THE
INTERNATIONAL
COLLECTION

Music & lyrics to 55 Favorite Folkdances
transcribed by
Richard Geisler

a publication of The Village's Early Music Society
15181 Ballantree Lane, Grass Valley, CA 95949
THE INTERNATIONAL COLLECTION

To the Musician

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

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

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

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

TRANSCRIPTIONS & INSTRUMENTATION

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

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

PROTECTION & USE

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

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

FOLKLORE

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

SOURCES FOR GOODS & INFORMATION

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

Folk Dance Federation of California
1275 "A" St., Rm 111
Hayward, CA 94541 tel. 415/581-6000

Folk Arts Center of New England
1950 Massachusetts Ave.
Cambridge, MA 02140 tel. 617/491-6083

Many of the dances included in THE INTERNATIONAL COLLECTION are described in a series of bound dance syllabi offered by the Federation. The series is entitled FOLK DANCES FROM NEAR AND FAR. FACONE offers dance syllabi, records and tapes.

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

EAST: MIDWEST: WEST:
WorldTone Music Handverks Festival Records
230 7th Ave. 10055 Hwy 57 2773 West Pico Blvd.
New York, NY 10011 Sister Bay, WI 54234 Los Angeles, CA 90006
tel. 212/691-1934 tel. 414/834-2986 tel. 213/737-3500
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THE INTERNATIONAL COLLECTION

Music to 55 Favorite International Folk Songs & Dances

Armenia
Garoon
Sweet Girl

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

British Isles
Irish Jig Medley
Road to the Isles: Scotland
Robin Ddlog: Wales
Siama Beirte: Ireland
Walpole Cottage: England

Bulgaria
Dobrudžanska Reka
Karamfil
Singing Pravo

Canada
La Bastringue
Les Saluts

Czechoslovakia
Čerešničky
Doudlebska Polka

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

Greece
Misirlou
Never on Sunday
Women of Souli
(kalamatianós)

Hungary
Körťánč
Oláños
Smogyi Karikázo

Israel
Erev Shel Shoshanim
Ma Na'avu
Zemer Atik

Italy
Neapolitan Tarantella

Japan
Tokyo Dontaku

Mexico
Corrido

Poland
Ada's Kujawiak #1
A Polish Waltz
Krakowiak

Romania
Alunelul
Cluieandrea
Rustemul

Scandinavia
Little Man in a Fix: Denmark
Røros pols: Norway
Scandinavian Polka
Singing Hambo: Sweden

South America
Carnavalito: Bolivia

Turkey
Ali Paşa
İşte Hendek

U.S.A.
Cotton-eyed Joe
Salty Dog Rag
Teton Mountain Stomp

U.S.S.R.
Arkan: Ukrainia
Korobushka: Russia

Yugoslavia
Ersko Kolo: Serbia
Ivanica: Macedonia
Kriči Kriči Tiček: Croatia
Setnja: Serbia
The truest reason that we dance,  
the only real reason,  
is that in dancing with unconscious  
pleasure,  
we are restoring a balance  
between reason and emotion,  
a balance that keeps  
sanity and beauty  
alive  
in a mad, mad world

Mary Gadd
Ada's Kujawiax #1

Intro. 126

Na Wierzbowym Listku

Poland

Play octave first time

A\textsuperscript{m} on repeat first time

E\textsuperscript{7}

legato

Am

Am\textsuperscript{maj}\textsuperscript{7}

Am\textsuperscript{i}

Am\textsuperscript{6}

E\textsuperscript{7}

Am

Am\textsuperscript{3}

E\textsuperscript{7}

Am

G

C\textsuperscript{9}

A\textsuperscript{dim}

E\textsuperscript{7}
Notes on playing Ada's Kujawiak #1
✓ originally two recordings, strings, vocal
✓ at A, play octave up 1st time, written octave on repeat of section
✓ chording: \[\text{at ends of phrases: } \frac{1}{2} \\frac{1}{4} \frac{1}{2}\]
✓ play lightly, delicately. tempo rubato

Pattern:
(I-ABC)\(2^\times\) + I A B + B without repeat

Record reference:
Muza XL 0203, A/3

Title translation:
"On the Willow leaf"

Transcribed by
Richard Geisler
Sept. 1984
Pattern: \( \text{AB} + (\text{CB})^4 \times \)

\( \text{AB} \) instrumental

\( \text{C} \) male vocal, octave lower

If instru'l, play as written

\( \text{B} \) instru'l interlude between verses

Record reference: Boz-OK102 Folklore, Dances & Music of Turkey

Notes on playing: Ali Pasa

- bass line for \( \text{A} + \text{B} \) is same for \( \text{C} \)
- harmony at \( \text{C} \), 1st section, is sung only once; on the repeat of the section, 4th time through.
- 4th verse, 2nd part, is repeated on last interlude.
- chording for guitar/accordion: 1 3 3 3

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

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

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

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

Transcribed by Richard Fiesler
Dec. 1983
Alunelu, little hazelnut

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

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

Record references:
Pol'Kraft 1649 (45); LP 31
Polk Dancer, MH 1120 (45)
Worldtone, WT 10005 (45)
Dul Tămăș, DT 3001 (LP); Vol. 1
Elektra 7206 (LP),

Play A7+B7+A7 for melodic variation; Chording: [F][F]

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

Alunelu, alunelu hai la roc,
Să ne fie, să ne fie cu noroc!
Jocă, jocă tot pe roc
Să răstâin băsăiu;
Jocă, jocă tot gata
Jocă și nu te lăsa.
Arkan

