

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

~ Contents in Alphabetical Order ~

Page		
1	Avant Deux De Travers + Bb instr.	38-40 Kanásztanc
2	Avant Deux Du Poitou	41 Kanásztanc - Bb
3-4	Bannielou Lambaol (Banners of Lampaul)	42-43 Kapuvári Verbunk
5	Bannielou Lambaol - Bb	44-45 Karapyet
6	Briul De La Fagaraş + Bb	46-47 Knödeldrahner (Dumpling Turner)
7-8	Chernum Verbunk	48-49 Kreuz König (King's Cross)
9	Čo Bogai (singalong polka)	50-51 Kreuz König - Bb
10-11	Czech Waltz/Polka Medley	52-53 Kujawiak Niebieski
12-13	Czech Waltz/Polka Medley - Bb	54 Lamiita
14-15	Das Fenster (The Window)	55-56 Le Laride + Bb
16	Das Fenster - Bb	57 Mach (The Wind)
17-18	Dragaicuta + Bb	58-59 Ne Felj Lányom
19-20	Hanter Dro + Bb	60-63 Polish Kujawiak-Waltz-Polka Medley
21	Hodoroaga	64-65 Sleeping Kujawiak
22-23	Hofbräuhaus Ländler	66 Spinnradl, Das (The Spinning Wheel)
24-25	Hofbräuhaus Ländler - Bb	67 Spinnradl, Das - Bb
26	Honei Viter	68-70 St. Gilgen Figurentanz
27	Honei Viter - Bb	71-72 Swir Swir Mazur
28	Hopak	73 Tarena De La Abrud
29	Hopak - Bb	74-75 Ukrainian Waltz-Polka Medley
30-33	Horehronsky Čzardáš	76-78 Vrtielka Čzardáš
34	Horehronsky Čzardáš - Bb	79 Ziguenerpolka (schottische)
35-36	Joc De Leagane	80 Ziguenerpolka - Bb
37	Joc De Leagane - Bb	







# Bannielou Lambaol

The Banners of Campaol

♩ = 132-138

(A) 3 part vocal

~ Brittany

chorus

(B) optional instrumental, tambourine ad lib.

chorus

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

chording:  $\downarrow \uparrow \downarrow \uparrow$ , 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  $SA^8A^8$  (altos read up an octave)

record reference: Disques Vogue EPL 7-711

transcribed by Richard Seisler

(in Breton) *Bannielou Lambaol*

- 1 *Me'm eus bet plijadure Lambaol awechou,  
Oc'h ober tro an iliz gant an holl bannielou.*  
chorus:  
*Topo popo landibi dibi, jopo popo landibi do,  
Manturla ridodenig, jopirei piralla.*
- 2 *Hag o stouin 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 'veze gwelet pa groge an avel  
Piw oa ar baotred wellan 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'haeran 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.*

# Bannielou Lambaol

The Banners of Campaoul

B<sup>b</sup> clarinet

~ Brittany

$\text{♩} = 132-138$

(A) 3 part vocal

(A) 2nd part

(A) 3rd part

Richard Geisler  
1997

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



# Briul De La Fagaras ~ Romania

(A B) <sup>4x</sup> chording: accordion, guitar

note: (A) is played by solo violin 2<sup>nd</sup> & 3<sup>rd</sup> 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

cut to  $\text{E} \oplus$

$\text{J} = 126-138$

**(A)** *vio.<sup>8</sup>* (w) *ham. dul.* *Clar.* *strgs.* *bass*

**(B)** *Bdul.* (clar. tacet) *vio.* legato *strgs.*

**(C)** *vio. & strgs.* *Clar.*

## Pattern **(A)(B)(C)(D)(A)(E)(A)(A) sine**

### orchestration, melody

- A** clar. + vio. octave higher - Don't play embellishments in parentheses
- B** hammered dulcimer solo (with legato vio.)
- C** bass solo (with clar. optional)
- D** Clar. solo
- A** same as **(A)** above - more embellished
- E** dulcimer solo. (other instrs. repeat **(D)**)
- A** clar. solo (harmony & bass may be that of **(B)**)
- A** } clar. + vio.<sup>8</sup>, fully embellished, ad lib. (harmony & bass that of **(A)**)
- sine** all instrs. repeat concert "d" in their lowest octave, as in the rhythm of the last bar of **(A)**

(Clarinet solo - C part)

Clarinet solo - B<sup>b</sup> part

vio.

strgs.

bass

D.C.

D.C.

D.C.

D.C.

(E) —dulcimer solo— (other instruments play their parts at (D). Clarinet tacet. Plays at key chg.)

*fine*

D.C.  
play (A) 3<sup>x</sup> more

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, 1959

# Čo Bogai

sing-along polka

~ Slovakia

♩ = 120

The musical score consists of five staves, each starting with a circled letter (A, B, C, D, and an unlabeled staff). The music is in 2/4 time with a tempo of 120. Chords are indicated above the notes, including F, C7, and A. Dynamics like 'f' and 'mf' are also present. The score ends with a double bar line.

chording:

A small musical notation showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

① Na tu sua-tu ša-če-ri-nu,  
ša-če-ri-n-sku ne-dě-ľu!

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

② Zver-bo-va-li šo-haj-ič-ka  
na voj-nu zver-bo-va-li  
šo-haj-ič-ka na voj-nu

They called up the young blades  
into the army.

③ Sa-ma kra-ľov-na, sa-ma kra-ľov-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

The Queen herself  
signed the requisition  
in order to get the young blades  
into the army

④ Refrain:  
Čo bogai ně bogai ča-ri ně bogai  
Čo bogai ně bogai ča-ri ně bogai  
Čo bogai ně bogai ča-ri ně bogai, hej!  
bogai bogai bogai bogai ča-ri ně bogai.

Nonsense sing-along refrain:  
Čo bogai etc.

orchestrate to suit

tune, lyrics & translation  
from George Kreshka

① -2-  
Prečo ste ma zverbovali,  
zverbovali v neděľu?!

Why did you call us up  
on a Sunday?

② Prečo ste to nenechali na stredu  
prečo ste to nenechali na stredu?

Why couldn't it have waited  
until Wednesday?

③ Sama Kralovna, etc. ④ Čo bogai, etc.

The Queen herself, etc.

① -3-  
Muzika by pekně hrala,  
pekně hrala do skoku./

Music would be playing  
for the dance.

② Má milá by tancovala, a ja s ňu,  
má milá by tancovala, a ja s ňu

My sweetheart would be dancing  
and I with her.

③ Sama Kralovna, etc. ④ Čo bogai, etc.

The Queen herself, etc.

arr. Richard Bejler  
Sept., 1988

# Czech Waltz-Polka Medley

*moderato*

g D7 g

(melody)

ET Am D7 rit last time fine

rit last time fine

(F#) fine

(C) fine

(D) fine

D7 g ET Am D7

g D.C.

D.C.

D.C.

