

ETHNOGRAPHIC AND FOLK MUSIC TRADITIONS OF JOBÁGYTELKE (SÁMBRIAŞ) - III. PART

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SUMMARY. The paper hereby entitled *Ethnographic and Folk Music Traditions of Jobágytelke (Sâmbriaş)* presents a village in Mureş county. I started my research on this village already during my high-school years, more precisely in the school year of 2012-2013. This was the period when I collected the pieces of information regarding the traditions and folk costumes of the village and the 23 tunes that Mr. András Sinkó (my teacher of ethnography at the time) helped me do the notation for. In the first year of my university studies I extended the paper. This was the period when I collected the children's songs, the nursery rhymes and the children's plays that used to be played by the old generation in the nursery and in elementary school. This year I attempted to set the existing information on scientific basis and to collect more information. This is when I dwelt on the origin and historical data of the village, on the community institutions meant to preserve traditions, on folk dance and the members of the folk dance ensemble. I succeeded in noting another 21 new tunes, 3 of which I wrote down from recordings made by the late Antal Balla. In the paper I used 28 other tunes as well, besides those collected by me. For these 28 other tunes I own acknowledgements for István Almási, PhD who kindly granted that I have access to his collection kept at the Folklore Archive of Cluj-Napoca. The paper hereby could not have been written without the kind help of Ilona Szenik, PhD. It is her merit that my research can rely on scientific grounds and that the tunes are organized and have musical analysis attached to them. And last, but not least I owe acknowledgements to my thesis coordinator, Mrs. Köpeczi-Kirkósa Júlia, PhD, to Zoltán Gergely, collaborator at the Folklore Archive of Cluj-Napoca and also to my informants from the village and to all the inhabitants of the village who readily informed me and introduced me to village life.

Keywords: folklore, folk music, research of folk music, musical analysis, folk costumes, folks dance, folk tradition

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4. Tunes of songs for general purposes

These types of tunes gathered in the present chapter have been organized according to criteria currently supported by the specialized literature.

The first classification and detailed musical analysis of these tunes is found in *A magyar népdal (Hungarian Folk Songs)* by Béla Bartók. He classified tunes into *A), B) and C)* classes. The 40 tunes he collected in Sâmbriaș can be classified as follows: *A) 6 | B) 14 | C) 17* | on swineherd's horn: 3². Out of these 40 tunes 8 were published in the collection of folk songs annexed to the book: *A) no. 57 | B) no. 119, no. 143| C) no. 181, 258, 283, 293, 299c*. Bartók organized the tunes into subclasses of the three main classes and described them according to structural marks (line metric, rhythmical structure, cadence).

Béla Bartók: Tunes of Sâmbriaș collected into his book entitled
A magyar népdal:

Table 1

Bartók's classification		New classification	Examples from variants	The bibliography
A)	No. 57. Elmentem a kútra (I went to the well)	forgotten transposition by a fifth old style	RMNd (FsHR) no. 128.	30.
B)	No. 119. Hej, édesanyám (Oh, Dear Mother)	A B Bk A new style	Járdányi II./15	75.
B)	no. 143. Már minálunk (Well, in Our Village)	A B B A popular folk song	Kerényi: 189.	89.

² Béla Bartók: *A magyar népdal, 1924, (The Hungarian Folk Songs)* In: *Bartók összegyűjtött írásai I. (Bartók's Collected Works)*, Published by: András Szőlősi, Zeneműkiadó, Budapest, 1966.

C)	no. 181. Kivirágzott már a nád (The Reed Had Already Bloomed)	diatonic old dance tune	idem Kodály – Várghiș no.302	-
C)	no. 258. Beteg az én rózsám (My Honey Is Not Well)	small ambitus old style	MNTK (CHFT) III. type 130	-
C)	no. 283. Piros kukorica szár (Red Einkorn Stalk)	small ambitus new style	MNTK (CHFT) IV. type 197	-
C)	no. 293. Megállj, megállj te kis madár (Just Wait You Little Bird)	pentatonic scale recitative (increase in the number of lines)	MNTK (CHFT) I. 40. type	-
C)	no. 299C. Erdő, erdő, erdő (Forest, Forest)	A A B A new style	idem Kodály – Várghiș 438a. Járdányi II./164.	68.

He defined the old style (class A) according to very strict criteria (four lined isometric stanzas, pentatonic scale).

Class B) consisted of tunes with a repetitive structure.

He made a class C) for all the other tunes that did not fit the criteria of the former two classes (a mixed class with quite a few subgroups).

In this book Bartók deals only with tunes of songs for general purposes. Parallely Kodály, in his work entitled *A magyar népzene (Hungarian Folk Music)* offered a comprehensive picture of the musical genres (children's songs, shamanic songs, wailing songs, instrumental music) and pointed to

possible directions for further research using examples of comparisons (affinity with peoples from the East, ecclesiastical and secular music, the new style).³

The younger collaborators of Bartók and Kodály contributed to the publication of the materials collected by the two composers either through the personal guidance the two or, after their death, by following the directions set out by them.

Classification suffered radical changes. I made the following summary based on the course taught by Ilona Szenik.⁴ Type catalogues were published and new substyles were identified by adding more criteria. György Kerényi created a separate catalogue for the popular folk songs.

According to the latest view in the field tunes of the folk songs having the same style of expression make up a style in folk music. The most important traits of the style are structural compositions related to the melodic flow, pitches of the various keys, musical turns and the cadence suite that goes along with these.

4.1. Descending melodic lines with pentatonic scale

The old style tunes collected at Sâmbriaș having a descending melodic line with pentatonic scale can be divided into two groups according to structure.

1. The first class belongs to tunes showing marks of the transposition by a fifth. The motifs repeated a fifth deeper are usually situated at the ending or beginning turns of the parallel lines of the introductory or the closing part or at the closing notes. In the case of some of the tunes the dimming of the pentatonic structure was brought along by the main closure on the [b3] pitch instead of pitch [5] and/or the beginning with high pitched notes in the third line.

The succession of the examples below is defined by the main closure, then the pitch of the closing note of the first line.

Example no. 1 is undoubtedly a variant of the tune whose most popular lyrics is entitled *Elindultam szép hazámból* ("I Have Set Out from My Homeland"). Its main closure is [b3] and specialized literature presents it in this variant, too.⁵

³ Zoltán Kodály: *A magyar népzene* excerpt from vol. IV of *Magyarság Néprajza*, 1937; idem from 1951 having several editions and a collection of folk songs edited by Lajos Vargyas.

⁴ Ilona Szenik: *Népzene-tudomány – Magyar és román népzene (Folk Music Studies - Hungarian and Romanian Folk Music)*, 1998, Kolozsvár, Erdélyi Tankönyvtanács. chapter III, pp. 37-45.

⁵ Pál Járdányi I. type 31st; Kodály – Vargyas: no. 117.

E.g. 1

parlando

Me gyek az ú-ton le-fe - lé, Sen - ki se mond-ja gye-re bé,
Csak a drá-ga fe-le-sé - gem: Gye-re be te sze-ren-csét - len.

Sâmbriaș, Bakó Péter (54), 1965, coll. István Almási⁶

The cadence suite of the example of Iacobeni (8, 5, 4, 1) reflects the relations of the transposition by a fifth, but there is no transposition in the musical turn. The [5] main closure can be found also in the variant collected in the Gyimes region.⁷

In example no. 2 the transposition by a fifth between lines 2 and 4 surround a pentatonic base, it is double system pentatony. In line 3 the initial motif starts from a high pitch; the cadence suite reflects the transposition by a fifth (4 5 VII 1), the formula of the melodic structure is A⁵ B⁵ A_v B, the heterometric structure of the lyrics (7, 9, 7, 11) creates an increase in the number of notes at the level of the rhythm.⁸

E.g. 2

Tempo giusto, ♩ = 116

Ezt a szá-zast látod-e, El-mu-la-tom, ró - zám, bá-nod - e? Én nem bá - nom,
vi - rá - gom, ki - ke - res - sük mind a ket - ten a nyá - ron.

Sâmbriaș, Bakó Péter (54), 1965, coll. István Almási⁹

⁶ The translation of the lyrics is: I'm going down the village road / Nobody even says hello / Only my dear wife tells me / You bastard wouldn't you come in.

⁷ A Magyar Népzene Tára vol. XII., type 126, no. 1-5.

⁸ A variant of this is in: Jagamas – Faragó: no. 220. number of syllables: 7, 11, 7, 11.

⁹ The translation of the lyrics is: Do you see these 50 dollars / I'll spend it drinking, would you mind? / Honey, really, I don't care / In the summer we'll make double.

Béla Bartók published only one tune belonging to class A) from his collection in Sâmbriaș. It is found in example no. 3. (no. 57 in the book entitled *A magyar népdal*)

In the tune that has 11 syllables there is a distance by a fifth at the closure of lines 1 and 3 and in the initial motif of lines 2 and 4; line 3 begins on a high pitch. The cadence suite is 5 b3 1 1, the formula of the melodic structure is A B⁵ C/A₅ Bvk.

E.g. 3¹⁰

Tempo giusto, ♩ = 106

El-mentem a kút-ra vi-zet me-rít - ni, O-da-jött a kis ger-li-ce csacsog - ni,

Kör-me kö-zött ho-zott egy kis új - szá-got, Hogymindel-fogták az é-fi - ú-sá - got.

**F.1301a); IV. Jobbágytelke (Maros-Torda),
Balog Györgyné (50), 1914. B.**

The second group is formed by tunes in which the descending melodic line is formed through the pitches of the first and the closing part, without using transposition.

In example no. 4 line 1 has high pitches all the way, the second descends to b3; in the closure only the initial notes are high. This example still contains elements that resemble the transposition by a fifth. The pentatonic base is high pitched in the introductory part and one fifth lower in the closure, but motifs are not repeated; (high: 2 - 2 - 2, then low 1 - 2 - 2). The formula of the melodic structure is chainlike: A B C D, the cadence suite is 8 [b3] 4 1.

¹⁰ The translation of the lyrics is: I went to the well some water to draw / I met there a chatty turtle-dove / It had a paper in its claws / All young people were arrested as outlaws.

E.g. 4

Tempo giusto, ♩ = 100-104

Ki-csi tu-lok nagy a szar - va, Nem fér be az is-tá - ló - ba, A szar-vá-ból

6
ki kell vág - ni, Tő - led, ba - bám, el kell vál - ni.

Sâmbriaș, Sándor Balla (57), 1965, coll. István Almási ¹¹

The following tunes have a structure in which a line is repeated.

In example no. 5 the first line is repeated, its structure is A A B C, its cadence suite: 4 [4] b3 1.

In example no. 6 the structure of line 2 is repeated with a different cadence.¹² Melodic structure: A B Bk C, cadence suite: 5 b3 5 1.

E.g. 5

Tempo giusto, ♩ = 112

Meg a-kar-tam há - za - sod - ni, Ga - lambot a - kar-tam fog - ni, Ga - lamb he-lyett, ba - bám,

6
bag - lyot fog - tam, Bá - nom, hogy meg - há - za - sod - tam.

Sâmbriaș, Mrs. Elek Balla (41), 1965, coll. István Almási ¹³

¹¹ The translation of the lyrics is: I have a small bullock with big horns / Because of his horn it doesn't fit the barns / From his horns I have to cut off some / Darling with you now I must part.