Intro

vio on repeat

vios trp

vio 8va through @ on repeat

soprano recorder/flute 8va

play upstems on repeat

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

cut to fine

chording at @'s 15

(A B)4x A

(Akan = The Lasso)

record reference:
Star, S-8410
Folkdance Underground 1

Transcribed by Richard Seifert

Oct, 1981
Carnavalito

Intro. J. 152

flute
cymbal

\( \text{cymbal on repeat} \)
\( \text{no cymbal} \)

\( \text{drum rhythm continues same; changes at } \)
\( \text{man. tamb} \)

\( \text{bass} \)

\( \text{etc.} \)

\( \text{drums, other perc. through } \)
\( \text{play } \)

Notes on playing Carnavalito

- Flute (soprano recorder)
- Mandolin (banjo, autoharp)
- String bass (guitar)
- Percussion: small, med., big drums; tambourine; cymbal hit with stick

Record Source: The Folk Dancer, MH 45-1130

Pattern: Intro (88) \( 2 \times (58) \)

C) More perc. in a rhythm of \( \frac{3}{4} \) ad lib., using drs, cym, tamb, and various other improvised festive sounds: e.g., shouts, whistles, police whistle, jingle bells

- Mandolin chording
- Percussion use 3 rhythms

Intro: Throughout Intro \( (43 \text{ bars}) \) alternate in \( 4 \text{ bar segments between med. ars tamb} \)

Fingerings for sop. recorder

- Less perc., same rhythm, no cym.
- Add cym., ad lib.

Transcribed by Richard Beisler, May, 1984
Čerešničky  ~ Czechoslovakia

Výstupní text:

Byl to šohaj malovany jak růže  He is like a beautiful rose.
Toho bych si vyvolila za muže/ I would like to have him for my husband.
Jenom bych ho jako růže chovala/ I would keep him like a rose.

Record reference: Worldtone WT-MBH 1003 EP(45)
Ciuleandra

instrumental arrangement
violins or accordion, top part
violin or clarinet, 2nd part
For 9-13, play 2nd part 8va

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

Foăie verde și pînoc  
Ține-ți ciuleandra pe loc.

chorus
Șînc-odată, mai băieți,  
Hooop şașa, şașa.

Țineți-o, flăcări, așa  
Pîna n-ajunge puica.

Întăriți-o lîta lus  
C-ajunge acus, acus.

Mai întăriți-o de un pas  
C-ajuns și în a rămas.

Două fire, două paie  
Luați ciuleandra la bătaie.

Tot așa că nu mă las  
Că sint cu puica de-un pas.

Două fire, două paie  
Luați ciuleandra la bătaie.

Green Leaves and pine,  
Do the dance in place!

And once again, my boys,  
Oooh, like this, like this.

Keep it like this, boys,  
Until your chick arrives.

Dance harder now,  
For she will arrive soon, soon.

Dance still harder with each step,  
For she has arrived and will not rest.

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

Keep it up like this,  
For I'm in step with my chick.

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

Transcribed by Richard Siegler
Corrido

Intro. \( d = 126 \)

\( \text{trp(muted)} \ C \)

\( G7 \)

\( C \)

chorus (vocals & vocal)

\( Cm \)

\( C \)

\( G7 \)

\( C \)

vamp

B verse

\( Cm \)

\( G7 \)

(=optional)

A' chorus (vocals & vocal)

\( C \)

\( G7 \)

\( C \)

\( G7 \)

\( C \)

record reference:

Notes on playing Corrido

Columbia 6196X (CO 35953) Pattern

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

Instrumental arrangement

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

transcribed by Richard Seisler, July, 1986
Corrido

Chorus:

Eso sí, cómo no!
Qué bonito, qué bonito es el amor!
Ya verás, cómo no!
Cuando pruebas tú las mielas del amor.

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

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

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

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

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

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

Darling, don’t be so conceited,
Don’t let me suffer so.
Don’t you see I am giving you my life?
Sweetheart, can’t you love me?
Cotton-Eyed Joe

Intro. \( \text{d} = 116 \)

\text{pattern} \((AB)^2 + CB + DB^7 + AB + CB + AB\)

Notes on playing Cotton-Eyed Joe

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

Simpler version for violin, accordion or recorder

Transcribed by Richard Seisler

July, 1986
Dobrudžanska Reka
Women's hand dance from Dobrudža

Intro. \( d = 88 \)

no chording in Intro.

\( \text{Fin} \)

orchestrate to suit

harmony: rhythm

Intro. \( d = 88 \)

\( (A-I)^2 \times (A-D) \)

record reference: XOPo, X-318 (45);
Folkdance Underground, Vol. 1
chording: \( \frac{1}{4} \) bass ad lib.
Doppelpolka, p.2/3

A) Schottish  \( \text{d} = 80 \)  

B) Mazurka-waltz  \( \text{d} = 69 \)  

Dotted eighth notes are played in rhythm with 3/8 time signature.

(C) Enter at bar 9 of (B), playing low G in rhythmic drone with hurdy-gurdy.

Play written part upon repeat of mazurka.

End of piece.

D) Mazurka-waltz  \( \text{d} = 69 \)  (Tacet for Schottish)

Indicated rhythm is shown below.

End of piece.

Fine
Dopplepolka, p. 3/3

schottish  \( \frac{4}{\sqrt{5}} \)

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

mazurka-waltz \( \frac{5}{6} \)

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

notes on playing Doppepolka:

as medley for dancing: \((\{A\}0\{C\})^2\) \((\{D\}4\{E\})^2\) - ABC

possible substitute instrumentation:
- for psaltery: try a muted violin, no vibrato, for a "thin," "stringy," tone.
- for hurdy-gurdy, melody: also a muted violin
drone in rhythm: try a strummed autoharp with
C\# & C\# 7 buttons depressed. This produces two-note chord of C\#/G. For strumming drone rhythm, use guitar pick;
or for a more "metallic" sound, remove the eraser from a
lead pencil and brush the metal cylinder over the strings,
holding pencil almost horizontal to them.
or... try a dulcimer... or... how about a kazoo!

