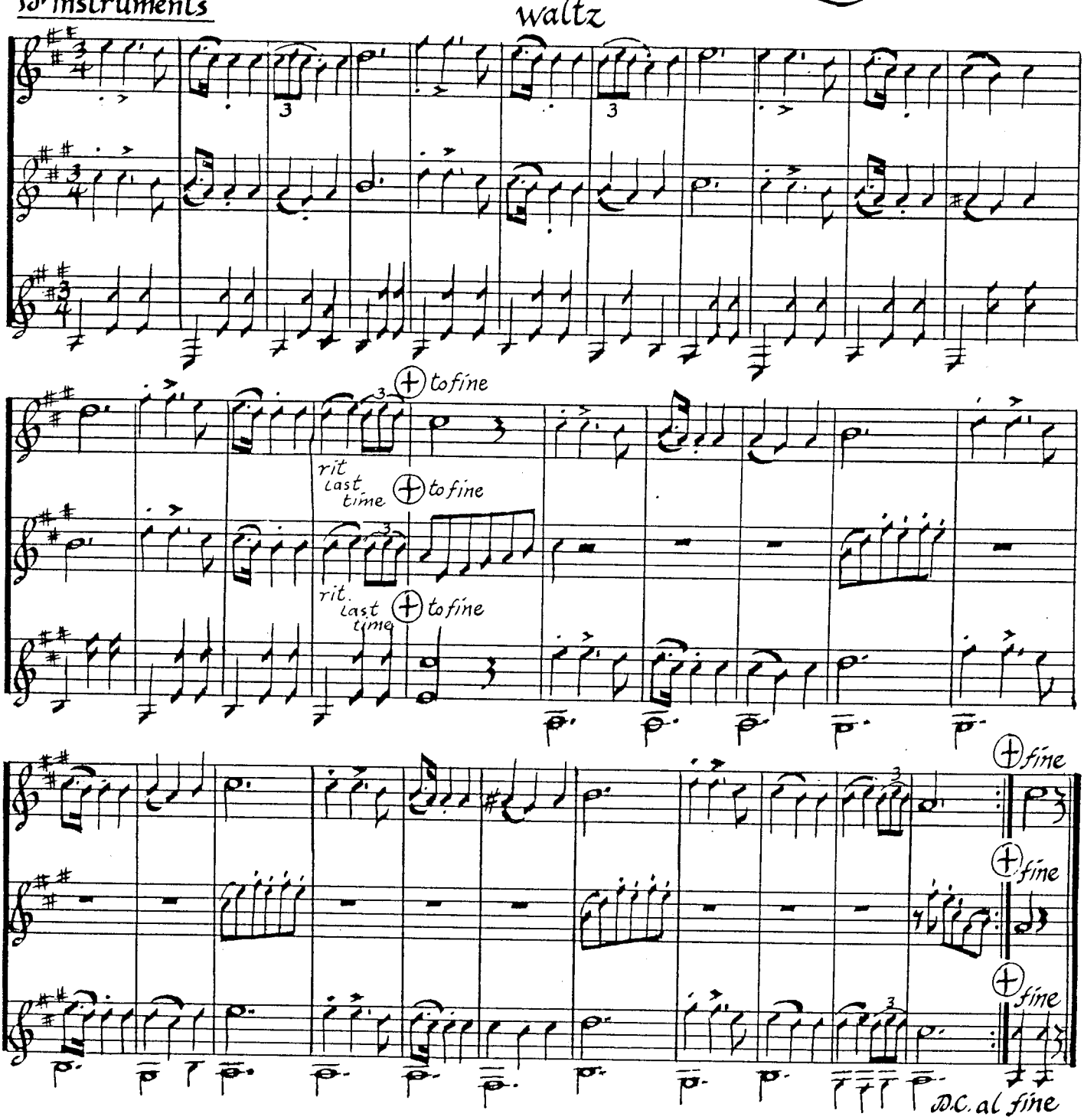

# Polka 2




arranged in medley
by
Richard Geisler

# Czech Waltz-Polka Medley

B♭ instruments

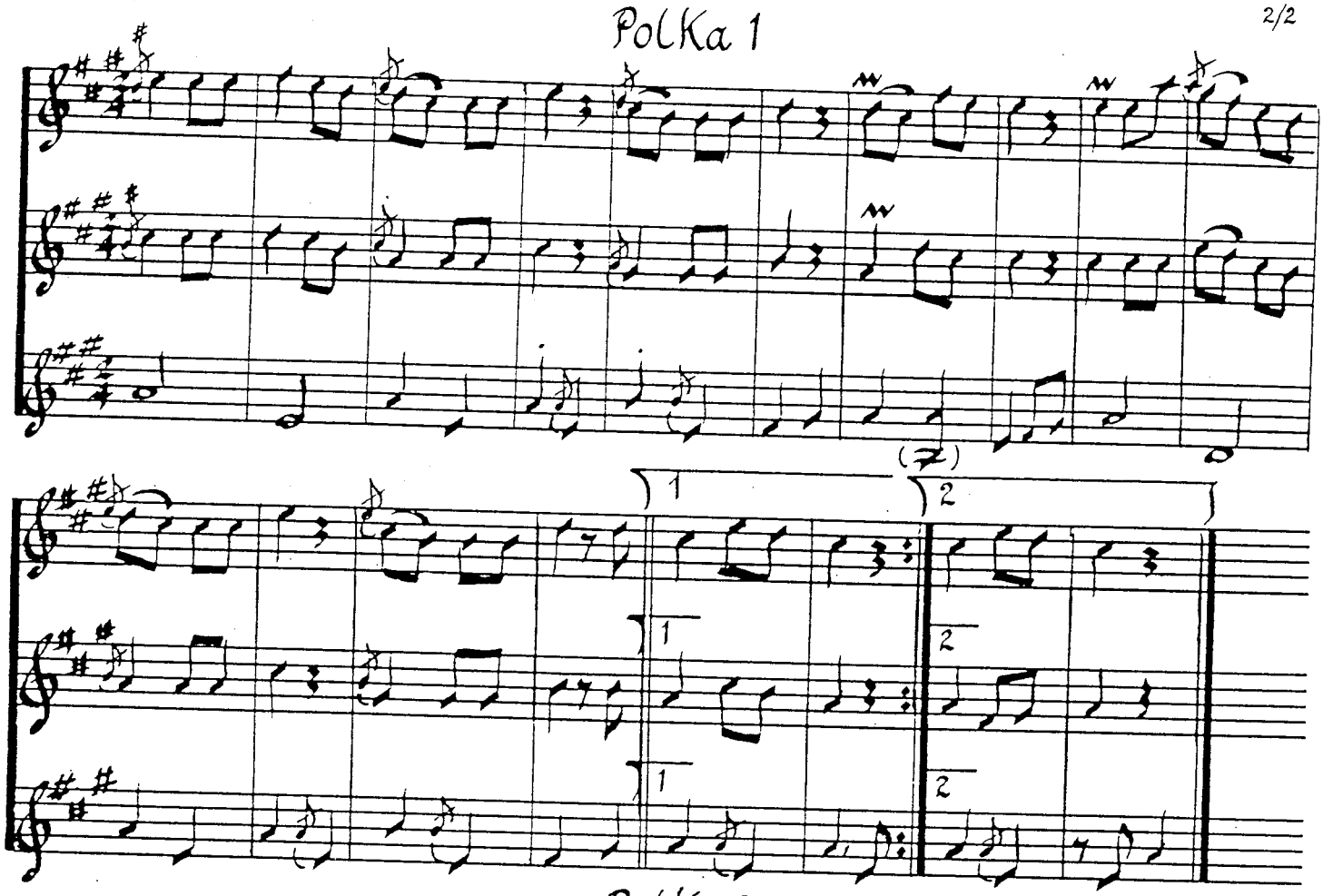



Suggestion for medley:

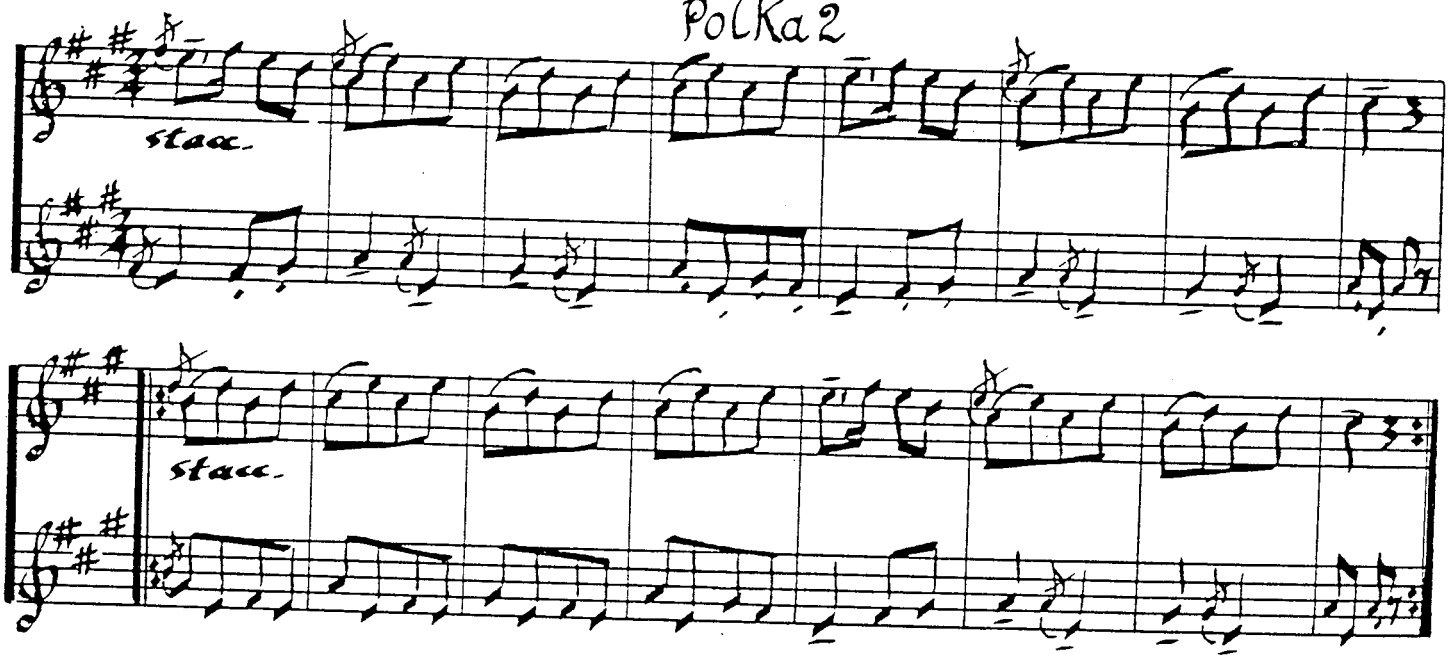
waltz: 3x 1. melody & 3rd line
2 & 3, all parts
retard at end; go to Polka 1

Polkas: play 1,2,1

## Polka 1

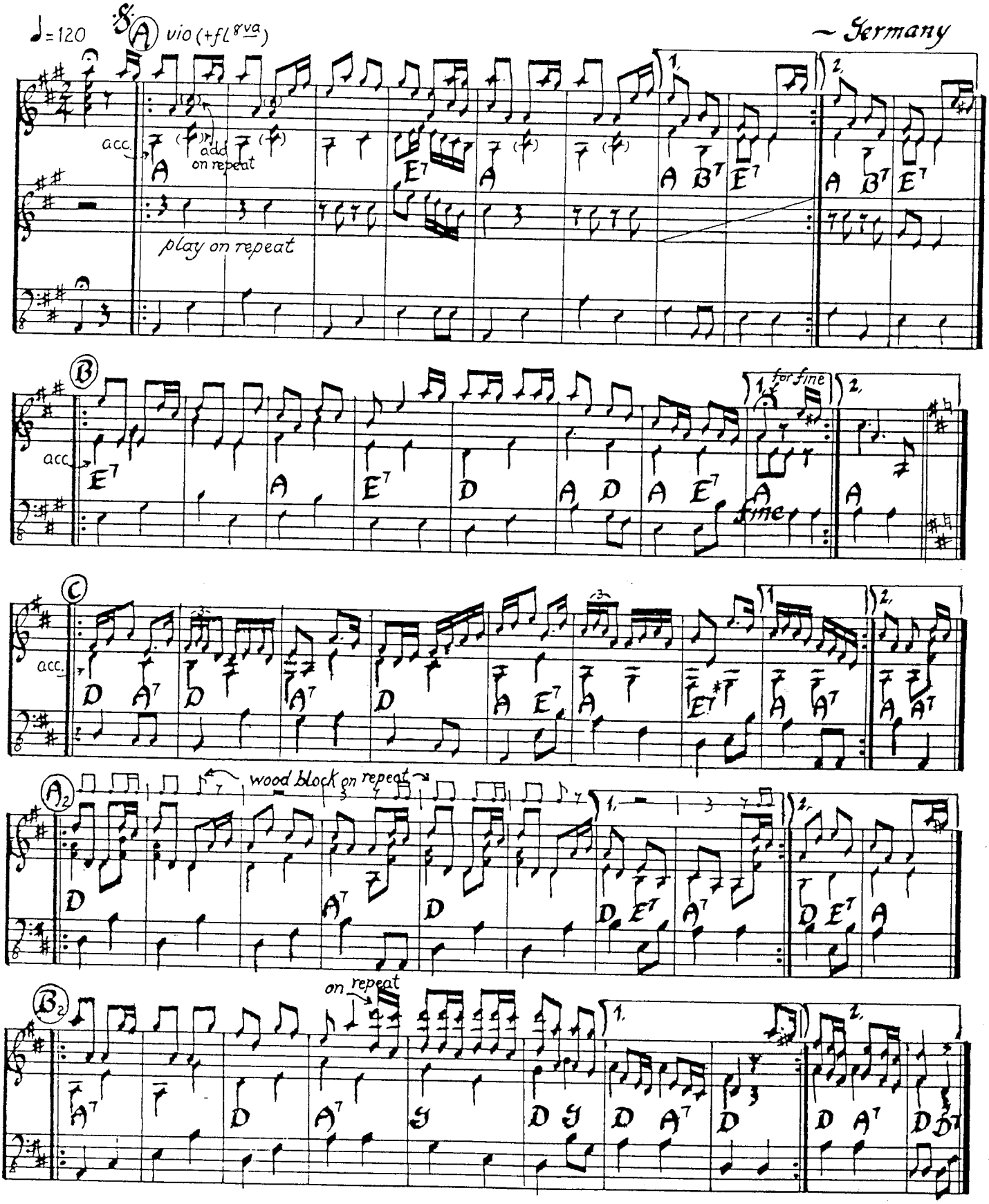


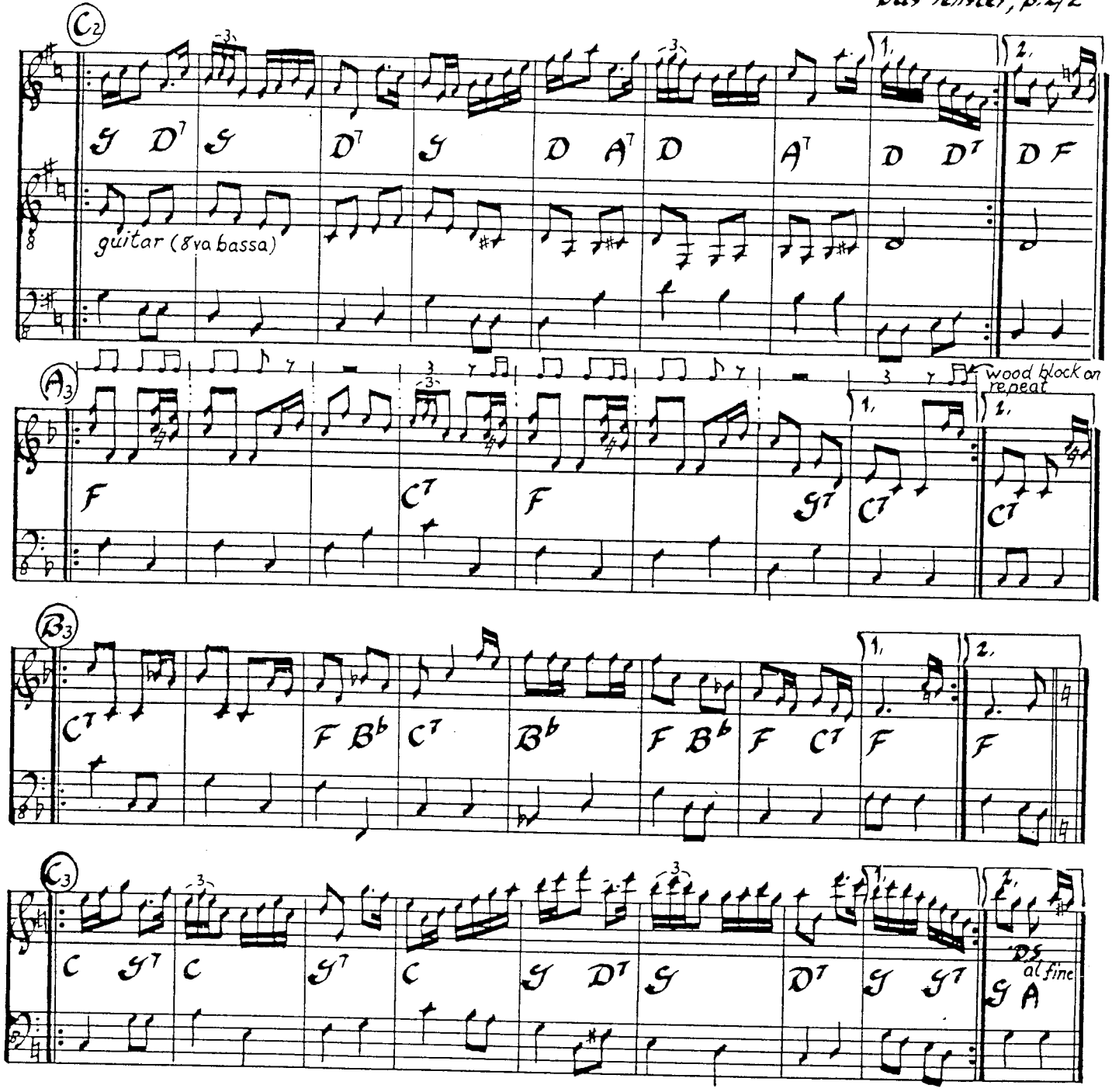

## Polka 2




*arranged in medley by*
*Richard Seisler*

# Das Fenster


♩=120
A vio (+fl 8va)
~ Germany
acc.
add on repeat
play on repeat
1.
2.
B
for fine
fine
C
A2
wood block on repeat
B2
on repeat




play= A B C $A_2$ $B_2$ $C_2$ $A_3$ $B_3$ $C_3$ A B

for violin, guitar, accordion bass, wood block

chording by guitar (acc.)

transcribed by Richard Geisler

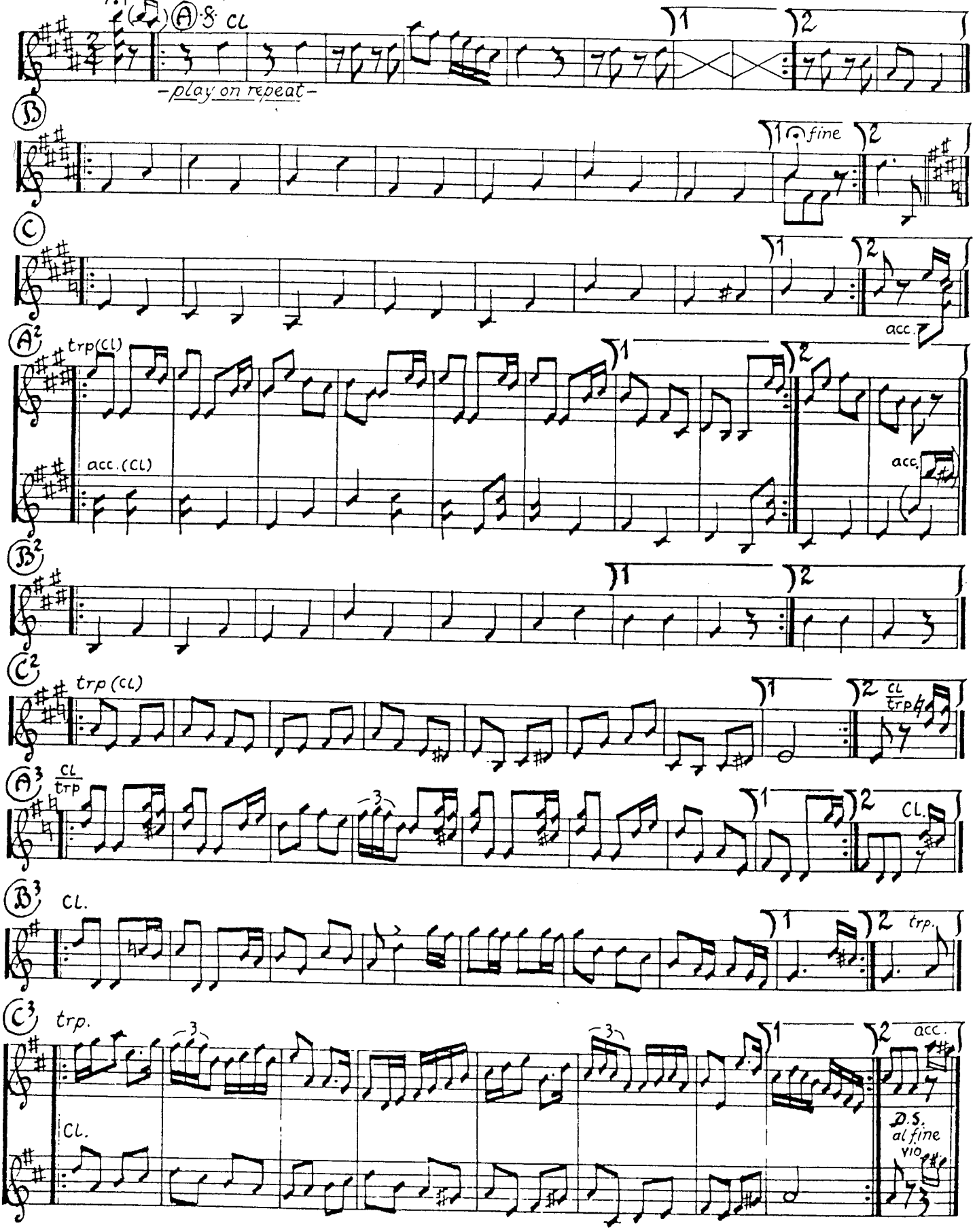
record reference:
Tanz SP 23-060; Folkraft 1511

Jan., 1982

B♭ trumpet & clarinet
transposed & arranged by
Richard Seisler, 9/86

# Das Fenster

~ Germany



# DRÄGÄICUTA

~ Romania

INTRO + (AB)5x + CODA

**INTRO** ♩ = 60

violin / flute *f (Repeat p with cresc. to f)*

clarinet

plucked instruments

accordion: Bm *block chording*

bowed bass

on repeat **A**

*legato*

*legato*

Bm C#7 C#7 Bm Dm E E Bm

E Dm E Bm Dm

1 Dm 2 Dm

**B**

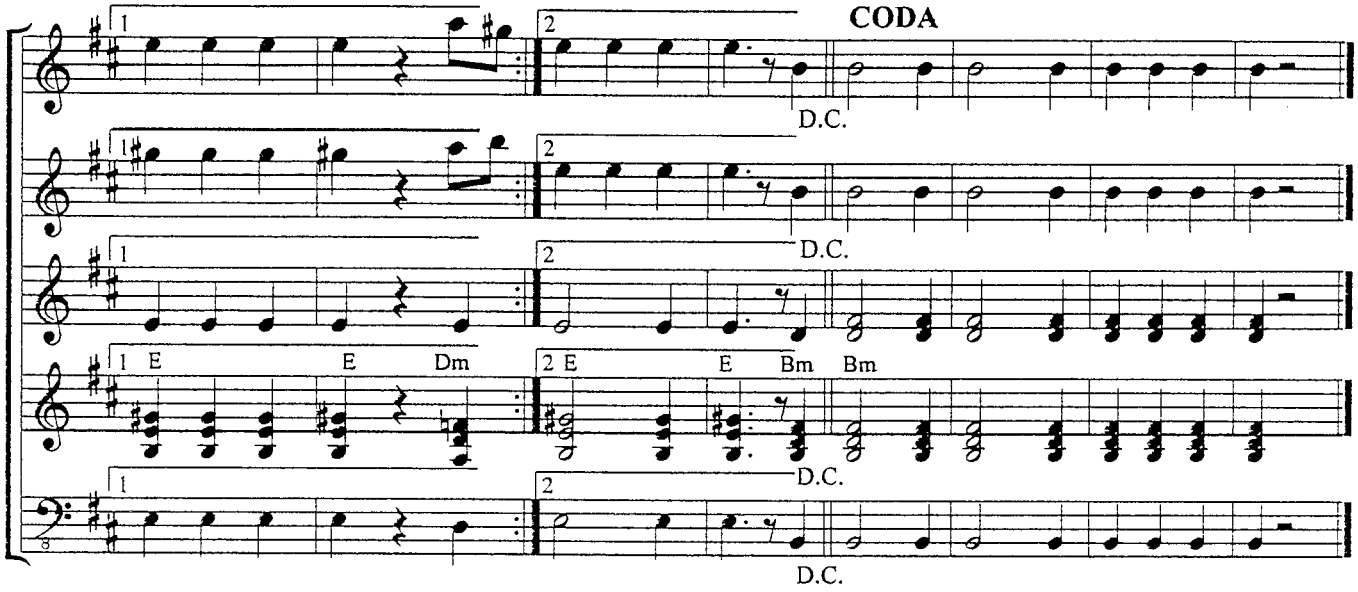
clar. enters on harmony @ bar 4, beat 3

clar. enters on harmony

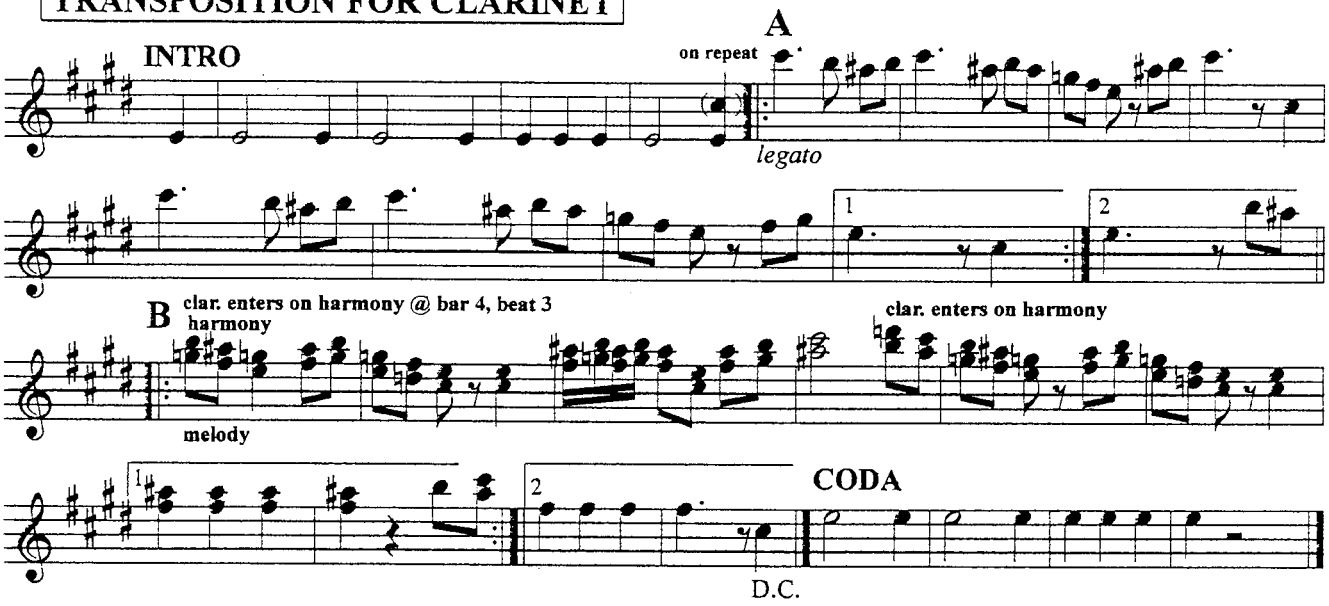
harmony

melody

Dm Dm E E E Dm Dm Dm




## TRANSPOSITION FOR CLARINET




RECORD REFERENCE: Roumanian Folkdances 2, Nevofoon 15 005

Women's circle dance from Dobogea, Romania - Teacher: Sunni Bloland

**ORCHESTRATION**

1. A: tutti melody
   B: clar adds harmony @ bar 4, beat 3

2. Same as 1.

3. A: vn solo
   B: + fl/recorder; clar. plays har.
   @ bar 4, beat 3 on repeat

4. A: as 1.
   B: clar. solo on melody

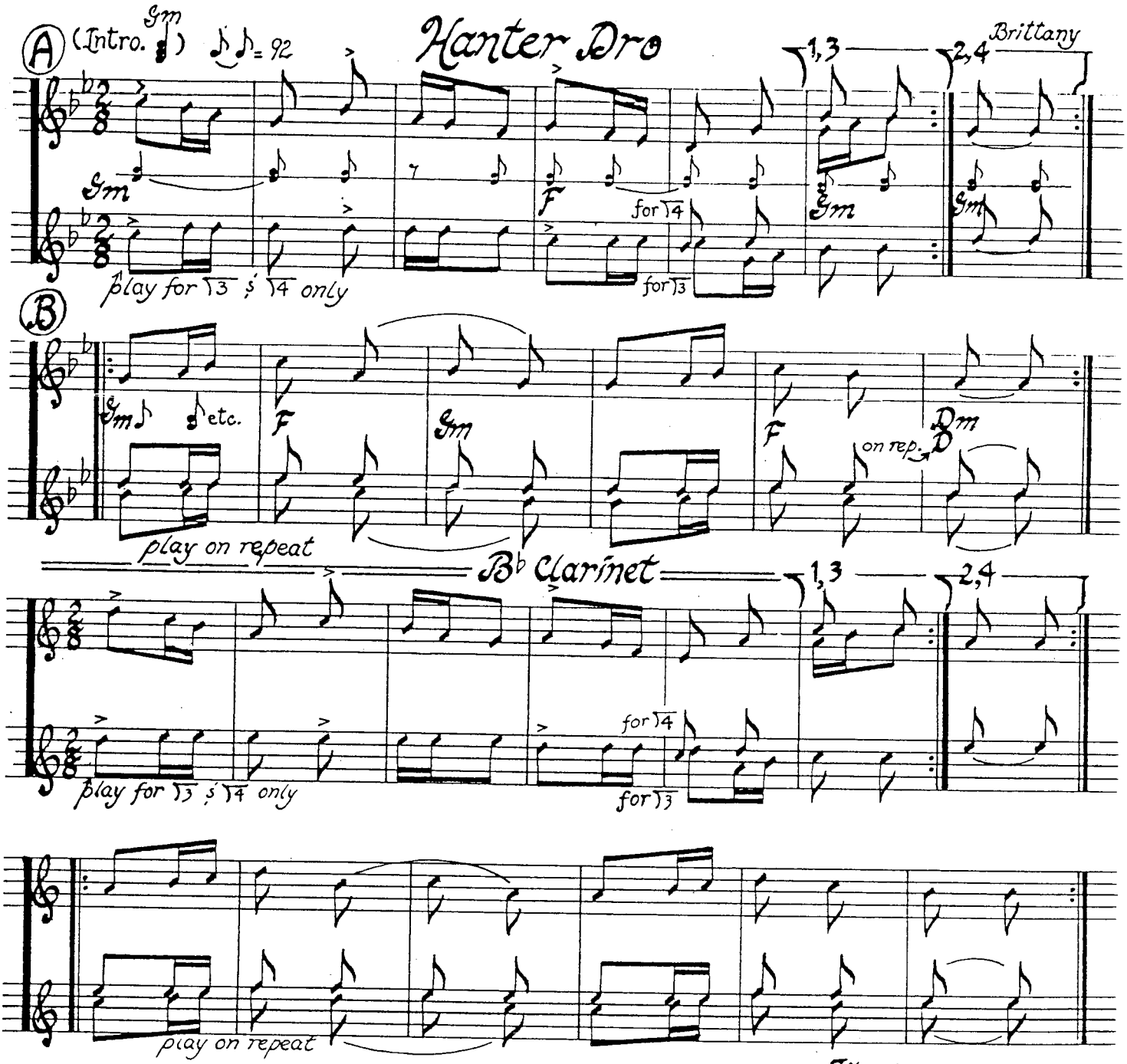
5. A: tutti melody
   B: clar. plays harmony all through

   CODA: tutti

*Transcribed by*
*Richard Geisler*
*April, 1999*

# Hanter Dro

Brittany




notes on playing Hanter Dro, Brittany

play (AB)$^{7x}$ + ½ A

✓ song: Quand j'etais jeune

✓ instrumental arrangement: solo instr. plays (A) 1 & 2, then joined by more instrs. for 3 & 4 both on melody and rhythmic drone part. Play (B) in like manner.

✓ chording & droning. Use guitar or autoharp for chording in preference to accordion, which could be well used for droning. To begin piece, drone on chords for (A) 1 & 2, then play syncopated rhythm (as noted) for 3 & 4. Continue at (B) with ♪ etc. On repeated play-throughs of the tune, ad lib the various rhythmic possibilities at (A), but play (B) ♪.