¹² Kodály – Vargyas no. 60; the place of collection: the Gyimes region; collection by László Lajtha, 1912.

¹³ The translation of the lyrics is: I wanted to be a married man / A turtle-dove I dreamt I marry can / The turtle-dove proved to be a uhu-bird / Settling down was such a bad, bad thought.

♩ = 192

Én Is - te - nem add meg - ér - nem, Kit sze - re - tek az - zal él - nem.

Mert ha az - tat meg nem a - dod, Fel - a - kasz - tom én ma - ga - mot.

Sâmbriaș, Éva Bereczki (21), 2016, coll. H.C. ¹⁴

4.2. Recitative tunes based on the pentatonic scale

This style is called the pseudopsalmodic style, since some of the tunes of the psalms in Gregorian style resemble it. Let me quote Kodály in this matter: "... It seems that a more general, more international, ancient recitative formula survived here, for the above mentioned people could hardly have taken this from the liturgical psalm tunes of either the Christian or the Jewish church, where indeed it has an important role to this day."¹⁵

The main structure of the tunes belonging to this stylistic group is formed based on the *pentatonic basis*; (in relative solmization called *do – re – mi*, and the finalis is usually *la*, and transposed: $g^1 - b^1 - c^2 - d^2 - f^2$).

In some of the tunes also "pien" notes are present in the rotative motifs or in the passing notes.

In the work entitled *A magyar népdaltípusok katalógusa (The Catalogue of the Hungarian Folk Song Types - CHFT) vol. I., in chapter Pseudopsalmodic style* types are divided into two subgroups: the first subgroup is that of the tunes having a melodic line insisting on the pentatonic basis, the other subgroup is that of the tunes having a high pitched recitativity in the introductory line.

¹⁴ The translation of the lyrics is: Dear Lord please help me so / I can live with whom I love / For if you deny my wish / I'll certainly end my days.

¹⁵ Kodály – Vargyas: p. 23. (the expression "the above mentioned people" refers to the examples collected from some earlier enumerated eastern people)

E.g. 7

Tempo giusto, ♩ = 104

Pi-ri-tus-ból csi-nál ják a pá - lin - kát, A - zé' nemlát sen - ki raj - tam jó gu - nyát,
 Bá' csi - ná' - nák a - híd tej - bő', e - cet - bő', A kocsmá - ros ne él - ne a zse - bem - bő'.

Sâmbriaș, Sándor Balla (57), 1965, coll. István Almási¹⁶

In example no. 7 the introductory line having a pentatonic basis has a closure descending into deep notes followed by an arched melodic line in lines 2 and 3 and returning to deeper notes in line 4. Cadence suite: VII b3 1 1. In the catalogues this tune type has also variants when the last two notes of line 1 move an octave higher ($g^2 - f^2$).¹⁷

Example no. 8 revolves around the pentatonic basis touching upon the sixth and the seventh in lines 1 and 2 and upon the second in line 4. The closure in line 3 is high pitched and recitative. The motif in variant no. 103 from the collection of folk songs is an octave lower; having in view variants in the specialized literature this can be considered a specific trait.¹⁸

The musical analysis of this type: melodic structure: A B C D, cadence suite: 4 [b3] VII [1], number of syllables in one line: 11.

E.g. 8

♩ = 120

Bá - do gozzák a jobbágytel - ki to - ro nyot, Ti - zenkét lány húz - za a nagy ha - ran got.
 Ti - zen - két lány ti - zen - ketszép le - génnyel, Mind - egyik a ma - ga sze - re - tő - je - vel.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

¹⁶ The translation of the lyrics is: Brandy is made out of some strong spirits / Therefore I look as I don't own a thing / I wish they made it out of vinegar / Then the tapster wouldn't take my money, all.

¹⁷ MNTK (CHFT) I. type 26; Járdányi I. no. 216.

¹⁸ MNTK (CHFT) I. type 30; Jagamas – Faragó no. 103.

Édesanyám, hol fogok én meghalni?
 Hol fog az én piros vérem kifolyni?
 Erdélyország közepébe a sírom,
 Megüzenem, édesanyám, ne sírjon.¹⁹

Example no. 9a and 9b and variant no. 35 from the collection of folk songs, collected by István Almási belong to the so called *woe tunes* having an increased number of lines.²⁰

Line 6 in the stanza according to the tune is divided into two lines of 3+3; in fact lines 3 and 6 are nothing more than an indexation of the closure of the introductory and closing parts sang with mumbling syllables replacing lyrics.

The variant collected by Bartók has a rhythm of 6/8 which places it into class C), parts where the number of lines increase consist of 5 syllables.²¹ In variants collected later instances where the number of lines increases have 8 or 9 syllables with an increase in the number of notes that cancel the basic rhythm of 4/4 present in those two bars.

E.g. 9a

♩ = 100

En-gem anyám úgy szeretett, Bőcső-be tett, úgy rengetett, Ej, ha ja ha - ja ha ja - ha.

Megha - ra gudt, úgy kivetett, Hogy a sze mem ki - mere dett, Ej hajaha - ja ha-ja-ha.

Sâmbriaș, Mrs. László Balla (67), 1965, coll. István Almási²²

¹⁹ The translation of the lyrics is: They are tinning in Sâmbriaș the tower / Twelve young maidens toll the great big bell / Twelve young maidens with twelve handsome lads / For each maiden a sweetheart already has. // Dear mother where will I die? / Where will my red blood be shed? / My grave will be in the heart of Transylvania, / But do not cry for me, dear one.

²⁰ Published in Herțea – Almási no. 35.

²¹ Bartók: no. 293. idem Kodály – Vargyas 310.

²² The translation of the lyrics is: My mother loved me so dearly / In a soft cradle she put me / Hey, oya, oya, oya-ha / Then she got pissed and throw me out / With my head I hit the ground / Hey, oya, oya, oya-ha.

E.g. 9b

$\text{♩} = 180$

I - fi jusá - gom te-likel, Azért a szí - vem hasadel, Az a-nyádra gyogó csilla-gát. If-jú-sá gom
gyöngy-koszorú, Ki el-vesz-ti de szomorú, Aj, jaj, jaj, jaj, jaj, jaj, jaj, jaj, jaj, jaj, jaj, jaj.

Sâmbriaș, Kálmán Orbán, jr. (25), 2016, coll. H.C.²³

2. Édesanyám rózsafája,
Én vagyok a legszebb ága
Az anyád ragyogó csillagát
Kihajlottam az utcára,
Leány, legény bosszújára,
Aj, jaj, jaj, jaj, jaj...

3. Virágzik a cseresznyefa,
Szebben virít a rózsám arca,
Aj, jaj, jaj, jaj, jaj...
Rózsám arca télbe – nyárba
Legvirítőbb a határba.
Aj, jaj, jaj, jaj...

In the township of Aluniș geographically in the vicinity of Sâmbriaș this tune is called *Falu nótája (The Village Song)*.²⁴ In this variant the cadence of lines 3 and 6 descends by a fourth (b3 → VII and 1 → V). The recruited lads sing this song together while walking down the street.

Only one tune having the rhythm of the swineherd's dance represents the second subclass of the pseudopsalmodic tunes with high pitched initial notes. (Other names for this type of rhythm are colomeyka - in the northern Slavic region and wagans - in the Western Middle Age poetry). This section of the tune can be considered incomplete for it is made up of three lines: after the repetition of line A a six-syllable line follows. This repeats the initial motif of lines 3 and 4, and then the section closes with the closing

²³ The translation of the lyrics is: My youth is nearly spent / Therefore I'm heartbroken / To hell with all passing time! / Youth is really a great power / All who lost it became sour / Hey ey ey ey Hey ey ey ey! // Lo, the rose bush of my mother, / I'm the fairest branch of all the other, / Oh the starry eyes of your mother! / Out to the street this branch of mine has bent, / Therefore girls and boys would fret, / Hey ey ey ey Hey ey ey ey! // Blossoms on the cherry tree / No one is fairer but thee / Hey ey ey ey Hey ey ey ey! // Dear one, in the winter, in the summer, / Your face is the fairest of all the other. / Hey ey ey ey Hey ey ey ey!

²⁴ Jagamas – Faragó: no. 292.

motif of line 4.²⁵ The entire structure of the tune will be compared to an instrumental variant published by Georg Martin under the title „*Marosszéki forgató*” (*Turn Step of Marosszék*) (collected in: Corund, Harghita county).²⁶

The formula of the melodic structure of the two tunes is:

- a) A A b+b+c
- b) A A B Bvk

E.g. 10a

$\text{♩} = 112$

Elvesztettem a kecskéket, megver anyám érte, Ellopták a szépleányok, csókot adnak

érte. Hej, azok nem a-zok, azok sze-nes csu-ta-kok, Többé nem a-lu-szok

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.²⁷

Elvesztettem zsebkendőmet, megszid anyám érte,
Aki nekem visszaadja, csókot adok érte.
Hej, adok, nem adok, ha nem adok, nem kapok, s anélkül maradok

E.g. 10b

$\text{♩} = 104 - 110$

Elvesztettem zsebkendőmet, megszid anyám érte, Aki nekem visszaadja, csókot adok érte.

Hej, adok, nem adok, ha nem adok, nem kapok, s anélkül maradok

Corund (Harghita county), MGy

²⁵ In the variant collected by István Almási (Collection of folk songs) the structure of the tune is the same, there are differences only in the musical turns.

²⁶ Georg Martin: *Magyar tánc típusok és táncdialektusok*. Népművelődési Propaganda Iroda, Budapest, no year of publication, no. 126.

²⁷ The translation of the lyrics is: I lost my goats, my mother will beat me so badly for it / Gorgeous girls have it, they want but a kiss / Hey, are they, are they not, they are but a bunch of broth, I will never sleep now. // I lost my kerchief, my mother will beat me so badly for it, / Whoever returns it can be sure he will have a kiss. / Hey, I will give, or not, should I not give, I will not receive and I will go wanting.

4.3. Old tunes that do not have five-pitched gradually descending melodic line

The expressions used in the title I have taken from the tune index of the Kodály - Vargyas Collection of folk songs.²⁸ In the course of the changes in systematization this group of tunes had several names (waste land type, diatonic recitative, wailing style). Among the songs collected in Sâmbriaș there are only three tunes that correspond to the particularities presented in the subtitle.

Bartók classified example no. 11 into class C: it was also published in the Collection of folk songs by Kodály – Vargyas in the group of wailing style tunes with a third in the minor based on cadence suite 5 4 2 1 and the particular musical turns of the lines in the introductory part.²⁹

E.g. 11³⁰

Poco rubato

Kit vi-rá-got ró-zsám a-dott a ke-zem-be, el-her-va-dott, Az is csak azt je-len-tet-te,

7
hogy én el-ma-ra-dok tő-le, El-ma-rad-tam a ró-zsám-tól, ví-gan é-lő

12
ga-lam-bom-tól, La-la-la-la la-la-la-la la, la-la-la-la la.

