A
MAGYAR NÉPZENE TÁRA
VIII/B

NÉPDALTÍPUSOK

3

MAGYAR TUDOMÁNYOS AKADÉMIA

A MAGYAR NÉPZENE TÁRA

VIII/B

ACADEMIA SCIENTIARUM HUNGARICA

CORPUS MUSICAE POPULARIS HUNGARICAE

VIII/B

BUDAPESTINI MCMXCII

A MAGYAR NÉPZENE TÁRA

A MAGYAR TUDOMÁNYOS AKADÉMIA MEGBÍZÁSÁBÓL

ALAPÍTOTTA

BARTÓK BÉLA

ÉS

KODÁLY ZOLTÁN

VIII/B

NÉPDALTÍPUSOK

3

SAJTÓ ALÁ RENDEZTE

VARGYAS LAJOS

Főmunkatársak

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AKADÉMIAI KIADÓ – BALASSI KIADÓ

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COLLECTION OF HUNGARIAN FOLK MUSIC

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BY

BÉLA BARTÓK and ZOLTÁN KODÁLY

VIII/B

TYPES OF FOLKSONGS

3

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TEXT OF SONGS

PUBLISHED IN THE CHAPTER OF TUNES

TYPE XXXVI

(1–60.)

1.

1. *hey* To horse, horse-herd, to horse!
The stud has run away,
The stud has run away.
No one has stayed at the horsemen's camp,*
Only the saddle-horse.**

2. Give account, young herder, give account
Of the old horses!
I myself, too, shall give account
Of the two-year-old colts,
Of the two-year-old colts.

* in other songs: in the pen/in the puszta etc.
** in other songs: dun

2.

For melody see main tones of **1.**

1. = Cf. **1.**1.

2. The horse-herd mounted
His red bay,
His red bay,
Riding over hills and dales,
He hit upon a roadside inn,
He hit upon a roadside inn.

3. Dearest heart, tapstress,
What kind of an inn is this,
What kind of an inn is this?
From the stud of Arad
We have brought a colt,
We have brought a colt.

3.

1. = Cf. **1.**1

2. I cannot help it,
For I am imprisoned,
For I am imprisoned.
The young herder is at home,
He shall give account of it,
He shall account for it!

3. Let him give account, let him give account
Of the bolter,
Of the bolter!
I myself shall give account
Of the stolen horses,
Of the stolen horses.

*

4. = Cf. **14.**1, 5. = Cf. **14.**2.

4.

1. It would be time already
For the rooster to crow,
For the rooster to crow.
It would also be time already
To get married,
To get married.
But it is a great question
Whom I should marry.

2. I would marry a peasant girl,
But she would not go to church.
All her deeds are
Rustic, coarse.

3. I would marry a Jewish girl,
But dirty is her backside.
All her deeds are
Jewish and coarse.

4. I would marry a swineherd's daughter,
She is of a very good kind.
Every year
She is heavy with a child,
She is heavy with two.

5.

For melody Cf. **4.**

1. The shepherd is drinking wine,
His tool is dangling out (of his trouser slit)
His tool is dangling out.
The girls think
It is a peony,
It is a peony.

2. Do not think, girls
It is a peony,
It is a peony!
It's only that shepherds
Have their tools dangle out,
Have their tools dangle out.

3. The shepherd is drinking wine,
His tool is dangling out,
His tool is dangling out.
The innkeeper's buxom wife
Is looking at it, smiling,
Is looking at it, smiling.

4. Hide it, shepherd, hide it
So no one will see it,
So no one will see it!
Here's a hundred-florin banknote
With which I'll pay you off,
With which I'll pay you off.

6.

1. The Mátra* is wrapped in fog,
It looks like rain,
It looks like rain.
The manga-herd is growling, (swine-herd)
It wants to go home,
It wants to go home.

2. Don't growl, manga-herd!
We are not going home yet,
We are not going home yet.
It's a long while till Saint George's Day,**
Then we shall go home,
Then we shall go home.

* or in other songs: Tátra
** or in other songs: It's a fortnight's time till...
When Saint George's Day comes...
Saint Andrew's Day is in the autumn...
It's still six weeks to Saint George's Day...

3. Don't growl, manga-herd!
You will not go home again,
You will not go home again.
You will sleep no more
In the roofed pen,
In the roofed pen.

*

4–6. = 1–3.

*

7–9. = 1–3.

*

10. = 1.

11. Don't growl, manga-herd!
You will not go home again,
You will not go home again.
You will sleep no more
In the tiled pen,
In the tiled pen.

7.

1. = Cf. **1.**1.

2. How could I help it,
If I am locked up,
If I am locked up!
I have a good young horseherd,
He is to give account of it,
He is to give account of it.

3. Give account, young herder, give account,
Of the old horses,
Of the old horses!
I, too, shall give account
Of the two-year-old colts,
Of the two-year-old colts.

4. Well, the young horseherd mounts
His own horse,
His own horse.
In the hills, in valleys
He hits upon a roadside-inn (czarda),
He hits upon a roadside-inn.

5. My dearest heart, tapstress,
What kind of an inn is this,
What kind of an inn is this?
Is this perhaps the outlaws'
Place of entertainment,
Place of entertainment?

6. My dearest heart, tapstress,
Open your gate,
Open your gate!
I will not open it, I will not open it,
For I don't know who you are,
For I don't know who you are.

7. Have you heard the fame
Of the outlaw of Gömör,
Of the outlaw of Gömör?
I shan't ask you long
For the key of your stall,
For the key of your stall!
I shall make into a key
My bright shining hatchet,
My bright shining hatchet!

8.

Cf. **1.**1.

9.

1. The cattle have lain down
By dewfall,
By dewfall.
The steer with the cattle-bell
Has wandered off by itself,
Has wandered off by itself.

2. It's time to set out,
The herd ought to be awakened,
The market is at Arad,
It ought to be driven there,
It ought to be driven there.

3. I shall sell my ox
For much money, at a high price,
So the yoke will weary
Its neck no longer,
Its neck no longer.

*

4. My cattle have lain down
By dewfall,
By dewfall.
My steer with the cattle-bell
Has wandered off by itself,
Has wandered off by itself.

5. It's time to set out,
The herd ought to be awakened,
The herd ought to be awakened,
The market is at Arad,
It ought to be driven there,
It also ought to be sold there.

6. I shall sell the steer
For much money, at a high price,
For much money, at a high price.
So the yoke will weary
Its neck no longer,
Its neck no longer.

10.

1. = Cf.1.1.

2. The horseman does mount
His own horse,
In the hills, valleys
He hits upon a roadside inn.

3. My dearest heart, tapstress,
What kind of an inn is this,
What kind of an inn is this?
Is it perhaps the outlaws'
Place of entertainment?

11.

1. Hey, I have never done anything wrong
To the village of Csucsom,
To the village of Csucsom,
Hey, yet they had conscripted me
As a mounted soldier,
As a mounted soldier.

2. Hey, I was conscripted a mounted soldier,
Still I was given ankle boots,
Still I was given ankle boots.
Hey, may the Lord deal heavily with him
Who brought this great sorrow on me,
Who brought this great sorrow on me!

3. Hey, may the Lord deal heavily
With the dear mother,
With the dear mother,
Hey, who brings up her son
To become a soldier,
To become a soldier!

4. Hey, may the Lord deal heavily
With the butcher's cleaver,
With the butcher's cleaver!
Hey, why it cut off
The leg of the little calf,
The leg of the little calf.

5. Hey, the little calf
Can walk no more,
Can walk no more,
Hey, the poor foot soldier
Has to carry it on his back,
Has to carry it on his back.*

Hover sacks were made of calf skin. *(Translator)*

12.

1. Have you seen, sweetheart,
That dry poplar,
That dry poplar?
No sooner than it grows green
Shall I come back to you,
Shall I come back to you.

2. The tree has already turned green,
I am waiting for my lover to come,
Oh, how late he is to come!
Rumbling green forest,
Cooing of wild pigeon,
That's where he lives.

3. My dearest, dear sweetheart,
What's the matter with you,
What's the matter with you?
Is it perhaps that your supper
Did not taste good,
Did not taste good?

4. I have brought a flask of wine,*
Do drink from it,
Do drink from it!
I think your heart
Will be eased from it,
Will be eased from it.

5. I don't want your wine,
Drink it yourself,
Drink it yourself!
And let me be seen out
By the sad sound of bells,
By the sad sound of bells!

* A flask made of wood, covered with horsehide. *(Translator)*

13.

For melody Cf. **12.**

Do you see, sweetheart,
That dry poplar,
That dry poplar?
No sooner than it grows green
Shall I come back to you,
Shall I come back to you.

14.

1. Have you heard the fame
Of red dream angle*
Of red dream angle?
Of that cursed
Prison of Munkács,**
Prison of Munkács?

2. I have heard of it, I have heard of it,
I have also served*** in it,
I have also served in it.
May the Lord deal heavily with him
Who had it built,
Who had it built!

*

3. Thursday morning
I was drinking in the inn,
I was drinking in the inn.
Two wayfarers came over
Right away soon after,
Right away soon after.

4. I say, young man...
What are you looking for,
What are you looking for?
If are you looking for oxen,
You can find some here as well,
You can find some here as well.

5. We are not looking for oxen,
We are not looking for oxen,
We are not looking for oxen.
Towards Szenterzsébet
We are going, to buy wheat,
We are going, to buy wheat.

6. Do you hear, comrade, do you hear
What the old man is saying,
What the old man is saying?
They are going to Szenterzsébet
To buy wheat.

7. Well, let's overtake him
In the valley of Lelesz,
In the valley of Lelesz.
Let's cut off his head,
Let's take away his money,
Let's take away his money!

8. I say, young man,
Do not slay me,
Do not slay me!
I have three orphans,
Who shall I leave them to,
Who shall I leave them to?

9. Don't pity the orphans,
Do cut his throat,
Do cut his throat!
The good Lord still lives,
He will take care of them,
He will take care of them.

10. The gate of the county-hall
Is open wide,
Is open wide.
John Szószóló's name
Is written on it,
Is written on it.

11. The table of the county-hall
Is laid with sorrow,
Is laid with sorrow.
There's a glass on it
Filled with poison,
Filled with poison.

12. Whoever is to have
That full glass,
That full glass,
I wish I too was carried out
By a silent death,
By a silent death!

13. = Cf. **17.**9. (I see in the court etc.),

14. = Cf. **17.**10, 15. = Cf. **17.**11.

* perhaps a name – sometimes substituted by homonyms – with obscure or faded meaning; probably stocks. *(Translator)*

** in other songs: Miskolc/Gyarmat/Vác

*** in other songs: suffered

15.

1. The Mátra is wrapped in mist,
It looks like rain,
It looks like rain.
I'm riding on my good horse
To see my sweetheart,
To see my sweetheart.

2. Taboo, taboo is
The Black Hill,
The Black Hill.
For me, too, taboo is
My dear sweetheart,
My dear sweetheart.

16.

Cf. **1.**1.

17.

1. To horse, horseman, to horse!
The horse is driven in,
The horse is driven in.
In the courtyard of the mayor
The bell is ringing on its neck,
The bell is ringing on its neck.

2. *but* I can tell my horse
By the ring of its bell,
By the ring of its bell.
I can tell my sweetheart
By her proud carriage,
By her proud carriage.

3. = Cf. **1.**1.

4. The horseman mounted
His red bay,
His red bay.
In hills, in valleys
He hit upon a roadside inn,
He hit upon a roadside inn.

5. Tapstress, inn-keeper's wife,
What sort of an inn is this,
What sort of an inn is this?
Many an outlaw's
Place of entertainment is this,
Place of entertainment is this.

6. Tapstress, inn-keeper's wife,
Bring me ten pints of wine,
Bring me ten pints of wine!
but When I come back again
I shall pay the price,
I shall pay the price!

7. If I don't steal a colt,
I'll drive a wild steer,
I'll drive a wild steer.
Buxom tapstress,
Here is the price of the wine,
Here is the price of the wine.

*

8. From the direction of Rimaszombat
A gentle breeze is blowing,
A gentle breeze is blowing.
No good news have I heard
About my lot,
About my lot.

9. I see the gentlemen
Twenty-four they are,
Twenty-four they are.
All twenty-four of them
Are discussing my portion,*
Are discussing my portion.

10. The twenty-fifth
Is reading** my name,
Is reading my name.
The twenty-sixth***
Is scribbling**** my name,
Is scribbling my name.

11. *(hey)* You perfidious dame!*****
Read my name in good faith,
Read my name in good faith!
For God's sake,
Save my life,
Save my life!******

* in other songs: Are talking about me
** in other songs: writing
*** in other songs: An old stinking dame/A nice brown girl
**** in other songs: dictating
***** in other songs: famous dame/nice brown girl
****** in other songs: Do not prolong My life as a prisoner!

18.

1. *hey* Before every window
Nut-trees stand in pairs,
Nut-trees stand in pairs.
hey It's only mine [my window] before which
A single [tree] stands by itself,
A single [tree] stands by itself.

2. *hey* It stands by itself,
It grows no nuts,
It grows no nuts.
hey To my dear sweetheart
I can give none from it,
I can give none from it!

19.

1–2. = Cf. **18.**1–2.

3. *hey* Ahead, hey ahead,
Six oxen go ahead,
Six oxen go ahead.
hey The first two inside,
Those two belong to my lover.
Those two belong to my lover.

20.

1–2. = Cf. **6.**1–2.

3. It would be time already
For the rooster to crow,
For the rooster to crow.
It would be time already
For us to go home,
For us to go home.

4. Angry is the master
That we're still here having a good time,
That we're still here having a good time.
Let him take his house,
For here we will stay,
For here we will stay.

21.

1–2. = Cf. **6.**1–2.

22.

1. There is a big house over there
County Hall* is its name,
County Hall is its name.
What is cooked in there,
Has a bitter juice,
Has a bitter juice.

2. There is a table in it
Laid with sorrow,
Laid with sorrow.
There is a glass** on it
Filled with poison,***
Filled with poison.

3. = Cf. **17.**9 (I see in the court etc.),

4. = Cf. **17.**10.

* or in other songs: courthouse
** in other songs: There are three glasses
*** in other songs: blood

5. Do not dictate my name,
For heaven's sake, I pray,
For heaven's sake, I pray!
Spare my life,
Spare my life,
Spare my life!

23.

1. = Cf. **22.**1.

2. *hey-ho* Locked up inside is
A lad of twenty.
Cast in irons up to the knee,
In blood up to the elbow,
In blood up to the elbow.
His eyes are sunken
In the deep darkness.

3. = **22.**2.

4. *hey* Whoever may drink up
That full glass,
That full glass,
Only let sudden death
Come for me.

5. = Cf. **17.**9, 6. = Cf. **17.**10
(One of the gentlemen etc.),
7. = Cf. **17.**11, 8. = Cf. **74.**4.

9. I am a prisoner, I am a prisoner,
I am waiting for release.
Let her pray to the good Lord,
Then I shall be released,
Let her pray to the good Lord,
Then I shall be released.

*

10. = Cf. **6.**1, 11. = Cf. **6.**2.

*

12–13. = 10–11.

24.

1–2. = Cf. **6.**1–2, 3. = 2.

4. On Sunday afternoon
I walked to the inn,
I walked to the inn.
Two wayfarers arrived there
In a little while,
In a little while.

5. Where are you going?
Are you perhaps out for oxen?
If you are out for oxen,
You can just as well buy them here,
You can just as well buy them here.

6. We are not out for oxen,
We are going to buy wheat,
We are going to buy wheat.
Towards Szenterzsébet
We are going to buy wheat,
We are going to buy wheat.

7. Do you hear, comrade, do you hear
What they're saying,
What they're saying?
Towards Szenterzsébet
They are going to buy wheat,
They are going to buy wheat.

8. Let's go and meet them
In the valley of Lelesz,
In the valley of Lelesz.
Let's cleave his head,
Let's take his money,
Let's take his money!

9. Don't you slay me,
I have three orphans,
I have three orphans.
I have three orphans,
It's only them I worry about,
I worry about so very much.

10. Never mind the orphans,
Just cut his throat,
Just cut his throat!
The good Lord still lives
He will take care of them,
He will take care of them!

11. = Cf. **17.**9. (They are sitting in the court etc.), 12. = Cf. **17.**10.

13. Dictate, dame, dictate,
Dictate my name,
Dictate my name!
You'll see the day yet
When I put your life out,
When I put your life out.

*

14–15. = 1–2.

25.

1. = Cf. **1.**1.

2. My horse runs and prances
In front of the inn.
I say, tapstress,
Will you give me wine on trust?
I am going down to the Great Plain
And steal a colt to pay for it,
And steal a colt to pay for it.

3. If I cannot steal a colt,
I'll drive a wild steer.
For the price of the wine
I'll not stay in debt,
I'll not stay in debt.

26.

1. Pray, landlady,
What sort of an inn is this,
What sort of an inn is this?
This serves for many an outlaw
As a place of entertainment,
As a place of entertainment.

2. Bring me wine, innkeeper
I'll pay for it,
I'll pay for it!
I'll go down to the Nyirjes [= Nyírség]
And steal a colt to pay for it,
And steal a colt to pay for it.

3. If I don't steal a colt,
I'll drive a wild steer,
I'll drive a wild steer.
But for my drink
I shall not be in debt,
I shall not be in debt.

4. = Cf. **1.**1.

5. Account, uncle, account,
Give account of the colt,
Give account of the colt!
I, too, shall settle my account
With my dear sweetheart,
With my dear sweetheart.

27.

1. *hey* It would be time already
For the rooster to crow,
For the rooster to crow.
It would be time already
For me to stroll home,
For me to stroll home.

2. It would be time for me
To get married as well,
To get married as well.
But who am I to marry,
But who am I to marry?
b) The only question is
Whom ought I to marry,
Whom ought I to marry?

3. Should I marry a woman-cook,
Her buttocks are big,
Her buttocks are big.
It may well be that beside me
She would grow them bigger still,
She would grow them bigger still.
b) Maybe, she would think,
She could fatten them even more beside me,
She could fatten them even more beside me.

4. Should I marry a parlour-maid,
She cannot weave and spin.
What a shame it would be for me
To spend money on linen,
To spend money on linen.

5. Should I marry a peasant girl,
She is very coarse,
She is very coarse.
She cannot pay respect to other people,
Well, how could she pay respect to me,
Well, how could she pay respect to me!

6. Should I marry a Jewish girl,
She is very loving,
She is very loving.
...

*

7. Landlady, my dearest heart,
What kind of an inn is this,
What kind of an inn is this?
This serves for many an outlaw
As a place of entertainment,
As a place of entertainment.

8. My God, my God,
How righteously I have lived,
How righteously I have lived!
I ate bread
If I took it from others,
If I took it from others.

9. My God, my God,
How righteously I have lived,
How righteously I have lived!
I had clothes on my body
If I pulled it off from others,
If I pulled it off from others.
(or: If I stole it from others,
If I stole it from others.)

28.

1. I live in the green woods,
Look me up, my dove,
Look me up, my dove.
It's only the summer river
That I hear the murmurs of,
That I hear the murmurs of.

2. The water of the summer river
Will set in the autumn,
Will set in the autumn.
There's no love
That will not fade in time,
That will not fade in time.

29.

1. Why does not have each girl
A well in her courtyard,
A well in her courtyard?
A blossoming nut-tree
At the door of her porch,
At the door of her porch?

2. It's standing tall,
Its leaves are jagged,
Its leaves are jagged.
My dove's love
I remembered now,
I remembered now.

3. I loved you, my rose,
A whole year long,
A whole year long.
Nor will I forget you
Till the hour of my death,
Till the hour of my death.

4. It's a wonder that the girl
Does not die of sorrow,
Does not die of sorrow,
Who cannot see her lover
For a long time,
For a long time?

5. Lo, I have not seen my love
Only this day,
Only this day,
And my sad heart
Cannot find rest anywhere,
Cannot find rest anywhere.

30.

1. The jail of Vác
Has thirteen locks,
Has thirteen locks,
Under the thirteenth
I am kept under lock and key, my rose,
I am kept under lock and key, my rose.

2. Rattle, my angel
The grate of my jail,
The grate of my jail.
Let me hear once more
The sound of your sweet voice,
The sound of your sweet voice.

3. I hear you, my rose, I hear you,
But I cannot help it,
But I cannot help it.
On your gentle words
I cannot go there,
I cannot go there.

31.

1–2. = Cf. **6.**1–2.

32.

1–2. = Cf. **6.**1–2.

*

3–4. = 1–2.

33.

1. Well then, sweetheart, do you see
That dry poplar,
That dry poplar?
Hey, no sooner than it grows green
Shall I walk to your place,
Shall I walk to your place.

2. It has already grown green,
The very same dry poplar,
The very same dry poplar.
Every Saturday night
I am waiting for my rose,
I am waiting for my rose.

3. Good evening, my rose!
What's the matter with you,
What's the matter with you?
Is it perhaps that your supper
Did not taste good,
Did not taste good?

4. Here's a flask of wine,
So have a drink,
So have a drink.
It will heal
Your aching heart,
Your aching heart.

5. I don't want your wine,
You drink it yourself,
You drink it yourself!
Since you felt no regret
Taking my maidenhood,
Taking my maidenhood.

6. I did regret, sweetheart,
That I cheated you,
That I cheated you.
But now may the good Lord
Take care of you,
Take care of you!

34.

1. In the village of Szilvás
I am named Vidrócki,
I am named Vidrócki.
Two or three counties
Are always after me,
Are always after me.

2. But I always walk
Where no one suspects,
Where no one suspects.
hey Where the beautiful girls
Give kisses on my cheeks,
Give kisses on my cheeks.

35.

1. Over there they are doing, over there,
In the valley of Lelesz,
They are going to buy wheat
Toward Szentörzsébet,
Toward Szentörzsébet.

2. Let's go to meet him
In the valley of Lelesz,
Let's crack his head open,
Let's take his money,
Let's take his money.

3. Kind, good men,
Don't slay me!
I have three orphans,
Who shall I leave them to,
Who shall I leave them to?

4. Leave them to God,
And to the kind men!
They will take care
Of the three children,
Of the three children.

5. = Cf. **17.**8, 6. = Cf. **17.**9. (I see in the court etc.), 7. = Cf. **17.**10.

8. I say, dame,
Don't dictate my name!
Save my life,
Save my life,
Save my life!

*

9. Get ahead, get ahead,
Get ahead of the yellow horse!
For it may jump
hey-ho Into the flower garden,
Into the flower garden.

10. It may jump in,
It may do harm.
hey-ho The bud of the rose
It may kick down,
It may kick down.

*

11. If I saddle
hey That reddish brown,
That reddish brown,
I'll have it swim across
The black Maros.

12. If I get across
hey The Maros river,
With the cattle-herd of Bánát
I'll have a good supper,
I'll have a good supper.

13. For my sake that cattle-herd
hey Slaughtered a steer,
Of which my teeth
Chewed a tasty meal,
Chewed a tasty meal.

14. Eat and drink, comrade,
This is but to seal the bargain.
When coming back
We'll drive another for it,
We'll drive another for it.

*

15. = Cf. **6.**1, 16. = Cf. **6.**2.

36.

For melody see: **35.**

1. The master is angry
Because we are having fun.
Let him take his house,
We are staying here,
We are staying here.

2. = Cf. **14.**1, 3. = Cf. **14.**2.

4. May the Lord deal heavily
With the dear mother,
Who brings up a loafer
Of her own son,
Of her own son.

5. May He punish him, may He punish him,
And not leave him unpunished
Who forsakes his sweetheart
Cheated for ever,
Cheated for ever!

37.

1. Have you heard the fame,
Comrade, of Debrecen?*
Or that of the famous
Prison** of Miskolc,***
Prison of Miskolc?

2. There's a table in it,
Laid with sorrow.
There are three glasses on it,
Filled with red wine,
Filled with red wine.

3. Let the two of us share
That full glass.
I only wish you would be taken away
By eternal death,
By eternal death!

4. It would be time already
For the rooster to crow,
For the rooster to crow,
For me to get married,
For me to get married.

5. Well, the only question now is
Whom should I marry,
Whom should I marry,
Whom should I love,
Whom should I love?

6. I would marry a widow,
But she is very gloomy.
Each of her words
Raises a thunderstorm,
A thunderstorm.

7. I would marry a poor girl,
But I am poor myself.
For two poor souls to live together
Is very hard,
Is very hard.

8. I would marry a rich girl,
She has everything.
If I married her
She would rule over me,
She would rule over me.

* in other songs: Szabolcs/Arad/Hajdu etc. county or River Danube/Mura
** in another song: courthouse
*** in other songs: Eger/Nyíregyháza/Munkács/Arad etc.

9. I would marry a shepherd's girl,
She has big buttocks.
If I married her
She would fatten them yet bigger,
She would fatten them yet bigger.

10. So what is there to do?
There's no hope whatever.
So I continue living
As a single man,
As a single man!

38.

For melody see main tones of **37.**

1. = Cf. **37.**1.

2. There is a table in it,
Laid with sorrow.
On it, there is a glass
Filled with red wine,
Filled with red wine.

3. Let's drink, then, comrade,
That full glass!
And I wish that you, my friend
Be taken by the Wallach*,
Be taken by the Wallach.

4. It would be time already
For the rooster to crow,
For the rooster to crow,
For me to get married,
For me to get married.

5. I would marry a Jewish girl,
I should do very well:
Very Saturday night
I should eat goose-liver,
I should eat goose-liver.

6. I would marry a Gipsy girl,
She is of a very good kind:
Every year
She gives birth to a child,
She gives birth to a child.

7. I would marry a widow,
But she is a great pest:
Each of her words
Raises a thunderstorm,
Raises a thunderstorm.

8. I would marry a poor girl,
But I am poor myself!
For two poor souls to live,
Aye, it is very hard,
Aye, it is very hard.

9. I would marry a shepherd's girl,
She has got big buttocks.
If I married her
She would fatten them yet bigger
She would fatten them yet bigger.

10. I would marry a daughter of a rich man,
She has got everything.
Should I drop a word,
She would rule over me,
She would rule over me.

11. Well, comrade, there is
No more hope left.
Let then me continue
Comrade, as a single man,
Continue as a single man!

39.

1. = Cf. **22.**1 (There's a house in Rimaszombat etc.), 2. = **22.**2.

3. Whoever may have
That full glass,
Only let me be taken by
A grievous death,
A grievous death!

40.

1–2. = Cf. **22.**1–2.

3. Whoever may have
That full glass,
For him, my love, will come
The sudden death.

4. *hey-ho* I have seen the gentlemen
They are fourteen.
All fourteen of them
Are about to pass sentence on me.

41.

1. = Cf. **6.**1.

2. Don't growl herd of manga!
We do not go home as yet.
Where there will be a fair
That's where we shall go,
That's where we shall go.

*

3–4. = 1–2.

5. The sow has strayed
With her nine piglets.
The swine-herd has gone after them
With his greasy bag,
With his greasy bag.

* The deviation from **37.**3. may be due to morphological similarity: *halál* = death, *oláh* = Romanian ~ Wallach, in old use. *(Translator)*

42.

For melody see **41.**

1. ...
It looks like rain.
hey The herd of manga is growling,
It wants to go home,
It wants to go home.

2. It's raining, it's raining,
My overcoat is getting wet.
Let me in pretty girl,
For I am chilled to the bone,
hey For I am chilled to the bone.

3. *hey* I shan't let you in
hey Past nine o'clock.
hey Go back to the place where,
Where you've been staying till now,
hey Where you've been staying till now!

43.

For melody see **41.**

To horse, horse-herd, to horse,
But not toward the inn!
The stud has run away
Toward Poland,
Toward Poland.

44.

1–2. = Cf. **6.**1–2.

45.

1–2. = Cf. **6.**1–2.

*

3–4. = 1–2.

*

5–6. = 1–2. 7. = 2.

*

8–9. = 1–2.

46.

For melody see main notes of **45.**

1. How thick the fog is over the Mátra,
It looks like rain.
The herd of manga is growling,
It wants to go home,
It wants to go home.

2. Don't growl herd of manga!
We're not going home yet.
In the tiled pen
You won't sleep tonight,
You won't sleep tonight.

47.

For melody see main notes of **45.**

1. = Cf. **17.**8.

2. The singing little bird
Keeps singing all the time:
Take good care of yourself,
Somebody will soon catch you!

3. I was caught indeed,
Then cast in irons.
Into the depths of the prison of Miskolc
I was thrown,
I was thrown.

4. The roof of the vault
Is my covering eider-down,
The eyes of snakes and frogs
Are my lighting candles.

5. I've written to my mother:
Send me civilian clothes!
But she wrote in reply:
You are not worthy of them!

6. Over there, over there,
Over there there's a big house.
Inside it is
Full of gentlemen,
Full of gentlemen.

7. I saw the gentlemen
Fourteen of them, sitting,
All fourteen were ready
To pass sentence on me.

8. The fifteenth
Is writing my name.
A red-brown pretty girl
Is dictating may name.

9. Dictate my name in good faith,
You nice, pretty brown girl,
Look up at the sky,
Save my life!

10. They laid before me
The big, black book.
From it, they absolved me
From my mournful life.

*

11. = Cf. **6.**1, 12. = Cf. **6.**2.

48.

To horse, horse-herd, to horse!
The horse has been driven in,
The horse has been driven in.
In the mayor's courtyard
The bell is ringing on it [on its neck].

49.

1. = Cf. **1.**1.

2. I, too, had among them
Thirty-three bays...
hey All thirty-three
Are fit for prey only.

3. Well, saddle then
My little bay,
So that I can wade on its back
The surging Maros!

4. *hey* Across the surging Maros
then I make my way.
At the cattle-herd of Bánát
I'll have a good supper.

5. The cattle-herd of Bánát
hey Is a dear chum of mine.
He slaughtered a steer,
He slaughtered a steer
Of which my teeth
ah Chewed tasty meat.

6. The cock crows
At about one o' clock.
The horse-herd leaps
On to his saddle-horse.

7. The horse-herd leaps
Onto his saddle-horse.
He is riding over hills and valleys at full speed
hey Never missing for a moment
The trail of his stud.

8. He is riding at full speed over hills and valleys
Never missing it.
but He finds a country-inn
At daybreak.

9. He tethers his horse,
And enters the inn.
A poor, young horse-herd
Is swigging wine to drown his sorrow.

10. My treasure, tapstress,
hey What sort of an inn is this,
What sort of an inn is this?
For many an outlaw
A place of entertainment.

11. If the gendarmes raid them
At the inn sometimes,
hey Red blood flows
Through the door of the inn.

12. *hey* Fetch wine, tapster!
I'll pay for it.
This day'll not pass before I'll pay the price,
I'm going to drive a colt in the bargain.

13. If it isn't a colt that I drive,
I'll steal a wild steer.
but For two pints of your wine
I'll not stay in debt!

14. *for* The horse shoes're on my horse,
There are bank-notes under them.
Dearest heart, tapstress,
Here's the tip!

50.

1. The Mátra is wrapped in bluish mist,
It looks like rain,
It looks like rain.
hey The herd of manga is growling,
It doesn't want to browse.

3. *hey* Browse my herd of manga!
We're not going home yet,
We're not going home yet.
hey The sparkling star of the bright sun
Is still shining.

51.

For melody see **50.**

1. It would be time already
For the rooster to crow,
For the rooster to crow.
It would be time for me
To get married as well.

2. I won't marry a woman-cook,
For she's got large buttocks,
She's got large buttocks.
If I lie beside her,
She'll fatten them yet larger.

3. I won't marry a parlour-maid either,
She's got large teats,
She's got large teats.
If I lie beside her,
She'll grow them yet larger.

4. I won't marry a maid-servant either,
She can't weave or spin,
She can't weave or spin.
What a lot it would be
For me to buy linen!

5. I won't marry a peasant girl either,
For she goes to the spinning-house,
For she goes to the spinning house.
If I don't let her go,
She'll be turning her buttocks on me.

52.

For melody see **50.**

My steer will be driven away,
If it is seen in a private field,
Let it pay for it
If the crimson dawn
Has caught it in a private field!

53.

For melody see **50.**

1. On the slope of Szarvaskő
A wild goat is climbing,
A wild goat is climbing.
I have had a sweetheart,
A brown young wife.

2. So I ought to go
To seek and find her,
To seek and find her.
Her two rosy cheeks
I ought to kiss.

54.

1. The convict prison of Miskolc
Is built of stone,
Is built of stone.
How many dear mothers
Are walking, weeping below its walls.

2. Don't weep, my dear mother,
It was bound to come to this,
It was bound to come to this:
Every good family
Is bound to have its black sheep.

3. = Cf. **74.**4, 4. = Cf. **74.**5, 5. = Cf. **74.**6.

6. The cattle has lain down
By dew-fall,
By dew-fall.
It's only the bell-bullock
That stands by itself.

*

7. = Cf. **6.**1. (The Tátra... etc.)

8. Don't grow, don't grumble,
You'll not go home today,
You'll not go home today.
And you won't lie any more
In the tiled pen,
In the tiled pen.

9. Well, it's time to get up,
It's time to set out,
It's time to set out.
Market will be held at Arad,
It's time to drive [the herd] there,

10. It's time to drive [the herd] there,
To sell it,
To sell it.
There's the buxom tapstress,
It's time to go and see her.

*

11. *well* I've got bored serving my master,
Getting meals from his kitchen,
Getting meals from his kitchen.
Eating his egg barley
Seasoned with three cracklings.

55.

1. = Cf. **6.**1, 2. = 1.

*

3. = 1, 4. = Cf. **6.**2, 5–6. = 3–4.

56.

For melody see **55.**

1. = Cf. **22.**1, 2. = **22.**2.

3. Whoever may have
That full glass,
That full glass,
Only let sudden death
Come for me.

4. = Cf. **74.**4, 5. = Cf. **74.**5, 6. = Cf. **74.**6.

7. Dark night is my coverlet,
A brick is my pillow,
A brick is my pillow.
The eyes of snakes and frogs
Are my lighting candles.

57.

1. I've had six oxen:
White as swans,
White as swans.
All of them had forked horns.

2. = Cf. **17.**9 (I've been at the courthouse etc.),
3. = Cf. **17.**10, 4. = Cf. **17.**11.

5. All of a sudden I hear:
Who gives more for it?
The court has put up my oxen
To sale at any price.

6. I wrote to my mother,
Do send me dying clothes!
But she wrote in answer that
I've nothing to do with you,
I've nothing to do with you.

58.

1. Do you hear, chum,
What the old man is saying?
I'm on my way to Szentörzsébet
To buy oxen,
To buy oxen.

2. Let's then go and block his way
In the valley of Lelesz,
Let's take his money,
Let's smash his head,
Let's smash his head!

3. *but* Don't kill me!
I've got three orphans,
I've got three orphans,
Who shall I leave them to,
Who shall I leave them to?

4. *but* Never mind the orphans,
Only cut his throat!
The good Lord is still living,
Who will take care of them,
Who will take care of them.

5. The gate of the county hall
Is wide open.
Elek and Imre
Are escorted through it,
Are escorted through it.

59.

1. *hey* The cattle has lain down
By dew-fall,
But the big bell-bullock
Has not come to the camp,
Has not come to the camp.

2. *hey* We ought to set out
To seek and find it.
Market will be held at Arad,
We ought to drive them there.

60.

1. I am living in the green woods,
Come and seek me, my dove!
Of the summer river
The murmur I'm listening to.
The murmur I'm listening to.

2. The summer river
Will settle down in the autumn.
My aching heart
Will never find rest,
Will never find rest.

TYPE XXXVII

(61–145.)

61.

1. This glass is empty,
It's in want of red wine,
It's in want of red wine.
Fill it, sweetheart,
Let me have a drink from it!

2. = 1.

*

3. = Cf. **6.**1.

4. Don't growl herd of manga
On the slope of the Mátra,
On the slope of Mátra!
Saint Michael's [day] is soon to come,
I shall soon drive you home.

5–6. = 3–4.

62.

A)

1. = Cf. **74.**4, 2. = Cf. **74.**5, 3. = Cf. **74.**6.

4. The eyes of snakes and frogs
Are my lighting candles...

*

B)

1–3. = **A)** 1–3.

63.

1. Have you heard the fame
Of this county?
Of the famous town of Szeged?
Or that of the famous
Prison of Szeged?

2. I have heard of it, I have heard of it,
I have also served in it,
I have also served in it.
A full six months' time,
I have spent in it.

3. = Cf. **74.4**, 4. = Cf. **74.5**.

64.

1. Oh, the convict prison of Miskolc,
Courthouse is its name,
Courthouse is its name.
May the Lord deal heavily with him
Who had it built!

2. God damn him, God damn him,
And never bless him again,
Never bless him again!
Oh, may the Lord
Not leave him unpunished!

3. = Cf. **22.2**.

4. How I wish
That full glass were empty,
This full glass were empty,
I wish that sudden death
Did not come for me!

5. = Cf. **17.9**. (By this table etc.)

6. The twenty-fifth
Is dictating my name,
Is dictating my name,
So that I should be locked away
In eternal imprisonment.

7. And they did lock me away
In eternal imprisonment,
In eternal imprisonment.
My dear sweetheart
Does not even know it yet.

8. = Cf. **74.4**, 9. = Cf. **74.5**, 10. = Cf. **74.6**.

11. Snakes' and frogs' eyes
Are my lighting candles,
Are my lighting candles,
The fur of a grey rat
Is my covering eider-down.

12. The fur of a grey rat
Is my covering eider-down,
Is my covering eider-down.
This is where I am going to die
Dear mother of mine.

13. My brothers and sisters, my kinsmen
How unfaithful you are,
How unfaithful you are!
that In my imprisonment
You do not even come to see me.

14. I shall get out in time,
I shall not be a prisoner for ever,
I shall not be a prisoner for ever!
(for) Your brotherly kindness
I shall repay you.

65.

1–2. = Cf. **69.10–11**, 3. = 2.

66.

1. Wherever I may roam
Even the trees are weeping,
Even the trees are weeping.
From their tender twigs
The leaves are falling.

2. Fall, leaves, fall,
Cover me,
Cover me,
For my sweetheart
Is looking for me, weeping.

3. My God, my God,
Where am I to meet death,
Where am I to meet death?
In a forest or in a meadow,
Or in a wasteland?

4. If it's a forest where I die,
Wild beasts will devour me,
Wild beasts will devour me.
If I die in a meadow,
The celestial birds.

*

5. My God, my God,
What has befallen me,
What has befallen me:
Three ells of ribbon
Are not enough to gird me!

6. Earlier I bought one ell,
And I bound it in a bunch,
And I bound it in a bunch.
But now I have bought three ells,
Yet I am not able to tie it in a knot.

67.

1. = Cf. **17.**8.

2. *hey* Coaches are rattling,
The lords are gathering,
The lords are gathering.
I see in the court
They are twenty-four.

3. They are twenty-four,
They are talking about me,
They are talking about me.
An old, stinking dame
Is dictating my name.

4. Don't dictate my name,
Spare my life,
Spare my life!
To God you give,
You must give my soul!

*

5. *hey* My sow has gone astray
With her nine piglets,
With her nine piglets.
After her went the swine-herd
With an empty bag.

6. He is blowing his pipe,
His sad song,
His sad song:
Where on earth will he find
His sow?

7. Wherever I go
Even the trees are weeping,
Even the trees are weeping.
From their tender twigs
The leaves are falling.

8. Fall, leaves,
Hide me,
Hide me,
For my dear mother
Is looking for me, weeping.

*

9. = Cf. **14.**1, 10. = Cf. **14.**2.

11. God damn him,
God damn him,
May God not leave him unpunished!
It has sorrowed the heart
Of so many mothers.

12. Locked away inside are
Two twenty-year-old lads,
Two twenty-year-old lads.
There they spend their days
Without food and drink, the poor souls.

13. *hey* From the foot of it
The water of the Danube flows away,
The water of the Danube flows away.
The tears of many poor lads
Does it wash away!

14. Dark is our room,
We have no lamp,
We have no lamp!
Snakes' and frogs' eyes
Are our lighting candles,
Are our lighting candles.

*

15. The Tátra is shrouded in mist,
It looks like rain,
It looks like rain.
The herd of manga is growling,
It does not want to graze.

16. Don't growl, don't growl,
You'll never go home,
You'll never go home!
for You will sleep no more
In a tiled pen,
In a tiled pen!

17. Well, it's time to get up,
It's also time to set out,
It's also time to set out,
Market will be held at Arad,
We ought to drive [the herd] to it.

18. We ought to drive [the herd] to it,
And we ought to sell it,
And we ought to sell it.
There's a buxom tapstress,
We ought to go and see her!

68.

1. = Cf. **37.**1.

2. There I was sentenced
For a long time.
May the Lord deal heavily with him
Who sentenced me in it!

3. = Cf. **69.**7, 4. = Cf. **74.**5.

5. I am cast in irons up to my knees,
In shackles up to my elbows,
In shackles up to my elbows.
May the Lord deal heavily with him
Who had them cast on me!

6. My bed is made of iron,
My pillow is a plank,
My pillow is a plank.
My covering eider-down is
The roof of the vault,
My lighting candles are
The eyes of creeping frogs.

69.

1. = Cf. **1.**1.

2. I can't help it,
Since I am locked away,
Since I am locked away.
My herdsman is free,
He'll account of it.

3. Account, herdsman, give account
Of the wild colt,
Of the wild colt!
Then I shall also account
Of the blond mare.

4. The herdsman has come home,
He mounts his horse,
He mounts his horse.
In the hills, in the dales
He hits upon an inn.

5. Well, tapstress,
What sort of an inn is this,
What sort of an inn is this?
Many a poor lad's [outlaw's]
Place of entertainment it is.

*

6. The time has grown sad,
The forest has turned mournful,
The forest has turned mournful.
Ah, how this one year
Has tricked us!

7. Fly, swallow,*
Over Borsod,**
Over Zemplén.
Fly to my sweetheart,***
She is all alone.

8. = Cf. **74.**5, 9. = Cf. **74.**6.

10. Brothers, kinsfolk,
How unfaithful you are,
How unfaithful you are!
In my hard imprisonment
You do not even come to see me!

11. I shall go out,
I shan't stay a prisoner,
I shan't stay a prisoner.
My brother's kindness
I shall repay!

70.

1. I have had four oxen,
White as swans,
White as swans.
The first two of them
Had broad, forked horns.

2. = Cf. **69.**7, 3. = Cf. **74.**5, 4. = Cf. **74.**6.

5. My covering eider-down
Is the roof of the vault,
Is the roof of the vault.
My lighting candles
Are the eyes of snakes and frogs.

6. = Cf. **17.**9, 7. = Cf. **17.**10, 8. = Cf. **17.**11.

*

9–16. = 1–8.

71.

1. I am a famous outlaw,
Vidróczki is my name,
Vidróczki is my name.
The pandours of seven counties
Are always looking for me.

2. But I am always at a place
They would never think of,
They would never think of.
Young women, beautiful girls
Kiss my cheeks.

3. In the county of Gömör
I often have a spree,
I often have a spree.
If I get bored there,
I hop over to Borsod.

4. To the county of Borsod,
To the village of Szilvás,
To the village of Szilvás.
It's there I take pleasure
In the arms of my Katica [Kitty].

5. My shirt is made of fine linen, so are my pants,
She herself puts them on me,
She puts them on me.
Young women, beautiful girls
Kiss my cheeks.

72.

1. = Cf. **1.**1, 2. = Cf. **85.**2.

* in other songs: peacock
** in other songs: Heves/Bogdány
*** in other songs: mother

73.

For melody see main tones of **72.**

1. = Cf. **37.**1, 2. = Cf. **14.**2.

74.

For melody see main tones of **72.**

1. = Cf. **22.**1, 2. = **22.**2.

3. Whoever may have
That full glass,
That full glass,
Only for me let
The sudden death come!

4. Fly, swallow,*
Over Borsod,**
Over Borsod.
Take to my mother***
This sad tidings!****

* in other songs: crane/bird
** in other songs: Nógrád/Szeged/Odessa/Gömör
*** in other songs: sweetheart
**** in other songs: my letter

5. If she asks where* I am,
Tell her I am a prisoner,
Tell her I am a prisoner!
In the convict prison of {Szombat** / Rozsnyó}
I am withering on an iron bed.***

6. Cast in irons up to my kness,****
In blood up to my elbows,
In blood up to my elbows.
My eyes are sunken deep
In the thick darkness.

7. The dark night is my coverlet,
A brick is my pillow,
A brick is my pillow.
The eyes of snakes and frogs
Are my lighting candles.

8. Don't weep, dear mother,
It must be like this,
It must be like this!
Every good family must have
A black sheep.

* in other songs: how
** in other songs: Miskolc/Eger/Szombathely/Szeged/Arad etc.
*** in other songs: amidst four walls/in the deepest cell/away to death
**** in other songs: head to toe

75.

1. = Cf. **37.**1.

2. I have heard it, I have heard it,
I have even been in it,
I have even been in it.
Three long years
Have I spent in it.

3. Locked away inside there are
Two twenty-year-old lads,
Two twenty-year-old lads.
Spending their days there
Without food and drink, the poor souls.

4. = Cf. **74.**6.

5. My covering eider-down is
The roof of the vault,
The roof of the vault.
My lighting candles are
The eyes of snakes and frogs.

6. = Cf. **69.**7, 7. = Cf. **74.**5, 8–9. = Cf. **69.**10–11.

10. The convict prison of Arad
Is built of stone,
Is built of stone.
Weeping at its walls
Are many kind, dear mothers.

11. Don't weep my dear mother!
It must be like this,
It must be like this.
Every good family
Must have a black sheep.

12. = 11.

76.

1. I have had four oxen,
White as swans,
White as swans.
The first two of them,
Both had beautiful forked horns.

2. = Cf. **37.**1, 3. = Cf. **69.**7, 4. = Cf. **74.**5,
5. = Cf. **17.**9, 6. = Cf. **17.**10, 7. = Cf. **17.**11,
8–9. = Cf. **69.**10–11.

77.

1. = Cf. **74.**4, 2. = Cf. **74.**5, 3. = Cf. **22.**1. (There is a little house over there/It's painted yellow etc.) 4. = Cf. **22.**2.

5. Whoever may have that
Full glass,
Full glass,
Only for me should come
Death soon!

6. = Cf. **74.**6.

78.

1. = Cf. **69.**7, 2. = Cf. **74.**5, 3. = Cf. **74.**6.

4/a. Well, you pretty brown girl,
Dictate my name in good faith...

4/b = Cf. **17.**9, 5. = Cf. **17.**10, 6.= Cf. **17.**11.

79.

1. = Cf. **69.**7, 2. = Cf. **74.**5, 3. = Cf. **74.**6.

*

4. Let's have a drink here, for there's plenty
to drink here,
A kind man dwells here,
A kind man dwells here.
He does not prattle, he does not grumble,
We may have a spree here.

5–6. = Cf. **85.**4–5.

*

7. The Mátra mountain is wrapped in mist,
It looks like rain,
It looks like rain.
hey, but The stolen herd is growling,
It wants to go home,
It wants to go home.

8. Don't growl, don't growl,
You'll never go home!
You'll sleep no more
In a tiled pen.

*

9. = Cf. **6.**1.

10. Don't growl, don't growl,
You'll never go home again,
You'll never go home again!
You'll sleep no more
In a tiled pen.

80.

1. = Cf. **22.**1.

2. There is locked inside
A twenty-year-old lad,
A twenty-year-old lad.
He spends his days
Without food and drink, the poor soul.

3. The roof of the vault
Is my covering eider-down,
Is my covering eider-down.
The eyes of snakes and frogs
hey Are my lighting candles.

4. = Cf. **74.**4, 5. = Cf. **74.**5, 6. = Cf. **22.**2.

7. Whoever may have
That full glass,
That full glass,
Only for me let
The sudden death come!

81.

1. = Cf. **37.**1.

2. I have heard it, I have heard it,
And I have also served in it,
And I have also served in it.
Three long years
I have spent in it.

3. = Cf. **17.**9, 4. = Cf. **17.**10, 5. = Cf. **17.**11,
6–7. = Cf. **69.**10–11.

8. When a single stalk of wheat
Grows a hundred stocks,
Grows a hundred stocks,
Then await, sweetheart,
My return to home!

9. But since a single stalk of wheat
Will never grow a hundred stocks,
Will never grow.
So don't await, sweetheart,
My return home!

82.

1. = Cf. **69.**7, 2. = Cf. **74.**5, 3. = Cf. **74.**6,
4. = Cf. **17.**9, 5. = Cf. **17.**10, 6. = Cf. **17.**11.

*

7–12. = 1–6.

83.

1. = Cf. **6.**1.

2. Don't growl herd of manga
On the two slopes of Mátra,
On the two slopes of Mátra!
New Year's day is soon to come,
Then we shall go home at last.

84.

1. = Cf. **1.**1.

2. Saddle my horse,
That tiny red bay,
That liny red bay!
Let me leap across
The surging Maros!

3. The Maros is surging,
Yet I shall cross it,
Yet I shall cross it.
With the cattle-herd of Bánát
I shall eat a good supper.

85.

1. = Cf. **1.**1.

2. So saddle then, comrade
That tiny red bay*
That tiny red bay!
Let me swim it across
The surging Maros.**

3. Across the surging Maros
I too shall swim,
I too shall swim.
From the cattle-herd of Bánát
I'll get a good supper.

4. Eat and drink, pal!
This is a drinking match,
This is a drinking match.
For you will no more drive for me
Any stolen cattle.

5. I have driven enough,
Some thirty-six*** cows,
Some thirty-six cows,
For which the butcher
Gives bank-notes enough.****

6. Fetch wine, tapstress,
For thirty-six a litre,
For thirty-six a litre!
Let me have a spree
With my sweetheart, my friends
Till noon the day after to-morrow!

7. = Cf. **17.**8.

8. Don't wonder, sweetheart,
That I am yellow,
That I am yellow:
It's a whole thirty years
Since I have been a prisoner.

9. Nine [years] I spent
In Rimaszombat,
In Rimaszombat,
And twenty-one
In the castle of Munkács.

10. The great castle of Munkács has
Two fronts painted yellow,
Two fronts painted yellow.
There are three hundred and sixty-six windows
On the one front.

11. On the other
There are just as many,
There are just as many.
So, my dear sweetheart,
Here I must wither away.

12. Harness, driver, harness
The six dark yellow bays,
The six dark yellow bays!
Let's go to great Munkács to see
The oldest prisoner of it.

13. Good day, good day,
Sir chief gaoler,
Sir chief gaoler!
Do you still hold in great Munkács
Its oldest prisoner?

14. He is here, to be sure, he is here,
And he is also in irons,
And he is also in irons.
From six in the evening to six in the morning
He stands in irons up to his knees.

15. I stand in irons up to my knees,
In shackles up to my elbows,
In shackles up to my elbows.
Grief will rent,
Sweetheart, my heart.

*

16–20. = 1–5.

*

21–29. = 7–15, 30–35. = 1–6.

*

36. Have you heard the fame of
The great castle of Munkács,
The great castle of Munkács?
Or that of the one who is in it,
The famous prisoner in it?

37. = Cf.**14.**2.

* in other songs: chestnut horse/dark Crimson
** in other songs: Tisza
*** in other songs: three hundred/twelve/ninety-nine
**** in other songs: For which the county Is after me, night and day *or*
For which they put in irons Both my hands

86.

1. Block its way,
Block the dun's way,
Block the dun's way!
Lest it should go
Into my sweetheart's garden!

2. Should it go in,
It would do much harm,
It would eat up
The leaf of the rosemary.

87.

1. From Máriapócs
There leads a footway,
There leads a footway.
At the head of the bridge
There sits a blind beggar.

2. I am sightless,
I can't see the sky,
I can't see the sky.
My third leg
Doesn't reach down to the ground.

3. I shall thrust in to you, Ilony [Helen],
Be sure of it,
Be sure of it!
That's as well, my Józsika [Joe],
Because now you can do it.

4. What have you got there, son?
I have got a pretty egg,
I have got a pretty egg.
Cast it to the wheel-hub,
The son of a bitch!

88.

1. In the village of Szilvás
Vidróczki is my name,
Vidróczki is my name.
In two or three counties
They always search for me.

2. I always am walking where
No one thinks of looking,
No one thinks of looking,
Where fair girls
Kiss me on my cheeks.

3. Whence I start out
To the county of Szepes,
To the county of Szepes,
Where even the friars
Are waiting for me with a good lunch.

*

4. The peacock has lighted
On the wall of the county-hall,
On the wall of the county-hall,
It has spread its tail-feathers
Over the whole world.

5. Get up, prisoners,
The bells are tolled,
The bells are tolled.
Pray to God,
Then you will be released!

*

6–8. = 1-3.

89.

1. = Cf. **1.**1.

2. I can't help it,
For I am locked up,
For I am locked up.
There are my two young horse-herds,
Let them give account!

3. I am an outlaw, [a lad of no means]
I am not a cavalier,
I am not a cavalier.
Tight around my neck
Is the greasy collar of my shirt.

4. Saddle, then, for me
The black Bonny,
The black Bonny!
Let me wade it across
The surging Maros!

5. Across the surging Maros
I make my way,
I make my way.
With the cattle-herd of Bánát
I'll have a good supper.

6. The cattle-herd of Bánát
Has slaughtered a steer,
Has slaughtered a steer,
Of which my teeth
Have chewed bits that tasted good.

7. I am an outlaw,
I give myself up,
I give myself up.
On my hands and feet
I am rattling irons.

8. On the castle of Arad
A little bird is singing [lit. fiddling],
A little bird is singing.
Fly, little bird, to my sweetheart!
She is all alone,

9. Have you heard the fame
Of the surging Maros,
Of the surging Maros?
Or that of the famous
Castle of Óarad?

10. I have heard it, I have heard it,
I have even suffered in it,
I have even suffered in it.
The many tears I have shed
Come to me now.

90.

1. The lords of Szekszárd
Are twenty-four,
Are twenty-four,
All twenty-four of them
Are taking counsel on me.

2. Do you hear, mother, do you hear
What the lords were saying,
What the lords were saying?
The lords said
That I shall be hanged.

3. It would be, lords, a shame
To have me hanged,
To have me hanged,
My beautiful curly hair
To have been blown by winds!

4. = Cf. **1.**1, 5–8. = Cf. **85.**2–5, 9. = Cf. **37.**1,
10. = Cf. **14.**2.

11. Its outer front
Is washed by the Mura,
Is washed by the Mura.
And the inner part of it
Is inhabited by snakes and frogs.

12. Eyes of snakes and frogs
Are my lighting sun,
Are my lighting sun.
Rattling of irons
Is my morning chime.

91.

1. = Cf. **17.**8. (From Kuruts Kassa/Cold wind etc.)

2. The little singing bird
Is always singing this,
Is always singing this:
Be careful, outlaw,
Lest you would be caught.

3. And I was caught, indeed,
And I was put in irons,
And I was put in irons.
In the convict prison of Szeged
I was thrown into the deepest cell.

4. Cast in irons head to toe,
In blood up to the elbows,
In blood up to the elbows.
My eyes are sunk deep,
In the thick darkness.

5. = Cf. **17.**9, 6. = Cf. **17.**10.

7. Rosy-brown pretty girl,
Dictate my name in good faith,
Dictate my name in good faith!
Look up to the sky
And save my life!

8. They have drawn on me
The black book,
The black book,
From which they read sentence
On my life as an outlaw.

9–10. = Cf. **69.**10–11.

92.

1. Time, ripened to grief,
Breeze, growing fog,
Breeze, growing fog.
Ah, how I have been wronged [lit. digested]
By this one year!

2. Grief has been brought to me
By the fields of Nyírlugos,
By the fields of Nyírlugos.
Never should fly on it
A sweetly singing bird!

3. The sweetly singing bird
Keeps singing,
Keeps calling:
Every brown little girl
Holds her lover more handsome,
Every brown little girl
Holds her lover more handsome.

*

4. Wherever I walk
Even the trees are weeping,
Even the trees are weeping,
From their tender twigs
Leaves are falling.

5. Fall leaves,
Hide me,
Hide me,
For my sweetheart
Loves another one, not me,
For my sweetheart
Loves another one, not me.

6. Ahead of it, ahead of it,
Get ahead of the dun!
Lest it gets into
My sweetheart's garden!

7. If it happens to get in,
It'll do much harm.
It'll break down
The stalk of the rosemary.

*

8. I leave this place,
I leave this place,
I well wish to leave,
I well wish to leave.
For in Nyírlugos
I cannot stay any longer.

*

9–10. = 6–7.

*

11. The servant is drinking wine,
His tool is hanging out.
The poor tapstress
Cannot help smiling at it.

12. = 6.

13. If it happens to get in,
It might do much harm.
It might break down
The stem of the rosemary.

14. If it happens to get in,
It will do much harm.
It might break down
The stem of the rosemary.

93.

1. = Cf. **1.1**, 2–4. = Cf. **85.2**–4.

94.

For melody see **93.**

Cf. **1.1**.

95.

1. = Cf. **1.1**, 2–5. = Cf. **85.2**–5, 6. = Cf. **17.9**. (The gentlemen of Szeged etc.), 7. = Cf. **17.10**.

8. Have you heard the fame
Of famous Tokeró,*
Of famous Tokeró?
Or that of the
Solitary cell that's in it?

* Stockerau

9. I have heard its fame,
I have even suffered in it,
I have even suffered in it.
May the Lord deal heavily with him
Who had it forced on me!

96.

1. = Cf. **1.1**, 2–5. = Cf. **85.2**–5.

6. The breeze is gently blowing
From Rimaszombat,
From Rimaszombat.
I have thought of a good thing,
It will make up some ten years.

7. Stokeró, Stokeró,
The fields of Stokeró,
The fields of Stokeró:
Sweetly singing birds
Should never fly on you!

97.

1. = Cf. **1.1**, 2–5. = Cf. **85.2**–5.

98.

For melody see **97.**

1. Cf. **1.1**.

2. Saddle, then, for me
That tiny, pretty bay,
That tiny, pretty bay!
Let me have it leap over
The surging Maros!

99.

1. The stud has run away
Into the citrus wood,
Into the citrus wood.
My boots have been torn
While searching for it.

2–5. = Cf. **85.2**–5.

6. Have you heard the fame
Of the town of Szeged,
Of the town of Szeged?
And of what's in the middle of it,
The bright coffee-house?

7. I have not only heard of its fame
But I also have had a glee in it,
But I also have had a glee in it.
May the Lord deal heavily with him
Who had it built!

8. = 1.

100.

1. = Cf. **1.1**, 2–5. = Cf. **85.2**–5, 6. = Cf. **95.8**, 7. = Cf. **14.2**.

101.

1. = Cf. **1.1**, 2–3. = Cf. **85.2**–3.

4. Drink and eat, pal!
This will be the drinking match.
Long ago I told you
Not to drive more cattle.

5. I have driven, I have driven
Some thirty-six heads of cattle,
Some thirty-six cattle,
For which the butcher gives
Quite a lot of bank-notes.

6. The gentlemen of Szeged
Are thirty-six,
Are thirty-six.
All thirty-six of them
Are taking sentence on me.

7. Take, sweetheart, to task, take to task
Your dear mother,
Your dear mother,
So that Heaven's blessing
Would never light on her.

8. = Cf. **95.**8, 9. = Cf. **14.**2.

102.

1. = Cf. **37.**1.

2. Of course I have heard of it,
I have been sitting on the top of the hill,
I have been sitting on the top of the hill.
I thought for an hour,
Nay, a hundred thousand years.
I thought for an hour,
Nay, a hundred thousand years.

3. = Cf. **17.**9. (In the castle of Munkács etc.),
4. = Cf. **17.**10, 5. = Cf. **17.**11.

6. The grove of Bánát
Is railed round,
Is railed round.
Many an outlaw's
Oxen and horses are in it,
Many an outlaw's
Oxen and horses are in it.

7. I, too, have in it
Thirty-three steers,
Thirty-three steers.
With their left horns cut,
They are all doomed to be slain,
With their left horns cut,
They are all doomed to be slain.

8. Laci, Pista, Palkó,
Saddle the Dun,
Saddle the pretty Dun!
Let me have it swim
Across the surging Maros!
Let me have it swim
Across the surging Maros!

9. Across the surging Maros
I shall put myself,
I shall put myself.
With the cattle-herd of Bánát
My good supper is made ready,
With the cattle-herd of Bánát
My good supper is made ready.

10. Thank you, pal,
For this good supper,
For this good supper.
On my way back
I shall bring the price of it,
On my way back
I shall bring the price of it.

11. And I shall drive, pal, to you
Six barren cows,
Six barren cows,
For which the butcher
Will give enough bank-notes,
For which the butcher
Will give enough bank-notes.

12. We shall cut down their horns,
We shall sell them to the comb-maker,
We shall sell them to the comb-maker.
The hide of them we shall leave
Where we can drink good wine.

103.

1. = Cf. **37.**1.

2. Of course I have heard of it,
I have even been a prisoner in it,
I have even been a prisoner in it.
A miserable six months
I have spent in it.

3. He stands in water head to toe
In blood down to the ankles,
In blood down to the ankles.
His light-blue eyes
Are sunken deep with darkness.

104.

1–2. = Cf. **22.**1–2.

3. How I wish it would be mine
That full glass,
That full glass!
So that for me would come
The sorrowful death!

105.

1. Over there there's a big house,
Courthouse is its name,
Courthouse is its name.
There's a table in it
Laid with sorrow.

2. = Cf. **17.**9.

3. Nine district administrators
Are writing my name,
Are writing my name.
A brown-haired young woman
Is dictating my name.

4. Don't dictate my name,
Save my life,
Save my life!
From my hard imprisonment
Release me, if there's a chance of it!

5. = 4. *
6–9. = 1–4.

106.

1. = Cf. **105.**1.

2. There's a glass on it
{ Full of sorrow,
{ Filled with sorrow,
{ Full of sorrow,
{ Filled with sorrow.
He who takes a drink from it
Has got a bitter life.

3. = Cf. **74.**4, 4. = Cf. **74.**6.

5. Darkness is my pillow,
Brick is my bolster,
Brick is my bolster.
Eyes of snakes and frogs
Are my lighting candles.

6. If they ask where I am,
Tell them I am a prisoner,
Tell them I am a prisoner.
In the convict prison of Szombat
I am withering on an iron bed.

7. I commit my wife
To the care of God,
And my three children
To the care of many kind people.

8. Fly, swallow,
Over the county of Gömör,
Over the county of Gömör.
When I am released
They should give them back to me [in my hands].

8a. I commit them to the care of God,
And to the people,
When I am released
They should give them back to me [in my hands].

107.

For melody see **106.**

1. = Cf. **69.**7, 2. = Cf. **74.**5.

3. Locked up in it there is now again
A lad of twenty,
A lad of twenty.
There is he spending his life
Without food and drink, the poor soul.

4. = Cf. **74.**6.

5. His covering eider-down
Is the roof of the vault,
Is the roof of the vault.
His lighting lamp
Is the eyes of snakes and frogs.

6. = Cf. **22.**1, 7. = Cf. **22.**2.

8. Whoever may have that
Full glass,
Full glass,
Only for me should come
A sudden death!

9. = Cf. **17.**9, 10. = Cf. **17.**10, 11. = Cf. **17.**11.

12. I wrote [a letter] to my mother:
Send me white linen,
Send me white linen!
But she wrote a letter in answer:
She has nothing to do with me.

13. = Cf. **69.**10.

108.

1. Cf. **69.**7, 2. = Cf. **74.**5, 3. = Cf. **74.**6,
4. = Cf. **17.**9, 5. = Cf. **17.**10, 6. = Cf. **17.**11.

*

7–12. = 1–6.

109.

1. Cf. **37.**1, 2. = Cf. **14.**2.

3. I have seen the gentlemen,
They are twelve,
They are twelve.
All twelve of them
Are having a debate on my case.

4. One of them states:
He must be hanged,
He must be hanged!
Another states:
He mustn't be hurt!

5. If they ask where I am,
Tell them I am a prisoner,
Tell them I am a prisoner!
In the prison of Miskolc
I am thrown into the deepest cell [lit. bottom].

6. = Cf. **69.**7, 7–8. = Cf. **69.**10–11.

110.

1. = Cf. **69.**7, 2. = Cf. **74.**5, 3. = Cf. **74.**6,
4. = Cf. **17.**9, 5. = Cf. **17.**10, 6. = Cf. **17.**11.

111.

1. = Cf. **22.**1, 2. = Cf. **14.**1.

3. I have heard of it, I have heard of it,
I have also suffered in it,
I have also suffered in it.
What they cook in it
Has bitter juice.

4. = Cf. **17.**9. (I've been in the courtyard etc.),
5. = Cf. **17.**10.

6. Don't dictate my name,
Save my life,
Save my life!
For the county is going
To hang me!

112.

For melody see **111.**

1. = Cf. **22.**1, 2. = Cf. **22.**2.

3. Whoever may have
That full glass,
That full glass,
Only for me should come
The sudden death!

4. = Cf. **74.**5, 5. = Cf. **74.**6.

113.

1. = Cf. **14.**1.

2. Even now there's walking
A lad of twenty,
A lad of twenty.
He spends his life in it,
Without food and drink, the poor soul.

3. = Cf. **22.**1, 4. = Cf. **22.**2.

5. Whosoever may have
That full glass,
That full glass?
Why is so late to come and take me
The black death?

6. = Cf. **74.**4, 7. = Cf. **74.**5, 8–9. = Cf. **69.**10–11.

114.

For melody see **113.**

1. = Cf. **69.**7, 2. = Cf. **74.**5, 3. = Cf. **22.**1,
4. = Cf. **22.**2.

5. Whoever may have that
Full glass,
Full glass,
Only for me should come
A sudden death!

6. I say, brown young woman,
Dictate my name in good faith,
Dictate my name in good faith,
Don't prolong
My life as a prisoner!

7. Over there there's a big house,
There's a long row of windows on it,
There's a long row of windows on it.
Oh, many a dear mother
Walks under them, weeping.

8. Don't weep, my dear mother,
It must be like this,
A usual case is this,
In every good family
There must be someone bad.

115.

1. In the village of Szilvás
Vidrócki is my name,
Vidrócki is my name.
Two or three counties
Are always searching for me.

2. But I always walk
Where nobody walks,
Where nobody walks.
Where the beautiful girls
Kiss my cheeks.

3. From there I start out and go
Into the county of Heves,
Into the county of Heves,
Where even the friars
Wait for me with good dinner.

116.

1. = Cf. **37.**1.

2. I have not only heard of it:
I have also been suffering in it,
I have also been suffering in it.
For three hard years
I was serving my sentence in it.

3. = Cf. **17.**9, 4. = Cf. **17.**10, 5. = Cf. **17.**11, 6. = Cf. **69.**7, 7. = Cf. **74.**5.

117.

For melody see **116.**

1. The navvy is walking to and fro
On the navvy-beam,
On the navvy-beam.
His knees are shown
Below the legs of his trousers.

2. May the Lord deal heavily with
The head-engineer's mother,
The head-engineer's mother!
Because he has cut short
The wage for the cubic metres.

3. For only eighty fillers
Is the wage by the cubic metres,
Is the wage by the cubic metres.
The poor navvy cannot afford buying
Trousers for himself.

118.

1. = Cf. **17.**8. (From the town of Kassa/Cold wind etc.)

2. Every singing bird
Is singing all the time,
Is singing all the time:
Run, outlaw, run,
For someone will catch you!

3. Indeed, I was caught
And I was also cast in irons,
And I was also cast in irons.
In the convict prison of Kassa
I was thrown into the deepest cell.

4. I wrote to my mother:
Send me undergarments,
Send me undergarments!
But she wrote in answer:
I have nothing to do with you.

5. I wrote to my mother,
Go to the gentlemen,
Go to the gentlemen,
Ask them
If they are going to hang me now.

6. It would be a shame
My son, to hang you as yet,
My son, to hang you as yet.
To have your two black eyes
Picked out by ravens.

7. = 1.

8. The little singing birds
Are always singing,
Are always singing:
Run, outlaw, run,
For somebody will catch you!

9. The door is my shroud,
My covering eider-down,
My covering eider-down.
Eyes of creeping frogs
Are my lighting candle.

119.

For melody see **118.**

1. = Cf. **17.**8. (From Kuruts Kassa/Cold wind etc.), 2. = Cf. **17.**9.

3. The twenty-fifth
Is writing my letter,
Is writing my letter.
A wretched, disowned outlaw
Is dictating my name.

4. I say, you wretched, disowned outlaw,
Dictate my name in good faith,
Dictate my name in good faith!
Save my poor
Young life!

5. The roof of the vault
Is my covering eider-down,
Is my covering eider-down.
Eyes of snakes and frogs
Are my lighting candle.

6. I owe thanks to the noble,
Noble county,
Noble county,
For having white-washed
My room!

7. I shall go out,
I shan't be a prisoner,
I shan't be a prisoner.
For the brotherly kindness
I shall pay in merit.

120.

1. = Cf. **17.**9. (The gentlemen of Budapest etc.), 2. = Cf. **17.**10, 3. = Cf. **17.**11, 4–5. = Cf. **69.**10–11.

6. My homegoing
Will take place only,
Will take place only
When a single stalk of wheat
Brings a thousand grains.

7. But a single stalk of wheat
Will never bring so many grains,
Will never bring so many grains.
So you had better not wait
For my home-going.

121.

For melody see **120.**

1. = Cf. **37.**1.

2. I have not only heard of it,
But I have also been in it,
But I have also been in it.
Some thirteen years
I have spent in it.

3. Even now there's locked up in it
A lad of twenty,
A lad of twenty.
He is spending his days there,
Without food and drink, the poor soul.

4. His covering eider-down
Is the roof of the vault,
Is the roof of the vault.
His lighting candle is
Snakes' and frogs' eyes.

5. I saw the gentlemen,
They were twelve,
They were twelve.
All twelve of them
Were taking counsel together on me.

6. The thirteenth
Was writing my letter,
Was writing my letter.
A nice, pretty brown girl
Was dictating my name.

7. I say, you pretty brown girl,
Dictate my name in good faith,
Dictate my name in good faith!
Don't you prolong
My life in imprisonment!

122.

1. The only reason I like
To live at the end of the village,
To live at the end of the village:
My sweetheart passes there
When watering his horse.

2. He doesn't water his horse
He makes a show of himself,
He makes a show of himself.
He makes me kiss
His two rosy cheeks.

123.

1. = Cf. **37.**1, 2. = Cf. **14.**2.

3. I saw the gentlemen:
Twelve they are,
Twelve they are.
All twelve of them
Are debating my case.

4. One of them says:
He should be hanged,
He should be hanged.
Another says:
It would be a shame to hurt him.

5. = Cf. **69.**7, 6. = Cf. **74.**5, 7–8. = Cf. **69.**10–11,
9. = 8, 10. = 1.

124.

1. = Cf. **1.**1, 2–5. = Cf. **85.**2–5, 6. = Cf. **95.**8,
7. = Cf. **14.**2.

8. The peacock has lighted
On top of the county hall,
On top of the county hall.
It has brought water
For the prisoners.

9. Drink, then, prisoners,
Don't be sad,
Don't be sad!
Pray to God!
You'll be released in time.

125.

1. = Cf. **1.**1.

2. Saddle, then, for me
The black Pretty,
The black Pretty!
Let me have it swim across
The black Maros!

3. The black Maros
I'll put myself across,
I'll put myself across.
With the cattle-herd at the ferry
I'll eat a good supper.

4. The cattle-herd at the ferry
Has cut a steer,
Has cut a steer,
Of which my teeth
Have chewed tasty bits.

126.

1. Have you heard the fame
Of the castle of Arad,
Of the castle of Arad?
Or that of the famous
Twelve outlaws?

2. = Cf. **14.**2, 3. = Cf. **37.**1.

127.

1. = Cf. **1.**1, 2. = Cf. **85.**2, 3. = Cf. **85.**3.

4. Drink and eat, pal!
This is only a drinking-match,
This is only a drinking match.
On my way back
I shall drive you some more!

5. On my way back
I shall drive six cows,
I shall drive six cows,
For which the butcher
Will give plenty of bank-notes.

128.

1. = Cf. **1.**1.

2. I am not to be blamed,
For I am locked up,
For I am locked up.
My herdsman is free [liter. out],
He shall give account of it.

3. Give account, herdsman, give account
Of the wild colt,
Of the wild colt!
Then I shall give account
Of your saddled horse.

4. Saddle, then, for me
The black Pretty,
The black Pretty!
Let me have it leap over
The black Maros!

5. Over the black Maros
I myself have crossed,
I myself have crossed.
With the cattle-herd of Bánát
I have eaten a good supper.

6. The cattle-herd of Bánát
Cut a steer,
Cut a steer.
Of which my teeth
Chewed some tasty bits.

129.

1. = Cf. **1.**1, 2–5. = Cf. **85.**2–5.

6. Have you heard the fame
Of famous Tokeró,
Of famous Tokeró?
Or of those who are in its
Solitary cells?

7. I have heard of it, I have heard of it,
I have been also suffering in it,
I have been also suffering in it,
Cast in irons down to my knees,
In shackles up to my elbows.

130.

1. = Cf. **74.**4, 2. = Cf. **74.**5, 3. = Cf. **74.**6,
4. = Cf. **17.**9, 5. = Cf. **17.**10, 6. = Cf. **17.**11.

131.

1. = Cf. **37.**1, 2. = Cf. **14.**2, 3. = Cf. **17.**9. (There, in the courtyard etc.), 4. = Cf. **17.**10.

5. Don't dictate my name,
Don't take my life away,
Don't take my life away!
The good Lord is still good,
He will help me surely.

132.

1. = Cf. **1.**1.

2. The stud has run away,
I cannot help it,
I cannot help it.
There's my elder herdsman,
He shall give account of it!

3. Do you think, sweetheart,
That I am ill,
That I am ill?
You're right, for nine years,
Since I became a prisoner.

4. The walls of the castle of Arad
Are built of stone,
Are built of stone.
Hey, many a poor prisoner's
Tears have rolled down on them.

5. My tears are falling, falling,
The earth will drink them up,
The earth will drink them up.
It's all the same, for I shall be buried
In this dark prison.

6. The bottom of the prison
Is my laid bed,
Is my laid bed.
The two sides of it
Are my sleeping mates.

7. The roof of the prison
Is my covering eider-down,
Is my covering eider-down.
Eyes of snakes and frogs
Are my lighting candle.

133.

1. = Cf. **1.**1, 2–5. = Cf. **85.**2–5.

6. In the county-hall
Thirty-six lords are dwelling,
Thirty-six lords are dwelling.
And all the thirty-six of them
Are passing sentence on me.

7. The thirty-sixth
Is writing the verdict on me,
Is writing the verdict on me.
Beside him, a dame
Is dictating my name.

8. = Cf. **17.**11.

9. The peacock has lighted
On the county-hall,
On the county-hall.
It has brought water
For the poor prisoners.

10. Wash, then, prisoners,
Don't feel sorry,
Don't feel sorry!
Only the Lord knows
When you will be released.

11. = 10.

134.

For melody see **133.**

1. = Cf. **1.**1.

2. Saddle, then, for me
That Crimson with the red stockings,
That Crimson with the red stockings!
Let me have it leap over
The surging Maros!

3. I got across the Maros,
I went across the Maros,
I went across the Maros.
With the cattle-herd of Bánát
I ate a good supper.

4. Drink and eat, pal!
I call this a real drinking-match,
I call this a real drinking-match.
On my return
I shall drive [cattle] to pay for it.

5. I have driven enough,
Thirty-six cows,
Thirty-six cows,
For which the county
Is looking for me even to this day.

135.

1. = Cf. **1.**1, 2. = Cf. **85.**2.

136.

Cf. **1.**1.

137.

1. = Cf. **1.**1, 2–3. = Cf. **85.**2–3.

4. Drink and eat, pal!
I call this a real drinking-match,
I call this a real drinking-match.
You will still drive here
One or two heads of cattle.

5. I have driven enough,
Thirty-six cows,
Thirty-six cows,
On which the butcher
May earn bank-notes,
For which the butcher
Has paid bank-notes.

138.

1. = Cf. **1.**1, 2–5. = Cf. **85.**2–5.

139.

1. = Cf. **1.**1, 2–5. = Cf. **85.**2–5.

140.

Cf. **1.**1.

141.

For melody see **140.**

1. = Cf. **1.**1, 2–5. = Cf. **85.**2–5.

142.

1. = Cf. **1.**1, 2. = Cf. **85.**2.

*

3–4. = 1–2, 5. = Cf. **85.**3.

143.

1. = Cf. **1.**1, 2–5. = Cf. **85.**2–5, 6. = Cf. **95.**8, 7. = Cf. **14.**2.

8. The peacock has lighted
On the wall of the county-hall,
On the wall of the county-hall.
It has brought water in its mouth
For the prisoners.

9. Drink, drink
You long-termed prisoners,
You long-termed prisoners!
Only the good Lord knows
When you will be released,
Only the good Lord knows
When you will be released.

144.

For melody see main notes of **143.**

1. = Cf. **95.**8, 2. = Cf. **14.**2.

3. The peacock has lighted
On the county-hall,
On the county-hall.
It brings water in its mouth
For the prisoners.

4. Drink, prisoners, drink,
Don't feel sorrow,
Don't feel sorrow!
Only the good Lord knows
When you will be released.

145.

1. = Cf. **37.**1.

2. Locked up in it there are
Many single young men,
Many single young men.
There they are spending their days
Without food and drink, the poor souls.

3. Breeze is blowing
From Rimaszombat,
From Rimaszombat.
I thought that one hour
Was a thousand years.

4. Don't wonder, darling,
At my being so yellow,
At my being so yellow!
It's already nine years
Since I have been prisoner.

5. I am now spending the tenth
In the castle of Arad,
In the castle of Arad.
Hey, how much skilly they cooked
For the prisoners!

6. There are shoes on my horse's legs,
There are bank-notes under them,
There are bank-notes under them.
Pick them out, tapstress,
Keep them as my gratuity.

TYPE XXXVIII

(146–176.)

146.

1. = Cf. **1.**1.

2. To horse, horse-herd, to horse,
The horse has been driven in.
In the mayor's courtyard
The ring is clinking on its neck.

3–4. = 1–2.

147.

For melody see **146.**

1. The shepherd is drinking wine,
His tool is hanging out.
The girls think
It is a peony.

2. He takes it in his hand
And hides it between his thighs.
A peony
Has sprung into blossom on it.

148.

1. = Cf. **6.**1.

2. Don't be growling, herd of manga!
You will never go home.
You will not lie for another night
In the tiled pen.

3. = 2, 4. = Cf. **1.1.**

5. Well, the horse is yours,
Pay then the fee for it,
Because the crimson dawn
Reached it in prohibited land.

149.

1–2. = Cf. **6.1–2.**

150.

It's forbidden, it's forbidden
To go to the Black Mound.
It's also forbidden for me
To go to my darling.

151.

1. On the grating of my window
A little bird is fiddling [= singing].
Go to my darling,
You alone!

2. = Cf. **74.5.**

3. Do you see, darling, do you see
That dry poplar?
No sooner than it grows green
Shall I go to you!

4. Alas, to grow green takes a long time
For my dry poplar!
I shall never see the day
When my dear darling comes to me.

152.

1. The husband is cross with us
Because we are having a spree here.
Let him remove his house!
But we will stay here.

2. = 1.

153.

1. = Cf. **17.8.**

2. On Sunday afternoon
I was bibbing in the inn.
Two wayfarers arrived there
Shortly.

3. Pray, my dear sir,
Pray, what are you looking for?
If you are looking for bullocks,
You may buy some here as well.

4. It's not bullocks, it's not bullocks,
It's not bullocks we are looking for,
We are going to Szenterzsébet,
In order to buy wheat.

5. Let's block his way
In the valley of Lelec!
Let's cleave his head,
Let's take his money!

6. Don't slay me,
Don't slay me!
I leave nine orphans behind,
That's my only grief.

7. Never mind the orphans,
But cut his throat anon!
Commit them to the care of good Lord
Those nine orphans!

*

8–13. = 1–3, 5–7.

154.

1. Six, six, six, six, six, six,
The seventh is Sunday.
Oh, how I wish, darling,
To see you once again!

2. I would not change you, darling,
For the whole world,
For the gold-garnets
Lying at the bottom of the sea.

3. I see my life
Is not marvellous at all.
On the brim of my collar
Lice are gathering to the wake.

155.

1–2. = Cf. **6.1–2.**

156.

For tune see **155.**

1–2. = Cf. **6.1–2.**

157.

1. = Cf. **17.8.** (From the town of Miskolc/Cold wind etc.)

2. The little singing bird
Keeps singing:
Be aware, outlaw,
For some-one will catch you!

3. I have already been caught,
I have also been cast in irons.
To the bottom of the prison
I have been thrown immediately.

4. In the castle of Arad
They are twenty-four there.
All twenty-four of them
Are passing sentence on me.

5. Brothers, kinsfolk!
How unfaithful you are!
In my hard imprisonment
You do not even come to see me.

158.

1. = Cf. **6.**1.

2. Don't grumble, herd of manga!
We shan't go home as yet.
Closed is my darling's
Grated little gate.

3. The sow has run away
With her nine piglets.
The swine-herd runs after them
With his two little dogs.

159.

For melody see **158.**

1–2. = Cf. **6.**1–2, 3. = 2.

*

4–5. = 1–2.

160.

1. I knew my father,
A good husband he was,
In the town of Pest
He was a wheel-barrow-pusher beggar.

2. I see my life
Is not marvellous at all.
On the top of my skull
Lice are having a wake.

161.

1. Blow away, wind, blow away, wind
The traces of my dun,
So that nobody can see
Where my darling lives.

2. = Cf. **17.**8, 3. = Cf. **17.**9.
(I've been in the courtyard etc.).
6. = Cf. **6.**1, 7. = Cf. **6.**2.

162.

1. = Cf. **105.**1.

2. There's a glass on it,
Filled with poison.
Whoever drinks from it
Puts an end to his life.

3. Cast in irons up to my knees,
In blood up to my elbows,
I am withering there, darling,
In the depth of the jail.

4. Over there there's a big house,
Courtyard is its name.
There's a table in it
Covered with sorrow.
Whoever drinks from it
Puts an end to his life.

5. = 3.

*

6–7. = 1–2.

8. Don't weep, my dear mother,
It must be like this,
It must be like this:
In every good family
There must be someone wicked.

9. Cast in irons up to my knees,
In blood up to my elbows,
I am withering there, darling,
In the depth of the jail.

163.

1. Give me, give me,
What God has given to you,
For if you don't give,
You will become blind as well.

2. I am blind,
I cannot see the sky,
My third leg
Doesn't reach down to the earth.

3. I shall fuck you, gammer,
You may be sure of it!
Do so, do so, old gaffer,
You can now well afford it!

164.

1. In Pest I had
A golden house built,
With windows on it, too,
Just three hundred.

2. Fair Ilona Horváth
Is leaning out of one window,
Gyula Szalontai
Is leaning out of another.

3. My fair Ilona Horváth
Do call me your husband,
Do call me your husband,
Or your wedded spouse!

4. I would call you
A dog a hundred times
Rather then my husband once,
Or my wedded spouse.

5. My coachman, my coachman,
Harness my horse,
Harness my horse,
The fastest one!

6. Tie fair Ilona Horváth
To its tail,
Drag her through
The longest street!

7. First she calls out
When she can't stand it:
Enough of that, stop, stop,
Gyula Szalontai!

8. She calls out the second time,
When she can't endure it:
Enough of that, stop, stop,
Gyula Szalontai!

9. She calls out the third time,
When she can't endure it:
I have neither hands nor feet,
My dear wedded spouse!

10. He gives a tug at the horse's mouth,
He picks up Ilona
And takes her into the palace,
Into the knobbed [state] bed.

11. What do you want to drink, what do you want to eat,
Fair Ilona Horváth?
Jackdaw's mouth,
Jackdaw's clappering wings.

12. They are tearing the jackdaw's
Wings and mouth.
They are waiting
For the death of fair Ilona Horváth.

165.

1. Well, darling, do you see
This dry wooden spit [poplar]?
No sooner than it grows green
Shall I come and see you.

2. The dry wooden spit
Has already grown green,
Every Saturday night
I wait for my darling to come.

3. Good evening, darling,
Here am I, I have come.
Is it perhaps that your supper
Did not taste good to you,
Did not taste good to you?

4. Here's a flask of wine,
Do drink from it!
It will surely heal
Your aching heart.

5. I don't want wine,
Drink it you yourself,
If you have not felt sorry
For my lost maidenhood.

6. I felt sorry for you, darling,
When I deceived you,
But hence may the good Lord
Take care of you!

166.

1–2. = Cf. **6.**1–2.

3. I knew your father,
A well-to-do man he was.
On the slope of a hill
He was the first ring-leader.

4. I see your life
Is not too marvellous!
On the top of your skull
Lice are having a wake.

5. Don't wipe your hole
With a bitter burdock!
The burdock will rip,
And your finger will be dirty with shit.

*

6. Peasant, you are silly,
You have no brain.
Even now someone else is huddling
Your wife.

7. Festooned skirt she has on,
She has long linen chemise under it.
Don't you see, you peasant:
Even now it's folded up.

*

8. Do you see, baby
That dry lime-tree?
No sooner than it grows green
Shall I be walking to you.

9. The poplar has grown green,
The same dry poplar.
I am waiting for my sweetheart to come
Night to night.

10. Good evening, baby
What's the matter with you?
Is it perhaps that your supper
Did not taste good?

11. Here's a flask of wine,
Do take a drink from it!
It will cure
Your aching heart.

12. I don't want your wine,
Drink it you yourself!
If you felt not sorry
For my unstainted maidenhood!

13. I felt sorry for you, darling,
When I deceived you.
But now I leave you
To the mercy of the good Lord.

*

14–18. = 1–5.

*

19–20. = 6–7.

*

21–26. = 8–13.

167.

1. I am dwelling in the forest,
Look me up, darling!
I am always listening
To the swishing of the brook.

2. Good evening, my fair rose!
What's the matter with you?
Is it perhaps that my supper
Didn't taste good to you?

3. How could your supper
Taste good to me!
It has split my grievous heart
Into hundred parts.

4. I have brought a flask of wine,
Do take a drink from it!
Cheer your grievous heart up
With it!

5. I don't want your wine,
Bib it you yourself!
If you didn't feel pity
For my happy maidendood.

6. I felt pity for you, darling,
When I deceived you.
But hence may the good Lord
Take care of you!

168.

Cf. **1.**1.

169.

1–2. = Cf. **6.**1–2.

*

3. I am a farm-servant, a farm-servant,
I have already bound myself.
New year is coming,
The cart is coming for me.

4. I am sorry for my bullock,
My iron yoke-peg,
My gewgaw goad,
My brown-haired sweetheart.

5. I have a cow: Kuli,
I have a dog: puli,
My wife is Juli,
I myself am Gyuri.

6. The Kuli is calving,
The puli is puppying,
Juli has been brought to bed,
You've got into trouble, Gyuri.

170.

1. = Cf. **1.**1.

2. The grey horse was a good one,
It had been foaled by a good horse.
May the Lord bless him
Who brought it up!

3. To horse, horse-herd, to horse,
But not toward the inn!
The stud has run away
Toward Kismargita.

4. It's beyond the boundary,
It's already driven by somebody else.
And this is something the head horse-herd
Does not like very much.

171.

1. Mother, my dear mother,
Go to the lords,
Ask them for my letter [paper],
For my free life!

2. Mother, my dear mother,
What did the lords say?
The lords said
That you will be hanged.

3–4. = 1–2.

172.

Reap, darling, reap!
I shall give you the farthing.
If I don't give,
My angel will keep it.

173.

1. = Cf. **1.**1.

2. Overtake it, overtake it,
Overtake the yellow steed!
Less it would enter
The flower-garden.

3. If it happens to enter,
It will do much harm there.
My dearest darling
Will have to pay a good deal of money.

4–6. = 1–3.

7. The mayer is a good man,
I love his daughter,
Because for a kiss she will give out
The rein of my horse.

174.

1. My mate, my dear mate,
What's the reason of this?
In your father's country
Why are the bells tolled so loud?

2. Mate, my dear mate,
It is customary with us:
Whenever a girl is married,
The bells are tolled loud.

3. Mate, my dear mate,
If only I had known of it!
In the greenest green wood
I should have killed you.

4. Let my blood with your blood
Flow in the same brook,
Let my body with your body
Rest in the same grave!

175.

Cf. **1.**1.

176.

1. = Cf. **6.**1.

2. Don't you growl, don't you grumble,
For we shan't go home again!
You will sleep no more
In a tiled pen.

3. = 2.

*

4–6. = 1–3.

*

7. The Mátra has already been shrouded in mist,
It looks like rain,
It looks like rain.
[the herd] Wants to go home.

8–9. = 1–2.

10. To horse, horse-herd, to horse,
But not toward the inn!
The stud has escaped
From before Kismargita.

11. To horse, horse-herd, to horse!
It has been already driven in.
At the council-hall of Jósvafő
The bell is ringing on its neck.

12. I can tell my [horse's] bell
By its nice clinking.
I can tell my sweetheart
By her nice carriage.

13. = 12.

14. This wood is round,
I myself walk in it.
There are many envious of me,
I can't endure that.

TYPE XXXIX

(177–188.)

177.

1. I tether my horse
To a weeping willow-tree.
I lean my head
To its first two legs.

2. I lean my head
Into my sweetheart's lap.
I shed my tears
Into her rosy pinafore.

178.

1. I tether my horse
To a weeping willow.
I lean my head
To its first two legs.

2. I lean my head
Into my sweetheart's lap.
I shed my tears
Into her rosy pinafore.

3. This horse, this horse,
This yellow colt,
This ——
This belongs to the— stud.

179.

1. This horse, this horse,
This yellow colt
Does not belong to
Francis Joseph's stud.

2. I tether my horse
In front of the inn.
I lean my head
Into my sweetheart's lap.

3. I lean my head
Into my sweetheart's lap,
I shed my tears
Into her rosy pinafore.

4. My horse has got away
Into the oak-wood.
My long-legged boots have been torn
In searching for my horse.

5. I can recognize my horse
By the ringing of its bell,
By the golden shoes
Shod on its four legs.

6. Don't be searching for your horse,
It has been caught already!
In the stall of Bék
The bell is ringing on its neck.

180.

1. I have done nothing wrong
To the town of Nyitra,
Yet it has enlisted me
To the soldiers.

2. It has enlisted me as a hussar,
Yet it has enrolled me as a foot-soldier.
May the Lord deal heavily with it,
It has caused me a great grief indeed.

3. This will do, this will do,
This yellow colt.
This three-year-old one
Will do for a hussar.

4. They will take me far away,
Far away from my country.
(I couldn't even bid farewell
To my dear sweetheart.)

5. = 1.

181.

1. I have done no mischief
In my own village,
Yet it has enlisted me
To the soldiers.

2. It has enlisted me as a hussar,
But it didn't give me a horse.
May the Lord deal heavily with it,
It has caused a great grief indeed.

3. I go the the emperor,
I'll ask him to give me a steed.
I'll have it leap over
My sweetheart's little gate.

4. This will do, this will do,
This wild colt,
It makes a pretty brown girl's
Heart sad.

182.

1. = Cf. **190.**2, 2. = Cf. **190.**3.

183.

1. I go up the hill,
I look down to the valley.
I see my darling there,
Clad in full black.

2. I ask her
Why she is clad in black?
I am forgotten,
I am buried forever.

184.

1. The little bird has gone away,
The cage is empty.
She will return by spring
To comfort my heart.

2. My Dear, my angel,
Where shall I meet my death,
In a forest, in a meadow,
Or in the foreign land?

3. Wild beasts are
That will bury me,
Birds of the sky will be
My mourners.

4. You think, darling,
I feel no sorry for you
Although my heart
Breaks for you.

5. For you, not for anyone else,
For your two rosy cheeks,
For you, not for anyone else,
For your two rosy cheeks.

185.

1. The peacock has lighted
On the well of the county-hall.
It is drawing water
For the prisoners.

2. You are a prisoner, darling, you are a prisoner,
And I am ill as well.
When you get released
I, too, shall recover.

3. The twig of the sweeping willow
Has drooped.
There have lighted on it
Thirty-three orphans.

4. One in blue and the other in green,
Another one in pure white,
Only my dearest heart
Is clad in black head to toe.

186.

1. On the market of Czernowitz
There's a strange lad,
He is weeping sorely, he is lamenting
In the bottom of the jail.

2. The bottom of the jail
Is his lying bed,
The side of the jail:
His sleeping mate.

3. The gate of the jail:
His conversing mate,
The gate of the jail:
His conversing mate.

4. In that jail
There's a table laid,
There's a table laid,
Covered with sorrow.

5. On that table
There's a glass placed,
There's a glass placed,
Filled with sorrow.

6. And whoever may have
That full glass,
Only I should be cut
By that mournful death!

187.

1. Sad is the weather,
It wants to change.
Sad is my heart,
It wants to hide away.

2. My God, my God,
My beloved God!
How am I to get through this world,
Filled with sorrow?

3. My Dear, I don't know
Who I should complain to!
I have neither father, nor mother,
I have nobody to support me.

4. I have no father, no mother,
I have nobody to support me,
For the many envious people
I have not a single friend.

5. My enemies are more
Than a hundred and two.
But I have no patron,
Except the good Lord.

6. They have set in way
The rod of my cart,
My Dear, I don't know:
Whether to my best, or to my worst.

7. My shirt is soiled,
There's nobody to wash it.
Sad is my heart,
There's nobody to comfort it.

8. My God, my God,
Do comfort me!
Amidst my overflowing sorrows
Oh, lend me a helping hand!

188.

1. Stars, stars,
Do shine bright!
To the way-farer
Do show the right way!

2. Flowers, flowers,
Do not bloom!
Let even your buds
Be mourning me!

3. The way is weeping in front of me,
The foot-pass is grieving,
I am also grieving,
For I have reason enough.

4. The little bird has gone away,
The cage is empty.
She has sent words:
She will come back by spring.

5. If she doesn't come by spring,
She may come by the ripening of wheat,
If she doesn't arrive then,
Be sure, she will never come.

TYPE XL

(189–238.)

189.

1. Let water under, let water under,
Let water under the mill.
Water keeps the mill going,
Love keeps the kisses going.

2. = Cf. **190.**2, 3. = Cf. **190.**3.

4. Well. I have torn [a leaf of love]
And I have let it slip,
I have run after it,
Alas, I have grown very tired.

5–8. = 1–4.

190.

1. Cf. **189.**1. (Hey, under, hey, under etc.)

2. Love, love,
Cursed distress,
Why did you not blossom
On the top of every tree.

3. On the top of every tree,
On the leaves of the wild-rose*,
So that you might be torn
By every poor lad?

4. I, too, have torn [a leaf of love]**,
And I have also withered it***,
Instead of a gentle dove
I have got a wild-pigeon****.

5–8. = 1–4.

* in other songs: cypress/walnut-tree/cedar-tree
** in other songs: Lo, I have been blooming/Lo, I have plucked from it
*** in other songs: I have let it slip away
**** In other songs: I ran after it But I couldn't take it

191.

1. = Cf. **189.**1, 2. = Cf. **190.**2, 3. = Cf. **190.**4.

192.

I am dwelling at Kereki,
Look me up, my angel!
My house is at the edge [of the village],
You can come in, my flower.

193.

For melody see **192.**

1. = Cf. **192.**

2. I was not born by a mother,
I was grown on a rose-tree.
On crimson Whitsun day
I was born at dawn.

194.

1–4. = Cf. **190.** 1–4.

195.

1. Éva, my heart, Éva,
The plum is just getting ripe.
The ground is strewn with plums,
We shall pick them up by dawn.

2. O, how I wish this dawn
Lasted long,
So that our love [-making]
Should not come to an end!

3. = Cf. **190.**2, 4. = Cf. **190.**4.

196.

Published: CMPH I., **841.**

197.

1. = Cf. **192,** 2. = Cf. **190.**2.

3. On the top of every tree,
On the leaves of the cypress.
Wind keeps the mill going,
Love keeps the kisses going.

198.

A)

1. Hey-ho Dóra, Dóra,
By the dawn of Tuesday
Forsake your lover,
Make me your lover!

2. Let the dog love you
If you are not a decent man.
When you go to the inn
You are not a decent man even there!

3. = Cf. **190.**2, 4. = Cf. **190.**3.

B)

1. = Cf. **190.**2, 2. = Cf. **190.**3.

199.

For melody see **198. A)**

1. Éva, my heart, Éva,
The plums are getting ripe,
Come, my pretty angel,
Pick one of them!

2. I have already plucked one,
But I have let it slip away.
I ran after it,
But I couldn't catch it.

200.

1. = Cf. **195.**1, 2. = Cf. **195.**2, 3. = Cf. **190.**2,
4. = Cf. **190.**3, 5. = Cf. **190.**4.

201.

1. Love, love,
Cursed distress,
Why did you not blossom
On the top of every tree,
So as to be plucked
By every poor lad!

2. I have plucked [one],
But I have withered it.
From among the many flowers
I have chosen one.

202.

1. = Cf. **195.**1, 2. = Cf. **189.**1, 3. = Cf. **190.**2,
4. = Cf. **190.**3.

203.

1–2. = Cf. **190.**3–4.

*

3–4. = 1–2.

5. Lo, I have torn [a leaf of love]
And I have let it slip away.
I started after it,
But I couldn't catch it.

204.

1. The bun is round rolled,
It doesn't go into my pocket.
An unknown pretty girl
Doesn't want to sit in my lap.

2. She doesn't want to sit in my lap,
Nor do I into hers.
My sweetheart is angry with me,
She doesn't want to sit in my lap.

205.

1. = Cf. **195.**1, 2. = Cf. **195.**2, 3–5. = Cf. **190.** 2–4.

6. My aunt has baked strudels,
She hasn't given me a piece of them.
She took it into the garden,
Into the collared felt coat.
Into the sheep-skin waistcoat.
She put it into its collar.

7. The uncle went after her:
Will you break off a piece of crackling cake!
Let's dance, the two of us, too,
The bride's dance!

206.

For melody see **205.**

1. = Cf. **189.**1, 2. = Cf. **190.**2, 3. = Cf. **190.**3.

4. Lo, I have torn of it,
And I have also withered it.
....
....

207.

For melody see **205.**

Cf. **192.**

208.

1. = Cf. **189.**1, 2–4. = Cf. **190.**2–4.

209.

1. = Cf. **189.**1, 2–4. = Cf. **190.**2–4.

210.

Cf. **195.**1.

211.

1. = Cf. **195.**1. 2. = Cf. **195.**2, 3–4. = Cf. **190.**2–3.

5. Lo, I have plucked [a leaf of love],
But I have let it slip away,
Instead of a red rose
Alas, I have caught a wild rose!

212.

A)

1. = Cf. **195.**1, 2. = Cf. **195.**2, 3. = Cf. **190.**2, 4. = Cf. **190.**3.

*

5. My aunt has baked strudels,
She didn't give me a piece.
She placed them on a tree
{ To the nuisance of my aunt.
{ For the lads.
{ The kite took it away.

6. Reap, my rose, reap,
I shall pay you the farthing.
If I don't pay it,
My angel will pay it.

*

7–8. = 1–2.

9. Love, love,
Cursed distress!
Why did you not blossom
On the top of every tree?
On the top of every tree,
On the leaves of the cypress,
So as to be torn
By every poor lad.

10. Lo, I have torn [a leaf of love].
I have also withered it away.
From among the lads of Karád
I have chosen one.

*

11–14. = 1–4., 15. = 10.

*

16. My aunt has baked strudels,
She didn't give me a piece of them.
She took them to the garden,
To the corner of the flower garden.

17–18. = 1–2, 19. = Cf. **190.**2.

20. Why did you not blossom
On the top of every tree?
May the Lord deal heavily with it,
May He not leave it unpunished!

B)

1. = Cf. **A)** 6.

2. = 1.

*

3. = 1.

213.

1. = Cf. **192,** 2. = Cf. **189.**1. (Hey, under, hey, under etc.),
3. = Cf. **190.**2, 4. = 3.

*

5–7. = 1–3.

214.

1. = Cf. **192.**

2. Reap, my rose, reap!
I shall pay you the farthing.
If I don't pay it,
My angel will pay it.

215.

1. = Cf. **195.**1, 2. = Cf. **195.**2, 3. = Cf. **190.**2,
4. = Cf. **190.**3, 5. = Cf. **190.**4.

216.

1. Of the black town
The white tower can be seen.
I see my sweetheart
Is toying in another one's lap.

2. And I said: I don't mind.
Yet I am sorry
When I see my sweetheart
In another one's lap.

217.

1. = Cf. **195.**1, 2. = Cf. **195.**2, 3–5. = Cf. **190.**2–4.

218.

1. = Cf. **189.**1. (Hey, under, hey, under etc.),
2–4. = Cf. **190.**2–4.

219.

1. = Cf. **192,** 2. = Cf. **190.**2, 3. = Cf. **190.**3.

*

4–6. = 1–3.

*

7–9. = 1–3.

*

10–12. = 1–3.

13. My aunt has baked strudels,
She didn't give me a piece.
She took them to the garden,
Put them on a tree,
For the lads.
The kite took it away
To the nuisance of my aunt.

220.

1–2. = Cf. **195.**1–2, 3.= 2, 4. = Cf. **190.**2,
5. = Cf. **190.**3, 6. = Cf. **190.**4, 7.= 6.

221.

I ought to stay here,
And I ought to leave as well,
I ought to put shame away
And go home at last.

222.

A)

1. = Cf. **189.**1.

2. Love, love,
Cursed distress,
Why did you not blossom
On the top of every tree!
So as to be torn
By every poor lad.

3. = Cf. **190.**4.

B)

1. Reap, my darling, reap,
I shall pay you the farthing.
If I don't pay it,
My angel will pay it.

2. I have reaped oats, too,
I have made sheaves, too.
On my sweetheart's stubble-field
I have grown ill.

223.

1. Water is the bottom, water is the bottom,
Water is the bottom of the mill.
Water keeps the mill going,
Love keeps the kisses going.

2. Love, love,
Cursed distress,
Why did you leave me,
Why did you deceive me?

224.

1. = Cf. **189.**1, 2. = Cf. **190.**2, 3. = Cf. **190.**3.

4. Lo, I have torn from it,
And I have let it slip away.
I ran after it
But I couldn't take it.

5. Náni has baked strudels,
She didn't give me a piece.
She took them into the garden,
Into the collared flower-garden.

6. Uncle went after her
Into the collared garden,
He kissed auntie,
In the middle of the flower-garden.

7. Sit down, uncle,
Break off a piece of crackling cake!
Let us, too, dance, the two of us
The bride's dance!

225.

1. = Cf. **195.**1.

2. So as to be torn
By every poor lad.
So as to be torn
By every poor lad.

3. They have torn it down,
They have let it slip away, too.
Instead of a tame pigeon
They have caught the wild one.

226.

1. The cypress is withering
On the top of the high hill,
I am also withering
At the bottom of the prison.

2. I have torn to pieces three irons
Of nine pounds each.
The fourth one, too,
I have worn to bits.

3. Mother, my dear mother,
Go and seek the lords,
Ask them to give out my letter,
My free life!

4. Mother, my dear mother,
What did the lords say?
The lords said:
You will be hanged.

5. = Cf. **17.**9

6. Mother, my dear mother,
It would be a pity to do so.
To let my chestnut-coloured hair
Be blown by the wind.

7. = 1.

227.

1–2. = Cf. **195.**1–2, 3–5. = Cf. **190.**2–4, 6. = 1.

*

7–12. = 1–6.

228.

1. In the dark green wood
Someone is whistling,
Is it perhaps my lover
Seeking his horse?

2. Don't seek it, my angel,
For it has been closed in,
In the inn of Ligeti
The bell is ringing on its neck.

3. I know its ring,
I have held it in my hand.
A hundred forints is its price,
My sweetheart gave me the sum to buy it.

4. I am not born of you,
I was born on a rose-tree.
On the second day of crimson Whitsun
I was born at dawn.

5. Cypress-tree, cypress-tree
Has bowed on the way.
My angel went that way,
She has bent it back.

6. Bend, bend it, my angel!
You are not mine any longer.
While you were mine
You bloomed as a rosy flower.
But since you are not mine,
You are like a withered flower.

7. Wither, rose, wither,
Fair rose of the village!
I, too, shall wither away,
Sweetheart, in no time.

229.

1. My mother baked strudels,
She didn't give me a piece.
She took them into the garden,
In a silken handkerchief.

2. She put them on a tree,
The kite threw them down.
The devil take him
Who has eaten a bit of them.

230.

1. Have you heard the fame
Of the great forest of Bakony?
And that of the famous
Jail of Ilova?

2. I have heard it, I have heard it,
I was also suffering in it.
Many bitter tears
Have I shed in it.

231.

1. = Cf. **189.**1, 2. = Cf. **190.**2, 3. = Cf. **190.**3,
4. = Cf. **190.**4.

232.

The husband is angry
Because we are having a spree here.
Let him move his house away.
We are still going to have a spree here.

233.

1–3. = Cf. **190.**2–4.

*

4–6. = 1–3.

7. Hey-ho, lass, hey-ho, lass,
Water under the mill.
Water keeps the mill going,
Love keeps the kisses going.

234.

1–2. = Cf. **195.**1–2, 3–5. = Cf. **190.**2–4.

235.

1. Rush on the side of the ditch,
Sloe-eyed lad,
Sloe-eyed lad,
Why are you so stuck-up?

2. I am not stuck-up,
Only so is a lad
Whose ring
Is seen on someone's hand.

3. Nettle on the side of the ditch,
Crispy-haired pretty girl,
Crispy-haired pretty girl,
Why are you so pale?

4. I am not pale,
Only so is a lass
Whose ring
Is seen on someone's finger.

*

5–8. = 1–4.

236.

Published: CMPH I., **842.**

237.

Published: CMPH I., **843.**

238.

1. = Cf. **189.**1 (Hey, under, hey, under),
2. = Cf. **190.**2.

3. Top of the cypress,
Leaves of the cypress.
Why cannot pluck from you
Every poor lad?

4. Look, I have plucked from it,
And I have withered it.
I ran after it,
Alas, I grew very tired.

TYPE XLI

(239–248.)

239.

1. The cherry is getting ripe,
Its leaves are getting curly.
The more they get curly,
The more my sorrowful heart grows sad.

2. Be you filled with envy, I don't care!
Keep spying upon me!
Still I love whom I want to,
Plague on you, I am not afraid of you!

3. Black, silken handkerchief,
My violet-coloured sweetheart!
My violet-coloured pretty angel,
Come and see me in my room tonight.

240.

1. There are many envious of me,
They are barking like dogs.
I leave them three* days,
Let them take their fill of barking!

* In other songs: merry, six

2. Be you filled with envy, I don't care,
Be spying upon me!
The devil shall be afraid of you,
I love whom I wish to!

3. May the devil slip into, whom, whom?
Into the lads of Dávod!
But not every-one of them,
Only into my old lover!

4. May the devil slip into your heart,
How could you throw me out of it?!
O, why did the devil not take you
When you began to walk to me.

241.

1. May you be struck, darling, by the thunderbolt,
As large as a millstone!
I don't want your death,
But if {it kills you, / you die}
I shan't be sorry for you.

2. There are many envious of me.
They are barking like dogs.
I leave them merry days,
Let them bark as loud as they can!
I leave them merry weeks,
May the devil take them!

242.

1. My dear mother said to me:
Why do you want a lover?
My dear mother, I do want one
Who sees me home in the evening.

2. Long-fringed silken handkerchief,
My violet-coloured sweetheart!
My violet-coloured pretty angel,
Come and see me in my room to-night!

243.

1. = **241.**1, 2. = **240.**1.

3. Be filled with envy of me,
Keep spying upon me, I don't care!
I love whom I want to,
May the devil be afraid of you?!

244.

1. = Cf. **240.**1.

2. May you be struck, darling, by the thunderbolt,
As large as a millstone!
I don't wish your death,
But if it strikes you, I shan't be sorry for you!

245.

1. One sloe, two sloes,
Open-mouthed farm-servant!
Why did you eat the small loaf?
That's why your mustache didn't grow long!

2. May the plague chew you
As far as the coat covers you!
May it not chew you as an onion,
But grate you as a radish!

246.

Cf. **245.**1.

247.

1. Thick are the stars walking in the sky,
My lover is making hay on the meadow.
If he is mowing, I am gathering,
I help him in this way as well.

2. Chew, plague, that kind of a mother
Who chooses a girl for her son!
Let her son himself choose one!
He will lie with her, not his mother!

248.

1. I shall bib as long as a horse is to be had,
As long as a third comes from two ones.
The dun will be my side-horse,
It will do for drink-money.

2. You said you would marry me,
In the autumn after ploughing and sowing.
You have done ploughing and sowing ready,
And you forget me in the end.

TYPE XLII

(249–270.)

249.

1. The cherry is getting, is getting ripe,
Its leaves are getting curly.
A tiny, brown-haired young woman's
Pinafore is curly all round.

2. I loved you, I loved you,
But I didn't dare to marry you.
Mean is your mother, mean is your father,
All your family is mean.

250.

1. The wheat has to ripen
Because it is blown by wind day by day.
My rosy cheeks have to wither,
Because they are wronged by sorrow, day by day.

2. Oh, why the plague could not chew you
When you began to come to me!
You had rather leave me in peace,
There have been others, too, to marry me.

3. May the devil slip into your mother!
Why are you so picksome about the girls?
You yourself are not a beauty of the world,
Nor the pride of the lads.

4. May the devil slip into each of them,
Into the lads of Mohács!
Yet not into all of them,
Only into the proudest one of them!

5. May the devil slip into your heart!
How could you cast me out of it?!
No sooner shall I occur to you
Than your heart is possessed with sorrow!

251.

Do you think it will be always like this,
That I shall never have another sweetheart?
Of course I shall, certainly shall have one,
And a nicer one than you are!

252.

1. = Cf. **239.**1.

2. It's raining but I don't get wet,
I stand under the cherry-tree.
And there I stand only because
The girls like me.

3. The steer is small, the yoke is large,
My darling is a little wee thing.
But he'll soon grow [tall],
So that he creeps into the bed on a ladder.

253.

1. Auntie, dearest-kindest auntie,
Yow won't need your cunt in the nether world.
You'd better make use of it now,
Than to let it rot in the earth.

2. It has been published in Pest, in Buda
That no sausage should be sold,
For the girls are very eager to get it,
They pick out the thick ones.

3. May the devil creep into her hole,
Why is she so picksome about sausages!
One piece is like the other,
If it is pushed, it slips inner.

*

4–6. = 1–3.

254.

The steer is small, the yoke is large,
My darling is a tiny wee thing.
But he'll grow as tall
As to get in bed on a ladder.

255.

1. Grounds, grounds, grounds of radishes,
My lover's mother is ill.
May the Lord grant her a sudden death,
So that her brown-haired son should be left to me!

2. There is no bird nicer than a swallow,
Than a young wife of Báta.
She lays her bed high,
So she hugs her lover.

*

3. Life, life, wretched life,
With what am I in your debt?
I shall pay my debt,
And I don't if I die!

256.

1. = Cf. **239.**1.

2. It's raining, but I am not getting wet,
I stand under a cherry-tree.
Even there I stand because
I am the one the girls are fond of.

257.

1. She who doesn't love her husband
Should cook him a dish of carrot!
She must cook it with much salt and paprika,
So that he should get the ague! Hey-ho-ho!

2. There is ditch, there is pit,
There are nice girls, there are ugly ones.
The mischievous eyes of a nice girl
Has cajoled me into love [-making]. Hey-ho-ho!

3. The priest likes coffee,
But even more the cook.
He likes her in his room,
But even more in his bed. Hey-ho-ho!

*

4. They are envious of my maidenhood,
Of my one single ribbon.
I bind its end in a knot,
So I walk through the town. Hey-ho-ho!

*

5–6. = 1–2.

*

7. There are many envious of me,
They are barking like dogs.
Let them bark, let them bay,
Only don't let them bite me. Hey-ho-ho!

8. = 1.

*

9. The cherry is getting ripe, ripe,
Its leaves are getting curly.
The rosy-brown young woman
Has got an apron frilled all round. Hey-ho-ho!

10. = 1.

258.

1. = **257.**3, 2. = **257.**9.

3. I turn you out with curses: go you mad!
Tomorrow turn back in your craze!
Your frenzy should never ebb!
May your eyes flow out wherever you are!

*

4. = **257.**9, 5. = **257.**1.

259.

Published: CMPH III/B **271.**

260.

Published: CMPH III/B **272.**

261.

1. The sun has shone down on the plain,
They are coming after me, weeping.
Don't be coming, stop your weeping!
I am conscribed with the soldiers.

2. = Cf. **239.**1, 3. = Cf. **240.**1.

262.

Published: CMPH III/B **270.**

263.

1. = **261.**1, 2. = Cf. **239.**1.

3. They are envious of my maidenhood,
Of this broad ribbon of mine.
I bind its end into a knot,
So I walk through the village of Báta.

*

4. = 1, 5. = Cf. **240.**1, 6. = 3, 7. = 2.

264.

1. The cherry is getting ripe, ripe,
Its leaves are getting curly.
The more they are getting curly,
The more my darling's heart is filled with sorrow.

2. There are many envious of me,
They are barking like dogs.
Let's give them minced plague,
Let it bite round their bellies!

265.

1. = **264.**1, 2. = **263.**3, 3. = **264.**2.

4. They are going round the gardens,
They are gathering mounted soldiers.
Let them gather, let them take them away,
Only my darling should not be taken!

266.

1. = **265.**4.

2. There are as many people envious of me,
As there are leaves of grass in the meadow.
They would eat me if only they could,
May the plague devour them!

3. = Cf. **240.**1.

4. There are many envious people, talking lots of nonsense,
But all that will be blown away by the wind.
Some downwards, some upwards,
Some [words] towards my darling's house.

267.

1. = **263.**3.

2. Never believe a lad,
Who says: I shall marry you!
Your right hand's in his right hand,
Still there's someone else in his heart.

268.

The wheat must get ripe,
For the wind blows it day by day.
My rosy cheeks must wither,
For sorrow wrongs them day by day.

269.

1. = Cf. **240.**1, 2. = **257.**9.

3. Wormwood, wormwood, white wormwood,
Three girls are envious of me.
I know why they are envious of me:
Their lovers are in love with me.

4. May a thunderbolt strike you, darling,
As big as a millstone!
I don't wish death to you,
But if it strikes you, I shan't care a bit!

270.

The black goat is milked,
A brown, young wife is beaten.
It serves her right, it serves her right,
If she doesn't love her man!

TYPE XLIII

(271–276.)

271.

Black soil yields good wheat,
Thick forests grow outlaws.
Thick forests are the dwelling-place of outlaws,
Fair landladies take care of them.

272.

1. I am called a famous outlaw,
I stand up against twenty-four gendarmes.
Gendarmes are nearing, but I am not afraid of them,
I stand up and make quit with them.

2. Black soil yields good wheat,
The Bakony forest grows the outlaw.
Fair landlady, do take care of him!
You will get the reward for it!

3. A breeze is blowing from Sümeg,
Gendarmes are coming as wind, from all direction,
But I, a lonely outlaw,
I alone am sturring-buzzing about my weapon.

4. Good-bye, town of Sümeg!
I shan't be a dweller of yours any longer.
May the flatland grow green grass,
My little bay will no longer tread on it.

273.

Black soil yields good wheat,
Dark woods grow outlaws.
Dark woods are the outlaws' living quarters,
Landladies take care of them.

274.

1. The black kite has laid three eggs,
Your brown-haired daughter is in love with me.
Do love me, not your mother!
It's me that gives kisses on your red lips.

2. Our kit is ready to marry,
That of the neighbour is ready to marry her.
My dear kit, don't leave us!
Who will catch our mice?

275.

1. The bells are rung to evensong,
Come, daughter, come home to supper!
There's no goodness in the mother
Who doesn't teach her daughter in this manner.

2. The dear mother teaches her daughter in this manner,
Yet the lad entices her.
The clock strikes three after midnight,
The revelry is still going on in the inn.

3. .....

4. Whatever narrow-panted ones may come,
Tell them to come to us!
We shall cook them a lordly supper,
A dish of Danube fish seasoned with paprika.

276.

1–2. .....

3. If narrow-panted ones happen to come to us,
Tell them to come right to me!
I shall cook them a good, lordly supper,
A dish of fish from the mud of the surging Danube.

TYPE XLIV

(277–299.)

277.

A)

It's three years since I was a prisoner,
And I have money enough because I have robbed many lords.
The cotton shirt and linen pants befit me well.
Nor shall I become a foot-soldier.

B)

1. Splints of barley prick my palms,
My heart is seized with sorrow.
And it has seized my heart
Only because I could not see my sweetheart.

2. You've thought, dear darling, that you had cheated me,
When you foresook me as an orphan?
Although you've cheated, dear darling, your own self,
But not your lovely sweetheart!

278.

1. Why are the nights always so dark,
Why don't the stars sparkle in the sky?
The reason why such darkness lies on the world is
That the envious world should not behold us.

2. That it should not behold us embracing each other,
My lips kissing your lips.
It's known to, and also seen by the good Lord
That there is nothing more beautiful than pure love.

279.

1. Why is the night so dark now,
Why don't the stars of the sky sparkle?
Such deep darkness is therefore on the world
That we should not be seen by this false world.

2. That they should not see us embracing each other,
My lips kissing your dear lips.
I don't care if the good Lord sees us like this,
Because there is nothing more beautiful than pure love.

3. What is there over, what looks so red yonder in the snow?
There's a poor cannoneer's blood split.
There was nothing heard but a roar of cannon.
The cannoneer's burial took place like this.

4. A brown-haired girl is looking after me in the street,
When she speaks I should think she is a nightingale.
When I ask her if she loves me truely,
She answers, blushing: "perhaps".

5. I know she loves me, only she is afraid to say so.
She is afraid of the world's wicked tongue.
I love her, and I dare own that plainly.
Nor do I give heed to the wicked tongues.

6. The bud of the rose-tree bends towards me,
When it bursts into bloom, I am comforted by its scent.
I am comforted by its sweet-dear scent,
Breeze, breeze, treat her kindly!

280.

1. When I sent my brown-haired darling to plough,
I trust to him my six oxen with the big horns.
And I did tell my brown-haired darling
To plough up the lawn under Karád.

2. The bell of my bullock Flower rings beautifully,
Come and see us, pretty angel, tonight.
Bring me white wine and supper!
Dearest heart, we can see each other so rarely.

3. Francis Joe let the trumpets blow,
He is waiting for his camp to come to fight in Serbia.
Those who perished in the entrenchments of Serbia,
Poor foot-soldiers, are resting in the bowels of the earth.

4. The hussars's trumpet sounds so beautiful,
My black horse lifts its legs beautifully,
My black horse lifts its legs beautifully,
My tender body fits well on its back.

*

5–8. = 1–4.

9. If I mount the high mound of Boglár,
I can see where the herd of cattle is grazing.
I pick out the nicest, the best of the oxen,
And sell them to the merchant of Vienna.

10. My dear mother has urged me
To steal her three milch-cows.
I don't steal three milch-cows,
The gendarmes would tie my hands.

11. Wind is blowing from there, from under Gunara (?),
Pista Pandur will have no more talks with me.
The great band sounds beautifully in Verona,
The young outlaw is listening to it sadly.

281.

1. Pál Mészáros comes of a rakish kind of people,
He doesn't want a silken coverlet.
Nor does he want his dear mother's eider-down quilt,
He is content with his pants pluckered in sixteen folds.

2. May God grant you a good evening, landlady!
Welcome! May He grant you good luck!
Don't wish me, fair tapstress, good luck!
For we shall take away your life tonight.

3. The maid-servant runs in, and a frightened girl is she,
There enter nine gendarmes, frightened, too.
Pál Mészáros didn't take it for fun,
He jumped upon his grey steed.
His horse's leg stumbled in a pit,
Pál Mészáros was pressed there in his lying state.

4. Pray to God, my good lords,
Cast your eyes up to the starry skies!
Let me send word to my wife:
Let her take care of my beloved ones!

5. Pál Mészáros is bound in the cart,
Then he asks where his steed is.
Your steed has gone on its way,
And we shall take you to the hanging-tree.

282.

A red apple has fallen into the mud,
It fell into the muddy mire.
I pick up and wash the red apple,
I embrace and kiss my love.

283.

I ate strudels and burnt my mouth,
Someone else is hugging my dear darling.
Someone else is hugging him, someone else is sitting in his lap,
Someone else is winking in his light-blue eyes.

284.

1. In the village of Lápafő it has been published tonight:
No-one should love another one's darling.
For if you love another's darling,
You'll see more sorrow than a prisoner.

2. = **283.**

285.

1. A red apple is smiling of the top of the hill.
A pretty girl wearing a yellow shawl is walking in the meadow.
The meadow is beautiful, it becomes beautiful with the flowers,
Or with that pretty girl wearing a yellow shawl.

2. It is not a rose that does not bloom red,
He is not a lad that goes to bed in the evening.
That lies in his bed in the evening,
Thinking of his sweetheart.

3. How well it'd be if the Tisza were ink,
How well it'd be if all the lads could write.
But even so, they could not write down,
Whom I loved most in great Menyhe.

286.

1. = **285.**1, 2. = **285.**2, 3. = **285.**3, 4. = 3.

5. The [harvesting] machine whistles to stop working,
Come on, girls, let's have our day's wage put on the pay-roll.
Let's have the price of our grievous toil put on the pay-roll,
The bailiff's assistant calls our names.

6. Dry leaves won't rustle if not blown by wind,
If not blown by the gentle wind of July.
The wind is blowing the roar of the green wood,
They are now reading my lover's vow.

7. Thick fog has fallen on the wood,
I have to go to the wedding.
My tender, ringed hand will be taken,
Oh, how sorry I am for my former lover!

287.

1. = **286.**1, 2. = **285.**1, 3. = **286.**5, 4. = **285.**3, 5. = **286.**7,
6. = **286.**6.

288.

1. How well it'd be the Tisza were ink,
How well it'd be if all the lads could write.
But even so, they couldn't write down
Whom I loved most, hey, in little Béd.

2. = **285.**2.

289.

1. = **288.**2, 2. = **288.**1, *
3–4. = 1–2.

*

5. I would like to go down to the village
When they take my sweetheart to the wedding.
I should hear how many her heart beats,
Brown-haired pretty girl, why have you disowned me from it.

6. Dear mother, I shan't live long,
Only until my sweetheart's wedding day.
The mournful coffin will be brought to me then,
My forlorn heart will throb last then.

290.

1. God has created the outlaws,
He has the burghers beat by them.
For if there were no outlaws,
The wretched burghers would never say a prayer!

2. My Dear! deal heavily with the hazelnut-bushes!
Why do they grow so straight rods!
If my tender arse is thrashed with them,
My pants pleated in ten folds split in two.

291.

If I plucked you, blue violet
What would you say, sweetheart, if I forsook you?
I should say: my the Creator deal heavily with you,
You've never been a true-hearted lover!

292.

1. I was left orphan when I was a little child,
Alas, I fell back upon others' help!
I had soon to learn how to endure, how to suffer,
And I also know how to love heartily.

2. Let's go slowly, my little bay, not too fast!
Lest we should fall ill on the way.
My sweetheart's farm is not far,
She will heal me, not the doctor's drugs.

3. = **291.**

4. Ditch, ditch, what a deep ditch I've fallen in!
I've fallen in with one I should not have thought of.
I've fallen in the ditch, not outside of it,
I've fallen in love with you beyond measure.

293.

I began to saddle my horse in the evening,
It lasts till morn to harness it.
The stars are bright, the rein's on my horse's head,
So fares he who hits upon a fair lover.

294.

1. Alas, how broad, alas, how long is the way
On which those nine outlaws set out,
On which those nine outlaws set out
To turn in the courtyard of the fair landlady of the inn.

2. May the Lord grant you, fair landlady, a good night!
May the Lord grant you, gentlemen good luck!
Don't wish us, fair landlady, good luck!
For a long knife will pierce your heart before the night is over!

295.

1. I have had a church built of walnut wood.
Alas, the bells are tolled in it very beautifully!
A woman's daughter has died for me,
Alas, the bells are tolled for her very beautifully!

2. The little bird doesn't reap, nor does she plough,
Still she can get along with her mate if they perch on a twig.
I don't plough, nor do I sow, I don't need to,
I can get along with my darling, and that's well!

296.

1. I' ve written the letter to my mother,
I shall be taken to Bosnia the day after tomorrow.
Hungarian boys...
That's my very last letter.

2. Dear mother, walk out to the grave-yard,
Look up the most forlorn grave!
Lean on it, morn your son on it,
Plant flowers on it at spring!

297.

1. The band's play sounds very beautifully at Arad!
At Világos its sounds turned into mourn.
{ Be cursed, Görgey, for ever!
{ My Dear! deal heavily with Görgey for ever!
Why do you drive me to bring help for Vienna?

2. Do you hear, comrade, the cannon is roaring, I am shivering,
I am going to perish under Vienna. I'm afraid.
{ Be cursed, Görgey, for ever!
{ My Dear, deal heavily with Görgey!
Why do you drive me to bring help for Vienna?

298.

1. I make my little bay go slowly, not fast,
Less I should fall ill on the way!
My little angel's farm is not far,
She is to heal me, not the doctor's drug.

2. I've mounted the world's horse, indeed,
But I've not put rein in its mouth.
I've set out on the long way, by myself,
The sky gets cloudy all around, it doesn't clear up.

3. The blue violet stoops its head in sorrow,
Dew's falling from the sky, beating down its leaves.
Fall dew down and settle on the earth!
I've just now hit upon a true lover.

4. I bid good-bye to the village of little Doboz,
I wish good health to my lover.
Alas, how many handsome lads I gave credit to!
Still I've been cheated by the one I loved truly.

299.

The acacia blossoms twice a year,
I, too, loved you twice, in vain.
You can't attend to a broken rose,
I can't sadden my lover's heart.

TYPE XLV

(300–419.)

300.

1. I went to bed at ten o'clock,
At about midnight I woke up.
Casting up my eyes
I saw nine gendarmes stand by me.

2. I asked, what do you want,
Are you here perhaps to take me?
We have come to take you, to escort you,
To make you a prisoner in Kaposvár.

3. They escorted me to Kaposvár,
I was told to enter a room.
I saw many lords sit there,
All of them looking at me.

4. The chief judge asked me:
Well, why did you come here, you little boy?
I was invited by the gentlemen,
So I made my appearance here.

5. There came the jailer, and a quick man was he,
He opens the door angrily.
The chief judge says to him:
This is the one, this is the same little boy.

6. This is the one, this is the same little boy
Who began to go on robbing.
But you won't go on robbing any more,
For you'll die on the gallows.

301.

1. The door is rattling- crackling,
The jailer steps in.
He examines the fetters on me,
He never takes pity on my fate.

2. Mild rain is falling slowly,
My sweetheart is weeping bitterly.
Don't be weeping, baby, so bitterly!
The good Lord will ease my lot after all.

*

3. = 1.

302.

1. The bird flying high in the sky does neither plough nor sow,
Still the land keeps her.
Neither do I ploughing, nor sowing,
Still I can thrive somehow amongst you.

2. The boundary of Mohács is very large,
I myself am the only outlaw in it.
I am wearing the name of an outlaw,
For which I suffer much enough.
I am respected as an outlaw in the coutry-inn,
Yet I don't ...

303.

1. László Fehér stole a horse
In the shadow of the Black-hills.
Together with the saddle, the bridle,
And all the harness shining as a looking glass.

2. As Anna Fehér heard news of this,
That her brother was caught:
Put the horses to cart, coachman,
And place plenty of gold coins beside me!

*

3. My dog named Rajna [Rhein] is barking,
My love the brunette is nearing.
Although she is brown, she is not a Gypsy girl,
And she loves me truly.

4. The sloe is green, it will grow blue,
I am now left without a lover.
But I shall find a nicer, a better,
A truer one than you were.

5. The morello-tree has many branches and twigs,
I have not yet seen you today, Kitty!
Are you ill, or you cannot come,
Or you love another one, not me?

6. You may pass by my house already,
I shan't be waiting-peeping for you as I was before.
Lo, I was waiting-peeping for you before,
My heart renewed whenever ĭ caught a glimpse of you.

7. You may go wherever you want to,
To this end, to that end of the village,
My tongue will not say any more:
Do come in, my dear Kitty!

304.

I am drinking wine, I am kicking dust,
I like the old woman.
I go and see the young woman
Because I sleep with her night by night.

305.

1. The poplar-tree's leaves are falling,
Shepherd lad, what will become on you?
The leaves of the great burdock will grow out again,
Under which the poor soul may have a rest.

2. Wormwood, wormwood, white wormwood,
There is a hag who hates me.
And I know why she hates me:
It's only because I love her daughter!

306.

1. It's growing late, it's growing dusk,
The head-shepherd is swearing.
But to what use is all his swearing
If the young shepherd is drinking good wine?*

2. One is bibbing in the inn Cserepes,**
The other in that of Födeles,***
The third one in the Csurgó,****
The herd of cattle and the stud, all are gone astray.

3. = Cf. **324.**5 (It's a week or two etc.)

* in other songs: All his three young shepherds are drinking.
** in other songs: Epres
*** in other songs: Mérges, Zsindelyes
**** in other songs: Morgó

4. Dream here, dream there,
Look at me, darling, don't look elsewhere!
For if you look elsewhere,
People will say you don't love me.

307.

1–2. = Cf. **324.**6–7.

308.

László Fehér stole a horse
Under the Black-hill,
His whip gave sounds as loud
As to be heard in the borough of Göndör.

309.

1–2. = Cf. **306.**1–2.

3. I shall make quits for it with you on
Saint George's day,
On Saint George's day or at next spring.
When I drive the flock to grass,
You may choose a few of them.

310.

1. Down by the gardens of Baja
I was covered with dew.
But not exactly down by the gardens,
But down in the arm-pit of my pretty sweetheart.

2. There are three troughs in my courtyard,
Three hundred sheep will drink from it.
I am the one drawing the water for them,
I am the lover of a brown woman.

311.

My hat is swimming in the River Tisza,
My fur-coat is pawned with the mayor.
But my heart is throbbing here,
Flaring with hot flames toward you.

312.

1. Alas, wily is the county,
It sentenced the poor outlaw.
For three years in severe prison
Has sentenced me the wily county.

2. My room is iron-railed.
Extend, sweetheart, your hand to me,
Let me grasp it for the last time!
I have withered in Bosnia.

3. = 1.

4. My room is iron-railed.
The jailer always comes to me,
He is clinking my iron shackles,
He does not take pity on my misery.

313.

1. Simon started out to steal pigs,
He failed to find the proper place.
He was received by gunmen at home,
So fares a man with whom God deals heavily.

2. There is no one to lament Simon,
There is no one to patronize him.
His coffin is his embroidered felt-coat,
His cover, leaves of beech-trees.

*

3–4. = 1–2.

314.

1. I have been a swineherd, I shall be a swineherd,
Hey! I guard gaudy piglets,
I sell my gaudy embroidered felt-coat,
Still I shall be a swineherd.

2. I am bibbing, I am bibbing, I shall bib as long
As I drink away my rags.
Having drunk away my rags,
I cast them out of my care as well.

315.

1. = Cf. **240.**1.

2. My dear mother was a poor woman,
Yet she always cared for me.
a) Washing in the night time, washing
in the day time,
b) Weaving at night
Yet she kept me in comfort.

3. As I was walking home,
The sky opened in three directions.
The stars were shining bright onto me,
Not knowing that I was poor.

316.

My dear mother gave me many
beautiful instructive words
To which I paid no heed at all.
I should pay heed to them, but it's too late,
Tears are falling from my eyes.

317.

1. Chato, chato, chato, chato,
The soldier's pay does not need a bag.
I shall spend away my pay,
Turning out my pocket,
Turning out my pocket.

2. I have neither father, nor mother,
Even the good Lord is angry with me.
I am an orphan as a stork
That has no patron,
That has no patron.

3. I have drunk away everything I had,
My cart with the iron-axle,
My prod, my coulter,
My prayer bible,
My prayer bible.

4–5. = 1–2.

318.

1. In springtime
Even a fool may be a shepherd.
But in the autumn, on Saint Andrew's day
Only he is a shepherd who can give a
precise account.

2. I was what I was
While I was son to my dear mother.
But I am no longer her son,
I am a dog in others' yard.

3. Let him who feels sorrow have a drink,
Whose tears are flowing from his eyes.
Look, mine are washing a brook
In which my sweetheart is washing
her fine linen shirt.

319.

1. Clearing-glooming over the Mátra,
My lover comes to the inn.
I have come sweetheart, to see you,
Ah, I am tired as a dog.

2. Sweet was the milk my mother gave me,
Bitter is the bread of other people.
It's bitter, it's sour too,
It is sometimes also doleful.

320.

Dry is the bush on the top,
My lover is angry with me.
If he is angry, why does he walk this way,
There is no reason for him to walk this way.

321.

1. My flock of sheep is grazing on the stubble-field,
Hey, beautiful is the sound of my bell.
And I have nine fine dogs,
They walk with raised tails after the herd.

2. Chase, dog, that wild beast,
Lest it should take my sheep!
If a sheep is taken away,
The shepherd has to get one instead.

3. = Cf. **324.**5. (It's a week or two etc.)

4. = Cf. **324.**6.

5. How dare you say there's no loss!
Where is then my ring-ram?
It is pledged with my sweetheart,
I'll drive it home during night-time.

322.

László Fehir stole a horse
From the foot of the Black-hill.
His whip gave a loud cracking sound,
It could be heard in the town of Gönc.

323.

1. *hey* The white manga has broke out,
I can't hear the bell ring on its neck.
There is only one stayed in the camp,
Even that one is ill having a sore leg.

2. = 1, 3. = Cf. **324.**5, 4. = Cf. **324.**6.

5. The rover drinks wine
Whether a poor man whether a baron.
I myself am a rover too,
Ready to drink good wine.

6. It would be very well to go home!
hey But what will the old say at home?
They will certainly chide me,
Giving me the devil of a tramp.

7. = 6.

324.

1. Up, swineherd, you've fallen asleep!
The herd's gone, you stayed here!
Fetch, wife, my felt-coat and my hatchet,
Let me go and seek my herd!

2. The swineherd climbed the tree,
He shook down acorns to the pigs.
The bright hatchet fell down,
It stood in the blond boar.

3. I am very sorry for my blond boar,
What a lovely beast was it!
It is getting fried in fat in the pan,
The smell of it can be nosed afar.

4. The swineherd's shirt is short,
Short is his wife's pinafore.
The short pinafore flutters-flickers,
The swineherd's cock is thrust in you.

5. It's two weeks,* maybe three
That I am waiting for the head-shepherd to come.
There he is coming as I see,
On back of a donkey with white stocking.**

6. He asks the young shepherd:***
Is there any loss in the flock?
There is no loss and won't be any
As long as the herd stays under my hand.

7. Dash it, dammit, of course, there is!
Or where are those six wethers?****
Dogs ate up their blood,
A Jew took away their skins.*****

* in other songs: It's a week or two ...
** in other songs: On back of a black (iron-grey/staring-haired) ... donkey
*** in other songs: Good evening/day, my dear boy...
**** in other songs: What about the ring-wether/the ewe-lamb?
***** in other songs: I ate the other parts of it.

8. Go and take that one,
My biggest wether!
Let dogs eat its blood,
Let the Jew take away its skin!

325.

1. The year's at Dömötör [Demetrius]
There is no grass in the stubble-field.
The lambs are crying-weeping,
The shepherds are grieving.