Suggestion for medley:

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

Polkas: play 1, 2, 1

# Polka 1

*czech medley, p. 2*

*G maj*

*G D7 G D7 G C*

*G D7 G G*

# Polka 2

*G maj*

*stacc.*

*G D7 G D7*

*stacc.*

*D7 G D7 G D7 G*

*arranged in medley  
by  
Richard Seisler*

# Czech Waltz-Polka Medley

B $\flat$  instruments

Waltz

The musical score is divided into two main sections: a waltz and a polka. The waltz section is written in 3/4 time with a key signature of one sharp (F#). It features three systems of three staves each. The first system includes triplets and accents. The second system includes a 'rit. last time' instruction and a 'to fine' marking. The third system includes a 'fine' marking. The polka section is written in 2/4 time with a key signature of two sharps (D major). It also features three systems of three staves each. The first system includes a 'fine' marking. The second system includes a 'fine' marking. The third system includes a 'fine' marking and a 'D.C. al fine' instruction.

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

Handwritten musical score for Polka 1, featuring three staves of music in G major (one sharp) and 2/2 time. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings marked with '1' and '2' above the notes. The piece concludes with a double bar line.

### Polka 2

Handwritten musical score for Polka 2, featuring two systems of two staves each. The music is in G major (one sharp) and 2/2 time. The first system includes the word "stacc." written below the first staff. The second system also includes "stacc." below the first staff. The piece ends with a double bar line.

arranged in medley by  
Richard Seisler



# Das Fenster

~ Germany

♩ = 120  
♩ (A) vio (+fl & va)

Musical score for section A, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The bass clef staff shows a bass line with chords and includes the instruction "play on repeat". Chords are labeled as A, E7, A, F, A, B7, E7, and A, B7, E7. An "acc." (accents) symbol is placed above the first few notes. A circled "A" is at the beginning. The section ends with a double bar line and a repeat sign.

Musical score for section B, featuring a treble clef staff with a key signature of two sharps and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The bass clef staff shows a bass line with chords and includes the instruction "for fine" above the final measure. Chords are labeled as E7, A, E7, D, A, D, A, E7, and A. An "acc." symbol is placed above the first few notes. A circled "B" is at the beginning. The section ends with a double bar line and a repeat sign.

Musical score for section C, featuring a treble clef staff with a key signature of two sharps and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The bass clef staff shows a bass line with chords and includes the instruction "wood block on repeat" above the first few notes. Chords are labeled as D, A7, D, A7, D, A, E7, A, E7, A, A7, and A, A7. An "acc." symbol is placed above the first few notes. A circled "C" is at the beginning. The section ends with a double bar line and a repeat sign.

Musical score for section A2, featuring a treble clef staff with a key signature of two sharps and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The bass clef staff shows a bass line with chords and includes the instruction "wood block on repeat" above the first few notes. Chords are labeled as D, A7, D, D, E7, A7, and D, E7, A. A circled "A2" is at the beginning. The section ends with a double bar line and a repeat sign.

Musical score for section B2, featuring a treble clef staff with a key signature of two sharps and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The bass clef staff shows a bass line with chords and includes the instruction "on repeat" above the first few notes. Chords are labeled as A7, F, D, A7, G, D, G, D, A7, D, D, A7, and D, B7. A circled "B2" is at the beginning. The section ends with a double bar line and a repeat sign.

Das Fenster, p. 2/2

**C<sub>2</sub>**

guitar (8va bassa)

**A<sub>3</sub>**

wood block on repeat

**B<sub>3</sub>**

**C<sub>3</sub>**

al fine

play = A B C A<sub>2</sub> B<sub>2</sub> C<sub>2</sub> A<sub>3</sub> B<sub>3</sub> C<sub>3</sub> A B

chording by guitar (acc.)

for violin, guitar, accordion  
bass, wood block

transcribed by  
Richard Geisler

record reference:  
Tanz SP 23-060; Folkraft 1511

Jan., 1982

*B<sup>1</sup> trumpet & clarinet*

*transposed & arranged by  
Richard Seisler, 9/86*

# Das Fenster

*~ Germany*

The musical score is written for B<sup>1</sup> trumpet and clarinet in G major (two sharps) and 2/4 time. It consists of ten systems of staves, each with a circled letter (A through C) and a number (1 or 2) indicating the instrument's part. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system (A<sup>1</sup>) includes the instruction '-play on repeat-'. The second system (B<sup>1</sup>) ends with a 'fine' marking. The third system (C<sup>1</sup>) continues the melodic line. The fourth system (A<sup>2</sup>) features a complex rhythmic pattern with 'acc.' markings for both instruments. The fifth system (B<sup>2</sup>) is a simpler melodic line. The sixth system (C<sup>2</sup>) includes a 'trp (cl)' marking. The seventh system (A<sup>3</sup>) features a triplet and a 'CL.' marking. The eighth system (B<sup>3</sup>) includes a 'trp.' marking. The ninth system (C<sup>3</sup>) includes a 'CL.' marking and a '3' marking. The final system (C<sup>3</sup>) includes a 'CL.' marking, a '3' marking, and a 'D.S. al fine vio.' marking.

# DRĂGĂICUTA

~ Romania

INTRO ♩ = 60

INTRO + (AB)<sup>5</sup>x + CODA

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

clarinet

plucked instruments

accordion: Bm block chording

bowed bass

*legato*

1 2

1 2

1 2

E Dm E Bm Dm

1 Dm 2 Dm

1 2

**B**

clar. enters on harmony @ bar 4, beat 3

clar. enters on harmony

harmony

melody

Dm Dm E E E Dm Dm Dm

**CODA**

D.C.

D.C.

D.C.

1 E E Dm 2 E E Bm Bm

D.C.

D.C.

**TRANSPPOSITION FOR CLARINET**

**INTRO**

on repeat **A**

legato

**B** clar. enters on harmony @ bar 4, beat 3

clar. enters on harmony

melody

**CODA**

D.C.

**RECORD REFERENCE: Roumanian Folkdances 2, Nevofoon 15 005**

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

**ORCHESTRATION**

- |                                      |                                    |
|--------------------------------------|------------------------------------|
| 1. A: tutti melody                   | 4. A: as 1.                        |
| B: clar adds harmony @ bar 4, beat 3 | B: clar. solo on melody            |
| 2. Same as 1.                        | 5. A: tutti melody                 |
| 3. A: vn solo                        | B: clar. plays harmony all through |
| B: + fl/recorder; clar. plays har.   | CODA: tutti                        |
| @ bar 4, beat 3 on repeat            |                                    |

*Transcribed by  
Richard Geisler  
April, 1999*

**A** (Intro.  $Gm$ )  $\text{♩} = 92$  *Hanter Dro* *Brittany*

*play for 13 & 14 only*

**B**

*play on repeat*

*B $\flat$  Clarinet*

*play for 13 & 14 only*

*play on repeat*

notes on playing *Hanter Dro*, *Brittany*

play  $(A)T^x + \frac{1}{2}A$

✓ song: *Quand j'étais jeune*

✓ instrumental arrangement: solo instr. plays  $(A)T^1$  &  $T^2$ , then joined by more instrs. for  $T^3$  &  $T^4$  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  $(A)T^1$  &  $T^2$ , then play syncopated rhythm (as noted) for  $T^3$  &  $T^4$ . Continue at **B** with  $\text{♩}$  etc. On repeated play-throughs of the tune, ad lib the various rhythmic possibilities at **A**; but play **B**  $\text{♩}$ .