✓ accents, if observed, will give a feeling of "3" at odds with "2"

✓ Play (B) with vigor. Musicians may even whoop while playing

~ transcribed by Richard Geisler, 1/86

# Hanter Dro



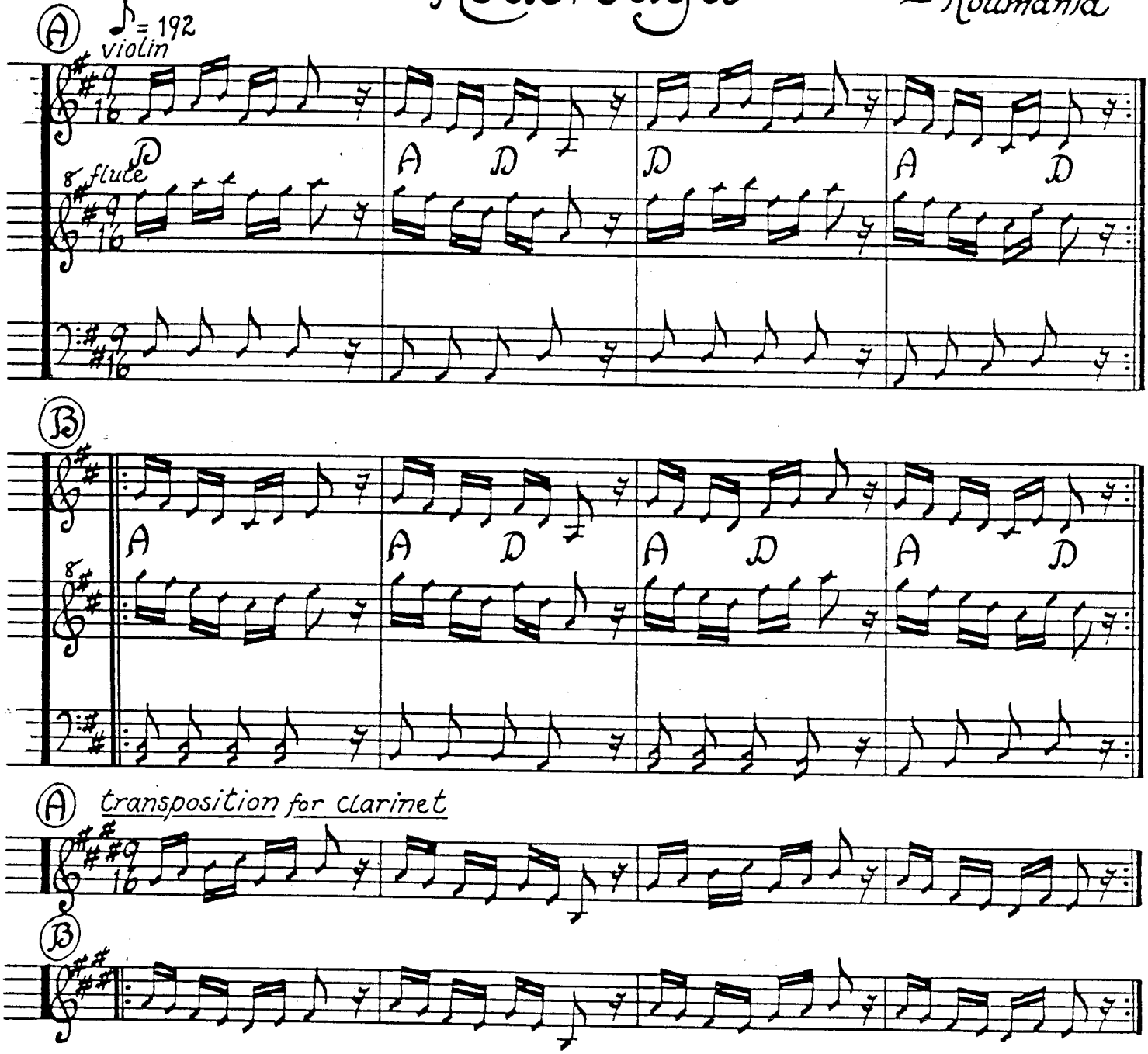
*Quand j'étais jeune à dix-huit ans,*
*j'étais beau et galant.*
*Les amoureuses venaient me voir*
*le soir dedans ma chambre (au gai!)*
*La plus jeune des amoureuses*
*m'apporta une orange (au gai!)*
*L'orange a tombé sur mon pied,*
*elle a cassé ma jambe (au gai!)*
*On fit venir un médecin*
*de Paris ou de Nantes (au gai!)*
*Le médecin qui me soignait*
*voulu couper ma jambe (au gai!)*
*Non, ma jambe ne sera pas coupée*
*car je vis de mes rentes (au gai!)*
*La la-la-la la la-la-la, la la-la-la la la-la-la*
*La la-la-la la la-la-la, la la-la-la la la-la-la*

*When I was a young man of 18,*
*I was a handsome ladies' man.*
*Lovers came to see me*
*evenings in my room (oh joy!)*
*The youngest of my lovers*
*brought me an orange (oh joy!)*
*The orange fell on my foot*
*and broke my leg (oh joy!)*
*They sent for a physician*
*From Paris or from Nantes (oh joy!)*
*The doctor who treated me*
*wanted to cut off my leg (oh joy!)*
*No, my leg will not be cut off*
*because I "live on" my income (oh joy!)*
*La la-la-la, etc.*

This translation is adapted from the ***Folk Dance Problem Solver, 1991,***
By Ron Houston

# Hodoroaga

~ Roumania




notes on playing Hodoroaga

(A+B)5x

✓ originally in E major

✓ chording: use block chords in rhythm of

✓ bass: stay constant on rhythm, but may ad lib notes within the chords

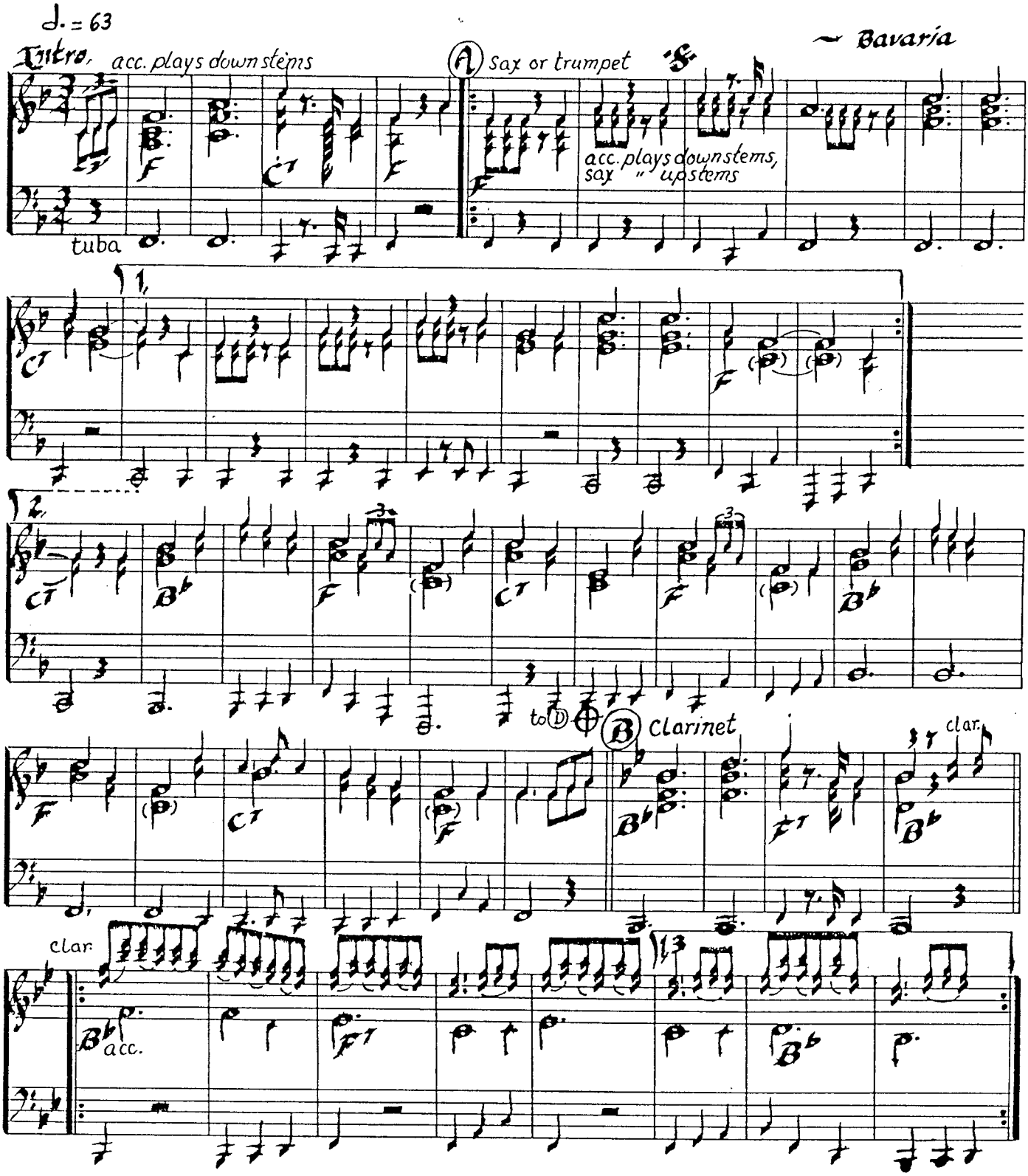
✓ soprano recorder will play flute (frula) line in the right octave

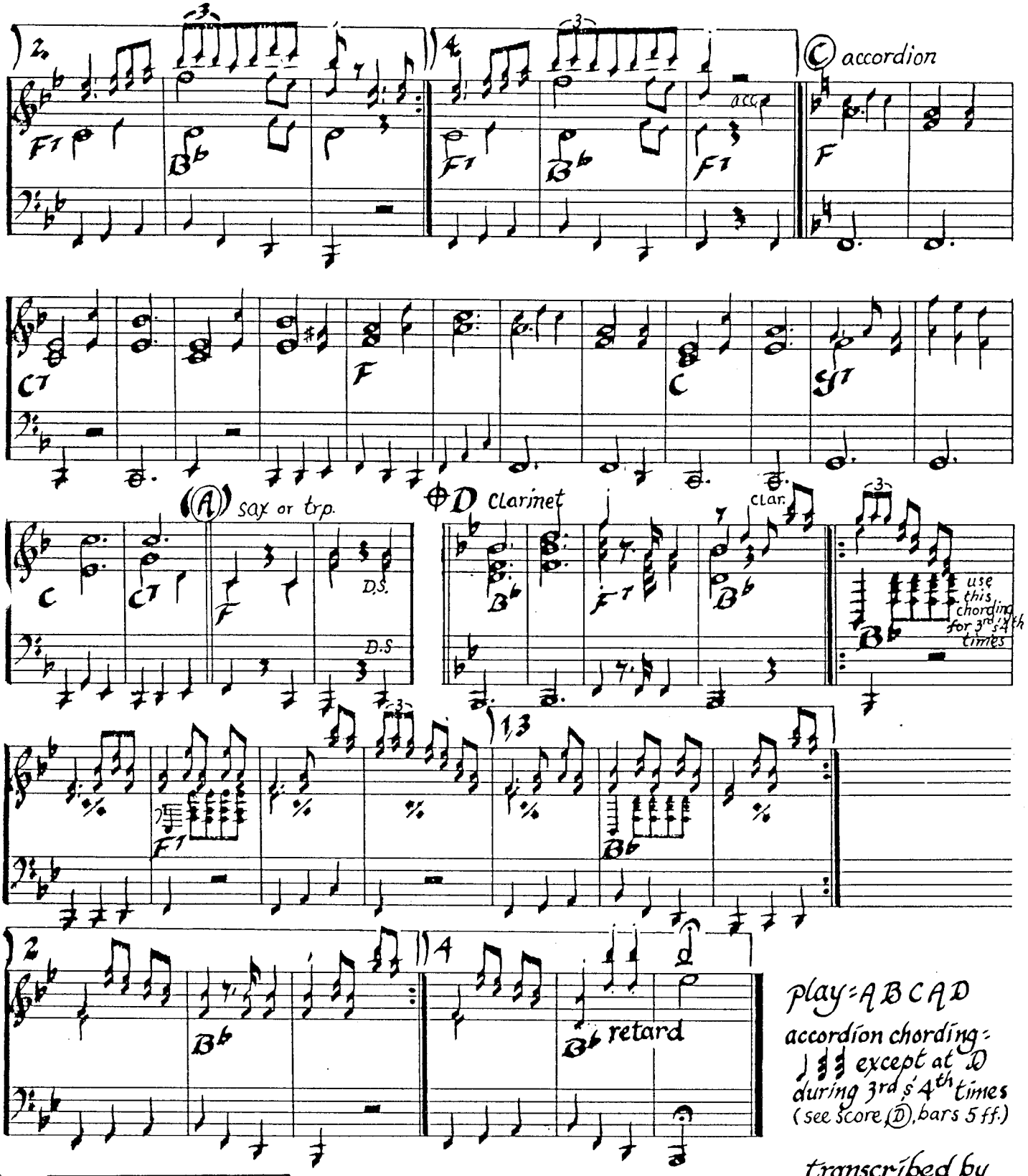
✓ orchestration

| | | |
|---|---|---|
| 1 | A | solo violin |
| | B | + flute, bass, chords |
| 2-3 | | full orch. |
| 4-5 | | full orch., vio 8va |

transcribed by Richard Geisler, Jan, 1987

# Hofbräuhaus Ländler






play: A B C A D

accordion chording:
♩ ♯♯♯ except at D during 3rd & 4th times
(see score Ⓓ, bars 5 ff.)

transcribed by
Richard Geisler
Dec., 1981

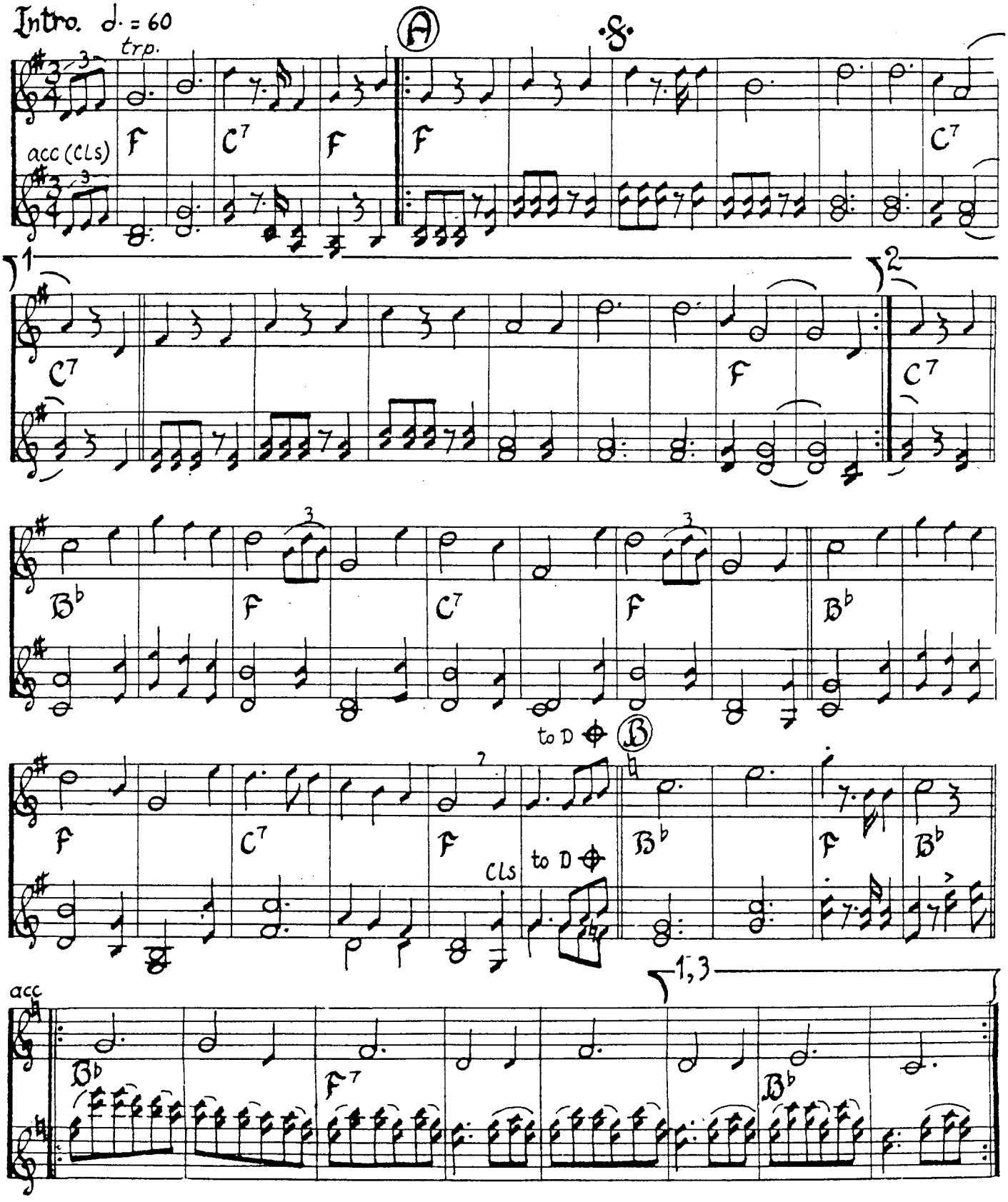
record reference:
Bowery BF-207-A

orchestrate to suit

B♭ trumpet & clarinets

# Hofbräuhaus Ländler

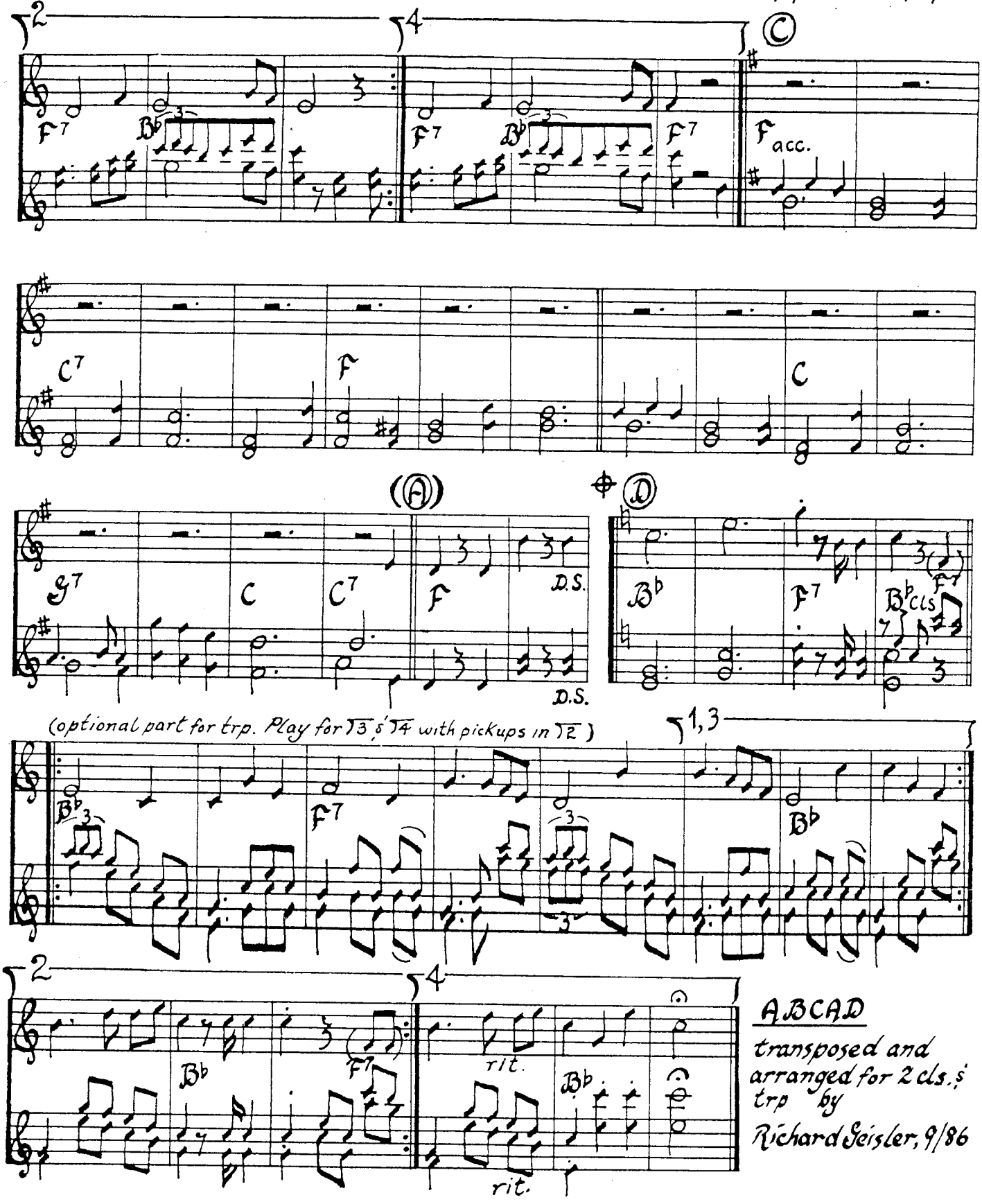
~Bavaria




-chords are not transposed-

B♭ trp s' Cls

Hofbräuhaus, 2/2

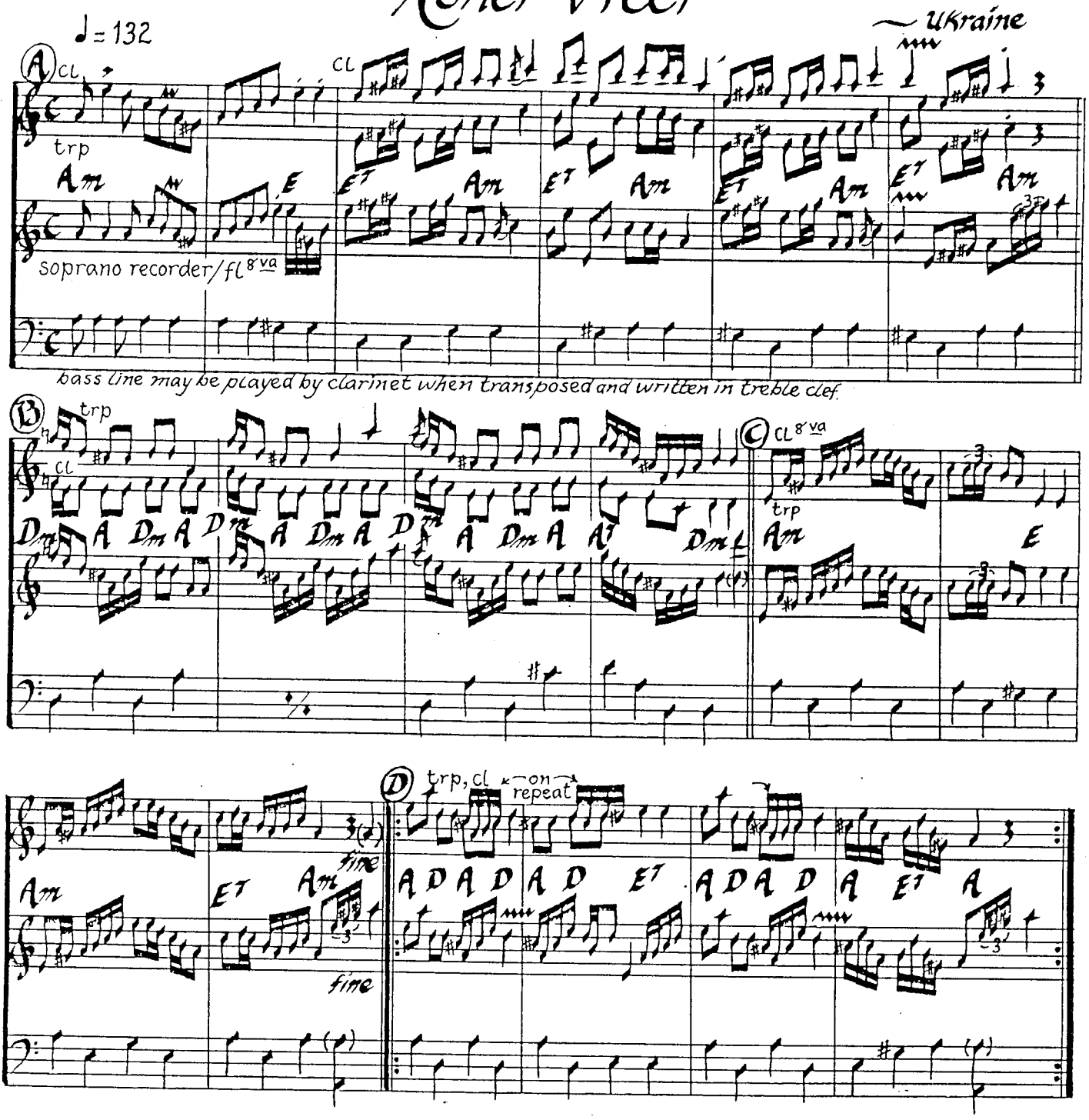



ABCAD

transposed and arranged for 2 cls. & trp by Richard Seisler, 9/86

# Honei Viter

~ Ukraine




**percussion:**
various perc. is used one at a time, ad lib but not continuously: jingle bells, large triangle, cymbal (struck), sand blocks, drum

**chording:** (bar 1 of Ⓐ follows bass line)

(A–D)$^{4x}$ + A–C

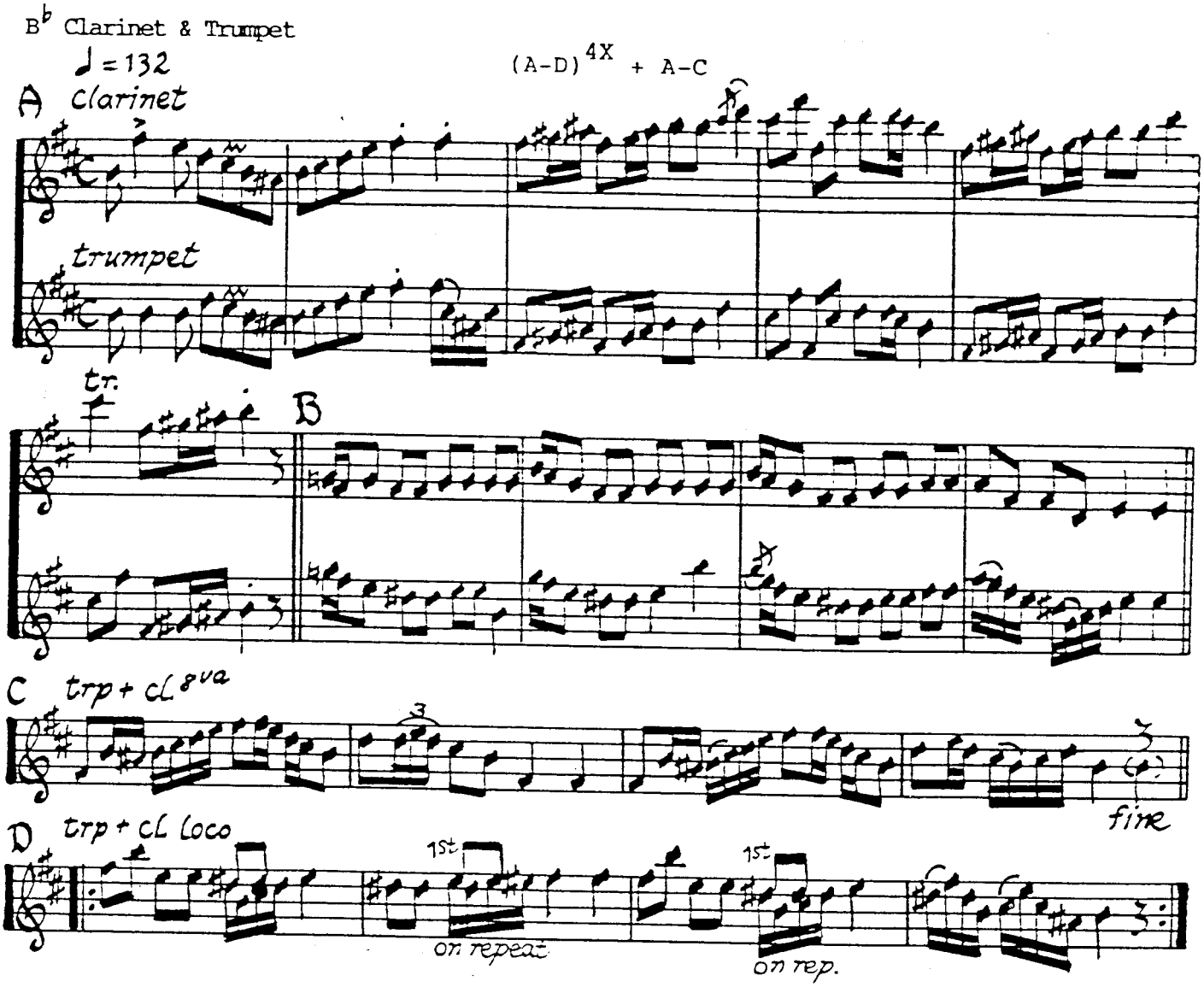
Honei Viter = Whirlwind

**record reference**
Star, S-8413

*transcribed by*
*Richard Geisler*
*Nov., 1981*

# Konej Viter

~ Ukraine

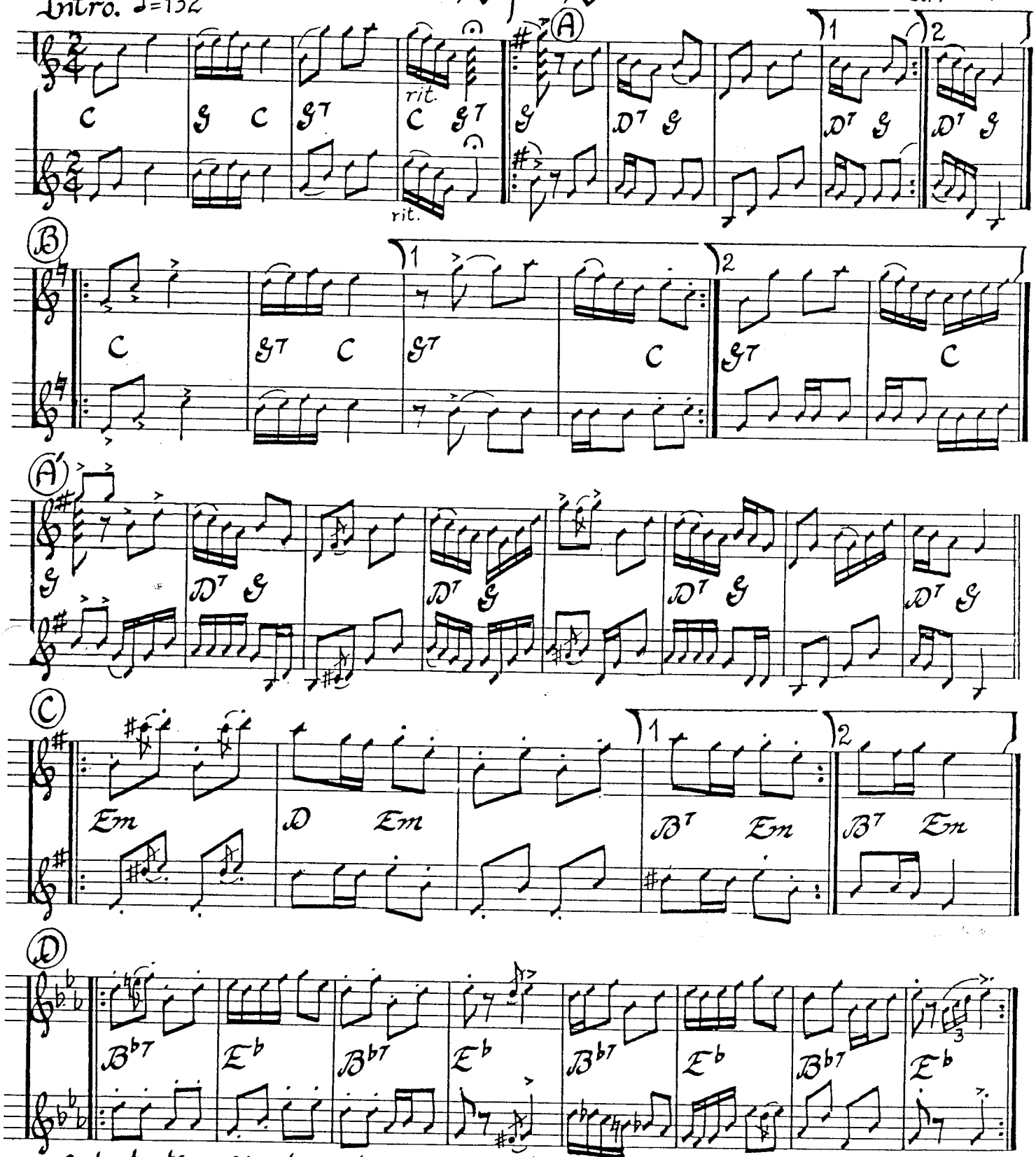



Richard Geisler
5/94

# Hopak

~ Ukraine

Intro. ♩=132




Orchestration: Hopak can be nicely played by a variety of instruments: mandolin, violin, recorder, clarinet, trumpet, accordion. Combine and assign to specific sections.

Arranged by Richard Geisler, July, 1986

Intro + (AB + AAB + A'CD)$^{2x}$ + AB + AA

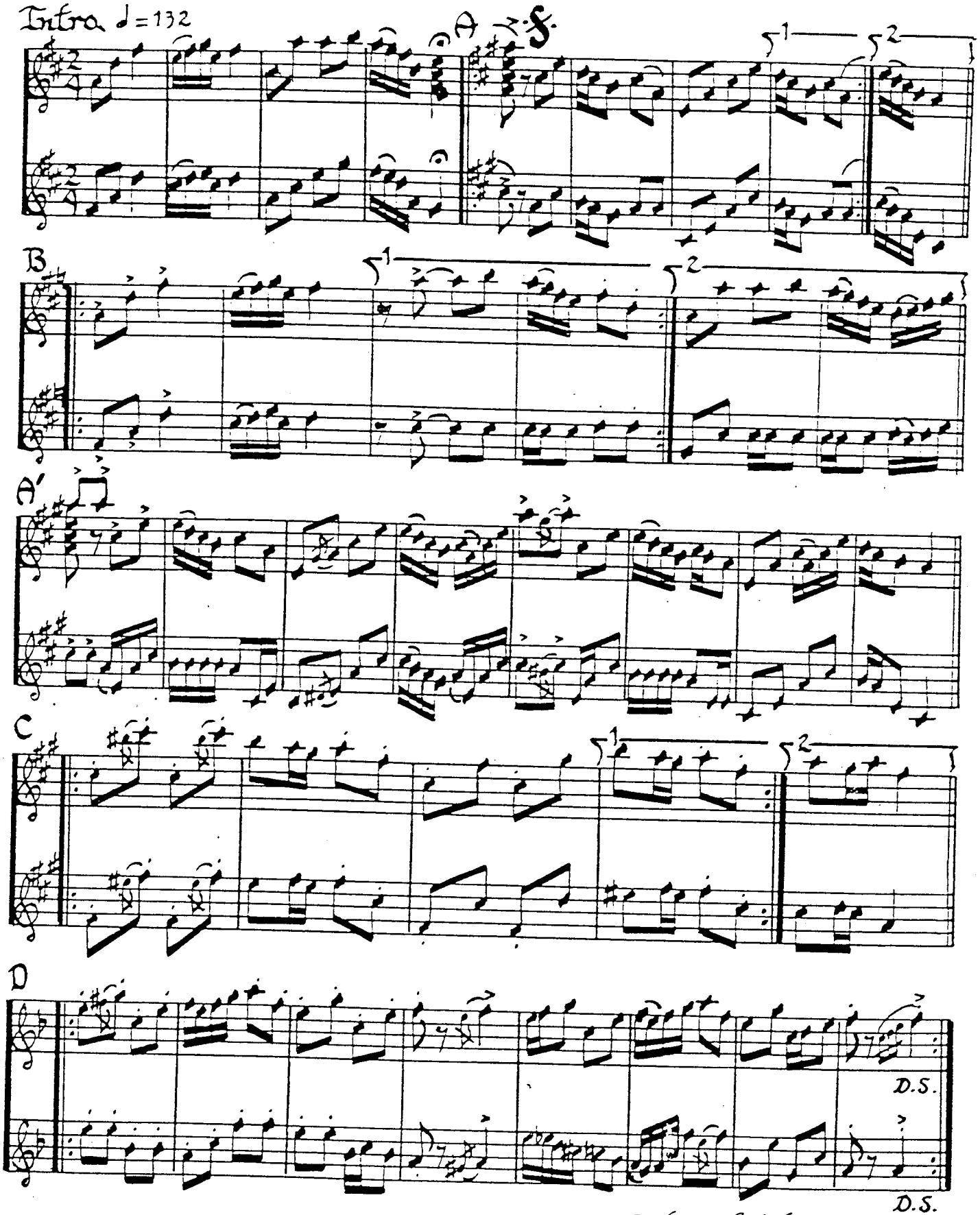
Record reference:
Russian Folk Dances K-A1
Folkdance Underground #5

# Hopak

~ Ukraine

B♭ Clarinet / Trumpet

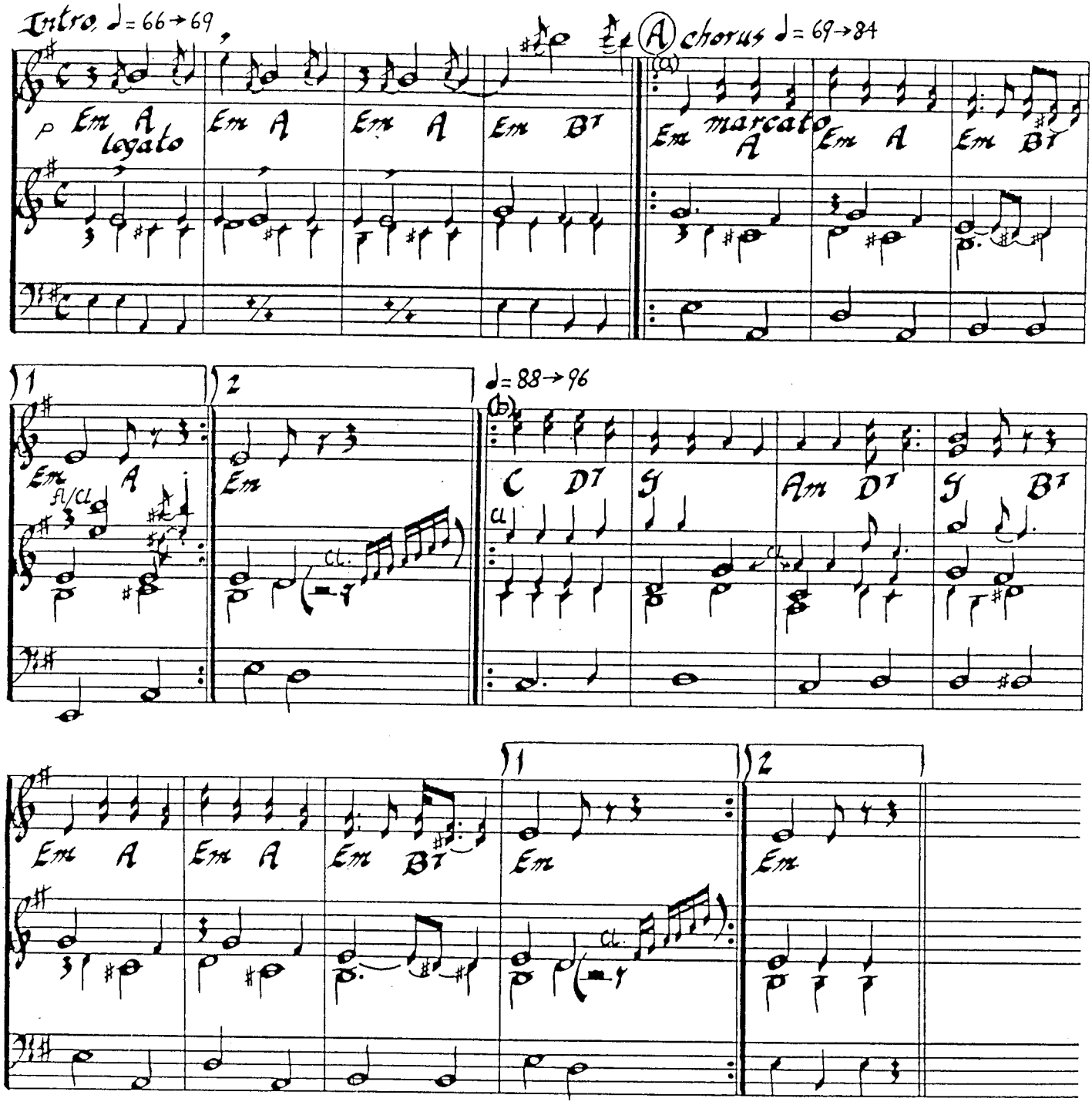
INTRO + (AB + AAB + A'CD)$^{2X}$ + AB + AA