2. = Cf. **324.**5, 3. = Cf. **324.**6, 4. = Cf. **324.**7.

326.

1. The grey donkey is sad.
Its master drinks good wine.
Don't be sad, grey donkey!
We shall soon go after the herd.

2. Three whethers makes a large flock!
Three shepherds are driving them.
The ring-wether runs ahead,
He is no shepherd who does not steal.

3. My ring-wether, go ahead!
We go out to the pasture.
My ring-wether is the belled one.
He is no shepherd who does not steal.

4. I have drunk away everything I had:
My fine three ring-wethers,
My bell, my donkey,
My double-ironed wooden flagon.

327.

1. = Cf. **324.**5, 2. = **324.**6.

3. I have no loss, you say, but certainly there is!
Well then, where is the ewe-lamb?
Dogs drank up its blood,
I ate the other parts of it.
Dogs drank up its blood,
I ate the other parts of it.

328.

1. The lambs are crying-weeping,
For they don't have a good master.
If they had a good master,
They won't be crying.

2. I've sent word to the master:
Do send hay to the sheep!
For if you don't feed them in the winter,
You won't milk them in the summer.

3. I carry the milk by the pint,
My goodwife loves me dearly.
Well, if I carried the milk in buckets,
I could play round her thighs!
Well, if I carried the milk in buckets,
I could play round her thighs!

329.

1–2. = Cf. **328.**1–2.

3. I keep the milk in a jug of a pint,
My goodwife loves me dearly.
Well, if I could carry the milk in buckets,
I could play round her thighs.

4. By the vineyard of ...
Three outlaws are wailing loudly.
I am so sorry for the poor souls,
The gendarmes' corporal is beating them.

5. I've set out for a long way,
I've hit upon a hut.
I've hardly fallen asleep:
Nine gendarmes stand before me.

6. I've hardly fallen asleep:
Nine gendarmes stand before me.
All nine of them asked me
If I've got a passport.

7. Just wait a little, soon I show it,
Only I unbutton my waistcoat!
Some five or six I shot in the head:
Here is my passport!

8. Dömötör [Demetrius] is already nearing,
The shepherd has to account.
He hardly has seven wethers,
On six of them bells are ringing.

9. He is driving them towards, towards,
Towards the Kondoros inn.
The fair goodwife of the inn stood up:
Drive them in, young shepherd!

10. And I will drive them in, I will drive them in,
For the rest I have no care any longer.
And I will drive them in, I will drive them in,
For the rest I have no care any longer.

11. Do you hear, fair goodwife of the inn?
Thank you for all your kindness!
I should have never become a prisoner
If you had not been untrue!

12. Do you hear, you, shepherd Steve?
You are the head shepherd.
The ewe-lamb is lost,
Who is to pay for it?

13. I'll pay for it at spring,
If not at spring, on Saint George's day.
On Saint George's day, at the great shearing,
Or else, when the little lambs are separated.

14. Lo, my dear mother told me in advance,
Dark prison will be my lodging place.
Dark prison will be my lodging place,
Where not even the moon shines on me.

15. Dark prison will be my lodging place,
Where not even the moon shines on me.
Let alone the beautiful rays of the sun,
Neither they shine on my pale face.

16. The iron door is rattling-cracking,
Is the jailer coming perhaps?
He examines my pillow
If he can find a pocket-knife under it.

17. Examine, examine my pillow,
You won't find a pocket-knife in it!
Neither a pocket-knife, nor a razor,
Nor a sharp hatchet.

18. Marmor-stone is my cushion,
It withers my red face.
It wears my crispy hair,
It smears down my curled-up mustache.

19–20. = 8–9.

330.

1. = Cf. **324.**5.

2. Good evening, good evening, my brave boy!
Have I any great loss?
Don't ask if you have any loss!
Is there bread on the donkey?

3. There is no bread, and never will be
As long as the herd will stay under your hand.

4. = Cf. **324.**7.

331.

1. = Cf. **324.**6. (Good day, by God, my brave young man etc.)

2. What worth is the name of the shepherd
Who says there is no loss?
But I say there is some!
Well, where is the ewe-wether then?

3. What worth is the name of the master
Who asks if there is any trouble?
I have no egg-barley, nor have I lard,
I have only millet for one meal.

332.

1. As I was going downwards,
Towards the farm-steads in the Bácska,
I brought such a colt from there
The like of which you can't find the world over.

2. I made my way into the forest,
And I had a talk with the comissar.
He asked me at once
If I had a passport.

3. Wait a moment, I'll show it anon!
I'll unbutton my waistcoat.
I produced my revolver,
Here is my passport!

4. Once I mount my yellow colt,
I jump into Kanizsa.
From Kanizsa to Kanizsa,
To the courtyard of Betty Biró.

5. Betty Biró, light the lamp!
Have you got a sloe-eyed girl?
I have beer as well as wine,
And I have got a sloe-eyed girl too.

6. It's clearing-clouding from the Danube,
Ship is coming from Serbia.
It's carrying that loaded galley,
That carries my grievous sorrows.

7. Dear pal, don't denounce me!
What you know, don't let it on!
Don't increase my troubles,
Ease my imprisonment!

8. The apricot-tree is now in full blossoming.
My little bay is now prancing.
Prance, bay, as you please,
I shan't mount you once again.

9. My room is vaulted,
Not even the light of the sun [shines on me].
How could then the bright rays of the sun
Shine on my pale face!?

10. The iron door is rattling-cracking,
The jailer is late to come.
He examines my iron shackles,
Taking no pity on my lot.

333.

1. It's afternoon meal's time, it's growing late,
The herd of cattle, the stud are moving
to the camp.
The head-shepherd is swearing,
For the young shepherd is drinking good wine.

2. = Cf. **306.**2.

334.

1. = Cf. **324.**5.

2. Well, good day to you, my brave boy!
I only ask you if I have any loss.
Don't ask me if you have any loss!
My wallet is empty.

3. There are nine dogs about the herd,
And is there no bread in the wallet?
You've no harm, and you'll have none
As long your herd stays under my hand.

4. You say, there is no harm, but I see there is!
Well, then, where is the ring-wether?
The ring-wether with the bell,
And the three ewes with the lamb?

5. Dogs drank up their blood,
A Jew has taken away their skins.
Their meat is boiling in the kettle,
You can smell it from afar.

6. Damn it, young man, by gosh!
Who is going to pay the price?
I'll pay it in the spring-time
When the herd is pasturing, no sooner.

335.

At the pen of Bugac
Counting is easy there for the cattle-herd:
Notches are cut on the sweep,
Each meaning a big thaler.

336.

1. At the pen of Pusztaszer
Notches are cut on the sweep.
Notches are cut on the sweep,
Counting is easy there for the cattle-herd.

2. Do you think, it will be always like this,
That I'll never have money?
But I'll have money, I'll have wine,
I'll have a sloe-eyed sweetheart as well.

3. Do you think I have no lodgings?
I'll show you where I live.
I'll live at the lower end of the village
Quietly enough, unnoticed.

337.

1. = Cf. **324.**5, 2. = Cf. **324.**6. (Good day to you, my brave young man! etc.)

3. What? You say there is no loss!
Where is the ring-wether then?
The ring-wether with the bell,
The grey donkey with the bridle?
They'll turn up at spring
When the herd is pasturing, no sooner.

4. The wether flock is roaming about,
The shepherd lad is in the inn.
The shepherd lad is drinking good wine,
The grey donkey is saddened.
Don't be saddened, grey donkey!
We'll saunter after the herd in time.

338.

1. The flat-topped tower of Szentimre,
The beasts are grazing round and round it.
The beasts are grazing round and round it,
Do you still love me, my pretty angel?

2. On Thursday, at dawn
I hit upon a field-guard's shelter.
While I was slumbering there
Three gendarmes came and stood in front of me.

3. One of the gendarmes asked me
If I had got a passport.
Just wait a little, I'll show it,
Wait until I unbutton my little mantle!

339.

1. County gendarmes are coming from below,
They are standing by the wattle enclosure.
The corporal spoke up, saying:
Prepare, shepherd, you must come with us.

2. *he says* My boys, I'll go,
May the good Lord stay with you!
May the good Lord stay with you,
Beware not to get in trouble!

*

3. I am now an orphan indeed,
I am locked up, severed from my love
{ Severed from my love, I am locked up
{ As a bird in a cage.
{ As a bird in a cage,
{ As a nice cloth in the big chest [linen press].

4. *hey!* What I am given to eat does not taste me good,
All I drink is bitter.
Take the words I am sending to my love:
My complexion is like that of a dead man.

5–6. = 3–4.

340.

1. Let's have a drink, a big one, a long one!
For a good horse there is no bad road.
But a bad horse's feet are
In cross leg-strap in winter, in summer alike.

2. Dry is the sweep of the well.
I am not a highwayman [bandit].
It is this inn that is a bandit
Cajoling the outlaw to come in.

341.

1. The lamb with the small horns has been lost.
Who is going to pay its true price?
It'll be paid on Saint George's day
When the sheep are driven to pasture.

*

2. Let's drink, the three of us
As long as the German does not plough with cats.
If the German ploughs with cats,
We won't drink, the three of us.

3. The fucking God of your mother!
Don't worry me as a dog!
I may be worried by some-one else as well
A flower fairer than you.

*

4. They offer a good price for my horse,
One thousand and five hundred new florins.
But my horse is not put on sale,
Nor does it fit under a gendarme!

*

5. Let's have a drink, a big one, a long one!
There is no bad way for a good horse.
There is a large area belonging to Bácska [county],
I can readily make account for my wine. (bis)

6. = 3.

342.

1. When the shepherd is bibbing,
The grey donkey is sad.
Don't be sad, grey donkey!
We'll saunter after the herd in time.

2. I have no hay, I have no fodder,
I'll slay my donkey.
Don't slay me, my dear master!
I'll pass the winter on wheat-straw as well.

343.

A)

The young cattle-herd of Hortobágy,
He fell in the well, the poor soul.
The herd of cattle is grazing with thirst,
Let his sweetheart water them.

B)

Cf. **342.**2.

344.

1. = Cf. **324.**5, 2. = Cf. **324.**6. (Good day to you, my brave boy! etc.), 3. = Cf. **324.**7.

4. And where did you put its meat?
I put it in the kettle.
I cooked it in the kettle properly,
I had the girls eat it.

*

5. The grey donkey is sad,
Its master is drinking good wine.
Don't be sad, grey donkey!
We shall go after the herd in time.

6. I have spent all I had on wine,
My three fine ring-wethers,
My long fur-coat, my hatchet,
My double-ironed wooden flagon.

345.

1. When the shepherd is bibbing,
The grey donkey is grieving.
Don't grieve, grey donkey,
We shall go after the herd in time.

2. = Cf. **324.**5, 3. = Cf. **324.**6,
4. = Cf. **324.**7, 5. = Cf. **344.**4.

*

6-7. = Cf. **344.**5-6.

8. My ring-wether, go straight ahead!
We go out to the pasture.
My ring-wether bears the bell,
A shepherd bears the name: thief.

9. Three wethers don't make a big flock,
A pretty brown girl is driving them.
I am her lover,
The two of us walk together to the meadow.

346.

1. = Cf. **324.**5.

2. Good day, by God, my brave boy!
I ask you if I have any harm.
Don't ask me if you have any harm!
[Ask rather] Is my wallet empty already?

3. I have neither bacon nor dried pastry,
I have only millet enough for a dish.
I have neither bacon nor dried pastry,
I have only millet enough for a dish.

4. *hey* You have no harm, nor will you have any
As long as your herd stays under my hand. (bis)

5. = Cf. **324.**7.

6. A Jew has taken away its skin,
My sweetheart has lived up the rest.
A Jew has taken away its skin,
My sweetheart has lived up the rest.

7. I say, listen, you shepherd Steve!
You are the head-shepherd.
The short-horned lamb is lost,
Who is going to pay its price?

8. I shall pay it at the time of shear,
If not at shear, at next spring,
Or at the time of lambs' weaning.
I shall pay it at the time of shear,
If not at shear, at next spring,
Or at the time of lambs' weaning.

347.

1. Let's drink the wine, without worry,
Never mind the price!
Large is the borderland of Bácska county,
The price of my wine will be covered from it.

2. I keep drinking in the tavern
To the last harnessed horse.
The dun will be the relay horse,
It will do for the gratuity.

3. Drink, outlaw, summer will soon be over,
You cannot continue long as an outlaw.
The poplars' leaves are falling,
What will befall the poor highwayman?

4. Drink the wine, don't worry,
Never mind the price!
The leaves of the poplar are falling,
What happened to the poor highwayman?

5. Drink, outlaw, don't you worry a bit,
You cannot continue long as an outlaw.

6. = 1.

7. Drink, outlaw, don't you worry a bit!
You cannot continue long as an outlaw.
The leaves of the poplar have fallen,
What has happened to the brave outlaw?

348.

1. Drink, outlaw, summer is soon over!
You cannot continue long as an outlaw.
The poplars' leaves will soon fall.
The outlaw will be imprisoned.

2. I'll be released next summer,
Hey, many a rich farmer will rue it!
The harness of one, the yoke of another
Will be placed useless in the loft.
hey but The harness of one, the yoke of another
Will be placed useless in the loft.

*

3. = 1, 4. = 2, 5. = 3, 6. = 4.

349.

1-2. = Cf. **306.**1-2.

*

3. Now clearing, now glooming from the Danube,
My sweetheart is coming from farmstead.
She is fitting her arse this way,
shaking it that way,
She wants to please me in many ways.

350.

1. It's growing dusk, it's growing late,
The herd of cattle and the stud are retiring.
The head-herdsman is in the inn,
The herd and stud roaming about.

*

2. = Cf. **306.**2, 3. = Cf. **324.**5, 4. = Cf. **324.**6.
(Good day, by God my brave boy! etc.)

5. What? There's no loss, but there is, I say!
Well then, where is my ring-wether?
My ring-wether with the bell,
The grey donkey with the reins?

6. I've drunk away this, gulped down that,
And some I've sold.
Dogs drank up their blood,
A Jew took away their skin.

7. But don't ask me if you have any loss!
Is there any bread in the farmstead?
It's two weeks today or rather three
That there is no bread in the farmstead!

8. The round mound of Peszér,
Beasts are grazing around it.
Winds blow around it,
My sweetheart is just like me.

351.

There is no bird nicer than a swallow,
Than a white-legged young woman.
She is washing her white legs,
Cold is the water, she can not stand it.

352.

1. = Cf. **324.**5.

2. Good evening, my boy Steve!
Have I any major loss?
Don't ask: have I any loss?
Is there bread on the donkey?

3. There is no bread, nor will be any
As long as my herd stays under your hand.
Neither have you loss, and you will have none,
As long as your herd stays under my hand.

4. You've said I have no loss?
Well then, where is the ring-wether?
Dogs devoured, gulped down its blood,
A Jew has taken away its skin.

353.

1. Under the mound of Bugac
László Fehér stole a horse.
He gave a loud strike with his whip.
The sound of it was heard in the town of Gönc.

2. Wake, wake, town of Gönc!
László Fehér has been caught.
He is caught, he is closed up
In the big prison of Arad.

3. Anna Fehér has heard news
Of her brother being closed up.
She ordered to harness her six horses,
To release her brother.
Harness my six horses,
Let us release my brother!

4. Good day by God, Sir magistrate!
Where does the jailer live?
The jailer Lajkó Horvát,
That rascal, that gallows-bird?

5. Listen, sister Anna Fehér!
What did the magistrate say to you?
If I spend a night with him
You will be released.

6. Listen, sister, Anna Fehér!
Don't go to bed with the magistrate!
He will take your maidenhood,
And he will take my head.
He will take your maidenhood,
And he will take my head.

*

7. The swineherd climbed the tree,
To shake acorns to the pigs.
Kuci blondy, *kuci* brunette,
I told you long ago not to go that way!
I told you long ago not to go that way,
For you'll be slain by the swineherd and
his brazen hatchet.

8. I have slain my boar,
My only property.
Its lard is frying in the pan,
One can smell it from afar.

*

9. = Cf. **324.5**, 10. = Cf. **324.6**. (Good day, by God, my boy! etc.)

11. If you've no loss, you have cost enough.
I can't see the big sow.
Dogs drank up her blood,
A Jew has taken away her skin.

12. Wait, Steve, you shall rue it
When you are taken away by the gendarmes!
Cast in iron will you be taken away,
Into the dungeon, there is your place.

13. Take my message to my sweetheart:
I have the colour of the dead.
My red face has withered yellow,
My hands have no more strength.

354.

Pal, you see I am a wine-bibber,
I don't live with grief as others do.
For if I lived with grief as others do,
I would be killed by weeping.

355.

1. Good day to you, my dear boy!
I have some loss as I see.
I have some loss as I see,
Dogs will eat its blood,
My hope for a good fair is gone,
Vile people will take away its skin.

5. My Dear, work a wonder,
Heap a stack from woods!
Heap a stack from woods,
My Dear, work a wonder!

6. = 1.

7. It is raining, it is raining hard,
I would like to love you, but I am not allowed.
Your mother has forbidden, she won't let it,
It is not allowed to love the orphan.

8. As I am going homewards
The sky opens in three directions.
The stars are shining on me.
Because they know that I am an orphan.

9. = 7.

356.

1. = Cf. **324.5**, 2. = Cf. **324.6**.
(Good day, by God, my boy! etc.)

3. You say there is none, but I still have!
Well, where is my ring-wether?
My ring-wether with the bell?
My red donkey with the rein?
Dogs drank up its blood,
A Jew has taken away its skin.

*

4. It's evening, it's growing dusk,
The herd of cattle and the stud
are retiring to the pen,
The herd of cattle and the stud
are retiring to the pen.
The head-shepherd is swearing,
All shepherd-boys are drinking good wine.

357.

1. How I wish to live long,
Never to get old,
To sow plenty of wheat and barley,
To get rid of all taxes!

2. Damn it, your cursed eyes,
You've spent all your money!
Partly on wine, partly on what not,
The best part you gave to fair girls [whores].

3. Life, life, brigand life,
What am I to pay to you in debt?
I shall pay all my debt,
And I don't care a bit if I die!

4. Alas, I made a rash marriage,
Alas, I made too many children.
My wife has died already,
She has left only twenty children on me.

5. Two of them are playing on my arms,
Three of them are sleeping in the cradle,
Nine of them are noising on the floor,
The rest are playing at cards in the tavern.

358.

1. On the little flat, on the large flat,
Shepherd lads are wailing loud.
The chief gendarme is beating them,
My heart is dying of grief for them.

2. The outlaw is drinking at the tap [in the inn],
His sweetheart is weeping at the window.
Don't be weeping, my pretty babe, so bitterly,
Outlaws are not slain so easily.

3–4. = Cf. **306.**1–2.

*

5–6. = 3–4, 7. = 1.

359.

Panna Mester's couch
With four legs is made of glass.
Have I not told you, János, not to go
and lie on it?
Lo, the glass legs are broken.

360.

1. = Cf. **358.**1.

2. Sir chief gendarme, don't beat me!
I'll surrender the flock I've hidden,
And I vow that I'll never steal again,
Rather I'll mend my ways!

361.

1. = Cf. **324.**5, 2–3. = Cf. **306.**1–2.

4. I keep drinking, I keep drinking in the inn
As long as I have a horse in traces.
I harness two as delay horses,
I keep the last one for tip.

362.

Heyduck, heyduck, old heyduck,
No grief will befall you henceforth.
You have sold your cow,
Henceforth you'll not taste sweet milk.

363.

1. By Thursday dawn
I hit upon a bay colt.
I had hardly fallen asleep:
Nine gendarmes, eighty pandours were
standing around me.

2. What are you about to do here, sirs,
Are you perhaps to put me in irons?
We are not going to do anything here,
We are only searching a colt.

3. That colt is not up to sale,
Nor is it fitting under a gendarme!
If it be mounted by a gendarme,
It would fly away swift as a swallow.

364.

1. = Cf. **324.**5.

2. He asks me if I have any loss.
I have no loss, I have no shepherd boy.
I have no harm...

365.

1. = Cf. **324.**5, 2. = Cf. **324.**6.
(Good day to you, my brave boy etc.)

366.

1. The sweep of the well is dry, the trough is empty,
I am not a brigand.
This inn, that's a brigand
That cajoles the man to step in.

2. I am drinking the wine,
I am drinking the wine, kicking the dust [dancing],
I am hugging the fair woman.
Fair women's faces
Have put me to shame.

3. = Cf. **324.**5.

4. I can tell him by his donkey,
And by his crispy *puli*.
Good day to you, my brave boy!
Have I any loss in my herd?

5. You have no loss, nor will you have any
As long as the flock will stay under my hand.
But there is, but there is:
Or where is the lamb with the short horn?

6. It is missing, missing, missing indeed:
Is it just that one that you miss?
Well, dogs drank up its blood,
A Jew has taken away its skin.

367.

1. Dry sweep, empty trough,
This outlaw is a brigand.
Brigand is this outlaw
Who goes day by day to the inn.

2. By the road there's an inn
That cajoles the outlaw to step in.
I am that wicked outlaw
That always goes to the inn.

3. I am that one, the good-for-nothing
Who often open the door of the inn,
Opening the door of the inn,
Tossing off wine-glasses.

4. Let's have a drink, a great one, a long one!
For a good horse there's no bad way.
Be it winter, be it summer, a good horse
Always has the traces on its neck.

5. Drink, outlaw, summer's passing!
You won't continue long your ways of an outlaw.
The leaves of the poplar are falling,
What will become of you, brave outlaw?

368.

1. Gendarme gentlemen, what do you want?
Do you want perhaps to put irons on me?
We don't want to put irons on you,
We are looking for a bolter.

2. There's no bolter to be sold,
Nor does it fit under a gendarme.
For if it were mounted by a gendarme,
Even the birds would be prisoners.

*

3. In the graveyard of Baracska
Three orphans are walking to and fro.
They are walking in it
Only because their mother is lying in the grave.

4. Rise, my dear mother!
For all my clothes are torn.
You have got a stepmother
Who takes care of you.
She combs your hair,
She beats your faces meanwhile.

369.

1. The orphan bird is hiding,
Flying from one twig to another.
Hey, an orphan like me has indeed
Reason enough for hiding.

2. I should complain but there's no-one
to listen to me,
So I don't tell my complaint to anybody.
I tell all my complaints
To the deep earth.

3. I am orphan like a stork
That has no patron.
I am orphan like the bird
That flies from one twig to another.

4. The coach is rattling on the ice,
I like the wine very much.
The hostess is my witness
That I never take a dislike to wine.

5. I am drinking, drinking, always drinking.
I'll gulp down the price of my horse,
I'll gulp down the price of my horse,
So I shan't have to take care of it any more.

370.

1. Mr. my jailer, quick to the door,
The happy hour has come at last.
Take off my shackles,
Let me go home!

*

2. = Cf. **324.**5, 3. = Cf. **324.**6. (Good day to you, my brave boy! etc.), 4. = Cf. **324.**7.

371.

1. Have I not told you, sad turtle-dove,
That you should not build nest on the road side!?
For many people walk on the road,
And you'll be driven out of your nest.

2. My dear mother cursed me
When she bore me to this world.
She laid the curse on me:
The whole world should be my country!

3. But even there should I find no rest,
Forests and fields be my lodgings!
But even there should I find no rest,
Forests and fields be my lodgings!

372.

1. At Thursday dawn
I hit upon a field-guard's hut.
I hardly fell asleep:
Lo, nine gendarmes stood before me.

2. Gendarmes, gentlemen, what do you want?
Are you here perhaps to put irons on me?
We put irons on you, we bind you,
We escort you to Ilova.

3. I have been an outlaw for a little time,
For thirty-three years.
But a vile man forced me to escape,
To swim across the river Tisza.

4. He forced me to swim across the river Tisza,
I gave thanks to my God.
I was drying my clothes,
Giving thanks to my God.

5. Candle is burning on the banks of Tisza,
Only a young shepherd is waving it.
Now putting it out, now lighting it,
He makes my heart grieve.

373.

1. Sándor Rúzsa is my name,
I was born in the Bakony forest.
Bakony forest is my abode,
Hey, I have lots of good friends!

2. The outlaw is drinking at the tap,
A pretty girl is weeping by the window.
Don't weep, pretty girl so bitterly!
An outlaw will not be slain [so easily].

374.

1. The inn Kutyakaparási
Is surrounded by gendarmes.
It is surrounded because
An outlaw is levelling in the inn.

2. Riders are nearing,
They look black as eagles.
If they are outlaws, they are good friends,
If they are gendarmes, I'll run off.

3. Alas, my Dear! what am I to do:
Shall I run or shall I stay?
If I take to run, I'll be shot dead,
If I stay, I will be roped.

4. = Cf. **324.**5, 5. = Cf. **324.**6. (Good evening, my brave boy! etc.)

6. You say there's none, but I see there is!
Well then, where is the ring-wether?
Dogs have drunk up its blood,
I and my sweetheart answer for the rest of it.

375.

1. Sweet was the milk my dear mother gave me,
But bitter is the bread others give.
It's bitter and sour too,
And often doleful.

2. Oh, the rose-tree of my dear mother!
Of which I'am the most beautiful twig.
I've leant out to the street
To vex the lads (*or:* to be vexed by the lads).

376.

1. Good day by God, my brave boy!
Is there any loss among the sheep?
There is no loss. But there is!
Well, where is the lamb with the short horns?

2. The lamb is lost.
Who is going to pay its price?
I'll pay it on Saint George's day;
Every shepherd will drive out the sheep then.

3. Wife, ask the Jew to lend money!
Beware of making debts!
Don't expose yourself to gossip,
Don't let your bed be taken away!

4. My house is in a bad state, there's no roof,
The stork is afraid of lighting on it.
Under the weight of the big tax
The girder is near to breaking down.

377.

1. At Thursday dawn
I walked out to a hut.
As I was about to fall asleep,
I saw nine gendarmes stand before me.

2. All asked me at once: What is your name,
Where is your passport?
Wait, gendarme, I'll tell you anon,
Just wait until I unbutton my vest.

3. I felt my pocket,
A weapon got in my hand.
I shot dead some five or six,
That's my passport.

4. Alas, my Dear, what am I to do,
Shall I make off, or shall I stay?
If I make off they'll shoot me dead,
If I stay, they'll bind me.

5. Have I not told you long ago, sad turtle-dove,
Not to build your nest on the roadside?
For many people walk on the road,
They'll hit upon your nest.

6. I creep out through the bottom of my hut,
I take a look round the great plain.
But I can't see anything else,
Only dead animals around my hut.

378.

1. *hey* Take out, sweetheart, the bridle,
I want to see my boy!
It's two weeks, perhaps three already
That I am waiting for my head-shepherd to come.

2. There he is coming as I see,
On back of the black-haired donkey.
I can tell my head-shepherd
By the black-haired donkey,
By his crispy fur-coat.

3. By his crispy fur-coat,
By his swallow-bellied *puli.*
Good day, by God, my brave boy,
As I am asking: have I any loss?

4. Don't you be asking me: have I any loss?
Is there any bread on the donkey?
There is no bread, there is no dried pastry,
There is no lard in my wallet.

5. I have no loss, nor shall I have any
As long as your herd stays under my care.
What? I have no loss? But I have!
Well, what about my ring-wether? I can't see it!

6. I've eaten some, I've gulped down some,
Others I gave to the girls.
Well! Where have you put the wether?
Jews have taken away its skin,
Dogs have feasted on the rest of it.

*

7. I have stolen a horse with white stocking,
Over there, in the field of Patkós,
In twice twenty-four hours
It ran from Szeged to Pest.

8. I drove six steers with it,
All belonged to the county magistrate.
Two of them I gave for a fair girl,
Four for clothes fitting her.

9. The outlaws of Kecskemét,
They are five, good friends
Kálmány Csuzli the trumpeter,
Sándor Varsli the mouthpiece.

10. The Mouthpiece gave orders:
Put horse to the coach!
They harnessed a coach
And started northward.

11. They started northward,
Toward the farmstead of Halas.
There they found a certain shepherd
And made bagpipe from his skin.

12. Come here, you vile shepherd,
We make bagpipe from your skin.
We make bagpipe from your skin,
To blow Hungarian songs on it.

379.

1. Drink, outlaw, summer is passing!
You cannot continue long as an outlaw.
The poplar's leaves are falling,
Where can the outlaw find rest?

2. The outlaw is beaten in the frosty weather,
A pretty girl is wailing over his misery.
Don't be wailing, pretty girl, so bitterly,
An outlaw is not so easily slain.

380.

1. = Cf. **324.**5.

*

2. Sándor Rózsa is my name,
I have been brought up in the plains.
Sir Ráday had me taken in,
He had me closed up in the prison.

3. Sir Ráday, I beg you humbly,
Remit my punishment!
I'll remit your punishment:
If you owe all your sins.

4. We tore up the railway,
We robbed the rich lairds.
The gendarmes happened to arrive there,
I was escorted to the prison at once.

*

5. Sweet was my mother's milk,
Bitter is the bread others give.
It is bitter, it is also sour,
Sometimes it is doleful too.

381.

Cf. **380.**2-4.

382.

1. = Cf. **324.**5, 2. = Cf. **324.**6. (Good day by God, my brave boy! etc.)

383.

1. = Cf. **324.**5, 2. = Cf. **324.**6. (Good day by God, my brave boy! etc.)

3. You say, there's none, but lo, there is!
Where is then the lamb ram?
Dogs have gulped down its blood,
I've lived up its carcass!

*

4. I eat your mother's God,
Don't chide me as a dog!
I might be chid by somebody else as well,
A lily of the valley fairer than you are.

384.

1. The wether flock of Bugac,
Hey, the left wing of it has run away!
The young shepherd is lying frozen in blood,
The head-shepherd is in the inn.

2. = Cf. **324.**5, 3. = Cf. **324.**6. (Good day, by God, my brave boy! etc.)

4. Don't dwell on what loss you have!
Take a look first on your flock!
The grey donkey is tethered to the stake,
on its master.
...

5. Don't dwell on what loss you have!
Empty is the bread-tent...

6. It's raining, daybreak is nearing,
My saddler is prancing.
Three young shepherds are drinking good wine,
The head-shepherd is swearing.

7. = Cf. **306.** 2.

*

8. Around the inn of Kondoros
The herd of cattle and the stud are grazing.
Entertained by the miss [barmaid] of the Inn
The old shepherd-hand is drinking wine.

9. Old shepherd-hand, mean head-shepherd
Are all inferior to the chief horse-herd.
Hey, tapster, where are you gone?
You have not brought the three litres.

10. Three young shepherds are drinking good wine,
The head-shepherd is swearing.
Hey, tapster, where are you gone?
for You have not brought the three litres!

385.

1. = Cf. **324.**5.

2. I can tell him by his donkey,
By his swallow-bellied *puli*.
Good day by God, my brave boy!
Have I any loss in my herd?

3. You've no loss, nor will you have any
As long as I stay with your herd!
hey You say there's no harm, but there is some!
Well then, where's the ring-wether?

4. Your dog devoured its blood, its bowels,
A Jew has carried away its skin.
Damn it! Upon your mother's bliss!
What did you do with the carcass?

5. I ate part of it, sold away part of it,
The rest I gave to the dogs.
Empty bag, empty kettle,
These do not go with a herd, master!

386.

1. = Cf. **324.**5.

387.

1. Matyi Lesi in the village,
What's news in the Budzsák?
It is the news in Budzsák
That the sheep are perishing to the last.

2. He is coming there as I see,
Matyi Lesi mounted on the donkey.
He is removing his hat,
Hogging his sweetheart.

388.

1. Dry is the sweep of well, empty is the trough,
I am not a footpad.
It's this inn that's a footpad
Cajoling the man to step in.

2. My dear mother said many kind words to me
To which I did never pay heed.
I should lean to her advise now when it's too late,
Rain is pouring dimming my eyes.

3. My dear mother's rose-tree
Has bloomed me as its last flower.
But a lad tore me down,
He withered me in his arms.

389.

1. Vile world, lean years!
Both dashed at us as hot dogs to the bitch.
You have eaten and drunk to your fill,
Let the devil take you home already!

2. The river Tisza is flowing downward,
It'll never flow back.
My sweetheart gave kisses to me,
If she begrudges me her kisses, let her
take back them!

390.

1. = Cf. **324.**5.

2. By God, good day, my brave boy!
As I see, I have no loss.
You have no loss, nor will you have any
As long as your herd stays under my hand.

391.

The iron door is rattling, crakling,
Is it perhaps the jailer peeping in?
As he treats me now
I shall repay him in the same way.

392.

1. It's growing late, it's growing dusk,
The herd of cattle and the stud are retiring.
The head-shepherd is swearing:
The shepherd hand is carousing.

2. = Cf. **306.**2.

3. It's clearing-glooming from the Danube,
My lover is coming on back of the donkey.
I know well his horses,
He's bringing me his kisses.

393.

1. The inn Kutyakaparási
Is surrounded by gendarmes.
It's so surrounded
Because an outlaw is amusing himself in the inn.

2. I think it's raining,
Only my tears are pouring.
My eyes are full of tears, my face is wet,
All this is because of you, darling.

*

3. = 2.

394.

The outlaw is drinking at the tap,
The pretty lass is weeping at the window.
hey Don't be weeping, pretty girl, at the window,
hey An outlaw cannot be slain so easily.

395.

László Fehér has stolen a horse
Under the Black-hill.
A gendarme has seen it,
And he had László Fehér closed.

396.

1. Thick is the foliage of the nut-tree,
My tears are falling thickly.
My tears are falling thickly and bitterly,
Not seen by any-one but the good Lord.

2. I was the [beloved] daughter to my dear mother,
As long as I did not keep a lover.
But since I've got a lover
My kind mother disowns me.

3. Sweet was the milk mother gave me,
Bitter is the bread others give.
It is bitter, it is sour,
Sometimes it is also doleful.

4. My dear mother told me many nice words
Which I did never listen to.
I would now listen to her words, but it's too late,
Rain is falling before me.

5. My husband is kind, he seems to be kind,
But only then when he is sleeping.
He is ready to thresh me, to beat me,
But he is not kind enough to buy a wretched shawl.

6. He bought a black veil for mourning
When my hair was fastened up with a kerchief.
Even that one he bought only because
He wished to marry me.

7. A basket for plume is under the bed,
I wish you had been perished under your mother!
Having been such a nice little girl
How could I fall in love with you?

8. The coach runs rattling on the hoary road,
Where are you, my dear dove?
I am here on the plain,
In the boundary of Kis-Szőllős.

397.

1. László Fehér stole horses
Under the Black-hill.
He stole six to be put to cart,
Another six, to be used as palfreys.

2. Anna Fehér heard news
Of his brother having been imprisoned.
She orders the coachman
To put six horses to the cart.

3. To put six horses to the cart,
Let me see my brother!...

4. Anna, Anna, Anna Fehér,
Don't look here for your brother!
In the green wood, on the green meadow,
[You can find him] hanged on the high gallows.

398.

1. = Cf. **324.**5.

2. Good day to you, my dear boy!
Have I any loss in my flock?
I have no loss, nor shall I have any
As long as the flock stays under my hand.

3. = Cf. **324.**7.

4. As the shepherd is drinking wine
The pale-haired donkey is grieving.
Don't be grieving, pale-haired donkey,
We shall go after the herd in time.

399.

1. *hey* László Fehér stole horses
At the foot of the Black-hill.
hey He put six of them to his coach,
It was a great wonder in the town of Görc.

2. Go at him, go at him, town of Görc!
László Fehér has been taken!
Let's cast him, the son of a dog, in irons,
Shackle his right hand and left leg!
Surrender, you dog of a brigand,
Or tell us truly what's your name!

3. You know my horse with the white stocking,
You know my sister Anna Fehér.
We are not asking you about your horse,
Nor about your haughty sister.
Surrender, you dog of a brigand,
Or tell us truly what's your name!

4. You know my horse with the white stocking,
And László Fehér is my name.
Let's cast the dog in irons,
Shackle his right hand and his left leg!
And he was taken far away,
To a deep and dark dungeon.

5. Anna Fehér heard news
Of her brother having been taken prisoner.
She ordered her coachman:
My coachman, harness six horses!

6. My coachman, harness six horses,
Put a bushel of gold in the coach!
Put a bushel of gold in the coach,
I shall redeem my brother.

7. Anna Fehér had no rest,
She ran to the iron door:
Brother, my dear brother László Fehér,
Are you sleeping, are you resting?
I am neither sleeping nor resting,
Dear sister, I am always thinking of you.

8. Anna Fehér could have no rest,
She ran to the iron door:
Brother, my dear brother László Fehér,
By what name is the judge called here?
This judge is called the judge Horvát,
Who is worthy of the gallows.

9. At once Anna Fehér started
And walked to the window of the judge Horvát.
Judge, judge, judge Horvát,
Set free my brother!

10. Set free my brother!
I give you a bushel of gold.
I don't want your gold,
But I want you to spend a night in bed with me.

11. Anna Fehér had no rest,
She ran to the iron door:
Brother, my dear brother László Fehér,
This is what the judge said to me:
Your brother will be set free today
If I spend a night in bed with him.

12. Sister, my dear sister Anna Fehér,
Don't spend the night with him!
He will rob you of your maidenhood,
Yet he will have your brother beheaded.

13. Anna Fehér had no rest,
She went right to the judge's house.
Oh, she spent a night in bed with him.
In his golden couch.

14. At a time about midnight
There was some rattling heard from the courtyard.
Judge, judge, judge Horvát,
What rattling is that in your courtyard?
My coachman is giving his horse to drink,
And its bit is rattling.

15. Anna Fehér had no rest,
She ran to the iron door.
Brother, my dear brother László Fehér,
Are you sleeping or are you resting?

16. Sister, my dear sister Anna Fehér,
Don't look for your brother in this place!
In the green woods, in the green meadow,
There is he hanged on the high gallows-tree!

17. At once Anna Fehér started
And went to the window of judge Horvát:
Judge, judge, judge Horvát,
May your horse's feet slip,
May your horse's feet slip,
May you be thrown down upon the ground!

18. May thirteen cart-loads of straw
Rot in your bed!
For thirteen years
May you be glued to the deal of your bed!

19. May thirteen doctors' hands
Get tired of healing your wounds,
May thirteen chemist-shops
Be cleared of all drugs for you!

20. Judge! That's what I wish you!
May your water for washing turn into blood,
May your towel flare up with flames,
May the Lord deny you His grace!

*

21–22. = 1–2.

23. He was carried far away,
To a deep and dark dungeon.
Anna Fehér hears news
Of her brother having been imprisoned.
She gives orders to her coachman:
Coachman, harness six horses to the coach!
She gives orders to her coachman:
Coachman, harness six horses to the coach!
Coachman, harness six horses to the coach!
Put a bushel of gold in the coach,
Coachman, harness six horses to the coach,
Put a bushel of gold in the coach,
Put a bushel of gold in the coach!
I shall redeem my brother,
Put a bushel of gold in the coach,
I shall redeem my brother.

*

24–26. = 21–23.

27. First Anna Fehér went
To the window of the dark dungeon.
Brother, my dear brother László Fehér,
Are you sleeping or are you resting?
I am neither sleeping nor resting,
Sister, I am thinking of you.
I am neither sleeping nor resting,
Sister, I am thinking of you.

400.

My dog Rajna is barking,
My brown love is coming.
Although brown, she is no Gipsy,
And she loves me truly.

401.

1. The weather is past Michael's day,
The clouds are towering.
The time of snowing will soon set in,
Hills high and low will be covered by snow.

2. The lambs are crying-weeping,
The shepherds are entreating,
Imploring the master
To give hay to the sheep.

3. There are many haughty masters
Who say: Drive the flock to the rank-grass,
There is dry grass among the bushes,
The beasts have four legs, let them scrape it!

4. Wait, just wait, haughty master!
Your purse will stay empty.
Your sheep will throw away the fleece,
All the lambs are going to perish.

5. He who fails to winter his sheep
Will not milk them, to be sure.
In summer milk and curd come well,
Stingy husbands would be glad to have them.

402.

1. I was not yet eighteen years of age
When I began to learn how to steal horses.
Yea, I stole a bay colt,
It had white stockings on all its four legs.

2. As I was strolling, walking with it
On the market place of Kecskemét,
As I was strolling, walking with it,
Nine gendarmes stood up before me.
The tenth asked me:
Where is your passport?

3. Sir gendarmes, what do you want,
Do you want perhaps to cast me in irons?
We don't want to iron anybody,
We are come to buy a wild colt.

4. The wild colt is not up to sale,
Nor does it fit to a gendarme.
Should a gendarme mount it,
Even the birds would become prisoners.

*

5. = 1.

6. As I was strolling, walking with it
On the market place of Kecskemét,
As I was strolling, walking with it,
Nine gendarmes stood up before me.

7. On the market place of Kecskemét
Nine gendarmes stood up before me.
The tenth asked me:
Where is your passport?

8–9. = 3–4.

403.

1. The soldier is walking on the road,
Anna Mónár is standing in the courtyard.
O, the soldier spoke up:
Come along with me, Anna Mónár!

2. I don't go, soldier,
My little son is crying in the cradle,
My little son is crying in the cradle,
My kind husband is in the woods.

3. O, the soldier spoke up:
I have six castles of stone,
I have six castles of stone,
And I am just building the seventh.

4. And the soldier keeps cajoling her,
Finally, Anna Mónár went with him.
And they are going, going, wandering,
Until they arrive in a forest.

5. O, Anna Mónár spoke up:
Let's have a rest, soldier!
We soon arrive at the branchy oak,
And there shall we have a rest.

6. They arrived at the branchy oak indeed,
They seated themselves under the tree.
They seated themselves under the tree,
In the shade of the branchy oak.

7. O, the soldier spoke up:
Look into my head, Anna Mónár!
As she started to look in his head
She sighted the top of the tree.

8. And there she saw six fair girls all beheaded,
She would have been the seventh one.
Thereupon she drew out his sword
And cut his throat without delay.

9. Listen, kind husbandman!
Will you give me lodgings for a night?
I would fain give lodgings for a night
For a soldier.

10. But my little son is crying in the cradle,
Who is not accustomed to it won't stand it.
And I'll stand it, kind husbandman,
Only give me lodgings for a night.

11. Listen, kind husbandman!
Is there good wine to be had in the village?
Go and fetch me a pint to the supper
For the sake of a soldier!

12. The kind husbandman started out,
And Anna Mónár, while he was away,
Unbuttoned her uniform
And gave breast to her little son.

13. The kind husband returned,
Lo, his little son is not crying. (bis)

14. O, the soldier spoke up:
Who has been your wife,
Who has been your wife?
Anna Mónár has been my good wedded wife.

15. If she returned would you chide her,
Would you chide her, would you beat her?
Would you chide her, would you beat her?
Would you ever cast it in her teeth?

16. I should neither chide her nor beat her,
Neither should I ever cast it in her teeth. (bis)

404.

1. My Dear, put an end to this,
To this grievous life.
Turn the flow of my sorrows,
Bring the day of my death!

2. O, the clear water of Udvarhely,
Many poor prisoners wash in it.
I have also washed in it,
My heart is heavy to my death.

3. I weep in secret so that nobody can see
My tears digging dikes on my face.
Dikes are dug on my face
Like those dug by the brook in the streets.

405.

1. Alas, my Dear, You have created me
But You did not order a single merry day to me.
My Dear, after my tremendous sorrows
Do yield me now something good as well!

2. I may grieve as long as I live,
For I have time enough to grieve.
Sorrow, my rose, for I am weeping,
I want to say good-bye to you.
Let your parting words be short
so that They do not hurt my heart.

3. They all say that I am not grieving
Because they don't see me weeping in the streets.
Although tears are falling from my eyes,
O, how heavy my heart is indeed!
Both my eyes weeping,
My tears are falling like rain.

4. O, sorrow, bitter sadness,
Even one's relatives are enemies.
My sorrows are so deep
That I cannot let them out.
I should complain but there is nobody to hear me,
So I don't tell about them to anybody.

5. No day passes under the sun
Without my tears running down to the ground.
Down to the ground, to my lap,
They are falling on my weary breast.
Before every crimson dawn
I wash my face with my tears.

6. I don't curse you since I am not given that way,
May your water for washing turn into blood!
May your water for washing turn into blood,
May your towel flare up with flames!

7. I shall go away, you will stay,
You won't hear more complaints from me.
You won't hear more complaints from me,
You must be content with what
you've heard so far.

8. Alas, my Dear, order lodgings
For the orphan at last!
So that they may not be forced to wander about,
From one door to the other,
So that they may not be forced to wonder
From one door to the other.

9. I have black kerchief on my head,
Black mourn lies on my heart.
Such sorrow lies on my heart,
It has folded twice over the hills.
Had it folded in one more sheet
My heart would have been broken.

10. Mourn, my rose, for I am weeping,
I want to take leave of you.
Your parting words should be short,
so that They may not hurt my heart!

11. My mother cursed me
When she bore me into this world.
She laid a curse on me:
The wild world be my abode!
I should find shelter in briar bushes,
Even there should I not stay long.

12. I used to think that so long I live
I should see happy days.
But I have been deceived,
I came to see sorrowful days.

13. I used to think that so long the world stays
Lighted candles would brighten the nights.
But candles will burn down,
My heart will be appeased in sorrow,
But candles will burn down,
My heart will be appeased in sorrow.

14. The sun has risen, then it has set,
It has found me in sorrow, it has left me so.
(bis)

15. This street is the street of sorrows,
Paved with stones of sorrow.
It has been paved by my sweetheart
That I should walk weeping in it.
but But I won't walk weeping in it,
Let him walk so who had paved it.

16. Beyond the water there is a mill
That grinds sorrow.
I have a great sorrow,
I take it to the mill to be milled.
It mills for everybody's sake well,
But it grinds slowly for me.
for My sorrows are so many
That they cannot be written on nine
sheets of paper.

17. Alas, my Dear, order me lodgings,
Because I got tired of wandering.
I am tired of wandering,
Living in foreign countries!
for It is troublesome for a poor foreigner
To thrive in a foreign country.

18. I'll have a house built
But I don't have windows cut in it.
I shall go to live in the deep earth
That nobody may toss me to and fro. (bis)

*

19. If Rumania were a rose,
Even so I would not pick flowers from it.
If Hungary were a thistle,
Even so I would pick roses from it.

20. Alas, my Dear, You have created me,
But you did not order a merry day for me.
Alas, my Dear, after so many sorrows
Give me something good as well.

21. = 8.

22. Alas, my Dear, after so many sorrows
Give me something good as well. (bis)

23. = 18, 24. = 11.

25. And I shall leave for such a place
From where I shall never return.
I shall leave, you will see,
And you will never get tidings from me.
And if you still get tidings from me,
You shall read my letter.

26. May I occur to your mind
Whenever you take a spoon in your hand!
And even then I should not occur
to your mind
If not for my true love.

27. Grieve, my rose, for I am weeping,
I want to bid good-bye to you!

28. Let your parting words be short,
So that they won't hurt my heart. (bis)

29. They all say that I am not grieving
Because they don't see me weep in the streets.
Both my eyes are weeping, my tears falling,
Alas, my heart is heavy indeed.

30. Both my eyes are weeping,
And my tears are falling like rain. (bis)

31. I have black kerchief on my head,
Black mourn lies on my heart.
The sorrow on my heart is so great,
It has folded twice on the hills.

32. Tell, sweetheart, your mother,
Not to be glad of my having been taken.
For if she is glad of my having been taken
I shall drive a knife in her heart!

33. Do you remember, my sweetheart, what you vowed
When we were engaged?
If I sould be prisoner,
You would take care of me.

34. My Dear! Order me a place to live in,
For I am tired of wandering to and fro,
I am tired of wandering to and fro,
Of living in foreign countries!

35. My Dear! Order a place for the orphans
Where they can find rest at last!
So that they must not wander about
From one door to the other! (bis)
for It is troublesome for a poor foreigner
To thrive in a foreign land.

36. My homeland, my homeland, my homeland,
How I wish to see your boundary.
I can see its smoke from afar
Darkening in the sky.

37. My dear mother! Why had you born me
When I was of no need whatever.
It's my homeland that was in need
Because it listed me with the tramps.

38. Street, street, street of sorrow,
Paved with stones of sorrow.
And even that has been paved by my sweetheart
That I should walk in it weeping.
but I won't walk in it weeping,
Let him who paved it walk in it!

39. The beams of the sun has lit on
The windows of all people.
But it does not light on mine,
Have I perhaps been cursed
By my mother or by my father,
Or by my old sweetheart?

40. I used to think: so long as the world stays
Lighted candles would brighten the night.
But lighted candles will burn down,
My heart's sorrows will never appease. (bis)

406.

1. = Cf. **416.**6.

2. I am strolling down the road,
Nobody says: come in!
Come in, my rose, come in!
I am alone in the house.

3. Here's the chair, take a seat,
I make the bed, lie on it,
I wake you early in the morning,
And give you kisses, and so I let you leave.

4. As I was coming homeward
The sky opened over Háromszék [county].
Stars were shining on me,
Not knowing that I was an orphan.

5. I am an orphan, having nobody to protect me,
Even the drinking water is mournful to me.
I am an orphan having no father,
A hundred times orphan having no mother.

6. Alas my Dear! what is the reason
That I must not go out even to the road?
Am I perhaps under a spell,
Or scourged by the Lord?

7. My eyes are weeping, my tears falling,
My heart sorely aches me,
My heart aches for my country,
Much more for my sweetheart.

407.

Published: CMPH III/A **251.**

408.

1. No sun rises in the sky
That would not see my tears falling on the ground!
Some before me, some in my lap,
Some in my sorrowful bosom.

2. I am an orphan like a stork
That has no patron.
I am an orphan that has no father,
A hundred times more orphan since I have no mother.

3. There is no orphan like me
Under the sky and on the surface of the earth.
I am an orphan having nobody to help me,
Even the drinking water is mournful to me!

409.

1. The sorrow that lighted on my heart was so great
That it bent twofold in the sky.
If it had bent one more
My heart would have cleft in two.

2. I should go hiding but I have nobody to go with,
Neither have I got bread to go with.
I should borrow some but nobody is willing to lend
Since all know that I am poor.

3. Shall you leave me, sweetheart? Peace be with you,
And don't forget me!
May I occur to your mind
When you take my letter in your hand.

4. *but* Before you start into hiding, sweetheart,
Do come in to bid me good-bye!
I'll give you a mournful letter
With which you can go out of the world.

5. I shall leave you for ever, you'll see,
So that you'll hear no news about me.
Neither news nor my name,
Forget me for ever!

6. When you hear news about me
And you read my letter,
You'll find written in my letter:
Love has put me in the grave.

7. My mother cursed me
When she bore me to this world.
She laid such a curse on me:
The wide world should be my country.

8. The wide world should be my country,
Many a kind man my dear father,
Many a kind man my dear father,
Many a kind woman my dear mother.

9. I have been utterly tired of roaming in exile,
Of living in German houses!
What wrong have I done to you, Bukovina,
That I could not stay in your confines?
Others can live in full comfort,
While I am bound to roam among bitter sorrows.

10. Street, street, street of sorrow,
Paved with grief and sorrow!
My dear father has had it paved
So that I should walk weeping in it.

11. *but* I won't be walking weeping in it,
Let him be walking who had it paved!
I let free way to my sorrows
And I remain a merry man.

*

12. = 2, 13. = 5, 14. = 4, 15. = 6.

16. My dear mother told me many nice words,
I obeyed some of them, while others never.
But now I would readily obey all her words,
Kissing her hands and feet.

*

17. The boundaries of Moldavia are stretching for many miles,
My Dear, take me out of Moldavia!
If you don't take me out of it,
My heart will cleave in it.

18. I am orphan, I am poor,
I am son of a poor man.
There is no other orphan like me
In the famous place of Andrásfalva.

19. Anyone who does not know how to grieve,
Should come to me to learn.
He/she will learn to grieve so well,
That he/she will not forget it.

20–21. = 10–11.

22. Forest, forest, you are so tall,
And you, sweetheart, are on the other side.
I should have this forest fell
If I could see my sweetheart.

23. I shall not fell this forest
If I cannot see my sweetheart.
No forest is without green branches,
My heart is not without sorrows.

24. O grievous sorrow, how much wrong you did to me!
You wronged me much more than anybody else.
for The one I hoped to get comfort from
That one I buried in the earth's bosom.

25. = 3.

26. I should see the day
When my darling would embrace me.
Hey, I shan't live to see that day,
My darling will never embrace me.

*

27. My dear mother loved me so much,
That she never let me out to gather shavings.
When once she let me out,
She barred me out of the gate as well.

28–29. = 7–8.

30. Mother, mother, my dear mother,
Don't throw more oaths onto me!
The curses weighing on me are enough to me,
Because I am living in a foreign land.

31. A foreign land is my country,
People are alien here to me.
There's no orphan like me
In the famous place of Andrásfalva.

32. = 27, 33–34. = 7–8, 35–36. = 30–31.

410.

1. This street is the street of sorrow
Paved with stones of sorrow.
Even that was paved on order of Francis Joe
That I should walk weeping in it.

2. What wrong did I do to you, my dear country,
That I could not live in you?
How many people can live in nice comfort!
Only I am weeping bitterly.

3. O, the rose-tree of my dear mother
That opened me as its last flower!
I wish it had never opened me!
The bud is more beautiful than the rose.

4. My dear mother said many nice words to me,
Some of which I paid heed to, to others never.
Alas, I should pay heed now to all of them,
I should kiss her hands and feet!

5. My dear mother loved me so much
That she did not let me out through the gate.
But she has disdained me so much:
She has barred me out of the gate.

6. I used to think: as long as I live
I shall always see merry days.
Alas, I have been deceived sorely!
Sweetheart, I have parted with you.

7. I have parted with the poor soul so
That I cannot hear news about her from anybody.
Neither news about her nor her name.
How could I forget the poor soul!

8–9. = 4–5.

10. Hey, the low pub of Czernowitz!
Sweetheart, don't hide from me!
In vain you hide from me
For you are barred out of my heart.

411.

1. Great is the fame of Moldavia,
My Dear, take me out of it!
For if you don't take me out,
My mother's heart will be broken!

2. *but* My dear father advised me:
Don't go, son, to Moldavia!
For Moldavia is such a country
...

3. For Moldavia is such a country
...
He who goes to the gate
...

412.

1. My dear homeland, Hungary,
Alas, I am so far from you!
Hills, valleys, woods, fields
Separate me from you.

2. Clouds, clouds, flying far away,
If you hit upon my homeland
And reach that little thatched house,
Do drop a few tears.

3. Drop one to my mother,
Another to my beloved sweetheart.
That both can learn:
My graveyard will be in a foreign land,
I shall find rest in a common grave.
My native land, good-bye!

413.

1. Alas, my Dear, what are we to do,
Let us run or let us stay?
If we run they shoot us in the head,
If we stay they will rope us!

2. I used to think, never in my life
Shall I see more sorrows!
But the longer I live,
The more sorrows I see. (bis)

414.

I'll go away, you'll see,
You'll never hear news about me.
When you hear news about me
You'll be reading my letter.
When you read my letter
Listen to my words with tears in your eyes!

415.

1. There is an apple-tree over the water,
Three orphans are under it.
The beautiful Virgin Mary walks to them:
What are you weeping for, what are you
weeping for, three orphans?

2. Of course we are weeping, beautiful Virgin Mary,
Our dear mother is in the bosom of the earth.
Here are three twigs to you,
Lash the grave!

3. Rise, rise, dear mother,
For our mourning clothes got torn!
I cannot rise, three orphans,
My bones have collapsed,
My bones have collapsed,
My muscles are torn apart!

4. A young woman is walking there,
She is your father's wife.
When she puts shirt on you,
Your backs are blossoming with blood.

*

5–6. = 1–2. 7. = 3. (to first fourth music lines),
8. = 3. (lines third and fourth repeated), 9. = 4.

*

10. The beautiful Virgin Mary walks to them:
What are you weeping for, what are you
weeping for, three orphans?
Of course we are weeping, beautiful Virgin Mary.
Our dear mother is in the bosom of the earth.

11. Here are three twigs to you,
Lash the grave!
Rise, rise, dear mother,
For our mourning clothes got torn!

12. I cannot rise, my dear daughter,
My bones have collapsed,
My bones have collapsed,
My sinews are torn apart!

*

13. Little bird, soaring so high,
Why don't you fly lower?
I should fly lower, but I must not,
Many are my ill-wishers, I am afraid,
Many are my ill-wishers, few are
to take pity on me,
Many are my ill-wishers, few are
to take pity on me.

14. I thought, so long as I'm alive
I should never have sorrows.
But the longer I am alive
The more sorrows I have.

15. Sorrow, sorrow, bitter sorrow,
Even my mate is enemy to me.
What can I expect from a stranger,
Not even my brother is good to me.

*

16. The boundaries of Moldavia are stretching wide,
My dear Lord, take me out of Moldavia!
My dear Lord, take me out of Moldavia,
So that I should not die in it!
For if I die in it,
My mother's heart would break.

*

17. I am walking down the road.
There's nobody to call me in.
Nobody says: Come in, sweetheart,
let me ask you:
Where can I find you?

18. Come up to Galicia!
You may get me in the barracks.
In the middle of Galicia
Two barracks have been built.
There am I, in one of them,
In the most beautiful of the two.

*

19–20. = 17–18.

21. The lads are [closed] in it,
In it are grieving they, the poor souls.
He has leant out, laying his head on his two arms,
Shedding his tears on the window-sill.

*

22. Great is the fame of Moldavia,
O, how sorrowful its life is!
I did not believe, and have made a trial,
I have never eaten more bitter [bread].
My dear God, take me out of it,
Don't let me die in it!

416.

1. Sorrow, sorrow, how badly you've chewed me.
But you have not put me in the earth yet.
I should not mind if you put me there,
You would stop throwing more sorrows on me.

2. O, those many words of my dear mother!
Some I obeyed, others never.
How I would obey every word of hers,
I would kiss her hands and feet.

3. I would kiss her hands and feet,
I would watch her sleeping,
I would watch her sleeping, listening to
The words of my dear mother.

4. As I started out in exile
I was almost out of my mind for grief.
I clasped my hands on my head,
Alas, I was lamenting my own self!

5. I am lamenting as long as I live,
For I deserve being lamented. (bis)

6. And no sun rises in the sky
That did not see my tears falling on the ground.
Some on the ground, some in my lap,
Some in my grievous bosom.

7. Sorrow, sorrow, how badly you've chewed me,
All but you have not put me in the earth yet.
I should not mind if you put me there,
You would stop throwing more sorrows on me!
You would stop throwing more sorrows on me,
I should not mind if you put me there.

417.

1. Over the water, in the lad of the Slovenes
Plums grow on beautiful green twigs.
I have plucked some, but did not eat them,
Still I've become my sweetheart's mate.

2. Are you leaving me? Peace be with you.
But don't ever be forgetful of me either!
May I occur to your mind
Whenever a piece of bread gets in your hand!
And even then for no other thought
should make me occur to you
But the thought of true love!

*

3. Father, father, dear father,
Where is my dear mother?
Daughter, she is gone to the meadow,
To the beautiful, flowery graveyard.

4. She might gather there many flowers,
What have I done from morning on?
She is sleeping here, sleeping there,
She'll never return.

5. The father's tears were flowing,
His aching heart is near to breaking.
The father's tears are flowing,
His aching heart is near to breaking.

418.

1. Open, sweetheart, your window!
I am now going out of the village.
Cast a glance after me,
After this, we shall never see each other again!

2. As I was going out of the village,
Nobody said to me: Do come in!
Come in sweetheart, let me ask you:
Where can I find you?

3. Come to Csíkszereda,
You can find me in an inn there.
If you don't find me there,
Come up to Galicia!

4. In the middle of Galicia,
There have been two barracks built.
There shall I be, in one of them,
In the one that is more beautiful than the other.

5. The lads are closed in it.
They all grieve in it, the poor souls.
They lean out of the windows,
Dropping tears on the window-sill.

419.

1. The little bird is hiding,
She lights at the edge of each woods.
I am also hiding alone,
Without you, my dear sweetheart.

2. The little bird is hiding,
She lights at the edge of each woods.
O, an orphan like me
How could the poor soul do if not hiding!

*

3–4. = 1–2.

*

5–6. = 1–2.

7. This street is the street of sorrows
Paved with stones of sorrow.
My sweetheart had it paved
So that I can walk on it, weeping.

8. Sorrow, sorrow, how badly you chewed me!
You chewed me more badly than anybody else!
Sorrow is like the good wind,
Wherever I turn, it always reaches me.

TYPE XLVI

(420–443.)

420.

A)

1. Mother, mother, my dear mother,
I am going to die for Fair Ilona,
For Ilona's beauty,
For her golden crispy, pearled hair!

2. Son, my son knight Bálind,
Don't die for Fair Ilona,
For Ilona's beauty,
For her golden crispy, pearled hair!

3. I shall have a golden bridge built.
All beautiful girls will come,
All beautiful girls, handsome lads,
And Fair Ilona will be among them.

4–5. = 1–2.

6. I shall have a golden mill built,
All beautiful girls will come,
All beautiful girls, handsome lads,
And Fair Ilona will be among them.

7–8. = 1–2.

9. I shall have a tower built with news bells,
All beautiful girls will come,
All beautiful girls, handsome lads,
And Fair Ilona will be among them.

"And then the fair girl had come."

10. Bálind, Bálind, my sweetheart...

B)

1. László Fehér stole horses
At the foot of the Black-hill.
His whip gave a big crack
Heard by seven counties.

2. Seven counties with all their officers,
The captain with all his soldiers.

3. Judge, judge, knight Horvát,
What has become of László Fehér,
What has become of László Fehér?
You know that he was my uncle!

4. Anna, Anna, my dear sister,
It is not the place to look for your brother!
In the green woods, in the plain meadow
At the top of the gallows-tree.

5. Anna Fehér runs over
To the courtyard of judge Horvát.
Judge, judge, knight Horvát,
What has become of László Fehér?
What has become of László Fehér?
You know he was my uncle!

6. As they were lying in the bed,
Rattling was heard from the courtyard.

7. Anna Fehér ran again
To the courtyard of knight Horvát.
Judge, judge, knight Horvát,
What has become of László Fehér?
What has become of László Fehér?
What has become of László Fehér?
You know he was my uncle!

8. = 4.

9. Judge, judge, knight Horvát,
I don't curse you with a big curse,
I don't curse you with a big curse,
I don't chide you with a big curse.

10. Your barley, your wheat should not bring crop,
May the feet of your horse slip,
May your bed burn you [to ashes]!
—— burn you [to ashes!]
– – –
– – –
May the water flood before you,
May the feet of your horse slip,
And may you be burnt to ashes!

421.

The sunbeams have shone on
The inn of Zalaba.
The leaded windows of the house
Are opened on both sides,
My dearest heart is looking out through them.

422.

1. There's nothing to trouble me
Except the heart-aching love.
I know my fate is lying in it,
It will carry me to the cemetery.

2. My sweetheart has forsaken me,
Yet I will not hang myself.
Let him hang himself
Who is not sorry for his sweetheart.

423.

I won't sing loud any more
Lest it should be heard through the window.
Three lads are listening under it,
May their lips be frozen to it.

424.

1. His eyes are blue, light blue,
It would be well if they ran out.
May then run out both of them
If he is not content with one lover!

2. I should not change it for the wealth of the world
That my lover is just like me.
His eyes are blue, light blue,
He is just the like of me.

3. The bush is drying on the mound,
May you dry, my dear lover!
May you dry, may you go dry, rotten, swollen,
Wherever you sit down, may you be glued there!

4. There are three gratings on my window,
Not even my sweetheart can I see.
Sweetheart, pass in your hands,
Comfort my grievous heart!

425.

1. I am young, a wee little one,
But I'll grow to be a fair young wife.
I'll become such a wife:
Your heart will break for grief of me!

2. = 1.

426.

a) The friar went to steal apples,
He forgot to bring a sack.
He took off his pants
And filled both its legs.

b) The friar went into the lentil-field,
He failed in pawing my breast.
The hare has run by me,
No-one will touch me any more.

427.

Little is the girl, her teats are big,
She doesn't know where to place them.
If she throws them over her shoulders,
They will reach down to the banks of her arse.

428.

1. Sweet was the milk my mother gave me,
Bitter is the bread others give me.
It is bitter, it is sour,
Sometimes it is also doleful.

2. On my dear mother's rose-tree
I was the last bud that burst into bloom.
How I wish I had never burst into bloom,
Perishing while a bud would have been better
for me.

429.

1. I also have had a dear mother
Who raised me by grievous work.
Spinning in the night-time, washing in the
day-time,
Alas, she sustained me amidst grief and sorrow.

2. I am the daughter of my dear mother,
I walk as I wish.
I hold the side of my skirt,
So I pass along the street.

3. My husband is such a kind man,
He likes everything I cook.
I fry the wing of the chicken,
He shows gratitude by kissing me.

4. My husband is always grumbling
When I cook maize porridge.
Finding hard lumps in it,
He strikes my head with the spoon.

5. She who does not like her husband,
Should cook him carrots.
She should put much salt and red pepper in it,
So that he should shiver with cold!

430.

For melody see **429.**

1. My dog Rajna is barking,
My sweetheart, the brunette, is coming.
Though brown, he/she is no Gipsy,
And he/she loves me dearly.

2. An eagle has lighted on the sweep of well.
My darling, don't be cajoling me!
Others have cajoled me as well,
More beautiful ones than you are.

3. I used to think that as long as the world stands
The candle would always be burning.
But now I see that it will go down,
My sweetheart is flirting with someone else.

*

4. = 1.

431.

1. I am walking down the street,
Nobody says: come in.
It's only my pretty wife that says:
Come in, you poor devil!

*

(2a, b: *faulty texts*)

3. I am walking down the street,
but Nobody says: come in.
Only a pretty girl told me:
Come in, you poor devil!

*

(4a, b: *faulty texts*)

*

5. There are ditches, there are pits,
There are fair girls, there are ugly ones too.
I am courting the fair girls,
Snapping my fingers at the ugly ones.

6. = 3, 7. = 5.

432.

1. Dear husband, you can thrash me,
Though you can't buy a kerchief!
You bought the single one I have
To tie up my hair with when you married me.

2. The hen went to the market,
She walked slowly to the market
With a bundle, a bundle on her back,
So she went to the market.

3. Cold are the feet of my colt.
Who on earth may be in the inn?
The poor peacock is bibbing within,
Holding a one-litre bottle in its hand.

4. If the peacock had some money,
The two-pint bottle would be filled.
Since, however, it has no money,
The one-litre bottle is only half filled.

433.

1. Cold are the feet of my colt.
Who on earth may be in the inn?
Three rogues are bibbing within,
[One holds] a one-litre bottle in his hand.

2. If he had some money,
The one-litre bottle would be filled.
Since, however, he has no money,
The one-litre bottle is not even half filled.

3. Life, life, wretched life,
For what am I in your debt?
I shall pay my debt,
And I don't care if I die.

4. There's one thing I hold in high esteem:
My sweetheart is just the like of me.
Yet there's a fault with him/her:
His/her eyes are blue and not black.
His/her eyes are blue, light blue,
Just like mine.

5. Maize, maize porridge with milk,
I am getting old already.
My wife is young,
I lay all my hopes in her.

434.

The bushel of wheat is lost.
It's only my pinafore that knows,
It's only my pinafore that knows
Where my bushel of wheat was lost.

435.

1. Cherry ripened black on the stalk,
Cherry ripened black on the stalk,
I am your captive, young wife,
I am your captive, young wife.

2. I shall not rob you any more,
I shall not rob you any more.
May the Turkish emperor rob you,
May the Turkish emperor rob you!

3. Muscovites are inundating from all part,
Muscovites are inundating from all parts.
Booming of cannons are heard from the direction of Szeben,
Booming of cannons are heard from the direction of Szeben.

4. Women are lamenting,
Women are lamenting,
For sons, for husbands,
For dear relatives.

436.

1. = Cf. **435.**1.

2. Let the Turkish emperor rob,
Let the Turkish emperor rob!
For I shall not go robbing any more,
For I shall not go robbing any more.

437.

I caught the horn of my ox,
Wishing to plough the field below my garden,
I caught the horn of my ox,
Wishing to plough the field below my garden.

438.

1. I catch the horn of my ox,
I shall plough the field below my garden,
So that no elder can grow there,
May it be covered by garden-rose everywhere.

2. The nut-tree has burst into blossom,
Three branches of it have bent low.
Its shadow is large underneath,
There is a laid bed in the shadow.

3. Who is lying in that bed?
Goodwife Nyica is in lying, lying in it.
But who and who is walking by it?
Mayor Pieter is walking, walking by it.

4. Mayor Pieter has run away,
Goodwife Nyica has run after him.
Never fear, dear heart, I shall not leave you here,
There's a pit nearby, I shall thrust you into it.

439.

1. Although I have a patched shirt on,
I was not fucked by a tinker.
I was fucked by a boot-maker,
I wear welted top-boots on my feet.

2. Don't be angry, wife,
If I don't fuck with you!
I go to the neighbour's,
I sleep there in the ... (?)

3. My wife is such a fat woman,
I don't wish to get between her thighs.
I strike [fit?] between her thighs
As between the cart-ruts.

4. = 1.

(5. *Gipsy words*)

(6–7. *Rolling the tune*)

8. Come home, wife,
Forgive me once more!
Don't be cross, dear husband,
I shan't forgive you any longer!

9. I climb the hay-hill,
I look down and survey the long valley.
I see my wife there
Amidst the herd of pigs of Feri Csitte.

10. It's dark at the edge of hell,
My wife has forsaken me.
hey Come back, my wife,
Love me as you did earlier, as you did earlier!

440.

1. My dress has buttons all along,
I {was not fucked by / didn't make love with a tinker.
I {am fucking / make love with the boot-maker,
There are red long-boots on my legs.

2. Well, daughter, what has become of you?
That serves you, you have got in.
I know, mother, I have got in,
I have lost my maidenhood.

(3–4. *Rolling the tune*)

441.

1. My trousers have buttons all along,
I was not fucked by a tinker.
I was fucked by the boot-maker,
And I bear a boot-maker.

(2. *Rolling the tune*)

3. = 1.

(4–5. *Rolling the tune*)

442.

1. My trousers have buttons down to the knees,
I was not knocked up by a tinker.
I was knocked up by the boot-maker,
I wear lace top-boots on my legs.

(2–4. *Rolling the tune*)

5. = 1.

443.

1. My shirt is ragged, patched,
I was not kicked up by the tinker, for
I was kicked up by the boot-maker,
I wear crook-legged boots.

(2–6. *Rolling the tune*)

TYPE XLVII

(444–517.)

444.

1. Hey, rosemary, rosemary,
The shirt has been torn off my body.
I have got a sweetheart
Who will mend my shirt.

2. Hey, clove, clove,
I don't put trust in any lad.
For the lad will cheat the girl,
He is a gallows-bird.

3. Hey, mound, mound, mound,
mound, mound, mound,
Do feel my thighs!
Do feel my thighs,
Not even the fly will hear about it.

4. Hey, reseda, reseda,
A girl has slim waist.
If it is slim, it becomes her truly,
Even the brown lad likes it.
Hey-ho, hey-ho, hey-ho, hey-ho.

445.

For melody see **444.**

1. = Cf. **444.**1.

2. Three bushels* of hemp-seed,**
Hey, you are a proud lad indeed!
What's the use of your pride
If you have not got a nice wife!

* in other songs: pint/litres/bushes
** in other songs: cumin-seed

3. Three cabbage lettuces,
Hoed by three pretty girls.
I don't want lettuces,
I only want the one that hoed it.

4. Three bushes of currants,
Three girls are picking them.
I don't want currants,
I only want the one that picked them.

446.

For melody see **444.**

1. Hey rosemary, rosemary,
The shirt has been torn from my body.
If it has been torn, I'll have another,
My sweetheart will mend it.

2. Hey, lily of the valley, lily of the valley,*
Heaven belongs to girls.
Tall** is the briar,
Hell belongs to lads.

* In other songs: Hey, reseda, reseda, *or* Hey, three bushes of lily of the valley.
** In other songs: prickly

447.

Published: CMPH III/B **267.**

448.

1. Ay, sorrow and grief, sorrow and grief,
I shan't cut reed any longer,
Even if I cut some, it'll be a wee bit,
For it yields a poor earning.

2. Hey, Jewish lass, Jewish lass,
Why don't you comb your hair?
Tousled you look all through the week,
On Saturday night still you are mine.

*

3. = 1, 4. = Cf. **444.**1, 5. = Cf. **454.**2.

449.

For melody see **448.**

1. Hey, small kettle, small kettle,
It's full of unwashed vessels.
Wash, pretty girl, the vessels,
Then you may cuddle the lad.

2. Hey, I have a high time, I have a high time,
My potatoes are not dug up.
Let my wife dug them up,
And my children who may be nine or so.

450.

Cf. **445.**2.

451.

1. = Cf. **446.**2.

2. Hey, small kettle, small kettle,
Full of unwashed vessels.
Wash up, pretty girl, the vessels
Then you may cuddle the lad.

3. Alas, much rain, alas, deep mud,
Alas, I have been cheated by many lads.
But if the one I have now cheats me,
I shall curse him to die.

4. Hey, clove, clove,
I don't put trust in any lad.
For the lad will cheat the girl,
He is a gallows-bird.

452.

1. = Cf. **446.**2, 2. = Cf. **445.**2.

3. Three pints of cumin-seeds,
Whom do you belong to, pretty brunette?
I don't belong to anybody,
Except my dear lover.

*

4–6. = 1–3.

453.

1. I have three casks of wine,
All three are tapped,
It's sweet as honey,
One looks at what one likes.
Lo, I like a blond girl,
If I look at her, I laugh.

*

2. = 1.

*

3. = 1.

454.

1. = Cf. **444.**1.

2. Hey, reseda, reseda,
Slim is the girl's waist.
It becomes her if she is slim,
A brown lad* loves her.

* in other songs: a factory lad/a young miner/an out-law etc.

3. Hey, small kettle, big kettle,
Full of unwashed vessels.
Wash up, pretty girl, the vessels,
Then kiss the lad.

4. Hey, wild hemp, wild hemp,
Marry, blind man!
Marry a lame girl!
Strike down her right waist!

5. I have three casks of wine,
All three are tapped.
One is sweet, the other is fine,
The third is sour.

455.

1. = Cf. **444.**1, 2. = Cf. **446.**2, 3. = Cf. **454.**2.

4. Hey, my tiny treasure, tiny treasure,
My tiny dear wife.
I find in you all my pleasure.
All my delight.

456.

1. Hey, I'm revelling, revelling,
My potatoes are not dug up.
Let my wife dig them up,
With whom I live my merry life.

2. = Cf. **446.**2.

457.

1. Hey, I'm revelling, revelling,
My potatoes are not dug up.
I'll never have them dug up,
For my sweetheart is estranged from me.

2. = Cf. **454.**3.

3. Hey, sorrow and grief, sorrow and grief,
I shan't cut any more reed.
If I cut some, it won't be much,
For it yields poor earning.

4. = Cf. **445.**2.

5. Hey, wild hemp, wild hemp,
Marry, blind man!
Marry a blond lass,
Smear her hair with shoe-paste.

6. = Cf. **446.**2. (Hey, tulip, tulip etc.)

7. Hey, lettuce, lettuce,
Three pretty girls are hoeing it.
I don't want lettuce,
I only want her who hoes it.

8. Hey, currant, currant,
Three pretty girls are picking it.
I don't want the currant,
Only her who is picking it.

9. Meadow-saffron, meadow-saffron,
Don't bloom to me any longer.
I'll bloom for myself,
And for my dear sweetheart.

10. = Cf. **454.**2.

458.

1. = Cf. **444.**1, 2. = 1, 3. = Cf. **456.**1.

459.

1. = Cf. **445.**2, 2. = Cf. **444.**1.

*

3–4. = 1–2, 5. = Cf. **446.**2.

460.

1. Red jug, red wine,
Rarely can I come to that.
I always drink
When I can come to that.

2. Hey, rosemary, rosemary,
The shirt has torn off my body.
I have not got a sweetheart
To mend my shirt.
But I shall have a sweetheart
Who will mend my shirt.

3. = Cf. **246.**1, 4. = Cf. **454.**2,
5. = Cf. **446.**2. (Hey, tulip, tulip etc.)

461.

1. = Cf. **444.**1, 2. = Cf. **445.**2.

3. I have three casks of wine,
All three have been tapped.
It's sweet as honey,
One looks at what one likes.

4. = Cf. **454.**2.

5. Hey, small kettle, big kettle,
There are unwashed vessels in it.
Wash up, pretty girl, the vessels,
Then you can cuddle the lad!

6. = Cf. **457**.7.

462.

For melody see **461**.

1. = Cf. **444**.1, 2. = Cf. **454**.2.

463.

1. = Cf. **444**.1, 2. = Cf. **454**.2.

3. Hey, dom, dom, dom, dom, dom, dom,
Feel my thigh!
Feel my thigh,
Not even my mother shall I tell about it.

464.

1. = Cf. **446**.1. 2. = Cf. **454**.2,
3. = Cf. **445**.2, 4. = Cf. **463**.4.

5. Hey, Buda Castle, Buda Castle,
Alas, many {lads / girls} have cheated me so far.
If this one cheats me too,
I'll curse him/her to die.

465.

1. Hey, I'm revelling, revelling,
My potatoes are not dug up.
I'll never have them dug up,
For my sweetheart is estranged from me.

2. = Cf. **446**.2. (Hey, Buda Castle, Buda Castle etc.)

466.

1. Alas, my Dear, woe is him
Whom nobody gives kisses.
Lo, yesterday night I was given some,
Brought to my place.

2. Alas, much rain, much mire!
Alas, many lads have cheated me already.
If this one cheats me,
I shall curse him to die.

3. Three bushes of wild hemp,
Marry, blind man!
Marry this lame lass,
Strike down her waist.

*

4. = 3, 5. = Cf. **457**.8, 6. = 2.

*

7. = 2, 8. = **445**.3, 9. = 5.

467.

1. = Cf. **454**.2, 2. = Cf. **444**.1.

468.

Cf. **445**.2.

469.

1. = Cf. **444**.1, 2. = Cf. **445**.2, 3. = Cf. **454**.5.

470.

1. Hey, rosemary, rosemary,
The shirt has torn off my body.
I have not got a sweetheart
To mend my shirt.
I shall have a sweetheart
Who will mend my shirt.

2. = Cf. **454**.2.

471.

1. Alas, how dry my throat is!
For wine I'll sell away my chignon.
I'll not sell it for brandy
For brandy is very bitter.

2. = Cf. **444**.1.

472.

1. Hey, goose-foot, goose-foot,
Slim is the pretty girl's waist.
It is becoming her if she is slim,
A brown lad loves her.

2. If you go away, my violet,
I'll have no more merry hours,
Neither merry hours, nor merry days,
I die for you, my dove.

3. Hey, goose-foot, goose-foot,
Where shall we pass the night?
We shall sleep together to-night,
We shall have a good time, sweetheart.

473.

1. = Cf. **444**.1.

2. Hey lily of the valley, lily of the valley,
Heaven belongs to girls.
Neither heaven, nor hell,
Even the friar likes to thrust in.

3. = Cf. **454.**2.

4. Paling of thin boards,
The cuddling can be peeped through it.
Cuddle, sweetheart, to your heart content,
I won't cast it in your teeth.

5. = Cf. **445.**2.

474.

1. = Cf. **454.**5, 2–3. = Cf. **457.**7–8.

475.

1. I have three casks of wine,
All three are tapped.
It's sweet as honey,
One looks at what one likes.
You see, I like a brunette,
If I look at her, I laugh.

2. Aye, reseda, reseda,
Slim is the girl's waist.
If she is, it becomes her,
She is loved by a brown lad.
You see, I love one,
I'll never forget her.

476.

1. Three pints of cumin-seed,
Erzsi Szabó, whom do you belong to?
I don't belong to anybody,
Only to Imre Bottyány.

2. Imre Bottyány, you must marry her before soon,
For even the hen knows of it!
If the cock knows of it,
It will spread it, to be sure.

"It is known already! Cock-a-doodle-a-doo!"

477.

1. Hey, grief and sorrow, grief and sorrow,
What has been risen on my head?
A marvellous wreath,
A great grief on my heart.

2. = Cf. **444.**1.

478.

1. = Cf. **463.**5, 2. = Cf. **445.**2.

479.

1. = Cf. **444.**1.

2. This day is breaking beautifully,
The gendarme is coming with irons.
He'll cast them on my hands,
So he leads me to the prison.

3. = 2.

480.

Hey, hemp-seed, hemp-seed,
{Julcsa Dávid, whom do you belong to?
{(Pretty brown girl)
I don't belong to {anyone
{you.
Only to {András Takács
{(my dear lover).

481.

1. = Cf. **445.**2.

2. This pretty girl is stringing pearls,
Her eyes are burning like fire.
If my eyes were burning like hers,
It would be worth a hundred florins.

482.

1. Hey, rosemary, rosemary,
The shirt has torn off my body.
I don't have a sweetheart any more
To mend my shirt.

2. = Cf. **457.**9.

3. Hey, revelling, revelling,
My potatoes are not dug up.
Let my wife dug them up,
I put all my confidence in her.

4. Hey, red wine, red wine,
It'll be soon my turn.
Fill it, sweetheart, to the brim,
I'll drink it to the bottom.

*

5. = 1.

6. Hey, revelling, revelling,
My potatoes are not dug up.
I don't have a sweetheart any more
To mend my shirt.

483.

1. = Cf. **482.**1, 2. = Cf. **444.**1.

484.

1. = Cf. **445.**2.

2. This day is breaking beautifully,
The gendarme is coming with the irons.
They'll cast them on my hands,
So will they bring into the one-cell.

485.

1. = Cf. **444.**1.

2. The moon is shining beautifully,
Heaven belongs to girls.
Tall is the briar-bush,
Hell belongs to lads.

486.

1. = Cf. **445.**2, 2. = Cf. **444.**1.

3. In the convict prison of merry Eger
I am closed up in a one-cell alone.
Come, sweetheart, redeem me,
Don't let me wither away here!

4. I shall redeem you, to be sure,
I shan't let you wither away.
I'll sell away my fancy shawl [wedding present],
I'll redeem my lover.

487.

1. Hey, revelry, revelry,
We are going to see a nuptial feast this summer.
Come, my rose, cuddle me!
I shall also cuddle you.

2. = Cf. **446.**1.

3. Hey, sorrow and grief, sorrow and grief,
I'll not cut any more reed.
And if I cut, it won't be much,
May my lover's horse have enough to eat.

488.

1. = Cf. **444.**1, 2. = Cf. **454.**2.

*

3. = 1.

489.

1. = Cf. **445.**2.

2. Three cabbage lettuces,
Aye, how beautiful cabbage lettuces!
I don't want any lettuces
I only want her who hoed it.

3. = Cf. **444.**1.

490.

1. = Cf. **499.**1, 2. = Cf. **446.**2.

491.

Cf. **445.**2.

492.

1. = Cf. **444.**1.

2. Hey, don't go away, don't go away,
Stay with me for the night!
I'll give you such paired kisses
After which you'll lick your lips.

493.

1. = Cf. **446.**2, 2. = Cf. **454.**2.

*

3–4. = 1–2.

494.

1. I have three casks of wine,
All three have been tapped.
It's sweet as honey,
One looks at the one he likes.
You see, I love a certain one,
If I look at her, I laugh.

2. = Cf. **457.**7.

495.

1. = Cf. **457.**6.

496.

Cf. **445.**2.

497.

1. = Cf. **444.**1, 2. = Cf. **446.**2.

498.

1. = Cf. **445.**2. (Thin thread, cumin seed etc.),
2. = Cf. **457.**7,
3. = Cf. **457.**8, 4. = Cf. **446.**2.

5. A gopher is in the hole,
There is nobody to pour it out.
Wait, gopher, I'll pour you out,
I'll tie you on {a tiny-tiny red ribbon! / the tape of my pants!}

6. He will not come off badly
Who can marry her.
Crispy hair, tiny lips,
I am her sweetheart.

7. She is crunching yellow sugar,
It's that she cajoles me with.
Don't cajole me,
For I'll never be yours.

499.

Hey, rosemary, rosemary,
The shirt has torn off my body
hn Maris, my wedded wife
Will mend my shirt.

500.

1. = Cf. **444.**1, 2. = Cf. **454.**2, 3. = Cf. **445.**2.

501.

1. = Cf. **444.**1, 2. = Cf. **454.**2. (Hey, rosemary, reseda etc.)

502.

1. Hey Marcsa, where have you been?
Have you been at the rettery?
You came home all soaked,
Give me a kiss, darling!

2. = Cf. **499.**1.

503.

1. = Cf. **499.**1, 2. = Cf. **454.**2. (Hey, rosemary, reseda etc.)

504.

Now, that you've drunk and eaten,
You have to leave this place!
The cask is half filled already,
The gourd does not reach it's level.

505.

1. = Cf. **448.**1, 2. = Cf. **444.**1.

506.

1. Three pints of cumin-seed,
{János Csonka, you are a brave lad indeed! / (Hey, what a proud lad)}
What use is your pride
If you don't have a nice wife!

2. Railing of thin deals,
The cuddling can be seen through it.
{Cuddle, Marcsa / Cuddle, love} to fill your pleasure,
{Nobody will / I shan't} cast it in your eyes.

507.

1. = Cf. **454.**2.

2. Alas, my God, what have you sent on me
When brought me into this marriage.
You gave me a nice one, but not a good one,
One that cannot meet my pleasure.

3. {My Dear, how good you were, / My God, how gracious you were,}
When you made me marry.
You have given me a nice one, a good one,
{A pearl / A wife} for me, that meets all my pleasure.

4. My God, be gracious to me,
When you lead me to marriage!
Give me a fair one, a kind one,
The one who fills my pleasure!

508.

1. Hey, rosemary, rosemary,
The shirt has torn off my body.
If it is torn, I'll have a mate
To mend it in the summer.

2. Hey, lily of the valley, lily of the valley,
Heaven belongs to girls.
Tall is the briar-bush,
Hell belongs to lads.
It's full of lads,
There's no room in it for girls.

509.

1. = Cf. **499.**1, 2. = Cf. **446.2.**

510.

1. = Cf. **454.**5, 2. = Cf. **457.**7.

511.

1. If somebody happened
To bore me out instead of a cask,
I should not tell him,
It's big, take it out of me.

*

2. On the market-place of Sátoraljaújhely
A woman offers for sale her cunt.
Two farthings for a blond,
Twenty dollars for a brown one.

512.

1. = Cf. **445.**2.

2. Hey, rosemary, rosemary,
The shirt has torn off my body.
If it is torn, I'll have another,
I have got mistresses by the hundred.

513.

1. Hey, Budapest, Budapest,
Lie beside me, tender body!
I won't lie beside you,
For I shall not be yours.

2. = Cf. **463.**5.

3. Hey, meadow-saffron, meadow-saffron,
Don't bloom to me any more!
You have been blooming for a long while,
Still I've never become yours.

514.

1. My grandfather was a rich husband,
He left a great wealth upon me:
Ropes of six oxen,
The shafts of three hay-forks.

2. If I get utterly mournful,
I'll drink away five ropes,
The sixth one I take
And tie round my neck.

515.

1. So long as I live, I'll always rue to my death
That I asked for the hand of Kalári!
Why didn't I ask for the hand of Mariska,
The consoler of my heart?

*

2. Down by the garden there is a grey horse,
The mayor has driven it in.
The horse kicked the mayor
So that he died on the third day.

3. Poor mayor, it was a pity indeed,
How brave drawer-puller he was!
What he drew from the poor,
He gave it to the rich.

4. Rejoice, peasants,
Your mayor is dead.
What you'd never imagined
Your grey horse's done to him.

516.

1. White bean-flower,
Don't come to us to the day-light!
Come to us when it is dark,
So that I may sit in your lap!

2. The fence is made of thin planks,
The necking can be peeped through it.
Embrace me, sweetheart, to your pleasure,
To your health!

3. Round courtyard, little house,
Pretty brown girl, what are you doing?
I am making myself prettier,
Waiting for my lover.

517.

1–2. = Cf. **516.**1–2.

TYPE XLVIII

518.

1. May the Lord deal heavily with the butchers!
Why did they chop off the legs of the little calves?
The poor little calf cannot stand on feet,
The wretched foot-soldier has to carry it on his shoulders.

TYPE XLIX

(519–588.)

519.

1. Three-coloured is the hair of my horse.
Why was I forced to go to the soldiers?
I am not allowed to love my sweetheart,
For whom I had to suffer so much.

2. A dear mother raises her son,
But she doesn't know who will take care of him.
Joe Francis will take care of me,
He will gird his bright sword on my waist.

520.

1. Hostess, why is your dog barking so loud?
I am not here to steal in your courtyard.
I am not here to steal in your courtyard,
I heard my lover's voice calling from the inn.

2. Auntie Kati, let me lie on your bed,
Let me place my right hand on your belly!
I am not going to do any uncouth thing,
After midnight I'll untie my pants.

3. Onions have red skins.
Why don't I have got a mother as others do?
If I had such one as others have,
I should not be the emperor's soldier.

521.

An old boat is put in moor on the bank of the Tisza,
My lover lies in it killed.
I look the boats over and over,
Yet I cannot find my dove.

522.

1. János Sipos has sold his donkey,
And drank away all the price he got for it.
His wife went after him with wailing words:
Where is the price of the donkey, you gallows [bird]?

2. Hostess, bring some wine and jelly,
Let me feast this old hag!
I don't want your jelly, nor your wine,
I only want you to give back the price of the donkey!

3. Son Ferkó, stay with the regiment,
You are worth more than all the rest of the lads!
You'll get three stars on your collar patch,
Thirty foot-soldiers will listen to your commands!

*

4. János Sipos has sold his donkey,
He drank away its price that very night.
His wife went after him, wailing:
Where is the price of the donkey, you old rascal?

5. Hostess, bring some wife and jelly,
Let me feast this old hag!
I don't want your wine, nor your jelly,
I only want you to give back the donkey...the price of the donkey!

*

6. = 4.

7. Hostess, bring me some wine and jelly,
Let me feast this old hag!
Son Ferkó ... *(the singer stops and begins the line anew:)*
I don't want your jelly, nor your wine,
I only want you to give back the price of the donkey!

523.

1. *Rika-rika-rika-rika paprika,*
My wife Mariska is angry with me.
If she is angry, I'll sell the paprika,
And drink away the price of it to-night.

2. Wife, you can't earn so much
That I were not able to drink it away.
I'll sell the paprika on the market-place,
And drink away the price of it to-night.

524.

1. In the year of eighteen hundred and sixty-one
The good Lord looked down upon the earth.
He looked round the whole wide world to see
How the outlaws of Zala were amusing themselves.

2. The dry leaves are [lit. the dew is] rattling-clattering under the outlaw's feet.
The year's at midsummer, the peasant is reaping.
He is wasting-losing, the poor soul, his strength,
He falls asleep, lo, his six oxen have been driven away.

3. But the servant runs in, and a threatened man is he,
My dear master, not a single ox is seen in the pen!
There is swearing in nooks, corners and in the ditch,
The husband is praying from right and from left.

4. On the day of Creation it has been ordered by the Lord
That reckless outlaws should also live in this world.
For if no reckless outlaws lived in this world,
The good husband could not say a prayer!

5. There are such literate men among the outlaws
Who don't need either a notary or a judge.
He is able to write the seller's cattle-licence,
As if the chief-judge had written his name under it.

525.

1. The rush has all been taken out of the Balaton,
   The lads have all been carried out of Zalavár.
   Two or three wretched cripples have been left at home,
   Over you, girls, even the sky has got cloudy.

2. My dear mother has always warned me to be good,
   And not to open the inn's door.
   For if they break in my reckless head,
   I have no sweetheart to heal me.

*

3. The rush has all been taken out of the Balaton,
   The lads have all been carried out of Zalavár.
   Some two or three merry / wretched } ones have been left at home,
   Over you, girls, even the sky { has cleared up. / has got cloudy.

4. = 2.

526.

The dry leaves are rattling-clattering under the outlaw's feet.
The year is at midsummer, the peasant is reaping.
The peasant is wasting-losing his strength,
And if he falls asleep, his six oxen will be driven away.

527.

1. The Miss's herd of cattle is grazing calmly,
   The Miss gets up and walks after the herd.
   She calls out to the cattle-herd from afar:
   My sweet cattle-herd, lay down your felt-coat.

2. I cannot lay down my felt-coat,
   For the inn is near, and my herd will be driven in.
   Don't worry about that, my sweet cattle-herd,
   My dear father will redeem the cattle if I tell him to.

3. Daughter, daughter, I'll sooner disown you, my daughter
   Than give you in marriage to a cattle-herd.
   I don't mind, dear father, you may disown me,
   But my heart will break for the cattle-herd.

528.

1. Below there [I see] six fine colts unguarded,
   Their legs are put in brazen hobbles.
   Go, pal, drive hither the six colts,
   I shall cut the hobbles from their feet.

2. If you cut the hobbles from their legs,
   What are you going to do with the colts?
   I shall lead them to where the sun sets,
   I am sure, the owner will never find them.

3. My wild colt is finely saddled,
I'll have it leap in the middle of the herd of cattle.
I'll separate thirty-three heads of cattle,
Inn-keepers, let you be growing rich as well!

4. My wild colt is finely saddled,
I'll have it leap in the middle of the stud.
I single out three grey and six cream-coloured horses,
For which, I know, the county will not be after me.

5. My wild colt is finely saddled,
I'll have it leap in the middle of the fair.
I'll ask a low price for my wild colt:
It's a long time since my pocket is crying for bank-notes.

529.

1. A red apple is rolling into the ditch,
Lean, sweetheart, on my young shoulder!
Lean, sweetheart, on my young shoulder!
I'll occur to your mind in the war.

2. A red apple has fallen into the ditch.
It has fallen into dirt and mire.
I lift the red apple, I wash it,
I kiss my sweetheart a hundred times.

530.

1. I plough up the grave-yard of Somogyvár,
I set red Whitsun pink in it.
Full pinks are blooming round and round,
Pál Mészáros is withering in the middle.

2. Pál Mészáros comes from a lordly stock,
He does not need a silken eiderdown.
He does not need his sweetheart's wadded quilt,
His ample pants are broad enough to cover her.

531.

1. My dear mother often asked me to be good,
Not to go and open the inn's door!
I didn't lean to the word of my dear mother,
It's therefore that I have become the lover of a brown girl.

2. There's a willow-tree on the bank of the Tisza,
There stands a golden-haired palfrey under it.
Its bridle is decorated with red ribbons,
Come on, sweetheart, help me mount it.

532.

1. Below there a bay colt is grazing,
Hey, how beautifully the hobbles are clinking on its legs!
Go, pal, turn the colt this way,
So that I may cut the hobbles off its legs.

2. When you cut the hobbles off its legs
Whither will you drive the colt?
I shall drive it to where the sun sets,
I am sure its master will never walk there.

3. I sent word to the lords of Kaposvár:
Don't you shoot my horse from under me!
Look, look, the deuce of the outlaw!
He does not care his own life, only that of his horse.

4. I sent word to the lords of Kaposvár:
Forgive me this slight misdeed of mine!
I'll drive them two fine cows with calves,
For which, I know, the county will not be searching for me.

5. Under Halas I caught four bay colts
Before dawn I myself was put in hobbles.
The chains on my hands and feet rattle.
My darling, would you please look at me!

*

6. How I whish to go to church
When my sweetheart is taken to swear the wedding oath!
I should hear how her heart is throbbing,
Whether she disowns me.

7. The fire of hell has small flames,
Every false little girl will be sentenced to burn there.
I myself have had a false one in Szenna,
In time she may get there as well.

8. The Tisza is burning, the Danube is burning overgrown with weed,
My lover's cheeks are burning for they are red.
They are getting red as roses are at dawn,
For you, sweetheart, I am dying of sorrow.

533.

1. The Miss's herd of cattle is grazing calmly,
The Miss is walking after.
From afar she calls to the cattle-herd:
Cattle-herd, dear heart, spread your felt-coat!

*

2. = 1.

534.

1. The foggy grass is rustling under the outlaw's feet.
The peasants are harvesting at midsummer.
If brave outlaws did not turn up here and there,
No rich men would ever say a prayer.

2. God has created the outlaws,
It's by them He punishes the rich.
If brave outlaws did not turn up here and there,
No rich men would ever say a prayer.

535.

1. I drive out my ring-wether to grass,
   It is sounding its bell sadly.
   Nosing some strange smell on the plain,
   It looks back, six gendarmes are walking after it.

2. Six gendarmes have no power enough
   To drive me away from my flock!
   Not until my head-shepherd comes out of the inn
   Shall I leave my flock.

3. Towards evening my head-shepherd walks out [of the inn],
   He keeps asking: Where are you driving my good lad?
   We are now driving him down to Zalaegerszeg,
   To place him in the bottom of the jail.
   Yellow clay will suck up my body!
   My dear little angel, forget my name!

536.

1. The oxen are ploughing, the yoke is rattling-jangling,
   Hard is the soil in the field of Haraszti.
   It is so hard that it does not yield to the plough,
   Every girl holds her sweetheart to be most handsome of all.

2. The young farm-hand went on ploughing barefooted,
   He has left his boots at home to be shod.
   Nine smiths didn't dare to do the job,
   For they could not make rosy shoes.

*

3. There are plenty of barracks in Budapest,
   And there is no want in soldiers in them.
   Hussars, foot-soldiers, cart-men, and artilleries,
   Jaegers, all being good-looking young men.

4. And I am visiting them one after the other,
   I find them tidy to the last button.
   Each has a passirshein [a grant of leave] in the hand,
   And love burning bright in his heart.

5. I select the handsomest for myself,
   The bravest one, the smartest one.
   Binding my arm to his arm,
   So I walk along the Andrási street.

*

6. Hey, gypsies, gypsies of Márkos,
   Play this song sadly!
   Play loud so that all people may hear it:
   Is there anyone to take pity on this pretty girl?

7. Twelve, thirteen, fourteen,
   Hey, you famous, brown pretty girl, where are you walking?
   I am walking after my old lover,
   I ask him if he loves me still dearly.

8. = 1.

537.

1. I walked through the cemetery of Szentlászló,
I lost my red velvet handkerchief.
I don't mind my red velvet handkerchief,
I only grieve for my sweetheart of old.

2. The moon's shining between two trees,
My darling is combing her hair in it.
The wind blows her curly hair this way and that,
Alas, darling, in vain did you love me.

538.

1. Dear mother, if you've got tired of keeping me,
Drive and sell me at the fair.
Maybe my sweetheart has that much in his pocket
That he won't let me be sold on the cheap.

2. I didn't know that the honey would be bitter,
That you, sweetheart, would be naughty and false.
You cheated my heart with false words,
May God the Lord punish you for it.

539.

1. In summer and winter I keep picking rags,
I blow my whistle up and down the streets.
An auburn wench looks out here and there,
I am choosey, for she is a bit oldish.

2. Down there a fine brown lass
Calls out to me in this tone:
I say, Jew, have you got ribbons for my apron?
Hurry up, Jew, the time is up.

3. I take out the ribbons smiling,
Hurry up, Jew, don't steal my heart.
Down there my mother is waiting for me,
My heart will be aching for you.

4. But why is it aching, I'm no Jewish girl,
My heart's aching for a fine Hungarian lad.
You, Jew, keep picking rags and bones,
You'll never have a fine Hungarian girl.

5. But I'm going to buy the book and a rosary,
I will have a nice Hungarian girl.
I will convert to the catholic faith,
I will worship the holy mother of Jesus Christ.

6. I would pray but I can't, sorry,
I never went to school.
My mother would have taught me,
Had the churchyard not been her grave for long.

7. I sent a message to God the Creator:
He shall not create any more orphans like me.
For an orphan is lonely day and night,
Even the sun shines upon him differently.

540.

1. Peasant lad, don't load your cart too heavily,
Take pity on your poor oxen.
Two are lame, the third can't walk,
The fourth can't cope with the cart.

2. The dry grass is rustling under the young outlaw,
The peasant is harvesting in mid-summer.
He wastes his strength so much, poor thing,
He oversleeps the theft of his fine oxen.

3. He drives his four poor oxen to the market,
And the outlaw returns to the wasteland.
Cornflower is under his head, his pillow,
Pearly dew is his blanket to cover him.

541.

1. When they taught me how to reap,
How to bend pure wheat on my sickle,
I rather go for a walk in the green woods
Than go and reap pure wheat.

2. When we go to the church to get wed,
My tears flow one after the other.
Ah, God, how shall we take the oath,
If I don't love you with all my heart?

3. The basil is broken off with its twig,
The almond tree's fallen with its blossoms.
We parted with each other, my sweet rose,
As a star parts from its fine glow.

4. The lark's singing in the farrow,
I got a letter, my sweetheart wrote it.
I read in it with tears in my eye:
Only death will part us, if it may.

542.

1. Mother dearest, may God give a good evening.
We've brought the blue-eyed lass.
Not because I want to love her,
But to make it easy for my mother.
Not because I want to love her,
Just to put her money in my pocket.

2. = 1.

3. Mother dearest, may God give a good evening.
We've brought the blue-eyed lass.
Not because I want to love her,
But to make it easy for my mother.

543.

There are three melons on a tendril, all yellow,
There is a number carved on their sides.
I have cut that noble number.
How much I am thinking of you, darling.

544.

1. Six bay colts are grazing untended over there,
All six have their legs in hobbles.
Come on, buddy, lets catch that colt,
I'll take the hobbles off its legs.

2. When you've taken the hobbles off its legs,
Where are you going to put the colt?
We'll take it the way the sun goes down,
Where, I know, its owner never goes.

545.

We've bundled up Géza Kovács' tobacco,
We're going to drink a toast to it.
If he doesn't serve good drink for a toast,
Let all his tobacco be bought as scrap.

546.

1. Three girls dressed up in white
They walked to the Hungarian steam engine.
Hungarian steam engine, take me far away,
Take me in front of the big chemist's.

2. Mister chemist, uncle János, come out,
Bring out three kinds of rouge.
Three jars of rouge is not too much,
Its price is in my lover's pocket.

547.

1. My little bay in the roofed rajcsur*
Did not jump well into kurcer kalup.**
Sergeant! This Hussar shall go to report,
After report he shall be put into jail.

2. My little bay's only pawing the stanc***
For no one knows what's wrong with it,
For no one knows what's wrong with it,
Its master's going on a long leave.

3. Don't be sad, my little bay horse, for me,
I've treated you well for three years.
I'll give you over to a recruit for cleaning
Who still has a long time to serve.

* Ger. Reitschule = riding-hall
** Ger. kurzer Gallop = hand-gallop
*** Ger. Stand = stall

548.

The red kerchief has been put out to flutter
Twenty have gone to sue for Erzsi Bódi's hand.
I say, Erzsi, you've fared better than I
Paja Kalyik will marry you, not me.

549.

1. I've bought my wife at a high price.
I've brought her over thirty borders,
I've brought her over thirty borders.
I won't give her away for all the world.

2. If you knew, you brown lad, that you didn't love me
Why did you bring me off from a distant land.
You should have left me in my home
In my mother's leaf-covered gate.

3. Brown lad, if you're weary of loving me
Take me to the market to sell me.
Put me on sale for three thousand forints
Give me to my sweetheart for a kiss.

550.

The red kerchief has been put out to flutter
Three people went to sue for this girl's hand.
Well, little lass, you've fared better than I
This lad's going to marry you, not me.

551.

Hay, hay, hay is growing in the meadow.
I haven't talked to my sweetheart this week.
I'll talk to her after lunch on Sunday
When we walk down the main street of Bükkszék.
I'll talk to her after lunch on Sunday
When we feel like it after the noodles.

552.

1. The wild dove is picking pure wheat.
The great bell of Felsőtárkány is tolling nicely.
It says on all of its four sides
My sweetheart is matchless in Felsőtárkány.

2. I've bound up the pure wheat into a sheaf.
Falseness resides in my darling's heart.
Oh, the others' all have faithful hearts
But mine's full of deceit.

553.

553 Cf. 552.

554.

At daybreak the little lark sings nicely
When it alights on the barracks' window.
Get up soldier to clean your armament
By six in the morning you must join your regiment.

555.

1. If I yoke six oxen to the cart
That's how I go to the water miller.
Water miller, grind my wheat,
What a long time I haven't seen my sweetheart!

2. = 1.

556.

I won't be a teamster any more.
I won't put a crane feather on my hat
For the crane flies high and sings nicely,
A brown girl is angry with me, she won't talk to me.

557.

1. = Cf. **554.**

2. I'll get up and clean it shining
That's how I'll go to see the captain.
Captain, make your visit, I don't care
I'm waiting for my discharge next autumn.

558.

1. In the year eighteen eighty-seven
What happened in the district of Szuha?
A little girl made up her mind to die
She bought the weapon of the executioner in Buda.

2. When she turned off to the top of the dike
She spread her mourning scarf on the ground,
She spread her mourning scarf on the ground.
She stabbed it into her heart.

3. Let a letter of grief be written to my mother
She shall come to the funeral of her daughter.
I leave my golden ring and golden watch here
I put them in pawn for my funeral.

559.

1. Maybeetle, don't eat the cherry!
I prefer a maiden to a young wife.
For the maiden's waist is slender and slim
Her hair's curling onto her {right / left} shoulder.

2. I used to have a fair lover but now have none
For the great flood of Arad took her.
I've been fishing for nine nights and nine days
But her body I've never found.

3. On the tenth day I fished out her scarf
I had her name written in its four corners
I've had grief put in its middle.
Oh God, how lonely I've remained!

4. It's not cold yet the lake's frozen over
I have no love, yet the word goes round about me.
What if I kept a beautiful lover
This wretched world would condemn me.

560.

1. I am little yet my darling loves me.
I'm treacherous, that's why he's angry with me.
You've cheated my heart with falseness
May God never give you comfort.

2. I must go, I should have gone already
Had love let me go.
Love has settled on my sad heart
It did not let me go on my way.

561.

1. = Cf. **559.**2. (I used to have a good mother... etc.)

2. On the tenth day I fished out her scarf
I had her name sewn in its four corners
In its middle I had sorrow placed.
Oh God, how lonely I've remained!

3. = 2.

562.

1. = Cf. **552.**1.

2. I bound up the pure wheat into a sheaf.
My sweetheart has not a single true word.
Others' have a real true heart
But yours is full of deceit.

563.

1. = Cf. **561.**1.

2. On the tenth I fished out her scarf
I had her name sewn in its four corners
A sad flower in its middle.
Oh God, how lonely I've remained!

564.

1. Stop, Hungarian, stop German, stop Slovak,
It won't be like it was before!
Now our brothers number more, too
In the inn we are the real men.

2. What is a man's life worth
Who always keeps his hands in his pockets?
He doesn't dare to love another's wife
For he's afraid that he'll be damned.

565.

1. = Cf. **528.**1.

2. If we have rasped the hobble off its legs
Now, buddy, which way shall we drive the colt?
We'll drive it the way the sun goes down
Where its former master never goes.

3. It's raining, it doesn't care who gets soaked
My embroidered cloak and curly hair will get wet.
I'm not sorry for my cloak so much
As I am for my love under my cloak.

566.

1. How much a girl's heart is aching
Whose lover lives in another village!
Oh, mine is in one village with me
Yet my heart cannot find rest.

2. I've got a ribbon with the national colours
in my hair
I am mourning because my love is a soldier.
Now he's back home on a six-day leave
He'll return to the big barracks in Pest.

3. Mother dearest, if you come to Budapest
Go and visit the big cemetery of Pest.
My grave can be recognized by the flower
My cross by the ribbon with the national colours.

567.

a) When I go home drunk from the inn
My wife: Get yourself out of the house.
Window and door are all shut into my face
You bastard, we won't sleep in one bed tonight.

b) 1. My little bay horse, the grass is frosty,
don't eat!
Take me to my sweet rose instead.
Take me, my dear bay horse, there
That my poor heart shan't ache so long.

2. The blonde Danube's glittering from afar
Maybe it has run over its banks.
Don't flood my way, blonde Danube!
I might lead my horse into a hole.

c) 1. His Majesty's written in the letter
Let recruits be brought before him.
He has a lot of old campaigners
He wants to replace them with recruits.

2. Mother, mother, dearest mother of mine
Give birth to girls, not to boys any more!
Because a boy will be drafted
Who will take care of our poor mother?

568.

1. Uncle János has sold his donkey,
He has drunk away its price in the pub.
His wife goes after him wailing.
Where's the price of the donkey,
you old gallows?

2. Landlady, bring us a little brandy
Let me give this old hag a drink.
I don't want brandy or wine
Only the price of the donkey, you old gallows.

569.

1. A golden oriole's whistling in the branch
An old Hussar's reclining on an iron bed.
Get up, Hussar, saddle your horse
Because you'll march today in full dress.

2. The old Hussar leans out of the saddle
To ask a kiss from his old love.
I don't give you any, old Hussar
Why did you deceive my poor heart?

570.

1. Clove, pepper, marjoram, caraway
My sweetheart, what a proud lad you are!
But what good is it to be proud?
You are a farm-hand, just like me.

2. You may go this way or that
You won't find that lass of Szakmár.
She has an apron with a frill around it
She won't look at any kind of a lad.

3. Sweetheart, if you're weary of loving me
You may go and find another lover.
May God give you a better and nicer one
And to me one like you were.

4. Sweetheart, if you're weary of loving me
You may go and find another lover.
You may walk all quarters, big as they are
I'm just as good among girls as you
among the lads.

571.

1. A famous town in the Great Plain is Kecskemét
I was born there, I'm eating its bread.
Its wheat was sown by Hungarian men
It was baked by a nice young wench with beastings.

2. Like a lord I walk about haughtily
My loose-necked shirt is flapping wildly.
I'm wearing my little hat over my left eye
I won't raise it to everybody.

3. = Cf. **528.**1, 4. = Cf. **528.**2.

5. A famous town in the Great Plain is Kecskemét
I was born there, I am eating its bread.
My wheat was sown by Hungarian men
It was baked by a fair young wench with beastings.

6. Like a lord I walk about haughtily
My loose-necked shirt's wildly...
I'm wearing my hat over my right eye
I won't raise it to everybody.

7. = 3.

572.

1. Lajos Varbai has sold his donkey
He drank away its price the next evening.
His wife goes to find him, wailing:
Where's the price of the donkey, old gallows?

2. Landlady, bring a little brandy,
Let me give a drink to this old hag!
I don't want your brandy or wine
Where's the price of the donkey, old gallows?

573.

1. A little lark's singing nicely at daybreak
A brown lass is listening to it in her bed.
Get up, lassie, iron your dress
See your sweetheart off at the station.

2. I don't care that it's thundering
My wheat won't be destroyed by hail.
Francis Joseph will give me bread
Just you, darling, don't forget my name.

574.

1. How hard are the beds in the gaol
Not like at your place, darling.
Two planks are the mattress and pillow
Not like at your place, darling.

2. The little lark's singing nicely at daybreak
An old soldier's listening to it in his bed.
Get up, soldier, clean your armament
Your sweetheart will see you off at the station.

3. = 1.

575.

1. The big bell is tolling in Gyulavári
Zsuzsa Csukás is being taken to the churchyard.
The wreath embraces her coffin
Her mother is following it sadly.

2. In four corners of the Gyulavári churchyard
Weeping willows are dug into the soil.
A fair-haired girl's lying by the farthest
A red rose is blooming on her grave.

3. Come on, girls, let's tear off that rose
Let's wake that girl from her sleep!
I'd wake from my sleep but I can't
Let my mother mourn for me.

4. I may say now: Woe is me
No merry day will break for me any more.
And if it breaks, it will be clad in mourning
My heart will never find rest.

5. Lajos Király, how come your heart didn't ache
When you shot at that fair-haired girl.
It sure did ache, it broke to a thousand parts
When she said: Lajos Király, shoot me!

576.

My embroidered cloak is hung on the nail
I'am not the trash of the girls.
I'm neither the trash, nor the cream of the girls
I won't die just because my sweetheart left me.

577.

1. When I go up that high mountain
I glance out at the great starry sky.
Starry sky, where is my homeland
Where's my dear mother weeping for me?

2. Weep she does not, I've long been forgotten
I haven't died, yet I'm buried.
La la lalaj ... etc.

3. A blue rainbow's crowning the sky
I've just heard my sweetheart doesn't love me.
If she doesn't love me, why does she send letters,
Why does she torment my poor heart?

578.

1. = Cf. **577.**1, 2. = Cf. **577.**2.
(the singing stops in mid-stanza)

3. Mother dearest, if you're tired of keeping me
Take me to the market to sell me.
Give me to the first one who wants me
If you didn't give me to my old sweetheart.

4. = Cf. **577.**3.

5. It's troublesome to keep two lovers
It's troublesome to pick [...] from [...]
I'd pick it but it will prick my hand
The one I loved cannot be mine.

579.

1. How fine the geranium leaves smell!
Why has my sweetheart's love cooled down?
Cool down it may, cool down it may,
I don't care
Saturday night I'll offer my heart to someone else.

2. The deathbird has alighted on our house
Someone will die here soon.
I'll be the one, love's killing me
It's three years now since I've loved my sweetheart.

3. Today I've got a letter by post
I've learnt today that my sweetheart doesn't love me.
If she doesn't love me, why does she send letters,
Why does she torment my poor heart?

4–5. = 1–2, 6–7. = 1–2.

8. Let my boots break when they're brand-new
If I go on courting my love.
I've only been courting her so far
Because her dark-blue eyes lured me to her.

9. I was left an orphan when I was small
I learnt to suffer soon enough.
I learnt how to endure and to suffer
And I know, too, how to love with all my heart.

10. I've got no money, I've spent it all
I've bought a silken kerchief for my love.
I've bought her skirts and underskirts
How oft I've turned back their edge!

11. = 3.

580.

1. Hay, hay, hay is growing in the meadow
They envy that I've found a beautiful lover.
They envy the one I have
Let them take my woeful life.

2. The Tisza flows into the Danube.
The brown gets used to the blonde
For a brown one can love truly
But a blonde forgets you quickly.

3. = Cf. **578.**3.

581.

1. You should come to my window one night,
You should come to my window one night.
You could see my sorrows depicted,
You could see my sorrows depicted.

2. You could see my two pale cheeks,
You could see my two pale cheeks
How pale sorrow has turned them,
How pale sorrow has turned them.

3. My boots shall break when they're brand-new,
My boots shall break when they're brand-new
If I go on courting my sweetheart,
If I go on courting my sweetheart.

4. Green grass may grow in front of
your yard door,
Green grass may grow in front of
your yard door.
For I will never put my foot on it,
For I will never put my foot on it.

582.

1. The handle of my whip is red, not yellow
A number is carved in its middle.
I have carved that marked number in it
I'm embracing the slim waist of my darling.

2. Oh God, I've missed the way
It's not the way I've come from home.
I was going down the village there
Oh God, how shall I go home?

3. The little bird's telling its son
To put its nest in a tall tree.
I'm also teaching my sweetheart
To look for someone else, if she doesn't love me.

4. I've driven my bullock Virág to the field
I've had the dew beaten off before it.
I can't hear the bell of my bullock Virág ring
Beautiful is my darling, she's having a good time with someone else.

5. The raven is washing its son on Good Friday
The world's abusing me right and left.
Let the whole world tell it into my face
What harm I have done to them.

583.

1. Mother dearest, I cannot fall asleep
I can hear a lad talking by my window.
Mother dearest, let me go out to see him!
My heart's aching, I am dying for him.

2. My dear daughter, it's too early to go out
It's too early to talk to the young lad.
I know, mother, I've still got time
I know too that I won't live long.

584.

1. When I go to bed at nine o'clock
Sleep does not {always / then} come to my eyes.
Sleep, sleep, why don't you come to my eyes
{Kati's on my mind all the time. / That I shan't remember...}
Sleep, sleep, why don't you come to my eyes
Kati's in my thoughts all the time.

2. The blue violet bent down its head in sorrow
Because the girls didn't water its root.
Settle, dew, on the root of the {blue violet / blue violet's leaf}
Remember, darling, your old sweetheart.
Settle, dew, on the root of the {blue violet / blue violet's leaf}
Think, my darling, of your sweetheart of old.

3. Could I be twenty again
I'd love a girl of thirteen.
Because all that are over thirteen
Have a {Hussar / rifleman} for a lover.
Because all that are over {fourteen / thirteen}
Have a rifleman for a lover.

4. Red rose, what if I tore you off
Darling, what'd you say if I left you?
{What would I say? / I would say,} I wouldn't say anything else
May God collapse the sky on your head.

585.

1. There's a narrow path in the wheat
My sweetheart got angry last night.
I know too why he got angry with me
Because he had seen a nicer one than me.

2. The blue violet bends down its head in sorrow
There is no one to water its root.
Settle, dew, on the root of the blue violet
I've just found a true lover.

586.

1. I'd love to be a tree in the forest
If someone would set me on fire.
I'd burn all this wretched darn world
That I shan't see my sweetheart in someone else's lap.

2. Rarely are there dense stars ashine in the sky
There are even more people who envy me.
They envy me for my young life
They envy that I have a beautiful lover.

587.

1. Musk melon, water melone, with their tendrils
An old woman and her son are angry with me.
If he's angry, he should be angry with himself
He should fling himself into the troubled Tisza.

2. When a girl becomes a bride
She'll make a tall bun of her hair.
Her tall bun will be admired by many
Her docile husband will be envied by the girls.

3. I'm a live young wench full of pep
The lads want kisses – I give them.
I give them by twos and threes
I don't care what the village says.

4. What if I tore you off, peony?
What'd you say, darling, if I left you?
I'd say: May God the Almighty damn you
You haven't been a true-hearted lover, anyway.

5. Had you been my true-hearted lover
You'd have come to see me every night.
That you haven't been my true-hearted lover
May God the Almighty damn you for it.

6. The water of the Tisza is troubled, not clear
I've led my bay horse to it, but it won't drink.
Why should he drink when it's troubled
I'm never free with my sweetheart.
The water of the Tisza won't always be troubled
One day I'll be free with my sweetheart.

588.

1. The lark's singing nicely in the farrow
My letter was written by my auburn sweetheart.
I'm reading with tears in my eyes
That only death may part us.

2. I lie down at the foot of my haystack
Rosemary is planted all around it.
I tear out the rosemary by its root
But I won't part with my sweetheart.

TYPE L

(589–593.)

589.

The oat's being harvested beyond the gardens
The stack's being built in my courtyard.
On its top the nightingale is singing
I wonder, darling, if you think of me.

590.

At daybreak, at daybreak on Thursday
A dog barked at me.
Here, you dog, a penny, two pence
Don't bark at me again at dawn.

591.

The stave of my pail got a hole in it
My sweetheart has left me in her sorrow.
If she's left me, she'll wait for me, wait for me
At the thundering stonebridge of Lice.

592.

Uncle János, don't go away at night
Sleep with me at night, at night.
I won't sleep with you at night
For the girls, the girls will learn about it.

593.

A red apple's rolled out into the mud
The one that'll pick it won't fall in vain.
I've picked it up, washed the mud off
Yet I parted with my sweetheart.

TYPE LI

(594–664.)

594.

Over there, higher there. It's raining over here.
Don't go there, little girl*, you will fall!
Your tiny skirt** will get muddy
Your mother*** will beat you for it.

* sometimes a name is put here to play on words (if there is "it is sleeting" in the first line: dara-Vera, but rhyming anyway, like in the "classical: it is raining": eső-eleső)
** or in other songs: hoop skirt/tiny boots/tiny dress/yellow shoes, etc.
*** or in other songs: nurse/lover, etc.

595.

1. = Cf. **594.** 2. = 1, 3. = 1.

596.

1. = Cf. **594.**

2. Over there is our house
Our daughter is not yet ready for marriage.
She'll be ready for marriage next year
Then she'll be good at cooking and sewing.*

* in other songs: Marry her, buddy, she is a good match for you/Much to the liking of the lads/Ready to lie under a lad/But not ready for every lad, etc.

597.

1. = Cf. **594.**

2. Over there, over there. The Jew is living over there
He has everything for sale
He measures the ribbons by the ell
Gosh, he cheated me badly on St. Andrew's day.

3. = Cf. **596.2.**

598.

In the middle of the street in Őriszentpéter
Stood a girl with fixed eyes.
She stared at me with those fixed eyes
Like when a sheep had kidded.

599.

1. = Cf. **594.**

2. Over there. It'sraining over there.
Don't go that way, darling, you will fall!
Your red panty will get muddy
No bitter curd will grow in it.

600.

Cf. **594.**

601.

1. I'll go down over there
I'll come up over here
I bend down and tear off a rose
I won't remain without a rose.

2. It's raining over there.
Don't go that way, darling, you will fall!
Your tiny boots will get muddy
Your mother will beat you for it.

3. The Jew's singing over there
The judge's dancing over here.
The louder the Jew is singing
The faster the judge is dancing.

602.

1. = Cf. **594.**

2. Over there. It's sleeting over there.
Don't go that way, Tera Kucsera!
Your tiny shoes will get muddy
Your lover of Csut will see it,
Your lover of Csut will see it.

3. Over there. The snow has fallen over there.
This pretty girl is ready for marriage.
A few impostors are hanging around her
Like foxhounds around the leveret,
Like foxhounds around the leveret.

4. Over there. The sun is shining over there.
I pull my hat over my eyes
If I catch sight of my sweetheart.
I push back my hat
So I embrace my sweetheart.

603.

Cf. **594.**

604.

Cf. **594.**

605.

Your tiny skirt will get muddy
Your mother will beat you for it.

606.

Over there it's raining.
Don't go that way, darling, you will fall!
Your tiny shoes will get muddy,
The ones your sweetheart of old bought you.

607.

Cf. **594.**

608.

1. = Cf. **594.**

2. The lamb's nursing on its knees
The girls give nowadays standing.
When I stick it between her legs
She says: well, you know something.

609.

1. = Cf. **594**,2. = Cf. **594.** *var.*, 3. = 1, 4. = 1.

610.

Cf. **594.**

611.

1. = Cf. **594.**

2. My sweetheart lives over there
I go to see her by steam engine.
Its linchpin is made of rosemary
My darling's tiny eyes are deceptive.

612.

Cf. **594.**

613.

1. = Cf. **601**.3, 2. = Cf. **594.**

614.

1. = Cf. **594,** 2. = 1.

615.

Over there it's raining.
Don't go that way, little girl, you will fall!
Your dress will get muddy
Your mother will beat you for it.
Your panties will get muddy.
From what will the bitter curd be made?

616.

1. How nicely it's raining!
Don't go that way, darling, you will fall!
Your crimson boots will get muddy.
Believe me, your mother will beat you.

2. Come this way, there's no mud here!
There's no padlock or latch on my door.
There's a golden handle on my door,
There is a lord in my bed.

617.

1. = Cf. **594,** 2. = Cf. **596.**2.

618.

1. = Cf. **594.**

2. The flower is blooming over there
I can smell its fragrance all night.
Who shall I cast my black eyes on,
Who will console my heart?

3. = Cf. **596.**2.

619.

How nicely it's raining!
How green the meadow is!
In its middle is my sheep grazing.
My sweetheart is a shepherd.

620.

The bells have been rung in Felsőrás
For the priests are all very false.
The priest must be pelted at
He shan't lure the women in.

621.

1. = Cf. **594,** 2. = Cf. **596.**2.

622.

Cf. **594.**

623.

Cf. **594.**

624.

1. = Cf. **594.**

2. Over there it's raining.
Don't go that way, Bora Hutai!
For your slippers will be muddy
Your brother-in-law János will beat
you for it.

625.

1. = Cf. **596.**2, 2. = Cf. **594.** (At the end of the village...)

626.

1. = Cf. **594,** 2. = Cf. **596.**2.

3. The rose is blooming over there.
How strongly its fragrance can be smelled!
The more its branch is shaken
The more its fragrance can be smelled.

627.

1. = Cf. **594.**

2. The vinegar is flowing over there
...
Though he has gone, I'll find him
An auburn lass will be your bride.

628.

1. = Cf. **594,** 2. = **596.**2.

629.

Cf. **594.**

630.

Cf. **594.**

631.

Cf. **594.**

632.

1. Where do you live, uncle? – In Rudas.
What does the good wine cost? – Twenty.
Thirteen pence is a pint.
I'll kiss you, darling, tonight.

2. Come this way, there's no mud here!
There's no lock on my door.
The tender leaf of the walnut tree
My lover's name is Rebeka.

633.

Come this way, there's no mud here!
There's no lock on my door.
There's a golden handle on my door,
There are velvet slippers on my feet.

634.

How nicely it's raining!
After rain the meadow's nice green.
A lamb's grazing in its middle.
There isn't a finer girl than my darling.

635.

Cf. **594.**

636.

1. = Cf. **594,** 2. = Cf. **594.** *var.*

3. The baker's house is over there,
He's got a daughter ready for marriage.
She's been ready for fifty years.
Take her, buddy, she's the one for you!

637.

The flower is blooming over there,
Wherever it goes I can smell it.
The more I shake its branch
The more I can smell its fragrance.

638.

1. = Cf. **594,** 2. One, two, one, two. Cf. **596.**2.

639.

1. It's sleeting over there.
Don't go that way, Vera Hubera!
If you go that way, Vera Hubera
You'll see you'll have a fit.

2. = Cf. **594.**

640.

1. Boris Csillag, I know your name
For you am I dying.
Look at me, darling, with your deceitful eyes!
They think that you love me truly.

641.

1. = Cf. **594,** 2. = Cf. **639.**1.

642.

1. = Cf. **594,** 2. = Cf. **639.**1.

643.

1. = Cf. **594,** 2. = Cf. **596.**2.

644.

Cf. **594.**

645.

1. = Cf. **594,** 2. = Cf. **596.**2
(Our house is beyond the Tisza...)

646.

Cf. **594.**

647.

Cf. **594.**

648.

1. = Cf. **594,** 2. = Cf. **596.**2.

649.

Cf. **594.**

650.

Cf. **594.**

651.

1. = Cf. **594** (In Balmazújváros it is raining...)

2. The flower is blooming in Balmazújváros.
It is fragrant, I can smell its fragrance.
Give me a kiss, my little sweetheart!
I love you truly.

652.

1. Come the way I'm going.
You'll get to know where I live.
I burn a waxen candle,
I love an auburn lass.

2. I wish he'd love me, he'd marry me,
I wish he'd buy red shoes!
Golden buckles twelve,
Three kerchiefs with gold.

3. There's a duckegg by the ditch.
What fine ribbons this little girl has!
They befit her, for she's got them,
Jóska Fúró has bought them for her.

653.

1. = Cf. **594**, 2. = Cf. **618**.2.

654.

I've just come from Kutyabagos.
The wine is sold there for the penny.
The yellow cucumber has green leaves.
My darling's name is forbidden.

655.

1. Come this way, darling, there's no mud here!
There's no lock on my gate.
The handle of my door is made of wood.
Oh God, I have no lover!

2. If you don't know, darling, where I live
Come with me, I'll show you!
My home is small, not a big castle,
Love's awaiting you there.

3. = Cf. **594** (It's raining in Háromszék...)

656.

When I wanted to get married
How much I ran, how much trouble I took!
Yet I didn't get one I liked,
My lover is still that of old.

657.

1. = Cf. **655**.3.

2. This way, this way, there's no mud here!
There's no lock on our gate.
The handle of our door is of wood,
There aren't even planks in our bed.

3. Planks there would be, hey, but there's no hay,
Hay there would be, but there's no sheet,
Sheet there would be, hey, but there's no pillow,
Pillow there would be, hey, but there's no girl,
Girl there would be, hey, but there's no lad,
There'd be all hey, but there's nothing.

658.

1. = Cf. **655**.3.

2. This way, darling, there's no mud here,
This way, darling, there's no mud here!
There's no lock on my gate,
There's no lock on my gate.

3. The handle on my door is of wood,
That means we have got nothing.
There aren't even planks in my bed,
Planks there would be, but there's no hay.

659.

1. = Cf. **655**.3.

2. Down the road, down in the slush!
The good wine is sold there for twenty.
I've got a green jug in my hand,
I've got a brown $\left\{\begin{matrix}\text{lass}\\\text{lad}\end{matrix}\right.$ in my lap.

3. = Cf. **657**.2.

660.

1. = Cf. **655**.3.

2. Come this way, there's no mud here!
There's no lock on our gate.
The handle on our door is of wood,
There is not even hay in our bed.

3. Hay there would be, but there's no blanket,
Blanket there would be, but there's no pillow,
Pillow there would be, but there's no sheet,
Therefore, darling, we've got nothing.

4. Down the road, down in the slush!
The good wine is sold there for twenty.
I've got a little green jug in my hand,
Come, darling, sit in my lap!
But don't wink at me in the eye
Because it will be noticed.

661.

It's raining at Naskalat.
Oh God, it won't be fine!
My slippers will get muddy,
My mother will beat me.
God has given it to us,
His mother and father may weep for it.
God's better than we are,
May He stay at our place. Ju-ju-ju-ju ju-ju-ju.

662.

1. = Cf. **659.**2, 2. = Cf. **657.**2,
3. = Cf. **655.**3, 4. = Cf. **659.**2,
5. = Cf. **655.**3.

663.

1. It's raining at Naskalat.
It'll never be fine again.
My slippers will be muddy,
My mother will beat me.

2. Down the road, down in the slush!
The good wine is sold there for twenty.
I've got a little green jug in my hand,
Come on, darling, sit in my lap!

3. = Cf. **657.**2.

4. Planks there would be, but there's no sheet,
Sheet there would be, but there's no girl,
Girl there would be, but there's no lad,
Therefore we have nothing at all.

5. I had a lover, I've had three,
Blonde, brown, a very pretty one.
All three have found lovers for them
Woe is me, how shall I go on living?

6. After rain the sky brightens up.
I'll find a lover for myself.
A blonde, a brown, a very pretty one,
A faithful lover, ay, a real true one.

664.

1. It's raining over there.
Come to our place, my dear sweetheart!
You'll lose your nice shiny boots,
Your mother will beat you.

2. I'll never get married,
I'll be no fool to any man.
He won't order me around,
Not on my life.

TYPE LII

(665–684.)

665.

1. I took wheat to the mill,
I thought it was Turkey wheat.
Turkey wheat, sweet corn-mush.
A full-grown girl's life is beautiful.

2. My dog's barking, the spotted one.
My love's coming, the brown one.
Though she is brown, she's no Gypsy
She loves me truly.

3. I wanted to get married,
I wanted to catch a dove.
Instead of a dove, I caught a crow.
I regret that I got married.

4. Marriage leads you astray,
It puts you into the black earth.
Marriage leads you astray,
It puts you into the black earth.

667.

1. I can hardly wait for the evening
That my geese shall go astray,
That I might go in search of my geese
To talk to my sweetheart.

2. The heels of my spurs are brass
My sweetheart's belly is growing
{ Never mind, love, let it round out
{ Let it grow,
That the world may multiply.

3. I regret that I got married.
It's too late to be clever now.
Marriage leads you astray,
It puts you into the black earth.

4. I wanted to get married,
I wanted to catch a dove.
Instead of a dove I caught a hawk.
I regret that I got married.

668.

1. I've got married, Miska,
I've got a wife, Anicska.
She gets up at 8 in the morning,
Her head is like a bush.

2. Bread she can bake surely:
She leavens it for three days,
Yet she puts it in unleavened,
Yet she puts it in unleavened.

669.

1. I've got married, you Miska,
Aniska became my wife.
Bread she can bake surely:
She leavens it for three days,
She mixes leaven for it for two days,
Yet she puts it in unleavened.

2. She gets up at 8 in the morning,
Her head is like a bush.
The rheum in her eyes
Is like two-penny clay pipes.

670.

Small carrot, parsley.
An old woman is a menace.
I can hardly wait for the devil
To take the old hag with him.
Her skin is so wrinkled
That it chills my blood.

671.

1. I've got married, you Miska,
I've got a wife, Aniska.
She's as clean as can be:
She sweeps up once a month.

2. Bread she can bake surely:
She mixes leaven for it twice,
She leavens it for three days,
Yet she puts it in the over unleavened.
She bakes it for six days,
Yet she takes it out slack-baked.

672.

1. = Cf. **671.**1.

2. Bread she can bake surely:
She mixes leaven for it twice,
She leavens it for three days,
Yet she puts it in the over unleavened.
She bakes it for three days,
Yet she takes it out slack-baked.

673.

1. = Cf. **671.**1, 2. = Cf. **671.**2.

3. Her head is like a bush,
Her mouth is like boots,
Her eyes can't see for rheum,
Her nose can't breathe for dirt.

4.–6. = 1–3.

674.

1. Under the big mountain of Külsőrekecsin
A well springs forth under bridges
And the one who drinks from it
Will say farewell to his homeland.

2. The tree fell when it was moved.
Brother, we'll part from each other.
We shall part from each other
As a leaf parts from its branch.

3. For the leaf falls in the autumn
But by spring it revives in place.
It revives in place, yet it doesn't grieve,
But my heart grieves till I die.

4. Grieve, my heart, I'm weeping,
I'm writing a sad letter.
I am overcome by sorrow,
I want to say farewell to you.

5. Let my farewell be short,
Let it not do harm to your heart!
A soldier has a splendid name.
Ay, how bitter his bread is!

6. Once I ate from it
Yet I had enough of it.
Had I had to eat once more
I'd have died of it.

7. A soldier has it so good:
He needn't care about fire, water
Only about himself and his horse,
And his imperial dress.

675.

1. The hen's gone awandering,
She won't return to lay eggs.
Come back, my dear hen
Else I'll set your nest on fire.

2. She'll return fried or boiled,
She'll sit on the perch again.
She'll return fried or boiled,
She'll sit on the perch again.

676.

Three lambs and six sheep,
Yet they don't give curd for them.
Three lambs and six sheep,
Yet they don't give curd for them.

677.

Over the water, over the sea
Roses grow upon the hemp.
Two or three grow on every stem
I've got thirteen sweethearts.

678.

1. Her eyes are blue, not black,
Who the hell would not love her.
Her eyes are blue, she's nice herself
That's why my heart's always aching.

2. The brook flows from the high mountain.
What a naughty lad I was married to!
If I could leave him
I'd be more choosy with the next one.

3. I'm a lad from Marosszék,
I'm dying for pretty girls.
For the sweet one among the nice,
For the one that's ready for an embrace.

680.

1. Aunt Kovács is cooking cabbage
The steam's passing above her head.
She's throwing her spoon, her copper
spoon around:
Who shall she marry her daughter
Böske off to?

2. But she shouldn't have a headache:
Jóska Szabó will be her son-in-law.
But she shouldn't have a headache,
a headache:
Jóska Szabó will be her son-in-law.

3. Aunt Kovács is cooking cabbage
The steam's running above her head.
She's throwing her spoon, copper spoon
around:
Who shall she marry her daughter Manci
off to?

4. But she shouldn't have a headache:
Sándor Butyka will be her son-in-law.
But she shouldn't have a headache,
her poor head:
Sándor Butyka will be her son-in-law.

681.

1. Get married, you Pista!
Your wife will be Mariska.
She is as clean as can be:
She sweeps up twice a month.

2. Bread she can bake surely:
She mixes leaven for it twice,
She leavens it for three days,
Yet she takes it out slack-baked.

683.

Over the water, over the sea
Roses have grown upon the hemp.
Two or three on every stem.
Oh God, who will be my spouse?

684.

1. A yellow colt, with coins on it.
Which way shall we go to the spinning-room?
This way and this, along this street
To the gate of Gyurka Kani.