✓ 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 Seisler, 1/86

# Hanter Dro

p. 2/2

Quand j'étais jeune à dix-huit ans,  
j'étais beau et galant.  
Les amoureuxses venaient me voir  
le soir dedans ma chambre (au gai!)  
La plus jeune des amoureuxses  
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

(A)  $\text{♩} = 192$   
violin

(B)

(A) *transposition for clarinet*

(B)

## notes on playing Hodoroaga

- ✓ originally in E major
- ✓ chording: use block chords  
in rhythm of  $\text{♩} \text{♩} \text{♩} \text{♩}$
- ✓ bass: stay constant on rhythm, but  
may ad lib notes within the chords
- ✓ soprano recorder will play flute (frula)  
line in the right octave

(A+B)<sup>5x</sup>

## ✓ Orchestration

- 1 { A solo violin  
B + flute, bass, chords
- 2-3 full orch.
- 4-5 full orch., vio<sup>8va</sup>

transcribed by Richard Geisler, Jan, 1987



# Hofbräuhaus Ländler

$\text{♩} = 63$

~ Bavaria

*Tritro.* acc. plays down stems

(A) Sax or trumpet



acc. plays down stems, sax "upstems"

tuba

to (D) (B) Clarinet

clar.

B $\flat$  acc.

2/4

F1 B<sup>b</sup>

acc. C

CT F C GT

(A) sax or trp. (D) clarinet clar.

C CT F D.S.

use this chording for 3<sup>rd</sup> & 4<sup>th</sup> times

13

F1 B<sup>b</sup>

B<sup>b</sup> B<sup>b</sup> retard

play = A B C A D  
 accordion chording =  
 ♭ ♭ ♭ except at D  
 during 3<sup>rd</sup> & 4<sup>th</sup> times  
 (see score (D), bars 5 ff.)

record reference:  
 Bowery BF-207-A

orchestrate to suit

transcribed by  
 Richard Geisler  
 Dec., 1981

*B<sup>b</sup> trumpet & clarinets*

# Kofbräuhaus Ländler

*~ Bavaria*

Intro.  $\text{♩} = 60$

(A)

8

The musical score is written for *B<sup>b</sup> trumpet & clarinets* in 3/4 time, with a tempo of  $\text{♩} = 60$ . The key signature has one sharp (F#). The score is divided into sections marked with circled letters (A) and (B).  
- **Section A:** The first system (measures 1-8) starts with a *trp.* marking and includes a *acc (cls)* marking. Chords are F, C<sup>7</sup>, F, F, and C<sup>7</sup>.  
- **Section B:** The second system (measures 9-16) features a *1, 3* marking and chords B<sup>b</sup>, F, C<sup>7</sup>, F, and B<sup>b</sup>.  
- **Section C:** The third system (measures 17-24) includes a *7* marking and a *to D* instruction. Chords are F, C<sup>7</sup>, F, B<sup>b</sup>, F, and B<sup>b</sup>. A *cls to D* marking is present.  
- **Section D:** The final system (measures 25-32) starts with an *acc* marking and features chords B<sup>b</sup>, F<sup>7</sup>, and B<sup>b</sup>. It includes a *1, 3* marking and a repeat sign.

- chords are not transposed -

B<sup>b</sup> trp & Cls

Hofbräuhaus, 2/2

2 4 C

C7 F C

(A) (D) G7 C C7 F D.S. Bb F7 Bb Cls

(optional part for trp. Play for 7/8 & 7/4 with pickups in 7/2)

1,3 Bb F7 Bb

2 4 Bb F7 Bb C

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

# Honei Viter

Ukraine

♩ = 132

**(A)** cl, trp

soprano recorder/fl<sup>8va</sup>

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

**(B)** trp, cl

**(C)** CL<sup>8va</sup>, trp

**(D)** trp, cl \* on repeat

Am, ET, Am, ADADAD, ET, ADA DA, ET, A

**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 **(A)** follows bass line)

$(A-D)^{4x} + A-C$

Honei Viter = Whirlwind

record reference

Star, S-8413

transcribed by  
Richard Geisler

Nov., 1981

# Konei Viter

~ Ukraine

B<sup>b</sup> Clarinet & Trumpet

♩ = 132

(A-D) <sup>4X</sup> + A-C

A Clarinet

Musical notation for section A, Clarinet part. The staff shows a melodic line in G major with a key signature of one sharp (F#) and a common time signature. The music consists of eighth and sixteenth notes, with some triplets and slurs. The tempo is marked as quarter note = 132.

trumpet

Musical notation for section A, Trumpet part. The staff shows a melodic line in G major, mirroring the Clarinet part. It includes slurs and accents.

tr.

Musical notation for section B, Clarinet and Trumpet parts. The staff shows a melodic line in G major. The Clarinet part is marked with a forte (f) dynamic and a trill (tr.). The Trumpet part is marked with a forte (f) dynamic. The section ends with a double bar line and a repeat sign.

C trp + cl ova

Musical notation for section C, Trumpet and Clarinet parts. The staff shows a melodic line in G major. The Clarinet part is marked with a forte (f) dynamic and a trill (tr.). The Trumpet part is marked with a forte (f) dynamic. The section ends with a double bar line and a repeat sign.

D trp + cl loco

Musical notation for section D, Trumpet and Clarinet parts. The staff shows a melodic line in G major. The Clarinet part is marked with a forte (f) dynamic and a trill (tr.). The Trumpet part is marked with a forte (f) dynamic. The section ends with a double bar line and a repeat sign. The word "fine" is written at the end of the staff.

1st  
on repeat

1st  
on rep.

fine

Richard Geisler  
5/94

# Hopak

~ Ukraine

Intro. ♩ = 132

Section A: Musical notation for the first system, including guitar chords (C, G, C, GT, C, GT, G, D7, G, D7, G, D7, G) and a ritardando marking.

Section B: Musical notation for the second system, including guitar chords (C, GT, C, GT, C, GT, C) and first/second endings.

Section A': Musical notation for the third system, including guitar chords (G, D7, G, D7, G, D7, G, D7, G).

Section C: Musical notation for the fourth system, including guitar chords (Em, D, Em, B7, Em, B7, Em) and first/second endings.

Section D: Musical notation for the fifth system, including guitar chords (Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb) and first/second endings.

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)<sup>2x</sup> + AB + AA

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

# Hopak

~ Ukraine

B<sup>b</sup> Clarinet / Trumpet

INTRO + (AB + AAB + A'(CD)<sup>2X</sup> + AB + AA

Intro  $\text{♩} = 132$

**A** *f*

**B**

**A**

**C**

**D**

D.S.

D.S.