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

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

Transcribed by Richard Seisler, Aug., 1985
Dudlebska Polka
Double clap Polka

\( \text{Czech} \)

\( \text{Intro. last 4 bars of C} \)
\( \text{Orchestrate to suit—good clarinet tune} \)
\( \text{(C) may be played as a solo section and/or played with the 2nd part} \)
\( \text{Accordion chording: at A's C \[\text{right hand at C}\]} \)

record reference: Folk Dancer MH 3016
Folkraft 1413

transcribed by Richard Seisler
Erev Shel Shoshanim

Intro

Verses:

chorus:

transposition of parts for B♭ clarinet

play pattern:

Intro + A + B + A + B - or longer

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

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

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

transcribed by
Richard Seisler
Aug. 1955
Ersko Kolo — Serbia

Chording: $\text{A} \times 3$ or any key $3^x$ or more

Every 8th bar: $\text{A}$

Record Reference: Festival F-4814; Folkraft 1498:
Folk Dancer, MH 3020

Tempo: Not too fast in moderato sections — faster at allegro sections

Transcribed by Richard Feisler
Intro's Interlude \( d = 104 \)

- Armenia

\[ \text{Gm} \quad \text{Gm} \quad (\text{Gm7}) \quad \text{Cm} \quad \text{D7} \quad \text{Gm} \quad \text{acc. line continues} \]

\[ \text{Gm} \quad \text{Cm} \quad \text{D7} \quad \text{Gm} \quad \text{tr} \quad (\text{Gm7}) \quad \text{Cm} \quad \text{D7} \text{tr} \quad \text{Gm} \quad \text{acc. line continues} \]

Dr. \[ \text{J} \quad \text{J} \quad \text{J} \quad \text{etc. ad lib.} \]

\[ \text{CL} \]

\[ \text{play on repeat} \]

(A) vocal

\[ \text{Gm} \quad \text{Cm} \quad \text{D7} \quad \text{Gm} \quad \text{D7} \quad \text{Gm} \quad \text{line continues} \]

\[ \text{CL} \quad \text{acc. vocal} \quad \text{Cm} \quad \text{D7} \quad \text{Gm} \quad \text{D7} \quad \text{Gm} \quad \text{line continues} \]

\[ \text{dr. tacet} \quad \text{Cm} \quad \text{D7} \quad \text{Gm} \quad \text{line continues} \]

(B) vocal

\[ \text{Gm} \quad \text{Cm} \quad \text{D7} \quad \text{Gm} \quad \text{D7} \quad \text{Gm} \quad \text{line continues} \]

\[ \text{CL} \quad \text{acc. vocal} \quad \text{Gm} \quad \text{D7} \quad \text{Gm} \quad \text{line continues} \]

(C) vocal + instr.

\[ \text{Gm} \quad \text{Cm} \quad \text{D7} \quad \text{Gm} \quad (\text{Gm7}) \quad \text{Cm} \quad \text{D7} \quad \text{Gm} \quad \text{line continues} \]

\[ \text{C} \quad \text{Gm} \quad \text{Cm} \quad \text{D7} \quad \text{Gm} \quad (\text{Gm7}) \quad \text{Cm} \quad \text{D7} \quad \text{Gm} \quad \text{line continues} \]

Notes on playing Saroon:

\( \checkmark \) drumming is essential; a bass adds plenty of opportunity to improvise in melody's rhythm
\( \checkmark \) optional but effective right hand chording by acc. beginning 2 bars into (A); continuing ad lib through (B), (C) in pattern of \( \frac{3}{4} \) or \( \frac{3}{8} \)

Record: Bozicjan GT 3001

(\( \text{L} \text{A} \text{B} \text{C} \))\[ x \quad \text{or more} \]

Transcribed by Richard Seisser

Dec. 86 20
Garoon

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

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

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

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

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

(Repeat chorus 4 times)

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

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

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

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

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

The Journeyman Blacksmith

Intro. = 160

\[ A^4 + A^3 + A^2 \]
**Hammerschmied, 3/3**

Instrumentation:
- Intro: + A+B+A²+B+A³+B
- trumpet, clarinets, violin, flute, glockenspiel, accordion
- Substitutions: accordion (for cl. or trp.), alto recorder (for fl.), soprano rec. (for gl.)
- Percussion: wood box, drumstick, tambourine

<table>
<thead>
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<th>A₃</th>
<th>A²</th>
<th>B</th>
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16 bars: box, stick
16 bars: tamb.

A³ glockenspiel (play 8va if possible)

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

Transcribed by
Richard Seisler
Irish Jig Medley

A) The Irish Washerwoman

B) either or both parts may be played octave lower

C) The Trip to Sligo

D)
6 x 32 bars = (AB)^x + (CD)^x + (EF)^x

arrange to suit dance — or — performance

orchestration: fiddles & flutes. Soprano recorders can add zest

arrangement: Irish Washer-woman — may change octaves on repeats
Trip to Sligo —
and

Kitty McSee — both Trip & Kitty are complex arrangements. Use as much or little as you want — possibilities are multi!

Richard Seixer
April, 1987
Iste Hendek

~Turkey

Intro. d=84

Drumming and chording in these rhythms continue throughout.