2. This woman's cooking cabbage there
The steam's passing above her head.
So poor she, she shouldn't weep:
Pável Demse will be her son-in-law.

3. Pável Demse is a good soldier,
He doesn't know where's his horse.
It's over there in the stable,
It's eating hay in the manger.

4. It's eating hay in the manger,
It's drinking water in the trough.
Bring, darling, your reins,
Let's harness your horse!

5. Let's harness your horse
That it shan't eat your oat!
Let's harness your horse
That it shan't eat your oat!

6. That it shan't eat your oat,
It shan't graze your hay,
That it shan't eat your oat,
It shan't graze your hay!

TYPE LIII

(685–752.)

685.

(Ey/If) The wind's blowing from the Danube,
Lie beside me, that it won't reach you.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

686.

Cf. **685.**

687.

Cf. **685.**

688.

1. The pouch of the yellow hen.
Give me a bit, you Bözse!
The wind's blowing from the Danube.
I can't give you, for it's no good
The worm has fallen into it.
The wind's blowing from the Danube.

2. The sheriff and the sub-prefect
Picked a quarrel about the cunt.
The wind's blowing from the Danube.
The juror rushed there
Lay down on the cunt.
The wind's blowing from the Danube.

3. = 1.

4. The neck of the yellow hen.
Give me a bit, you Kata!
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

5. Ey Dunarom, Habakuk.
The cuckoo screws standing.
The wind's blowing from the Danube.
The harder the wind blows
The closer you should press to me.
The wind's blowing from the Danube.

6. = 2.

689.

1. Three decilitres of brandy
Is nothing for a woman.
The wind's blowing from the Danube.
Two litres of wine to it
That's what makes her head spin.
The wind's blowing from underneath.

2. Broom, weed, ladder
This is already a song.
The wind's blowing from the Danube.
No matter where the wind's blowing
It reaches me everywhere.
The wind's blowing from the Danube.

3. To the stove and back
That is already a song.
The wind's blowing from the Danube.
No matter where the wind's blowing
Lie beside me, it won't reach you.
The wind's blowing from underneath.

690.

If there was no Tisza
It wouldn't be so cold.
The wind's blowing from the Danube,
the Tisza, the Danube.
If there was no Danube
It wouldn't be so cold.
The wind's blowing from the Danube,
the Tisza, the Danube.

691.

1. Ey, dunaron, dunaron.
Is there hair on your cunt?
The wind's blowing from the Danube.
If it weren't blowing from the Danube
Perhaps it wouldn't be cold.
The wind's blowing from the Danube.

2. Ey, the wind's blowing from the Danube.
The cunt hair is curling.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
Perhaps it wouldn't be cold.
The wind's blowing from the Danube.

692.

1. = Cf **685.**

2. Hey, the wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.
Hey, to the Danube, dundocki
Somebody should kiss me.
The wind's blowing from the Danube.

693.

1. Hey, the wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.
If it reaches you there, too
Lie under me, it won't reach you.
The wind's blowing from the Danube.

2. I won't lie beside you
'Cause I am not yours.
The wind's blowing from the Danube.
I will lie beside you
When I am yours.
The wind's blowing from the Danube.

694.

Cf. **685.**

695.

1. Ay, how cold this wind is
'Cause the wind's blowing from the Danube.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be half that cold.
The wind's blowing form the Danube.

2. Have a drop of something to drink
Your cock will be more erect.
The wind's blowing from the Danube, o, ay.

3. Stick it in me, I don't mind
I've long been waiting for it.
The wind's blowing from the Danube.
It weren't blowing from the Danube
It wouldn't be half that cold.
The wind's blowing from the Danube.

4. I bought a witch in the winter
Her ass had been ruined.
The wind's blowing from the Danube, ey.
I wish once a day
I could stick it in her hole.
The wind's blowing from the Danube.

5. The pouch of the yellow hen.
Give me a bit, you Bözse!
The wind's blowing from the Danube, Danube, Danube.
The neck of the yellow hen.
Give me a bit, you Kata!
The wind's blowing from the Danube, Danube, Danube.

6. Lie beside me, it won't reach you,
I will cover you.
The wind's blowing from the Danube, Danube, Danube, Danube.
Lie beside me, it won't reach you,
I will cover you.
The wind's blowing from the Danube, Danube, Danube.

696.

Cf. **685.**

697.

1. = Cf. **685.**

2. A little box, a ball.
Hairless cunt, figure.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

698.

1. The cart's rattling on the frost.
The mouse screws standing.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't blow half that cold.
The wind's blowing from the Danube.

2. The pouch of the yellow hen.
Give me a bit, you Bözse!
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't blow half that cold.
The wind's blowing from the Danube.

699.

1. If the wind's blowing from the Danube
Turn toward me, it won't reach you.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Tisza.

2. Turn your ass toward the wall
Turn yourself toward my cock.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Tisza.

700.

1. = Cf. **685.**

2. Hey, Dunarom, Dunarom.
You will be my gander.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

3. Hey, the wind's blowing from the Danube,
It always reaches the poor.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

4. = 2.

701.

Hey, the wind's blowing from the Danube,
Lie beside me, {then / so} it won't reach you.
The wind's blowing from the Danube.
I won't lie beside you,
I am not yours.
The wind's blowing from the Danube.

702.

Hey, the wind's blowing from the Danube
It reaches me from all sides.
The wind's blowing from the Danube.
Hey, the wind's blowing from the Danube,
{ Lie beside me, it won't reach you.
{ How nice is the daisy.
The wind's blowing from the Danube,
Danube, Danube.

703.

1. Hey, the wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be half that cold.
The wind's blowing from the Danube.

2. Ey, from the Danube, dunacki.
Lie beside me, it won't reach you.
The wind's blowing from the Danube.
Hey, it weren't blowing from the Danube
It wouldn't be half that cold.
From the Danube, dunacki.

704.

1. There is barley, there is acorn
The little boar will grow fat.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

2. Thin wooden fence,
Don't stand beside it, it won't reach you.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

705.

1. Ey, Jancsika, Jancsika
You should've grown bigger.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

2. If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

706.

Hey, the wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.
{ If it weren't blowing from the Danube
{ Lie beside me, it won't reach you
{ It wouldn't be so cold.
{ If it weren't blowing from the Danube.
The wind's blowing from the Danube.

707.

Cf. **685.**

708.

1. = Cf. **685.**

2. No matter where the wind blows from
It reaches me anyway.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

3–4. = 1–2.

709.

1. Hey, Jancsika, Jancsika
Why didn't you grow bigger?
The wind's blowing from the Danube.
Had you grown bigger
You would've been a soldier.
The wind's blowing from the Danube.

2. = Cf. **708.**2, 3–4. = 1–2.

5. Ey, the wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.
No matter where the wind blows from
It reaches me anyway.
The wind's blowing from the Danube.

710.

1. = **685,** 2. = 1.

711.

1. = **685,** 2. = 1, 3. = 1.

712.

1. = **685,** 2. = 1.

713.

1. = Cf. **685.**

2. Ey, the flood came from the Danube,
The prick is dancing verbung.
The flood has come from the Danube.
If it weren't blowing from the Danube
It wouldn't be cold at all.
The flood has come from the Danube.

714.

Hey, the wind's blowing from the Danube,
I'll get into it, it won't reach me.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

715.

1. = **701.**

2. If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.
Hey, the wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.

3. = 1.

4. Hey, the wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.
Hey, the wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.

5. = 4, 6. = 1, 7. = Cf. **685.**

716.

Hey, the wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.
Hey, the wind's blowing from the Danube
Lie beside me, it won't reach you.
The wind's blowing from the Danube.

717.

1. Hey, the wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.
If from the Danube, from the Danube,
You will be my gander.
The wind's blowing from the Danube.

2. The pouch of the yellow hen.
Give me a bit, you Bözse!
The wind's blowing from the Danube.
Hay, Dunarom, Dunarom,
You will be my gander.
The wind's blowing from the Danube.

718.

1. = Cf. **685,** 2. = Cf. **693.**2, 3. = Cf. **705.**2.

4. Our gander is black
He sure has done that.
The wind's blowing from the Danube,
Danube, Danube.
In knee-deep snow
He climbed on the goose.
The wind's blowing from the Danube,
Danube, Danube.

5. = Cf. **695.**3.

719.

1. = Cf. **685,** 2. "it goes like:" = Cf. **698.**2,
3. = Cf. **688.**4, 4–5. = 1–2.

720.

1. Ey, the wind's blowing from the Danube,
Come this way, it won't reach you.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

2. = Cf. **713.**2 *var.*

3. I'm going down a broad way,
I'm carrying a sack of cunts.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

4. When it gets heavy, I'll put it down
Now and then I'll do it.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

721.

1. = Cf. **685,** 2. = 1, 3. = 1, 4. = Cf. **700.**3,
5. = 1.

722.

1. The wind's blowing from the Danube,
Lie under me, it won't reach you.
The wind's blowing from the Danube.
If there was no Danube
It wouldn't be a bit cold.
The wind's blowing from the Danube.

2. = 1, 3. = 1.

723.

Cf. **685.**

724.

The wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.
If there was no Danube
The wind wouldn't blow.
The wind's blowing from the Danube.

725.

If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.
If it were not blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

726.

1. = Cf. **685,** 2. = 1, 3. = 1.

727.

1. = Cf. **685.**

2. Hey, from the Danube, from the Danube,
Plums are falling from the tree.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

728.

Cf. **705.**1.

729.

Cf. **685.**

730.

Cf. **685.**

731.

Cf. **685.**

732.

Cf. **685.**

733.

Tune: Cf. **732**

Hey, the wind's blowing from the Danube,
It always reaches the poor.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
There wouldn't be a drop of rain.
The wind's blowing from the Danube.

734.

Tune: Cf. **732**

Hey/If it weren't blowing from the Danube
There wouldn't be so many whores.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

735.

1. A little cup worth two pence.
Give me a kiss, Erzsike!
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

2. = 1, 3. = 1.

736.

The nail on my toe
The joy between my legs.
Arom, badarom,
If my spouse, my spouse,
My spouse is waiting in the gate.
Arom, badarom.

737.

1. = Cf. **685.**

2. When someone's getting old
He warms himself in a big furcoat.
The wind's blowing from the Danube.
His life's getting inapt
He passes out of this world.
The wind's blowing from the Danube.

738.

Cf. **685.**

739.

1. Three bushes of lettuce,
Three girls have hoed them.
Come on in, darling.
I don't want the lettuce
But the one that hoed it.
Come on in, darling.

2. The wind's blowing from the Danube,
Draw close to me, it won't reach you.
Come on in, darling.
If it weren't blowing from the Danube
It wouldn't be so cold.
Come on in, darling.

3. Under the bridge of Kákics
Fish is roasted on a spit.
Come on in, darling.
It is covered in a kerchief
And given to the lad like that.
Come on in, darling.

4. Red stalk of the maize,
You remained unhoed.
Come on in, darling.
You, auburn-haired girl
You remained unkissed.
Come on in, darling.

5. Let it be hoed by the girl
Who keeps going after a lad.
Come on in, darling.
I won't look for you
You should try to find me.
Come on in, darling.

740.

Cf. **725.**

741.

This street is sandy,
This girl has a belly.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

742.

1. Across the vineyard
A girl's walking with her brother.
The wind's blowing from the Danube.
If the wind blows from the Danube
It always reaches the poor.
The wind's blowing from the Danube.

2. The mug in the chimney-corner,
Böske has pissed into it.
The wind's blowing from the Danube.
If the wind blows from the Danube
It always reaches the poor.
The wind's blowing from the Danube.

3. The cunt in the chimney-corner
Is winking with its eye.
The wind's blowing from the Danube.
If the wind blows from the Danube
It always reaches the poor.
The wind's blowing from the Danube.

4. Bite, you bug, her sinew
Why doesn't she give me some cunt.
The wind's blowing from the Danube.
If the wind blows from the Danube
It always reaches the poor.
The wind's blowing from the Danube.

743.

Cf. **685.**

744.

1. Three litres of brandy
What's that for a woman.
The wind's blowing from the Danube.
{ If it weren't blowing from there
{ Lie beside me, it won't reach you.
{ It wouldn't be so cold.
{ I'd cover you, don't worry.
The wind's blowing from the Danube.

2. = 1, 3. = 1.

745.

Cf. **744.**1. *var.*

746.

1. = Cf. **685.**

2. Hey, Danube wind, Danube wind,
It always reaches the poor.
The wind's blowing from the Danube.
If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.

3–4. = 1–2, 5. = **709.**1.

747.

Cf. **685.**

748.

1. = Cf. **709.**1.

2. If it weren't blowing from the Danube
The poor would not be cold.
The wind's blowing from the Danube.
Hey, Jancsika, Jancsika
Why didn't you grow bigger?
The wind's blowing from the Danube.

749.

1. I've come home wet
You gave me a kiss gladly.
The wind's blowing from the Danube.
Ey, Danube wind, Danube wind,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.

2. If it weren't blowing from the Danube
It wouldn't be so cold.
The wind's blowing from the Danube.
Hey, Danube wind, Danube wind,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.

750.

1. = Cf. **749.**1, 2. = Cf. **749.**2.

751.

1. = Cf. **685.**

2. If I die, I will die
The buffalos will take me out.
The wind's blowing from the Danube.
Ey, how many will look at me
As the buffalos take me.
The wind's blowing from the Danube.

3–4. = 1–2.

752.

No matter where the wind blows from
It reaches me anyway.
The wind's blowing from the Danube.
The wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.

TYPE LIV

(753–911.)

753.

The cart is rattling,
Jancsi cracks his whip.
They aren't coming for me, are they?
Put on the locker*
Then the pillow,**
I myself will sit on, too.

* in other songs: eider-down
** in other songs: locker

754.

Published: CMPH III/A **357.**

755.

1. The grapes are ripening,
The vine-branch is bending,
Its leaves are curly.
Two poor lads
Want to go wandering
But they have no bread.

2. Cook some soup for them,
Bake strudels for them.
Let them eat, poor they.
Put on the locker
Then the pillow.
I am going away, too.

756.

1. The cart is rattling,
Jancsi cracks his whip.
They aren't coming for me, are they?
Alas, mother darling,
My dear mother,*
How soon they take me!**

* in other songs: my sweet mother/my beloved nurse, etc.
** in other songs: they are taking me now/how lonely you remain now

2. The table is tall,*
The table-cloth is thick,**
The dinner is thin.***
The master is naughty
He wouldn't look at the sun
Only at fair wenches.****

* in other songs: long/wide
** in other songs: broad/thin/narrow
*** in other songs: short/little
**** in other songs: women

757.

Cf. **753.**

758.

1. = Cf. **753,** 2. = 1.

759.

Published: CMPH III/A **315.**

760.

1. = Cf. **756.**1.

2. A poor lad
Wants to go wandering,
He has got no bread.
Bake strudels for him,
Cook some soup for him,
That he shall have a good time.

761.

Cf. **756.**1.

762.

1. = Cf. **756.**1.

2. They put on my locker,
Next to it my pillow.
I myself sit on, too.
My dear mother,
My darling nurse,
How soon they have taken me!

3. = Cf. **755.**1.

4. Cook strudels for them,
Cook some soup for them,
That they shall have a good time.
In the satchel
There is enough onion
Bitterly alone.

5. = 1, 6. = 2.

7. It is raining,
The vine-branch is bending,
Its leaves are curling.
Two poor lads
Want to go wandering
'Cause they don't have a good time.

8. There is onion
In the satchel
Bitterly alone.
For serving lads,
For the poor lads
How meager a dinner!

763.

1. The cart is rattling,
Jancsi cracks his whip.
They aren't coming for me, are they?
My locker onto the cart,
My pillow onto the cart,
I myself sit on, too.

2. Two poor lads
Want to go ploughing
But they have no bread.
Bake strudels for them,
Cook some soup for them
That they shall have a good time.

764.

1. My locker* onto the cart,
Next to it my pillow,**
I myself will sit on, too.
My dear mother,
My sweetest nurse,***
How far**** they take me!

* in other songs: bed
** in other songs: locker, onto the car
*** in other songs: my dear guardian
**** in other songs: how soon they have taken me/how soon I leave you/how lonely you remain now

2. The cart is rattling,
Jancsi cracks his whip.
I myself will sit on, too.
My dear mother,
My sweet nurse,
How soon they have taken me!

765.

Published: CMPH III/A **319.**

766.

Published: CMPH III/A **337.**

767.

Published: CMPH III/A **364.**

768.

Published: CMPH III/A **335**j. a)

769.

1. The master is naughty,
   He wouldn't look at the sun
   Only at fair wenches.
   The guest is more naughty,
   He would always drink,
   He wouldn't think of home.

2. My locker onto the cart,
   My pillow onto the cart,
   I myself will sit on, too.
   Hey, my locker onto the cart,
   My pillow onto the cart,
   I myself will sit on, too.

770.

Published: CMPH III/A **366**j.a)

771.

1. = Cf. **764**.1, 2. = 1.

772.

1. A poor young farm-hand
   Wants to go ploughing
   But he has got no bread.
   Two onions
   Are smiling alone
   In his satchel.

2. = 1.

773.

Published: CMPH III/A **350.**

774.

Published: CMPH III/A **348.**

775.

Published: CMPH III/A **338.**

776.

Published: CMPH III/A **341.**

777.

Published: CMPH III/A **363.**

778.

Published: CMPH III/A **342.**

779.

Published: CMPH III/A **349.**

780.

Published: CMPH III/A **359.**

781.

Published: CMPH III/A **366**j.b)

782.

Published: CMPH III/A **357**j.

783.

Published: CMPH III/A **316.**

784.

Published: CMPH III/A **335**j.b)

785.

Published: CMPH III/A **367.**

786.

Published: CMPH III/A **353.**

787.

Published: CMPH III/A **327.**

788.

Published: CMPH III/A **314.**

789.

Published: CMPH III/A **317.**

790.

My locker is on the cart,
My pillow is on the cart,
I myself will sit on, too.
The cart is rattling,
Jancsi cracks his whip.
Ay, mother, they are taking me!

791.

1. = Cf. **755.**1.

2. Bake strudels for him,
Cook for him turnover pie,*
Let him have a good time.
The master is naughty,
He wouldn't look at the sun
Only at fair wenches.

* in other songs: some soup

3. = Cf. **764.**1, 4. = Cf. **764.**2.

792.

Published: CMPH III/A **334.**

793.

Cf. **764.**1.

794.

1. = Cf. **755.**1, 2. = Cf. **791.**2.

795.

1. = Cf.**756.**1, 2. = Cf. **764.**1.

796.

Published: CMPH III/A **333.**

797.

1. = Cf. **764.**1, 2. = Cf. **756.**1.

798.

1. = Cf. **756.**1, 2. = Cf. **764.**1.

799.

Published: CMPH III/A **326.**

800.

Published: CMPH III/A **336.**

801.

1. = **756.**1.

2. My bed onto the cart,
My locker onto the cart.
How soon they have taken me!
Ay, dear mother,
My dear nurse,
How soon they have taken me!

802.

1. = Cf. **756.**1.

2. Put on my locker,
Take on my bed,
I myself will sit on, too.
My dear darling mother,
My sad nurse,
How soon they have taken me!

3–4. = 1–2.

803.

1. = Cf. **756.**1, 2. = Cf. **802.**2.

804.

Published: CMPH III/A **330.**

805.

Published: CMPH III/A **318.**

806.

Published: CMPH III/A **358.**

807.

Published: CMPH III/A **354.**

808.

Published: CMPH III/A **366.**

809.

Published: CMPH III/A **349j.**

810.

Published: CMPH III/A **347.**

811.

Published: CMPH III/A **356.**

812.

Published: CMPH III/A **335.**

813.

1. = Cf. **756.**1, 2. = Cf. **764.**1.

814.

Published: CMPH III/A **343.**

815.

Published: CMPH III/A **344.**

816.

Published: CMPH III/A **324.**

817.

Published: CMPH III/A **346.**

818.

The cart is rattling,
Jancsi cracks his whip.
They aren't coming for me, are they?
My bed onto the cart,
My locker onto the cart,
I myself will sit on, too.
Hey, mother,
My beloved nurse,
How far they are taking me!

819.

Published: CMPH III/A **325.**

820.

1. = Cf. **755.**1, 2. = Cf. **762.**8.

821.

Published: CMPH III/A **369.**

822.

1. = Cf. **756.**1, 2. = Cf. **755.** 1.

3. There is an onion
In the satchel
Bitterly alone.
A poor servant boy
Wants to go ploughing
For a meager dinner.

4. = Cf. **756.**2.

823.

1. The cart is rattling,
Jancsi is sitting in it.
They aren't coming for me, are they?
I won't go with him yet,
He won't set me beside him,
'Cause they take me too early/soon.

2. The master is naughty,
He wouldn't look at the sun
Only at the fair girls,
Only at the fair girls.
He looks at them
'Cause he is in love with them,
But they don't love him.

824.

My locker onto the cart,
My pillow onto the cart,
I myself will go away, too.
My dear mother,
My fostering nurse,
May God bless you.

825.

The cart is rattling,
Jancsi cracks his whip.
They aren't coming for me, are they?
My locker onto the cart,
My pillow on top of it,
I myself will sit on, too.

826.

Published: CMPH III/A **366**j.c)

827.

Published: CMPH III/A **365.**

828.

Published: CMPH III/A **368.**

829.

1. = Cf. **764.**1, 2. = Cf. **764.**2, 3–4. = 1–2.

830.

The cart is rattling,
The pistol is cracked.
They aren't coming for me, are they?
Ay, mother,
My beloved nurse,
How shall I part with you?

831.

Published: CMPH III/A **371.**

832.

Published: CMPH III/A **376.**

833.

1. = Cf. **756.**1, 2. = Cf. **756.**2.

834.

Cf. **756.**1.

835.

1. The table is narrow,
The table-cloth is wide,
The dinner is short.
The master is naughty,
He wouldn't look at the sun
Only at fair women.
The guest is naughty,
'Cause he always drinks,
He does not know when it is enough.

2. The cart is clattering,
Jancsi is clacking.
Ay, mother,
My beloved nurse,
They aren't coming for me, are they?

3. The cart is clattering,
Jancsi is clacking.
Ay, mother,
My beloved nurse,
They are taking me now!

4. = Cf. **764.**1.

836.

1. The poor lad
Wants to go ploughing
But he has got no bread.
Only an onion
For the whole day,
And he hums to himself:

2. The master is naughty,
'Cause he wouldn't look at the sun
Only at fair women.
The guest is more naughty,
Why does he always drink,
Rain or shine.

3. = Cf. **756.**2.

837.

1. = Cf. **756.**1.

2. They put on my locker,
My embroidered eider-down.
I will die, my mother dear.
Ay, dear mother,
My beloved nurse,
How soon they have taken me!

838.

1. = Cf. **756.** 1.

2. My bed onto the cart,
My locker onto the cart,
Everything I have onto the cart.
Ay, mother,
My beloved nurse,
You have been all I had!

839.

Published: CMPH III/A **318**j.b)

840.

Published: CMPH III/A **318**j.c)

841.

Published: CMPH III/A **314**j.

842.

Cf. **835.**1.

843.

1. The cart is clattering,
Jancsi is clacking.
They aren't coming for me, are they?
Ay, mother,
My beloved nurse,
How soon I leave you!
My bed into the cart,
My locker into the cart,
Myself into the cart, too.

2. = Cf. **835.**1.

844.

The host is naughty,
He wouldn't look at the sun
Only at fair wenches.
The guest is naughty.
Why does he always drink?*
He doesn't know when it's enough.

* in other songs: eat

845.

Published: CMPH III/A **318**j.a)

846.

1. = Cf. **755.**1.

2. Make a fire, Borcsa,
Roll out the strudel
Let him eat enough.
The table is narrow
The table-cloth is wide
The dinner is thin.

3. = Cf. **844,**4. = Cf. **756.**1.

847.

1. The table is wide,
The table-cloth is narrow,
The dinner is little.
The {host / guest} is naughty,
{ He wouldn't look at the sun / Why does he [always] drink? }
Only at fair wenches.

2. = Cf. **844,** 3. = Cf. **762.**8.

848.

1. The table is wide,
The table-cloth is narrow,
The dinner is nothing.
The guest is naughty.
Why does he always drink?
He doesn't know when it's enough.

2. = Cf. **844.**

849.

1. = Cf. **756.**1, 2. = Cf. **835.**1.

850.

1. The guest is naughty
Why does he always drink?
He doesn't know when it's enough.
The host is naughty,
He wouldn't look at the sun
Only at fair wenches.

2. = Cf. **756.**2.

851.

Cf. **844.**

852.

Cf. **851.**

853.

1. = Cf. **756.**2, 2. = Cf. **764.**1, 3. = Cf. **756.**1.

854.

1. = Cf. **756.**1, 2. = Cf. **764.**1.

3. The table is wide,
The table-cloth is narrow,
Dinner is little.
The guest is naughty,
He would eat and drink everything,
He would not say: that is enough!

855.

Published: CMPH III/A **370.**

856.

1. = Cf. **844.**

2. Hay, dinom-danom
I won't mind till I die
That I have got married.
I've got two wives,
Both are barren.
Hey, put it on, now put it on [i.e. the music or dance].

857.

The poor man
Wants to go ploughing
But he has got no bread.
Bake strudels for him,
Cook some soup for him
That he may eat, he may go.

858.

The cart is rattling,
Jancsi cracks his whip,
Someone is coming perhaps.
Ay, mother
My fostering nurse,
They are taking my eider-down!

859.

Cf. **756.**2.

860.

1. = Cf. **851,** 2. = Cf. **756.**1, 3. = Cf. **856.**2.

861.

It's drizzling with rain,
It wouldn't stop.
Ihajla, csuhajla.
This brown-haired girl
Wants to sleep with me.
Ihajla, csuhajla.

862.

Published: CMPH III/A **328.**

863.

Published: CMPH III/A **332**j.c)

864.

Published: CMPH III/A **320.**

865.

Published: CMPH III/A **323.**

866.

Published: CMPH III/A **360.**

867.

1. Half an onion
Is in the satchel.
It hums to itself:
The host is naughty,
He wouldn't look at the sun
Only at fair wenches.

2. The host is naughty,
He wouldn't look at the sun
Only at fair wenches.
There is an onion
In the satchel.
It hums to itself.

3. = 2, 4. = 2.

868.

1. Cf. **756.**1, 2. = Cf. **764.**1.

869.

Published: CMPH III/A **351.**

870.

1. = Cf. **764.**1, 2. = Cf. **756.**1.

871.

Published: CMPH III/A **329.**

872.

Published: CMPH III/A **355.**

873.

Published: CMPH III/A **332**j.a)

874.

Published: CMPH III/A **345.**

875.

Published: CMPH III/A **340.**

876.

Published: CMPH III/A **339.**

877.

Published: CMPH III/A **339**j.a)

878.

1. = Cf. **756.**1, 2. = Cf. **746.**1.

879.

1. The guest is naughty,
   He would always be here,
   He wouldn't think of home
   If the host
   Didn't open the door
   Showing him the way.

2. = 1.

3. The host is naughty,
   He wouldn't look at the sun
   Only at fair wenches.
   The guest is naughty,
   He would always be here,
   He wouldn't think of home.

4. = 1, 5. = 3.

880.

1. = Cf. **764.**1, 2. = Cf. **836.**2.

881.

1. = Cf. **756.**1, 2. = Cf. **764.**1.

3. The host is naughty.
   Why doesn't he look at the sun
   Only at fair wenches?
   The guest is naughty.
   Why doesn't he always drink,
   Rain or shine?

882.

Published: CMPH III/A **321.**

883.

Published: CMPH III/A **339**j.b)

884.

Published: CMPH III/A **332**j.b)

885.

1. = Cf. **756.**1, 2. = Cf. **764.**1.

886.

1. = Cf. **756.**1, 2. = Cf. **764.**1.

887.

1. = Cf. **756.**1, 2. = Cf. **764.**1.

888.

1. = Cf. **764.**1, 2. = Cf. **756.**1.

889.

1. = Cf. **756.**1, 2. = Cf. **764.**1. *var.*, 3. = 1,
4. = Cf. **764.**1.

890.

Published: CMPH III/A **331.**

891.

Published: CMPH III/A **322**j.

892.

Published: CMPH III/A **313.**

893.

1. The grapes are ripening,
The vine-branch is bending,
Its leaves are curly.
They should be picked,
Put into barrels
That its juice may ferment.

2. = Cf. **836.**2.

894.

Published: CMPH III/A **373.**

895.

1. = Cf. **893.**1, 2. = Cf. **836.**2.

896.

Cf. **893.**1.

897.

1. = Cf. **893.**1, 2. = Cf. **756.**2.

898.

Published: CMPH III/A **322.**

899.

1. = **893.**1, 2. = **836.**2

900.

Cf. **893.**1.

901.

Cf. **756.**1.

902.

Published: CMPH III/A **328j.**

903.

Published: CMPH III/A **332.**

904.

Published: CMPH III/A **372.**

905.

Published: CMPH III/A **375.**

906.

Published: CMPH III/A **374.**

907.

Cf. **756.**2.

908.

Published: CMPH III/A **376j.**

909.

1. The grapes are ripening,
The vine-branch is bending,
Its leaves are falling down,
Its leaves are falling down.

2. Three tailor's mates
Are wandering, poor they,
None has any bread,
None has any bread.

3. They wanted to borrow from me
O, but I haven't any either.
God hasn't given me,
God hasn't given me.

910.

1. = Cf. **909.**1.

2. The little girl is sad
That she has no lover.
God hasn't given her one,
God hasn't given her one.

3. Don't be sad, don't be sad,
Do not lament at all.
God will help you
If you pray well.

4. He sure helps some
But not me,
But not me,
He never helps me.

911.

1. The grapes are ripening,
Its branch is bending,
Its leaves are rustling.

2. The host looks at ...
He wouldn't look up at the sun
Only at fair wenches.

3. The hostess looks at...
She wouldn't look at the servant
Only at a handsome lad.

TYPE LV

(912–973.)

912.

1. The grain of the wheat has burst forth,
I wonder if you love me, darling.
Put it on this way and that.*
Put it on today, tomorrow,
The day after we won't have time.
Put it on this way and that.
Hey, rere, re, re, hey, rere, re, re.
Put it on this way and that.

2. The judge's horse had died.
The judge flayed it himself.
Put it on this way and that.
Put it on today, tomorrow,
The day after we won't have time.
Put it on this way and that.

* an encouragement: i.e. put on the dance, play up the music etc.

913.

1. I am that good-for-nothing
Who keeps opening the inn doors.
Put it on this way and that.
Ah God, how ashamed I am
That I must go home in the morning!
Put it on this way and that.

2. The morning-star's shining brightly,
I am still in the inn.
Put it on this way and that.
Shame must be put aside
And I must go home at last.
Put it on this way and that.
Today put it on, put it on, put it on.
For tomorrow we won't have time.
Put it on this way and that.

914.

1. The stem of my pipe is of bone.
I know who is your bitch.
Put it on this way and that.
Today put it on, put it on, put it on,
The day after we won't have time.
Put it on this way and that.

2. Don't fuss about, you little bitch
I am not drinking on your money.
Put it on this way and that.
Today put it on, ... etc.

3. My mocassins have yellow buckles
I'll tread them worn tonight.
Put it on this way and that.
Today put it on, ... etc.

4. How hard the legs of my boots are!
I am not your sweetheart.
Put it on this way and that.
Come on, put it on, put it on, put it on,
Clink the brass spurs to it,
Put it on this way and that.

915.

1. The shoes and the sandals
Went to steal corn.
My sweetest darling.
The shoes ran home
The sandals remained there.
My sweetest darling.

2. Three daughters of Mrs Csicsó
All three wear one skirt.
My sweetest darling.
All three are famous dames
They have one skirt among them.
My sweetest darling.

3. My mocassins have yellow straps
I'll dance them away tonight.
My sweetest darling.
I will sell the rein and harness
To have a good time for once.
My sweetest darling.

4. Under the gardens of Igal
The dew found me there.
My sweetest darling.
Not under the gardens, of course
But under my darling's arms.
My sweetest darling.

5. I drink the wine, I kick the dust,
I love the fair women.
My sweetest darling.
The fair woman for her gait,
For her slender slim waist.
My sweetest darling.

916.

1. The sedge has three edges.
I have a fairer lover than anyone else.
My sweetest darling.
If she weren't so beautiful
Fewer people would envy me.
My sweetest darling.

2. I've stolen my father's money,
He must be fuming about his purse.
Put it on this way and that.
Today, today, today put it on,
For tomorrow I have no time.
Put it on this way and that.

3. There's a cross at the village end
Yet the virgin was raped.
Put it on this way and that.
Today, today, ... etc.

4. A black reed with three edges
Deny your mother for me.
My sweetest darling.
I'll be so faithful to you
I will kiss your lovely mouth.
My sweetest darling.

5. = 1.

6. The judge's horse has died.
The judge pelted it himself.
My sweetest darling.
Its bowels will make good ribbons
For that famous daughter of his.
My sweetest darling.
Its gut will make a bonnet
For that famous daughter-in-law of his.
My sweetest darling.

917.

1. Come this way, don't go that way,
The road is better this way than there.
Put it on this way and that.
Put it on today, tomorrow,
For the day after we won't have time.
Put it on this way and that.

2. Come this way, don't go that way,
The road is better this way than that.
Put it on this way and that.
Put on it both your hands,
Add to it your good mood.
Put it on this way and that.

918.

1. There is the cross at the village end
Yet in came the cholera.
My sweetest darling.
Not for the lords, not for the priests
But for the poor commoners.
My sweetest darling.

2. The old gammer in the plum orchard
Nearly burst with farting.
Put it on this way and that.
Put it on today, tomorrow,
The day after we won't have time.
My sweetest darling.

3. The old gammer ate sour cherries
Then she farted twenty-one times.
Put it on this way and that.
Put it on today, tomorrow,
The day after we won't have time.
My sweetest darling.

919.

1. My wife, that little bitch
Is angry that I always drink.
Put it on this way and that.
Put it on today, tomorrow,
The day after we won't have time.
Put it on this way and that.

2. Don't be angry, you little bitch
I don't drink on your father's money.
Put it on this way and that.
Put it on today, ... etc.

920.

1. The judge's horse has died.
The judge shall work it out himself.
Put it on this way and that.
Its skin will make good ribbons
For that famous daughter of his.
Put it on this way and that.
Its guts will make a bonnet
For that famous daughter-in-law of his.
Put it on this way and that.

2. = 1, 3. = 1, 4.= 1.

921.

1–2. = 3–4.

3. Blessed little housewife,
Is the dinner ready?
My darling, my sweetheart.
The dinner would be ready
Had it not been for the kitten.
My darling, my sweetheart.

4. The kitten is not to blame,
Our housewife was drunk.
My darling, my sweetheart.
She staggered to the stove,
She caught at the big pot.
All the soup was wasted.

5. = 3.

6. The kitten wasn't at fault,
Our housewife went around drunk.
My darling, my sweetheart.
She staggered to the stove,
She caught at the big pot.
All the soup was wasted.

7–8. = 5–6.

922.

1. There's a rainbow under the sky.
My head is not snug in the bed.
But only at night, night.
Come on, darling, put it right,
My heart's aching, comfort it.
But only at night, night.

2. I have a debt in the pub,
I owe the price of nine litres of wine.
My darling, my sweetheart.
Oh, God, how shall I pay it
So that my love* won't know it.
My darling, my sweetheart.

* in other songs: father/husband

3. I must sell my shirt and trousers,
I must pay for my wine.
My sweetest darling.
Oh, God, how ashamed I am
That I must go home in the morning!
My sweetest darling.

4. My life is a soldier's
My weapon's hanging on the nail.
My sweetest darling.
When I shake it
My sweetheart cries.
My darling, my sweetheart.

5–6. = 1–2.

923.

1. = Cf. **918.**1.

2. The cellar padlock broke off.
Ay, what a nice lover I found!
Put it on this way and that.
Ey, put it on, put it on today,
For tomorrow we won't have time.
Put it on this way and that.

924.

Tune: Cf. main notes of **923.**

1. The judge's horse has died.
The judge worked it out himself.
Put it on this way and that.
Ey, put it on, put it on today,
For tomorrow we won't have time.
Put it on this way and that.

2. Its eye will make a pocketwatch
For that haughty son of his.
Put it on this way and that.
Ey, put it on, ... etc.

3. Its bowels will make good ribbons
For that famous daughter of his.
Put it on this way and that.
Ey, put it on, ... etc.

925.

1. There's a black round inn,
The young shepherd's dancing in it.
My sweetest darling.
He's dancing there, he's feasting there,
His dog's barking outside.
My sweetest darling.

2. = Cf. **922.**2.

926.

1. I bought my mocassins yesterday,
Tonight I'll wear them off dancing.
Just put it on, just put it on.
Today put it on, put it on, put it on,
For tomorrow we won't have time.
Just put it on, just put it on.

2. My dear mother told me
To dance away the mocassins.
Just put it on, just put it on.
Today put it on, ... etc.

927.

1. Come, little girl, behind the bench
I'll press a kiss beside your mouth.
Put it on this way and that.
Put it on today, tomorrow,
The day after we won't have time.
Put it on this way and that.

2. Come, little girl, behind the house
I'll press a fish between your legs.
Put it on this way and that.
Put it on today, ... etc.

928.

1. I have no mother
Yet my two cheeks are red.
My darling, my sweetheart.
It shall be kissed by the bird
That walks under that hat.
My darling, my sweetheart.

2. I recommend to everyone:
Dream is better than love.
My darling, my sweetheart.
For the dream is a rest,
Love is heart-ache.
My darling, my sweetheart.

3. = 1.

4. How nicely the cymbalum resounds!
Why are you angry, darling?
My darling, my sweetheart.
Look, I'm not angry with you,
I always show high spirits.
My darling, my sweetheart.

5. Dream or not dream,
Me you look at, love, not that way.
My darling, my sweetheart.
For if you look elsewhere,
It means you don't love me.
My darling, my sweetheart.

6. I loved you for a long time,
For three years in one go.
My darling, my sweetheart.
The fourth is soon over.
Why fewer come in than before?
My darling, my sweetheart.

929.

Come this way, don't go that way,
The road is better this way than there.
My sweetest darling.
The rose street is this way,
The path of my darling.
My sweetest darling.

930.

1. Oh, God, how ashamed I am
That I must go home in the morning!
My sweetest darling.
But I put aside the shame
And I still leave and go home.
My sweetest darling.

2. Winter chick and summer stork,
The priest's servant is rounding out.
My sweetest darling.
She served the priest
Till she got sacred sausage.
My sweetest darling.

3. As soon as she got holy sausage
She left the priest at once.
My sweetest darling.
As soon as she got holy sausage
She left the priest at once.
My sweetest darling.

4. My little bay and the dun
Always earn for the whores.
My sweetest darling.
In winter they earn for summer,
In summer they earn for the girls.
My sweetest darling.

5. Streetwalkers, take pity on me,
Pay the price of my wine.
My sweetest darling.
Pay the price of my wine,
I will no more care about you.
My sweetest darling.

931.

1. The morning star's shining brightly
Yet I'm still at the wedding feast.
My darling, my sweetheart.
Ah God, how ashamed I am
That I must go home in the morning!
My darling, my sweetheart.

2. Heye-huya, felt and foot-rag
The blonde's nicer than the brown.
My darling, my sweetheart.
For the blonde belongs to gentle folk,
That's why I took a fancy to her.
My darling, my sweetheart.

3. Come this way, don't go that way,
The road's better this way than there.
My darling, my sweetheart.
My darling's road is this,
The path of my sweet love.
My darling, my sweetheart.

4. The girl's little, her boobs are big,
She doesn't know where to put them.
My darling, my sweetheart.
She fligs them over her shoulders,
They reach down to her arse.
My darling, my sweetheart.

932.

Long-legged black stork,
Gutman's servant is rounding out.
Put it on well, put it on well.
Come on, put it on, put it on now,
For tomorrow we won't have time.
Put in on well, put it on well.

* see no. 930

933.

1. The cellar padlock is lost.
Ay, what an old lover I found!
Put in on now, put it on so.
Hey, put it on, put it on, put it on,
For tomorrow we won't have time.
Put it on now, put it on so.

2. = Cf. **918.**2.

3. The old gammer is stooping
Because she often did it in the pit.
Put it on now, put it on this way.
Hay, put it on, ... etc.

934.

1. There comes a little brown virgin
The fire struck onto her scarf,
My sweetest darling.
Look, how filthy her scarf is,
Perhaps she's got no lover.
My sweetest darling.

2. I was put on sentry-duty
Like a poor foot-soldier.
My sweetest darling.
The legs of my boots are short,
My legs are nearly frozen.
My darling, my sweetheart.

3. = Cf. **930.**1.

935.

1. My wife's as clean as can be:
She washes twice a month.
Put it on now, put it on now.
Hey, put it on, put it on today,
For tomorrow we won't have time.
Put it on now, put it on now.

2. Bread she can bake surely:
She makes the fire five-six times.
Put it on now, put it on now.
Hey, put it on, ... etc.

3. She makes the fire five-six times
Yet it must be taken out sodden.
Put it on now, put it on now.
Hey, put it on, ... etc.

936.

1. Uncle János in the plum orchard
Stepped onto a rotten egg.
Hey, put it on, put it on now.
Hey, put it on, put it on, put it on,
For tomorrow we won't have time.
Hey, put it on, put it on now.

2. The light is on at the Virágs,
The fried frogs are being made.
Hey, put it on, put it on now.
Hey, put it on, ... etc.

937.

1. My wife's as clean as can be:
She washes once in two months.
Hey, put it on, put it on now.
Hey, put it on, put it on, put it on,
Clink your brass spurs to it now.
Hey, put it on, put it on now.

2. There is such dirt in her ears
Like tar worth a sixpence.
Hey, put it on, put it on now.
Hey, put it on, ... etc.

3. There are such lice in her hair
Like real gloves.
Hey, put it on, put it on now.
Hey, put it on, ... etc.

4. My wife drinks coffee,
That makes her cunt grow big.
Hey, put it on, put it on now.
Hey, put it on, ... etc.

5. My wife's hoeing potatoes,
Her cunt sticks out backwards.
Hey, put it on, put it on now.
Hey, put it on, ... etc.

6. My wife's sieving dung,
That's how she makes tobacco for me.
Hey, put it on, put it on now.
Hey, put it on, ... etc.

938.

1. My dear husband, do you think,
I never drink of your wine?
Hey, put it on, put it on now.
I do drink, like women do:
I go to your barrel by stealth.
Hey, put it on, put it on now.

2. My dear husband, don't beat me.
I'm not drunk now either.
Hey, put it on, put it on now.
But my husband didn't listen,
He pounded me with a post.
Hey, put it on, put it on now.

3. My dear husband, you'll regret it,
I won't cook the dinner.
Hey, put it on, put it on now.
I'll get the better of you,
I'll drink three times as much tomorrow.
Hey, put it on, put it on now.

4. The cellar padlock is broken,
My throat remained dry.
Hey, put it on, put it on now.
My dear husband, don't beat me,
Come and love me instead.
Hey, put it on, put it on now.

5. Come and love me instead,
Just don't beat me any more.
Hey, put it on, put it on now.
I am yours, anyway
Till I die.
Hey, put it on, put it on now.

6. I am yours, anyway,
Till I die.
Hey, put it on, put it on now.
I will never-never leave you,
As long as there's wine in the barrel.
Hey, put it on, put it on now.

939.

Kalapács* won't be the judge any more,
He fell off the Szuha bridge.
Put it on now, hey, put it on.
Come on, put it on, put it on.
Clink your brass spurs to it now.
Hay, put it on, put it on now.

* a name which means: hammer

940.

My wife's as clean as can be:
She washes twice a month.
Hey, put it on, put it on now.
Put it on when I tell you,
Let seven spurs crackle.
Hey, put it on, put it on now.

941.

1. My wife's as clean as can be:
She sweeps once a month.
Hay, put it on, put it on now.
Come on, put it on, put it on, put it on,
For tomorrow we won't have time.
Hay, put it on, put it on now.

2. Bread she can bake surely:
She leavens it twice.
Hay, put it on, put it on now.
Come on, put it on, ... etc.

3. She makes the fire three times,
Yet she takes it out slack-baked.
Hay, put it on, put it on now.
Come on, put it on, ... etc.

942.

1. My wife's as clean as can be:
She sweeps twice a month.
Hey, put it on, put it on now,
Come on, put it on, put it on, put it on,
Put my brass spurs on it now.
Hey, put it on, put it on now.

2. Bread she can bake surely:
She makes the fire five-six times.
Hey, put it on, put it on now.
Come on, put it on, put it on, put it on,
For tomorrow you won't have time.
Hey, put it on, put it on now.

3. My wife's as clean as can be:
She washes twice a month.
Hey, put it on, put it on now.
Come on, put it on, put it on, put it on,
Put my brass spurs on it now.
Hey, put it on, put it on now.

4. Put it on when I tell you,
Let my brass spurs go knocking.
Hey, put it on, put it on now.
Come on, put it on, put it on, put it on,
Put my brass spurs on it now.
Hey, put it on, put it on now.

5. Put it on when I tell you,
Let my brass spurs go knocking.
Hey, put it on, put it on now.
Come on, put it on, put it on, put it on,
For tomorrow you won't have time.
Hey, put it on, put it on now.

6. = 1, 7. = 1.

943.

1. The cellar padlock fell off.
Ay, what a nice lover I found!
Hay, put it on, put it on now.
Come on, put it on, put it on, put it on,
For tomorrow we won't have time.
Hay, put it on, put it on now.

2. My wife's as clean as can be:
She washed once a month.
Hay, put it on, put it on now.
Come on, come on, come on, put it on.
For tomorrow we won't have time.
Hay, put it on, put it on now.

944.

1. The cellar padlock fell off.
Ay, what a nice lover I found!
Hey, put it on, put it on now.
Put it on when I tell you,
Let my brass spurs go knocking.
Hey, put it on, put it on now.

2. The hen has eaten the sour cherry,
We two love the same thing.
Hey, put it on, put it on now.
Put it on ... etc.

945.

1. The cellar padlock fell off.
Ay, what a nice lover I found!
Hey, put it on, put it on now.
Put it on when I tell you,
Your shoe heels shall not knock.
Hey, put it on, put it on now.

2. You have eaten my pie,
Marry now my daughter Sári.
Hey, put it on, put it on now.
Put it on ... etc.

946.

1. My wife's as clean as can be:
She sweeps twice a month.
Hay, put it on, put it on now.
Come on, put it on, put it on, put it on,
My brass spurs have started to dance.
Hay, put it on, put it on now.

2. My wife bakes well surely:
She makes the fire five-six times.
Hay, put it on, put it on now.
Come on, put it on, ... etc.

947.

1. A little pan worth three pence.
The girls' ass is snappy.
Hay, put it on, put it on now.
Come on, put it on, put it on, put it on,
My brass spurs have started to dance.
Hay, put it on, put it on now.

2. If it's snappy, let it snap.
Don't you worry about that.
Hay, put it on, put it on now.
Come on, put it on, ... etc.

3. Put it on when I tell you,
When I dance with my darling.
Hay, put it on, put it on now.
Come on, put it on, ... etc.

4. I stand on this side of the door,
Lift your skirt in the front.
Hay, put it on, put it on now.
Put it on, put it on, put it on, put it on,
For tomorrow we won't have time.
Hay, put it on, put it on now.

948.

1. My husband's as clean as can be:
He washes twice in six months.
Hay, put it on, put it on now.
Come on, put it on, put it on, put it on,
Clink the brass spurs to it now.
Hay, put it on, put it on now.

2. He gets up at 8 in the morning,
His head is like a bush.
Hay, put it on, put it on now.
Come on, put it on, ... etc.

3. There is such dirt in his ears
Like a half-litre mug.
Hay, put it on, put it on now.
Come on, put it on, ... etc.

4. There is such rheum in his eyes,
Like a real meerschaum pipe.
Hay, put it on, put it on now.
Come on, put it on, ... etc.

5. There are such lice in his hair
Like real gloves.
Hay, put it on, put it on now.
Come on, put it on, ... etc.

6. Bread he can bake surely:
He makes the fire five-six times.
Hay, put it on, put it on now.
Come on, put it on, ... etc.

7. He makes the fire five-six times,
Yet he takes it out slack-baked.
Hay, put it on, put it on now.
Come on, put it on, ... etc.

8. The dish is washed by the dog,
The bed is made by the cat.
Hay, put it on, put it on now.
Come on, put it on, ... etc.

949.

My dog's leg is aching,
He hit it against the straw.
Hey, put it on, put it on now.
Come on, put it on, put it on, put it on,
For tomorrow I won't have time.
Hay, put it on, put it on now.

950.

1. I wanted to get married,
I wanted to marry a fair lass.
Hey, put it on, put it on now.
Come on, put it on, put it on, take it on,
The day after put it on better,
Hay, put it on, put it on now.

2. The cellar padlock got lost.
Ay, what a nice lover I found!
Hey, put it on, put it on now
Come on, put it on, ... etc.

951.

Published: CMPH III/A **390.**

952.

1. = Cf. **915.**1.

2. Mrs Csicsó has three daughters.
The three have one skirt among them.
My sweetest darling.
All three are famous dames,
The three have one skirt among them.
My sweetest darling.

3. I came on horseback, not on an ass,
Bring me, darling, the rein.
My sweetest darling.
Bridle my horse,
I say farewell to you.
My sweetest darling.

4. My mocassins have yellow straps,
I'll dance them away tonight.
My sweetest darling.
I'll sell the rein and harness,
We'll have a good time at least.
My sweetest darling.

5. I drink the wine, I kick the dust,
I love the fair women.
My sweetest darling.
The fair woman for her gait,
For her slender slim waist.
My sweetest darling.

6. This girl is such a girl,
She washes once a month.
My sweetest darling.
Bread she can bake well, too:
She makes the fire five-six times.
My sweetest darling.

953.

1. My wife is of the kind
Who washes once a month.
My darling, my sweetheart.
Hey, dinom-danom,
I will regret till I die
That I have got married.

2. Bread she can bake surely:
She makes the fire five-six times.
My sweetest darling.
Hey, dinom-danom, ... etc.

3. She makes the fire five-six times,
Yet she takes it out slack-baked.
My sweetest darling.
Hey, dinom-danom, ... etc.

954.

1. The plague on you
Till your waistcoat reaches.
Hey, put it on, put it on now.
Put it on today, tomorrow,
For we won't have time after that.
Put it on this way and that.

2. The dog's cock is fretted.
We won't go home from here.
Hey, put it on, put it on now.
Put it on ... etc.

955.

1. My wife's as clean as can be:
She washes twice a month.
Hey, put it on, put it on now.
Come on, put it on, put it on, put it on,
My brass spurs, you clink to it now.
Hey, put it on, put it on now.

2. Bread she can bake surely:
She makes the fire five-six times.
Hey, put it on, put it on now.
Come on, put it on, ... etc.

3. There is such rheum in her eyes
Like an ordinary pipe.
Hey, put it on, put it on now.
Come on, put it on, ... etc.

4. There are such lice in her hair
Like ordinary gloves.
Hey put it on, put it on now.
Come on, put it on, ... etc.

956.

There's a pancake in the locker
Sugar has been sprinkled on it.
Put it on now, put it on now.
The jam has come out of it,
Ferenc didn't eat from it.
Put it on now, put it on now.

957.

If I wink at you, don't look at someone else,
Don't give occasion for winking.
My sweetest darling.
A young wife loves you
As long as she can embrace you.
My sweetest darling.

958.

1. The grain of the wheat has burst forth,
I don't know, dear, if you love me.
Put it on this way and that.
Oy, put it on, put it on, put it on,
[Your] brass spurs resound to it well.
Put it on this way and that.

2. Put it on today, tomorrow,
The day after we won't have time.
Put it on this way and that.
Oy, put it on, ... etc.

3. The cellar padlock has broken.
Ay, what a pretty birdie I found!
Put it on this way and that.
Oy, put it on, ... etc.

959.

1. I am so fat
Because my husband isn't much good.
Just put it on, put it on now.
Put it on today, tomorrow,
The day after we won't have time.
Just put it on, put it on now.

2. I am so thin
Because my husband is godless.
Just put it on, put it on now.
Put it on today, ... etc.

3. I am stooping
Because I screwed a lot in the pit.
Just put it on, put it on now.
Put it on today, ... etc.

4. I loved you as my lover,
But I didn't dare to marry you.
Just put it on, put it on now.
Put it on today, tomorrow,
The day after we won't have time.
Just put it on, put it on now.
For I've heard about you
You've become a great whore.
Just put it on, put it on now.
Put it on today, ... etc.

960.

1. I've bought my mocassins today,
I'll dance them away tonight.
Hey, put it on, put it on now.
Put it on today, tomorrow,
The day after we won't have time.
Hey, put it on, put it on now.

2. The cellar padlock fell off.
Ay, what a nice lover I found!
Hey, put it on, put it on now.
Put it on today, ... etc.

3. = 2.

961.

1. My wife's as clean as can be:
She washes once a month.
Hey put it on, put it on now.
Come on, put it on, put it on, put it on,
My brass spurs are clinking to it now.
Hey, put it on, put it on now.

2. Bread she can bake surely:
She makes the fire five-six times.
Hey, put it on, put it on now.
Come on, ... etc.

3. She makes the fire five-six times,
Yet she takes it out slack-baked.
Hey, put it on, put it on now.
Come on, ... etc.

4. She makes the bed at noon,
The dish is washed by the dog.
Hey, put it on, put it on now.
Come on, ... etc.

962.

The cellar padlock broke off.
Ay, what a good time I have!
Hey, put it on, put it on now.
Come on, put it on, put it on now,
For tomorrow I won't have time.
Put it on now, hey, put it on.

963.

1. My pipestem has a mouthpiece,
I know who is your lover.
My sweetest darling.
The fair at Túr without tents,
You've never been without a lover.
My sweetest darling.

2. Kick it, kick it, kick it, kick it out.
But who'll kick out the time?
My sweetest darling.
The nicest daughter of the landlady,
The tip of her toe knows
Where the shoe pinches.
My sweetest darling.

964.

1. The pie is made with curd,
All the lads keep going there.
Hay, put it on, hay, put it on.
Come on, put it on, put it on, put it on,
For tomorrow we won't have time.
Hay, put it on, hay, put it on.

2. What's that spiffy hat good for
When the lad's just a handful?
Hay, put it on, hay, put it on.
Come on, put it on, put it on, put it on,
The day after tomorrow we won't have time.
Hay, put it on, hay, put it on.

965.

1. Three trays of curd-cake,
Sheepish Jewish lad.
Hay, put it on, put it on now.
Come on, put it on, put it on, put it on,
My brass spurs have clinked to it.
Hay, put it on, put it on now.

2. Under the mound of Szeged
Three {girls / lads} are harvesting oats.
Hay, put it on, put it on now.
They're harvesting oats for the horse,
And looking for lovers for themselves.
Hay, put it on, put it on.

3. I like the pickerel
And a brown girl under my belly.
Hay, put it on, put it on now.
A brown girl under my belly,
I give here what I have left.
Hay, put it on, put it on now.

4. I like the fish fried,
I like the girl lying on her back.
Hay, put it on, put in on now.
When she lies on her back, she doesn't sleep,
But plays with me instead.
Hay, put it on, put it on now.

966.

1. The cellar padlock got lost.
Ay, what a nice lover I found!
Hey, put it on, put it on now.
Come on, put it on, put it on, put it on,
Clink the brass spurs to it now.
Hey, put it on, put it on now.

2. There's a rainbow under the sky.
My head's not lying snugly.
Hey, put it on, put it on now.
Come on, ... etc.

967.

1. The cellar padlock is broken.
How long I haven't seen you!
Put it on this way and that.
Come on, put it on, put it on, put it on,
Clink my brass spurs to it.
Put it on this way and that.

2. However poor I may be,
I make marry like a lord.
Put it on this way and that.
Come on, ... etc.

3. Mottled beans under the bed.
How long I haven't seen you!
Put it on this way and that.
Come on, ... etc.

4. You may pass before my gate,
I no longer wait for you like before.
Put it on this way and that.
Come on, ... etc.

968.

1. I've never stolen in my life,
Except a foal in Debrecen.
Hay, put it on, put it on now.
Hay, put it on, put it on, put it on,
For tomorrow we won't have time,
Hay, put it on, put it on now.

2. My wife is angry
That I still live in the pub.
Hay, put it on, put it on now.
Hay, ... etc.

3. My wife, that little bitch
Is angry that I always drink.
Hay, put it on, put it on now.
Hay, ... etc.

4. I have a debt in the pub.
I owe the price of nine litres of wine.
Hay, put it on, put it on now.
Hay, ... etc.

5. Come on, girl, take pity on me,
Pay the price of my wine.
Hay, put it on, put it on now.
Hay, ... etc.

969.

1. The cellar padlock got lost.
Ay, what a nice lover I found!
Put it on this way and that.
Come on, put it on, put it on now,
Clink my brass spurs to it now.
Put it on this way and that.

2. Bereg is not far from here,
The cunt's spinning on a wire there.
Put it on this way and that.
Come on, ... etc.

3. Kőrös is not far from here,
The cunt's hairy to the knees there.
Put it on this way and that.
Come on, ... etc.

4. Raksa is not far from here,
The cunt's always gaping open there.
Put it on this way and that.
Come on, ... etc.

5. Pallag is not far from here,
The cunt's always strolling there.
Put it on this way and that.
Come on, ... etc.

6. Dorog is not far from here,
The priest's fucking on the hill there.
Put it on this way and that.
Come on, ... etc.

970.

The rattling mill of Beregszász,
My darling has walked out on me.
My darling, my sweetheart.
It rattled so loudly,
Because my darling left me.
My darling, my sweetheart.

971.

1. I have got such a wife,
She's renowned in seven villages.
Hey, put it on, put in on now.
Come on, put it on, put it on, put in on,
My brass spurs, you clink to it now.
Put it on now, put it on now.

2. She gets up at 8 in the morning,
Her head is like a bush.
Hey, put it on, put it on now.
Come on, ... etc.

3. When she makes fire in the stove
She needs three cartloads of wood.
Hey, put it on, put it on now.
Come on, ... etc.

4. She needs three cartloads of wood,
Yet she takes it out slack-baked.
Hey, put it on, put it on now.
Come on, ... etc.

5. Not only we two should feast,
Let others have a good time, too.
Hey, put it on, put it on now.
Today me, tomorrow you,
The day after tomorrow me again.
Hey, put it on, put it on now.

6. There's a ditch under the gardens,
On and off I go there.
Hey, put it on, put it on now.
Come on, ... etc.

7. We went into the ditch two,
We came out of it three.
Hey, put it on, put it on now.
Come on, ... etc.

8. The house went out through the window,
The old hag remained inside.
Hey, put it on, put it on now.
Come on, ... etc.

9. She tied thatch onto her back,
She went to the witches' den.
Hey, put it on, put it on now.
Come on, ... etc.

972.

1. My wife, the little bitch,
Is angry that I always drink.
Hay, put it on, put it on now.
Come on, put it on, put it on, put it on,
My brass spurs have clinked to it now.
Hay, put it on, put it on now.

2. Don't be angry, you little bitch,
I don't drink on your money.
Hay, put it on, put it on now.
Come on, ... etc.

3. I regret that I got married,
There's a drag now on me.
Hay, put it on, put it on now.
Come on, ... etc.

4. My wife's as clean as can be:
She washes once a month.
Hey, put it on, put it on now.
Come on, ... etc.

5. When she milks the cow
She sieves it through her skirt.
Hay, put it on, put it on now.
Come on, ... etc.

6. My darling little wife
Is a scarecrow in the field.
Hay, put it on, put it on now.
Come on, ... etc.

7. There are such lice in her hair
Like real gloves.
Hay, put it on, put it on now.
Come on, ... etc.

8. Bread she can bake surely:
She leavens it for three days.
Hay, put it on, put it on now.
Come on, ... etc.

9. She makes the fire five-six times,
Yet she takes it out slack-baked.
Hay, put it on, put it on now.
Come on, ... etc.

10. When she takes it out of the oven,
She smears it all on its mouth.
Hay, put it on, put it on now.
Come on, ... etc.

11. I don't want your daughter,
Her cunt's hairy to her knees.
Hay, put it on, put it on now.
Come on, ... etc.

973.

1. Over the water there's an inn
Your mother's cunt is the inn-sign.
Put it on this way and that.
Come on really, put it on, put it on,
We get brass spurs clink to it.
Put it on this way and that.

2. Beyond that there's another one,
Your father's cock's playing cards there.
Put it on this way and that.
Come on ... etc.

3. Kőrös is not far from here,
The cunt's hairy to the knees there.
Put it on this way and that.
Come on ... etc.

4. Maros is not far from here,
The cunt's soiled to the knees there.
Put it on this way and that.
Come on ... etc.

5. Péntek is not far from here.
Let me stick my dick into you.
Put it on this way and that.
Come on ... etc.

6. There are three girls in the cellar,
Rabbits are laughing[?] in their aprons.
Put it on this way and that.

7. The little one complained
That she only got {the thin one. / its shadow.}
Put it on this way and that.
Come on ... etc.

TYPE LVI

(974–987.)

974.

1. The wheat must get ripe soon
For it's blown by the wind every day.
My sweetheart, the brown one.
The heart must break
For it's burdened by sorrow every day.
My sweetheart, the brown one.

2. It's no cabbage that has no head,
It's not a girl that isn't kind.
My sweetheart, the brown one.
There's no young wife that's not false,
That doesn't cuckold her husband.
My sweetheart, the brown one.

3. Life, life, why do I live,
When nothing frightens me, too.
My sweetheart, the brown one.
When the dry leaves rustle,
My blood runs cold.
My sweetheart, the brown one.

975.

Over there is a big gooseberry-tree,
It casts a large shadow.
My precious Borcsa.
Under it is a green bed,
In it lies Jóska Deli.
My precious Borcsa.

976.

Published: CMPH IV. **378.**

977.

Many are jealous in the village,
Five or six stand in every gate.
Tilarom, tilarom.
[They all wag their tongue] about me,
[I can't hear a good word] about me,
My darling, my dove.

978.

Many are jealous in the village,
Five or six stand in every gate.
My sweetheart, my dove.
They all wag their tongue about me,
I never hear a good word about me,
My sweetheart, my dove.

979.

1. = Cf. **922.**1.

2. You may pass before our house,
I no longer watch out for you, like before.
But only at night, night.
For earlier I watched out for you,
My heart rejoiced when I saw you.
But only at night, night.

3. Do you think it'll be always like this,
That I'll never have a lover?
But only at night, night.
But I will have, I sure will have,
I will have a better one than you were.
But only at night, night.

4. My mother's nice words were many,
To which I never paid heed.
But only at night, night.
I paid heed to a rogue's,
I am still his slave.
But only at night, night.

980.

1. The morning star's shining brightly
Yet I am still with my darling.
But only at night, night.
Ah God, how ashamed I am
That I must go home in the morning!
But only at night, night.

2. = Cf. **922.**2, 3. = Cf. **979.**4.

981.

1. = Cf. **922.**1.

2. The rape's blossoming yellow,
The lad's merry every night.
But only at night, night.
I was merry, I made merry, too,
But I'll never be merry again.
But only at night, night.

3. Many people envy me,
They bark at me like dogs.
But only at night, night.
I give them good days,
Let them have a good bark.
But only at night, night.

4. They envy me for my girlhood,
For this red ribbon of mine.
But only at night, night.
I tie a bow at its end,
That's how I walk down the street.
But only at night, night.

5. This street is paved,
It's paved with marble stones.
But only at night, night.
My darling had it paved,
That I should walk it crying.
But only at night, night.

6. Clink your spurs,
Let them all know, you're my lover.
But only at night, night.
Clink your spurs,
Let them know you're my lover.
But only at night, night.

982.

1. = Cf. **922.**1.

2. The rape's blossoming yellow,
The lass is merry every night.
But only at night, night.
I used to be merry, too,
But I'll never be again.
But only at night, night.

3. = Cf. **979.**2, 4. = Cf. **930.**1.

983.

1. = Cf. **979.**1.

2. Do you think I love you
When I embrace you?
But only at night, night.
I embrace you three hundred times
Yet I don't love you truly.
But only at night, night.

984.

Published: CMPH III/A **389.**

985.

1. Under the gardens of Botpalád
The sun has often set seeing me there.
My darling, my sweetheart.
Under the arm of my lover
The dew often settled on me.
My darling, my sweetheart.

2. The dog keeps barking:
I'm the scamp of the village.
My darling, my sweetheart.
There are other scamps in the village,
Yet the dog doesn't bark at them.
My darling, my sweetheart.

3. The sun has set, the moon's risen,
My sweetest darling, it's impossible,
My darling, my sweetheart,
That I love you,
That I make you mine.
My darling, my sweetheart.

4. One thing's worth all the world to me:
My darling is like me.
My darling, my sweetheart.
Yet she has a single flaw:
Her eyes are blue, not black.
My darling, my sweetheart.

986.

1. The violet has withered,
I don't love you any more.
My sweetheart, my darling.
I put a chain on my heart,
I'll show that I'm its master.
My sweetheart, my darling.

2. I am burdened with sorrow
Like the apple-tree of Sóvár.
My sweetheart, my darling.
Two or three grow on it,
They all fall under it.
My sweetheart, my darling.

987.

1. The rattling mill of Kolozsvár
Rumbled loudly at night.
My sweetheart, my darling.
It rumbled so loudly at night
For my darling is in it.
My sweetheart, my darling.

2. The water washed away the boards,
The lover I had has left me.
My sweetheart, my darling.
The water will bring back the boards,
The lover I had will return.
My sweetheart, my darling.

TYPE LVII

(988–1018.)

988.

1. Taboo, taboo,
The mill of Tilalmas.*
Taboo is for me
My sweetest darling.

2. A week has six days,
The seventh is Sunday.
I wish, my sweet darling,
I could see you but once.

* A pun in Hungarian: taboo = tilalom.

989.

1. Give me, my angel,
The neighbour of your ass.
I'll give you then
The pipe of my balls.

2. Give it to me, darling,
Don't sulk on the bench.
I'll give you then
The whole of my tool.

990.

1. A drop of ink has fallen
On the tip of my boot.
May God the Lord give you
Many István days.

2. Wine, corn and peace
Shall bless your house.
May God the Lord give you
Many István days.

991.

The only reason why I want
To live at the village end:
My darling goes there
To water his horses.

992.

1. I'd like to live
On the river bank:
My darling goes there
To water his/her geese.

2. To water his/her geese,
To show himself/herself off.
To have his/her two red cheeks
Kissed by me.

3–4. = 1–2.

993.

The host is angry
That we make merry here.
Let him take away his house,
We are going to stay here.

994.

Cf. **993.**

995.

1. It is neither raining
Nor are clouds to be seen
Yet my furcoat
Is soaked on both sides.

2. How would it not get soaked
When I'm always crying.
I am so very ill,
I can't control myself.

996.

1. Under the water, under the water,
The water under the mill.
The water keeps the mill going,
Love keeps the kisses going.

2. Love, love,
Accursed torment,
Why did you blossom out
On top of a dry tree?

3. I would have blossomed out
On the leaf of the rosemary,
That I could have been torn
By all poor lads.

4. I've torn one too,
I've missed it too.
Instead of a tender dove
I caught a wild pigeon.

5. Here, lungs, here, tripe,
Here, a piece of sausage.
What you don't eat
Stick in your ass.

997.

1. The bride and bridegroom,
How lovely they both are.
The bonnet fits well
The bride's head.

2. The bride and bridegroom,
How lovely they both are.
Both of them are
Like the winding twig.

998.

Tune: Cf. **997.**

The bride and bridegroom,
How lovely they both are.
Both of them are
Like the golden rod.

999.

The bride and bridegroom,
How lovely they both are.
They glow, they glow,
Like the golden rod.

1000.

Cf. **998.**

1001.

1. = Cf. **998.**

2. The runner, the runner of a bramble
Crept up the tree.
It brought back a nut leaf
In its mouth.

1002.

1. Drink away, here is drink,
A good host lives here.
Rainproof is the roof,
Let us linger here.

2. = Cf. **993.**

1003.

Cf. **1002.**

1004.

1. It's not a good host
That has six oxen.
That one is a good host
That has a lovely daughter.

2. What's the use of the six oxen
In the long stable,
When there is no love
In the nicely carved bed?

1005.

1. The one that has, the one that has
A wedding ring,
That one has, that one has
An auburn sweetheart.

2. The wind drives the surf,
Water drives the mill.
Love makes
Kinsfolk.

3. Love, love,
Accursed torment,
Why didn't you grow
On top of every tree?

4. On top of every tree,
On the leaf of the nut tree,
So that every poor lad
Could tear a bit off.

5. = Cf. **996.**4.

6. I'd like to go ploughing,
To drive six oxen,
If my sweetheart would come
To hold the plough.

7. I held the plough,
I let out a great bawl:
Gee-up, Csákó, gee-ho,
My sweetheart is in front.

8. Rosemary, carnation,
The winter can't harm them.
Thank you, darling,
That you loved me till now.

9. Thank you, sweetheart,
That you loved me till now.
But it's not my fault
That you came to scorn me.

1006.

1. The ox doesn't plough
The soil for itself.
A woman doesn't keep
Her daughter to herself.

2. If she keeps her to herself,
She should lock her in a cage.
She shouldn't let her go
To the Hussars' barracks.

3. = Cf. **1002.**1.

4. In debt, in debt is the one
Whose shirt's made of cambric.
Look, mine is not cambric,
I am not in debt, either.

1007.

1. = Cf. **993,** 2. = 1.

1008.

Cf. **993.**

1009.

1. In the middle of my yard
There is a dry poplar.
Two saddled horses
Are tied under it.

2. I mount one of them
You mount the other,
In the town of Jászberény
We shall meet again.

3. Under it, under it,
Under the water mill.
Beautiful auburn girl,
Come under my cloak.

4. Don't cover me up
For I am warm.
My yellow silken scarf
Is sweaty round my neck.

5. = Cf. **1002.**1, 6. = Cf. **993.**

1010.

1. = Cf. **993.**

2. His brass axe
Is stubbed into my heart.
Alas, oh, alas,
We are done in!

1011.

1. = Cf. **993.**

2. The host is angry
That we make merry here.
Let him leave his daughter here,
We are going to stay here.
Let him take away his house,
We are going to stay here.

3. = Cf. **1002.**1, 4. = Cf. **993.**

5. Let him take away his house,
Let him leave his daughter here.
Let him leave his daughter here,
We are going to stay here.

1012.

1. = Cf. **991,** 2. = Cf. **992.**2.

3. Ey, under it, under it,
Under the water mill.
Come on, darling,
Under my arms.

4. Taboo, taboo
Is the wondrous mound.
Taboo is my darling
For me, too.
I can't embrace her
When I want to.

5. What a forest is this?
What big noise is in it?
Perhaps my sweetheart
Is driving horses from it.

6. Let him drive, let him drive,
Let him pay for it.
If the red dawn
Caught him trespassing.

1013.

1. = Cf. **993.**

2. The host is angry
That we make merry here.
Let him take his house away,
Let him leave his wine here,
We are going to stay here.

1014.

1. May God confound
The butcher's cleaver.
Why did he cut off
The little calf's feet?

2. Now the little calf
Can't go into the mud.
It has to be carried
On the back of a poor soldier.
[i.e. a knapsack made of the calf's hide]

1015.

1. What makes me like
The young Hungarian wife:
She cooked for me
The lentils whith spare-rib.

2. = Cf. **1012.**1, 3. = Cf. **1012.**2.

4. Ey, under it, under it,
Under the water mill.
Beautiful auburn girl,
Come under my cloak.

1016.

1. = Cf. **1005.**1.

2. The one who has, the one who has
A yellow handkerchief,
That one has, that one has
A blonde sweetheart.

3. = Cf. **1006.**4.

4. Ey, under it, under it,
Under the water mill.
Don't go under the water,
Come under my cloak.

5. Don't cover me up
For I am very warm.
Darling, my silken scarf
Is sweaty round my neck.

1017.

1. I will beat somebody,
Or someone will beat me.
But nobody shall love
My sweetheart.

2. With my large thumb
Shall I gouge out the eye
Of the one who casts his eye
Upon my sweetheart.

3. I've had a lover,
Her name was Sári.
She has walked out on me,
May she be damned.

4. I've never done any harm
To the town of Szentes,
Yet it conscripted me
For the army.

5. It drafted me as a Hussar
And then gave me simple boots.
May God confound it,
How unhappy it made me.

1018.

1. I don't care, I don't care,
Let them keep gossiping,
It will not make me
Give up what I enjoy.

2. Many words, many words
Always carry dregs.
You would be a fool
To listen to all of them.

3. = Cf. **1017.**3.

TYPE LVIII

(1019–1020.)

1019.

Cf. **993.**

1020.

Little dogs and big dogs
Do not bark without reason.
The coverlet of a woman
Doesn't move {without reason. / in vain.

TYPE LIX

(1021–1030.)

1021.

My shirt and trousers are dirty,
I myself am in love.
One pint of wine is odd,
Bring me two, innkeeper.
Its price is in my pocket,
I'll toss it on your table.

1022.

My coverlet and pillow are sagging,
Move back, my love, towards the wall.
Let us remain fondly clasped until dawn,
So long as our mother is asleep.

1023.

1. Are you leaving, {darling? / my love?} – Sure I am.
Do you leave me? – Sure I do.
Ey, aren't you sorry for me? – I am not.
I am going to cross the waters of the Rhine.

2. Far and near and night and day,
May the Lord bless you,
You, my {love / darling} and me,
And them who brought you up.

3. I wish you knew
What a fine lad I am.
When I see a nice girl
I'm desperate for her.

1024.

1. = Cf. **1022.**

2. How soft is the cotton coverlet,
I couldn't get under it.
May the Lord give it one day
That the two of us could lie under it.

1025.

1. = Cf. **1022,** 2. = Cf. **1024.**2.

3. The girl and her little brother
Are crossing the water of the Rhine.
There are pearls hanging in her ears
And an embroidered kerchief in her hand.

4. = 2, 5. = Cf. **1022,** 6. = 2, 7. = 1.

1026.

The bagpipe of Uncle Kin,
How well I lived that time.
If he would pipe again,
I'd put a chair under him.

1027.

1. Pesta Bornyász doesn't play his bagpipe
For he said, the day is breaking.
Go fetch some wine, girls.
I'll play the bagpipe so well then.

2. How fat is this girl,
Perhaps she eats almonds?
Almonds, my fool:
She eats corn bread.

1028.

Tune: Cf. **1027.**
Cf. **1027.**1.

1029.

1. The duck of the miller's wife
Is always dancing.
Whether it dances or not,
You are mine, darling.

2. If you weren't mine
I'd wander throughout the world,
I'd look for a sweetheart
That would love me.

3. On the dike of Mezőszemere
I have lost my knife.
I have got a sweetheart
Who picks up my knife.

1030.

1. = Cf. **1024.**2.

2. My coverlet and pillow are short.
Move back, my love, towards the wall.
Move back, my love, towards the wall.
I'll beguile the time with you till dawn.

TYPE LX

(1031–1059.)

1031.

The devil's taken your heart.
Why are you so choosey with the lads?
You aren't the cream of the world.
May that choosey devil take you.

1032.

This girl had a bonnet made,
She had a padlock put on her arse.
Three Hussars took to her, took to her,
They pushed off the padlock, the padlock.

1033.

1. Bad are my boots, they have no heels or soles,
They have no stiffeners or obcets.*
I will go to the shop in Szeged,
I'll buy new ones, I won't wear the old.

2. I'll give you a pair for twenty florins
Even if you pay to wet the bargain.
I begin to consider the odds,
I cast a glance at my money bag.

3. If I give twenty florins for this pair,
I'll give all my fortune for it,
I'll give all my fortune for it,
How shall I keep my wife then?

4. My boots are new, they've just been bought,
Their heels were hobnailed in Igrici,
Their heels were hobnailed in Igrici,
Play up, Gypsy, till the morning,
let them wear away.

* obcet = corrupted form of German Absatz, 'heel'.

1034.

Tune: Cf. **1033.**
Cf. **1033.**

1035.

1. Two of us went, three came back, put it on.
Quickly indeed do we add to our number,
press it on.
The bridal pinafore was quickly taken,
To serve to swaddle the baby.

2. = 1.

1036.

1. My boots have no heels or soles,
I wore them off in Kossuth's time.
They will have heels and soles one day,
I will have a lively lover one day.

2. I will go to the shop in Füred,
I will buy a new pair, I won't wear the shabby.
Then I'll go to see that tailor,
That boot maker of great repute.

3. Good evening, good evening, Master Sándor.
Have you any boots sewn for me?
There are no boots sewn for you,
They are all sewn for the state.

4. We'll make a pair of boots for twenty florins,
But not unless the bargain is well wetted.
We'll make a pair of boots for twenty florins,
But not unless the bargain is well wetted.

5. I began to consider the thing:
I cast a glance into my money bag.
If I should pay all this for my boots,
What will I keep my sweetheart from?

6. Then I wished him well,
I quietly closed the door.
Then I said Good night to him,
I won't come to see you again.

1037.

1–3. = Cf. **1036.** 3 5. 4. = 1.

1038.

Our cat wants to get married,
The cat next door wants to marry her.
Dear little cat, don't leave us,
Who will catch our mice?

1039.

Cf. **1038.**

1040.

Cf. **1038.**

1041.

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1042.

1. This girl is so very ill, so ill,
She can't eat the soup, the soup.
She'd drink water, but she hasn't, hasn't,
She'd send for water, but there is nobody, nobody.

2. She has a dear mother, dear mother,
She goes to fetch water at the well, at the well.
While she is for water, for water,
A few lads go to see her, to see her.

3. Dearest daughter, who's been here, who's been here?
Whose hat remained here, remained here?
A poor young beggar, young beggar
Was asking for alms, the poor thing, for alms.

4. Mother dearest, how good you are, how good,
What fine water you have brought, you have brought!
Go again at other times, other times,
It's all right if you stay long, you stay long.

5–7. = 1–3.

8. What happened to the bed, to the bed,
That it is so messy, so messy?
The cat caught a mouse, a mouse,
It played with it a lot, a lot.

9. = 4, 10. = 1.

1043.

1. In the sylvan fields of Fenyőkút,
The cuckoo is singing on top of the tree.
That cuckoo keeps shouting:
Many a lad is cuckolded by his sweetheart.

2. Girls, girls, learn from me:
Don't give a kiss to the lads.
That kiss was not kissed in vain.
My tears are falling into the crib.

1044.

How ill is aunt Sári, aunt Sári,
She can't eat the potato soup!
For there's garlic and red pepper in it,
Aunt Sári is hectic, hectic.

1045.

Heaven grant that somebody, somebody,
To broach the cask, would send for me, send for me.
I would broach his cask, his cask,
I'd drink up his good wine, good wine.

1046.

1. I passed by the cemetery,
Áron was lying beside a young wench.
I said to them a good evening:
He shouldn't touch that auburn wench.
For if he touches her, she'll get into trouble, into trouble,
She'll have a son in ten months' time.

2. = 1.

1047.

1. Mother dearest, how good you are, how good,
What good water you've brought in the dark!
Bring some at other times, other times,
I'll kiss her a hundred times in the dark.

2. How ill is this girl, how ill!
No water can be brought in the dark.
While her mother's away for water, for water,
Hussar Fridrik visits her in the dark.

3. Dearest daughter, who's been here, who's been here?
Whose coat remained here in the dark?
A poor wanderer, a wanderer,
He was here, mother, in the dark.

4. = Cf. **1042.**8.

1048.

1. Mother dearest, how good you are, how good,
What good water you brought me in the dark!
I'll bring you at other times, other times,
Thirteen hundred times in the dark.

2. Daughter dearest, who's been here, who's been here,
Whose hat remained here in the dark?
A wanderer, that was here, that was here,
His hat remained here in the dark.

1049.

A red apple's fallen into the mud,
The one who picks it won't bend in vain.
I'll pick it up, clean (rub) it, pocket it,
I love my darling truly.

1050.

1. = Cf. **1048.**1, 2. = Cf. **1042.**3, 3. = Cf. **1042.**8.

1051.

1. A paling of thin boards, boards,
The cuddling can be peeped through it in the dark.
Cuddle, sweetheart, to your heart's content, heart's content,
May it be good for you, in the dark.

2. = Cf. **1042.**3, 3. = Cf. **1048.**1, 4. = **1042.**8.

1052.

1. Mother dearest, how good you are, how good,
What good water you have brought, you have brought!
Go and fetch some at other times, other times,
Spend even more time there.

2. And while my mother was away, was away,
My lover was with me, with me.
Ey, the time was short, it was short,
While my sweetheart was with me, with me.

3. = Cf. **1042.**3, 4. = Cf. **1042.**8.

1053.

Cf. **1047.**1.

1054.

1. = Cf. **1048.**1, 2. = Cf. **1042.**3, 3. = Cf. **1042.**8, 4. = 1.

1055.

Tune: Cf. **1054.**
1. = Cf. **1048.**1, 2. = Cf. **1042.**8, 3. = Cf. **1042.**3.

1056.

Cf. **1051.**1.

1057.

1. = Cf. **1052.**1, 2. = Cf. **1042.**3, 3. = Cf. **1042.**8.

1058.

Fine thread, caraway, caraway,
Ey, what a proud fellow you are in the dark!
You are in debt to all the village
And master of less than a farthing, in the dark.

1059.

1. = Cf. **1047.**1, 2. = Cf. **1042.**3, 3. = Cf. **1042.**8.

4. My embroidered fur-coat's hung on the nail,
Come on, darling, hang it around my neck,
Come on, darling, hang it around my neck,
Tomorrow we go to the wedding.

5. = 4.

6. Away with you, sorrow, sorrow,
I won't live to see another summer, summer.
If we do live, it'll be three, be three,
I don't make a stone castle, stone castle.

7. = 6, 8. = Cf. **1049,** 9. = 4.

TYPE LXI

(1060–1081.)

1060.

1. Come the way I'm going,
You'll learn where I live.
I'll light a candle
And make merry with my sweetheart.

2. Come this way, don't go that way,
The road's better this way than there.
This way is the round road,
The path of my darling.

1061.

1. Sári, my daughter, how small you are!
Your legs are short, your ass is large.
Half your ass would be enough,
The devil take the other half.

2. Sári lives in a shanty,
I should grope my way there.
I have as much as a florin
I will give it to Sári.

3. Sári lives in a shanty,
I wish I could sleep with her.
I wish I could try
How many goes she could have.

4. The wasp has stung Sári,
There's a spring between her legs.
The herd goes there to drink,
Sári is in distress.

1062.

1. My sweetheart had stolen a scythe,
He had brass spurs made.
Don't clank them in my yard,
Don't torment my heart.

2. Csitlo-csatlo, csitlo-csatlo,
I don't need a bag for my money.
I set about in earnest:
I drink up my ledung.*

3. = Cf. **1060.**2.

* Corrupted form of German Lehnung, 'pay'.

1063.

There's a duck egg on the bank of the ditch,
Erzsi Varga has fine ribbons.
They weren't given her by God,
Pista Kántor's bought them for her.

1064.

There's a duck egg on the bank of the ditch,
Julcsa Pongrácz has fine ribbons.
They become her, that she has them,
Gézus Portik bought them for her.

1065.

Cf. **1064.**

1066.

Cf. **1064.**

1067.

1. Come the way I'm going,
You will learn where I live.
I burn a {waxen / tallow} candle,
I love an auburn {lass. / lad.}

2. I wish he'd love me, he'd marry me,
He'd buy red shoes.
Red shoes twelve,
Three golden kerchiefs.

1068.

1. = Cf. **1067.**1, 2. = Cf. **1067.**2, 3–4. = 1–2, 5. = Cf. **1064.**

1069.

1. = Cf. **1064,** 2. = 1, 3. = Cf. **1060.**1.

1070.

1. = Cf. **1064,** 2. = Cf. **1060.**1.

1071.

1. = Cf. **1064.**

2. There are girls as many as stars,
They walk in groups like doves.
When frightened, they disperse,
Not a single one remains in the group.

1072.

1. = Cf. **1064,** 2. = Cf. **1060.**1.

1073.

1. Many people envy me,
They are barking like dogs.
Let's leave them joyful days,
Let them have a good bark.

2. = Cf. **1071.**2, 3. = Cf. **1064.**

1074.

Cf. **1064.**

1075.

I like an old one,
As the ox likes the chaff.
I prefer a young one,
As the fox likes the chick.

1076.

I like my husband
So much that I nearly throw up.
I lie next to my husband
Like next to a cabbage-pickling keg.

1077.

1. Kiskomárom, Nagykomárom,
How nice these three girls are!
How much I'd love one of them,
The nicest of the three!

2. Sister-in-law, my dear sister-in-law,
Who do you love so much?
If you love me, keep it secret,
Don't you make it public.

1078.

A small carter, a big carter,
They should drink away what they earn.
While his cart is away,
He finishes a hundred florins.

1079.

1. Let's drink, for chrissake,
These banknotes are no nonsense.
As many the paltry banknotes,
They are all for the pub.

2. = Cf. **1075.**

3. I lie beside my husband
Like beside a keg of brandy.
Straw chaff, hayseed,
I wish the old man would sleep.

4. Play up, Gypsy, I'll give a pig,
It won't grout your courtyard.
Play, my dear musician,
I'll give you my farthing.

1080.

Cf. **1079.**1.

1081.

1. I won't marry you, sweetheart,
So long as frogs are in the lake.
There will always be some there,
Therefore, darling, I won't marry you.

2. I won't leave you, sweetheart,
So long as frogs live in the lake.
Some will always live there,
Therefore, darling, I won't leave you.

TYPE LXII

(1082–1089.)

1082.

Come, my darling, into the hemp,
Let's see what's in the long chemise!
There are almonds in the pants,
There's a fine hole in the skin bag.

1083.

1. There are two chicks in the yard,
One's a cock, the other a pullet.
How good they'd be for dinner,
For the feast of my sweetheart!

2. There are three troughs in my yard,
Three flocks of sheep drink there.
I am the one to draw the water,
To love a blonde lassie.

3. A short house with smokey chimney,
There's a young blacksmith in it.
He's getting on slowly with his work:
His sweetheart has left.

1084.

1. The house went out through the window,
The old hag remained inside.
I can hardly wait for the devil
To take the old witch away.

2. = 1.

3. Ja ra da da da da da ra etc.

4. = 1.

5. My dog's leg is aching,
He hit it against the straw.
The devil take his leg,
Why hadn't he put on shoes?

1085.

1. Two plums, from Háromszék,
My sweetheart is from Udvarhely.
That's what I left behind myself,
My neck should have broken instead.

2. The sheriff, the one of Szentkirály
Is sad that he can't make money.
You shouldn't worry about that,
You can get some in our dung heap.

3. I took wheat to the mill,
I thought it was Turkey wheat.
Turkey wheat, sweet corn-mush,
A girl's kiss is better.

4. For a girl is a tuberose,
And she is planted in the window.
But a boy, he's like a dog,
He is squatting in the gate.

5–6. = 3–4, 7. *whistled,* 8. = 4.

1086.

Woman, woman, out of the house,
I've just come from the pub.
I'll throw at your head
Dishes, cups, pots.

1087.

There is so much sorrow in my heart,
It is folded over the sky.
Had it been folded one more time,
My heart would have broken.

1088.

1. = Cf. **1086.**

2. Husband, husband, out of the house,
I've just come from the spinning-room.
The foot of the distaff into your head,
The tip of the spindle into your eyes.

3. My husband loved me so much,
He threatened me with the stick —

4. I shake a leg so briskly
Like Kossuth's horse.
I shake a leg so briskly,
Like Kossuth's horse.

1089.

1. Woman, woman, out of the house,
I've just come from the pub.
All the cups that are on the sideboard
Will drop on your head.

2. = Cf. **1088.**2.

TYPE LXIII

(1090–1091.)

1090.

1. Turkey wheat, sweet corn-mush,
Turkey wheat, sweet corn-mush,
How nice a girl's life is,
How nice a girl's life is.

2. For a girl's a bunch of roses,
For a girl's a bunch of roses.
She blooms seven times to a word,
She blooms seven times to a word.

3. But a lad's a stinking toadstool,
But a lad's a stinking toadstool.
He's thrown out to the dung heap,
He's thrown out to the dung heap.

1091.

1. Little bird, little bird,
Little singing blackbird,
Sound the beautiful song
Of your tongue.

2. To play a consoling song
To my heart,
Not to trouble my waters,
Not to sadden my heart.

3. Do not sadden my heart,
Let me drink a drop.
Maybe I shall wander
In the woods of Csík.

4. In the woods of Csík,
In the field of Debrecen,
In the field of Debrecen,
The top of snow-capped mountains.

5. What little bird is the one,
Standing on this branch?
It's fluttering its wings,
It's singing the sorrow of its heart.

6. It's singing the sorrow of its heart,
It is thinking of home.
It is thinking of home,
Of its pearl of a love.

7. Poor judge Győri!
Where does he have dinner?
In the upper inn
He's frying bacon.

8. He is frying bacon,
He is drinking red wine,
He is drinking red wine,
He is thinking of home.

9. He is thinking of home,
Of his pearl of a love.
He is thinking of home,
Of his pearl of a love.

10. Beautiful black swallow,
The lovely young wife is crying.
Why did you bring me here
To an alien land?

11. You gave me radish to eat,
And it was bitter, too.
Would to God the radish
Had been lost in the black earth.

12. I wish I had been lost
In the earth where I was born,
Wish you had been lost
At the bottom of the sea.

13. That you would not have lived
To go over the sea.
To go over the sea,
To be given food by the emperor.

14. Would to God there had been
A nosegay for your sweetheart.
Would to God there had been
A nosegay for your sweetheart.

TYPE LXIV

(1092–1095.)

1092.

1. The sloe has ripened,
The sloe has ripened,
You're the dog, not me. Ey,
Your eyes tell me,
Your mouth tells me,
You're the dog, not me.

2. = 1, 3. = 1, 4. = 1, 5. = 1.

1093.

Cf. **1092.**

1094.

1. = Cf. **1092,** 2. = 1, 3. = 1, 4. = 1.

1095.

Yarn and gammer,
Yarn and gammer,
And Jóska Remete.
Let the friar come,
Let him shake his ass,
We'll give him a little turkey.

TYPE XLV

(1096–1109.)

1096.

Dry nuts cracking,
Fiddle playing, music making.
Take, my darling, off your coat,
Let me take a leap with you.

1097.

1. = Cf. **1096.**

2. A saintly woman has a saintly daughter
Yet she keeps going to the pub.
In the name of Jesus and Mary
She was knocked up in the corner.

3. Dry nuts cracking,
Fiddle playing to make you jump.
Take, my darling, off your cloak,
Let me take a leap with you.
{ I won't take a leap with you.
I'll take a leap, I don't mind.

4. = 2.

1098.

1. = Cf. **1096.**

2. I won't take my cloak off
Yet I take a leap with you.
I won't take my cloak off,
Yet I take a leap with you.

3. = 1.

4. A saintly woman has a saintly daughter,
Come and dance with me.
Grab my boobs that they won't sag,
That my milk shall not flow out.

1099.

1. = Cf. **1096,** 2. = 1, 3. = 1.

1100.

Cf. **1097.**3.

1101.

Cf. **1097.**3.

1102.

1. = Cf. **1096,** 2. = 1.

1103.

1. = Cf. **1096,** 2. = 1.

1104.

1. = Cf. **1097.**3, 2. = 1, 3. = 1.

4. Come on, Sári, to the barn,
To learn what's in the trousers.
.....

1105.

1. = Cf. **1096,** 2. = 1.

1106.

One sloe, two sloes,
A young farm-hand with his mouth agape,
Why did you eat the remains?
That's why your moustache didn't grow.

1107.

1. Uncle Pista, Uncle Jancsi
Just bring out my locker.
There's a note of hundred florins
Don't take it out of it.

2. The Orion's passing the sky,
My sweetheart is scything the field.
When he's scything, I'm gathering,
I am helping him.

1108.

Cf. **1107.** 1.

1109.

Tune: Cf. **1108.**

Bali, Bali, stooping Bali,
May your two eyes bulge out.
You took the sheep all in vain,
Your grandchild still became a soldier.

JEGYZETEK

XXXVI. TÍPUS

(1–60.)

2. Az énekes részegen haladt szekérrel hazafelé Novaj községen keresztül, s közben hangosan, önfeledten harsogta e dalt.
3. Az 1–3. vsz.-ot sógorától tanulta, a 4–5.-et öt-hat éves korában öregektől.
4. Az énekes pásztor volt: „betyárokkal együtt éltem át az életet." Szülei Nógrád m. (jelenleg) szlovákiai részéből költöztek ide.
5. Az énekes juhász. Felvéve az első versszak kétszer.
6. AP 11012*c*-t és 11013*e*-t a Kecskeméti Népzenei Találkozón vették fel. Furulya-játékát lásd: 60/1.
9. Olsvai énekesei 1963-ban: Mezei Sándor, Maksi Jánosné Tomkó Erzsébet (48) juhászné és Farkas József (33) gulyás. A dallamot Mezei tudta jól, a szöveget inkább Maksiné mondta előre. Farkas egyedül igen hamisan énekelte, bár jól tudta. Ezért kellett együtt dalolniuk.
11. Az „Ej"-nek belekomponálása a ritmusba kivételesen 7,6,6,7,6,6 versszak-képletet hozott létre. Ritmusának rokonát lásd e típus 29–30. számában. Az énekes kétszer énekelte a 3. vsz.-ot, de géphiba miatt az első éneklés utolsó három sora nincs a szalagon.
12. Az asszony Várgedéről (Gömör) való.
13. Lsz. 6037-en levő 12. sz.-hoz írt variáns.
14. Az énekes Csomatelkén (Gömör) született, majd Sőreg-Gortvapusztán (Gömör) élt. 1922-ben jött ide férjhez.
17. Az énekes korábban uradalmi juhász volt, apja is.
18. Kodály megj.: „NB. Gömörben közismert dallam."
21. Az énekes „népi kántor".
22. AP 9250c_2 alatt a köv. szöveggel énekelte:

Zöld erdőben lakom. A nyári fojóviz
Keress föl, galambom! Télen megaluszik,
Keress föl, galambom! Télen megaluszik.
Nyári fojóviznek Abban az én szivem
Csak zúgását hallom, Soha men nem nyugszik,
Csak zúgását hallom. Soha men nem nyugszik.

23. Közölve: Ág 1974:20. sz. A 2. és a 9. vsz. utolsó két sorát a IV–V. dallamsorra énekli.
29. Felvéve az 1–2. vsz. Kodály megj. a metronómhoz: „1914-ben ugyanaz: 120." (Ti. ugyanaz az énekes.)
30. Kodály megj.: „Vég József 53 é. (Imre fia) is tudja, de így: ‚Gyöngyed megszóllását'."
32. Az 1963-as gyűjtés alkalmával négyszer énekelte végig egymás után.
34. Közölve: Ujváry 468. Lásd még tőle 88. sz.-ot is.
35. Az énekes juhász. A lejegyzés a Népművészeti Intézet anyagából; a magnetofon-felvételt lejegyzés után letörölték.
40. A 3. vsz. 1. sorától kezdve fokozatosan csúszik fölfelé.
41. Az AP 5816*b* eredetileg a Népművészeti Intézet felvétele.
43. „Ennyit tudunk."
45. Bacskay K. megjegyzése: „Gyerekkorában tanulta egy Taposi nevű öreg kondástól. Pásztornóta. A pásztorok akkor énekelték, mikor vásárok alkalmával eladták a jószágokat, s beültek mulatni a vendéglőbe. Ezzel a nótával mulattak."
48. Kétszer énekli; 2. lejegyezve.
50. Ugyanettől az énekestől: 60/13.
51. Fölvéve: 1. vsz. Többi: H.
52. Ugyanő: 150. (Mintegy ennek elejeként.)
54. Az énekes fél-cigány származású. Uradalmi pásztor volt. Dalait többnyire bojtár korában tanulta. Sok régit, kevés új stílusút tudott. Lásd még 67. sz.-ot.

57. Az ének elhangzása után a jelenlévő három ember és öt asszony (40–65 évesek) egybehangzóan állította, hogy „nem jó így János, az utójját, utolsó vessét mindig kétszer kellett vóna mondani", mint az utolsó versszaknál. Visszahallgatás után hozzá is éneklik, mert ahogy van, úgy „illetlen". A közösségi értékítélet alapján énekünk tehát ötsorosnak tekintendő.
58. 1–3. vsz.: H. Fölvéve a 4. vsz.tól.
60. Közölve: Tulipán 50. sz.

60/1.

1–3. vsz.: AP 11324*b*, 4–5.: AP 11013*f*. *Nagyvisnyó* (Borsod), Sütő Gyula (71). Fölvéve a Kecskeméti Népzenei Találkozón 1975. IX. További furulya-felvételeit lásd: AP 11012*d* és 8820*h*. Énekelt változata: 6.

60/2.

AP 8063*c*. *Bükkszék* (Heves), Pozsik István (66). Sárosi, 1961. VIII. További furulya-felvételei: AP 8077*a*, 8063*b,c* 8062*b* és 5130*c*. Furulya, tárogató és B-klarinét: AP 3980*b,c,e*.

60/3.

2. Elment az én uram
Idegen országba,
Idegen országba.
Megüzente vissza,
Hogy menjek utána,
Hogy menjek utána.

3. Ha megtudnám én azt,
Melyik úton ment el,
Melyik úton ment el,
Felszántanám én azt
Aranyos ekével,
Aranyos ekével.

4. Bevetném az útját
Sűrű gyöngyharmattal,
Sűrű gyöngyharmattal.
Felöntöm én nyomát
Sűrű könnyharmattal,
Sűrű könnyharmattal.

Lsz. 6021. *Ipolyszécsényke* (Hont). Lajtha, 1940. XI.

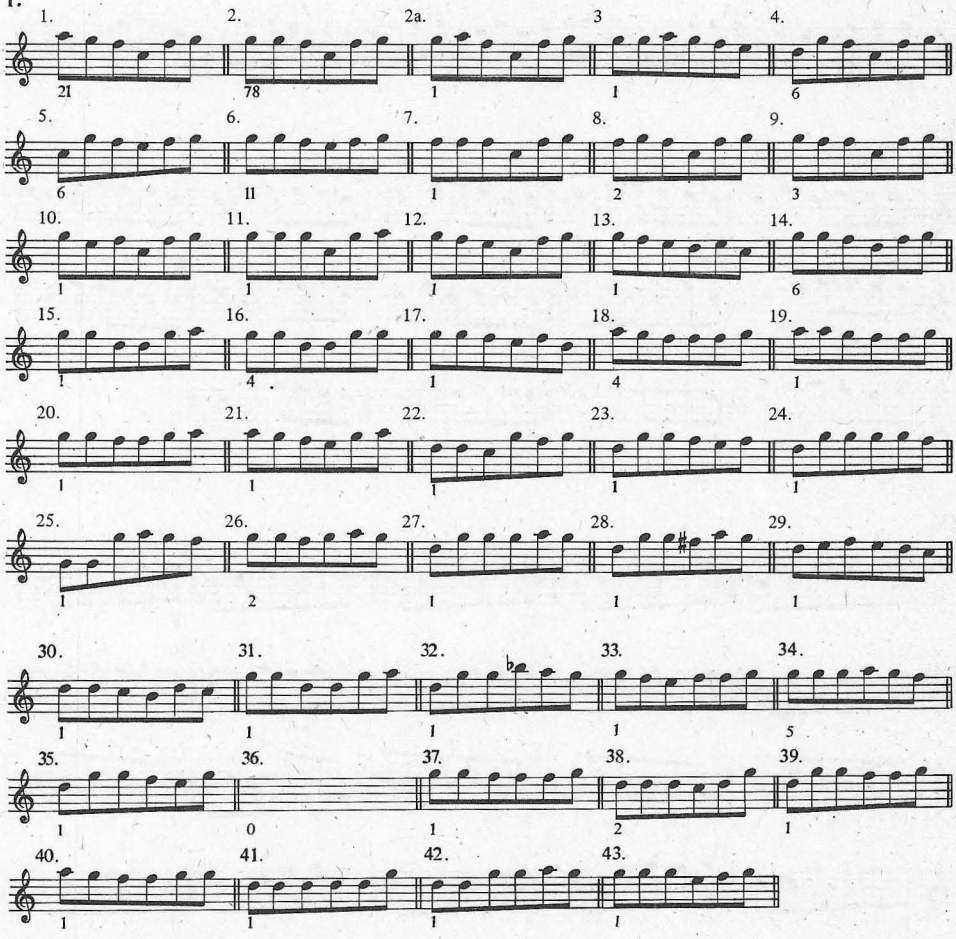
60/4.

2.Nem megyünk még haza.
Itt kell még maradni,
Itt kell még maradni,
Mert a naplementét
Meg kell még itt várni,
Meg kell még itt várni.

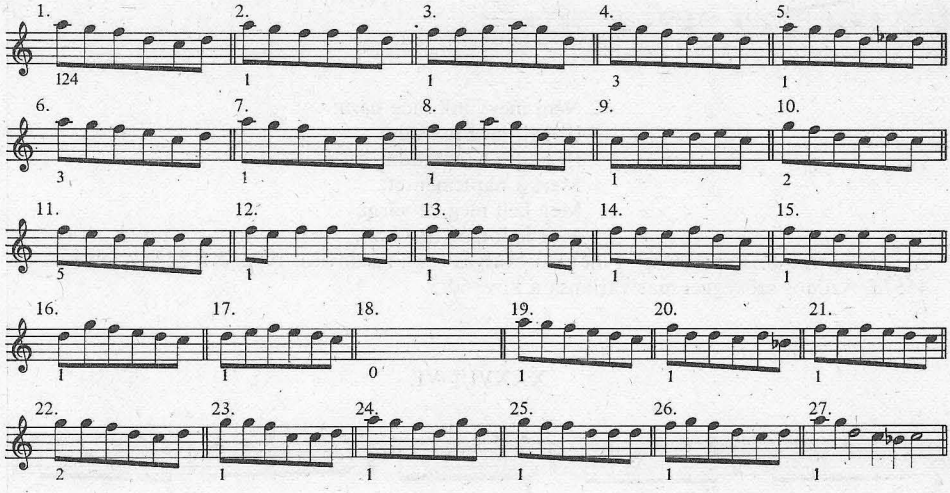
AP 4557*g*. *Karácsond* (Heves), Polonkai Mátyás (66). Paulovics, 1962. XI. Másik felvétel: AP 4557*d*. Azonos szöveggel más variánsa a köv. 60/5.

XXXVI/I–VI.

I.



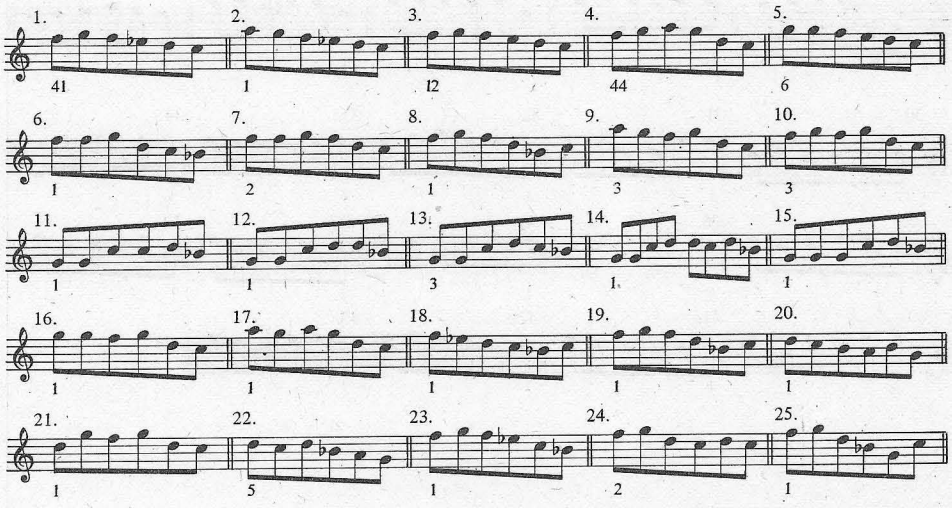
II.


1. 2. 3. 4. 5.
124 1 1 3 1
6. 7. 8. 9. 10.
3 1 1 1 2
11. 12. 13. 14. 15.
5 1 1 1 1
16. 17. 18. 19. 20. 21.
1 1 0 1 1 1
22. 23. 24. 25. 26. 27.
2 1 1 1 1 1

III.

1. 2. 3. 4. 5.
75 27 1 4 1
6. 7. 8. 9. 10.
1 1 1 2 1
11. 12. 13. 14.
1 1 1 1

IV.


1. 2. 3. 4. 5.
41 1 12 44 6
6. 7. 8. 9. 10.
1 2 1 3 3
11. 12. 13. 14. 15.
1 1 3 1 1
16. 17. 18. 19. 20.
1 1 1 1 1
21. 22. 23. 24. 25.
1 5 1 2 1

26. 27. 28. 29. 30.
1 1 1 1 1
31. 32. 33. 34. 35.
7 1 1 1 4
36. 37.
1 1

V.

1. 2. 3. 4. 5.
1 1 1 60 7
6. 7. 8. 9. 10.
1 33 1 6 1
11. 12. 13. 14. 15.
1 1 1 4 5
16. 17. 18. 19. 20.
1 1 1 1 1
21. 22. 23. 24. 25.
1 1 1 1 2
26. 27. 28. 29. 30.
16 1 1 1 1
31. 32. 33. 34. 35.
1 1 1 2 1
36. 37. 38.
1 1 1

VI.

1. 2. 3. 4. 5.
45 1 54 1 4
6. 7. 8. 9. 10.
7 1 3 2 1

60/5. 15,10,1,1,13,13. AP 5862*a*. *Karácsond* (Heves), Polonkai Mátyás (67). Paulovics, 1963. Ugyan-
5 14
attól más var. 60/4.

60/6. 27,14,14,7,20,9. MF 3781*a* = AP 6669*h*. *Kemence* (Hont), Sági Ignácné (46). Dincsér, 1940. IX.
28 15

60/7. 2,1,5,1,4,1. KF 290 = AP 8233*p*. *Alsófalu* (Gömör), Lalik András (18) Esz-klarinéton. Kodály, 1913.

60/8. 22,1,9,1,7,6. Lsz. 6042. *Beje* (Gömör), Bartók Balázsné Barczi Mária (66). Ág, 1958.

60/9. 2,1,2,10,4,1. AP 10473*e*. *Gesztete* (Gömör), Novák Barnáné Maksi Teréz (75). Ág, 1974. VIII.

60/10. 6,1,1,4,4,1. Lsz. 15673. *Gesztete-Katalinpuszta* (Gömör), Kovács István „Bolha" (73). Szijjártó, 1958. VIII.

60/11. 1,1,2,1,7,1. Lsz. 8290. *Sajótiba* (Gömör), Kozsár István (61). Ág, 1952.

60/12. 2,1,1,1,4,5. AP 2379*c*. *Szádvárborsa* (Gömör), Fodor Illés (70). Kiss L., 1958. XI.
6 3

60/13. 1,1,1,4,7,6. AP 2379*f*. *Szádvárborsa* (Gömör), Deákos Farkas Lajos (48). Kiss L., 1958. XI.
2
Ugyanő még: 176/16.

60/14. 2,1,2,3,5,1. Lsz. 7887. *Szilice* (Gömör), Bárczi György (65). Ág, 1957. II.

60/15. 2,1,1,1,5,3. AP 4346*a*. *Szilice* (Gömör), Berecz László (70). Ág, 1957. II. Csak az 1. vsz. van fölvéve. Közölve: Ág 22. sz.

60/16. 2,1,1,1,4,3. *Szilice* (Gömör), Bodnár Balázs (70). Ujváry Z., 1975. Közölve: Ujváry 353–354.

60/17. 2,1,2, 4,4,1. Lsz. 15670. *Jeszte* (Gömör), Czene Gábor (72). Szijjártó, 1958. VIII.
21

60/18. 16,1,1,1,16,1. *Kóvár* (Hont), Bartalskyné Leska Ilona (50). Ág, 1971. Közölve: Ág 21. sz.

60/19. 5, 1,12,1,4,1. Lsz. 6031. *Gács* (Nógrád), Kapinaji Mariska (24). Kodályné, 1917. X.
27 2

60/20. 2,1,1,22,15,3. Lsz. 6093. *Somoskő* (Nógrád), Somoskői Elemérné Nagy Erzsébet (32). Schnöller M., 1960. IV.

60/21. 2,1,2,1,4,1. Lsz. 6050. *Somoskőujfalu* (Nógrád), Czibula Elemér (60), Czibula Elemérné Angyal Margit (53), Czikora Ernőné Kulik Ilona (54). Schnöller M., 1960. IV.

60/22. 2,1,2, 9,4,1,. AP 6262*h*. *Istenmezeje* (Heves), Országh Belső János (70). Dobszay, 1967. II.
1 1.17 3
Ugyanakkor más énekes a III. és VI. sor nélkül énekelte, lásd AP 6262*i,j*. A jelenlevő 15–20 főnyi csoportban vita támadt, hogy melyik változat a helyes.

60/23. 16,1,1,4,14,3. AP 12104*d*. *Mátraderecske* (Heves), Kistörök Józsefné Kiss Erzsébet (58). Timár, 1979. VI.

60/24. 12,1,1,19,4,3. Lsz. 13708. *Domaháza* (Borsod), Holló Vaskó Ágoston (48). Lajos Á., 1937. Közölve: Lajos 1955:111.

60/25. 2,1,1,8,4,3. Lsz. 6059. *Kissikátor* (Borsod), Mester Lipe László (30). Lajos, 1937.

60/26. 13,9,8,20,12,3. M.Sz. 2210 = Lsz. 2135. *Mezőkövesd* (Borsod), Gáspár Mihályné Hajdú Mária (29). Seemayer, 1932. III.

60/27. 30,17,1,25,21,3. Lsz. 6096. *Nyomár* (Borsod), Eperjesi Dezső (48). Vikár L., 1955. X.

60/28. 2,1,1,11,9,1. AP 5836*m*. *Cekeháza* (Abaúj-Torna), Minárcsik Andrásné Sivák Ilona (26), juhász lánya. C. Nagy, 1963. VIII.

60/29. 2,1,1,12 9, 7. AP 3502*f*, 3710*c*, 5835*a* és Lsz. 6079. *Cekeháza* (Abaúj-Torna), Sivák Barna
4 013,10, 6
14,27 1
0 21
(53). Sztareczky, 1958. VIII. és 1959. I. Kontamináció Bogár Imre balladájával és a szatmári „A csikósok, a gulyások kis lajbiba járnak" dallamával.

60/30. 2,1,1,0,26,14. Lsz. 16812. *Gömörpéterfala-Kökényes* (Gömör), Kati Ilona (17). Ág, 1958. VIII.

60/31. 2,1,1,3,6,34. AP 8613*g*. *Jablonca* (Abaúj-Torna), G. Kovács Lajos (65). Ág, 1969. VII.
3

60/32. 32,19,1,28,24,19. AP 1622*g*. *Püspökhatvan* (Pest), Bátyi Józsefné Seffler Anna (47). Borsai I., 1956. X. Szlovák-magyar kétnyelvű falu.

60/33. 14,1,1,1,4,3. AP 6765*h*. *Jászkarajenő* (Pest), Polyák József (58). Paulovics, 1966. XII.

60/34. Hamis, alig kivehető, nem értékelhető. AP 8387*f*, 10759*a,b*. *Dunapataj* (Pest), Szabó József (84). Végvári, 1971. X., 1974. IX.

60/35. 2,1,2,16,7,1. AP 6690*e*. *Gyimesfelsőlok* (Csík), Tankó János (36). Ujváry L., 1968. VII.

60/36. 2,1,0,35,4,30. AP 8605*b*. *Berzéte* (Gömör), Gyöngyös József (67), gulyás. Ág, 1958. XI.

60/37. 14,1,0,4,4,1. *Hét* (Gömör), Gecse Márton (60). Ujváry Z., 1960. Közölve: Ujváry 487.

60/38. 2,1,1,0,26,24. *Kisvisnyó* (Gömör), Demjén Andor (68). Ujváry Z., 1973. Közölve: Ujváry 169.

60/39. 38,1,0,4,7,32. AP 2379*d*. *Szádvárborsa* (Gömör), Plichta Józsefné Farkas Julianna (84). Kiss L., 1958. XI.

60/40. 41,1,0,3,4,1. AP 6631*b*. *Bárna* (Nógrád), özv. Susán Kálmánné Csörge Borbála (66). Szabóné, 1955. XI. Szövege kétversszakos töredék a „Nászmenetben haldokló menyasszony" balladájából. „Ezt szokták énekelni lakodalomba, mulatság közbe, hogy egymást az ember mulattassa, vagyis néha-néha még kritizálja is."

60/41. 42,1,0,3,36,33. AP 1394*m*. *Etes* (Nógrád), Jámbor László (88). Kerényi, 1955. VI.

60/42. 5,1,0,35,35,1. Lsz. 6052. *Romhány* (Nógrád), Neisz János (63). Törzsök, 1953. VII.
4 4

60/43. 1,1,2,0,25,13. AP 11024*c,d*. *Felsőtárkány* (Heves), Botos Gyula (54) prímás, Botos Attila (22) kontrás, Lázár Gyula (36) bőgős. Timár, 1974. X.

60/44. 14,1,1,0,29,13. AP 1587*a*. *Felsőtárkány* (Heves), Szántási Margit (16). Mathia, 1956. IX.

60/45. 38,1,0,31,4,3. MF 2702*b*. *Mikófalva* (Heves), idős férfi. Lajtha, 1930.

60/46. 34,6,0,38,4,3. Lsz. 6070. *Parád* (Heves), Krizsmár Józsefné (55), Krizsmár József (87). Volly, 1962. IV.

60/47. 44,22,0,24,4,3. AP 1137*a*. *Sirok* (Heves), Seres Sándorné Bujáki Pokol Mari (53). Kerényi, Csanak D., 1955. IV.

60/48. 43, 1,0,5,7,8*a*. AP 1136*b*. *Tarnaszentmária* (Heves), Hliva Jánosné Vig Margit (53). Kerényi,
6 26 1
Csanak D., 1955. V.

60/49. 6,4,0, 4,7, 5. AP 5179*c*. *Bélapátfalva* (Borsod), Lőrinc Bacsó Béla (57). Szendrei J., 1964. VI.
32 27
33 28
34

60/50. 1, 1,1,0,26, 9. AP 11776*c*. *Borsodnádasd* (Borsod), Kocsis Jánosné Érsek Bocskor Mária
34 11 4 3
7 9+3
(67). Nemcsik, 1979. XII.

60/51. 2,1,0,3,7,1. Lsz. 6072. *Nagyvisnyó* (Borsod), Debreceni Lajosné Sütő Julcsa (59). Borvendég E., 1961.

60/52. 2,1,0,4,4,23. AP 11996*c*. *Domaháza* (Borsod), Elek Kálmánné Kisbenedek Gabi Izabella (64). Timár, 1978. XII.
60/53. 2,24,0,37,4,3. Lsz. 6061. *Sáta* (Borsod), Misurák Jánosné Kasza Erzsébet (52). Borvendég E., 1960.
60/54. 2,1,1,13,8,0. AP 5840*l*. *Cekeháza* (Abaúj-Torna), Fehér Lászlóné Sivák Anna (30) juhász lánya. C. Nagy, 1963. VIII.
60/55. 6,20,1,30,0,23. Lsz. 11139. *Mánfa* (Baranya), Antal Antal (77). Kiss L., 1949. VII.

Irodalmi úton felújult („revival"), nem használható: AP 4150*f* Litér (Veszprém), AP 7717*k* Balassagyarmat (Nógrád), AP 9020*o* Szurdokpüspöki (Nógrád), AP 11216*a* Abony (Pest), Lsz. 6084 Abony (Pest), valamint Káldy-kiadványának „revival"-ei: Gr 78*Aa* Kecsetkisfalud (Udvarhely), Lsz. 6085 Túristvándi (Szatmár), Lsz. 6086 Székelyudvarhely (Udvarhely) és Lsz. 6087 Felnémet (Heves), valamint Körmendi 66 sz. Használhatatlan, mert össze-vissza énekel: Lsz. 6095 Egerbocs (Heves). A típust lásd: Járdányi, 43.
Legkorábbi följegyzése Bartalus II. (1875) 10. sz. „Szent-Erzsébet. Mindszenti után." megjegyzéssel:

XXXVI/A

2. Hej, mikor Czifra Jancsi
A lovát ugratta,
A lovát ugratta,
Hej, akkor Jordán Julcsa
A kapuban várta,
A kapuban várta.

3. Hej, várta rántottára,
Mézes pálinkára,
Mézes pálinkára.
Hej, egyél-igyál, Jancsi,
Világ boszujára,
Világ boszujára.

4. Hej, ha én aztat tudnám,
Melyik uton mégy el,
Melyik uton mégy el,
Hej, felszántanám én azt
Aranyos ekével,
Aranyos ekével.

5. Hej, be is vetném én azt
Szemen szedett gyönggyel,
Szemen szedett gyönggyel,
Hej, be is boronálnám
Sürű könnyeimmel,
Sürű könnyeimmel.

6. Hej, búra termett idő,
Ködnevelő szellő,
Ködnevelő szellő.
Hej, megemésztett engem
Ez az egy esztendő,
Ez az egy esztendő.

Ezután jelent meg Káldy: Kuruc dalok (1892), amely a fenti szövegeket „Virágdal (a XVIII. sz. első részéből)" címmel adta közre. (Függelék 4. sz.)

XXXVI/B

2. Hej, ha én azt tudhatnám,
Melyik úton mégy el,
Melyik úton mégy el,
Hej, felszántanám én azt
Aranyos ekével,
Aranyos ekével.

3. Hej, be is boronálnám
Apró gyöngyszemekkel,
Apró gyöngyszemekkel,
Hej, fel is öntözném azt
Sűrű könnyeimmel,
Sűrű könnyeimmel.

(Káldy 1897 alapján közölve.)

Idegen nyelvű változatai:

XXXVI/C

AP 5308*b Palást* (Hont), Szikora János (70). Kiss L., 1965. VI. Az énekes Csábrágvarbókról (Hont) származik.

XXXVI/D

(További négy versszak.)
Lsz. 6035 *Répáshuta* (Borsod), özv. Polgár Józseľné (67). Deme, 1955. V.

XXXVI/E

(Még egy versszak.)
Lsz. 6036. *Répáshuta* (Borsod). özv. Offertaler Jánosné (58). Deme 1955. V.

XXXVI/F

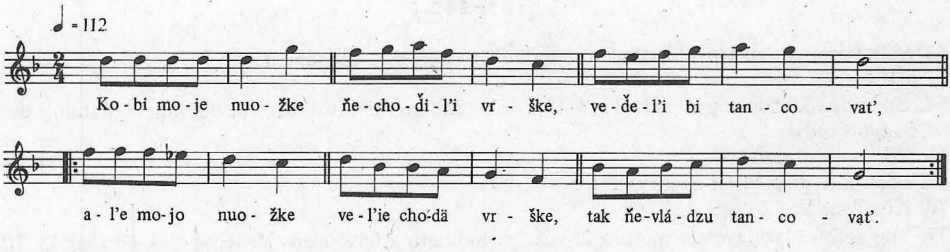
Slovenské l'udové piesne II. 451.

További változatok:

XXXVI/G

Bartók, Slovenské ... 672/d.

XXXVI/H



Slovenské l'udové piesne II. 430.

XXXVI/I

Sušil 795/1869.

XXXVI/J

Sušil 675/1328 (=675/c)

XXXVI/G–J az első két típushoz egyaránt mutat közeli vonásokat. Bartók 672-höz írt jegyzetében több változatot sorol fel Sušiltól, amit mi már távoli egyezésként nem idézünk, valamint Bartoš-tól, ami nem áll rendelkezésünkre. Ő láthatólag a 6-soros formát, főleg annak ritmikai vázát vette elsősorban tekintetbe.

XXXVII. TÍPUS

(61–145.)

62/A–B. Parlando-rubato előadása után mondta az énekes: „Csárdásra is szokták". Ezután énekelte a B formát.
64. Borsodnádasdon a gyárban, 1918–19 körül tanulta valakitől. Szokta dalolni. A fiatalok nem nagyon tudják.
66. Édesapjától tanulta.
67. Lásd tőle még 54.-et és jegyzetét.
70. Közölve: Víg 28. sz.
77. Magnetofon-szalagcsere miatt a 2. vsz. így hallható a felvételen: I^a: teljes alak (=főalak), II^a: csak I–II. sor, a többi nincs felvéve, III^a: csak az I. sor utolsó hangjától kezdve van felvéve. A 6. vsz.-ot azonos módon megismételte.
78. 4/a után valaki belevág, beszélnek, utána folytatja 4/b-vel.
79. Az énekes félcigány, volt uradalmi cseléd, majd bányász. Emberölésért 15 évet ült. 1–3. vsz.-ot „a rabtársaktul" tanulta. Gyermekeit kitaníttatta buszsofőrnek, fodrásznak stb.
80. Népművészeti Int. magnetofon-felvételének lejegyzése. Lejegyzés után a felvételt letörölték.
82. A 2. vsz. IV. sorában „fegyházban" kimaradt, hibás felvétel miatt.
85. Az énekes pásztor volt azelőtt Dunapataj-Szentkirályban.
87. Koldus-nóta.
88. Tőle lásd 34. sz.-ot is.
89. 1881-ben tanulta a katonaságnál.
90. Kodály megj.: (a nyíllal megjelölt hang) „néha kissé magas, de rendszerint *b*."
92. 4 vsz. alatt egy nagymásodot csúszik fölfelé.
93. Az énekes gyöngyösbokrétás volt.
94. Kétszer énekli, az első éneklés bizonytalan. Ének után tárogatón is eljátssza.
95. „Apámtú, gyerekkoromba". A 8. vsz. elejétől a 9. végéig egy kis szekundot emelkedik.
96. Az énekes csongrádi születésű.
97. Közölve: MNGF 18 – 3Ba, és Pt 7.
99. A gyűjtő megjegyzése a Lsz. 4687-en: „Jobbára csak az idősebb (60 évnél öregebb) férfiak ismerik. Minden versszakot más-más dallamváltozattal énekel." De csak az 1–3.-at írta le kottával.
103. Az énekes nyíradonyi születésű.
104. Anya és fia. A fiúról lásd a 115. jegyzetet.
105. Gyerekkorában tanulta „Öreg Vas Matyitól", aki a grófnál volt kondás, és legeltetés közben dalolta, a búzaföldhöz közel, ahol az énekes marokszedő volt.

107. A 4. vsz. első sorát csak egy énekli, a többi bizonytalan.
108. Az AP 11811*b* másolat a Népművészeti Intézet szalagjáról. Felvevője és a pontos időpont ismeretlen.
112. Az 1. vsz. első fele nincs rajta a felvételen.
113. Az énekes még díszítettebb másik felvétele: 145/3
115. Az énekes parasztfiúból lett vasesztergályos Breznóbányán. A gyűjtéskor látogatóban járt a szülői háznál. A gyűjtő megj.: „Alig félórája más szövegű változatát énekelte el édesanyjával együtt." (= 104. sz.)
117. Kiskörei kubikusoktól tanulta.
118. Apja révész volt, tőle tanulta. „Gyerek vótam, olyan 4–5 éves, akkor tanultam."
122. Az 1. vsz.-ot kétszer énekli.
126. Bartók megjegyzése MF 138*b*-hez: „törött, lejegyző felelős – Kereszthy", 142*b*-hez: „elkopott, nem revideálható". A közölt forma után még egy vsz. van fölvéve, teljesen eltérő a típustól.
127. Az énekes juhász-családból származik, maga is volt juhász, béres, kanász és gulyás. 1930-ban vett földet Csányoszrón. Fiatal korában magyar bandában hegedült, de tudott játszani minden hangszeren, ami kezébe került. Dalait főleg apjától tanulta, aki mulatós ember volt.
137. A IV. sor utolsó két hangja az 1. versszakban nem hallatszik. A kiegészítés a további versszakok alapján történt.
138. AP 6329*h* énekelve, AP 6329*g* citerán: a negyed értékű hangok tremolózva. ♩ = cca 69.
139. A felvételen I[a] csak a 2. vsz. II. soráig. 14–15 éves korában hallotta a Gemenci erdőben levő Lasi Kocsmában egy erdei munkástól.
140. A gyűjtő kérdésére, hogy hol tanulta: „Itt a faluba. Hát voltak itt csikósok. A Tiszánál én nem jártam." (Nevet.)

145/1.

2. Hallottam, hallottam,
Szenvedtem is benne.
Verje mëg az Isten,
Aki épitötte,
Aki épitötte!

3. A budai fëgyház
Kőbül van kirakva.
De sok édësanya
Sirva jár alatta,
Sirva jár alatta!

4. Në sirgy, anyám, në sirgy!
Igy kell ennek lënnyi:
Minden jó családból
Kell egy rossznak lönnyi,
Kell egy rossznak lönnyi.

5. Látom az urakat:
Tizënnégyen vannak.
Mind a tizënnégyen
Rólam törvént szabnak,
Rólam törvént szabnak.

6. Édësanyám vótál,
Mért nëm tanitottál?
Zsönge vessző voltam,
Mért nëm haj(l)itottál,
Mért nëm haj(l)itottál?

7. Haj(l)itottál volna,
Mëghajoltam volna.
Ilyen árvaságra
Nëm jutottam volna,
Nëm jutottam volna.

MF 4524*a*. *Törökkopány* (Somogy), férfi. Balla.

145/2.

2. Szabó nëm jól szabta,
Varró nëm jól varrta.
Magam is ott voltam,
Mikor elrontotta.

3. Anyám, anyám, anyám,
Ismeretlen anyám,
Hol van a lëánya,
Hol van a Boriska?

4. Kimënt az erdőbe
Gyöngyvirágot szëdni,
Gyöngyvári urfinak
Gyöngybokrétát kötni.

5. Nincsen ott, nincsen ott,
Ismeretlen anyám!
Hol van a lëánya,
Hol van a szép kislány?

6. Bemënt a szobába
Asztalt teríteni,
Gyöngyvári urfinak
Tányért törülgetni.

7. Nincsen ott, nincsen ott,
Ismeretlen anyám!
Hol van a lëánya,
Hol van a Boriska?

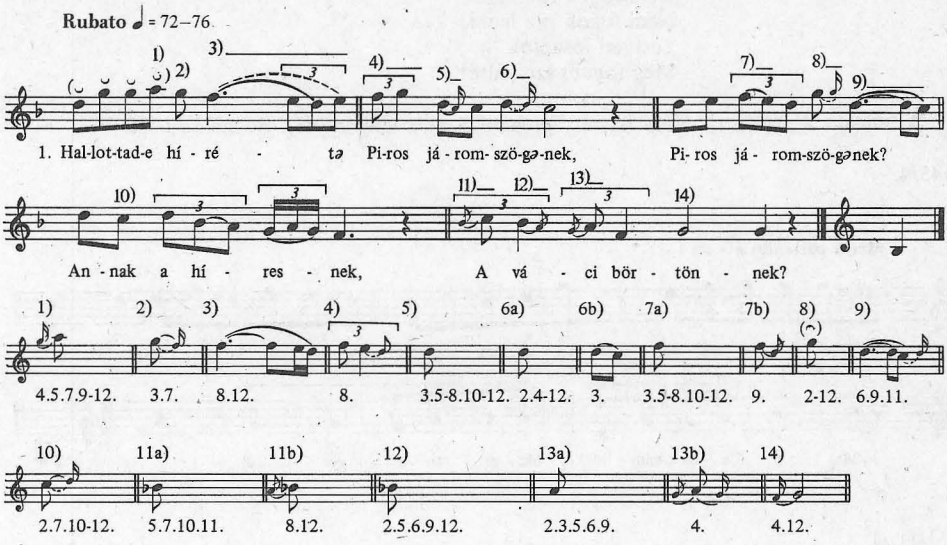
8. Mi tűrés-tagadás,
Ha ki këll vallanom:
Bent van a szobába
Koporsóba zárva.

9. Bemëgy a vőlegény,
Lëül a karszékre,
Kihúzza a zsebkést,
Szúrja a szivébe.

10. Vérëm a vérëddel
Ëgy patakot folyjon!
Lelkëm a lelkëddel
Mënyországba jusson!

AP 7135*j*. *Szilice* (Gömör), Farkas Istvánné (47). („Segített neki" Bastyúr Jánosné Bastyúr Borbála (46) cigányasszony). Martin, 1968. VII.

145/3.



2. Most is abba fekszik
Egy húszéves legény,
Egy húszéves legény.
Ott töləti életét
Éhen-szomjan, szegény.

3. Térdig bevasaləva,
Könyökig a vérbe,
Könyökig a vérbe.
Szeme be van esve
A nagy sötétségbe.

4. Amott van egy nagy ház,
Törvényszék a neve,
Törvényszék a neve.
Amit abba főznek,
Keserű a leve.

5. Abba van egy asztal
Búval leterítve,
Búval leterítve.
Azon van egy pohár,
Méreggel van tele.

6. Ugyan kié legyen
Az a tele pohár,
Az a tele pohárə?
Mér nem jön már értem
A fekete halál!

7. Kilenc szolgabíró
Irja *ja* levelem,
Irja *ja* levelem.
Egy barna menyecske
Diktálja nevemet.

8. Diktáljad nevemet,
Te, barna menyecske,
Te, barna menyecske!
Ha megszabadulok,
Meghálálom neked.

9. Szállj el, fecskemadár,
Hevesen keresztül,
Borsodon keresztülə!
Vidd el a rózsámnak
Ezt a szomorú hírt!

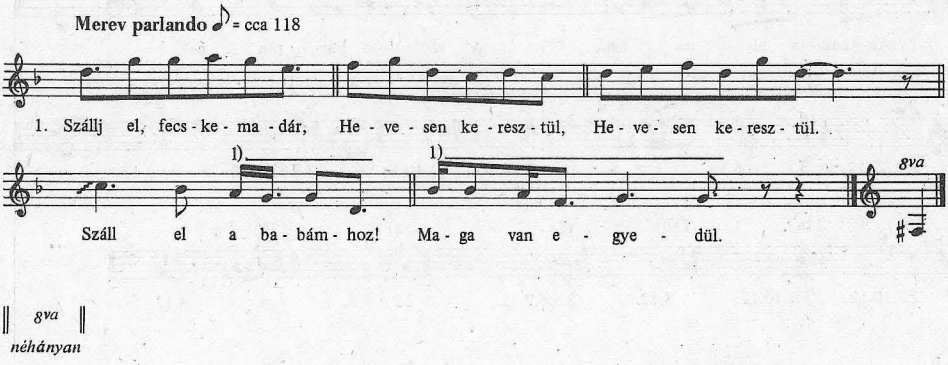
10. Ha kérdi, hol vagyok,
Mondjad, hogy rab vagyok,
Mondjad, hogy rab vagyok!
A váci fegyházba
Vaságyon hervadok.

11. Testvérek, rokonok,
De gonoszok vagytok,
De gonoszok vagytokə!
Nehéz rabságomban
Még rám se gondoltok!

12. Ki fogok majd menni,
Nem fogok rab lenni,
Nem fogok rab lenni.
Testvéri jóságtok
Meg fogom szolgálni!

AP 9694*b*. *Fedémes* (Heves), Bajzát Ferencné Szabó Malvin (48). Borsai I., 1975. VI.

145/4.



2. Ha kérdi, hol vagyok,
Mondjad, hogy rab vagyok,
Mondjad, hogy rab vagyok!
Az egri fegyházban
Talpig vasban vagyok.

A felvétel itt végződik. Helyszíni följegyzés:

3. Talpig vasba vagyok,
Könyökig a vérbe,
Könyökig a vérbe.
Be van esve szemem
A nagy sötétségbe.

4. Láttam az urakat:
Huszonnégyen voltak,
Huszonnégyen voltak.
Mind a huszonnégyen
Rólam tanakodtak.

5. A huszonötödik
Levelem olvassa,
Levelem olvassa.
Egy szép barna kislány
A nevem diktálja.

6. No, te barna kislány,
Jól diktáld nevemet,
Jól diktáld nevemet!
Ne hosszabbitsd meg a
Rabi életemet!

AP 6559*c*, Lsz. 9017. *Füzesabony* (Heves), özv. Kaló Miklósné Mayer Ilona (60), Kakuk Sándorné Gulyás Margit (56), Gál Jánosné Zele Ismér (55), valamint egyszer egy férfihang. Erőss, Mező J., 1956. I.

145/5.

2. Lóra, csikós, lóra!
Elszaladt a ménes,
Elszaladt a ménes.
Csak egyedül maradt
A pányván a nyerges.

3. Nyergeljétek fel hát
Ezt a barna Pirost,
Ezt a barna Pirost!
Had ugrajtom átal
A zavaros Marost!

4. Zavaros Maruson
Magam átalvetëm,
Magam átalvetëm.
Bánáti gujásnál
Jól vacsorám eszem.

5. Egyél-igyál, pajtás!
Ez ám az áldomás,
Ez ám az áldomás!
Ugysem hajtasz már te
Többet ide guját!

6. Hajtottam eleget,
Harminchat tehenet,
Harminchat tehenet,
Kijér a mészáros
Bangót ád eleget.

AP 6833*j. Jászkarajenő* (Pest), Polyák József (60). Paulovics, 1969. IV. Ugyanő még: 60/33.

145/6.

2. Én Uram, Istenem!
Kinek tegyek panaszt,
Kinek tegyek panaszt?
Százezer ember közt
Nem akad egy igaz!

3. Jobb lett volna nekem
Folyóviznek válni,
Folyóviznek válni,
Hegyeken, völgyeken
Csörgedezve járni!

AP 8852*f.* *Dombrád* (Szabolcs), Szántó Zoltánné (43). Berencsiné, 1974. V.

145/7.