Richard Geisler 5/94



# Horehronský Czardáš

~ Czechoslovakia

Intro  $\text{♩} = 66 \rightarrow 69$

$\text{♩} = 69 \rightarrow 84$  (A) chorus

$p$  *Em A* *Em A* *Em A* *Em B<sup>7</sup>* *Em marcato* *Em A* *Em B<sup>7</sup>*  
*legato*

$\text{♩} = 88 \rightarrow 96$   
*Em* *A* *Em* *C* *D<sup>7</sup>* *G* *Am* *D<sup>7</sup>* *G* *B<sup>7</sup>*

*Em A* *Em A* *Em B<sup>7</sup>* *Em* *Em*

record reference:  
 Apon LP 2435  
 Apon 45-2146

**f.**  
**B** orch.  $\text{♩} = 160; 184 \rightarrow 192$  after D.S.

fl./cl. *Em A* *etc. after D.S.* *Em B7* *Em* *Em*  
1 2 *vios.*  
*fl. after D.S.*

*(f) on repeat*

*(f) (f) (f) etc.* *D.S.* *str.* *w.*  
C D7 G Am D7 G B7 *Em A* *Em A* *Em B7*

1 2 *vios.* **A2** chorus  $\text{♩} = 160$

*Em* *Em* *fine* *Em* *Em* *Em B7*  
*fine*

1 1 2 (b)

Em Em C D<sup>1</sup> G Am D<sup>1</sup> G B<sup>1</sup>

1 1 2 (B<sub>2</sub>) *orch.* ♩ = 168

Em A Em A Em B<sup>1</sup> Em Em B<sup>m</sup> E

B<sup>m</sup> E B<sup>m</sup> F<sup>#1</sup> B<sup>m</sup> E B<sup>m</sup> E B<sup>m</sup> E B<sup>m</sup> F<sup>#1</sup> B<sup>m</sup>

Chords: G A7 D Em A7 D F#7 Bm E Bm E Bm F#7

D.S. al fine  
D.S. al fine  
flute

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 pekne mesto.  
Ay tej Hel'pe, av tej Hel'pe  
Svarnych chlapcou je sto.

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

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

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

2(a) Za Janičkom, za Pavličkom  
Krok by nespravila  
Za Duričkom, za Mišičkom  
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 širo pole  
Len za jednym, len za jednym  
Potešenie moje/

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

transcribed by  
Richard Geisler  
Dec., 1981

(2b is repeated in last ©)

# Horehronský Czardáš

B<sup>b</sup> clarinet

~ Czechoslovakia

Intro.  $\text{♩} = 66-69$

**(A)** vocal  $\text{♩} = 69-84$

$\text{♩} = 88-96$

**(B)** instr.  $\text{♩} = 160$  (184-192 after D.S.)

**(A<sup>2</sup>)** vocal

*fine*

**(B<sup>2</sup>)** instr.

*D.S. al fine*

ABA<sup>2</sup>B<sup>2</sup>B

Richard Geisler  
1991

# Joc de Leagăne

A ♩ = 56

(AB)<sup>2x</sup> + A

~ Romania

First system of musical notation for 'Joc de Leagăne'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is written in the top staff, and the bass line is in the bottom staff. Chords are indicated below the staves: F, Gm, Dm, F, C, Dm, Am, Dm.

Second system of musical notation for 'Joc de Leagăne'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is written in the top staff, and the bass line is in the bottom staff. Chords are indicated below the staves: Am, Dm, Am, F, C, Gm, Dm.

B

Third system of musical notation for 'Joc de Leagăne'. It consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is written in the top staff, and the bass line is in the bottom staff. Chords are indicated below the staves: Dm, Gm, Dm, F, C, Dm, F, Am.

Fourth system of musical notation for 'Joc de Leagăne'. It consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is written in the top staff, and the bass line is in the bottom staff. Chords are indicated below the staves: C, Dm, Am, F, Gm, C, Dm.

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 batrin :/

*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 la, etc.

**CLARINET***Joc de Leagăne*

~ Romania

A ♩ = 56


(AB)<sup>2x</sup> + A  
(B = B w/ repeat)

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)<sup>2x</sup> + 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

(A)  $\text{♩} = 100$   
 violins (8<sup>va</sup> after D.C.)

Musical score for section A, measures 1-4. Includes staves for Violins, B<sup>b</sup> Clarinets, and Bass. Chords: FT, B<sup>b</sup>, G<sup>m</sup>, D<sup>7</sup>, G<sup>m</sup>. Includes markings for *trmw* and *trmw*.

(B) (8<sup>va</sup> after D.C.)

Musical score for section B, measures 5-8. Includes staves for Violins, B<sup>b</sup> Clarinets, and Bass. Chords: FT, B<sup>b</sup>, FT, B<sup>b</sup>, FT, B<sup>b</sup>, D<sup>7</sup>, G<sup>m</sup>, D<sup>7</sup>, G<sup>m</sup>. Includes markings for *trmw* and *fine*.

Introduction:

Last 2 bars of (C)

ABC<sup>B</sup>+D+ABC<sup>B</sup>

Clarinets: ABC<sup>B</sup>+D+ A<sub>2</sub>B<sub>2</sub>C<sub>2</sub>B<sub>3</sub>

Clarinet parts

are transposed

chording:

Chording diagram for sections A, B, and C. Section A shows a sequence of chords. Section B shows a sequence of chords with a circled 'D'.

**C**

*E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> D<sup>7</sup> E<sup>b</sup> B<sup>b</sup> D<sup>7</sup> G<sup>m</sup> D<sup>7</sup> G<sup>m</sup> D.S.*

**D\***

*trm trm trm trm*

*B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> G<sup>m</sup> D<sup>7</sup> G*

\* note: if played without clarinets, use untransposed melody: 2<sup>nd</sup> line

(D cont.)

trmv trmv

F7 B<sup>b</sup> F7 D7 E<sup>b</sup> Cm<sup>3</sup> Gm D7 G D.C.

to A<sub>2</sub>

D.C.

D.C.

for Clarinets

A<sub>2</sub> to B<sub>2</sub>

B<sub>2</sub>trmv to C<sub>2</sub>

C<sub>2</sub>trmv to B<sub>3</sub>

B<sub>3</sub>trmv fine

record reference  
 Qualiton LPX-18007  
 Folkraft LP-29

Kanasztanc (Karádí):  
 Swineherd Dance from Karádí

transcribed by  
 Richard Geisler  
 Mar., 1982

B<sup>b</sup> Clarinets

Karasztonc

p. 4 (of 4)

(A)  $\text{♩} = 100$

(B<sup>1</sup>)

(C)

(B<sup>2</sup>)

(A<sup>2</sup>)

(B<sup>3</sup>)

(A<sup>3</sup>)

(B<sup>4</sup>)

(C<sup>2</sup>)

♩ = 96-112 (A)-F

# Kapuvari Verbunk ~ Hungary

(A) violin  
play *8va* 2nd time

clarinet & violin

Gm D7 C7 A7 D7 Gm D7 Gm C7 C#dim A7 D7 Gm D7 Gm

(B) (to C after D.C.)