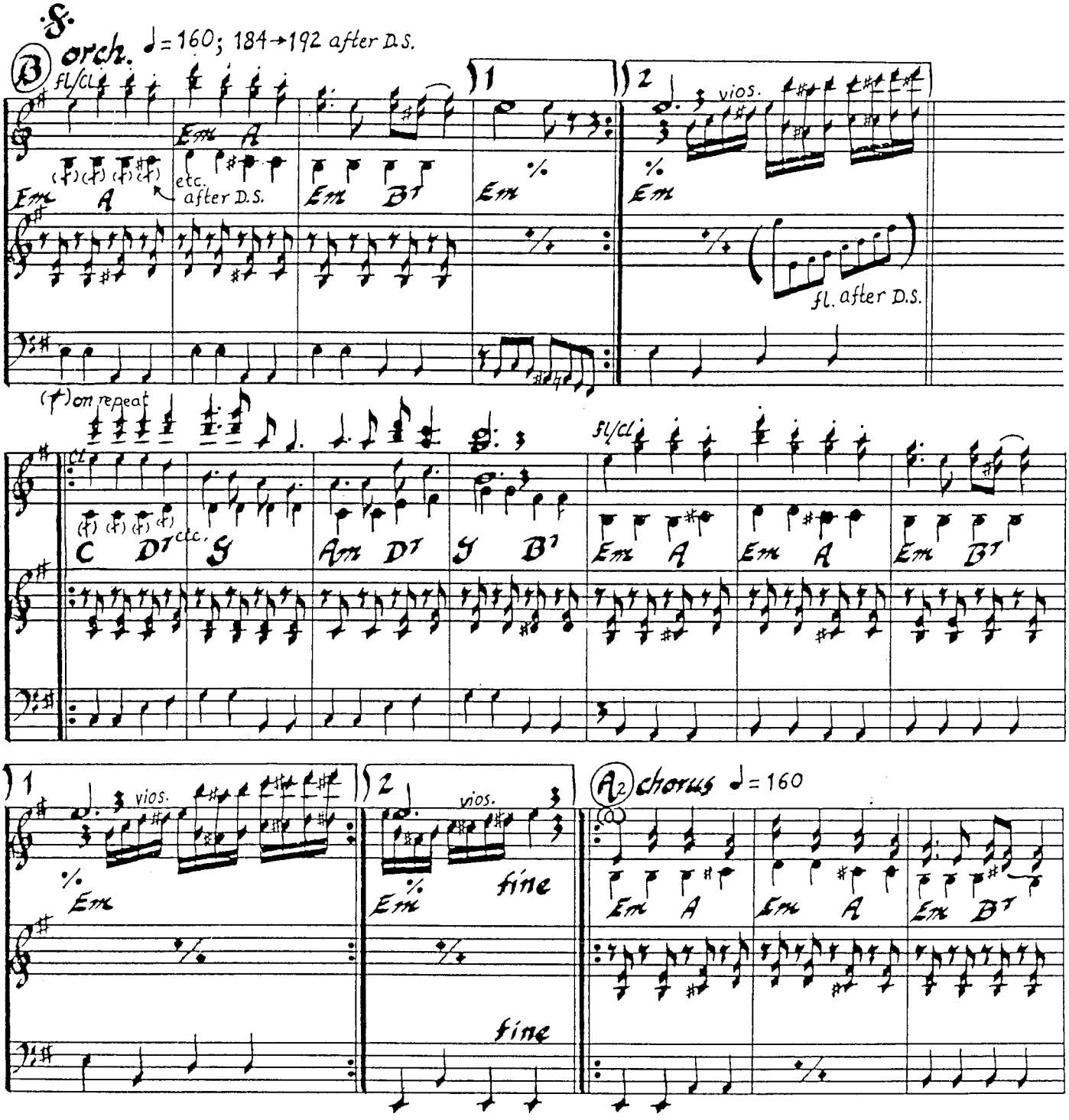

Richard Geisler 5/94

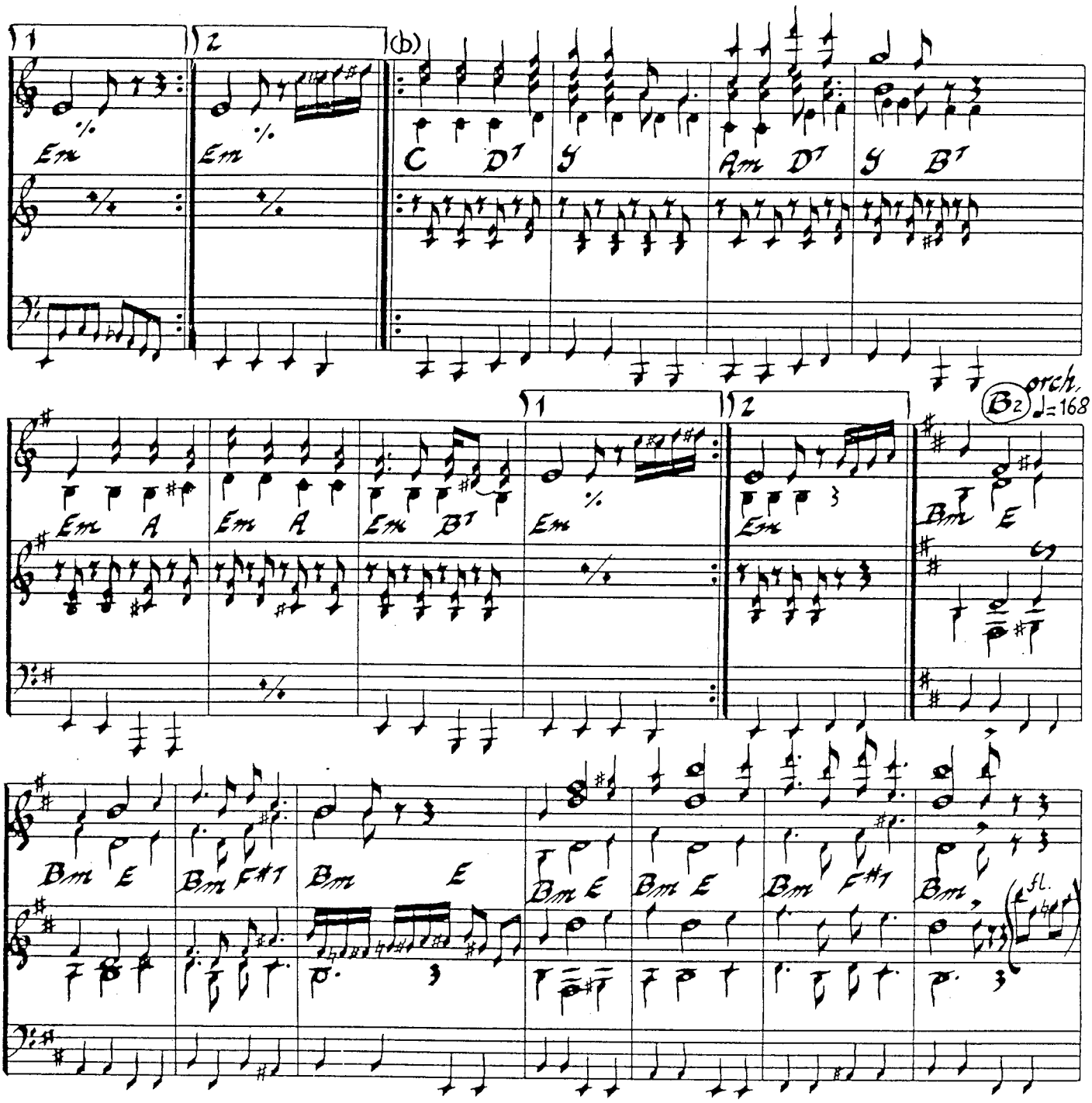
# Horehronský Czardáš

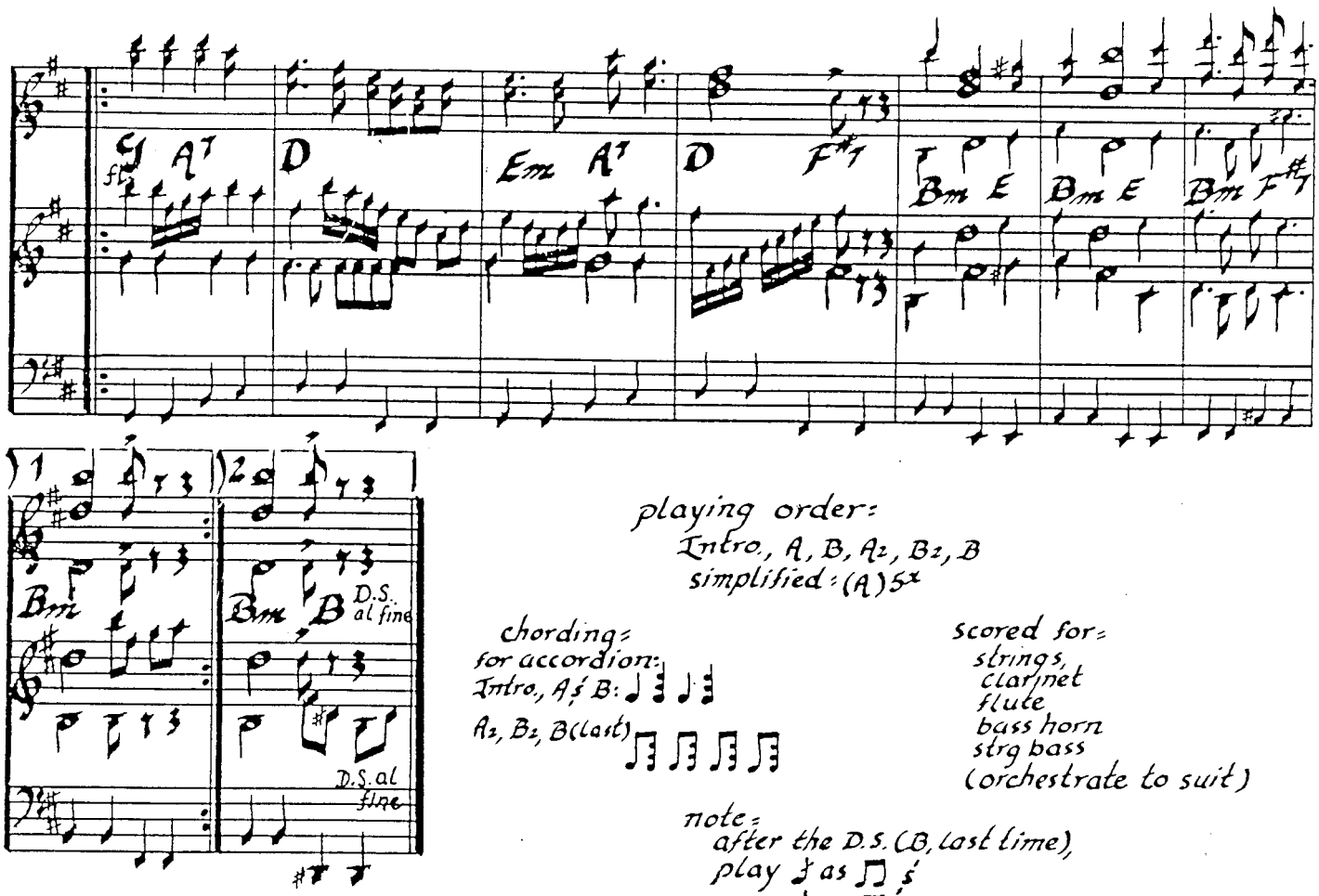
~ Czechoslovakia




record reference:
Apon LP 2435
Apon 45-2146


S.
(B) orch. ♩= 160; 184→192 after D.S.
fl/cl
Em A
(f) (f) (f) (f)
etc. after D.S.
Em B7
Em
1
2
vios.
Em
fl. after D.S.
(f) on repeat
fl/cl
C D7 etc.
G
Am D7
G B7
Em A
Em A
Em B7
1
vios.
Em
2
vios.
Em
fine
fine
(A2) chorus ♩= 160
Em A
Em A
Em B7


1
2
(b)
Em
C D7 G
Am D7 G B7
B2 orch. ♩=168
Em A
Em B7
Bm E
Bm F#7
fl.




playing order:
Intro, A, B, A2, B2, B
simplified: (A)5x

chording:
for accordion:
Intro, A, B:
A2, B2, B(last)

scored for:
strings,
clarinet
flute
bass horn
strg bass
(orchestrate to suit)

note:
after the D.S. (B, last time),
play ♪ as ♫
♪♪ as ♫

1(a) Tota Hel'pa, tota Hel'pa
To je pekné mesto.
Ay tej Hel'pe, av tej Hel'pe
Švarných chlapcou je sto.

That Helpa,
It's a beautiful town,
And in Helpa
There are hundreds of handsome boys.

(b) /Koho je sto, toho je sto
Ne po mojej vôli
Len za jednym, len za jednym
Srdiečko ma bolí/

No matter how many hundreds there are,
I couldn't care less.
But for one, just one,
My heart is aching.

2(a) Za Janíčkom, za Pavličkom
Krok by nespravila
Za Ďuríčkom, za Mišíčkom
Dunaj preskočila.

For John, for Paul,
I wouldn't take a single step,
But for Dura, for Misha,
I would leap the Danube.

(b) /Dunaj, Dunaj, Dunaj, Dunaj
Aj to široko pole
Len za jednym, len za jednym
Potešenie moje/

Oh Danube,
Wide as a field.
One, just one,
Is my only joy.

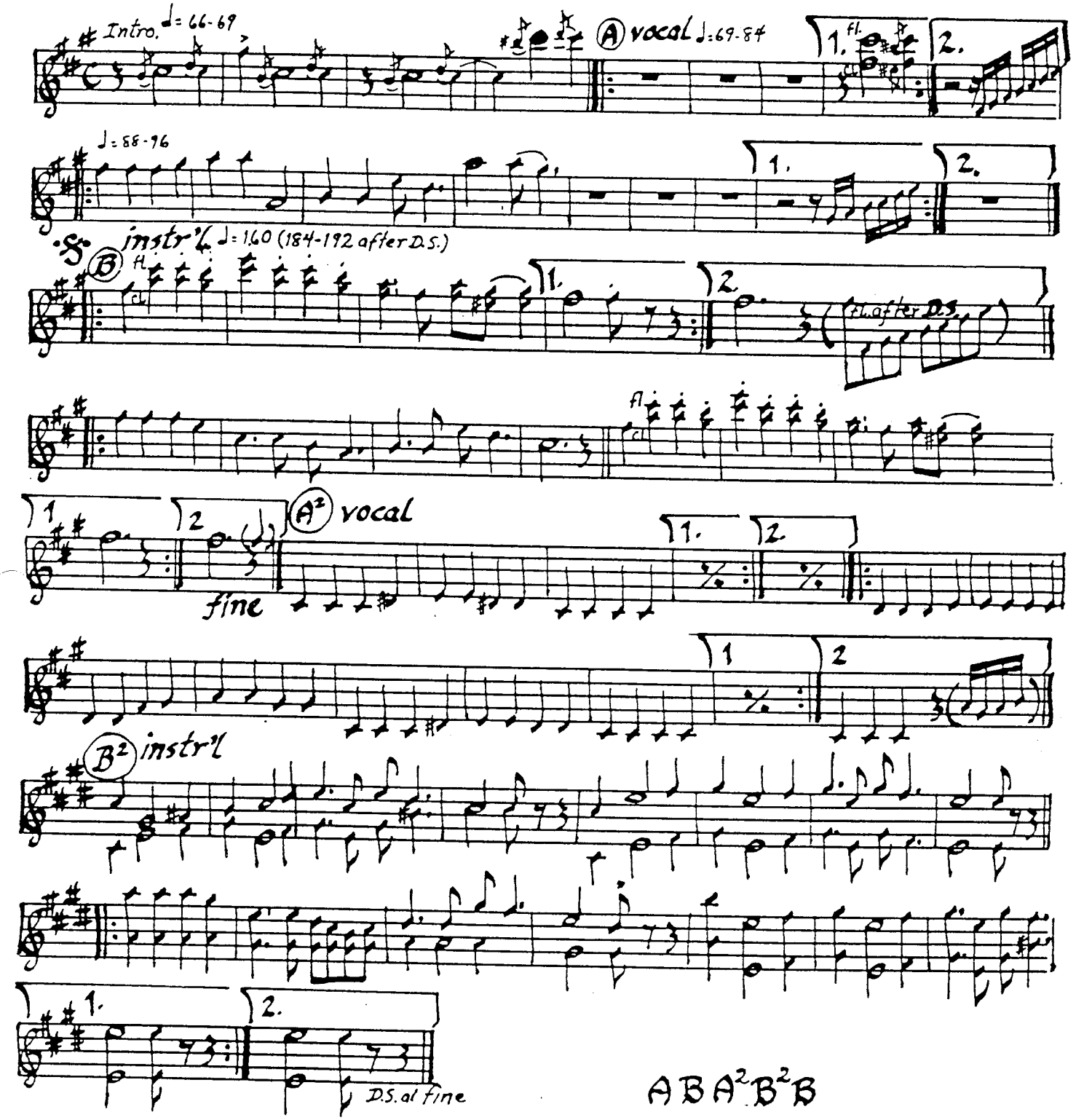
(2b is repeated in last Ⓑ)

transcribed by
Richard Geisler
Dec., 1981

# Horehronský Czardáš

## B♭ clarinet

~ Czechoslovakia




A B A² B² B

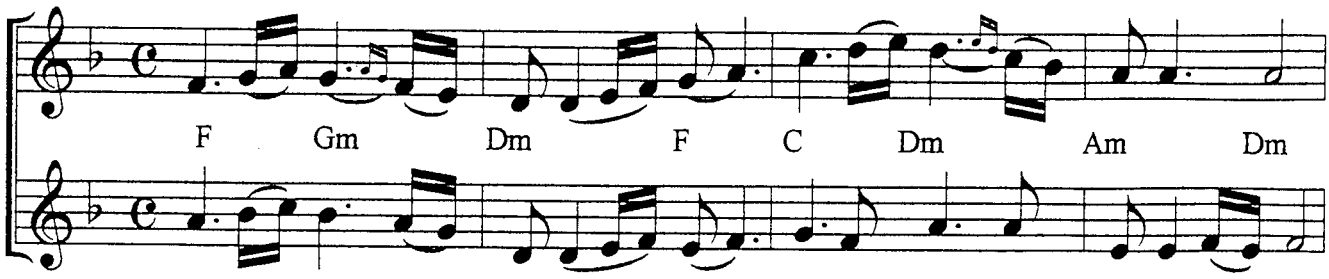
Richard Geisler
1991

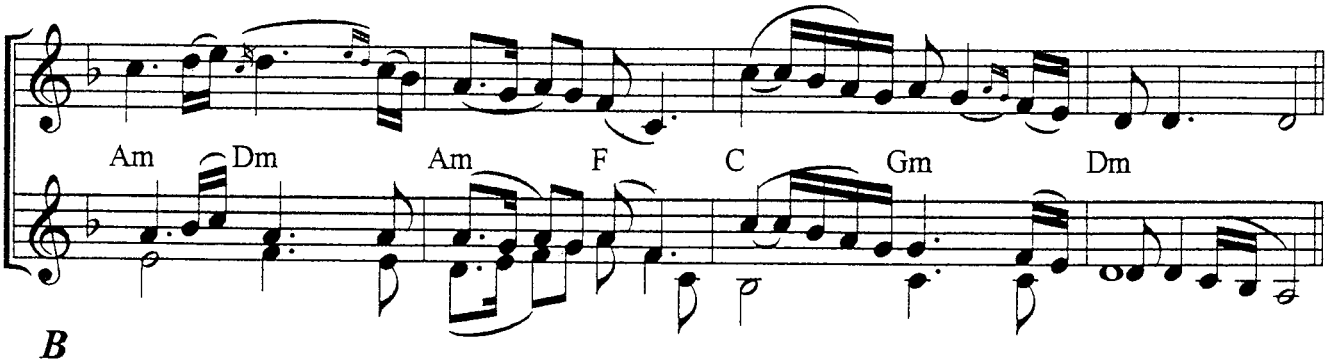
# Joc de Leagăne

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

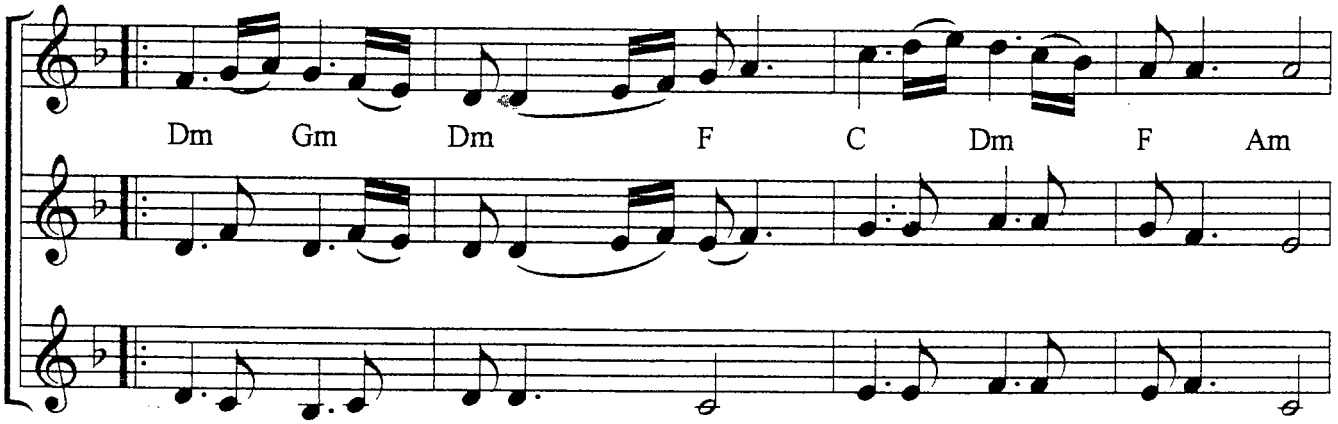
~ Romania

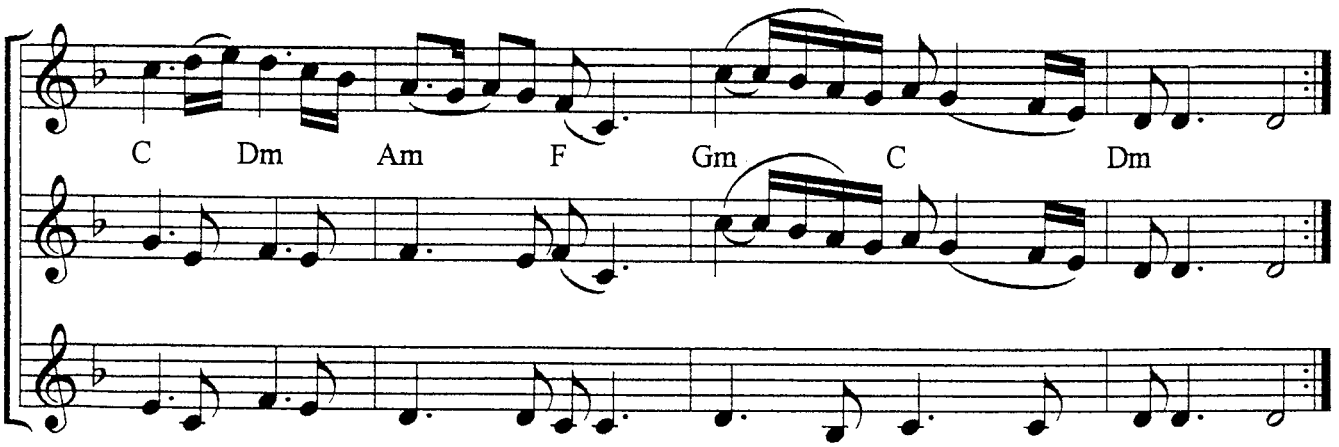
**A** ♩ = 56




**B**




*Transcribed by Richard Geisler*
*Mar. 1999*

# *Joc de Leagăne*

1. A
/: Mama cînd m-o leganat :/ *When my mother was rocking me*
/: Numai de dor mi-o cîntat :/ *She was singing of longing.*

2. B
/: Mi-o cîntat de dor si-o plîns :/ *She was singing of longing and I cried.*
/: Dorul de mine s-o prins :/ *I've been caught by longing.*

3. B
/: De cînd port dor la inima :/ *Since my heart is longing,*
Nu mai am nici o hodina *I have no respite*
Nice la prinz si nici la cina *Neither at noon or at evening.*

4. A
/: Cite doruri rele-s grele :/ *How many longings? All are deep and bad.*
/: Tate-s pa bratele mele :/ *All are in my arms.*

5. B
/: Altul moare de batrîn :/ *One dies being old,*
/: Nu sti dorul de ce-i bun :/ *Not knowing what's the good of longing;*

6. B
/: Dar eu stiu ca l-am purtat :/ *But I know. I've carried it*
/: De cînd mama mi-o cîntat :/ *Since my mother sang.*

7. A
Ai lai lai lai lai lai la, *etc.*

*Translation & transliteration by*
*Folk Dance Federation of California*
*Research Committee: Virginia Wilder, Ruth Ruling*

# *Joc de Leagăne*

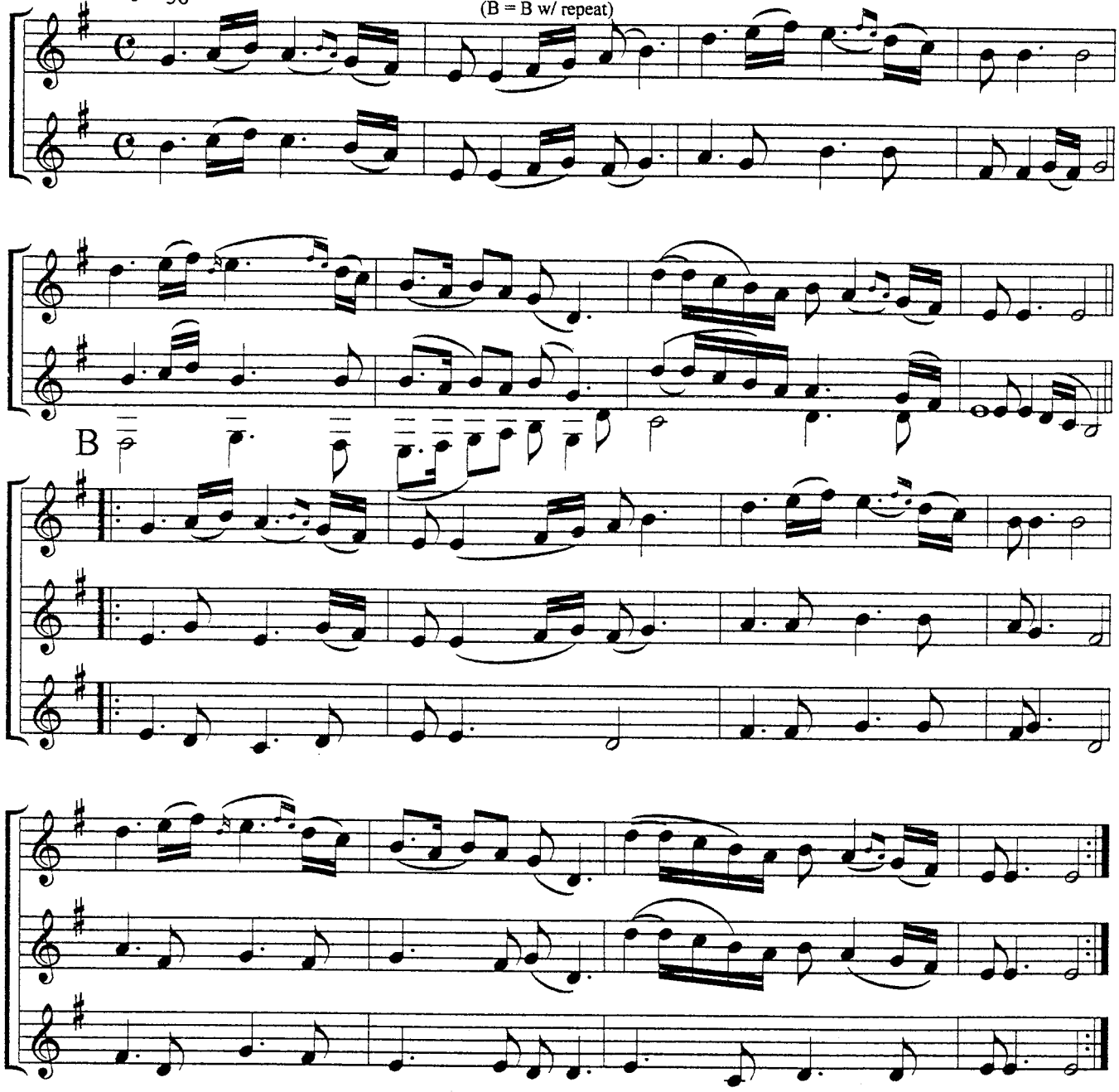
**CLARINET**

A ♩ = 56

**(AB)$^{2x}$ + A**

(B = B w/ repeat)

*~ Romania*




Notes on playing **Joc de Leagane** (ZHOHK deh LAH-guh-neh): *Ceremonial dance from Maramures.*
RECORD REFERENCE: Electrecord ST-CS 0185 Side A/9

**ORIGINALLY VOCAL TRIO** for alto voices + clarinet, bass, strings and light chording by plectrum instruments: e.g. mandolin, guitar. Original key: Bm (2#'s), a third lower

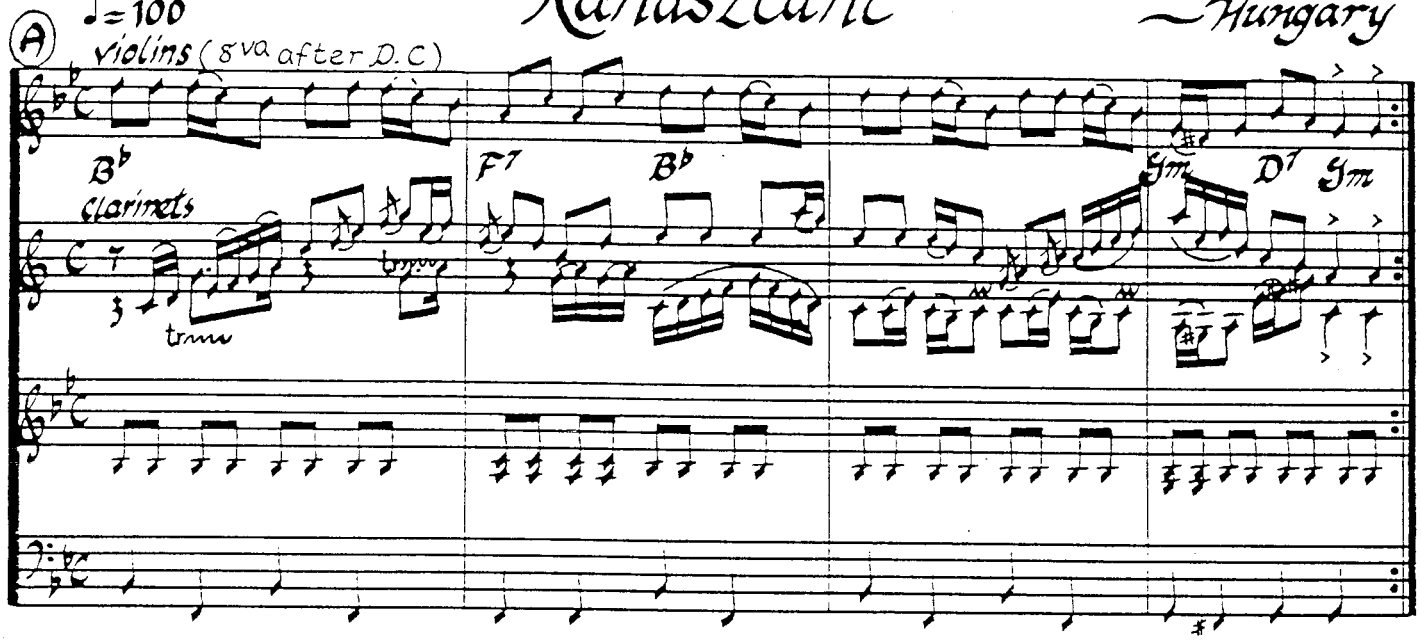
**ORCHESTRATION & PLAY PATTERN** through 7 playthroughs of tune: (ABB)$^{2x}$ + A

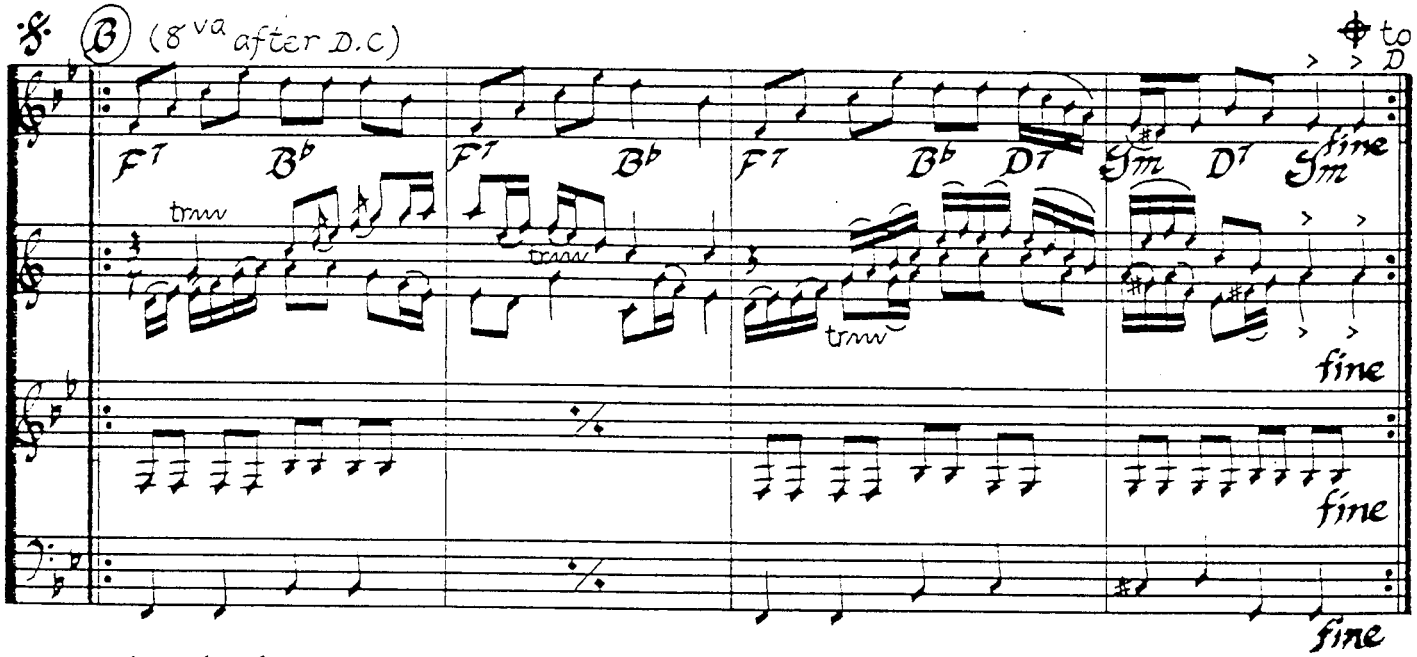
1. A: unison vocals or instruments on melody; + cl or vn @ bar 5 on downstem harmony pt. No chording
2. B: vocal or instr'l trio w/ chording (continues throughout entire tune) : ♩ 𝄽 ♩ 𝄽
3. B: same as above; + cl melody 8va @ bars 1-2 & @ bars 7-8
4. A: unison vocal(or 1 instr.) on mel. + 2 instrs to play harmony parts.
5. B: vocal trio + instrs on vocal pts.
6. B: same as #3
7. A: unison voices or solo instr. on mel.