Percussion solo

Vocal (violin or clarinet)

Chorus

Instrumental Interlude (oboe or accordion)

Bass or guitar

Intro + A B A B + A + A B B B Easing out

Repeat preceding 2 bars through A's A, ending

Fine
Intro. (2 bars tacet)

B♭ clarinet

Iste Hendek, p.2 (of 2)

A

Am vocal

B

chorus DM

Am C DM Em Am

instrumental

A' Am

B' C DM Am Em Am Am

Intro + A10+ G5 + G3333 fading out

notes on playing Iste Hendek - "Here Is The Ditch"

- Percussion is essential to this tune - persistent's plentiful
  During last instrumental (G3333), perc. continues as in "percussion solo"
- Instrumental substitutes for vocal part suggested in score.
- Accordion chording: try right hand chording (see chords noted)
- Clarinet transposition in Am may be used instead of Em arrangement,
  in which case bass part must be transposed to Am.

record reference: Oz-OK 101

transcribed by Richard Seifler
Jan, 1986

A

Kuyu başına vardım
Zeynebim bekler diye
Nasil haberin almiyasa
Davı emmi hep orada

B

Diler ne ararsın
Kızı almak mıstersiniz
Sama bir çift sözümüz var
Ekle buyşa niyetiniz.

Chorus

A

Iste hendek, iste deve
Ya altarsın ya düşersin
Baktın olmaz vas helgersin
Lordur almak biden kızı

B

Iste helep, iste arşın
Ya aşarsın ya bıçersin
Baktın olmaz vas helgersin
Lordur almak biden kızı.

A

Söğüdün dali uzun
Bərsin gönlüğüzün
Elım eline dekgemist
Varın anlayın gayrı.

§ show

I went to the village well
In case my girl Zeynep was there.

c judge

Don't know how they all knew it,

ç chug

But her brothers and uncles were all there.

ğ silent, lengthens preceding vowel

1 push, hut

They said, "What are you doing here?

i mit.

Are you interested in this girl?

j azure

We have a few things to say,

ö as German ö

If this is what you have in mind."

u push, do

"Here is the ditch, here is the camel,

ü as German ü

You either jump or you fail.

WEEPING willows have long branches,

and later you may change your mind.

In fact later you may change your mind.

You must survive or else you fail.

In fact later you may change your mind.

Let our souls be in peace.

My hand never touched her hand so,

Please understand us.
Ivanica

- Macedonia

Intro & Interlude

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

B
Chorus Am D7 G F G F C F C F G7 C

B part Intro & Interlude

notes on playing Ivanica

Suggested instrumentation:

✓ Violin, flute (or soprano recorder) play upper notes; clarinet plays lower.

At B, fl. or rec. plays embellished harmony part.

✓ Guitar chords to rhythm of \( \text{I} \text{I} \text{I} \text{I} \) (at end of sections, \( \text{I} \text{I} \text{I} \text{I} \)); bass, \( \text{I} \text{I} \text{I} \text{I} \)

Vie se vie oro Makedonsko

Golem sobor mi se sobral kraj Vardarot

Chorus:

Oro i pesna, sonce i ljubov
Tova e nasna Makedonija/

Siot narod se nasobral Makedonski
Pregrenatil bratski da se razveselat.

Da li gledas, milo Skopje, da li slusaš
Kakva Makedonska pesna se pee.

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

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

The entire Macedonian nation
Comes together to rejoice.

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

Transcribed by Richard Seisler, Jan, 1986
Refrain
(repeat this section on final for fine)

Bm Fm Bm Fm Bm C#7 Fm
repeat upper part for G

Bm etc. Fm Bm Fm Bm Bm Fm

1. Koži mi, koži mladi te momko
   Koži mi, alen Karamfil
   Šde rasna momko rasna porasna
   Sila i hubost, koži ti dade

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

   Refrain:
   Eh, eh Karamfil
   Partisanski majko, sjaven komanđir
   Partisan mother, true commander

   Eh, eh Karamfil

2. Ako, vero sin sum sin na Balkana
   I rezovata dolina
   Sila i hubost dar mi dariha
   Kak da se borja te me uciha

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

   Refrain

3. Gore le goro, goro hajduška
   I ti graničen naš Balkan
   Dneš nije rasnom mladi junaci
   Na Karamfilu verni potomci

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

   Refrain 2x

Dance presented by
Jaap Leeuwwater

transcribed by
Richard Kessler
Feb, 1984

Cassette: JL 1982.12
Record: Balkanton BHA 11134
Korobushka

Intro

Accordian

+ Mandolins

A

Mandolins vocal, octave lower

F#7 Bm F#7 Bm Em Bm

Guitar, Accordian

B

F#7 Bm acc.

Em Bm F#7

Bm

F#7

Bm

F#7
Intro + (AB)^5x

for vocals (A A B) + A + (B A B)

verse 1 2 1 instr' 1 2 1

1 Oi, palna, palna korobushka
   Ye's'ti si'tis i parcha
   /Pazha'ley dusha zaznobushka
   Maladyets'kava p'ye'cha./

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

2 Vy'idu, vy'idu v rozh vysokuyu,
   Tam da noch'ki pasizhu.
   /Lish uvizhu cherna-okuyu
   Pesye tavyre razlazhu./

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

record reference:
Elektra Esk-7206;
Russian Folk Dances, K-A1
Pol'k Dancer, MH 1059 (45)
Pol'kraft 1170 (45)
Worldtone, WT 10005 (45)

transcribed by
Richard Seisler
note: a picked autoharp does well both on melody & rhythm; it helps to create the "zither" sound of most Hungarian music. For melody at (A), use as a drone, plucked with L. finger. Use R. finger to pluck melody. For rhythm, depress Am & A7 buttons at same time; play rhythm indicated at (B).
1. Várba harangoznak,
   Városba dobolnak.
   A ghimesi legények
   taborba indulnak
   Nagy a híre...