Eb Cm Ab Adim D7 A7 D7 Eb Cm Ab Fm G7 Cm G7 Cm (to C after D.C.)

(C) clarinet, harmony (1st clar. plays melody at A,B)

Gm D7 C7 A7 D7 Gm D7 Gm C7 C#dim A7 D7 Gm D7 Gm

(D) Eb Cm Ab Adim D7 A7 D7 Eb Cm Ab Fm G7 Cm G7 Cm

D.C.

(E) cembalon (accordion)

Gm D7 C7 A7 D7 Gm D7 Gm

vios.

(F) clarinets + violin *8va*

C7 C#dim A7 D7 Gm D7 Gm vico.

(F) Eb Cm Ab Adim D7 A7 D7 Eb Cm Ab Fm G7 Cm G7 Cm

scheme: (AB+CD+AB+EF) + (GHIJ) simplified: (AB)4x + G4x

Kapuvári Verbunk, 2/2

*violin marcato*  $\text{G}^7$   $\text{C}^7$   $\text{E}^7$   $\text{F}$

*clarinet*

*gmb*  $\text{C}^7$   $\text{F}$   $\text{G}^7$   $\text{A}^7$   $\text{B}^b$   $\text{C}^7$   $\text{D}$

*cembalon (Clar)*  $\text{D}^7$   $\text{G}^7$   $\text{C}^7$   $\text{E}^7$   $\text{F}$   $\text{G}^7$   $\text{A}^7$   $\text{gmb}$   $\text{C}^7$   $\text{F}$   $\text{G}$   $\text{A}^7$   $\text{B}^b$   $\text{C}^7$   $\text{D}$

*+bass 8bassa*  
*cembalon (acc.)*  $\text{D}^7$   $\text{G}^7$   $\text{C}^7$   $\text{E}^7$   $\text{F}$   $\text{G}^7$   $\text{A}^7$

*gmb*  $\text{C}^7$   $\text{F}$   $\text{G}$   $\text{A}^7$   $\text{B}^b$   $\text{C}^7$   $\text{D}$

*clarinets (vio. repeats)*  $\text{D}^7$   $\text{G}^7$   $\text{C}^7$  *accel. to fine*  $\text{E}^7$   $\text{F}$   $\text{G}^7$   $\text{A}^7$

*gmb*  $\text{C}^7$   $\text{F}$   $\text{G}^7$   $\text{A}^7$   $\text{B}^b$   $\text{C}^7$   $\text{D}$  *fine*

**Bass**

$\text{A}$   $\frac{4}{4}$  play  $\text{A}$   $\text{B}$  4 times  $\text{A} = \text{C} \text{ E}$ ;  $\text{B} = \text{D} \text{ F}$   $\text{B}$  4x

$\text{G}$   $\frac{2}{4}$  play  $\text{G}$  one time, followed by melody at  $\text{H}$  8bassa; then play  $\text{G}$  twice more  $\text{G} = \text{E} \text{ D}$

notes on playing Kapuvári

record reference: Qualiton LPX 1800T

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

chording:  $\frac{4}{4}$   $\text{G}^7$   $\text{C}^7$   $\text{E}^7$   $\text{F}$   $\frac{2}{4}$   $\text{G}^7$   $\text{A}^7$   $\text{B}^b$   $\text{C}^7$   $\text{D}$  transcribed by Richard Geisler Sept, 1987

# Karapyet

$\text{♩} = 144$

$\text{♩}$

~Russia

①

A Dm A<sup>7</sup> Dm A<sup>7</sup> Dm

②

D Gm C<sup>7</sup> F Dm A<sup>7</sup> Dm *repeat from ① 1st time only*

D<sup>7</sup> Gm C<sup>7</sup> F Dm A<sup>7</sup> Dm

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" & tonic  
 chording:

Jan., 1982



# Knödeltrahner

~ Austria

♩ = 160  
Intro.

The first system of music features three staves. The top staff is for the clarinet, the middle for the accordion, and the bottom for the bass. The tempo is marked as quarter note = 160. The key signature has one flat (B-flat). The time signature is 3/4. The music begins with a double bar line and a circled 'A' above it. Chord symbols 'C' and 'G7' are placed above the clarinet and accordion staves. The bass line consists of quarter notes.

The second system continues the piece with three staves. The clarinet and accordion parts feature more complex rhythmic patterns, including eighth notes and sixteenth notes. Chord symbols 'C' and 'F' are present. The bass line continues with quarter notes.

The third system concludes the piece. It features a double bar line with a circled 'B' above it. The clarinet and accordion parts end with a 'fine' marking. The bass line ends with a 'fine' marking. A final instruction reads 'F play 8th notes lightly'. Chord symbols 'C' and 'G7' are used throughout the system.

*Knödeldrahner, p. 2/2*

Play pattern with repeats included:  
 $(AA + BB)^2 + A$   
(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 Seisler*  
*Sept., 1981*

# Kreuz König

~ Germany

Intro  $\text{cl}$   $\text{J.} = 58$

Musical score for the first system, featuring three staves. The top staff is for trumpet (trp) with a key signature of one flat and a 3/8 time signature. The middle staff is for clarinet (cl). The bottom staff is for clarinet/trumpet (cl/trp). The music begins with an introduction for clarinet. A first ending bracket labeled 'A' spans the first two measures of the main section. Chords  $B^b$ ,  $F$ ,  $C^T$ , and  $F$  are indicated. The second ending includes the instruction 'swing 16th notes'.

Musical score for the second system, featuring three staves. The top staff is for clarinet solo (CLS). The middle staff is for trumpet (trp). The bottom staff is for trumpet (trp). Chords  $B^b$ ,  $C^T$ ,  $F$ ,  $F$ ,  $C^T$ , and  $F$  are indicated.

Musical score for the third system, featuring three staves. A second ending bracket labeled 'B' spans the first two measures of the section. The tempo is marked  $\text{J.} = 76$  faster through. The top staff is for trumpet and clarinet (trp, cl). The middle staff is for trumpet and clarinet (trp, cl). The bottom staff is for trumpet (trp). Chords  $B^b$ ,  $C^T$ ,  $F$ ,  $B^b$ ,  $F$ , and  $B^b$  are indicated.

Kreuz König = King of clubs

record reference: *The Folk Dancer*, MH 1022  
*Imperial* 1102

♩. = 56 Tempo I°

trp/cl

♩. = 54

trp

swing 16th notes

(A B C D) 2<sup>x</sup> or more

instrumentation:

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

-orchestrate to suit-

chording:

Transcribed by Richard Seisler  
Jan., 1982

B<sup>b</sup> trumpet, s' clarinet

# Kreuz König

-Germany

Intro. ♩ = 58

Ⓐ trp (swing 16<sup>th</sup> notes slightly)

The first system of the introduction consists of three staves. The top staff is for the B<sup>b</sup> trumpet, the middle for the s' clarinet, and the bottom for a common accompaniment instrument. The key signature is one sharp (F#) and the time signature is 3/8. The first four measures contain the notes B<sup>b</sup>, F, C<sup>7</sup>, and F. The next four measures contain F<sub>trp (cl)</sub>, C<sup>7</sup>, and F. The bottom staff has a melodic line with some slurs and accents.