**Jobbágytelke (Maros-Torda), Boldizsárné (70 körül).
Bartók B., 1914. Lsz. 18853**

In the melodic line of example no. 12 there is a major third again. In cadence suite 5 4 5 1 the closure of line 3 steps from 2nd to 5th. The lyrics is a balade in the new style (*beginning* "Szabó Gyula egy vasárnap délután" (*Gyula Szabó One Sunday Afternoon*). In the type catalogue the wailing style is classified as a subtype.³¹

²⁸ Kodály – Vargyas: p. 291.

²⁹ Bartók: no. 181., idem in Kodály – Vargyas no. 302.

³⁰ The translation of the lyrics is: The flower my sweetheart gave me withered / Which was just another sign that I will part with her / And we parted all right, with my joyful sweetheart / La la la la la la la la la la la la.

³¹ MNTK (CHFT) II. type 52.b.

The melodic line of example no. 13 is Doric, a particularity of the wailing style. The cadence suite is: 5 4 b3 1. István Almási published the tune as a dance tune.³²

E.g. 12

$\text{♩} = 66$

Sza-bó Gyu-la egy va-sár-nap dél-u - tán, Ta-lál-ko-zott Jo-ján-ká-val az ut - cán.

Ki-hív-ta a zöld er-dő-be sé - tál - ni, Hogyók ket-ten vi - rá-got fog - nak szed - ni.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

Szabó Gyula, Horvát Jólánt szereti,
De a Jolán szülei nem engedik.
Hadd el, Jolán, ha nem szabad szeretni,
Majd meglátod mit fogok cselekedni.

Mikor kiértek az erdő szélére,
Na most, Jolán, térdepelj le a földre!
Mer' a szívem nem hagyja, hogy másé légy,
Itt most ketten meg kell haljunk egymásér'.

Szabó Gyula revolvere de fényes,
Jolánkának két golyó elégséges.
Kettőt lőtt a Jolánkának szívébe,
Egyet meg a saját maga fejébe.³³

³² Herțea — Almási no. 34. variants: MNTK (CHFT) II. 32.b.; Jagamas — Faragó: no. 204.

³³ The translation of the lyrics is: Gyula Szabo one Sunday afternoon / Met on the street Jolanka, the nicest girl / He invited her to go to the forest / So that they could pick a bouquet of flowers. // Gyula Szabó loves Jólán Horvát, / But Jolán's parents would not let them meet. / Don't you worry, Jolán, if love is forbidden, / You'll see what in me I have hidden. // When they reached the forest on the hill, / Jolán, dear, kneel on the ground you will! / For my heart will never let you have another, / In this spot we will die for each other. // Gyula Szabó's revolver is so shiny, / The two bullets for Jolánka so tiny. / He shot Jolán twice right in the heart / Then he went on blowing his own brain out.

E.g. 13

Tempo giusto, ♩ = 120

É - des - a - nyám so - kat in - tett a jó - ra, Hogy ne men - jek
 min - den ös - te ja fo - nó - ba, Mert be - tö - rik az én ár - va
 fe - je - met, Nemlesz a - ki ki - mos - sa jaz in - ge - met.

Sâmbriaș, Sándor Balla (57), 1965, coll. István Almási³⁴

4.4. Small ambitus, old style

Example no. 14 is threefold; in the Doric melodic line pitches 7 and 8 are reached only in the rotative motifs of line 1. The closing motif is repeated with variations thus line 1 is made up of six measures of 2/4; in lines 2 and 3 the typical 4/4 rhythm of the *swineherd dance* is preserved.³⁵

E.g. 14a

♩ = 100

A ma - lom - nak nin - csen kö - ve, még - is liz - tet jár, még - is liz - tet jár, Tiltják a ba -
 bá - mat tó - lem, még - is hozzám jár, Tiltják a ba - bá - mat tó - lem, még - is hozzám jár.

Sâmbriaș, Sándor Balla (57), 1965, coll. István Almási³⁶

³⁴ The translation of the lyrics is: My dear mother always advised me well / Not to spend too much time at the twinning circle / For I will have myself beaten soon enough / And there will be no one to clean my shirt.

³⁵ Lajos Vargyas: *A magyar vers ritmusa (The Rhythm of the Hungarian Poems)* p. 73.

³⁶ There is no stone in the mill / Still it grinds wheat / Still it grinds wheat / My sweetheart is not to see me / Still she wants to meet / Still she wants to meet.

In the variants published in the specialized literature the motif increasing the number of notes in the rhythm of line 1 is not a variation, but a repetition; and there are insignificant differences also in lines 2 and 3. Bartók classified the tune as belonging to class C; the same tune was published also in the collection of folk songs by Kodály – Vargyas.³⁷

E.g. 14b³⁸

♩ = cca. 112

A ma - lom-nak nin-csen kö-ve, mé-gis lisz-tet jár, még-is lisz-tet jár.

Tilt - ják tó - lem a ró - zsá - mat, mé - gis hoz - zám jár,

Tilt-ják tó-lem a ró-zsá-mat, mé-gis lisz-tet - jár.

Jobbágytelke (Maros-Torda), Bereczki Antal (28). Sárosi B., 1962. AP 4382/c.

Hoca, babám, jobb kezedet, forduljunk egyet, forduljunk egyet,
Onnan megyünk a meggyesbe, hogy szedjünk meggyet. ://

Leszedte anémet leány minden ágáról, ágabogáról,
Hervadjon el két szép rózsza két orcájáról. ://

4.5. Small ambits, new style

In the case of example no. 15 the lyrics of the ballade is of the same type as the old style ballade entitled “Halálra táncoltatott lány” (The Girl Who Was Forced to Dance Until She Died), but its tune is newer.³⁹

³⁷ Collection of examples by Kodály – Vargyas no. 286.

³⁸ The translation of the lyrics is: There is no stone in the mill / Still it grinds wheat / Still it grinds wheat / My sweetheart is not to see me / Still she wants to meet / Still she wants to meet. // Give me honey your right hand and let's off to dance/ Let's off to dance / Then we go picking sour cherries off the neighbour's fence. // The Saxon girl picked the cherries, all there was to eat / I wish they would take her off her feet.

³⁹ MNTK (CHFT) IV. type 446/f, g.

E.g. 15

Poco rubato, ♩ = 96

Jó es - tét, jó es - tét, Tol - la - si - né asz - szony - ság.

Hol van az én Er - zsi ba - bám, Tá - lán le is fe - küdt már?

Sâmbriaș, Margit Szántó (1965), coll. István Almási ⁴⁰

In some variants the closing note descends by a fourth with relative solmization: It ends in *so*, while the example above ends in *do*.

4.6. Secular artistic music

Zoltán Kodály: In the chapter *Secular artistic music* of his introductory study entitled *The Hungarian Folk Music* he stated based on many comparative examples that: "The influence of artistic music must have been continuous. Every age marked its own traces on the tune, even if today we are unable to prove this accurately having no written memories of some ages."⁴¹ He mentions the last example in the chapter - from the collection of Bartók in Kalotaszeg - in relation to tune no. 379 of the collection of folk songs stating the following: "...Here we find a particular tune, which differs from the main types of tunes of folk music both in structure and in melodic line. It has five lines in a stanza, its intervals remind us of the artistic songs of the end of the 18th century, its main cadence of [3] shows its foreign origin. In Transylvania it is a tune of the wedding ceremony, they go for the bride singing it."⁴² He presents as an example meant to prove the origin of the tune a five-lined drinking-song noted down at the beginning of the 19th century and then collected in 1832 by István Tóth.⁴³

⁴⁰ The translation of the lyrics is: Good evening, good evening / Dear Mrs. Tollasi / Where is my sweetheart, Erzsi / She's already gone to sleep?

⁴¹ Zoltán Kodály: 1952, 54. I.

⁴² op. cit. p. 53.

⁴³ István Tóth: the two highly valuable scored collections of the above mentioned Reformed cantor from Kiskunfűlöpszállás, 1828 – 1832 és 1832 – 1843.

One of the variants collected by Bartók in Sâmbriaș was published in the group of old style, small ambitus tunes.⁴⁴ Seven variants having the function of the girl taking leave of her old maiden status were published in the volume entitled *Lakodalom (The Wedding) of A Magyar Népzene Tára III.*; six of the variants were collected in the north-western part of the region of Kalotaszeg and only one data originates from the Szeklerland (no. 307., from around Odorheiu Secuiesc). The oldest collection: was made in Zam, 1899, by Béla Vikár, the man who initiated folk song collection by phonograph.⁴⁵

István Almási also published a variant from his collection made in Sâmbriaș in 1965. Since it has a set rhythm, this tune can also function as a dance tune.⁴⁶ The tune was preserved in the village to our days. I made a recording of this tune myself in 2016. The lyrics of the former drinking-song was replaced by the lyrics of an artistic song already in the time when Bartók collected it (*Ne menj kislány a tarlóra (Girly Don't Go Out to the Stubble)* or: *Meg kell a búzának érni (The Einkorn Needs to Grow)*).

The sequence of the variants in examples no. 16, 17 and 18 below is:

- a) drinking-song from the beginning of the 19th century (Kodály – Vargyas p. 54.)
- b) song for the bride to take leave of her parents from Kalotaszeg (Bartók: no. 270)
- c) dance song from Sâmbriaș (collected in 2016)

E.g. 16

Nem kell ne - kem sem Cip - ru - si, sem a vö - rös Bur - gun - di, Sem vaj - na - i

Ma - la - ga - i, Hi - szen Is - te - ne - met, Nem he - vít en - ge - met.

⁴⁴ MNTK (CHFT) III. type 29/a; the lyrics is specific to popular folk songs.

⁴⁵ Zam is currently a part of Sâncraiu.

⁴⁶ Herțea – Almási: no. 36.

E.g. 17⁴⁷

Tempo giusto, ♩ = 54

Jönnek, jönnek, majd el - visznek: Hol a pártám, hogy ké - szüljék? Ó - kör - sze - kér

6
a³ka - pu - ba, a vó - le gény az aj - tó - ba, A³meny - asz - szony az ab - lak - ba.

Muz.Fo.810b). Magyargyerőmonostor, (Koloys vm.) 1910.B.

E.g. 18

♩ = 126

A bú - zá - nak meg kell ér - ni, szá - ra - zon kell le - a - rat - ni Szívem - nek meg

kell ha - sad - ni, Hogy min - den nap új - ból é - rik Ej, haj, haj, ja csu - haj - ja.

Sâmbriaș, Kálmán Orbán, jr. (25), 2016, coll. H.C.

Ne menj kislány a tarlóra,
Gyenge vagy még a sarlóra.
Elvágod a gyöngye kezéd
Ki süt nekem lágy kenyeret?
Ej, haj, haj ja csuhajja.

Az aratást alig várom
Akkor veszek el, galambom.
Meg is nézem minden reggel,
Sárgult-e a kalász éjjel,
Ej, haj, haj ja csuhajja.⁴⁸

⁴⁷ Here they come, here they come for me / Where's my coronet, I need to be ready / The oxen wagon is in the door, the groom is knocking / While the bride looks out of the window longing.

All three tunes have five lines. On the 3rd pitch of the major hexachord the main closure is in the second melodic line.

In example c) the last line of the tune has no lyrics, instead there are mumbling syllables replacing lyrics. There are differences in the tune related to tempo and the length of the elements of the rhythm. In the 2/4 measures of the drinking-song the use of pulsing eight notes is a specific of the old style musical notation.