*Transcribed by*
*Richard Geisler*
*March, 1999*

# Kanasztanc

~Hungary



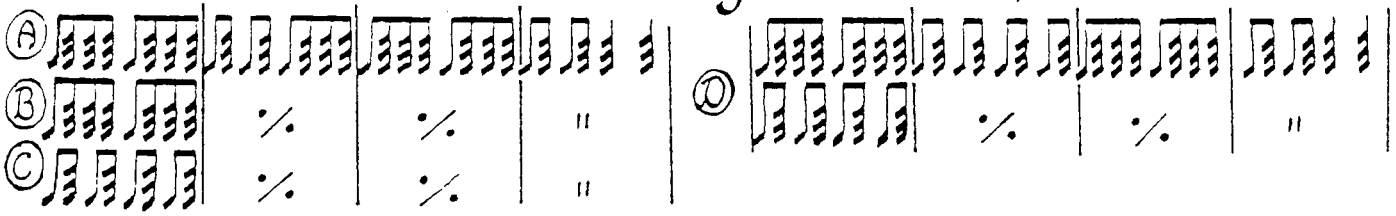



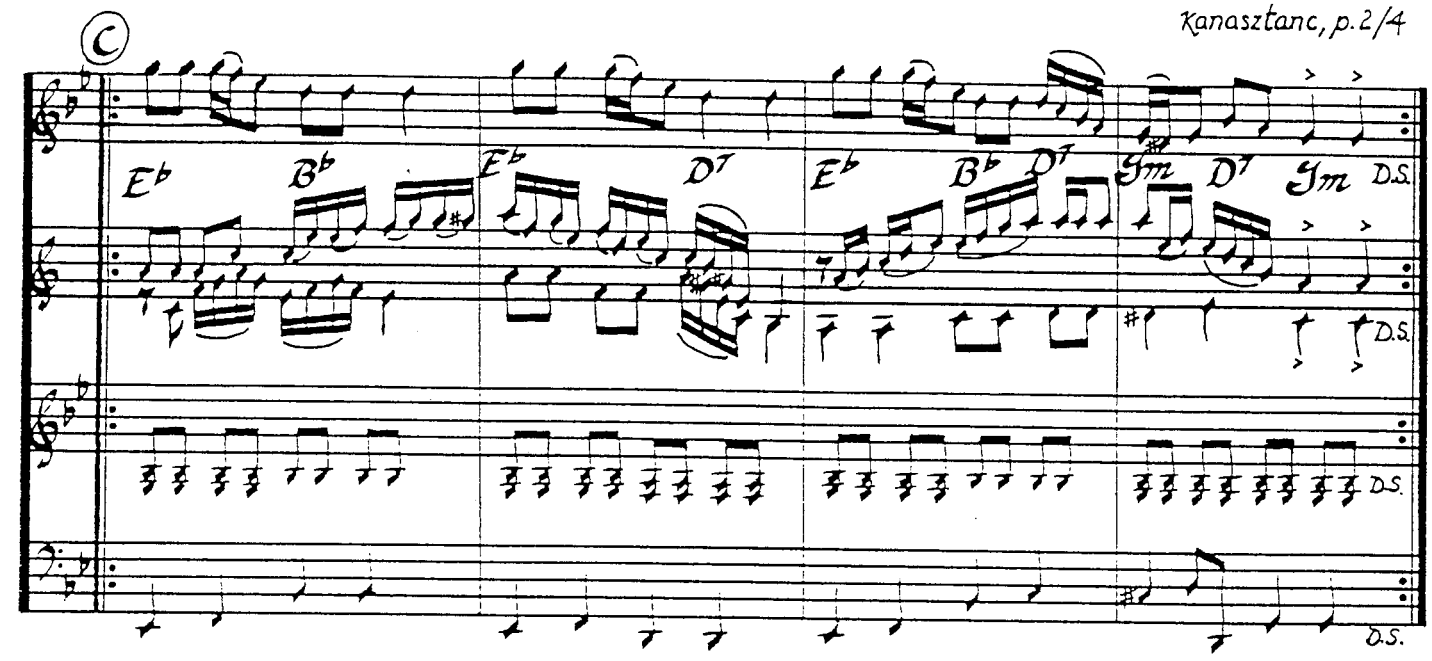

**Introduction:**
Last 2 bars of Ⓒ

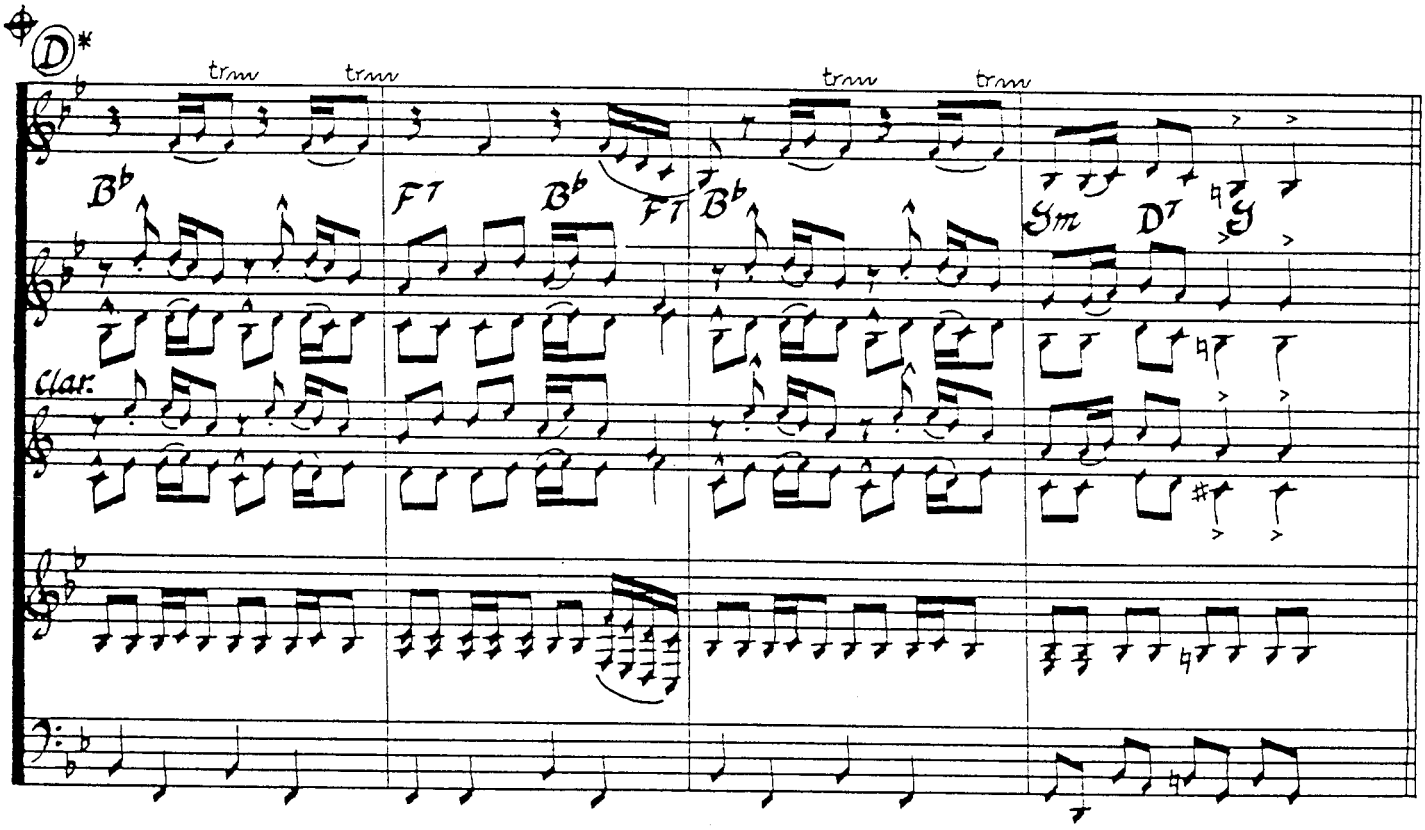
**ABCB + D + ABCB**
Clarinets: ABCB + D + $A_2B_2C_2B_3$

Clarinet parts are transposed

**chording:**

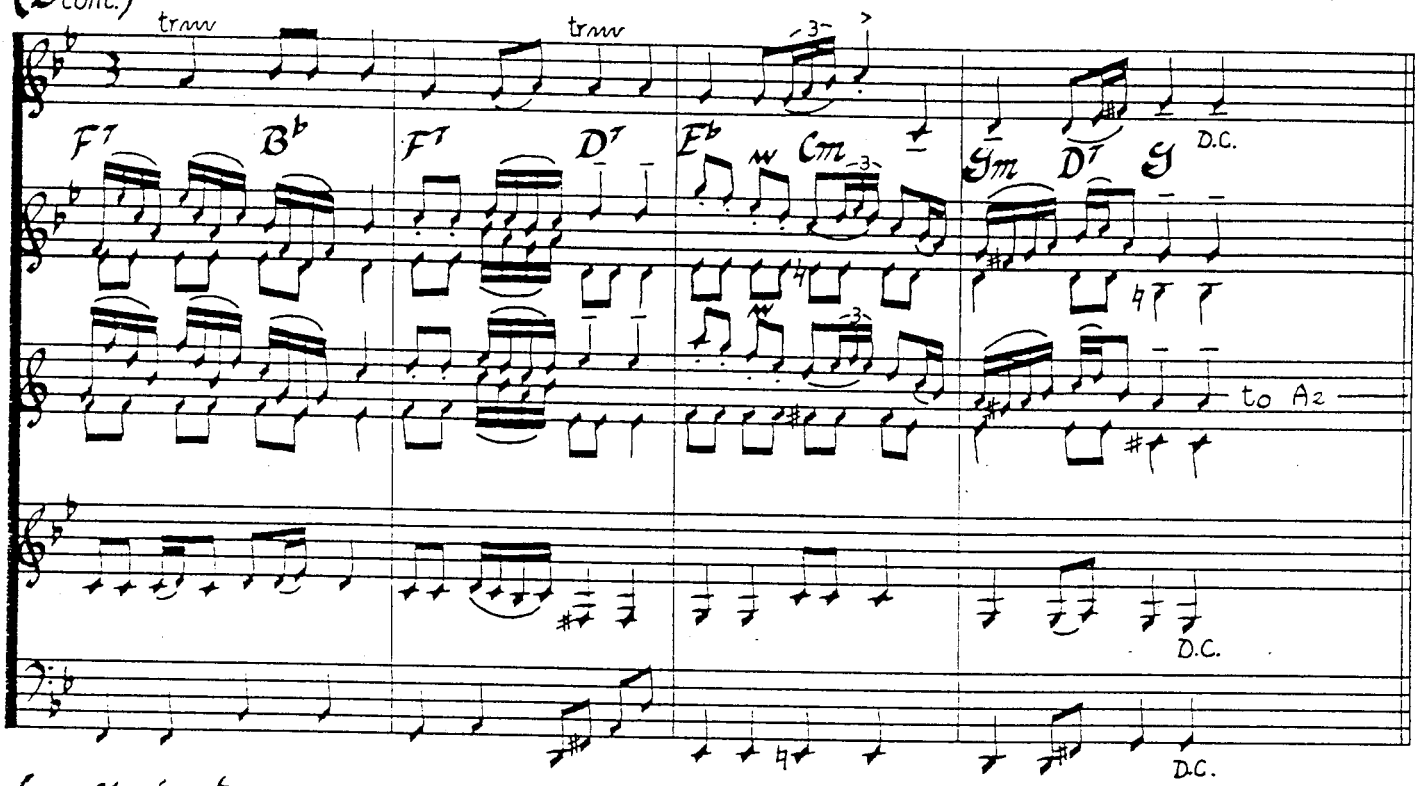




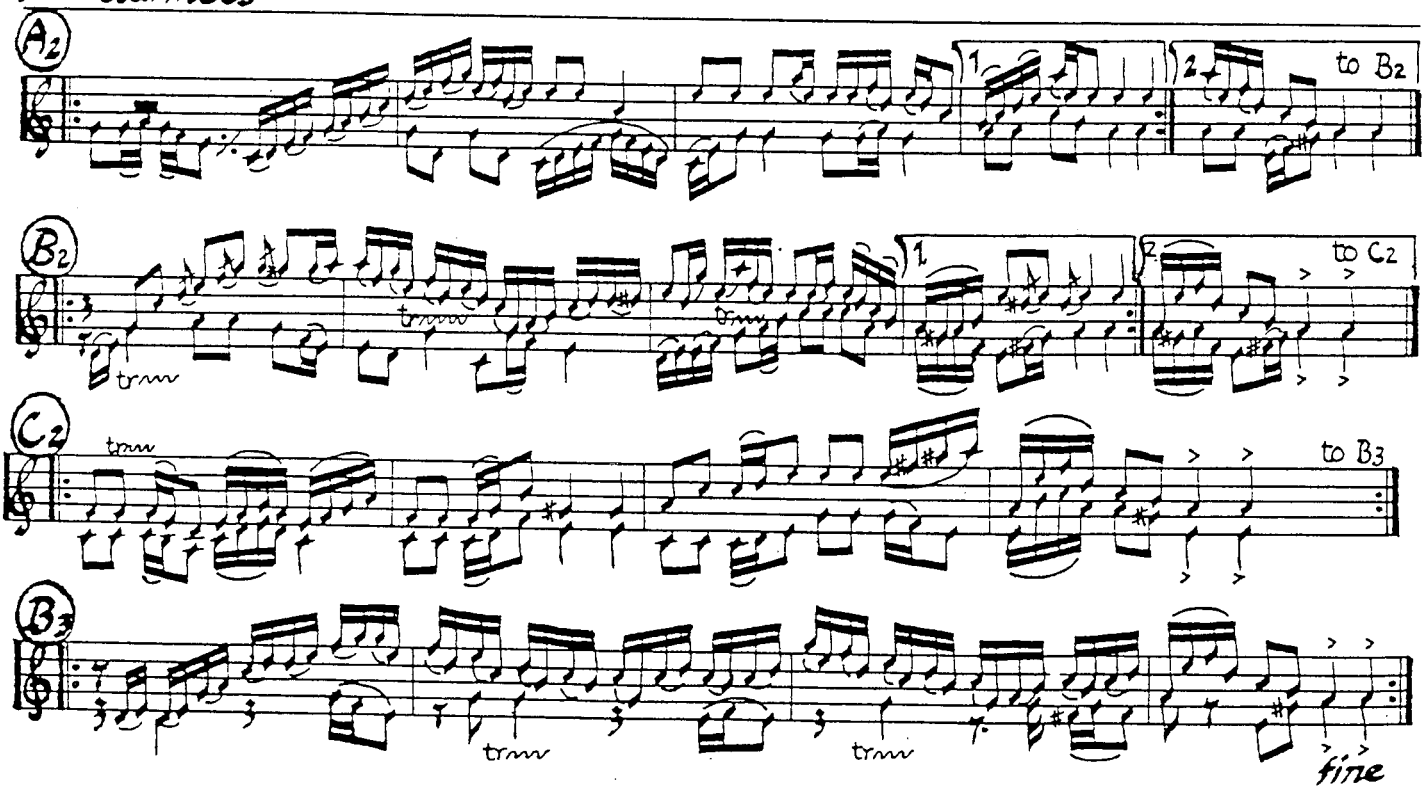




* note: if played without clarinets, use untransposed melody: 2nd line

(D cont.)




for clarinets



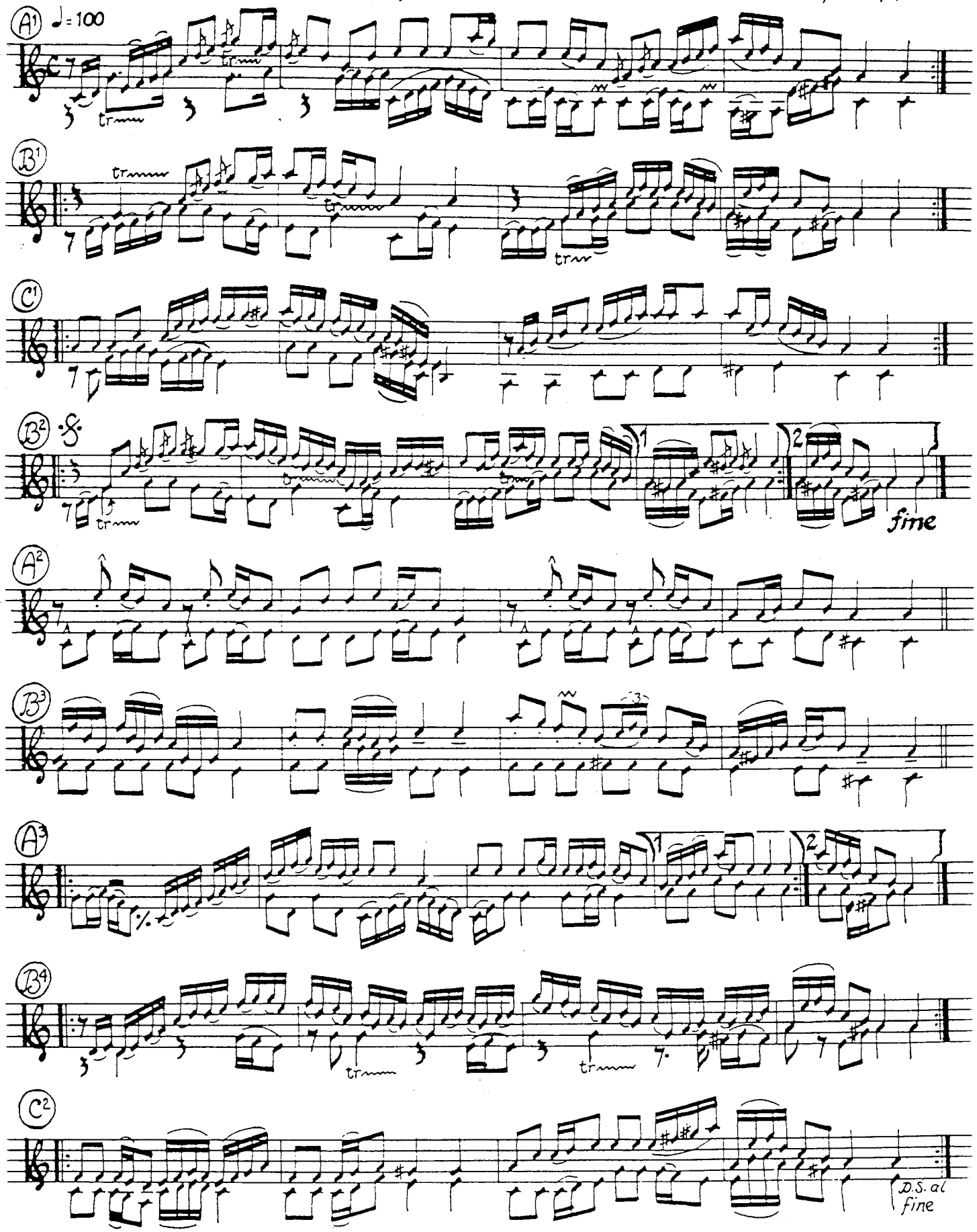

record reference
Qualiton LPX-18007
FolKraft LP-29

Kanasztanc (Karádi):
Swineherd Dance from Karád

transcribed by
Richard Geisler
Mar., 1982

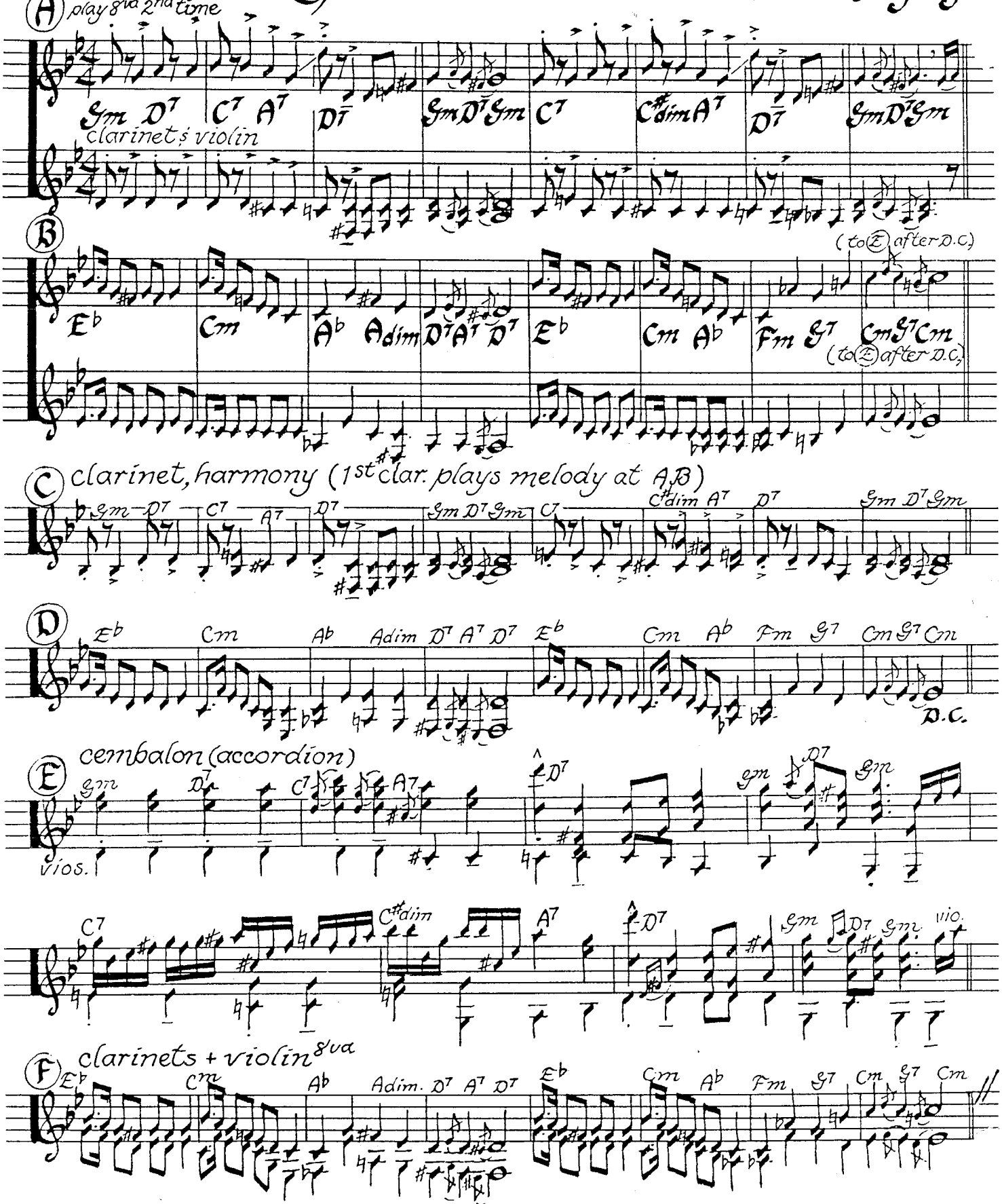
# Kanasztanc



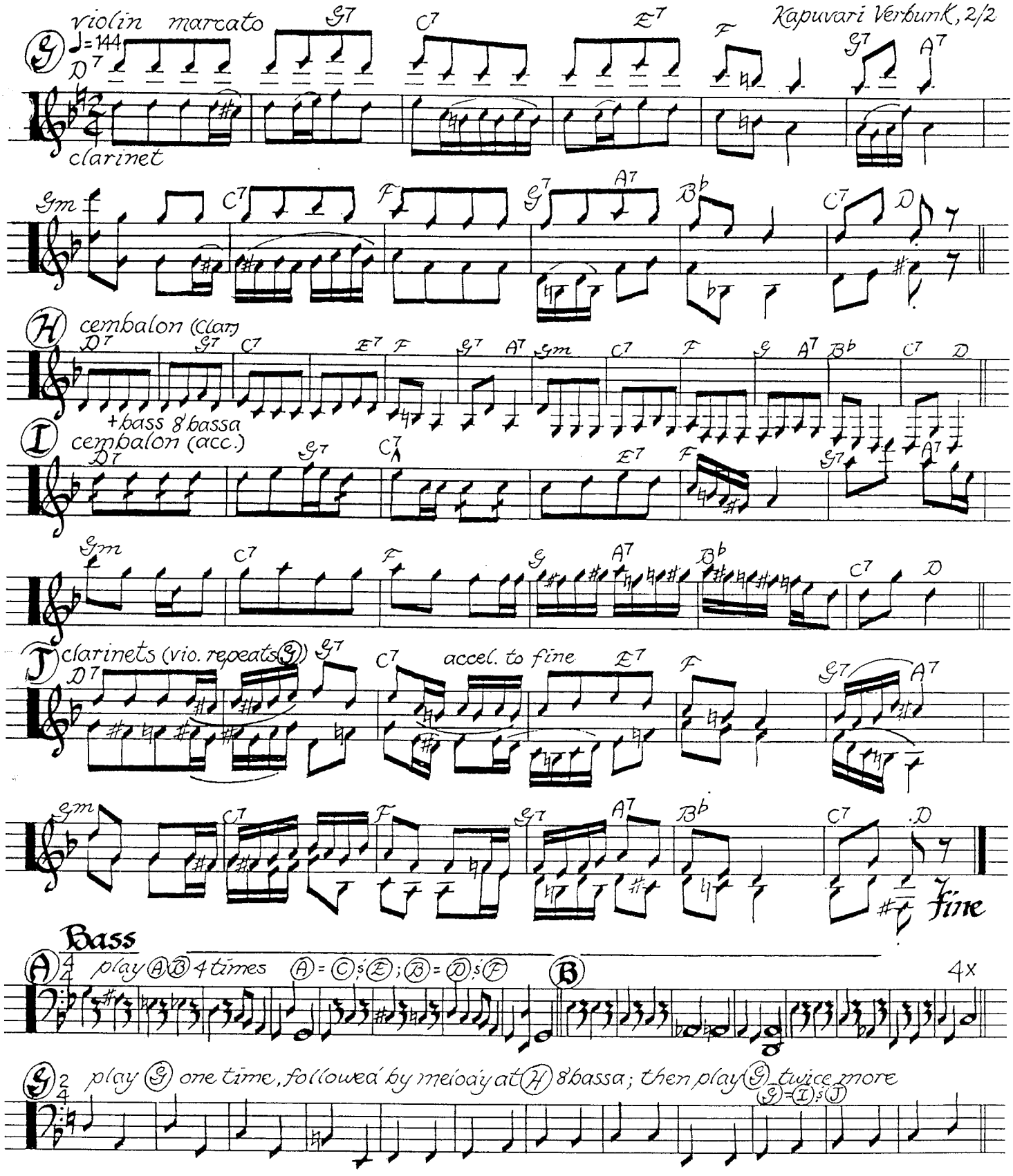


♩=96-112 Ⓐ-Ⓕ

# Kapuvari Verbunk — Hungary




scheme: (AB+CD+AB+EF)+(GHIJ) simplified: $(AB)^{4x}+G^{4x}$




notes on playing Kapuvari

record reference: Qualiton LPX 18007

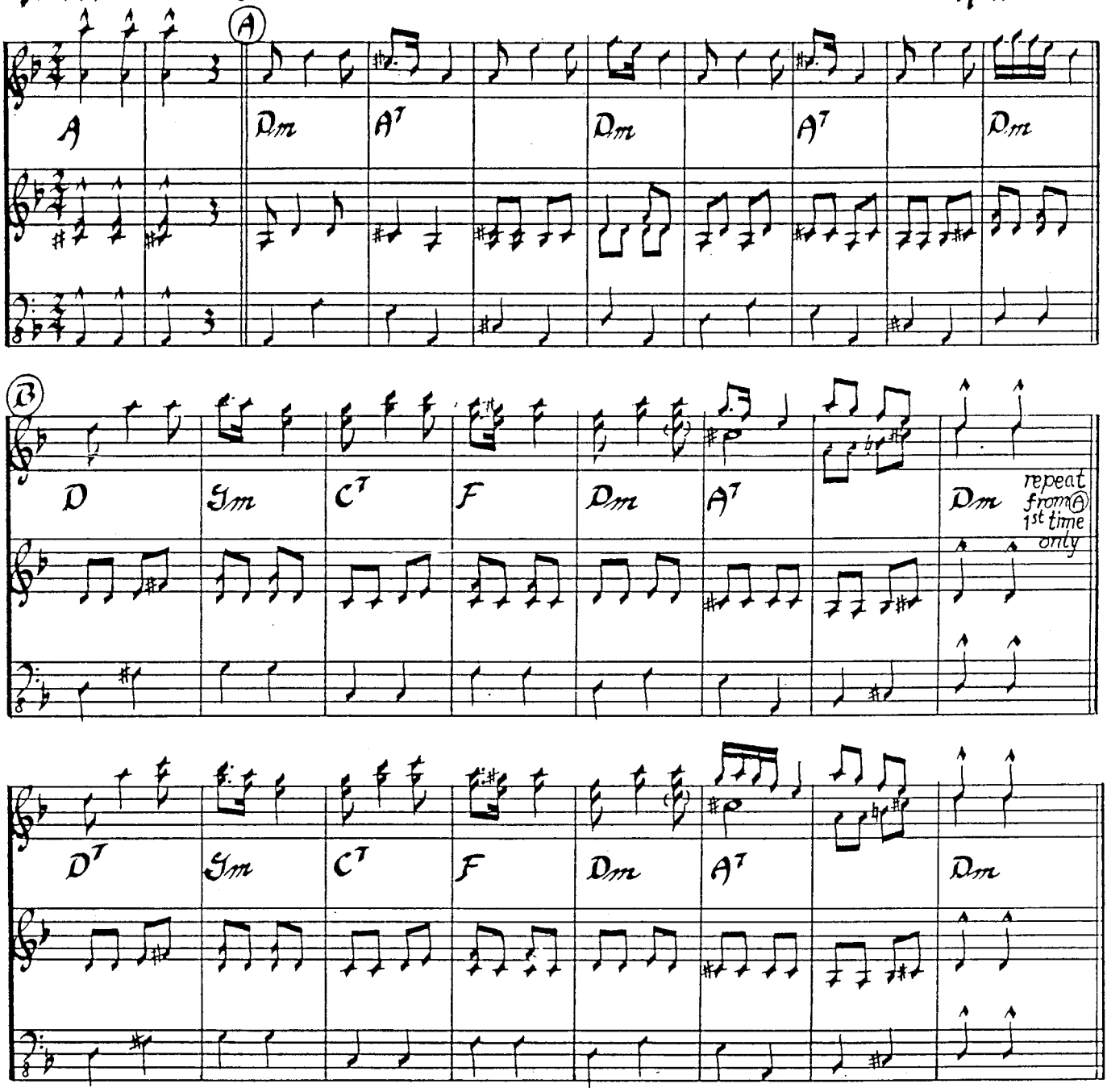
Don't be disconcerted or thrown into cacophony by the multitudinous notes and parts. Make use of talent's instruments available. The basic melody is simple, the chord structure is not. Use accordion. Play simplified scheme.

chording: 4/4 ♩ ♪ ♩ ♪ 2/4 ♫ ♫

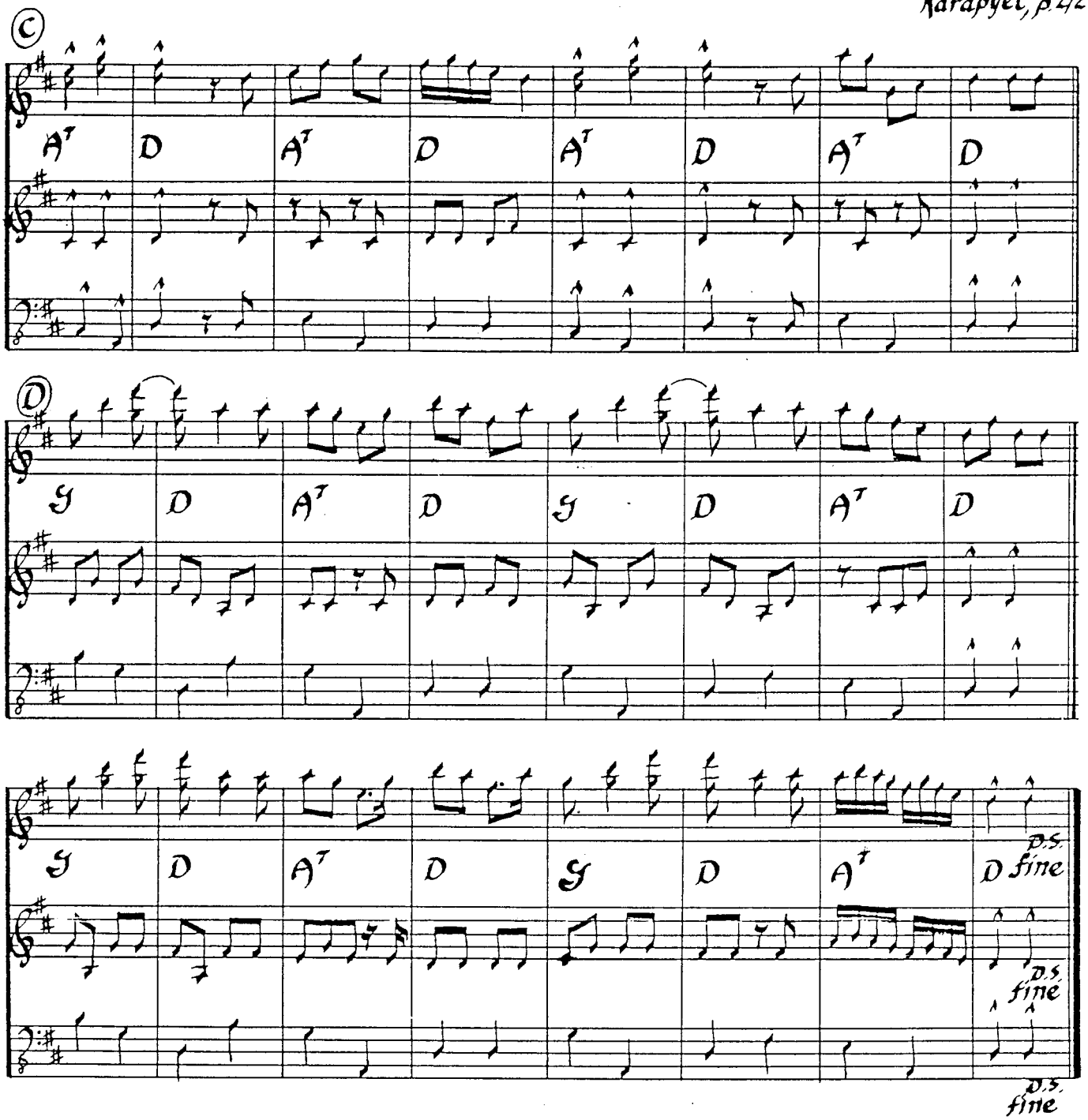
transcribed by Richard Geisler Sept., 1987

# Karapyet

♩ = 144 𝄋 ~Russia



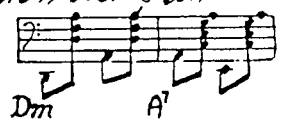

record reference:
The Folk Dancer MH 45-1058-A;
Russian Folk Dances K-A1




play: (A B)+(A B C D) 4x

transcribed by Richard Geisler

orchestrate to suit.
bass plays octave lower
chording on accordion: suggest alternating by the bar between "cross-over"'s tonic chording:

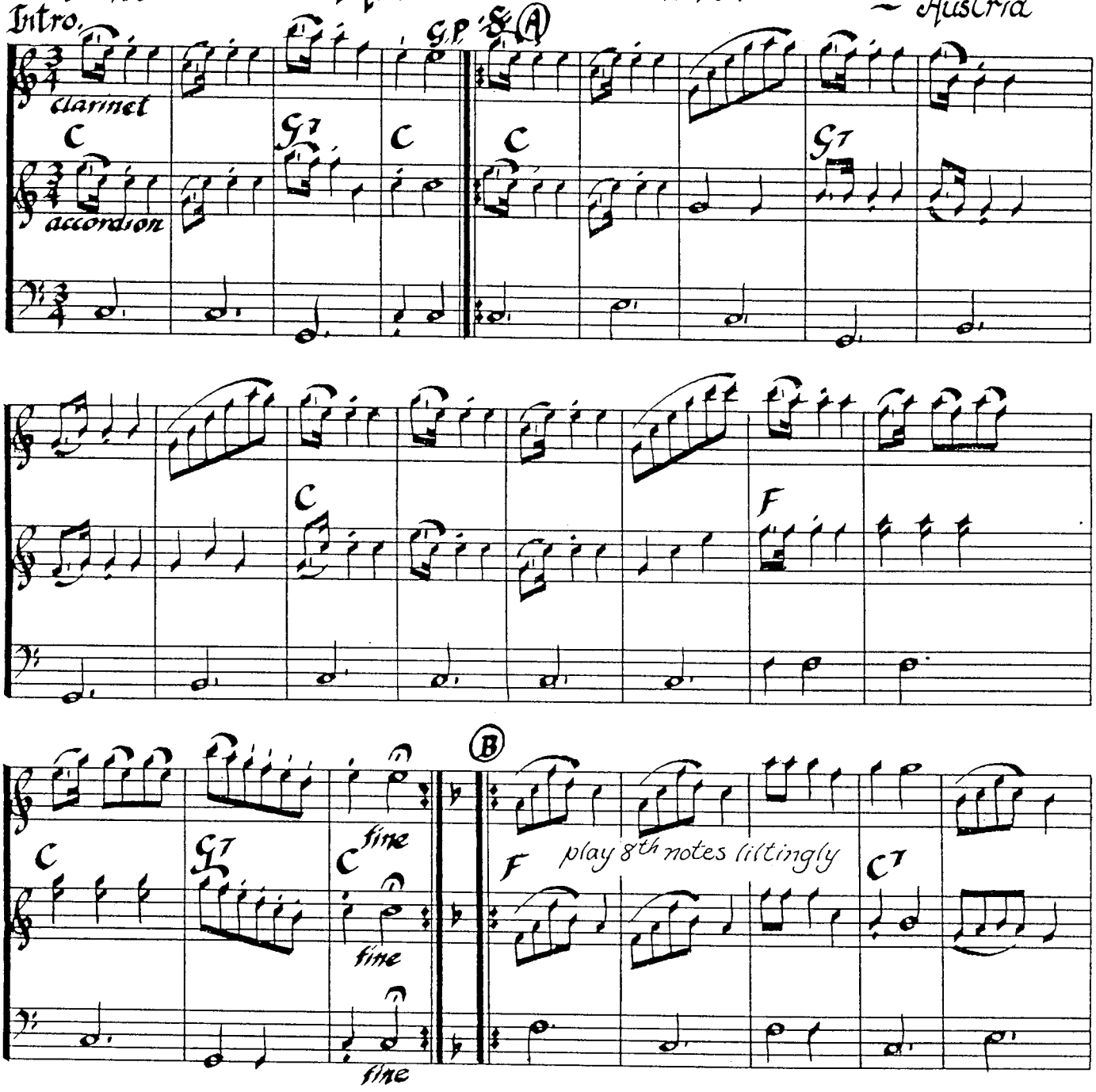


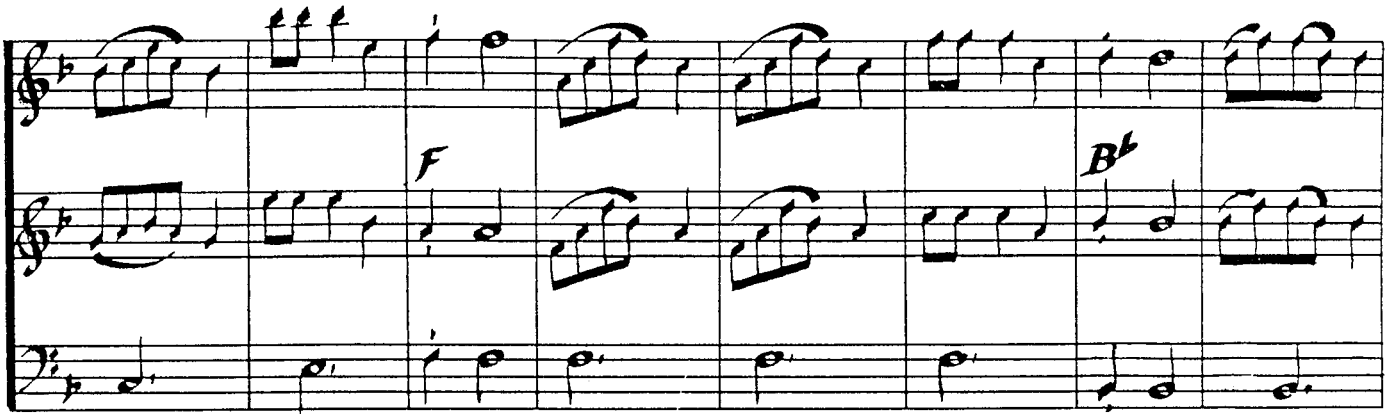

Jan., 1982

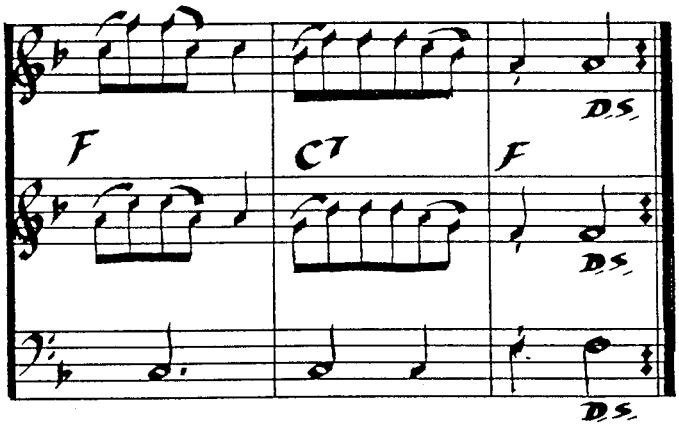
# Knödeldrahmer

~ Austria

♩ = 160






Play pattern with repeats included:
$(AA + BB)^{2x} + A$
(extend as desired)

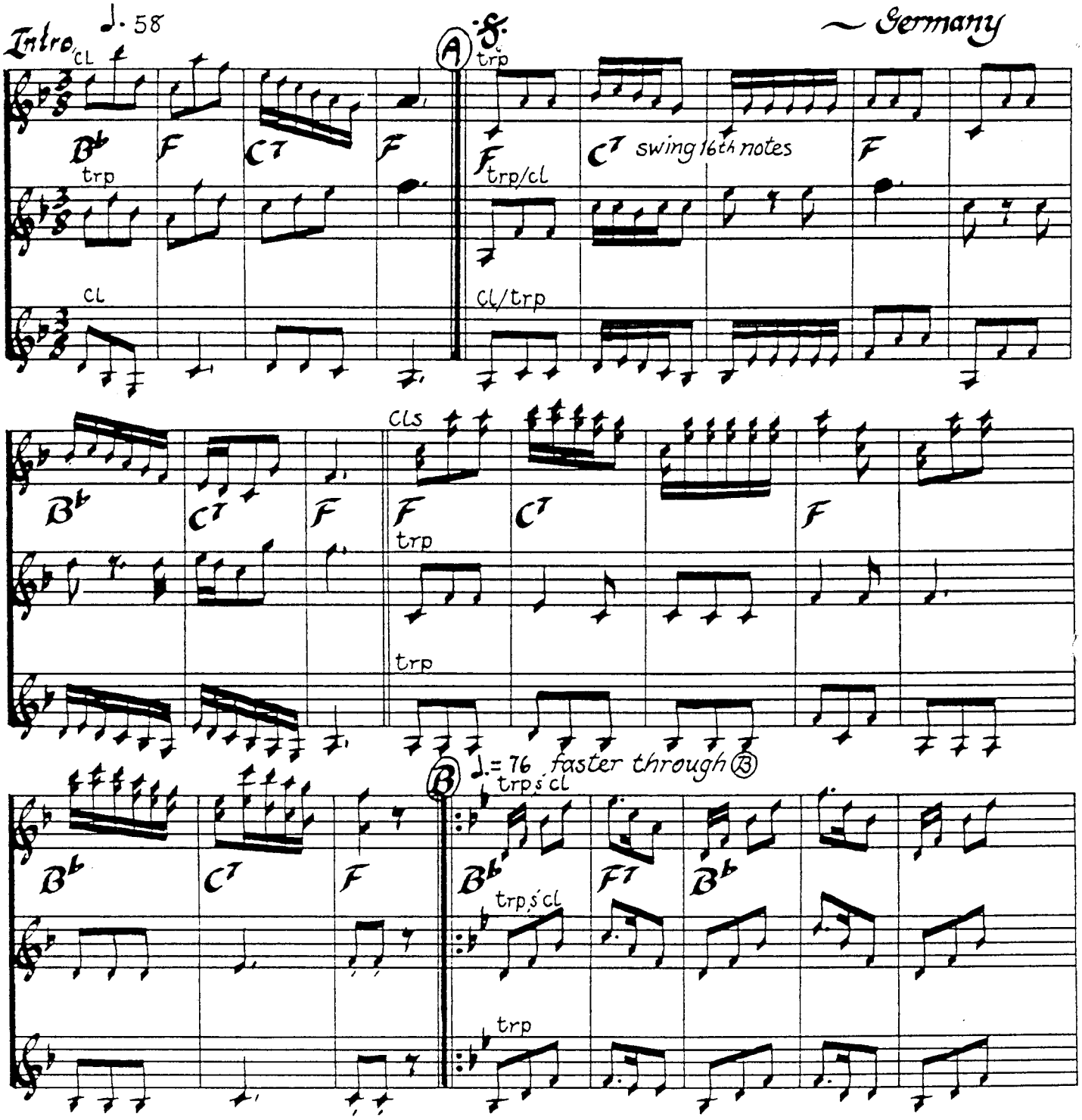
Orchestrate to suit

record reference: Tanz SP 23-067;
Morry Selman, Austrian Dances

Knödeldrahner, "Dumpling Turner"
a mazurka dance from South Tirol

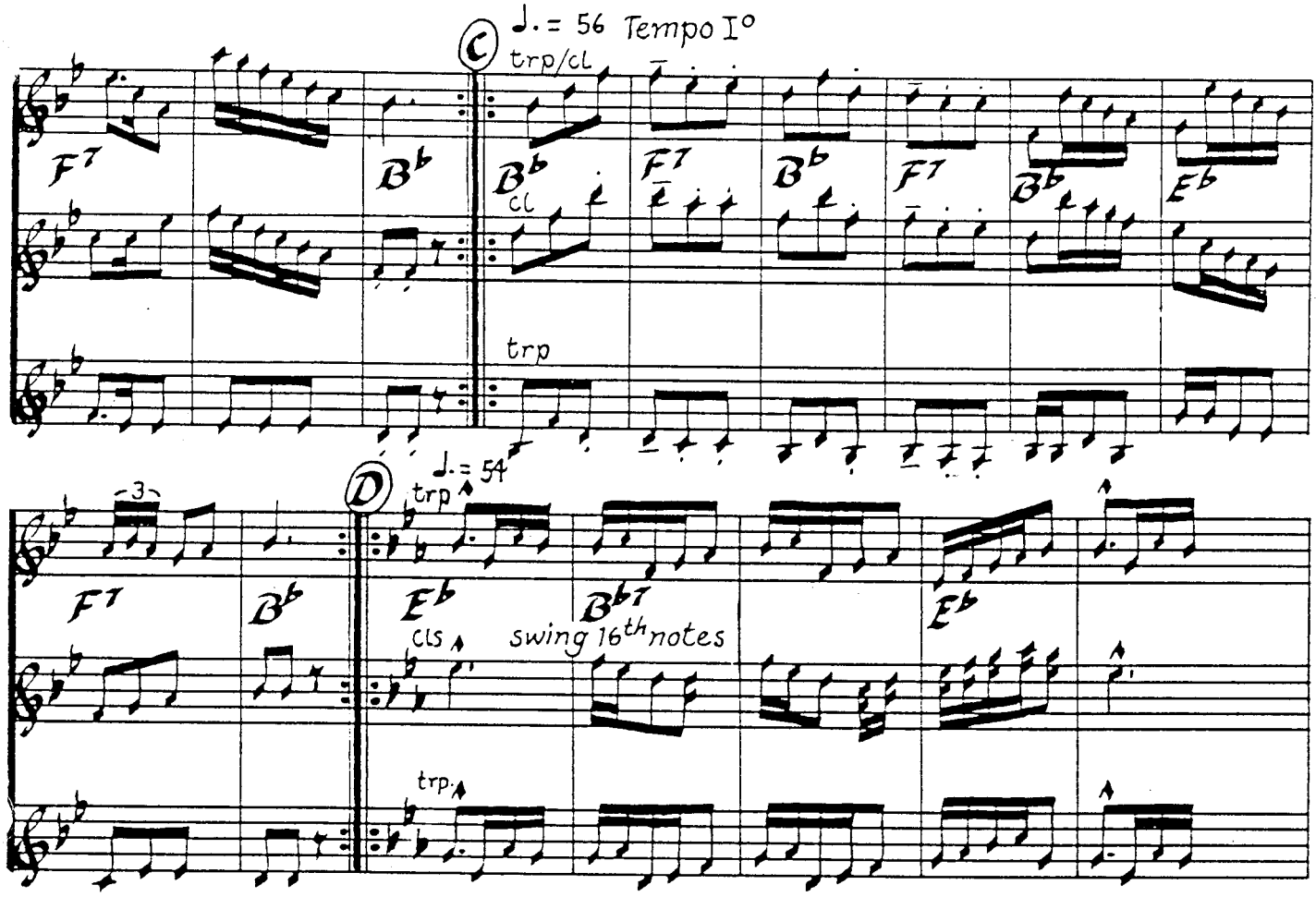
transcribed by Richard Geisler
Sept., 1981

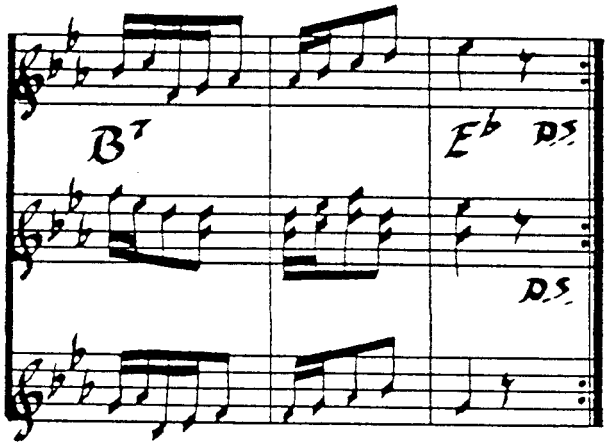
# Kreuz König




Kreuz König = King of clubs

record reference: The Folk Dancer, MH 1022
Imperial 1102




(A B C D) 2x or more

instrumentation:

2 clarinets, 2 trumpets, accordion, bass (tuba) ad lib.

-orchestrate to suit-

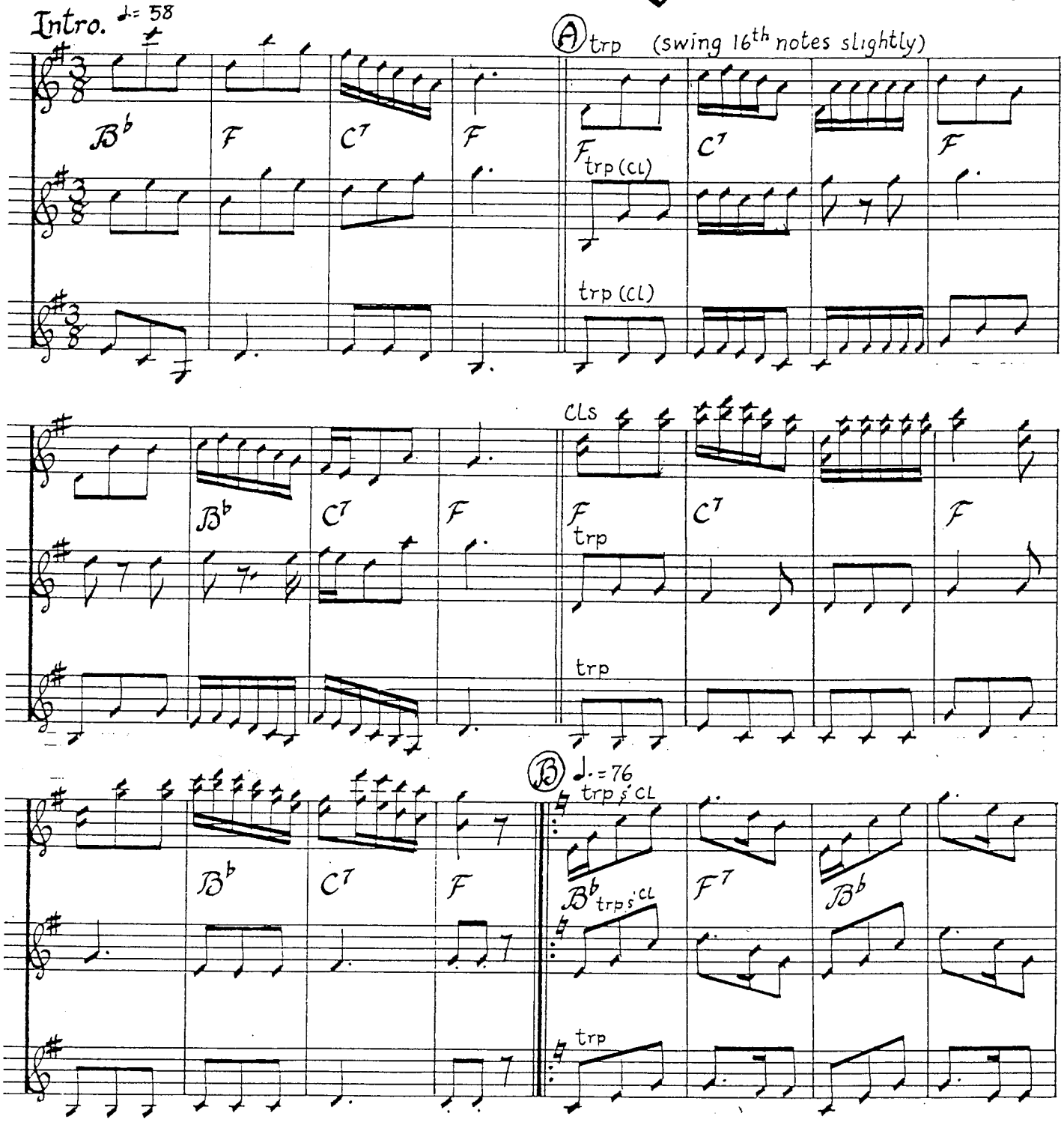
chording:

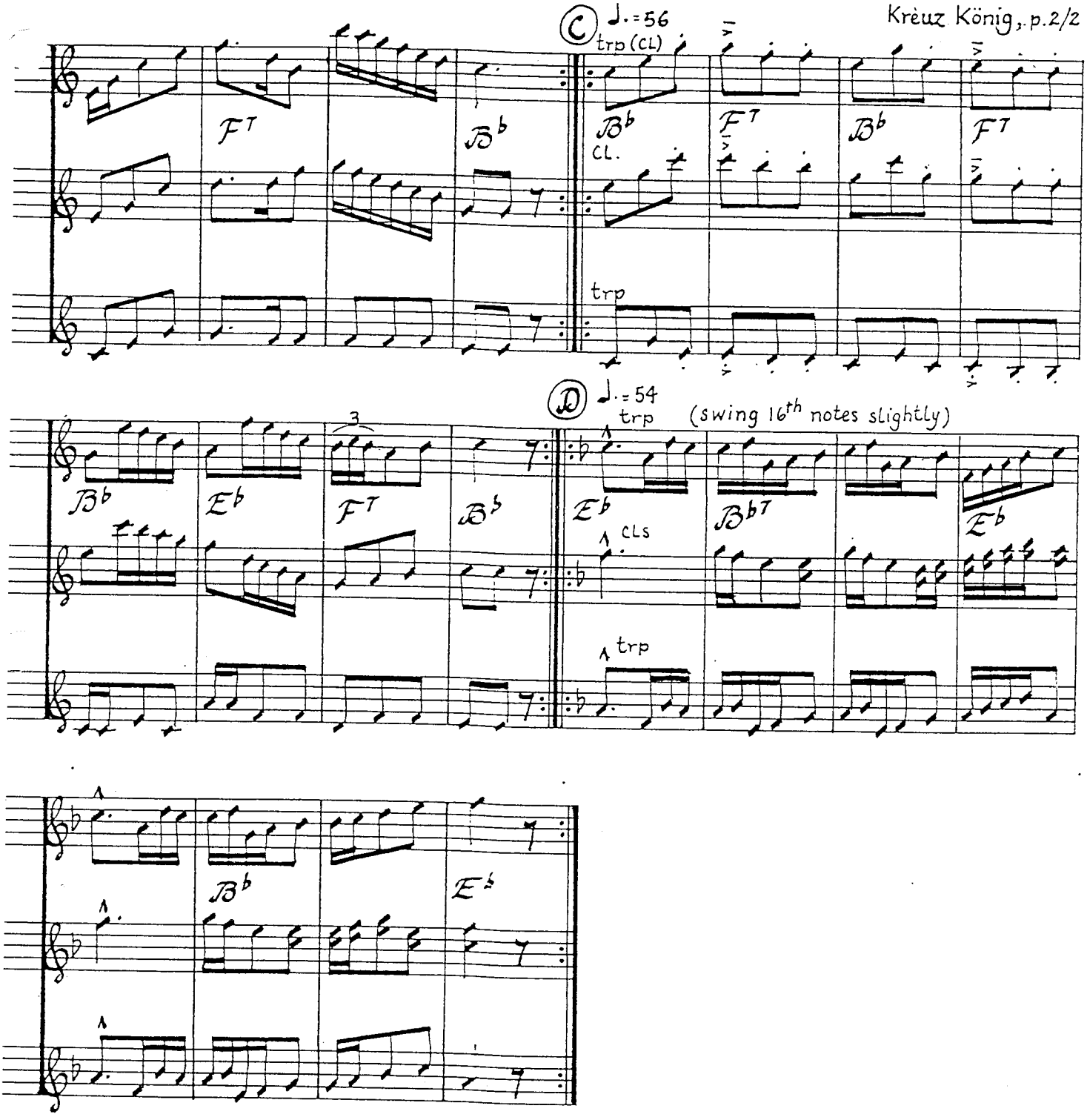
transcribed by Richard Seisler
Jan., 1982

B♭ trumpet, clarinet

# Kreuz König

~Germany






Chords are not transposed

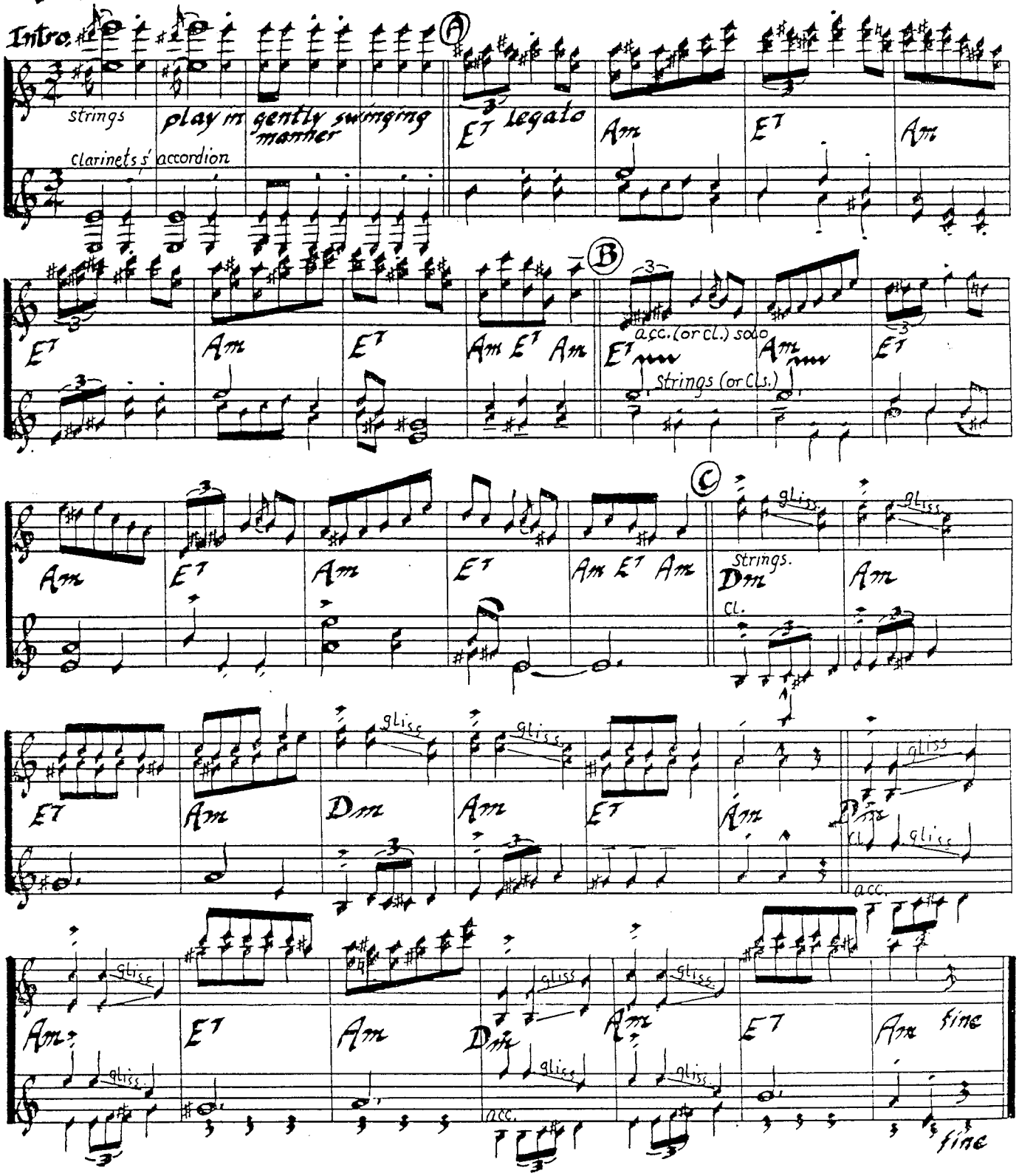
Intro + (ABCD)$^{2x}$ or more

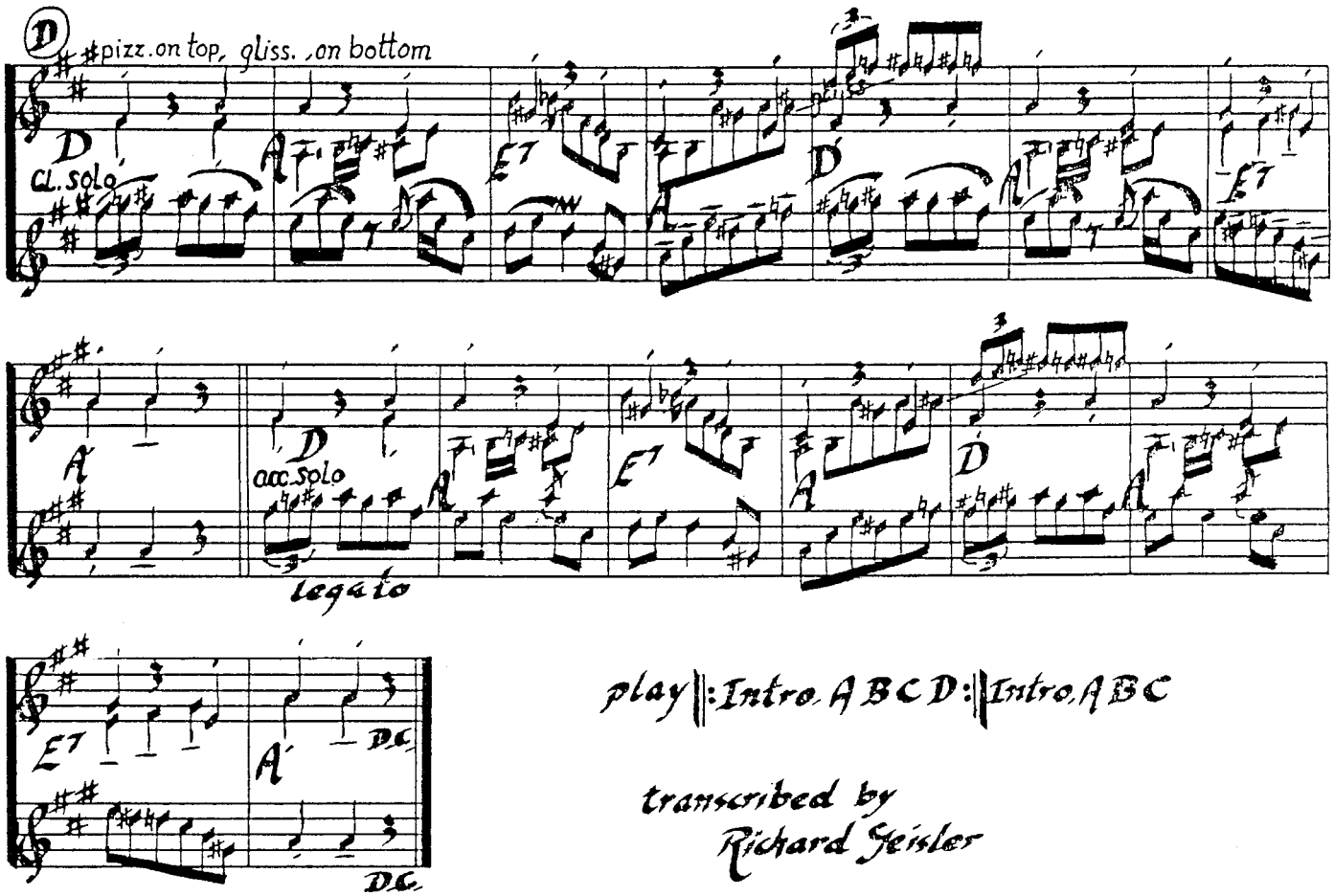
transposed by Richard Gersler
July, 1986

# Kujawiak Niebieski

♩= 132

~ Poland





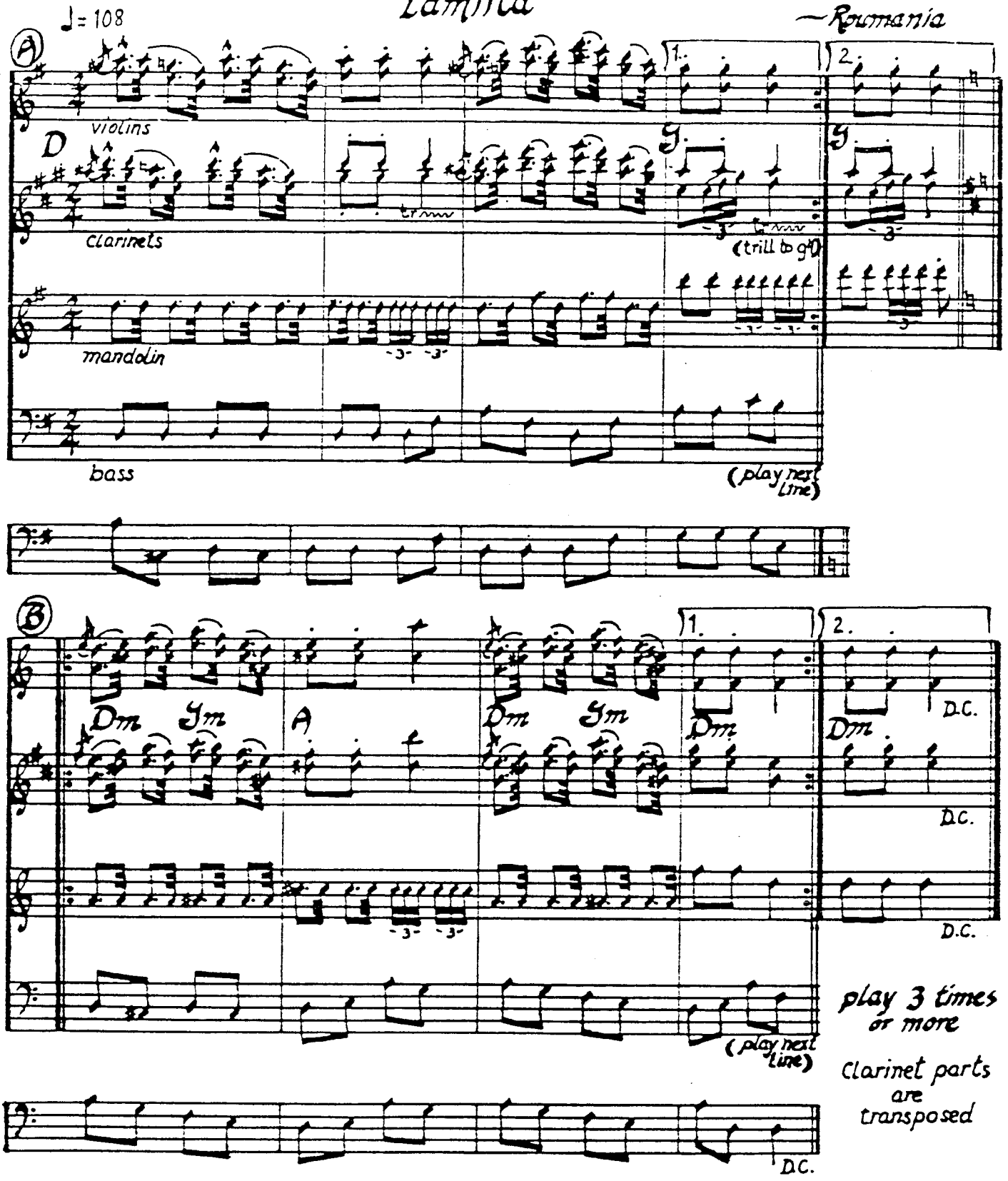

play ||: Intro A B C D :|| Intro A B C

transcribed by
Richard Geisler

record reference: Express (45)
Muza N P07
Bruno 51038
Folkdance Underground #4

# Lamiita

—Roumania

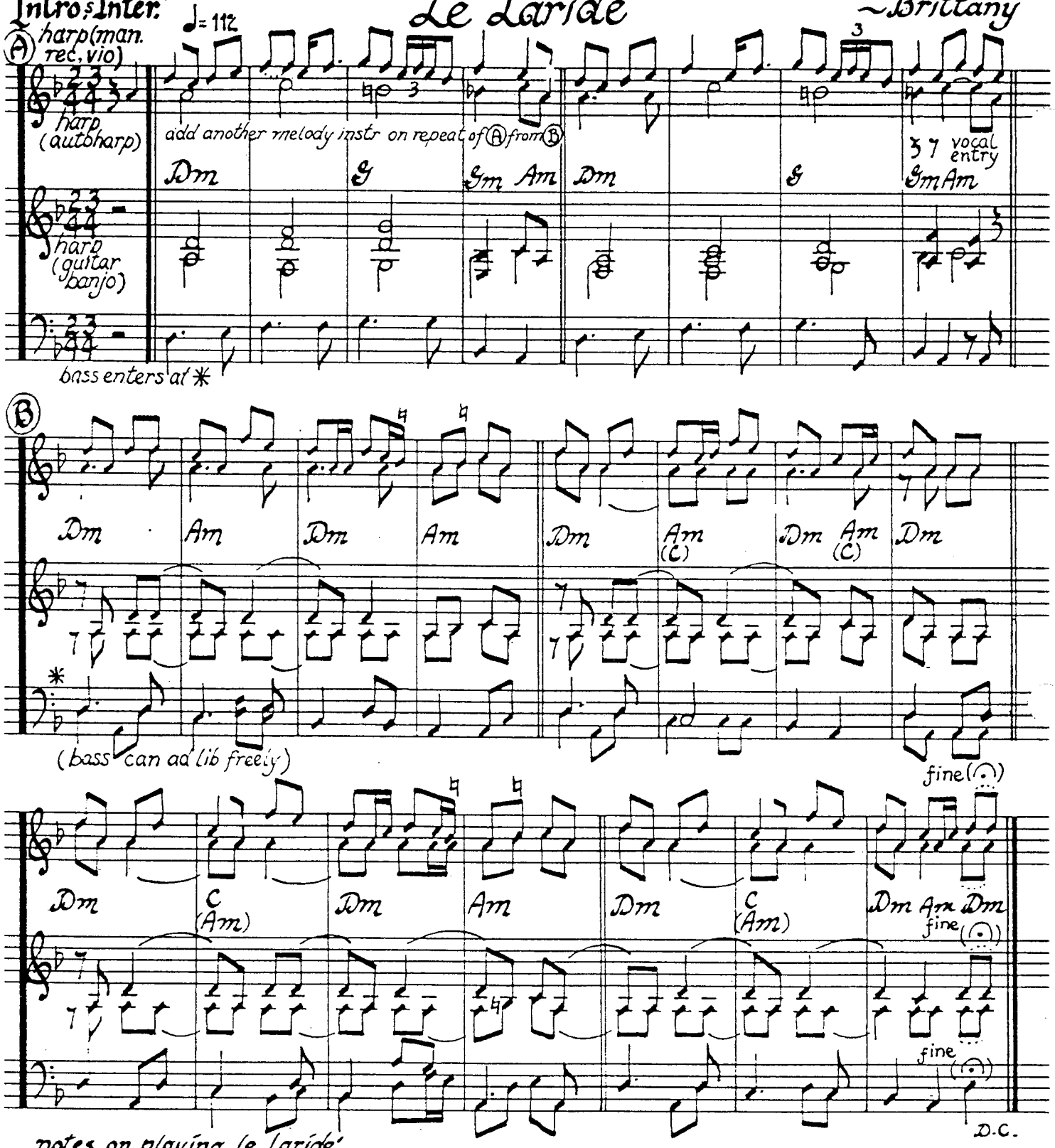



transcribed by Richard Seisler

# Le Laridé

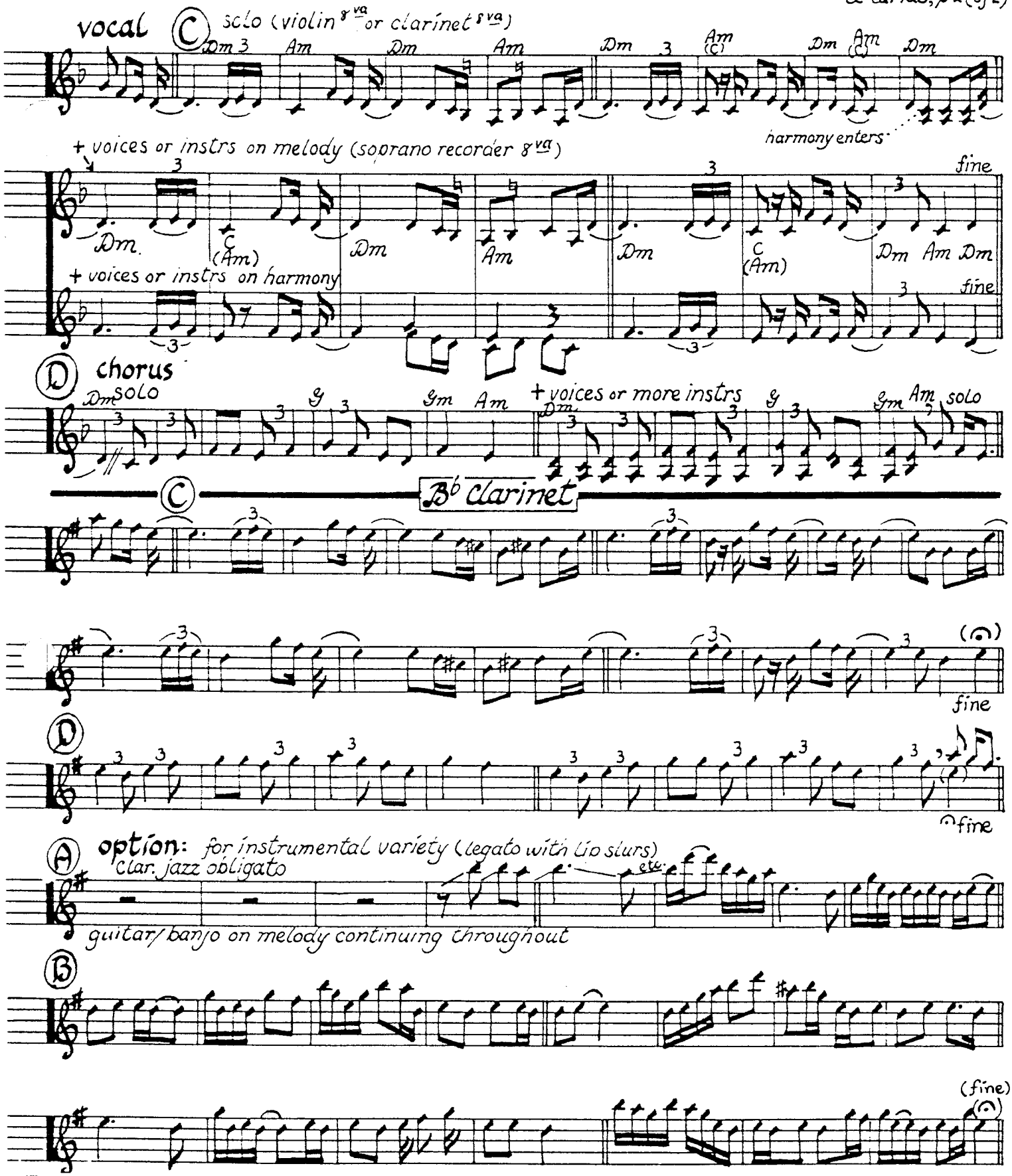
~Brittany

Intro & Inter.