The second system continues the introduction. The top staff has notes B<sup>b</sup>, C<sup>7</sup>, and F. The middle staff has notes F<sub>trp</sub> and C<sup>7</sup>. The bottom staff continues its melodic line. There are some slurs and accents throughout the system.

The third system of the introduction. The top staff has notes B<sup>b</sup>, C<sup>7</sup>, and F. The middle staff has notes B<sup>b</sup><sub>trp s' cl</sub>, F<sup>7</sup>, and B<sup>b</sup>. The bottom staff continues its melodic line. A double bar line is present in the middle of the system. The tempo marking for this section is ♩ = 76.

© J.=56  
trp (cl)

© J.=54  
trp (swing 16th notes slightly)

Chords are not transposed

Intro + (ABCD)<sup>2x</sup> or more

transposed by Richard Seisler  
July, 1986

# Kujawiak Niebieski

~ Poland

$\text{♩} = 132$

Intro.  $\text{♩} = 132$

strings play in gently swinging manner  
clarinets & accordion

ET legato Am ET Am

ET Am ET Am E<sup>7</sup> Am E<sup>7</sup> Am ET

acc. (or cl.) solo  
strings (or cl.)

Am ET Am ET Am E<sup>7</sup> Am

Strings.  
Dm  
Cl.

ET Am Dm Am ET Am

acc.

Am ET Am Dm Am ET Am fine

acc. fine

Ku. Niebieski, p. 2/2

**D** #pizz. on top, gliss. on bottom

**A** **D** acc. solo **A** **D**

legato

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

transcribed by  
Richard Geisler

record reference: Express (45)  
Muza N P O T  
Bruno 51038  
Folkdance Underground #4



# Lamjita

—Romania

♩ = 108

①

violins

clarinets

mandolin

bass

(play next line)

1. 2.

(trill to g)

②

Dm Gm A Dm Gm Dm Dm

D.C.

D.C.

D.C.

(play next line)

1. 2.

play 3 times or more

Clarinet parts are transposed

transcribed by Richard Seisler

Intro: Inter.

# Le Laridé

~ Brittany

(A) harp (man. rec. vio)

♩ = 112

harp (autoharp) add another melody instr on repeat of (A) from (B)

3 7 vocal entry

bass enters at \*

(B)

Dm Am Dm Am Dm Am Dm Am Dm

(bass can ad lib freely)

Dm C (Am) Dm Am Dm C (Am) Dm Am Dm fine

(bass can ad lib freely)

fine

D.C.

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 (A) to begin, upstems at (B). Upon repeat of (A) from (B) play upstem chords. As piece develops intensity, become more active by playing half notes at (A) as ♯'s and by playing downstems at (B).
- ✓ autoharp. Play part under melody line. Become more active by strumming chords as ♯'s.
- ✓ drumming. Drum (snare) enters at 2nd time through (C) (D), playing steady ♩ ♩ ♩.
- ✓ clarinet. May be used as vocal substitute. note jazz obligato for middle or last instrumental.

vocal (C) solo (violin 8va or clarinet 8va)

Musical staff with notes and chords: Dm 3 Am Dm Am Dm 3 Am (C) Dm Am Dm

+ voices or instrs on melody (soprano recorder 8va)

harmony enters

Musical staff with notes and chords: Dm (Am) Dm Am Dm (Am) Dm Am Dm

+ voices or instrs on harmony

Musical staff with notes and chords: Dm Am Dm Am Dm Am Dm

(D) chorus

Musical staff with notes and chords: Dm solo Gm Am + voices or more instrs Gm Am solo

(C) Bb Clarinet

Musical staff for Bb Clarinet with notes and triplets

Musical staff with notes and triplets, ending with fine

(D)

Musical staff with notes and triplets, ending with fine

(A) option: for instrumental variety (legato with lip slurs)

clar. jazz obligato

Musical staff with notes and slurs, ending with fine

guitar/banjo on melody continuing throughout

(B)

Musical staff with notes and slurs

Musical staff with notes and slurs, ending with fine

watch out for [musical notation] in C beware of 3 beat bars at end of each section transcribed by Richard Seisler Feb. 1986

record reference: ABA+(CD)4x+AB+(DC)2x+AB Dances from Brittany; Fontana 6399 005, "Tri Martolod" AB = instrumental intro.s interlude CD = vocal or instr. substitute rhythm.s bass in CD same as in AB

# Mach

The Wind

Poland

$\text{♩} = 44$   
Intro.

clarinet  
accordion-use double octave stop

marcato

$\text{♩} = 44 \rightarrow 160$

acc. C accel.

acc. plays double octaves

acc. 3/4

Dm A' Dm A' Dm A' Dm A' Dm

C' F C' F C' F C' F

D.S. fine

(A B)<sup>2x</sup> or more

chording:

Intro: (A) *Legato*

(B) *Legato*

percussion: tambourine or metal bar struck ad lib.

record reference:

Tance Ludowe z Polskij, ZM-40591  
(Folk Dances from Poland)

transcribed by Richard Geisler, Dec, 1981

# Ne Félj Lányom

Hungary

Intro.  $\text{♩} = 126$

guitar (accordión)

**A** zither

zither chording

guitar strums halfnote chords...

**B** violin (+ zither & guitar chording) tr

zits.

**C** drum enters on repeat of (B) from (C), continues to end

zits.

**B** vocal (+ zither & guitar chording) play (B) 2' after repeat 3 from (C) to (B)..... then..... cut to (D) ⊕

zits.

**C** zither

+ zit/gtr chording

vocal (+ zit/gtr chording)

zits.

**D** török-síp (turkish pipe, zurna) vio. & zit. tacet

Am°

Am°

Am°

D.S.

*Ne Félj Lányom*: neh fay LAH-nyohm Dance arranged by Stephan Kotansky, based on steps of the Hungarian-speaking "Gyimesi Csángó" people. Music is adapted from a "Moldvai Csángó" 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 & fifth, without the third.  
Am-t = played without root (tonic) of chord, or chord played in its 2<sup>nd</sup> inversion:

- ✓ accordion & autoharp as substitutes for zither drone & 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 (A), is accomplished with autoharp. The "open" chords are played by depressing simultaneously the 7<sup>th</sup> and the major buttons of the chords indicated.

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

- ✓ drumming: at (D): etc. etc. at (E): etc. etc.

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 juhögéstől

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 imádságtól

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

Poland

transcribed & arranged  
by Richard Geisler

$\text{♩} = 132$

First system of musical notation for Kujawiak #1, measures 1-4. The music is in 3/4 time. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. Chords are indicated below the bass staff: Am, Dm, E7, Am, Dm, E7.