In some places the musical turns differ as well, but every motif contains the same pitches of the tune.

4.7. Tunes of the new style

According to the methodology determined in the specialized literature, the new style tunes having repetitive structure are grouped in a sequence. In the subgroups the sequence is determined by the ambits and the melodic line of the A lines. Another criteria is the key of the tune. According to this criteria there are three subgroups which can be differentiated by syllables of the relative solmization: a (pentatonic basic closure Dorian, Eolian), G (Myxolidian) and C (major).

a) the first subgroup: A ⁵ ⁵ A; *ending in a*

E.g. 19

$\text{♩} = 100$

Le-menyekaz al-só rét-re ka-szál - ni, Mertnem tu-dom én a ren-det levág - ni.

Sü-rű a rend a soksár-ga vi-rág - tól, Ré-gi ba-bám, most bú-csú zunk egymás - tól.

Az én babám kiállt a kapujába,
 Sirat engem fekete gyász ruhába.
 Hadd el, babám, ne sirassál engemet,
 Másnak adtam cserébe a szívemet.⁴⁹

⁴⁸ The translation of the lyrics is: The wheat needs to ripen dry / My heart will of sorrow die / And that's repeated daily / Hey hey hey ey ey ey. // Girly don't go out to the stubble / To hold a sickle you are still too fragile. / And if you happen to cut your hand / Who will bake my light whipped bread?/Hey hey hey ey ey ey.// I can hardly wait for the harvest to begin/ For marry you then I certainly will./ So I go out every morning to the fields/ To check how the crops are ripening./ Hey hey hey ey ey ey.

⁴⁹ The translation of the lyrics is: I'll go down to the meadow to cut the wheat / But today the challenge I cannot meet / For the meadow of yellow flowers is full / And me and my old sweetheart part for good. // My sweetheart stood out to her gate / Dressed in black she's wailing for my sake./ Never mind you wailing for me dear one / For my heart belongs to another one.

E.g. 20⁵⁰

Tempo giusto, ♩ = 104-108

Ker-tünk al - já t pa - tak vi - ze ki - mos - ta, A szí - ve - met
 ne - héz bá - nat szo - rit - ja, A szí - ve - met ad - dig ö - li ja bá - nat,
 A - míg pár - ja nem le - szek a ba - bám - nak.

Sâmbriaș, Sándor Balla (57), 1965, coll. István Almási

b) the second subgroup: $A^5 B A$;

□ ending in a

E.g. 21

♩ = 120

Cse - pe - reg az e - ső, nagy sár van az ú - ton, En - gedj bé, Bö - zsi - kém,
 mert meg vagyok áz - va. Fé - nyes kis szu - ro nyom á - zik, Fegy - ve - rem cső - je roz -
 dá - zik, Je - ges a fe gy ver - szij, gyön - ge a karom, fá - zik.
 var. 12. ütem
 szó - gál a csá

⁵⁰ The translation of the lyrics is: The creek eroded the off part of our meadow / And my heart is greatly filled with sorrow / And this sorrow will only go away / If my sweetheart and I will be wed.

Az eke a földet nem magának szántja,
 Az anyja, a fiát, nem magának szánja.
 Húsz évig tartsa magának, húsz év után adja másnak,
 Harminchat hónapot szógál a császárnak.⁵¹

E.g. 22

$\text{♩} = 87$



Ég a lám-pa a fűg-gőnyős szobá - ba, Bar-na kis-lány gon-dol-ko-zik ma-gá - ba.

Gye - re be,gye-re be te bar-na babám, Nemha-ragszik te-rád az é - des - a -nyám.

Var. measures 1-4



Azt a gyűrűt amit adtam add vissza,
 Mert miköztünk a szerelem nem tiszta.
 Nem adom, nem adom, hogy adnám vissza,
 Nem volt arany, mind megette a rozsdá.

Én az úton lefelé se mehetek,
 Mer' a lányok mind selyembe öltöznek.
 Selyem a szoknyája, leng a derekán,
 Barna legény kopogtat az ablakán.

Barna legény, ne kopogtass, gyere be,
 Ölelésre vár a karom idebe.
 Gyere be, gyere be te barna babám,
 Nem haragszik terád az édesanyám.⁵²

⁵¹ The translation of the lyrics is: It is raining and the street is all muddy / Let me in for I am soaked, my Betsy / My bayonette gets wet / My rifle gets rusty / My arms get so weak, the rifle belt icy. // The plough does not work the land for its own sake / Neither does a mother a son for her make. / Twenty years she gets to keep him then away / And thirty-six months he owes service to the state. (The last short line is a variant to the tune of: 'he owes service'.)

⁵² The translation of the lyrics is: The lamp in the inner room is still on / A girl inside has something to think over / Come in, come in, brown-haired dear Lou / For my mother entirely approves of you. // Give me back the token ring I've given you / For our love does not seem to matter to you. / I will not, I'll never return that old ring / It went rusty, not of gold, what did you bring? // I can hardly walk the streets of the village / For every girl shows me just her best image. / She takes up her best

□ ending in *g*.E.g. 23⁵³

Tempo giusto, ♩ = 116 ♩ = 126 ♩ = 120

Es-te van, es-te van, Meg a nap le-fe - lé, Me nyen már a re-gu-ta,

5 sost...
A sze - me ki van sír - va, A ka - szár - nya fe - lé.

Sâmbriaș, József Simó (62), 1965, coll. István Almási

E.g. 24

♩ = 130

Kinekvan, kinekvan kari - kagyü - rü - je, Annakvan, annakvan i-gaz szere - tő - je.

Mer' az enyém sző-ke, cserél-jük el vé - le, A-mivel többetér bort fizetek ér - te. 54

Sâmbriaș, Boldizsár Miklós (77), 2014, coll. H.C.

attire and best look/ A brown-haired lad comes on her window to knock.// Do not knock, but come on right in, dear lad./ My hands hardly wait to give you a big hug./ Come in, come in, brown-haired dear Lou/ For my mother entirely approves of you.

⁵³ The translation of the lyrics is: It's evening, it's evening, / The sun is setting down/ There goes the recruit / His eyes full of tear and sorrow / He returns to the barrack of the borough.

⁵⁴ The translation of the lyrics is: Only those who have a ring / Can boast to have a true love / My love is just blonde, I want an exchange / Give me yours and I'll pay in wine the difference.

c) the third subgroup: *A B B A*;□ ending in *a*

E.g. 25

$\text{♩} = 137$

Her - mány fe - lol, hej, hogy dó - rög az ég al - ja, A ba - bám - nak
 nem tu - dommi a ba - ja. A - kár mer - re for - dít - gatom az ö - löm - be',
 Nem szól sem - mit, bá - na - tos a gyön - ge sí - ve. hall - ja - e, hall

var. 2. ütem

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

Szomszédasszony, hallja-e, hallja-e?
 Feri fiát szeretni hagyja-e?
 Ha nem hagyja, zárja be a pitvarába,
 Hogy ne fájjon a szép menyecske szíve rája.⁵⁵

E.g. 26

$\text{♩} = 125$

A - ranyos kis Bőzsi kém, amíg hez - zád jár - tam, Az ab - lakid a - latt de sok le - gényt lát - tam,
 Szagol - ták a muskát - li vi - rá - got, Én pe - dig az - a - latt csó - kol - tam a szá - dot.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

⁵⁵ The translation of the lyrics is: The thunder struck from the direction of Hermany / Can't figure out what is wrong with my sweetheart / No matter how I hug her dearly / She just turns away and sigh so heavily. // Dear neighbour, dear neighbour hear me! / If I love your Feri son will you approve of me? / If no one is good enough for your Feri / Close him up and take us out of misery.

Aranyos kis Bözsikém, amíg hezzád jártam,
Az ablakod alatt sokat áztam-fáztam.
De én aztot nem hányom szemedre,
Él még a jó anyád, juttassa eszedbe.⁵⁶

E.g. 27

$\text{♩} = 110$

Hej, es-te későn ti-zet ü-tött az ó - ra, Szé-pen le-gel ha-za-fe-lé a csor-da,
Le - te-rí-tem a ken-dó-met a vaságy-ra, Sej, rá gondolok szá-zszor is a babám-ra.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

Hej, este későn tizet ütött az óra,
Én még mindég csavargok a faluba.
Csavargok én mert nem tudok (bírok) elaludni,
Hej, fáj a szívem, a szerelem gyötöri.⁵⁷

E.g. 28

$\text{♩} = 90$

Bar - na kis - lány, hol van a te lány-sá - god, Hol van a te
lány-ko-ri bol - dog-sá - god? sa job - bágytel - ki gyöngyvi - rá-gos ol-tár e-lőtt
le - tet - tem, A - míg é - lek so - ha fel se ve - he - tem.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

⁵⁶ The translation of the lyrics is: Dear Betsy, while I courted you / I saw a many lads under your window / They all stood and smelt the primroses / While inside I gave you kiss after kiss.// Dear Betsy, while I courted you/ I suffered many a bad weather for you./ But I won't blame you for that,/ Your mother will tell you, she remembers well.

⁵⁷ The translation of the lyrics is: Well, the clock has turned ten in the night / The cattle is coming home from the village site / I spread my kerchief on the iron bed / And one hundred times I think of my beloved. // Well, the clock has turned ten in the night / And I'm still wandering through the village site./ I'm wandering aimlessly for I can't sleep,/ My love for that good looking girl is so deep.

Árkolják a jobbágytelki temetőt,
 Engem temessenek oda legelőbb.
 Engem előbb, azután a göndörhajú babámat,
 Hogy ne tartson több szeretőt magának.

Nyitva van a barna kislány ablaka,
 Barna legény sírva sétál alatta.
 Olyan búsan, bánatosan zokogja ki azt a szót:
Hogy Nyisd ki, csárdás kisangyalom az ajtót.

Nem nyitom ki mert nem adnak tehozzád,
 S Most készítik a menyasszonyi ruhát.
 Ahhoz adnak kit a szívem, már a szívem nem szeret,
 Öngyilkosa leszek az életemnek.⁵⁸

E.g. 29

♩ = 125

Sej, haj, le-ka-szálták már a ré-ten a szé - nát, El-vág-ták a bús ger - li - ce
 jobb szár - nyát. Bús ger - li - ce, ne si-rasd a job bik szárnya dat, Sej, haj, énsem si-ra -
 tom a ré - gi ba - bá - mat. Hej, de nem i - de - va - ló

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

⁵⁸ The translation of the lyrics is: Brown-haired girl you're a maiden no more / And with that the happiness of those times is gone/ I left my maiden happiness at the altar / I cannot undo that, it's all gone. // They are ditching in Sâmbriaș the cemetery,/ I want to have the very first grave there, please/ First me, then my curly haired honey / So she cannot have another one but me.// The window of the brown-haired beauty is cracking/ The brown-haired boy is walking under it sobbing./ He just cried and so quiet is his whisper: / Dear, please, crack your door for me open.// I cannot open the well locked door/ They are preparing my bridal gown./ They will force me to marry someone I don't love, / I'll kill myself, such a life I will not have.

Hej, de nem idevaló születésű vagyok én,
 Messzeföldről vándoroltam ide én.
 Így jár aki messzeföldről idevándorol,
 Sej, haj, nincs babája ki vállára boruljon.