notes on playing Le Laridé

- ✓ celtic-sounding substitutes. If 2 high-strung harpers aren't handy, try instruments suggested: mandolin, autoharp, guitar, banjo, recorder, violin (bowed & plucked).
- ✓ guitar. Play downstem notes at Ⓐ to begin, upstems at Ⓑ. Upon repeat of Ⓐ from Ⓑ play upstem chords. As piece develops intensity, become more active by playing half notes at Ⓐ as ♪'s and by playing downstems at Ⓑ.
- ✓ autoharp. Play part under melody line. Become more active by strumming chords as ♪'s.
- ✓ drumming. Drum (snare) enters at 2nd time through ⓒⓓ, playing steady ♩♩♩.
- ✓ clarinet. May be used as vocal substitute. note jazz obligato for middle or last instrumental.




watch out for ♩♫ ♪|♩ in C
beware of 3 beat bars at end of each section
transcribed by Richard Seisler
Feb, 1986

record reference:
Dances from Brittany;
Fontana 6399 005,
"Tri Martolod"

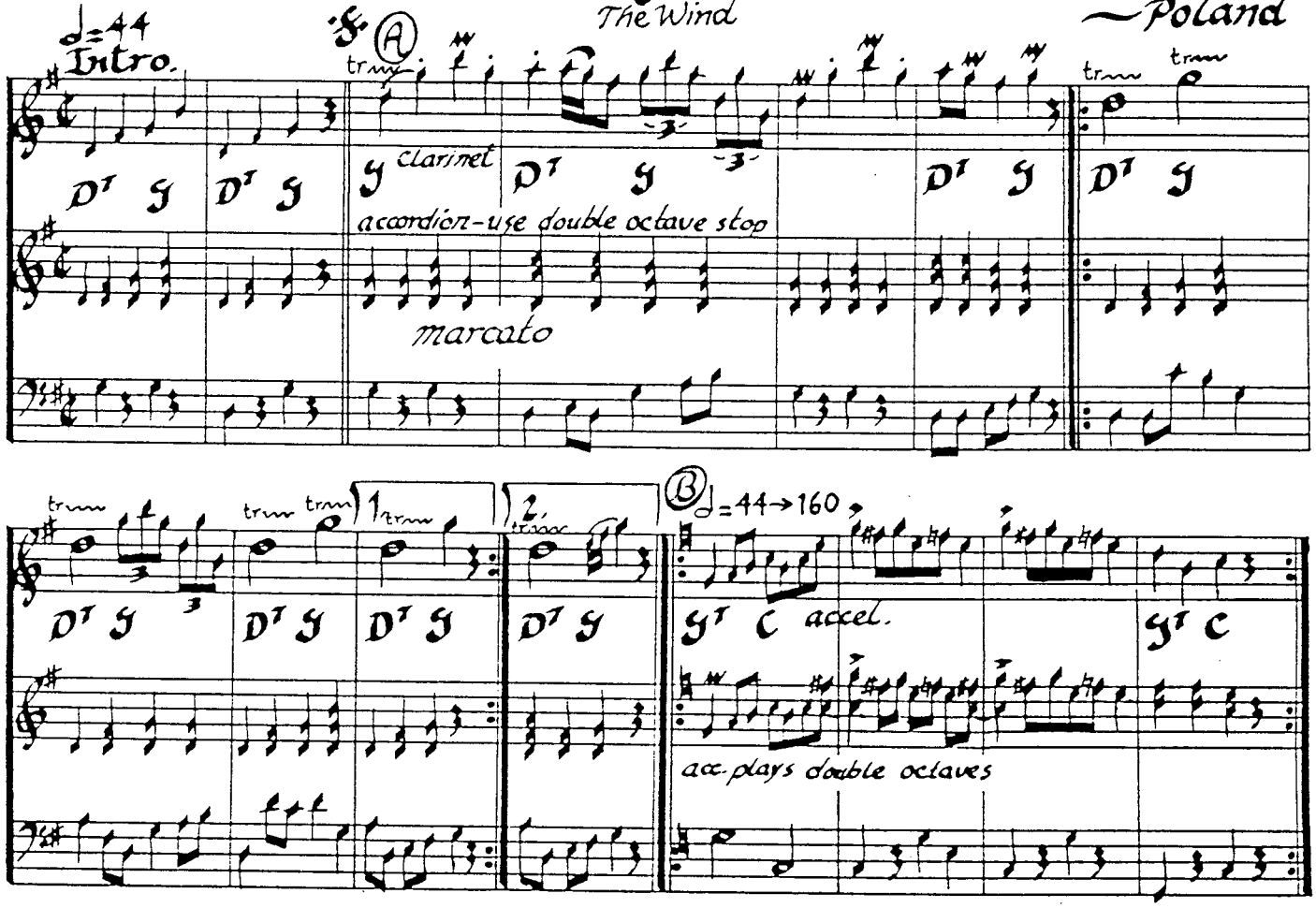
ABA+(CD)$^{4x}$+AB+(DC)$^{2x}$+AB

AB = instrumental intro.s interlude
CD = vocal or instr. substitute
rhythms bass in CD same as in AB

# Mach

## The Wind

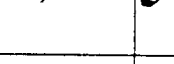
— Poland



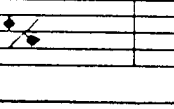

(A B)$^{2x}$ or more

chording:

Intro & A




B

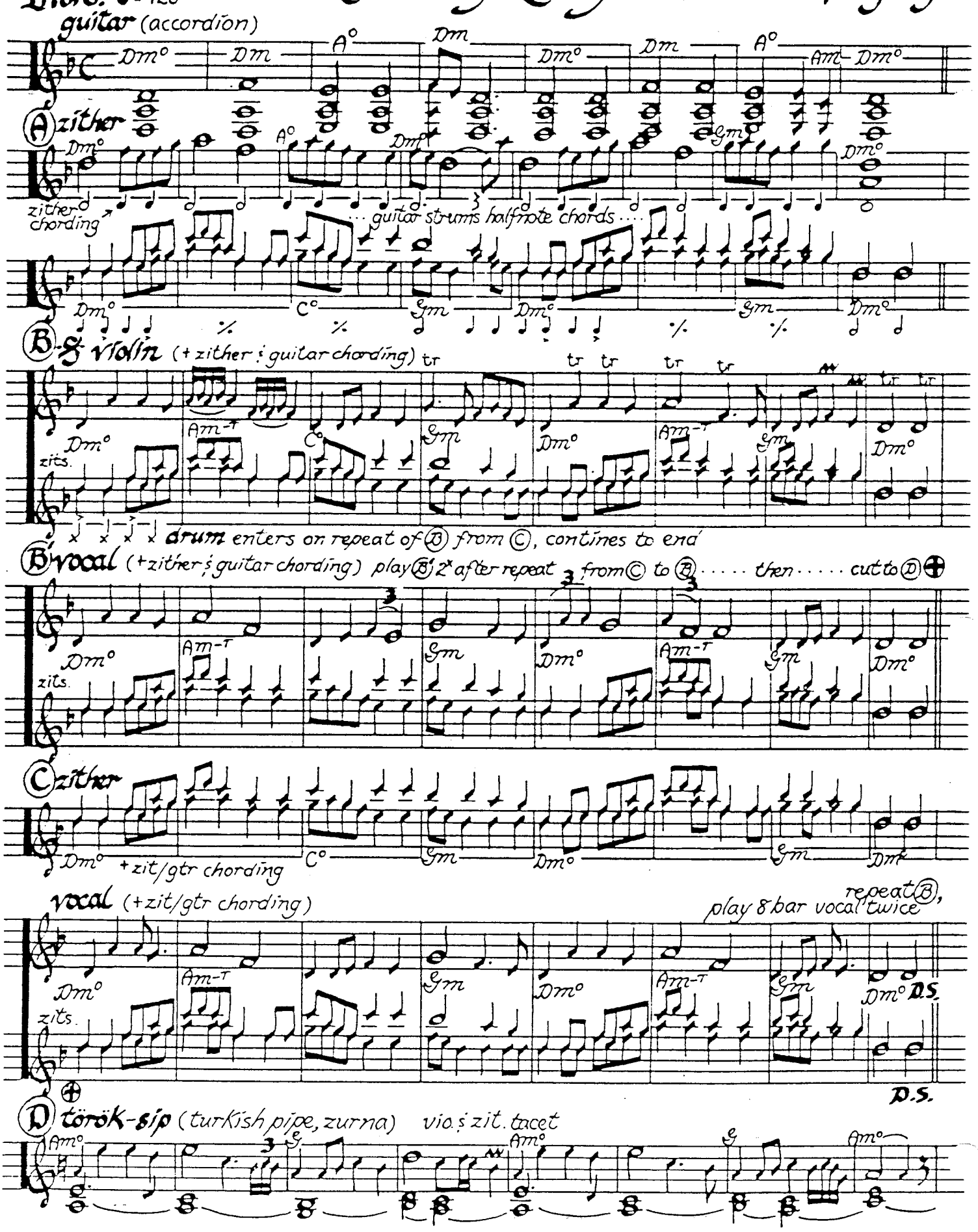


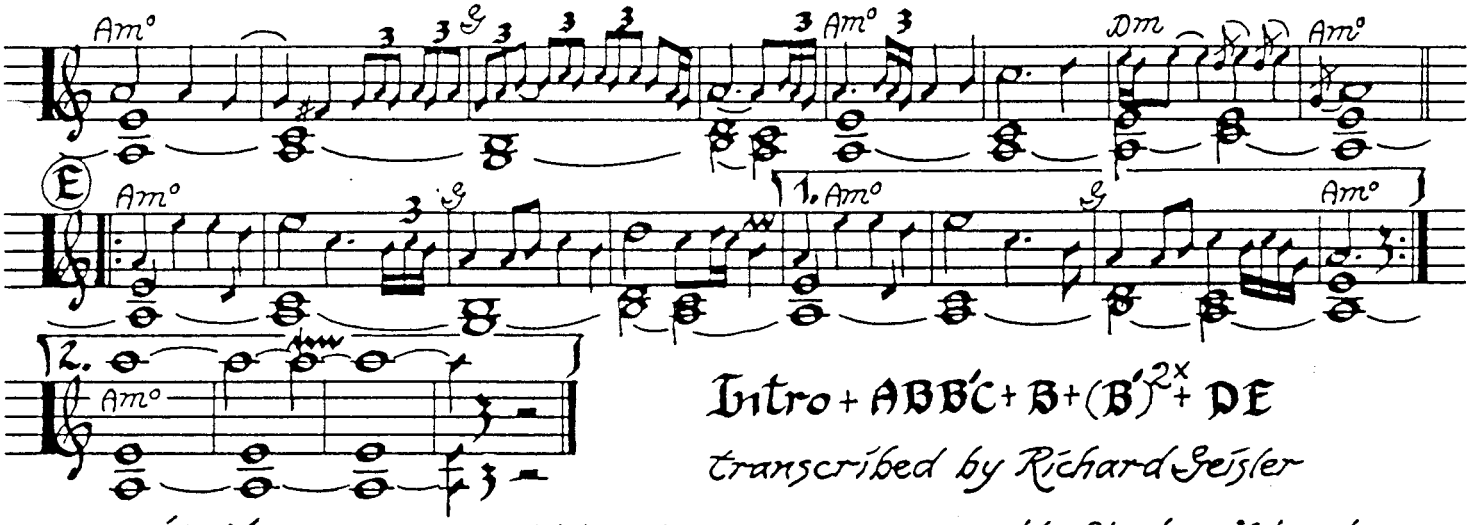
percussion: tambourine or metal bar struck ad lib.

record reference:
Tance Ludowe z Polski, ZM-40591
(Folk Dances from Poland)

transcribed by Richard Geisler, Dec, 1981

# Ne Félj Lányom — Hungary






**Intro + ABB'C + B + (B')$^{2x}$ + DE**

transcribed by Richard Geisler

Ne Félj Lányom: neh fay LAH-nyohm Dance arranged by Stephan Kotansky, based on steps of the Hungarian-speaking "Gyimesi Csángo" people. Music is adapted from a "Moldvai Csángo" folk ballad.

Notes on playing Ne Félj Lányom | reference: Hungaria Records, 005; cassette 005

✓ chord symbols: Dm°, A°, C°, Am° These are "open" chords, played as root's fifth, without the third.
Am-t = played without root (tonic) of chord, or chord played in its 2nd inversion:

✓ accordion's autoharp as substitutes for zither drone's rhythm:
- + chording side of piano acc. can easily play chords as indicated above to provide steady half note chords throughout – for drone.
- + zither rhythm, ad lib., as indicated at Ⓐ, is accomplished with autoharp. The "open" chords are played by depressing simultaneously the 7th and the major buttons of the chords indicated.

✓ melody substitutes for zithers: mandolin(s), plucked autoharp(s).
substitute for zurna: oboe or clarinet, possibly accordion

✓ drumming: at Ⓓ: etc. etc. at Ⓔ:

---

Ne félj lányom, ne félj
Mert én eladtalak
Kinek anyám kinek
Egy csobán legénynek

Don't fear my daughter, don't fear
Because I am giving you away in marriage.
To whom mother, to whom?
To a shepherd boy.

Nem kell anyám, nem kell
Nem tudok aludni
Hát mér lányom, hát mér
A sok juhbögéstől

There's no need mother, there's no need.
I can't sleep.
But why my daughter, but why?
Because of the sheep's crying.

Ne félj lányom, ne félj
Mert én eladtalak
Kinek anyám kinek
Egy deák legénynek

Don't fear my daughter, don't fear
Because I am giving you away in marriage.
To whom mother, to whom?
To a student.

Nem kell anyám, nem kell
Nem tudok aludni
Hát mér lányom, hát mér
A sok imádságtol

There's no need mother, there's no need.
I can't sleep.
But why my daughter, but why?
From so much praying.

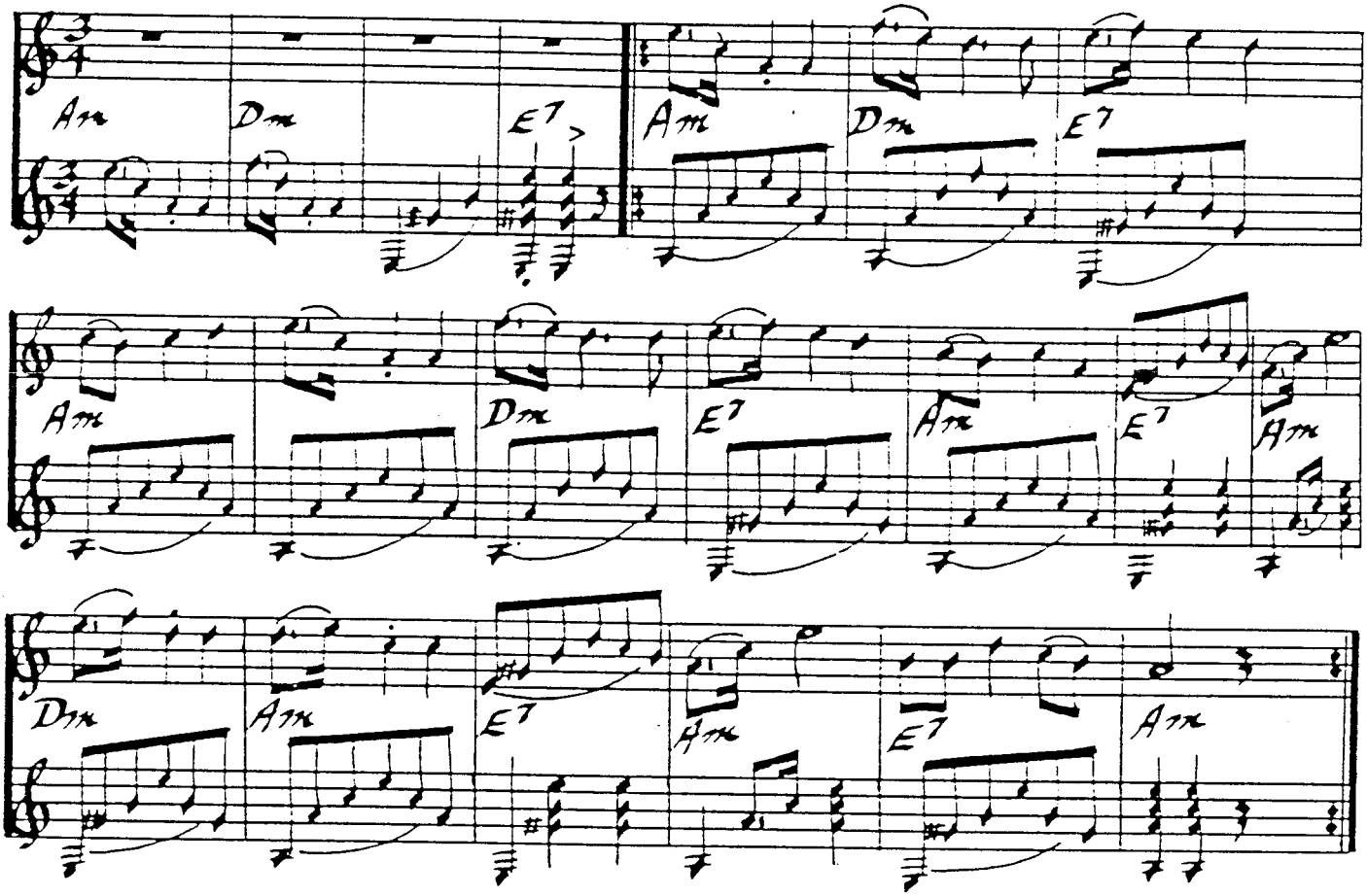
Feb., 1987

# Kujawiak #1

transcribed & arranged by Richard Geisler

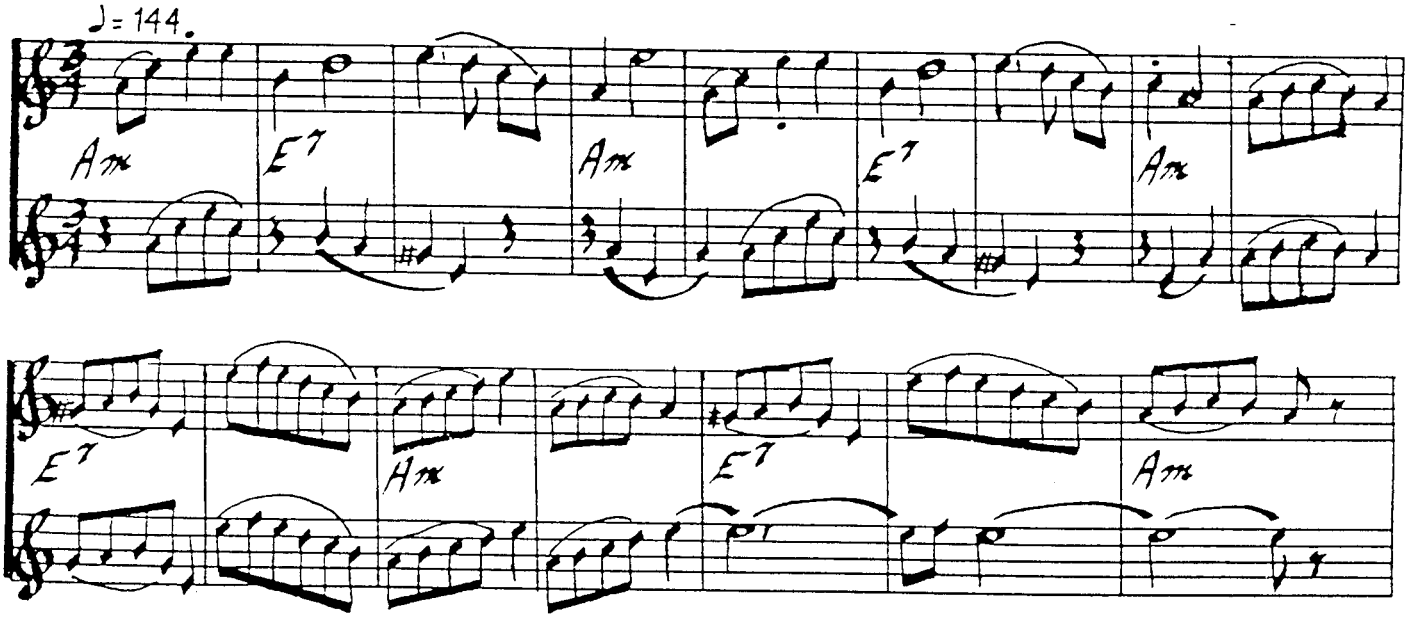
— Poland

♩ = 132



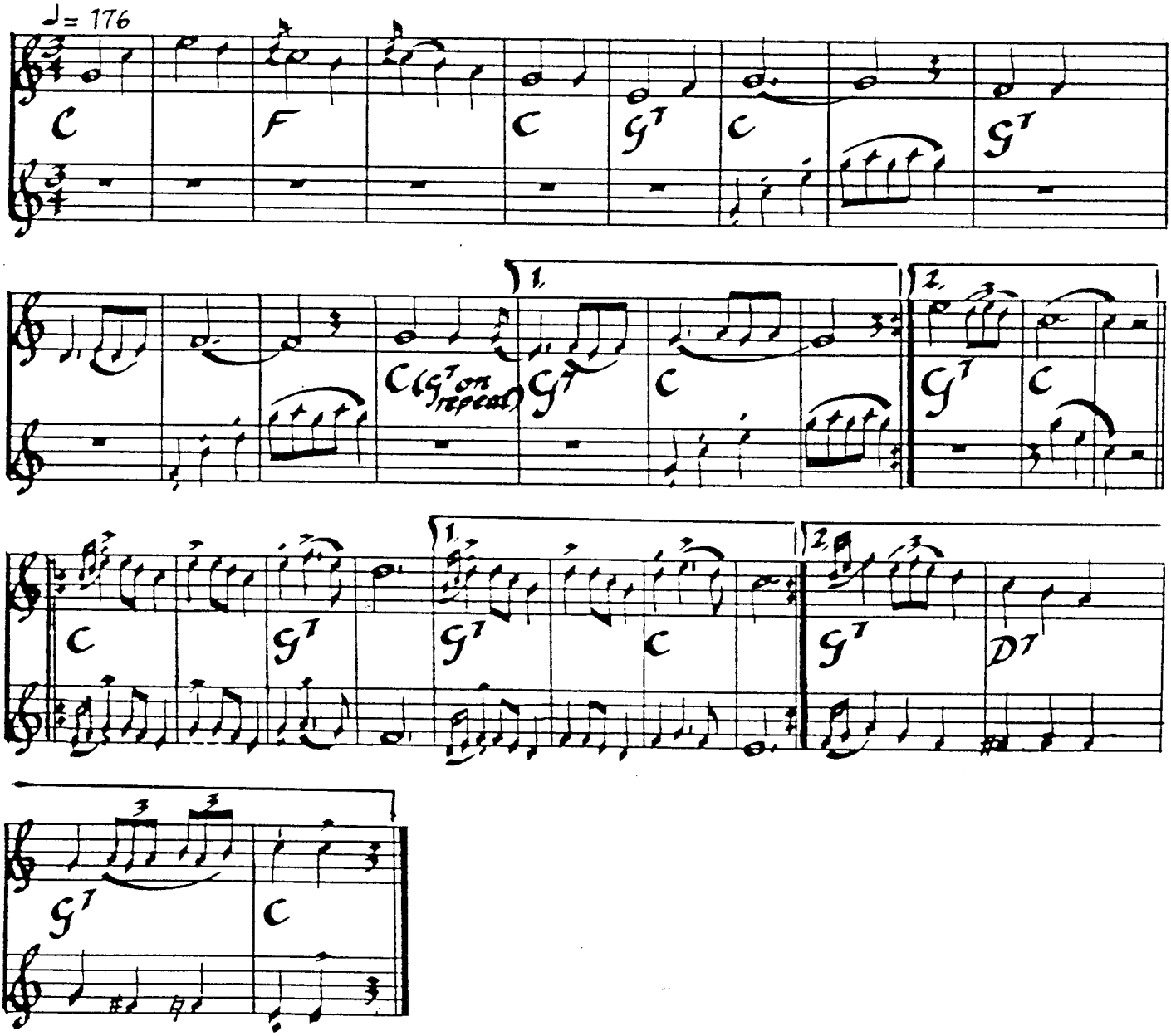

# Kujawiak #2

♩ = 144



C
G
Am
E7
Am

# Waltz #3

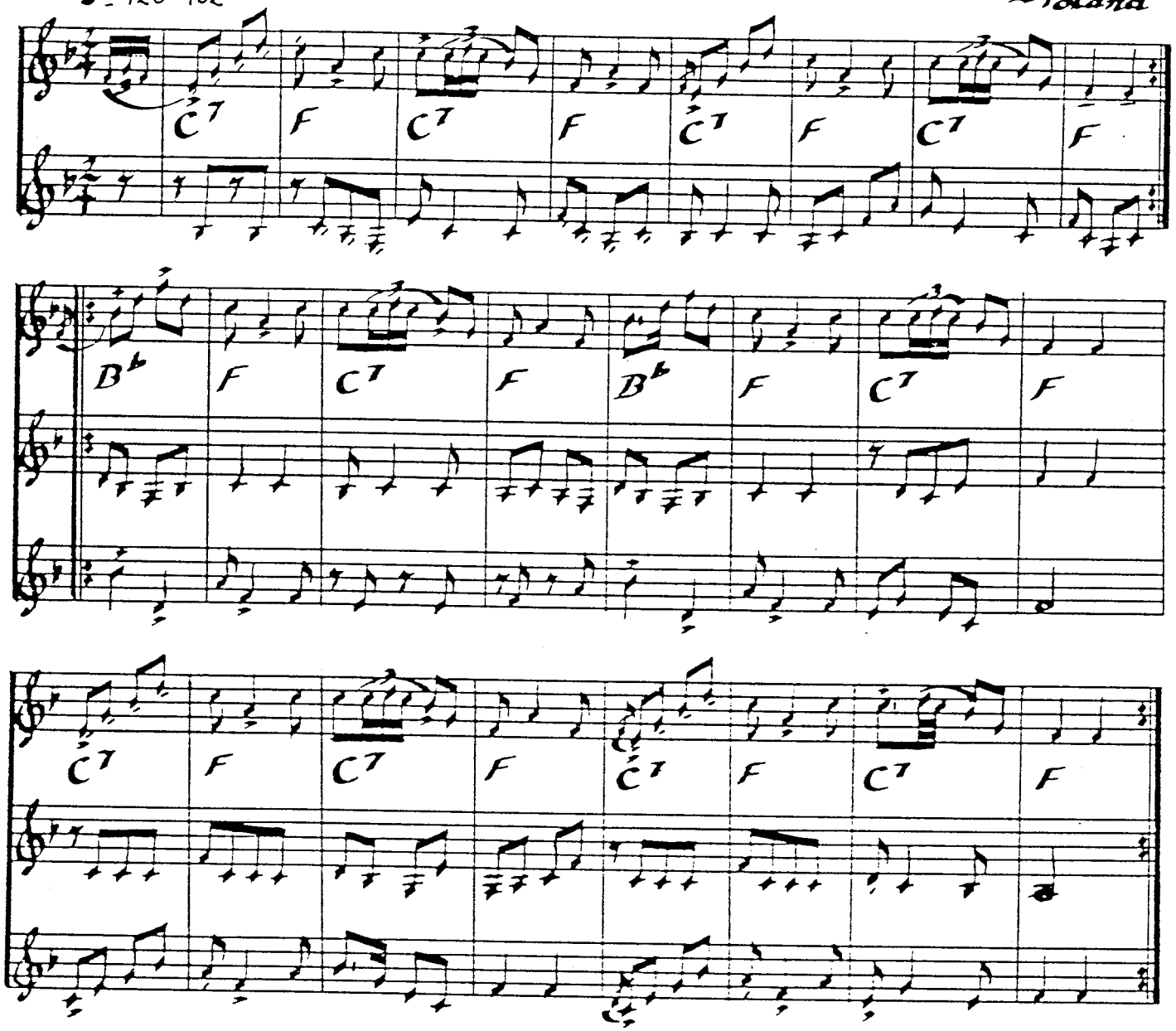

♩= 176
C
F
C
G7
C
G7
C (G7 on repeat)
1.
G7
C
2.
G7
C
C
G7
1.
G7
C
2.
G7
D7
G7
C

# Krakowiak #1

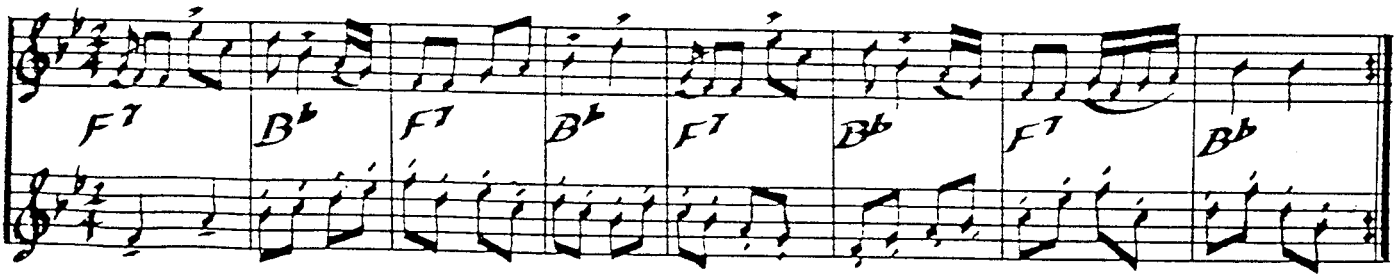
3/4

♩ = 120-132

~ Poland




# Krakowiak #2



# Kujawiak #2

## Czerwone Jabłuszko
## Red Apple

1

Czerwone jabtuszko po stole sie toczy
Takie dziewcze kocham co ma jasne oczy
Gesi za woda, kaczki za woda,
Uciekaj dziewczyno bo cię poboda,
Ja ci buzi dam, ty mi buzi dasz,
Ja cię nie wydam, ty mnie nie wydasz

Oberek, obereczek, mazurek, mazureczek
Kujawiak, kujawiaczek, Pójdź że
Mary's do mnie, hoc, hoc.

2

Czerwone jabtuszko, przekrajane na krzyż,
Czemu ty dziewczyno, krzywo na mnie patrzysz?
/Gęsi za wodą, itd/

Oberek, oberczek, etc.

---

1

Pretty ripe red apple on the table rolling
There's a girl I'm loving with two blue eyes roving;
Geese have left the pond,
Ducks have left the pond.
Run away, my girl, do, or they'll snap at you.
I will kiss you once,
You will kiss me once.
I will not betray you. To me you'll be true.

Oberek, etc. (names of Polish dances)
Come, my Mary, to me, oh come!