Second system of musical notation for Kujawiak #1, measures 5-8. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. Chords are indicated below the bass staff: Am, Dm, E7, Am, E7, Am.

Third system of musical notation for Kujawiak #1, measures 9-12. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. Chords are indicated below the bass staff: Dm, Am, E7, Am, E7, Am.

# Kujawiak #2

$\text{♩} = 144$

First system of musical notation for Kujawiak #2, measures 1-6. The music is in 3/4 time. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. Chords are indicated below the bass staff: Am, E7, Am, E7, Am.

Second system of musical notation for Kujawiak #2, measures 7-12. The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the bass line. Chords are indicated below the bass staff: E7, Am, E7, Am.

### Waltz #3

$\text{♩} = 176$



# KrakowiaK #1

3/4

$\text{♩} = 120-132$

~ Poland

First system of musical notation for KrakowiaK #1. It consists of a treble staff with a piano accompaniment and a melody line in the bass staff. The piano accompaniment includes the following chords: C7, F, C7, F, C7, F, C7, F.

Second system of musical notation for KrakowiaK #1. It consists of a treble staff with a piano accompaniment and a melody line in the bass staff. The piano accompaniment includes the following chords: Bb, F, C7, F, Bb, F, C7, F.

Third system of musical notation for KrakowiaK #1. It consists of a treble staff with a piano accompaniment and a melody line in the bass staff. The piano accompaniment includes the following chords: C7, F, C7, F, C7, F, C7, F.

# KrakowiaK #2

First system of musical notation for KrakowiaK #2. It consists of a treble staff with a piano accompaniment and a melody line in the bass staff. The piano accompaniment includes the following chords: F7, Bb, F7, Bb, F7, Bb, F7, Bb.

# Kujawiak #2

Czerwone Jabłuszko  
Red Apple

1

Czerwone jabłuszko po stole się toczy  
Takie dziewczę kocham co ma jasne oczy  
Gęsi za wodą, kaczki za wodą,  
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 jabłuszko, przekrajane na krzyż,  
Czemu ty dziewczyno, krzywo na mnie patrzysz?  
/Gęsi za wodą, itd/

Oberek, obereczek, 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

$\text{♩} = 132$

Intro

play in gently swinging manner

**A** *Legato* Am ET Am

**B** *marcato* G7

**C** *legato* Am ET Am Am *legato* Am

on repeat

cut to fine

**D** F C7 F C7

Detailed description: This is a handwritten musical score for a guitar piece titled 'Sleeping Kujawiak'. The music is in 3/4 time with a tempo of 132 beats per minute. It is written for guitar, with a treble clef and a key signature of one sharp (F#). The score is divided into four systems, each with a circled letter label (A, B, C, D). System A starts with an 'Intro' section marked 'play in gently swinging manner'. It features a melody line with slurs and a bass line with chords. System B includes a section marked 'marcato' with a guitar-specific chord G7. System C contains a section marked 'legato' with chords Am, ET, Am, Am, and Am. It also includes a 'cut to fine' instruction. System D consists of a series of chords: F, C7, F, C7. The score includes various musical notations such as slurs, accents, and dynamic markings.

The musical score is arranged in five systems, each with a treble and bass clef staff. The first system features chords F and C7. The second system includes chords F, Dm, A7, and Dm, with the instruction "legato" above the treble staff. The third system contains chords Gm, A7, Dm, C, and F marcato, with a "play on repeat" instruction below the bass staff. The fourth system features chords F and C7. The fifth system includes chords F, D.C., and Am, with the instruction "fine" above the treble staff. The score concludes with a double bar line and a repeat sign.

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

originally accordion duet  
orchestrated to suit

record references:

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

transcribed by  
Richard Geisler  
Oct., 1981

# Das Spinnrad

Austria

accordion

The Spinning Wheel

$\text{♩} = 120$  or faster:  $\text{♩} = 52$

$B^b$  transposition is available

Intro + (AB)<sup>2x</sup> + (CD)<sup>2x</sup> + (EF)<sup>2x</sup> orchestrate to suit  
last 2 bars of (B)

transcribed from a recording of a zither — the  $B^b$  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 Seisler  
Sept., 1987

B<sup>b</sup> trumpet; clarinet

# Das Spinnradl

The Spinning Wheel

~ Austria

(A) ♩ = 120 or faster; ♩ = 52

Play in a tilting, rocking manner: ♩ = ♩<sup>3</sup>

(B)

(C) <sup>1</sup> may play (C) & (D) & bassa

(D)

(E) <sup>2</sup> loco

(F)

*fine*

chords are not transposed

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

Intro + (AB)<sup>2x</sup> + (CD)<sup>2x</sup> + (EF)<sup>2x</sup>

last 2 bars of (B) Richard Seisler

Sept., 1987

# Sankt Gilgen Figurentanz

1/3

Intro. J=104

~ Austria

Musical staff 1: Treble clef, key signature of one sharp (F#), 7/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords: G, D7, G, A, G. Measure 8 contains circled letter A.

Musical staff 2: Treble clef, key signature of one sharp (F#), 7/4 time signature. Notes: D4, C4, B3, A3, G3, F#3, E3, D3. Chords: D7, G, G, G, G, G, G. Measure 7 contains circled letter B.

Musical staff 3: Treble clef, key signature of one sharp (F#), 7/4 time signature. Notes: D4, C4, B3, A3, G3, F#3, E3, D3. Chords: D, A7, D, A7, D, A7, D.

Musical staff 4: Treble clef, key signature of one sharp (F#), 7/4 time signature. Notes: A4, G4, F#4, E4, D4, C4, B3, A3. Chords: A7, D, D, D, D, D, D. Measure 6 contains circled letter C.

Musical staff 5: Treble clef, key signature of one sharp (F#), 7/4 time signature. Notes: C4, B3, A3, G3, F#3, E3, D3, C3. Chords: C, G7, C, G7. Measure 7 contains circled letter C.

Musical staff 6: Treble clef, key signature of one sharp (F#), 7/4 time signature. Notes: C4, B3, A3, G3, F#3, E3, D3, C3. Chords: C, C. Ends with "fine D.S."

(ABC)<sup>3x</sup> + AB

# Sankt Gilgen Figurentanz

2/3

Intro. J=104

Ⓐ Austria

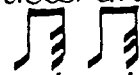
trumpets  
baritone  
tuba

flutes  
timpani

Ⓑ Clarinets (trps tacet) Trill  
A7 play on repeat D A7 D trp on repeat A7

trps  
D A7 1-D 2-D (to Ⓐ) D.S.  
D.S.  
D.S.

accordion:



end of 8 bar sections:





© trps

clarinets tacet. Play last time through ©

play downstems last time thru ©, and,

Cis enter

D.S. 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.  $\text{♩} = 60$

~ Poland

The first system of the musical score is for the introduction. It features three staves: Violin (vio.), Clarinet (cl.), and Trumpet (trp.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 60. The introduction consists of two measures, each containing a triplet of eighth notes. A first ending bracket labeled 'A' spans the final two measures of the introduction. Chord symbols A7, D, and A7 are indicated below the staves.