2. Nyergeljétek fel hát
Ezt a pejparipát,
Ezt a pejparipát!
Kivel átugratom
A zavaros Tiszát.

3. A zavaros Tiszán
Magam általvetem,
Magam általvetem.
Bánáti gulyásnál
Jó vacsora lészen.

4. Egyél-igyál, pajtás!
Ez ám az áldomás,
Ez ám az áldomás!
Úgysem hajtsz már ide
Többet szarvasmarhát.

5. Hajtottam eleget,
Harminchat tehenet,
Harminchat tehenet,
Kiért a vármegye
Éjjel-nappal keres.

6. Ha keresnek, babám,
Mond meg, hogy hol lakom,
Mond meg, hogy hol lakom:
Tornác városában
Térdig vasban vagyok.

7. Térdig vasban vagyok,
Könyökig bilincsben,
Könyökig bilincsben.
Verje meg az Isten,
Aki rám verette!

8. A vármegye fala
Kőből van kirakva,
Kőből van kirakva.
De sok édesanya
Sírva jár alatta!

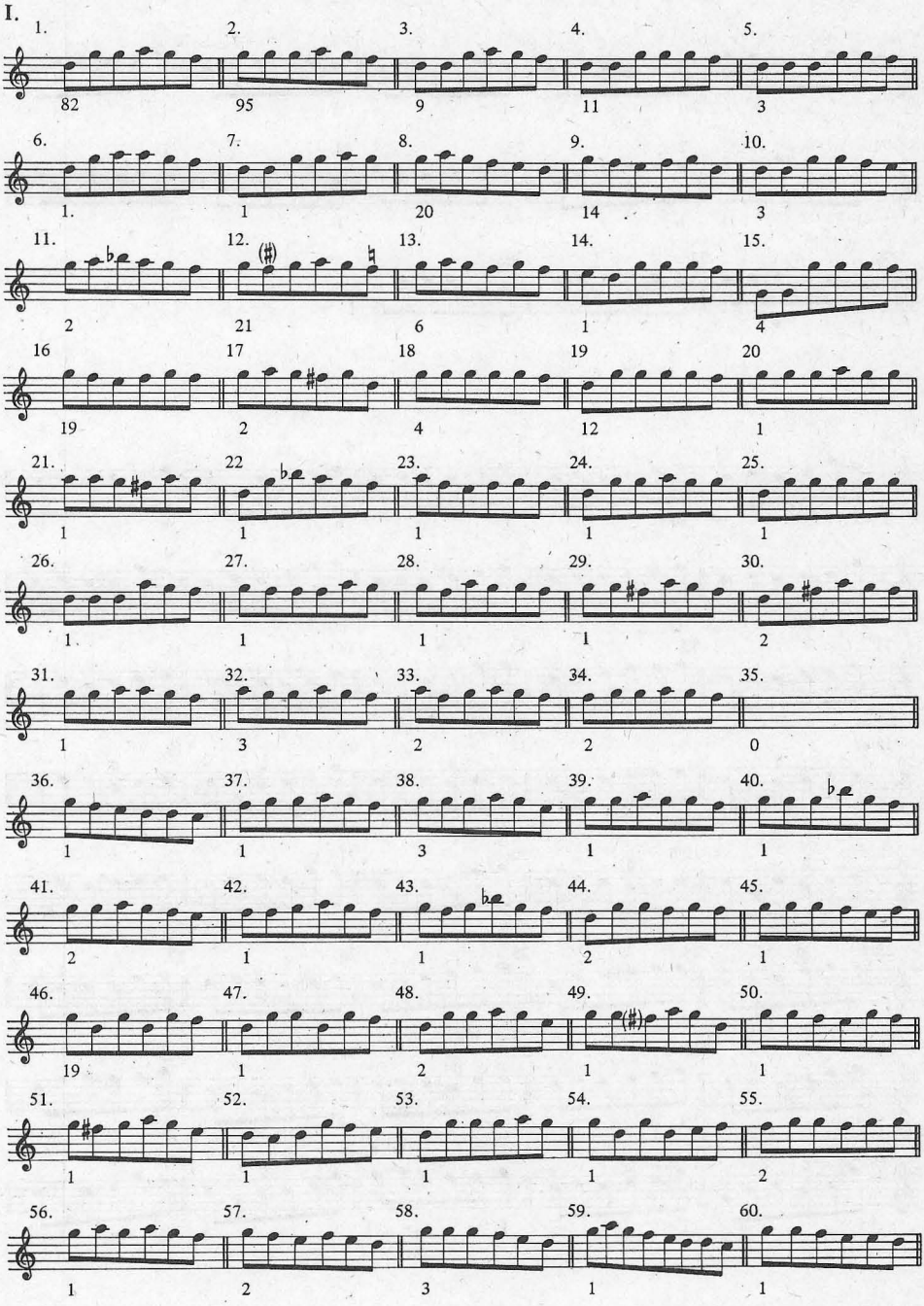
9. Ne sírj, édesanyám!
Igy szokott az lenni,
Igy szokott az lenni:
Minden jó családban
Kell egy rossznak lenni.

10. Rászállott a páva
Vármegye falára,
Vármegye falára.
Hideg vizet hozott
A rabok számára.

11. Mosdjatok meg, rabok,
Ne szomorkodjatok,
Ne szomorkodjatok!
Mer Isten, az tudja,
Mikor szabadultok.

MF 2420*c.* *Kiskunfélegyháza* (Pest), Herédi János (30). Lajtha, 1930. IV.

I.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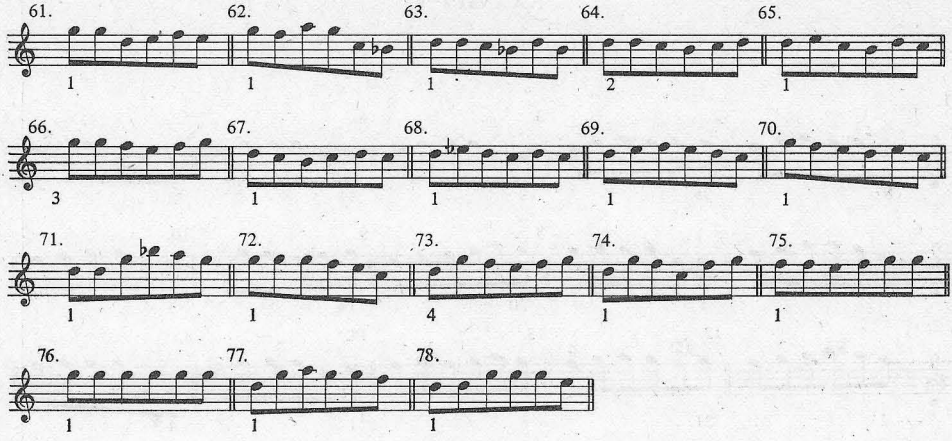
82 95 9 11 3
6. 7. 8. 9. 10.
1. 1 20 14 3
11. 12. 13. 14. 15.
2 21 6 1 4
16 17 18 19 20
19 2 4 12 1
21. 22. 23. 24. 25.
1 1 1 1 1
26. 27. 28. 29. 30.
1 1 1 1 2
31. 32. 33. 34. 35.
1 3 2 2 0
36. 37. 38. 39. 40.
1 1 3 1 1
41. 42. 43. 44. 45.
2 1 1 2 1
46. 47. 48. 49. 50.
19 1 2 1 1
51. 52. 53. 54. 55.
1 1 1 1 2
56. 57. 58. 59. 60.
1 2 3 1 1


61. 62. 63. 64. 65.
1 1 1 2 1
66. 67. 68. 69. 70.
3 1 1 1 1
71. 72. 73. 74. 75.
1 1 4 1 1
76. 77. 78.
1 1 1

II.

1. 2. 3. 4. 5.
33 106 3 6 4
6. 7. 8. 9. 10.
22 1 1 4 1
11. 12. 13. 14. 15.
4 1 12 1 46
15/a. 16. 17. 18. 19.
2 5 31 21 3
19/a. 19/b. 20. 21. 22.
2 1 2 1 3
23. 24. 25. 26. 27.
1 1 1 7 1
28. 29. 30. 31. 32.
1 1 1 4 1
33. 34. 35. 36. 37.
1 1 1 1 2

38. 39. 40. 41. 42.
1 1 1 1 1
43. 44. 45. 46. 47.
1, 1. 1. 1. 3.
48. 49. 50. 51. 52.
1 1 2 1 1
53. 54. 55. 56. 57.
1 1 1 1 2
58. 59. 60. 61. 62.
1 1 1 3 1
63. 64. 65. 66. 67.
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68. 69. 70. 71. 72. 73.
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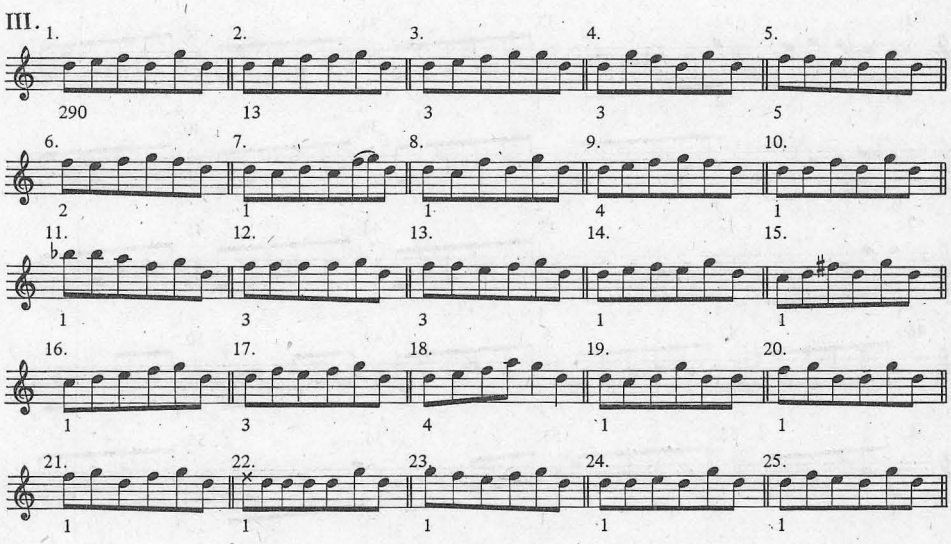
74. 75. 76. 77. 78. 79.
1 1 1 1 8 1

III.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290 13 3 3 5
6. 7. 8. 9. 10.
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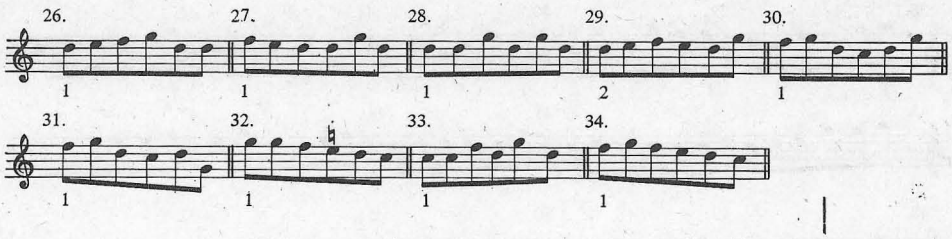
11. 12. 13. 14. 15.
1 3 3 1 1
16. 17. 18. 19. 20.
1 3 4 1 1
21. 22. 23. 24. 25.
1 1 1 1 1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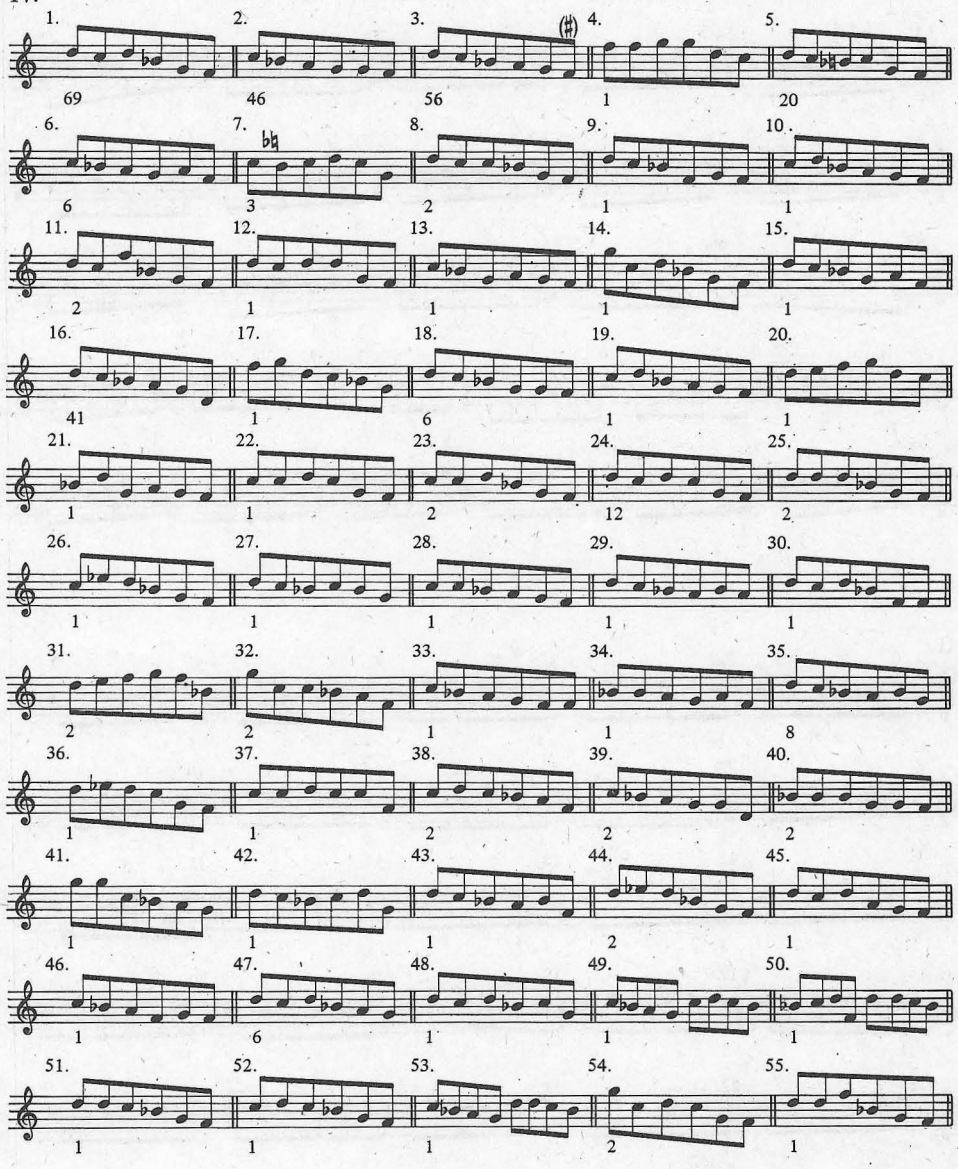
1 1 1 1

IV.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69 46 56 1 20
6. 7. 8. 9. 10.
6 3 2 1 1
11. 12. 13. 14. 15.
2 1 1 1 1
16. 17. 18. 19. 20.
41 1 6 1 1
21. 22. 23. 24. 25.
1 1 2 12 2
26. 27. 28. 29. 30.
1 1 1 1 1
31. 32. 33. 34. 35.
2 2 1 1 8
36. 37. 38. 39. 40.
1 1 2 2 2
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1 1 1 2 1
46. 47. 48. 49. 50.
1 6 1 1 1
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1 1 1 2 1

56. 57. 58. 59. 60.
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1 2 1 1 1
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105. 106. 107. 108. 109.
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110. 111. 112. 113. 114.
1 1 1 1 1
115. 116. 117. 118. 119.
1 1 1 1 1

120. 121. 122. 123. 124.
2 1 1 1 1
125. 126. 127. 128. 129. 130.
1 1 1 1 1 1

V.

1. 2. 3. 4. 5.
111 27 1 1 6
6. 7. 8. 9. 10.
1 5 3 1 2
11. 12. 13. 14. 15.
3 125 (+1) 2 1 4
16. 17. 18. 19. 20.
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1 2 2 3 1
26. 27. 28. 29. 30.
1 1 1 4 3
31. 32. 32/a. 33. 34.
4 3 1 1 3
35. 36. 37. 38. 39.
1 1 1 1 1
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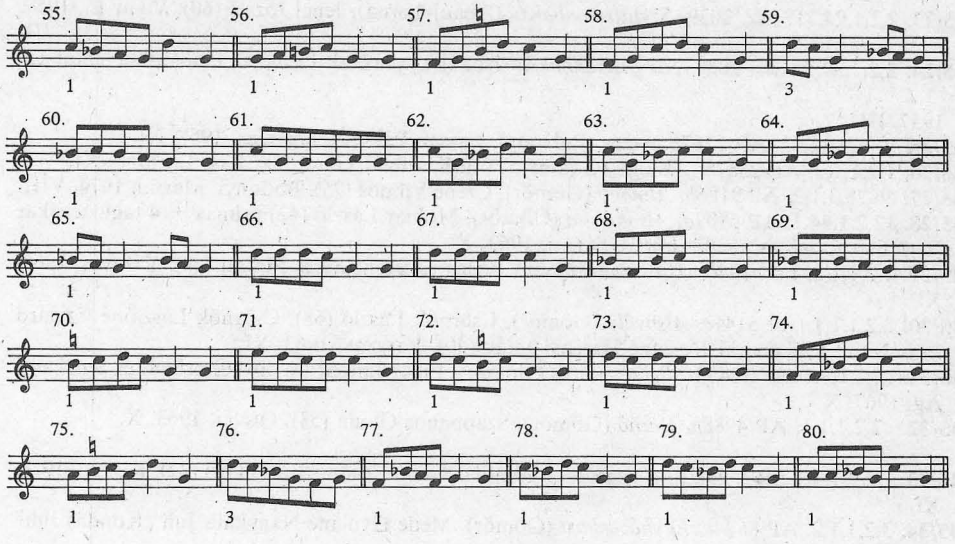
1 1 1 3 2
45. 46. 47. 48. 49.
2 1 2 1 1
50. 51. 52. 53. 54.
2 1 1 2 1



145/8. 30,13,15,2,1. Lsz. 2109. *Rábaszovát* (Sopron), Kálmán Katalin (22). Hajdú A., 1952. VI.

145/9. 4,2,1,1,20. AP 10431*k*. *Csányoszró* (Baranya), Fenyvesi (Stanics) György (67). Alföldy-
5 4
Boruss, 1975. IV.

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145/142. 13,18,1,16,12. Lsz. 1943. *Kecskemét* (Pest), 3 bugaci gulyás és 2 juhász (30–37 évesek). Vásárhelyi Z., 1933. X.

145/143. 4,2,1,16,12. Lsz. 1947. *Kecskemét* (Pest), Kovács Gergely (76). Halmos I., 1960. IX.
2,6 29

145/144. 8,17,1,16,12. Lsz. 1963. *Kecskemét* (Pest), Szabó József (49), 1925 óta Szelevény-Öthalom-pusztán lakik. Schnöller M., 1956. VI.

145/145. 10,17,1,16,12. Lsz. 1949. *Kecskemét* (Pest), Hajagos Jánosné Majoros Mária (74). Halmos I., 1965. IX.

145/146. 8,18,1,16,12. Lsz. 1965. *Kecskemét-Kisfái* (Pest), Kocsis János (47). Halmos I., 1960. IX.

145/147. 16,18,1,16,12. Lsz. 5354. *Kiskunfélegyháza* (Pest), Szénási Mihály (23). Berényi, 1936.

145/148. 46,15,1,3,12. AP 1930*f*. *Balotaszállás-Gőböljárás* (Pest), Nagy Sándor (65). Bartók J., 1956. VI.

145/149. 46,15,1,13,12. Lsz. 20885. *Kiskunhalas* (Pest), Kucsora Sándor (40). Szomjas, 1930.

145/150. 46,15,1,3,12. Lsz. 15529. *Kecel* (Pest), Táboros Mária (61). Szomjas, 1946. V.

145/151. 46,15,1,3,12. Lsz. 9496. *Kiskunhalas* (Pest), Szabó Imre (70). Szomjas, 1957. V.

145/152. 21,15,1,16,12. Lsz. 9485. 1967. *Kiskunhalas* (Pest), Feró János (80) számadó juhász. Szomjas, 1955. XII.

145/153. 16,15,1, 3,12. Lsz. 1953. *Kiskunhalas* (Pest), Varga Mátyás (37) rendőrségi szolga. Szom-
2 16
jas, 1933.

145/154. 2,15,1, 3,12. Lsz. 9294. *Kiskunhalas* (Pest), Suba Pál (79) volt számadó-gulyás, Bor István
16 16
(74) koldus, Kucsora Sándor (40) tollkupec. Szomjas, 1933.

145/155. 16,15,1,16,12. *Kiskunhalas* (Pest), Modok József (84). Nagy Czirok, Vargyas, 1939. VII. Közölve: Vargyas-Nagy Czirok 9. sz.

145/156. 12,18,1,16,12. AP 9003e_2, 11223*i*. *Kunszállás* (Pest), Gáspár Lajos (74). Tari L., Sárosi, 1974., Sárosi, 1976. Citerán játssza.

145/157. 44,18,1,16,12. AP 5887*g*. *Kunszállás* (Pest), Bartucz Imre (53). Szomjas, 1966. III.
45

145/158. 72,65,1,118,75+12. Lsz. 2136. *Kunszentmiklós* (Pest), Mészáros Sándor (71). Szomjas,
119
1955. XI.

145/159. 8,17,1,90,55. Lsz. 1964. *Lajosmizse* (Pest), Fejes Péter (75). Szomjas, 1955. V.

145/160. 8,61,1,16,12. Lsz. 2422. *Kecskemét-Szikra* (Pest), Patkós László (27). Vásárhelyi Z., 1934. II.

145/161. 2,18,1,16,12. AP 9009*k* ének, 9007*c* citera, *Nagykőrös* (Pest), Tóth János (45). Tari L.,
12
1974. VIII.

145/162. 8,63,1,16,12. AP 9380*h*. *Nyárlőrinc* (Pest), H. Kiss Istvánné Németh Mária (57). Halmos
17 91
I., Kálmán, Ráczné, 1975. I.

145/163. 46,18,1,3,12. Lsz. 1975. *Orgovány* (Pest), Barát Ambrus (35). Szomjas, 1956. VI.

145/164. 71,77,1,76,59+74. AP 1622*g*. *Püspökhatvan* (Pest), Batyi Józsefné Seffler Anna (47). Borsai I., 1956. X.

145/165. 31,15,1,3,12. Lsz. 9405. *Soltvadkert* (Pest), Muth Péter (72) vak cimbalmos. Szomjas, 1954. VI.

145/166. 10,17,1,16,12. Lsz. 1941. *Kecskemét-Szikra* (Pest), Patkós Ferenc (53), Patkós László (27). Vásárhelyi Z., 1934. II.

145/167. 50,15,1,70,12. Lsz. 1959. *Tiszakécske* (Pest), Szényei Mihály (77). Kovács M., 1960. VIII.

145/168. 8,17,1,16,12. AP 6742*a*. *Tiszaújfalu* (Pest), Papp Rókus (65) tekerőn. Sárosi, 1966. VI.

145/169. 1, 2,1,5,7. AP 10979*a*. *Tóalmás* (Pest), Szekeres Józsefné (52). Manga, 1974.
13
79

145/170. 16,54,24,69,12. Lsz. 1955. *Zagyvarékas* (Pest), Polonyi Ferenc (70). Szabóné, 1956. II.
0

145/171. 9,17,1,5,12. Lsz. 1986. *Bácsborsód* (Bács-Bodrog), Papp Péter (75). Lükő. Eredetije: Baja, Mus. Magn. Ia/15.

145/172. 29,36,1,24,12. Lsz. 1988. *Gombos* (Bács-Bodrog), Tamaskó Antalné Filipovics Anna (62). Kiss L., 1939. I. Közölve: Kiss 1943: 40.

145/173. 49,15,1,1,12. Lsz. 21564. *Gombos* (Bács-Bodrog), Dudás István (74). Kiss L., 1938.

145/174. 16,31,1,24,12. Lsz. 1985. *Gombos* (Bács-Bodrog), Kálóczi Imréné Tamaskó Éva (30). Kiss
17
L., 1939. I.

145/175. 16,31,1,3,12. Lsz. 1984. *Rém* (Bács-Bodrog), Tóth-Zombai Péter (62). Vorák, 1952.

145/176. 9,17,1,87,12. Lsz. 4688. *Rém* (Bács-Bodrog), Szabó István (39). Karsai F., 1952–1955.

145/177. 70,76,1,5,12. Lsz. 4689. *Rém* (Bács-Bodrog), özv. Ikotity Lukácsné Szombati Mária (85). Karsai F., 1952–1955.

145/178. 16,26,1,35,12. Lsz. 1993. *Csongrád* (Csongrád), Juhász Józsefné (75) kubikus felesége. Péczely, 1952. IV.

145/179. 16,26,1,35,15. Lsz. 21563. *Csongrád* (Csongrád), Pásztor József (57). Kertész, 1956. IX.

145/180. 60,17,1,92,12. AP 6766*n*. *Csongrád* (Csongrád), Muladi Ferenc (80). Paulovics, 1966. XII.
8 3,11

145/181. 8,17,1,3,12. Lsz. 1998. *Csongrád* (Csongrád), Samu András (70) halász. Péczely, 1953.

145/182. 8,17,1,16,12. Lsz. 1999. *Csongrád* (Csongrád), Lekrinszki Imre (69), Lekrinszki Sándor (30). Schnöller M., 1956. IX.

145/183. 67,17,1,114,72. AP 8814k_1. *Horgos* (Csongrád), Gyarmat György (70). Bodor G., 1971.,
68 73
Kiss L., 1972. VII. Közölve: Burány 1977: 9. sz.

145/184. 16,15,1,35,12. Lsz. 1995. *Kiskundorozsma* (Csongrád), Kertész István (70) kubikus. Péczely, 1951.

145/185. 8,17,1, 99,62. AP 9039*c*. *Mindszent* (Csongrád), Losonci János (60). Péczely, 1958.
100,63
64

145/186. 16,26,1,35,12. Lsz. 1990. *Szegvár* (Csongrád), Pataki András (78). Péczely, 1953.

145/187. 16,26,1,35,12. Lsz. 1991. *Szegvár* (Csongrád), Pataki Imre (75). Péczely, 1953. VI.

145/188. 15,55,1,35,12. Lsz. 1997. *Tápé* (Csongrád), Kószó Julianna (77). Péczely, 1951. V.

145/189. 18,2,1,3,12. Lsz. 1996. *Tápé* (Csongrád), Makai Istvánné Kószó Julianna (69). Bartók J., 1943.

145/190. 16,15,1,3,12. Lsz. 1994. *Algyő* (Csongrád), Kovács István (82). Péczely, 1956.

145/191. 1,2,1,3,1. Lsz. 2085. *Békésszentandrás* (Békés), Kóta Sándorné Adamovics Mária (27), Nagyszékelyen lakik, vámospércsi születésű férjétől tanulta. Schnöller M., 1955. VIII.

145/192. X,X,1,39,5. *Szeghalom?* (Békés) környéke. Napszámosok a vonatban. Vargyas, 1932. Közölve: Vargyas-Nagy Czirok 87. sz.

145/193. 2,1,1,5,2. *Szerep-Hosszúhát* (Bihar), Sanyó Imre (56). Benczéné. Közölve: Bencze Lászlóné 20. sz.

145/194. 1,8,1,9,7. AP 4074*a*. *Nagyléta* (Bihar), Balogh Pálné Nagy Erzsébet (49). Kiss L., 1961.

145/195. 1,2,1,5,1. Lsz. 2077. *Pocsaj* (Bihar), Dobi János (53). Schnöller M., 1958. XII.

145/196. 1,5,1,5,1. Lsz. 2078. *Pocsaj* (Bihar), Román József (30) cigányprímás. Domokos P. P., Olsvai, 1951. V. (Lejegyzés után Czövek Lajos fölvette a dalt a Debreceni Múzeum fonográfhengerére.)

145/197. 1,2,1,3,1. AP 3967*d*, Lsz. 2079. *Sáránd* (Bihar), Bagoly József (60) kondás. Sárosi, 1961.
4,1,3,4,3
7 5,4
6
V., Schnöller M., 1958. VIII. Az énekes Sárosinak a „Kiszáradt a tóból mind a sár mind a víz" 12-es (felével) egy dallamnak énekelte és állította. Schnöller M. megjegyzése: „nagyapja csikós volt, tőle tanulta a dalokat."

145/198. 2,6,5,6,1. Lsz. 2065. *Balmazújváros* (Hajdú), Nádasdi István (72). Mathia, 1955. X. Az énekes fiatal korában csikós volt a Hortobágyon 22 évig.

145/199. 2,6,1,68,1. Lsz. 2066. *Hortobágy* (Hajdú), Kovács József (22). Mathia, 1957. VII.

145/200. 2,42,1,2,1. AP 6902*a*. *Hajdúböszörmény* (Hajdú), Oláh Imre (67). Papp J., 1970. III.
6

145/201. 2,2,1,2,31. AP 3637*a*. *Újszentmargita* (Szabolcs), Bari András (46). Borsai I., 1959. VIII.
1

145/202. 48,1,1,2,7. AP 3633*l*. *Újszentmargita* (Szabolcs), Drencsik Erzsébet (21). Borsai I., 1959. VIII.

145/203. 2,68,1,102,65. Lsz. 6089. *Tiszaeszlár* (Szabolcs), Puskás József (54) juhász. Maácz, 1958.
62,69 103,31
70 104
105
VI. Magnetofonfelvétel lejegyzése.

145/204. 1,1,1,2,1. *Tiszanagyfalu* (Szabolcs), Balogh Lászlóné (36). Ajtai, 1974. Közölve: Dancs 16. sz.

145/205. 42,2,1,57,1. AP 2452*k*. *Fülöp* (Szabolcs), Hérák Sándor (31). Kiss L., 1959. II.
12 58

145/206. 1,6,1,12,1. Lsz. 2091. *Kispalád* (Szatmár), Fedor Sándor (43). Bohán, 1961. IV.

145/207. 24,34,1,2,23. AP 10753*j*. *Nagyhódos* (Szatmár), id. Bakk Bertalan (82). Végvári, 1975. VI.
25, 6 24
1 1

145/208. 12,47,1,54,43. Lsz. 21562. *Tunyog* (Szatmár), Kállai Sándor (38). Hajdú, 1952. IX.

145/209. 2,6,2, 1,20. AP 4233*a*. *Ura* (Szatmár), Herczeg János (56). Avasi, 1960. XII.
47,15
48,39

145/210. 2,47,1,56,30. *Kárásztelek* (Szilágy), Szabó Béla (50). Almási, 1976. III. Közölve: Almási
57,12
1979: 14. sz.

145/211. 28,5,14,37,25. *Magyarlapád* (Alsó-Fehér), Turzai Ferenc (70). Almási, 1955. V. Közölve:
38,26
27
Szenik–Almási–Zsizsman 9. sz. és Jagamas–Faragó 1974: 290. sz.

Felújított (revival) változat: AP 9020*n* és 11477*c*. Szurdokpüspöki (Heves).
Különböző okból használhatatlan: Lsz. 2104. Zalalövő (Zala), AP 1059*a* Zics (Somogy), MF 3820*a* Hidvég (Hont), Lsz. 11871 Szűcsi (Heves), Lsz. 1974. Izsák (Pest), Lsz. 20291 Boldogkőváralja (Abaúj-Torna), Lsz. 1976 Dunavecse (Pest), AP 8386*f* Dunapataj (Pest), Lsz. 2067 Püspökladány (Hajdú), AP 8326*t* Pocsaj (Bihar). (Tévesztő, összevissza éneklés, rossz emlékezet, a gyűjtő nem írta fel megbízhatóan, különböző dallamok részei keverednek, a felvétel kivehetetlen stb.)

A típust lásd: Járdányi, 81.

Legkorábbi följegyzése:

XXXVII/A

2. Verje meg az Isten
A szónoki határt,
A szónoki határt!
Sohase szálljon rá
Szípen szóló madár!

3. Szípen szóló madár
Csak azt rebesgetyi,
Csak azt rebesgetyi:
Gyerünk innen, pajtás,
Szabad-szállásónyi.

4. Szabad-szállásónyi.
Nem jó itten laknyi,
Nem jó itten laknyi,
Mert itt a csendőrök
Messzoktak fordúnyi.

5. Messzoktak fordúnyi,
Minket el is fognyi,
Minket el is fognyi,
Szónok városában
Jó' megkinoztatnyi.

Kún László I. 36. sz.
A közlő megjegyzése: „Szöv. és dall-t lejegyeztem Ujházy Margit éneke nyomán 1902 juliusban Gyomán. M. 1888-ban hallotta kis diák Béla bátyjától Szolnokon, aki a néptől tanulta."

XXXVIII. TÍPUS

(146–176.)

150. Ugyanő: 52. (Mintegy ennek folytatásaként.)
152. Lakodalmas. Közölve: Ág 8. sz.
154. Közölve: Ujváry 217.
158. Ugyanő: 113.
161. A 3. vsz. átmegy az ötsoros formába (XXXVII. típus). A 4–5. vsz. teljesen azzá változik, lásd 145/72.
162. Az 1. vsz. előtt szóval: „Aszondja", 3. vsz. előtt „szondja". Ugyanő (többedmagával): 145/77.
163. Egy Nógrád megyei öreg koldustól tanulta.
165. 6 soros formáját énekli XXXVI. típus 33. sz. alatt.
169. Lendületes, „pásztoros" előadás dinamikai árnyalással.
171. Fonográfba először a 2. vsz.-ot énekli.
173. Közölve: Vargyas 1960: 44. sz. Több énekes variánsát ugyanonnan lásd: 176/51, 176/52.
174. Lány korában hallotta Mailáth gróf magyar uradalmi cselédeitől.
175. A gyűjtő megjegyzése: „Penészes henger, kiselejtezve". Az énekes juhász.
176. Szinpetriben született, magyarok közt élő, pásztorkodó cigány. 9 éves kora óta kanász, csordás. Dalait jobbára édesanyjától tanulta. Írástudatlan.

176/1.

2. Kivetötték én rám
az Elfogató hálót.
Úgy elfogtak engömet,
Mint egy utonállót.
Úgy elfogtak engömet,
Mint { egy utonállót.
{ az

3. Bekisértek engem
Rimaszombathelyre.
Rimaszombathelyen
A sötét börtönbe.

4. Repülj, daru, repülj,
Hazámon keresztül!
Szállj le a rózsámhoz!
Maga van egyedül.

5. Ha kérdi, hol vagyok,
Csak azt mond: rab vagyok!
Rimaszombathelyen
Első legény vagyok.

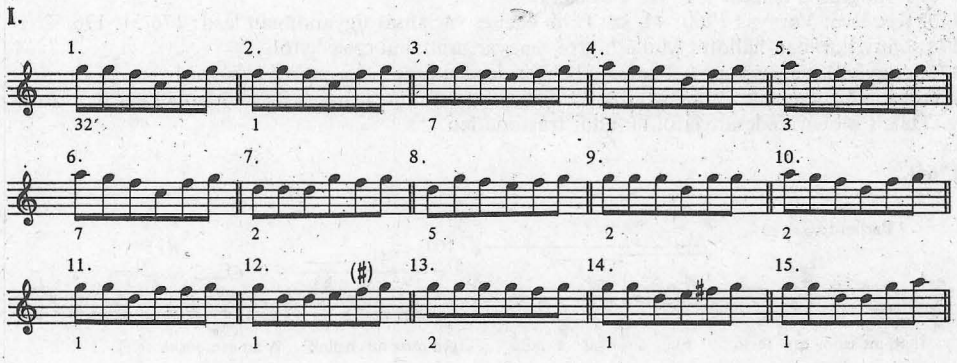
6. Térdig vasban vagyok,
Könyékig bilincsben.
Elhervadtam, rózsám,
A nagy sötétségben.

7. Kilenc fontos vasat
Hármat elszaggattam,
A negyediket is
Jól megvásitottam.

8. Hervadj, virág, hervadj
Kinn a domb tetején!
Én meg itt halok meg
Rimaszombathelyen.
Rimaszombathelyen,
A börtön fenekén.

MF 2699*a* (1–8. vsz., felvéve csak az 1–2., a többi H.). *Szenna* (Somogy), Horváth János (53). Lajtha, 1934. II.

XXXVIII/I–V.



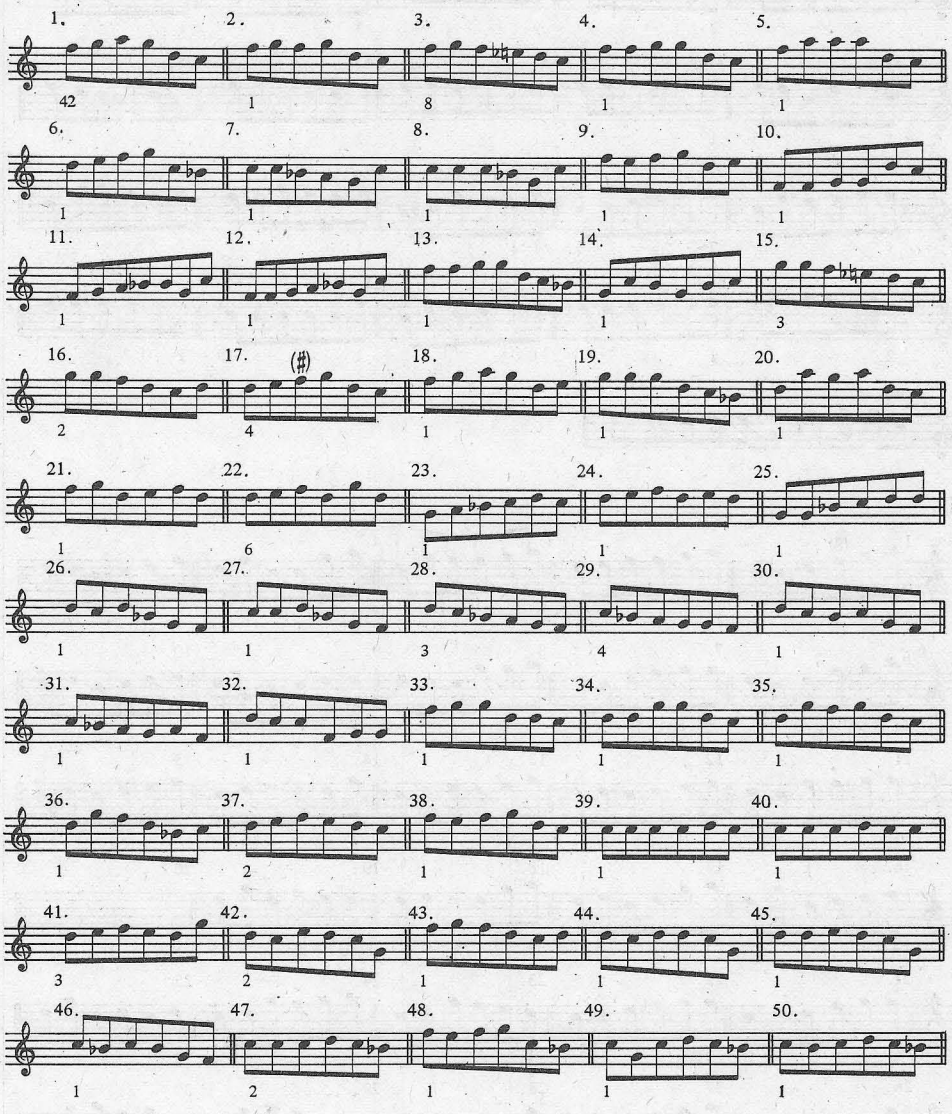
16. 17. 18. 19. 20.
1 1 1 1 2
21. 22. 23. 24. 25.
1 1 3 1 4
26. 27. 28. 29. 30.
7 2 9 3 1
31. 32. 33. 34. 35.
1 1 1 2 2
36. 37. 38. 39. 40.
1 2 1 1 1
41. 42. 43. 44. 45.
2 1 1 1 1
46.
1

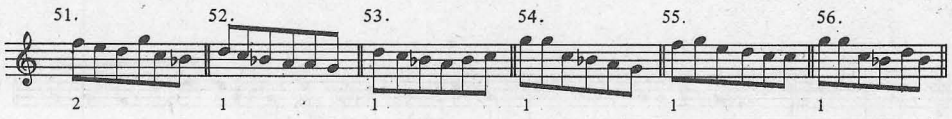
II.

1. 2. 3. 4. 5.
58 1 2 1 1
6. 7. 8. 9. 10.
1 2 1 1 6
11. 12. 13. 14. 15.
1 1 1 1 4
16. 17. 18. 19. 20.
3 1 1 9 0
21. 22. 23. 24. 25.
1 1 1 1 1
26. 27. 28. 29. 30.
2 1 2 1 1

31. 32. 33. 34. 35.
1 3 1 1 1
36. 37.
1 1

III.


1. 2. 3. 4. 5.
42 1 8 1 1
6. 7. 8. 9. 10.
1 1 1 1 1
11. 12. 13. 14. 15.
1 1 1 1 3
16. 17. 18. 19. 20.
2 4 1 1 1
21. 22. 23. 24. 25.
1 6 1 1 1
26. 27. 28. 29. 30.
1 1 3 4 1
31. 32. 33. 34. 35.
1 1 1 1 1
36. 37. 38. 39. 40.
1 2 1 1 1
41. 42. 43. 44. 45.
3 2 1 1 1
46. 47. 48. 49. 50.
1 2 1 1 1


51. 52. 53. 54. 55. 56.
2 1 1 1 1 1

IV.

1. (♮) 2. (♯) 3. 4. 5.
38 17 2 2 2
6. 7. 8. 9. 10.
0 1 3 1 1
11. 12. 13. 14. 15.
1 1 1 1 1
16. 17. 18. 19. 20.
1 1 2 2 1
21. 22. 23. 24. 25.
2 1 1 1 3
26. 27. 28. 29. 30.
7 2 2 1 1
31. 32. 33. 34. 35.
2 1 1 1 1
36. 37. 38. 39. 40.
1 1 1 1 2
41. 42. 43. 44. 45.
1 1 1 1 1
46. 47. 48. 49. 50.
1 4 1 1 1
51. 52. 53. 54. 55.
1 1 1 1 1

V.

176/2. 22,9,21,19. Lsz. 2119. *Zajk* (Zala), Benkő János (21). Seemayer, 1933. V.

176/3. 1,3,1,55. KR 22386. *Vizvár-Zsitfapuszta* (Somogy), Raposa István (31). Seemayer, 1934.

176/4. 27,27,39,38. Lsz. 2102, 2103. *Kálmáncsa* (Somogy), Pap Jánosné Patak Verona (61). Olsvai, 40,38
1954. VII., Hollós, 1952. XII. Olsvai megjegyzése: „Előző évben már lejegyezte Hollós Lajos és betanította a helybeli énekkarnak. Bár az az alak ettől (ti. a főalaktól) eltér, a szintén énekkari tag adatközlő most mégis variálva adja elő." „Kódisok is énekűték".

176/5. 28,10,22,20. Lsz. 2111. *Nagyatád* (Somogy), Tóth József (66). Seemayer, 1933. IX. Tízéves korában tanulta Csóka községben (Torontál).

176/6. 35,28,41,40. Lsz. 11145. *Rinyaújlak* (Somogy), Kiss János (63). Kiss L., 1948. VII. 36,37
26

176/7. 1,35,54,52. *Andrásfalva* (Bukovina)-*Aparhant* (Tolna), Kerekes Biszak Jánosné Székely Anna (60). Sebestyén Á., 1970. Közölve: Sebestyén 94. sz.

176/8. 26,23,34,34. AP 2782*e*. *Csicsó* (Komárom), Bódis József (72). Szomjas, 1958. XI.

176/9. 3,1,1,11. AP 9186*b*. *Almágy* (Gömör), Czene Vilmos (75). Bodonyi A., Martin, 1974. VIII.

176/10. 25,15,17,1. AP 2391*h*. *Almágy* (Gömör), Tóth Barna Kisalbert (55). Kiss L., 1958. XI.

176/11. 3,1,15,1. Lsz. 8264. *Egyházasbást* (Gömör), özv. Bódi Istvánné Farkas Mária (80). Ág, 1957. 2
Közölve: Ág 7. sz.

176/12. 1,1,3,1. *Gesztete* (Gömör), Csank Dezsőné Imrece Ilona (62). Ujváry Z., 1975. Közölve: Ujváry 491.

176/13. 1,1,4,3. *Hét* (Gömör), Bene György (65). Ujváry Z., 1975. Közölve: Ujváry 361.

176/14. 6,1,1,1. Lsz. 6045. *Sajószárnya* (Gömör), özv. Garaj Istvánné Zsóri Júlia (57). Ág, 1959. V. Közölve: Ág 14. sz.

176/15. 1,1,1, 2. AP 8604g_1. *Szádvárborsa* (Gömör), Deákos Farkas Lajos (47). Ág, 1957. 6 soros 4 2+1
változatát l. 60/13.

176/16. 1,1,1,2. AP 8784*g*. *Trizs* (Gömör), Csorba György (78). Bereczky, 1973. V. A falubeliek szerint: „Azokat nem tudja ám sënki más, amiket a Csorba Gyuri tud. A régi pásztoroktól më̈g ki tudja kiktől szëdtë̈ mind összë̈." Maga is így tudja. Bár paraszti családból való, sokat forgott pásztorok között.

176/17. 21,1,20,18. Lsz. 6058. *Cered* (Nógrád), Varga Istvánné Kis Zsidó Annus (cca 45). Szabóné, 1955. I.

176/18. 8,1,3, 2, Lsz. 6057. *Cered* (Nógrád), Tajti Lajosné Lőrinc Margit (40). Szabóné, 1956. I. 17

176/19. 20,1,1,1. Lsz. 6054. *Cered* (Nógrád), Kanizsai Lajosné Bucsok Anna (51). Gábor J., 1956. VI. Az énekes írástudatlan.

176/20. 25,12,23,22. Lsz. 16438. *Mátraverebély* (Nógrád), Nagy Sándor Sűrű (70). Bárkányi, 1960–1961.

176/21. 1,1,1,1. Lsz. 8464, 8476. *Medveshidegkút* (Nógrád), Varga József Bolha (76). Ág, 1957. 6

176/22. 29,19,51,47. AP 1380*f*, 6804*d*. *Nógrádmegyer* (Nógrád), Kukucska Ernő (28). Szabóné, 1955. VII., Paulovics, 1968. V. Dudál és furulyázik is.

176/23. 29,19,51,47. Lsz. 2013. *Nógrádmegyer* (Nógrád), Kukucska Jánosné (61). Szabóné, 1955. IV.

176/24. 18,8,19,5. AP 619*e*, 620*c*. *Romhány* (Nógrád), Balázs István (70). Manga, 1962. XI. 7,56,1

176/25. 1,1,1,1. AP 5176k_1. *Bélapátfalva* (Borsod), özv. Nagy Lászlóné Lőrinc Mária (60). Szendrei J., 1964. VI.

176/26. 1,1,1,2. AP 3249*g*. *Bükkszenterzsébet* (Heves), Sallai Ferencné Ortó Amália (44). Paulovics, 5
1959. V.

176/27. 28,17,29,26. Lsz. 2031. *Heves* (Heves), Sármány József (55). Gábor J., 1966. X. Az énekes 18
jelenleg Budakalászon lakik.

176/28. 1,1,1,7. Lsz. 6076. *Hevesaranyos* (Heves), Balázs Sándor (28) „voltaképpen tarnaleleszi lakos, de gyakran megfordul itt ismerőseinél." Lajos Á., 1954. VI.

176/29. 1,1,1,1. AP 6262*i*. *Istenmezeje* (Heves), Suszter István (42) bányász. Dobszay, 1967. II. 6

176/30. 7,1,1, 8, Lsz. 6077. *Mátraballa* (Heves), Tóth G. József (42). Bartók J., 1955. I.
8 16
47

176/31. 46,1,1,1+6. AP 9113*e*. *Mátraderecske* (Heves), Siska Istvánné Horváth Erzsébet (57). Korepta K., Szabó Á., 1972. IV.

176/32. 29,19,29,28. Lsz. 2033. *Mátraszentimre* (Heves), Bajnok Panka (25), Gubola Vali (20),
29
30
Gubola Borka (22). Borsai I., 1952. XII.

176/33. 30,19,29,28. AP 2731*e*. *Mátraszentimre* (Heves), Bardócki Imréné Gubola Borbála (22). Borsai I., 1957. IX.

176/34. 17,1,1,1. Lsz. 6034. *Mikófalva* (Heves), Sarkovics Józsefné Kovács Bera Irma (23). Kiss L., 7
1954. IX.

176/35. 10,1,1,1+3. AP 11770*f*. *Borsodnádasd* (Borsod), Lajtner Gyula (61) ny. gyárimunkás, h. 1
oszt. vez. Nemcsik, 1979. XI.

176/36. 10,1,3,1+3. AP 11774*n*. *Borsodnádasd* (Borsod), Érsek Jánosné Lajtner Ilona (76). ny. 1
bányász felesége. Nemcsik, 1979. XI.

176/37. 9,1,1,1+4. AP 11771*l* *Borsodnádasd* (Borsod), Murányi Béláné Boza Mária (66) ny. gyárimunkás felesége. Nemcsik, 1979. XI.

176/38. 1,3,1,2. Lsz. 6063. *Bükkszentlászló* (Heves), Kalász Elemérné (25). Deme, 1954. IX.

176/39. 1,1,1,1. AP 11995*k,l,m*. *Domaháza* (Borsod), Elek Kálmánné Kisbenedek Gabi Izabella (64). Timár, 1978. XII.

176/40. 6,1,1,1+2. AP 11995*m*. *Domaháza* (Borsod), Elek Bertalan (56). Timár, 1978. XII. 1

176/41. 5,1,5,1. AP 11654*h*. *Domaháza* (Borsod), idős férfi, később más is bekapcsolódik. Timár, 1
1976. VI.

176/42. 3,1,1,15. Lsz. 6015. *Dövény* (Borsod), Gömöri István (61). Kerényi, 1954. IX.

176/43. 43,34,47,50. M.Sz. 2743=Lsz. 6101. *Hegymeg* (Borsod), Almási József (66). Seemayer, 1931. X.

176/44. 1,1,1,2. Lsz. 6067. *Mályinka* (Borsod), Boros Gyuláné Szaniszló Eszter (48). Borvendég E., 1961.

176/45. 1,1,1,2. Lsz. 6064. *Nekézseny* (Borsod), Magyar Lajosné Orbán Matild (38). Borvendég E., 1960.

176/46. 1,1,1,1. Lsz. 6065. *Nekézseny* (Borsod), Orbán István (52). Borvendég E., 1960.

176/47. 28,24,35,35. Lsz. 2117. *Sajólászlófalva* (Borsod), Lukács József (45). Vikár L., 1955. III.
34,25,36,36
8

176/48. 1, 1,27,26. Lsz. 2045, 6062. *Sáta* (Borsod), Nagy Albert (56). Borvendég E., 1961. Első 28,15,28
eléneklés: 1–2. sor = XXXVI. típus, 2–3. sor = XXXVII. típus. Második eléneklés: 1–4. sor = XXXVII. típus.
176/49. 28,16,28,27. M.Sz. 2730. *Szentistván* (Borsod), Horváth Antal (60). Seemayer, 1932. I.
176/50. 1,1,1,10. Lsz. 6016. *Tardona* (Borsod), R. Gyenes Istvánné Bella Zsófi (70). Borvendég E., 1959. VII.
176/51. 38,19,42,43. *Áj* (Abaúj-Torna), Farkas András (75), Hajdú Lajos (75). Vargyas, 1940. Közölve: Vargyas 1960: 44/B.
176/52. 37,30,43,45. *Áj* (Abaúj-Torna), Havranko Andrásné Ando Kata (72). Vargyas, 1940. Közölve: Vargyas 1960: 44/C.
176/53. 14,1,17,14. AP 8723*d*. *Jósvafő* (Abaúj-Torna), Szajkó András (80). Bereczky, Kolehmainen, 15,6
1974. VI. Az énekes gulyás, csordás, kondás cigány. „Itt a faluból nem voltam kint."
176/54. 3,1,1, 2. AP 8722*b*. *Jósvafő* (Abaúj-Torna), Lázók István (60). Bereczky, Kolehmainen, 13
1974. VI. Elmagyarosodott cigány pásztor. A falubeliek szerint: „A Lázók, az tud sok bëtyárnótát".
176/55. 40,32,48,47. Lsz. 2076. *Mikóháza* (Zemplén), Matyi Trofim (76). Kiss L., 1957. XII.
176/56. 41,33,49,48. Lsz. 2075. *Vajdácska* (Zemplén), Laczkó András (87). Hajdú A., 1952. IV.
176/57. 42,19,29,26. Lsz. 1977. *Kecskemét* (Pest), Rácz Kálmán (35) cigány. Paulovics, 1957. III.
176/58. 44,19,52,51. MF 2420*b*. *Kiskunfélegyháza* (Pest), Vereb István (77) pásztor. Lajtha, 1930. Lajtha megjegyzése: „A Fon-ban összekeveri az eredeti dallamot a 2420/c dallam motívumaival." Képletünk az 1. vsz.-ot tünteti fel. A 2. teljesen zavaros, a H. más dallam.
176/59. 23,10,37,27. AP 1222*c*. *Kiskunhalas* (Pest), Orbán Károly (84). Szomjas, 1955. 22
176/60. 39,19,46,31. Lsz. 1978. *Sükösd* (Pest), Sipos József (64). Paulovics, 1956. X.
176/61. 9,4,7,9. AP 9116*i*. *Szeremle* (Pest), Balog Miklósné Mihálovics Júlia (20) cigányasszony. 8
Lükő, 1960. VII. A Bajai Múzeum Mg. 131. sz. felvételének másolata.
176/62. 26,10,22,25. Lsz. 2000. *Csongrád* (Csongrád), Mohai Ferenc (68). Kertész, 1956. IX.
176/63. 45,19,37,52. Lsz. 2121. *Hódmezővásárhely* (Csongrád), özv. Varga Bálintné Faragó Zsuzsanna (70). Péczely, 1960.
176/64. 26,10,24,23. *Hódmezővásárhely* (Csongrád). Kiss L. néprajzos. Közölve: Kiss L. 1927: 69. sz.
176/65. 28,16,17,47. Lsz. 2080. *Esztár* (Bihar), Gurzó András (52), 1942 óta Pocsajon lakik. 25,15,53,25
Schnöller M., 1958. XII.
176/66. 32,26,38,37. AP 6902*b*. *Hajdúszoboszló* (Hajdú), Rácz Jánosné Molnár Julianna (46). Papp J., 1970. III. Szövege műdal, előadása műdalos.
176/67. 6,1,9,4. Lsz. 6080. *Tiszaeszlár* (Szabolcs), Puskás József (54) juhász. Maácz, 1958. VI. Magnetofonfelvétel. Lejegyzés után letörölték.

Használhatatlan: Lsz. 2415. Kiskunfélegyháza-Galambos (Pest), AP 3057*b,c* Tarnalelesz (Heves)-Vereb (Fejér).
MNT VI. 426 változatai: AP 3916*a* Tiszafüred (Heves), Varga András (52). Borsai I., 1960. III.; AP 8037*e,f*, 8790*d* Zubogy-Bikakútpuszta (Gömör), Andrejcsik Balázs (70). Bereczky, 1972. V., 1973. VI.; Lsz. 6078. Cekeháza (Abaúj-Torna), Sivák Barnabás (53). Sztareczky, 1958. VIII.
Idetartozása kétes: Jagamas 1955: 95. sz.

XXXIX. TÍPUS

(177–188.)

177. Az énekes juhász.
180. A 4. vsz. 3–4. sora nincs rajta a hengeren. Kiegészítve *Kodály-Rend* 22.643 támlapról.
181. Anyjától tanulta.
182. 8–9 éves korában tanulta otthon. A dallam egyes részei alapján két típusba is sorolható. Lásd közölve MNT VII. 116*j.b)*.
183. A Bajai Múzeum Mg. 155. sz. hangfelvételéről átmásolva. Az énekes cigány, Sükösdről (Pest) származik.
185. Ugyanő még egyszer énekelte AP 669*a*-n. Alig kivehető, sistergő felvétel. Főhangjai azonosak, gazdag díszítésében vannak kisebb-nagyobb eltérések. Nincs közölve.
186. Fölvéve: 1. vsz. Többi: H. Kodály megjegyzése: Eleje gyorsabb, végül lassúdik. Közölve: SzNd 145, Pt 106.
187. Fölvéve: 1., 3–4. vsz. A többi: H. Kodály megjegyzése a lap alján: „Leggyorsabb mindig az első sor, lassabb a második; ez átvezet a harmadik és negyedik sornak többnyire egyenletes, leglassabb tempójára. Minnél nyugodtabb az előadás – a szövegtől is függ, pl. a 4. vsz. eleje gyorsult csak 96-ig –, annál kisebb az eleje és vége közti különbség, s mindinkább megközelít egy ♩= 69 – 66 körüli közepes tempót."

188/1.

2. Szilaj ökröm szarva
Csak azt kocogatja:
Itasd meg, angyalom,
Szomjan ne maradjon!

Lsz. 13616. *Andráshida-Hidegmajor* (Zala), Túkódi Kálmán István (84). Turáni, 1963. Az énekes juhász, idős kora ellenére jól, tisztán énekelt.

188/2.

2. Igyatok, ti fogjok,
Ne szomorkodjatok!
Kérjétek az Istent!
Maj megszabadultok.

AP 4857*f*. *Somogyszentpál* (Somogy), Hosszú Lázárné Tóth Brigitta (57) balatonkeresztúri (Somogy) születésű. Sárosi, 1963.

I.

1. 2. 3. 4.
1 1 1 2
5. 6. 7. 8.
10 1 1 1

II.

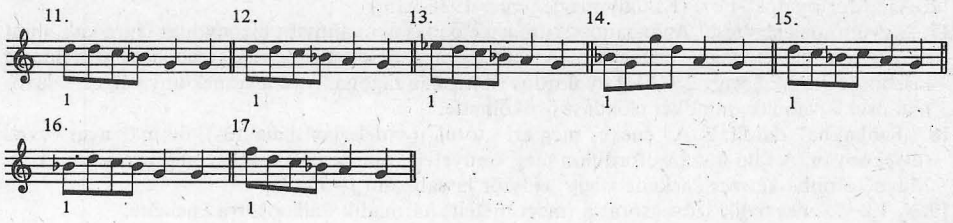
1. 2. 3. 4.
1 1 1 2
5. 6. 7. 8.
7 1 2 1
9. 10. 11. 12. 13.
1 1 1 1 1

III.

1. 2. 3. 4. 5.
1 1 1 1 1
6. 7. 8. 9. 10.
4 1 1 1 1
11. 12. 13. 14. 15.
1 1 2 1 2

IV.

1. 2. 3. 4. 5.
1 1 1 2 3
6. 7. 8. 9. 10.
1 1 1 1 1



188/3. 7,12,3,14. AP 3806*f*. *Gyoma* (Békés), Neibart István (31). Paulovics, 1960. Modoros előadás.
188/4. 8,5,4,15. AP 7861*i*. *Hosszúpályi* (Bihar), Rostás Hermina (70) cigányasszony. Víg, 1959. 1. vsz. cigány szövegű, 2. magyar, tovább ismét cigány.
188/5. 5,5,13,4. AP 2596*b*. *Istensegíts* (Bukovina)-*Tevel* (Tolna), Both Antal (43). Hegedűn. Kiss L., 1959. IV. Végén bemondás: „Both Antal zenélte Patkó Bandi nótáját."

Használhatatlan: AP 4840*c*. Heves (Heves) kiadványokból felújult (revival) ének.
A típust lásd: Járdányi, 39–40.

XL. TÍPUS

(189–238.)

189. Karikázó, „futó". „Úgy körbeátak a lányok, aztán futottak, futottak gyors táncba".
190. Valamikor „szokákba (= böjti dal- és táncalkalom) erre volt a karikázó". Kétféle tempóban éneklik. A kottakép a „karikázó" tempójú előadást adja. Ülő változatban lassabb a tempó, s a ritmus a 4. var. szerint.
191. Futó = gyors karikázó.
192. „Ismét egy másik futó nóta." Kétszer énekli.
193. Az énekes Balatonkeresztúron (Somogy) született; férjhez jött ide.
194. 15–20 lány összefogódzkodik körbe, hátul egymás kezét fogva és e dal közben forog.
195. Rádió-felvétel Olsvai korábbi gyűjtése alapján fölkeresett énekestől.
197. I^a = 1. vsz. II–III^a = 1–3. vsz. A III^a van fölvéve. A 3. vsz. 2. sora után megakad a szövegben, szünet után folytatja. Kisasszondon született, pusztai cseléd-sorból származik. Férje régen pásztor volt.
198. A: „Ugrálás": nagyböjtben összejöttek a lányok teleken. A legények csak „ott voltak". Este már összefogóztak, megforgatták kicsit a lányokat.
199. Vásárosbécen (Somogy): „Lányok, legények karéba járták kétlépésbe (= csárdás), közbül egy gyerök vót." (A „Gyere kisangyalom" szövegrésznél:) „Ekkor hiv be a legény egy lányt. Mëgcsókulták ëgymást." Vásárosbécről került ide férjhez 21 éves korában.
202. „Futó".
204. Férje juhász, ő pusztai lány.
205. Lajtha megjegyzése: A dallam első felében mindig „h", második felében mindig „b" vagy „b/2". Közölve Pt 21., Péczely 1947: 2. sz.
206. „Ezt karikába jártuk. Hapacéroztunk evvel." A gyűjtő megjegyzése a tempóhoz: „Ülő éneklés".
209. Karikázó.
210. Ének után klarinéton is.
211. A 3. vsz.-ot a köv. dallamra énekli:

Ez a két dallam általában azonos szövegre megy, ritmusa is azonos, azért gyakran összecserélik.

212. A: „Mártogatós"-hoz. (Kodály megjegyzése 1936-ban.)

217. A gyűjtő megjegyzése: Az ingadozó ritmusú előadás nem annyira bizonytalanságra vall, mint inkább két élő előadás küzdelmére. A többség a párosütemű tagolást énekli, a szórványos kisebbség 2 + 3 + 2 vagy 2 + 3 + 4 nyolcados ritmusban tagolja. Az énekesnek anyai ágon szlavóniai ősei is vannak, mindkét előadást örökölhette.

218. „Szokákba" dalolták. Az énekes még ért „tótul" (= délszláv dialektus), de már nem beszél folyékonyan. A falu a századfordulón még kétnyelvű volt, de dalaik zöme magyar nyelvű volt. Magnetofonba kétszer énekelte végig; először lassabban (♩= 72–76).

219. A 13. vsz. negyedik szövegsorát a (megismételt) harmadik dallamsorra énekelte.

221. Közölve: Tulipán 51.

224. „Ezt ojan gyorsan köllött mondani. Ugrani szoktunk a végén, csak úgy robbant". 5–7. vsz.: „Ezt is iskolába játszottuk."

227. 1., 3., 5. vsz. dallama a 211. jegyzetben közöltnek változata. A mély és magas járású alakot felváltva énekelte.

228. 6 éves kora körül hallotta öregasszonyoktól.

230. Az énekes AP 4193*h* alatt ugyanazt a dallamot furulyán eljátszotta:

„A *-gal jelzett előjegyzés körül is ingadozás tapasztalható". Lejegyezte Sárosi.

232. Az énekes pusztai cseléd származású. Ordacsehiben (Somogy) született és nőtt föl. Számára e dal egy három dalból álló füzér első tagja. Magnetofonba kétszer énekelte (mert az első még kicsit bizonytalan, elnagyolt volt).

234. Az énekes pusztai cseléd volt Dravicapusztán Mailáth gróf uradalmában.

235. Felvéve az 1–2. vsz. A többi helyszíni szöveglejegyzés.

238. „Ezt a táncot mink karostáncnak nevezzük. Körbe állunk, és párosan, tizen vagy tizenketten és eggyik balkaruan, a másik jobbról karolja egymást, és úgy van a karostánc."

238/1.

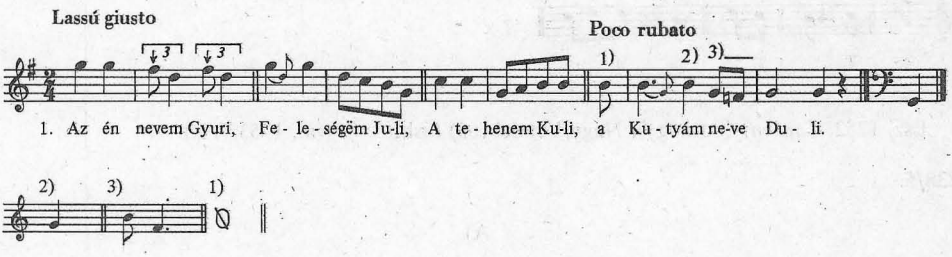
2. Szerelem, szerelem,
Átkozott gyötrelem,
Mért nem virágoztál
Minden fa tetején!

3. Minden fa tetején,
Cidrusfa levelén.
Hadd szakasztott volna
Minden szegény legény.

4. Én is szakasztottam,
El is szalasztottam.
Szelid galamb helyett
Vadgalambot fogtam.

Lsz. 7435. *Buzsák* (Somogy), Sifter Karolin (51). Bartók J., 1955. V. A gyűjtő megjegyzése: Buzsákon mások is az itt közölt ritmusban adták elő.

238/2.



2. Fiazik a Juli.
Borgyazik a Kuli.
Kölkezik a Duli.
Jaj tënekëd, Gyuri!

Lsz. 1247. *Kadarkút* (Somogy), Gyurka István (79). Olsvai 1951. IX. Az énekes juhász és gulyás volt többfelé Dél-Somogyban.

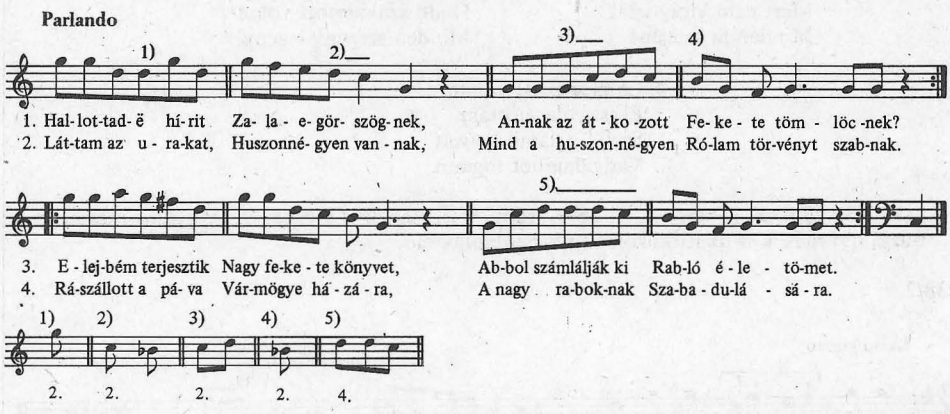
238/3.

2. Szerelem, szerelem,
Átkozott gyötrelem,
Miért is nem terem
Minden fatetejen!

3. Minden fa tetején,
Diófa levelén.
Had szakasszon róla
Minden szegén legény!

Lsz. 1251. *Kereki* (Somogy), Jámbor Józsefné Horváth Erna (61). Nyék, 1956. VII.

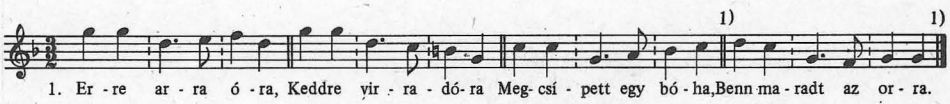
238/4.



Lsz. 1252. *Tapsony* (Somogy), Nagy Vendel (63) kisbíró. Olsvai, 1953. VIII.

238/5.

A)



2. Ángyom sütött rétest.
Nem adott belőle.
Kivitte a fára,
Legények számára.
Elvitte a kánya.

Lsz. 7456.

B)

2. Szerelem, szerelem,
Átkozott gyötrelem,
Mér nem virágoztál
Minden fatetejen!

3. Minden fa tetején,
Cédrusfa levelén.
Had szakasztott vóna
Minden szegény legény.

4. Lám én szakasztottam!
El is szalasztottam.
Utána futottam,
Egy nagyot botlottam.

Lsz. 7442. *Nagyberki* (Somogy), özv. Farkas Józsefné (43). Végvári, 1951. III. A közölve: Morvay-Pesovár 44/a.

238/6.

2. Mindën fa tetején,
Cidrusfa levelén.
Had szakasztott volna
Mindën szögén legén.

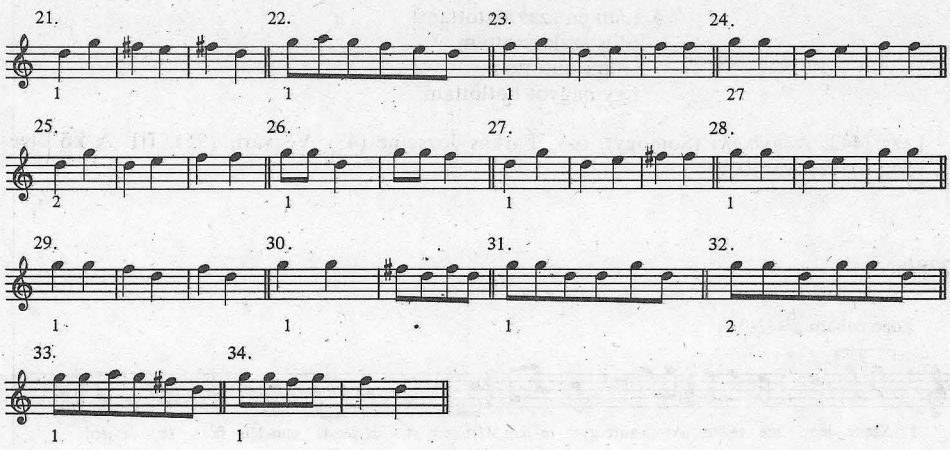
3. Lám, én szakasztottam!
El is hërvasztottam.
Szëléd galamb helett
Vadgalambot fogtam.

4. Haj, alám, haj alá,
Víz a malom alá!
Víz a malmot hajtja,
Szerelëm a csolkja.

Lsz. 11134. *Kástél* (Pozsega), Angyal Péter (63). Kiss L., 1969. III.

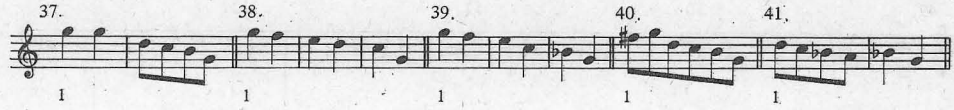
XL/I–IV.

I.


21. 22. 23. 24.
1 1 1 27
25. 26. 27. 28.
2 1 1 1
29. 30. 31. 32.
1 1 1 2
33. 34.
1 1

II.

1. 2. 3. 4.
80 3 9 8
5. 6. 7. 8.
2 3 1 1
9. 10. 11. 12.
1 5 1 1
13. 14. 15. 16.
1 1 1 1
17. 18. 19. 20.
1 1 1 2
21. 22. 23. 24.
10 1 2 2
25. 26. 27. 28.
1 1 3 1
29. 30. 31. 32.
2 1 1 5
33. 34. 35. 36.
1 1 1 1


37. 38. 39. 40. 41.
1 1 1 1 1

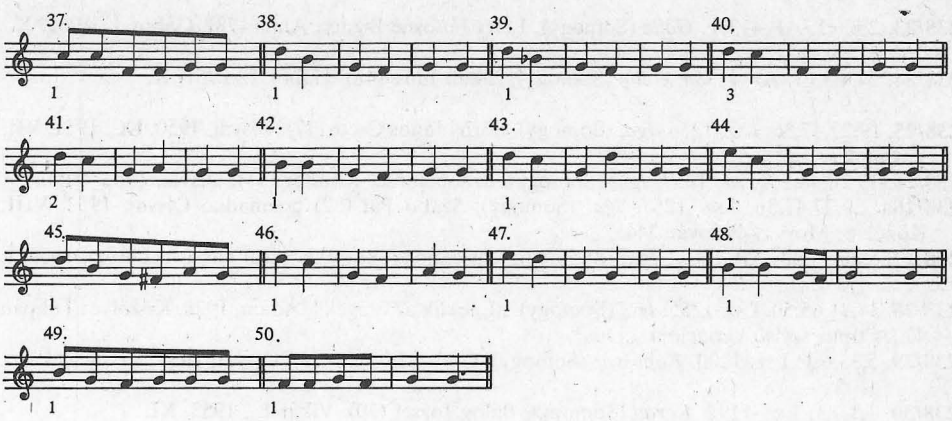
III.

1. 2. 3. 4.
39 17 1 3
5. 6. 7. 8.
10 15 15 1
9. 10. 11. 12.
2 1 2 1
13. 14. 15. 16.
1 1 12 1
17. 18. 19. 20.
1 1 2 1
21. 22. 23. 24.
1 1 2 1
25. 26. 27. 28.
4 1 1 1
29. 30. 31. 32.
1 2 1 1
33. 34. 35. 36.
2 1 1 1
37. 38. 39. 40.
1 1 1 1
41. 42. 43. 44.
1 1 3 2
45. 46. 47. 48.
1 1 3 1

49. 50. 51. 52.
1 1 1 1
53. 54. 55. 56.
1 1 1 1
57. 58. 59. 60.
1 1 2 1
61. 62. 63. 64. 65.
1 1 1 1 1

IV.

1. 2. 3. 4.
66 3 2 1
5. 6. 7. 8.
26 7 1 1
9. 10. 11. 12.
1 1 3 2
13. 14. 15. 16.
1 1 1 1
17. 18. 19. 20.
1 1 1 2
21. 22. 23. 24.
1 1 2 1
25. 26. 27. 28.
1 3 1 1
29. 30. 31. 32.
1 2 1 2
33. 34. 35. 36.
2 1 1 5



238/7. 19,1,45,33. AP 2180*g*. *Nova* (Zala), Béres Jenőné Kölkedi Erzsébet (28). Halkovics, 1958. III. Pásztor apjától tanulta.

238/8. 19,1,45,33. Lsz. 1391. *Nova* (Zala), Kölkedi Péter (57). Vajda, 1963. VII.

238/9. 13,22,29,22. Lsz. 1253. *Zalaújlak* (Zala), Német Antal (47), Béda Gábor (46). Péczely, 1953. VIII.

238/10. 1,1,1,1. Lsz. 1190. *Attala* (Somogy), Király Ferencné Földvári Mária (cca 40), Szalai József (70) csak az 1. vsz.-ban együtt. Olsvai, 1953. VII. Együtt parlando, Királyné külön 4 vsz.-ot ingadozó, parlando-szerű ritmusban.

238/11. 1,1,1,1. Lsz. 1189. *Attala* (Somogy), Tóth Jánosné Révész Mária (44). Olsvai, 1953. IV. „Futó" = gyorskarikázó.

238/12. 1,1,7,5. AP 4854*c*. *Bárdudvarnok-Kopaszhegy* (Somogy), Varga György (63) juhász B-klarinéton. Olsvai, 1963. V.

238/13. 3,1,1,1. Lsz. 21579. *Buzsák* (Somogy), Gyanis Istvánné Miseta Anna (81). Olsvai, 1964. XI. „Szokákban" énekelték, leánytánc lehetett.

238/14. 3,1,2,1. AP 4942*f*. *Buzsák* (Somogy), Horváth Sándorné Bankovics Mária (72). Olsvai,
1
1964. XI. A dalnak előkerült a faluban „tót" (horvát-szlovén) nyelvű változata is. Az énekes csak magyarul tudta.

238/15. 1,1,2,1. AP 4936*f*. *Buzsák* (Somogy), Loti Istvánné Horváth Anna (71). Olsvai, 1964. XI.
5,4,1
6 5
6
Karikázó a szokák alkalmával.

238/16. 1,1,1,1. Lsz. 1197. *Buzsák* (Somogy), Jó Mária (28). Volly, 1960. VIII. Lakodalmas táncdal.

238/17. 24,1,7,5. Lsz. 1232. *Buzsák* (Somogy), Blazics Mártonné Kanizsai Rozália „Firéz" (62). Olsvai, 1959. V. „Szokákban" ez volt a harmadik dal. Az 1–2. szövegtelen.

238/18. 5,32,11,1. Lsz. 1244. *Buzsák* (Somogy), Knézics Lukács János (84). Olsvai, 1959. V.
24 4 5

238/19. 3,1,5,1. AP 4941*e*. *Buzsák* (Somogy), Proity Ignácné Kondor Anna „Löncse Naca" (78). Olsvai, 1964. XI. Szövege „tót" (= horvát-szlovén).

238/20. 24,31,15,40. AP 2959*g*. *Csurgó* (Somogy), Borbély Teréz (46). Olsvai, 1959. XI. Édesanyjá-
1, 5, 7, 5
tól hallotta.

238/21. 1,6,7,5. Lsz. 1218. *Drávafok* (Somogy), Gajdon Sándorné Kiss Katalin (61). Borvendég E., 1961. VII.

238/22. 1,6,1,3. Lsz. 1201. *Gamás* (Somogy), Parrag Terus (46). Halmos I., 1960. VI.
4

238/23. 2,2,6,1. AP 4138*c*. *Gölle* (Somogy), Leier Jánosné Bizderi Anna (78). Gábor J., 1961. X. 1,1,8

238/24. 24,4,33,1. AP 4138*d*. *Gölle* (Somogy), Jakab Imre (48). Gábor J., 1961. X. 2,9, 1

238/25. 19,27,47,36. Lsz. 1256. *Igal* (Somogy), Sörös János Csete (77). Olsvai, 1950. IX., 1951. VII. Verbunk.

238/26. 19,28,48,36. Lsz. 1259. *Igal* (Somogy), Szabó József Kondor (71). Olsvai, 1952. VIII.

238/26a. 29,27,47,36. Lsz. 1257. *Igal* (Somogy), Szabó Pál (82) csizmadia. Olsvai, 1952. VIII. Közölve: Morvay-Pesovár 244.

238/27. 8,40,64,40. AP 3171*c*. *Igal* (Somogy), Vas János (68) ny. községi pásztor. Olsvai, 1960. I. 13

238/28. 34,41,65,50. Lsz. 1255. *Igal* (Somogy). „Éneklik az öregek". Ádám, 1928. Közölve: Tulipán 47. A típus szélső variációja. „Dus".

238/29. 5,33,6,1. Lsz. 1200. *Kaposvár* (Somogy), Győrfi Imréné (76). Olsvai, 1955. VII. Karikázó. 1, 3

238/30. 1,1,1,1. Lsz. 1192. *Karád* (Somogy), Balog József (70). Vikár L., 1953. XI. 2,5

238/31. 20,1,44, 5. Lsz. 1220. *Karád* (Somogy), Hollósi Mihályné Sikentánc Teréz (53). Dávid, 32 1934. VIII.

238/32. 24,1,4,1. Lsz. 1227. *Karád* (Somogy), Kiss Istvánné (75). Vikár L., 1953. V.

238/33. 1,1,1,1. Lsz. 1186. *Karád* (Somogy), Kuti Ferenc (51), prímás. Vikár L., 1952. XI.

238/34. 20,1,43,5. Lsz. 1214. *Karád* (Somogy), Neszes Lepenye József (86). Vikár L., 1956. V.

238/35. 24,1,2,1. Lsz. 1221. *Karád* (Somogy), Magyarica Imréné Takács Erzsébet (53). Dávid, 1935. I.

238/36. 24,1,1,1. Lsz. 1220. *Karád* (Somogy), Szita Jánosné (34). Dávid, 1934. VIII.

238/37. 1,1,15,1. Lsz. 1246. *Kisbárapáti* (Somogy), Haboli Jánosné Karai Teréz (83). Sztareczky, 1960.

238/38. 24,21,6,1. Lsz. 1237. *Kisbárapáti* (Somogy), Hokk Ferencné Baranyai Teréz (52). Sztareczky, 1960. III.

238/39. 24,1,2,1. Lsz. 1224. *Kisbárapáti* (Somogy), Mráv Lajosné Keszthelyi Borbála (63). Sztareczky, 1960. VI.

238/40. 24,21,5,1. Lsz. 1236. *Kisbárapáti* (Somogy), Nagy Istvánné Csallos Terézia (60). Sztareczky, 1 1960. XI.

238/41. 1,1,7,5. Lsz. 1213. *Kereki* (Somogy), Horvát Józsefné Kovács Anna (77). Volly, 1960. VII.

238/42. 10,8,13, 9. AP 6783*e*. *Lengyeltóti* (Somogy), Tarcsics János (57). Paulovics, 1967. VII. 14,10

238/43. 1,1,31,24. AP 6789*g*. *Nagyatád* (Somogy), Kovács Istvánné Pál Mária (73). Paulovics, 1967. VIII.

238/44. 1,1,1,1. Lsz. 1188. *Nagyberki* (Somogy), Varga Imréné Javós Júlia (57). Olsvai, 1953. I.

238/45. 1,1,2,1. Lsz. 1187, 1207. *Nagyberki* (Somogy), Varga Pálné Dobos Erzsébet (40), Varga Károly (40). Olsvai, 1953. I. Közölve: Morvay-Pesovár 44/b.

238/46. 19,1,2,41. Lsz. 1220. *Nagycsepely* (Somogy), Horvát Ferencné (kocsmáros). Dávid, 1933. VIII.

238/47. 1,1,15,1. Lsz. 1196. *Öreglak* (Somogy), Tomity Mártonné Márton Katalin (62). Halmos I., 1 1960. VI.

238/48. 10,11,16,11. Lsz. 1202. *Őrtilos-Szentmihályhegy* (Somogy), Nagy Kálmánné Sabján Szidónia (63), Eperjessy Imréné Fodor Rozália (54) aki Almamellékről (Somogy) volt látogatóban. Eperjessy, 1953.

238/49. 1,21,6,1. Lsz. 1217. *Simonfa* (Somogy), Patakfalvi Istvánné Harangozó Anna (40). Farkas I., Olsvai, 1953. XI. Futó = gyors karikázó.

238/50. 24,1,6,1. Lsz. 1226. *Simonfa* (Somogy), Bene Ferencné Győr Rozália (54), Szabó Istvánné 6 Vajda Mária (53). Olsvai, 1958. V.

238/51. 1,21,5,1. Lsz. 1199. *Simonfa* (Somogy), özv. Köttő Istvánné (68). Zámbó, 1953. I.
1
238/52. 24,21,6,1. Lsz. 1222. *Simonfa* (Somogy), Molnár János (71). Olsvai, 1954. X. Hajabokázó
1
karikázásban.
238/53. 1,20,7,5. AP 3365*m*. *Somogyvár* (Somogy), Biró Sándor (61). Gábor J., 1960. VI. Laza ritmusú, rubato-előadás.
238/54. 1,20,7,7,5. Lsz. 1248*b*. *Somogyzsitfa* (Somogy), Tislér Antalné Simon Teréz (65), lánykorában szenyéri (Somogy). Borvendég E., 1962.
238/55. 16,19,26,17,17. Lsz. 1248*a*. *Somogyzsitfa* (Somogy), Gajer Imréné Bakonyi Etelka (29). Borvendég E., 1962.
238/56. 1,1,32,25. AP 9111*f*. *Szabadi* (Somogy), Kis Mihályné (?). Együd, 1971. IV.
238/57. 1,1,1,1. AP 1467*b*. *Szőllősgyörök* (Somogy), Puskás Józsefné Szárnyasi Cecília (68). Gábor J., 1956.
238/58. 1,1, 1,1. 3937*e*. *Szőllősgyörök* (Somogy), Teveli Ferenc (82). Sárosi, 1961. VI.
18
19
238/59. 6,32, 5, 6. AP 1467*d,e*. *Szőllősgyörök* (Somogy), Tóth Pálné Kalafatics Anna (62). Gábor
28, 1, 6, 1
1,21,54,44
J., 1956. III. Gyermekjáték után attacca, 1. vsz. henye ritmusú, poco rubato, quasi parlando, kissé hamis.
238/60. 2, 2, 9,2. Lsz. 1249. *Szőllősgyörök* (Somogy), Major Ferencné Czigány Anna (75). Nyék
12,20
S., 1956. VII.
238/61. 2,12,20,2. Lsz. 1249. *Szőllőskislak* (Somogy), Högye Kata (73). Nyék, 1956. VII.
238/62. 1,10,34, 27. AP 2541*a*. *Vizvár* (Somogy), Csorcz János (53). Olsvai, 1959. I.
35 35, 26
238/63. 1,24,36,26. AP 2819*e*. *Vizvár* (Somogy), Sabankó Józsefné Kovács Mária (83). Olsvai,
15 28
1959. VIII.
238/64. 24,1,1,43. Lsz. 1218. *Bakóca* (Baranya), özv. Horvát Józsefné Kati néni (88). Vikár L., 1954. IX.
238/65. 1,1,15,1. AP 1495*d*. *Csányoszró* (Baranya), Stanics Mihály (82). Olsvai, 1956. IV. (és 1952.
3 25
IX., 1955. XI.) Az énekes keverte a mély járású dallal, lásd a 211/*j*-ben közölt dallamtípust.
238/66. 1,1,7,18. AP 4286*f*. *Egerág* (Baranya), özv. Bánóczki Józsefné Sikar Mária (76). Sárosi,
19
1962. I.
238/67. 19,1,1,1. AP 4482*d*. *Karácodfa* (Baranya), Petre Ádámné Maza Kati (70). Vargyas, Andrásfalvy, 1962. XII. Az énekes keveri az alacsonyjárású formával, lásd a 211*j*-ben közölt dallamtípust.
238/68. 1,6,7,5. AP 9995*h*. *Kákics* (Baranya), özv. Gajdon Sándorné Kiss Katalin (67). Olsvai, 1967. VIII. „Karikába" énekelték. Az énekes Kákicson született, onnan ment férjhez Zalátára, majd Drávafokon lakott, végül Görcsönyben a szeretetházban.
238/69. 19,1,46,34. AP 4973*h*. *Liget* (Baranya), Szabó János (75). Gábor J., 1962. XII. Beszédszerű,
22 35
hamis, laza ritmusú.
238/70. 19,26,39,31. Lsz. 1216. *Lúzsok* (Baranya). Szmák Györgyné Kis Éva (50). Olsvai, 1952. IX.
1,40, 5
238/71. 5,35,56,45. Lsz. 74. *Siklósnagyfalu* (Baranya), Somogyi János. Bosnyák, 1960.
36,51,46
238/72. 5,34,53,30. AP 4571*i*. *Kocsola* (Tolna), Kaposi Imréné Szijártó Erzsébet (72). Gábor J., 1962. III.
238/73. 6,4,1,1. Lsz. 1242. *Lápafő* (Tolna), id. Nagypál János (85). Olsvai, 1948. VIII. Az énekes nehezen emlékezett a dallamra, inkább csak a szöveg jutott eszébe. A dallamot egy jelenlevő fiatal menyecske segítette eszébehozni, aki viszont a szövegre emlékezett hiányosan.

238/74. 1,25,38,30. AP 4416*f*. *Szakály* (Tolna), Brikunszki István (58). Martin, Timár, 1962. IX.
238/75. 1,1,7,5. AP 11313*d*. *Bogyiszló* (Pest), Orsós Kis János (53) prímás 7 tagú zenekarral. Martin, Pálfy Gy., Sztanó, 1976. XII.

Használhatatlan: Lsz. 1243. csak szöveg, „Ad notam Éva szivem" Lápafő (Tolna); Lsz. 1215. Báta (Tolna): sorok magassága és sorrendje össze-vissza; MF 2695*c* = Lsz. 1245 Szenna (Somogy): gyermekjátékként kétszeres kvint-transzponálással, VII–11 hangterjedelemmel; AP 11699*d*. Vajszló (Baranya) és AP 2133*a*. Gúta (Komárom) tanítás útján felújítva (revival).
A típust lásd: Járdányi, 129.

XLI. TÍPUS

(239–248.)

239. Karikázó.
244. NB. Pillanatra megáll, mintha nem tudná, hogy folytassa.
245. Közölve: Berze Nagy 1: 616. l. 22. sz.
248. Először a 2. sor felénél abbahagyja és újra kezdi (mélyebben).

XLI/I–IV.

III.

IV.

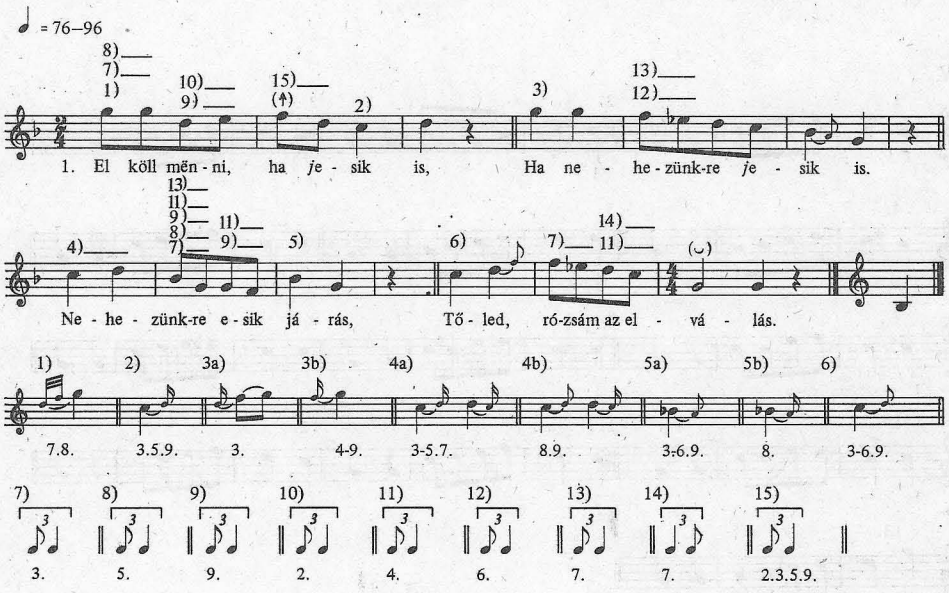
248/1. 5,1,6,9. AP 3983*a. Dávod* (Bács-Bodrog), Varga Mihály (39) tamburán. Kiss L., 1961. V.
248/2. 5,1,6,6. AP 12017*d. Dávod* (Bács-Bodrog) tamburazenekar. Martin, Olsvai stb. 1979. III.
248/3. 6,1,6,6. AP 12020*b. Dávod* (Bács-Bodrog) tamburazenekar. Martin, Olsvai stb. 1979. III.
5
Ugrós.

XLII. TÍPUS

(249–270.)

251. Közölve: Berze Nagy 1: 361. l. 21. sz.
253. Vontatók nótája. Amikor a malmot téli állásából hosszú kötélbe kapaszkodva 20–30 férfi helyére vontatta, lassú, ütemes lépésben énekelve. „Hurka nóta".
254. Közölve: Berze Nagy 1: 634. l. 49. sz.
257. Karikázó – „rözgős".
258. „Rözgős". Filmfelvétel kísérőzenéje. Ft. 476/7. Táncosok éneklik tánc közben.
261. „Lépő".
263. „A régi időben... a bátai fiatalság, 'mikor nagybűt vót, nem mënt a kocsmába, vagy a bálba táncóni, hanem ëmëntek a síkra karikázni. Úgy montăk, hogy *lépni*. S akkó alakultak ijen ... szép bătai nótăk, amit még măig is úgy hínak, hogy bătai karikázó nótăk!"
268. NB. Minden sor ellassít a végén. Néha a két utolsó negyed már kétszeres értéknek hangzik a sor kezdetén jelzett metronómhoz képest.
269. Az ének utáni bemondásban nevét Pásti-nak mondja.

270/1.



2. Azt gondolod, hogy én bánom,
Hogy tëtőled el köll válnom?
Énelőttem a'ccsak álom.
Nëm csak të vagy a világon.

3. Üröm, üröm, fehér üröm.
Ëgy vénasszony az irigyöm.
Azt is tudom, mér irigyöm:
Hogy a fiát én szeretöm.

4. Elmöhetsz már házam előtt,
Nëm vigyázlak, mind azelőtt.
Mert ezelődd vigyáztalak,
Szívem ujjult, ha láttalak.

5. Szeretőmnek szeretnélek,
De *j*elvënni nëm mernélek.
Mer az a të álnok szíved
Ahányat lát, annyit szeret.

6. Ödd meg, fenye, kiket, kiket:
Hödreheli legényöket!
Aztat sëm hát mindëggyiket,
Csak a legkevéllebbiket!

7. Azt gondolod, hogy szeretlek,
Hogy ëgy kicsit mögölellek?
Még százszor is mögölellek,
Mégsëm igazán szeretlek.

8. Mögérëd még azt az időt,
Sirva mész a házam előtt.
Mëgölelöd kapufájját,
Úgy siratom a gazdájját.

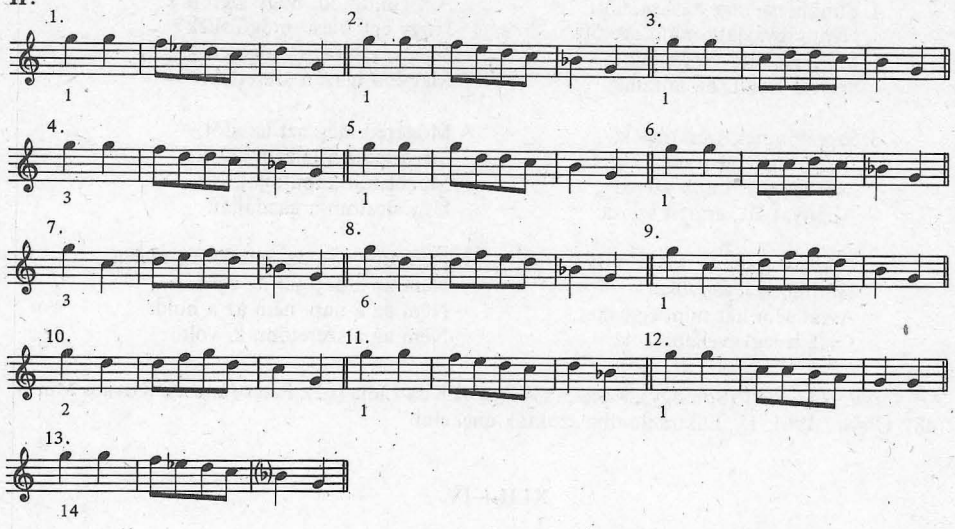
9. Nëm úgy van az, mind volt régën,
Nëm az a nap jár az égën.
Nëm az a nap, nëm az a hold,
Nëm az a szeretőm, ki volt.

AP 3770*d*. *Hedrehely* (Somogy), Köteles Györgyné Kiss Lídia (62), Petes Jánosné Kovács Mária (48). Olsvai, 1961. I. „Lakodalomba szokták énekelni."

XLII/I–IV.

I.

II.



III.

IV.

270/2. 6,4,2,5. Lsz. 11019. *Hosszúhetény* (Baranya), Radó József (55), Nemes, 1955. VI. Néprajzi pályázat. 111. sz.

270/3. 2,13,9,1. AP 11243*e*. *Dunafalva* (Baranya), asszonycsoport. Foltin J., Novák, Víg, 1975. IV. 4

„Rözgős". Filmfelvétel kísérőzenéje. A táncolók éneklik. Ft. 883/17. A Belga Rádió számára készült felvétel.

270/4. 6,4,2,5. *Mohács* (Baranya), Heréb Miklósné (78). Schneider, 1935. XI. Közölve: Berze Nagy 1: 417. l. 106. sz.

270/5. 8,5,6,7. Lsz. 14960. *Mohács* (Baranya), Tasi Éva (56). Schneider, 1938. VI. Az énekes 10

szegényházban lakott. Közölve: Berze Nagy 1: 398. l. 77. sz.

270/6. 14,8,10,11. Lsz. 16814. *Báta* (Tolna), Horvát János (75). Vikár L., 1955. X. 7 12

XLIII. TÍPUS

(271–276.)

271. Közölve: Bartók 1924: 71/a, Pt 4., valamint több népszerűsítő füzetben. Bartóknak két, sajátkezű lejegyzésében kétféleképp szerepel: itteni formájában, valamint első sorának kvinttel mélyebb és egy hangban eltérő formájával. (Két utolsó hangja egyaránt *g*.) A publikált formát az újabban előkerült, hiteles változatok igazolják.

272. Citerázás után énekelte a Marcaliban tartott dél-dunántúli népi-hangszeres találkozón, Vajda előzetes gyűjtése után.

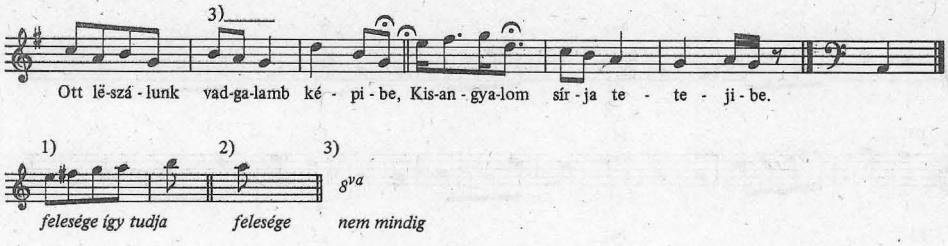
273. „Van ám ennek még több verse, de nem jutott eszömbe."

275. Édesapjától tanulta. A 3. vsz. szövege horvát.

276. Az 1–2. vsz. szövege horvát. A falu a közelmúltban még kétnyelvű volt. A horvát és magyar szöveg szószerint megegyező fordítása egymásnak. Az énekes öregapja szerint evvel a dallal csúfolták valamikor a vénlányokat.

A következő három dallam a típusnak távolabbi rokonságához tartozik.

276/1.



2. Gyere, kislány, a szekerem után!
Maj fölvëszlek a felvégi utcán.
Nem mëgyëk én, mert sokan mëglátnak,
Sok az irigy, anyámnak mëgmondják.

vagy:

Nem mëgyëk én, összegyűröm szoknyám.
Hazamëgyek, mëgver éldësanyám.

KR 6456. *Pásztó* (Heves), Szabó István (45). Kodály, 1922. XI.

276/2.

Lsz. 14097. *Mohács* (Baranya), Gombos Mária (55). Schneider, 1935.

276/3.

2. Küldje ki hát annak a gazdáját!
Jobb lësz ugyis, ha mëgadja magát.
Nëm adom mëg magamat zsandárnak,
Inkább lëszëk rabja a császárnak.

MF 2271*a*. *Lendvajakabfa* (Zala), Felső Pál (öreg). Vikár B., 1906. IX. (Lej. Bartók)

Használhatatlan: Lsz. 34661. Lúzsok (Baranya), harmadik sora nincs lejegyezve; AP 10651*i*. Ajak (Szabolcs), felújított (revival) adat.

XLIII/I–IV.

I.

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19. 4 20. 1 21. 1
22. 1 23. 1 24. 1
25. 1 26. 1

III.

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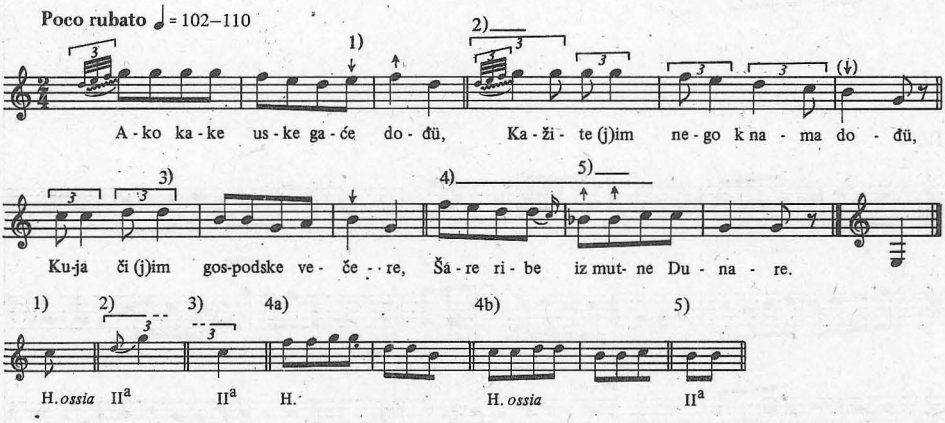
Horvát nyelvű változatai:

XLIII/A



AP 4941*d. Buzsák* (Somogy), Proity Ignácné Kondor Anna (78). Olsvai, 1964. XI.

XLIII/B 9,6,5, 7. AP 4942*d. Buzsák* (Somogy), Boszkovics László Sinánc (65). Olsvai, 1964. XI.
10,7,6, 8
8,7, 9
10
Szövege ua. mint az előzőé.

XLIII/C 24,7,5,15. AP 2305*e. Buzsák* (Somogy), Sifter Karolin (57). Olsvai, 1959. V. Szövege ua. mint az előzőké.

XLIII/D 11,9,8,11. AP 4938*e. Buzsák* (Somogy), Miseta Ferencné Dumity Rozália (58). Olsvai,
12
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1964. XI. Szövege ua. mint az előzőké.

XLIII/E 6,4,4,5. AP 9114*c. Buzsák* (Somogy), Kara Istvánné (67). Együd, 1971. Szövege ua. mint az előzőké. A 2. vsz. magyar fordítás, vö. 276.

XLIII/F 16,11, 9,12. AP 4936*l,m. Buzsák* (Somogy), Gyanis Istvánné Miseta Anna (81). Olsvai,
17,12,10,13
18,13,11,14
19, 14
1964. XI. Szövege ua. mint az előzőké.

XLIII/G 21, 7,12,15. AP 4942*h*. *Buzsák* (Somogy), Horvát Sándorné Bankovics Anna (72). Olsvai,
8,17,13,20
24,18,14,21
1964. Szöveg ua. mint az előzőké.

XLIII/H 20,15,5,15. AP 4935*g*. *Buzsák* (Somogy), Proity Jánosné Horvát Anna (72). Olsvai, 1964.
21,16
XI. „Erre szoktunk táncunyi" ill. „csattogatnyi". Szövege ua. mint az előzőké.

XLIII/I 20, 4,15,22. AP 2605*f*. *Buzsák* (Somogy), Miseta Jánosné Horvát Teréz „Garas Tëta" (64).
1,19,16,23
Olsvai, 1959. V. Szövege ua. mint az előzőké.

XLIII/J 22, 4,12,16. AP 4937*c*. *Buzsák* (Somogy), Ambrusics Jánosné Horvát Rozália (75). Olsvai,
23,17
1964. XI. Szövege ua. mint az előzőké.

A következők távolabbi változatai a dallamnak.

XLIII/K

(További két versszak.)

AP 2540*d*. *Vizvár* (Somogy), Princ Ferencné Tóka Margit (55). Olsvai, 1959. I.

XLIII/L 28,1,23,30. Lsz. 21601. *Vizvár* (Somogy), Sas János (45), Csikvár Istvánné Pinterics Katalin (39). Olsvai, 1953. V. A falu legkedveltebb horvát nyelvű dala. Lakodalomban is dalolták.

XLIII/M 28,23,21,28. Lsz. 21602. *Vizvár* (Somogy), Csikvár Istvánné Sas Julianna (65), Sas István-
24,22,29
né Tóka Katalin (63). Olsvai 1957. XI.

XLIV. TÍPUS

(277–299.)

281. A 4. vsz. 3. sorából egy szótag hiányzik. A gyűjtő kéziratában nincs variáns-jelzés.

282. A három gyűjtés egy támlapra sűrítve. 1948-ban magától jutott eszébe. 1951-ben a gyűjtő kérésére elmondta a szöveget, fekvőbeteg lévén énekelni nem tudott. 1952-ben a gyűjtő kérésére újból elénekelte.

284. Gyors karikázó.

285–286. Az erdeti lejegyzésen, amely egy lapon egyesíti az 1229*a* és 1230*a* adatait, nyolcadok vannak a negyedek helyett és a következő megjegyzés: „♪ = 121–132, 9-en meggyorsítják 152-ig." Az 1230*a*-hoz az van írva: „9 lány 3 vsz.", az 1229*a*-hoz: „2 lány 5 vsz.". A valóságban nem azonosíthatók. 1229*a*-t kétszer abbahagyják: 1. „mosolyog" után, 2. az 1–2. sor után. A lejegyzés a 3. kezdéstől érvényes. A Kodály által jelzett csuklásszerű díszítőhangok sem itt, sem az 1230*a*-n

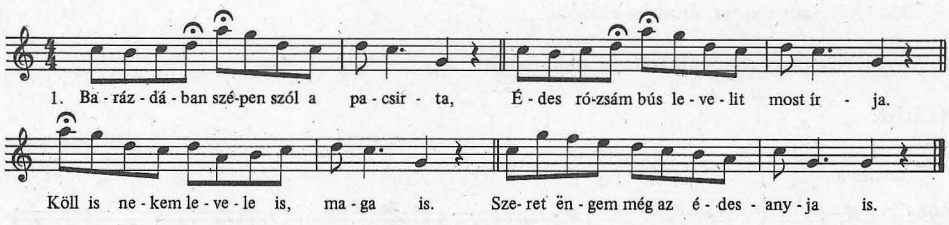
nem hallatszanak (már?). Az általa leírt, és 4. ill. 5.(3.)-nak számozott versszakok (itt 286. sz. 7–8. vsz.) egyik felvételen sem hallhatók. Nem állapítható tehát meg, hogy tkp. melyik változathoz tartoznak. Közölve: Kodály 1943–1944. 2: 369., Pt 36 és több népszerűsítő füzetben.

287. Ahogy gyorsul a tempó, az éles és nyújtott ritmusok egyre inkább triolásodnak.

290. Közölve: Berze Nagy 1: 281. l. 28. sz., Rózsa 86.

292. A felvételen az énekes először másfél vsz.-ot énekel ♩= 112-es tempóval, majd az egészet (lassabban) elölről kezdi. A gyűjtőnek az 1. és 4. vsz.-hoz írt megjegyzése: „lakodalmas, ha az egyik fél árva."

295. Az énekes a közölt dallam előtt a következő dallamot és szöveget énekelte:



Bartók jegyzete a lejegyzés után: „szöv. folyt. $\frac{1.1.5}{11}$ 1–8 ugyanettől."

296. Közölve: Bartók 1924: 56. sz., Pt 37., Péczely 1947: 29. sz.

297. A két gyűjtés egy támlapra sűrítve. 1956-ban végig ingadozó tercekkel és szeptimekkel énekelte. Akkor volt nóta, „mikor a Kossuthot üzték". Apjától hallotta, aki furulyázta is. A honvédek Görgey fegyverletételének hírére, meg hogy lovaikat is besorozzák az osztrák hadseregbe, ezt kezdték dalolni, meg a „Kis pejlovam mögérdömli a zabot" szövegűt. 1952. aug. és 1956. ápr. között még négy ízben énekelte Stanics e szöveget, de eltérő első dallamsorú rokondallamra. Lásd AP 1489/e. Az előadó juhász, béres, kanász és gulyás volt. Játszott „muzsikán" (= hegedű), tamburán, citerán, furuglán, „ami csak a kezembe került". Legénykorában parasztbandában is hegedült. Pár évvel a gyűjtés előtt jobb karja megbénult, akkor bánatában hegedűjét a kemencében elégette.

299. Csárdás.

XLIV/I–IV,

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IV.

A képletek nem különböztetik meg a dúr, moll és semleges tercet, szeptimet.

299/1. 2,16,12,22. BR A/1446/b, Lsz. 2389. *Tapsony* (Somogy), Niklai Márton (58). Seemayer, 29,30,13,23
1933. V., Olsvai, 1953. VIII. Seemayer megjegyzése: 50 év előtt tanulta nagyanyjától. Olsvainál: „öreganyám nótájo".

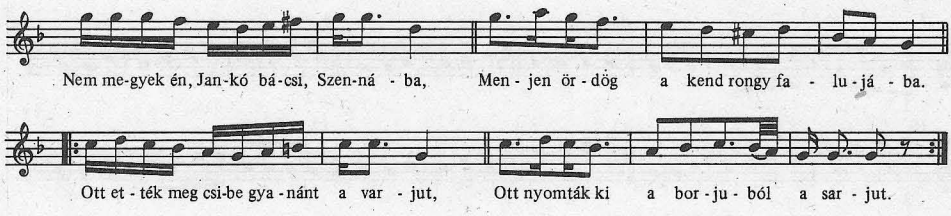
299/2. 15,19,17,28. MF 2432*c*. *Kákics* (Baranya), Fóris István (78). Lajtha, Kiss G., 1930. „Törött henger". Közölve: Rajeczky-Gönyey 16. sz. és több népszerűsítő füzetben.

299/3. 25,28,25,8. AP 2016*f*. *Fedémes* (Heves), Bajzát Ferencné Szabó Malvin (30). Paulovics, 1957. X. Műdalos előadás, laza giusto.

299/4. 4,27,28,13. Lsz. 1231. *Doboz* (Békés), özv. Zoltai Sándorné Orbán Júlia (82). Mathia, 14
Paulovics, 1954. VI.

A típust lásd: Járdányi, 133.
Legkorábbi följegyzése:

XLIV/A



Bartalus V. 157. sz. (megj. 1895). „Arany János után."

Bartók 1934: 49. sz. alatt egy távoli román változattal veti egybe a 285. sz. dallamot.

XLV. TÍPUS

(300–419.)

301. Gyerekkorában az öregek énekelték, mint „rabi nótát".
302. A 2. vsz. vége nem érthető.
303. A gyűjtő megjegyzése a Fehér László szöveg (Lsz. 8819) végén: „A többi szövegre nem emlékszik." Közölve (három vsz.-kal): Berze Nagy 1: 452. l. 159.
304. Öregapjától hallotta Dávodon.
305. Az énekesről lásd a 297. jegyzetét.
307. 1920 táján hallotta Dora Gyura cca. 50 éves kanász-számadótól. „Ő szerkösztötte maga", állította.
308. A többi vsz.-át más dallamra énekelte.
309. Az 1. vsz. utolsó hangját „elnyeli".
311. Közölve: Kodály–Vargyas 1969: 23. l. cseremisz és csuvas párhuzamokkal, és annak alapján számos népszerűsítő füzetben. (Eredeti lejegyzése hiányzik, Kodály egy másolata alapján közöljük.)
313. Furulyán is eljátssza: MF 3762*a*, AP 611*e* és 1084*i*.
315. Apa és lánya.
317. Közölve: Pt 14. 2. vsz.-át csuvas dallam mellé állítva közli Kodály–Vargyas 1969: 22. l.
323. Közölve: Sztareczky 48 és 170.
325. 1–2. és 3–4. sorát egyberecitálja (de csak az első versszakban).
326. Közölve: Schram 100. sz.
327. Dinamikai ingadozásokkal; pásztoros előadás.
328. 1–2. és 3–4. sorát egyberecitálja.
329. Az énekes néhány dal után Homokszállást mond be, később Miskét. A gyűjtő nem tisztázta, melyik volt a lakóhely a gyűjtéskor.
332. A 9. vsz.-ot tévesztés után újra kezdi.
333. Közölve: Schram 81. sz.
336. Az énekes csikós-számadó volt.
337. Felvéve a Kecskeméti Népzenei Találkozó alkalmával.
338. A 4–5. vsz.-ot más dallamra énekli.
339. NB. Erősen tremolózik, szinte trilla a felső szekundig. Az énekes pásztor.

341. Az énekes parasztzenész volt.
345. Kecskeméten tanulta.
347. Az 5. vsz.-ot a 2. sor után abbahagyja, mert tévesztett. Újrakezdi a 6. vsz.-kal.
349. A felvételen először a 3. vsz. hangzik a népdalkör egy férfi tagjától, azután attacca a teljes csoporttól egy más dal, majd az 1–2. vsz., végül egy újabb másik dal.
350. Az 1. vsz. zárójelben levő része hiányzik a felvételről. Kiegészítve a gyűjtő helyszíni feljegyzéséből.
351. Vö. 419/1.
353. Három különböző szöveget énekelt a dallamra egymásután: 1–6. vsz. ballada, 7–8. pásztordal és 9–13. rabének.
355. 2–4. vsz. más dallam.
357. Az ének folyamán kis tercet esik.
358. Az 1975-ös felvétel a Kecskeméti Népzenei Találkozó alkalmával készült.
360. Öregapjától tanulta.
364. A felvétel megszakadt.
368. Ugyanakkor magnetofon-felvételek is készültek (AP 1176*b, c*), rossz minőségük miatt azonban használhatatlanok. A helyszíni lejegyzéseket közöljük.
371. Az énekes szülei Bukovinából települtek át. Dallamai egy részét még szüleitől tanulta. A strófák eleje gyorsabb tempójú, a másik fele fokozatosan lelassul.
381. „Szilaj", érzelemmel teli, pásztori előadás.
384. Az énekes juhász. Az 1975-ös felvétel a Kecskeméti Népzenei Találkozón készült. Az 5. vsz. vége hiányzik a felvételről. Közölve: Burány 1977: 5. Három vsz., Bodor Géza gyűjtése, néhány hang eltéréssel.
389. Felvéve az 1. vsz.
392. Az énekes dudálni is tud.
395. Bartók megjegyzése: „Fon.-ba túl gyorsan, hibás intonációkkal". Feldolgozva: Bartók–Kodály *3a.*
397. A 3. vsz.-ot két sor után nem folytatta.
398. Fiatal korában juhász volt. 32 évig klarinétos volt magyar bandában. Görögkeleti.
399. A 23., 26. és 27. vsz.-okban a dallam második felét többször is megismétli. Közölve: Bartók 1924: 29. sz., Pt 116.
402. A fonográf-felvételen csak két versszak (az itteni számozás szerint 5–6.), a további versszakok a helyszíni szöveglejegyzés alapján. A 2. és 4. sor utolsó szótagját következetesen elnyeli.
403. A szögletes zárójelbe tett sorok az eredeti lejegyzésben nincsenek meg.
405. A 16. és 35. vsz.-ban kétszer ismételte meg a dallam második felét. A 27. vsz.-ban a dallam első fele elmaradt.
406. Az énekes a 4–5. vsz.-ban énekli az idetartozó dallamot. A többi versszakban egy 7 (↑♭3)↑♭3 zárlatú, közeli változatot énekel, amit a változatok feltüntetnek.
410. Közölve: Sebestyén 105. sz.
411. A 2–3. vsz. kipontozott sorai kivehetetlenek.

419/1.

Tura (Pest), Gólya Gábor (cca 35). Bartók, 1906. VII. A 351. sz.-hoz jelezte variánsként.

419/2.

Szentes (Csongrád), Váczi József (cca 45). Bartók, 1906. VIII. A 391-hez jelezte variánsként. Bartók megjegyzése: „Szövege elveszett".

419/3.

2. Mëgállj, zsandár, mëgmutatom,
hogy Csak a lájbim kigombulom:
Kettőt mindjár agyonlűttem
Itt az utazólevelem!

3. De még az a hét hátra van!
Mögkötöznek, elhajtanak,
Elhajtanak aláfelé,
De nem ám a hazám felé!

AP 1489*b*. *Csányoszró* (Baranya), Stanics Mihály (82) volt pásztor. Olsvai, 1956. IV. Dinamikai árnyalás, elhalkuló negyedik sorok.

419/4.

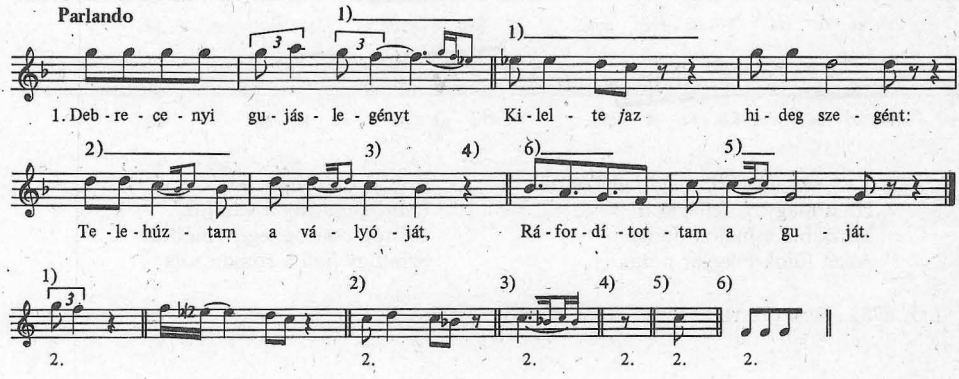
MF 1108*e*. *Báta* (Tolna), Pápa József. Garay. (Lej. Bartók.) Közölve: Schram 75. sz., egyszerű lejegyzés.

419/5.

2. Megadom én Szent György napkor,
Szent György napkor vagy tavaszkor.
Ha kihajtják a mezőre,
Választhat egy párt belőle.

MF 2576*a*. *Bogyiszló* (Pest), Böts Antal (87). Lajtha, 1922. Felvéve csak az 1. vsz., de az kétszer. Közölve: Schram 94. sz.

419/6.



2. Debrëcënyi gujáslegényt
Kilelte *j*az hideg szëgényt.
Szomjan maradt a gujája.
Itassa meg a babája!

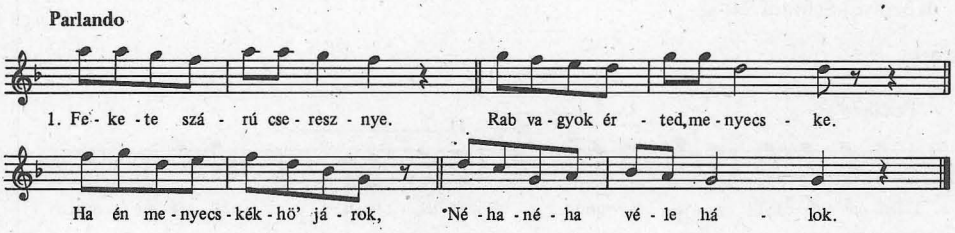
MF 224*a* = Lsz. 8788. *Mezőkövesd* (Borsod), Sugár József. Vikár B., 1899. XII. (Lej. Bartók.)

419/7.

2. Kutyám mëgyën farkas nyomán,
Magam pedig a nyáj után.
Két bojtárom a két szélin,
Szürke szamár a közepin.

MF 241*a*. *Mezőkövesd* (Borsod), Sugár Mátyás „Hites". Vikár B., 1899. XII. (Lej. Bartók.)

419/8.



2. Vad rác, megállj, majd megbánod,
Ha a magyart fellázítod!
Bőrödbül csinálok dudát,
Azon fújok magyar nótát.

3. Este jön a tömlöctartó:
Csörög-csattog a vasajtó.
Csörög-csattog legénymódra.
Szintúgy hull a rozsda róla.

Lsz. 8782. *Tura* (Pest), Szilágyi János. Bartók, 1906. VII.

419/9.

2. Nincsen nékem varrott párnám.
Heverek a subám szárnyán.
Vigyétek babámnak hírül:
Holtokkal vagyok egyszinül!

3. Az a kicsi cillmadárka (?)
Rászállott a pusztaságra.
Ki fogok én szabadulni,
Nem fogok mindíg rab lenni.
Ki hogy szokott vélem bánni,
Ugy fogom visszaszógálni.

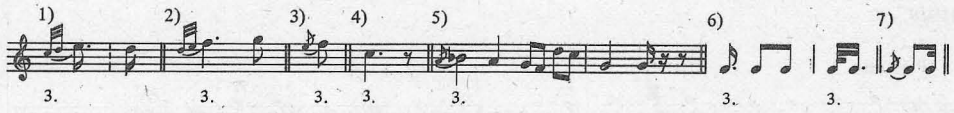
4. Erdő, erdő, kerek erdő.
Fölnőtt benne két szál vessző.
Rászállott egy rigómadár.
Engem, babám, haza ne várj!

5. Pest városa szép helyen van,
A tömlöce közepén van.
Abban van egy bus gerlice,
Ki a párját elvesztette.

6. Ne busulj, te bus gerlice!
Majd jön párod neked ide.
Nem kell nekem másnak párja,
Mert az enyém el van zárva.

Lsz. 8783. *Tura* (Pest), öreg ember. Bartók, 1906. VII.

419/10.



3. *hej* Kalocsai nagy törvényben
Kilenc úr ül ott a székben.
Kacsingatnak a szemëmben:
Hány pár csikó jut eszëmben.

4. Nem jut nekem több eszemben,
Csak egy csikó Debrecenyben.
Hat fekete meg egy deres,
Az is a lányokra keres.

MF 940*a*=KR 22167. *Tura* (Pest), Kuti István (cca 40) uradalmi kocsis. Bartók, 1906. V. Felvéve az 1-3. vsz. Az énekes szerint a 70-es években Borsodban és a Felső-Tisza mentén mindenki tudta ezt a nótát.

419/11.

AP 10428*e*. *Kisújszállás* (Szolnok), Gáspár Lajos (73). Rádiófelvétel átjátszása. Háromszor játssza el.

419/12.

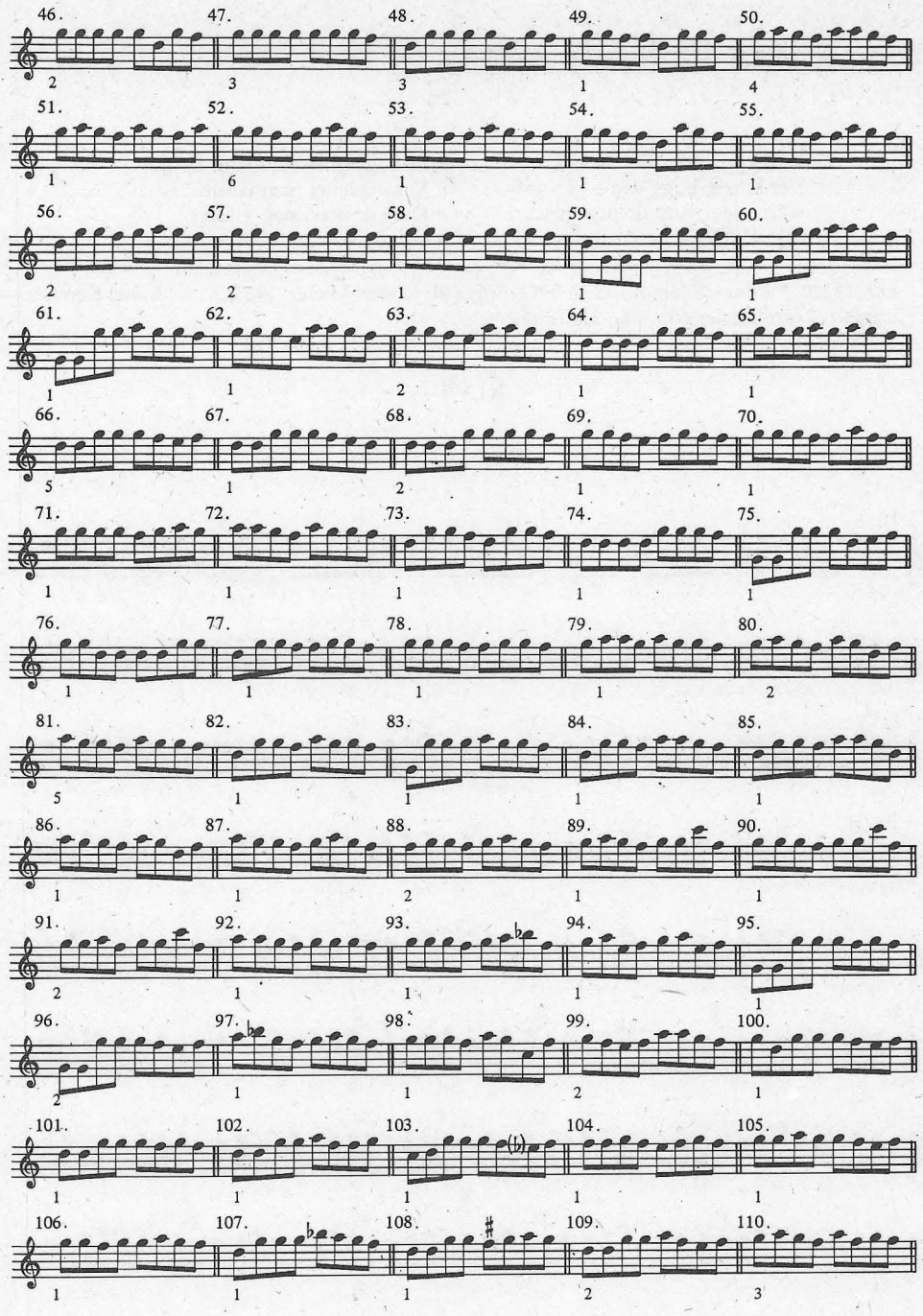
2. Jó reggelt, édes bojtárom!
Kérdezem, hogy van-e károm?
Kárja nem volt, de nem is lesz,
Míg a falka a kezemen lesz.

3. Dehogy nincsen, amint látom.
a Vezérürümet nem látom.
a Kutyák itták meg a vérét,
a Cigány vitte el a bőrét.

Lsz. 13229. *Túrkeve* (Szolnok), Gönczi György (44) juhász. Maácz, 1955. X. A felvétel Kenderesszigeten készült, lejegyzés után letörölték.

XLV/I–IV.

I.


46. 47. 48. 49. 50.
2 3 3 1 4
51. 52. 53. 54. 55.
1 6 1 1 1
56. 57. 58. 59. 60.
2 2 1 1 1
61. 62. 63. 64. 65.
1 1 2 1 1
66. 67. 68. 69. 70.
5 1 2 1 1
71. 72. 73. 74. 75.
1 1 1 1 1
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1 1 1 1 2
81. 82. 83. 84. 85.
5 1 1 1 1
86. 87. 88. 89. 90.
1 1 2 1 1
91. 92. 93. 94. 95.
2 1 1 1 1
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106. 107. 108. 109. 110.
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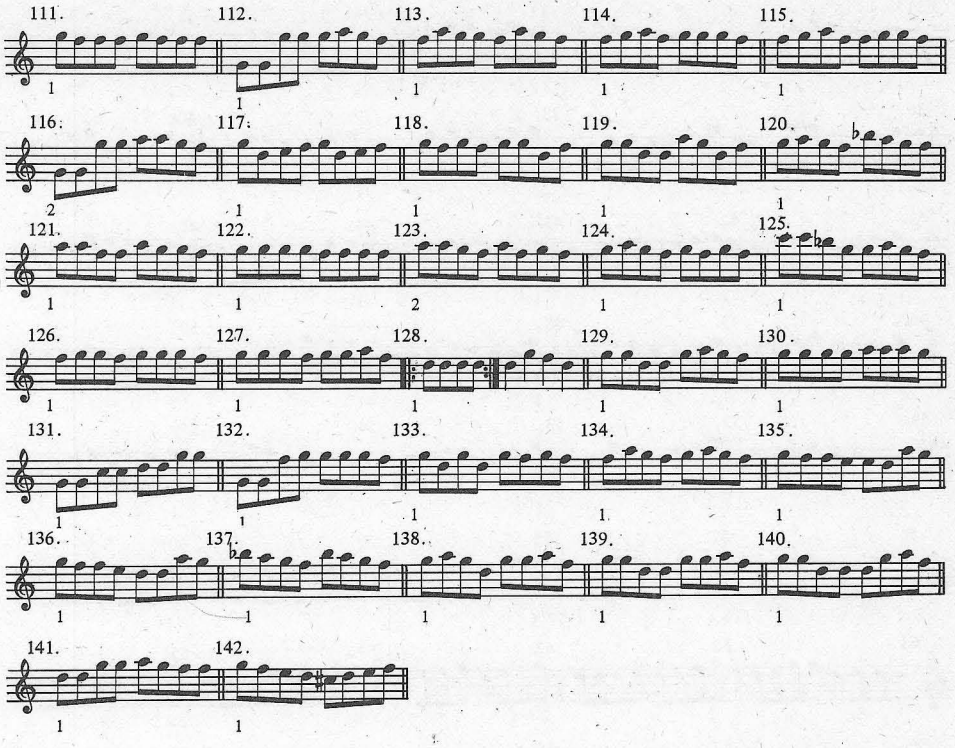
111. 112. 113. 114. 115.
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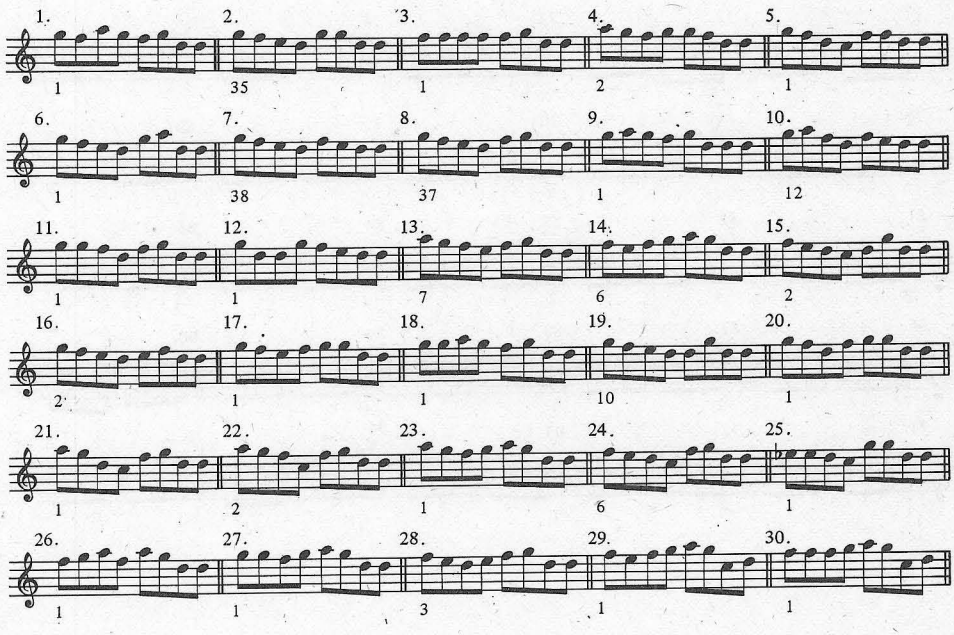
1. 2. 3. 4. 5.
1 35 1 2 1
6. 7. 8. 9. 10.
1 38 37 1 12
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1 1 7 6 2
16. 17. 18. 19. 20.
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1 2 1 6 1
26. 27. 28. 29. 30.
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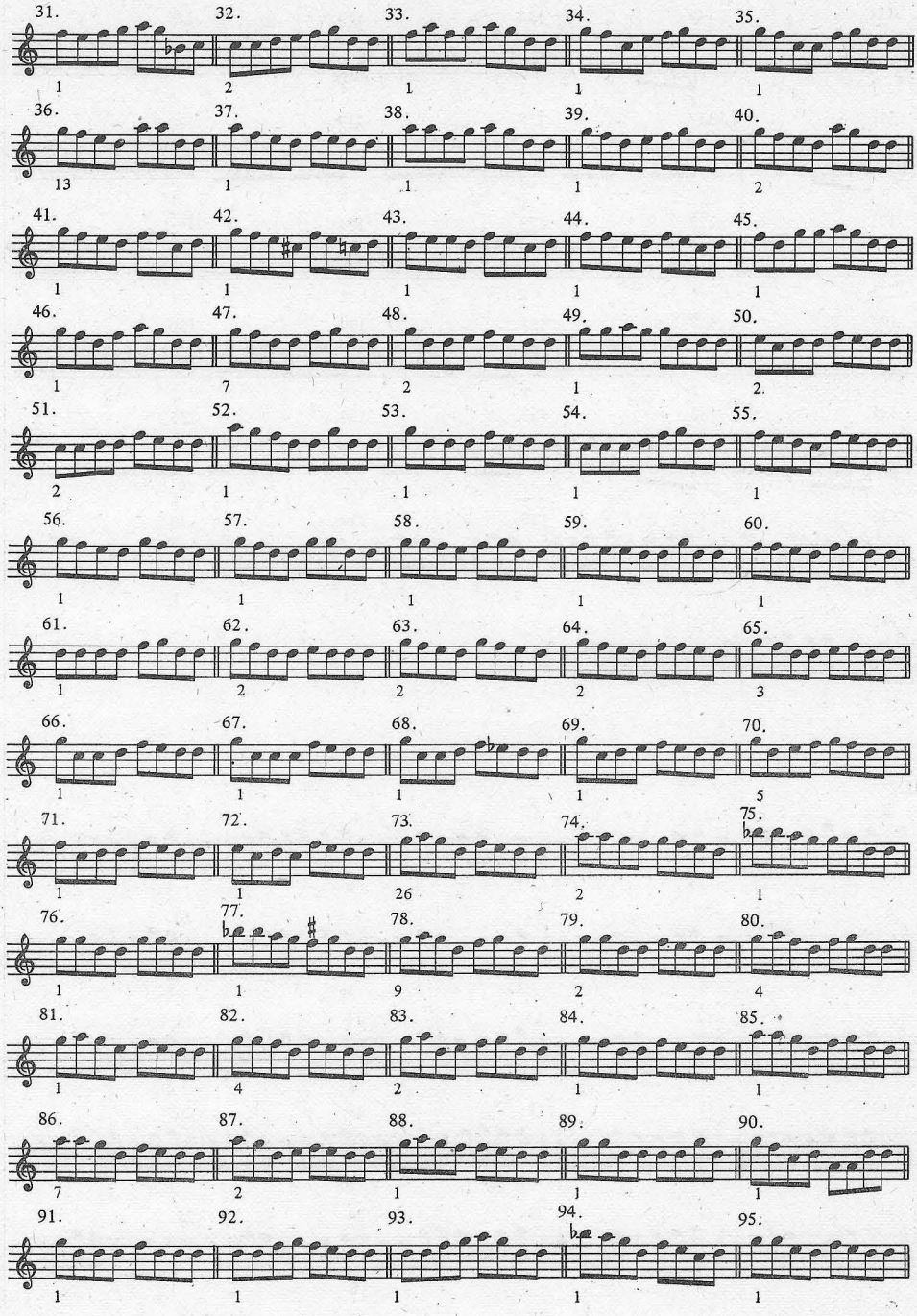
31. 32. 33. 34. 35.
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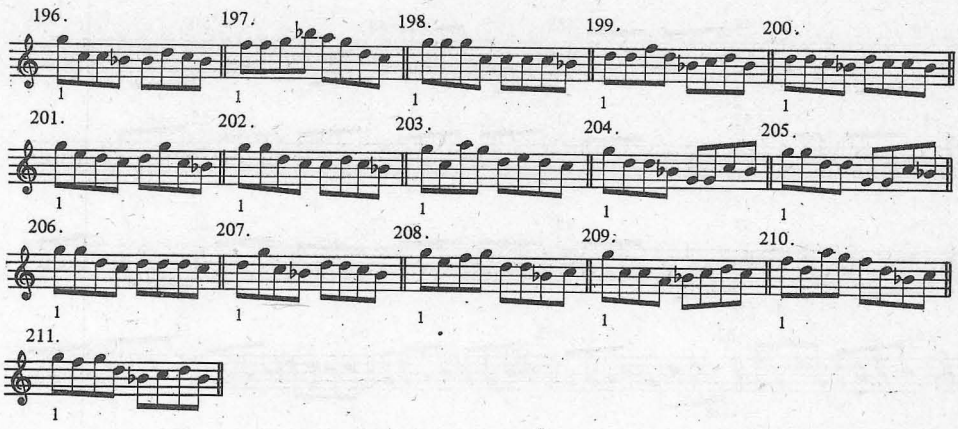
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105. 1
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107. 2
108. 1
109. 4
110. 1
111. 1
112. 1
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115. 1

419/13. 3,3,3,3. AP 4406*c*. *Zsére* (Nyitra), Vanyó Rozália (65). Manga, 1961. VI.
419/14. 4,4,4,4. Lsz. 8825. *Teleki* (Somogy), P. Nagy Lajosné Fríz Erzsébet (76). Nyék, 1956. I.
419/15. 8,8,10,6. Lsz. 15039. *Dunaszekcső* (Baranya), Tornai Józsefné (45). Schneider, 1939. III.
419/16. 6,9,11,8. Lsz. 14308. *Kölked* (Baranya), Csepregi Pál (76). Schneider, 1936. IV. Közölve: Berze Nagy 1:293. l. 40. sz.

419/17. 1,10,12,9. Lsz. 14305. *Kölked* (Baranya), Faragó József (63). Schneider, 1936. IV. Közölve: Berze Nagy 1:293. l. 39. sz.

419/18. 9,8,5,6. Lsz. 14639. *Mohács* (Baranya), Balázs Pál (71). Schneider, 1937. VI. Közölve: Berze Nagy 1:543. l. 52.sz.

419/19. 9,2,10,10. Lsz. 8821. *Mohács-Margittasziget* (Baranya), özv. Pintér Imréné (80). Schneider, 1951.

419/20. 9,11,13,8. Lsz. 15402. *Mohács* (Baranya), Kiss Mihály (46). Schneider, 1954. III.