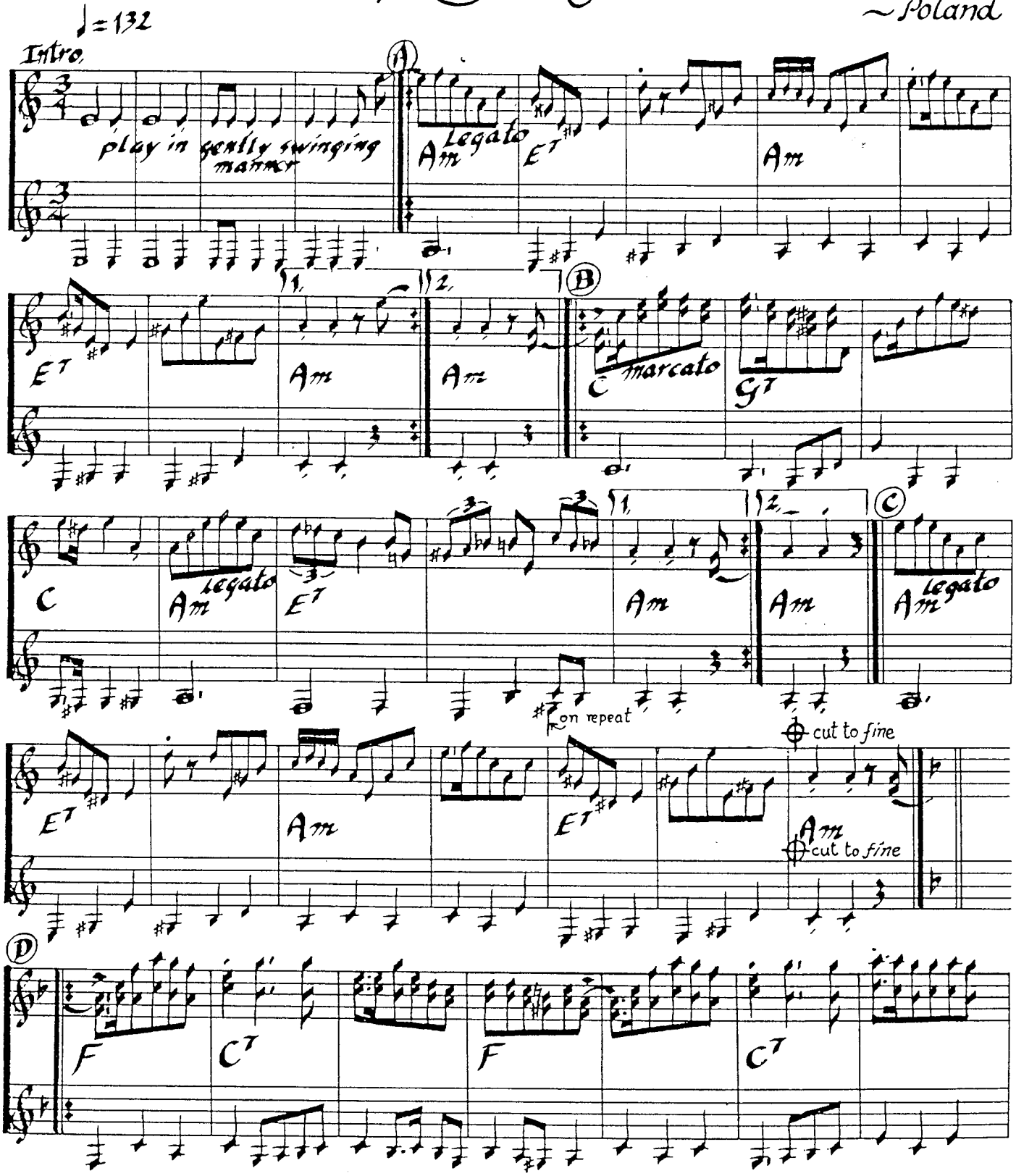
2

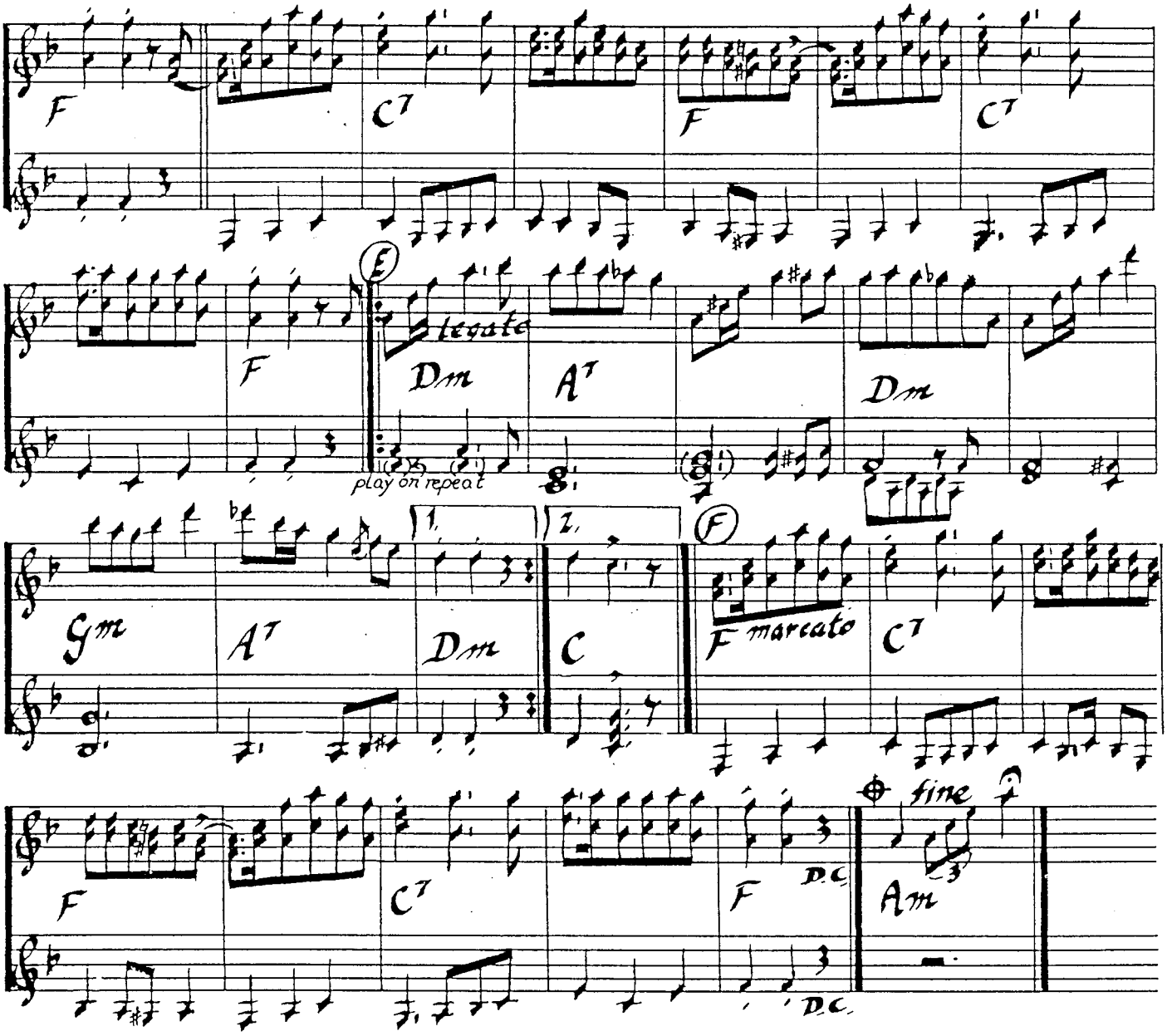
Pretty ripe red apple cut right through the middle,
Why are you, my dear girl, to me a deep riddle?

Oberek, etc.

# Sleeping Kujawiak

~ Poland






(Intro + A~F)+(Intro + A~C fine)

*originally accordion duet*
*orchestrate to suit*

record references:
Bruno Br 50136;
Express (45);
Folkdance Underground #1

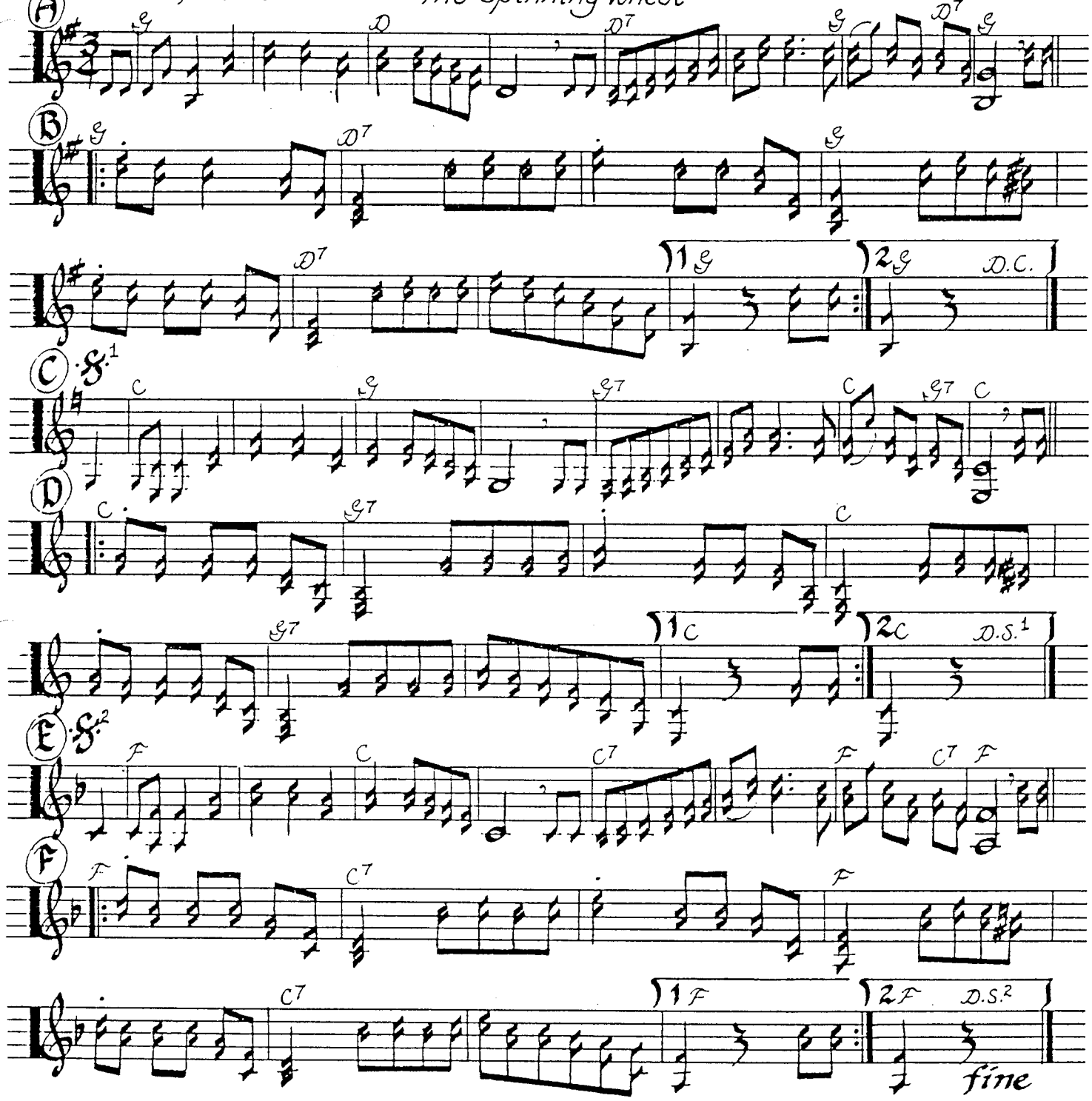
*transcribed by*
*Richard Geisler*
*Oct., 1981*

# Das Spinnradl — Austria

accordion

♩ = 120 or faster: ♩. = 52

The Spinning Wheel




B♭ transposition is available

**Intro** + (**AB**)$^{2x}$ + (**CD**)$^{2x}$ + (**EF**)$^{2x}$ orchestrate to suit

Intro: last 2 bars of (B)

transcribed from a recording of a zither — the B♭ part is in the keys played by the zither and may be used instead of this sheet. The keys are A, D, G

record reference: Zither, AH-1897 (78 RPM); FolKraft 1474 (45)

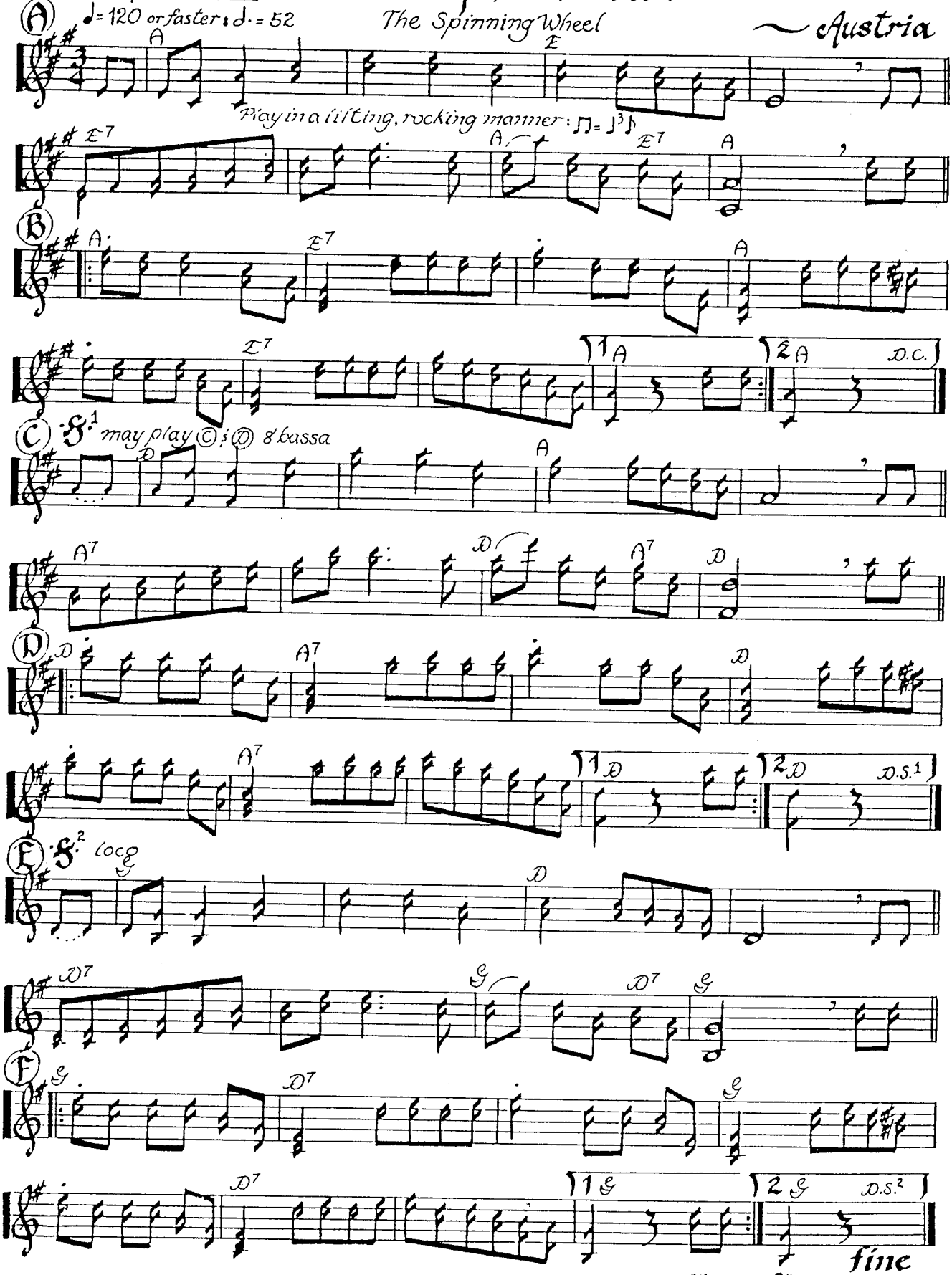
Richard Geisler
Sept., 1987

B♭ trumpet, clarinet

# Das Spinnradl

The Spinning Wheel

~ Austria




chords are not transposed

This is the original version for zither, (in A, D & G). It may be used as it is without B♭ instruments. If trp./clar. are used, orchestrate to suit; use with 'C' part.

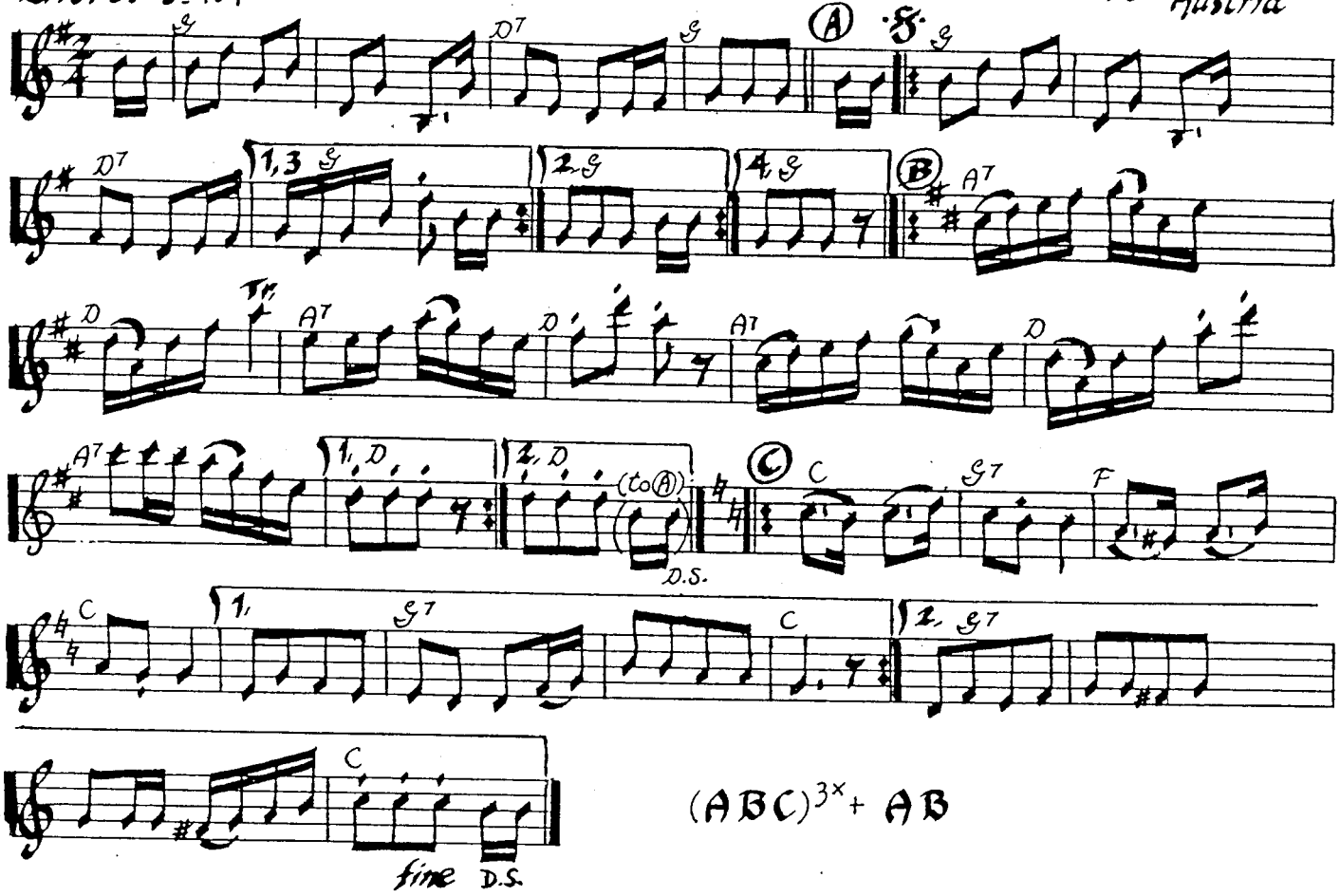
Intro + (AB)$^{2x}$ + (CD)$^{2x}$ + (EF)$^{2x}$
last 2 bars of (B)

Richard Geisler

Sept., 1987

# Sankt Gilgen Figurentanz

~ Austria



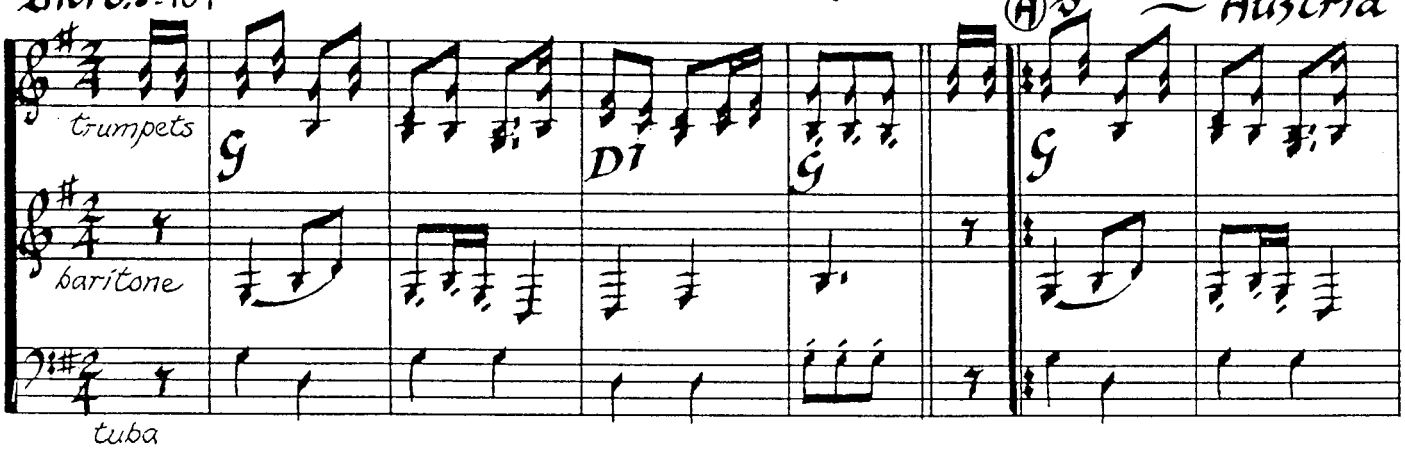

(ABC)$^{3x}$ + AB

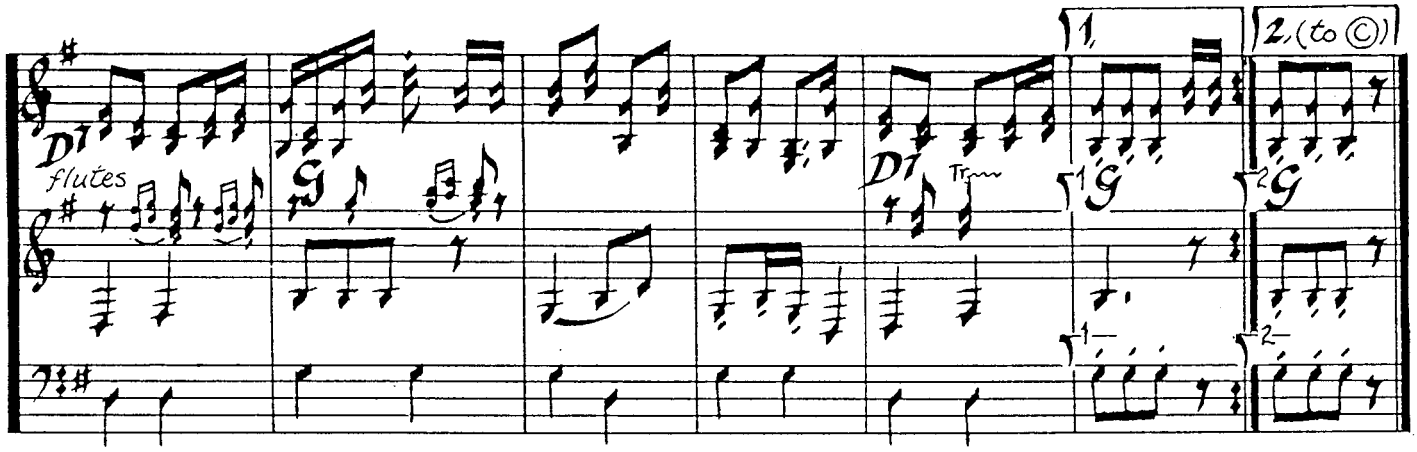
# Sankt Gilgen Figurentanz

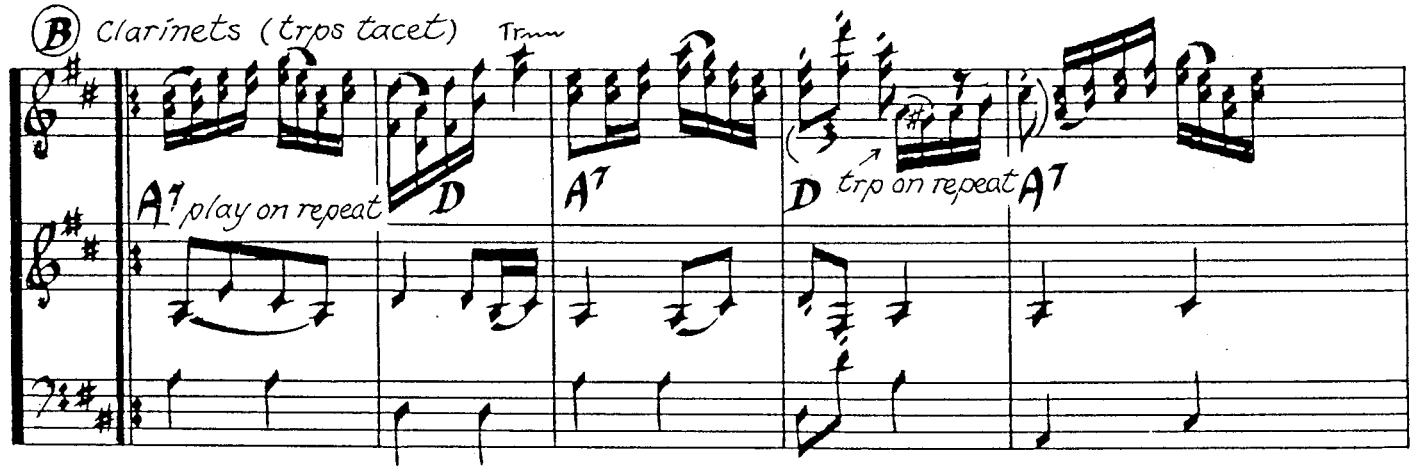


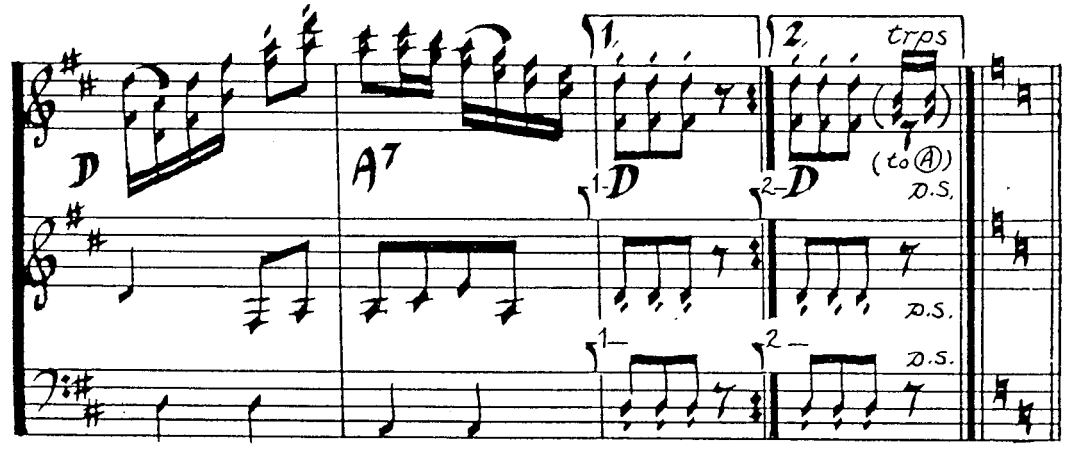
Intro. ♩=104

Ⓐ'S' ~ Austria



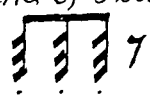



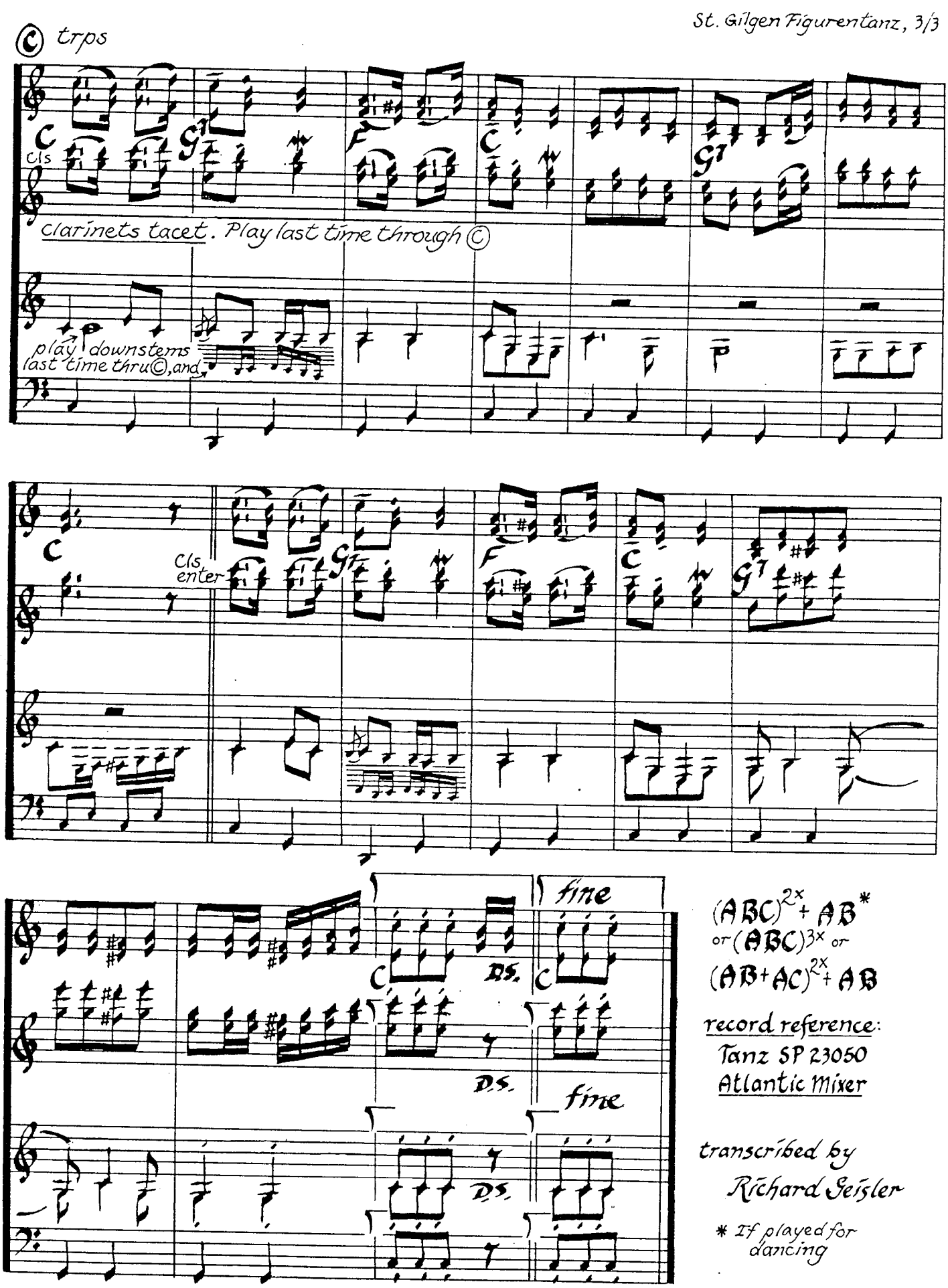




accordion:

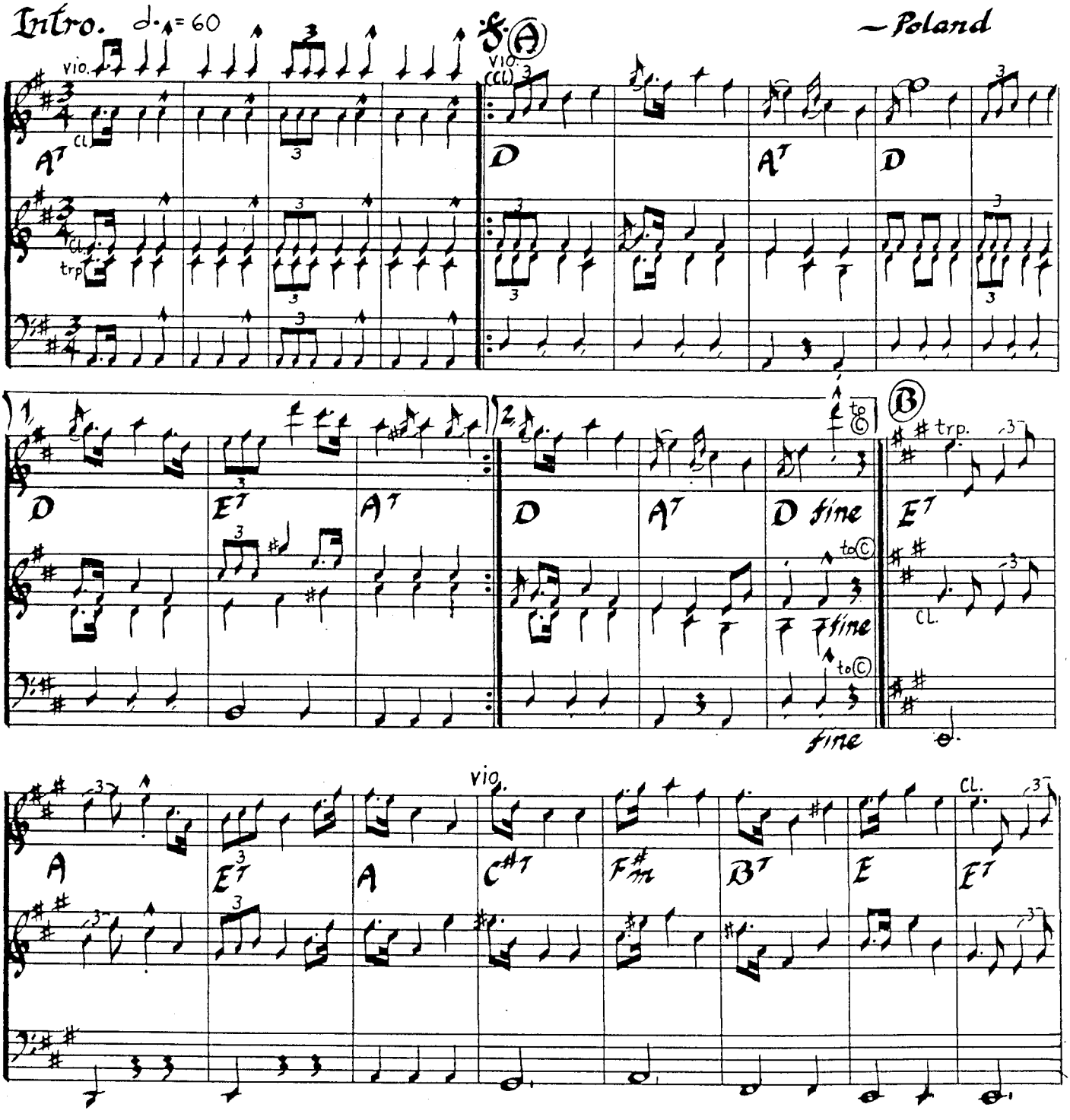
end of 8 bar sections:



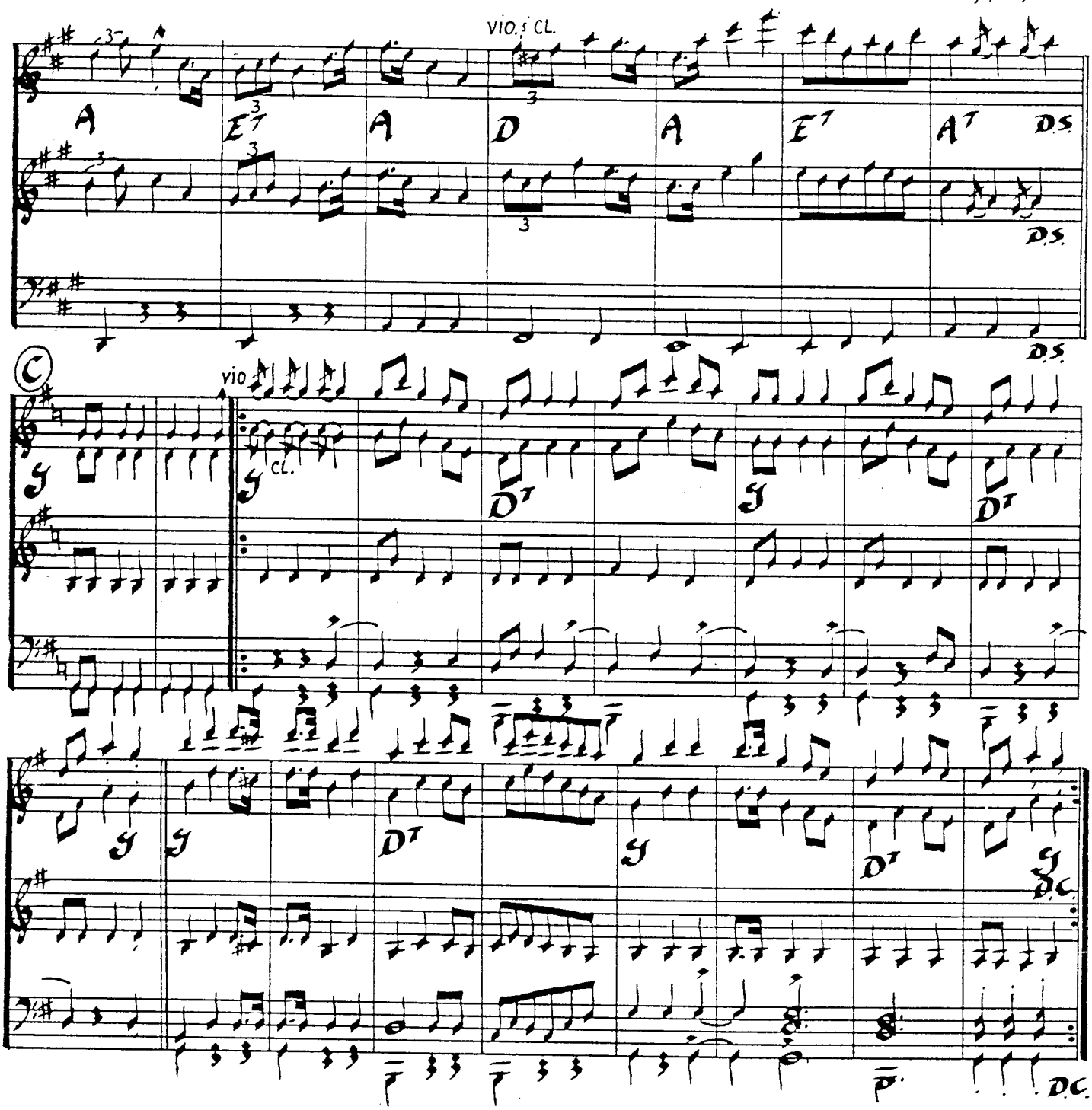

© trps
C
cls
clarinets tacet. Play last time through ©
play downstems last time thru ©, and
cls enter
fine
D.S.
fine
(ABC)2x + AB*
or (ABC)3x or
(AB+AC)2x + AB
record reference:
Tanz SP 23050
Atlantic Mixer
transcribed by
Richard Seisler
* If played for dancing