Jaj, de harmatos a törökbúza levele,
 Utoljára jártam nálad az este.
 Utoljára fogtam meg az ajtód húzóját,
 Sej, haj, szervusz, babám, kívánok jó éjszakát.⁵⁹

E.g. 30

Tempo giusto, ♩ = 108

Ki-haj-tom a li-bám a rét - re, Én ma-gam is ki-me - gyek vé - le,
 Még e - lő - re ki-élt - sa ja li - bus-kám: Bo-rulj a vál-lamra Ma-ris - kám.

Sâmbriaș, Mrs. Elek Balla (41), 1965, coll. István Almási⁶⁰

E.g. 31

Tempo giusto, ♩ = 108

Házunk e - lőt van egy fe - ne - ket len tó, Ab - ba fűr - dik két fe - ke - te kopor - só,
 Ko - por - sóm - ból ki - haj - lik a szemfő - dél Rá van ír - va, ba - bám, já - ba sze - ret - tél.

Sâmbriaș, József Simó (62), 1965, coll. István Almási⁶¹

⁵⁹ The translation of the lyrics is: The meadow is already mowed/ The turtle-dove had her right wing cut off / Turtle-dove do not mind your right wing/ For see I don't mind my old sweetheart either. // Hey, I was not born in this village/ I came here from a far away place/ This is the faith of all the wandering strangers/ They do not have a sweetheart to comfort them.// Oh, how dewy are the leaves of the einkorn/ I saw you last in the evening yesterday./ It was the last time I grabbed the handle of your door that night/ Well, farewell my darling, just sleep tight.

⁶⁰ The translation of the lyrics is: I'll let my goose out to the meadow / And in fact with it I'd better go / The goose goes on shouting in advance: / Dear Mary come into my arms at once.

□ ending in g.

E.g. 32

♩ = 130

Ró-zsa, ró-zsa, pi-ros ró-zsa ki-haj - lott az út - ra, Gye-re, ba-bám,
 sza-kíts e - gyet ró - la. Nem sza - kí - tok, nem kell né-kem az a
 ró - zsa, Én a ti - éd, te az e-nyém úgy - se le-szünk so - ha.

Sâmbriaș, Gáspár Bereczki, sr. (49), 2016, coll. H.C.

Kiesett a gyöngyvirágos kalap a fejemből,
 Kitagadott babám a szívéből.
 Kitagadott, mégsem vagyok olyan árva,
 Keresek én más szeretőt a jövő nyárára.

Kelet felől, észak (nyugat) felől jönnek a huszárok,
 Jaj, de szépen szól a trombitájuk.
 Egy közülük bánatosan fújja, hogy
 Én a tied, te az enyém úgyse leszünk soha.⁶²

⁶¹ The translation of the lyrics is: There is an endless lake in front of our house / There are two coffins fluttering on its surface / The shroud from my coffin can be seen / It writes on it : Sweetheart it was in vain loving me.

⁶² The translation of the lyrics is: A bush of rose, red rose bent out in the street / Come and pick one from there oh sweetheart / No, I won't I do not need your rose / For we'll never be one pair, that's for sure. // The flowery bouquet fell off my hat/ My honey will not have me as her man./ If she will not have me that's her problem/ By next summer I'll surely have another girl.// Troops come right from east and right from north (west)/ They blow their trumpets beautifully./ But one blow there is full of sorrow, full of pain:/ For my darling we will never be a pair.

E.g. 33

$\text{♩} = 144$

Hej, bú-za, bú - za, de szép táb - la bú - za, Köz e - pé - be van egy piros ró - zsa.

A - ki azt a bú-zát le - a - ras - sa, Hej, a - zé lesz a leg - szebb pi - ros ró - zsa.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

Hej, minek nékem a szombat estét várnom,
Ha a babám nem jön vígasztalón.
Vígasztalom magam ahogy lehet,
Hej, érted, babám, szidtak már eleget.⁶³

E.g. 34

Tempo giusto, $\text{♩} = 112$

A már-ko-di hegy a - latt, hegy a - latt Há - rom kis - lány za - bot a - rat, a - rat,

Az egyiknek én vagyok a ké - ve kö - tő - je, Gyá - va le - gény, ki - nek nincs sze - re - tő - je.

Sâmbriaș, Mrs. Elek Balla (41), 1965, coll. István Almási⁶⁴

⁶³ The translation of the lyrics is: What a great, what a wonderful field of wheat / There's a gorgeous single rose in the middle of it / Whoever gets to harvest that field of wheat / He will have the best of roses and that's it. // What's the use for me to wait for Saturday night/ If my sweetheart does not come by./ I'll manage as good as I can without him/ Even though I was criticized much for him.

⁶⁴ The translation of the lyrics is: Under the mountain back in Markod / There are three girls who do the harvest / I am the helper of one of them / It's no good a lad that has no sweetheart.

□ ending in c

E.g. 35

♩ = 152

Jobbágy-tel-kén sü-tik a jó ke-nye-ret Tizen-nyolc esz - tendős kis-lányt sze-re-tek.
 Tizen-nyolc esz - ten-dős kis-lány a ba-bám, i-ri - gye im a-zért ha-rag - sza-nakrám.

Sâmbriaș, Gáspár Bereczki, sr. (49), 2016, coll. H.C.

Két pántlikát nehéz csokorba kötni,
 Nem akar a kisangyalom szeretni.
 Félre akarja a szerelmét tenni,
 Meg kell az én bús szívemnek hasadni.⁶⁵

E.g. 36

Tempo giusto, ♩ = 116

El kell men-ni ka-to-ná - nak mesz-szi - re, Itt kell hagy - ni
 a ba-bá-mat, nincs ki - re. Re-ád bí - zom, leg-ked-ve-sebb ba-rá - tom,
 6 Vi - seld gond - ját már ez - u - tán, nem bá - nom.

Sâmbriaș, Mrs. Elek Balla (41), 1965, coll. István Almási⁶⁶

⁶⁵ The translation of the lyrics is: At Sâmbriaș they make the best of bread / A girl just eighteen years is my sweetheart / She is only so young, just eighteen / That is why so many people are mad at me. // It is hard to make a bouquet out of two ribbons/ My darling says she cannot see a future for us./ She says she does not really love me / But my heart will surely die off within me.

d) the fourth subgroup: A A B A;

□ ending in a

E.g. 37

♩ = 142

Por zik, por-zik a Cse resze gi ut-ca, mi kor vé gíg me nyek raj-ta. Nyí lik, nyí-lik a bábám ab la ka,
 mi kor be tek in-tek raj-ta. Nyísd ki, ba bám, ab la ka-i-dat, hall gasd meg a pa na sza-i-mat,
 Mer egy re-gu-tá - nak sok is a pa-na - sza, nin-csen a - ki meg - hall - gas - sa.

Sâmbriaş, Irén Kiss (65), 2012, coll. H.C.⁶⁷

E.g. 38

♩ = 80

Ju-hász - le gény fi ru - lyá -ját, hej, bá na-tá -ban fi j - ja, Nem tö - ró -dik anyá - já -val,
 hej, csak az ár - va - ság - gal. Ár - va vagyok, ár - va, az Is - ten is lát - ja,
 Ver - je meg a nagy Úr Is - ten, hej, ki az ár - vát bán t - ja.

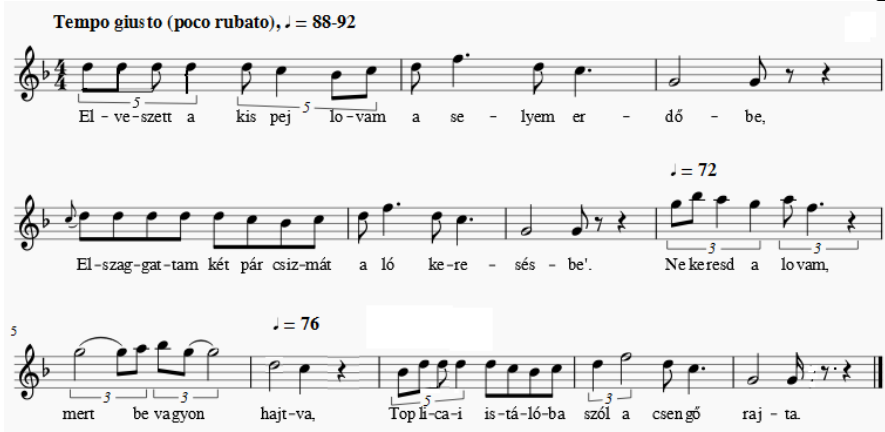
Sâmbriaş, Boldizsár Miklós (77), 2014, coll. H.C.⁶⁸

⁶⁶ The translation of the lyrics is: I was recruited, I have to go away / And I have to leave my sweetheart to who knows whom / So I'd rather live her to you, my best friend/ Out of all I'd rather have you take care of her.

⁶⁷ The translation of the lyrics is: Dust rises on the Csereszegi road when I pass through / My sweetheart opens her window when I look though / Yes, honey, do open your window and please listen to my lamentation / For a recruite has many grievances and no one that listen would.

E.g. 39

Tempo giusto (poco rubato), $\text{♩} = 88-92$



El - ve - szett a kis pej - lo - vam a se - lyem er - dó - be,

El - szag - gat - tam két pár csiz - mát a ló ke - re - sés - be'. Ne keresd a lovam,

mert be vagyon hajt - va, Topli - ca - i is - tá - ló - ba szól a csengő raj - ta.

Sâmbriaș, Mrs. László Balla (67), 1965, coll. István Almási⁶⁹□ ending in *g*.

E.g. 40

$\text{♩} = 125$



Zúg az er - dó, zúg a me - ző, va - jon mi zúg ben - ne a jobbágy - tel - ki bú s re - gu - ták

ma - sí - roz - nak ben - ne. Ép - pen má - ma jött új - ság - ba: el kellmen - ni ka - to -

ná - nak, Bú - csúz - kod - ni jöt - tem hoz - zád, ba - bám, u - tol - já - ra.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

⁶⁸ The translation of the lyrics is: The shepherd plays on his flute, sorrow in his heart / He does not mind his own mother just his orphan state / Hey, I am orphan, even God could see it / May all the curse befall on those who the orphans maltreat.

⁶⁹ The translation of the lyrics is: My chestnut horse has been lost in the silky woods / I looked for him so long and hard I wore off two boots / Don't you look for your dear chestnut for it's been taken / They put a tinkler on it in Toplita in a stable.

Kiöntött a Maros vize homokos partjára,
 Körös-körül beültettem szomorú fűzfával.
 Szomorú fűz hervadt ága ráhajlik az én síromra,
 Télen-nyáron bánatában ki van virágozva.

Keresik a, keresik a keresztleveletem,
 Még a pap se, még a pap se kapja a nevemet.
 Majd megkapja, majd megkapja aztat Sztálin elvtárs maga,
 Aki engem besorozott harminchat hónapra.⁷⁰

E.g. 41

$\text{♩} = 102$



Er - dő, er - dő, er - dő, ma - ros - szé - ki ke - rek er - dő Ma - dár la - kik ben - ne,
 ma - dár la - kik ti - zen - ket - tő Cuk - rot ad - nék an - nak a ma - dár - nak da - lol - ja ki
 ne - vét a ba - bám - nak Csár - dás kis - an - gya - lom, Ér - ted fáj a szívem na - gyon.