419/21. 7,7,5,7. Lsz. 15043. *Dunafalva* (Baranya), Bódis Lajos (62). Schneider 1939. III. Közölve: Berze Nagy 1: 416. l. 105. sz.

419/22. 6,8,14,11. Lsz. 8815. *Bonyhádbörzsöny* (Tolna), Antal Gergelyné Hompót Anna (60). Domokos P. P., 1953. III.

419/23. 12,7,5,6. Lsz. 8817, AP 1352*e*. *Decs* (Tolna), Világos János (54) juhász. Olsvai, 1948. V.,1952. VIII., 1955. VIII. Bátmonostoron (Bács-Bodrog) született és élt 26 éves koráig, akkor került Decsre. Apja is juhász volt, tőle tanult sok nótát. A „Hallod-e te, Juhász Pista" kezdetűre mondta: „Eztet Juhász Pista danolja a tömlöcbe".

419/24. 6,7,9,7. AP 1501*a*. *Decs* (Tolna), ifj. Szelletics Gergely (60). Olsvai, 1956. V. Keverte az „Erdők, völgyek, szűk ligetek" szövegű dallammal. Bátmonostoron (Bács-Bodrog) született, dalait nagyrészt ott tanulta. 28 éves kora óta él Decsen.

419/25. 15,8,17,6. AP 696*g*. *Kemence* (Hont), Sági József Testvér (57). Kerényi, 1953. I.

419/26. 3,2,201,10+23. AP 621*h*. *Romhány* (Nógrád), Hegedüs Istvánné (66). Manga, 1952. XI.
24

Kétszer énekli.

419/27. 20,20,27,27. Lsz. 8800, MF 4533*d*. *Tereske* (Nógrád), Laczó Istvánné (37). Bartók J., 1942.
21 10

419/28. 20,15,17,26. Lsz. 8799. *Tereske* (Nógrád), Sztranyovszki Ödönné Makrai Margit (61). Bartók J., 1955. I. „Mikor a lakodalom napja előtti este a koszorús lányok a menyasszonyi koszorút az örömkalácsra kötték", akkor énekelték: „Édesanyám édes teje, Keserő a más kenyere..." stb.

419/29. 11,154,190,161. Lsz. 8802. *Hevesaranyos* (Heves), Szecskó Tiborné Tanka Margit. Tary. Közölve: Tary 86. l.

419/30. 122,24,191,26. AP 1994*c*. *Bogács* (Borsod), Csíki Mihályné Fodor Margit (58). Víg, 1958. X.

419/31. 24,24,32,26. *Domaháza-Csobánkópuszta* (Borsod). Közölve: Lajos Á., 1955: 107.

419/32. 11,13,33,34. Lsz. 13217. *Kisgyőr* (Borsod), Csenge József (50). Vikár L., 1953. III.

419/33. 11,24,37,26. Lsz. 13215. *Sály* (Borsod), Tarjáni András (68). Barsi, 1962.

419/34. 11,155,192,162. Lsz. 8852. *Sály* (Borsod), Csathó Sándor (75). Barsi, 1961. I. Az énekes pásztor volt.

419/35. 14,28,40, 14. AP 3490*f*. *Kéked* (Abaúj-Torna), Mura András (54). Sztareczky, 1958. VIII.
144

419/36. 11,28,41,18. AP 8446*b*. *Zsujta* (Abaúj-Torna), Kerényi Endre (48). Bereczky, 1968. XI. Az énekes 1955-ig Telkibányán (Abaúj-Torna) lakott. Paraszti születésű, 35 éves kora óta itt boltos.

419/37. 27,29,42,37. AP 8607*h*. *Bély* (Zemplén), Biacskó János (65) juhász. Ág, Olsvai és a népzenei
30,
31

szeminárium hallgatói, 1973. VIII. Bizonytalan intonáció; keveri a „Vidróczki"-dallammal.

419/38. 6, 164,43,163. Lsz. 8820. *Szirénfalva* (Ung), Lengyel János (78). Kiss L., 1958. XI.

419/39. 29,2,65,29. Lsz. 13142. *Akasztó* (Pest), Német Pál (76) volt gulyás. Szomjas, 1954. IV.
46

419/40. 37,19,48,29. Lsz. 13219. *Alpár* (Pest), György János (50). Vásárhelyi, 1934. I.
47

419/41. 19,7,66,48. Lsz. 13225. *Bajaszentistván* (Pest), Pankovics Sándor (43) juhász. Olsvai, Bárdos
9 7

D., 1948. V.

419/42. 6,7,65,7. Lsz. 13227. *Drágszél* (Pest), Szél József Balázs (65). Cserey, 1954.

419/43. 6,8,65,42. Lsz. 8750. *Drágszél* (Pest), Vén János (30). Frank, 1952. VI.

419/44. 9,36,72,56. Lsz. 20332. *Dunapataj* (Pest) Fogas József (77) azelőtt pásztor Dunapataj-Szentkirályon. Végvári, 1972. VIII.

419/45. 22, 2,47,60. Lsz. 8855. *Izsák-Gedeontelep* (Pest), Bőcz Imre (32). Vásárhelyi, 1936. II.
49,19,48

419/46. 22,2,46,29. Lsz. 8771. *Izsák* (Pest), D. Horváth János (72). Szomjas, 1954. XII.

419/47. 6,8,65,47. Lsz. 8752. *Kalocsa* (Pest), Kiss János (75). Cserey, 1953. V. Közölve: Cserey 10. sz. (egy hang eltéréssel).

419/48. 6,19,77,10. Lsz. 8754. *Kalocsa* (Pest), Kuti István (65). Kiss L., 1952. VII.
51,52,78

419/49. 3,7,80,64. Lsz. 15531. *Kecel*(Pest), Hegedüs Istvánné Filus Franciska (33). Szomjas, 1947.

419/50. 9,36,81,29. Lsz. 15532. *Kecel* (Pest), Táboros Mária (61). Szomjas, 1947.

419/51. 6,8,9,12. AP 2723f_1. *Kecel* (Pest), 6 tagú tamburazenekar. Szomjas, 1956. Cigányos, „hallgató"-előadás, alig kivehető, zúgó felvétel.

419/52. 8,19,19, 6. Lsz. 8746. *Kecskemét* (Pest), Kovács Gergely (76). Halmos I., 1960. IX.
47,82,19
40, 83
56

419/53. 37,2,47,29. Lsz. 13220. *Kecskemét-Bugac* (Pest), 4 pásztor (25–30). Vásárhelyi, 1933. XI.

419/54. 37,2,47,29. Lsz. 13222. *Kecskemét-Bugac* (Pest), id. Árva Tóth Mihály (65), Dobos Sándor (29), Bátya István (50), Árva Péter (26). Vásárhelyi, 1933. XII.

419/55. 22,36,47,10. Lsz. 1524–1525. *Kecskemét-Bugac* (Pest), Repka-Farkas Pál (67) gulyás. Nagy J., 1931. VIII.

419/56. 22, 58 ,85,29. Lsz. 13223. *Hetényegyháza* (Pest), Szekér Pál (52). Vásárhelyi, 1934. II.
52 8, 86
19, 87

419/57. 43,49,71,54. AP 11329*c*. *Kiskunfélegyháza* (Pest), Nagy Jánosné Fülöp Teréz (49). Családtagjai citeracsoportként kísérik. A Kecskeméti Népzenei Találkozón felvéve. Olsvai, 1975. IX. Modoros előadás.

419/58. 1,7,5,7. AP 2848*d*. *Kiskunhalas* (Pest), Boros Mihály (46) tamburaprimás, Ónodi József (57) tamburakontrás, Gyevi Sándor (77) cimbalmos, Barta József (59) tamburabőgős. Szomjas, 1958. XI.

419/59. 13,7,65,70. Lsz. 9495, 9497. *Kiskunhalas* (Pest), Babó Imre (70). Szomjas, 1957. V. Ismétlésként két sort egy más dal befejezéséből tesz hozzá. (L. MNGY XIV. 24. és 26. számát.)

419/60. 6,8,65,29. Lsz. 9484. *Kiskunhalas* (Pest), Feró János (80) számadó juhász. Szomjas, 1955. XII.
9

419/61. 43 , 63 , 41 ,72. AP 3060*a,d*. Lsz. 8762, 8763. *Kiskunhalas* (Pest), Gazdag Dezső (53) kisgaz-
59, 64, 52, 73
60 93
61
da. Szomjas, 1959. XII. AP 3060*d* és Lsz.-okon a befejezés más dallamból. (L. 419/59. jegyzetét.)

419/62. 1,36, 94 ,29. Lsz. 9501, 13156, 13158. *Kiskunhalas* (Pest), Nagy Tóth Márton (88) kisgazda.
64 95, 74
13 96
Szomjas, 1957. IX.

419/63. 43,7,97,7. AP 1528b_2. *Kiskunhalas* (Pest), Orbán Károly (85). Szomjas, 1956. VI.

419/64. 6,2,98,10. Lsz. 9305, 8839, (9303). *Kiskunhalas* (Pest), Racsmány Judit (85). Szomjas, 1928.
50 10
NB. Lsz. 9303-on a népszerűsítő füzetekből tanult „Édesanyám rózsafája, Én voltam a legszebb ága" kezdetű dalt énekli. (L. pl. Szőllőssy 72. sz.)

419/65. 22, 7,65,10. Lsz. 8838, 9308. *Kiskunhalas* (Pest), Sós Sándor (45). Szomjas, 1931.
64

419/66. 22,64,65,10. Lsz. 9297. *Kiskunhalas* (Pest), Suba Pál (79), Kovács Bukor József (21). Szomjas, 1932.

419/67. 9,7,5,7. Lsz. 8779. *Kiskunmajsa* (Pest), Uri Baranyi Sándor (80). Szomjas, 1954. V.

419/68. 34,66,8,29. Lsz. 8766. *Kunszentmiklós* (Pest), Kiss József (66). Szomjas, 1956. IV.

419/69. 22,2,100,29. Lsz. 8768. *Lajosmizse* (Pest), Fejes Péter (75). Szomjas, 1955. V.
46

419/70. 22,2,47,29. AP 9377*i*, 11541*d* *Nyárlőrinc* (Pest), Farkas József (65). Ráczné, 1975. I.
44 55
Cimbalomkísérettel, cimbalmon is és 2 vsz. csak ének. Előadás nem népi.

419/71. 22,22,47, 29. AP 9377*j*. *Nyárlőrinc* (Pest), H. Kiss Istvánné Német Mária (57). Ráczné,
170
1975. I.

419/72. 22,2,46,29. Lsz. 8769. *Orgovány* (Pest), Heródek János (52). Szomjas, 1956. VI.

419/73. 22,2,46,29. Lsz. 9407. *Soltvadkert* (Pest), Muth Péter (72) vak cimbalmos. Szomjas, 1957. VI. Énekelve az 1. vsz. és a 2. fele. Tovább nem tudta a szövegét.

419/74. 66,36,103,29. Lsz. 8773. *Szabadszállás* (Pest), Kis Kálmán (75) mezőőr, volt gulyás. Szom-
67
jas. 1955. III.

419/75. 6,7,65,29. AP 10753*a*. *Szakmár-Felsőerek* (Pest), Balog Menyhért (72). Végvári, 1975. IX.

419/76. 29,8,104,29. Lsz. 13221. *Kecskemét-Szikra* (Pest), Patkós László (27). Vásárhelyi, 1934. II.

419/77. 52,2,6,29. AP 6742*f*. *Tiszaújfalu* (Pest), Papp Rókus (65) tekerőn. Sárosi, 1966. VI.

419/78. 68,74,79,13. Lsz. 8784. *Tura* (Pest), Csörgi Józsefné Király Veronika (62). Járdányi, 1951. VII. „Pici lán vótam, mikor ezt 75 éves ember danóta. Eztet nem is nagyon forgatták úgy nótába. Mindig csak az újakat lessük."

419/79. 68,74,79,13. Lsz. 10996. *Tura* (Pest), Tóth L. Mihályné. Tóth J., 1954.

419/80. 29,36,45,29. AP2279*c*. *Jászberény* (Szolnok), Borsóhalmi József (52) gimnáziumot végzett
46
énekes. Paulovics, 1958. V.

419/81. 33,19,52,10. AP 2806*g*. *Kunmadaras* (Szolnok), Gombos Imre (72). Kiss L., 1958. VIII. A 2.
38
2
vsz. első fele más dallamból: „Nem messze van ide Kismargita" (pl. Pt 147).

419/82. 6,8,53,29. Lsz. 13230. *Rákóczifalva* (Szolnok), Gáspár Mihály (82). Halkovics, 1962. XII.
42

419/83. 22,39,54,10. Lsz. 8742. *Szelevény-Öthalom* (Szolnok), Szabó József (49). Schnöller M., 1956. VII.

419/84. 142,168,211,173. MF 1544*b*. *Jászberény* (Szolnok), Kardos Zsuzsa. Deák.

419/85. 36,45,62,45. Lsz. 9058. *Zagyvarékas* (Pest), id. Lékó István (80). Olsvai, 1957. I. Olsvai
46,63
14,64
megjegyzése: „A dallamot mindig másképp, szeszélyes ingadozással adta elő, csaknem lejegyezhetetlenül."

419/86. 20,78,108,83. *Bácsfeketehegy* (Bács-Bodrog). Orvos (Orosz?) János (51). Burány, 1973. Közölve: Burány, 1977: 441. Szövegtelen.

419/87. 6,80,5,85. Lsz. 8848. *Bajmok* (Bács-Bodrog), Gyurák Lukácsné Kis Treszka (76). Volly, 1961. VIII. Kislány korában hallotta. Menyasszonybúcsúztató. (Édesanyám rózsafája... stb.)

419/88. 6,101,65,62. AP 6383*u*. *Domaszék* (Csongrád), Szabó Galiba Piroska (67). Paksa K., 1967. IV.

419/89. 78,82,114,54. AP 4108*d*. *Gombos* (Bács-Bodrog), Bacskó Antalné Dinnyési Anna (79). Kiss
9,12,126, 9
73 98
L., 1961. IX. Szaggatott, nagyon öreges, ritmustalan éneklés.

419/90. 78,82,115,54. Lsz. 8736. *Gombos* (Bács-Bodrog), Bacskó Antalné Dinnyési Anna (58) és Nemes Gáspárné Vincze Katalin (59). Kiss L., 1939. V.

419/91. 9,7,116,9. Lsz. 8760. *Gombos* (Bács-Bodrog), Tamaskó Antalné (62). Kiss L., 1939. I.

419/92. 93, 7,146,113. AP 7606*g*. *Horgos* (Csongrád), Kenyeres Mihály (69). Paksa K., 1968. X.
40,73,147,114

419/93. 9,73,5,62. AP 8812*f*. *Királyhalom* (Csongrád), Bognár Jánosné Földi Erzsébet (60). Kiss L., 1972. VII.

419/94. 19,10, 9,9. Lsz. 8739. *Horgos* (Csongrád), Vincze János (61). Kiss L., 1942.
65

419/95. 9,7,5,62. Lsz. 8740. *Horgos* (Csongrád), Leitner István (72). Kiss L., (1942?).

419/96. 1,73,12,62. AP 11999*g*. *Kispiac* (Bács-Bodrog), Vörös Szilveszter (55). Bartucz, Felföldi, 82
Nagy A., 1978. XII.

419/97. 1,10, 12,9. AP 7065*b*. *Bácskossuthfalva* (Bács-Bodrog), Zemankó Rudolf (63) cigányprí- 119
más. Kiss L., 1969. II. Modorosan énekel.

419/98. 5,10,5,89. *Magyarkanizsa* (Bács-Bodrog), Medgyesy Imre (59). Szeghy, 1943. Közölve: 1
Szeghy 76.

419/99. 6,78,13,90. *Oromhegyes* (Bács-Bodrog), Bicskei Mihályné Balázs Ida (44). Tripolszky, 1971. Közölve: Burány 1977: 184. sz.

419/100. 6,79,121,91. *Mohol* (Bács-Bodrog), Farkas Péterné Basa Mári (97). Bodor G., 1970. 122,62
Közölve: Burány, 1977: 2. sz.

419/101. 66,87,16,92. *Mohol* (Bács-Bodrog), Vlasity Károlyné Zélity Klára (46). Burány, 1975. Közölve: Burány 1977: 465–466.

419/102. 1,73,5,62. Lsz. 3092, 5907. *Mohol* (Bács-Bodrog), Magó István (57). Sárosi, 1971. VI. 7, 9 7

419/103. 82,73, 65,93. *Mohol* (Bács-Bodrog), Szécsényi István (71) juhász. Burány, 1974. XII. 83,88,123,94
19 124,62
56 95
84
85
Közölve: Burány 1977: 1. sz.

419/104. 9,7,5,7. Lsz. 8751. *Rém* (Bács-Bodrog), Böndör István. Vorák, 1951.

419/105. 43,91,121,99. Lsz. 13226. *Rém* (Bács-Bodrog), Halász Pál (77). Karsai, 1953. I.

419/106. 40,7,127,100. Lsz. 13228. *Rém* (Bács-Bodrog), id. Szabó József (75). Karsai, 1955. 9 65 89
101

419/107. 5,86,12,30. *Temerin* (Bács-Bodrog), Mészáros József (70) tamburás. Burány, 1975. Közölve: Burány 1977: 440.

419/108. 1,73,5,62. *Zenta* (Bács-Bodrog), Báló Anna (52) birkanyíró asszony. Burány, 1972. Közölve: Burány 1977: 442. sz.

419/109. 1,78,5,50. *Zenta* (Bács-Bodrog), Bodor Veronka (52). Burány, 1966. Közölve: Burány–Fábri–Tripolszky 1966: 53.

419/110. 1,78,5,85. *Zenta* (Bács-Bodrog), Kálmán Jenő (24). Fábri, 1952. Közölve: Burány–Fábri–Tripolszky 1966: 5–6.

419/111. 1,10,12,89. *Zenta* (Bács-Bodrog), Huszák Nándor (75). Bodor G., 1970. Közölve: Burány 1977: 6. sz.

419/112. 81,73,129,62. *Zenta* (Bács-Bodrog), Hollók István (52) juhász. Burány, 1963. Közölve: Burány 1977: 439.

419/113. 6,73,9,62. *Felsőhegy* (Bács-Bodrog), Szekeres Ferenc (59). Burány, 1971. Közölve: Burány 1977: 3. sz.

419/114. 39,80,5,103. AP 7047*e*. *Felsőmuzslya* (Torontál), Simon Ferenc (67). Kiss L., 1973. VII. 6
Modoros éneklés.

419/115. 9,95,129,89. *Hódegyháza* (Torontál), Szabóné Süli Örzse (80). Burány, 1972. Közölve: Burány 1977: 4. sz.

419/116. 12, 96,131, 88. *Hódegyháza* (Torontál), Urbán Péterné Sípos Marcel (83). Burány, 1972. 81,107,206,171
1, 7 207
Közölve: Burány 1977: 186–187. sz.

419/117. 6,87,88,86. *Magyarmajdány* (Torontál), Pióker Illésné Gyémánt Viktória (72). Burány, 1975. Közölve: Burány 1977: 465.

419/118. 109,120,43,120. AP 5169*m*. *Nagyzerénd* (Arad), Bukva Andrásné Bondár Erzsi (49). Szendrei J., 1963.

419/119. 6,78,136,62. AP 7603*m*. *Ásotthalom* (Csongrád), Hunyadi József (69). Paksa K., 1968. V.

419/120. 6,98,137,106. *Domaszék* (Csongrád), Lévai Antal (60). Szeghy, 1943. Közölve: Szeghy 74–75.
19,99,125,107

419/121. 89, 47,139,108. Lsz. 8741, 7180. *Horgos* (Csongrád), Bájtai János (47). Kiss L., 1942. XI.,
90,103,108, 5
91,104,140, 48
32,141, 30
142
143
Király E., 1954. IX.

419/122. 1,73, 5.9. Lsz. 8738. *Királyhalom* (Csongrád), Cérna Máté (62). Kiss L., 1944. II.
65

419/123. 1,10,5,9. AP 7066*k*. *Királyhalom* (Csongrád), Sőregi Julianna (61). Kiss L., 1969. III.

419/124. 6,10,9,9. AP 5269*e*, 5272*k*, Lsz. 17228. *Röszke* (Csongrád), Molnár Flóriánné Horvát Etel (72). Szeghy, 1963. XI.

419/125. 37,111,123,117. Lsz. 8889. *Sándorfalva* (Csongrád), Török Ferenc (65). Sárosi, 1959. VIII.

419/126. 1,10, 5,9. Lsz. 8854. *Szabadka-Ludas* (Bács-Bodrog), Farkas István (78). Király E., 1954. IX.
13

419/127. 94,7,65,86. AP 5271*l*. *Szeged-Alsóváros* (Csongrád), Börcsök Sándorné Pintér Julianna (68). Szeghy, 1963. VII. Nagyapjától tanulta.

419/128. 99,7,66,7. Lsz. 8739. *Szentes* (Csongrád), Váczi József (cca 45). Bartók, 1906. VIII. A fenti Lsz.-on jelzett variáns. „Szövege elveszett."

419/129. 22,8,151,7. Lsz. 8844. *Szentes* (Csongrád), Sipos József (43) tanyai tekerős. Derzsi, 1950.

419/130. 95,36,65,29. Lsz. 1502. *Szentes* (Csongrád), ?. Nagy J., 1930-as évek.

419/131. 96,82,65,7. Lsz. 1497. *Szentes* (Csongrád), Gálfi Lajos. Nagy J., 1930-as évek.

419/132. 6,101,65,118. Lsz. 17221,17224. *Szeged-Szentmihálytelek* (Csongrád), Horváth Istvánné
97
Kéri Erzsébet (77). Szeghy, 1963. XII.

419/133. 135,158,196,29. AP 6389*o*. *Tápé* (Csongrád), Molnár Ferencné Révész Rozália (70). Paksa
136 65
K., 1967. VI. Az 1. vsz. dallama romlott.

419/134. 98,10,5,9. Lsz. 8736. *Apátfalva* (Csanád), Marczika Sándor (78). Szigethy,1955. VIII.

419/135. 104,114,40,121. Lsz. 8843. *Endrőd* (Békés), Bálint István (80). V. Kovács I., 1953.

419/136. 105,13,159,35. Lsz. 9066. *Vésztő* (Békés), Hagymási János (49). Jagicza, 1953. X.

419/137. 108, 13,163,123. AP 3071*a*. *Csökmő* (Bihar), Tóth Endréné Kovács Róza (51). Kiss L.,
117 124
118 125
120
1959. XII.

419/138. 138,159,198,166. *Szerep-Hosszúhát* (Bihar), Sanyó Imre (56). Benczéné. Közölve: Bencze Lászlóné 42–43.

419/139. 20,13,159,35. Lsz. 8786. *Fülöp* (Szabolcs), Ruszin János (39). Kiss L., 1959. II.
160

419/140. AP 2690c_1 = 7904*b*. *Botpalád* (Szatmár), Tóth Gusztáv (34). Víg, 1959. IV. Két különböző dalt kever össze. Ezért nem is adtunk elemzést.

419/141. 111,121,129,130. Lsz. 17218. *Ördöngösfüzes* (Szolnok-Doboka), Paul Ilona (23). Kallós, 1952.

419/142. 112,122,166,131. Lsz. 8805. *Kide* (Kolozs), Vak Csákány Jolán (62). Járdányi, 1941. Szövegtelen, kezdete „Fehér László".

419/143. 113,123,167,131. *Kibéd* (Maros-Torda), ?. Seprődi. Közölve: Seprődi 99. sz.
168, 52

419/144. 117,129,172,124. *Kászonimpér* (Csík), Palló Dénes Csuti (67). Jagamas, 1955. II. Közölve: Jagamas-Faragó 235. sz.

419/145. 6,130,174,139. *Andrásfalva* (Bukovina)–*Kakasd* (Tolna), Kozma Andrásné Kerekes Mária (70). Sebestyén Á., 1966. Közölve: Sebestyén 105. sz.

419/146. 6,131,132,34. *Andrásfalva* (Bukovina)–*Györe* (Tolna), Fábián Bitang Marci (74). Sebestyén Á., 1968. Közölve: Sebestyén 114. sz.

419/147. 118,133, 9,54. Lsz. 8812. *Andrásfalva* (Bukovina)–*Hertelendyfalva* (Torontál), Kórógyi
119 132
Mártonné Varga Mári (68). Kiss L., 1941. III.

419/148. 14,130,174,143. AP 2590*d*. *Andrásfalva* (Bukovina)–*Tabód* (Tolna), Kovács Mihályné Konc Anna (67). Kiss L., 1958. X.

419/149. 6,70,174,143. *Andrásfalva* (Bukovina)–*Kakasd* (Tolna), Máté Andrásné Sebestyén Zena (74). Sebestyén Á., 1966. Közölve: Sebestyén 104. sz.

419/150. 9, 63, 9,147. Lsz. 8849, 8851. *Andrásfalva* (Bukovina)–*Hertelendyfalva* (Torontál),
6,140,132,148
19,141 143
5,142
Ömböli Mártonné Kis Mária (70). Kiss L., 1940. IX.

419/151. 1,70,174,143. Lsz. 8813. *Andrásfalva* (Bukovina)–*Hódmezővásárhely*, laktanya (Csongrád), Sebestyén Péter (27). Péczely, 1942.

419/152. 9,70,174,143. *Andrásfalva* (Bukovina)–*Kakasd* (Tolna), Szakács Albert (66). Sebestyén Á., 1966. Közölve: Sebestyén 103. sz.

419/153. 6,8,5,6. AP 7103*n*. *Hadikfalva* (Bukovina)–*Sándoregyháza* (Torontál), Forrai Tamás (72). Kiss L., 1969. III.

419/154. 19,131,65,151. Lsz. 13232. *Hadikfalva* (Bukovina)–*Kéty* (Tolna). Kovács Balázsné (47). Manga, 1949. I.

419/155. 19,145,9,150. AP 2636*d*. *Hadikfalva* (Bukovina)–*Bátaszék* (Tolna), Mezei Illésné Bíró Teréz (62). Kiss L., 1957. V. Elhadart ének.

419/156. 6,8,11,155. Lsz. 8842. *Józseffalva*? (Bukovina)–*Székelyszabar* (Baranya), Gál Ferencné (68). Bartók J., 1954.

419/157. 6,8,9,6. Lsz. 7165. ? (Bukovina)–*Székelykeve* (Temes), Daradics Balbina (74). Király E., 1955. IX.

419/158. 109,94,208,76. AP 4679*b*. *Gyimesközéplok-Jávárdipataka* (Csík), Csillag Béla (30). Kallós, 1962.

419/159. 130,14,187,4. Lsz. 8730. *Felsőireg* (Tolna), idősebb férfi. Bartók, 1906. IX. A dallamban ismétlések (amiket a képletben nem jelöltünk). Szótagszáma: 10,12,12,8, formája ABBC, kadenciái: 8 (5) 5.

419/160. 128,14,79,16. *Kiskunhalas* (Pest), Varga Vince (81). Vargyas, 1939. Közölve: Vargyas–Nagy Czirok 1954: 45. sz. A dallamban ismétlések (amiket a képletben nem jelöltünk). Szótagszáma: 4 × 12, kadenciái: 6 (5) ♭3

419/161. 129,14,186,16. Lsz. 8827. *Csákvár* (Fejér), Barna György (63). Paulovics, 1956. A dallamban ismétlések (amiket a képletben nem jelöltünk). Szótagszáma: 4 × 12, kadenciái: 7 (5) ♭3

Több részletében távolabbi változat:

419/162. 141,167,210,172. MF 4317*a*. *Áj* (Abaúj), Rigó József (60) cigánykondás. Vargyas, 1939. XII. Közölve: Vargyas 1960:7. sz.

Népszerűsítő közlésekből felújított (revival) adatok: Lsz. 8830 Sopron? (Sopron); AP 10472*c* Almágy (Gömör); Ujváry: Gömöri népdalok, Sajógömör; AP 6750*n* Putnok (Gömör); Lsz. 8798 Apc (Heves); AP 1755*e* Gyöngyöspata (Heves); AP 6849*r* Gyöngyössolymos (Heves); AP 4840*h* Heves (Heves); AP 4839*f* Heves (Heves); AP 10971*h* Szurdokpüspöki (Heves); Lsz. 13807 Gergelyi (Bereg); AP 3595*g* Kisújszállás (Szolnok); AP 4378*c* Mezőtúr (Szolnok); Lsz. 9403 Kiskunhalas (Pest); AP 5882*e* Csanádapáca (Csanád); AP 6901*c* Szentpéterszeg (Bihar); Lsz. 13234 Trunk (Moldva).

A típust lásd: Járdányi, 80.

Kenesei gyűjteményében (Nemzeti Múz. Ms. Mus. 152 IV. 259. sz.) szerepel a dallam 1907. évből, egy évvel Bartók felsőiregi följegyzése után. Sorai: 5,7,185,7, de a 3–4. sor egy hanggal följebb csúszva, tehát kvartváltás kvintváltás helyett. Szövege népi.

Szlovák szövegű változatai: 19,22,43,39. Lsz. 8790. Répáshuta (Borsod), Mátrai Józsefné (61), Deme, 1955. I.; 19,32,43,38. Lsz. 8882. Répáshuta (Borsod), özv. Polgár Józsefné (67), Deme 1955.

IV.; 9,162,32,6. AP 2735*i*. Mátraszentimre (Heves), özv. Stuller Ferencné Gubola Ilona (34), Borsai I., 1957. IX.
Cseremisz-csuvas megfelelői:
XLV/A

Vasziljev 1923:96. sz.

XLV/B

Makszimav 1932:87. sz.
Mindkettőt Kodály párhuzamba állította 311. számunkkal. (Bartók 1934:44/a–c alatt más dallammal állította párhuzamba: MNT VI. 480. számmal.)

XLV/C

Fedarav 104. Kodály párhuzamba állította 317. és 403. számunkkal.

Vasziljev 1923:148. sz. Lásd a Bevezetést.

XLVI. TÍPUS

(420–443.)

420/A. Kodály megjegyzése: „Bár beszédben mindig: Ilonáér, énekben az a feletti negyedhang sohasem rövidül meg. Ellenben: gyöngyhajáé (fölött nyolcadhang van)". Anyjától tanulta. A végéből már csak ennyire emlékezett.

420/B. A 2. vsz. 2. sora után megakad, beszélgetés hallatszik. Ugyanígy a 4. vsz. után. A 6. és 10. vsz. 2. sora után újra kezdi a dallamot. A 11. vsz. 3. sora után megakad. A bemondás után folytatja a 11. vsz.-ot a dallam 2. felére.
A B-t rubato-előadása alapján a nagyon közeli XLV. típushoz is sorolhattuk volna. A-nak „poco rubato"-előadása és főleg a 3. sor dallam-menete alapján mégis idevettük.

422. Közölve: Rajeczky-Gönyey 101. sz.

423. Ugyanettől az énekestől, de más szöveggel: Lajos Á., 1974:239.

425. Közölve: Sztareczky 164.

426. Felvéve az a) kétszer. Közölve: Bartók 1924: 30., Pt 29.

429. Az énekes nyíradonyi születésű.

430. Buchbinder megjegyzése a lejegyzés alján: „Még erre a dallamra: Leszakadt a kutam gémje..."

432. 2. vsz.: Törökné férje énekelte Hajdú István (68) kispaládi születésű ember segítségével. A 3–4. vsz.-ot Hajdú énekelte egyedül. Páva: „Vót itt egy Páva nevű cigánykovács."

433. Az énekes kökényesdi születésű juhász.

434. Lakodalmas.

436. A felvétel elejéről 6 hang hiányzik. A 2. vsz. alapján pótolva. A 2. vsz. végéről három hang szintén. Nagyon szép előadás.

439. Az 5. vsz. cigány szövegű.

440. A 3–4. vsz. szövegtelen „pergetés".

441. A 2., 4–5. vsz. „talalaj" stb.-vel pergetés. Ezekben a vsz.-okban már az első sor harmadik ütemétől egy oktávval magasabban énekelt, a 3. vsz.-ban pedig a harmadik sor elejétől.

442. A 2. vsz. „sáriralla" stb.-vel pergetés.

443. A 2–6. vsz. „nanana" stb.-vel pergetés „esztam"-pergetéses kísérettel.

443/1.

2. Az irígyek vermet ásnak,
Nékëm mélyebbet, mint másnak.
Nékëm azért olyat ásnak:
Szëbb szeretőm van, mint másnak.

3. Sok irígyem a faluba,
Kettő-három ëgy kapuba.
El akarnak veszíteni,
De az Isten nem engedi.

*

4. = 1.
5. = 3.
6. = 2.

AP 2615*h*, 1989*d*. *Bogács* (Borsod), Kozma Jánosné Antal Rozál (73). Víg, 1959. I.

XLVI/I–IV.

21. 22. 23. 24.
1 1 1 1
25. 26. 27. 28.
1 6 1 1
29. 30. 31. 32.
1 1 1 1

II.

1. 2. 3. 4.
1 2 9 1
5. 6. 7. 8.
1 1 1 2
9. 10. 11. 12.
1 1 1 1
13. 14. 15. 16.
1 1 4 1
17. 18. 19. 20.
1 1 1 1
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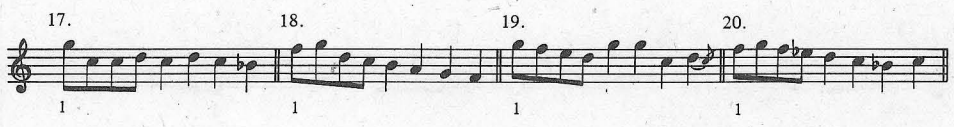
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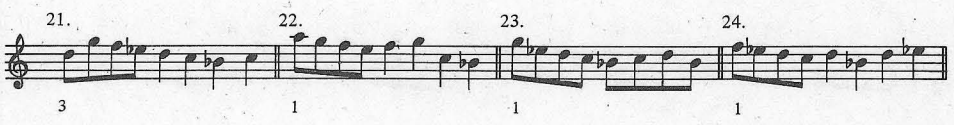
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443/2. 1,13,1,2. MF 3830*b* = AP 6653*n*. *Zsére* (Nyitra), női hang. Manga, 1938.

443/3. 4,3,18,7. AP 6924*h,i,j*. *Nyíradony* (Szabolcs), Seres Istvánné (42). Papp J., 1971.

443/4. 6,19,9,20. AP 7855*b*. *Nagyecsed* (Szatmár), Murguly Lajos (72), L. Molnár Lajos (60). Dancs, 1955. Közölve: Dancs 8. sz.

443/5. 2,3,10,11. AP 11934b_2,11935d_2. *Encsencs* (Szabolcs), id. Horváth Sándor (70) prímás. Roma-
3,9,11,12
8
novics, Szakács, Sipos, 1978. IX. Zenekarral.

443/6. 4,6,13,22. Lsz. 8886. *Tarnazsadány* (Heves), özv. Besenyei Istvánné Hajdrik Brigitta (57).
14
Tary, 1958. VIII. Közölve: Tary 105. l.

443/7. 17,14,23,27. Lsz. 5793. *Trunk* (Moldva). Jagamas, 1953.

443/8. 7,22,24,28. Lsz. 5795. *Pusztina* (Moldva), ? 1953.

443/9. 32,24,40,39. AP 7858*g*. *Hosszúpályi* (Bihar), Kaszonyi Béni (29). Víg, 1959.
41

443/10. 22,31,28,42. AP 9246*f*. *Siklós* (Baranya), lovári cigányok. Mándoki, 1967.
23 29

443/11. 26,30,32,40. AP 10235*e* = 5545*a*. *Tiszavasvári* (Szabolcs), Balog Károly (29) cigány. Martin, 1957. III.

443/12. 19,24,26,30. AP 7969*b*. *Celldömölk* (Vas), cigányok. Víg, 1959.

443/13. 17,33,42,30. AP 7865*c*. *Debrecen* (Hajdú), Molnár Rezsőné Lakatos Julianna (34). „Bőgőz-
29,43
te" Lakatos György (19), Oláh Gábor (14). Víg, 1959.

443/14. 30,24,38,30. AP 2816*a*. *Őrtilos-Szentmihályhegy* (Somogy) román anyanyelvű „bojas"-cigá-
31 39
nyok: Csonka Erzsébet (18), Kalányos Katalin (16), Csonka Anna (15). Eperjessy, 1959. VI. Kétszer énekelték. A harmadik sor 1. ütemét mindkétszer zavarosan intonálták.

443/15. 29,24,37,33. AP 1514*g*. *Lengyeltóti* (Somogy), Horvát Istvánné Kovács Rozália (30). Víg, 1956. V.

443/16. 26,27,26,30. Lsz. 16804. *Tarnalelesz* (Heves), Fehér József (36) cigány. Maácz, 1958. V. A magnetofonszalagot utóbb letörölték.

443/17. 20,24,27,30. AP 10670*f*. *Vécs, Adács* (Heves), cigányok. Novák, 1972.

443/18. 19,28,26,37. Lsz. 16808. *Tápiószecső* (Pest), Maha Gyuláné (22) cigányasszony. Gulyás, 1959.

443/19. 24,34,30,34. Lsz. 16810. *Mezőfalva* (Fejér), Ajtai Pál (26), Kolompár Sándor (22) cigányok. Gulyás, 1959.

443/20. 21,24,36,32. AP 1245*e*. *Karád* (Somogy), Kovács Katalin (20). Vikár L., 1955. VII.
443/21. 19,26,26,43. AP 10251*g*. *Érsekvadkert* (Nógrád) cigányasszonyok. Borbély J., Martin, 1956. Ismétlés és további vsz.-ok „pergetve".
443/22. 20,25,27,31. AP 4044*b*. *Andocs* (Somogy), Orsós Józsefné „bojas" (= román anyanyelvű) cigány. Együd, 1960.
443/23. 27,30,32,40. AP 10247*d*. *Tiszavasvári* (Szabolcs), cigány asszonycsoport. Martin, 1957. II.
19 30
41
Tánckíséret zenéje. A 2. vsz.-tól pergetve. 11-szer éneklik, különféle egyéni eltérésekkel.
443/24. 25,32,31,44. AP 10252*e*. *Érsekvadkert* (Nógrád), cigánylány (14). Borbély J., Martin, 1956.
443/25. 26,35,34,46. AP 11245. *Öcsöd* (Békés), cigányok. Foltin J., Novák, Víg és a Belga Rádió, 1975. IV. Az Ft. 884/10 film kísérőzenéje.

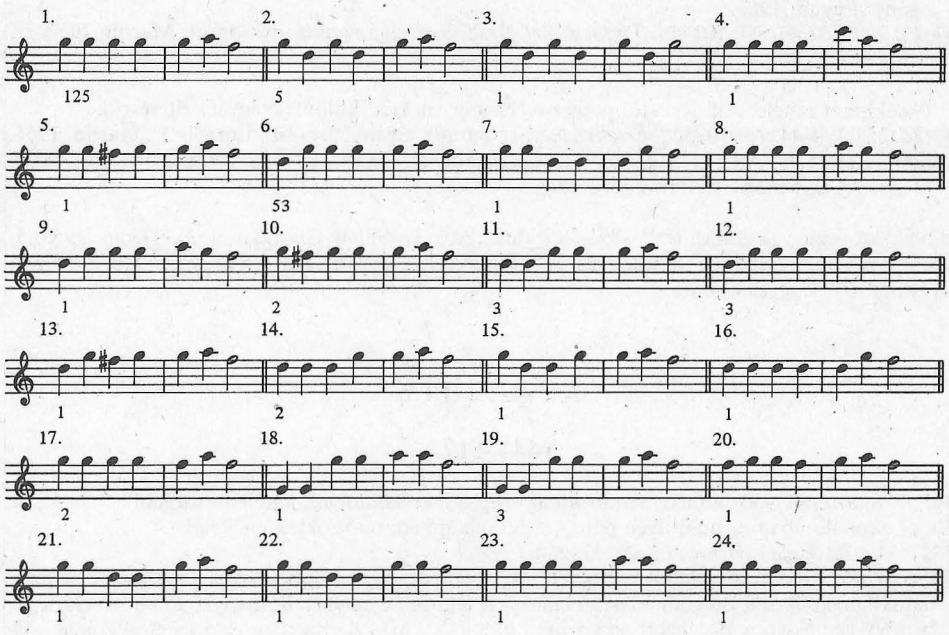
Szlovák szövegű változata: Lsz. 8896. Kishuta (Abaúj), Suhaj Györgyné (53). Deme, 1955. I. Cigány nyelvű: Áj (Abaúj), Dancso Dezsőné (középkorú cigányasszony). Vargyas, 1940. Közölve: Vargyas 1960: Függelék 6.

XLVII. TÍPUS

(444–517.)

444. „Erre az énekre szoktunk, ha táncolnak még a lakodalomban, karéjban forgani".
450. „Lakodalomban ez után ilyen pattogós lakodalmi éneket szoktak énekelni."
453. Rádió-felvétellel párhuzamosan készült felvétel.
455. Az énekes pásztorcsaládból származik. A „gyároslegény" szövegvariáns 1864-től tűnik fel a dalokban, amikor a Borsodnádasdi Lemezgyár létesült, amelynek horganyzó és ónozó részlegében 60–120 asszony dolgozott és közösen daloltak. (Más üzemekben ez a lehetőség nem volt meg.)
456. Filmfelvétel kísérőzenéje: Ft. 996. A felvétel a VI. Kalocsai Dunamenti Folklórfesztiválon készült.
458. A felvétel tánc közben készült. A tempó az 1. vsz. 2. sorától ugrásszerűen felgyorsult.
463. A 4–6. vsz.-ot táncolva énekelték.
465. Kovácsné csak a 2. vsz. 1. sorának végétől kapcsolódik bele.
469. „Fonóba meg fosztóba" dalolták. Kicsit „hetyke", túl gyors ének.
472. Az énekes volt kondás-számadó. AP 7338*h*-n furulyán is eljátssza ugyanezt.
476. Kétszer énekli.
480. Közölve: Borsy-Rossa 141., Rajeczky-Gönyey 52.
483. A felvétel tánc közben készült.
486. A jelzett metronómhoz képest a sorvégeket elkapkodja.
488. A 2. vsz. 1–2. sorát kétszer énekli.
489. AP 5988*i*-n férje játssza el ugyanezt furulyán.
490. Szülőfalujában, Telkibányán tanulta lánykorában.
491. Kétszer énekli.
494. Ugyanő szlovák szöveggel is énekelte: Moja mila pekna si, Ale vel'ka švandra si. Keby pekna ne bola, Švandra by som ne bola. (AP 2726*g*)
497. MF 3792*b*-n ugyanez elhangzik citerán. Előadója férfi (... József).
498. Közölve: Vargyas 1960:8. sz.
504. Karikázó.
508. Az énekes 1938 óta Kácson (Borsod) lakik.
511. A 2. vsz.-ot kétszer énekli.
514. Felvéve csak az 1. vsz. Közölve: Balla 1935:133. l.

I.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1 1 4 1

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1 3 1 1
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1 1 1 1
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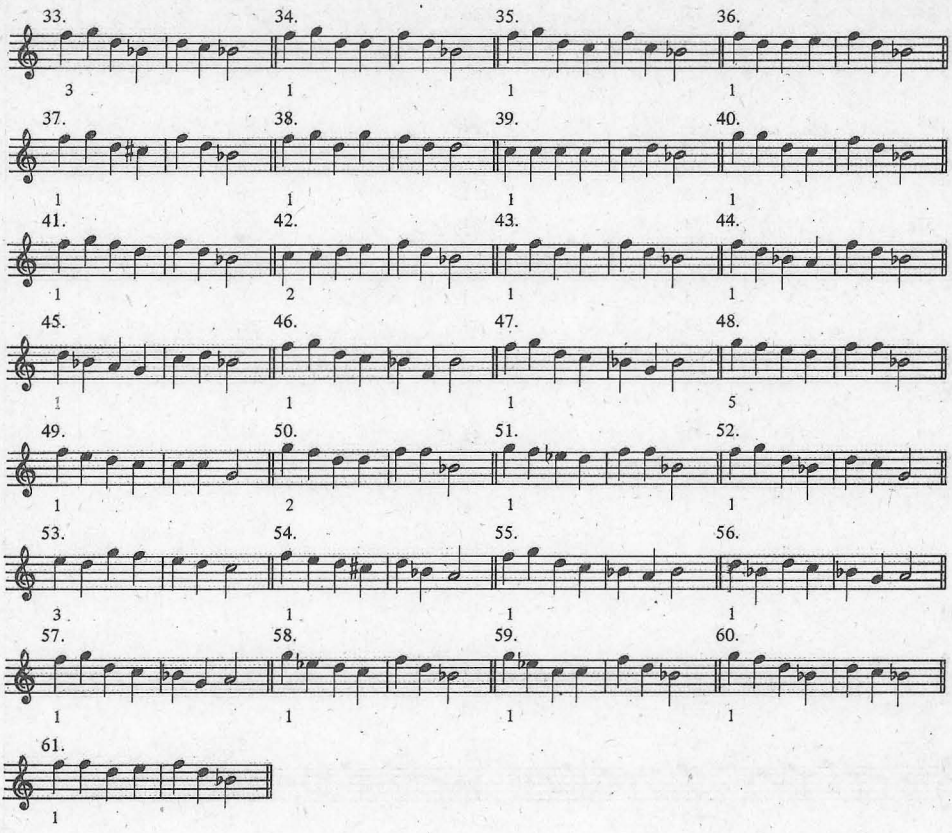
33. 34. 35. 36.
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1 2 1 1
53. 54. 55. 56.
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57. 58. 59. 60.
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13. 14. 15. 16.
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17. 18. 19. 20.
7 1 1 1

517/1. 1,1,1,1. Lsz. 4094. *Karád* (Somogy), Matyika Mihályné Takács Rozália (58). Vikár L., 1956. V. Szövege: „Ej, húshagyó, húshagyó, Nem húshagyó, lányhagyó. Szöszit-szálát megfontam, Mégis itthun maradtam." „Ezt húshagyókor szokták elmondani a lányok, ha nem mentek férjhö." „A legények eltemették a húshagyót. Evvel a *szóval* a Szenmihály lován vitték a deszkát, le vót takarva egy fekete ruhával."

517/2. 1,2,2,1. Lsz. 4084. *Szőllősgyörök* (Somogy), Horvát Jánosné Pirkhoffer Mária (40). Nyék, 1956. VII.

517/3. 1,2,1,1. Lsz. 4070. *Sióagárd* (Tolna), Zámbó Istvánné Hangyál Juli (54). Böröcz G., Mező J., 1952. V. Az énekes Őcsényből jött ide férjhez.

517/4. 2,3,3,1. Lsz. 9428. *Sióagárd* (Tolna), Fekete Mihályné Péter Ilona „Paska" (63). Szabadi, 1963. 3,4,2

517/5. 17,11,42,1. AP 12081*c*. *Bogyiszló* (Pest), zenekar. Pesovár F., Sebő, 1977. VIII. Felvéve Székesfehérvárott, táncházvezetői tanfolyamon.

517/6. 1,2,4,4. Lsz. 20606. *Balatonfőkajár-Karikahegy* (Veszprém), Lakatos Lajos (80). Nyék, 1978. IX.

517/7. 5,2,6,1. AP 9196*b*. *Deménd* (Hont), 2 asszony. Martin, Takács, 1972. XI.
1

517/8. 1,2,8,7. AP 2366*d*. *Ipolybalog* (Hont), Rados János (68). Ág, Kiss L., 1958. XI.

517/9. 21,35,52,37. *Kóvár* (Hont), Bertalskyné Leska Ilona (50) helyi születésű tanítónő. Ág, 1971. Közölve: Ág 30. sz.

517/10. 1,2,10, 1. AP 10474*g*. *Ajnácskő* (Gömör), Porteleki István (80) hegedűn. Ág, 1974. VIII.
8 10

517/11. 1,8,6,10. AP 5909*c*. *Alsókálosa* (Gömör), 5 tagú cigányzenekar (prím, kontra, brácsa, cimbalom, bőgő). Sárosi, 1963. XI.

517/12. 1,2,11, 1. AP 5142*g*. *Alsóvály* (Gömör), 5 nő (14,17,58). Vargyas, 1963. XI.
1,10

517/13. 1,2,10,1. AP 5139*f*. *Alsóvály* (Gömör), Kalas János (62). Vargyas, 1963. XI.

517/14. 1,9,58,11. AP 4998*g*. *Csoltó* (Gömör), Miksztai Árpádné Iván Mária (75). Olsvai, 1963. XI.
59

517/15. 1,2,1,1,11. Lsz. 21206. *Csucsom* (Gömör), Ondrej Márton (66). Ág, 1968. VIII. 1

517/16. 1,2,1,1. Lsz. 4050. *Dernő* (Gömör), Paces Imre (55). Vargyas, 1963. X. „Mulató nóta, társaságban".

517/17. 1,2,13,12. AP 5134*h*. *Dernő* (Gömör), Szappanos Gyula (53). Vargyas, 1963. X.

517/18. 6,10,1,13. Lsz. 8111. *Egyházasbást* (Gömör), Mede Istvánné Mede Margit (36). Ág, 1952. Közölve: Ág 29. sz.

517/19. 1,2,1,1. Lsz. 21578. *Galgamácsa* (Pest), Vankó Imréné Dudás Júlia (39). Olsvai, 1958. V. A jelenlevő 8–10 fiatal lány közül egy sem ismerte.

517/20. 1,2,1,1. „Hangonymellék" (Gömör). Közölve: Lajos Á., 1974:480.

517/21. 1,2,14,1. *Putnok* (Gömör), Juhász Lajosné Rusznyák Erzsébet (75). Ujváry Z., 1975. Közölve: Ujváry 220.

517/22. 1,2,1,1. AP 7136*b*. *Szilice* (Gömör), Bastyúr Jánosné Bastyúr Borbála (46) cigányasszony, Farkas Istvánné (47). Martin, 1968. VI. Elsietett, elnagyolt előadás.

517/23. 1,2,1,1. AP 11163*d*. *Zabar* (Gömör), 6 asszony (30–53). Timár, 1976. V.

517/24. 6,2,1,1. AP 11749*c*. *Zabar* (Gömör), Sulcz Lajosné Virág Júlia (72). Nagy Z., 1979. I.

517/25. 1,2,22,1. AP 11752*a*. *Cered* (Nógrád), Tajti Anzelmné Csörge Erzsébet (52). Nagy Z., 1979. II.

517/26. 6,2,32,1. Lsz. 4102. *Cserhátszentiván* (Nógrád)–*Pesthidegkút* (Pest), Balassa Imréné Tarascsák Rózsi (48). Gábor J., 1955. I.

517/27. 6,2,54,40. AP 3566*f*. *Csitár* (Nógrád), Bozány Dezsőné Szenográdi Katalin (78). Kiss L., 1959. V. Lakodalmas. A vacsora után énekelték.

517/28. 1,2,33,25. Lsz. 4089. *Dejtár* (Nógrád), Gergely Sándorné Fábián Anna (35). Kiss L., 1955. V.

517/29. 1,2,1,1. AP 3554*f*. *Dejtár* (Nógrád), Csik László (59). Sztanó, 1958. XI. Szövege cigány.

517/30. 1,2,1,1. AP 1133*e*. *Egyházasgerge* (Nógrád), özv. Vig Mihályné Varga Mária (63). Szabóné, 1955. III.

517/31. 1,24,22,26. Lsz. 4092. *Erdőtarcsa* (Nógrád), özv. Csuka Mátyásné Lagmár Mária (55). Mathia, 1955. V.

517/32. 1,2,1,1. Lsz. 4069. *Etes* (Nógrád), Pónyi Istvánné Pál Teréz (24). Jaksich, 1938. VI.

517/33. 1,2,1,1. AP 1618*a*. *Hugyag* (Nógrád), férfi-női csoport. Kerényi, 1956. X.

517/34. 6,2,1,1. AP 11753*h*. *Karancskeszi* (Nógrád), Zsidai Gáspárné Szilágyi Etel (71). Nagy Z., 1979. VII.

517/35. 6,27,1, 1. AP 5988*i*. *Kazár* (Nógrád), Kovács Bandes Vilmos (62). Borsai I., 1965. VII. 25

517/36. 16,2,1,11. MF 3941*b* = AP 6656*i*. *Kishartyán* (Nógrád), férfi dudán. Dincsér, 1940. VIII. 12

517/37. 14,28,37,16. MF 3906*b* = AP 6657*o*. *Kishartyán* (Nógrád), férfi furulyán. Dincsér (1940. VIII.?) 15

517/38. 1,2,11,1. Lsz. 4085. *Kisterenye* (Nógrád), Berkes Jánosné (52). Végvári, 1953. III.

517/39. 6,2,10,1. Lsz. 4101. *Kisterenye* (Nógrád),?. Kerényi, 1952. IV.

517/40. 1,2,1,1. Lsz. 4066. *Mátraszele* (Nógrád), Kollár Jánosné (36). Vikár L., 1952. VIII.

517/41. 6,2,1,1. AP 3923*b*. *Mátraverebély* (Nógrád), Verebélyi Istvánné Nagy Mária (64). Borsai I., Olsvai, 1960. II.

517/42. 1,2,1,1. Lsz. 4051. *Nagylóc* (Nógrád), Ispán Jánosné Sztrehó Mária (21). Jaksich, 1926.

517/43. 1,2,1,1. AP 9236*e*. *Nógrádsipek* (Nógrád), Jusztin Jánosné Piszka Ilona (61). Borsai I., 1974. III. 6

517/44. 1,2,1,1. Lsz. 4063. *Őrhalom* (Nógrád), Bernátné (cca 50). Kerényi, 1952. III.

517/45. 1,2, 1 ,1. Lsz. 4052. *Rimóc* (Nógrád), Balázs Istvánné Horváth Veronika (31) és (első férjétől 11 való) lánya Jusztin Verus (13). Olsvai, 1952. VII.

517/46. 1,29,25,1. AP 11128*f*. *Rimóc* (Nógrád), 9 tagú rezesbanda. Sárosi, 1978. X.

517/47. 1,29,25,1. AP 5513*a*. *Rimóc* (Nógrád), 10 tagú rezesbanda. Maácz, Martin, Mező J., Pesovár F., 1956. Lassú és friss csárdás.

517/48. 1,2,1,1. AP 5513*b*. *Rimóc* (Nógrád), lányok (16–18). Maácz, Martin, Mező J., Pesovár F., 1956.

517/49. 1,2,1,1. Lsz. 4072. *Ságújfalu* (Nógrád), Emerka néne (81). Szabóné, 1954. XII.

517/50. 1,2,1,1. Lsz. 4059. *Somoskő* (Nógrád), Somoskői Lajos Pandur (46). Schnöller M., 1960. II.
517/51. 1,2,1,1. Lsz. 4057. *Sóshartyán* (Nógrád), Sirkó Jánosné Dunyik Erzsébet (73). Paulovics, 1956. I.
517/52. 1,2,1,1. Lsz. 4071. *Szuha* (Heves), fiatal lányok. Avasi, 1954. VI.
517/53. 1,2,11,21. Lsz. 9781. *Dorogháza* (Heves), Szücs Bálint (48). Rajeczky, 1952. VIII. Az 17
asszonyok éneklik, mikor az ajándékot hozzák a menyasszonynak.
517/54. 1,2,6,1. AP 7234*e*. *Ecséd* (Heves), 5 tagú cigánybanda: 2 prímás, brácsás, cimbalmos, bőgős. Maácz, Martin, 1967. IV. Lassú és friss csárdás.
517/55. 1,2,28,1. Lsz. 4080. *Felnémet* (Heves), Eged József (41). Borvendég E., 1960.
517/56. 1,2,1,1. AP 11033*j*. *Felsőtárkány* (Heves), Csiki Gézáné Bóta Margit (68). Timár, 1974. XI.
517/57. 6,2,1,1. AP $11020j_2$. *Felsőtárkány* (Heves), Kovács Imréné Kakuk Rozália (55). Timár, 1975. 1
517/58. 1,2,1,1. Lsz. 4076. *Felsőtárkány* (Heves), Burai Juliska (17). Buchbinder, 1954. II.
517/59. 1,2,1,1. Lsz. 4073. *Felsőtárkány* (Heves), Erdélyi Bogár János (55). Borvendég E., 1953. II.
517/60. 12,2,1,1. AP 11020*h*. *Felsőtárkány* (Heves), Vásárhelyi Simonné Bakonyi Zsuzsanna (74). Timár, 1975.
517/61. 1,2,1,1. AP 10777*b*. *Gyöngyöspata* (Heves), Vasicsek Magdolna (13). Tari L., 1973. XI.
517/62. 6,13,24,22. Lsz. 4099. *Hevesaranyos* (Heves), Ferenc Bagó Annus (35). Lajos Á., 1954. VIII.
517/63. 17,2,1,1. Lsz. 9782. *Hevesaranyos* (Heves), Vincze Zoltán (28). Paulovics, 1955. X.
517/64. 1,19,24,1. Lsz. 4090. *Hevesaranyos* (Heves), Simon Miklósné Szabó Rozál (58). Vikár L., 6 29
1954. VIII.
517/65. 6,2,1,23. AP 11464*a*. *Istenmezeje* (Heves), Biró K[acsa] Lajos (62). Borsai I., 1977. II. 1
A felvétel Budapesten készült.
517/66. 1,2,60,26. AP 11257*c*. *Maconka* (Heves), cigányzenekar. Borsai I., Martin (Lányi Á., Timár), 1976. V.
517/67. 1,2,11,43. Lsz. 4082. *Mátraballa* (Heves), Albertus Pálné (63). Szabóné, 1954. IX.
517/68. 11,20,1,24. Lsz. 4106. *Mátramindszent* (Heves), fiatal lányok. Avasi, 1954. VI.
517/69. 1,2,1,1. AP 5343*l*. *Mátraszentimre* (Heves), Szabad István (56). Borsai I., 1964. XII.
517/70. 1, 2,1, 1. AP 2718*e*. *Mátraszentimre* (Heves), 4 lány (18, 15). Borsai I., 1957. VIII. 13 17
517/71. 6, 2, 1,1. AP 3185*b*. *Mátraszentimre* (Heves), Gubola Lajosné Gubola Terézia (41) többed- 1,21,24,9
magával. Borsai I., 1957. VIII.
517/72. 6,2, 1,1. Lsz. 4096. *Mátraszentistván* (Heves), Helczer Istvánné Gubola Rozália (60). 11
Olsvai, 1956. VII. Az énekes szlovák anyanyelvű, magyarul jól beszél.
517/73. 1,2,1,1. AP 5857*i*. *Nagybátony* (Nógrád), Sulyok Kopár Lászlóné Komár Erzsébet (64) és még 8 asszony. Borsai, 1965. VII.
517/74. 1,2,1,1. AP 8310*k*. *Nagybátony* (Heves), népdalkör. Borsai I., 1965. XI.
517/75. 6,22,24,1. AP 6707*a*. *Pásztó* (Heves), Szabó János (68). Rajeczky, 1969.
1, 1,30
2, 1
13,31
517/76. 1,2,1,1. AP 5842*f*. *Pásztó* (Heves), Kállai Berci zenekara. Borsai I., 1963. Lassú és friss csárdás.
517/77. 1,2,11,21. AP 8715*f*. *Pásztó* (Heves), Holtner László (49). Tari L., 1973. V.
517/78. 1,13,24,1. Lsz. 4078. *Pétervására* (Heves), Murányi Sándorné Varga Erzsébet (49). Bacskay K., 1956. V. Summásságban tanulta mint kislány, az Alföldön. Pétervásárán is csak azok tudják, akik summások voltak. Esténként énekelték, amikor vége volt a munkának, együtt fiúk-lányok.
517/79. 1,2,1,1. Lsz. 4056. *Pétervására* (Heves), Földi Joachim (53). Tary, 1958. I.
517/80. 6, 2,20,11. AP 4263*b*. Lsz. 4100. *Alsóábrány* (Borsod), id. Járó Pál (68). Víg, 1960. IV. 11,22
517/81. 1,2,23,14. AP 2610*a*. *Bogács* (Borsod), Császár Gézáné Farkas Teréz (33), Víg, 1959. I.

517/82. 1,2,1,1. AP 11772*a*. *Borsodnádasd* (Borsod), Murányi Béláné Boza Mária (66) ny. gyárimunkás felesége. Nemcsik, 1979. XI. Pásztorkodó rokonaival sokat dalolt együtt.

517/83. 1,2,1,1. AP 11770*j*. *Borsodnádasd* (Borsod), Lajtner Gyula (61) ny. gyárimunkás, h. oszt. v. Nemcsik, 1979. XI. Nem paraszti előadás.

517/84. 1,2,24,1. AP 11714*p*. *Borsodnádasd* (Borsod), Érsek Jánosné Lajtner Ilona (76) ny. bányász felesége. Nemcsik, 1979. XI.

517/85. 6,10,1,11. AP 7470*g*. *Cserépváralja* (Borsod), Erdős Imréné Lénárt „Faragó" Piros (53). Víg, 17
1960. IV.

517/86. 1,2,6,1. AP 7473*h*. *Cserépváralja* (Borsod), Páter Béla (38). Víg, 1960. IV. Az énekes Tardon született, 1947 óta él itt.

517/87. 1,2,1,1. AP 11995*d*. *Domaháza* (Borsod), lánycsoport. Timár, 1978. XII.

517/88. 1,12,22,19. *Járdánháza* (Borsod), Csomós Lászlóné (62). Lajos Á. Közölve: Lajos Á., 1974:208.

517/89. 1,11, 2,11. Lsz. 4087. *Kisgyőr* (Borsod), Csenge Eszter (18). Vikár L., 1953. II.
2,22, 1

517/90. 1,2,22,1. *Kissikátor* (Borsod). Közölve: Lajos Á., 1955:93.

517/91. 1,2,22,1. Lsz. 4074. *Mezőkövesd* (Borsod), Berki János (50). Paulovics, 1957. V.

517/92. 1,2,1,17. Lsz. 4067. *Mezőkövesd* (Borsod), Hajdú Borbála (20). Seemayer, 1931. IX.

517/93. 1,13,1,17. Lsz. 4062. *Mezőkövesd* (Borsod), Gáspár Mihályné Hajdú Mária Gugyó (29). Seemayer, 1929. IX.

517/94. 1,2,1,1. AP 10498*c*. *Nagyvisnyó* (Borsod), asszonykórus. Borsai I., 1976. VI.

517/95. 1,2,1,1. Lsz. 4053. *Nekézseny* (Borsod), Magyar Lajosné Orbán Matild (38). Borvendég E., 1960.

517/96. 1,2,22,1. Lsz. 4075. *Sály* (Borsod), Répási Gáborné (35). Barsi, 1961. I.

517/97. 1,2,22,1. Lsz. 4079. *Sály* (Borsod), Dósa Erzsébet (39). Barsi, 1960. X.

517/98. 1,2,1,4. Lsz. 4060. *Sáta* (Borsod), Bodó Vencelné Bakos Mari (42). Borvendég E., 1961.

517/99. 1,2,1,1. Lsz. 4055. *Szentistván* (Borsod), Varga Anna (36). Baranyi, 1954. III.

517/100. 1,2,22,1. AP 11984*d*. *Fót* (Pest), Csapó Jánosné Csúzi Borbála (63). Pálfy Gy., 1979. II. Többször téveszt, megáll. Iskolás éneklés.

517/101. 1,2,22,1. AP 11991*j*. *Fót* (Pest), Dani Bertalan (72). Prímás hegedűn. Pálfy Gy., 1979. II.

517/102. 6,2,33,1. AP 6499*i*. *Galgahéviz* (Pest), Zsiros Ferencné Bankó Viktória (73). Kiss L., 1966. X.

517/103. 1,2,2,1. AP 852*e*. *Galgamácsa* (Pest), Zsigri Mihályné (28). Kiss L., 1953. XII.

517/104. 1,2,1,1. Lsz. 18293. *Galgamácsa* (Pest), Szabó Panna (16). Sólyom K., 1941. Közölve: Szántó Ferenc–Rácz Veronika, Palóc lakodalom. Budapest, 1942.

517/105. 1,2,22,1. AP 11263*j*. *Hévizgyörk* (Pest), Rafael István (55), Rafael József (44) cigányok szaxofonon és harmonikán. Martin, 1976. VI.

517/106. 1,2,22,1. AP 11364*h*. *Hévizgyörk* (Pest), Fercsik Mihályné Kövesdi Erzsébet (57). Timár, 1976. VI.

517/107. 23,2,42,1. MF 2769*d*. *Monor* (Pest), Kolompár Istvánné Rafael Margit (24) cigányasszony. Lajtha, 1935. VI.

517/108. 6,2,44,1. AP 1623*g*. *Püspökhatvan* (Pest), Bátyi Józsefné Seffer Anna (97). Borsai I., 1950. X.

517/109. 1,2,15,11. AP 8450*g*. *Hejce* (Abaúj), Pócs Istvánné Kerényi Erzsébet (46). Bereczky, 1968. XI. Telkibányán született, dalait ott tanulta.

517/110. 7,13,16,1. AP 8734*b*. *Jósvafő* (Abaúj-Torna), Varga László (47) csordás, cigány. Bereczky, Kolehmainen, 1974. VI.

517/111. 1,11,6,11. AP 6896*i*. *Korlát* (Abaúj-Torna), Komár Antal (48). Papp J., 1960. XI.

517/112. 9,17,15,9. Lsz. 4105. *Pányok* (Abaúj-Torna), Kórán Ferencné Harda Mária (54). Sztareczky, 1958. I.

517/113. 1,16,19,11. AP 3495*g*, Lsz. 4091. *Pányok* (Abaúj-Torna), Brunócki Józsefné Tót Mária 20
(49). Sztareczky, 1959. I.

517/114. 1,18,21,1. Lsz. 4108. *Pusztafalu* (Abaúj-Torna), Harda Miklósné Hutkay Zsófi (74). Kiss L., 1952. IX.

517/115. 1,11,18,11. AP 8442*f*. *Zsujta* (Abaúj-Torna), Kerényi Endre (48). Bereczky, 1968. XI. Az énekes 1955-ig Telkibányán élt.

517/116. 22,37,53,39. AP 829*b*. *Mikóháza* (Zemplén), Nalesnyik András (59). Kiss L., 1953. XI.
517/117. 22,36,53,38. AP 829*c*. *Mikóháza* (Zemplén), Emri Ernő (25). Kiss L., 1953. XI.
517/118. 22,38,53,38. AP 829*d*. *Mikóháza* (Zemplén), 4 lány (18, 19, 20). Kiss L., 1953. XI.
517/119. 6,43,15,25. MF 4359*a* = M.Sz. 4181 *Beregardó* (Bereg), Bacskó Ida (26). Pálóczi Horváth L., 1940.
517/120. 1,30,15,25. AP 6928*a*. *Ajak* (Szabolcs), Kovács György (49). Papp J., 1971. I.
517/121. 2,2,47,29. Lsz. 21580. *Nagyecsed* (Szatmár), Molnár Gusztáv (53). Dancs, 1954. X.
517/122. 2,2,55,41. Lsz. 13746. *Nagyecsed* (Szatmár), özv. Biró Lajosné (53). Dancs, 1952.
517/123. 2,2,57,29. Lsz. 13748. *Nagyecsed* (Szatmár), Szücs Dániel (82). Dancs, 1954. IX.
517/124. 2,2,56,42. AP 8847*l*. *Nagyecsed* (Szatmár), Murguly Lajos (79). Dancs, 1960. IX.
517/125. 1,2,1,1. AP 3633*b*. *Újszentmargita* (Szabolcs), Bari András (46). Borsai I., 1959. VIII.
517/126. 1,2,22,1. AP 6903*c*. *Hajdúböszörmény* (Hajdú), Kovács István (43). Papp J., 1970. III.
517/127. 6,2,1,1. AP 6902*j*. *Tiszacsege* (Hajdú), Kovács Lajosné Remenyik Erzsébet (65). Papp J., 1970. II.
517/128. 14,2,4,28. AP 9247*j*. *Körösszakál* (Bihar), Izsály József (63). Benczéné, 1974.
517/129. 6,32,49,34. Lsz. 4107. *Andrásfalva* (Bukovina)–*Izmény* (Tolna), Biszak Lajos (65). Olsvai, 1952. II.
517/130. 1,32,48,36. AP 868*c*. *Andrásfalva* (Bukovina)–*Kakasd* (Tolna). Molnár Antal (70). Kiss L., 1954. I.
517/131. 6,32,48,33. AP 868*b*. *Andrásfalva* (Bukovina)–*Kakasd* (Tolna), Palkó Antalné (46). Kiss L., 1954. I.

Nem használható: AP 6899*i* (revival) ill. AP 5744*b* revival-szerű, sztáros, romlott éneklés.
A típust lásd: Járdányi, 67.
Legkorábbi följegyzése: Kún László V. 19. sz. 1907.: 18,32,48,33. Déva-Csángótelep (Hunyad).

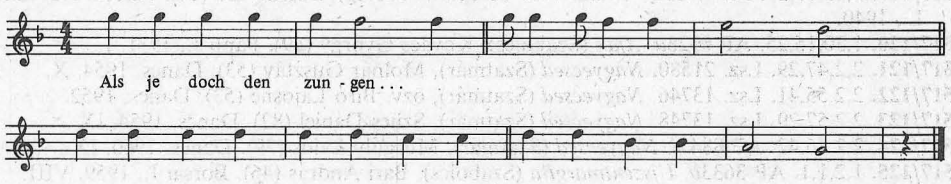
Idegen nyelvű változatai:

XLVII/A

Slovenské ľudové piesne II. 422.

Német párhuzama:

XLVII/B



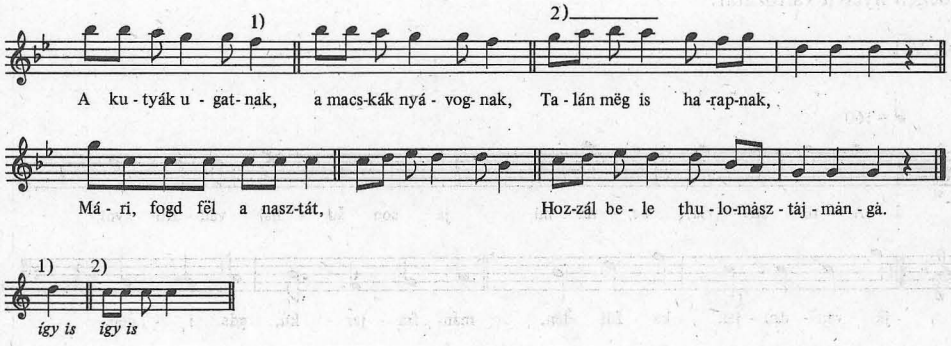
Wiora V/1.

Cigány nyelvű változata: 4,5,5,5. MF 4263*b*. Esztergom (Esztergom), cigányasszony. Volly. Lásd
6 1
még: 517/29.

XLVIII. TÍPUS

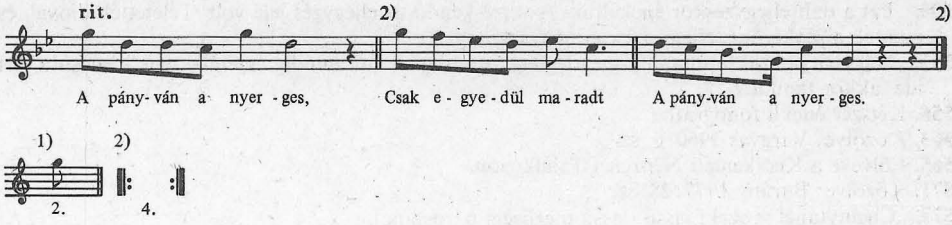
(518.)

518/1.



Lsz. 21581. *Kaposvár* (Somogy), Rádai István (26) cigány. Olsvai, 1959. V.
A 4. ütemet és az esetleges 6.-at szöveg nélkül dúdolta. Mikor szöveggel énekelt, ezeket az ütemeket kihagyta. E cigány-csoport magát hol „szittya magyar"-nak, hol „örmény cigány"-nak vallja. Állítólag Székelyudvarhelyről jöttek be 1916-ban. Nyelvük cigány, nem román. A város másik végén lakó román anyanyelvű cigányoktól eltérnek foglalkozásban, életmódban.

518/2.



2. Nyergeljétek fel hát azt a kicsi Pirost!
Átugratom véle a zavaros Marost,
Átugratom véle a zavaros Marost.

3. Nemcsak átugratok, átusztatok rajta.
Bánáti gulyásnál leszek vacsorára,
Bánáti gulyásnál leszek vacsorára.

4. Igyál-egyél, pajtás, ez ám az áldomás!
Ugysem hajtasz te már többé innen marhát.
Hajtottam eleget, harminchat tehenet,
Hajtottam eleget, harminchat tehenet.

AP 1059*a*. *Zics* (Somogy), Nyúl György (60). Kerényi, 1954. X.

XLIX. TÍPUS

(519–588.)

519. A felvételen csak az 1. vsz. A 2. vsz. szövege Vikár gyorsírásos kézirata szerint.
521. Az énekesek béresek.
522. Az énekes Iharosberényben (Somogy) született, 24 éves korában került ide. Az 1965-ös gyűjtéskor már elég nehezen emlékezett a dalra, többször is tévesztett, megakadt.
524. A felvételen csak a 1–2. vsz. A 3–5. vsz. szövege Vikár gyorsírásos kézirata szerint.
526. Szalai pásztor- és szolgagyerek volt. Harántfuvolán is eljátszotta. Hangszerét maga készítette. Király „pógár".
527. Az énekes kanász. Furulyán is eljátszotta. Állandóan készít különböző nagyságú és hangolású furulyákat.
528. A felvételen csak másfél vsz. A további szöveg helyszíni lejegyzés alapján.
529. Az énekes még apjától hallotta.
531. „Énekéltek erre még huszat is" – t.i. szöveget. Az énekes juhász volt, Kossuth-díjas faragóművész. Furulyán is eljátszotta.
532. A két felvétel félév különbséggel készült. AP 4875*d,e:* 1–4. és 6–8. vsz. AP 9123*b,c:* 1–5. vsz. Ez utóbbin az előadó az 5. vsz.-ot követően, valószínűleg a gyűjtő bíztatására, még próbálkozik két strófával, de ezeket nem tudja jól, akadozik, meg-megáll. Egyébként jó énekes, hangban, előadásmódban egyaránt.
533. Az 1951-es gyűjtés alkalmával négyszer énekelte el, mindig ingadozó tercekkel.
534. Az énekes kisbíró.
536. Minden sor utolsó ütemét megrövidíti.
540. Aki fütyülte, nem tudta a szövegét. A szöveget mástól írta le a gyűjtő.
542. Az énekes szavai a Lsz. 21887-en: „Ezt akkor énekelik, mikor viszik a menyasszont az új házhoz, és már benn vannak az udvaron." Manga megjegyzése az MF 3301*d*-hez: „Általánosan ismert. Amikor a menyasszony bemegy a vőlegény házába, először ezt énekli, majd a 3301*c*-t: Madár, madár, kismadár..."
543. Közölve: Rajeczky–Gönyey 20. sz.
545. Dohánycsomózáskor dalolják. „Kihányás" = a legrosszabb osztályú dohány. Kovács Géza a termelőszövetkezet elnöke. Közölve: Ág 34. sz.
546. A kvintet mélyen intonálja.

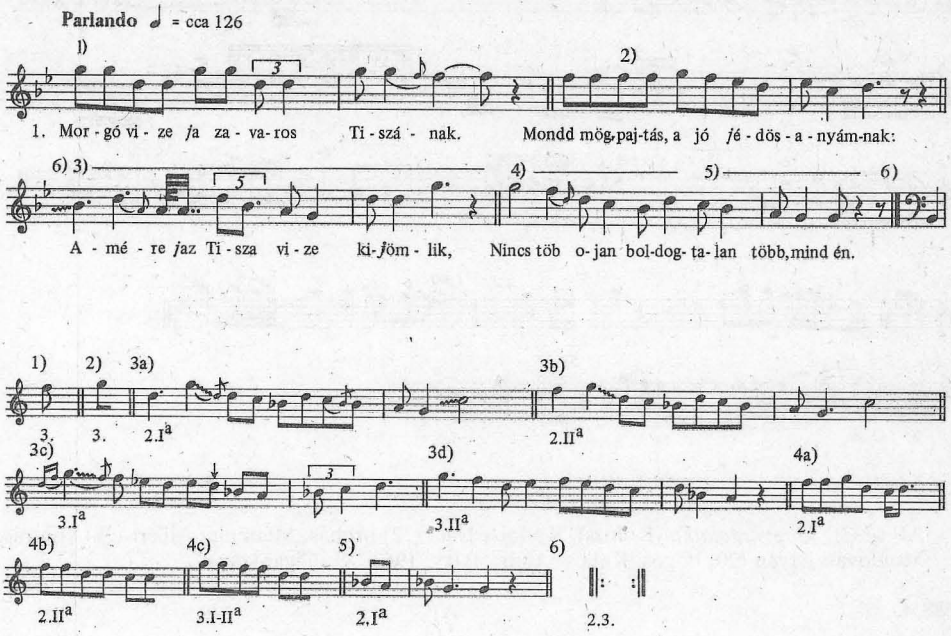
550. „Ezt a dalt eljegyzéskor énekeltük. A veres kendő az eljegyzés jele volt. Teletették dióval, és mentek a jánkérőbe, eljegyezték a menyasszonyt."
555. „Nagybátyámtúl [tanultam], még legénykoromba. Azóta mindig eszembe van." Búcsúra járt ide, akkor tanulta.
556. Kétszer énekli fonográfba.
563. Közölve: Vargyas 1960:6. sz.
565. Fölvéve a Kecskeméti Népzenei Találkozón.
571. Közölve: Burány 1977:28. sz.
577. „Cigánytánc" = Széki lassú (lassú mezőségi párostánc).
578. „Lassú".
581. Felvéve egy vsz., a többi helyszíni lejegyzés. Felvételkor az énekes megismételte a dallam második felét – tévedésből – már a 2. vsz. szövegével. „Régen, gyerekkoromban, Széken minden szót (= sort) kétszereztünk. Csak később jött szokásba, hogy elhagyták a kétszerezést, mindjárt új szót mondtak". Közölve: Lajtha 1954:90. sz.
582. A fölvétel Budapesten készült.
584. A 3. vsz. után és az utolsó sor előtt megakadnak.
586. Közölve: Almási 1969a.

588/1.

2. Esik esső, nagy sár van a kapuba,
Mind mëglátszik a lovamnak a nyoma.
Gyere, babám, të taposd el a nyomát,
Ugyizs veled mulatom el az árát.
Gyere, babám, të taposd el a nyomát,
Ugyizs veled mulattam el az árát!

AP 9106*a*. *Somogyszentpál* (Somogy), Hosszú Lázár (75) pásztor. Együd, 1973. III.

588/2.



2. Volt énnékem édösanyám, de már nincs,
Mer elvitte ja zavaros nagy árviz.
Kilenc hete, hogy én őtet halászom.
Nagy az árviz, sehol föl nem találom.

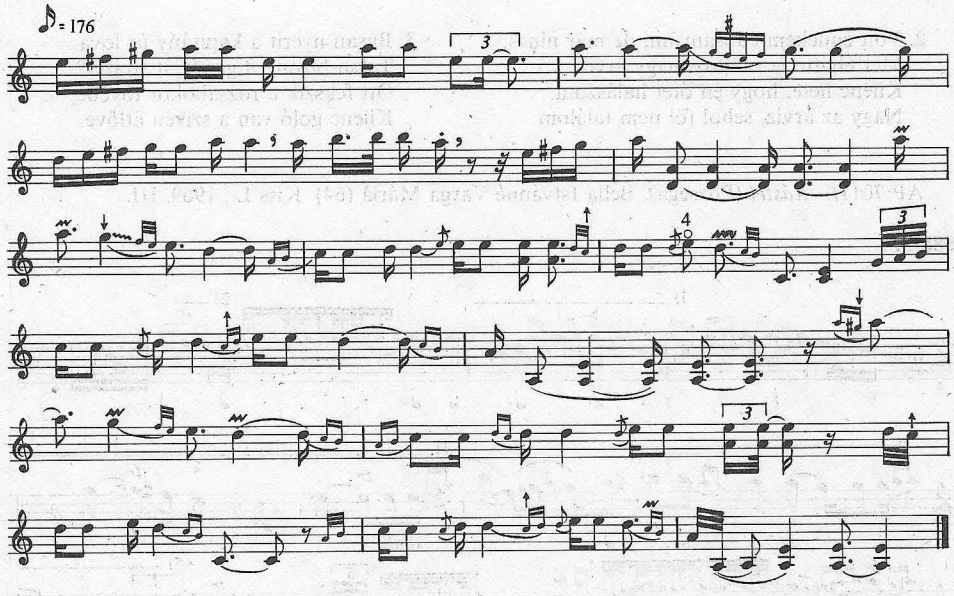
3. Búsan nyerit a kapitány úr lova.
Talán bizony a gazdáját siratja?
Ott fekszik a rózsabokor tövébe,
Kilenc goló van a szivén átlőve.

AP 7011*f.* *Kástél* (Pozsega), Bella Istvánné Varga Mária (64). Kiss L., 1969. III.

588/3.

AP 6233*f*. *Magyarpalatka* (Kolozs), Kodoba Náci (52) prímás, Mácsinga Albert (38) kontrás, Moldován István (20) bőgős. Kallós, Andrásfalvy, 1963. XI. Cigánytánc.

588/4. A)



AP 8245f_2. *Szék* (Szolnok-Doboka), Moldován (Ilka) György (42) prímás, Vinazileu Stanica brácsás, Moldován Miklós (17) bőgős. Kallós, 1970. „Lassú".

B)

AP 11904*a*. *Szék* (Szolnok-Doboka), Moldován (Ilka) György (51) prímás, Ádám István (Icsán Pityu) kontrás. Sipos M., 1978. VI. A felvétel Budapesten készült.

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588/5. 4,4,4,4. Lsz. 6370. *Szalafő* (Vas), Forján Kálmánné Vörös Netti (60). Vikár L., 1961. VII.
588/6. 3,8,3,7. Lsz. 6309. *Szepetnek-Gyótamajor* (Zala), Szőllősi István (63). Seemayer, 1932. VII.
588/7. 3, 9,6,3. Lsz. 6310, AP 5315*f*. *Szepetnek-Gyótamajor* (Zala), Dömők Márton (31, ill. 64). 51,10
Seemayer, 1932. VII., Olsvai, 1965. IV.
588/8. 3,11,7,8. Lsz. 6307. *Kiscsehi* (Zala), Süle István (75). Seemayer, 1934. VIII.

588/9. 3,12,8,3. Lsz. 6304. *Kiskomárom* (Zala), Juhász Gyula (68) juhász. Péczely, 1926. Közölve: 3,9
Péczely 1941:74. sz.
588/10. 3,12,8,5. AP 1271*a*. *Kiskomárom* (Zala), Tibol Pál (45). Péczely, 1955. VIII.
588/11. 3,3,10,5. Lsz. 6305. *Murakeresztúr* (Zala), Biró István (63). Seemayer, 1932. VI.
588/12. 6,14,12,10. *Nova* (Zala), Harkány Lajosné (44). Vajda, 1953. XI.
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588/14. 10,24,21,20. Lsz. 5432. *Iharosberény-Istvánmajor* (Somogy), Biró János (42). Seemayer, 1932. VII. Az énekes apjától tanulta gyerekként.
588/15. 3,25,22,21. Lsz. 6314. *Istvándi* (Somogy), Vajda János (73). Lantos, 1934. X.
588/16. 6,27,25,24. Lsz. 6339. *Karád* (Somogy), Posza Imre (64) kocsmáros. Dávid, 1934. VI. 12,13
588/17. 11,26,23,22. Lsz. 6341. *Karád* (Somogy), Markaf János (53). Dávid, 1934. X.
588/18. 24,49,49,49. MF 4481*d*. *Nagykorpád* (Somogy), Kultsár József (66). Farkas F., 1934. Valószínűleg tévesztés: a 2. sorral kezdte, a 3.-at variálva megismételte.
588/19. 6,30,28,21. AP 4452*d*. *Őrtilos* (Somogy). Közölve: MNT VII. 23. típus 190. sz. a 3–4. sora alapján, amely más dallamból van átvéve.
588/20. 6,31,29,27. Lsz. 6344. *Som* (Somogy), Kiss Gyula (66). Paulovics, 1956. VI.
588/21. 7,32,30,28. Lsz. 5430. *Somodor* (Somogy), Patakfalvi István (43) hegedűs-trombitás, Tóth József (53) klarinétos. Farkas I., Olsvai, 1953. X. Az énekesek a két év előtt feloszlott parasztbandában játszottak, amely rezes-vonós volt egyszerre. (Az udvaron fúvóssal, a házban vonóval játszottak).
588/22. 23,48,41,48. AP 3168*f*, 3180*b*, 5116*a*. *Somogyaszaló-Antalmajor* (Somogy), Csirke István 52 40
(61) volt kanász. Olsvai, 1957. XII., 1964. VII. Az énekes szertelen toldásokkal-ismétlésekkel rögtönöz szöveget és dallamot, ezeket nem tüntettük fel az elemzéseken. Az 1964-es felvétel a Rádió stúdiójában készült.
588/23. 53, 4,4,4. Lsz. 21363. *Szalafő* (Vas), Zsoldos György (85). Vikár L., 1955. XI. 13
588/24. 16,39,38,37. Lsz. 21582. *Antunovác* (Pozsega), Bozsó Antalné Tóth Katalin (63). Kiss L., 1956. XI. Lejegyezve Budapesten.
588/25. 16,39,38,38. AP 7063*a*. *Haraszti* (Verőce), Balázs Dávid (67). Kiss L., 1969. II. Az énekes Bácskossuthfalvára (Bács-Bodrog) költözött.
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588/27. 18,40,40,39. Lsz. 11136. *Vásárosdombó* (Baranya), Szőllősi István (72). Kiss L., 1945. 19,41,41,40
588/28. 6,115,129,121. AP 5383*m*. *Szilvás* (Baranya), Kozma István (68). Olsvai, 1965. X. 116 122 123
588/29. 6,42, 2,41. Lsz. 6335. *Koppányszántó* (Tolna), Pintér Jánosné Turi Kata (86). Kiss L., 1945. 43,43,42 44,44
XI. Közölve: Rozmaring 22.
588/30. 20,2,45,43. AP 6216*f*. *Regöly* (Tolna), Mátics Józsefné Pék Erzsébet (68). Paulovics, 1968. V.
588/31. 22,45,46,45. Lsz. 21589. *Sárpilis* (Tolna), Balog Mihály (60) volt juhász. Martin, Olsvai, 1957. IV.
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588/33. 3,3,22,5. Lsz. 6302. *Badacsonytomaj-Badacsony* (Zala), Horváth Gyuláné Tombor Mária (32). Nyék, 1953. VIII.
588/34. 3,47,48,47. Lsz. 6303. *Kerta* (Veszprém), Domokos P. P., 1952. VIII.
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588/36. 6,52,52,52. Lsz. 15671. *Zsére* (Nyitra), Dallos Kelemenné Gál Éva (50). Szijjártó, 1954?
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588/44. 6,62,65,54. Lsz. 6319. *Romhány* (Nógrád), Neisz János (62). Sárosi, 1953. II.

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588/46. 29,63,67,67. Lsz. 6328. *Besenyőtelek* (Heves)–*Perbál* (Pest), Hidvégi János (25). Gábor J., 1954. XII.

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Erzsébet (76), Borsai I., 1976. XI., Nagy Z., 1979. III.

588/55. 32,70,76,75. AP 6075*p*. *Nagyréde* (Heves), Felföldi Imre (60). Paulovics, 1965. XI.

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87,128,120

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588/65. 6,82,24,86. Lsz. 6322. *Püspökhatvan* (Pest), Kiss Pál (52). Sárosi, 1953. IV.

588/66. 37,84,96,87. Lsz. 13484. *Tura* (Pest), Szikuráné Kocsi Örzse (67). Tóth J., 1956. VIII.

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114 119
1959. VIII.

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588/70. 6, 85, 24, 81. AP 9249*g*. *Bácsgyulafalva* (Bács-Bodrog), Stefán Tibor (58) tisztviselő. 117, 95,125
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Bodor A., 1973. I. Közölve: Burány 1977:196. sz.

588/71. 6,62,24,54. *Zenta* (Bács-Bodrog), Szuromi András (79). Burány, 1965. Közölve: Burány–95
Fábri–Tripolszky 1972:8.

588/72. 6,62,24,54. Lsz. 11971. *Felsőhegy* (Bács-Bodrog), Farkas Baráti Jánosné (42). Burány, 1952.

588/73. 6,86,95,89. *Zenta* (Bács-Bodrog), Károlyné Döme Klára (42). Burány, 1964. Közölve: Burány–Fábri–Tripolszky 1966:73.

588/74. 6,87,65,54. Lsz. 6321. *Zombor* (Bács-Bodrog), Farkas Tamásné Vág Maris (50). Kiss L., 1943. VI.

588/75. 6,74,24,90. AP 9252*b*. *Csóka* (Torontál), Banka János (45) juhász. Burány, 1965.

588/76. 6,88,98,91. M.Sz. 6044. = Lsz. 5481. *Csongrád* (Csongrád), Domka Illésné Luca Franciska (54). Péczely, 1953. V.

588/77. 6,62,24,81. AP 8104*h*. *Domaszék* (Csongrád), Szabó Piroska (63) B-basszus szárnykürtön. 54
Sárosi, 1967. VI.

588/78. 6,66,65,92. Lsz. 6351. *Hódmezővásárhely* (Csongrád), Arany Tóth Pál (58). Péczely, 1960.

588/79. 6,62,99,54. Lsz. 13331 = 6323, AP 8292*t*. *Hódmezővásárhely* (Csongrád), Rakonczay Ferenc (40). Péczely, 1934., 1951. V. Közölve: Péczely 1941:93. sz., Mathia 1942:96. sz.

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588/81. 6,62,103,54. AP 5983*b*. *Szentes* (Csongrád), Szenyéri Dániel (76) tekerőn. Sárosi, 1963. VI.

588/82. 6,62,24,54. MF 3850*a*. *Szentes* (Csongrád). Tekerőn. Dincsér.

588/83. 40,90,104,94. Lsz. 21592. *Gyulavári* (Békés), Lengyel Lajosné Nagy Zsuzsánna (53). Bartók 95
J., 1952. VIII.

588/84. 6,66,24,92. Lsz. 6354. *Nagyszalonta* (Bihar), Kenyeres Imréné. Kenyeres L., 1916.

588/85. 6,62,24,68. Lsz. 13935. *Kállósemjén* (Szabolcs), Lengyel Gáborné (64). Erdész, 1957. XII.

588/86. 6,91,106,96. Lsz. 21590. *Szamosszeg* (Szatmár), Toldi Ferenc (49). Sztareczky, 1961. II.

588/87. 6,92,107,97. *Bogdánd* (Szilágy), Szabó Bálint (66). Almási, 1970. X. Közölve: Almási 1979: 89. sz.

588/88. 6,93,108,98. *Kárásztelek* (Szilágy), Szabó József (76). Almási, 1976. III. Közölve: Almási 1979: 28. sz.

588/89. 6,47,109,60. *Magyarlapád* (Alsó-Fehér). Almási. Közölve: Szenik–Almási–Zsizsman 31. sz.

588/90. 6,47,112,60. Lsz. 6335. *Kide* (Kolozs), Török József (58). Járdányi, 1941.

588/91. 6,96,109,102. *Magyarszovát* (Kolozs), Tóbiás Sári (20). Jagamas, 1950. VI. Közölve: Jagamas–Faragó 240. sz.

588/92. 6,97,109,104. AP 6895*j*. *Mákófalva* (Kolozs)-*Karcag-Berekfürdő* (Szolnok), Szabó Jánosné Kocsis Ilona (40). Papp J., 1959. I.

588/93. 6,96,109,99. *Szék* (Szolnok-Doboka), Csorba János (48). Kallós, 1969. Közölve: Kallós 194. sz.

588/94. 6,47,109,60. Lsz. 6338. *Magyaró* (Maros-Torda)-*Telki* (Pest). Fodor Józsefné Kocsis Katalin (33). Paulovics, 1955. IV.

588/95. 6, 47,115, 60. Lsz. 17613. *Nyárádselye* (Maros-Torda), Kalányos Gábor (58) prímás 100 107
hegedűn. Végvári, 1962. VIII. A „jártatós"(= lassú csárdás) dallama.

588/96. 6,101,109,60. AP 1101*e*. *Lőrincréve* (Alsó-Fehér)-*Pécel* (Pest), Karsai Zsigmond (35). Kiss L., 1955. I. Ropogós csárdás.

588/97. 6,101,109,60. AP 8223*h*. *Lőrincréve* (Alsó-Fehér), közös ének. Falvay, Karsai Zs., 1966. XI. 116

588/98. 6,97,109,105. Lsz. 20490. *Kászonújfalu* (Csík), Csoboth Illés (59). Végvári, 1973. I.

588/99. 6,47,132,102. AP 11848*c*. *Andrásfalva* (Bukovina)-*Izmény* (Tolna), László László (60). Olsvai, Együd, 1978. IX. Hegedülte Marcaliban, a déldunántúli hangszeres-találkozón.

588/100. 48,85,125,56. Lsz. 21591. *Külsőrekecsin* (Moldva), Csicsó Magda (63). Szenik I., 1953.

A típust lásd: Járdányi, 66.
Legkorábbi följegyzése: Bartalus kézirata II. 142.

XLIX/A

2. Kedves rózsám, látod azt a nagy hegyet?
Ha elmúlik, akkor leszek a tied.
Azt a hegyet a kötőmbe elhordom,
Csak ne hagyj el, édes-kedves galambom!

3. Jaj de nehéz magas hegyre feljutni!
De nehezebb két szeretőt tartani.
Az egyiket igazán kell szeretni,
A másikat jaj de nehéz feledni!

4. Kis kertemben egy almafa csírázik.
Minden éjjel tizenhatszor virágzik.
Terem rajta piros alma, savanyú.
Értted vagyok, kedves rózsám, szomorú.

Rimaszombat (Gömör), Pul Gyula.
XLIX/B 1,1,1,1. N. Muz. Ms. Mus. 152. Kenesei IX. 201. sz. *Lébény* (Moson). Kenesei 1912.
XLIX/C 2,2.2,2. N. Muz. Ms. Mus. 152. Kenesei VIII. 205. sz. *Kapuvár-Iharosmajor* (Sopron), Kenesei 1911.
XLIX/D 6,103,118,60. N. Muz. Ms. Mus. 152. Kenesei XIII. 160. sz. *Törökszentmiklós-Pusztakengyel* (Szolnok). Kenesei, 1916.

XLIX/E

Magyar Lajos: Parasztnóta. Rózsavölgyi, „101" 2. folyam, 84. Kb. 1899.
Idegen nyelvű párhuzamai:

XLIX/F

(Még egy versszak.)
AP 7774*i*. *Mátraszentimre* (Heves), 4 asszony, egy férfi (20–42). Borsai I., 1962. II. Lásd még ugyanonnan 34,108,122,107. AP 2728*j*; 6,57,121,114. AP 3925*k*; 6,15,121,110. AP 4341*b*; 6,15,20,110. AP 5819*a*; 6,15,121,110. AP 5819*b*; 6,107,121,113. AP 7803*a*; 6,107,121,112. AP 7803*b*; 6,106,121, 60. AP 7902*i*; 30,58,69,102. AP 7949*j*-t azonos szöveggel. A szomszéd Mátra-
111
szentistvánon is énekelik.

XLIX/G

(További három versszak.)
Žganec 501. sz.

L. TÍPUS

(589–593.)

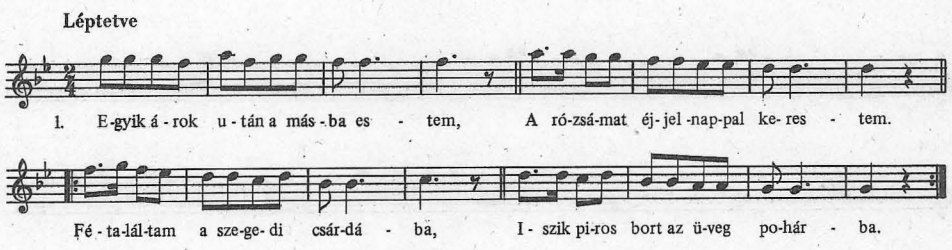
589. Lajtha megjegyzése: többször énekelte quasi giusto mint rubato.
593. „Kikarult" = kigurult. Közölve: Tary, 115. 1.

L/I–IV.

593/1. 5,5,5,5. AP 1618*d. Hugyag* (Nógrád), Buhorec Mihály (41). Olsvai, 1956. X. Hamis éneklés.

A típust lásd: Járdányi, 77.
Legkorábbi följegyzése:

L/A



2. Fétaláltam a szegedi csárdába.
Iszik piros bort az üvegpohárba.
Teli kancsó a kezébe, köszöni,
S gyenge karja derekomot öleli.

Bartalus VI. 106.

LI. TÍPUS

(594–664.)

597. Szentandrás: a sorozás ideje.

602. Az énekes vincellércsaládból származik. Fiatalkorában volt napszámos, révész, matróz, a két háború közt vincellér, végül – 1945 után – juttatott földön szőlősgazda.

604. Kétszer éneklik, mindkétszer szövegeltéréssel. „Erre úgy ugráltunk, ugrósat, régi táncot." „Ropogósat".

605. Kétszer játsszák el. Ének csak az I[a] III–IV. sorban. A zenekar összeállítása: hegedű, klarinét, tangóharmonika és egy ütős, aki két cintányéron, nagy és kis dobon játszik. A variánsokat általában a hegedű és a harmonika hangján hallani ki a felvételről.

606. Magnóra-énekléskor először AA^5BA formában énekelte. A gyűjtő ezután előénekelte, s ő utána szintén az ereszkedő formában. Felvétel előtt magától is az általános, ereszkedő formában adta elő. Más dallamoknál is megtette, hogy a közepétől kezdi a dalt és úgy alkot belőle teljes formát.

607. Kétszer énekli.

609. Az énekes juhász, béres, kanász és gulyás volt Délnyugat-Baranyában. Apja is juhász volt. Fiatal korában parasztbandában hegedült. Amíg meg nem bénult a jobb karja, sokféle hangszeren játszott. A két korábbi gyűjtés egy támlapra sűrítve.

614. Magnetofonba háromszor énekelte (a gyűjtő kérésére). Az első változatot később maga is rossznak találta.

618. Közölve: Kodály–Vargyas 1969:22. l.

624. „Kislány korunkban énekeltük, ha csepergett az eső vagy a dara".

627. „Kicsapós", friss csárdás. Tánc közben készült felvétel. Ft. 929.

628. A felvétel Budapesten készült.

630. Az énekes kétlaki munkáscsaládból származik. Sokat énekelt együtt olyan rokonokkal, akik az agrárproletár családból kizárólag a pásztorkodás felé tájékozódtak, míg a többi rokon a gyárban és a bányában keresett megélhetést. A Boza család 1343-tól adózó a községben, 1661-ben nemességet kap I. Lipóttól.

631. Az énekes agrárproletár családból származó nyug. gyárimunkás.

636. A gyűjtő kérdésére, hogy táncoltak-e rá: „Biztosan nem úgy danoltunk, hogy álltunk rá egy helybe."

638. Csárdást táncoltak rá.

642. Az énekes az utolsó sorban tévesztett, megakadt.

651. A 2. vsz. nincs rajta a felvételen. Valószínűleg helyszíni följegyzés a támlapon.

654. Közölve: Lajtha 1954b: 42. sz.

655. Felvéve csak az első vsz. A 2–3. vsz. Vikár gyorsírásos jegyzetei alapján.

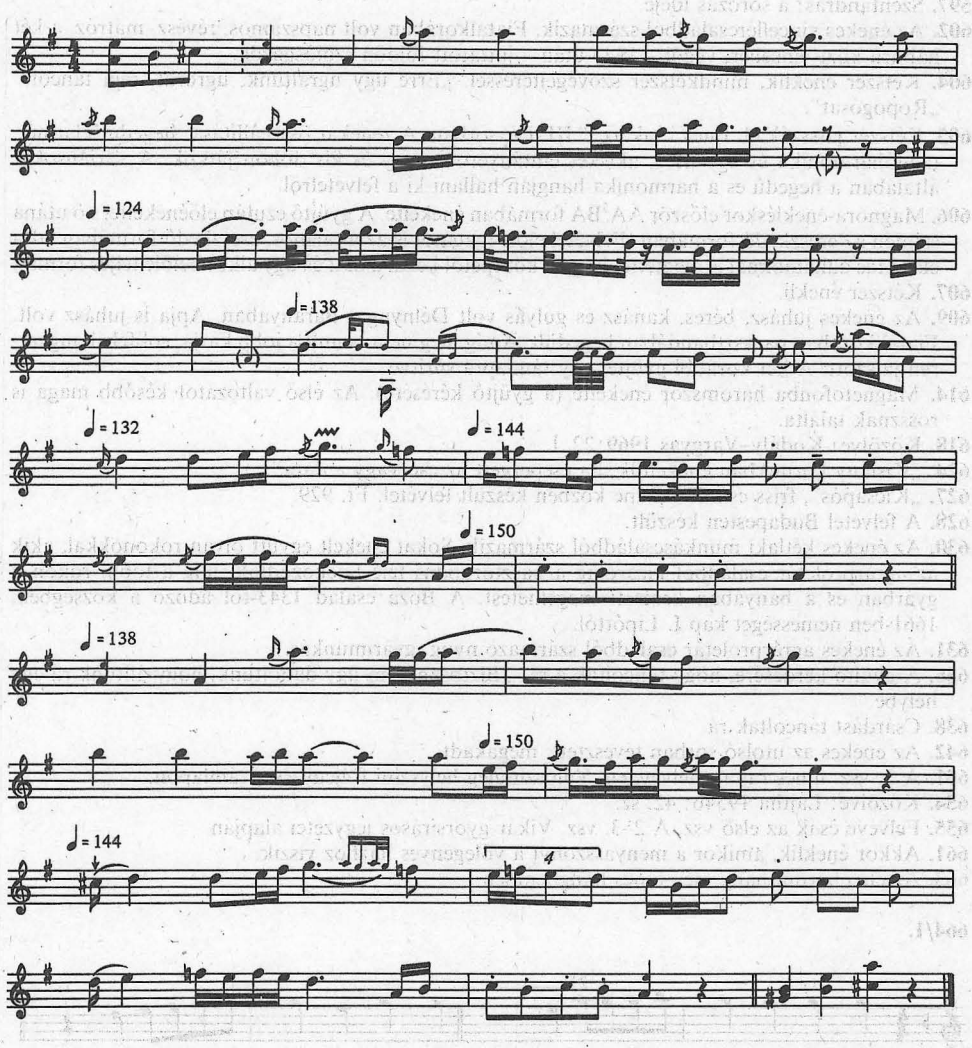
661. Akkor éneklik, amikor a menyasszonyt a vőlegényes házhoz viszik.

663. Az első három hang még nincs hangnemben.

664/1.

Lsz. 9585. *Tura* (Pest), Szilágyi János. Bartók, 1906. VII.
Bartók megjegyzése: „Szövege hiányzik."

664/2.



AP 11916*g*. *Szék* (Szolnok-Doboka), Moldován (Ilka) György (51) prímás. Sipos M., 1978. VI. A felvétel Budapesten történt. Lásd még AP 9478c_4 (kísérettel), 9479c_3 (kísérettel), 11867a_5, 11920b_{10}, 11921d_4-et.

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51 1 1 1
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119 1 1
36. 37. 38. 39.
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19. 20. 21.
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22. 23. 24. 25.
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26. 27. 28.
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664/3. 1,1,1,1,. Lsz. 9561. *Kisfalud* (Sopron)-*Budaörs* (Pest), Kreták Andrásné Gacs Katalin (64). Gábor J., 1955. VI.

664/4. 1,1,2,1. Lsz. 19957. *Csipkerek* (Vas), Böröcz István (59). Békefi, 1971.

664/5. 5,1,1,1. Lsz. 19956. *Kisrákos* (Vas), Dezse Pálné Závec Mária (77). Békefi, 1973.

664/6. 1,1,1,1. AP 9386*f*. *Körmend* (Vas), Sárközi Elek (74) prímás hegedűn. Antal, Halmos I., Horváth, Pesovár E., 1975. V.

664/7. 6,4,6,2. AP 10364*h*. *Pankasz* (Vas), Czene József (48) prímás hegedűn, Czene Lajos (37) 1,2
cimbalmon. Pesovár E., 1972.

664/8. 7,5,2,2. Lsz. 9549. *Szalafő* (Vas), Forján Kálmánné Vörös Netti (60). Vikár L., 1961. VII.

664/9. 8,1,1,1. AP 7816*g*. *Szombathely* (Vas), Csejtei István (52) prímás. Utána attacca hegedüli. Pesovár E., Petró, 1975. IV. A prímás Körmendről költözött a városba.

664/10. 9,6,1,1. AP 7799*d*. *Torony* (Vas), Somlai János (68). Pesovár E., 1960. Cimbalmon „andalgóba és gyorsba". A felvétel kisszekunddal mélyebben szól.

664/11. 10,6,1,2. AP 9386*k*. *Vasvár* (Vas), Kánya László (52) cimbalmon. Antal, Halmos I., Horváth, Pesovár E., 1975. V. A játékos Pankaszon született.

664/12. 6,1,1,1. Lsz. 20601. *Alsódörgicse* (Zala), Kósa Dániel (71). Nyék, 1978. VIII.

664/13. 78,1,7,1. Lsz. 9551. *Csörnyeföld* (Zala), férfi (cca 40). Harmonikán. Olsvai, 1960. X. A férfi lakodalomban játszotta menyasszonytánc közben, gyorsba.

664/14. 12,2,8,1. Lsz. 9552. *Gutorfölde* (Zala), Fercsák Károlyné Kása Regina (70). Borvendég E., 1958. VII.

664/15. 8,1,9,1. AP 6394*b*. *Gutorfölde* (Zala), Mátay Gyula (62). Paksa K., 1967. VII.

664/16. 2,1,9,1. AP 6394*l*. *Gutorfölde* (Zala), Szigeti Istvánné Mátay Teréz (65). Paksa K., 1967. VIII.

664/17. 1,1,9,1. AP 6394*r*. *Gutorfölde* (Zala), Ujvári Jánosné Pálfy Anna (69). Paksa K., 1967. VII.

664/18. 1,1,9,1. AP 7598*m*. *Gutorfölde* (Zala), Varga Ferenc (64). Paksa K., 1967. VIII.

664/19. 6,5,10,3. AP 7604*b*. *Hagyárosbörönd* (Zala), Salamon Józsefné Cser Julianna (66). Paksa K., 1968. VIII.

664/20. 3,1,1,1. AP 1722*e*. *Gyűrűs* (Zala), Beleki Irén (12). Kertész, 1959. III.

664/21. 13,1,9,1. AP 1313*h*. *Hahót* (Zala), Szöllősi Bálintné Szabó Viktória (58). Gábor J., 1955. VII.

664/22. 4,7,7,1. Lsz. 9553. *Kerkateskánd* (Zala), Gönc Józsefné Gocán Mária (84). Andor I., 1954. VI.

664/23. 3,1,11,1. AP 3870*a*. *Kékkút* (Zala), Kovács István (61). Gábor J., 1961. IV.

664/24. 4,1,2,1. AP 10970*b*. *Kisdörgicse* (Zala), özv. Buda Károlyné Poór Eszti (77). Nyék, 1978. VIII.

664/25. 2,1,1,1. AP 8453*n*. *Kővágóörs* (Zala), Domján Imréné Vizely Magdolna (63). Bereczky, 1968. XI.

664/26. 3,5,6,3. Lsz. 9554. *Nemessándorháza* (Zala), Burka Józsefné Bódis Mária (55). Sztareczky, 1956. IX.

664/27. 15,5,6,3. Lsz. 9555. *Nemessándorháza* (Zala), Györffy Gyuláné Rózsa Mária (63). Sztareczky, 1956. IX.

664/28. 4,1,10,1. Lsz. 9558. *Nova* (Zala), Babos Istvánné Markó Irén (74). Vajda, 1963. VI.
16 12
Pálfiszegről jött férjhez Novára. Asztalos felesége.

664/29. 1,1,13,1. Lsz. 9556. *Nova* (Zala), özv. Csöre Istvánné (48). Vajda, 1951. X.

664/30. 1,1,9,1. Lsz. 9557. *Nova* (Zala), Istiván Károlyné (65). Vajda, 1963. VII. Kisszigeten, szülőfalujában tanulta.

664/31. 10,1,9,1. Lsz. 9559. *Orosztony* (Zala), Gáspár Vincéné Horváth Mária „Kindli" (59). Olsvai, 1958. VIII.

664/32. 17,1,14,3. AP 6384*g*. *Ozmánbük* (Zala), Paksa Kálmánné Benedek Anna (74). Paksa K., 1967. IV.

664/33. 18,1,2,1. Lsz. 9560.*Teskánd* (Zala), Vas Gergelyné Csejtei Matild (33). Olsvai, 1945. II. Az énekes Bödén (Zala) született, kb. 7 éve jött ide férjhez.

664/34. 3,1,1,1. *Alap* (Fejér), Ulicza János (cca 60). Pesovár F., 1960 előtt. Közölve: Pesovár F. 20. sz. Csárdás.

664/35. 1,1,15,4. Lsz. 9550. *Bagola* (Somogy), Jakab István (80). Mathia, 1958. VI.

664/36. 4,1, 4,1. AP 3937*c*. *Bálványos* (Somogy), Csizmadia István (80). Sárosi, 1961. VI.
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664/37. 79,1,9,1. AP 4455*b*. *Belezna* (Somogy), özv. Bogáti Mihályné Kovács Mária (58). Olsvai, 1962. X. A falu elmagyarosodott horvát, az öregek közt van még horvátul tudó.

664/38. 15,1,17,1. Lsz. 9531. *Berzence* (Somogy), ifj. Banics János (46), Sánta Vendelné Csalfa Mari (57), Jankovics Imréné (62). Vargyas, 1953. Közölve: Morvay-Pesovár 178.

664/39. 5,1,7,1. Lsz. 9532. *Büssü* (Somogy), Pápai Károly (70). Kiss L., 1946.

664/40. 5,6,9,2. Lsz. 9533. *Csákány* (Somogy), Kláris Jánosné Szalai Teréz (52). Borvendég E., 1962.

664/41. 15,1,18,2. Lsz. 7462. *Csurgó* (Somogy), Kelec József (58) kanász. Vargyas, 1953. XII.
1
Somogyszentmiklóson született. Citerán játszotta és énekelte. „Gyors csárdás". Az első két ütemet tetszés szerint ismételgetik.

664/42. 19,1,19,5. AP 3146*f*. *Csurgó* (Somogy), Borbély Teréz (44). Olsvai, 1957. XI.

664/43. 2,1,1,1. Lsz. 21517. *Csurgó* (Somogy), Lengyel János (70) cigány cimbalmos. Olsvai, 1957. XI.

664/44. 6,1,2,2. AP 12091*f*. *Görgeteg* (Somogy), cigányzenekar. Rádió-felvétel átjátszása, 1979. III.
6

664/45. 1,1,1,1. Lsz. 21496. *Hedrehely* (Somogy), népi együttes. Olsvai, 1963. IV.

664/46. 20,1,20,1. Lsz. 9535. *Igal* (Somogy), Szabó Pál (82) csizmadia. Olsvai, 1952. VIII.

664/47. 1,1,2,2. AP 4959*j*. *Kadarkút* (Somogy), Orbán István (52) kanász. Olsvai, 1964. XI. Citerán, majd „bédón" (= fakéreg a szájba illesztve).

664/48. 21,1,13,5. Lsz. 9536. *Karád* (Somogy), Hollósi Mihályné Sikentánc Teréz (55). Dávid, 1934. VI. 8

664/49. 15,1,21,1. Lsz. 7470. *Kálmáncsa* (Somogy), Fichter Gyuláné (50), Zákányi Naca (56), Papp Jánosné (60). Végvári, 1954. VIII. Gyors csárdás.

664/50. 4,1,1,1. Lsz. 9539. *Kisbárapáti* (Somogy), Imre József (38). Sztareczky, 1960. XI.

664/51. 4,1,1,1. Lsz. 9538. *Kisbárapáti* (Somogy), Enyedi Józsefné Karai Mária (58). Sztareczky, 1960. XI.

664/52. 22,1,5,1. AP 6418*b*. *Mesztegnyő* (Somogy), nő. Kövesdi Tiborné, 1967.

664/53. 10,1,22,1. AP 3764*f*, Lsz. 9540. *Nagyberki* (Somogy), Király „Vendel" Mihály (85) volt parasztzenekari tag. Olsvai, 1960. XII., 1953. I. Dúdolva, korábban fütyülve. Az első két ütemet („Túlsó sor") „lehet tízszer is csinyálni az elejit, ahányszor akargya az ember." 15–68 évesen cimbalmos volt a helybeli parasztzenekarban, ezért nem tudja sok dal szövegét. Friss csárdás.

664/54. 4,1,9,3. Lsz. 9541. *Nagyberki* (Somogy), Jakab Vendelné Maza Anna (72). Olsvai, 1953. VII.

664/55. 5,1,5,1. Lsz. 9542. *Nagyberki* (Somogy), Varga Pálné Dobos Erzsébet (40). Olsvai, 1953. I.

664/56. 4,1,9,1. AP 10940*i*. *Nemespátró* (Somogy), Dömötörfy Józsefné Sebők Erzsébet (68). Olsvai, 1974. IV.

664/57. 10,1,7,1. AP 4322*b*. *Nemespátró* (Somogy), Szakáll Jánosné „Miklós" Győrffy Erzsébet „Geci" (60). Olsvai, 1961. XII.

664/58. 4,6,7,5. AP 4548*b*. *Őrtilos-Szentmihályhegy* (Somogy), Baski Györgyné Musztács Éva (62). 9
Eperjessy, 1961. III.

664/59. 4,1,99,1. AP 4746*a*. *Őrtilos-Asszonyvár* (Somogy), Molnár József (50). Eperjessy, 1962. XI. Citerán.

664/60. 26,10,26,9. AP 11710*f*. *Somogysimonyi* (Somogy), valaki citerán. Farkas Z., 1977. VI.

664/61. 15, 1,2,1. Lsz. 9543. *Szőllősgyörök* (Somogy), Puskás Józsefné Szárnyasi Cecília (68). 12
Gábor J., 1956. III.

664/62. 21,1,5,1. Lsz. 9544. *Teleki* (Somogy), Parrag János (71). Nyék, 1956. I.

664/63. 4,1,1,1. Lsz. 9545. *Teleki* (Somogy), Lipót Józsefné László Lidi (57). Olsvai, 1957. VIII. Gyors csárdás.

664/64. 28,1,29,1. AP 2544*a*. *Vizvár* (Somogy), Csikvár Istvánné Sas Julianna (66), Sas Istvánné Tóka Katalin (64). Olsvai, 1954. X.

664/65. 6,1,31,1. Lsz. 9527. *Csányoszró* (Baranya), Fintics Jánosné Varga Rebeka (70). Olsvai, 1956. III.

664/66. 4,1,32,1. Lsz. 9528. *Kákics* (Baranya), Potánc Jánosné Csipán Julianna (74). Olsvai, 1952. VIII.

664/67. 7,11,33,12. Lsz. 9529. *Kemse* (Baranya), Czúni Sámuel (80). Kerényi, 1935.

664/68. 31,14,35,1. AP 8802*o*. *Magyaregregy* (Baranya), Kovács Jánosné Deák Anna (51). Paksa K., 1974. VIII.

664/69. ?,1,1,1. AP 8801*e*. *Magyaregregy* (Baranya), Kovács Sándorné Domján Gizella (61). Paksa K., 1974. VIII. Az első sort következetesen két hanggal (ill. eggyel) fölcsúszva énekli.

664/70. 29,5,33,2. Lsz. 9530. *Sellye* (Baranya), Németh Józsefné Varga Rozália (50). Borvendég E., 1961. VII.

664/71. 7,1,36,1. AP 6951*g*. *Sepse* (Baranya), Csumak Ferenc (72). Kiss L., 1968.

664/72. 32,1,20,1. AP 1863*i*. *Vajszló* (Baranya), Bana Lajos (75). Gábor J., 1957. VI.

664/73. 19,1,22,1. AP 10327*c*. *Váralja* (Tolna), Sárközi András (47) prímás, Rupa Ferenc (40) nagybőgős, Boros János (45) bendzsós. Martin, Pesovár F., Andrásfalvy, 1975. XI.

664/74. 4,15,37,1. AP 5476*c*. *Báta* (Tolna), Kisbalog Péter (58) tamburaprímás és 3 tagú bandája. Martin, 1955. X. Verbunk és friss csárdás.

664/75. 4,1,38,1. Lsz. 9519. *Decs* (Tolna), özv. Adorján Mihályné Korsós Erzsébet (80). Olsvai, 1952. VII.

664/76. 11, 5,22, 1. Lsz. 9520. *Decs* (Tolna), Békás Jánosné Meggyesi Mária (55). Olsvai, 1950. IX., 16 13
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1957. IV.

664/77. 4,1,22,1. Lsz. 9521. *Decs* (Tolna), özv. Dani Jánosné Könczöl Rákhel (75), özv. Dani Andrásné Ifjú Éva (71). Farkas I., 1955. XI.
664/78. 10,6,41,1. Lsz. 9524. *Lápafő* (Tolna), Balog József „Nótás" (71). Olsvai, 1952. VIII.
664/79. 10,5,33,3. *Lápafő* (Tolna), Györke István (74). Olsvai, 1951. I.
664/80. 4,1,42,1. AP 2055*j*. *Madocsa* (Tolna), Bán Andrásné Földesi Lídia (58). Kiss L., 1957. XI.
664/81. 80,1,100 + 101,1. AP 2055*k*. *Madocsa* (Tolna), Bán Ferenc (31). Kiss L., 1957. XI. Modoros, magyarnótás előadás, rendkívüli forma.
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664/171. 73,7,22,5. *Gyimesközéplok* (Csík), Tankó Andrásné Jánó Gizella (43). Jagamas, 1955. II. Közölve: Jagamas-Faragó 228. sz. További 4 változatot sorol fel a kolozsvári Folklór Intézet Archívumából: 2-t Gyimesből, 1–1-et Kászonból és Korondról.

664/172. 71,1,22,1. AP 10049*c*. *Szépvíz-Kostelek* (Csík), Vrecsán Gergely (59) hegedűn, Vrecsán István (55) ütőgardonon. Kallós, 1970. IV.

Nem használható: AP 5973*a*. Gelsesziget (Zala), romlott; Lsz. 9534. Nagycsepely (Somogy) csak 1. sora van följegyezve; AP 7261*h*. Hetény (Komárom), nagyon hamis; AP 3566*h*. Csitár (Nógrád), 1. sora teljesen hangnemen kívüli; AP 6078*j*. Poroszló (Heves), hamis; AP 8191*a*. Jászdózsa (Szolnok), töredékeket össze-vissza énekel; AP 7738*m*. Zombor (Bács-Bodrog), a gyűjtő értelmiségi édesanyjától.

A típust lásd: Járdányi, 62.

Legkorábbi följegyzése:

LI/A

Petkes János: Nyitrai csárdás, 1854.

További régi följegyzések:

LI/B

2. Túsó soron esik az eső.
Ne meny árrá, régi szerető!
Mer sáros lesz a piros csizmád,
Megver érte az éldes anyád.

Bartalus kézirata I. 57. *Pétervására* (Heves), „A nép után".

LI/C

2. Cserep alatt van a mi házunk.
Nincsen nekünk eladó lányunk.
Esztendőre lesz az eladó,
Akkor lesz a legényhez való.

3. Esik a hó, belep engemet.
Barna legény szeret engemet.
Köszönöm a szivességedet,
Hogy eddig szerettél engemet.

4. Tulsó soron esik az eső.
Ne menj arra barna szeretőm!
Sáros lesz a pici kis csizmád,
Megver értte az éldes anyád.

5. Mé nem termettem én buzának,
Aratásban hogy levágnának!
Mért nem lettem feehő az égen!
Sirnom akkó nem vóna szégyen.

6. Nem vagyok én oka semminek.
Éldes anyám oka mindennek.
Ő tanított engem a roszra,
A hajnali éldes csokokra.

7. Járnék hozzád, de én szégyenlek,
Mert te engem csak kinevetel.
Addig nevess, mig hozzád járok.
Ha nem járok, majd másba bizól.

Bartalus kézirata I. 82. *Dédes* (Borsod), „Egy paraszt leány után".

LI/D

2. Esik a hó, belep engemet.
Barna legény szeret engemet.
Köszönöm a szivességedet,
Hogy eddig szerettél engemet.

Bartalus I. 40. sz. 1873.

LI/E

Nagy Zoltán: Magyar táncdallamok

LI/F

Kis lantos IV. 4. 1875. „Rosszul jár az óra".

LI/G

2. Tulsó soron esik az eső.
Ne menj arra, kedves szeretőm!
Mert sáros lesz a piros csizmád.
Megver érte az édes anyád.

3. Tulsó soron van a mi házunk.
Nincsen nekünk eladó lányunk.
Esztendőre lesz az eladó.
Akkor lesz az legényhez való.

Ugyanennek tréfás változata:

3a. Tulsó soron van a pék háza.
Van neki egy eladó lánya.
Ötven éve, hogy már eladó.
Vedd el, pajtás, ez neked való!

4. Esik a hó, belep engemet.
Barna legény szeret engemet.
Köszönöm a szivességedet,
Hogy eddig szerettél engemet.

4a. Esik a hó, engem belepett.
Engem a szeretőm megvetett.
Köszönöm a szivességedet,
Hogy eddig szerettél engemet.

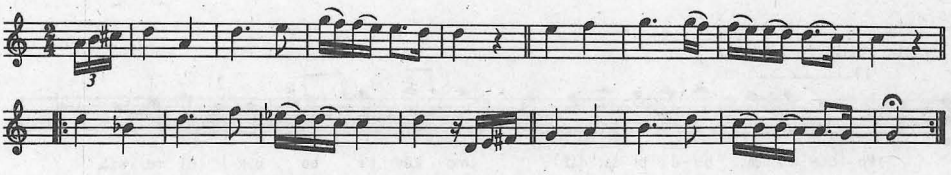
5. Csak éjjel huhukol a bagoly,
Mert nem lehet annak mindenkor.
Éjszaka virrad a legénynek,
Ahol ágyat vetnek szegénynek.

Limbay 258 sz. 1880.

LI/H

Háromszéki leányok. 1874. Nemzeti Színház kottás kézir. Énekszólam No 29.

LI/I

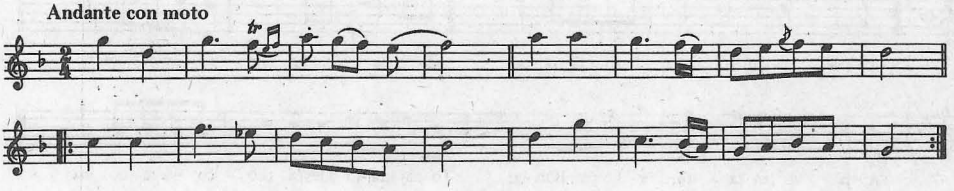


Garibaldi-induló és nótája. R§C 671. (Rózsavölgyi kiadó lemezszáma).

LI/J

Somogyi Marci: 4 Lassú és 1 Friss.

LI/K



Zimay: Charakterskizzen... „Merengés"

LI/L

Szunyoghné 161 sz.
Idegen nyelvű párhuzamai:

LI/M

Bartók 1959–1970. 1:359.

LI/N

Slovenské l'udové piesne IV. 140.

LI/O

Slovenské Spevy I. 25. Slovenské Spevy D_1 427.

LI/P

Slovenské Spevy D_1 338.

LI/R

Slovenské Spevy D_1 644.

LII. TÍPUS

(665–684.)

665. A fölvétel Budapesten készült.
666. Kísérte kontrával ifj. Csoóri Sándor, bőgőn felesége, Moldován Ilka Györgyné. A fölvétel Budapesten készült. Lásd még AP 11916*j*-t. 4,2,3,3.
3,3,4,4.
5,4,5,5.
6
667. Felvéve az 1. vsz. (kétszer) és a 2., a többi helyszíni lejegyzés. Az 1. vsz. 2. sorában először szöveget téveszt, újra kezdi.
668. Az 1. vsz. 1. sorát téveszti.
670. A végét elneveti, elrontja.
672. A 2. vsz. V–VI. sora nincs fölvéve: helyszíni lejegyzés.
673. Felvéve az 1–2. vsz. Közölve: Bartók–Kodály 146. sz. Más szöveggel: Bárdos 1945: 7. sz.
675. Az énekes 1927 óta él Budapesten.
676. Kétszer énekli el. Milóra = 1–2 év közti juh.
677. Közölve: Pt 61.
678. Felvéve az 1–2. vsz.
679. A közölt fonográf-felvétel mellett Gr 114/B*b* felvétele is van, 2 hang eltéréssel.
680. Az énekes 1946 óta lakik Budaörsön.
682. Sebes csárdás. Attacca következett más dallamok után.
684. A versszakok fokozatosan gyorsulnak. Az utolsó tempója már ♩= 136.

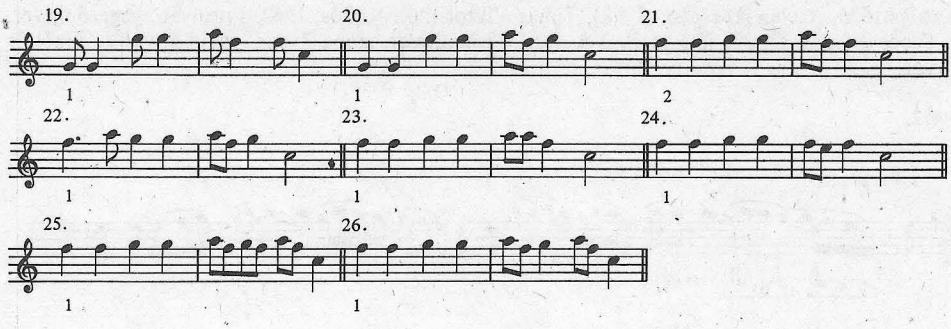
684/1.

AP 6167b_4. *Gyimesközéplok* (Csík), Timár Viktor (26). Kallós, 1962. Furulyán, gégezöngével. Sebes csárdás. Ötször játssza el, 2–4. vsz.-ot ismétléssel, utána 7. var., majd 5. vsz. és újból 7. var.

684/2.

AP 5196*c*. *Gyimesközéplok* (Csík), Antal Zoltán (26) és három cigányhegedűs, Zerkula Jánosné (40) gardonos. Kallós, Martin, Pesovár F., 1962. V.

LII/I–IV.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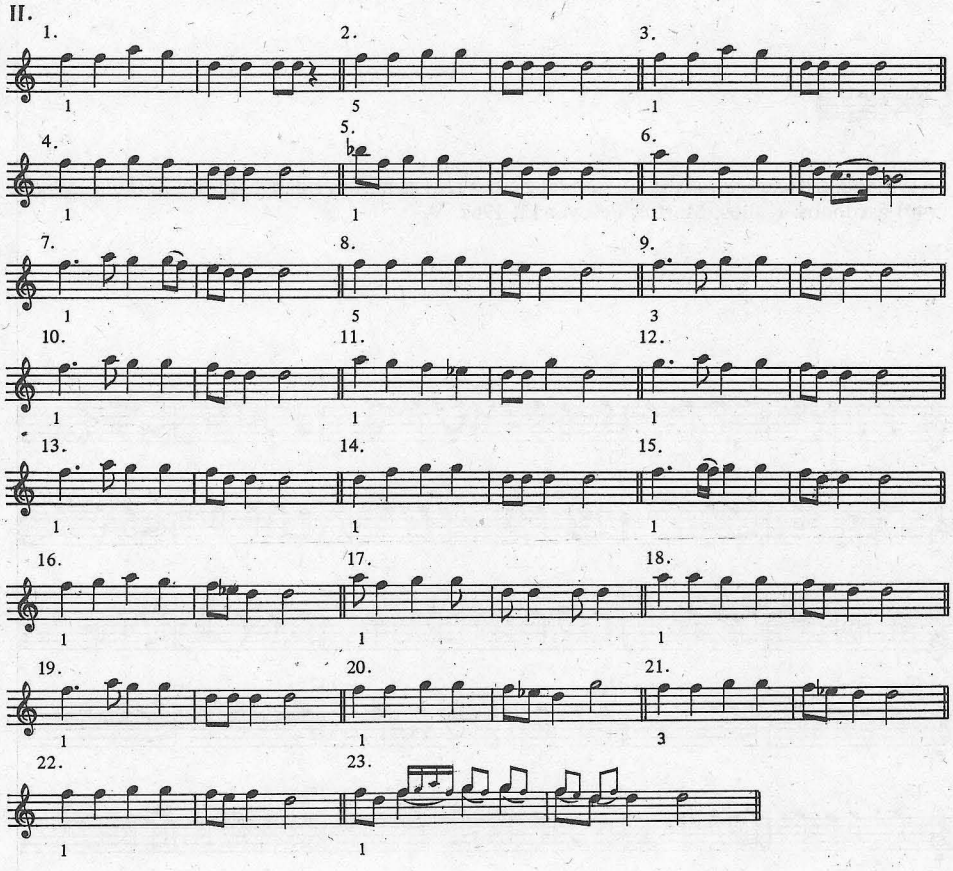
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1 1 2
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1 3 2
13. 14. 15.
1 6 2
16. 17. 18.
1 1 1
19. 20. 21.
1 1 1
22. 23.
1 1

IV.

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1 1 1
7. 8. 9.
1 1 1
10. 11. 12.
2 3 1
13. 14. 15.
2 4 4

684/3. 19,17,18,18. *Menyő* (Szilágy), Szabó József (74). Almási, 1954. XI. Közölve: Almási 1979: 19,19
39. sz.
684/4. 6,5,7,6. Lsz. 8856. *Válaszút* (Kolozs).
684/5. 8,7, 9,8. *Kibéd* (Maros–Torda). Seprődi, 1903. VIII. Közölve: Seprődi 99 sz. Sebes csárdás. 10,9
684/6. 1,1,1,1. *Magyarlapád* (Alsó-Fehér), Bartha István (65). Almási, 1957 előtt. Közölve: Szenik–Almási–Zsizsman 13. sz.
684/7. 20,8,11,11. *Korond* (Udvarhely), Balázs János (45), Fábián Anna (55). Gurka, 1955. VI. Közölve: Jagamas–Faragó 222. sz.
684/8. 10,2,2,2. *Lövéte* (Udvarhely), Szikszai Lajosné Márton Margit (36). Almási–Faragó, 1962. IX. Közölve: Almási 1969b.
684/9. 15,9,15,15. *Gyimesközéplok* (Csík), B. Molnár Imre (56). Jagamas, 1949. VIII. Közölve: Jagamas–Faragó 234. sz.
684/10. 9,21,0,0. *Trunk* (Moldva), 5 lány (16–24). Domokos P. P., 1929. XII. Közölve: Domokos 37. sz. Féldallam (1–2. sor).

Nem használható: Lsz. 8858. Cekeháza (Abaúj), felújított (revival) adat; AP 1478*e*. Ditró (Csík)-Budajenő (Pest): csak a 3–4. sorban lehet felismerni dallamunkat.
A típust lásd: Járdányi, 78.

LIII. TÍPUS

(685–752.)

685. Kétszer énekli.
688. Az előadó gulyás. Dudán és hosszúfurulyán is játszik. A fenti dallamot hosszúfurulyán is eljátszotta:

MF 3226*b*. Seemayer, 1935. X. (Lej. Bartók)

690. Az énekes 1957-től Eszteregnyén (Zala) lakik. Kondás.

693. Az énekes vak.

694. Az énekes juhász. Furulyázik. Olsvai megjegyzése: „Flótáját a Néprajzi Múzeum megvette. Azóta újat készített magának. Mindkettő hangolása h^1-re épülő dór hangsor kissé magasabb terccel. A hangszer kb. 40 cm hosszú, ezen játszott Olsvainak és Bárdos Domokosnak 1948 augusztusában. Valamennyi dallamát a IV. fok hangnemében játssza, akár kis szeptimes, akár nagyszeptimes. Az énekelt változatban ... kiderül a szándékolt hangköz. Archaikus dunántúli előadóknál így általános."

695. A 2. vsz.-ot felétől nem folytatta.

696. Az énekes eredeti lakóhelye: Somogyaszaló (Somogy). Kétszer énekelte fonográfba, mindkétszer utólag ismétléssel, másodszorra a szöveget is szó szerint ismételve.

697. Ugrós.

699. Az énekes cseléd volt Dél-Zalában és Nyugat-Somogyban, többfelé. Nyolc éve él itt. Citerázni is tud, de jelenleg nincs hangszere.

700. Az énekes Somogyudvarhelyt született. 26 éves korában Horvátországba került, 38 évesen Csurgóra.

701. A zúgó felvétel ellenére is élvezhető, ízes, régies előadás. Kétszer énekelte el.

702. Az énekes Kossuth-díjas faragó juhász. AP 6428*g*: ua. a dallam furulyán.

705. A felvétel Budapesten készült.

706. Az énekes kanász. Előbb „bédón" (szájba tett fakéregen) játssza el, azután (kétszer) elénekli, majd citerázza. Másodszori elénekléskor a szöveg még zavarosabb:

Hej, Dunárol fuj a szél,
Ijjen hideg nëm volna,
Dunárol fuj a szél.
Ha Dunárol nëm fujna,
Feküdj mellém, maj nëm ér!
Dunárol fuj a szél,
Ha Dunárol nëm fujna,
Ijjen hideg sëm volna.
Dunárol fuj a szél.

A gyűjtő meg is jegyzi a támlap alján: „Mint sok hangszerjátékos, kevéssé tudja dallamainak szövegét, ezért vokális előadásban kissé zavarodott, poco rubato, néha összevissza keveri a szövegsorokat. ... Hangszerein viszont felszabadultan és romlatlan előadási stílusban remekel: bédón inkább az intonációs és díszítőhajlam bontakozik ki, citerán pedig a ropogós ... tempó és kíséret..."

709. „Mikor lakodalomba vótak az öreg embörök, erre szoktak mulatni. Topogtak a szoba közepén, mint aféle részëg embërëk."

710. „A jó Isten tudja, kitül tanútam ezëket az igën régieket!"

712. Az énekes 1940 óta községi pásztor volt sokfelé Belső-Somogyban, utoljára Kuntelepen. Az 1959-es felvétel még ott készült. Azelőtt számos nagybirtokon szolgált. (Apja uradalmi parádés kocsis és vadőr, jó dalos hírében állt.) 1964-ben háromszor, 1959-ben kétszer énekelte magnetofonba.

716. Háromszor énekli. Először a 3. sor végén megáll: „Most itt ebben mögfelejtköztem". A gyűjtő

súgja a következő szövegsort, az asszony még egyszer ismétli, hogy felejtett, majd folytatja, másként, mint ahogy a gyűjtő súgta.

719. Verbunk. Az énekes kanász volt, mint apja is. Apjától és öreg pásztoroktól tanulta dalait.

720. Az énekes csizmadia volt. Tagja volt az egykori Gyöngyösbokrétának. Tudott szájharmonikázni is, de a felvételkor nem volt hangszere.