# Swir Swir Mazur

Chirp Chirp Mazur




Intro + ABA + C + I + ABA




*instrumentation:*

violins, 2 clarinets, trumpet, bass
accordion: ♩ f f f

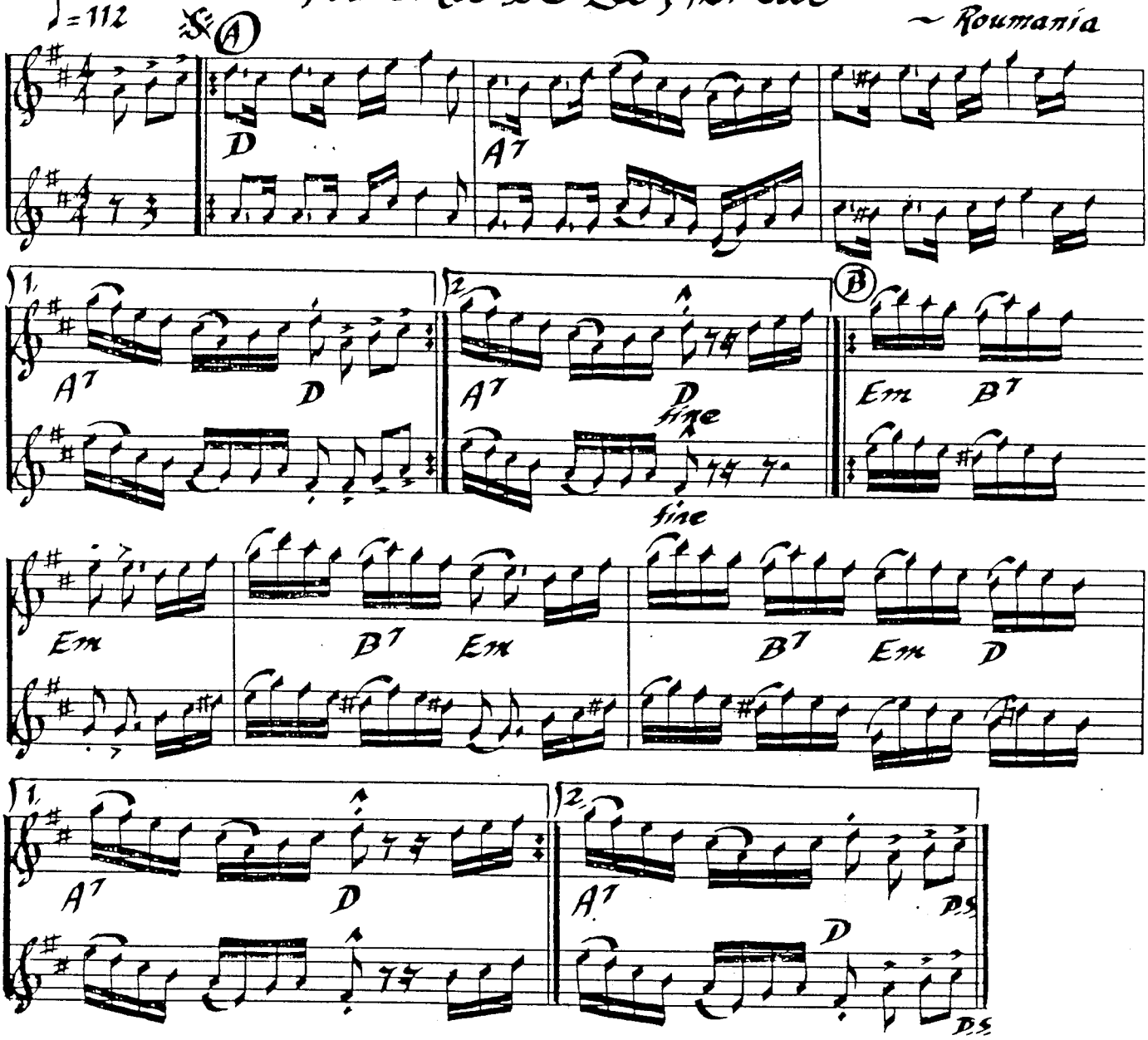
*record reference:*

Buccaneer; z Górami, z Dolinami
BC-1000

*transcribed by Richard Geisler* Jan., 1982

# Tarena De La Abrud

~ Roumania




(A B) several times

chording

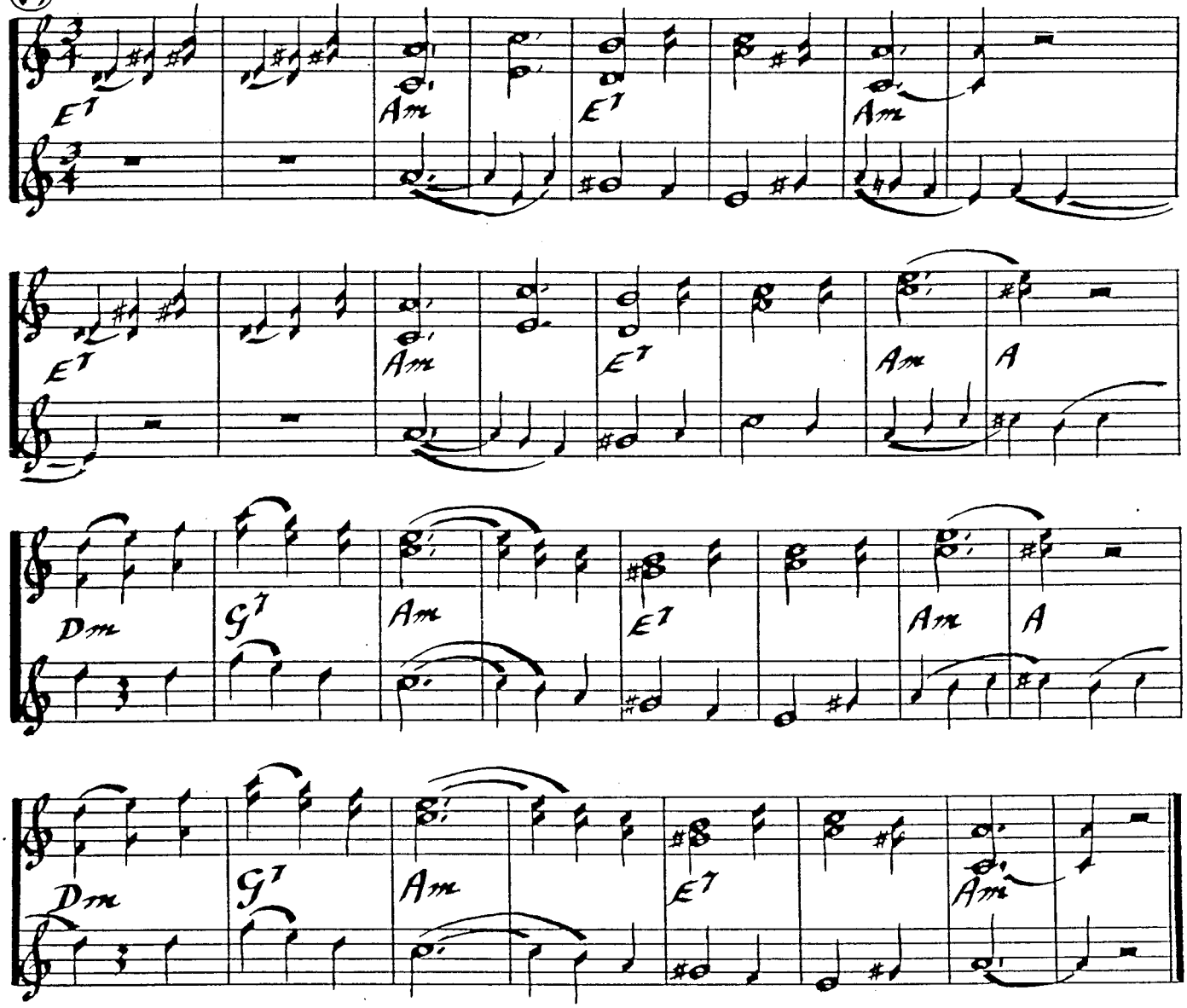
orchestrate to suit

**record reference:**
The Lark, MD-3701,
Romanian Dances

transcribed by
Richard Geisler, Oct., 1981

# Ukranian Waltz-Polka Medley

Ⓐ waltz : Bandura

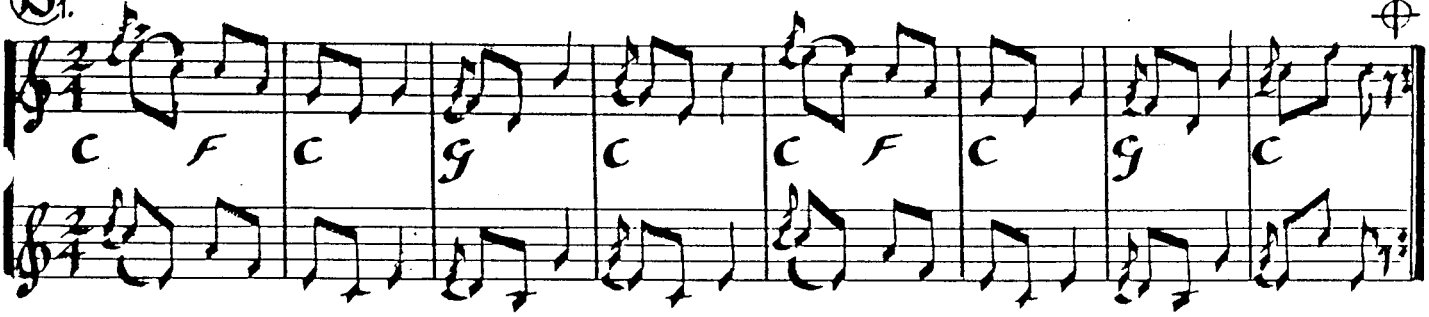



suggested medley : **Intro** (last 8 bars of Ⓐ) + **(A)**$^{3x}$ + **B**$_{1,2}$ + **B**$_1$ + **C**

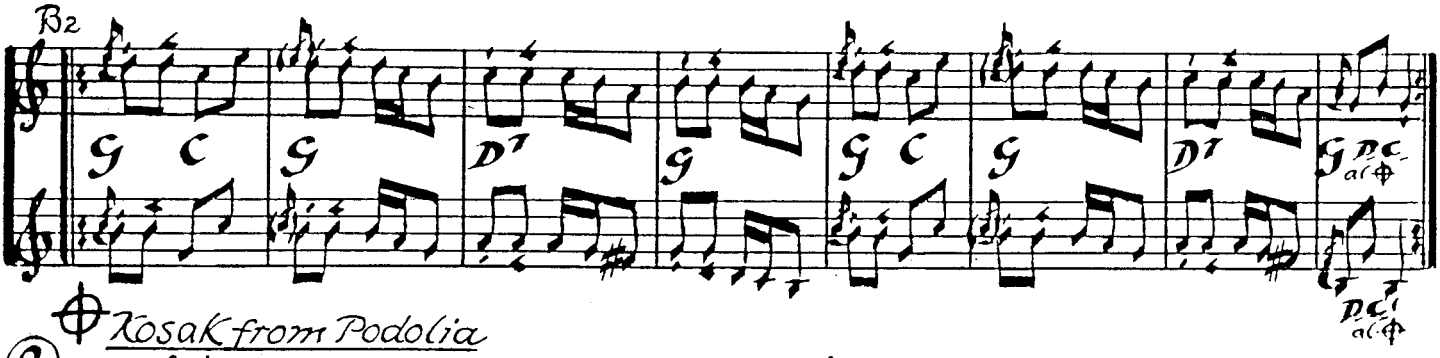
orchestrate to suit

arranged by
Richard Seisler

B1. polka

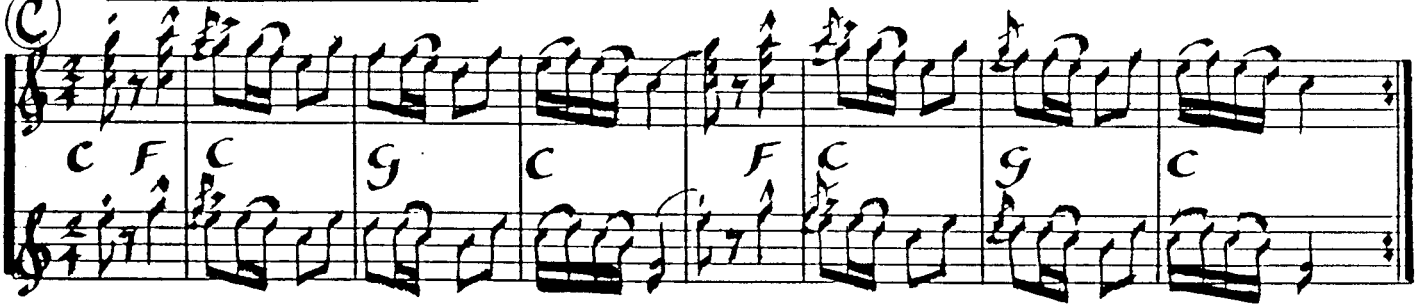


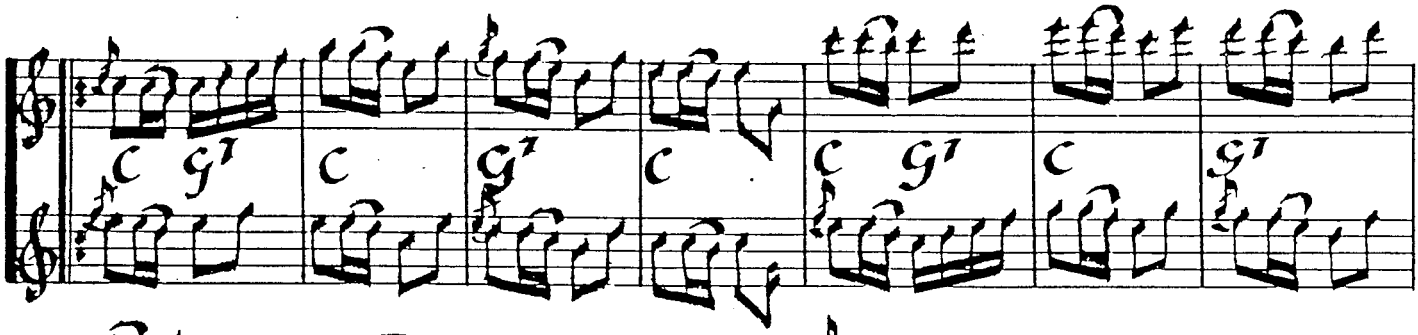

B2

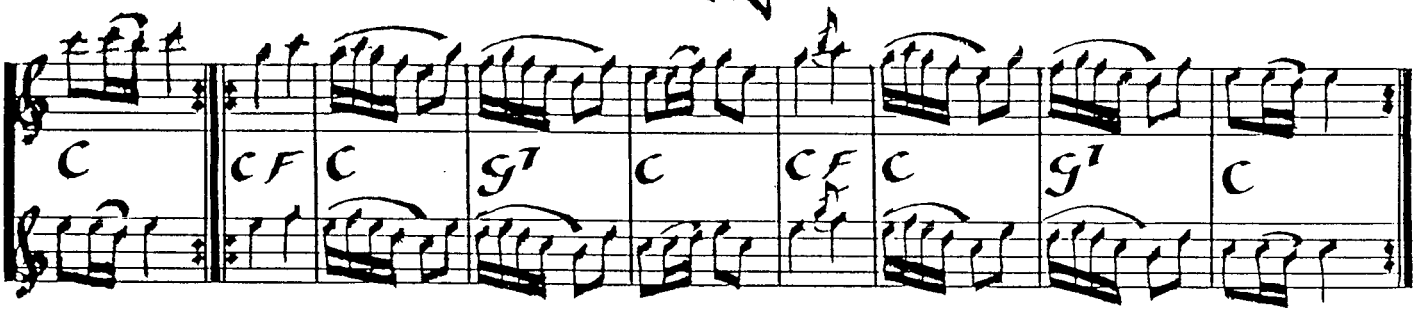


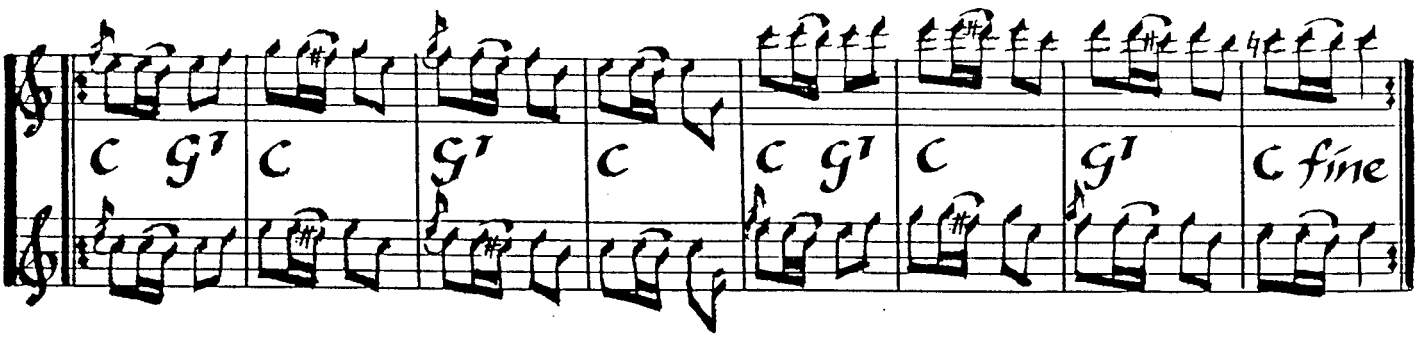

Kosak from Podolia

C



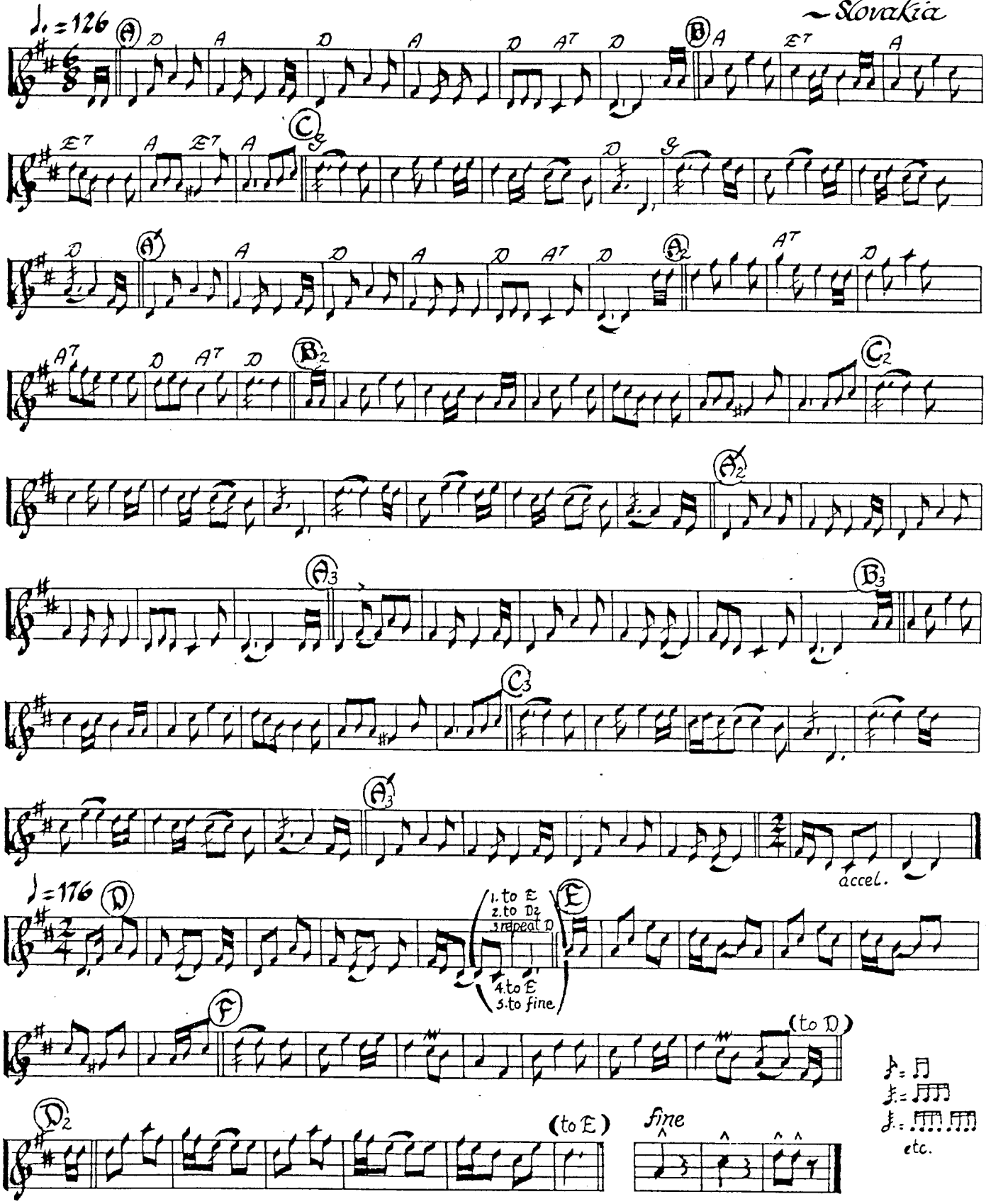



# Vrtielka Czárdáš

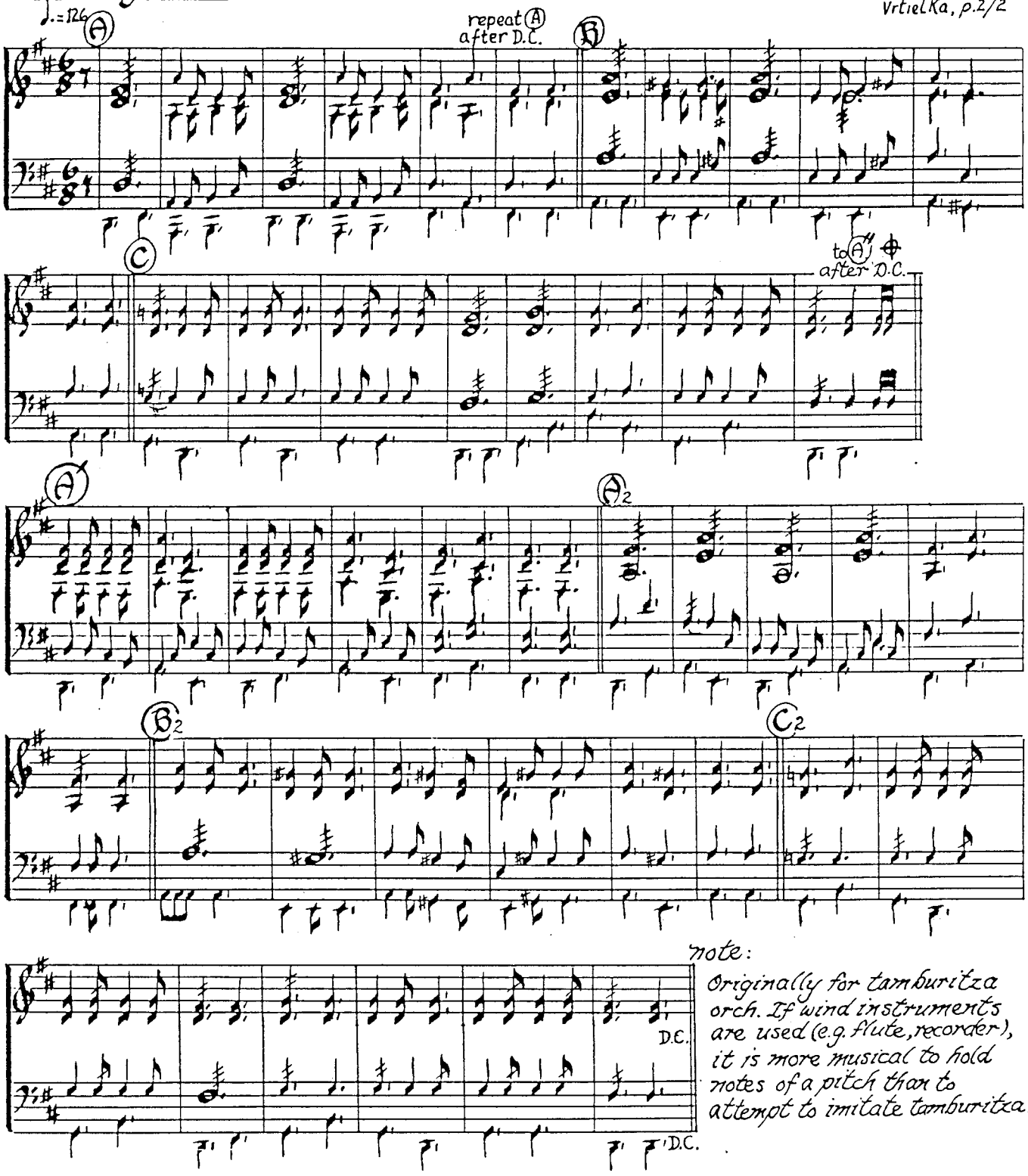
~ Slovakia




play pattern: $\frac{6}{8}$ (ABCA') + (A$_2$B$_2$C$_2$A$_2$') + (A$_3$B$_3$C$_3$A$_3$') +
$\frac{2}{4}$ (DEFD) + (D$_2$EFD) + (DEFD) + fine

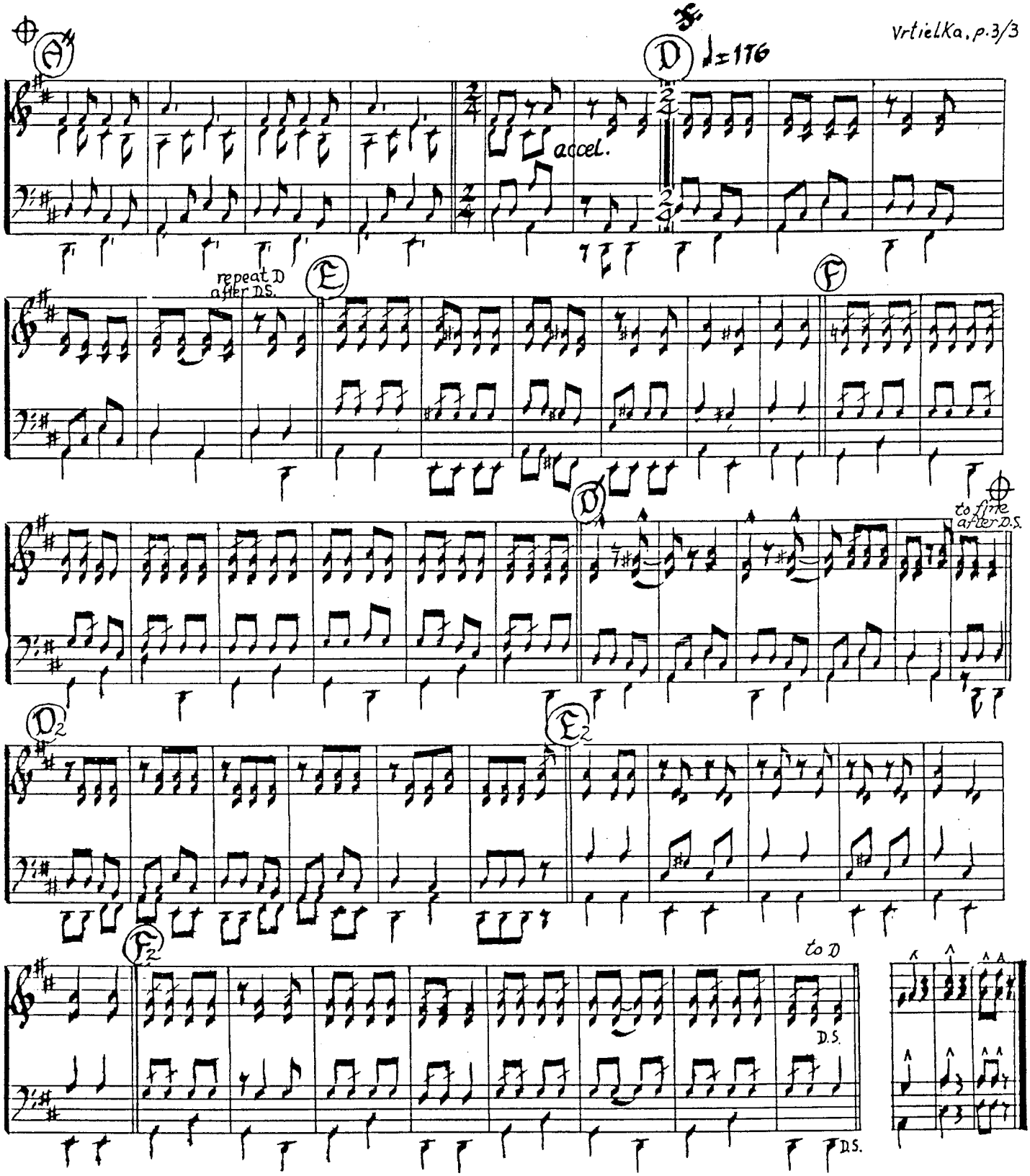
## Harmony ⅓ bass

♩.=126




note:
Originally for tamburitza orch. If wind instruments are used (e.g. flute, recorder), it is more musical to hold notes of a pitch than to attempt to imitate tamburitza.

play pattern: $\frac{6}{8}$ (ABCA')+(A2B2C2A)+(ABCA'')+
$\frac{2}{4}$ (DEFD')+(D'EFD)+(DEFD')+fine



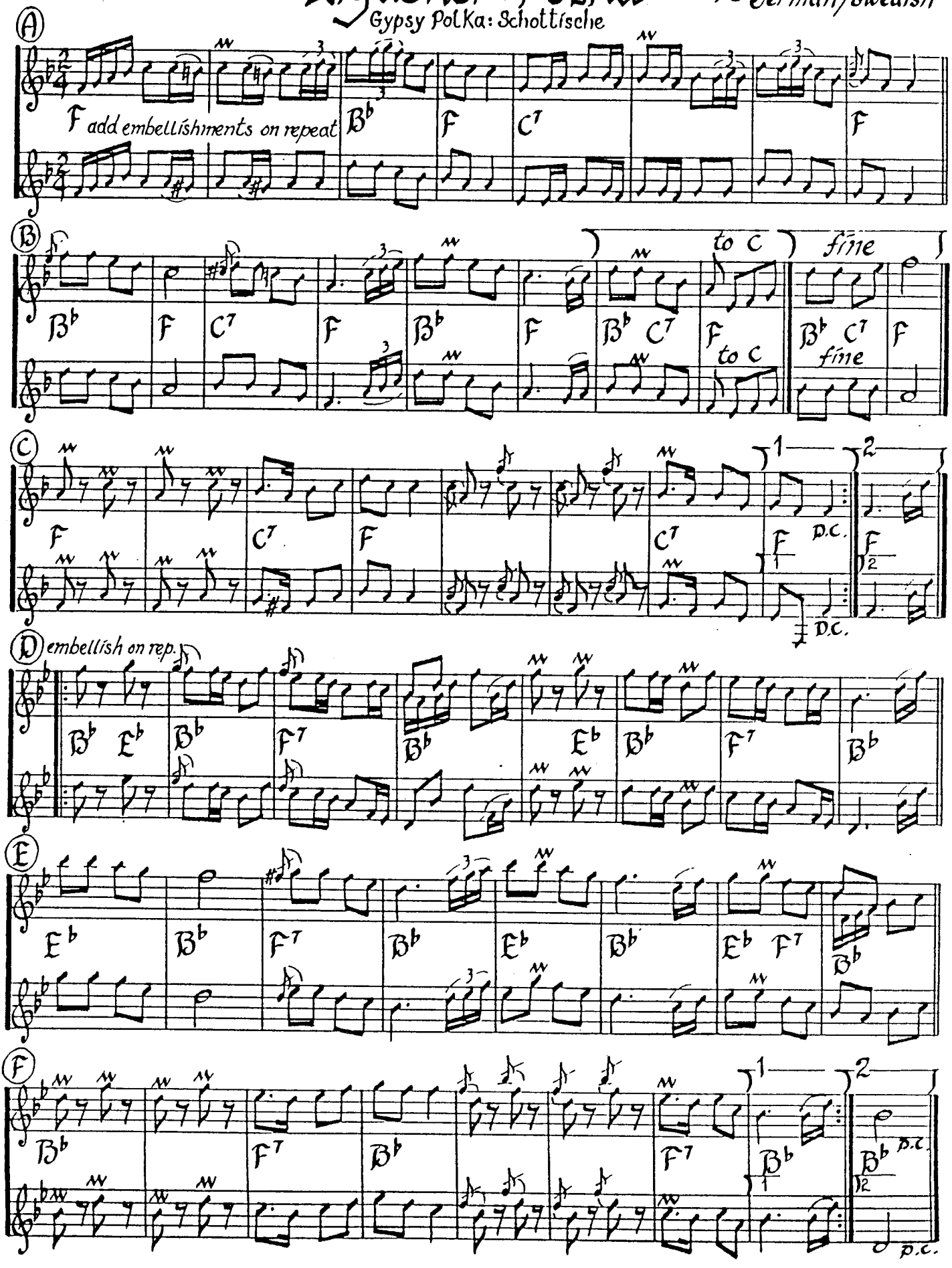

record reference: Kolo Festival, KF 4203 (45)

Transcribed by
Richard Geisler
Nov., 1981

# Ziguener Polka

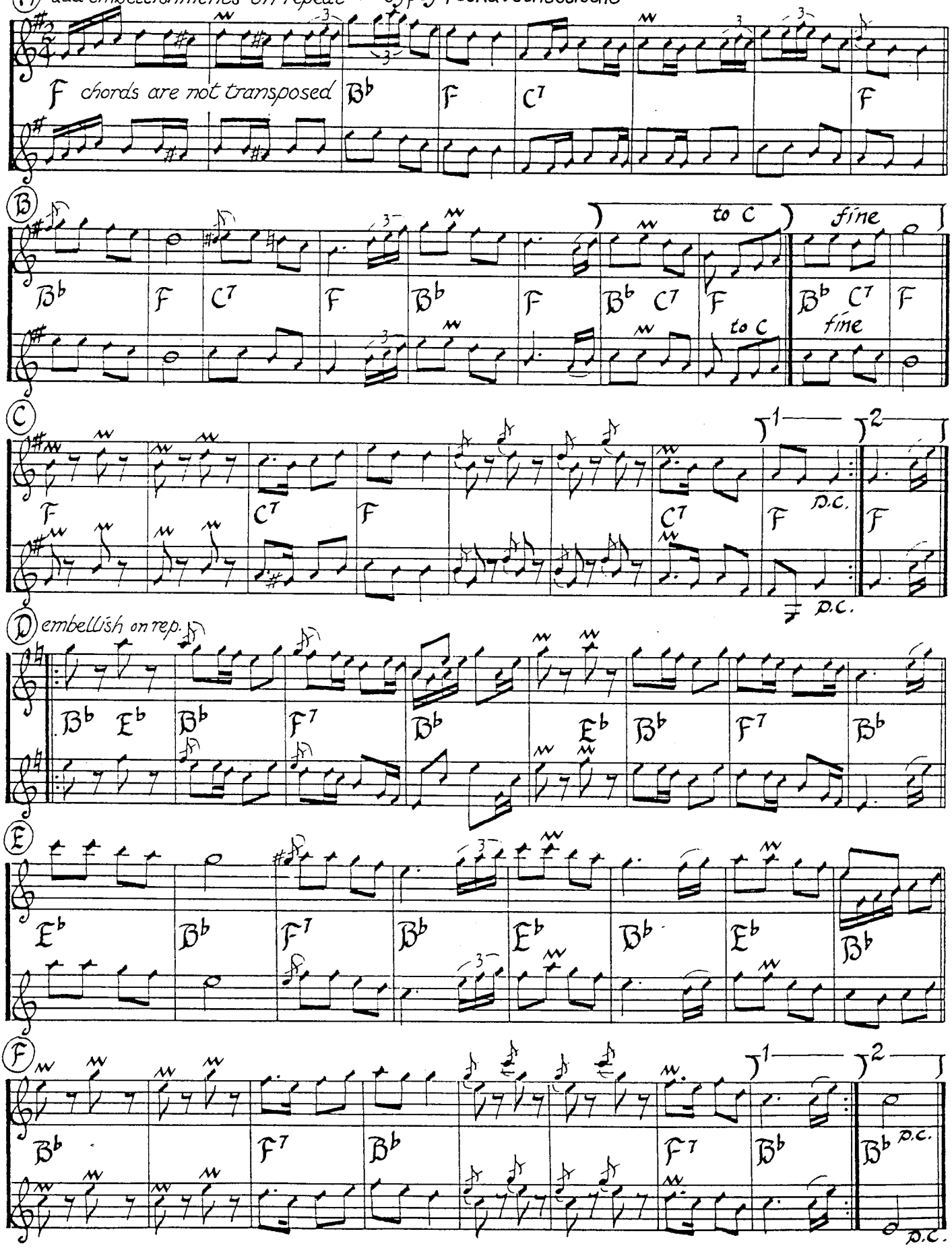
Gypsy Polka: Schottische

~ German/Swedish



B♭ trumpet/clarinet

# Zigeuner Polka

~ German/Swedish

Gypsy Polka: Schottische