2. Xi lesz a Kapićány?
   Majd lesz Jancso Ignác!
   Hát a Kapićányé?
   Majd lesz Recziika Tercsi,
   Nagy a híre...

3. Ennek a Tercsinek
   Szép selyem szoknyája
   Ennek az Ignácnek
   Fény a szíve rája.
   Nagy a híre...

4. Ennek az Ignácnek,
   Szép rojtos Gatyajá,
   Ennek a Tercsinek
   Frá a szíve raja,
   Nagy a híre...

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

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

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

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

plays order

Intro.
man.(auto.), gtr.

A man.(auto.), gtr.
B vio, man., auto, gtr
C bass
D vocals, verses 1 & 2
E flute 1st vio.
F vocals, verses 3 & 4
G flute 2nd vio.
H man.(auto.), gtr.

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

-- slow quarter tone
drum, ad lib., combining

record reference Sólya, Sólya, Silici HR-LP 002
transcribed by Richard Seisler, Oct, '81

36
\[(A - F)^2 + A\text{ with repeat}\]

**instrumentation**
- trumpet, clarinets, violins, accordion, bass, guitar

**chording acc.**
- \[\text{also } \quad \text{right hand } \quad \text{and } \quad \text{bellows shake to end}\]

**gui.**
- \[\text{or } \quad \text{or } \quad \text{or } \]

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

*transcribed by*

Richard Seisler, Jan, 1982
Krići Krići Tiček

Whistle little bird, in the dusty bushes,
Why do you sing so sadly?

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

No, I have not lost my loved one.
But I have lost my wings, I can no longer fly:

---

transcribed by Richard Stejsler
La Bastringue

French Canada

D A D A D

G A7 A7 D D

C

3x

D

D G A D

A7

Play 6 or more

Time

Simplified

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

2. Qui Monstre, je veux bien danser
La Bastringue, La Bastringue.

3. Mademoiselle, il faut arrêter
La Bastringue, La Bastringue.

Miss, do you want to dance
La Bastringue, La Bastringue?

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

Miss, we must stop
La Bastringue, etc.

No, sir, I love too much to dance
La Bastringue, etc.

No, sir, etc.

I am ready to dance it again!

4. Mademoiselle, je n'aime plus danser
La Bastringue, La Bastringue.

Mademoiselle, je n'aime plus danser
Car j'en ai des cors aux pieds!

Miss, do you want to dance
La Bastringue, La Bastringue?

Yes, sir, etc.

Miss, etc.

You will get tired!

Miss, I can't dance any more
La Bastringue, etc.

Miss, etc.

I have aching feet!

10 bar Intro. of tapping or drumming: \( \text{xxxx} \) Or instrumental Intro: \( \text{xxxx} \) etc.

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

Bass begins playing on beats 1, 2 but changes to 1\( \frac{1}{2} \) 2\( \frac{1}{2} \) on 3rd time at \( \oplus \); also piano.

Lambourine ad lib.

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

Transcribed by Richard Seissler
Le Bal De Jugon

~ Brittany

Verse:

Chorus:

Bass:

Notes on playing Le Bal De Jugon:

- A simple tune—keep a light texture. For an instrumental rendering, use flutes or recorders (alto recorders read melody 8va). At (A) and second instr. joins the first on the repeat and continues through (B).
- Chording—by guitar to \[ \frac{4}{4} \] or \[ \frac{2}{2} \].

A) Monsieur l'ecure n'veut pas
    Que les gars embrassent les filles
    Mais il ne defend pas
    Que les filles embrassent les gars.

La version française:

La version en anglais:

B) Tra la la la laire
    Tra la la la laire
    Tra la la lala lala lala

Transcribed by Richard Seisler, Jan, 1986
Les Saluts

~ French Canada

violin, acc.

A7 D A7 D A7 D

guitar 8va

to B

to B

to B

notes on playing Les Saluts

melodic, harmonic & rhythmic improvisations

This jig tune beckons for the spirited touch. The 2nd line can be treated several ways. Some options: 1 = 1, 1 = 1. Play lower or upper stem notes in octave written or 8va. Substitute 2nd line for 1st line melody. Or invent your own part!

The fermata (>) the tune's dance is all the more fun the more fickle & unpredictable the fiddle plays the fermata each time.

record reference: Laridaine LP-7902

D.C.

arranged by Richard Seidler, 1985

Oct., 1985
orchestrated for violin, trumpet, 2 clarinets, accordion, bass ad lib.

Clarinet & trumpet parts are not transposed

orchestrate to suit

chording: dud (or ad lib. dud in 1st 16 bars of ②, ③, ⑤; ⑦)
(violin tacet)
clarinet

record reference: The Folk Dancer, MH 1054

transcribed by Richard Seisler
Mar, 1982
Ma Na'auv

Moderato, legato

Vocal:

1. Dm F Gm Dm Gm Dm A Dm

2. Dm G Am

Instrumental:

1. Gm Bb Cm Gm Cm Gm D7 d Gm Gm C

2. Dm Gm Gm C Dm

Transition to 3

Chording: ad lib.
Combinations of
Guitar may arpeggiate

Suggested vocal/instrumental arrangement:

A instr + A voc + (B + A voc)²⁸

For variation in melody-harmony relationship,
Play harmony 8va over melody. Orchestrate to suit.

Percussion: bars 1-4

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Ma na'auv alhe harim How beautiful on the mountains.
Rag'ei heinevaser/ In the air are coming
Ma shemi'a yeshu'a The sounds of redemption.
Ma shemi'a shalom The sounds of peace.

Record reference: Tikva, T-100

Transcribed by Richard Sehler
Intro.

**Misirlou**  ~ Greece

**A vocal**

**chorus**

**B instrumental**

**D.S.**
Misirlou, 2/2

Instrumental arrangement:

Good-sounding combinations are: Clarinet, Mandolin/Violin, Clarinet, Accordion

Begin with one instrument on melody, the other on harmony - trade parts on repeat of C.