721. Az 1. vsz.-ot a két nővér együtt énekelte, a 2.-at Katalin, a 3.-at Margit, mindegyiket kétszer. A 4–5.-et ismét Margit 1970-ben.

722. Közölve: Kiss Lajos 1959: 16. sz.

726. „Mullató nóta" – ti. nem táncdallam. Az énekes volt béres, juhász, kanász és gulyás. Dalait nagyrészt apjától tanulta, aki szintén juhász volt. Fiatal korában parasztbandában hegedült, onnan is sokfélét tanult, főleg műdalokat.

727. Ugrós.

728. Lakodalmas ugrós.

729.. Kétszer énekelte magnetofonba.

730.. Az 1–3. sort Magyar Károly szöveg-diktálása szerint énekelte, mert eredetileg „csúnya szöveggel" ismerte, és nem volt hajlandó elénekelni. Felvétel után megsúgta, hogy „göndörödött pinaszőr" volt benne.

731. Az énekes Hosszúhetényben (Baranya) született. Kétszer énekelte magnetofonba.

734. Kétszer énekelte.

735. A magnetofonfelvételt Kistétényi Melinda jegyezte le. A helyszíni lejegyzés Kodályé.

737. Az énekes uradalmi család volt Dravicapusztán gr. Mailáth birtokán.

738. Kétszer énekli.

739. A felvétel Kákicson készült.

740. Az énekes tagja a helybeli magyar bandának. Először hegedűn játszotta el a dalt, a gyűjtők kérésére háromszor:

AP 5385*k*. (A hegedű mind a négy húrja egy egészhanggal lejjebb hangolva.) Utána – szintén kérésre – háromszor elénekelte. Utólag zavartan mentegetődzött, hogy csak ennyi szövegre emlékszik.

741. Az énekes apja juhász volt Somogyban.

742. Közölve: Bartók 1924: 244, Kodály–Vargyas 1969: 19. l. és számos népszerűsítő kiadványban.

744. A 60 év körüli férfiak-asszonyok közt eléggé elterjedt. Szerintük régi lakodalmas. Egyesek a refrén utáni negyed szünetet következetesen betartják, mások következetesen anélkül éneklik. A gyűjtő további megjegyzése a támlapon: „Hibásan ismétli a dallam második felét. Szöveg helyesen:

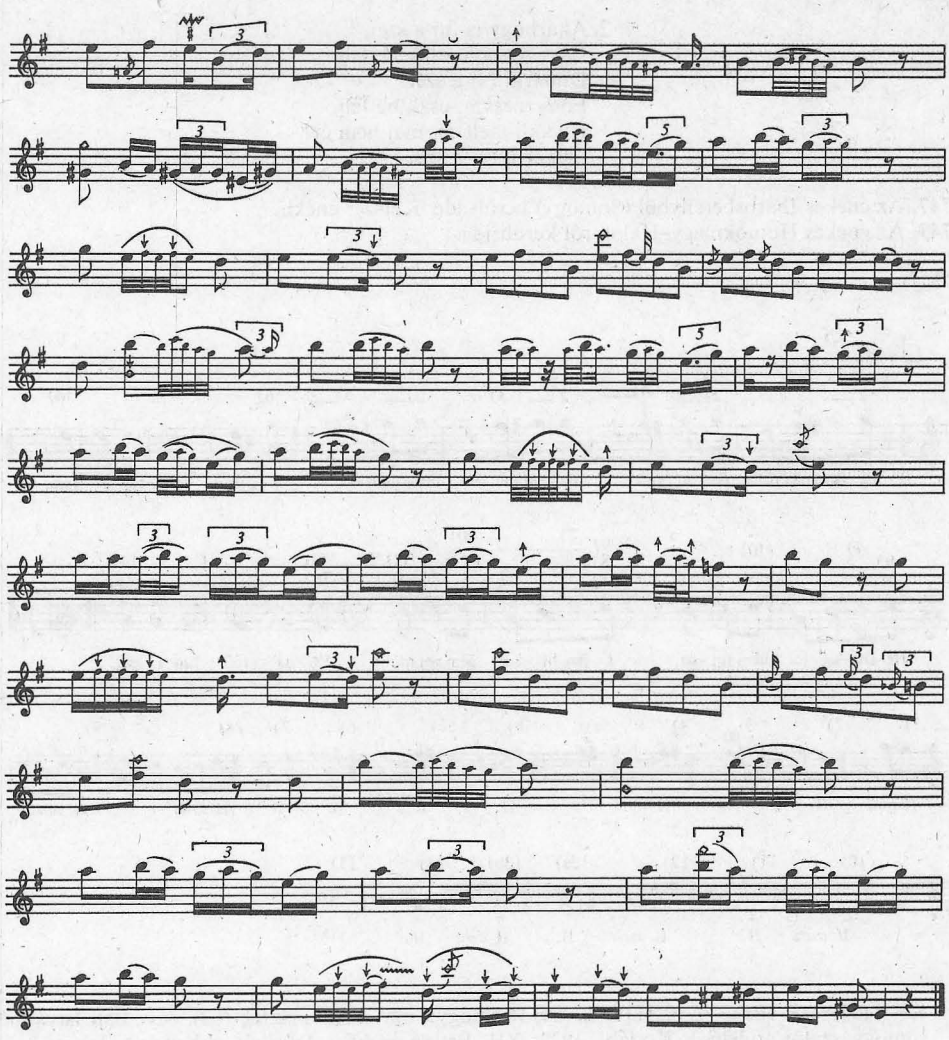
2. Akárhogy is fuj a szél,
Édes rózsám, csak ne félj!
Dunárul fuj a szél.
Édes rózsám, csak ne félj,
Húzódj mellém, maj nem ér!
Dunárul fuj a szél."

747. Az énekes Iharosberényből (Somogy) került ide. Kétszer énekli.
749. Az énekes Homokmégy–Halomról került ide.

752/1.

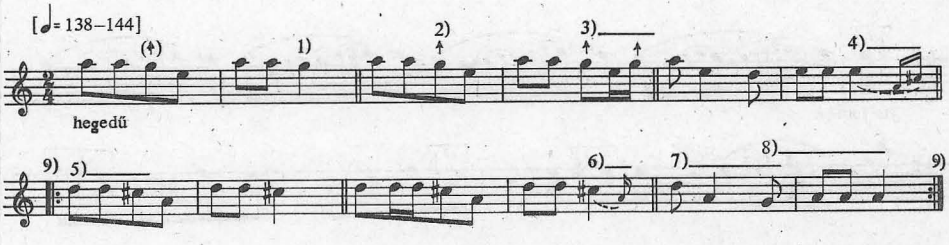
KF 445*b* = AP 6054*g*, Lsz. 4116. *Bolhás* (Somogy), özv. Peti Józsefné (62), özv. Bali Istvánné somogyaszalói születésű. Kodály, 1922. XII. Petiné énekli a felvételt, a helyszíni lejegyzésen mindkét asszony szerepel. Olsvai megjegyzése: A gyűjtőfüzet egy oldalon kétféle (grafit- és tinta-) ceruzával négy falu változatait összesíti. Nem mindig egyértelmű, hogy egy adott szövegversszak vagy dallamvariáns kihez tartozik. A felvétel igen zúg, az 1. vsz. 1–2. sorát nem lehet kivenni, a 2. vsz. hallható, de a refrén előtt véget ér a felvétel. A közlés a 2. vsz. (vagy másodszori éneklés?) 1–3. sorát és az 1. vsz. 4–6. sorát adja.

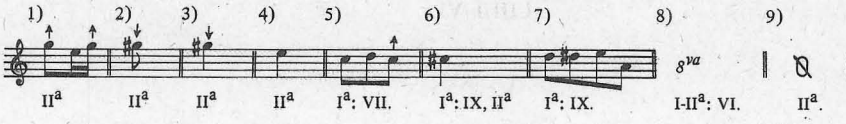
752/2.



AP 642k_1. *Látrány* (Somogy), Pálházi János (76). Bartók J., 1952. VII.

752/3.





AP 9104*b*. *Simonfa* (Somogy), Simon Sándor (61) parasztzenész. Pesovár E., 1960. X. 12 éves korában tanult meg hegedülni magától. 17 éves korában kapott egy kaposvári zenésztől „rezes kottát" (vagyis ami mutatja, mely hangnak mely fogás felel meg a hangszeren). Bandában muzsikált mint brácsás, ill. szárnykürtös, később mint cimbalmos. 1948-ban hagyta el a bandában való zenélést, 32 év után. De még a gyűjtés idején is elhívták. Vegyes rezes-vonós bandával járt. A dallam verbunk.

752/4.

Szegedi MF 143*b* = AP 8295*g*. *Tápé* (Csongrád), Domokos Mátyás (75). Péczely, 1952. II. A gyűjtő megjegyzése: „Somogyból importálták."

752/5.

2. Édës-kedves kis Lapát,
Bolondabb vagy, mint apád.
Dunáról fúj a szél.
Ha Dunáról nem fujna,
Tudom, hideg së volna.
Dunáról fúj a szél.

Lsz. 11150. *Andrásfalva* (Bukovina)-*Hertelendyfalva* (Torontál), Kovács Júlia (54). Kiss L., 1941. I. A „Lapát" vezetéknév.

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752/6. 1,1,1,1,1,1. Lsz. 5571. *Balatonmagyaród–Sanyaripuszta* (Zala), Herbai Margit (14). Péczely, 1925.

752/7. 2,2,2,2,2,2. *Balatonmagyaród* (Zala), Süslec Gyula (53). Péczely, 1956. VII.

752/8. 3,3,3,3,3,2. Lsz. 5585. *Béc* (Zala), Varga Mihály (36). Seemayer, 1932. VII.

752/9. 2,2,2,2,2,2. M. Sz. 5290 = Lsz. 5560. *Csapi* (Zala), özv. Gerencsér Jánosné (75). Péczely, 1953. VIII.

752/10. 2,2,2,2,2,2. Lsz. 5562. *Galambok* (Zala), Borda Ferencné (58). Péczely, 1955. VIII.

752/11. 2,2,4,2,2,3. Lsz. 5549. *Galambok* (Zala), Horvát Ferencné Boncz Mária (61). Péczely, 1961. VII.

752/12. 4,4,2,4,4,2. Lsz. 5520. *Garabonc* (Zala), Katona Mihály (68). Péczely, 1954. „Először elénekli tiszta dunántúli sorral. Van egy citerája, amelyet maga készített. Ez diatonikus hangolású. Ezen viszont *la*-pentaton sorban játssza."

752/13. 2,2,2,2,2,2. Lsz. 5581. *Garabonc* (Zala), Tulipán József (62). Péczely, 1961. VII. A lejegyzés 5 4
Kiskomárom–Szőlőhegy-en készült.

752/14. 2,2,6,2,2,5. AP 7604*k*. *Gutorfölde* (Zala), Grosner Józsefné Kollár Ilona (58). Paksa K., 1968. VIII.

752/15. 5,5,2a,5,6,2a. AP 7599*b*. *Gutorfölde* (Zala), Varga Ferenc (64). Paksa K., 1967. VIII.
752/16. 6,6,2,6,7,2. Lsz. 5575. *Gyenesdiás* (Zala), Fodor Ferencné Gyutai Mári (77). Nyék, 1953. IX.
752/17. 2,2,2,2,2,2. Lsz. 5564. *Gyenesdiás* (Zala), Papp Anna (17). Péczely, 1961. VII.
752/18. 4,4,2,4,4,2. Lsz. 20607. *Kisdörgicse* (Zala), Buda Károlyné Poór Eszti (77). Nyék, 1978. VII.
752/19. 4,4,2,4,9,2. Lsz. 5522. *Kiskomárom* (Zala), özv. Harcz Józsefné Bükkfa Ágnes (67). Péczely, 1961. VII. A gyűjtő megjegyzése: „Bükkfa Ágnes volt a gyűjtőúton az egyetlen, aki még megtartotta a dunántúli sort." Vagyis mások *moll*-pentatonban énekelték, ami ugyanolyan hagyományos.
752/20. 4,4,2,4,4,7. Lsz. 5534. *Kiskomárom* (Zala), Kovács György (77) volt csikós. Péczely, 1952. VIII.
752/21. 4,4,2, 4, 4,2. Lsz. 5521. *Kiskomárom* és *Galambok* (Zala), öregek öreghegyi borozgatás 1,12,10,1 9 közben. Péczely, 1923.
752/22. 2,2,2,2,2,2. Lsz. 5557. *Muraszemenye* (Zala), Tarnai Ferencné Horváth Mária (38). Korentsy M., 1960. X.
752/23. 2,2,2,15,2,2. AP 5058*b*. *Sármellék* (Zala). Ács János (67). Paulovics, 1964. V.
752/24. 2,2,2,2,2,2. Lsz. 5553. *Zalakaros* (Zala), Cser Ferenc (72). Péczely, 1953. VIII.
752/25. 12,11,2,17,13,2. M. Sz. 4953 = Lsz. 5573. *Zalaújlak* (Zala), Kocsis István (55). Péczely, 1953. VIII.
752/26. 2,2,2,2,2,2. Lsz. 5556. *Zalaújlak* (Zala), Wirth József (61). Péczely, 1961. VII.
752/27. 4,4,2,4,4,2. Lsz. 5523. *Zalavár* (Zala), Király Andrásné Molnár Mária (69). Péczely, 1956. VII.
752/28. 2,2,2,2,2,2. AP 6790*b*. *Balatonlelle* (Somogy), Táncsics János (57). Paulovics, 1967. VIII.
752/29. 2,2,2,2,2,2. AP 2934*k*. *Balatonszemes* (Somogy), özv. Pajor Jánosné Német Julianna (63). Sárosi, 1960.
752/30. 15,14,2,20,15,2. Lsz. 4118. *Balatonszentgyörgy* (Somogy), Simon Péter (84) halász. Nyék, 1953. IX.
752/31. 2,2,5,2,4,16. AP 2699*c*. *Beleg* (Somogy), Szecsődi Józsefné Péterfai Katalin (71). Kiss L., 4 1959. VI.
752/32. 2,2,2,2,2,2. AP 5057*k*. *Bize* (Somogy), Horváth Jánosné Posza Margit (50). Paulovics, 1964. V.
752/33. 4,4,2,26,18,13. Lsz. 5511. *Bolhás* (Somogy), Bódis Jánosné Peti Éva (67). Olsvai, 1959. IX. 4 4 4
752/34. 11,16,13,1,17,18, AP 3996*b*. *Böhönye* (Somogy), Göbölös Ferenc (52). Paulovics, 1961. V.
752/35. 17,17,2,27,19,19. AP 4939*c*. *Buzsák* (Somogy), Miseta Ferencné Dumity Rozália „Piszi" (58). Olsvai, 1964. XI. Határozottan emlékszik, hogy így hallotta valamikor „tótul" még tudó öregektől, akiknek ezen kívül csupa „tót" (= horvát) nótája volt.
752/36. 4,4,2,0,0,0. Lsz. 16824. *Csákány* (Somogy), Bereczk Gyula (77). Domokos P. P., 1955. Féldallam.
752/37. 18,18,14,28,20,20. Lsz. 5525. *Csákány* (Somogy), Kláris Jánosné Szalai Teréz (52). Borvendég E., 1962.
752/38. 4,4,2,4,4,2. Lsz. 10998. *Csokonyavisonta* (Somogy), Peti Józsefné Német Juli (73). Kiss L., 19 1948. VII.
752/39. 2,16,2, 4,16a,2. Lsz. 5547. *Csököly* (Somogy), Márkus Pál (79). Olsvai, 1953. X. 21
752/40. 2,2,16,30,22,5. M. Sz. 5664 = Lsz. 4120. *Csurgó* (Somogy), Horvát Kotyi Béla (39) prímás, 4,4 Barát István (58), Lengyel János (67) cimbalmos, Vargyas, 1953. XII. Közölve: Morvay–Pesovár, 265.
752/41. 2,2, 2,2,2,2. AP 5973*m*. *Csurgó* (Somogy), Kelecz József (70) furulyán. Sárosi, 1964. 14
752/42. 2,2,2,2,2,2. Lsz. 4115. *Csurgó* (Somogy), Vass Sándor (63), Kelecz József (58) citerán. Vargyas, 1953. XII. Szövegét nem tudták. Verbunk. Közölve: Morvay–Pesovár 264. l. 56/c. sz.

752/43. 2,2,2,2,2,2. M. Sz. 5661 = Lsz. 5554. *Csurgónagymarton* (Somogy), özv. Polgár Józsefné (63). Vargyas, 1953. XII. Táncnóta: körtánc. Közölve: Morvay–Pesovár 264. l. 56/b sz.

752/44. 2,2,2,29,21,2. AP 3147*b*, 4956*c*. *Csurgó* (Somogy), Borbély Teréz (45). Olsvai, 1959. I., 1964. XI. Az utóbbi felvételen éneklés után „fésűmuzsikán" (fésűre tett selyempapírral), majd „csutadudán" (kukoricaszár henger alakú száraz héján) is előadta. Az énekes apja uradalmi parádéskocsis és vadőr volt. Tőle tanulta régi dalai nagy részét.

752/45. 22,54,7,?,?,?. Lsz. 17252. *Csurgónagymarton* (Somogy). Kodály, 1922. XII. Kodály megjegyzése: „II. fele dúr". A gyűjtőfüzetben ezen az oldalon négy falu változatai vannak összesítve. Nem egyértelmű, hogy minden szöveg kihez tartozik. E nagymartoni változat grafitceruzával van legfelül írva, de ez utólagos beírás, mert Kodály időrendben előbb Bolhásón, majd Alsokon volt, harmadikként járt Csurgónagymartonban. Az alsoki alatt ismét grafitceruzával áll egy versszak, amely feltehetően csurgónagymartoni.

752/46. 4,4,2,4,4,2. Lsz. 7426. *Fonyód* (Somogy), Molnár Sándor (66), Török László (79) halászok. Nyék, 1953. IX. Közölve: Morvay–Pesovár 266. l. 56/h.

752/47. 2,2,2,4,4,2. AP 4138*g*. *Gölle* (Somogy), Leier Jánosné Bizderi Anna (73). Gábor J., 1961.

752/48. 2,2,21,2,2,7. AP 12091*d*. *Görgeteg* (Somogy), cigányzenekar. Együd, 1979. III. Átjátszva a Rádió anyagából.

752/49. 2,2,2,0,0,0. Lsz. 11955. *Hedrehely–Böcörpuszta* (Somogy), Berki József (cca 50) juhász. Olsvai, 1963. IV. Féldallam. Csak ennyit tudott. 20 éve került ide Somogysárdról.

752/50. 2,2,22,0,0,0. Lsz. 4113. *Igal* (Somogy), Bornemisza János (84). Olsvai, 1952. VIII. Féldallam. Ennyire emlékezett.

752/51. 2,16,2,2,16a,4. Lsz. 11957. *Kadarkút–Kenészpuszta* (Somogy), Farkas Pál (79). Olsvai, 1962. XI. Az énekes uradalmi cselédsorból származik. Közép- és Észak-Somogyban szolgált többfelé. Hat éve került ide.

752/52. 26,15,2,33,34,2. AP 1249*b*. *Karád* (Somogy), Balázs Ferenc (57). Vikár L., 1954. XII.
27

752/53. 4,12,21,4,4,2. AP 1008*a*. *Karád* (Somogy), Darabos József (69). Vikár L., 1954. I.
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752/54. 2,2,24,2,2,31. Lsz. 5584. *Karád* (Somogy), Haszonits Ferenc (73). Vikár L., 1953. XI.

752/55. 4,15,2, 4, 4,2. Lsz. 5527. *Karád* (Somogy), Horváth Ferencné Czobor Magda (66). Vikár
20,25 37,40
L., 1956. V.

752/56. 3,26,2,39,39,2. Lsz. 5524. *Karád* (Somogy), Neszes Lepenye József (78). Vikár L., 1953. XI.

752/57. 2,2,2,2,2,2. Lsz. 5552. *Karád* (Somogy), Magyarica János (50?). Vikár L., 1953. XI.
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752/58. 34,4,5,39,39,4. AP 999*f*. *Karád* (Somogy), Magyarica Imréné Takács Erzsébet (72). Vikár L., 1954. VI.

752/59. 36,27,2,40,40,2. Lsz. 5543., 5544. *Karád* (Somogy), Tóth Józsefné Thuri Borbála (72). Vikár
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L., 1954. VI., Olsvai, 1956. IX.

752/60. 2,2,2,2,17,2. AP 717*m*. *Karád* (Somogy), Varga Imre (51). Vikár L., 1953. V.
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752/61. 6,6,31,6,7,36. Lsz. 7429. *Kötcse* (Somogy), Proszer Nándorné (52). Bartók J., 1953. V. Közölve: Morvay–Pesovár 264. l. 56/a sz.

752/62. 11,16,2,44,41,17. AP 4868*c*. *Kutas* (Somogy), Konkoly Mihályné Kovács Mária (61). Olsvai, 1963. III. „Erre is jártak *verdungot*". A szöveg obszcén részét nem volt hajlandó magnóba énekelni: „Csak embërëk mondták be, mëg némëjik viccëskedvü asszony."

752/63. 37,28,2,45,5,2. Lsz. 5570. *Liszó* (Somogy), Horváth Józsefné Novák Margit (51). Vikár L.,
43
1956. III.

752/64. 2, 2,2,2,2,2. AP 4138*m*. *Mernye* (Somogy), Szecsődi Györgyné Kálmán Julianna (64).
24,17 0,4
Kerényi, 1961. X.

752/65. 4,4,2,4,4,2. Lsz. 5526. *Nagyberki* (Somogy), Farkas Péter (77) volt bőgős. Olsvai, 1953. I. Ugrós verbunk. Közölve: Morvay–Pesovár 265. l. 56/e sz.

752/66. 2,2, 5,46,2, 2. AP 3764*c*, Lsz. 5528. *Nagyberki* (Somogy), Király Mihály „Vendel" (85).
38, 17,47,9,13
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Olsvai, 1960. XII., 1953. I. „Verbunk". Dúdolva, ill. 1953-ban fütyülve. 15–68 éves kora közt cimbalmozott a helybeli parasztzenekarban. Sok dallamnak ezért csak dallamát tudja, szövegét nem.

752/67. 4,4,2,0,0,0. Lsz. 5513. *Nagyberki* (Somogy), Varga Imre (61). Olsvai, 1953. I. Féldallam.

752/68. 4,4,2,0,0,0. Lsz. 4124. *Nagyberki* (Somogy), „Kis" Varga Józsefné Magyar Erzsébet (54). Olsvai, 1953. I. Ennyit tudott a dallamból. Féldallam. Szövege nincs följegyezve.

752/69. 23,29,2,30,4,2. AP 4320*f*. *Nemespátró* (Somogy), Bögri János (84). Olsvai, 1961. XII.

752/70. 4, 4,13, 4, 4,38. AP 4329*a*. *Nemespátró* (Somogy), Gyótár János (66). Olsvai, 1962. III. Az
25, 21,38, 4
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énekes hegedült parasztbandában, de csak az üres húrok nevét ismerte, kottát nem.

752/71. 2,2,2,2,7,2. Lsz. 5592. *Nemespátró* (Somogy), Györffy Sándor „Geci" (56). Olsvai, 1961. XII.

752/72. 2,2, 2,2,2,2. AP 4321*k*. *Nemespátró* (Somogy), Szakáll Jánosné „Miklós" Györffy Erzsébet
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„Geci" (60). Olsvai, 1961. XII.

752/73. 11,16,2,49,43,2. Lsz. 11953. *Öreglak* (Somogy), Márton István (74). Olsvai, 1964. IX.
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Citerán, a hamburgi televízió számára. Egyidejű hallás utáni lejegyzés. A citera f^{1} alapú, eol hangsorú.

752/74. 7, 7, 5,50, 8, 4. AP 3160*f*. *Őrtilos–Szentmihályhegy* (Somogy), Báránkó István (70)
39 30,35, 8,44,38
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magyarul is tudó horvát. Eperjessy, Olsvai, 1959. IV. 1–2. sor szövege horvát, 3–6. magyar.

752/75. 24,2,2,64,73,70. AP 4533*h*. *Őrtilos–Szentmihályhegy* (Somogy), Hegedüs Jánosné Pecskó Anna (59) horvát anyanyelvű. Eperjessy, 1959. IX. A dallam szövege magyar. Az énekes biztosan, tisztán intonál, nem hibás éneklés okozta a kvartváltást. A hegyközség lakossága vegyes, magyarul szinte mindnyájan tudnak.

752/76. 4,4,21,4,4,7. Lsz. 5535. *Siófok* (Veszprém), Jámbor Dezsőné (69). Volly, 1960. VIII. Az énekes kötcsei (Somogy) születésű, tanító felesége. A dalt kötcsei lakodalmakon tanulta.

752/77. 2,2,2,2,2, 2. Lsz. 4112. *Surd* (Somogy), Buki István Makár (62) tsz-pásztor. Olsvai, 1962.
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III. Az énekes 8 lyukú furulyán és szájharmonikán („szájcitorán") is játszik, gyermekkorában maga is készített furulyát.

752/78. 2,2,37,0,0,0. Lsz. 5505. *Szabás* (Somogy), Pap János (37). Olsvai, 1958. XI. Féldallam.

752/79. 41,12,21,2,2,7. AP 4115*g*. *Szabás* (Somogy), Vida Boldizsárné Péter Rozália (64). Bartók J., 1961. VII.

752/80. 11,16,2,1,17,2. Lsz. 5572. *Szenyér* (Somogy), Filagics István (53). Vikár L., 1952. VI. Erre táncolják az üveges táncot. Közölve: Morvay–Pesovár 135. l. 9. sz.

752/81. 15,14,2,20,15,2. Lsz. 5539. *Szólád, Nagycsepely* (Somogy), Karsai József (58), Gelencsér István (84). Nyék, 1956. I. A lejegyzés nem tünteti föl, hogy a két énekes együtt dalolta-e, de ez látszik valószínűnek.

752/82. 2,2,13,2,2,18. Lsz. 5565. *Tapsony–Szőllőhegy* (Somogy), Bene József (80). Olsvai, 1953. IX. Cimbalmon. Az előadó parasztgyerekből lett cimbalomművész, Allaga Gézánál tanult a Nemzeti Zenedében. Cigányzenekarral bejárta fél Európát, a dán királyi udvarban is játszott. Az első világháború után került haza, azóta mindenkitől elfelejtve él.

752/83. 4,4,2,4,4,2. Lsz. 5517. *Teleki* (Somogy), id. Bolevácz János (83). Olsvai, 1957. VIII. Verbung.

752/84. 23,21,17,85,25,17. Lsz. 5574. *Vásárosbéc–Diószpuszta* (Somogy), ifj. Kapoli Antal (58) volt
20,20,19,86,26,22
juhász, faragó „Népművészet mestere". Olsvai, 1951. III. Énekelve (felső sor a képletben), és „kisfuruglán" (alsó sor).

752/85. 2,2,2,2,2,45. AP 5060*f*. *Zákány* (Somogy), Zrinszki Ferencné Jáger Anna (42). Paulovics, 1964. V.

752/86. 4,15,5,4,4,4. Lsz. 5531. *Zsibót–Zsibóti szőllők* (Somogy), Kis Mátyásné Angyal Anna (75).
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Gábor J., 1957. VI.

752/87. 2,2,2,4,4,2. Lsz. 5551. *Antunovác* (Pozsega), Bozsó Antalné Tóth Katalin (64). Kiss L., 1957. VIII.

752/88. 4,4,2,4,4,2. Lsz. 5518. *Csányoszró* (Baranya), Joó János (80). Olsvai, 1955. XI. „Verbunkba". Az énekes megjegyzése: „Nem is kedveltem az ijent", ha ti. régi népdalt kérdezett a gyűjtő.

752/89. 13,12,2,2,2,2. Lsz. 5550. *Csányoszró* (Baranya), Sumoni Péter (72). Olsvai, 1955. XI.
4 4 4,4

752/90. 2,43,2,2,58,2. Lsz. 5567. *Drávafok* (Baranya), Kis Pap István (68). Borvendég E., 1961. VI.

752/91. 2,2,2,77,74,2. AP 6325*d*. *Dunaszekcső* (Baranya), Gajdó Lászlóné (61). Martin, 1961. III. Lakodalmas ugrós.

752/92. 2,2,2,4,4,2. AP 969*a*. *Dunaszekcső* (Baranya), Koller István (54). Kiss L., 1954. IV. Ugyanő a szabályos forma mellett a következő változatot is énekelte:

Ezt lakodalomban a vőfély énekli, amikor bevezeti a szakácsnét, aki merőkanalat tart, keze be van kötve. Többször eléneklik, a cigány húzza. A típus 1–1 sorral megrövidített változata.

752/93. 2,6,5,4,4,4. Lsz. 5579. *Kákics* (Baranya), Illés Gál Péter (75), Pap István (70). Olsvai, 1952. VIII.

752/94. 2,2,2,2,2,2. Lsz. 5566. *Kákics, Marócsa* (Baranya), Kálmán Sándor (51), Nagy József (52). Kiss G. Egy vsz.-ot közöl, utána megjegyzés: „További strófái közölhetetlenek". Nem derül ki, hogy egyszerre énekelte-e a két személy, vagy külön, de teljesen egyformán.

752/95. 4,6,5,4,61,4. Lsz. 5530. *Kákics* (Baranya), Potánc Jánosné Csipán Julianna (74). Olsvai, 1952. VIII.

752/96. 4,4,41,4,4,50. Lsz. 11151. *Kiskőszeg* (Baranya), Munkás Pálné Miczai Maris (82). Kiss L., 1944. X. „Lakodalomkó a vőlegény a templomig *énekëlt*, és visszafelé *danút*."

752/97. 2,2,2,0,0,0. AP 4573*k*. *Liget* (Baranya), Szabó János (78). Gábor J., 1962. XII. A gyűjtő szerint „túl mélyen kezdte, a második felét nem bírja, mondja, ill. töri." Eredetileg nem féldallam.

752/98. 2,2,37,2,2,51. AP 11158*h*. *Magyaregregy* (Baranya), Boros Mihályné Dékány Katalin (67).
33
Paksa K., 1975. XII.

752/99. 2,2,16,2,2,2. AP 8801*i*. *Magyaregregy* (Baranya), Kovács Sándorné Domján Gizella (61). Paksa K., 1974. VIII.

752/100. 2,2,21,2,2,7. AP 8803*i*. *Magyaregregy* (Baranya), Ágoston Györgyné Nyiriti Katalin (54).
2
Paksa K., 1974. VIII.

752/101. 4,4,31,4,4,36. Lsz. 14039. *Mohács* (Baranya), Balázs Teréz. Schneider, 1934.

752/102. 4,4,31,4,4,36. *Mohács* (Baranya), özv. Pécsi Jánosné (51). Schneider, 1935. X. Közölve: Berze Nagy 1:376.

752/103. 4,4,2,0,0,0. *Nagyharsány* (Baranya), Szekeres József (64). Berze Nagy, 1934. IX. Közölve: Berze Nagy 1:377. l. 45. sz. Féldallam.

752/104. 2,2,35,2,2,18. Lsz. 5580. *Pécs–Patacs* (Baranya), Markó János (57). Péczely, 1961. VII.

752/105. 4, 4, 2,4,4,2. Lsz. 5519. *Sellye* (Baranya), Szőke József „Rákóczi" (84). Olsvai, 1952. IX.
25,24

Először csak a felét énekelte, s abbahagyta mondván: „Ez csak ojan rövid". Később, újabb kérésre újra énekelte, akkor már a teljes dallamot.

752/106. 4,4,2,4,4,2. Lsz. 5515. *Bedegkér* (Tolna), Kiss Józsefné Lukács Zsuzsanna (67). Vikár L., 1954. X.

752/107. 2,2,2,64,54,42. AP 3939*m*. *Döbrököz* (Tolna), Berényi Vendelné Hörnyéki Rozália (65). Paulovics, 1961. IV. A gyűjtő szerint az énekes a kvartváltást konzekvensen cselekszi.

752/108. 2,2,2, 2,2,2. AP 8274*j*. *Felsőireg* (Tolna), népi együttes („Öregek klubja"). Bögösné, 49
Olsvai, 1972. V. Televíziós műsorra készült felvétel.

752/109. 2,2,2,0,0,0. Lsz. 11954. *Felsőireg* (Tolna), Bene Jánosné Kanász Erzsébet (55). Olsvai, 1963. VIII. Csak ennyit tudott. Féldallam.

752/110. 2,2,2,4,4,2. AP 6758*m*. *Felsőireg* (Tolna), Szipli Lajosné Kiss Margit (49). Paulovics, 1972. V.

752/111. 2,2,2,2,2,7. AP 10200*l*. *Sióagárd* (Tolna), tambura és vonószenekar a környék falvaiból. Olsvai, Szabadi, Gulyás, 1974. IX. „Magyarországi Néptáncok" tévéfelvétel. Ft. 906. 4. Ugrós.

752/112. 2,2, 2,2,2,2. Lsz. 5568. *Sárpilis* (Tolna), parasztzenekar (esz-klarinét, prímtambura, 21 7
basszprím, kontra, tamburabrácsa, bőgő). Olsvai, Martin, 1957. IV. „Lakodalmi tyúkverő nóta", „asszonyok szokták danolni", „nászkísérő nóta".

752/113. 16, 4,5,65,16a,2. AP 1057*d*. *Tengőd* (Tolna), Susóczki Györgyné Fehér Katalin (68). Vikár 24,12,2,37,38, 4
25 66,55
L., 1954. X.

752/114. 42,2,2,75,6,2. AP 5872*f*. *Cece* (Fejér), Pordány Jánosné Iványi Julianna (64). Paulovics, 1965. IV.

752/115. 2,2,2,2,2,2. Lsz. 5564 (=752/17) megjegyzése: „Azonosan, mint Gyenesdiáson Papp Anna..." *Szentgál* (Veszprém), Oszoli Miklósné, özv. Horvát Jánosné. Péczely.

752/116. 2,2, 2,4,4,7. AP 6640*f*, 11315*a*, 11317a_3, 12073*a,e*, 12076*d*, 12083*h,i,k,m,p*. *Bogyiszló* 21
(Pest), tamburazenekar + prímhegedű. Martin, 1968. V., Martin, Pálfy Gy., Sztanó, 1977. IV., Olsvai, 1979. IX. (BBC TV számára), Pesovár F., Sebő, 1977. VIII., Sebő, 1977. X. (TV „Muzsikáló szerszámok").

752/117. 2,2,60,0,0,0. AP 854*d*. *Galgamácsa* (Pest), Zsigri Mihályné (28). Kiss L., 1953. XII. Féldallam. Valószínűleg rosszul tanulta meg.

752/118. 54,47,49,77,68,61. AP 2057*b*. *Homokmégy–Halom* (Pest), Tóth István (37). Kiss L., 1957. XI. Felvéve Kalocsán.

752/119. 4,4,52,4,4,63. AP 7075*a*. *Doroszló* (Bács-Bodrog), Babos János (62). Kiss L., 1968. XII. A lemez nem található.

752/120. 55,4,54,4,22,50. AP 5537. *Gombos* (Bács-Bodrog), Nemes Gáspár (63). Kiss L., 1939. VII. 53 64
Régi táncnóta, a fiatalok nem igen tudják. „Tuss". 1887-ben tanulta, édesanyja is tudta.

752/121. 60,51,61,82,72,69. AP 1287*a*, Lsz. 15796. *Tápé* (Csongrád), özv. Nagy Mihályné (72). 63, 58,
Péczely, 1955. VII., 1952. II. Közölve: Lele–Waldmann 2. sz.

752/122. 2,/:2:/2,4,35,4. Lsz. 5546. *Zselickislak* (Somogy), Bencs József (53). Zámbó, 1953. I. Közölve: Morvay–Pesovár 266. l. 56/g sz. Hétsorosra bővült.

752/123. 13/:12:/33, 2,6,39. AP 4452*a*. *Őrtilos* (Somogy), özv. Meszlarics Ferencné Szekeres Mária 16 16 34,43,2
(81), horvát–magyar kettős anyanyelvű. Olsvai, 1962. X. Hétsorosra bővült. Kissé bizonytalan volt a dallam-szerkezetben.

752/124. 9,0,8, 9,0,8. M. Sz. 4974 = Lsz. 4040, 5593. *Kiskomárom* (Zala), Szántó Istvánné Gerencsér 10 9
11
Mari (73). Péczely, 1953. VIII. 4 sorosra csonkult.

752/125. 43,39,X,X. AP 5105*c*. *Beleg* (Somogy), ifj. Szalai János „Lőci" (61). Olsvai, 1965. II. 1–2.
4,38
41,37
11
2
sora után idegen befejezéssel, 4 soros.

752/126. 4, 2,0,0,29,23. AP 3739*g,i*. *Hedrehely* (Somogy), özv. Köteles Györgyné Kis Lídia (62).
25,24 30,24
31,25
26
Olsvai, 1961. I. Lagziba dalolták, „ugróssat" jártak rá. 4 sorosra lecsonkult dallam.

752/127. Felépítése: III. sor, I–II–III. sor: 2,1,1,2. Lsz. 5583. *Igal* (Somogy), Szijártó Pál (63). Olsvai, 1959. VIII. Féldallam, amelyet a III. sor megismétlésével a dal kezdetén 4 sorossá változtat. Következetesen ilyen formában énekelte!

752/128. 2,0,27,0,0, 2. Lsz. 5586. *Karád* (Somogy), Sztranyák Istvánné Somogyi Teréz (66). Vikár
35 28 35
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30
L., 1953. XI. 3 sorosra csonkult dallam, de lejön a kvinttel mélyebb régióba.

752/129. 2,2,26,0,0,3. Lsz. 5587. *Karád* (Somogy), Pintér (Hatnakovics) János (72). Vikár L., 1953. XI. Féldallam, végén lejön a kvinttel mélyebb régióba, majd egy más dalból vett 4. sorral fejezi be (MNT VI. köt. II. típus).

752/130. 20,25,2,0,0,48. Lsz. 4041. *Kánya* (Tolna), Sári Istvánné Szabó Erzsébet (66). Vikár L.,
4
1954. X. Első fele után egy lezáró sorra csonkult.

752/131. Felépítése: /:III. sor 22, VI. sor 8:/ utána 2,2,2, vagyis az első fele után egy lezáró, alaphangra levezető sor. AP 5160*a*. *Kóny* (Győr), Horvát Ágostonné Bojnár Rozália (63). Szendrei J., 1963. V. „Ezt a nótát a nagybácsimtól tanultam."

752/132. 61,52,62,83,72,65. Lsz. 5578. *Ziliz* (Borsod), özv. Szabó Sámuelné Tóth Lídia (58). Vikár L., 1955. X. Az LV. típussal összeolvasztott változat. Valószínűleg summásokkal került ide.

752/133. 62,53,55,88,75,71. Lsz. 5591. *Zalkod* (Szabolcs), özv. Vattay Andrásné (75). Maácz, 1958. VI. Az LV. típussal összeolvasztott változat. Valószínűleg summásokkal került ide.

Népszerűsítő kiadványokból felújult (revival) adatok: AP 3995*e*. Eszteregnye (Zala); AP 3999*i*. Keszthely (Zala); AP 4065*m*. Sümegprága (Zala); AP 3998*g*. Zalaapáti-Vörösmező (Zala); AP 2922*i*. Mohács (Baranya); AP 5065*a*. Bölcske (Tolna); AP 6821*j*. Koppányszántó (Tolna); AP 6815*c*. Csákvár (Fejér); AP 4447*d*. Lovasberény (Fejér); AP 4411*r*. Sárbogárd (Fejér); AP 6813*i*. Neszmély (Komárom); AP 7227*h*. Perbete (Komárom); AP 4839*d*. Heves (Heves); AP 4840*d*. Heves (Heves); AP 8715*l*. Pásztó (Heves); AP 5053*j*. Tiszakürt (Szolnok); AP 5864*c*. Újszilvás (Pest); AP 5882*g*. Csanádapáca (Csanád); AP 5882*r*. Békés (Békés); AP 5047*c*. Derekegyház (Csongrád); AP 5046*l*. Székkutas (Csongrád).

Használhatatlan (felismerhetetlen dallamtöredékekből épült, csak szövegazonosságban, esetleg ritmusban idetartozó): M. Sz. 5300 = Lsz. 7604. Csapi (Zala); Lsz. 5588. Igal (Somogy); AP 9115*b*. Kisbárapáti (Somogy); Lsz. 5589. Felsőpáhok (Zala); Lsz. 13191. Nagybaráthegy (Győr); Lsz. 21695. Berzence (Somogy) 1-3. sora horvát, 4-6. magyar.

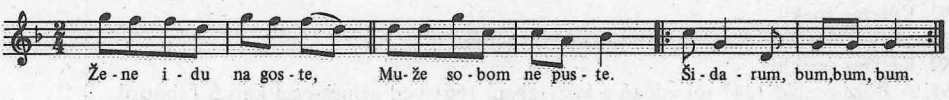
A típust lásd: Járdányi, 61.

Idegen nyelvű változatai:

LIII/A

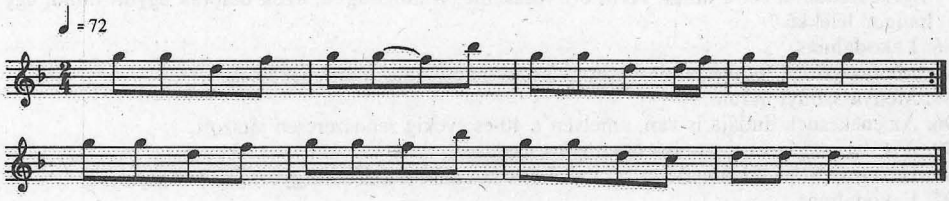
Žganec 354. Idézi Bartók 1934: 79. sz.

LIII/B



Žganec 355.

LIII/C



Lach 216. A dallam első fele többször ismétlődik rendszertelenül. Kodály feltette, hogy a dallam csak fele a teljesnek, mert kvinttel mélyebben megismételték. Ma már tudjuk, hogy a kvintváltás csak egy szűk területen uralkodó, s a kvinttel mélyebb ismétlés nem kötelező. A párhuzamról lásd a Bevezetőt.

LIV. TÍPUS

(753–911.)

756. A 2. vsz. quasi rubato.
757. Kétszer énekli.
760. „A lakodalomban énekli két vőfély, mikor a mënyasszony ládájáér jönnek."
771. „Mikor a menyasszony felült a kocsira, meggöccentëtték háromszor a kereket."
790. „Mikor a mënyasszont vitték a háztu." T.i. akkor dalolták. „Este felé. Má kezdëtt sötétëdni..."
791. Lakodalmas.
793. Lakodalmas.
794. Jókedvű, dinamikailag árnyalt előadás. Erős hangsúlyokat használ a jelölt helyeken.
797. (Mikor szokták ezt énekelni?) „Mikor á mënyásszont viszik el á legényes hăzhoz." (Ezután mit szoktak?) „Mënyásszony kikérősset".
802. Kétszer énekli.
813. „Azelőtt minálunk ojan vót a szokás, hogy a mönyasszonyt, miko adták ki a háztul, akkor fővetött ágyát kocsira rakták, szekrényt, mindönt, aztánd akkó elkezdték dalóni: (mondjam?)"
818. „Mikó vitték a lánt".
824. Kétszer énekli.
825. „Mikor a mënyasszont vitték, az újasszont vitték, mer mikó má mëgesküdtek, akkor vitték, akkor szokták énekelni, mikor az újasszont vitték a lakodalmasok."
830. Kétszer énekli.
834. (Ezt mikor énekelték?) „Hát mikor mennek úgy a menyasszony ágya elé, a vőlegényházhoz viszik, előtte való este, lakodalomnak a' előtte való estéjén." (Táncoltak is erre?) „Nem. Hát itt nem volt ez szokás, ezt csak úgy a nótát mink megtanultuk. De vannak faluk, ahol szokás ez." Háromszor éneklik folyamatosan gyorsulva. A harmadik vége már ♩= 112.
848. Minden egyes sor gyorsabb az előzőnél. „Ezt szoktuk hajnal felé lakodalomba énekelni."
849. Először „Széles az asztal..." szöveggel éneklik, majd a következő vsz. szövegébe belezavarodnak. Újra kezdik, most már „Zörög a kocsi..." szöveggel. Innen kezdve közöljük.
851. „Igyunk itt, mert van mit" (= AP 8831c_1) után attacca éneklik.
852. (Ezt a dalt mikor tanulta?) „Hát mikor kislány voltam, még édesapám... mikor el akartak

menni a vendégek, akkor mindig mondta, hogy (elmondja a szöveget), csak azért, hogy hecceljék a gazdát."

857. Kétszer énekli.

858. „Lagzi előtt ëgy nappal, mikor az āgyat vitték."

859. Kétszer éneklik.

861. A Boza-család 1343-tól adózó a községben, 1661-ben nemességet kap I. Lipóttól.

867. „Gyorsan is lehet énekelni, tánc alá muzsikálni" (♩= 144), mondta az 1962-es gyűjtés során az énekes. Muzsikás is volt: klarinéton, citerán, harmonikán is játszott valamikor.

870. A 2. vsz. 4. sorát megismétli, mert először elcsúszott a hangja.

879. „Lakodalmas alkalmakkā, másnap mög harmadnap, mikó má oszlott széjjel a vendég, akkor a gazda ētalálta ezt a nótát. Akik ott vótak még a társaságbú, azok dalóták együtt mind, ëgy hangog lélëkkē."

886. Lakodalmas.

888. Menyasszonyi induló, amit a menyasszony-búcsúztató után énekelnek.

889. Menyasszonyi induló.

896. Az énekesnek dudája is van, amelyen a 40-es évekig rendszeresen játszott.

899. A 4. sor elején és az utolsó ütem előtt megakad.

901. Háromszor énekli ismétléssel. Az első fele lassabb, a második gyorsabb tempójú.

907. Lakodalmas.

911/1.

KF283*b* = AP 8232*o*. *Hadikfalva* (Bukovina), Csernik Lázár (45). Kodály, 1914. IV. (Lej. Vargyas.) Argyelána.

I.

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II.

1. 2. 3. 4.
124 10 7 12
5. 6. 7. 8.
51 52 64 6
9. 10. 11. 12.
9 1 5 2
13. 14. 15. 16.
1 1 1 1
17. 18. 19. 20.
1 2 5 4
21. 22. 23. 24.
1 10 6 1
25. 26. 27. 28.
1 1 1 1
29. 30. 31. 32.
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1 2 1 1
33. 34. 35. 36.
2 2 1 1
37. 38. 39. 40.
1 1 1 1
41. 42. 43. 44. 45.
2 1 1 1 1

III.

1. 2. 3. 4.
184 9 10 8

5. 6. 7. 8.
106 1 2 6
9. 10. 11. 12.
1 2 12 2
13. 14. 15. 16.
2 3 2 1
17. 18. 19. 20.
1 1 1 1
21. 22. 23. 24.
1 1 2 3
25. 26. 27. 28.
1 1 1 1
29. 30. 31. 32.
1 1 1 1
33. 34. 35. 36.
1 8 1 1
37. 38.
1 1

IV.

1. 2. 3. 4.
158 1 23 47
5. 6. 7. 8.
3 6 9 27
9. 10. 11. 12.
8 1 2 2

13. 14. 15. 16.
1 12 3 4
17. 18. 19. 20.
3 1 1 19
21. 22. 23. 24.
4 2 3 2
25 26. 27. 28.
1 1 1 3
29. 30. 31. 32.
1 2 3 1
33. 34. 35. 36.
1 1 1 1
37. 38. 39. 40.
1 2 1 1
41. 42. 43. 44.
1 1 1 1
45. 46. 47. 48.
3 1 2 1
49. 50. 51. 52.
1 1 1 5
53. 54. 55. 56.
1 1 1 1
57. 58. 59. 60.
3 1 1 1
61. 62. 63. 64.
1 1 1 1

65. 66. 67. 68.
1 1 1 1
69. 70. 71. 72.
1 1 1 2
73. 74. 75. 76. 77.
1 1 1 1 1
V.
1. 2. 3. 4.
84 24 25 53
5. 6. 7. 8.
43 7 33 1
9. 10. 11. 12.
1 1 6 1
13. 14. 15. 16.
2 1 1 1
17. 18. 19. 20.
3 7 1 4
21. 22. 23. 24.
1 2 2 1
25. 26. 27. 28.
1 12 32 9
29. 30. 31. 32.
2 16 1 2
33. 34. 35. 36.
6 1 1 1

37. 38. 39. 40.
1 1 2 3
41. 42. 43. 44.
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45. 46. 47. 48.
1 1 2 1
49. 50. 51. 52.
3
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53. 54. 55. 56.
1 1 1 1
57. 58. 59. 60.
1 1 1 1
61. 62. 63. 64.
2 1 2 1

VI.

1. 2. 3. 4.
117 17 159 7
5. 6. 7. 8.
5 2 5 1
9. 10. 11. 12.
1 9 1 4
13. 14. 15. 16.
4 5 1 2
17. 18. 19. 20.
1 1 7 1

911/2a. 2,4,1,0,0,0. Lsz. 19883. *Győrvár* (Vas), Gotthárd Istvánné Németh Manci (49). Békefi, 1973. Lakodalmas: kásapénz-szedés. „A szakácsné mëg ëgy másik asszon: ëggyikné van a tésztaszëdőkanál, a másiknál mëg ëgy nagy főzőkanál. Be van kötözve a szakácsnénak a keze. Aztá ott ütik a vendégëknek a kezét a főzőkanálla, míg nëm tësznek a tésztaszëdő kanálba piézt. Mikor má végigjárták az asztalokat, a vendégëktől összeszëdték a pénzt akkor lëvëszi a szakácsné a kezéröl, amivel bekötöttö, és elkezdenek táncúni, hogy nincs sëmmi baj së, nëm égëtt el a szakácsnénak a kezë." „Ez vacsora közbe van, mikor ëszik a rizsát." Pénzszedés közben a cigány húzza a dalt: „Mëgëtted a kását, Füzesd mëg az árát, Út tedd rá, út tedd rá!" Féldallam.

911/2b. 2,4,2,(3,3,2.) Lsz. 19885. *Győrvár* (Vas), Németh Károly (54) prímás. Békefi, 1973. Lakodalmas féldallam. A ( )-be tett részre nem énekelnek szöveget. Mikor feltálalják a rizseshúst, akkor szólal meg ez a dal. Akkor jönnek a szakácsnék és mondanak egy verset. „Kedves vendégëk! A szakácsné elégette a kezét, orvoshoz kő mënni, a patikára ek kis péz kő!" A pénz összegyűjtése után lekapják bekötött kezükről a kötést, födőket vernek össze, úgy táncoltak.

911/3. 1,6,1,1,5,1. Lsz. 21696. *Ispánk* (Vas), Róka Dánielné Róka Szidónia (58). Vikár L., 1961. VII.

911/4. 3,2,1,5,6,1. Lsz. 21697. *Ispánk* (Vas), Zsohár Gyuláné Kardos Vilma (61). Vikár L., 1961. VII.

911/5. 1,6,1,1,5,1. Lsz. 21698. *Kerca* (Vas), Tóth Józsefné Bagó Erzsébet (57). Vikár L., 1961. VII.

911/6. 1,2,1,7,4,3. Lsz. 7381. *Kisrákos* (Vas), ismeretlen énekes. Imre, 1967 előtt.

911/7. 4,7,1,4,1,1. Lsz. 21699. *Nádasd* (Vas), Sipos Gusztáv (60). Péczely, 1945. III.

911/8. 1,8,1,1,2,1. AP 940*h*. *Őriszentpéter* (Vas), Rimán Imréné (75). Kiss L., Kertész, 1954. 9

911/9. 1,1,1,1,1,3. Lsz. 19913. *Szalafő* (Vas), Fórján Kálmánné Vörös Netti (71). Békefi, 1972. 4

Közölve: Békefi 1976:159. sz. Harmadik vsz.-ként közli 911/2a-t kiegészítve 6 sorossá, az ott leírt szokással együtt.

911/10. 1,1,1,1,1,1. Lsz. 21700. *Balatonmagyaród* (Zala), Balázs István (21). Péczely, 1956. VII. Lakodalmas, ládavivő.

911/11. 1,4,1,1,3,1. Lsz. 21701. *Bucsuszentlászló* (Zala), Vlasits Józsefné Lovas Anna (42). Sztareczky, 1958. VII. Lakodalmas.

911/12. 1,1,1,6,7,1. AP 3995*b*. *Eszteregnye* (Zala), Peti János (60). Paulovics, 1961. V.

911/13. 1,1,1,1,1,1. AP 7604l_1. *Gutorfölde* (Zala), Grosner Józsefné Kollár Ilona (58). Paksa K., 1968. VIII.

911/14. 1,5,1,3,2,1. AP 6394*t*. *Gutorfölde* (Zala), Ujvári Jánosné Pálfy Anna (69). Paksa K., 1967.

911/15. 1,1,1,1,1,6. Lsz. 21702. *Komárváros* (Zala), Bonár Jánosné Bazsó Anna (56). Péczely, 1958.

911/16. 1,9,1,14,7,1. Lsz. 21703. *Nagybakónak* (Zala), Lengyel József (42). Gábor J., 1955. XII.
15

911/17. 1,12,1,1,3,1. Lsz. 21704. *Nova* (Zala), Kölkedi Péter (57). Vajda, 1963. VII. Az énekes pásztor, apja is az volt. Tőle tanulta.

911/18. 1,1,1,0,0,0. Lsz. 21705. *Orosztony* (Zala), Kozáry Géza (40) és felesége Dénes Irén (38). Olsvai, 1958. VIII. Féldallam.

911/19. 1,3,1,1,2,1. AP 4852*b*. *Söjtör* (Zala), Jordán Ferencné Szabatin Mária (61). Fülöp, Kertész, 1963. IV.

911/20. 1,1,1,3,1,1. Lsz. 654. *Szigliget-Belsőhegy* (Zala), Lukácsa András (85). Nyék, 1953. IX.

911/21. 7,7,1,4,11,1. AP 3873*r*. *Vindornyaszőllős* (Zala), Födelmesi Gábor (62). Gábor J., 1961. IV.

911/22. 1,1,1,1,7,1. Lsz. 21706. *Zalavár* (Zala), id. Zsiga Józsefné Saffer Anna (63). Péczely, 1956. VII. Lakodalmi ládavivő.

911/23. 7,3,1,4,2,1. AP 7599*j*. *Zebecke* (Zala), Kása Etel (69). Paksa K., 1967. VIII.

911/24. 1,7,5,1,4,3. NB.: utótagja 1 hanggal följebb. Lsz. 21708. *Belezna* (Somogy), Blázsony Józsefné Balkovics Mária (48). Olsvai, 1962. X. Kvartváltó. Csak 1. sorának szövege van lejegyezve. A falu magyar-horvát nyelvű.

911/25. 1,1, 1,1,3,12. AP 4937*e*. *Buzsák* (Somogy), Ambrusics Jánosné Horváth Rozália „Tutyák"
36 42
(75), özv. Gelencsér Józsefné Iváncsics Mária (71). Olsvai, 1964. XI. „Mikor a menyasszonyládát vitték." Magyar-horvát nyelvű falu.

911/26. 1,1,1,12,1,1. Lsz. 21709. *Csákány* (Somogy), özv. Varga Istvánné Bakai Anna (48). Borvendég E., 1962.

911/27. 1,1,1,9,1,1. Lsz. 21710. *Csokonyavisonta* (Somogy), Bacza János (80). Kiss L., 1948. VII.

911/28. 1,1,1,17,2,1. Lsz. 21711. *Csurgó* (Somogy), özv. Borbély Jánosné Balog Julianna (77).
2 8
Olsvai, 1957. Az énekes pusztai cselédsorból származik.

911/29. 1,1,1,1,1,1. AP 12090*h*. *Görgeteg* (Somogy), cigányzenekar. Rádiófelvétel átjátszása. 1979. III.

911/30. 1,1,1,1,12,1. AP 5101*b*. *Gyékényes* (Somogy), Molnár János (81) volt parasztzenész. Olsvai,
2,4 1
1965. II. Lakodalmas: „Mikor a vendégsereg megérkezett a mënyasszonyér."

911/31. 1,6,4,1,5,5. Lsz. 21712. *Igal* (Somogy), Szabó Pál (85) volt csizmadia. Olsvai, 1955. IX.
8 7
Lakodalmas.

911/32. 3,14,7,14,17,9. AP 1000*b*. *Karád* (Somogy), Berki Józsefné Zsuberács Teréz (70). Vikár L., 1954. VI.

911/33. 11,15,1,4,5,11. AP 1004*d*. *Karád* (Somogy), Matyika Mihályné Takács Rozália (57). Vikár
12,16,9
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L., 1954. VI. Bizonytalan, hamis éneklés.

911/34. 1,6,7,1,5,7. Lsz. 21713. *Karád* (Somogy), Balása Józsefné (46). Vikár L., 1954. I.

911/35. 3,7,1,4,4,1. Lsz. 21714. *Karád* (Somogy), Farkas Antalné Markaf Teréz (62). Vikár L., 1954. VI.

911/36. 1,6,1,20,5,1. Lsz. 21715. *Karád* (Somogy), Horváth Ferencné Czobor Magda (66). Vikár L., 1956. V. „Mikor máskor a vőfélyek vitték este a mënyasszonyt, akkor kezték el."

911/37. 3,7,1,8,4,1. Lsz. 21716. *Karád* (Somogy), Horváth Jánosné Botos Anna (71). Vikár L., 1954. VI.

911/38. 3,7,1,4,4,1. Lsz. 21717. *Karád* (Somogy), özv. Horváth Józsefné Rosta Katalin (68). Vikár L., 1955. II.

911/39. 7,7,8,14,4,10. Lsz. 21718. *Karád* (Somogy), Markaf József (57). Dávid, 1934. VI.
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911/40. 3,7,1,4,4,1. Lsz. 21719. *Karád* (Somogy), Pintér (Hatnakovics) János (72). Vikár L., 1953. XI.

911/41. 1,1,1,6,7,1. Lsz. 21720. *Kutas* (Somogy), Balog Ferencné Farkas Erzsébet (72). Olsvai, 1963. III. „Akkor szokták lakodalomba dalolni, mikor má kezdenének szélenni."

911/42. 1,17,1,1,19,1. AP 4324*e.f. Nemespátró* (Somogy), Bögri Jánosné Fekete Juliánna (76).
18
Olsvai, 1961. XII. Első, második és negyedik alkalommal a dallam második felével énekelte; harmadik és ötödik alkalommal teljes formával.

911/43. 1,9,1,1,7,1. AP 6408*d. Somogyszentmiklós* (Somogy), özv. Sárecz Györgyné Piecs Teréz (70).
3
Pelle M., 1966. X. Lakodalmas, mikor a ládát vitték.

911/44. 1,1,1,1,1,1. Lsz. 21721. *Somogyzsitfa* (Somogy), Tislér Antalné Simon Teréz (65). Borvendég E., 1962.

911/45. 1,4,1,1,1,1. Lsz. 21722. *Tapsony-Szőllőhegy* (Somogy), Bene József (80). Olsvai, 1963. IX. „Ezt a mënyasszony danulja". Az énekes parasztgyerekből lett cimbalomművésszé. Allaga Gézánál tanult a Nemzeti Zenedében. Bejárta fél Európát, a dán királyi udvarban is játszott. Az I. világháború után került haza, azóta elfeledten él.

911/46. 1,19,1, 4,7,1. Lsz. 21723. *Teleki* (Somogy), Parrag János (75). Nyék, 1956. I.
23

911/47. 1,1,1,3,7,1. Lsz. 21724. *Varászló* (Somogy)-*Üröm* (Pest), Méhes György (62). Gábor J., 1957. XI. A menyasszony szekrényének felrakásakor szokás ezt dalolni.

911/48. 1,6,1,1,26,1. Lsz. 21725. *Antunovác* (Pozsega), Bozsó Antalné Tóth Katalin (63). Kiss L., 1956. XI. Mikor a násznép megérkezik és kezdik a menyasszonyt pakolni, hogy elvigyék a ládát.

911/49. 16,7,1,31,4,1. AP 3736*d. Kórógy* (Szerém), id. Izsák József (68). Kiss L., 1960. X. Hegedűn.
17
„Eztet szoktuk muzsikálni, mikor a mënyasszont vitték el a háztul."

911/50. 1,6,1, 7,5,1. AP 6012*g. Kórógy* (Szerém), öttagú zenekar (2 prímás, cimbalmos, brácsás,
28,4
bőgős) (32–60). Kiss L., 1966. X. Menyasszonykísérő. Hamisan játszanak.

911/51. 1,7,1,8,6,3. AP 3745*j. Haraszti* (Verőce), Batona Józsefné Istóka Mária (50), Sülyös Palkó Miklósné Istóka Rebeka (66), Sülyös Jánosné Balázs Mária (59). Kiss L., 1960. X.

911/52. 1,5,1,55,4,1. AP 1825*d. Szentlászló* (Verőce), Hujbert Ferenc (67), hegedűn. Kiss L., 1957. IX. Menyasszonytánc.

911/53. 3,7,5,4,2,14. AP 1901*m. Szentlászló* (Verőce), Kelemen Mihály (42). Kiss L., 1958. I.
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911/54. 1,7,1,1,2,3. AP 1901*l. Szentlászló* (Verőce), Kántor Zoltán (46). Kiss L., 1958. I.

911/55. 1,7,1,1,2,2. AP 6998*c. Szentlászló* (Verőce), Lavada József (69). Kiss L., 1969. II.

911/56. 1,5,10,1,22,1. Lsz. 7953, 21906. *Csányoszró* (Baranya), Fintics Jánosné Varga Rebeka (68). Végvári, 1954. VIII.,Vikár L., 1956. IV. Lakodalmas: mikor a menyasszonyt kocsira tették.

911/57. 1,1,1,1,3,1. Lsz. 21727. *Csányoszró* (Baranya), Hamu Lajosné Barta Júlia (35). Olsvai, 1956. V. „Nagyon régën ez volt a szokás, mikor vitték az ágyat, a ládát, a szökrönyt."

911/58. 3,7,8,15, 2,10. Lsz. 21726. *Csányoszró* (Baranya), Joó János (81). Olsvai, 1956. IV.
18

911/59. 1,7,1,1,26,3. Lsz. 21728. *Csányoszró* (Baranya), Sumoni Péter (72). Olsvai, 1955. XI. Fiatal korában tíz lakodalomban volt vőfély szülőfalujában, Magyarmecskén (Baranya). Ott akkor nem ez volt a nóta, hanem „Meghozták már a menyasszony ágyát".

911/60. 1,5,5,1,26,3. AP 965g_1. *Dunaszekcső* (Baranya), Csányi Józsefné (65). Kiss L., 1954.

911/61. 1,21,1,27,26,1. AP 965g_2. *Dunaszekcső* (Baranya), Bódis Józsefné (60). Kiss L., 1954.
6 5 1 3

911/62. 7,3,1,14,33,10. AP 6328*n. Dunaszekcső* (Baranya), Dékány János (58) citerán. Martin, 1961. III. „Lakodalmi ugrós". A citeraszó mögött hallani a táncosok dalolását, de csak ritkán lehet kivenni a hangot, még ritkábban a szöveget.

911/63. 1,7,1,1,2,1. AP 12114*d. Kárász* (Baranya), Keresztúri (Kenyeres) József (75). Paksa K., 6
1980. VII.

911/64. 1,1,1,1,7,5. Mgt. 1074/A (nincs lemezre vágva). *Kozármisleny* (Baranya), Lippai Istvánné Pintér Julianna (39). Paulovics, 1959. X.

911/65. 4,7,1,4,11,1. Mgt. 1074/B (nincs lemezre vágva). *Kozármisleny* (Baranya), Torzsány Jánosné (61). Paulovics, 1959. X.

911/66. 1,1,1,1,1,1. AP 8801*d. Magyaregregy* (Baranya), Kovács Sándorné Domján Gizella (61). Paksa K., 1974. VIII.

911/67. 1,1,1,1,1,1. AP 10648*e. Magyaregregy* (Baranya), zenekar (piszton, kontra, klarinét, eufonium, dob). (44–74). Martin, Pesovár E. és F., Andrásfalvy, Novák, 1972. X. A zenekarral női hangok énekelnek, szöveg kivehetetlen.

911/68. 1,5,11,1,27,2. Lsz. 14022. *Mohács* (Baranya), Bencsik Mátyás (64). Schneider, 1934. Lakodalmas.

911/69. 1,1,1,1,1,1. AP 1174*e. Mohács* (Baranya), Szűcs József (23). Kodály, 1950. IX. A 2. és 4. sorok fokozatosan lassulnak és rubatosulnak.

911/70. 1,7,1,7,4,1. Lsz. 21729. *Pécs-Patacs* (Baranya), özv. Tombi Józsefné Kajdon Anna (75). Péczely, 1961. VII.

911/71. 1,1, 1,1,1,2. AP 11679. *Szaporca* (Baranya), zenekar és tánccsoport. Andrásfalvy, 1976. VI.
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911/72. 1,1,1,1,1,1. Lsz. 21730. *Szebény* (Baranya), vonós parasztzenekar kíséri a helybeli népi együttest. Olsvai, 1961. XI. Verbunk.

911/73. 1,1,1,1, 1,3. AP 11833*f. Várdaróc* (Baranya), Ferencz Józsefné Balázs Mária (70). Katona, 28
Olsvai, 1978. VIII. Az énekes Csúzán (Baranya) született.

911/74. 1,1,1,1,5,3. AP 11340*l. Decs* (Tolna), özv. Oláh Istvánné Berekai Éva (84). Olsvai, 1976. VI. „Mikó möntünk a mönyasszonynak az ëggye-mássájér". Másodszorra kvarváltóan énekli, harmadszorra megint kvintváltással.

911/75. 1,7,1,1,4,1. Lsz. 21731. *Decs* (Tolna), Balog Jánosné Szóládi Sára (66). Olsvai, 1955. VIII. Mikor kísérték ki a menyasszonyt, akkor dalolták az „Adjon Isten jó napot a hajlikba" kezdetű dal után, amikor is kiadták a menyasszonyt.

911/76. 1,6,11,1,5,2. NB.: utótagja 1 hanggal följebb. Lsz. 21732. *Decs* (Tolna), Békás Jánosné Meggyesi Mária (52). Olsvai, 1952. VI. „Mikor vitték a mënyasszonyt". Kvartváltó. Mindig következetesen így énekelte, pedig egyébként jófülű énekes.

911/77. 1,6,14,1,5,13. Lsz. 21733. *Decs* (Tolna), „Cirok" Bogár István (72). Olsvai, 1955. VIII. „Mikor vitték a mënyasszonyt."

911/78. 1,6,4,1,4,5. Lsz. 21734. *Decs* (Tolna), özv. Dani Andrásné Ifjú Éva (73). Olsvai, 1957. IV. „Mikor késérték ki a mënyasszonyt".

911/79. 1,6,1,1,5,3. Lsz. 21735. *Decs* (Tolna), Szabó Péter (68). Mező J., 1955. IX.

911/80. 20,7,1,4,20,1. Lsz. 21736. *Medina-Szőllőhegy* (Tolna), Nyulász Ilona (29). Gábor É. Lakodalmas.

911/81. 21,25,1,34,35,1. M.Sz. 5885=Lsz. 887. *Őcsény* (Tolna), ...-né Péri Sári (65). Vargyas, 1932. VII.

911/82. 1,23,4,20,33,5. Lsz. 21737. *Őcsény* (Tolna), Győri Mihályné Szél Judit (69). Olsvai, 1955. XI.

911/83. 1,7,5,4,5,12. AP 2049*f. Madocsa* (Tolna), Vida András (86). Kiss L., 1957. XI.

911/84. 1,1,1,1,1,3. AP 11818*c. Bogyiszló* (Pest), nők táncolnak énekelve cigányzenekari kísérettel. Martin, Pesovár F., 1978. VII. Filmfelvétel kísérőzenéje: Ft. 996. A felvétel a VI. Kalocsai Dunamenti Folklórfesztiválon készült.

911/85. 1,1,1,8,3,3. AP 6640*i. Bogyiszló* (Pest), Orsós Kis János (45) és zenekara. Martin, 1968. V.

911/86. 1,1,5,5,63,3. AP 12083*h. Bogyiszló* (Pest), Orsós Kis János zenekara (prím, kontra, bőgő, tambura). Sebő, 1977. X. Felvéve a TV „Muzsikáló szerszámok" sorozatának próbáin.

911/87. 1,1,1,8,1,3. AP 12074*a. Bogyiszló* (Pest), népi táncegyüttes zenekarkísérettel. Olsvai, 1979. 1
IX. A BBC TV felvétel átjátszása.

911/88. 1,1,1,8,1,3. AP 12074*c. Bogyiszló* (Pest), zenekar. Olsvai, 1979. IX. A BBC TV felvétel 5
zenekari játékának átjátszása.

911/89. 1,1,1,8,1,14. AP 11314*g*. *Bogyiszló* (Pest), Orsós Kis János zenekara. Martin, Pálfy Gy., Sztanó, 1976. XI. A zenekar két prímásból, tamburásból, hegedű- és tambura-brácsásból, nagybőgősből és cimbalmosból állt. Az utóbbi új tag, szekszárdi, a régi dallamok nagy részét nem ismerte. Táncfilm: Ft. 945.

911/90. 1,8,11,X,X,X,X. Lsz. 21738. *Sárpilis* (Tolna), Kállai József (60). Martin, Olsvai, 1957. IV. 1–3. sor: idetartozó, 4–5.: LV. típus 1–2. sora, 6–7: Járdányi, 89 (Feleségem olyan tiszta... Sej, dínom-dánom stb. Szövegek is ugyanonnan.) „Ugrós nóta féle. Juhászok táncoltak az ilyen nótákra."

911/91. 1,1, 1,1,1,1. AP 10200*g,n*. *Sióagárd* (Tolna), helyi népi együttes énekli és táncolja, a helyi
11,7 3
magyar- és a bogyiszlói cigányzenekar kíséri. Szabadi, Olsvai, Gulyás, 1974. IX. „Magyarországi Néptáncok" TV-film felvétele. NB. A szöveg alapján revival-nek látszik.

911/92. 1,1,5,28,1,3. AP 10312*d*. *Sióagárd* (Tolna), zenekar. Martin, Andrásfalvy, 1973.

911/93. 1,5,5,1,27,3. Lsz. 21739. *Sióagárd* (Tolna), Balog Mihály „Saskó" (84) volt parasztzenész. Olsvai, 1964. V. „Ágyvivő, gyerekek, legények danulták az uccán, a banda is játszotta." Az énekes 18 éves korában állt be a már régebben működő parasztbandába. Esz-kontrás, B-kontrás, majd basszus-„bumberdonos" lett. 50 éves kora körül oszlott fel a banda. Kottát olvasni is megtanultak egy kalocsai sváb karmestertől (Feinsteller Károly). Elsősorban magyar falvaknak játszottak Tolna-Baranya-Pest-Bács megyék érintkező területén. De búcsúkban sváboknak, bányásznapon bányászoknak is játszottak.

911/94. 1,1,1,1,1,1. Lsz. 21740. *Sióagárd* (Tolna), Málinger János (75) volt parasztzenész. Olsvai, 1964. V. A menyasszony ágyát vitték evvel a dallammal (valamint műdal és Rákóczi-induló vagy Kossuth-nóta vagy Hunyadi-induló kíséretében). 17 éves korában lett tagja a bandának (lásd az előbbi jegyzetet). Klarinétos majd „fliglihornis" (szárnykürtös) lett. 29 éves korában más rezes-vonós bandában lett klarinétos, 50 éves koráig.

911/95. 1,6,5,1,36,3. AP 10328*d*. *Váralja* (Tolna), vonószenekar. Martin, 1975. XI.
1 1

911/96. 1,6,5,1,4,3. AP 9088o_1. *Vajta* (Fejér), Kovács Sándor (71) prímás, Horvát János (35) bőgős.
5
A prímás Cecéről, a bőgős Kapuvárról származik. Martin, Pesovár F., 1958. IV. „Kísérő". Közölve: Pesovár F., 17. sz.

911/97. 1,7,11,4,11,2. Lsz. 527. *Bakonyszentlászló* (Veszprém), id. Papp Istvánné Major Irén (52).
3
Békefi, 1953.

911/98. 1,5, 5,1,5,3. Lsz. 13291. *Borzavár* (Veszprém), Dombi Jánosné Skobrák Juli. Békefi,
15 2
1958. IX.

911/99. 23,1,5,35,1,3. AP 1076*c*. *Nagyalásony* (Veszprém), Bíró Vincéné Szőke Gizella (57). Kerényi, 1954. XI. Kétszer énekli az 1. vsz.-ot. 2–3. vsz. helyszíni lejegyzésből.

911/100. 1,1,1,1,1,1. AP 4151*p*. *Nagyesztergár* (Veszprém), Hacski Mária (22). Paulovics, 1959. VII. Lakodalmas.

911/101. 25,28,3,38,39,19. AP 7956*o*. *Bajna* (Esztergom), Izsó Vilmosné Izsó Anna (58). Martin, 1961.

911/102. 24,27,17,37,38,18. Lsz. 17556. *Bajót* (Esztergom), id. Varga Antal (73). Gajdár, Mátyás
4,39
F., 1962. VI.

911/103. 9,1,5,19,13,3. AP 3088*c*. *Naszvad* (Komárom)-*Kaposhomok* (Somogy), Keszi Jónásné Bazsó Ágnes (72). Paulovics, 1959. XII.

911/104. 25,29,5, 4,28,3. MF 3843*c* = AP 6654*g*. *Nagyhind* (Nyitra), Bordás Magdolna (59). Manga,
39,40
1937. A dallam második felét az énekes egy kvarttal följebb megismétli mindkét versszakban.

911/105. 27,1,5,20,28,3. AP 9199*b*. *Deménd* (Hont), 5 asszony (48–73). Martin, Takács, 1972. XI.
4

911/106. 28,32,5,42,40,3. MF 4505*c*. *Lukanénye* (Hont), László Rozália (51).?

911/107. 29,19,5,4,28,3. AP 8608*a*. *Lukanénye* (Hont), Fonodi János (52). Takács, 1963.

911/108. 1,6,5,43,1,3. AP 2370*a*. *Nagycsalomja* (Hont), Vincze Gergelyné Sulyán Verona (76). Ág, 44
Kiss L., 1958.

911/109. 30,33,1, 4,43,3. AP 10466*d*. *Százd* (Hont), özv. Szabó Istvánné Moralik Ilona (70). Ág, 19 20
1976. I.

911/110. 1,1,5,58,7,3. AP 1620*c*. *Hugyag* (Nógrád), Ferenc Vilmos (75). Kerényi, 1956. X.

911/111. 1,1,1,45,47,3. AP 3561*d*. *Hugyag* (Nógrád), özv. Gáborik Sándorné (49). Kiss L., 1959.

911/112. 1,1,1,1,1,3. AP 3559*i*. *Hugyag* (Nógrád), Honti Jánosné Járja Ilona (40). Kiss L., 1959. 9 7

911/113. 1,1,1,1,1,3. AP 11753*h*. *Karancskeszi* (Nógrád), Zsidai Gáspárné Szilágyi Etel (71). Nagy Z., 1979. VII.

911/114. 1,1,1,1,1,3. AP 8421*g*. *Mátraverebély* (Nógrád), Kormos Sándorné Zagyi Mária (58), 7
Kormos Józsefné Tóth Erzsébet (65). Borsai I., 1969. V.

911/115. 25,1,1,57,48,3. Lsz. 21741. *Mohora* (Nógrád), id. Petrás József (85). Bartók J., 1954. IX.

911/116. 1,1,5,14, 1, 4. Lsz. 21742. *Nagylóc* (Nógrád), Ispán Jánosné Sztrehó Mária (24). Jaksich, 3,30,3
1929. VI. 1–2. vsz.-ot lagziban éneklik.

911/117. 1,1,5,1,7,3. AP 9253*d*. *Nógrádsipek* (Nógrád), Jusztin Jánosné Piszka Ilona (61). Borsai I., 1974. III.

911/118. 1,1,5,1,1,3. AP 9265*a*. *Nógrádsipek* (Nógrád), Várhegyi Antal (68). Borsai I., 1974. III. 3,7

911/119. 1,1,5,3,1,3. Lsz. 21743. *Sóshartyán* (Nógrád), Sirkó Jánosné Dunyik Erzsébet (73). Paulovics, 1956. I.

911/120. 1,1,1,1,1,1. AP 9019*g,h*. *Szurdokpüspöki* (Heves), Papp Andrásné Hepp E. (42). Tari L., 1974.

911/121. 1,1,1,1,1,3. Lsz. 21744. *Tereske* (Nógrád), Sztranyovszky Ödönné Makrai Margit (62). Bartók J., 1956. V.

911/122. 1,5,1,1,30,28. Lsz. 21745. *Zagyvaszántó* (Nógrád), Pálinkás József (45). Paulovics, 1955. XII.

911/123. 1,5,5,20,2,3. AP 4353*c*. *Egyházasbást* (Gömör), özv. Dancsók Józsefné Vince Erzsébet (72). Ág, 1959. VIII. Közölve: Ág, 2. sz. szövegváltozatokkal.

911/124. 1,1,5, 4,1,3. *Rozsnyó* (Gömör), Csák András (65). Ujváry Z., 1975. Közölve: Ujváry 265. 2 21,7

911/125. 1,1,1,8,3,21. AP 1131*g*. *Karancslapujtő* (Nógrád), özv. Lantos Aladárné Telek Mária (52). Szabóné, Vikár L., 1955. III.

911/126. 1,1,1,1,7,3. AP 5879*k*. *Eger* (Heves), Ács Gézáné Szakáts Eszter (55). Paulovics, 1965. VII.

911/127. 1,5,21,51,27,22. AP 8831b_2. *Egerszólát* (Heves), Pogonyi Sándorné Nagy Piroska (54). Borsai I., 1974.

911/128. 1,1,1,17,1,3. AP 8829*l*. *Felnémet* (Heves), Román Sándorné Kovács Margit (40). Borsai I., 1974.

911/129. 1,7,1,53,44,24. AP 5343*f*. *Mátraszentimre* (Heves), Galambosi Jánosné Szabad Mária (71). Borsai I., 1964. XII.

911/130. 1,20, 1,52,3,23. AP 7790*e*. *Mátraszentimre* (Heves), Finta Jánosné Gubola Jolán (51). 2 22, 1 3
Borsai I., 1962. XI. Az 1. vsz. első három hangja nincs a felvételen.

911/131. 1,1, 1, 1,44,23. AP 4223*f*. *Mátraszentimre* (Heves), özv. Dosztál Sándorné Stuller Mária 6,22,52 3
(50). Borsai I., 1961. X.

911/132. 1,6,1,1, 5, 1. Lsz. 21746. *Mátraszentimre* (Heves), Árpád Lajosné Stuller Piroska (52). 26,23
Borsai I., Vavrinecz V., 1960. II.

911/133. 1,6,1,52,3,3. AP 2987*d*. *Mátraszentistván* (Heves), Czettner Antalné Ódler Franciska (58). Kiss L., 1958. IX.

911/134. 1,1,5,74,7,1. AP 11757*a*. *Nagybátony* (Heves), Sulyok Kopár Lászlóné Komár Erzsébet (79). Nagy Z., 1979. III.

911/135. 1,5,5,16,45,26. AP 6708*b*. *Pásztó* (Heves), Szabó János (68). Rajeczky, 1969.

911/136. 34,36,13,52,46,3. M.Sz. 6587 = Lsz. 21747. *Szuha-Szuhahuta* (Heves), Gumbicki Juhákim-
36, 3 7
né Gumbicki Mária (71). Rajeczky, 1952. X.

911/137. 5,37,1,1,1,1,1. AP 10971*m*. *Szurdokpüspöki* (Heves), Sztancsik Sándor (48) furulyán. Tari L., 1974. XII. Furulyázni a regöscserkész mozgalomban tanult meg.

911/138. 1,1,1,1,1,1,1. AP 12306*e*. *Terpes* (Heves), Tar Gusztávné Borotvai Erzsébet (53). Borsai I., 1980. IV.

911/139. 1,1,1,3,2,1. AP 11774*s*. *Borsodnádasd* (Borsod), Érsek Jánosné Lajtner Ilona (76). Nemcsik, 1979. XI. Menyasszonyi induló.

911/140. 1,1,1,1,1,3. Lsz. 13732. *Tákos* (Bereg), Tákosi népdalkör. Dancs, 1972. IV.

911/141. 1,5,5,60, 7,3. AP 4077*f*. *Nagykörű* (Szolnok), Majzik Kálmánné (72). Paulovics, 1961. VII.
18

911/142. 1,7,1,1,4,1. Lsz. 21748. *Homokmégy-Alsómégy* (Pest), Fekete Ferencné (23). Schram, 1956.

911/143. 1,1,1,1,1,3. AP 7594g_2. *Drágszél* (Pest), rezesbanda. Martin, Olsvai, 1968.
5

911/144. 1,5,5,1,27,3. AP 8389*i*. *Dunapataj* (Pest), Pavelkó Istvánné Vén Gizella (50). Végvári, 1971. X.

911/145. 4,7,5,7,4,3. Lsz. 21752. *Szakmár-Felsőerek* (Pest), Tóth Ignácné Tóth Julianna (26). Kiss L., 1952. X. Lakodalmas: „Mikor a mënyasszony ül fő a kocsira, hogy a vőlegény házába vigyék."

911/146. 1,6,5,1,11, 3. AP 11992*j*. *Fót* (Pest), Dani Bertalan (72) prímás. Pálfy Gy., 1979. II. „Dudás
7 4,14
5
nóta". Csomádon tanulta.

911/147. 1,1,1,1,30,3. Lsz. 21749. *Galgamácsa* (Pest), Vankó Jánosné Martinovics Anna (51).
2
Olsvai, 1958. IV.

911/148. 3,7,5,8,4,3. Lsz. 21750. *Homokmégy* (Pest), Ligozán Ilona (23). Olsvai, 1951. XI. Az énekes a helyi ifjúsági tánccsoport tagja.

911/149. 1,6,5,9, 5,3. Lsz. 21751. *Kalocsa* (Pest), Bagó Soós Józsefné Vargacz Júlia (60). Cserey,
26
1953. III. Közölve: Cserey 128. sz.

911/150. 1,1,1,1,1,14. AP 5393*r*. *Öregcsertő* (Pest), Virághalmi Elemérné Gáti Anna (40). Szomjas, 1964. VII.

911/151. 7,7,1,4,33,3. AP 1865*l*. *Szakmár-Felsőerek* (Pest), Romsics Sándorné Balog Teréz (60). Kiss L., 1957. IV.

911/152. 1,6,32,1,5,27. AP 2113*h*. *Szakmár-Felsőerek* (Pest), Romsics Jánosné Szabadi Mária (67). Kiss L., 1957. IV.

911/153. 1,6,5,1,5,3. AP 9116*l*. *Szeremle* (Pest), cigány férfi. Lükő, 1960. VI.

911/154. 1,6,1,1,26,3. Lsz. 524. *Szeremle* (Pest), Kiss Zoltánné (42). Cserey, 1954. VI. Ládavivéskor énekelték.

911/155. 1,6, 8,1,5, 3. AP 3625*b*. *Szeremle* (Pest), Szili Ferencné (71). Szomjas, 1960. X.
15 10

911/156. 42,45,1,67,58, 1. Lsz. 21753. *Tura* (Pest), Szilágyi János. Bartók, 1906. VII. 9 sort énekel:
1, 4,36
mindkét versszakot a dallam második felével kezdi, majd – refrénszerű szöveggel – az eredeti hatsoros formával folytatja.

911/157. 1,1, 5,8,1, 2. AP 11938*b*, 11940*a*, 12005*c*. *Bátmonostor* (Bács–Bodrog), 7 tagú tambura-
27 4,12 3
banda. Martin, Olsvai stb., 1979. I. Ugrós. Filmkísérő zene, szeremlei táncosok számára játszanak. Ft. 1010.7., 11.

911/158. 1,7,5,61,32,3. AP 3091*f*. *Dávod* (Bács–Bodrog), Törkő Pálné Kordé Erzsébet (55). Kiss L., 1959. XII.

911/159. 1,1,1,8, 4,3. AP 4414*c*. *Dávod* (Bács–Bodrog), Szekeres Kálmánné Robár Mária (49), 1,27
tamburán kíséri Varga Mihály, cigány. Martin, Timár, 1961. III.
911/160. 1,5,3,62,27,19. Lsz. 21754. *Bácskossuthfalva* (Bács–Bodrog), Turuc Péter (77) volt pásztor. Volly, 1961. VIII. Lagzikon mondták és muzsikálták.
911/161. 0,0,0,1,33,19. Lsz. 21755. *Rém* (Bács–Bodrog), Kálcsovics Istvánné Boros Erzsébet (74). Karsai, 1954. I. Lakodalomban, ágyvivésnél dalolják.
911/162. 38,19,5,4,17,4. AP 6380*d*. *Domaszék* (Csongrád), Nógrádi Ferenc (76). Paksa K., 1967. II.
911/163. 7,1,5,20,17,3. AP 6383*m*. *Domaszék* (Csongrád), Szabó Galiba Piroska (67). Paksa K., 1967. IV.
911/164. 43,22,37,75,33,43. MF 3854*c* = AP 6654*s*. *Fábiánsebestyén* (Csongrád). Tekerőn. Dincsér. 14 44
911/165. 1,5,1,4,4,22. AP 6386*i*. *Sándorfalva–Homoki tanyák* (Csongrád), Laci Kálmánné Lengyel Mária (54). Paksa K., 1967. VI.
911/166. 3,1,1,1,1,3. AP 6379*bb*. *Mórahalom* (Csongrád), Farkas Antal (65). Paksa K., 1967. II.
911/167. 3,23,5,64,52,3. AP 5273*h*. *Szeged-Szentmihálytelek* (Csongrád), Horváth István (79). 7 9
Szeghy, 1963. XII.
911/168. 3,41,2,4,1,3. AP 11819*b*. *Tápé* (Csongrád), rezesbanda. Martin, Pesovár F., 1978. VII. Filmfelvétel kísérőzenéje. Ft. 996. A felvétel a VI. Kalocsai Dunamenti Folklórfesztiválon készült.
911/169. 1,42,1,1,53,1. AP 6093*b*. *Orosháza* (Békés), Göndör Sándorné Szemennyei Etelka (32). Paulovics, 1966. III.
911/170. 1,1,1,1,1,1. Lsz. 21756. *Nádudvar* (Hajdú), Drigán Sándor (61) cigány cimbalmos. Domokos P. P., 1951. VI.
911/171. 1,5,3,1,27,30. Lsz. 1358. *Kállósemjén* (Szabolcs), Séra Ferencné Pribilinszki Borbála (58). Erdész, 1958. III.
911/172. 1,5,3,9,30,19. Lsz. 13731. *Nagyecsed* (Szatmár), Bulyáki Bálint (48). Dancs, 1954. XI. Közölve: Dancs, 36. sz.
911/173. 1,5,5,20,4,3. Lsz. 13733. *Nagyecsed* (Szatmár), özv. Biró Lajosné (77). Szücs I., Csányi, 1974. X.
911/174. 1,1,1,1,1,1. AP 6433*b*. *Szatmárököritó* (Szatmár), Orgoványi Gyula (56) fehérgyarmati prímás és 4 tagú zenekar. Sárosi, 1968. X.
911/175. 1,5,3,9,27,31. Lsz. 21757. *Tunyog* (Szatmár), Sipos Antal (56). Hajdú, 1953. I.
911/176. 1,5,34,71,27,37. AP 4247d_1. *Hadikfalva* (Bukovina)–*Tevel* (Tolna), Illés Gergely (33). Végvári, 1959. IX.
911/177. 1,5,34,3,27,37. Lsz. 21762. *Hadikfalva* (Bukovina)–*Tevel* (Tolna), id. Illés Gergelyné Szabó Katalin (71). Végvári, 1958. XI.
911/178. 2,8,34,21,30,37. Lsz. 21758. *Hadikfalva* (Bukovina)–*Székelyszabar* (Baranya), Várda Lajosné Pál Zsuzsa (77). Vikár L., 1955. V. 1–2. sorának szövegére nem emlékezett.
911/179. 1,5,34,3,30,37. AP 2597*h*. *Istensegíts* (Bukovina)–*Tevel* (Tolna), Both Antal (38) hegedűn. Kiss L., 1954. IV. Asztali nóta.
911/180. 0,0,0, 1,27,(1),37. Lsz. 5775. *Gyoszény* (Moldva), lányok. Kallós, 1956. 73,30
911/181. 0,0,0,1,27,(2),40. Lsz. 880. *Forrófalva* (Moldva). Gurka, 1955.
911/182. 0,0,0,27,27,(3),37. AP 7173*e*. *Klézse* (Moldva), Szabó Mártonné (53). Kallós, 1965. I. 30
1. sora tévesztés, hamis.
911/183. 0,0,0,1,1,(1),37. Lsz. 21759. *Klézse* (Moldva), Szabó Erzsi (14). Kallós, 1956. 3,7
911/184. 0,0,0,76,61,37. Lsz. 21760. *Lészped* (Moldva), Simon Ferenc Józsiné (56). Dobó K., 1950. 77,62
911/185. 0,0,0,78,65,(4),41. MF 2480*b*. *Trunk* (Moldva), Szabó Istvánné (22). Veress, 1930.
911/186. 0,0,0,78,65,(4),41. Lsz. 21761. *Trunk* (Moldva), Ráduj Györgyné Csobotár Ilona (52). Gurka, 1953.

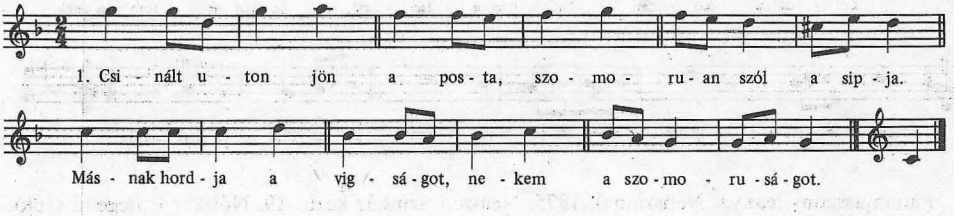
911/187. 2,35,1,X,X,X. AP 5993*e*. *Nagybátony* (Heves), Sulyok Kopár Lászlóné Komár Erzsébet (64). Borsai I., 1965. X. 1–3. sora idevaló, 4–6. a következő LV. típusba szövegestül. Kontamináció.

Népszerűsítő kiadványokból felújult: AP 6764*e*. Beled (Sopron); AP 7620*u* Hagyárosbörönd (Zala); AP 5883*i*. Bábolna (Komárom); AP 6750*o*. Putnok (Gömör); AP 4839*a*. Heves (Heves); AP 8712*e*. Pásztó (Heves); AP 6072*i*. Jászárokszállás (Szolnok); AP 5880*k*. Szolnok (Szolnok); Lsz. 21764. Tiszasas (Szolnok); AP 5039*f*. Tiszaug (Szolnok); AP 5863*r*. Újszilvás (Pest); AP 6087*e*. Bélmegyer (Békés); AP 6091*f*. Gyoma (Békés); AP 6088*p*. Gyula (Békés); Lsz. 21763. Orosháza (Békés); AP 6098*j*. Szabadkígyós (Békés); AP 6379*zs*. Domaszék (Csongrád); AP 5881*p*. Csanádapáca (Csanád).
Használhatatlan: AP 7784*c*. Orosztony (Zala), Budapesten dolgozó értelmiségi emlékezete szerint felvéve; Lsz. 21707. Attala (Somogy), csak ritmus és szöveg; AP 4592*k*. Zombor (Bács-Bodrog), a gyűjtő értelmiségi anyjától felvéve.
A típust lásd: Járdányi, 19.
Legrégebbi följegyzése: Kiss Dénes kézirat 68. sz. 1844. Közölve: MNT III/A 361. sz. Legelső nyomtatott változata Mátrainál (1852), közölve: MNT III/A, 955. lapon. Uo. még két régebbi följegyzés közölve: Kiss Lajos kézir. II, 391. (1864–1879 közt) = 352. sz. és Kenesei (1907) = 362. További régi följegyzései:

LIV/A

Sárközy: Mikulás. Népszínmű. 1852. XII. 2. Nemzeti Színház kézir. 13. Férfikar.

LIV/B



A szöveg és további 3 vsz. ráhúzás, nem tartozik eredetileg a dallamhoz.

5. Esik az eső,
Hajlik a vessző,
Bodor a levele.
Kész szolgalegén,
Szántani menne,
De nincsen kenyere.

6. Van veres hagyma
Üres tarisznyába.
Keserű magába.
Nincs kenyér hozzája. (?)
Keskeny az abrosz,
Hosszu az asztal,
Kevés a vacsora.

7. Huncut a gazda,
Nem néz a napra,
Csak a szép asszonra.
A szegény cselédjét
Nem ereszti haza.
(?)

Bartalus kézirata I. 128. Mezőkövesd. „Egy matyó leány után."

LIV/C

2. Van vereshagyma
A tarisznyába.
Keserű magába.
Keskeny az abrosz,
Hosszu az asztal,
Kevés a vacsora.

3. Huncut a gazda,
Nem néz a napra,
Csak a szép asszonyra.
Szolgalegénynek,
Hej de szegénynek
Kevés a vacsora.

Bartalus I. 71. sz. 1875.

LIV/D

Panna asszony leánya. Népszínmű. 1875. Nemzeti Színház kézir. 19. Női kar + hegedű szóló.

LIV/E

2. Van vereshagyma
A tarisznyába.
Keserű magába.
Szolgalegénynek,
Hej, de szegénynek
Kevés vacsorára.

3. Huncut a gazda,
Nem néz a napra,
Csak a szép asszonyra.
Keskeny az abrosz,
Hosszú az asztal,
Rövid a vacsora.

3a. Magas a szoba,
Hosszú az asztal,
Rövid a vacsora.
Haragszik a gazda,
Nem néz a napra,
Csak a szép asszonyra.

4. Dörög a kocsi,
Pattog a Jancsi,
Talán értem jőnek?
Oh, édesanyám,
Én szülődajkám,
Be messze elvisznek!

5. Kocsira ládám,
Kocsira ágyam,
Magam is felülök.
Isten megáldja,
Sohasem látja
Egyetlen egy fiát!

Limbay 266. sz. 1880.

Idegen nyelvű változatai, szlovák:

LIV/F

Slovenské Spevy I. 44.

LIV/G

Slovenské Spevy I. 245.

LIV/H

Slovenské Spevy D_1. 117.

LIV/I

Slovenské Spevy D_1. 397.

LIV/J

Slovenské Spevy D_1. 576.

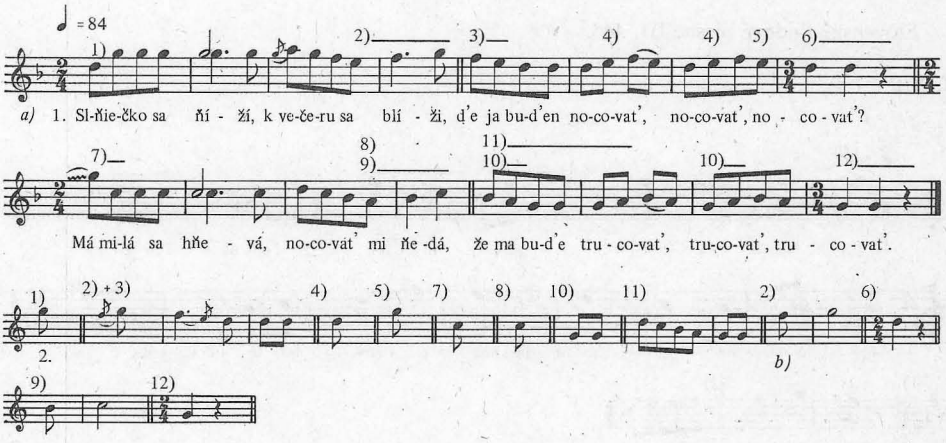
LIV/K

Bartók: Slovenské... 675*c*

LIV//L

Bartók: Slovenské... 675a

LIV/M



Bartók: Slovenské... 675b

LIV/N

Slovenské l'udové piesne II. 534.

LIV/O

Slovenské l'udové piesne III. 138.

LIV/Ö

Slovenské ľudové piesne III. 445.

LIV/P

Slovenské ľudové piesne IV. 414.

LIV/R

AP 6545*h*. *Nagyócsa* (Zólyom), párostánc. Felvéve a stražnice-i (Morvaország) folklór-fesztiválon. Martin, M. Tóth M., 1967. VIII.

Morva:

LIV/S

Bartoš-Janáček 200. Megjegyzés: „Z Uherské strany".
Bartók ezenkívül hivatkozik még Bartoš I. 25, 41, 389 és III. 200, Černik 127. és Peck 30 sz.-ra.

Lengyel:

LIV/T

Kolberg 44.

Horvát:

LIV/U

Žganec 351.

C. Nagy Béla (1947a) összeveti egy mongol népdallal, de amely sem nem azonos vele, sem nem kvintváltó.

LV. TÍPUS

(912–973.)

913. Az énekes még tud „tótul", azaz horvátul. A falu kétnyelvű volt, ma már csak az öregek tudnak horvátul.
915. A gyűjtő megjegyzése: „A dallamra sok más dallammal bíró szöveget is énekelnek. Közismert melódia." Közölve: Ádám 34. sz.
920. Ugrós. Ének közben dobogott hozzá lábával ritmusban. A három korábbi gyűjtés egy támlapra sűrítve. Énekében több évi megfigyelés szerint a kis és nagy terc, kis és nagy szeptim közötti különböző árnyalatok ingadoztak. Apja juhász volt, maga is juhász, béres, kanász, gulyás volt. Fiatal korában parasztbandában hegedült, de tudott játszani más hangszeren is. Dalait részben apjától tanulta, részben cigányzenészektől.
921. Kislány korában már tudta. AP 11457*e* átjátszás a Rádió felvételéről.
922. Kanásztánc. Közölve: Kiss G., Függelék 63. sz.
926. Az énekes apja juhász volt Somogyban.
927. A 3. vsz. szövege a felvételen érthetetlen.
929. Az énekes Kónyiban (Somogy) született.
932. „Görög": amikor a lány embert kíván. „Felgörög": amikor a disznónak malaca lesz.
936. Az énekes parasztprímás. A 2. vsz. szövegében bizonytalannak látszott.
937. Az énekes juhászbojtár. Felvéve az első két versszak.
938. Az ének végén prózában: „Ezt magamnak szerkesztettem." A refrénbe több asszony belekapcsolódik.
942. A 4. és 5. vsz. közé az LIV. típus („Zörög a kocsi") második felének ismételgetését szövi mintegy „aprája"-ként. Minden alkalommal így adja elő a dalt. A tempó fokozatosan gyorsul; a 6. vsz. második felében már ♩ = 138.
945. Az énekes családja agrárproletárból kétlaki munkáscsaláddá alakult át 1920–1940 közt. A lányok summáskodnak, időnként a lemezgyárban dolgoznak. A fiúk gyárimunkások.
946. Az énekes Balatonban (Borsod) született. A dalt gyerekkorában tanulta a nagyobbaktól.
947. Gyerekkorában az öregek szerettek erre táncolni dudaszóra.
948. A 3. vsz. 1. sorát először úgy kezdi: „A fülébe ojjan piszok", majd kijavítja. A csomózóban tanulta egy öreg embertől, aki „lefelé" való, Tiszamellékre.
949. Közölve: Vargyas 1960: 5. sz.
952. Citera-kísérettel énekli.
957. Kétszer énekli.
959. A felvétel Kiskunmajsán készült.
964. A 2. vsz.-ot kétszer éneklik. Sárkány hegedülve is kíséri.
965. Felvéve az 1. vsz., a többi helyszíni lejegyzés.
970. Csárdás.
971. Az énekes 1945-ben települt át Székről.
973. Helyenként nehezen érthető (vagy kivehetetlen) felvétel.
973/1.

2. Elment, elment a menyecske
A szomszédba beszélgetninini.
Utána ment a vén öreg
Bunkósbottal jól megveregetni.

3. Nem azért vettelek én el
A szomszédba beszélgetninini,
Borzos hajam fésülgetni,
Fehér nyakam ölelgetninini.

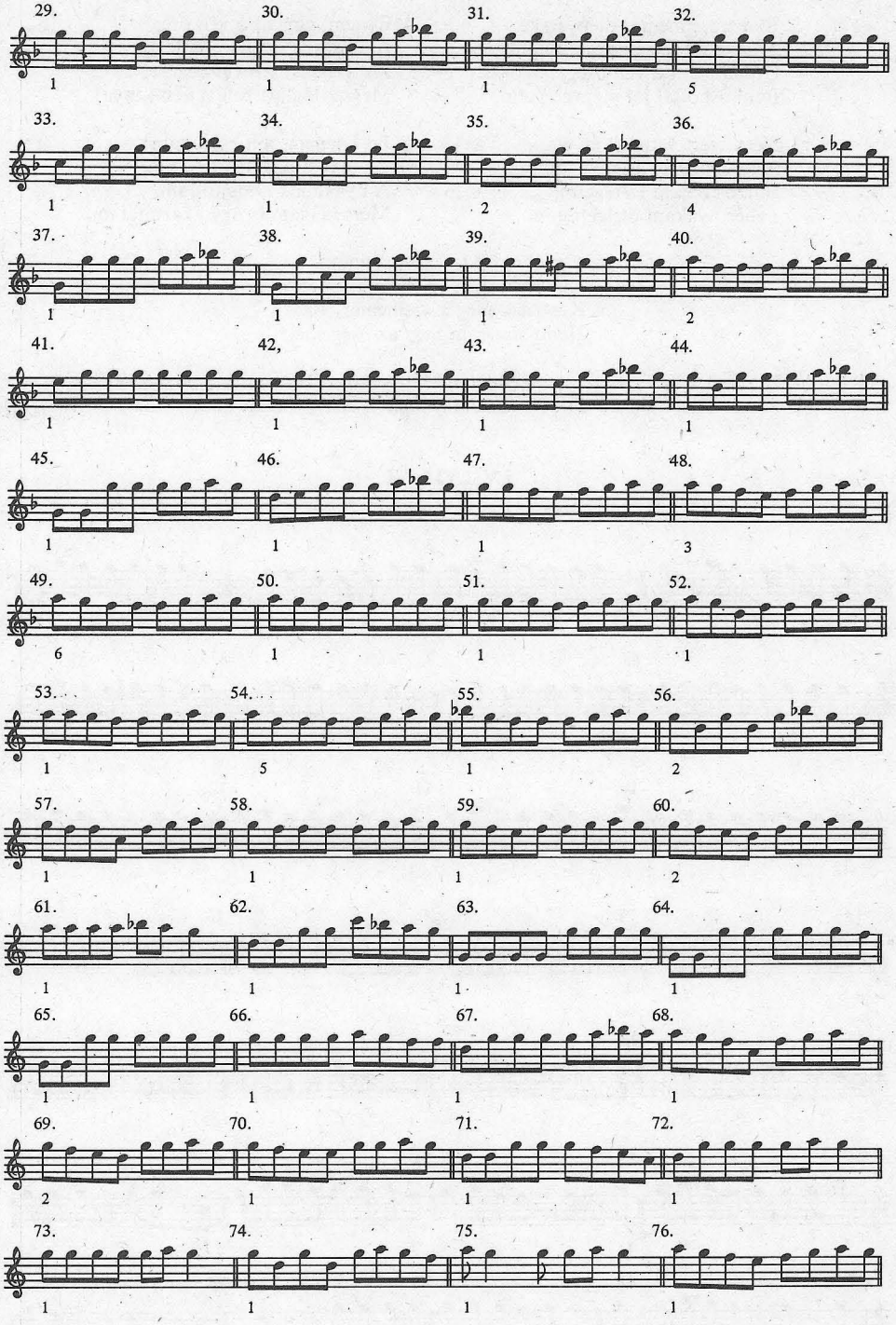
4. Elment, elment a vén öreg
A Tiszáról vizet vinninini.
Jár a Tisza, jár a Duna,
Mégse döglött bele a vén kutya!

5. Jaj Istenem, mit csináltam!
Az öreget borotváltatatam,
A nyakának szalajtottam,
Mert magam is úgy akartatatam.

6. Vereshagyma, vereshagyma,
Keserítsd meg az én szemeimet!
Keserítsd meg a szememet,
Hadd sirassam meg az öregemet!

KR 22035. *Nagyszalonta-Atyáspuszta* (Bihar), Matók Róza (16) cseléd. Kodály, 1917. I. A lány Erdőgyarakon született, de a dalt itt tanulta. Mégis Kodály szerint „Szalontán nem tudják."

LV–LVI/I–VI.


29. 30. 31. 32.
1 1 1 5
33. 34. 35. 36.
1 1 2 4
37. 38. 39. 40.
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41. 42, 43. 44.
1 1 1 1
45. 46. 47. 48.
1 1 1 3
49. 50. 51. 52.
6 1 1 1
53. 54. 55. 56.
1 5 1 2
57. 58. 59. 60.
1 1 1 2
61. 62. 63. 64.
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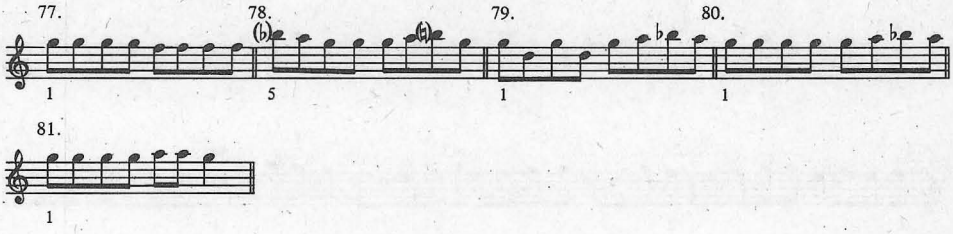
65. 66. 67. 68.
1 1 1 1
69. 70. 71. 72.
2 1 1 1
73. 74. 75. 76.
1 1 1 1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II.

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37. 38. 39. 40.
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1 1 2 1
49. 50. 51. 52.
1 1 2 4
53. 54. 55. 56.
1 1 1 1
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61. 62. 63. 64.
1 1 1 1
65. 66. 67. 68.
1 2 1 1
69. 70. 71.
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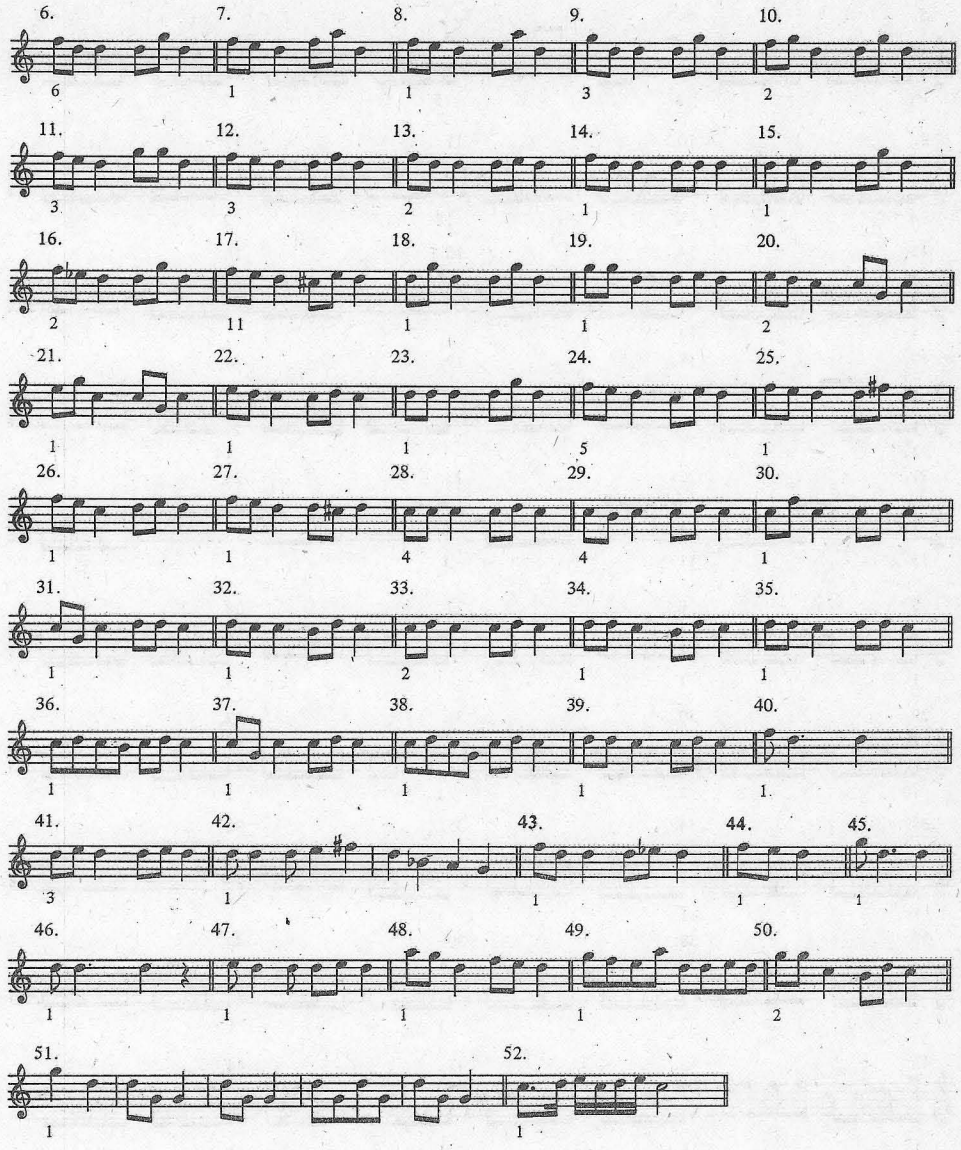
III.

1. 2. 3. 4. 5.
128 68 5 6 1


6. 7. 8. 9. 10.
6 1 1 3 2
11. 12. 13. 14. 15.
3 3 2 1 1
16. 17. 18. 19. 20.
2 11 1 1 2
21. 22. 23. 24. 25.
1 1 1 5 1
26. 27. 28. 29. 30.
1 1 4 4 1
31. 32. 33. 34. 35.
1 1 2 1 1
36. 37. 38. 39. 40.
1 1 1 1 1.
41. 42. 43. 44. 45.
3 1 1 1 1
46. 47. 48. 49. 50.
1 1 1 1 2
51. 52.
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IV.

1. 2. 3. 4.
65 10 1 9

5. 6. 7. 8.
1 3 15 2
9. 10. 11. 12.
4 4 18 2
13. 14. 15. 16.
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21. 22. 23. 24.
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25. 26. 27. 28.
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29. 30. 31. 32.
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1 1 1 1
89. 90. 91. 92.
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93. 94. 95. 96.
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97. 98. 99. 100.
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101. 102. 103. 104.
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105. 106. 107. 108.
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V.

1. 2. 3. 4.
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VI.

973/2. 1,1,1,98,1,1. AP 6548*c*. *Mihályi* (Sopron), Horvát Rudolf prímás és zenekara (2 prímás, $\frac{2}{4}$ klarinétos, cimbalmos, bőgős). Martin, Pesovár E., 1956. V. Dus. Táncкíséret. Ft. 289. 8,9.

973/3. 1,1,3,2,1,2. AP 6552*b*. *Vitnyéd* (Sopron), cigányzenekar (prímás, kontrás, cimbalmos, bőgős).
2,4 3
Martin, Pesovár E., 1956. V. Tánckíséret zenéje. Dudacsárdás. Ft. 291. 13,14.
973/4. 2,1,1,1,1,1. Lsz. 21765. *Csehi* (Vas), Szita Lajos (56) pásztor fia, kovács. Nyék, 1956. VII.
973/5. 1,1,1,1,1,1. Lsz. 19887. *Katafa* (Vas), özv. Horváth Imréné Herczeg Gizella. Békefi, 1974. Mulatónóta. A kiénekelt férfinak kellett innia a dal éneklése közben.
973/6. 1,1,1,1,1,1. Lsz. 21766. *Őriszentpéter* (Vas), Babos József (34) parasztzenész. Békefi, 1961. IX.
973/7. 1,1,44,2,1,39. Lsz. 21767. *Őriszentpéter* (Vas), Pap Józsefné Páti Karolina (72). Vikár L., 1961. IV.
973/8. 1,1,1,4,1,1. Lsz. 21768. *Murakeresztúr* (Zala), Varga Ferenc (28). Seemayer, 1932. VI. Karádon tanulta 14 éves korában.
973/9. 2,1,1,1,1,1. Lsz. 21769. *Nagycsepely* (Somogy), Bedegi Jenő (72). Nyék, 1956. I.
973/10. 1,4,1,1,4,1. Lsz. 18493. *Csokonyavisonta* (Somogy), Bacza János (80). Kiss L., 1948. VII.
973/11. 1,5,7,8,1,5. AP 4038*a*. *Csurgó* (Somogy), Borbély Teréz (46). Olsvai, 1959. IV.
6,8,9,3
1
973/12. 1,1,X,X. Lsz. 21770. *Csurgó* (Somogy), özv. Borbély Jánosné Balog Julianna (79), az előző dallam énekesének anyja. A 3–4. sor műdalból való kontamináció. Olsvai, 1959. IV. Az énekes pusztai származású.
973/13. 1,1,1,1,1,1. Lsz. 21771. *Drávafok* (Somogy), Fejes Julianna (58). Borvendég E., 1961. VII.
973/14. 1,7,10,10,5,7. Lsz. 8073. *Kálmáncsa* (Somogy), Fichter Gyuláné (50), Zákányi Naca (56). Végvári, 1954. VIII. Lakodalmas nóta: gazdasszonytánc. Verbunk.
973/15. 1,1,1,97,1,1. Lsz. 21772. *Karád* (Somogy), Miklósi Mihály (54). Vikár L., 1953. XI.
973/16. 1,4,1,12,6,8. Lsz. 21773. *Karád* (Somogy), Varga Imre (52). Vikár L., 1954. I.
973/17. 6,8,1,13,7,4. Lsz. 21774. *Kisbárapáti* (Somogy), Hokk Ferencné Baranyai Teréz (52). Sztareczky, 1960. XI.
973/18. 8,7,11,14,5,2. Lsz. 21775. *Látrány* (Somogy), Pálházi János (76). 1. vsz., Pálházi Jánosné
9,4, 1,12,9,1.
(66) 2. vsz. Bartók J., 1952. VII.
973/19. 10,1,1,1,1,4. AP 6417*a*. *Mesztegnyő* (Somogy). Kövesdiné, 1967.
2
973/20. 1,4,1,16,4,1. Lsz. 21776. *Nagyberki* (Somogy), Király „Vendel" Mihály (78). Olsvai, 1953.
2 14
I. Fütyülte, szöveg nélkül. Verbunk. 15–68 éves kora közt cimbalmos volt a helybeli parasztzenekarban. Ezért minden dalnak csak dallamát tudja, szövegtelenül.
973/21. 2,1,42,99,60,37. Lsz. 7459. *Nagyberki* (Somogy), Gál János (25). Végvári, 1951. III.
973/22. 1,4,915,4,1. AP 4047*f*. *Öreglak* (Somogy), Márton István (70) citerán. Sárosi, 1961.
1 8
973/23. 9,4,1,17,10,1. Lsz. 21777. *Simonfa* (Somogy), Simon Sándor (53) parasztzenész hegedűn. Zámbó, 1953. Közölve: Morvay-Pesovár 236. l. 31. sz. Kanásztánc.
973/24. 11,7, 1,17,5, 4. Lsz. 21778. *Somogyhárságy* (Somogy), Varga Jánosné Kapoli Mária (52).
9,9,16 9
10
Olsvai, 1950. XII. Kanásztánc. Előzőleg citerán is eljátszotta. A későbbi Kossuth-díjas faragó juhász lánya. Citerázni 12 éves korában tanult meg. Esténként elcsente bátyja citeráját a konyhából az istállóba és addig próbálgatta, míg meg nem tanult rajta.
973/25. 9,4,1,18,4,8. Lsz. 21779. *Somogyhárságy* (Somogy), id. Kapoli Antal (87) Kossuth-díjas
9 14
faragó juhász „kisfuruglán". Olsvai, 1954. VII. Szövegét nem tudta: „Nëm hallottam erre nótát, csak úgy muzsikálták".
973/26. 1,1,1,20,12,1. *Boda* (Baranya), özv. Kovács Jánosné (63). Berze Nagy, 1935. X. Közölve: Berze Nagy 1: 158. l. 17. sz.
973/27. 1,7,1,26,14,4. AP 10431*m*. *Csányoszró* (Baranya), Fenyvesi György (67). Rádiófelvétel
11
átjátszása. 1975. IV. Az énekes Stanicsról magyarosította nevét.

973/28. 13,5,1, 2,15,2. AP 6328*m*. *Dunafalva* (Baranya), Dékány János (58). Martin, 1961. III.
1,4 27, 5
28,
Lakodalmi ugrós citerán.

973/29. 1,1,1,31,19,2. AP 12115*e*. *Kárász* (Baranya), özv. Czakó Istvánné Papp Erzsébet (77). Paksa
7 17,20
K., 1980. VII.

973/30. 16,1,1,2,1,1. AP 8801*j*. *Magyaregregy* (Baranya), Kovács Sándorné Domján Gizella (61).
2
Paksa K., 1974. VIII.

973/31. 2,1,1,1,3,1. AP 8802*m*. *Magyaregregy* (Baranya), Kovács Jánosné Deák Anna (51). Paksa K., 1974. VIII. Az első két szótag hiányzik a felvételről, helyszíni följegyzésből pótolva.

973/32. 1,5,1,2,15,1. AP 8804*g*. *Magyaregregy* (Baranya), Kovács Jánosné Deák Anna (51), Ágoston Györgyné Nyirati Katalin (54). Paksa K., 1974. VIII. Magasan, gyorsan szól, mert felvételkor gyenge volt az áram.

973/33. 1,7,15,11,14,13. AP 10401*i*. *Magyaregregy* (Baranya), Fóris Józsefné Papp Katalin (76). Paksa K., 1976. VIII.

973/34. 1,1,1,32,3,4. Lsz. 21827. *Szebény* (Baranya), vonós parasztzenekar, a helyi népi táncegyüttest kíséri. Fazekas I., 1961. X. Verbunk táncdallam.

973/35. 1,1,1, 1,1,2. AP 11833*e*. *Várdaróc* (Baranya), Ferencz Józsefné Balázs Mária (70). Olsvai,
33
20
Katona, 1978. VIII. Csárdás.

973/36. 2,7,1,37,5,4. AP 2984*c* 1. vsz. *Báta* (Tolna), Pirisa Jánosné Sümegi Anna (53). Kiss L., 1959. VII.

973/37. 12,18,13,20,24,16. AP 2984*c* 2–4. vsz. *Báta* (Tolna), Lukács Józsefné Tamás Verona (68).
39 12
Kiss L., 1959. VII.

973/38. 1,1,1,10,5,4. AP 5065*c*. *Bölcske* (Tolna), ifj. Bátor Márton (38). Paulovics, 1964. VIII.

973/39. 1, 7,17,10,25,14. Lsz. 21828. *Decs* (Tolna), Békás Jánosné Meggyesi Mária (65). Olsvai,
19
1955. IX. Szakácstánc.

973/40. 1,7,1,40,26,4. AP 5063*m*. *Dunaföldvár* (Tolna), Kovács János (58). Paulovics, 1964. VIII.

973/41. 1,8,1,11,4,1. Lsz. 21780. *Felsőireg* (Tolna), Bene János (66). Olsvai, 1963. VIII. Verbunk. Táncfilmezés alkalmával énekelte.

973/42. 9,4,3,17,5,2. Lsz. 21781. *Lápafő* (Tolna), id. Nagypál János (88). Olsvai, 1951. I. „Lakodalomba másnap rëggel danolják."

973/43. 2,1,2,20,5,4. AP 8381*i*. *Madocsa* (Tolna), népi zenekar. Kiss L., 1959. Tyúkverő nóta.

973/44. 2,1,2,16,1,4. AP 2037*b*. *Madocsa* (Tolna), Vida András (36). Kiss L., 1957. XI.

973/45. 19,1,1,41,3,1. AP 2031*f*. *Madocsa* (Tolna), K. Biczó József (78). Kiss L., 1957. XI.
20

973/46. 1,7,2,6,67,4. Lsz. 21782. *Sárpilis* (Tolna), Szabados Márton (84). Olsvai, 1964. V. „Utcára való, mikor a kézfogók voltak".

973/47. 1, 1, 2,1, 1,4. AP 5112*b*. *Sárpilis* (Tolna), parasztzenekar. Olsvai, Martin, 1957. IV.
9,18 7,24
5
3

973/48. 12,7,2,10,1,4. Lsz. 21783. *Sárpilis* (Tolna), Balog Mihály (63) volt juhász, dunaszekcsői
9
származású. Martin, Olsvai, 1957. IV.

973/49. 2,1, 1,1,1,1. AP 10200*h, o*. *Sióagárd* (Tolna), a helyi parasztzenekar és a bogyiszlói cigány-
17 4
zenekar. Olsvai, Szabadi, Gulyás, 1974. IX. „Magyarországi Néptáncok" TV-film felvétele. Ugrós.

973/50. 1,1,1,20, 1,1. AP 10312*e*, 10314*i*. *Sióagárd* (Tolna), Sági János (49) prímás és zenekara
2 2 1,21,4
(cimbalom, 2 kontra, bőgő). Martin, Andrásfalvy, 1973. IV. Ugrós. Tánckíséret. Ft. 818.

973/51. 1,1, 1,58,1,11. AP 6640*o*. *Bogyiszló* (Pest), Orsós Kis János (45) prímás és zenekara. 39, 25, 2
Martin, Pesovár F., 1968. V. Ugrós.
973/52. 1,1,6,42,1,6. *Alap* (Fejér), Kuti Ferenc (31) prímás, Nyári Dezső (26) kontrás hegedűn. Pesovár F., 1958. Közölve: Pesovár F., Alapi táncok 16. sz.
973/53. 1,1,1,97,1,14. *Alap* (Fejér), Ulicza Jánosné Bernáth Rozália (52). Pesovár F., 1958. Közölve: 16
Pesovár F., 15. sz. Kísérő.
973/54. 1,1,1,43,26,4. Lsz. 21784. *Baracska* (Fejér), Ferenc Lajos (58). Schnöller M., 1955. VI.
973/55. 21,1,1,1,1,1. Lsz. 21785. *Csősz* (Fejér), Márkus Eszter (70). Schnöller M., 1955. IV.
973/56. 1,1,1,9,1,1. Lsz. 21786. *Sárbogárd-Alsókörtvélyes* (Fejér), Siók Imréné Koska Katalin (87), 25 éve Kálozon lakik. Schnöller M., 1957. VII.
973/57. 23,1,1,44,29,1. Lsz. 21787. *Tác* (Fejér), Szekeres Istvánné Lukács Terézia (87). Schnöller M., 1956. IV.
973/58. 1,7,2,16,44,4. AP 9088*k*. *Vajta* (Fejér), Kovács Sándor (71) prímás, cecei születésű, Horvát János (35) bőgős, kapuvári születésű. Martin, Pesovár F., 1958. IV. Ugrós.
973/59. 9,7,1,30,5,4. Lsz. 21788. *Bajna* (Esztergom), Kop Jánosné Vörös Mária (79). Schnöller M., 1955. V.
973/60. 1,1, 2,1,1, 4. Lsz. 21789. *Esztergom* (Esztergom), cigányok. Volly, 1938. 17 14
973/61. 1,1,1,1,1,1. Lsz. 21790. *Ászár* (Komárom), Öllős Mór (32) tanító. Schnöller M., 1959. IX.
973/62. 1,1,2,11,1,4. AP 5160*k*. *Kóny* (Győr), Dömötör Mária (63), Nemes Istvánné Bertalan Mária (49). Szendrei J., 1963. IV.
973/63. 10,1,1,46,1,1. *Vámosmikola* (Hont), általános. Lajtha. Közölve: Rajeczky–Gönyey 110. sz.
973/64. 1,67,46,108,63,41. Lsz. 18910. *Kishartyán* (Nógrád). Mező I., 1952. II. Közölve: MNT III/A 391.
973/65. 2,32,1,55,1,23. Lsz. 21791. *Maconka* (Heves), Kecskés Márton (56). Szabóné, 1955. III.
973/66. 1,1,16,1,1,1. Lsz. 16441. *Nagybárkány* (Nógrád), Bárkányi, 1960/61.
973/67. 1,1,12,1,1,4. AP 9189*e*. *Medveshidegkút* (Nógrád), asszonycsoport zenekarkísérettel. Mar- 36
tin, 1974. VIII. Filmfelvétel kísérőzenéje. Ft. 860. 3. Ugrós.
973/68. 71,65,2,106,61,4. Lsz. 21820. *Bekölce* (Heves), Vitéz József (69). Mathia, 1953. VIII. Lakodalmas. Mulatozás, vacsora közben énekelték, de tánchoz is.
973/69. 2,1,1,46,1,11. AP 7616*c*. *Bükkszék* (Heves), Józsa Károlyné Tarjáni Etelka (66). Borsai I., 1971. X.
973/70. 1,1,2,1,0,4. Lsz. 21792. *Pély* (Heves), Kovács János (88). Tary, 1958. VII.
973/71. 1,1,1,1,1,1. Lsz. 21793. *Recsk* (Heves), Puporka Dezső (58). Volly, 1962. IV.
973/72. 2,1,1,1,18,1. AP 7916*a*. *Istenmezeje-Szederkénypuszta* (Heves), Zagyva S. Lajosné Polacsek Anna (53). Borsai I., 1971. X.
973/73. 2,1,1,53,1,1. AP 11478*o*. *Szurdokpüspöki* (Heves), Sztancsik Sándor (51). Tari L., Sárosi, 1977. III. Furulyán.
973/74. 2,29,11,1,33,21. *Borsodgeszt* (Borsod). Lajos Á. Közölve: Lajos Á., Borsodi népdalok 91.
973/75. 1,1,2,1,1,4. AP 6749*i*. *Borsodnádasd* (Borsod), Kelemen Gáborné Kolozsi Anna (71). Paulovics, 1966. VII.
973/76. 1,1,1,29,1,4. AP 11775*b*. *Borsodnádasd* (Borsod), Érsek Jánosné Lajtner Ilona (76). Nemcsik, 1979. XI.
973/77. 1,1,1,17,1,4. AP 11944*h*. *Mezőcsát* (Borsod), pávakör: éneklő férfiak zenekarkísérettel. Stoller, 1978. II.
973/78. 1,1,1,50,1,1. AP 5877*b*. *Novaj* (Borsod), Gál Edit (12). Paulovics, 1965. VII.
973/79. 1,1,1,1,1,1. AP 8833*d*. *Novaj* (Borsod), 9 asszony. Borsai I., 1974. IV. 2 4
973/80. 0,0,0,113,21,4. Lsz. 21822. *Szilvásvárad* (Borsod), Berecz László (70). Halmos L., 1953. VIII.
973/81. 1,1,2,46,1,4. M.Sz. 4198 = Lsz. 21794. *Beregszász* (Bereg), diákok. Pálóczi Horváth L., 1940.
973/82. 68,55,41,103,1,38. Lsz. 21810. *Gelénes* (Bereg), Biró Gyula (93). Martin, 1955. IV. Csárdás. 63 12
973/83. 37, 1,1,1,1,1. AP 5984*c*. *Dévaványa* (Szolnok), Kádár Ferenc (cca 70). Sárosi, 1963. 38,23

973/84. 1,1,1,1,1,1. Lsz. 21795. *Rákóczifalva* (Szolnok), Holyba András (80). Halkovics, 1962. XII. Fel volt írva a szövegkezdet, de a szövegét nem tudta. A dallamot kipengette hegedűn.

973/85. 1,1,1,1,1,4. Lsz. 21796. *Rákóczifalva* (Szolnok), Fábián Istvánné Törőcsik Margit (35). Halkovics, 1962. IV.

973/86. 1,1,24,1,1,4. Lsz. 21812. *Rákóczifalva* (Szolnok), Herkó Pál (54). Halkovics, 1962. XII. Hegedűn. Szövegét nem tudta. Különböző helyeken vendéglői zenekarban játszott.

973/87. 6,34,2, 4,38,4. Lsz. 21811. *Rákóczifalva* (Szolnok), Váczi Ferencné, özv. Major Jánosné
57
Szekeres Rozália (64). Halkovics, 1962. XII.

973/88. 1,5,2,1,1,4. AP 11993*c*. *Fót* (Pest), Dani Bertalan (72) prímás hegedűn. Pálfy Gy., 1979. II. „Ezt Fóton nem kérték."

973/89. 1,1,2,7,1,4. AP 11968*e*. *Kecel* (Pest), Pásztor Mihály (52). Pálfy Gy., 1978. XII.
8

973/90. 1,1, 1,4,1, 4. AP 1534*e*. *Kiskunhalas* (Pest), Vincze Lajos (65) volt parasztzenész. Szomjas,
17 3,24
1956. VI.

973/91. 1,1,1,1,1,1. Lsz. 9482. *Kiskunhalas* (Pest), Gömböcz Erzsébet (47). Szomjas, 1955. VI.

973/92. 1,1,1,29,1,1. Lsz. 21797. *Kiskunmajsa* (Pest), Lőrik József (65). Szomjas, 1954. VI.

973/93. 1,23,2, 2, 3, 2. AP 12108*h*. *Sükösd* (Pest), Bogdán István (60) tamburaprímás, Balázs
42, 7 62,39,14
43 63,40, 4
44 64,32
65
Ferenc (26) tamburabrácsás, cigányok. Sárosi, 1980. II.

973/94. 45,1,26,4,1,4. Lsz. 21798. *Szabadszállás* (Pest), Balázs György (68). Szomjas, 1955. III.

973/95. 40,1,2, 1,1,4. AP 567*j*, Lsz. 16009. *Szada* (Pest), Szekeres Bertalan (42). Kerényi, 1952. XII.,
1 1,38 1
Mathia, 1954. X. Az énekes Szarvasgedéről (Nógrád) származik.

973/96. 1,36,2,17,41,4. AP 1869*c*. *Szakmár* (Pest), Nagy Menyhértné (63). Kiss L., 1957. IV.

973/97. 46,1,2,1,6,4. Lsz. 21799. *Szeremle* (Pest), Porkoláb Jánosné (70). Maácz, 1958. IX. Háromugrós.

973/98. 1,1,1,20,1,1. Lsz. 21800. *Szeremle* (Pest), Kovács Györgyné (65). Cserey, 1954. VI. Lakodalmas.

973/99. 12,1,24,29,1,14. AP 6741*h*. *Tiszaújfalu* (Pest), Papp Rókus (65). Sárosi, 1966. XI.
67
68
69

973/100. 1,1,2,1,1,4. Lsz. 4651. *Bajmok* (Bács-Bodrog), Gyurákné Kis Treszka (75), napszámos, Farkas Mihály (74) citerás. Volly, 1963. VII.

973/101. 1, 1,27, 2, 1,13. AP 11937d_1, 11939c_2, 11940*a*, 12005*e*, 12013*m*. *Bátmonostor* (Bács-
5,17,70,43,14
37, 2, 1,42, 2
38, 71,32,26
39, 72, 27
23, 73, 28
74,
Bodrog), tamburabanda. Martin, Olsvai, 1979. I., III. Ugrós. Filmkísérő zene. Ft. 1010. 5, 11., 1018.

973/102. 1, 1,2,7,41,4. AP 10915*i*. *Dávod* (Bács-Bodrog). Gréczy, 1960. I.
36,11 42

973/103. 1,46,2, 4,1,4. Lsz. 21245. *Dávod* (Bács-Bodrog), özv. Pásti Józsefné. Lükő, 1962. VII.
79

973/104. 1, 1,2,29,1,4. AP 6386*aa*, 8105*a*. *Domaszék* (Csongrád), Pintér József (71). Paksa K., 1967.
50
23
VI., Sárosi, 1967. VI. Az énekes dudálni is tud.

973/105. 1,1,4,7,1,3. AP 8081*c, d*. *Sándorfalva* (Csongrád), parasztzenekar. Sárosi, 1967. II.

973/106. 1,1,1,2,1,1. AP 8079*i, l. Sándorfalva* (Csongrád), paraszt-rezesbanda. Sárosi, 1967. II.
3
973/107. 17,1,2,1,1,4. Lsz. 21801. *Szeged-Felsőtanya* (Csongrád), Czibolya Mihály (69). Péczely, 1952. VI.
973/108. 2,1,1,1,1,4. *Szentes* (Csongrád). Balla. Közölve: Víg, Népek dalai 86. sz., Hajdu–Halász 19. sz.
973/109. 54,7,17,17, 5,14. AP 5048*b,* 5983*d,* 6566*m. Szentes* (Csongrád), Szenyéri Dániel (79)
55 24,38,24,24
49
tekerős. Paulovics, 1964. II. énekelve és tekerőn; Sárosi, 1963, 1967. tekerőn.
973/110. 1,1,1,20,1,1. Lsz. 20250. *Szentes* (Csongrád), Turák Sándor (76). Nagy J., 1930-as években.
973/111. 9, 1,24,7, 1,24. Lsz. 21802. *Tömörkény* (Csongrád), Fábián Istvánné (58). Járdányi, 1952.
11 51 II.
973/112. 77,68,48,109, 65, 14. AP 4060*f. Doboz–Gerla* (Békés), Kiss András (76). Sárosi, 1960. V.
79 65+66, 4
973/113. 1,1,24,1, 1,24. Lsz. 21813. *Szeghalom* (Békés), Sándor István (79). Mező J., Maácz, 1956.
7,33, 4 V.
973/114. 56,51,2,59,52,4. AP 5163*a. Simonyifalva* (Arad), Barta Júlia (63). Szendrei J., 1963. VIII.
973/115. 74,0,1,59,52,4. Lsz. 17285. *Simonyifalva* (Arad), Szántó Anna (64). Szendrei J., 1963. VIII. Szövegét nem tudja („Elment, elment a vén ember"). Lala-val énekelte.
973/116. 2,1,2,38,1, 4. AP 6902*f. Hajdúböszörmény–Nagypród* (Hajdú), Szanyi Sándor (47). Papp
24
J., 1970. III.
973/117. 72,66,45,107,62,40. AP 6901*k. Hajdúszoboszló* (Hajdú), Vadász László (68). Papp J., 1970. II.
973/118. 2,1,2,1,1,1. Lsz. 21803. *Hajdúszovát* (Hajdú), Kapus Antal (78). Vikár L., 1952. XI.
973/119. 61,60,40,93,56,33. *Hortobágy* (Hajdú). Ecsedi. Közölve: Ecsedi–Bodnár 52. sz.
973/120. 0,0,0,87,1,4. Lsz. 21804. *Botpalád* (Szatmár), Hajdú István (68). Olsvai, 1955. IV. Három vsz.-on át csak a 2. felét énekli. Mások a faluban tudják egész formában.
973/121. 2, 1, 1, 11, 1,4. Lsz. 21805. *Kisar* (Szatmár), Varjú Károly (65). Hajdú, 1953. I. Az
35,36,51,114,20,4.
0, 0, 0, 84,20,4.
énekes háromféle szöveggel három különböző formát énekel: egy tipikusat, egy furcsán kitoldottat és egyszer csak a második féldallamot. Ugyanakkor más sorok is erősen változnak.
973/122. 1,1,2,11,1,4. Lsz. 21806. *Kocsord* (Szatmár), Jakab G. Ferenc (67). Volly, 1963. VI.
973/123. 1,1,2,11,1,4. Lsz. 21807. *Túristvándi* (Szatmár), Farkas András (58). Volly, 1962. V.
973/124. 1,1,1,95,1,1. Lsz. 21808. *Ördöngösfüzes* (Szolnok–Doboka). Jagamas, 1954.
973/125. 63,7,4,29,5,3. MF 2812*a. Magyarbikal* (Kolozs), férfi. Balabán, 1912. IV.
973/126. 1,1,1,1,1,1. AP 7817*h. Csepreg* (Sopron), Sárközi István (65) prímás, Gyergyóban tanulta. Pesovár E., 1960.
Többé-kevésbé elváltozott formák:
973/127. 1,36,2,101,41,4. AP 2099*j. Foktő* (Pest), Boldizsár Károlyné Tamás Zsuzsanna. Kiss L., 1957. XII. Kvartváltó.
973/128. 1,1,2,102,1,4. Lsz. 21823. *Kiskunlacháza* (Pest), Papp Zoltánné Sárközi Etel (68). Paulovics, 1956. VI. A 4. sor 2. üteme elcsúszik, így kvartváltó.
973/129. 1,1,1,X,X,X. Lsz. 21819. *Galgamácsa* (Pest), Vankó Jánosné Martinovics Anna (51). Olsvai, 1958. IV. Nem tudja tovább. (4. sornak az 5. sort énekli, aztán leáll.)
973/130. 1,1,1,1,X,X. Lsz. 21818. *Nagyberki* (Somogy), Varga Károly (40). Olsvai, 1953. I. Ennyire emlékezett szöveg nélkül.
973/131. 0,0,0,9,1,14. Lsz. 21817. *Galgamácsa* (Pest), Vankó Imréné Dudás Júlia (39). Olsvai, 1958.
4
III. Féldallam.
973/132. 0,0,0,9,1,1. Lsz. 21816. *Galgamácsa* (Pest), lányok (15–18). Olsvai, 1958. IV. A gyűjtő szerint lehet, hogy Vankó Imrénétől tanulták. Féldallam.