Sâmbriaș, Éva Bereczki (21), 2016, coll. H.C. ⁷¹

Example no. 68 belongs to class C in Bartók's classification (no. 299) and there is a superscript of a variant of 12 syllables; in the collections published later this tune was classified into the group of the new style tunes. In the type catalogue edited by Járdányi (vol. II) only the variant with the 12 syllables is included (no. 164).

⁷⁰ The translation of the lyrics is: The forest wuthers, the fields wuther, why I wonder / For the recruits of Sâmbriaș march trough it and wail / They brought the news today: recruited we all have been / So my sweetheart I came to say farewell to thee.// The waters of the river Mureș are overflown/ I have planted some willow trees on the shore./ The branches of the trees will die and cover my grave /Out of sorrow they have flowers whether it's November or May.// They are looking, looking hard for my birth papers/ But not even the priest can find even my name./ Still comrade Stalin managed to find my name / And have me enrolled for thirty-six months straight.

⁷¹ The translation of the lyrics is: Forest, forest, forest, round Mures forest / Birds are living there, twelve is their number/The one that can sing my sweethearts name gets a candy / Honey, honey, for you my heart is longing.

4.8. Popular folk songs

“The term ‘popular folk songs’ refers to folk songs of the 19th century that became popular over the entire Hungarian territory. As far as the period of their origin, that needs to be established to 2 or 3 decades before the beginning of the 19th century and the end of this period is also 2 or 3 decades into the 20th century. [...] We are discussing here songs that had either an anonymous, mostly urban author, but sometimes even the author is known and they became popular both in urban and rural areas.”⁷²

The number of popular folk songs collected in Sâmbriaș is markedly higher than the old style songs. According to structural traits these songs can be divided into two groups: songs with a repetitive structure and songs with various other structures.

4.8.1. Songs with a repetitive structure

The classification criteria are the same as in the case of the new style.

4.8.1.1. Arched melodic line

Every tune is in a major key. The main closure is at pitch 5 and the closing note of line 3 is variable. In the case of some tunes built on transposition by a fifth the initial motif of lines 2 and 3 is different from the surrounding lines.

Structural formulas:

- a) A ⁵ ⁵A or A B/A B/A A

E.g. 42

$\text{♩} = 130$

Feke-te a kökény, fehér a vi-rág-ja, Bort i-szik a legény, piros az or-cá-ja.

Azthi szik a lá-nyok, sej, haj, hogypünkös di ró-zsa, Pe dig a szerelem lángja lo bod-tat-ja.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C. ⁷³

⁷² György Kerényi: *Népies dalok*, Akadémiai Kiadó, Budapest, 1961, *Bevezető*, p. 5.

⁷³ The translation of the lyrics is: The cumin is black, but its flower is so white / The young lad drinks wine and his face is so red / All the girls think he is gorgeous/ Girls think that, but love turned him so mad.

E.g. 43

$\text{♩} = 120$

Feke-te a kökény, fe - hér a vi - rág - ja, Bort i - szik a legény, piros az or - cá - ja.

Azt hi - szik a lá - nyok, hogy pün - kos - di ró - zsa, Pe dig a sze relem láng - ja lo bog raj - ta.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

E.g. 44

Tempo giusto, $\text{♩} = 144$ $\text{♩} = 152$ $\text{♩} = 132-138$

Er - dő, er - dő, de ⁵szép kerek er - dő, Sár - ga ri - gó ben - ne a ke - rü - lő, Sár - ga ri - gó,

8
meg a fü - le - mi - le, Szép a ³ba - bám, hogy vál - jak meg tó - le.

Sâmbriaș, Mrs. Sándor Bakó (72), 1965, coll. István Almási ⁷⁴b) A A⁵ B A

E.g. 45

Tempo giusto, $\text{♩} = 132$

Si - mo - nyi - ba' van egy ma - lom, Bá - na - tot ó - ról nek a - zon. Ej - haj, ne kem is van

6
bú - bá - na - tom, O - da vi - szem, le - já - ra - tom.

Sâmbriaș, Mrs. László Balla (67), 1965, coll. István Almási ⁷⁵

⁷⁴ The translation of the lyrics is: Forest, forest, a nice round forest, / The fire-bird is its only ranger / The fire-bird and the nightingale / My sweetheart is gorgeous how should I leave her.

E.g. 46

c) A B B A

$\text{♩} = 88$

Kelet fe-lől, északfe-lől jön-nek a hu - szá -rok, Jaj, de szé-pen szól a trom-bi - tá -juk.

Egy kő zü-lük o-lyan szé-pen fúj - ja, hogy Én a ti-ed, te az e-nyém úg-y se leszünk so - ha.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

Enyed felől, Brassó felől jön egy személyvonat,
 Szolgabíró nézz ki az ablakon.
 Szolgabíró tedd le a pennádat,
 Ne kederítsd, ne szomorítsd az édesanyákat.⁷⁶

E.g. 47

$\text{♩} = 145$

Új a csizmám, a sze-ge-di susz-ter varr - ta, A sze - ge-di sar-kan-tyú van raj - ta.

Ősz-sze-verem olyan betyár mód-ra, Mind egy szá-lig le-pe-reg a rozs-da ró - la.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

⁷⁵ The translation of the lyrics is: In the village of Simonyi there's a mill / That mill grounds only sorrow and grief / I have some sorrow myself / I'll take it there to leave it off.

⁷⁶ The translation of the lyrics is: Troops come right from east and right from north (west)/ They blow their trumpets beautifully./ But one blow there is full of sorrow, full of pain:/ For my darling we will never be a pair.//A slow train is coming from Aiud and from Brașov/ Constable look out of the window,/ Constable put down your pen and listen to me/ Stop bringing sorrow to all the mothers in the district.

Új a csizmám, fel van a szegre akasztva,
Sarkantyúját megette a rozsga.
Összeverem olyan legény módra,
Mind egy szálíg lepereg a rozsdá róla.⁷⁷

E.g. 48

$\text{♩} = 137$

Hej, é-des-nyám, en-ged-jen el a bál-ba, Ottlátom a babám tisz-ta fehér ruhá-ban.

Fehér a ruhá-ja, csaka szeme feke-te, Hej, é-des-nyám, bár csak az enyém lehet-ne.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.⁷⁸

E.g. 49

$\text{♩} = 60$

Mikor mentem ha-za-fe-lé, hej, a magam fa-lu - já - ba, Rö-vid szá-rú kis ba-kancsom

el - mertült a sár - ba. Rö-vid szá-rú kis ba-kancsom el - mertült a sár - ba,

Fa - lum - bé - lí büsz-ke lá-nyok má-ma lát - tok u - tol - já - ra.

Sâmbriaș, Gáspár Bereczki, sr. (47), 2014, coll. H.C.

⁷⁷ The translation of the lyrics is: I've got new boots the cobbler of Szeged made it / And it has got spurs from Szeged on it / And when I stand up and tall/ All the rust falls off them both.// I've got new boots hanging on the wall,/ But their spurs are rusty all./ Yet when I stand up and tall/ All the rust falls off them both.

⁷⁸ The translation of the lyrics is: Dear mother let me go, let me go to the ball / I saw there my sweetheart dressed in white all/ He is in white, he is in white but his eyes are black / I wish he were my fiance, had asked for my hand.

Mind azt mondják a faluban, hogy én büszke legény vagyok,
 Pedig én még a faluban szeretőt sem tartok.
 Ha tartottam szép szeretőt, megszenvedtem érte,
 Állj meg, világ, furcsa világ, ne vesd többet a szememre.

Kimentem a kiskertembe, hej, kék ibolyát szedni,
 Ott hallottam kakukk madárt szépen kakukkolni.
 Szólj még egyet, kakukk madár, a többit megvárom,
 Életemben kit szerettem, hej, nem lehet a párom.⁷⁹

E.g. 50

♩ = 130

Feke-te a kökény, fehér a vi-rág-ja, Bort i-szik a legény, piros az or-cá-ja.

Azt hiszik a lá-nyok, sej, haj, hogy pünkös di ró-zsa, Pe díg a szerelem lán-gja lobog raj-ta.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

Olyan ez a legény mintha mind bort inna,
 Azt hiszik a lányok, hogy pünkösdi rózsa.
 Azt hiszik a lányok, sej, haj, hogy pünkösdi rózsa,
 Pedig a szerelem lán-gja lobog rajta.⁸⁰

⁷⁹ The translation of the lyrics is: .On the road to my home village, on the way/ My short legged boots got dirty with the mud and clay / The boots got so dirty with the mud and clay / Proud girls from my home village I say farewell. // People consider me a proud lad / Although my sweetheart is not a village girl./ When I had a sweetheart from the village they laughed me off/ I'll show them what I am capable of.// I went out to my garden to pick some violets / And I heard the cuckoo bird singing on its nest. / Just keep singing dear cuckoo I can wait / As waiting for the girl who cannot marry me I have.

⁸⁰ The translation of the lyrics is: The cumin is black, but its flower is so white / The young lad drinks wine and his face is so red / All the girls think he is gorgeous/ Girls think that, but love turned him so mad.//This lad looks like he had some wine/ Girls think of him as being divine,/ Girls you just keep thinking that/ But I know that love turned him so mad.

E.g. 51

$\text{♩} = 96$



Én az éj-jel nem a-lud-tan egy ó - rát, Hall-gat-tam a kis-an-gyalom pa-na - szát.



Éj-fél táj-bamond-ta meg, mondtameg, hogymi ba-ja, Ő sze-ret-ne de az any-ja nem hagy-ja.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

Hajnalodik, mégsem akar virradni,
 Kelj fel, babám, el akarok búcsúzni.
 Fel is kelek, fel biz' én, mert nem bírok aludni,
 Fáj a szívem mér' tudtalak szeretni.

Éjfél után hármát ütött az óra,
 S én még mindig ballagok a faluba.
 Ballagok én, seje haj, mert nem bírok (tudok) aludni,
 Fáj a szívem már' tudtalak szeretni.⁸¹

E.g. 52

$\text{♩} = 126$



Hej, meg-át-ko-zott en-gem az é - des-a - nyám, Hogy ne le-gyen



sem sze-re-töm, semha - zám. Csíp - ke-bo kor le-gyen az én szál-lá-som,

⁸¹ The translation of the lyrics is: Last night I could not sleep but one hour / I was listening to the laments of my sweetheart / He told me what is wrong just at midnight / He loves me, but his mother me does not like.//It breaks for dawn, but the sky is still dark / Honey wake up for form thee I take part./ I will rise up for I cannot sleep myself / I'm so sorry eyes for you I ever had.// The clock stroke three after midnight / And I'm still walking through the village sight / I'm wandering about for sleep I can't / I'm so sorry eyes for you I ever had.

HENRIETTA CIOBA



Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

Hej, most kezdtem én rámás csizmát viselni,
 Most kezdtem egy barna legényt szeretni.
 Azt a legényt én is más is szereti,
 Hej, meg kell az én bús szívemnek repedni (szakadni).