Embellishments: On tied-over whole notes, it is effective to play middle-eastern-sounding up/down short scale passages, ad lib.

Misirlou mou i glikasou i matia
Ylou m'echi anapsi mesa stin kardia
Ach ya chabibi ach ya lelezi ach
Ta dio sou chili sasoune meli oyme
Chorus
Ach .................., Misirlou
Ylou tha murti den ipofero pia
Ach tha sekiapso mesa ap'tin Arabia.

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

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

Mavromata Misirlou me treli
Misirlou ala zi mesa stofili.
Ach ya chabibi ach ya lelezi ach
Ap toda kosu to stomataki oyme.

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

(other versions have slightly different wording)

Transcribed by
Richard Geisler
instrumental arrangement:
good-sounding combinations are: clarinet, mandolin/violin, clarinet, accordion
begin with one instrument on melody, the other on harmony – trade parts
on repeat of C
embellishment: on tied-over whole notes, it is effective to play middle-eastern-
sounding up/down short scale passages, ad lib.

Misirlou mou i glikasou i matia
Ploga me'chi anapsi mesa stin kardia
Ach ya chabibi ach ya leleli ach
Ta dio sou chili szazoune meli eyme
chorus
Ach.................., misirlou
Trela tha murti den ipofere pia
Ach tha sekiepeso mesa ap'tin Arabia.

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

Ah ................., misirlou.
Your beautiful black eyes cast a spell.
I will steal you away from Arabia.

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

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

(Other versions have slightly different wording)

Transcribed by
Richard Seizler
Neapolitan Tarantella ~ Italy

Harmony parts are optional. Based on an arrangement by Jack McCreless of Mandala Dance Company, Boston, MA

Cymbaline ad lib: Intro. + (ABAC)^3 + A (cut to fine after 1st ending)

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

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

Richard Seisler, Mar, 1988
Never On Sunday
Greek-American

orchestrate to suit
accordion is well used for melody & chording
chording: \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet with cross-overs: i.e. tonic on beat 1, 5th on beat 3

record reference: United Artists, UA 1500 A

transcribed by Richard Seehler
Mar, 1987
Olahos

Record reference: Qualiton LPX-18007

1. \( A^1+B^1 \)
2. \( A^2+B^1 \) after \( A^2 \), bass, chording's rhythms continue to follow parts in \( A^1 \)'s \( B^1 \) throughout
3. \( A^3+B^2 \)
4. \( A^4+B^1 \) hammered dulcimer preferred in \( A^4 \) as solo instr.

Percussion: big drum – in all A sections, except \( A^1 \): \( \text{––|--|--|--|--|--} \)

in all D sections: \( \text{––|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
Road To The Isles

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

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

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

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

Chorus:

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

Intro: Em

Cm Em D7 Em F Em D Em D7 Em

(Play on repeats)

Em (D7) Em Cm Em Cm Em D7 Cm Dm 3 Em A7

B: Dm A7 Dm A7 Dm A7 Dm Am E7 Am

F Dm F Dm A7 Dm A7 3 Dm D7

(C)

Dm Dm A7 Dm A7 Dm A7

C C D7 C D7 3x

D.S. al fine

Notes on playing Robin Drigo (Ladle Robin)

- Rhythm: chord on
  - Bass: 
  - Guitar: 
  - Accordion: 

- Instrumentation: A good piece for strings; accordion
  - Violin on melody, viola; acc. on harmony (acc. on lower line of divided parts)
  - Or, orchestrate to suit.

- Harmony part, 1 or 2 instruments.
  - 2 Instruments play in unison on single staves, e.g. A

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

Record Reference:
Welsh Dances, GBH-1;
FolKraft 1573 (45)
FolKdance Underground, FU-5

Transcribed by
Richard Geisler
Mar, 1984
Intro.  = 160

Røros pols

(Norway)

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

Pol’s rhythm’s chording: d 3 3 3 or 3 3 3 accent beats 1 & 3
End 8 bar phrases: 3 3 3

Transposition in Dmaj is available
Intro + (A-D)^2 or more

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

Transcribed by Richard Seisler
Nov., 1981
Rustemul

use this rhythmic figure throughout.

Em violins + flutes 8va

Am
Em
Em
Em

Em
Am
Em
B7
Em
Am

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

φ fine

(A-E) + (A-D) or

(A-E)² + (A-D)

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

acc on 2nd part a guitar chords

record reference: Gypsy Camp GC5201

Transcribed by Richard Seisler, Oct, 1981
SALTY DOG RAG

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

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

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

notes on playing Salty Dog:
✓ To the fiddler: This transcription follows closely Red Foley's Decca recording: 27881 (45)
   (Dancecraft 73304)

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

transcribed by Richard Seidel, Aug., 1984

pattern:
Intro. ABCA2 BC2 Bfife
✓ drummers: improvise based on a brushed snare using
   1    2    3 
   4 1 1 1, or beat on counts 2 and 4
✓ squeezeboxers: Do you know any ragtime piano players?
   OK, then do a strong "with or without crossover chording"
Scandinavian Polka

$J = 120$

$\text{C (Intro: bars 13-16 of } \text{(A)} \text{)}$

$\text{(A)}$

$\text{orchestrate to suit, bass ad lib.}$

$\text{chordings: } \begin{array}{c|c|c|c}
\text{I} & \text{IV} & \text{V} & \text{I} \\
\text{I} & \text{IV} & \text{V} & \text{I} \\
\text{I} & \text{IV} & \text{V} & \text{I} \\
\text{I} & \text{IV} & \text{V} & \text{I}
\end{array}$