973/133. AA^{5}BA-formát alakítottak az első sor elhagyásával, ami helyett a két utolsó sort tették előre is: (5,14) 7,17,56,5,14 sorokkal. Lsz. 21815. *Karcag* (Szolnok), Kocsis Mihályné (57).
33
Domokos P. P., 1951. VI.

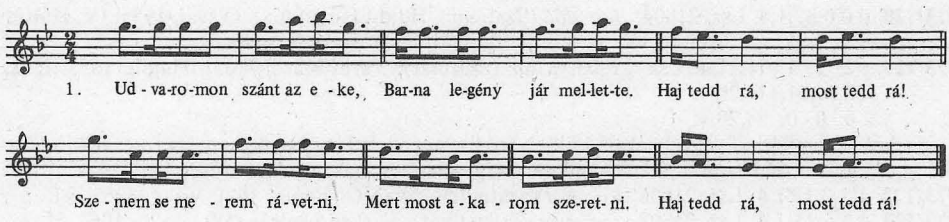
973/134. AA^{5}BA, mint az előbbi. (1,1)1,1,78,69,70,1. Lsz. 21814. *Tiszainoka* (Szolnok), id. Kovács Zsigmond (66). Nyék, 1960. VIII.

973/135. 1,10,X,X. Lsz. 21821. *Boly* (Zemplén), Panykó Gábor (19). Kassán énekelte, mint katona. Kodály, 1916. VIII. 1–2. sora szabályos, szövegével együtt a típusba tartozik; 3–4. sora másirányú fejlesztés. Közölve (más szöveggel): Százszorszép 78. sz.

973/136. 3,3,5,3. 1–2. sora már csak távolról emlékeztet a típusra, szövege viszont jellegzetesen idetartozó. Lsz. 19886. *Kisrákos* (Vas), Mihályka Dezsőné Dezse Ilona (59). Békefi, 1973. Lakodalmas. „Akkor, amikor a vőlegény mëg a mënyasszony vacsora közben – mer má mëgvacsoráztak, ëgy kicsit ëttek – elmënnek, hát hogy lëfeküsznek, lëpihennek. A nászsereg mëgsokalla hogy soká gyünnek vissza, akkó elviszik a zenészëket oda az ablak alá muzsikálnyi, és akkor ezt szoktyák muzsikálni...".

Felújított, ill. nem népi adatok: AP 7738*o*. *Zombor* (Bács–Bodrog), a gyűjtő értelmiségi édesanyjától; Mg 3787/17 a Népművészet ifjú mesterétől fölvéve.
Használhatatlan: AP 6379*a*. Zsombó (Csongrád), 1–2. sora után idegen bővítés, amelyre a gyűjtő megjegyzése: „Második fele hamis", szövege a típusba tartozik; Lsz. 18494. Lúzsok (Baranya), csak szövege van följegyezve; Lsz. 21809. Csányoszró (Baranya), csak szövege van följegyezve, dallama nem jutott eszükbe („Lakodalmas, éjfél felé").
A típust lásd: Járdányi, 18.
Legkorábbi (pontos) följegyzése:

LV/A



2. Alsóbátki nagy toronba
Kilencet ütött az óra.
Haj tedd rá, most tedd rá!
De nekem nem ütött jóra,
Áll a babám kézfogója.
Haj tedd rá, most tedd rá!

3. Lement a nap borulásba.
Felöltözött szívem gyászba.
Haj tedd rá, most tedd rá!
Gyászba, gyászba, gyászruhába,
Most vagyok igazán árva.
Haj tedd rá, most tedd rá!

Bartalus kézirata II. 264. 1870/71 = (kisebb változtatásokkal) Bartalus V. köt. 105. 1875. Bátka. „A nép után".

További régi följegyzések:

LV/B

Szigligeti: A háromszéki leányok. 1878 előtt. Népszínházi műsorozat, 55.

LV/C

2. Ha kacsintok, ne nézz másra,
Ne adj okot kacsintásra!
Ragyogó csillagom.
A menyecske addig szeret,
Mig a szivére ölelhet.
Ragyogó csillagom.

Tóth Ede: A falu rossza. 1875.

LV/D

Bibor Gyula (szerk): Hat csárdás. 2. Zápor esik a határon. Kb. 1876.

LV/E

2. Elveszett a konyhalakat,
Jaj be szép szeretőm akadt!
Ragyogó csillagom.
Jobb szeretném száz aranyná,
Ha az Isten nekem adná!
Ragyogó csillagom.

3. Két kerekű kordén járok,
Mégis szeretnek a lányok.
Ragyogó csillagom.
Akármint jár a kereke,
Csak a rudja vigyen helyre!
Ragyogó csillagom.

4. = LV/C 1.

5. Zápor esik a határon.
Lesz szeretőm kettő-három.
Ragyogó csillagom.
De mind a hármat megcsalom,
Engem is megcsalt egyszer a
Ragyogó csillagom.

(A refrén így is: Csillagom, galambom.)
Limbay 53. 1880.

LV/F

2. A lepínyem megettítek,
Sári jányom elvigyítek!
Haj tedd rá, most tedd rá!
Icca tedd rá, tedd rá, tedd rá,
Holnapután jobban tedd rá!
Haj tedd rá, most tedd rá!

Kún László I. 40. sz. (1906). „Szöv. és dall.-t lejegyeztem Böszörményi Géza éneke nyomán 1892-ben. B.G. Kondor József kovácsmestertől tanulta Hajdúböszörményben 1885 táján."

LV/G = LV/C dallama és szövege. Eltérések: 2. sor 2. hangja *f*, 3. sor 4. hangja *d*, 5. sor 2. hangja *b*, 6. sor 4. hangja *g*.

Tisza A: 18 kedvelt népdal. Rózsavölgyi kiad. 1898. III. füzet 43. sz.
Idegen nyelvű változatai:

LV/H

Tempo giusto
A ti, mo - ja roz - to - mi - lá, ke - bi si mi - - - či o - zaj, na - o - zaj
refr.
- - - -

2. Szekeremre tëttem,
Szekeremre tëttem,
Dunābà vetëttem.
Dunà be nëm vëtte,
Dunà be nëm vëtte,
Pàrtjàra vetëtte.

3. Ëgy gulās mëglāttà,
Ëgy gulās mëglāttà,
Vilāgnàk hirdette.
Az ő nemzetségét,
Az ő nemzetségét
Gyāszbàn öltöztette.

4. Àtyàfi legényëk,
Àtyàfi legényëk
Rólàm tànullyàtok:
Hosszú útrà mëntëk,
Hosszú útrà mëntëk,
Sënkit së bāntsàtok!

5. Verje mëg àz Isten,
Verje mëg àz Isten
Àzt à szolgabírót,
Hogy ő mé szāntà mëg,
Hogy ő mé szāntà mëg
Àzt à pogāny zsidót!

Lsz. 21907. *Bèd* (Nyitra). Kodály, 1906.

987/2.

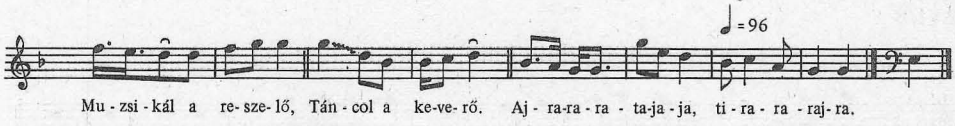
2. Elmënt àz én uràm,
Idegën országbà,
Idegën országbà.
Mëgüzente visszà,
Hogy mënjek utānà,
Hogy mënjek utānà.

3. Ha mëgtudnām én àzt,
Mëlyik uton mënt el,
Mëlyik uton mënt el,
Fëlszāntànām én àzt
Àrànyos ekével,
Àrànyos ekével.

4. Bevetném àz útjāt
Sürű gyöngyhàrmàttàl,
Sürű gyöngyhàrmàttàl,
Fëlöntözném nyomāt
Sürű könnyhàrmàttàl,
Sürű könnyhàrmàttàl.

Lsz. 21908. *Ipolyszécsényke* (Hont). Lajtha, 1940. XI.

987/3.



AP 6417k_2. *Jobbágytelke* (Maros-Torda), Balla Sándor (59). Szabadi, 1967. VII.

LVI/I–VI: lásd LV/I–VI.

987/4. 48,40,29,75,47,4. AP 12018*b*. *Dávod* (Bács-Bodrog), tamburazenekar. Olsvai, Martin, 1979.
43 48 III.

987/5. 54,58,38,89,1,32. AP 6937*b*. *Szatmárököritó* (Szatmár), Ámik Ferenc (43) cigányprímás és zenekara. Halmos I., Martin, Víg, Sárosi, Pesovár F., 1968. X. Lassú csárdás.

987/6. 58,56,36,80,54,4. AP 6920*a*. *Kispalád* (Szatmár), Fedor Sándor és egy másik cigány. Többnyire pergetve, kíséret szájbőgőzve. Halmos I., Martin,. Víg, Sárosi, Pesovár F., 1968. X.

Legkorábbi följegyzése:

LVI/A

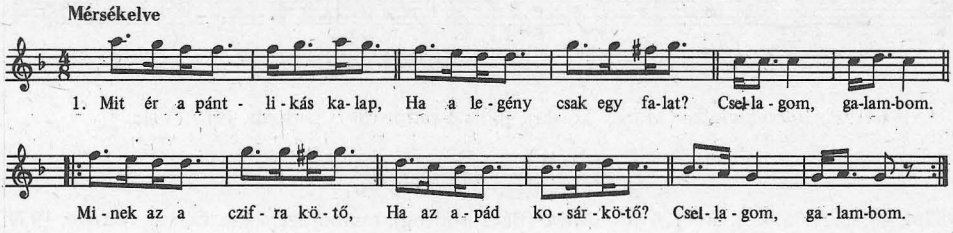
2. Mit ér a pántlikás kalap,
Ha a legény csak egy falat?
Csillagom, galambom.
Minek az a cifra kötő,
Ha az apád kosárkötő?
Csillagom, galambom.

3. A váradi csergő malom
Csergett az éjszaka nagyon.
Csillagom, galambom.
Azért csergett olyan nagyon,
Cserbe hagyott a galambom.
Csillagom, galambom.

4. Co fel, sárga, itt a csárda!
Gyujts világot szívem, Sára!
Csillagom, galambom.
Itt van, akit régen vártál,
Bus szivedbe ohajtottál.
Csillagom, galambom.

Kiss Lajos kézir. 1864–1879. Nemz. Múz. Ms. Mus. 483. II. 427.

LVI/B



2. Mit ér, hogy lettél fiskális,
Ha csak olyan tális-kvális?
Csellagom, galambom.
Mit ér a subickos stibli,
Ha a legény hiblihubli?
Csellagom, galambom.

3–4. = LVI/A 3–4.
Bartalus I. 48. sz. 1875. „Arany János után."

LVI/C. Dallama apró ritmuseltérésekkel azonos LVI/B-vel. Szigligeti, A háromszéki leányok 7. sz. Népszínházi Műsorozat, 56.

LVI/D

Tisza Aladár: Tudod-e te... 2. lassú. „Mit ér a pántlikás kalap". T.P. 521. (1900 előtt)

LVI/E

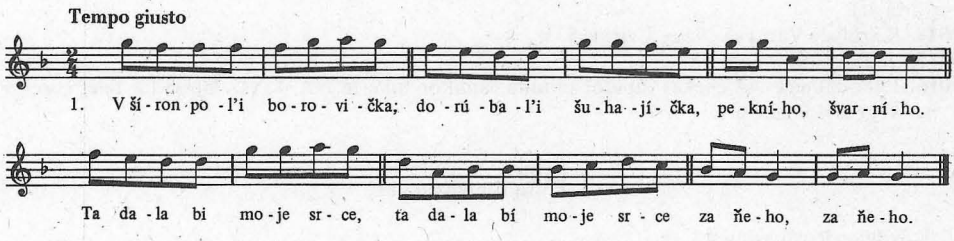
2. Kútágasra szállott a sas.
Engem, rózsám, ne csalogass!
Csillagom, galambom.
Csalogatott engem más is,
Náladnál szebb virágszál is.
Csillagom, galambom.

Szunyoghné 267. sz. 1900.
Idegen nyelvű változatok:

LVI/F

Slovenské Spevy I. 532.

LVI/G



Bartók, Slovenské... II. 690.

LVI/H

Slovenské l'udové piesne III. 610.

LVII. TÍPUS

(988–1018.)

988. Közölve: Rajeczky-Gönyey 65. sz.
989. „Bordó" a duda basszus sípja.
991. Fölvéve: Mohi (Bars).
992. Közölve: Békefi 1977: 71. sz.

993. Az eredeti támlapon – mely nem Kodály kézírása, hanem másolóé – nincs előjegyzés. Minden bizonnyal csak másolási hibából.
995. Az énekes Kisigmándon (Komárom) született.
996. Az énekes ny. éjjeliőr.
997. Menyasszonytánc. Lakodalomban órák hosszat húzták.
998. „Ez volt a menyasszonytánc nótája lakodalomban.".
999. Menyasszonytánc. Kétszer énekli, saját magát hegedűn kísérve.
1000. Menyasszonytánc dala a lakodalomban. Az énekes a szomszédos Bős községből költözött ide.
1003. „Úgy kezdődik, hogy 'Huncut a gazda'", vagyis ezt az után éneklik.
1005. Felvéve az első három versszak. A többi Vikár helyszíni gyorsírásos szöveglejegyzése alapján.
1006. Gyerekkorában tanulta.
1007. Unokája lakodalmi vacsoráján énekelte egyedül, teljesen magától, a gyűjtő jelenlétéről nem tudva. Az akkori gyors helyszíni lejegyzés alapján készült aztán másnap a magnetofon-felvétel. Magnetofonba háromszor énekelte, harmadszor megadott kezdőhanggal.
1008. Kétszer énekli.
1009. Felvéve az első két versszak. Közölve: Bartók 1924: 167, Pt 247, Péczely 1941: 43. sz. Az utolsó versszak lejegyzése a támlapon így.
1011. El is játssza citerán, majd furulyán. „Furulyakészítő" parasztember. Citerája egysorosan elhelyezett kromatikus hangszer.
1012. „Régi gyerek vagyok, hangász". Mikor nem jutott eszébe a dallam: „Nem találom az árját" (áriáját).
1014. Közölve: Vargyas–Nagy Czirok 5. sz.
1015. „Édesapám nótája volt."
1016. Lakodalmas. Az énekes „ipától tanulta, amikor kikérte." A 4. vsz. második felét ezzel a szöveggel is énekelte:

Segijjen az Isten
Cifra dunyhám alá!

Közölve: Rozmaring 47. sz.
1018. Kodály jegyzete a 2. sorhoz: „♩♫♫ ♩ ♩ így, de aligha helyes".

1018/1.

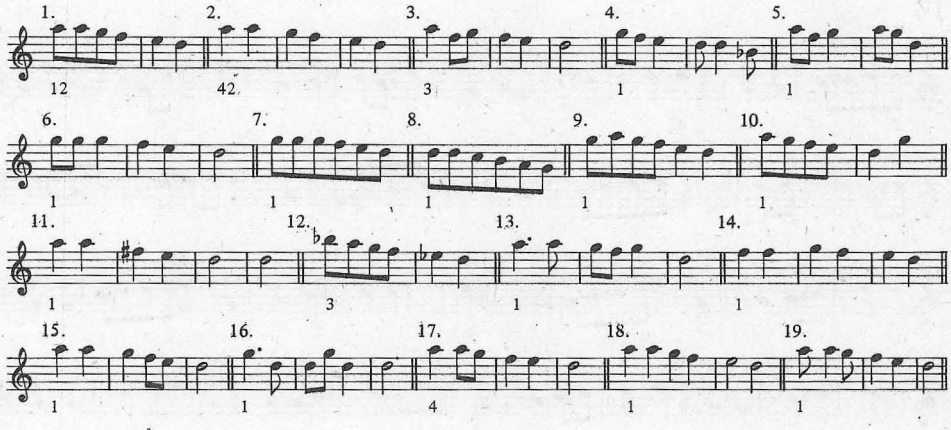
2. Szederim, szederim
Fölfutott a fára.
Minden barna kislán
Vigyázzon magára!

AP 4793*i*. *Nagybodak* (Pozsony), Lukovics, Andrásné Varga Terézia (62). Szomjas, 1962. IX.

I.

1. 2. 3. 4. 5.
1 19 15 3 2
6. 7. 8. 9. 10. 11.
1 1 1 1 1 22
12. 13. 14. 15. 16.
1 1 1 1 1
17. 18. 19. 20. 21.
1 1 1 1 3

II.


1. 2. 3. 4. 5.
12 42 3 1 1
6. 7. 8. 9. 10.
1 1 1 1 1
11. 12. 13. 14.
1 3 1 1
15. 16. 17. 18. 19.
1 1 4 1 1

III.

1. 2. 3. 4. 5.
1 1 1 2 10
6. 7. 8. 9. 10.
1 4 1 1 1
11. 12. 13. 14. 15.
1 15 14 1 1
16. 17. 18. 19. 20.
1 1 3 1 2

IV.

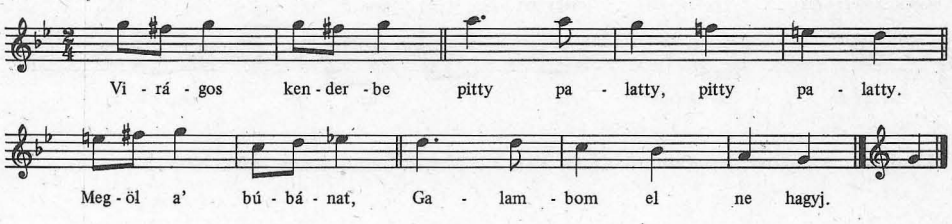
1018/2. 1,1,1,1. AP 9246*c*. *Szany* (Sopron), Helyes Imre (76). Váray, 1967. VIII.
2
3

1018/3. 5,3,5,3. Lsz. 15232. *Mohács* (Baranya), Szösz János (57). Schneider, 1952. XII. Az énekes édesanyjától tanulta gyerekkorában. Névnapi köszöntő, a tanítót köszöntik vele. (Nem népi szöveg.) A vers végével a házba mennek, hol a gazda kalácsot, diót, bort vagy pénzt ad.

1018/4. 5,3,7,3. Lsz. 14477. *Mohács* (Baranya), Horváth Mihály (53). Schneider, 1937. I. Névnapi köszöntő.
1018/5. 4,1,6,1. Lsz. 5875. *Balatonszőllős* (Zala), Sári János (79). Sárosi, 1951. X.
1018/6. 3,6,11,7. Lsz. 5874. *Martos* (Komárom), György András (70). Szomjas, 1957. X. Vőlegénynóta. Dudanóta.
1018/7. 9,7,15,8. AP 7874*h*. *Dunatőkés* (Pozsony), Székács Mihály (57). Ág, 1968. VII.
1018/8. 10,2,16,2. AP 1934*l*. *Amadékarcsa* (Pozsony), Méhes Rudolf (77). Szomjas, 1957. X. Dudanóta.
1018/9. 3,1,17,6. Lsz. 21824. *Baka* (Pozsony), (általános?). Sághy M., 1940. Lásd. EA 001084/22. Kiss Lajos megjegyzése: A gyűjtő csak a kottafejeket írta le szár nélkül. Ritmusát a többi változatának megfelelően jelöltük.
1018/10. 2,2,13,2. AP 1933*a*. *Egyházgelle* (Pozsony), Mezoli István (44). Szomjas, 1957. X. Dudanóta. Menyasszonytánc.
1018/11. 3,2,13,2. Lsz. 5869. *Királyfiakarcsa* (Pozsony), Erdős Móric (63). Szomjas, 1957. X.
1018/12. 2,2,12,2. AP 1931*b*. *Somorja* (Pozsony), id. Sárközi Ferenc (75) prímás hegedűn. Szomjas, 1957. X. Menyasszonytánc. Dudanóta.
1018/13. 12,1,13,1. AP 3726*e*. *Nagybalog* (Gömör), Ibos István (63). Kertész, 1959. VII. 13,9,12
1018/14. 11,2,22,2. AP 8829*k*. *Felnémet* (Heves), Román Sándorné Kovács Margit (40). Borsai I., 1974. IV. A dalt apjától tanulta Egerszóláton. Disznóöléskor vagy esküvő alkalmával vagy más társas összejövetelen szokták dalolni.
1018/15. 11,1,5,6. Lsz. 5854. *Egerszólát* (Heves), Kovács Istvánné (40). Szabóné, 1955. II.
1018/16. 11,2,20,2. AP 8831b_1. *Egerszólát* (Heves), Pogonyi Sándorné Nagy Piroska (54). Borsai 21 I., 1974. IV. Édesapjától tanulta, nagyapja is tudta már. Borozgatáskor, lagzikor vagy disznótorokban még ma is.
1018/17. 15,10,13,10. Lsz. 21825. *Parád* (Heves), Osztatin Sándor (70). Szabóné, 1954. IX.
1018/18. 11,11,29,11. Lsz. 5876. *Jászapáti* (Szolnok), Bató Mária (16), Gerláth Jolán (16). Paulovics, 1955. X.
1018/19. 11,12,7,13. Lsz. 5862. *Jászberény* (Szolnok), általános isk. tanulók. Dutkon, Várszeginé, 1954.
1018/20. 11,12,7,12. Lsz. 5863. *Jászberény* (Szolnok), Kovács Vendel (52). Czigány, 1950. VIII.
1018/21. 11,2,22,2. Lsz. 5853. *Jászberény* (Szolnok), Takács József (70). Czigány, 1956. VII.
1018/22. 16,1,36,15. Lsz. 1521. *Cegléd* (Pest). Nagy J., 1931. VIII.
1018/23. 11,2,13,2. AP 4096*e*. *Doroszló* (Bács-Bodrog), Komáromi Franciska (19). Kiss L., 1961. IX. Öregektől hallotta lakodalmakon.
1018/24. 11,2,38,2. AP 9116*d*. *Madaras* (Bács-Bodrog), Vankó Istvánné. Lükő, 1962. X. Szövegtelenül, lalázva. Az utolsó 2 hang hiányzik a felvételről.

Felújított (revival) adatok: AP 9118*e*. Ikervár (Vas), Röpülj Páva-körben tanulta; Lsz. 13846. Tákos (Szatmár), Népdalkör.
A típust lásd: Járdányi, 41.
Legkorábbi följegyzései:

LVII/A



Kiss Dénes kézir. Nemz. Múz. Ms. Mus. 1097 167. dal. 1844-ből.

LVII/B

2. Jaj, ne menj, ha megöl
A Dunába ugrom!
Ha maradsz, maholnap
Karjaidban nyugszom.

Egressy: Párbaj. 11. sz. Népszínmű 1848. III. 3. Nemz. Szính. kézir. part. (Énekszólam és 1. hegedű).

LVII/C

2. Nem azért hervad ő,
Mert a tömlöc rabja,
Hanem azért hervad:
Elhagyta galambja.

Egressy: Szép juhász. Népszínmű. 1850. Nemz. Szính. kézir. part. No. 16.

LVII/D

Doppler: A cigány. Népszínmű. 1853. XII. 17. Nemz. Szính. kézir. part. No. 13.

LVII/E

Böhm: Huszárcsíny. Népszínmű. 1855. Nemz. Szính. kézir. part.

LVII/F

Doppler K.: Csárdás. Népszínmű. 1855. I. 30. Nemz. Szính. kézir. part. No. 1.

LVII/G

2. Adtam is, adok is,
Csókot a legénynek.
Jól tudom magamról:
Jól esik szegénynek.

3. Akit én szeretek,
Meg van az szeretve.
Ha rátekintek is,
Elfakad nevetve.

Színi 184. sz. 1865.

LVII/H

2. Megverek valakit,
Vagy engem valaki.
De az én rózsámat
Ne szeresse senki!

Kiss Lajos kézir. 1864. 79. sz. Nemz. Múz. Ms. Mus. 483. II. 378.

LVII/I

2. Egyiket temetem
Virágos kertembe,
Másikat temetem
Szivem közepébe.

3. Egyiket öntözöm
Tiszta Duna-vizzel,
Másikat öntözöm
Sürü könnyeimmel.

4. Volt nekem szeretőm,
Sári volt a neve.
Elhagyott, kurva lett,
Egye meg a fene.

Debrecen. Bartalus III, 56. l. 61. sz. 1883. (Gyűjtve 1870/1871?)

LVII/J

2. Olyan mind a kettő,
Mint az arany vessző.
Szőke is, barna is,
Szeret mind a kettő.

3. Egyiket nem adnám
Nánás városáért,
Másikat nem adnám
Az egész világért.

4. Két szemét nem adnám
Két arany almáért,
Hát magát hogy adnám
Az egész világért!

5. Akit én szeretek,
Meg van az szeretve:
Ha rátekintek is,
Elfakad nevetve.

6. Az adós, az adós,
Kinek az inge gyolcs.
Lám az enyim nem gyolcs,
Nem is vagyok adós.

7. Nem vagyok én adós,
Nékem sem adós más.
Nem bántok én senkit,
Engem se bántson más!

8. Megverek valakit,
Vagy engem valaki,
De az én rózsámat
Ne szeresse senki!

9. Vagy levág valaki,
Vagy én le valakit,
De a galambomhoz
Nem bocsátok senkit!

10. Nem vagy legény, nem vagy,
Nem mersz csókot kérni.
Talán azt gondolod,
Nem is mernék adni?

11. Adtam is, adok is
Csókot a legénynek,
Mert tudom magamról,
Jól esik szegénynek.

12. Volt nékem szeretőm,
Kata volt a neve.
Hamis volt, csalfa volt.
Egye meg a fene!

Limbay 309. 1880.

Idegen nyelvű változatai:

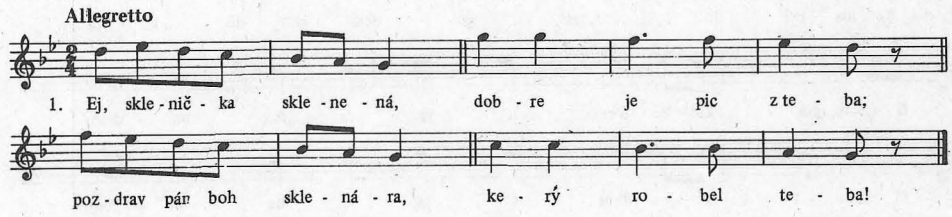
LVII/K

Slovenské Spevy I. 87. sz.

LVII/L

Slovenské Spevy I. 224. sz.

LVII/M



Slovenské Spevy II. 439. sz.

LVII/N

Slovenské Spevy D_1 93. sz.

LVII/O

Slovenské Spevy D_1 236. sz.

LVII/Ö

Slovenské Spevy D_1 446. sz.

LVII/P

Bartók, Slovenské I. 156. Lakodalmas.

LVII/R

Slovenské l'udové piesne IV. 403. sz.

LVII/S

Galko 95. sz. Ugyanez a dallam más szöveggel uo. 248. sz.

LVII/T

Galko 111. sz.

LVII/U

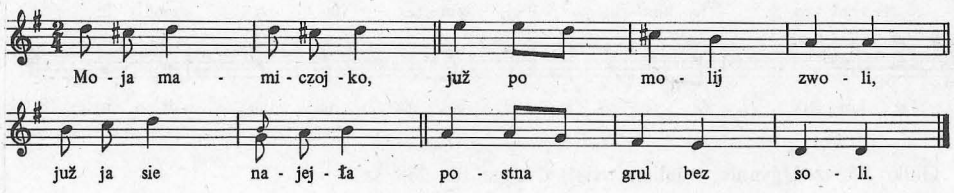
Galko 189. sz.

LVII/Ü

Bartoš-Janáček 22. sz.
Bartók még további morva változatokra hivatkozik: Bartoš I. 57, 148, II. 642, III. 22, amelyek ugyanennek a típusnak változatai.

Lengyel szöveggel:

LVII/V



Kolberg 45. 1719. sz.

LVII/W

Kolberg 45. 2267. sz.

LVII/X

Kolberg 45. 2303. sz.
Távolabbi változat uo. 1970.

Idetartozása kétes:

LVII/Y

Žganec 158. sz.

LVII/Z

Žganec 397. sz.

LVIII. TÍPUS

(1019–1020.)

1019. Kodály megjegyzése a lap szélén: „Ete: ugyanígy közism."
1020. Táncoltak is rá, de hallgató módjára is dalolták.

A típust lásd: Járdányi, 69.

LIX. TÍPUS

(1021–1030.)

1021. 16 éves korában tanulta Zalaszentbalázson (Zala).
1022. Közölve (egyszerűbb lejegyzésben): Bartók 1924: 54a, Pt 25.
1023. Felvéve az első két versszak. Közölve (2. vsz-kal, egyszerűbb lejegyzésben): Bartók 1924: 54b, Pt 26.
1025. Szomjas megjegyzése: Táncra.
1030. Lakodalmas, mikor a menyasszony ágyáért mentek este csengős lóval. 1900 körül énekelték. A 60 év körüliek már nem ismerik.

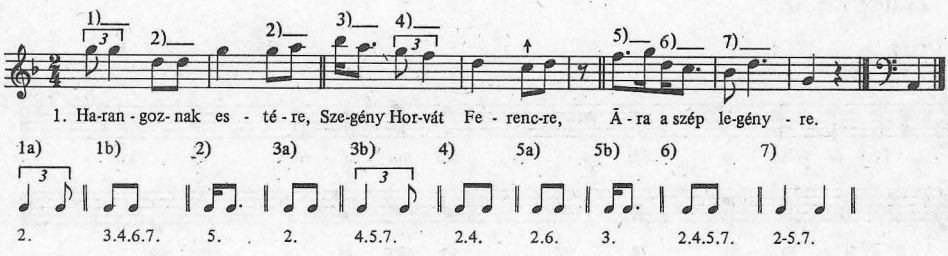
1030/1.

2. Nem ëttem sëmmit, csak gombát,
Tarka kakasnak tojását,
Szürke kakasnak taréját,
Görhes malacnak a máját.

2a. Nem ëszök én mást, csak gombát,
Fekete retköt, foghajmát.
Gyönge malacnak a máját,
Tarka kakasnak taréját.

I. sz. 21826. *Mohács* (Baranya). Barbély Ági (62). Schneider, 1951. I.
A változatokat a gyűjtő kezeírásával két külön lapon mint 2. vsz.-ot adta meg. Megjegyzése: állítólag táncra is énekelték. Öregapjától tanulta.

1030/2.



2. Még csütörtökön délbe
Vígan ment a pincébe,
Vígan ment a pincébe.

3. Mongya neki az annya:
Gyer haza jó fijam,
Gyer haza jó fijam!

4. Nem mëgyëk én még haza,
Vérbe fürdök én még ma,
Vérbe fürdök én még ma.

5. A kendërës végibe
Négy legény áll elejbe,
Négy legény áll elejbe.

6. Három mingyár gyilkolja,
Negyedik csillapítja,
Negyedik csillapítja.

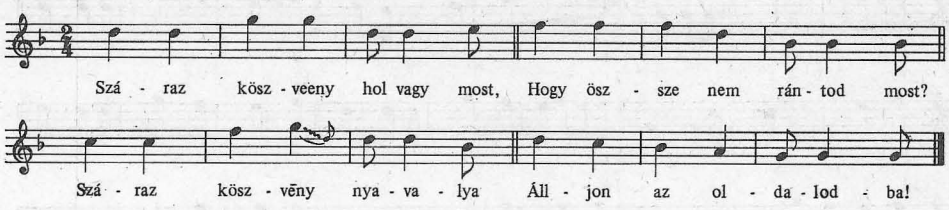
7. Ott a Zsitva melléke.
Mér hagyál el ennyire,
Mér hagyál el ennyire?

AP 1938*a*. *Martos* (Komárom), Papp András (47). Szomjas, 1957. X.

1030/3.

Cserépváralja (Borsod), Telekes Kálmánné (70). Lajos Á. Közölve: Lajos Á., 1974: 499. sz.

1030/4.



Cserépfalu (Borsod), Madarász Lajosné (57). Lajos Á., 1961. Közölve (további versszakokkal): Lajos Á., 1974: 495. sz.

LIX/I–IV.

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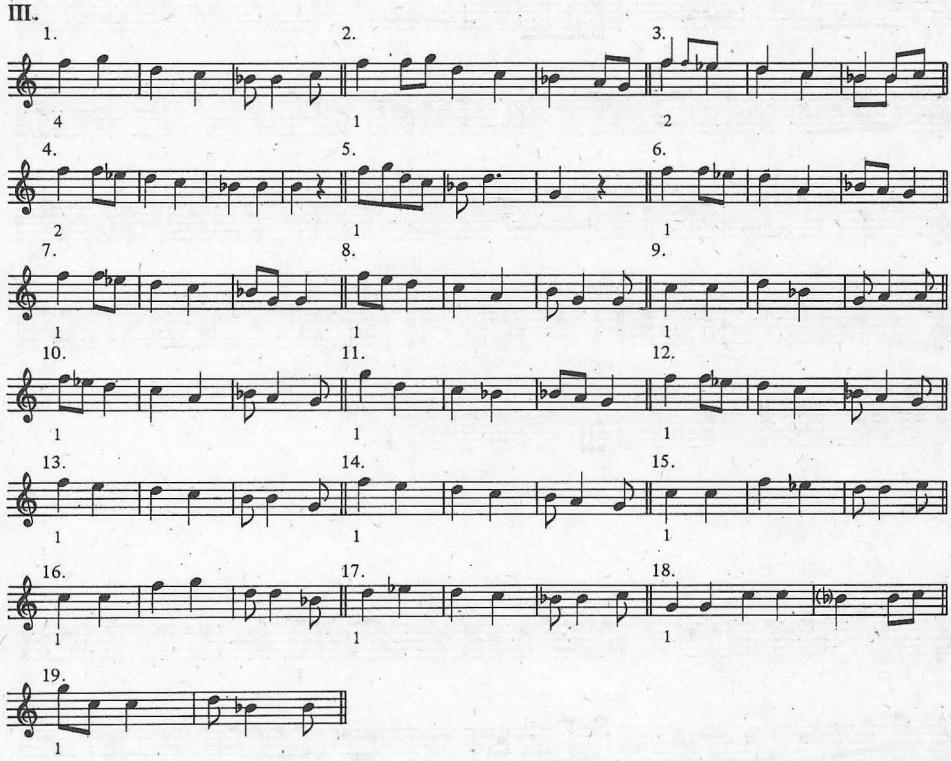
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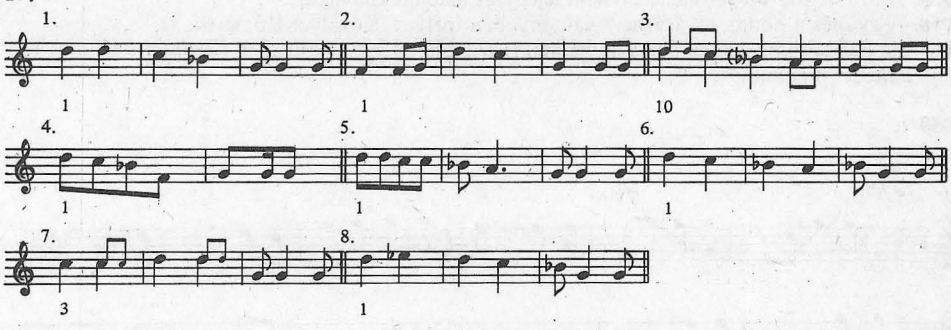


1030/5. 11,13,3,3. *Magyardiószeg* (Pozsony). Pongrácz, 1930. Közölve: Bárdos, Gyöngyvirág 75. (Szövegében változtatással.)

A típust lásd: Járdányi, 70.
Legkorábbi följegyzése:

LIX/A

2. Oh, én édes angyalom,
Nincsen gatyamadzagom!
Feleségem az éjjel
Fogával rágta széllyel.

Kiss Dénes kézir. Nemz. Múz. Ms. Mus. 1097., Szöv. 1844-ből: Tud. Akadémia Népköltési Kézir. 44. sz. 49. dal.

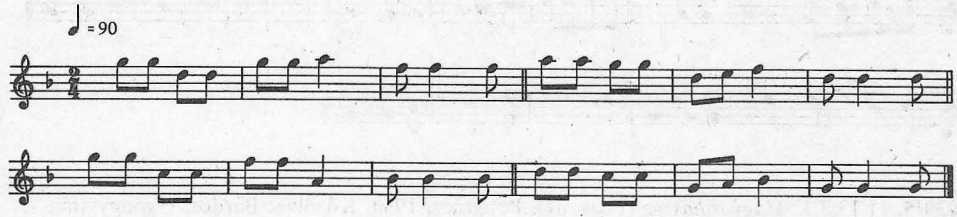
LX. TÍPUS

(1031–1059.)

1035. Közölve: Bartók 1924: 72, Pt 33.
1036. Felvéve az 1. vsz. kétszer. A többi helyszíni lejegyzés.
1038. Kontyolás után, mulatáskor, „seprűs" játékban éneklik, és a zenész muzsikájára táncolnak rá. Kétszer énekli.
1039. Seprűtánc. „A lakodalom végén a vendégek párba, körbeállva táncolnak. A kör közepén egy férfi áll, egyedül táncol a seprűvel. A dal végén eldobja seprűjét, párt választ magának. A körbe az áll be, aki pár nélkül maradt."
1040. Lakodalmi seprűtánc.
1043. A *szöktetős* tánc dallama. Éneklik szabadon (parlando) is.
1044. Kétszer énekli.
1045. Közölve: Bartók–Kodály 141, Pt 32, Százszorszép 61. sz.
1051. Kifogy a lélegzete, a mélységet sem bírja, egyre magasabb az intonációja, és minden versszakban gyorsabban énekel.

1055. A 3. vsz. rontott felvétel, helyszíni lejegyzés alapján kijavítva.
1058. A gyűjtés a hódmezővásárhelyi laktanyában történt. Közölve: Rózsa 64. sz.
1059. Az első három versszakban vele énekel: Mezei Illésné Bíró Teréz (57), *Hadikfalva* (Bukovina) – *Bátaszék* (Tolna).

1059/1.



M.Sz. 2685 = Lsz. 16823. *Szentistván* (Borsod), Horváth Antal (60). Hegedűn. Seemayer, 1931. V.
Szövegére nem emlékezik. Sokat játszotta öregeknek, akik dalolták és táncoltak is rá.

LX/I–IV.

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1059/2. 2,2,2,2. Lsz. 6285. *Antunovác* (Pozsega), Bazsó Antalné Tóth Katalin (64). Kiss L., 1957. VIII. Dúdolva, szövege nem jut eszébe.
1059/3. 4,3,4,3. Lsz. 5453. *Hejce* (Abaúj-Torna), Cs. Kozma János (79). Sztareczky, 1958. VIII.
1059/4. 1,12,13,12. Lsz. 10970. *Hajdúszoboszló* (Hajdú), Szarvas Béla (40). Kiss L., 1954. VII.
1059/5. 1,19,21,21. MF 4152*a*. *Gyimesbükk* (Csík), Sinka Jánosné Vándor Ilonka (38). Dincsér, 16, 20 22 1940.
1059/6. 1,25,23,31. AP 6441*i, j*. *Hadikfalva* (Bukovina)-*Gara* (Bács-Bodrog). Fazekas Vilmos (40) peremfurulyán. Sárosi, 1968. II.

A típust lásd: Járdányi, 68.
Legkorábbi följegyzései:

I.X/A

Friss Magyar

Magyar Nóták Veszprém Vármegyéből VIII. fogás. 1823–1832. A 3. sor hibás.

LX/B

Moderato

Tóth István kézir. 1832. 49. l. 87. sz.

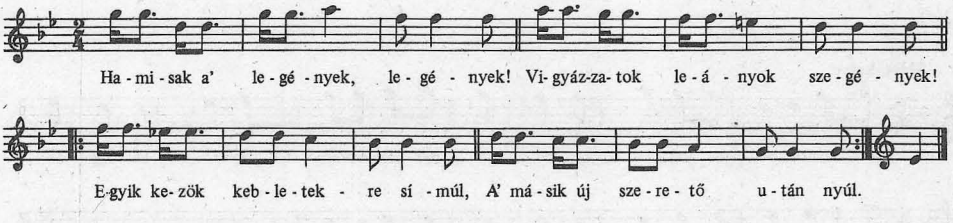
LX/C

Garabonciás diák. Vígj. népdalokkal. Írta: Munkátsi, zenéjét Pály E. Előadták Budán 1834. VIII. 23., Nemzeti Szính. 1837. X. 8.

LX/D

Kiss Dénes kézir. 1844. Nemz. Múz. Ms. Mus. 1248, 28. Hegedűre. Alatta két cifrázottabb változat. Szövegéből csak ennyi: „Kis kalapom".

LX/E



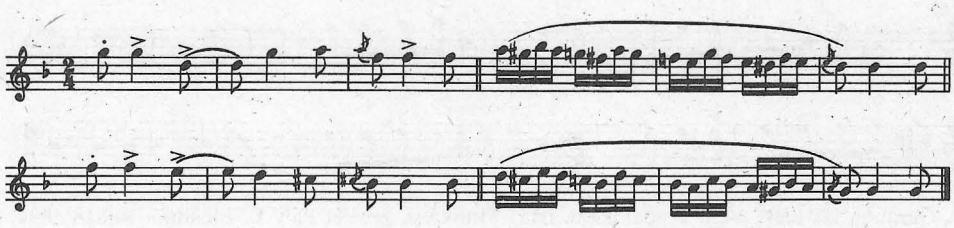
Kovács Pál: Obsitos. 1848. 2. dallam. Nemz. Szính. Kottatár kézir. part.

LX/F

2. Mert a barna kedvesebb, kedvesebb,
Barna szeme tüzesebb, tüzesebb.
A csókja is mézesebb, mézesebb,
Ölelése édesebb, édesebb.

Bognár Ignác: 50 eredeti Nép és Magyar dal. 1857. 10. lap 20. sz.

LX/G

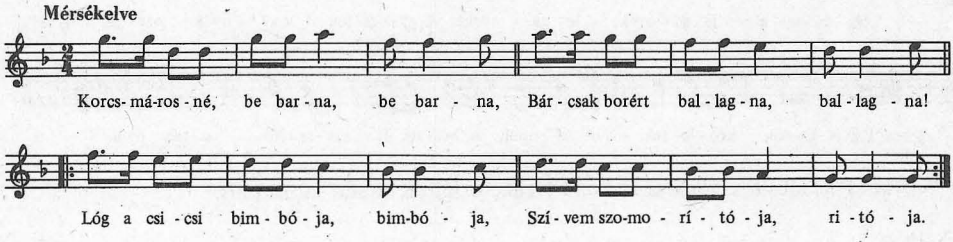


Mérty I.: Követválasztási csárdás. 1865.

LX/H

Kiss Lajos kézir. 1864–1879. Nemz. Múz. Ms. Mus. 483. IV. 55. sz.

LX/I



Bartalus VII. 169. 1896. „Arany János után".

LX/J

Bartay: 30 eredeti magyar zenedarab, 39. l. „Rózsavölgyi egy frisse."

LX/K

Földes-Demeter: Emlék. 1876. 70. sz.

LX/L

Travnyik J.: A fiatalok öröme. (Zongorára.) Rózsavölgyi és Társa 211.

LX/M

Pannónia III, 12. Eggy Nép ének szerént – Nach einem Volksliede. Rothkrepf.

LXI. TÍPUS

(1060–1081.)

1060. A Fővárosi Művelődési Házban fölvéve. A dalt saját hagyományukból újították fel.
1061. Felvéve az 1. és 3. versszak.
1062. Közölve: Berze Nagy 1: 482. l.
1063. Közölve: Lajos Á., 1965: 306; uő. 1974: 219.
1065. Közölve: Lajos Á., 1974: 219.
1067. Alig kivehető, reszkető, öreg hang.
1068. A gyűjtő megjegyzése 1939-ben: „Tüsköm-tánc. Ma is közismert." Közölve: Borsy-Rossa 124.
1069. Elkapkodott ritmus.
1074. A gyűjtő megjegyzése: „A szöveg 'tüsköm' (lányok játéktánca), de a tüskömöket mind páros ütemű dallamra énekelték az alatt a pár alkalom alatt, míg sebtében gyűjtöttem."
1078. Táncnóta: csárdás.
1079. Felvéve az első két versszak. A gyűjtő megjegyzése: „Sokan tudják."

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1 1 1 7 1

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1 1 1 1
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1 3 1 1
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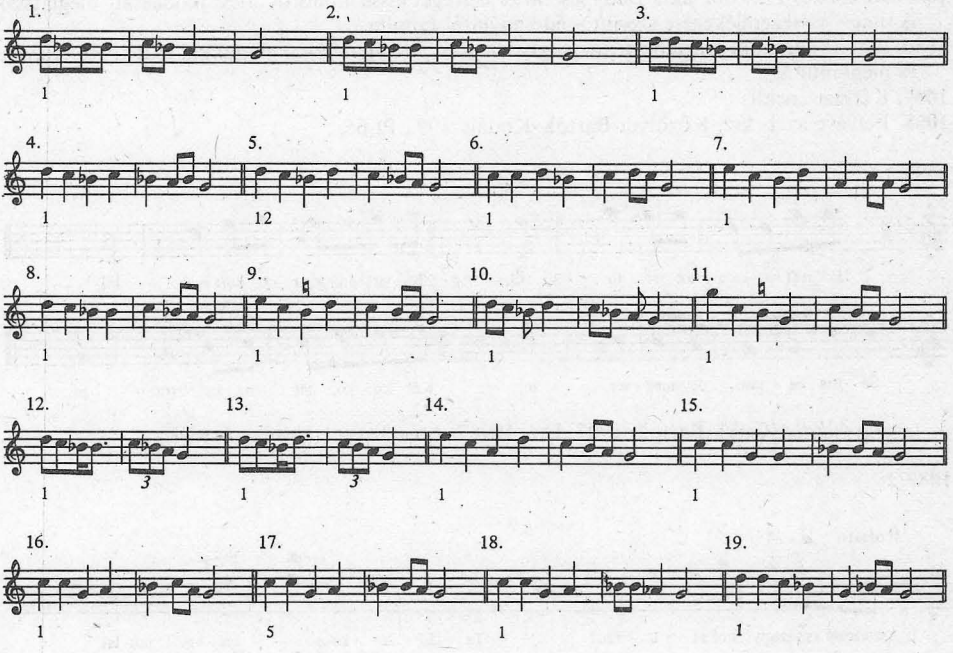
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1081/1. 4,3,4,4. AP 6950*d*. *Vörösmart* (Baranya), Kovács Lajosné (47). Kiss L., 1968. 3. sorát egy hanggal följebb kezdi. De nem igazi kvartváltás. (Bizonytalanul intonál a 3. sor elején.)

1081/2. 11,20,25,18. Lsz. 2029. *Istensegíts* (Bukovina) – *Majos* (Tolna), Lőrincz Mariska (76). 16
Végvári, 1958. XI.

1081/3. 10,4,10,5. AP 4098*a*. *Gombos* (Bács-Bodrog), Bacskó Károlyné Kálóczi Margit (37). Kiss L., 1961. IX. A gyűjtő megjegyzése: „A dallam a fiatalabbak közt fenti alakjában rögződik."

1081/4. 14,4,18,5. AP 4111*h*, Lsz. 5789. *Gombos* (Bács-Bodrog), Schmidt Józsefné Nemes Katalin (41). Kiss L., 1961, 1939. III. A „tüsköm-tánc" dallama. Az énekes az első följegyzés idején, 19 éves korában is kvart-váltással énekelte (más, 15–16 éves lányokkal együtt).

1081/5. 7, 8,8,12. Lsz. 5790. *Gombos* (Bács-Bodrog), id. Tamaskó Antalné Filipovics Anna (62). 12 13
Kiss L., 1938. XII. A gyűjtő megjegyzése: „Ismert".

1081/6. 13,4,16,5. Lsz. 5788. *Gombos* (Bács-Bodrog), Nemes Gáspár (63). Kiss L., 1939. III. A lányok böjti táncának, a „tüsköm"-nek egyik fődallama. Kiss L., Délvidéki Daloskönyv 30. sz. alatt más dallam- és szövegváltozatot közöl a faluból Nemes Gáspár neve alatt.

1081/7. 10,9,11,9. Lsz. 11110. *Gombos* (Bács-Bodrog), Dinnyési Istvánné Rumi Mária (28). Kiss L., 1942. II.

Népszerűsítő kiadványból felújult (revival): Lsz. 5791. Csabacsüd (Békés).
A típust lásd: Járdányi, 21.

LXII. TÍPUS

(1082–1089.)

1085. Az énekes 1927 óta lakik Budapesten. A szöveget kissé modoros „dévajkodással" megjátssza. A dalt – visszaemlékezése szerint – édesanyjától tanulta.

1086. Bátyjai dalolták. A szülők vendégségbe mentek, a nagyobbakat magukkal vitték, ott hallották és megtanulták.

1087. Kétszer énekli.

1088. Felvéve az 1. vsz. Közölve: Bartók–Kodály 109., Pt 65.

1089/1.

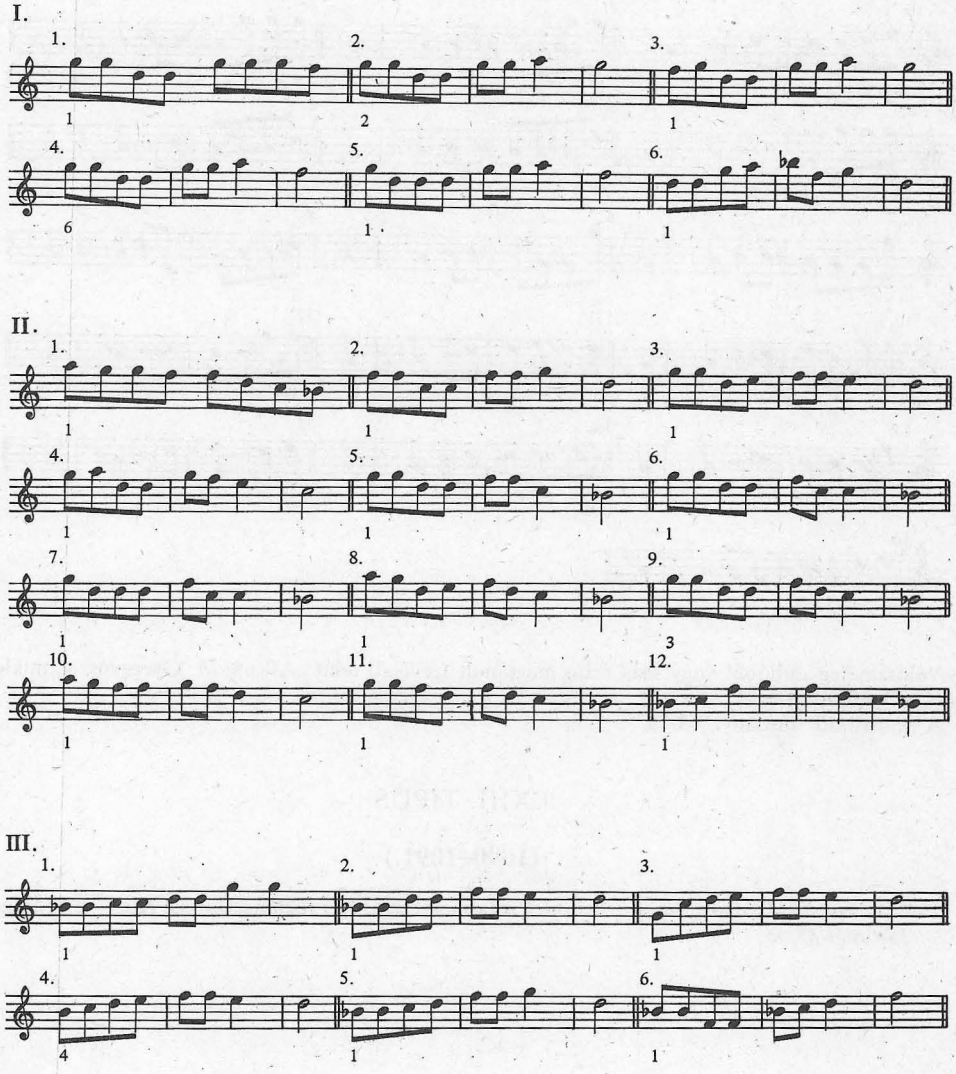
Gyergyóújfalu (Csík). Bartók, 1907. Lsz. 10987. 1. és 3. vsz. szövege töredék.

1089/2.

2. Duna martján elaludtam.
Jaj de rosszat is álmodtam!
Mëgálmodtam azt az ëggyet:
Babám, nem leszëk a tijed.

AP 3343*d*. *Andrásfalva* (Bukovina)-*Tabód* (Tolna), Ónod Imréné (47). Kiss L., 1958. VII. Idetartozása kétes; távoli változat.

LXII/I–IV.



IV.

Valószínűleg rádióból vagy más úton megtanult (revival) adat: AP 6837*b*. Gyergyószentmiklós (Csík)-Adony (Fejér).
A típust lásd: Járdányi, 63.

LXIII. TÍPUS

(1090–1091.)

1091/1. *Trunk* (Moldva), Szabó Istvánné Csobotár Mária (46.) Jagamas János. Közölve: Faragó-Jagamas 45. sz.

A típus legkorábbi följegyzése talán:

LXIII/A

Kiss Dénes kézir. 1254, 45. 1844.

LXIV. TÍPUS

(1092–1095.)

1092. Iskolásgyerek korában még sokszor hallotta. Ma már alig néhányan tudják.
1094. AP 4885*g* rádiófelvétel átjátszása.
1095. Az előadó bejárónő. A dal értelméről nem tud felvilágosítást adni. Hatéves kora körül tanulta öregapjától.

1095/1.

Lsz. 18875. *Alsómesteri* (Vas), Saródi Istvánné (68). Kodály, 1922. IX. Dudanóta. Szövegét nem tudta.

1095/2.

AP 4329*b*. *Nemespátró* (Somogy), Gyótár János (66). Olsvai, 1962. III. Az énekes csak ebben az ötsoros formában ismerte a dalt. 19 éves korában megtanult hegedülni, s szülőfalujának, Porrognak magyar bandájában játszott. Kottát nem ismer.

LXIV/I–VI.

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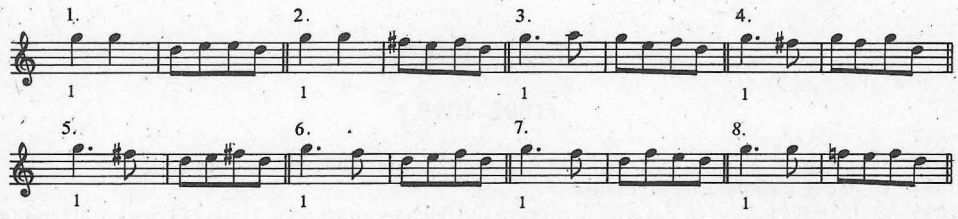
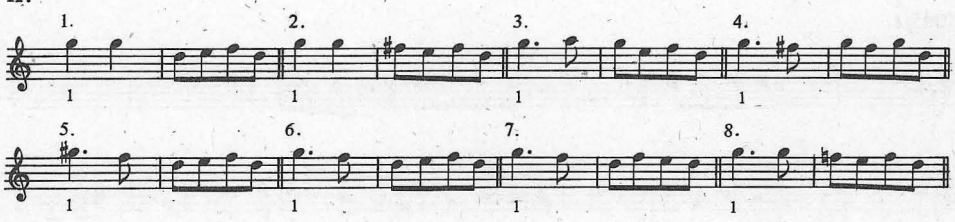


II.



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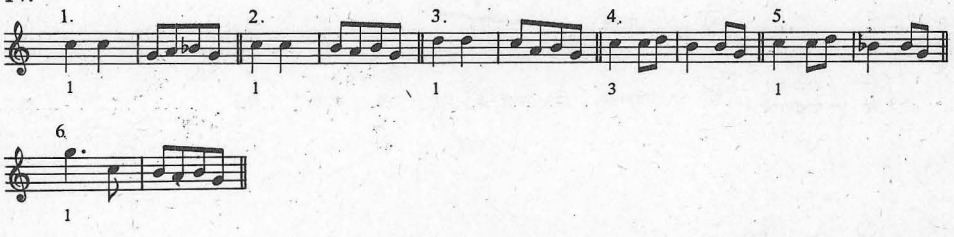

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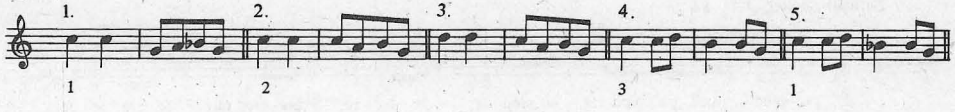
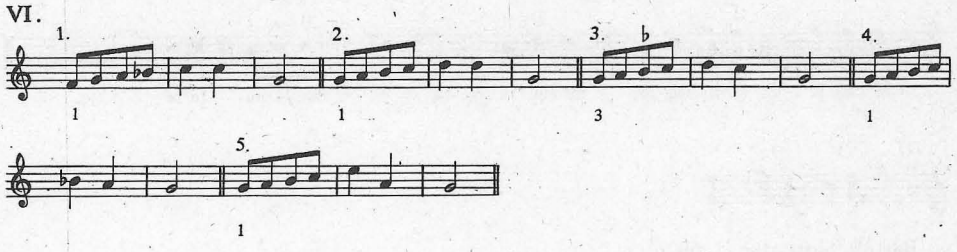
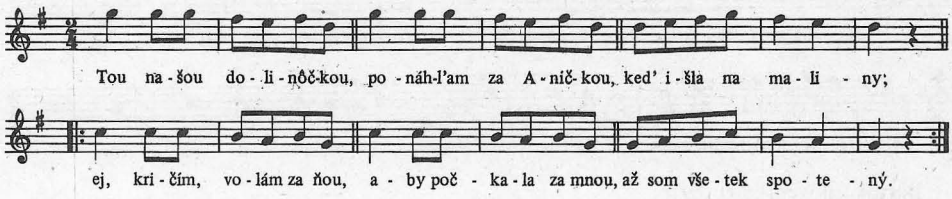


VI.



A típust lásd: Járdányi, 93.
Idegen nyelvű változatai:

LXIV/A



Slovenské Spevy I. 209.

LXIV/B

Slovenské Spevy I. 232. Az 1) variánseltéréssel uo. 475. sz.

LXIV/C

Bartók, Slovenské II. 692*a*.

LXIV/D

Bartók, Slovenské II. 692*b*.

LXIV/E

Slovenské ľudové piesne III. 883.

LXIV/F

Galko 167. sz.

A szlovák dallamok vonalában helyenként a XXXVI. típus dallamainak sajátosságai is fellelhetők.

LXV. TÍPUS

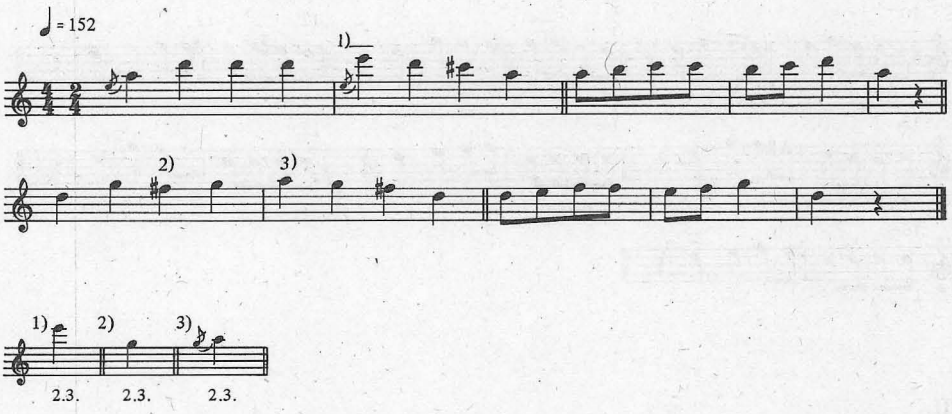
(1096–1109.)

1096. Közölve: Pt 28, Muskátli 86. sz.
1101. „Lakodalomba húzta a cigány, és a legények is danóták."
1104. Az utolsó versszakot nem volt hajlandó tovább mondani.
1106. „Kerekecske". Kerekecskézés = karikázás.
1108. Közölve: Berze Nagy 1: 584. l.

1109/1.

Gr 31/A*c*, Lsz. 8937. *Karád* (Somogy), Markaf József (61). Kodály, 1938., 1936. IV. Fütty. „Mikor a zsidó rongyot szedett a faluba, eztet fütyűte."

1109/2.



AP 9121*b*. *Karád* (Somogy), Kuti Ferenc (cca 68) cigányprímás, hegedűn. Együd, 1970/1971.

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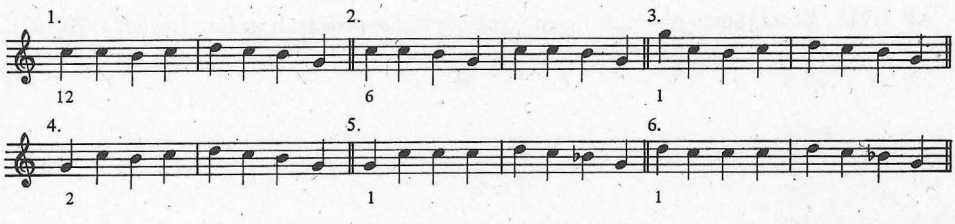
1.
2.
3.
12
6
1
4.
5.
6.
2
1
1

1622

IV.

1109/3. 1,2,1,3. Lsz. 8908. *Karád* (Somogy), özv. Berki Józsefné Zsuberács Teréz (72). Vikár L., 3 4 1956. V.

1109/4. 3,1,4,2. Lsz. 8912. *Karád* (Somogy), Kiss Istvánné (75). Vikár L., 1953. V.

1109/5. 1,1,1,5. Lsz. 8914. *Karád* (Somogy), Horváth Jánosné Botos Anna (71). Vikár L., 1954. VI. 3

1109/6. 3,8,1,9. Lsz. 8910. *Karád* (Somogy), Lepenye János (58). Vikár L., 1956. V.

1109/7. 1,1,1,1. Lsz. 8913. *Karád* (Somogy), Lepenye „Vince" Józsefné (73). Vikár L., 1953. V.

1109/8. 2,1,2,1. Lsz. 8915. *Karád* (Somogy), Markaf Mihályné Farkas Katalin (89). Vikár L., 1953. XI.

1109/9. 1,1,1,1. Lsz. 8909. *Karád* (Somogy), Papp Gyuláné (78). Vikár L., 1952. XI. Közölve: 8 Morvay-Pesovár 247. l. 49. sz.

A típust lásd: Járdányi, 91.

NOTES

TYPE XXXVI

(1–60.)

2. Proceeding home-ward by cart through the village of Novaj, the singer was roaring this song in a stentorian voice, in a state of drunkenness.

3. The informant learned Stanzas 1–3 from his brother-in-law, and Stanzas 4–5 from aged people when a child of five or six.

4. The singer who used to be a shepherd said: I was living with outlaws throughout my life. His parents moved to this place from Nógrád county. Earlier they lived in that part of the county which has been incorporated in Slovakia.

5. The singer is a shepherd. Stanza 1 recorded twice.

6. Nos AP 11012*c* and 11013*e* were recorded at the Folk Music Festival in Kecskemét. For flute performance see 60/1.

9. The singers heard by Olsvai in 1963 were the following: Sándor Mezei, Mrs. János Maksi, née Erzsébet Tomkó (aged 48), shepherd's wife, and József Farkas (a cattle-herd of 33). Mezei was more at home with the melody while the words were precented, for the most part, by Mrs. Maksi. Farkas singing solo was rather out of tune, though he knew the song well. They had therefore been asked to sing together.

11. The including of the exclamatory syllable "Ej" in the rhythmic pattern resulted, exceptionally, in a 7, 6, 6, 7, 6, 6 strophic formula. A similar rhythm occurs in 29–30. of Type XXXVI. The informant performed Stanza 3 twice, but the last three sections of the first singing (I^a) cannot be heard from the tape, owing to technical error.

12. The female performer was a resident of Várgede (Gömör county).

13. A variant added by Kodály to No. 12 of Lsz. 6037.

14. The informant was born at Csomatelke (Gömör county), then resided at Sőreg-Gömör-puszta (Gömör county). She was married here in 1922.

17. Formerly the informant was a shepherd on a large estate, and so was his father.

18. Kodály noted: "NB. The melody is generally known in Gömör."

21. The performer was a popular precentor.

22. Under AP 9250c_2 the following text was sung to the melody:

I am living in the green wood. / The summer river
Look me up, darling! / Will settle in winter,
Look me up, darling! / Will settle in winter.
Of the summer river's / But in that my heart
Roaring I am listening to, / Will never rest,
Roaring I am listening to. / Will never rest.

23. The last two sections of stanzas 2 and 9 performed to the fourth and fifth melodic lines.

29. Stanzas 1 and 2 are recorded. Kodály gave the following note on the metronomic signature: "In 1914 the same: 120." (I.e. the same singer.)

30. Kodály remarked: "József Vég, aged 53, (the performer Imre's son) also knows the song, with the difference: "Your beautiful voice". (=The sound of your sweet tongue.)

32. At the 1963 collection he performed the song four times from the beginning to the end, in a sequence.

34. See further No. 88 of his.

35. Performed by a shepherd. Transcribed from the material of the Folk Art Institute: the tape recording was wiped down after transcription.

40. From line 1 of stanza 3 the performance tends to slip upwards gradually.

41. AP 5816*b* was originally recorded by the Folk Art Institute.

43. "They know that much."

45. K. Bacskay noted: "He learned the song from an old swine-herd called Taposi. It's a shepherds' song. The shepherds customarily sang it when–having sold the animals at the fair–they sat in an inn to have a spree.

48. Sung twice. II^a transcribed.

50. 60/13 recorded from the same singer.

51. Stanza 1 recorded, the rest are H notations.

52. 150. by the same performer, being practically the beginning of this song.

54. The singer, a half-bred gypsy, was a shepherd on a large estate. He had learned most of his songs as a young herd. He knew many songs of the old style, and few of the new. Cf. No. 67.

57. With the recording finished, three men and five women (aged 40–65), present at the occasion, stated unanimously: It is not good like this, János, you should have repeated the last line of the stanzas," as you did in the last stanza. After hearing back, they added the missing lines, since without them the song was "improper". Thus, on the basis of communal opinion, the piece should be regarded a five-sectioned one.

58. Stanza 1–3 are H notations. The song was recorded from the fourth strophe on.

60/1. Recorded at the Folk Music Festival in Kecskemét, 9, 1975. For flute-recording see further AP 11012*d* and 8820*h*. Sung variant: 6.

60/2. For further flute-recordings see AP 8077*a*, 8063*b-c*, 8062*b*, and 5130*c*. Flute, tarogato and clarinet: AP 3980*b-c-e*.

60/4. Another recording: AP 4557*d*. Another variant with identical words: 60/5.

60/5. Another variant recorded from the same performer: 60/4.

60/7. E flat Clarinet.

60/13. Cf. 176/16.

60/22. At the same time, another performer sang the song without Sections III and VI, cf. AP 6262*i, j*. A debate arose among the members of the group of some 15–20 people present at the recording about which one of the variants was correct.

60/28. ...a shepherd's daughter.

60/32. The villagers speak Slovak as well as Hungarian.

60/34. Obscure, out-of-tune performance, inappreciable.

60/36. ...cattle-herd.

60/40. The text of two stanzas is a fragment of the ballad: "The Bride Dying in the Wedding Procession". "Customarily sung at wedding feasts, in the course of entertainment, in order to amuse friends, that is, to criticize them, sometimes."

60/54. ...a shepherd's daughter.

Ten data being literary revivals are valueless. Similarly useless is–owing to confused singing–: Lsz. 6095.

For the type see: Járdányi, 43.

XXXVI/A. Earliest recording: Bartalus II. (1875) No. 10. bearing the note: Szent-Erzsébet. After Mindszenti.

XXXVI/B. Subsequently, in 1892, Káldy published his *Kuruts Songs (Kuruc dalok)*, in which the song was titled: Flowersong, from the first half of the 18th century. (Appendix No. 4.) Here published on the basis of Káldy 1897.

Variants in foreign languages:

XXXVI/C. ...originally a native of Csábrágvarbók (Hont county).

XXXVI/D. A further four stanzas.

XXXVI/E. One more stanza.

XXXVI/G-J. bear features equally related to the first two types. In his note added to 672 Bartók lists some more variants from Sušil which are not quoted here, since they show remote agreements. Those he quotes from Bartoš do not stand at our disposal. Seemingly, he took into consideration the six-sectioned form, primarily the rhythmic skeleton thereof.

TYPE XXXVII

(61–145.)

62/A-B. Following the parlando rubato performance, the informant remarked: "The tune is applied to czardas as well." Then he performed the B form.

64. The informant had learned the song from somebody in the Borsodnádasd factory in about 1918–19. He likes to sing it, but it is hardly known to the young.

66. The informant had learned the song from her father.

67. See further No. 54 and notes taken from and relating to the same informant.

77. Due to change of the magnetic tape, the second stanza sounds thus on the recording: I^a: full (-main) form, II^a: only Sections I–II were recorded, III^a: recorded only from the last tone of Section I. Stanza 6 repeated unchanged.

78. After 4/a somebody interrupts the performance, then a short discussion follows before 4/b.

79. The singer, a half-blood gypsy, had worked as farm-hand on a large estate, then a miner. He spent fifteen years in prison for homicide. He acquired Stanzas 1–3 from his "fellow prisoners". He had his children trained for various trades, such as bus-driving, hair-dressing, etc.

80. Transcription from magnetic tape of the Folk Art Institue: the tape was wiped out after transcription.

82. Owing to faulty recording, the phrase "in the convict prison" is missing in Section IV of Stanza 2.

85. Earlier, the informant was active as a shepherd at Dunapataj-Szentkirály.

87. Beggar's song.

88. From the same informant see No. 34.

89. He learned the song in 1881, while serving in the army.

90. Kodály observed: (the note marked with an arrow) "is sometimes a little higher, but usually *b* flat".

92. In Strophe 4 the performer slips upwards by a major second.

93. The singer used to be a member of the "Pearly Bunch" *(Gyöngyös Bokréta)* ensemble.

94. Sung twice. The first performance is unstable. After singing, the informant plays the song on the *tarogato*.

95. "From father, when a child." From the beginning of Strophe 8 to the end of Strophe 9, the voice of the singer rises by a minor second.

96. The singer was a native of Csongrád.

99. Collector's remark on Lsz. 4687: "Mostly known to elderly men (older than 60). Each stanza sung to a different variant of the melody." However, he noted down only Stanzas 1–3 with music.

103. The informant was born at Nyírábrány.

104. Mother and son. As to the son, cf. note to No. 115.

105. As a small girl, she had learned the song from "Old Matyi Vas", who was a swineherd on the count's estate and often sung it while pasturing the herd in the neighbourhood of the wheat-land where the young girl worked as a swath-layer.

107. The first section of the fourth stanza was performed by one singer only, the others were uncertain.

108. AP 11811*b* is a copy taken from the magnetic tape of the Folk Art Institute. Neither the recorder not the date of the recording is known.

112. The first half of Stanza 1 is missing on the recording.

113. For a yet more ornamented performance of the singer see: 145/3.

115. From a peasant boy, the informant became a lathe operator at Breznóbánya. On the day of the collection he visited the paternal house. The collector's note: "Hardly half an hour ago, a variant with different text was performed by him and his mother." (= No. 104.)

117. He had acquired the song from navvies of Kisköre.

118. His father was a ferryman; he learned the song from him. "I was a child of four or five when I learned it."

122. Strophe 1 sung twice.

126. On MF 138*b*, Bartók remarks: "broken, the recorder Kereszthy's fault", and on 142*b*: "eroded, unrevisable". After the published form, there is another recorded stanza coming from a quite different type.

127. The singer, born of a shepherd family, was himself a shepherd, then a farm-hand, swineherd and cattle-herd. He bought a piece of land in 1930. As a young man, he played the violin in a Hungarian band, but was able to play on any instrument he got hold of. He learned most of his repertoire from his father, who had been a gay man (lover of wine and song).
137. The two first tones of Section IV are not audible in the first stanza. Complemented on the basis of further stanzas.
138. AP 6329*h* performed vocally, AP 6329*g* played on zither: notes of crotchet value are played tremolo. ♩= cca. 69.
139. On the record, I[a] only to Section 2 of Strophe 2. When a child of 14 or 15, he heard the song from a forest worker, in the Lasi Inn (Gemenc Forest).
140. When asked by the collector where he had learned the song, he answered: "Here, in the village. Well, horse-herds used to be in this village as well. I have never been at the Tisza." (Laughing.)
145/4. Stanzas 1 and 2 are recorded. From 3 to 6 notation on the spot.
145/18. ...shepherd.
145/19. ...born at Dunaszekcső, he moved to this place when he was 21.
145/28. László Molnár first violin, plus a four-member band (second violin, viola, violin cello, doublebass).
145/31. János Figur first violin and his band.
145/37. His father was a miner, he was a shepherd.
145/52. ...shepherd.
145/61. Actually, the informant lives at Budakalász.
145/67. The informant was a visitor at the place of performance.
145/68. Berci Kállai first violin plus a gypsy band of four members.
145/75. The informant was a resettler from Romania.
145/76. ...retired forester.
145/79. ...retired factory worker, assistant department head.
145/85. ...retired farm-hand on a large estate.
145/94. ...shepherd's daughter.
145/96. ...shepherd's daughter.
145/107. István Hornyik first violin and his band (second violin, viola 2, cymbalum and double-bass).
145/108. Men's group.
145/116. ...shepherd.
145/124. ...cattle-herd.
145/125. ...shepherd.
145/128. ...cattle-herd.
145/135. ...elderly men at a wedding feast.
145/140. ...retired miller.
145/141. ...six-membered tamburica band.
145/142. ...three cattle-herds of Bugac plus two shepherds.
145/144. ...dweller of Szelevény-Öthalompuszta from 1925.
145/152. ...head-shepherd.
145/153. ...police servant.
145/154. Pál Suba earlier head cattle-herd. István Bor beggar, Sándor Kucsora plume jobber.
145/156. Played on zither.
145/161. AP 9009*k*, vocal performance, 9007*c*, zither.
145/165. ...blind cymbalum player.
145/168. Played on hurdy-gurdy.
145/178. ...navvy's wife.
145/181. ...fisherman.
145/184. ...navvy.
145/191. ...actually living at Nagyszékely. She had acquired the song from her man, born at Vámospércs.
145/192. Szeghalom(?) (Békés county), or its environment. Day labourers in the train.
145/196. József Román gypsy, first violin.
145/197. ...swineherd. To Sárosi, the informant sang the song contracted with the half tune of the twelve-syllable melody of "Kiszáradt a tóból mind a sár, mind a víz" (All the mud and the water

have dried up in the pond). M. Schnöller's note: "his grandfather used to be a horse-herd and he had learned the song from him".

145/198. As a young man, the informant was active as a horse-herd on the Hortobágy puszta for 22 years.

145/203. ...shepherd.

Two revived variants. Ten variants are useless for various reasons: erroneous, confused singing, faulty memory, the collector's notation is unreliable, portions of different melodies are mixed, the recording cannot be made out, etc.

For the type see: Járdányi, 81.

Earliest notation:

XXXVII/A. László Kun noted the following: "I recorded the text and melody after the singing performance of Margit Ujházy at Gyoma in July, 1902. Margit heard the song at Szolnok in 1888 from her brother, then a young middle-school student, who had learned it from the people".

TYPE XXXVIII

(146–176.)

150. Idem: 52. (Quasi: continuation of 150.)

152. Nuptial song.

158. Idem: 113.

161. Strophe 3 changes into the five-sectioned form (Type XXXVII). Strophes 4–5 represent the mentioned form completely. Cf. 145/72.

162. Idem (with several other performers): 145/77.

163. ...had learned the song from an old beggar of Nógrád county.

165. ...sings the six-sectioned form in No. 33, Type XXXVI.

169. Lively performance with dynamic timbre characteristic of pastoral people.

171. First the second stanza was phonographed.

173. For variants recorded from other singers see: ibid. 176/51 and 176/52.

174. ...heard the song from Hungarian farm servants living on the estate of Count Mailáth. She was then a girl.

175. Collector's note: "Mouldy cylinder, sorted out." The performer was a shepherd.

176. ...a gypsy born at Szinpetri, living among Hungarians. From his ninth year of age he earned his living as a swineherd and cowherd. (Herding the cows of the villagers in the immediate vicinity of the place; cattle-herds are doing their job in the puszta, sometimes throughout the whole year, in the old nomadic way. *Translator.*)

176/4. Olsvai notes: "In the former year, L. Hollós had already written down and taught the song to the local choir. Although his notation diverges from the main form published here, the informant, also a member of the choir, performed the song with certain variations. "Beggars, too, used to sing it."

176/5. ...learned the song when a child of ten in the village of Csóka (Torontál county).

176/15. For a six-sectioned variant see: 60/13.

176/16. "There's no-one that knows what Gyuri Csorba knows. He had collected his songs from shepherds of old and who knows from what sort of people." He himself affirms the statement. Although born of a peasant family, he had been familiar with all kinds of herds.

176/22. ...can play on the bagpipe and the flute.

176/27. ...lives actually at Budakalász (Pest county).

176/28. "The informant is actually a dweller of Tarnalelesz, but he often pays visits to his acquaintances in this place".

176/29. ...miner.

176/35. ...retired factory worker, assistant department.

176/36. ...retired miner's wife.

176/37. ...retired factory worker's wife.

176/41. ...aged man, later others join in.

176/48. I^a: Sections 1–2 = Type XXXVI, Sections 2–3 = Type XXXVII. II^a: Sections 1–4 = Type XXXVII.

176/53. ...a gypsy employed as a cattle-herd, a cowherd and a swineherd. "I have never stepped over the boundaries of this village."
176/54. Hungarianized gypsy shepherd. According to the villagers: "That fellow Lázók, he knows of outlaws' songs".
176/57. ...gypsy.
176/58. ...herdsman. Lajtha notes: "In the phonograph, the informant blends the original melody with motives of tune 2420/c". Our formula presents stanza 1. Stanza 2 is utterly confused, H being another melody.
176/61. ...gypsy woman.
176/65. From 1942, the informant lives at Pocsaj.
176/66. The text is an art song, performed in the low-style urban popular songs.
176/67. ...shepherd.

Three valueless variants. Four variants to CMPH VI. 426. Dubious relation: Jagamas 1955: No. 95.

TYPE XXXIX

(177–188.)

177. ...shepherd.
180. Sections 3–4 of Strophe 4 are missing on the cylinder. Completed from the base-sheet of Kodály System No. 22643.
182. ...had learnt the song when a child of 8–9. The tune is ambiguous, because of its certain parts belongs to two different types. See also in CMPH VII. 116j/b.
183. ...a gypsy, born at Sükösd (Pest county).
185. For the repetition of the song by the same informant see AP 669*a*. Crackling, hardly audible melody. The main tones are identical, with minor-major divergences in the melismatic ornamentation.
186. Stanza 1 recorded. The rest are H-notations. Kodály notes: "Lively in the beginning, slowing to the end."
187. 1. 3–4 Strophes recorded, the rest: H. At the foot of the page, the following observation is to be read in Kodály's hand: "The quickest is always the first section, the second being slower; this leads on to the mostly even, slowest tempo of the third anf fourth sections. The quieter the performance – depending partly on the words, e.g. the incipit of the fourth strophe quickened up to 96 –, the lesser is the difference between the beginning and the ending parts, approaching increasingly a medium tempo of ♩= 69–66."
188/1. In spite of his advanced years of age, the informant – a shepherd – performed the song in a good, clear intonation.
188/3. ...gypsy woman.
188/4. Manneristic performance.
188/5. ...gypsy woman. Víg, 1959. The first strophe was sung to Gypsy words, the second to Hungarian, the rest again to Gypsy.
188/6. ...on violin. With the music finished, the informant said: "Antal Both has played the song of Bandi Patkó."

One valueless variant.
For the type see: Járdányi, 39–40.

TYPE XL

(189–238.)

189. Round-dance tune, "running". "The girls lining up in a circle were running, running in a quick dance".
190. In earlier times it "used to be sung on special occasions (during Lent, dancing parties), and the round dance was performed to this song". It can be sung in two different tempos. The music presents the "round-dance tune." The tempo was slower when performed sitting, and the rhythm according to Var. 4.

191. Running = quick round-dance tune.
192. "One more running song." Performed twice.
193. The informant, born at Balatonkeresztúr (Somogy county) was married to this place.
194. Some 15–20 girls line up in a circle, and singing this song, whirl round and round, holding one anothers' hands behind.
195. Radio recording from an informant looked up on the basis of Olsvai's earlier collection.
197. I^a = Stanza 1. II^a and III^a = Stanzas 1–3. III^a has been recorded. After line 2 of Stanza 3, the informant gets stuck in the text, but continues after the break. She was born at Kisasszond, coming from the ranks of farm servants on large estates. Her husband was a herdsman in earlier years.
198. A: "Leaping": the girls gathered together on the yard in Lent. The lads were only lingering about. With sunset nearing, they armed each other, and the lads revolved the girls a little.
199. At Vásárosbéc (Somogy county): "Girl and lads stood in a circle and danced in double steps (=czardas), there was a boy in the middle". (To the words: Come on, little angel!) "The young man called a girl into the circle. They kissed each other." She had come from Vásárosbéc and was married in this village when 21 of age.
202. "Running"
204. The informant's husband is a shepherd, she herself was born in a "puszta". (To note: in the Transdanubian part of the country the word "puszta" does not mean the same as in the Great Plain–cf. Hortobágy, Bugac, etc.–but a landed property of a lord possessing large, feudal estates in earlier times. *Translator.*)
205. Lajtha remarks: "Always *b* in the first half of the melody, and always *b flat* or *b/2 flat* in the second."
206. "We danced this as women's rounds. We were romping about with this." Collector's note on the tempo: "Sung in sitting posture".
209. Women's round.
210. Played on the clarinet after vocal performance.
211. The third stanza sung to another melody. (See the Hungarian notes.) These two tunes are usually sung to the same text, the rhythm of the songs is also identical, they are therefore interchanged occasionally.
212. A: "To the dipping dance." (In which the dancers crouch and rise repeatedly.) Kodály's note from 1936.
217. Collector's remark: "The vacillating rhythm is due not so much to uncertainty as to the clash between the two modes of performance. The majority sings the song to evenly proportioned rhythmic formula, while the minority living isolated in the non-Hungarian population applies a 2+3+2 or 2+3+4 quaver patern. On her maternal line of family the informant boasts Slavonian ancestors as well, consequently she may have inherited both modes of performance.
218. The informant still understands the Southern Slav dialect prevailing in Slavonia, although she cannot speak it fluently. At the turn of the century, the village had been still bilingual, yet the bulk of their songs were sung to Hungarian texts. Performed twice during recording; first slower: ♩ = 72–76.
219. The fourth line of Stanza 13 performed to the third (repeated) melodic line.
224. "This had to be uttered very quickly. We used to leap at the end, it was like an explosion." Stanzas 5–7: "We had played also these in the school."
227. The melody of Stanzas 1, 3, 5 is a variant of that published in note 211. The informant sang the low- and the high-positioned forms alternately.
228. ...heard the song when about 6 years of age.
230. ...played the melody on the flute under AP 4193*h*. A certain degree of vacillation can be seen in connection with the key-signature marks by asterisk.
232. The informant is an offspring of farm servants living on a large estate. Born and brought up at Ordacsehi (Somogy county). For him, the song was the first member of a sequence consisting of three tunes. He was asked to sing twice to the magnetic tape, the first performance having been somewhat hazy, unstable.
234. ...a farm servant on the estate of Count Mailáth, Dravicapuszta.
235. Strophes 1–2 recorded, the rest are H-notations.
238. "This dance we called armed dance. We formed a circle in pairs, some ten or twelve of us, the one arming the other from the left side, the other from the right side, and this is how the armed dance took place."

238/1. Collector's note: At Buzsák, the song was performed in the rhythm as published here by other people as well.
238/2. The informant has been engaged as shepherd, cattle-herd and in other jobs in the southern part of Somogy county.
238/4. ... village drummer.
238/6. Confused stanza 4.
238/7. ...learned the song from her father who was a herdsman.
238/10. Stanza 1 performed by both informants together. Stanza 7 parlando, also together. Mrs. Király sang four stanzas in an unstable, quasi-parlando rhythm.
238/11. "Running" = quick round dance.
238/12. ...shepherd. Played on B flat clarinet.
238/13. It used to be sung in "Sokak", it may have been a kind of girls' dance.
238/14. There turned up also a Croat-Slovene variant of the song. The informant knew only the Hungarian variant.
238/15. Round-dance tune usually performed at "Sokak" (meetings during the Lenten tide).
238/16. Nuptial dance tune.
238/17. This used to be the third song performed at "Sokak". Strophes 1–2 without words.
238/19. The words are in Croat-Slovene.
238/20. ...learned the song from her mother.
238/25. Verbunk (soldiers' recruiting dance).
238/26a. ...bootmaker.
238/27. ...retired village herdsman.
238/28. "Sung by old folks." The extreme variation of the Type. "Dus".
238/29. Round dance.
238/33. Leader of a gypsy band.
238/34. ...descent of a lower noble family.
238/46. ...inn-keeper's wife.
238/48. Mrs. Imre Eperjessy, having been a visitor from Almamellék (Somogy county).
238/49. Running-quick round dance.
238/53. Rubato performance in loose rhythm.
238/54. As a girl she lived at Szenyér (Somogy county).
238/59. Continued attacca after the children's play, Stanza 1 performed in a loose rhythm, poco rubato, quasi parlando, a little out of tune.
238/65. The singer combined the song with a variant of deeper melodic structure, cf. the music of note 211.
238/67. The singer combined the song with the deeper structure, cf. the music of note 211.
238/68. Performed in "circle" (round dance-tune). The singer was born at Kákics, from where she was married to Zaláta. Later she lived at Drávafok, finally at Görcsöny, in a charity home.
238/69. Performed in loose rhythm, quasi parlando, out of tune.
238/73. The singer could hardly recall the melody, remembering rather the text. A young woman present at the recording helped him in reminding the melody, who in turn had deficient memory of the tune.
238/75. ...first violinist and a band of seven members.

Four useless variants and one revival.
For the type see: Járdányi, 129.

TYPE XLI

(239–248.)

239. Round-dance tune.
244. ...stops for a moment as if not knowing how to continue.
248. I^a the informant breaks the singing at the middle of Section 2, then starts again from the incipit (somewhat lower).
248/1. Played on the zither.
248/2. Played by a zither ensemble
248/3. Played by a zither ensemble. Jumping dance-tune.

TYPE XLII

(249–270.)

253. Warpers' song. When some twenty or thirty men were towing the mill by means of long ropes from its winter stand to the working place, they sang this song to the rhythm of slow steps. "Sausage song."

257. Round dance-tune. "Quivering."

258. "Quivering." Background music to film shooting. Dancers sing it when performing the dance.

261. "Stepping."

263. "In times of old...the youth of Báta did not go to dance in the inn or at ball, but they moved to the plain where they amused themselves by round dance. *To step,* so they said. It was at that time... that such beautiful songs of Báta were shaped which are called even in these days round dance-songs of Báta."

268. The performer slows down every section-ending. Sometimes the last two crotchets seem to be lengthened to double the value compared to the metronome signature given at the incipit of the section.

270/1. "They sing that song at weddings."

270/3. ...a group of women. "Quivering": a sort of girls' round dance. It is sung by the dancers. Background music to a film recording for the Belgian Radio.

270/5. She used to live in a poorhouse.

TYPE XLIII

(271–276.)

271. In two transcriptions made by Bartók the melody occurs in two different forms: one as given here, the other with the first section sounded a fifth lower and one divergent tone. (The two last notes are *g* in both.) The form here published has been verified by authentic variants discovered more recently.

272. Having performed the melody on the zither, the informant also produced the song vocally at a venue of South-Transdanubian folk-instrumentalists at Marcali, following a previous collection made by Vajda.

273. "There are even more stanzas of this song which don't occur to me actually."

275. ...learned the song from her father. The words of the third stanza are in Croatian.

276. The words of the first and second stanzas are in Croatian. In recent past the village was bilingual. The Croat and the Hungarian texts are word-for-word translations of one another. According to the singer's grandfather, spinsters had been mocked with this song.
"Narrow-panted" stands for people in pantaloons (German trousers) contrasted with peasants and shepherds of earlier times who wore "broad pants".

The following three melodies bear a distant relationship to this Type.
One useless data and one revival.
Variants with the same Croat texts: XLIII/A–J.

XLIII/E. Second stanza: Hungarian translation of the first one, see 276.

XLIII/H. "This is we used to dance to that is to clap."

XLIII/K–L. Distant variants of the melody.

XLIII/L. This is the best loved song with Croat words in the village, customarily sung at weddings as well.

TYPE XLIV

(277–299.)

281. The variant refers to the singer of No. 280.

282. Three collections are crammed on one base-sheet. In 1948 the tune occurred to the informant spontaneously. In 1951 the informant having been confined to bed, recited the text at the collector's request. In 1952 he performed the song anew at the collector's request.

284. Quick round dance-tune.

285–286. In the original transcription, where the data of 1229a and 1230a are presented, combined on one sheet, quavers stand instead of crotchets, and the following note can be read: "♪ = 121–132, accelerated at 9 to 152." To 1230a, the brief remark is added: "9 girls 3 stanzas", and to 1229a: "2 girls 5 stanzas". They cannot be really identified. There are two breaks in 1229a: 1) after the word *mosolyog* (he smiles), 2) after Sections 1 and 2. The transcription proves valid from the third start on. The hiccuplike ornamental tones indicated by Kodály are not heard (already?) either here or in 1230a. The stanzas written down and numbered 4 and 5 (3) – Stanzas 7 and 8, No. 286 in the present volume – are not audible in either recordings. It cannot be therefore established which variant they may actually belong to.

287. With the tempo accelerating, the sharp and dotted notes increasingly assume the rhythmic pattern of triolets.

292. At the first start the singer performs one and a half stanzas (tempo signature ♩ = 112), then she recaptures the song and brings it to the end in a slower tempo. The collector's note to the first and fourth stanzas: "wedding song when one of the couple is half-orphan."

295. Prior to the melody published the singer performed another tune.

Bartók added to the transcription: "text continued $\frac{1.1.5}{11}$ 1–8 from the same informant."

297. The two transcriptions are jammed onto one base-sheet. The informant sang the song in 1956 with unstable thirds and sevenths. – The song was in vogue when "Kossuth was pursued." Having received news that Görgey laid down the arms and that their horses were levied by the Austrian army, the Hungarian soldiers began to sing this song, and the one with the words: "My little bay deserves the oats" *(Kis pej lovam megérdemli a zabot)*. Between August, 1952 and April, 1956 Stanics, on a further four occasions, performed the song-text with a kindred tune with different first section. Cf. AP 1489/e. The informant used to be a herdsman (shepherd, swineherd, cattle-herd) and also served as a farmhand. He could play the violin, tamburicza, zither, flute etc., "everything that happenned to get in my hands". A few years before the collection took place, his right arm was maimed, which grieved him so much that he burnt his fiddle in the oven.

299. Czardas. In the formulas no distinction in made between major, minor or neutral (unstable) thirds and septims.

299/1. Note by Seemayer: the informant had acquired the song from his grandmother; by Olsvai: "my grandma's song".

299/3. Performed in the urban popular style, loose giusto.

For the type see: Járdányi, 133.

Earliest recording: XLIV/A Bartalus V, No 157. Note: "In the wake of János Arany." (1895). In 1934: No. 49 Bartók compares the melody No. 285 with a remote Rumanian variant.

TYPE XLV

(300–419.)

301. Old people used to sing it as a prisoner's song. The informant heard and learned it when he was a small child.
302. The words at the end of Stanza 2 cannot be made out.
303. The collector attached the following comment to the text of László Fehér (Lsz. 8819): "The rest of the words do not occur to the informant."
304. ...learned the song from his grandfather at Dávod.
305. On the informant see note to 297.
307. He heard the song from head swineherd Gyura Dora of fifty or so around 1920. "It was he that composed it" – the informant stated.
308. ...sang the rest of the stanzas to a different melody.
309. ..."swallows" the last tone of Strophe 1.
311. Published: Kodály and Vargyas 1969: p. 23 with Cheremis and Chuvash parallels. (Lacking the original notation, we present the song from a copy of Kodály.)
313. Played also on the shepherd's pipe.
315. Performed by father and daughter.
317. Stanza 2 together with the Chuvash melody in: Kodály and Vargyas 1969: p. 22.
325. Sections 1–2 and 3–4 of Strophe 1 are contracted in a *recitativo* form.
327. Pastoral performance with vacillating dynamics.
328. Sections 1–2 and 3–4 contracted in a *recitativo* form.
329. Having sung a few songs, the informant named Homokszállás, later Miske as his place of residence. The collector failed to ascertain where the singer lived actually at the time of recording.
332. After a wrong start, the informant sings Stanza 9 correctly.
336. ...a head horse-herd.
337. Recorded at the Folk Music Festival of Kecskemét.
338. The performance is marked by a trembling effect, trilling almost as high as the upper second. The singer was a shepherd.
341. ...a peasant musician.
345. ...learned the song at Kecskemét.
347. Having misintoned Section 2 of Strophe 5, the informant begins the melody anew with Strophe 6.
349. At recording, Stanza 3 was sung first by a male member of the local folksong ensemble, followed attacca by a different song performed by the whole group; then by Stanzas 1 and 2 of the first melody, and finally still another song.
350. The portion of Strophe 1 given in brackets is missing in the recording. Complemented from the field notation of the collector.
351. Cf. 419/1.
353. Three different song-texts were sung in a sequence to the same melody: Stanzas 1–6 come from a ballad, 7 and 8 recall a shepherds' song, while 9–13 a prisoners' song.
355. Stanzas 2–4 go with a different melody.
357. The melody sank by a minor third during performance.
358. The recording of 1975 was made at the Folk Music Festival of Kecskemét.
360. ...learned the song from her grandfather.
364. The recording was broken off.
368. Magnetic tape-recordings had also been made on the spot (AP 1176*b*,c); these being of bad quality – therefore useless –, we resorted to notations made at the same time.
371. The informant's parents had resettled from Bukovina. Part of his repertoire of songs had been acquired from them. The strophes are intoned in a somewhat quicker and finished in a slower tempo.
381. "Impassioned" pastoral performance.
384. ...a shepherd. The recording of 1975 was made at the Folk Music Festival of Kecskemét. The finishing tones of Section 5 are missing. Three of the stanzas come from Géza Bodor's collection with the difference of a few tones.

389. Only the first strophe had been recorded.
392. The singer can also play on the bag-pipe.
395. The remark of Bartók: "Too quick on the phon., with faulty intonations."
397. Having sung two sections of Strophe 3, he abandoned performance.
398. ...was a shepherd in his youth. He was active as clarinetist in a Hungarian band. Member of the Orthodox Church.
399. The informant repeated several times the second halves of Strophes 23, 26 and 27.
402. Phonographically recorded two strophes (5 and 6 according to the numbering), the rest were fixed on the basis of notation on the spot. The singer swallows the last syllables of Stanzas 2 and 4 consistently.
403. The lines in square backets are absent in the original notation.
405. The informant repeated twice the second halves of the melody in Strophes 16 and 35. The first half of Strophe 27 was omitted.
406. The informant sings the pertaining melody in Strophes 4 and 5. In the rest of the strophes he presents a near variant with 7(↑b3)↑b3 clauses as shown in the variants.
410. The last strophe broken off on the recording is completed on the basis of notation on the spot.
411. The dotted lines in Strophes 2 and 3 cannot be made out.
419/2. Bartók marked it as a variant of 391, adding that the text was lost.
419/3. ...used to be a shepherd. Performed with dynamic shading, the fourth lines being gradually fading.
419/9. ... an old man.
419/10. ... coachman in a large estate. Stanzas 1–3 are recorded. The singer says everyone in Borsod and along the Upper Tisza knew this song in the '70s.
419/11. Copying of a radio recording. Played three times.
419/12. ...shepherd. Recording erased after transcription.
419/23. ... shepherd. Born at Bátmonostor (Bács–Bodrog), he moved to Decs at 26. He learnt a lot of songs from his father, also a shepherd. He commented on "Listen, Pista Juhász": "Pista Juhász sings it in the gaol."
419/24. He mixed it with the tune of the text "Woods, meadows, narrow groves". Born at Bátmonostor (Bács–Bodrog), he learnt most of his songs there. Since the age of 28 he has lived at Decs.
419/26. Sung twice.
419/28. "When on the eve of the wedding the bridesmaids tied the bridal wreath onto the joy-loaf", they sang: "The sweet milk of my mother, Someone else's bread is bitter..." etc.
419/34. The singer was a shepherd.
419/36. Until 1955 the singer lived at Telkibánya (Abaúj–Torna). Born of a peasant family, he has worked as a shopkeeper here since the age of 35.
419/37. ...shepherd. Collected by Ág, Olsvai and students of the folk music seminar. Uncertain intonation, confused with the "Vidróczki" tune.
419/39. ...formerly a cattle-herd.
419/41. ..shepherd.
419/44. ..earlier a shepherd at Dunapataj–Szentkirály.
419/51. 6-member tambura band. Performed in a Gypsified, urban rubato, "hallgató" style; the recording is noisy, hardly audible.
419/53. 4 shepherds.
419/55. ... a cattle-herd.
419/57. Her family accompany her as a zither band. Recorded at the Folk Music Festival at Kecskemét. A manneristic performance.
419/58. ..first tambura,... second tambura,.. cymbalum, ... bass tambura
419/59. When repeating it, he adds two lines from another song to finish it off. (See MNGY XIV nos.24 & 26).
419/60. ... head shepherd.
419/61. ...small-holder. On AP 3060d and at H recordings the ending is from another song. (See note 419/59)
419/62. ...small-holder.
419/64. NB. On Lsz. 9303 she sings "My mother's rose tree. I was its finest branch" learnt from popularizing publications.

419/70. Accompanied on the cymbalum, also played on it; two stanzas only sung. The performance is not folkloristic.
419/73. ...a blind cymbalum player. Stanza 1 and the half of stanza 2 are sung. He didn't know the rest of the text...
419/74. ...ranger, formerly a cattle-herd.
419/77. On the hurdy-gurdy.
419/78. "I was a little girl when a 75-year old man sang it. It wasn't much sung. We always look for new ones."
419/80. The singer finished secondary school.
419/81. The first half of stanza 2 is from another song, "Kismargita is not far from here".
419/85. Olsvai's note: "He performed the tune always differently, with capricious fluctuations, making transcription almost impossible."
419/86. Without text.
419/87. She heard it when she was small. It is a bride's farewell song. (My mother's rose tree,..etc.).
419/89. Old-mannish, ragged, unrhythmical performance.
419/97. Gypsy violinist. His singing is affected.
419/103. ...shepherd.
419/107. ... tambura player.
419/108. ... sheep shearer.
419/112. ... shepherd.
419/114. Manneristic performance.
419/127. She learnt it from her grandfather.
419/128. A variant noted at the Lsz. above. "Text lost."
419/129. ... a hurdy-gurdy player from detached farms.
419/133. The tune of stanza 1 is corrupted.
419/140. He mixed two different songs. That's why there is no analysis provided.
419/142. Without text. Incipit: "Fehér László".
419/151. Collected in barracks.
419/155. Gabbled singing.
419/159. Aged man. There are repetitions in the tune (not marked in the formula). Its syllabic structure: 10, 12, 12, 8; form: ABBC; cadences: 8(5)5.
419/160. There are repetitions in the tune (not marked in the formula). Syllabic structure: 4×12; cadences: 6(5)b3.
419/161. There are repetitions in the tune (not marked in the formula). Syllabic structure: 4×12; cadences: 7(5)b3.
419/162. More distant variant in regard to several details. Gypsy swineherd.

14 revivals by popular publications.
For the type see: Járdányi, 80.
In Kenesei's collection (Nat. Mus., Ms. Mus. 152 IV. 259) the tune is recorded with the date 1907, one year after Bartók's transcription at Felsőireg. Lines: 5, 7, 185, 7, but lines 3–4 slipped a note higher, i.e. it has a quart-, and not a quint-shifting structure. Folk text.
Three variants with Slovakian texts.
Four Cheremis-Chuvash equivalents. XLV/A–D.
XLV/A–B. were compared by Kodály with no. 311. (Bartók 1934: 44/a–c compares it with another tune: CMPH VI. 480.)
XLV/C. Kodály compared it to nos. 317 & 403.
XLV/D. See the Introduction.

TYPE XLVI

(420–443.)

420/A. Kodály's note: "Though when reciting, always: Ilonăér; when singing, the quaver above *a* is never shortened. By contrast: gyöngyhajajé (with a crotchet in the third syllable)." He learnt it from his mother. That's all he remembered of the end.

420/B. He falters after line 2 of stanza 2: chatting can be heard. The same applies to after stanza 4. After line 2 of stanzas 6 and 10 he begins the tune anew. He stops after line 3 of stanza 11. After a break he continues stanza 11 to the second half of the tune. Due to the rubato performance, B could also have been ranked with the closely related type XLV. Still, the poco rubato performance of A and especially the melodic contour of line 3 suggested its inclusion here.

426. a) recorded twice.

429. The singer was born in Nyíradony.

430. Buchbinder's note at the bottom of the transcription: "Also to the tune: The sweep of my well is broken."

432. Stanza 2: sung by the husband of Mrs. Török with the help of István Hajdu from Kispalád (68). Stanzas 3–4 are sung by Hajdu alone. Páva was a Gypsy blacksmith.

433. The singer is a shepherd born at Kökényes.

434. Wedding song.

436. Six notes are missing from the beginning of the recording. Completed on the basis of stanza 2. This applies to three notes at the end of stanza 2. A beautiful performance.

439. Stanza 5 is in Romanes.

440. Stanzas 3–4 are textless "rolling."

441. Stanzas 2,4–5 are rolled with syllables "talalaj" etc. In these stanzas from the third beat of line 1, in stanza 3 from the beginning of the third line he sang an octave higher.

442. Stanza 2 is rolling to the syllables "sáriralla" etc.

443. Stanzas 2–6 are rolled to syllables "nanana" etc., with rolled "esztam" accompaniment.

443/5. .. first violinist. With orchestra.

443/10. Lovari Gypsies.

443/11. Gypsy.

443/12. Gypsies.

443/13. ... singing accompanied with oral double-bassing.

443/14. Boyash Gypsy women (speaking Romanian as their native language). Sung twice. The first beat of line 3 was intoned unclearly both times.

443/16. Gypsy. Later the tape was erased.

443/17. Gypsies.

443/18. Gypsy woman.

443/19. Gypsies.

443/21. Gypsy women. Repetition and further stanzas rolled.

443/22. Boyash Gypsy woman (speaking Romanian as her native language).

443/23. Group of Gypsy women. Music to accompany a dance. Rolled from stanza 2 onward. Sung 11 times with various individual differences.

443/24. Gypsy girl.

443/25. Gypsies. Background music to the film Ft 884/10.

One variant in Slovakian and one in Romanes.

TYPE XLVII

(444–517.)

444. "When people dance at weddings, well, we turn in a circle to this song."

450. "After that such snappy wedding songs are usually sung in a wedding."

453. Recorded parallel with a radio recording.

455. The singer comes from a family of shepherds. The textual variant "factory lad" appeared in the songs from 1864 when the Sheet Mill of Borsodnádasd was founded. In its zinc and tin-plating workshop 60–120 women worked and sang together. (In other workshops it was impossible.)
456. Background music to a film: MTA Ft. 996. Recorded at the Sixth Folklore Festival of Peoples along the Danube at Kalocsa.
458. Recorded during dancing. From line 2 of stanza 1 the tempo suddenly accelerates.
463. Stanzas 4–6 were sung dancing.
465. Mrs. Kovács joins in from the end of line 1 of stanza 2.
469. Sung while spinning or plucking feathers in groups. Slightly "perky", too fast singing.
472. The singer was a head swineherd. He plays the same on the flute on AP 7338h.
476. Sung twice.
483. Recorded during dancing.
486. The line endings are too fast compared to the metronome sign.
488. Lines 1–2 of stanza 2 sung twice.
489. Her husband plays the same on the flute on AP 5988i.
490. She learnt it in her native village Telkibánya when she was a young girl.
491. Sung twice.
494. He sings it with Slovakian text as well.
497. The same is heard on MF 3792b on the zither. It is played by a man.
504. Round dance.
508. The singer has lived in Kács (Borsod) since 1938.
511. Stanza 2 sung twice.
514. Only stanza 1 is recorded.
517/1. Text: "Ey, fasting, fasting, ignoring girls, not meat. I've spun its harld and thread, Yet I was left at home." It is usually recited on Shrove Tuesday by the girls, if they haven't got married. The young men buried the "fast". With this word they carried a plank on the bier, it was covered with a black cloth.
517/3. The singer married here from Őcsény.
517/5. .. orchestra. Recorded at Székesfehérvár at a course for dance-house instructors.
517/9. ... a teacher born in the village.
517/10. On the violin.
517/11. ... 5-member Gypsy band (first and second violins, viola, cymbalum, double bass).
517/16. "Drinking song, in company."
517/19. None of the 8–10 young girls present knew it.
517/22. Gypsy woman. Hurried, slapdash performance.
517/23. 6 women (aged 30–53).
517/27. Wedding song. It was sung after the dinner.
517/29. The text is in Romanes.
517/33. A group of men and women.
517/36. ... a man. On the bagpipe.
517/37. ... a man. On the flute.
517/45. ... and her daughter (of her first marriage).
517/46. 9-member brass band.
517/47. 10-member brass band. Slow and quick czardas.
517/48. girls (aged 16–18).
517/52. ... young girls.
517/53. ... Women sing it when they bring the bride the presents.
517/54. 5-member Gypsy band (2 first violinists, violist, cymbalum and double bass players). Slow and quick czardas.
517/65. Recorded in Budapest.
517/66. Gypsy band.
517/68. Young girls.
517/71. ... and several others.
517/72. Her native tongue is Slovakian but she speaks good Hungarian.
517/73. ... and another 8 women.
517/74. Folksong circle.

517/76. Kállai Berci's band. Slow and quick czardas.
517/78. She learnt it as a season worker in the Great Plain when she was small. Only those know it in Pétervására who used to work as seasonal farm-hands. Boys and girls sang it together in the evening, after work.
517/82. ... wife of a retired factory worker. She sang a lot with her relatives engaged in shepherding.
517/83. ... retired factory worker, deputy dept. dir. Not a peasant performance.
517/84. ... wife of a retired miner.
517/86. Born at Tard, he has lived here since 1947.
517/87. ... a group of girls.
517/94. ... women's chorus.
517/100. She often falters and makes mistakes. Simplistic performance.
517/101. On the violin.
517/105. Gypsies. On the saxophone and accordion.
517/107. Gypsy woman.
517/109. Born at Telkibánya, she learnt her songs there.
517/110. ... herdsman, Gypsy.
517/115. The singer lived at Telkibánya until 1955.

Two useless variants (revival and revival-like).
For the type see: Járdányi, 67.
Earliest occurrence: Kun László V. 19. 1907...
Two variants in foreign languages (one Slovakian and one Gypsy).

TYPE XLVIII

(518.)

518/1. ... Gypsy. He hummed bar 4 and the accidental bar 6 without text. When singing with words, he omitted these bars. This group of Gypsies call themselves "Scythian Magyars" or "Armenian Gypsies". Allegedly they came here from Székelyudvarhely in 1916. Their native language is Romanes, not Romanian. They differ from Romanian-speaking Gypsies at the other end of the town in occupation and way of living.

TYPE XLIX

(519–588.)

519. Only stanza 1 is recorded; stanza 2 based on Vikár's manuscript in shorthand.
521. The singers are field-hands.
522. Born at Iharosberény, the singer came here at 24. In 1965 he could not remember the song well, he often blundered and stopped.
524. Only stanzas 1–2 are recorded; 3–4 based on Vikár's shorthand transcription.
526. Szalai was a shepherd and servant as a child. He also played it on the cross flute which he had made himself. Király was a rich peasant.
527. The singer is a swineherd. He played it on the flute, too. He keeps making pipes of different size and tuning.
528. Only one and half stanzas are recorded. The rest is transcribed by hearing.
529. The singer heard it from his father.
531.. "They sang some twenty (i.e. texts) to this one." Formerly a shepherd, the singer is a wood carver decorated with the Kossuth Prize. He played it on the flute, too.
532. The two recordings were made a half year apart. AP 4875*d,e*: stanzas 1–2 and 6–8. AP 9123*b,c*: stanzas 1–5. On the latter recording, probably urged by the collector the singer tries to sing another two stanzas but he doesn't know them well. He falters, stops. He is a good singer though both regarding the voice and the performance.
533. During the collection of 1951 he sang it four times, always with unstable thirds.

534. The singer is a public crier.
536. He shortens the last bar of each line.
540. The one who whistled it didn't know the text. The collector put it down from someone else.
542. The singer says on Lsz. 21887: "It is sung when the bride is being taken to the new house and they are in the courtyard already." Manga's remark to MF 3301*d*: "It is commonly known. When the bride enters the bridegroom's house, this is sung at first, followed by 3301*c*: "Bird, bird, little bird..."
545. Sung when making hands of tobacco. Kovács Géza is the president of an agricultural cooperative.
546. The fifth is intoned deep.
550. "We sang this song at the time of engagement. The red kerchief was a sign of engagement. It was filled with walnuts and so they went to sue the girl and engage her."
555. I learnt it "from my uncle when I was single. I still remember it." He came here to church fairs and learnt it then.
556. Sung twice into the phonograph.
565. Recorded at the Folk Music Festival of Kecskemét.
577. "Gypsy dance" = Szék slow = a slow couple dance from the Mezőség.
578. "Slow".
581. One stanza recorded, the rest transcribed on the spot. At the time of recording the singer repeated the second half of the tune with the text of stanza 2 by mistake. "In the old times, when I was small, we always doubled each line in Szék. The custom of leaving off the doubling and saying the new words right away came in later."
582. Recorded in Budapest.
584. They falter after stanza 3 and before the last line.
588/1. ... shepherd.
588/3. ... first violinist, ... second violinist, ... double bass player. Gypsy dance.
588/4. A ... first violinist, ... violist, ... double bass player. "Slow".
588/4. B ... first violin, ... second violin. Recorded in Budapest.
588/9. ... shepherd.
588/14. He learnt it from his father when he was a child.
588/16. ... innkeeper.
588/18. Probably a slip of the tongue: he started with line 2 and repeated line 3 with variation.
588/19. Published: CMPH VII. 190 on the basis of lines 3–4 which are borrowed from another tune.
588/21. ... violinist-trumpeter, ... clarinetist. The singers used to play in the peasant brass-string band which had broken up two years earlier. (In the yard they played brass, in the house strings.)
588/22. ... former swineherd. The singer improvised text and tune with additions and repetitions quite capriciously, which are not indicated in the analyses. The recording of 1964 took place in a radio studio.
588/24. Recorded in Budapest.
588/25. The singer moved to Bácskossuthfalva (Bács-Bodrog).
588/31. ... formerly a shepherd.
588/38. ... on the bagpipe. He plays it twice, followed by a performance in minor tonality with oligotones (aprája). Only the melody pipe is heard.
588/43. ... women and girls, while plucking feathers.
588/50. ... a zither player. Recorded at the Folk Music Festival of Kecskemét.
588/51. ... zither band with "dűvő" accompaniment.
588/58. The singer learnt it when he was a soldier. It is not commonly known in the village.
588/60. He also plays it on the zither.
588/70. ... an office worker.
588/75. ... shepherd.
588/77. On B-flat bass cornet.
588/81. On the hurdy-gurdy.
588/82. On the hurdy-gurdy.
588/95. On the violin. The tune of a "walking" = slow czardas.
588/96. "Crisp" czardas.
588/97. ... joint singing.

588/99. He played it on the violin at the instrumentalists' meeting of South Transdanubia in Marcali.

For the type see: Járdányi, 66.
Earliest occurrence: Bartalus MS.
Eleven variants in foreign languages.

TYPE L

(589–593.)

589. Lajtha's note: sung more often quasi giusto than rubato.
593/1. False singing.

For the type see: Járdányi, 77.
Earliest occurrence: Bartalus VI. 106.

TYPE LI

(594–664.)

597. St Andrew's Day is the date of enlistment.
602. The singer comes from a family of vine-dressers. In his youth he was a day-wager, ferryman, sailor, vine-dresser between the two world wars and finally a vineyardist on a piece of land he was allocated.
604. Sung twice, with modified text. "We used to hop to that, dance a jumping dance, an old one." "A crisp one."
605. Played twice. Vocal part only in lines 3 & 4 of I^a (first time). The orchestra includes: violin, clarinet, piano accordion and a percussion player using two cymbalums, large and small drums. The recording suggests that the variations are mostly played by the violin and accordion.
606. When singing for the tape, she first sang it in the form AA^5BA. Then the collector sang it, followed by the informant in descending form. Before the recording she had also sung it in the common descending form. It happened to other tunes, too, that she began the song in the middle, making a complete form therefrom.
607. Sung twice.
609. The singer used to be a farm-hand, swineherd and herdsman in Southwestern Baranya. His father was a shepherd. He played the fiddle in a peasant band in his youth. He played several instruments before his right arm became paralyzed. Two earlier collections condensed in one proof sheet.
614. She sang it three times into the tape recorder (upon the collector's request). Later she found the first version bad herself.
624. "When we were small girls we sang it when it was drizzling with rain or sleet."
627. "Kicsapós", quick czardas. Recording during dancing. Ft. 929.
628. Recorded in Budapest.
630. The singer comes of a working-class family with double affinities. He sang a lot with relatives exclusively engaged in shepherding, while the rest of the family found a living in factories and mines. The Boza family had been tax payers in the village from 1343 and raised to nobility by Leopold I in 1661.
631. The singer is a retired factory worker hailing from a family of agricultural proletarians.
636. When asked whether they danced to it, he said: "Sure we didn't sing standing in one spot."
638. Czardas was danced to it.
642. In the last line the singer made a mistake and stopped.
651. The recording does not contain verse 2. It must have been transcribed onto the sheet by hearing, on the spot.

655. Only the first stanza is recorded. Verses 2 & 3 are based on Vikár's notes in shorthand.
661. It is sung when the bride is being taken to the groom's house.
663. The first three notes are out of key.
664/1. Bartók's note: "Words missing".
664/2. ... first violinist. It was recorded in Budapest. See also: ... (with accompaniment)...
664/6. On the violin.
664/7. ... first violinist, ... cymbalum player.
664/9. ... first violinist. Afterwards he plays it on the violin attacca. ... The violinist moved to the town from Körmend.
664/10. ... On the cymbalum in "lingering and swift" tempos. The recording sounds a minor second lower.
664/11. ... on the cymbalum. ... The istrumentalist was born in Pankasz.
664/13. ... male (aged around 40), on the accordion. He played it at a fast tempo during the bridal dance at a wedding feast.
664/28. Moved from Pálfiszeg to Nova in marriage. The wife of a carpenter.
664/30. She learnt it at Kissziget, her native village.
664/33. Born at Böde (Zala), the singer married into this village some 7 years ago.
664/34. Czardas.
664/37. The villagers are Hungarianized Croats, some old people still speaking Croatian.
664/41. He was born at Somogyszentmiklós. He sang and played it on the zither. "Fast czardas". The first two bars are repeated ad libitum.
664/43. ...a Gypsy cymbalum player.
664/44. Gypsy band. Copying of a radio recording.
664/45. ... folk ensemble.
664/46. ... bootmaker.
664/47. ... swineherd. On the zither, then on "bédó" (= piece of bark put in the mouth).
664/49. Quick czardas.
664/52. ... female.
664/53. ... formerly the member of a peasant band. Hummed, earlier whistled. The first two bars ("Over there"), "the beginning can be made ten times, as many times as you want." He played the cymbalum in the local peasant band from 15 to 68, so he doesn't know the words of several songs. Quick czardas.
664/60. On the zither.
664/63. Quick czardas.
664/69. She sings the first line consistently two (and one) notes higher.
664/73. ... first violin, ... double bass, ... banjo.
664/74. ... first tambura player and his band of three. Verbunk and swift czardas.
664/81. Performed with mannerism, like a popular art song, in an extraordinary form.
664/83. Lajos Boross and his Gypsy band played it harmonized by B. Sárosi during the programme of the IFMC congress in Budapest.
664/84. ... first violinist and his Gypsy band (first tambura, drone tambura, second tambura, cymbalum, double bass).
664/85. Tambura ensemble. Recorded during the course for dance-house instructors at Székesfehérvár.
664/86. ... first violinist and his band (cymbalum player, two second violinists, double bass player). Handkerchief dance (women's dance) and quick czardas.
664/88. The singer's memory failed her, the form is defective.
664/89. The first line is out of tune.
664/91. On the violin. Czardas.
664/95. ... first violinist and his band (2 second violinists, 1 violist). To the dance of dancers from Felsővámos. Swift dance.
664/96. Half tune.
664/99. She remembers it from her girlhood.
664/102. On the recorder.
664/103. Text published: CMPH IV. 251.
664/106. She sings it in accentuated 2/4 time. Text published: CMPH IV. 252.
664/109. ... wife of a retired miner.
664/113. She created an AA^5BC form, probably to solve the mistakenly remembered beginning.
664/122. ... brass band (of 12).

664/124. ... Gypsy violinist.
664/125. ... on the violin.
664/126. ... 10 girls (aged 15–18).
664/129. ... first violinist, ... second violinist. "Quick".
664/131. ... first tambura player, ... drone tambura player, Gypsies.
664/133. ... 7-member tambura band. Background music for a film. Accompaniment to dancers from Szeremle.
664/141. The singer remembers the text badly. She also played it on B-flat bass cornet (see recording no. 2).
664/144. The pitch is slightly false, the rhythm has a dance-like pulsation.
664/146. On the hurdy-gurdy.
664/148. Bad recording, too fast and high.
664/152. On the zither.
664/156. A group of unmarried young men accompanied by a zither ensemble.
664/158. ... first violinist, ... second violinist, ...
664/160. The singer's mother tongue is Slovakian.
664/165. ... girls (aged 16–18).
664/167. Somewhat false and mannered.
664/171. Further four variants are cited by Jagamas from the Archives of the Folklore Institute of Kolozsvár: 2 from Gyimes, 1 from Kászon, 1 from Korond.
664/172. ... violin, ... gardon.

Seven useless variants.
For the type see: Járdányi, 62.
Early notations: LI/A–L
Five variants in foreign language.

TYPE LII

(665–684.)

665. Recorded in Budapest.
666. Accompanied by Sándor Csoóri Jr. on viola and his wife, Moldován "Ilka" Györgyné on double bass. Recorded in Budapest. See also: ...
667. Stanza 1 (twice) and stanza 2 recorded, the rest transcribed by hearing, on the spot. In line 2 of verse 1 he confuses the text and starts again.
668. Confuses the first line of stanza 1.
670. Bursts into laughing, spoiling the end.
672. Lines 5–6 of verse 2 are not recorded, but transcribed by hearing, on the spot.
673. Verses 1–2 recorded.
675. The singer has lived in Budapest since 1927.
676. Sings twice.
678. Stanzas 1 & 2 recorded.
679. Apart from the published phonograph recording, there is a Gr 114/Bb recording, with a deviation of two notes.
680. The singer has lived in Budaörs since 1946.
682. Fast czardas, following attacca other tunes.
684. The verses gradually accelerate in tempo. The tempo of the last is ♩ = 136.
684/1. On the flute, with humming accompaniment. Fast czardas, played five times, verses 2–4 repeated, 7th var., followed by stanza 5 and var. 7.
684/2. ... and three Gypsy violinists, ... gardon player.
684/5. Fast czardas.
684/10. ... 5 girls (aged 16–24).

Two useless variants.
For the type see: Járdányi, 78.

TYPE LIII

(685–752.)

685. Sung twice.
688. The singer is a cattle-herd. He also plays the bagpipe and long flute. He performed the above tune on the long flute, too.
690. The singer, a swineherd, has lived in Eszteregnye (Zala) since 1957.
693. The singer is blind.
694. The informant is a shepherd who also plays the flute. Olsvai notes: "His flute had been bought by the Museum of Ethnography. He has made a new one for himself. Both are tuned for a Dorian scale based on b^1 with a slightly higher third. The instrument is about 40 cm long. He played it to Olsvai and Domokos Bárdos in August 1948. He plays all the tunes in the key of the IVth degree, no matter whether they have a minor or major seventh. The deliberately altered interval is evident from the vocal variant. This is customary among archaic performers in Transdanubia."
695. He interrupted the second stanza halfway.
696. The native village of the singer is Somogyaszaló (Somogy). She sang it to the phonograph twice, repeating the second half both times. The second time she repeated the words unchanged as well.
697. Jumping dance.
699. The singer was a servant in South Zala and West Somogy at several places. He has lived here for 8 years. He can play the zither too, but he has no instrument at present.
700. Born at Somogyudvarhely, the singer went to Croatia at the age of 26, then to Csurgó at 38.
701. Despite the noisy recording, the archaic performance is most enjoyable. It is sung twice.
702. The singer is a shepherd decorated with the Kossuth Prize for his wood-curvings. AP 6428*g*: the same tune on the flute.
705. Recorded in Budapest.
706. The singer, a swineherd, first plays the tune on the "bédó" (= piece of bark placed in the mouth), then sings it (twice) and finally plays it on the zither. When singing the second time, he confuses the text even more. The collector noted at the bottom of the proof sheet: "Similarly to many an instrumentalist, he knows the text of his tunes badly, so his vocal performance is confused, poco rubato, messing up the order of the lines... When, however, he plays one of his instruments, he excels in perfect style: the bédó reveals his abilities of intonation and ornamentation, his zither playing is characterized by snappy tempo and accompaniment..."
709. "When the old people went to a wedding feast, they made merry to this tune. They would patter in the middle of the room, like so many drunken people."
710. "God only knows who I learnt these very old ones from."
712. The singer was a village shepherd at several places in Inner Somogy from 1940, at last in Kuntelep. The recording of 1959 was made there. Earlier he had served in the household of several landowners. (His father was a liveried coachman and game warden in a large estate, famous for his singing.) In 1964 he sang it thrice onto the tape, in 1959 twice.
716. Sung three times. First she stops at the end of the 3rd line: "I seem to have forgotten it." The collector whispers the next line of the text, the woman repeats that she forgot it and continues differently from what the collector prompted.
719. Verbunk. The singer, just like his father, was a swineherd. He learnt the songs from his father and other old shepherds.
720. The singer was a bootmaker. He used to take part in movement called "Gyöngyösbokréta" [pearly bunch]. He was good at the mouth organ, too, but had no instrument on at the time of recording.
721. Stanza 1 was sung by the two sisters together, stanza 2 by Katalin, stanza 3 by Margit, both singing twice. Verses 4–5 were sung by Margit in 1970.
726. "Drinking song", i.e. not a dance tune. The singer was a farm-hand, shepherd, swineherd and cattle-herd. He learnt most of his songs from his father who was also a shepherd. In his youth he played in a peasant band where he learnt a variety of things, chiefly popular art songs.
727. Jumping dance.
728. Jumping dance for weddings.

729. Sung twice into the tape-recorder.
730. She sang the words of lines 1–3 as dictated by Károly Magyar, since originally she knew it with "dirty words" which she refused to sing. After the recording she said confidentially that it contained "curly pussy hair".
731. The singer was born in Hosszúhetény (Baranya). She sang it twice onto the tape.
734. Sung twice.
735. The tape recording was transcribed by Melinda Kistétényi, Kodály transcribed it by hearing, on the spot.
737. The singer was a servant on the estate of Count Mailáth at Dravicapuszta.
738. Sung twice.
739. Recorded at Kákics.
740. The singer is a member of the local Hungarian band. First he played the tune on the violin three times, upon the collectors' request. (All four strings of the violin are tuned a whole note lower.) Then he sang it three times, as asked. Afterwards he apologized in embarrassment for remembering only that much text.
741. The singer's father was a shepherd in Somogy.
744. It is quite commonly known among women and men of around 60. They say it is an old wedding song. Some consistently observe the crotchet rest after the refrain, others consistently don't. The other note of the collector on the proof sheet: "She repeats the second half of the tune incorrectly. The correct text..."
747. The singer came here from Iharosberény (Somogy). She sings it twice.
749. The singer came here from Homokmégy-Halom.
752/1. ..., born at Somogyaszaló. Mrs. Peti sings for the tape, while both women sang for transcription on the spot. Olsvai's note: one page of the collector's notebook summarizes the variants of four villages in two kinds of pencil (graphite and copying pencil). It is not always unambiguous where a verse or melodic variant belongs. The recording is noisy, the first two lines of stanza 1 cannot be made out, verse 2 is audible but before the refrain the recording stops. Published are lines 1–3 of stanza 2 (or singing the second time?) and lines 4–6 of verse 1.
752/3. ... peasant musician. He taught himself to play the violin at 12. At 17 he got a score (showing the fingering of each note on the violin) from a musician in Kaposvár. He played in a band the viola and cornet, later the cymbalum. After 32 years he quit the band in 1948, but even at the time of collecting he was asked to play. He used to play in a mixed brass-string band. The tune is a verbunk.
752/4. Collector's note: "Imported from Somogy."
752/5. "Lapát" is a surname.
752/12. "First he sings it in pure Transdanubian scale. He has a zither he had made, tuned diatonically. He plays the same tune in a la-pentatonic scale."
752/13. Recorded at Kiskomárom-Szőllőhegy.
752/19. "Ágnes Bükkfa was the only singer the collector met during this trip who retained the Transdanubian scale." That means, others sang it in minor pentatony, which is just as old a tradition.
752/20. ... formerly a horse-herd.
752/21. ... old people sang it drinking wine in the vineyard.
752/30. ... fisherman.
752/35. She remembers clearly that's how she heard it from old people who spoke "Tót" (= Croatian) and who only sang "Tót" songs besides this one.
752/36. Half tune.
752/40. ... violinist, ... cymbalum player.
752/41. ... on the flute.
752/42. ... on the zither. They didn't know the text. Verbunk.
752/43. Dance tune: round dance.
752/44. In the latter recording after singing she played it on the "comb" (on tissue paper placed on a comb) and then on the "cob pipe" (on the cylindrical dry bark of the corn stalk). Her father was a liveried coachman and game warden in a large estate. She learnt most of her old-style songs from him.
752/45. Kodály's note: "2nd part in major tonality." This page of the collector's notebook contains the variants of four villages. It is not quite clear which text belongs to whom. This variant from

Nagymarton is written in graphite pencil at the top, but it must be a later insertion since Kodály first went to Bolhás, then Alsok and only then to Csurgónagymarton. Under the Alsok variant there is a stanza in graphite pencil again, probably also from Csurgónagymarton.

752/46. ... fishermen.

752/48. Gypsy band. Copied from the material of the Radio.

752/49. ... shepherd. Half tune. That's all he knew. He came here from Somogysárd 20 years ago.

752/50. Half tune. That's all he remembered.

752/51. The singer used to be a servant in a large estate. He was employed at several places in Central and North Somogy. He came here six years ago.

752/62. "Verdung was also danced to it." She refused to sing the bawdry part into the tape-recorder: "Only men sang it, and a few naughty women."

752/65. ... formerly a double bass player. Jumping verbunk.

752/66. "Verbunk". Hummed, in 1953 whistled. He played the cymbalum in the local peasant band between 15–68 years. This is why he only knows the tune of many songs, without the words.

752/67. Half tune.

752/68. That's all she knew of the tune. Half tune. The words are not registered.

752/70. The singer used to play the violin in a peasant band, but he only knew the names of open-strings, without reading music.

752/73. On the zither, for Hamburg Television. Transcribed by hearing. The zither has an Aeolian scale on f^1 base.

752/74. ..., a Croat who spoke Hungarian as well. Lines 1–2 are in Croatian, 3–6 in Hungarian.

752/75. ... her mother tongue is Croatian... The words of the tune are Hungarian. The singer's intonation is clear and self-confident, so the quart shift was not due to defective singing. The population of the mountain village is mixed, but almost all know Hungarian, too.

752/76. She was born at Kötcse (Somogy) and married a teacher. She learnt the song at wedding ceremonies in Kötcse.

752/77. ... shepherd in a cooperative. The singer also plays the 8-hole flute and mouth organ ("mouth zither"). When he was small, he made flutes himself.

752/78. Half tune.

752/80. The bottle dance is danced to this tune.

752/81. The transcriber did not note whether the two singers sang together, which seems most likely.

752/82. On the cymbalum. Born of a peasant family, he studied under Géza Allaga at the National Music School to become a cymbalum player. He toured half Europe with a Gypsy band, also playing at the Royal Court of Denmark. He returned home after World War I and has lived in oblivion ever since.

752/83. Verbunk.

752/84. He was a shepherd, wood curver with the title "Master of Folk Arts". Singing (upper line of the formula) and on the "short" flute (lower line of the formula).

752/88. "To a verbunk". The singer's note: "I would not like songs like that" i.e. if he was asked to sing old songs.

752/91. Jumping dance at weddings.

752/92. The same man also sang a variant differing in form from the regular. ... It's sung by the bridesman at a wedding feast, leading in the cook who holds a ladle, her hand bandaged. It is sung several times, accompanied by the Gypsy. It's a variant a line shorter than the typical form.

752/94. One stanza is sung, followed by the remark: "The rest is off-colour." It's not clear whether the two persons sang together or consecutively, but identically.

752/96. ... "At the wedding, the bridegroom chanted till he reached the church and sang on the way back."

752/97. ... The collector notes that "he started too low and can't make the second half, so he recites or sings it an octave higher." Originally not a half tune.

752/103. Half tune.

752/105. First he only sang half of it, saying: "That's just a short one." When asked again, he later sang the whole tune.

752/107. In the opinion of the collector the singer consistently uses quart shifting.

752/108. ... folk ensemble ("Old people's club"). Recording for television.

752/109. She knew that much. Half tune.

752/111. ... tambura and string orchestra from nearby villages. ... Hungarian Folk Dances, television recording.
752/112. ... peasant band (E-flat clarinet, first tambura "tenor tambura", second tambura "alt" tambura, ... double bass). "Hen-beating song at weddings" "it's sung by women", "it's sung to accompany the wedding."
752/115. According to the remark on Lsz. 5564 (=752/17) it is sung: "Similarly to Anna Papp at Gyenesdiás..."
752/116. ... tambura band + first violin. ... (for BBC TV).
752/117. Half tune. Probably she learnt it badly.
752/118. Recorded in Kalocsa.
752/119. The record cannot be found.
752/120. An old dance tune, hardly any young people know it. Drinking song. He learnt it in 1887, his mother also knew it.
752/122. Extended to have seven lines.
752/123. ... she both speaks Croatian and Hungarian. Extended to have seven lines. She was a bit hesitant about the melodic structure.
752/124. Shortened to four lines.
752/125. After lines 1–2 the ending is alien. It has four lines.
752/126. Sung at weddings, dancing "jumping" dance to it. Reduced to four lines.
752/127. Structure: line 3, lines 1–2–3: 2, 1, 1, 2... Half tune, rounded out into a four-line form by repeating line 3 at the beginning. He sang it consistently in this form.
752/128. A tune reduced to three lines, but descending to the region a fifth lower.
752/129. Half tune, descending a fifth lower at the end and ending with a fourth line borrowed from another song (CMPH VI, Type II).
752/130. After the first half it is broken off with a closing line.
752/131. Structure: (3rd line 22, 6th line 8), followed by 2, 2, 2, i.e. the first half is followed by a closing line leading to the base note. ... "I learnt this song from my uncle."
752/132. A variant merged with type LV. It probably came here with season workers.
752/133. A variant merged with type LV. It probably came here with season workers.

Twenty one revivals.
Six useless variants.
For the type see: Járdányi, 61.
Variants in foreign languages: LIII/A–C.

LIII/A. ... Quoted in Bartók.
LIII/C. ... The first half of the tune is repeated irregularly. Kodály presumed that the tune was only half of a complete structure, since it was repeated a fifth lower. Today it is known that quint shifting is predominant over a narrow region and repeating something a fifth lower is not compulsory. On the parallel see the Introduction.

TYPE LIV

(753–911.)

756. Stanza 2 is quasi rubato.
757. Sung twice.
760. "It is sung by two groomsmen when coming for the bride's locker."
771. "When the bride sat into the cart, the wheel was jostled thrice."
790. "When the bride was taken away from home," i.e. they sang it. "Toward evening. When it was getting dark..."
791. Wedding song.
793. Wedding song.
794. A gay, dynamically inventive performance. At the marked places he uses strong accents.
797. (When is it usually sung?) "When the bride is taken to the groom's house." (What's sung then?) "The song asking for the bride."
802. Sung twice.