Hej, két ága van a zavaros Tiszának,
 Közepibe van egy madár leszállva.
 Két szárnyával veri széjjel a vizet,
 Hej, most tudtam meg, hogy a babám nem szeret.⁸²

E.g. 53

Tempo giusto, ♩ = 100-104

Sâmbriaș, Margit Szántó (16), 1965, coll. István Almási ⁸³

⁸² The translation of the lyrics is: My own mother, she did curse me so badly / Not to find neither a homeland nor a honey / That the thorny bushes would be my rest / And even that rest would never last. // I just started wearing the wrinkled boots / And I started feeling for a handsome boy./ But I found there's someone else feeling too / My heart aches so, I will die out of woe.// The muddy Tisza river has two branches/ Among them a bird is settled and ranges/ The bird keeps the two branches parted/ I just found out my sweetheart is disaffected.

⁸³ The translation of the lyrics is: I've got the notice, I've been summoned / I read my name with tears and mad / For it was written all over the notice / My sweetheart I part for good from thee.

4.8.1.2. Tunes with a deeper main closure

In several tunes having structure A B B A the main closure is at pitch 2. In some of the tunes the first and last line of the stanza reach pitch V., deeper then the finalis, which turns the major into plagal.

E.g. 54

$\text{♩} = 96$



Még a bú-za ki szé-hányta a fe-jét Már a galamb mind el-hord-ta a sze-mét

Úgy el-hord-ta, elhord-ta e szé-les vilá-gba A sze-re-tóm mást ke-re-sett ma-gá-nak.

Sâmbrias, Éva Bereczki (21), 2016, coll. H.C.⁸⁴

E.g. 55

$\text{♩} = 113$



Ti-zen-há-rom fo-dor-van a szoknyá-mon, Azt gon-doltam fér-j-hez menyek a nyá-ron.

De én lá-tom nem lesz semmi be-lő-le, Ti-zen-ket-tőt le-vá-ga-tok be-lő-le.

Sâmbrias, Irén Kiss (65), 2012, coll. H.C.

Vásárhelyré beszaladt egy gyors vonat,
Tizenhárom kislány előmbe szaladt.
Mind a tizenhárom talpig fehérbe,
s az Én szeretőm öltözött feketébe.

Nem bánom én akárhogy dörög az ég,
Mer' az én búzámat nem veri a jég.
Mer' ami kevés vót azt is eladtam,
s a Jobbágytelki Ákos-bárban megittam.⁸⁵

⁸⁴ The translation of the lyrics is: The wheat was not even ripe and tall / The doves already ate it all / They took away all the wheat / My honey for her another did find.

E.g. 56

Tempo giusto, ♩ = 100

Haza-fe-lé áll a szeke - remrúd - ja, Visz - sza - jö-vők én, azt csak az Is - tentud - ja,

6
Két fé - nyes csil lag mutas - sa ja hazá - mat, Három é - ve nem lát - tam a ba - bá - mat.

Sâmbriaș, Bakó Péter (54), 1965, coll. István Almási ⁸⁶

E.g. 57

♩ = 113

Jobbágy - tel - ki kul - túr e - lótt Há - rom á - gú di - ó - fa nótt.

Há - rom á - ga, hat le - ve - le, Az én ba - bám csal - fa sze - me.

Sâmbriaș, Irén Kiss (65), 2012, coll. H.C.

Jobbágytelki hármashatár,
Bolond aki leányhoz jár.
Mer' én menyecskékhez járok,
Úgyis szeretnek a lányok.⁸⁷

⁸⁵ The translation of the lyrics is: There are thirteen tiers on my skirt/ I was certain in the summer I'd be a bride/ But it seems that is not the case / So twelve tiers cut off I will have. // The fast train for Târgu Mureș just got in / Thirteen maidens ran here to receive me./ All thirteen are dressed in white./ Only my honey came out in black.// I don't care what the weather will be like/ My crops by the ice cannot be ruined/ For the little I even had I already sold/ And in the Akos Bar of Sâmbriaș I drank the money, all.

⁸⁶ The translation of the lyrics is: It sure seems I will be let off home / God is my witness that I will return/ Two shiny stars show the way to my homeland / I have not seen my sweetheart in full three years.

⁸⁷ The translation of the lyrics is: In Sâmbriaș before the Community Center/ A walnut tree with three branches has grown/ It has three branches and six leaves / My sweetheart is unfaithful to me.// In Sâmbriaș all the lands are, well, threefold/ Courting a girl is the maddest thing to be done/ Therefore I'm courting married women/ And meanwhile the girls like me anyway.

E.g. 58

Tempo giusto, ♩ = 108

Sár - ga ri - gó mos' hul - lat - ja ja tol - lát, Ez a kis - lány
 si - rat - ja a ba - bá - ját, Úgy si - rat - ja, maj' meg - ha - sad
 a gyen - ge sí - ve, Szom - bat es - te nem be - syél - he - tett vé - le.

Sâmbriaș, Gergely Bakó (64), 1965, coll. István Almási ⁸⁸

In the following two tunes in the minor key the main closure is at pitch *b3*.

E.g. 59

Tempo giusto, ♩ = 132 ♩ = 138

Ezt a kis - lányt nem az any - ja szül - te, Di - ó - fá - nak a te - te - je ter - met - te.
 7 Di - ó - fá - nak a te - te - je búb - já - ba Föld - re haj - lik szo - mo - rú - sá - gá - ba.

♩ = 138-144

Sâmbriaș, József Simó (62), 1965, coll. István Almási ⁸⁹

⁸⁸ The translation of the lyrics is: The fire-bird is shedding its plum / This girl after her sweetheart so sighs / She is crying heartbreakingly indeed / For Saturday night they were not allowed to speak.

⁸⁹ The translation of the lyrics is: This young girl was not of a mother born/ She out of a walnut tree has grown/ She grew out of the highest branch / But now she's bent to the ground out of heartache.

E.g. 60

Tempo giusto, ♩ = 112

Kö-rös - kö-rül bo-rús az ég al - ja, Nem szól a ba-bám,
 nem tu-dom, mi a ba - ja, A-kár - mer - re for - dí - tom meg az ö -
 lem - be, Nem szól sem - mit, me' bá - na - tos a gyen - ge sí - ve.

Sâmbriaș, Sándor Balla (57), 1965, coll. István Almási⁹⁰

E.g. 61

♩ = 164

Aze-ke, a földet nem ma-gá-nak szánt-ja, Az anya, a lányát nem ma-gá-nak szán-ja, demégis
 Ha ma-gá-nak szán-ja, zár-ja be a szobá - já - ba, Ne enged-je el a le-gény-nyel a bál-ba.

Sâmbriaș, Gáspár Bereczki, sr. (49), 2016, coll. H.C.

Jeges a sudárfa, nehéz vizet merni
 Ismeretlen leányt nehéz megölelni.
 Ölelni akarom, nem hajlik a gyöngé karom,
 Csókolni akarom, nem az én galambom.⁹¹

⁹⁰ The translation of the lyrics is: The sky is full of clouds around / Can't figure out what is wrong with my sweetheart / No matter how I hug her dearly / She just turns away and sigh so heavily.

⁹¹ The translation of the lyrics is: The plough does not work the land for its own sake / Neither does a mother a daughter for her make./ And has she made it entirely to herself / She should lock her up and not let her meet with lads.//Frozen chain in the well, It's weary to draw water,/ If you don't know a girl, it's weary to hug her./ I want to hug her, but my arms just weaken, / I want to kiss her, it turns out it's not her.

Bartók published in class B a popular folk song having the structure A A B A with a tune of plagal third.⁹² (example no. 62.)

E.g. 62⁹³

Tempo giusto

Már mi - ná-lunk ba-bám, már mi - ná-lunk ba-bám az jött be szo - kás - ba,
Nem sze-dik a lá-nyok, nem sze-dik a lá-nyok megy-gyet a ko - sár - ba.

5. Fel - megy a le - gény meggy - fa te - te - jé - be,

Le - rász - za ja megy-gyet, te pejg ba-bám szed-jed ró - zsás kö-té - nyed - be.

IV. Jobbágytelke (Maros-Torda), Balog Teréz (17), 1914.;B.

E.g. 63

Rubato, ♩ = 69

Sza-bó Vil-ma ki-ment az er - dő-be, Le-fe - küdt a cit-rus-fa tő - vé - be

7. Én meglát-tam(a), ki-áj - tot - tamne-ki Kelj fel Vil-ma, mert meglát valaki.

Sâmbriaș, Margit Szántó (16), 1965, coll. István Almási ⁹⁴

⁹² Béla Bartók: *A magyar népdal*, no. 143. György Kerényi, 189.

⁹³ The translation of the lyrics is: Well in our village there is a new custom / Girls don't pick anymore cherries in a basket, / Rather a lad climbs the tree, all the way up the tree / And he shakes it, then you honey pick up the cherry.

⁹⁴ The translation of the lyrics is: Vilma Szabo strolled out to the forest / And under the citrus tree she had a rest / I saw her and I thus warned her too / Get up, Vilma, for someone might notice you.

4.8.2. Tunes with various other structures

a) Chainlike structure

E.g. 64

Tempo giusto, ♩ = 138

Ez az es-te vég-sős-es-te, Többet nem jö - vök én i-de. Ej - haj, csere-fa levél,
 7 Nem zö-rög, ha nem fúj - ja a szél, Kö-szö-nöm, ba-bám, hogy ed - dig sze-ret - tél.

Sâmbriaș, Mrs. László Balla (67), 1965, coll. István Almási ⁹⁵

The author of example no. 91 is Hungarian singer Lujza Blaha (1850-1926). She was very successful acting and singing in popular folk dramas and operettas. She was the most important artist and advertiser of the Hungarian popular folk dramas so spread in the second part of the 19th century.⁹⁶

The actual form of the tune is a four-lined chainlike structure: A B C D; in this example the last line is repeated. Its melodic line ends in e; in line 4 there is an extended second by raising pitch 3.

E.g. 65

Rubato, ♩ = 108

E - sik e - ső, szép cse - de - sen cse - pe - reg,
 Bo - gár Im - re ja csár - dá - ba' ke - se - reg.

⁹⁵ The translation of the lyrics is: This evening is the last one / To this place I'll never come / Well, green oak leaf, oak leaf, / It don't rustle without a wind / Thank you for thus far loving me.

⁹⁶ György Kerényi? no. 152 and note

Kocs - má - ros - né, bort ³ i - de jaz asz - tal - ra,

Leg-szebb lá - nyát ál - lít - sa ki sztrá - zsá - ra.

Sâmbriaș, Miklós Bakó (42), 1965, coll. István Almási ⁹⁷

Example no. 65 has a tune that is similar to the popular folk songs and today it is sang only with the lyrics of an outlaw's ballad preserved by the folk.⁹⁸

It has a chainlike structure: *A B C D*.

E.g. 66

♩ = 192

Meg - é - rett, meg - é - rett A fe - ke - te szó - ló,

Ne menj ar - ra ga - lam - bom, Meg - fog a ke - rü - lő.

Sâmbriaș, Éva Bereczki (21), 2016, coll. H.C. ⁹⁹

⁹⁷ The translation of the lyrics is: It is raining, it is drizzling quietly / Imre Bogar his sorrow off in the tavern is drinking / Innkeeper you send me here your best wine / And I want your fairest daughter as guardian.

⁹⁸ György Kerényi: Appendix II (letter notation) p. 233.

⁹⁹ The translation of the lyrics is: The black grapes, the black grapes / Have already ripened / Don't go there sweetheart / He'll catch you, the warden.