The second system of the musical score contains the first section (A) and the second section (B). Section A consists of two measures with a first ending bracket. Section B consists of two measures, ending with a first ending bracket labeled 'B'. Chord symbols D, E7, A7, D, A7, D fine, and E7 are indicated below the staves. Performance instructions include 'fine' and 'to C' (with a circled C). A key signature change to two sharps (F# and C#) is indicated at the beginning of section B.

The third system of the musical score contains the third section (C) and the fourth section (I). Section C consists of two measures with a first ending bracket. Section I consists of two measures with a first ending bracket. Chord symbols A, E7, A, A, C#7, F#7, B7, E, and E7 are indicated below the staves. Performance instructions include 'fine' and 'to C' (with a circled C). A key signature change to two sharps (F# and C#) is indicated at the beginning of section I.

Intro + ABA + C + I + ABA

The musical score is written in G major (two sharps) and 2/4 time. It consists of three systems of three staves each. The first system is labeled 'VIO. & CL.' and includes a 'D.S.' (Da Capo) marking. The second system begins with a 'C' (Crescendo) marking and also includes a 'D.S.' marking. The third system concludes with a 'D.C.' (Da Capo) marking. The notation includes various rhythmic figures such as triplets, sixteenth-note runs, and dynamic markings like 'p' (piano) and 'f' (forte).

instrumentation:

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

record reference:

Buccaneer, z Gorami, z Dolinami  
BC-1000

transcribed by Richard Geisler

Jan., 1982

# Tarena De La Abrud

~ Roumania

$\text{♩} = 112$

♩ (A)

(A B) several times

chording 

orchestrate to sust

<p>record reference: The Lark, MD-3701, Romanian Dances</p>
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transcribed by  
Richard Geisler, Oct., 1981

# Ukrainian Waltz-Polka Medley

(A) waltz: Bandura

First system of musical notation for the waltz. The treble staff contains the melody, and the bass staff contains the accompaniment. Chords are indicated below the staff: E7, Am, E7, Am.

Second system of musical notation. Chords are indicated below the staff: E7, Am, E7, Am, A.

Third system of musical notation. Chords are indicated below the staff: Dm, G7, Am, E7, Am, A.

Fourth system of musical notation. Chords are indicated below the staff: Dm, G7, Am, E7, Am.

suggested medley: Intro + (A)<sup>3x</sup> + B<sub>1</sub><sup>1/2</sup> + B<sub>1</sub> + C  
last 8 bars of (A)

orchestrate to suit

arranged by  
 Richard Geisler

B1. polka

Ukrainian Waltz-Polka, 2/2

First system of musical notation for B1. polka. It consists of two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The key signature has one sharp (F#) and the time signature is 2/2. Chords are indicated below the bottom staff: C, F, C, G, C, C, F, C, G, C.

Second system of musical notation for B2. It consists of two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The key signature has one sharp (F#) and the time signature is 2/2. Chords are indicated below the bottom staff: G, C, G, D7, G, G, C, G, D7, G, C. The system ends with a double bar line and a key signature change to natural (C), with the chord G, C, and the marking 'alφ'.

♩ Kosak from Podolia

First system of musical notation for Kosak from Podolia. It consists of two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The key signature has one sharp (F#) and the time signature is 2/2. Chords are indicated below the bottom staff: C, F, C, G, C, F, C, G, C.

Second system of musical notation for Kosak from Podolia. It consists of two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The key signature has one sharp (F#) and the time signature is 2/2. Chords are indicated below the bottom staff: C, G7, C, G7, C, C, G7, C.

Third system of musical notation for Kosak from Podolia. It consists of two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The key signature has one sharp (F#) and the time signature is 2/2. Chords are indicated below the bottom staff: C, C, F, C, G7, C, C, F, C, G7, C.

Fourth system of musical notation for Kosak from Podolia. It consists of two staves. The top staff contains the melody, and the bottom staff contains the accompaniment. The key signature has one sharp (F#) and the time signature is 2/2. Chords are indicated below the bottom staff: C, G7, C, G7, C, C, G7, C, G7, C, fine.

# Vrtielka Czardás

~ Slovakia

♩ = 126

♩ = 176

1. to E  
2. to D2  
3. repeat D  
4. to E  
5. to fine

accel.

(to D)

(to E) fine

etc.

play pattern:  $\frac{6}{8}$  (ABCA') + (A<sub>2</sub>B<sub>2</sub>C<sub>2</sub>A'<sub>2</sub>) + (A<sub>3</sub>B<sub>3</sub>C<sub>3</sub>A'<sub>3</sub>) +  
 $\frac{2}{4}$  (DEFD) + (D<sub>2</sub>EFD) + (DEFD) + fine

harmony  $\frac{3}{4}$  bass

VrtielKa, p.2/2

$\text{♩} = 126$

repeat (A)  
after D.C.

note:

Originally for tamburitzza 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 tamburitzza.

play pattern:  $\frac{6}{8}$  (ABCA') + (A<sub>2</sub>B<sub>2</sub>C<sub>2</sub>A') + (ABCA'') +  $\frac{2}{4}$  (DEFD') + (DEFD) + (DEFD) + fine



Handwritten musical score for a piece in D major, 2/4 time, with a tempo of quarter note = 176. The score consists of five systems of two staves each (treble and bass clef). It includes various musical notations such as dynamics (p, f, ds), articulation (acc., ^), and performance instructions like "repeat D after D.S." and "to fire after D.S.". There are also circled letters (D, E, F) and circled numbers (1, 2) marking specific sections or measures.

record reference: Kolo Festival, KF 4203 (45)

Transcribed by  
Richard Seisler

Nov, 1981

# Ziguenen Polka

~ German/Swedish

Gypsy Polka: Schottische

(A)

*F add embellishments on repeat* B<sup>b</sup> F C<sup>7</sup> F

(B)

B<sup>b</sup> F C<sup>7</sup> F B<sup>b</sup> F B<sup>b</sup> C<sup>7</sup> F to C fine  
B<sup>b</sup> C<sup>7</sup> F fine

(C)

F C<sup>7</sup> F C<sup>7</sup> F F D.C.

(D) *embellish on rep.*

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>

(E)

E<sup>b</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> F<sup>7</sup> B<sup>b</sup>

(F)

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> B<sup>b</sup> D.C.

B<sup>b</sup> trumpet/clarinet

# Ziguener Polka

~ German/Swedish

(A) add embellishments on repeat Gypsy Polka: Schottische

F chords are not transposed

B<sup>b</sup> F C<sup>7</sup> F

B<sup>b</sup> F C<sup>7</sup> F B<sup>b</sup> F B<sup>b</sup> C<sup>7</sup> F B<sup>b</sup> C<sup>7</sup> F

to C fine

F C<sup>7</sup> F C<sup>7</sup> F F

1 2

D.C.

(D) embellish on rep.

B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>

E<sup>b</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> F<sup>7</sup> B<sup>b</sup> B<sup>b</sup>

1 2

D.C.