$\text{and except 2nd & 4th endings throughout: } \begin{array}{c|c|c|c}
\text{I} & \text{IV} & \text{V} & \text{I} \\
\text{I} & \text{IV} & \text{V} & \text{I} \\
\text{I} & \text{IV} & \text{V} & \text{I} \\
\text{I} & \text{IV} & \text{V} & \text{I}
\end{array}$

$\text{record reference: National 4512, Folkdance Underground, I}$

$\text{transcribed by Richard Seissler, Nov, 1981}$
Schuhplattler

Intro 3trps

Clars

tnb, tuba

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

Clar. 4

Bb trp

pattern:

ABCBDE

chording:

Bb transposition
for cl., trp available

Scored for accordion, 2 clarinets, 2 trumpets, trombone, tuba ad lib.
percussion: Snare drum; wood block ad lib.
record reference: RCA Victor, EPA-1427, Bavarian Ländler

transcribed by Richard Geisler  mar, 1952
Šetnja

Embroidishments, articulations, ties are optional. Fit to vocals

A + ABB + ABB

$J = 120 \ldots \text{slow acc} \ldots \rightarrow 144 \text{quick} \rightarrow 160 \ldots \rightarrow 168 \times$

A instr + A vocal + B instr + A voc + A instr + (B instr)

/Dodji, mile, u naš Kraj /
/Pa da vidiš šta je raj /

/Nej, haj, u naš Kraj /
/Pa da vidiš šta je raj /

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

/Nej, haj, propeva /
/I volove protera /

Record/Reference
FolkDancer, MH 3029
Folkraft 4490
Festival 4816

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

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

Transcribed by Richard Geysler
Siamsa Beirte

a frolic for two

≈ Ireland

\[ \text{(A+B+C)^2 + \text{no repeat}} \]

chording: \[ \text{guitar accordion} \]

flutes, recorders, pennywhistles, violins

transcribed by Richard Geijler

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

violin (may play 8va) on repeat

violin/clarinet

Sax/clarinet/accordion

acc. may hold tonics of violin chords in3rd while chording

violin (vocals & bassa)

clari (vocals & bassa)

orchestrate to suit

record reference: Folkdance Underground, vol. 1

also Known as Styrman Karlsson's Hambo

transcribed by

Richard Seizer
Dec. 1981
A
Spel upp I speleman en hambo
för mig och min brud.
Vi ha tillsammans bara denna natt,
för i morgon bitti, så är vi skilda.
På livets ocean vi möttes,
och kärleksens bud,
det är åtinga lyckans ögonblick
denna korta natt
som vi fått bli stilla.

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

B
Tryck Dig intill mig tät du lilla hjärtevän
om du håller av mig.
Låt mig få njuta fullt av den stilla lycka
som slumper gav mig.
Genom din luma klän förnims vartenda slag
av det unga hjärta,
som slår i takt med mitt, rört av samma oro
och samma smärta.

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

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

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

Richard Seizler
1931
Singing Pravo

Hodila mi je Bojana
Devet godini hajdutin
Na deca se sgodila
Za Mirco mlada vojvoda.

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

Mirco v gorata otiva
Drusina da si sabira
Tam se go Turci hvanali
Za Tarunovo go otkarva.

Kad se Bojana nauci
Zahvarli kurtka srebarna
Obleci drehi junaski
Prepazja sabja frengija.

Cii si Turcite nastigna
I im glavite izrijaza
Mirco Bojana dumaše
Kaval ti struva vojvodstvo

Bojana went
For nine years as an outlaw
In the tenth year, she betrothed
Mirco, the young voyvoda.

Bojana was sitting,
Preparing her dowry,
Preparing gifts
For the Junaci

Mirco went into the forest
To find his friends.
He was caught by the Turks
And taken to Tarnovo.

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

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

Transcribed by Richard J. Griswold
Aug, 1951 72
 orchestraboc accel.  

C2

B3

Gm

Dm

A7

Dm

Somogyi Karikáto, p.2

(ef2)

* Vocal a tempo

* orchestra on repeat

** orchestra on repeat

B3

Dm

Gm

A7

Dm

B3

BC

BC

F

B3

BC

BC

play pattern: A + BC + B, C + A, B

bass plays A + (BC) x

chordings: @ @ @ use the tonic except where "CB" is indicated.

in which case use the 3rd (counter bass on acc). "CB" indicates
the 5th (cross-over). Chording is (except @ @ @

at @ @ @ In bars with 1 chord: f f f f ~ with 2 chords: f f f

record reference: Qualiton LPX 18007

A

(1st repeat) —

Éva szívem éva

Eve, my beloved Eve,

Most érik a szívra

The plums are ripe now,

Természet az álja

They're covering the ground,

Felstejük, hajnalra.

Let's gather them up by dawn.

(2nd repeat) —

Dársak ez a hajnal

I wish this dawn

Sokáig tartana

Would last forever,

Hogy a szerelem

That our love would never

Végéje ne szakadna.

Come to an end.

(3rd repeat) —

Serelem, serelem

Love, love

Átkozott gyötrelem

Is a terrible anguish.

Mihet ém nem teremtél volt

Why can't I find you

Mindem felvéden.

B

Aztér jötte ide karikázni

I come here to dance.

Na a babám íté találna lenni

For if my beloved were here

Keze lába kitalálna törni.

And she broke her hands and feet.

Nékem költő arról számol adni.

I'd have to account for that.

A

Mit ér annak a legénynek élete

What is the worth of the life of a lad

Kinek mindig nadrágzesseben a keze

Who always has his hands in his pockets,

Nem meri a lányokat megölelni

Who doesn't dare to embrace the girls

Mert azt hisz, hogy a féle megész.

Mert he's afraid he would be damned?

B3

Piros alma beleszett a sárhoa

The red apple fell into the mud,

Béleszett a sáros pocsolyába

Fell into the dirty puddle.