E.g. 67

$\text{♩} = 166$

Job-bágy-tel - ki pi - ros pá - rizs, Hej, pi - ros az én ró-zsám is. Szép az al - ma

az ág-te - tön De száz - szor szebb a sze - re - tőm csu-haj - ja.

Sâmbriaș, Gáspár Bereczki (49), coll. H.C. ¹⁰⁰

Repeated line structure:

Example no. 68: A A B C

Example no. 69 : A B B C

E.g. 68

$\text{♩} = 128$

Két fe-ke-te göndőr szó-rű lo - van va gyon, Még az éj-jel a csá-be-lít el - mu-la-tom.

El - mu-la-tom, nem saj - ná - lom, Sze-ret-te-lek, csak azt bá - nom.

Sâmbriaș, Kálmán Orbán, jr. (25), 2016, coll. H.C.

Rég megmondtam, kisangyalom, csalfa ne légy,
A lábadra magassarkú cipőt ne végy.
Magassarkú cipőt vettél,
A falu csalfája lettél.

Szerettelek kisangyalom egy ideig,
Csütörtöktől vasárnapig, másfél évig,
Szeretted a fene soha,
Csak megvoltam véled szokva.

¹⁰⁰ The translation of the lyrics is: Red velvet of Sâmbriaș / My sweetheart is a fine girl / The apples are beautiful / But my sweetheart is the greatest of all.

Ez az utca bánat utca, bánat utca,
 Bánat kövel van kirakva, van kirakva.
 Azt is az én régi babám rakta,
 Hogy én sírva járjak rajta.

Nem járok én, nem járok én sírva rajta,
 Járjon aki, járjon aki kirakatta.
 Nem járok én soha sírva rajta,
 Járjon aki kirakatta.¹⁰¹

E.g. 69

♩ = 64

Szép szí-vár vány ko-szo-rúz-za az e-get, E-gé-szen ki-mu-tat-tad, hogy nem sze-rets-z.

Ha nem sze-rets-znem te-he-tek én ró-la, Nem le-he-tek sem tu-li-pán, sem ró-zsa.

Sâmbriaș, Éva Bereczki (21), 2016, coll. H.C.

Búra, búra, búbánatra születtem,
 Nem is édesanyám nevelt fel engem
 Nem is édes, nem is egész mostoha
 Azt szerettem akit nem kellett volna.

Száraz fából könnyű hidat csinálni,
 Jaj de bajos igaz szívre találni
 Olyan bajos igaz szívre találni
 Mint a hálnak víz fenekére szállni.

¹⁰¹ The translation of the lyrics is: I've got two great black horses / One of them drink off I will / And that I will not regret / Only that love you I ever had. // I told you dear you should not be sloty / Leave the high heeled shoes be./ But you had to have high heels / Now you are the slot of the village.// There was a time when I really loved you, honey/ From Thursday till Sunday, for a year and something./ In fact it turns out I never really loved you/ It was just comfortable to be around you.// This is the street of deep sorrow, of deep sorrow,/ It is paved with bricks of deep woe, bricks of deep woe./ It was paved by my ex-lover/ So I cry when I pass over.// But I'm far for passin' it crying/ I leave that to whoever made it./ I'm never ever passin' it crying/ I leave that to whoever made it.

Jaj de fenn van az a boldog mennyország
Még onnan is lerepülnék tehozzád
Megkérdezném, hogy mér akarsz elhagyni
Mikor én még most akarlak szeretni.

Keserű víz nem hittem, hogy édes légy,
Te meg babám nem hittem, hogy csalfa légy
Csalfasággal csaltad meg, csaltad meg a szívemet
A jóisten borítsa rád az eget.

Két zsebkendőt adtam néked emlékebe
Régi babám arról jussak eszedbe
Ha elszakad a zsebkendő tudd meg azt
Nem élhetünk sem több nyarat, sem tavaszt.

Árok, árok, de mély árokba estem
Rólad babám minden gondom levettem
Úgy levettem, hogy még eszembe se jutsz
Jóságodért fizessen meg a Jézus.

Édesanyám de szépen felneveltél
Mikor engem két karodon rengettél
Akkor mondtad jó leszek katonának
Rabja lettem széles e nagy világnak.

Úgy elmegyek mint egy szegény vándorló
Kinek az élete elveszni való
Rászállnék egy zöld leveles bokorra
Fészket raknék, hogy el ne felejts soha

Ha felmegyek erre a magos nagy hegyre
Feltekintek a csillagos nagy égre
Csillagos ég merre van, merre van az én hazám
Merre sirat engem az édesanyám.

Édesanyám ha fel akarsz keresni
A jobbágytelki temetőbe gyere ki
Megtalálod síromat, síromat egy fa alatt
Édesanyám kisírhatod magadat.¹⁰²

¹⁰² The translation of the lyrics is: The colourful rainbow bends over the sky / You just showed me you don't love me anymore / If you do not that's not my fault, not at all / I cannot turn into a tulip or a rose. // Sorrow, sorrow, that is what my life is for/ I was not even raised by my own mother/ She

The song beginning *Szép szivárvány koszorúzza az eget* is one of Sâmbriaș's most popular tunes. In the 20th century, when the folk dance ensemble participated to competitions it was included in every dance programme, since then they consider it the village anthem.

Its origin is unknown, but in the recordings and notes of Antal Balla there are pieces of information according to which the song has over thirty stanzas and he intended to record all the stanzas collecting them from the recollections of elderly people. Even though he did not manage to find out all stanzas, he succeeded in finding plenty, although they do not constitute a logical relation and sometimes even the number of syllables is odd. There may be also stanzas that started to be sung with other tunes.

c) Extended structure:

E.g. 70

$\text{♩} = 100$

Sze-ret-nék szán - ta - ni, hat ök-röt haj - ta - ni, Ha a ba - bám jön-ne
Az ö - kör a föl-det nem ma-gá - nak szánt-ja, Az any-ja a lá-nyát

Az e-két tar - ta - ni. Szépen fel - ne - ve - li, szán-já-ra e - resz-ti, Ke-ser-ve -
Nem-ma-gá - nak szán-ja. Ne üs-se, ne ver-je, nem-ma-ga ne - vel-te, Pi-ros pün -

was neither sweet, nor step among mothers/ I always loved the wrong people, the others.// It's very easy to make a bridge of dried lumber/ But to find a true loving heart's burdensome/ It's so hard to find a true heart who will stay/ As for a fish to remain in the water bed.// The heaven they talk about's so far away/ But I would come down from there even today/ Come to you I would and ask you 'Why leave me?'/ When I have just begun to really love thee.// Sour water never turns into fresh stream/ I never took you as a cheat, not in my dreams/ But you are the most delusive of creatures/ May the smallpox come down on your features.// I gave you two handkerchiefs as memories/ Just remember you were my honey when these you see / But if they tear you should be certain that/ No more summers, no more springs we together have.// I fell into a ditch, a deep ditch/ Honey I completely forgot all you did/ I don't even remember you ever, ever/ May you get back how you behaved earlier.// Dear mother how well you raised your son/ You gave me the comfort of your arms/ You sang to me that I'd make a great soldier/ And I turned in this great world a wanderer.// I take on the world as a true wanderer/ Someone who does not care where life takes turn/ I would be a humming bird nesting a tree/ So that you could always remember me.// When I go up to this high towering mountain/ I look up straight to the million stars on the sky/ Tell me, bright stars, where does my homeland lay/ Where does my mother a tear for me shed.// Dear mother if you want to find my grave/ Come out to Sâmbriaș to the graveyard/ There is a tree that bears all my names/ There you can shed your tears and pray my grace.



Sâmbriaș, Éva Bereczki (21), 2016, coll. H.C. ¹⁰³

Kerényi mentions in note no. 25 p. 210 the adaptation of the *Ungarische Tänze* by Brahms.

In the second stanza the initial motifs imitate one sixth higher the first stanza. Type 54 in the MNTK (CHFT) IV. - does not mention such extended form.

Everybody in the village knows this song. Similarly to the song beginning *Szép szivárvány koszorúzza az eget* there is no dance program or dance party where they would not sing it. If they have got musicians, it is sung with accompaniment and they dance the turn step to it.

4.9. Tunes of foreign origin

Example no. 71 is a dance tune of German origin. Almási István makes reference in a note to the instrumental German variant entitled „Siebenschritt” (translated „Seven Steps” (example no.71b).¹⁰⁴

E.g. 71a

Tempo giusto, ♩ = 88

♩ = 96

Sâmbriaș, Bakó Péter (54), 1965, coll. István Almási ¹⁰⁵

¹⁰³ The translation of the lyrics is: I want my sweetheart when she comes / To find me as with a dozen oxen I plough / The oxen plough the land not for themselves / Neither do mothers raise girls for their own sakes. // They raise them nicely / They see them marry / Then beaten freely / At the man's free will. // Stop beating her son / You did not raise her / At Pentecost day, oh / The stork just brought her.

¹⁰⁴ Herța – Almási: no. 32., instrumental variant: no. 70.

E.g. 71b

Example no. 72 has three lines. In the collection of folk songs by Kodály – Vargyas this tune is classified in the group *Tunes taken over from our neighbours* as a tune borrowed from the Slovaks.¹⁰⁶ According to the note under the tune, it was formed from some of the Hungarian popular folk songs dropping the first line and in this form it was borrowed back by Hungarian folk music. It was classified into the group of three-lined tunes also in the collection by Jagamas – Faragó.¹⁰⁷

E.g. 72

Tempo giusto, ♩ = 96

Há - zunk e - lőt(t)a van egy vad - al - ma - fa Te - te - - jé - be'

há - rompi - ros al - ma, Te - te - jé - be' há - rom pi - ros al - ma.

Sâmbriaș, Sándor Balla (57), 1965, coll. István Almási ¹⁰⁸

¹⁰⁵ The translation of the lyrics is: My grandpa was so wealthy / He a big farm has left me / Six oxen and a wagon / The tiller from three pitchforks.

¹⁰⁶ Kodály – Vargyas: no. 489.

¹⁰⁷ Jagamas – Faragó: no. 272.

¹⁰⁸ The translation of the lyrics: There's a wild apple tree in front of our house / I can see three ripe apples right on the top branch / I can see three ripe apples right on the top branch.

Conclusion

As a conclusion we can state that Sâmbriaș is a village that is preserving its traditions.

The late Antal Balla played a major role in the cultural life of the village, but since he did not have any musical studies, the village can be considered rather dance-focused. The villagers did not manage to make a living out of the traditional agricultural work, therefore they started trading and manufacturing (straw hat twinning). This contributed to the early industrialization of the village.

Among the folk songs of the village there are few old style, pentatonic scale tunes, which is probably due to the fact that many villagers worked in the urban area and abroad. In the lifetime of Antal Balla they learned to perform folk plays and took advantage of the events offered by urban culture: they went several times to see operas and theatrical performances.

The object of the study hereby was that I personally would go out to a village to collect traditions and folk songs as the great researchers of folk music did before me. Besides this I wanted to learn and practice the manner the pieces of information collected are to be processed. I believe I succeeded in reaching these objectives. And I intend to continue the work I have begun.

Translated from Hungarian by Zsuzsa Danel

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