Piros almát kiveszem és megmosom

I pick up the red apple and wash it

A babámot százszor is megsókolom

And kiss my beloved girl a hundred times.

arranged by Richard Seisler, Nov. 1985

74
notes on playing Sweet Girl

\( (ABC)^3 \rightarrow 0 \rightarrow ABC + A \)

- percussion is essential. Beginning at 3 and continuing throughout, a strong, incessant percussive element helps characterize Sweet Girl, achieved by the use of a resounding hand-beat drum & tambourine, improvising on a busy rhythm of \( \frac{3}{4} \) drop beats, syncopate, shift accents ad lib.

- clarinet part is transposed, if clarinet is available. If none is, options are viola or sax playing in the octave written-or violin or flute playing an octave higher.

- voice substitute: try violin playing in octave written

- embellishments: notes in parentheses, ad lib. Vary on repeats.

\( \frac{1}{2} \) for plucked instruments: guitar, banjo, mandolin.

B | Sirun akhchik, sinooni yar, yekuri, yekuri, hokis ar /
C | Ayanta kezi chem kurna ur vor yertas hetot tar /
A | Hetet tar indz marushik Tas mii haner anushik /
C | Shagar es tu anushik Suk vodkerud tam pachik /
B | Yes khu motu al-lahi Patut matnii antenehi /
C | Pachik mii kezi tauy Heto kyankii astahi /

\text{record: Folkdance Underground, FU-3;}
\text{Folkraft 152[55];}
\text{The Seventh Veil, KL-1090 (LP)}

transcribed by Richard Seifler
Mar, 1984
Teton Montain Stomp

Intro: vio. solo, bars 1-2

Notes on playing Teton Mountain Stomp

Instrumentation:
- 2 violins
- trumpet
- banjo - rhythm & harmony, ad lib.
- piano - rhythm, chords, ad lib. (accordion = § §)
- snare drum, ad lib. (heavy slam on beat 1 of bars 3-4-6 of § §)
- bass, plays a steady 1, 2 on the beat

Pattern: ABC (A) BC AB

D.C.

Source:
Windsor Records
4615 (15)
Folkraft 1482

77
notes on playing Teton Mountain Stomp

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

transcribed by
Richard Zeuner
Mar, 1984
notes on playing *Tokyo Dantaku*

**play pattern & orchestration of melody in vocal section (B)**

**Intro.**
- A: female vocal (or flute or alto recorder)
- B: male vocal (or trumpet or violin)

**Intro.**
- A: instrumental: trp. (or vio.)
- A & B: female vocal (or combine flute or alto rec. with trp. or vio.)
- B: 1st four bars only: to *fine*

**Percussion**
- ✔ Big drum beats rhythm of bass part, with or without bass
- ✔ 5 differently pitched wood blocks or boxes, preferably
-   experiment with an African tone drum

**Suggestions**
- ✔ brass and bass could be left out of an arrangement that still included flute, male
  voices, and percussion.
- ✔ soprano recorder can be used for *fl* part in Intro. 

*Record reference: Express*[^1]

*Soulstice Underground* #3

transcribed by Richard Seisler
 Dec. 1984
orchestrate to suit:

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

chording: |    |
Women of Souls

Allegretto $d=104$

Kalamatsianós

~ Greece

[A]

Am

[B]

Am  d  Dm  Am  Dm  Am

[C]

d  Dm  Am  Dm  Am  Dm  G

[D]

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

Notes on playing Women of Souls

✓ Play several times. Begin slow to moderate tempo, accelerate each repeat and build to an ecstatic frenzy.

✓ Add instrument on second part to help achieve this; add embellishments.

✓ Chording: J. $\frac{3}{1}$ or $\frac{7}{1}$

✓ To end, repeat last 2 bars 3 or 4 times, slow the tempo; fade out.

Arranged by Richard Seisler
Zemer Atik

~Israel

Intro. \( \text{d}=116 \)

1. vocal or violin 8va bassa; guitar \( (\text{d}\ \text{d}\ \text{d}) \); light drum \( (3 \times 3/4) \) \( \text{ad lib} \) continuing
2. vocal/vio + harmony by flute/clarinet (see score) Throughout
3. instrumental
   melody \( \text{accent} \) \( (\Box) \)
   harmony \( (\times) \) \( (\times) \) \( (\Box) \)
4. vocals
   \( \text{instr.} \)
5. vocal (+ acc on mel. at \( \text{d} \) only)
6. \( \text{fl} \) on harmony; + acc on melody bars 5-8. \( \text{d} \) vocal (no acc) \( \text{fl} \) on har. + acc last 2 bars

arrangement: Intro + (AB) \( 6x \)

record source: Tikva T-100, T-138
make your own arrangement of Zemer Atik (AB)₆ₓ or alternate A⁻¹ A'⁻¹
✓ save the harmony part until the B section, or until a repeat of the tune.
✓ play the more exotic AB harmony after a couple passes through A.
✓ play back and forth between the keys; change to a heavier instrumentation
  for the above key: trumpet on mel.; clarinet on harm. + more active
  chording by accordion: | || || | || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || || |
Intro \( j = 52 \)

Zillertaler Ländler

Austria

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

notes on playing Zillertaler Ländler

\( ^\dagger \) chording, \( j \rightarrow j \), except where otherwise indicated. Regard especially section \( C \).

\( ^\dagger \) Austrian waltz style. In a very subtle manner, beat 1 is cut slightly short, beat 2 is slightly anticipated and accented, beat 3 falls exactly where it should.

\( ^\dagger \) arrangement. This F major arrangement with added harmonies can be well played by a combination of accordions, clarinet with or without bass. Clarinet must transpose.

Transcribed by Richard Seigler
Feb, 1996