813. "Earlier it was a custom here that when the bride was given away from home, her bed with the bedding was placed on the cart together with the wardrobe, everything, and then they started to sing. (Shall I?)"
818. "When the girl was being taken away."
824. Sung twice.
825. "When the bride was taken, the newly wedded bride, for they took her when they had been married, it was sung at that time. When the new wife was being carried by the people."
830. Sung twice.
834. (When was it sung?) "Well, when they went to the bride's bed, they take her to the bridegroom's house, the evening before, the evening before the wedding." (Did they dance to it?) "No. It was no custom here, we just learnt the song. But there are villages where it is a custom." They sing it three times, gradually faster. The end of the third is ♩ = 112.
848. Each line is faster than the previous one. "We sing this one around dawn during a wedding feast."
849. They first sing the words "The table's wide...", but get mixed up in stanza 2. They start again, with the text "The cart's rattling..." It is published from here.
851. After "Let's drink, here is drink" (= AP 8831c_1) it is sung attacca.
852. (When did you learn this song?) "When I was a small girl, by father... when the guests were about to leave, he always said (she says the text) just to tease the host."
857. Sung twice.
858. "One day before the wedding, when the bed was carried away."
859. Sung twice.
861. The Boza family have paid tax in the village since 1343 and was raised to nobility by Leopold I in 1661.
867. "It can be sung fast, too, to play it for dancing" (♩ = 144), said during the collection of 1962. He used to play instruments, too: clarinet, zither, accordion.
870. Line 4 of stanza 2 is repeated because at first the singer's voice slipped.
879. "At occasions of wedding, on the second or third day, when the guests were dispersing, the host started to sing this song. Those who were still in the company all sang it, all with one voice."
886. Wedding song.
888. Bridal march sung after the farewell song of the bride.
889. Bridal march.
896. The singer has a bagpipe he used to play regularly up to the '40s.
899. He falters at the beginning of line 4 and before the last bar.
901. He sings it three times with repetitions. The first half is slower, the second faster in tempo.
907. Wedding song.
911/2a. Wedding-song: collections of gruel money. "The cook and another woman: one with the colander, the other with a large stirring spoon. The cook's hand is bandaged. They keep beating the guests' hands till they put some money into the colander. When they have made a round of all the tables and collected the money from all the guests, the cook removes the bandage and they begin to dance, showing nothing is wrong with it, her hand isn't burnt." "This is during dinner, when they eat the rice." While the money is collected, the Gypsy plays: "You've eaten the gruel, Pay its price now. Put it on this way and that." Half tune.
911/2b. ... first violinist. Half tune of a wedding song. There are no words for the parts in brackets. It is sung when the pilaff is served. The cooks come and say a verse. "Dear guests, the cook has burnt her hand, she must go to see the doctor, she needs some money for medicine." After singing the song, they snatch off the bandage, they strike together lids and dance like that.
911/6. ... unidentified singer.
911/9. Békefi published as the third verse 911/2a, extended to have six lines, together with the custom described there.
911/10. Wedding song, for the carrying of the locker.
911/11. Wedding song.
911/17. The singer is a shepherd just as his father was, from whom he had learnt it.
911/18. ... and his wife Irén Dénes. ... Half tune.
911/22. Wedding song to accompany the carrying of the locker.
911/24. NB. 1 note higher ... It was a quart shift. Only the words of line 1 are put down. The village is mixed Croatian-Hungarian.

911/25. "When the bride's locker was carried." A mixed village of Croats and Hungarians.
911/28. The singer comes of a family of servants in the "puszta".
911/29. Gypsy band. Copying of radio recording.
911/30. ... formerly a peasant musician. Wedding song: "When the guests arrived for the bride."
911/31. ... earlier a bootmaker. Wedding song.
911/33. Uncertain, false singing.
911/36. "When long ago the groomsmen took the bride in the evening, they started to sing it."
911/41. "They begin to sing it in a wedding feast when the guests start to leave."
911/42. When singing for the first, second and the fourth times, she used the second half of the tune, while she sang the complete form on the third and fifth occasions.
911/43. Wedding song, for the carrying of the locker.
911/45. "The bride sings it." The singer was a peasant becoming a cymbalmist. He studied under Géza Allaga in the National Music School. He toured half Europe, also performing in the Danish Royal Court. After World War I he got home and has lived forgotten ever since.
911/47. It is sung when the bride's wardrobe is put onto the cart.
911/48. When the wedding guests arrive and begin to pack up the bride to take the locker.
911/49. On the violin. "We usually played it when the bride was carried away from home."
911/50. Five-member band (2 first violinists, cymbalum player, violist, double bass player). To accompany the bride. They play false.
911/52. On the violin. Bride's dance.
911/56. Wedding song: when the bride was put into the cart.
911/57. "This was the custom a long time ago, when the bed, the locker, the wardrobe were carried away."
911/59. When he was young, he was the bestman in ten weddings in his native village, Magyarmecske (Baranya). At that time they sang "The bride's bed has arrived" (Meghozták már a menyasszony ágyát) instead of this song.
911/62. On the zither. "A jumping dance in weddings." Beneath the zither one can hear the singing of the dancers but the voices cannot always be made out, let alone the words.
911/67. ... orchestra (piston, second piston, clarinet, euphonium, drum). Female voices can be heard with the band but the text cannot be made out.
911/68. Wedding song.
911/69. Lines 2 & 4 become gradually more slow and rubato.
911/71. ... orchestra and dance group.
911/72. ... peasant string orchestra accompanying the local folk ensemble.
911/73. She was born at Csúza (Baranya).
911/74. "When we went to fetch things of the bride." For the second time she sings it with a quart shift, for the third time again with quint-shifting.
911/75. When seeing the bride off, it was sung after the song "Adjon Isten jó napot a hajlikba" (May God give a good day to this home), when the bride was handed over.
911/76. NB. 1 note higher. "When the bride was carried away." It has quart-shifting. She sings it consistently in this form, albeit she is a singer of good hearing.
911/77. "When the bride was carried away."
911/78. "When the bride was seen off."
911/80. Wedding song.
911/84. ... women dance singing, accompanied by a Gypsy band ... Background music to a film. Ft. 996. The recording was made at the VIth Folklore Festival of Peoples along the Danube at Kalocsa.
911/85. ... and his orchestra.
911/86. ... and his orchestra (first violin, second violin, double bass, tambura). Recording during the rehearsals for a TV series.
911/87. ... folk ensemble with orchestral accompaniment. Copying of a BBC TV recording.
911/88. ... orchestra. Copying of the orchestral part of a BBC TV recording.
911/89. ... and his orchestra. The band contains two first violinists, a tambura, drone violin and tambura, double bass and cymbalum players. The latter, from Szekszárd, has joined them recently. He didn't know most of the old songs.
911/90. ... Lines 1–3 belong here; 4–5: lines 1–2 of type LV; 6–7: Járdányi 89 (My wife's as clean

as can be... Hey, dinom-danom etc. Texts from the same loci.) "A sort of jumping song. Shepherds used to dance to songs like this."

911/91. Sung and danced by the local folk ensemble, accompanied by the local peasant band and the Gypsy band of Bogyiszló. Recording for the TV film "Hungarian Folk Dances". NB. On the basis of the text it appears to be revival.

911/92. ... orchestra.

911/93. ... former peasant musician. "It's a song for the carrying of the bed, children, lads sang it in the street and the band played it, too." He joined the band at 18. He played the E-flat cornet, the B-flat cornet and the "bass bumberdon." The band broke up when he was about 50. He learnt to read music from a Swabian conductor in Kalocsa (Károly Feinsteller). They chiefly played in Hungarian villages in the border areas of the counties Tolna, Baranya, Pest and Bács. In church fairs they also played for Swabians and on miners' days for the miners.

911/94. ... formerly a peasant musician. ... The bride's bed was carried to this song (and to some art songs and the Rákóczi march, the Kossuth song or the Hunyadi march). He joined the band at 17 (see previous note). He played the clarinet, then the "fliglihorn" (cornet). At 29 he joined another brass-string orchestra and stayed with them till 50.

911/95. ... string orchestra.

911/96. ... first violinist, double bass player. The former comes from Cece, the latter from Kapuvár. "Accompaniment".

911/99. Sings verse 1 twice. Verses 2 & 3 were transcribed by hearing, on the spot.

911/100. Wedding song.

911/104. The second half of the tune is repeated by the singer a fourth higher in both stanzas.

911/116. Stanzas 1–2 are sung at weddings.

911/130. The first three notes of stanza 1 are not in the recording.

911/137. ... on the flute. He learnt to play the flute in the "regös" boys' scouts movement.

911/139. Bridal march.

911/140. ... Folksong circle of Tákos.

911/143. ... brass band.

911/145. Wedding song: "When the bride gets into the cart to be taken to the groom's house."

911/146. ... first violinist. "Bagpipe song." He learnt it at Csomád.

911/148. The singer belongs to the local youth dance ensemble.

911/153. ... a Gypsy man.

911/154. Sung when the locker was carried away.

911/156. He sings 9 lines: he begins both stanzas with the second half of the tune, followed by the original 6-line form with refrain-like text.

911/157. 7-member tambura band... Jumping dance. Cue music for a film showing the dancers of Szeremle.

911/159. Gypsy, ... accompanies him on the tambura.

911/160. Formerly a shepherd... Sung and played at weddings.

911/161. It is sung at weddings, when the bed is carried away.

911/164. On the hurdy-gurdy.

911/168. Background music for a film. Recorded at the VIth Folklore Festival of Peoples along the Danube at Kalocsa.

911/170. Gypsy cymbalum player.

911/174. ... first violinist from Fehérgyarmat and a 4-member band.

911/178. Did not remember the words of lines 1–2.

911/179. On the violin. Table song.

911/180. Girls.

911/182. The first line is misintoned, false.

911/187. Lines 1–3 belong here, 4–6 belong to type LV together with the words. Contamination.

Eighteen revivals.

For the type see: Járdányi, 19.

Oldest occurrance: Kiss Dénes manuscript no. 68 1844. Published: CMPH III/A no. 361. First printed variant in Mátrai (1852), published: CMPH III/A, p. 955. Ibid. two older recordings are published: Kiss Lajos MS. II, 391 (between 1864–1879) = no. 352 and Kenesei (1907) = 362. Further old occurrences: LIV/A–E.

LIV/B. The text and the other three stanzas are later additions, not belonging to the tune originally. ... "After a Matyó girl."
Variants in foreign languages: Slovakian: LIV/F–R

LIV/R. ... couple dance. Recorded at the Folklore Festival of Stražnice (Moravia).
Moravian: LIV/S

LIV/S. Note: "From Hungary."
Bartók also refers to Bartoš I. 25, 41, 389 and III. 200, Černik 127 and Peck no. 30.
Polish: LIV/T
Croatian: LIV/U
Béla C. Nagy (1947a) compares it with a Mongolian folksong, which is neither identical, nor has a quint-shifting structure.

TYPE LV

(912–973.)

913. The singer speaks "Tót", i.e. Croatian. Once a bilingual village, today only the old people speak Croatian in it.

915. The collector's note: "The texts of several other tunes are also sung to it. A commonly known tune."

920. Jumping dance. The singer, while singing, beats the rhythm with his foot. Three earlier collections comprised on a single proof sheet. The observation of several years reveals that various variants wavering between the minor and major thirds and minor and major seventh appear in his singing. His father was a shepherd, he worked as shepherd, farm-hand, swineherd and cattle-herd. When he was young, he played the violin in a peasant band, but he could also play other instruments as well. He learnt his songs partly from his father and partly from Gypsy musicians.

921. She knew it as a child. AP 11457*e* is a copy of a radio recording.

922. Swineherds' dance.

926. The singer's father was a shepherd in Somogy county.

927. Stanza 3 cannot be made out in the recording.

929. The singer was born at Kónyi (Somogy).

936. The singer is a peasant violinist. He seemed uncertain about the text of stanza 2.

937. The singer is a shepherd boy. The first two stanzas are recorded.

938. At the end of the song in prose: "I made it for myself." Several women join in for the refrain.

942. She inserts an oligotone-like repetition of type LIV (The cart's rattling) between stanzas 4 & 5. She sings it like that every time. The tempo gradually accelerates; in the second half of stanza 6 it is ♩ = 138.

945. Between 1920 and 1940 the poor agricultural family partly shifted to factory labour. The girls were seasonal farm-hands and worked from time to time in the sheet factory. The boys were factory workers.

946. The singer was born at Balaton (Borsod). She learnt the song from older children.

947. In his childhood elder people liked to dance to it when played on the bagpipe.

948. She begins the first line of stanza 3 with a different word order but corrects herself. She learnt it from an old man who hailed "from beyond", from Tiszamellék.

952. Sung to zither accompaniment.

957. Sung twice.

959. Recorded at Kiskunmajsa.

964. Stanza 2 sung twice. Sárkány accompanies it on the violin.

965. Stanza 1 recorded, the rest transcribed by hearing.

970. Czardas.

971. The singer moved to Hungary from Szék in 1945.

973. The recording can hardly, if at all, made out.

973/1. ... servant maid. Born at Erdőgyarak, the girl learnt the song here. Yet Kodály noted: "It isn't known in Nagyszalonta."

973/2. ... violinist and his band (2 first violins, clarinet, cymbalum, double bass). Drinking song. Dance accompaniment.
973/3. Gypsy band (first violin, second violin, cymbalum, double bass). Music to accompany dancing. Bagpipe czardas.
973/4. ... song of a shepherd, himself a blacksmith.
973/5. Drinking song. The man featuring in the song had to drink while it was being sung.
973/6. ... peasant musician.
973/8. He learnt it at Karád at the age of 14.
973/12. ... the mother of the informant of the previous tune. A contamination of 2–3 art songs... She was born in the "puszta".
973/14. Wedding song: the hostess' dance. Verbunk.
973/20. He whistled it without words. Verbunk. He played the cymbalum in the local band from 15 to 68. That's why he only knows the tune of every song, without the text.
973/22. On the zither.
973/23. ... peasant musician on the violin. Swineheards' dance.
973/24. Swineheards' dance. First she played it on the zither. She is the daughter of a wood carving shepherd later decorated with the Kossuth Prize. She learnt the zither at 12. In the evening she stole the zither of her brother from the kitchen and practiced in the stable till she learnt it.
973/25. ... wood-carving shepherd, owner of the Kossuth Prize, on the "short flute". He didn't know the text. "I didn't hear any song to it; it was simply played."
973/27. Copying of a radio recording. The informant "Magyarized" his name from Stanics.
973/28. Jumping dance at weddings, on the zither.
973/31. The first two syllables are missing from the recording; supplemented from transcription on the spot.
973/32. It sounds high and fast for the electric current was weak at the time of recording.
973/34. Peasant string band, accompanying the local dance ensemble. Verbunk tune.
973/39. Cook's dance.
973/41. Verbunk. Sung while the dance was being filmed.
973/42. "Sung at weddings in the next morning."
973/43. ... folk band. Hen-beating song.
973/46. "A song for street, when an engagement is held."
973/47. ... peasant band.
973/48. ... a shepherd formerly, coming from Dunaszekcső.
973/49. ... local peasant band and the Gypsy band from Bogyiszló. Television film for the serial "Hungarian Folk Dances". Jumping dance.
973/50. ... violinist and his band (cymbalum, 2 second violins, double bass). Jumping dance. Dance accompaniment.
973/51. ... violinist and his band. Jumping dance.
973/52. ... first violin, ... second violin. Wedding song on violin.
973/53. Wedding song.
973/56. She has lived at Káloz for 25 years.
973/58. ... first violinist, born at Cece, ... double bass player from Kapuvár. Jumping dance.
973/60. ... gypsies.
973/61. ... elementary school teacher.
973/63. ... commonly known.
973/67. ... group of women accompanied by a band. Cue music for a film recording. Jumping dance.
973/68. Wedding song. Sung during merry-making, dining, but also to dancing.
973/73. On the flute.
973/77. ... folksong circle: men accompanied by a band.
973/79. ... 9 women.
973/81. ... students.
973/82. Czardas.
973/84. Though the incipit was written down, he didn't know the text. He plucked the tune on the violin.
973/86. On the violin. He didn't know the text. He played in restaurant orchestras at various places.
973/88. On the violin. "In Fót this was not wanted."
973/90. He was a peasant musician.

973/93. ... first tambura player, ... drone tambura player, gypsies.
973/95. The informant comes from Szarvasgede (Nógrád).
973/97. Triple jumping dance.
973/98. Wedding song.
973/100. ... day-wager, ... zither player.
973/101. ... tambura band. Jumping dance. Background music for a film.
973/104. The informant can also play the bagpipe.
973/105. Peasant band.
973/106. Peasant-brass band.
973/109. ... hurdy-gurdy player. ... sung and played on the hurdy-gurdy; ... on the hurdy-gurdy.
973/110. In the 1930s.
973/115. She didn't know the text ("The old man has gone, gone"), singing it with la-syllable.
973/120. Singing only the second half throughout three stanzas. Others in the village know the complete form.
973/121. He sings three different forms with three different texts: a typical form, a strangely extended one and one with the second half-tune only. Other lines also markedly change.
973/125. ... male.
973/126. ... violinist. He learnt it in Gyergyó.

More or less modified forms:
973/127. Structure with quart-shift.
973/128. The second bar of line two slips, forming a quart-shift structure.
973/129. She doesn't know the rest. (She sings line 5 in place of line 4, then stops.)
973/130. That's all he remembered without text.
973/131. Half tune.
973/132. ... girls. The collector notes that they might have learnt it from Mrs. Imre Vankó. Half tune.
973/133. They created a form AA^5BA by omitting the first line and replacing it with the last two lines.
973/134. AA^5BA structure like the above number.
973/135. He sang it as a soldier in Kassa. Lines 1–2 are regular, belonging to this type together with the words; lines 3–4 are developed in another direction.
973/136. Lines 1–2 only remotely echoes the type, but its text is typical for this group. Wedding song. "When during the reception, the bride and the bridegroom, having dined, leave to take a rest, to go to bed. When the wedding guests get fed up with waiting, they take the musicians to make music under the window, and that's when they play this one."

Two revivals.
Three useless variants.
For the type see: Járdányi, 18.
Early recordings: LV/A–G
LV/F. "I put down the text and tune after the singing of Géza Böszörményi in 1892. G.B learnt it from the blacksmith József Kondor in Hajdúböszörmény around 1885."
LV/G = LV/C. tune and text. Deviances: 2nd note of line 2: *f;* 4th note of line 3: *d;* 2nd note of line 5: *b flat;* 4th note of line 6: *g*.
Two variants in foreign language.

TYPE LVI

(974–987.)

979. Defective recording in stanza 3; they falter after line 4 in stanza 4.
982. After stanza 2 one begins with the text "There's a rainbow" but stops. They all begin again with "You may go" but stop again. Finally they start stanza 3.
983. Slow czardas.
985. "Everyone knew it. No matter which one is said first. It can be sung as a czardas or in urban rubato, "hallgató" style."

987. A fashionable song of the lads, the informant said.
987/4. ... tambura band.
987/5. Gypsy violinist and his band. Slow czardas.
987/6. ... and another Gypsy. Mostly rolled, accompanied by oral double-bassing.

Five early notations: LVI/A–E.
LVI/B. "After János Arany"
LVI/C. Except for small rhythmic differences the tune is identical with tune LVI/B.
Three variants in foreign language.

TYPE LVII

(988–1018.)

991. Recorded at Mohi (Bars).
993. On the original proof sheet which is not in Kodály's hand but by a copier, there is no key signature. Most probably it is a lapsus calami.
995. The singer was born at Kisigmánd (Komárom).
996. The singer is a retired night-watchman.
997. Bride's dance. It was played for hours at weddings.
998. "That was the tune of the bride's dance at the wedding."
999. Bride's dance, sung twice. He accompanies himself on the violin.
1000. The song of the bride's dance at the wedding. The singer moved here from neighbouring Bős.
1003. "It begins with 'The host is naughty'," that is, it's sung afterwards.
1005. The first three stanzas are recorded; the rest based on Vikár's transcription in shorthand by hearing.
1006. He learnt it when he was a child.
1007. He sang it at the wedding of his grandchild, quite by himself, unaware of the presence of the collector. The tape recording was made the next day on the basis of the hasty transcription on the spot. He sang it three times onto the tape, for the third time to the given starting pitch.
1008. Sung twice.
1009. The first two stanzas are recorded. The transcription of the last stanza is in this way on the proof sheet.
1011. He plays it on the zither and flute. He is a "flute making" peasant. His zither is a chromatic instrument.
1012. "I'm an old boy, a musician." When the tune didn't occur to him, he said: "I can't find the air."
1015. "It was my father's favourite song."
1016. Wedding song. The singer learnt it from her father-in-law when he went to sue her. She also sang the second half of stanza 4 with the following words...
1018. Kodály's note to line 2: "... in this way, but it's hardly appropriate."
1018/3. The singer learnt it as a child from his mother. It's a namesday greeting, greeting the teacher. (Not a folk text.) At the end of the rhyme they go into the house and the host gives fine bread, walnuts, wine or money.
1018/4. Namesday greeting.
1018/6. Bridegroom's song. Bagpipe song.
1018/8. Bagpipe song.
1018/9. (common?).. See.. Lajos Kiss' note: The collector only put down the black notes without stem. Its rhythm is indicated in accordance with the rest of the variants.
1018/10. Bagpipe song. Bride's dance.
1018/12. On the violin. Bride's dance. Bagpipe song.
1018/14. She learnt the song from her father at Egerszólát. It is sung when killing a pig, at weddings or other societal gatherings.
1018/16. She learnt it from her father and her grandfather also knew it. It is still sung when a company makes merry over wine, at weddings or when killing a pig.

1018/19. Primary school pupils.
1018/23. She learnt it sung by old people at weddings.
1018/24. Without words, singing with nonsense syllables. The last two notes are missing from the recording.

Two revivals.
For the type see: Járdányi, 41.
Ten early recordings: LVII/A–J.
Variants in foreign languages: LVII/K–Z
LVII/P. ... Wedding song.
LVII/S. The same tune with another text, ibid.
LVII/Ü. Bartók quotes other Moravian variants which are variations of the same type.
A more distant variant: ibid.
Uncertain categorization: LVII/Y–Z

TYPE LVIII

(1019–1020.)

1019. Kodály's marginal note: "Ete: well-known in the same form."
1020. They both danced to it and sang with much rubato, just for the sake of singing.

For the type see: Járdányi, 69.

TYPE LIX

(1021–1030.)

1021. He learnt it at the age of 16 at Zalaszentbalázs (Zala).
1023. The first two stanzas are recorded.
1025. Szomjas' note: For dancing.
1030. Wedding song, sung when they went to fetch the bride's bed with a horse hung with bells. It was sung around 1900. People around 60 don't know it any more.
1030/1. The collector gives the variants in his own hand on two separate pages as stanza 2. His note: it was allegedly sung to dancing as well. She learnt it from her grandfather.

For the type see: Járdányi, 70.
Earliest recording: LIX/A.

TYPE LX

(1031–1059.)

1036. Stanza 1 is recorded twice. The rest was trascribed by hearing.
1038. Sung after the knotting of the bride's hair, to make merry, in the "broom" game and there is dancing to it when the musicians play. Sung twice.
1039. Broom dance. "At the end of a wedding the guests dance in pairs forming a circle. In the middle of the circle there is a man dancing alone with a broom. At the end of the song he throws away the broom, choosing a partner. The one remaining alone stands in the middle."
1040. Broom dance at weddings.
1043. Tune of a hopping dance. It is also sung freely (parlando).
1044. Sung twice.
1051. She is out of breath, unable to sing in the deep register, intoning ever higher and singing faster in every stanza.

1055. Stanza 3 is deformed in the recording, rectified after transcription by hearing.
1058. Collected in the barracks of Hódmezővásárhely.
1059. Mrs. Illés Mezei née Teréz Biró... sings the first three stanzas with her.
1059/1. On the violin. He can't remember the words. He played it a lot to the old people who sang and danced to it.
1059/2. Humming, not remembering the text.
1059/6. On the ... flute.

For the type see: Járdányi, 68.
Early recordings: LX/A–M
LX/D. For violin. Below it there are two more richly ornamented variants. In place of the text is only: "My little hat."
LX/I. "After János Arany".
LX/J. "A quick by Rózsavölgyi".

TYPE LXI

(1060–1081.)

1060. Recorded in the Culture Home of Budapest. They revived the song from their own tradition.
1061. Stanzas 1 & 3 are recorded.
1067. A shaky old voice hard to make out.
1068. The collector's note from 1939: "Tüsköm dance. Common today, too."
1069. Slapdash rhythm.
1074. The collector's note: "The text is 'tüsköm' (a girls' game), but they always sang the 'tüsköm' to tunes in duple time on the few occasions I could hastily collect."
1078. Dance song: czardas.
1079. The first two stanzas are recorded. The collector's note: "Many people know it."
1081/1. She starts line 3 a note higher but it isn't a true quintine-shift. (Her intonation is unstable at the beginning of line 3).
1081/3. The collector's note: "The tune struck root among the young people in the above form."
1081/4. The tune of "tüsköm" dance. At the time of the first collection, at the age of 19, the singer already sang it with a quintine-shift structure (together with other girls of 15–16).
1081/5. The collector's note: "Well-known."
1081/6. One of the main tunes of "tüsköm", a girls' game for Lent. Kiss L., Song-book from the Souther Region No. 30, gives another variant of text and tune from the same village under the name Gáspár Nemes.

One revival.
For the type see: Járdányi, 21.

TYPE LXII

(1082–1089.)

1085. The singer has lived in Budapest since 1927. He acts out the text in a somewhat manneristic, "carousing" way. As he remembers, he learnt it from his mother.
1086. His elder brothers sang it. When the parents were out, they took the elder ones with them where they heard and learnt it.
1087. Sung twice.
1088. The first stanza is recorded.
1089/1. The text of stanzas 1 and 3 is fragmentary.
1089/2. Its categorization is not certain. A distant variant.

One revival.
For the type see: Járdányi, 63.

TYPE LXIII

(1090–1091.)

Perhaps the earliest recording of the type: LXIII/A.

TYPE LXIV

(1092–1095.)

1092. She learnt it when she was a child. Today hardly anyone knows it.
1094. The copying of a radio recording.
1095. The singer is a cleaning woman. She can't explain the meaning of the text. She learnt it around 6 from her grandfather.
1095/1. Bagpipe song. She didn't know the words.
1095/2. The singer only knew the song in this 5-line form. At 19 he learnt to play the violin and joined in with the Hungarian band of his native village, Porrog. He can't read music.

For the type see: Járdányi, 93.
Variants in foreign languages: LXIV/A–F.
The melodic contour of the Slovakian variants also display specificities of type XXXVI at places.

TYPE LXV

(1096–1109.)

1101. "The Gypsy played it at weddings and the single men sang the tune."
1104. She refused to continue the last stanza.
1106. "Kerekecske". Girls' circle or round dance.
1109/1. Whistling. "When the Jew went around the village collecting rags, he whistled this one."
1109/2. Gypsy violinist.

For the type see: Járdányi, 91.

TEXTS OF SONGS PUBLISHED IN THE NOTES

60/3.

1. My darling has left
For a strange country,
For a strange country.
He sent words back
That I should go after him.

2. My man has left
For a strange country,
For a strange country.
He sent words back
That I should go after him.

3. If only I knew
On what way he had left,
On what way he had left,
I would plough it up
With a golden plough,
With a golden plough.

4. I should sow his way
Thickly with pearl-dew,
Thickly with pearl-dew.
I should water up his way
Thickly with pearl-dew,
Thickly with pearl-dew.

60/4.

1. The Mátra is wrapped in fog,
It looks like rain,
It looks like rain.
The herd doesn't graze,
It wants to go home,
It wants to go home.

2. We shan't go home as yet,
We must stay here for a while,
We must stay here for a while,
Until the sun sets
We must wait here,
We must wait here.

XXXVI/A.

1. Hey, up my dun sorrel,
Jancsi Czifra's horse,
Jancsi Czifra's horse!
Hey, it's a long way to Imola,
We shan't get there today,
We shan't get there today.

2. Hey, when Jancsi Czifra
Put his horse at a jump,
Put his horse at a jump,
Hey, Julcsa Jordán
Was waiting for him at the gate,
Was waiting for him at the gate.

3. Hey, she was waiting for him
with scrambled eggs,
With honey-brandy,
With honey-brandy.
Hey, eat and drink, Jancsi
For all the world's revenge,
For all the world's revenge.

4. Hey, if only I knew
Which way you'll leave,
Which way you'll leave,
Hey, I would plough it up
With a golden plough,
With a golden plough.

5. Hey, I would crop it
With selected pearls,
With selected pearls,
Hey, I would also harrow it
With my pouring tears,
With my pouring tears.

6. Hey, time, matured to see sorrow,
Breeze that nurtures mist,
Breeze that nurtures mist!
Hey, I have been ruined
By the last, single year,
By the last, single year.

XXXVI/B.

1. = Cf. XXXVI/A. 6, 2. = Cf. XXXVI/A. 4, 3. = Cf. XXXVI/A. 5.

145/1.

1. Have you heard the fame
Of Danube water,
Or that of the famous
Prison of Buda,
Prison of Buda?

2. I have heard, I have heard of it,
And I have also been suffering in it.
May the Lord deal heavily with him
Who had it built,
Who had it built.

3. The convict prison of Buda
Is built of stone.
Oh, how many dear mothers
Walk under it, weeping,
Walk under it, weeping.

4. Don't weep, mother, don't weep!
Let there be as it is:
Every good family
Must have its black sheep,
Must have its black sheep.

5. I see the gentlemen
They are fourteen.
All fourteen of them
Are passing sentence on me,
Are passing sentence on me.

6. You have been my dear mother,
Why did you not teach me?
I was a tender twig,
Why did you not bend me,
Why did you not bend me?

7. Had you bent me,
I would have yielded.
To such forlornness
I should never have come,
I should never have come.

145/2.

1. Borbála Angodi
Has got pink dress.
Why does her pink dress
Not fit her?

2. The taylor did not cut it well,
The seamstress did not sew it well.
I myself was present
When she spoiled it.

3. Mother, mother, mother,
My unknown mother,
Where is your daughter,
Where is Boriska?

4. She has gone to the woods,
To pick flowers-of-the-valley
For master Gyöngyvári
To bind a pearly wreath.

5. She is not there, she is not there,
My unknown mother!
Where is your daughter,
Where is that nice, pretty girl?

6. She has gone into the room
To lay the table,
For master Gyöngyvári
To wipe dishes.

7. She is not there, she is not there,
My unknown mother!
Where is your daughter,
Where is Boriska?

8. Why should I deny,
If I must own it up?
She is in the room
Closed in her coffin.

9. The bridegroom walks in,
He sits down on the arm-chair.
He draws out his pocket-knife,
And drives it into his heart.

10. Let my blood with yours
Flow in one brook!
Let my soul with yours
Be received in Heaven!

145/3.

1. Have you heard the fame
Of the red yoke-peg,
Of the red yoke-peg?
That of the famous
Prison of Vác?

2. Even now there's lying in it
A lad of twenty,
A lad of twenty.
He is spending his life there
With nothing to eat and drink, the poor soul.

3. Cast in irons up to his knees,
In blood up to his elbows,
In blood up to his elbows.
His eyes are sunken deep
In the thick darkness.

4. Over there there's a big house,
Court-house is its name.
What they cook in it
Has a bitter juice.

5. There's a table in it,
Covered with sorrow,
Covered with sorrow.
There's a glass on it,
Filled with poison.

6. Whoever shall have
That full glass,
That full glass?
Why is the black death
So late to come for me!

7. Nine administrators *(cca. sheriff)*
Are writing my name,
Are writing my name.
A brown-haired young woman
Is dictating my name.

8. Dictate my name,
You brown-haired young woman,
You brown-haired young woman,
When I am released
I shall be grateful for it.

9. Fly, swallow,
Over Heves county,
Over Borsod county!
To my sweetheart take
This sad tidings!

10. If she asks where I am,
Tell her I am a prisoner,
Tell her I am a prisoner.
In the convict prison of Vác
I am withering on an iron bed.

11. Brothers, kinsfolk,
How wicked you are,
How wicked you are!
In my hard imprisonment
You do not even think of me!

12. I shall go out,
I shan't be a prisoner,
I shan't be a prisoner.
For your brotherly kindness
I shall repay you in merit.

145/4.

1. Fly, swallow,
Over Heves county,
Over Heves county.
Fly to my sweetheart!
She is alone, all by herself.

2. If she asks where I am,
Tell her I am a prisoner,
Tell her I am a prisoner!
In the convict prison of Eger
I am cast in irons head to toe.

3. Cast in irons head to toe,
In blood up to my elbows,
In blood up to my elbows.
My eyes are sunken deep
In the thick darkness.

4. I saw the gentlemen,
They were twenty-four,
They were twenty-four.
All twenty-four of them
Were taking councel on me.

5. The twenty-fifth
Is reading my letter,
Is reading my letter.
A nice brown-haired little girl
Is dictating my name.

6. I say, you brown-haired little girl:
Dictate my name in good faith,
Dictate my name in good faith!
Don't prolong
My life as a prisoner.

145/5.

1. The Mátra is shrouded in mist,
It looks like rain,
It looks like rain.
The stud of Bánát
Wants to run away.

2. To horse, horse-herd, to horse!
The stud has run away,
The stud has run away.
There has stayed only
The saddle-horse on the halter.

3. Saddle for me
That brownish Crimson,
That brownish Crimson!
Let me have it leap over
The surging Maros!

4. Over the surging Maros
I put myself across,
I put myself across.
With the cattle-herd of Bánát
I eat a good supper.

5. Eat and drink, comrade!
This is the drinking match in the bargain,
This is the drinking match in the bargain!
For you will no more drive
Any herd of cattle here!

6. I have driven enough of them,
Some thirty-six cows,
Some thirty-six cows.
For which the butcher
Gives plenty of bank-notes.

145/6.

1. Time, matured to see sorrow,
Breeze, nurturing mist,
Breeze, nurturing mist!
How much sorrow has brought to me
This one year!

2. My good Lord, my Dear!
Whom shall I complain to,
Whom shall I complain to?
Among a hundred thousand people
No one is found to be true!

3. It would have been much better for me
To turn into river water,
To turn into river water,
Over hills and dales
To run bubbling!

145/7.

1. = 145/6. 2, 2–4. = Cf. 145/5. 3–5.

5. I have driven enough of them,
Some thirty-six cows,
Some thirty-six cows,
For which the county
Is after me night and day.

6. If they look for me, sweetheart,
Tell them where I live,
Tell them where I live:
In the town of Tornác
I am cast in irons up to my knees.

7. In irons up to my knees,
In shackles up to my elbows,
In shackles up to my elbows.
May the Lord deal heavily with him
Who had them cast on me!

8. The walls of the county-hall
Are built of stone,
Are built of stone.
Hey, many a dear mother
Is walking under it, weeping!

9. Don't weep, my dear mother!
So is the way of the world,
So is the way of the world:
In every good family
There must be a black sheep.

10. The peacock has lighted
On the wall of the county-hall,
On the wall of the county-hall.
It has brought cold water
For the prisoners.

11. Wash, prisoners,
Don't grieve,
Don't grieve!
For only the Lord knows,
When you get released.

XXXVII/A.

1. Have you heard the fame
Of the water of Drina,
Of the water of Drina,
Of the famous
Fields of Szolnok?

2. May forever be god-forsaken
The fields of Szolnok,
The fields of Szolnok!
Never shall it see settling
A beautifully singing bird!

3. The beautifully singing bird
Has no other song to warble,
Has no other song to warble:
Let's leave this place, comrade,
And seek a safe refuge!

4. Let's seek and find a safe refuge,
It's unwell to live here,
It's unwell to live here,
For the gendarmes
Often turn up here.

5. They often turn up here
To take us captive,
To take us captive,
In the town of Szolnok
To have us tortured.

176/1.

1. The breeze is blowing
From Rimaszombat.
Very bad are the tidings I hear
{ About my own lot,
{ About my lot.

2. They have cast on me
The trapping net.
They have caught me
As a waylayer,
They have caught me
As a waylayer.

3. I have been escorted
To the town of Rimaszombat.
In the town of Rimaszombat
To the dark prison.

4. Fly, crane, fly
Across my county!
Light at my darling's home!
She is all by herself.

5. If she asks where I am,
Tell her only this: I am a prisoner!
In the town of Rimaszombat
I am the first among the lads.

6. I am cast in irons up to my knees,
In shackles up to my elbows.
I have withered away, darling,
In the thick darkness.

7. I have torn apart already three
Irons of nine pounds each.
And I have worn thin enough
The fourth pair of shackles as well.

8. Wither, flower, wither away
On the top of the hill!
And here am I dying
In the town of Rimaszombat,
In the town of Rimaszombat,
In the depth of the prison.

9. { My stud is on the pasture,
{ The quail is on the twig,
{ My herd of cattle is in the corn-field,
{ Dewy pearls are on the trees.
My steed is tied to the pole,
I myself to my darling.
My steed is tied to the pole,
I myself to my darling.

188/1.

1. My yellow colt's feet
Are always pawing the same:
Its master has become a prisoner,
There's nobody to curry-comb it.

2. The horns of my wild bullock
Are always knocking the same:
Give it to drink, sweetheart,
So that it may not stay thirsty!

188/2.

1. The peacock has settled
On the castle of Buda.
Aye, it has brought much water
For the prisoners.

2. Drink, you prisoners,
Do not grieve!
Pray to the Lord!
Then you will get released.

238/1.

1. Hey, let water, hey let water,
Let water under the mill!
Water keeps the mill going,
Love keeps the kisses going.

2. Love, love,
Cursed distress!
Why did you not blossom
On the top of every tree?

3. On the top of every tree,
On the leaves of the cypress tree,
So that you might be plucked
By every poor lad?

4. I have also plucked one,
And I have let it slip away.
Instead of a tame pigeon,
I have caught a wild one.

238/2.

1. My name is Gyuri,
My wife is Juli,
My cow is Kuli,
My dog's name is Duli.

2. Juli is giving birth to a child,
Kuli has just calved.
Duli is pupping.
Woe is to you, Gyuri!

238/3.

1. The street of Gomár
Is fully planted with maize.
It's full of blight,
Full of Gomár virgins.

2–3. = Cf. 238/1. 2–3.

238/4.

1. Have you heard the fame of
Zalaegerszög,
Or that of that cursed
Black prison?

2. I saw the gentlemen,
They are twenty-four.
All twenty-four of them
Pass sentence on me.

3. They spread open before me
The big, black book,
They number out of it
My life as a bandit.

4. The peacock has lighted
On the county-hall,
For the great prisoners'
Obtaining release.

238/5. A.

1 This way, that way, another way,
Dawning on Tuesday
A flee bit me,
Its nose stuck in me.

2. Auntie baked strudels,
She did not give me a bit.
She took and put them on a tree
For the lads.
The kite came and took them away.

B.

1–4. = Cf. 238/1. 1–4.

238/6.

1–3. = Cf. 238/1. 2–4, 4. = Cf. 238/1. 1.

270/1.

1. We have to leave even though it is raining,
Even though it irks us to leave.
We are loath to go away,
To part with you, sweetheart.

2. Have you thought perhaps that I am sorry
For having to part with you?
Although it's like a dream in my eyes,
You are not the only one in the world.

3. Wormwood, wormwood, white wormwood,
An old woman is my ill-wisher.
I know why she is my ill-wisher:
It's because I am in love with her son.

4. You may well pass in front of my house,
I shall not watch you as before.
For earlier I watched you,
My heart rejoiced when I saw you.

5. I wish you were my lover
But I would never marry you,
For your deceitful heart
Loves whoever you set your eyes on.

6. To hell with these and those
Lads of Hödrehel,
But not with all,
Only those who are the proudest of them!

7. Do you think I love you
When I embrace you?
I embrace you a hundred times
Yet I do not love you truly.

8. You will live long enough to see
Yourself walking weeping in front of my house.
You will embrace the gate-post
And weep after its master.

9. These times are not the same as before
This sun is another sun in the sky.
Another sun, another moon,
For my sweetheart has forsaken me.

276/1.

1. Be a bettle and I shall be a May bug,
Then we shall go toward the grave-yard.
There we shall light in the shape of wild pigeons
On the grave-mound of my sweetheart.

2. Come on, pretty girl, follow my cart!
Then I shall take you up in the street of the upper end.
I won't go, for fear of being seen by many,
Many are my ill-wishers, and they will tell my mother about it.
or: I won't go for fear lest I should crease my dress.
My dear mother will give me a good pummelling at home.

276/2.

It's raining on the barley stubble-field,
Come, my love, help me to mount the horse.
I am weak, I cannot sit up,
My little bay doesn't want to stop!

276/3.

1. Good evening, good evening, fair tapstress!
Well, whom does this nice, yellow colt belong to?
Its master is bibbing there inside,
He came hardly one or two hours ago.

2. Well then, tell its master to come out!
For he comes better off if he surrenders.
I will never surrender to a gendarme,
Rather will I be the emperor's prisoner.

295.

The skylark is singing beautifully over the furrow,
My dear sweetheart is writing his sad letter.
And I want his letter, as well as himself,
I am loved not only by him but also his dear mother.

419/1.

There is a trough in my courtyard,
Three hundred sheep drink from it.
I am the drawer of the water,
A pretty brown girl's lover.

419/3.

1. At the inn of Csányoszró
Nine gendarmes stood up before me.
All nine of them ask me
If I have a passport.

2. Wait, gendarme, I'll show it,
Wait until I unbutton my waistcoat.
I shoot two of them dead immediately,
Here is my passport!

3. But those seven ones are still there,
They rope me, they drive me away.
They drive me away downwards,
But not toward my country!

419/4.

There was no rain last summer,
There was no grass-field for the herd
of cattle.
Well, there must be rain this summer,
There must be grass-field for the herd
of cattle.

419/5.

I say, hey, you, Pista Juhász!
You are the head-shepherd!
The hornless lamb has been lost,
Who is to pay the price of it?

419/6.

1. The cattle-herd of Debreceny
Has got the shivers, the poor soul.
I have filled his trough with water
And turned the herd of cattle to it.

2. The cattle-herd of Debreceny
Has got the shivers, the poor soul.
His herd was left thirsty,
His sweetheart should water it.

419/7.

1. Sad is the grey donkey
Because its master is drinking wine.
Do not be sad, grey donkey,
Just wait a little, we shall soon walk after
the herd.

2. My dog traces the wolves,
I trace the herd,
With the two helpers of mine at both sides
And the grey donkey in the middle.

419/8.

1. Cherries with black stalks,
I am a prisoner for you, young woman.
If I go and see young women,
On and off I sleep with them.

2. Stop, savage Serb, you'll regret it
If you enrage the Magyars.
I'll make a bagpipe of your skin
And play a Hungarian song on it.

3. The jailer comes in the evening,
The iron door crackles-rattles.
It crackles-rattles jauntily,
As the rust peels off it.

419/9.

1. My room has a vaulted ceiling
The moon does not shine on me.
How could then the bright sun
Shine upon my face?

2. I have no embroidered pillow,
I lie on the wing of my cloak.
Bring news to my sweetheart:
I am level with the dead.

3. That little ...bird
Alighted on the desert.
I will be free one day,
I won't always be captive.
I'll pay back to everyone
The way they have treated me.

4. Forest, forest, round forest,
Two branches have grown in it.
A blackbird alighted on it.
Don't await me, darling, at home.

5. The town of Pest is at a fine place,
Its prison is in its middle.
There is a sad dove in it
Who has lost its spouse.

6. Don't lose heart, you sad dove,
You'll have a spouse here.
I don't want another one's spouse,
Because mine is locked up.

419/10.

1. Hey, when the day was breaking
on Thursday
I went to my little hut.
I had hardly fallen to sleep,
Nine gendarmes stood in front of me.

2. = Cf. 372. 2.

3. Hey, in the big court of Kalocsa
Nine squires sit there in chairs.
They keep winking at me:
How many pairs of colts I remember?

4. I can't remember more
Than one colt in Debreceny.
Six black ones and a bay,
Which earn for the girls.

419/12.

1. I've been waiting for two or three months
For my head-shepherd.
There he comes, I can see him,
On back of the donkey.

2. Good morning, my dear shepherd.
May I ask if there's some damage?
You had no damage and will have none
So long as I tend your flock.

3. But there's damage as I see.
I can't see my bell-wether.
Dogs drank its blood,
A Gypsy made away with its skin.

443/1.

1. Wormwood, wormwood, black reed,
Deny your mother for me.
I'll deny her, I will leave her,
My black-eyed sweetheart.

2. Those who envy me dig a pit,
A deeper one for me than for others.
They dig one like that for me:
I have a nicer lover than they.

3. Many envy me in the village,
Two or three in every gate.
They want to do me in,
But the Lord doesn't allow it.

518/1.

Dogs bark, cats miaow,
They may even bite me,
Mari, grab the ...
Bring in it...

518/2.

1. To horse, herdsman, to horse,
The stud have run away.
Only the saddle-horse
Remained on the tether,
Only the saddle-horse
Remained on the tether.

2. Saddle then that little Piros.
I'll put the horse over the Maros.
I'll put the horse over the Maros.

3. I don't just put it over, I'll swim it across.
I'll dine with a cattleman of the Bánát.
I'll dine with a cattleman of the Bánát.

4. Drink and eat, buddy, this is a true treat.
You won't drive away cattle from here surely.
I've driven enough, thirty six cows.
I've driven enough, thirty six cows.

588/1.

1. I came from the fair of Keszthely yesterday,
They recognize me by the clippety-clap of
my horse.
My horse's nails are all broken,
{ A woman is yearning for me.
{ Young wife

2. It is raining, there is big mud in the gate,
The hoof-prints of my horse can all be seen.
Come on, darling, trample them underfoot,
I'll drink its price away with you, anyway.
Come on, darling, trample them underfoot,
I've drunk its price away with you, anyway.

588/2.

1. The rumbling waters of the troubled Tisza,
Tell my dearest mother, buddy:
Where the waters of the Tisza flow out
No one is more unhappy than me.

2. I had a mother but I haven't now
For the troubled great flood took her.
It's nine weeks since I've been fishing for her,
The flood is high, I can't find her anywhere.

3. The horse of the captain winnies sadly.
Perhaps it is mourning for its master?
He's lying there at the foot of the rose bush,
Nine bullets are shot through his heart.

XLIX/A.

1. When we planted the melon in the spring
That was the last time I saw my sweetheart.
The sugarmelon bent over the watermelon,
Sweetheart, do you remember me?

2. My sweet darling, can you see that
big mountain?
When it's vanished, I will be yours.
I'll carry off that mountain in my apron,
Just you don't leave me, my sweetest darling.

3. Ay, how hard it is to get up a high mountain.
How hard it is to keep two lovers.
One has to be loved truly,
Alas, how hard it is to forget the other.

4. An apple tree is sprouting in my garden.
It blossoms sixteen times every night.
Red apples grow on it, sour ones,
For you, sweetheart, am I so sad.

XLIX/E.

Don't lie down at the foot of the haystack.
It's grown over with golden wheat.
It's easier for me to fell a hundred nut trees
Than to part with you, my darling.

L/A.

1. I fell into one ditch after the other,
I was searching for my darling day and night.
I found him in the inn of Szeged,
He was drinking red wine from a glass.

2. I found him in the inn of Szeged.
He was drinking red wine from a glass.
A full jug in his hand, for a toast,
His tender arm is embracing my waist.

LI/B.

1. This street is square all around,
I am only straight in it.
Straight and erect like a reed.
I am dying for you, darling.

2. Over there it's raining,
Don't go that way, lover of old.
For your red boots will be muddy,
Your mother will beat you for it.

LI/C.

1. You little short auburn bride,
What is tied up in your apron?
Red summer apples, wine flavoured,
Taste it, ey, how delicious they are.

2. Our house is under tiles,
We have no daughter ready for marriage.
She'll be ready to marry in a year,
She'll be a match for a lad then.

3. Snow is falling, it is covering me.
An auburn lad loves me.
I am grateful for your kindness
That you've loved me so long.

4. Over there it's raining,
Don't go that way, my auburn sweetheart.
Your tiny little boots will be muddy,
Your mother will beat you for it.

5. Why wasn't I born as wheat
That I could be cut in harvest.
Why didn't I become a cloud in the sky
Then it would be no shame to cry.

6. I am not to blame for anything,
My mother is to blame for everything.
She taught me all the bad things,
The sweet kisses at daybreak.

7. I'd go to see you, but I'm shy
For you only laugh at me.
Laugh as long as I go and see you,
When I don't go, you'll trust someone else.

LI/D.

1. = LI/B. 1, 2. = LI/C. 3.

LI/G.

1. = LI/B. 1, 2. = Cf. LI/C. 4,
3. = Cf. LI/C. 2, 4. = Cf. LI/C. 3.

5. The owl hoots only at night,
For it may not always do so.
The day dawns at night for a lad,
Where a bed is made for him.

LI/H.

= LI/B. 1.

LI/L.

Where do you live, uncle? – At Lugos.
That's where good wine is sold for twenty.
The tender leaves of the walnut tree,
Sári is my sweetheart's name.

752/1.

Ey, the wind's blowing from the Danube,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.
If it didn't blow from the Danube,
It wouldn't be so cold,
The wind's blowing from the Danube.

752/4.

Wherever the wind blows from
Lie beside me, it won't reach you.
The wind's blowing from the Danube.
Wherever the wind blows from,
Lie beside me, it won't reach you.
The wind's blowing from the Danube.

752/5.

1. Dearest, kindest Bodri,
Come and dance with me.
The wind's blowing from the Danube.
If it didn't blow from the Danube,
I know it wouldn't be so cold.
The wind's blowing from the Danube.

2. Dearest little Lapát
You're a greater fool than your father.
The wind's blowing from the Danube.
If it didn't blow from the Danube, etc.

752/92.

The cook's hand
Got burnt, got burnt.
The cook's hand
Got burnt, got burnt.

LIV/A.

The grapes are ripening,
Its branch is bending,
Its leaves are curly.
A poor shepherd boy
Wants to go wandering,
But he has no bread.

LIV/B.

1. The mail is coming
Along a paved road,
Its whistle sounds sadly.
Happiness is brought
To others, to me
Only sorrow.

5. It is raining,
The branch is bending,
Its leaves are curly.
Two young servants
Want to go ploughing
But they have no bread.

6. There is an onion
In the empty satchel
Bitterly alone.
There's no bread to it.
The table-cloth is narrow,
The table is long,
The dinner is little.

7. The host is naughty,
He wouldn't look at the sun,
Only at fair wenches.
His poor servant
He wouldn't let go home.

LIV/C.

1. The grapes are ripening,
The vine is bending,
Its leaves are curly.
Two servant boys
Want to go ploughing
But they have no bread.

2. There is an onion
In the satchel
Bitterly alone.
The table-cloth is narrow,
The table is long,
The dinner is little.

3. The host is naughty,
He wouldn't look at the sun,
Only at fair wenches.
For young servants,
Alas, for the poor things
It's meagre dinner indeed.

LIV/D.

= Cf. 753.

LIV/E.

1. = LIV/C. 1.

2. There is an onion
In the satchel
Bitterly alone.
For a young servant,
Alas, for the poor thing,
It's little for dinner.

3. The host is naughty,
He wouldn't look at the sun,
Only at fair wenches.
The table-cloth is narrow,
The table is long,
The dinner is short.

3a. The room is tall,
The table is long,
The dinner is short.
The host is angry
He wouldn't look at the sun,
Only at fair wenches.

4. The cart is thundering,
Jancsi is cracking his whip.
They aren't coming for me, are they
Ah, mother,
My fostering nurse,
How far they will take me.

5. My locker onto the cart,
My bed onto the cart,
I myself sit on, too.
May God bless you,
You will never see again
Your only daughter.

973/1.

1. The old man has gone
To sue a girl
For his son.
To sue a girl for his son.
He took her home
For himself.

2. The young wife has gone, gone
To have a chat next door.
The old man has gone after her
To give her a thrashing with a stick.

3. I didn't marry you
That you go for chats next door,
But to comb my tousled hair,
To embrace my white neck.

4. The old man has gone, gone
To get water from the Tisza.
The Tisza flows, the Danube flows
Yet the old dog couldn't drown.

5. Oh Lord, what have I done.
I was shaving the old man,
I set it against his neck,
That's what I did want.

6. Onion, onion
Bring tears to my eyes,
Bring tear to my eyes,
Let me weep for my old man.

LV/A.

1. The plough's working in my yard,
A brown lad is walking by it.
Hay, put it on, put it on now.
I'm afraid to cast my eyes upon him
For I want to love him now.
Hay, put it on, put it on now.

2. In the big tower of Alsóbátka
The clock struck nine.
My darling, my sweetheart.
It didn't strike a good hour for me,
My sweetheart is being engaged now,
My darling, my sweetheart.

3. The sun has set beyond the clouds,
My heart is clad in mourning.
My darling, my sweetheart.
In mourning, in mourning clothes,
I am now truly lonely.
My darling, my sweetheart.

LV/B.

My darling is piling the hay,
He is looking on top of it,
He is looking on top of it.
Pile it, pile it, pile it nicely,
It won't be hard for my heart,
It won't be hard for my heart.

LV/C.

1. The eye of the corn burst open,
I wonder if you love me, darling.
My sweetest darling.
You wink your eye frequently,
Now this way and now that.
My sweetest darling.

2. When I cock an eye, don't look at someone else,
Don't give occasion for winking.
My sweetest darling.
A young wife loves you
So long as she can embrace you.
My sweetest darling.

LV/E.

1. The padlock of the small garden is lost,
Ay, what an old lover I found.
My sweetest darling.
I can hardly wait for the devil
To take away the old hag.
My sweetest darling.

2. The kitchen padlock is lost,
Ay, what a nice lover I found.
My sweetest darling.
I'd like her more than a hundred gold coins
If God gave her to me.
My sweetest darling.

3. I go round in a two-wheel tumbril,
Yet the girls all like me.
My sweetest darling.
The wheel may go whichever way,
Just its pole shall get home.
My sweetest darling.

4. = LV/C. 1.

5. It's pouring over there,
I'll have lovers, two or three.
My sweetest darling.
I'll betray all the three,
I was once betrayed, too,
By my sweetest darling.
(*Refrain also:* My darling, my sweeetheart)

LV/F.

1. There is no other woman in Böszörmény
Like mistress Nyilas,
Hey, put it on, put it on now.
She bakes the pie with cottage-cheese
And expects to welcome all the lads to it.
Hey, put it on, put it on now.

2. You've eaten all my pie,
Now marry my daughter Sári,
Hey, put it on, put it on now.
Come on, put it on, put it on,
The day after put it on more,
Hey, put it on, put it on now.

987/1.

1. I went to Eger,
I went to Eger,
I took a miss there.
I came home from there,
I came home from there,
I killed a Jew.

2. I put him onto my cart,
I put him onto my cart.
I cast him into the Danube,
The Danube didn't take him,
The Danube didn't take him,
It threw him on its bank.

3. A cattle-herd saw it,
A cattle-herd saw it,
Made it public to all.
His family,
His family,
Was clad into mourning.

4. All you friends and kins,
All you friends and kins,
Remember my example.
You go on a long journey,
You go on a long journey,
Do not harm anyone.

5. May God smite,
May God smite
That sheriff.
Why did he take pity,
Why did he take pity,
On that pagan Jew?

987/2.

1–4. = Cf. 60/3. 1–4.

987/3.

The mouse is getting married,
The bat will get married,
Tari-rarirari-ra.
The grater is making music,
The mixer is dancing.
Ajra-rara-tajaja, tirara-rajra.

LVI/A.

1. The eye of the corn burst open,
I wonder, darling, if you love me.
My sweetest darling.
You cast glances quickly,
Now this way and now that,
My sweetest darling.

2. What's the good of a hat with ribbons,
If the lad is only a handful,
My darling, my sweetheart.
What's the good of that fancy apron,
If your father is a basket maker?
My darling, my sweetheart.

3. The rambling mill of Várad
Rambled last night very much.
My darling, my sweetheart.
It rambled so much last night
For my darling walked out on me.
My darling, my sweetheart.

4. Whoa, you yellow, here is the inn.
Put on the light, Sári darling.
My darling, my sweetheart.
Here is the one you've been waiting,
You wanted for your sad heart.
My darling, my sweetheart.

LVI/B.

1. = LVI/A. 1.

2. What's the good you are a lawyer
If you're sort of lawyer-bowyer
My darling, my sweetheart.
What's the good of blackballed boots
If the lad is namby-pamby,
My darling, my sweetheart.

3. = LVI/A. 2, 4. = LVI/A. 3.

LVI/C.

What's the good of a hat with ribbons
If the lad is only a handful.
My darling, my sweetheart.
What's the good of blackballed boots
If the lad is namby-pamby,
My darling, my sweetheart.

LVI/E.

1. Two plums, from Duranc,
Could you wink an eye?
My darling, my sweetheart.
If you could wink an eye at me,
I would return it a hundred times.
My darling, my sweetheart.

2. The eagle alighted on the well-sweep.
Do not tease me, darling.
My darling, my sweetheart.
Others have also teased me,
Finer flowers than you.
My darling, my sweetheart.

1016.

May God help you
Get under my embroidered coverlet.

1018/1.

1. Bride and bridegroom,
How nice they both are.
Both are
Like the golden rod.

2. The runner of the bramble, the bramble
Ran up the tree.
Every auburn girl
Should take care of herself.

LVII/Á.

In the blooming hemp field
There's a nightingale.
The sorrow is killing me,
Do not leave me, darling.

LVII/B.

1. Alas, darling, there will be fight
With a blackguard of a man.
I'll kill him or he'll kill me
With a weapon under Győr.

2. Ah, don't go, if you're killed,
I'll kill myself in the Danube.
If you stay, the other day
I will rest in your arms.

LVII/C.

1. The ciprus is withering
On top of the grave.
The fine lad is waning
At the bottom of the prison.

2. He is not waning
For he is a prisoner.
He is waning:
His darling left him.

LVII/D.

I will beat somebody
Or someone will beat me.
But my sweetheart won't be
Embraced by anyone else.

LVII/E.

I gave and I will give
Kisses to the lads.
For I know it full well
How it pleases the poor soul.

LVII/F.

Last night in my sleep
I dreamed
That under a flower garden
I was ploughing with six oxen.

LVII/G.

1. That one, that one is in debt
Whose shirt is of cambric.
Look, mine isn't cambric,
Neither am I in debt.

2. = LVII/E.

3. The one I love
Is loved truly well.
When I just look at him
He bursts into laughing.

LVII/H.

1. = LVII/E.

2. I will beat somebody
Or someone will beat me.
But nobody shall love
My sweetheart.

LVII/I.

1. I used to have lovers,
Two at the village end.
But there was no more bread,
Both of them died.

2. I bury one
In my flower garden.
I bury the other
In the middle of my heart.

3. I water one
With pure Danube water.
I water the other
With my flowing tears.

LVII/J.

1. A little dog, a big dog
Do not bark in vain.
I have a lover
In the town of Nánás.

2. Both of them are
Like the golden rod.
The blonde and the brown,
Both love me.

3. I wouldn't give one
For the town of Nánás,
I wouldn't give the other
For anything in the world.

4. I wouldn't give his eyes
For two golden apples.
How could I give him
For anything in the world?

5. = LVII/G. 3, 6. = LVII/G. 1.

7. I am not in debt,
No one owes me either.
I don't harm anyone,
No one shall harm me.

8. = LVII/H. 2.

9. Either someone slains me
Or I will slain someone.
But I won't let anyone
Near my sweetheart.

10. You are no man, you are,
You fear to ask a kiss.
Perhaps you think
I wouldn't dare to give you?

11. = LVII/E.

12. I used to have a lover,
Her name was Kata.
She was false, she was deceitful,
May the devil take her.

1030/1.

1. Ey, coverlet, coverlet, coverlet,
I couldn't get under it.
God will grant me one day
To rest under it as I please.

2. I haven't eaten anything but mushrooms,
The eggs of a mottled cock,
The crest of a grey cock,
The liver of a skinny pig.

3. I don't eat anything but mushrooms,
Black radish, garlic,
The liver of a tender pig,
The crest of a mottled cock.

1030/2.

1. The bells are tolling for evening
For poor Ferenc Horvát,
For that handsome young man.

2. At noon on Thursday
He went into the cellar merrily,
He went into the cellar merrily.

3. His mother says to him:
Come home, my dear son,
Come home, my dear son.

4. I won't go home yet,
I'll bath in blood today,
I'll bath in blood today.

5. At the end of the hemp field
Four lads stand in his way,
Four lads stand in his way.

6. Three begin to murder him,
The fourth tries to calm them,
The fourth tries to calm them.

7. There's the bank of the Zsitva.
Why did you leave me so?
Why did you leave me so?

1030/3.

The dry gout
Shall hurt your waist.
If the devil came in here
He would take you in his basket.

1030/4.

Dry gout, where are you,
That you don't cramp him now?
Dry gout, the pest
Shall plague your side.

LIX/A.

1. A pint of wine or two
Will never knock me down.
The brim of my hat turned down,
I'd always drink if I could.

2. Oh, my sweet darling,
I have no tape in my drawers.
My wife chewed it into pieces
With her teeth last night.

LX/B.

I have no better place, better place
Than my darling's courtyard, courtyard.
I lay down my fine cloak, fine cloak,
I wait for my darling there, darling there.

LX/E.

The lads are naughty, naughty,
Take care, girls, poor things.
One of their hands pet your bosom,
The other reaches out for a new lover.

LX/F.

1. I wish someone would ask me, would ask me
To dig the radish, the radish.
The radish proves, the radish proves
That I love a brown one, brown one.

2. For a brown one is kinder, kinder,
Her brown eyes are more fiery, fiery.
Her kisses are like honey, like honey.
Her embrace is sweeter, sweeter.

LX/H.

When I embrace my sweetheart,
my sweetheart,
I laugh at the whole world, whole world.
Give me a kiss, give me one, give me one,
Little girl, no one sees us, sees us.

LX/I.

Innkeeper's wife, she is brown, she is brown,
I wish she'd go fetch
some wine, fetch some wine.
The teats are hanging, hanging,
Tantalizing my heart, my heart.

LX/K.

= LX/H.

1089/1.

2. My husband came home from the forest,
He took me in from the garden,
He beat my muddy back so hard,
He broke two bones in it.

1089/2.

1. Woman, woman, where's your husband,
Perhaps he is carousing in the pub.
He is playing cards with a deck
Whose numbers can never be seen.

2. I fell asleep on the bank of the Danube.
Ay, what a bad dream I had.
I dreamed this thing:
Darling, I'll never be yours.

LXIII/A.

How red this wild apple is,
How sour it is when you take a bite.
A red apple falls. If the girls are like that
I will never long for them so much.

1095/2.

The sloe is ripe,
You are the dog, not me.
I can tell by your eyes,
I can tell by your { face / cheek },
You are the dog, not me.

JELEK ÉS RÖVIDÍTÉSEK

( )	Nem minden versszakra érvényes.
[ ]	A felvételen nincs A-síp, következésképpen a metronómszám és az eredeti záróhang csak hozzávetőlegesen állapítható meg.
AP	A Magyar Tudományos Akadémia Zenetudományi Intézetének tulajdonában lévő, hanglemezeken tárolt népzenei felvételek.
BR	Kéziratos népdalgyűjtemény Bartók Béla rendszerezésében (MTA Zenetudományi Intézet).
EA	Az Országos Néprajzi Múzeum Ethnológiai Adattára.
Ft.	A Magyar Tudományos Akadémia Zenetudományi Intézetének filmtára.
Gr	A Magyar Tudományos Akadémia és a Magyar Rádió, később a Pátria Hanglemezgyár, majd a Népművelési Minisztérium és az Országos Néprajzi Múzeum népzenei gramofonfelvétele.
H	Helyszíni lejegyzés (általában közvetlenül a felvétel előtt).
KerF	Kerényi György magántulajdonú fonográfhengere.
KF	Kodály Zoltán magántulajdonú fonográfhengere.
KR	Kéziratos népdalgyűjtemény Kodály Zoltán rendszerezésében (MTA Zenetudományi Intézet).
Lsz.	A Magyar Tudományos Akadémia Zenetudományi Intézetének tulajdonában lévő felvétel nélküli népzenei lejegyzések.
MF	Múzeumi fonográfhenger. Városnév nélkül az Országos Néprajzi Múzeumnak, városnévvel az ottani múzeumnak tulajdonában.
Mgt.	A Magyar Tudományos Akadémia Zenetudományi Intézetének tulajdonában lévő, magnetofonszalagokon tárolt népzenei felvételek.
MNT	A Magyar Népzene Tára
M.Sz.	Az Országos Néprajzi Múzeum tulajdonában lévő felvétel nélküli népzenei lejegyzések.
T.f.	Tonus finalis. A dallam eredeti záróhangja.

LIST OF SYMBOLS AND ABBREVIATIONS

( )	The phenomenon in brackets does not occur in each strophe.
[ ]	Where no normal a^1 is indicated, the T.f. (original closing note) and the metronome numbers are approximate, therefore put in square brackets.
AP	Folk music recordings on pyral-disks in the possession of the Folk Music Department of the Institute for Musicology of the Hungarian Academy of Sciences.
BR	Collection of manuscripts of folksongs systematized by Béla Bartók (in the Institute for Musicology of the Hungarian Academy of Sciences).
CMPH	Corpus Musicae Popularis Hungaricae (Volumes I–VII.)
EA	Ethnological Archives of the Hungarian Ethnographical Museum, Budapest.
Ft.	Film collection in the folk-dance archives of the Institute for Musicology of the Hungarian Academy of Sciences.
Gr	Ethnographical disk recordings, in production of which the following organizations participated. First, the Hungarian Academy of Sciences and the Hungarian Radio, then the Pátria Recording Company, and still later the Ministry of Education, together with the Hungarian Ethnographical Museum, Budapest.

H	Noted down on the spot (generally right before recording), only by hearing, without mechanical aids.
KerF	Phonographical cylinder in György Kerényi's possession.
KF	Phonographical cylinder in Zoltán Kodály's possession.
KR	Collection of folksong manuscripts systematized by Zoltán Kodály (in the Institute for Musicology of the Hungarian Academy of Sciences).
Lsz.	Inventory number of the transcriptions in the summary collection of folk music having no sounding recording (in the possession of the Institute for Musicology of the Hungarian Academy of Sciences).
MF	Phonographic cylinder in the archives of the Ethnomusicological Section of the Hungarian Ethnographical Museum, Budapest, if no name of town is indicated. Otherwise, the cylinder belongs to the museum of the town mentioned.
Mgt.	Folk music recordings on tapes in the possession of the Institute for Musicology of the Hungarian Academy of Sciences.
M.Sz.	H-material in the possession of the Ethnomusicological Section of the Hungarian Ethnographical Museum.
T.f.	Tonus finalis, the original closing note of the melody.

SZERKESZTŐI MEGJEGYZÉS

A jegyzetben közölt „összesítő kották" között található néhány üres egység. Ezt bizonyos sorszámeltolódás okozta, melynek feloldására a képletekkel közölt dallamok sokasága miatt nem volt mód.

EDITORIAL REMARK

Some blank items found in the "summary musical tabulation" published in the Notes are due to shifts in numbering, which were impossible to correct afterwards because of the huge amount of tunes given in their formulas only.

IRODALOM

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Zsizsman Ilona L. Szenik Ilona

A GYŰJTŐK NÉVSORA
LIST OF THE COLLECTORS

Ádám Jenő
Ág Tibor
Ajtai Loránd
Alföldy Boruss István
Almási István
Andor Ilona
Andrásfalvy Bertalan
Antal László
Arany János
Avasi Béla

Bacskay Katalin
Balabán Imre
Balla Péter
Barabás Maritta
Baranyi Dezső
Bárdos Domokos
Bárkányi Pál
Barsi Ernő
Bartalus István
Bartók Béla
Bartók János
Bartucz Szilveszter
Békefi Antal
Bencze Lászlóné Mező Judit
Bereczky János
Berencsi Béláné
Berényi Gyula
Béres János
Berkes Eszter
Berze Nagy János
Bíró Ferenc
Bodon Pál
Bodonyi András
Bodor Anikó
Bodor Géza
Bohán László
Borbély Jolán
Borsai Ilona
Borvendég Erzsébet
Bosnyák Sándor
Bögös Gyuláné
Böröcz Gabriella
Buchbinder Oszkár
Burány Béla

C. Nagy Béla
Czigány Tibor

Csanak Dóra
Csányi Ottó
Cserey József
Csikvár József

Dancs Lajos
Dávid Gyula
Deák Ferenc
Deme Dezső
Derzsi K. Jenő
Dincsér Oszkár
Dobó Klára
Dobszay László
Domokos Mária
Domokos Pál Péter
Döményi Irén
Dutkon László

Ecsedi István
Együd Árpád
Eperjessy Ernő
Erdész Sándor
Erdős Lajos
Erőss László

Fábri Jenő
Falvay Károly
Farkas Ferenc
Farkas Ilona
Farkas Zoltán
Fazekas István
Felföldi László
Foltin Jolán
Frank Oszkár

Gábor Éva
Gábor Judit
Gajdár László
Garay Ákos
Gréczy József
Gulyás László
Gurka László

Hajdu András
Halkovics János
Halmos István
Halmos László
Hollós Lajos
Horváth János

Illés Endre
Imre Sándor

Jagamas János
Jagicza Sándor
Jaksich Mihály
Jámbor Márta
Janó Ákos
Járdányi Pál

Kallós Zoltán
Kálmán Lajos
Kapronyi Teréz
Karakas Iván
Károly Sándor
Karsai Ferenc
Karsai Zsigmond
Katanics Mária
Katona Imre
Kenesei Ilona
Kenyeres Lajos
Kerényi György
Kertész Gyula
Király Ernő
Király Lajosné
Kiss Attila
Kiss Géza
Kiss Lajos
Kiss Lajos (néprajzos)
Kodály Zoltán
Kodály Zoltánné Sándor Emma
Kolehmainen Ilkka
Kolossa Tibor
Korentsy Márta
Korepta Katalin
Kovács László
Kovács Mátyás
Kövesdi Tiborné
Kun László

Lajos Árpád
Lajtha László
Lantos Ferenc
Lányi Ágoston

Lükő Gábor
Lükő Gáborné

Maácz László
Mándoki László
Manga János
Marosy György
Martin György
Mathia Károly
Mátyás Ferenc
Mátyás János
Méri Józsefné Tóth Margit
Mező Imre
Molnár István

Nagy Albert
Nagy Czirok László
Nagy József
Nagy László
Nagy Zoltán
Nemcsik Pál
Nemes János
Németh Ildikó
Novák Ferenc

Nyék Sándor

Olsvai Imre

Paksa Katalin
Pálfi Csaba
Pálfy Gyula
Pálóczi Horváth Lajos
Papp János
Paulovics Géza
Péczely Attila
Pelle Margit
Pelyhe Flórián
Pesovár Ernő
Pesovár Ferenc
Petőczné Sárszögi Csilla
Petró János
Pócsi István
Pongrácz Zoltán

Quittner János

Rácz Attiláné
Rajeczky Benjamin
Ricsey György
Romanovics István
Rónai Béla
Rudasné Bajcsay Márta

Sághy Mária
Sárosi Bálint
Schneider Lajos
Schnöller Mária
Schram Ferenc
Sebestyén Ádám
Sebő Ferenc
Sebők Géza
Seemayer Vilmos
Seprődi János
Sipos Mihály
Sólyom J.
Sólyom Károly
Stoller Antal

Szabadi Mihály
Szabó Ágnes
Szabó Andorné Szojka Anna
Szabó Imre
Szabó Miklós
Szakács Jenő
Szalay Olga
Szécsi Margit
Szeghy Endre
Székely András
Szendrei Janka
Szenik Ilona
Szigethy György
Szijjártó Jenő
Szomjas-Schiffert György
Sztanó Pál
Sztareczky Zoltán
Szűcs Irén

Takács András
Tari Lujza
Tary László
Tímár Sándor
Tokaji József
Tóth András
Tóth János
Törzsök Béla
Tripolszky Géza
Turáni Dezső

Ujváry Lajos
Ujváry Zoltán

Vajda József
Váray László
Varga Gyula
Varga Zoltán
Vargyas Lajos
Várkonyi Imre
Várszegi Mártonné
Vásárhelyi László
Vásárhelyi Zoltán
Vass Lajos
Vavrinecz Veronika
Végvári Rezső
Veress Sándor
Víg Rudolf
Vikár Béla
Vikár László
V. Kovács Imre
Volly István
Vorák József

Zámbó István

Zsuráfszky Zoltán

HELYNÉVMUTATÓ
LIST OF THE LOCALITIES

I.

Községek szerint
According to communities

Ács (Komárom) **995.**
Adács (Heves) 443/17.
Ágasegyháza (Pest) 145/123.
Áj (Abaúj–Torna) – Háj (CS) **173.,** 176/51–52., 419/162., 443/27., **498., 563.,** 664/112., **949.**
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Alsókörtvélyes l. Sárbogárd–Alsókörtvélyes
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Asszonyvár l. Őrtilos–Asszonyvár
Átány (Heves) **625.**
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Szuha–Szuhahuta (Heves) 911/136.
Szuhafő (Gömör) **163.**
Szurdokpüspöki (Heves) 145/73–74., **488.**, 911/120., 911/137., 973/73.

Tabód (Tolna) **406.**, **408.**, 419/148., **1047.**, 1089/2.
Tác (Fejér) 973/57.
Takácsházapuszta l. Cered–Takácsházapuszta
Tákos (Bereg) 911/140.
Tápé (Csongrád) 145/188–189., 419/133., **751.**, 752/4., 752/121., **898.**, 911/168.
Tápiószecső (Pest) 443/18., **884.**
Tapsony (Somogy) 238/4., 299/1., **534.**
Tapsony–Szőllőhegy (Somogy) 752/82., 911/45.
Tar (Heves) **469.**
Tard (Borsod) **116.**, 517/86.
Tardona (Borsod) **36.**, **57.**, 176/50.
Tardoskedd (Nyitra) – Tvrdošovce (CS) **1025–1026.**
Tarnalelesz (Heves) 145/75–76., **169.**, 176/28., 443/16.
Tarnaszentmária (Heves) 60/48.
Tarnazsadány (Heves) 443/6.
Téglás (Hajdú) **86.**, **428.**
Telecska l. Bácsgyulafalva
Teleki (Somogy) **198.**, 419/14., 664/62–63., 752/83., 911/46.
Telki (Pest) 588/94., **1042.**
Telkibánya (Abaúj-Torna) 419/36., **490.**, 517/109., 517/115.

Temerin (Bács-Bodrog) – Temerin (YU) 419/107.
Tengőd (Tolna) **743.**, 752/113., **918.**
Terbegec (Hont) – Trebušovce (CS) **838.**
Tereske (Nógrád) 419/27–28., 664/99., 911/121.
Terpes (Heves) **33.**, **165.**, 664/107., **859.**, 911/138.
Tésa (Hont) **936.**
Teskánd (Zala) 664/33.
Tevel (Tolna) 188/5., 911/176–177., 911/179.
Tiszaadony (Bereg) **970.**
Tiszabűd l. Tiszavasvári
Tiszacsege (Hajdú) 517/127.
Tiszaeszlár (Szabolcs) 145/203., 176/67.
Tiszafüred (Heves) **38.**
Tiszaigar (Heves) 588/68.
Tiszainoka (Jász-Nagykun-Szolnok) 973/134.
Tiszakarád (Zemplén) 145/113–114.
Tiszakécske (Pest) **137.**, 145/167., **348.**, 664/132.
Tiszakeszi (Borsod) 145/93.
Tiszakürt (Jász-Nagykun-Szolnok) **354.**
Tiszanagyfalu (Szabolcs) 145/204.
Tiszapüspöki (Jász-Nagykun-Szolnok) **1013.**
Tiszaroff (Jász-Nagykun-Szolnok) **1011.**
Tiszasüly (Jász-Nagykun-Szolnok) 145/22.
Tiszaszentimre (Jász-Nagykun-Szolnok) 145/121., **355.**
Tiszaug (Jász-Nagykun-Szolnok) **133.**
Tiszaújfalu (Pest) 145/168., 419/77., 973/99.
Tiszavasvári (Szabolcs) **439.**, 443/11., 443/23.
Tóalmás (Pest) 145/169., **885.**
Told (Bihar) **967.**
Torbágy (Pest) **1087.**
Tornagörgő (Abaúj-Torna) – Hrhov (CS) 145/108.
Torontáltorda (Torontál) – Torda (YU) **893.**
Torony (Vas) 664/10.
Tököl–Herminatelep l. Halásztelek
Tömörkény (Csongrád) 664/147., 973/111.
Töröcske (Somogy) **207.**
Törökkoppány (Somogy) 145/1., **1060.**
Törökszentmiklós–Pusztakengyel (Jász-Nagykun-Szolnok) XLIX/D.
Trizs (Gömör) **3.**, 176/16.
Trunk (Moldva) – Galbeni (R) 443/7., 684/10., 911/185–186., **1090.**, 1091/1.
Tunyog (Szatmár) 145/208., 911/175.
Tunyogmatolcs l. Tunyog
Tura (Pest) **100.**, **182.**, **351.**, 419/1., 419/8–10., 419/78–79., **427.**, **567.**, 588/66., **637.**, 664/1., 911/156., **1020.**
Túristvándi (Szatmár) 973/123.
Túrkeve (Jász-Nagykun-Szolnok) **177.**, 419/12., **634.**, 664/121., **950.**
Türe (Kolozs) – Turea (R) **582.**

Tyukod (Szatmár) 664/161.

Újkécske l. Tiszakécske
Újszász (Pest) **178.**
Újszentmargita (Szabolcs) **37.**, 145/201–202., **401.**, 517/125.
Újszilvás (Pest) **1008.**
Újvári l. Gyulavári–Újvári
Ura (Szatmár) 145/209.
Úrhida (Fejér) 588/32.
Uszka (Szatmár) **299.**
Utaspuszta l. Cered–Utaspuszta

Üllés (Csongrád) **394.**, **899.**
Üröm (Pest) 911/47.

Vágfarkasd (Nyitra) – Vlčany (CS) **311.**
Vaja (Szabolcs) **430.**
Vaja–Rákóczytanya (Szabolcs) **472.**
Vajdácska (Zemplén) 145/115., **175.**, 176/56.
Vajszló (Baranya) 664/72.
Vajta (Fejér) 911/96., 973/58.
Válaszút (Kolozs) – Răscruci (R) **583.**, 684/4.
Vámosfalu l. Felsővámos
Vámosmikola (Hont) 973/63., **974.**
Vámospércs (Hajdú) 145/191.
Vanyola (Veszprém) **826.**
Váralja (Tolna) 664/73., 911/95.
Varászló (Somogy) 911/47.
Váraszó (Heves) 145/77., **162.**, **320.**
Várdaróc (Baranya) – Vardarac (YU) 911/73., 973/35.
Várgede (Gömör) – Hodejov (CS) **12.**
Várhosszúrét (Gömör) – Krasnahorská Dlhá Lúka (CS) **59.**
Varjaskér l. Somogyszentpál
Várkony (Pozsony) – Vrakúň (CS) **1000.**
Varsány (Nógrád) **850.**
Vásárosbéc (Somogy) **199.**, **215.**
Vásárosbéc–Diószpuszta (Somogy) **702–703.**, 752/84., **787.**
Vásárosdombó (Baranya) 588/27.
Vásárút (Pozsony) – Trhové Mýto, Trhová Hradská (CS) 664/95.
Vasvár (Vas) 664/11.
Vécs (Heves) 443/17.
Véménd (Baranya) **907.**
Vereb (Fejér) 145/75., **169.**
Vértes l. Létavértes
Vértesboglár (Fejér) **658.**
Vésztő (Békés) **399.**, 419/136., **576.**
Vindornyaszőllős (Zala) 911/21.
Visonta (Heves) **473.**
Viszák (Vas) **277.**, **988.**
Vitnyéd (Sopron) 973/3.
Vízvár (Somogy) **228.**, 238/62–63., XLIII/K–M., 664/64., **721.**, **788.**
Vízvár–Zsitfapuszta (Somogy) 176/3.
Vizslás (Nógrád) **550.**, **624.**

Vörösberény (Veszprém) 664/90.
Vörösmart (Baranya) – Zmajevac (YU) 1081/1.
Vörs (Somogy) **789.**

Zabar (Gömör) **160.**, 517/23–24.
Zádorfalva (Gömör) 664/97.
Zagyvarékas (Pest) 145/170., 419/85.
Zagyvaszántó (Nógrád) 911/122.
Zajk (Zala) 176/2.
Zákány (Somogy) 752/85.
Zalakaros (Zala) 752/24.
Zalakomár l. Kiskomárom és Komárváros
Zalaszentbalázs (Zala) **1021.**
Zaláta (Baranya) 145/15.
Zalaújlak (Zala) 238/9., 752/25–26.
Zalavár (Zala) **525.**, 752/27., 911/22.
Závod (Tolna) **1057.**
Zdravicapuszta l. Dravicapuszta
Zebecke (Zala) **603.**, 911/23.
Zenta (Bács-Bodrog) – Senta (YU) **370.**, 419/108–112., 588/71., 588/73., **961.**
Zenta–Felsőhegy l. Felsőhegy
Zenta–Kevi l. Kevi
Zetelaka (Udvarhely) – Zetea (R) **681.**
Zics (Somogy) 518/2.
Ziliz (Borsod) 752/132.
Zombor (Bács-Bodrog) – Sombor (YU) 588/74., **1095.**
Zubogy–Bikakútpuszta (Gömör) **17.**

Zselickisfalud (Somogy) **535., 786.**
Zselickislak (Somogy) 752/122.
Zsére (Nyitra) – Žirany (CS) 419/13., **420.**, 443/2., **542.**, 588/36–37.
Zsibót–Zsibóti szőllők (Somogy) 752/86.
Zsitfapuszta l. Vízvár–Zsitfapuszta
Zsombó (Csongrád) 664/148., **900.**
Zsujta (Abaúj-Torna) 419/36., 517/115.

? (Kolozs) – ? (R) **1082.**

II.

Megyék szerint

According to counties

Abaúj-Torna
Áj, Cekeháza, Gagybátor, Hejce, Hernádkércs, Jablonca, Jósvafő, Kéked, Kishuta, Korlát, Léh, Mogyoróska, Nagyida, Nyíri, Pányok, Pusztafalu, Szentistvánbaksa, Szinpetri, Telkibánya, Tornagörgő, Zsujta

Alsó-Fehér
Lőrincréve, Magyarlapád, Magyarózd

Arad
Nagyzerénd, Simonyifalva

Bács-Bodrog
Andrásföldje, Bácsborsód, Bácsfeketehegy, Bácsgyulafalva, Bácskertes, Bácskossuthfalva, Bajmok, Bátmonostor, Bezdán, Dávod, Doroszló, Felsőhegy, Gara, Gombos, Kevi, Kispiac, Madaras, Magyarkanizsa, Mélykút, Mohol, Nagybaracska, Oromhegyes, Rém, Szabadka (Ludas), Szilágyi, Temerin, Zenta, Zombor

Baranya
Bakóca, Bánfa, Boda, Bogád, Csányoszró, Csúza, Dunafalva, Dunaszekcső, Egerág, Egyházaskozár, Erzsébet, Hernádfa (Dóczimajor), Hidas, Hímesháza, Hosszúhetény, Kákics, Karácodfa, Kárász, Kemse, Kiskőszeg, Kozármisleny, Kölked, Liget, Lúzsok, Magyaregregy, Mánfa, Marócsa, Megyefa, Mohács (Margittasziget), Nagyharsány, Palotabozsok, Pécs (Patacs), Sásd, Sellye, Sepse, Siklós, Siklósnagyfalu, Somberek, Sósvertike, Szaporca, Szebény, Székelyszabar, Szentdénes (Ranódfapuszta), Szentkatalin, Szilágy, Szilvás, Vajszló, Várdaróc, Vásárosdombó, Véménd, Vörösmart, Zaláta

Bars
Csiffár, Lekér, Mohi, Nyír

Békés
Békésszentandrás, Doboz (Gerla), Endrőd, Gádoros, Gyoma, Gyula, Gyulavári (Újvári), Kondoros, Orosháza, Öcsöd, Szeghalom, Vésztő

Bereg
Beregardó, Beregszász, Bulcsu, Dercen, Gelénes, Gergelyi, Nagydobrony, Rafajnaújfalu, Tákos, Tiszaadony

Bihar
Biharnagybajom, Csökmő, Darvas, Esztár, Gáborján, Gyanta, Hosszúpályi, Konyár, Körösszakál, Létavértes, Nagyléta (Cserekert), Nagyszalonta (Atyáspuszta), Pocsaj, Sáránd, Sarkadkeresztúr, Szerep (Hosszúhát), Told

Borsod

Alsóábrány, Balaton, Bélapátfalva, Bogács, Borsodgeszt, Borsodnádasd, Borsodszirák, Bőcs, Bükkaranyos, Bükkszentlászló, Bükkszentmárton, Cserépfalu, Cserépváralja, Csokva, Dédes, Domaháza (Csobánkópuszta), Dövény, Egerfarmos, Felsőábrány, Felsőkelecsény, Hegymeg, Járdánháza, Kács, Kisgyőr, Kissikátor, Mályinka, Mezőcsát, Mezőkövesd, Mezőszemere, Nagyvisnyó, Nekézseny, Noszvaj, Novaj, Nyomár, Radostyán, Répáshuta, Sajólászlófalva, Sály, Sáta, Szentistván, Szilvásvárad, Szomolya, Tard, Tardona, Tiszakeszi, Ziliz

Brassó

Pürkerec

Csanád

Apátfalva

Csík

Csíkmadaras, Csíkménaság, Ditró, Gyergyóremete, Gyergyószentmiklós, Gyergyóújfalu, Gyimesbükk (Rakottyástelep), Gyimesfelsőlok (Ciherekpataka, Görbepataka, Komjádpataka), Gyimesközéplok (Borospataka, Bükkhavaspataka, Farkaspalló, Hidegség, Jávárdipataka, Kápolnapataka, Sötétpatak), Kászonimpér, Kászonújfalu, Szépvíz (Kostelek)

Csongrád

Algyő, Ásotthalom, Csongrád, Domaszék, Fábiánsebestyén, Hódmezővásárhely, Horgos, Királyhalom, Kiskundorozsma, Kistelek, Mindszent, Mórahalom, Röszke, Ruzsa, Sándorfalva (Homoki tanyák), Szeged (Alsóváros, Felsőtanya, Szentmihálytelek), Szegvár, Székkutas, Szentes, Tápé, Tömörkény, Üllés, Zsombó

Esztergom

Bajna, Bajót, Bátorkeszi, Esztergom, Kéménd, Kisújfalu, Pilismarót

Fejér

Alap, Baracska, Cece, Csabdi, Csákvár, Csősz, Ercsi, Érd, Káloz, Mezőfalva, Sárbogárd (Alsókörtvélyes), Sárosd, Soponya, Tác, Úrhida, Vajta, Vereb, Vértesboglár

Gömör és Kis-Hont

Ajnácskő, Almágy, Alsófalu, Alsókálosa, Alsóvály, Balogpádár, Bátka, Beje, Berzéte, Berzétekőrös, Csoltó, Csucsom, Deresk, Dernő, Egyházasbást, Felsőrás, Felsővály, Gesztete (Katalinpuszta), Gömörmihályfalva, Gömörpéterfala (Kökényes), Hárskút, Hét, Jeszte, Kecső, Kiskovácsvágása, Kisvisnyó, Lice, Nagybalog, Páskaháza, Perjése, Putnok, Rimaszombat, Rozsnyó, Sajóháza, Sajószárnya, Sajótiba, Sőreg (Gortvapuszta), Susa, Szádvárborsa, Szalóc, Szilice, Szuhafő, Trizs, Várgede, Várhosszúrét, Zabar, Zádorfalva, Zubogy (Bikakútpuszta)

Győr

Hédervár (Károlymajor), Kóny, Mezőörs, Mórichida, Nyalka

Hajdú

Balmazújváros, Debrecen, Hajdúböszörmény (Nagypród), Hajdúszoboszló, Hajdúszovát, Hortobágy, Józsa, Nádudvar, Téglás, Tiszacsege, Vámospércs

Heves

Adács, Átány, Bekölce, Besenyőtelek, Bükkszék, Bükkszenterzsébet, Demjén, Domoszló, Dorogháza, Ecséd, Eger, Egerbocs, Egerszalók, Egerszólát, Erdőkövesd, Fedémes, Felnémet, Felsőtárkány, Füzesabony, Gyöngyöspata, Hasznos, Heves, Hevesaranyos, Istenmezeje (Szederkénypuszta), Ivád, Karácsond, Maconka, Mátraballa, Mátraderecske, Mátrakeresztes, Mátramindszent, Mátraszentimre, Mátraszentistván, Mikófalva, Nádújfalu, Nagybátony, Nagyréde, Parád (Óhuta, Sándorrétpuszta), Pásztó, Pély, Pétervására, Poroszló, Recsk, Sirok, Szuha (Szuhahuta), Szurdokpüspöki, Tar, Tarnalelesz, Tarnaszentmária, Tarnazsadány, Terpes, Tiszafüred, Tiszaigar, Váraszó, Vécs, Visonta

Hont

Bernecebaráti, Bori, Csábrágvarbók, Deméndi, Garamsalló, Ipolybalog, Ipolyság, Ipolyszalka, Ipolyszécsényke, Kemence, Kisölved, Kistompa, Kóvár, Lukanénye, Nagycsalomja, Palást, Perőcsény, Szászd, Terbegec, Tésa, Vámosmikola

Hunyad

Déva (Csángótelep)

Jász-Nagykun-Szolnok

Besenyszög, Csataszög, Dévaványa, Jászapáti, Jászberény, Jászboldogháza, Jászdózsa, Jászfényszaru, Jászkisér, Jászszentandrás, Jásztelek, Karcag (Berekfürdő), Kenderes, Kisújszállás, Kungyalu, Kunmadaras, Nagykörű, Rákóczifalva, Szelevény (Öthalom), Tiszainoka, Tiszakürt, Tiszapüspöki, Tiszaroff, Tiszasüly, Tiszaszentimre, Tiszaug, Törökszentmiklós (Pusztakengyel), Túrkeve

Kis-Küküllő

Nagykend

Kolozs

Kide, Kolozsvár, Magyarbikal, Magyarpalatka, Magyarszovát, Mákófalva, Méra, Türe, Válaszút, ?

Komárom

Ács, Ászár, Császár, Csicsó, Ete, Kisigmánd, Környe, Martos, Mocsa, Naszvad, Szák, Szomód

Maros-Torda

Ehed, Jobbágytelke, Kibéd, Magyaró, Nyárádselye

Moson

Halászi, Lébény

Nógrád

Balassagyarmat, Bárna, Bercel, Buják, Cered (Takácsházapuszta, Utaspuszta), Cserhátszentiván, Csitár, Dejtár, Ecseg, Egyházasgerge, Erdőtarcsa, Érsekvadkert, Etes, Gács, Hollókő, Homokterenye, Hugyag, Ipolyvarbó, Karancsalja, Karancskeszi, Karancslapujtő, Kazár, Kishartyán, Kisterenye, Kozárd, Magyargéc, Márkháza, Mátraszele, Mátraverebély, Medveshidegkút, Mohora, Nagybárkány, Nagylóc, Nógrádmegyer, Nógrádsipek, Őrhalom, Palotás, Pogony (Hidaljpuszta), Rimóc, Romhány, Ságújfalu, Salgótarján, Somoskő, Somoskőújfalu, Sóshartyán, Szanda, Szarvasgede, Szátok, Szécsénke, Szécsénykovácsi, Tereske, Varsány, Vizslás, Zagyvaszántó

Nyitra

Alsóbodok, Béd, Ghymes, Menyhe, Nagyhind, Nyitraegerszeg, Nyitranagykér, Pográny, Tardoskedd, Vágfarkasd, Zsére

Pest-Pilis-Solt-Kiskun

Ágasegyháza, Akasztó, Alpár, Bajaszentistván, Ballószög, Balotaszállás (Gőböljárás), Bócsa, Bogyiszló, Boldog, Budajenő, Budakalász, Budaörs, Budapest, Bugac (Alsómonostor), Cegléd, Cinkota, Csomád, Dány, Drágszél, Dunapataj (Szentkirály), Foktő, Fót, Galgahévíz, Galgamácsa, Halásztelek, Helvécia (Matkó), Heténygyháza, Hévízgyörk, Homokmégy (Alsómégy, Halom, Kiskecskemégy), Izsák (Gedeontelep), Jászkarajenő, Kalocsa, Kecel, Kecskemét (Kisfái, Szikra), Kiskunfélegyháza, Kiskunhalas, Kiskunlacháza, Kiskunmajsa, Kunpeszér, Kunszállás, Kunszentmiklós, Lajosmizse, Miske, Monor, Nagykőrös, Nagytarcsa, Nyárlőrinc, Orgovány, Öregcsertő, Páty, Pécel, Perbál, Pereg, Pesthidegkút, Püspökhatvan, Soltvadkert, Sükösd, Szabadszállás, Szada, Szakmár (Csorna, Felsőerek, Keserűtelek), Szeremle, Tápiószecső, Telki, Tiszakécske, Tiszaújfalu, Tóalmás, Torbágy, Tura, Újszász, Újszilvás, Üröm, Zagyvarékas

Pozsega

Antunovác, Kástél

Pozsony

Albár, Amadékarcsa, Baka, Csallóközkürt, Bős, Csenke, Dunatőkés, Egyházgelle, Felbár, Felsőpatony, Felsővámos, Királyfiakarcsa, Magyardiószeg, Nagybodak, Nagymagyar, Somorja, Várkony, Vásárút

Somogy

Almamellék, Alsok, Andocs, Attala, Bagola, Balatonendréd, Balatonkeresztúr, Balatonlelle, Balatonőszöd, Balatonszemes, Balatonszentgyörgy, Bálványos, Bárdudvarnok (Kopaszhegy), Beleg, Belezna, Berzence, Bize, Bolhás, Bonnya, Böhönye, Buzsák, Büssü, Csákány, Csokonyavisonta, Csököly, Csurgó, Csurgónagymarton, Drávafok, Fonyód, Gamás, Gölle, Görgeteg, Gyékényes, Hács, Hedrehely (Böcörpuszta), Hobol, Igal, Iharos, Iharosberény (Istvánmajor), Inke, Istvándi, Jákó, Juta, Kadarkút (Kenészpuszta), Kálmáncsa, Kaposfüred, Kaposhomok, Kaposkeresztúr, Kaposszentjakab, Kaposvár, Karád, Kercseliget, Kereki, Kisasszond, Kisbárapáti, Kötcse, Kuntelep, Kutas (Szőllőhegy), Látrány, Lengyeltóti, Liszó, Mernye, Mesztegnyő, Nagyatád, Nagybajom, Nagyberki, Nagycsepely, Nagykorpád, Nemespátró, Ordacsehi, Öreglak, Őrtilos (Asszonyvár, Szentmihályhegy), Ötvöskónyi, Rinyaújlak, Simonfa, Som, Somodor, Somogyacsa (Gerézd), Somogyaszaló (Antalmajor), Somogyegres, Somogyhárságy, Somogysárd, Somogysimonyi, Somogyszentmiklós, Somogyszentpál, Somogyszob, Somogyudvarhely, Somogyvár, Somogyzsitfa, Surd, Szabadi, Szabás, Szenna, Szenta, Szenyér, Szilvásszentmárton, Szólád, Szőllősgyörök, Tapsony (Szőllőhegy), Teleki, Törócske, Törökkoppány, Varászló, Vásárosbéc (Diószpuszta), Vízvár (Zsitfapuszta), Vörs, Zákány, Zics, Zselickisfalud, Zselickislak, Zsibót (Zsibóti szőllők)

Sopron

Csepreg, Kisfalud, Mihályi, Rábapordány, Rábaszovát, Szany, Vitnyéd

Szabolcs

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Veszprém

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Zala

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Zólyom

Breznóbánya, Nagyócsa

Bukovina

Andrásfalva, Fogadjisten, Hadikfalva, Istensegíts, Józseffalva

Moldva

Forrófalva, Gyoszény, Klézse, Külsőrekecsin, Lészped, Lujzikalagor, Pusztina, Trunk

ZENEI MUTATÓK

Kötetünk az előző (VI., VII.) kötetek rendszere szerint készült zenei mutatókat tartalmaz. A közölt dallamok a következő számozással vannak feltüntetve.

A főszöveg dallamai (kövér) sorszámaikkal szerepelnek.

A főszöveg dallamaihoz fűzött jegyzet-kotta jele: az illető dallam sorszáma, utána törtvonal és sorszám.

A jegyzetben (kottával vagy képlettel) közölt dalok jele: a típus utolsó sorszáma és törtvonal után sorszám.

A jegyzetben közreadott történeti följegyzések és idegennépi párhuzamok jelzete: a típus (római) száma és törtvonal után betűk alfabetikus sorrendben.

MUSICAL INDEXES

The musical indexes of the present volume are based on the previous volumes (VI., VII.), as for their system.

The way of referring to the relating songs is the following:

The tunes contained in the chapter Tunes are referred to with their number (in bold character).

The tunes belonging to certain numbers of the chapter Tunes but published in the Notes are referred to with the number of the related song followed by a fraction-line and a serial number.

The tunes published in the Notes (either with music or with formula) are referred to with the last number of the relating type followed by a fraction-line and a serial number.

Historical records and foreign (kindred or neighbouring nations) parallels are referred to with the number of the type (in Roman numbers) followed by a fraction-line and a letter of the alphabet.

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(FOUR-LINE TUNES)

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(FIVE-LINE TUNES)

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HÉTSOROSAK
(SEVEN-LINE TUNES)

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7	(b3)	5	588/43., **667., 1085.**
7	(b3)	7	**1086., 1088–1089.**
7	(b3)	8	**522.** *var.*, 588/87., **1082.**
8	(b3)	1	**572.**
8	(b3)	b3	517/4. *var.*
8	(b3)	4	1059/2.
8	(b3)	5	**667.**
8	(b3)	b6	1030/3.
8	(b3)	8	**1082.**
4	(4)	VII	**162.** *var.*
4	(4)	5	**909.**
4	(4)	b6	**910.**, 911/182.
5	(4)	1	**1025.** *var.*
5	(4)	2	**1025.** *var.*
5	(4)	4	**139.** *var.*, **224.**, 238/49., 238/51., **908.**, 911/180–183.
5	(4)	5	**139.** *var.*, 911/181., LI/I., 1018/8.
6	(4)	4	**1029.**
6	(4)	8	**1084.** *var.*
7	(4)	VII	**142.** *var.*, **169.**, 176/48. *var.*
7	(4)	1	188/2.
7	(4)	b3	**174., 236–237., 406.** *var.*, 419/38., 517/119., 588/57.
7	(4)	4	**171–172.**, 176/8., 176/10., 176/47., 176/59., 176/66., **212/A.** *var.*, **216.**, 238/38., 238/40., 238/52., 588/29. *var.*, 752/125. *var.*, 1030/5.
7	(4)	5	145/20. *var.*, **167–168.**, 176/2., 176/5., 176/59. *var.*, 176/62., 176/64., 752/125. *var.*
7	(4)	b6	1018/10.
7	(4)	8	176/6., 1089/1.
8	(4)	b3	419/37. *var.*
8	(4)	4	**182., 210., 223., 238.**, 238/18., 238/59.
8	(4)	5	1081/1., 1081/3–4., **1084.**
8	(4)	8	**1084.**
9	(4)	5	588/49.
1	(5)	1	LVII/M.

1	(5)	b3		664/113.
1	(5)	4		973/133–134.
b3	(5)	VII		176/60.
4	(5)	–	–	684/10.
4	(5)	VII		**61.** *var.*, 176/32–33., **683.,** 684/3.
4	(5)	1		**173.,** 176/51., 176/58.
4	(5)	b3		176/22–23., 419/10. *var.*, 588/27. *var.*, **675–679., 681–682.,** 684/1–2., 684/7.
4	(5)	4		419/10. *var.*
4	(5)	5		145/2., 176/52., **684.**
5	(5)	1		238/70., **239–244., 246–247.,** 248/1–3., XLV/A., **555.,** 1018/7., **1025., 1096–1109.,** 1109/1–9.
5	(5)	2		LI/A.
5	(5)	b3		176/56., **303.** *var.*, 419/74. *var.*, 419/103. *var.*, 588/22., 664/14., 664/32., 664/60., 664/68., 664/142., 664/158., LI/S., **1030.**
5	(5)	4		176/63., 238/60. *var.*, 238/61., 238/74., **244.** *var.*, **245.,** XLIII/F. *var.*, 973/136.
5	(5)	5		664/90., 664/148.
5	(5)	7		**674.**
6	(5)	2		**421.** *var.*
6	(5)	b3		419/160.
7	(5)	VII		**92.** *var.*, **170.,** 176/27., 176/49., 176/57., 419/34., **431.,** 443/3.
7	(5)	1		**185.,** 188/1., 419/8., 443/13., 443/20., 517/6., 517/9., 517/81., 517/128., **1026.** *var.*
7	(5)	2		517/27., 517/123–124., **561.,** 588/5., 588/23., 588/40., 588/54., 664/23., 1059/3.
7	(5)	b3.		**175.,** 176/24., 176/55., **186., 300–323., 325–342., 344–395., 397–404., 406–419.,** 419/1–2., 419/4–7., 419/11–25., 419/27–28., 419/30–33., 419/35., 419/39–43., 419/45–84., 419/86–132., 419/134–136., 419/138–139., 419/141–157., 419/161., XLV/B, D., **420/A–B., 422–425., 426.** *var.*, **427–430., 436., 439–443.,** 443/2., 443/5–6., 443/9., 443/11–12., 443/15–16., 443/18., 443/21., 443/23., **444–517.,** 517/1–3., 517/5., 517/7., 517/10–16., 517/18–26., 517/27. *var.*, 517/28–54., 517/56–80., 517/82–113., 517/115., 517/120–122., 517/125–127., 517/129–131., XLVII/A., **518.,** 518/1., **522., 524., 528–529., 532–533., 535–543., 545–550., 552–562., 564., 566–571., 574–582., 584–588.,** 588/3., 588/4A–4B., 588/12., 588/16–17., 588/19., 588/21., 588/24–26., 588/28., 588/30., 588/36–39., 588/42., 588/44–45., 588/48., 588/50–51., 588/53., 588/55–56., 588/60–61., 588/63–65., 588/67–75., 588/77–82., 588/84–86., 588/89–98., XLIX/E–F., **589–618., 620–648., 650–663.,** 664/1–13., 664/15–22., 664/24–31., 664/33–36., 664/38–51., 664/53–54., 664/56–58., 664/61., 664/63–67., 664/70–79., 664/83., 664/91–95., 664/97., 664/99–105., 664/107–111., 664/114–141., 664/143–147., 664/149–157., 664/160–163., 664/165–172., LI/B–H., LI/J–N., LI/O–R., **668–669., 671–673.,** 684/5., 684/9., 752/92. *var.*, 973/1., LVII/X., **1020., 1024., 1036–1038., 1045.,** 1059/1., LX/E–G., LX/L., **1060., 1063., 1065., 1091.**
7	(5)	4		176/4., 176/20., 176/47. *var.*, 176/65., **339.** *var.*, **343/A., 390.** *var.*, **396., 405.,** 419/9–10., 419/29., 419/44., 419/52. *var.*, 419/116. *var.*, 419/158., 419/162., XLV/C., **433., 436.** *var.*, 443/1., 517/8., 517/17., 517/55., 517/116–118., XLVII/B., **523., 561.** *var.*, 588/2. *var.*, 588/31., 588/35., 588/52., 588/

			58., 588/70. *var.*, 588/88., L/A., 664/59., 664/80., 664/123. *var.*, **666.**, 684/6., 752/124., **1022.**, **1091.**
7	(5)	5	**433.**, 443/24., **563.**, **573.**, 588/2. *var.*, 588/13., 588/29., 588/46., 588/59., 588/62., 588/100., XLIX/A,C., **597.** *var.*, **645.** *var.*, **658.**, 664/62., 664/159., 1018/22., LVII/Z., **1090.**
7	(5)	b6	443/8., 664/82.
7	(5)	7	**565.**, 588/20., 588/99.
7	(5)	8	588/2.
8	(5)	VII	145/37. *var.*, 176/48., **431.** *var.*, **1052.**
8	(5)	1	176/1., *var.*, 176/7., **184–185.**, **187–188.**, 188/5.
8	(5)	b3	**79.** *var.*, **157.**, 176/1. *var.*, **186.**, 188/4., **343/B.**, **395.** *var.*, **406.** *var.*, 419/70. *var.*, 419/133., 419/137., 443/7., 588/27., 588/41., 588/53., 593/1., **619.**, **649.**, **661.**, 664/1. *var.*, 664/37., 664/112., 664/164., 1018/6., 1018/18., **1035.** *var.*, **1043.**, **1059.** *var.*, LX/B., **1090.**
8	(5)	4	**146–156.**, **158–161.**, **164.** *var.*, **165–166.**, **176.**, 176/1., 176/3., 176/9., 176/11–19., 176/21., 176/25–26., 176/28–30., 176/34–36., 176/38–42., 176/44–46., 176/50., 176/53–54., 176/61., **181.**, **183.**, 188/3., **324.**, 419/3., XLV/A,C., **421–422.**, **435–438.**, 443/10., 443/14., 443/17., 443/22., **662.**, 664/98., **665.**, **670.**, **673.**, 684/4., 684/8–9., **988–994.**, **996.** *var.*, **1002–1004.**, **1007–1009.**, **1011.**, **1013–1014.**, **1016.**, 1018/2–5., 1018/14–16., 1018/19–21., LVII/R,Ü,W., **1021.**, **1027–1028.**, **1031–1035.**, **1039–1043.**, **1046–1048.**, **1050–1051.**, **1053–1057.**, **1059.**, 1059/4–6., LX/A,J,K,M.
8	(5)	5	**163.**, **177–180.**, 419/85., 419/159., **434.**, 664/52., 664/55., 1018/9., LVII/Y., **1049.**, **1058.**, LX/H., **1077.**, **1083.**
8	(5)	b6	**995–1001.**, **1006.**, **1010.**, **1012.**, **1015.**, **1016.** *var.*, **1017–1018.**, 1018/1., 1018/11–13., 1018/23–24., LVII/A–K., LVII/N–P.
8	(5)	6	**164.**, 176/67., LVII/S,V.
8	(5)	7	588/66.
9	(5)	2	588/8.
9	(5)	b3	419/48. *var.*, 588/9–11.
9	(5)	4	176/53. *var.*, 588/9.
9	(5)	5	**519–521.**, **525.**, **527.**, **530–531.**, **534.**, 588/6–7., 588/15., 588/33–34., XLIX/B,G., **664.**, **1061–1062.**, **1064.**, **1066–1081.**, 1081/2., 1081/5–7.
9	(5)	7	**544.**
b10	(5)	b6	LVII/L.
6	(b6)	4	**1029.**
8	(b6)	4	LIX/A., LX/D.
6	(6)	1	**1026.**
7	(6)	b3	LX/C.
8	(6)	4	238/72., **1019.**, **1023.**, **1039.**, LX/I.
9	(6)	4	**1023.** *var.*
5	(7)	1	238/9., 752/126.
5	(7)	7	752/127.
7	(7)	1	752/126.
7	(7)	b3	752/126. *var.*
7	(7)	4	752/125–126. *var.*
7	(7)	5	752/125.
1	(8)	1	**211***j*.
4	(8)	b3	**680.**
5	(8)	1	1018/17., **1099.**
7	(8)	b3	176/43., 419/5., **426.**, **432.**, 443/4.
7	(8)	5	**432.** *var.*

7	(8)	8		145/57. *var.*
8	(8)	b3		973/12.
8	(8)	6		973/135.

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2+3

5	(1)	1	1	238/54–55.
7	(4)	b3	VII	**88.** *var.*
7	(5)	1	b3	664/81.
7	(5)	b3	1	419/26., **420/B** *var.*
7	(5)	b3	b3	**378.** *var.*
7	(5)	4	VII	**99.**
8	(5)	–	4	**24.** *var.*
8	(5)	4	1	**156.** *var.*, **159.** *var.*, **165.** *var.*, 176/15. *var.*, 176/31., 176/35–36. *var.*, 176/37., 176/40 *var.*
8	(5)	4	b3	**1013.** *var.*

3+2

7	4	(–)	V	**101.** *var.*
7	4	(–)	VII	**106.** *var.*, 145/75. *var.*, 145/97.
7	5	(–)	1	145/170. *var.*
8	5	(–)	VII	**49.** *var.*, **55.** *var.*
8	5	(–)	4	**10.** *var.*, **40.** *var.*, **45.** *var.*, **47.**, **49.** *var.*, **59.** *var.*
7	4	(1)	VII	145/25.
5	4	(4)	VII	145/3. *var.*
6	4	(4)	VII	145/3.
7	4	(4)	VII	**84.**
X	X	(5)	V	145/192.
b3	4	(5)	b3	145/203. *var.*
4	4	(5)	V	**137.** *var.*
4	4	(5)	VII	145/177.
4	4	(5)	b6	145/183.
5	1	(5)	VII	145/21.
5	4	(5)	V	**135–137.**, 145/144., 145/146., 145/159–160., 145/162., 145/168., 145/182.
5	4	(5)	VII	**67.** *var.*, **97–98.**, **132.**, **134.**, **138–139.**, 145/3. *var.*, 145/11., 145/18–19., 145/120., 145/171., 145/173., 145/174. *var.*, 145/176., 145/180. *var.*, 145/181.
5	4	(5)#	VII	**96.**, **133.**
5	4	(5)	1	145/38., 145/125., 145/180., 145/185.
5	4	(5)	b3	145/185. *var.*
5	8	(5)	1	**126.** *var.*
6	4	(5)	V	145/4., 145/5. *var.*, 145/145., 145/166.
6	4	(5)	VII	**69.**, **71.**, 145/12. *var.*, 145/202.
6	4	(5)#	VII	145/5.
6	4	(5)	1	**131.**
6	4	(5)	b3	**87.** *var.*, 145/22.
6	4	(5)	7	145/119.
7	–	(5)	5	145/54. *var.*
7	4	(5)	V	**72.**, **94.**, **95.** *var.*, **101.**, **125–126.**, **129.** *var.*, **133.** *var.*, 145/7., 145/42., 145/123., 145/127., 145/129., 145/137., 145/

142–143., 145/147., 145/153–154. *var.*, 145/155–157., 145/161.

7	4	(5)	VII		**54.** *var.*, **61., 62A–B., 63–68., 70., 73–84., 86., 88–89., 91–92., 95., 99.** *var.*, **102., 104–121., 123–124., 127–128., 140–144.**, 145/3., 145/8–9., 145/12–13., 145/15–17., 145/26., 145/28–36., 145/40–41., 145/45–53., 145/55–56., 145/58–59., 145/61–64., 145/66–68., 145/71–77., 145/79–90., 145/93–95., 145/97., 145/100., 145/108., 145/111., 145/113–118., 145/121–122., 145/124., 145/125. *var.*, 145/126., 145/130–136., 145/138., 145/139. *var.*, 145/140–141., 145/148–151., 145/153–154., 145/163., 145/165., 145/169., 145/172., 145/174–175., 145/189–191., 145/193–198., 145/200–201., 145/204–207., 145/209., 145/211.
7	4	(5)#	VII		**93., 129., 141.** *var.*
7	4	(5)	1		**85., 103., 122.**, 145/39., 145/78., 145/101., 145/106., 145/118. *var.*, 145/139., 145/167., 145/184., 145/199., 145/209. *var.*, XXXVII/A.
7	4	(5)	2		**87.** *var.*
7	4	(5)	b3		**78.** *var.*, **82.** *var.*, **87., 145.**, 145/6., 145/23., 145/70., 145/90. *var.*, 145/96., 145/99., 145/102., 145/109.
7	4	(5)	4		**79.** *var.*, 145/24., 145/54. *var.*, 145/103–104., 145/197. *var.*
7	4	(5)	5		145/20., 145/54., 145/105.
7	5	(5)	VII		**81.** *var.*, **92.** *var.*, **99., 130.** *var.*, 145/110., 145/208., 145/210. *var.*
7	5	(5)#	VII		**99.** *var.*, **100.**
7	5	(5)	1		145/110. *var.*, 145/170., 145/178–179., 145/186–188.
7	5	(5)	b3		145/203., 145/210.
8	1	(5)	b3		145/98., **162.**
8	b3	(5)	1		145/14.
8	4	(5)	V		145/152.
8	4	(5)	VII		145/13. *var.*, 145/91., 145/207.
8	4	(5)	1		145/14. *var.*
8	4	(5)	b3		145/70. *var.*
8	4	(5)	4		**54.** *var.*
8	5	(5)	VII		**49–56., 130.**, 145/27., 145/37., **161–162.** *var.*
8	5	(5)	b3		60/29. *var.*, 145/70. *var.*
8	5	(5)	4		**48., 55.** *var.*, 145/72.
9	8	(5)	4		**835.** *var.*
7	4	(7)	1		145/1.
b3	4	(8)	4		145/60.
7	4	(8)	1		145/1.
7	4	(8)	b3		**90.**
7	4	(8)	8		145/57.

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–	–	(–)	4	4	973/131–132.
–	–	(–)	5	4	911/161., 911/184.
–	–	(–)	8	4	973/80., 973/120., 973/121. *var.*
5	5	(–)	1	1	1096/2.
5	5	(–)	4	1	60/47.
8	5	(–)	b3	1	60/29. *var.*, 60/46.
8	5	(–)	4	1	**2.** *var.*, **4.** *var.*, **9–10.** *var.*, **20.** *var.*, **23–25.** *var.*, **35., 36–46., 57–60.**, 60/36–37., 60/39–42., 60/45., 60/48–49., 60/51–53., 145/43–44., 145/112.

8	5	(–)	5	VII	**35.** *var.*
7	7	(1)	–	– –	752/117., 752/129.
7	7	(1)	b3	b3	752/8.
8	8	(1)	1	1	973/21.
8	8	(1)	8	4	973/121. *var.*
b6	(4)	b6	(4)	b6	LIII/C.
6	6	(4)	b3	b3	752/2., 752/75., 752/107.
6	6	(4)	6	4	**987.**
7	7	(4)	b3	VII	**88.** *var.*
7	7	(4)	4	4	973/127.
7	7	(4)	b6	4	973/128.
8	5	(4)	8	4	**983.**
8	6	(4)	6	4	LVI/E–F.
8	6	(4)	8	b3	**983.** *var.*
8	6	(4)	8	4	**974., 979–983., 985.** *var.*, 987/4. *var.*, LVI/G.
8	7	(4)	4	b3	LVI/T.
8	7	(4)	5	4	911/24., 911/74., 911/76., **975–976.**
8	8	(4)	8	4	**977–978., 984–986.**, 987/4., LVI/A–D.
9	8	(4)	6	5	987/1., LVI/H.
8	(#4)	5	4	2	LXIII/A.
4	4	(5)	VII	VII	973/68.
4	4	(5)	1	1	60/26., 145/158.
4	4	(5)	4	1	60/27.
4	5	(5)	4	1	**11.** *var.*
4	8	(5)	7	4	**794.**, LIV/Ö. *var.*
5	4	(5)	4	1	**67.** *var.*, 145/10.
5	5	(5)	1	1	LIII/A., **1092–1095.**, 1095/1., LXIV/A., LXIV/F.
5	5	(5)	b3	b3	752/45.
5	5	(5)	4	1	XXXVI/A., LXIV/D.
5	7	(5)	1	b3	**745.**
5	7	(5)	b3	b3	**715.**
5	7	(5)	4	4	752/35.
6	5	(5)	4	1	**11.** *var.*
6	9	(5)	2	5	LV/H.
7	–	(5)	b3	4	973/115.
7	4	(5)	–	VII	60/50. *var.*
7	4	(5)	V	VII	145/65.
7	4	(5)	VII	VII	145/92.
7	4	(5)	VII	1	145/69.
7	4	(5)	1	1	145/128.
7	4	(5)	4	VII	145/107.
7	4	(5)	4	1	**25., 79.** *var.*
7	5	(5)	1	1	**701., 739.**
7	5	(5)	b3	b3	752/1.
7	5	(5)	4	1	**26.**, XXXVI/B.
7	5	(5)	7	1	**688***j*.
7	6	(5)	b3	b3	**702., 718.**
7	6	(5)	4	4	**949.**
7	7	(5)	–	– –	752/36., 752/49–50., 752/67–68., 752/78., 752/97., 752/103., 752/109.
7	7	(5)	–	–	752/130.
7	7	(5)	–	b3	752/64. *var.*
7	7	(5)	1	1	**735.** *var.*
7	7	(5)	2	2	752/62.
7	7	(5)	b3	1	**694., 735.**
7	7	(5)	b3	2	752/84.
7	7	(5)	b3	b3	LIII/A., **685–688., 688***j*., **688–701., 703., 705–710.,**

712–716., 718–740., 740*j*., 741–746., 751–752., 752/1., 752/3., 752/4. *var.*, 752/6–7., 752/9–24., 752/26–34., 752/37–48., 752/51., 752/53–61., 752/63–66., 752/69–74., 752/76–77., 752/79–90., 752/92–96., 752/98–102., 752/104–106., 752/108., 752/110–116., 752/119., 752/133.

7	7	(5)	4	b3		752/132.
7	7	(5)	4	4		**704., 717., 747–748.,** 752/4., 752/52. *var.*, 752/91.
7	7	(5)	4	4	((2))	752/75., 752/107.
7	7	7	(5)	4		518/2.
7	7	(5)	5	5		752/25.
7	8	(5)	b3	4		973/1., 973/17., 973/114.
7	8	(5)	4	4		**946.** *var.*, **972.**
7	8	(5)	5	4		**880., 885.,** 973/112. *var.*
7	8	(5)	5	5		973/87.
7	8	(5)	b6	4		973/112.
8	b3	(5)	1	–		60/55.
8	4	(5)	–	1		**25.** *var.*
8	4	(5)	b3	1		60/32., 145/164.
8	4	(5)	4	V		60/6.
8	4	(5)	4	VII		**30.** *var.*, XXXVI/C., XXXVI/H–I.
8	4	(5)	4	1		**30.,** 60/19. *var.*
8	4	(5)	b6	VII		XXXVI/G.
8	5	(5)	–	VII		**23.** *var.*, 60/30., 60/38., 60/43–44., 60/50.
8	5	(5)	VII	1		**31–33.,** 60/20.
8	5	(5)	1	1		LXIV/B.
8	5	(5)	b3	1		**3.,** 60/28–29., 60/54.
8	5	(5)	4	VII		XXXVI/J.
8	5	(5)	4	1		**1–2., 3.** *var.*, **4–24., 26.** *var.*, **27–29., 32.** *var.*, 60/1–2., 60/4., 60/7–19., 60/21–25., 60/31., 60/33., 60/35., XXXVI/D–F., LXIV/C., LXIV/E.
8	5	(5)	4	2		**932.** *var.*
8	5	(5)	4	4		**949.** *var.*
8	5	(5)	5	1		LXIV/B. *var.*
8	b6	(5)	4	b2		752/5.
8	6	(5)	4	2		**932.**
8	7	(5)	b3	b3		**739.** *var.*
8	7	(5)	4	b3		**749.,** 752/121., 973/117.
8	7	(5)	4	4		752/52., 973/3., 973/74.
8	8	(5)	– 4 –			973/129.
8	8	(5)	b3	4		**951.,** 973/101.
8	8	(5)	b3	5		**919.** *var.*
8	8	(5)	4 – –			973/130.
8	8	(5)	4	–		973/70.
8	8	(5)	4	4		**750.,** 752/118., LIV/L–M., **912–916., 918., 920–924., 926–927., 929., 931., 936–938., 940–948., 949.** *var.*, **950., 951.** *var.*, **954–956., 958–963., 964.** *var.*, **965–969., 971.,** 973/2–7., 973/9–11., 973/13–16., 973/18–19., 973/20. *var.*, 973/22., 973/25., 973/27–36., 973/38–39., 973/41–42., 973/47–56., 973/59–64., 973/66–67., 973/69., 973/71–73., 973/75–79., 973/81., 973/83–86., 973/88–89., 973/91–93., 973/95–97., 973/99–102., 973/104–109., 973/111., 973/113., 973/116., 973/118., 973/121., 973/122–126., LV/E., LV/I.
8	8	(5)	4	5		LIV/P., 973/23., 973/93., *var.*, 973/119.
8	8	(5)	5	4		**822., 827., 832., 896.,** 911/33., 911/102., 911/107., 911/109., 911/162., LIV/S., **912.** *var.*, **919., 933., 935., 952–953., 957., 964.,** 973/8., 973/28., 973/46., 973/57., 973/65., 973/90., 973/94., 973/99., 973/103., LV/C–D., LV/F–G.

8	8	(5)	b6	4		**917., 925., 928., 930., 934., 939., 959.** *var.*, **973.**, 973/20., 973/26., 973/35. *var.*, 973/37., 973/40., 973/43–45., 973/50. *var.*, 973/53. *var.*, 973/58., 973/98., 973/110., LV/A.
8	8	(5)	6	4		**916.** *var.*
8	8	(5)	7	4		911/103.
8	8	(5)	8	4		**970.**, 973/82.
9	b3	(5)	b3	1		**34.** *var.*
9	4	(5)	4	VII		60/5.
9	4	(5)	4	2		60/3., 987/2.
9	4	(5)	5	1		60/4.
9	5	(5)	4	1		**34.**
9	7	(5)	3	b3		**346.** *var.*
9	8	(5)	–	– –		911/2a., 911/18., 911/91.
9	8	(5)	4	4		**886.** *var.*, 911/187., 973/24., 973/28.
9	8	(5)	5	4		**359., 753–758., 761–764., 766–771., 773–791., 795., 797., 800–821., 823–827., 829–831., 833–838., 840–845., 846–854., 855.** *var.*, **856–872., 874–884., 886–895., 898–907.**, 911/1., 911/2b–17., 911/19–32., 911/34–48., 911/50–75., 911/77–89., 911/91–101., 911/104–106., 911/108., 911/110–128., 911/130–160., 911/163–166., 911/167. *var.*, 911/168–179., LIV/A–J., LIV/N–O., LIV/R., LIV/U.
9	8	(5)	5	4	((2))	LIV/T.
9	8	(5)	5	5		**772.**
9	8	(5)	b6	4		**765., 897.**, 911/167., LIV/K., **973.** *var.*
9	8	(5)	6	5	((2))	911/24., 911/74., 911/76.
9	8	(5)	7	4		**792–793., 828.**
9	8	(5)	8	4		**799., 855.**, 911/129.
9	9	(5)	5	4		LIV/Ö.
9	9	(5)	b6	4		LV/B.
11	8	(5)	7	4		**796., 798.**, 911/19.
7	7	(8)	b3	b3		**711.**

HÉTSOROSAK

(SEVEN-LINE TUNES)

8	5	(4)	8	5	5	987/3.
7	4	(5)	8	5	VII	**68.** *var.*
7	7	7	(5)	b3	b3	752/122–123.
4	1	8	(5)	b6	4	973/133.

NYOLCSOROSAK

(EIGHT-LINE TUNES)

5	1	5	(1)	7	7	5	752/131.
4	1	8	(5)	8	4	4	973/134.

RITMUSMUTATÓ

(INDEX OF RHYTHMIC PATTERNS)

Háromszótagú ritmussorok

(Three–syllabled rhythmic patterns)

973/7. III. VI. sor.

831. III. VI. sor, 973/64. III. VI. sor, 973/117. III. VI. sor, 973/119, III. VI. sor.

Négyszótagú ritmussorok

(Four–syllabled rhythmic patterns)

973/1. II. V. sor, 973/114. II. V. sor, 973/115. V. sor.

LIV/L. III. VI. sor.

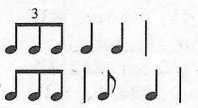
664/160. I. sor.

Ötszótagú ritmussorok

(Five–syllabled rhythmic patterns)

Parlando, rubato

789. I. II. IV. sor, **827.** I. IV. sor, II. sor *var.*, **830.** I. II. IV. V. sor.



756. I. sor *var.*, **758.** I. sor, **790.** II. sor.

854. I. IV. sor, 911/101. I. II. V. sor, 911/102. I. II. IV. V. sor, 911/104. I. II. sor, 911/115. I. V. sor, LIV/K. I. II. IV. V. sor, LIV/S. I. IV. V. sor.

911/104. IV V. sor *var.*

911/106. I. II. IV. V. sor, 911/156. I. II. IV. V. sor, LIV/A. I. sor, LIV/M. I. IV. sor *var.*, 1018/6. IV. sor.

817. I. sor *var.*

LIV/S. II. sor.

832. I. II. IV. V. sor, **836.** V. sor, **880.** II. sor, 911/81. I. II. IV. V. sor, LIV/A. II. sor.

787. I. II. sor, **809.** IV. sor, **815.** V. sor, **817.** II. sor *var.*, **829.** II. sor *var.*, **833.** I. sor, **834.** I. IV. V. sor, **835.** I. III. V. sor *var.*, **837.** V. sor *var.*, **838.** I. IV. V. sor, **839.** IV. V. sor, **868.** V. sor, **880.** V. sor, 911/61. IV. sor, 911/73. V. sor, 911/103. I. sor, 911/104. V. sor, 911/105. I. V. sor, 911/107. V. sor, 911/130. IV. sor, 911/158.

II. V. sor, LIV/O. II. IV. V. sor, LIV/Ö. I. II. IV. V. sor, LIV/R. II. IV. sor, 987/3. VII. sor.

763. II. sor, **802.** V. sor, **814.** V. sor, **831.** I. II. IV. V. sor, **833.** V. sor, **836.** I. sor, **855.** I. II. IV. sor. **880.** V. sor *var.*, 911/136. I. sor.

359. I. II. IV. V. sor, **753.** I. IV. sor, **754.** I. sor, **755.** I. II. IV. V. sor, **756.** I. sor, II. IV. V. sor *var.*, **757.** I. IV. V. sor, **758.** IV. V. sor, **760.** I. IV. sor, V. sor *var.*, **761.** I. II. IV. V. sor, **762.** I. sor, II. IV. V. sor *var.*, **763.** I. IV. V. sor, II. sor *var.*, **764.** I. sor *var.*, **765.** I. II. IV. sor, **766.** I. IV. sor, **767–768.** I. II. IV. V. sor, **769.** I. II. V. sor, **770.** I. II. IV. V. sor, **771.** I. II. sor, **772.** II. IV. V. sor, **773–774.** I. II. IV. V. sor, **775.** II. V. sor, **776–778.** I. II. IV. V. sor, **779.** I. II. IV. sor, **780–782.** I. II. IV. V. sor, **783.** I. IV. sor, **784.** I. II. sor, **785.** I. II. IV. V. sor, **786.** I. II. IV. sor, **787.** IV. sor, **788.** I. II. IV. sor, **790.** I. IV. sor, **791–792.** I. II. IV. V. sor, **793.** I. II. IV. sor, **794.** I. II. IV. V. sor, **795–796.** I. II. IV. sor, **797.** I. II. IV. V. sor, **798.** I. II. IV. sor, **799.** I. II. IV. V. sor, **800–802.** I. II. IV. sor, **803–804.** I. II. IV. V. sor, **805.** I. II. IV. sor, **806.** I. II. IV. V. sor, **807–808.** I. II. IV. sor, **809.** I. II. V. sor, **810–813.** I. II. IV. V. sor, **814–815.** I. II. IV. sor, **816.** I. II. sor, **817–820.** I. II. IV. V. sor, **821–822.** I. II. IV. sor, **822.** V. sor *var.*, **823–824.** I. II. sor, **825.** I. II. IV. sor, **826–828.** I. II. sor, **829.** I. IV. sor, II. sor *var.*, **833.** II. IV. sor, I. V. sor *var.*, **834.** II. sor, **835.** I. II. IV. V. sor, **836.** II. sor, IV. sor *var.*, **837.** I. II. IV. V. sor, **838.** I. sor *var.*, II. sor, **839–840.** I. II. sor, **841.** I. II. IV. sor, **842.** II. IV. V. sor, **843.** I. II. IV. V. sor, **844.** I. II. IV. sor, **845.** I. IV. V. sor, **846–847.** I. II. IV. V. sor, **848.** I. II. IV. sor, **849.** I. II. IV. V. sor, **850.** I. IV. V. sor, II. sor *var.*, **851–852.** I. II. V. sor, **853.** I. II. IV. V. sor, **854.** II. sor, I. IV. sor *var.*, **855.** I. II. IV. V. sor *var.*, **856.** I. II. sor, **857.** I. II. IV. V. sor, **858.** I. II. IV. sor, **859.** I. II. IV. V. sor, **860.** I. II. IV. sor, V. sor *var.*, **862–866.** I. II. IV. V. sor, **867.** IV. V. sor, **868.** I. II. IV. sor, **869–870.** I. II. IV. V. sor, **871–873.** I. II. IV. sor, **874–879.** I. II. IV. V. sor, **880.** I. IV. sor, II. sor *var.*, **881–889.** I. II. IV. V. sor, **890.** I. II. IV. sor, **891–902.** I. II. IV. V. sor, **903.** I. II. IV. sor, **904.** I. II. sor, IV. V. sor *var.*, **905.** I. II. V. sor, **906–907.** I. II. IV. V. sor, **908.** I. sor, **909–911.** I. II. sor, 911/3. I. II. IV. V. sor, 911/4. I. sor, 911/5. I. II. IV. V. sor, 911/6. I. IV. V. sor, 911/7. I. II. IV. V. sor, 911/8. I. IV. sor, 911/9–10. I. II. IV. V. sor, 911/11. I. IV. sor, 911/12. I. II. sor, 911/13. I. II. IV. V. sor, 911/14. I. II. sor, 911/15. I. II. IV. V. sor, 911/16–17. I. IV. sor, 911/18. I. II. sor, 911/19. I. IV. sor, 911/20. I. II. V. sor, 911/21. I. II. IV. V. sor, 911/22. I. II. IV. sor,

911/23. I. IV. sor, 911/24. I. II. IV. V. sor, 911/25. I. II. IV. sor, 911/26. I. II. V. sor, 911/27. I. II. IV. V. sor, 911/28. I. II. sor, 911/29–32. I. II. IV. V. sor, 911/33. IV. V. sor, I. sor *var.*, 911/34–40. I. II. IV. V. sor, 911/41. I. II. sor, 911/42–43. I. IV. sor, 911/44. I. II. IV. V. sor, 911/45. I. IV. V. sor, 911/46. I. II. IV. sor, 911/47. I. II. sor, 911/48. I. II. IV. sor, 911/50. I. II. IV. V. sor, 911/51. I. II. IV. sor, 911/53–60. I. II. IV. sor, 911/61. I. II. sor, 911/63–64. I. II. IV. sor, 911/65–79. I. II. IV. V. sor, 911/80. I. II. IV. sor, 911/82–84. I. II. IV. V. sor, 911/87–89. I. II. IV. V. sor, 911/90. I. sor, 911/91–100. I. II. IV. V. sor, 911/101–102. IV. sor, 911/103. I. II. IV. V. sor, 911/104. IV. sor, 911/105. II. IV. sor, 911/107. I. II. IV. sor, 911/108–109. I. II. IV. V. sor, 911/110. I. II. sor, 911/111–114. I. II. IV. V. sor, 911/115. II. IV. sor, 911/116. I. II. IV. V. sor, 911/117. I. II. IV. sor, 911/118. I. II. IV. V. sor, 911/119. I. II. V. sor, 911/120–121. I. II. IV. V. sor, 911/122–123. I. II. IV. sor, 911/124. I. II. IV. V. sor, 911/125–126. I. II. IV. sor, 911/127–128. I. II. V. sor, 911/129. I. II. IV. sor, 911/130. I. IV. sor, 911/131. I. II. IV. sor, 911/132. I. II. IV. V. sor, 911/133. I. II. IV. sor, 911/134–135. I. II. sor, 911/136. II. IV. sor, 911/138. I. II. IV. V. sor, 911/139. I. II. sor, 911/140. I. II. IV. V. sor, 911/141. I. II. sor, 911/142–146. I. II. IV. V. sor, 911/147. I. II. IV. sor, 911/148–153. I. II. IV. V. sor, 911/154. I. II. IV. sor, 911/155. I. II. IV. V. sor, 911/156. I. II. sor, 911/158. I. IV. sor, 911/159–160. I. II. IV. V. sor, 911/161. IV. V. sor, 911/162–163. I. II. IV. V. sor, 911/165–171. I. II. IV. V. sor, 911/172. I. II. IV. sor, 911/173–175. I. II. IV. V. sor, 911/176–177. I. II. V. sor, 911/180–183. I. II. sor, 911/184. IV. V. sor, 911/185–186. I. II. sor, LIV/B–C. I. II. IV. V. sor, LIV/D. I. II. IV. sor, LIV/E–J. I. II. IV. V. sor, LIV/N. I. II. IV. V. sor, LIV/O. I. sor, LIV/P. I. II. IV. sor, LIV/R. I. V. sor, LIV/T. I. II. IV. V. sor, **912.** IV. V. sor *var.*, **953.** IV. V. sor, 973/46. IV. sor, LVI/H. I. II. sor.

736., III. VI. sor, 911/33. I. II. sor.

Hatszótagú ritmussorok

(Six–syllabled rhythmic patterns)

Parlando, rubato

1–28., 31–60., 60/1–2., 60/4–55. XXXVI/A–B., XXXVI/D–J., **61–62A., 63–145.**, 145/1–30., 145/32–107., 145/109–211., XXXVII/A., **146–151., 153–176.**, 176/1–67., **177–188.**, 188/1–5., **226., 228., 230., 230*j*., 235.**, 238/4., 238/6–8., 238/10., 238/19–20., 238/23–24.,

238/27., 238/42., 238/48., 238/53., 238/62–63., 238/66., 238/69–71., **789.** II. III. sor *var.,* V. VI. sor, **827.** II. III. V. VI. sor, **830.** III. VI. sor, **975.** III. VI. sor, **977.** III. VI. sor, **986–987.** III. VI. sor, **989., 995–996., 1011.,** 1018/2., 1018/5., 1018/7., 1018/22., **1020.,** 1095/2. I. III. IV. sor.

973/133. II. IV. VII. sor.

LIV/A. III. VI. sor.

LIV/S. III. VI. sor.

238/1. III. sor, 1018/13. I. sor *var.*

911/103. III. VI. sor.

60/3. I. II. IV. V. sor, 238/9., 238/28., 752/92. II. IV. sor *var.,* **753.** II. V. sor, **754.** II. IV. V. sor, **756.** II. IV. V. sor, **757–758.** II. sor, **760.** II. V. sor, **762.** II. IV. V. sor, I. sor *var.,* **764.** I. II. IV. V. sor, **765.** V. sor, **766.** II. V. sor, **769.** IV. sor *var.,* **771.** IV. V. sor, **772.** I. sor, **775.** I. IV. sor, **779.** V. sor, **781.** IV. sor *var.,* **783.** II. V. sor, **784.** IV. V. sor, **786–788.** V. sor, **790.** V. sor, **791.** V. sor *var.,* **793.** V. sor, **795–796.** V. sor, **798.** V. sor, **799.** V. sor *var.,* **800–801.** V. sor, **803.** IV. sor *var.,* **805.** V. sor, **807–808.** V. sor, **816.** IV. V. sor, **821.** V. sor, **822–823.** IV. sor *var.,* V. sor, **824.** IV. V. sor, **825.** V. sor, **826–828.** IV. V. sor, **829.** II. V. sor, **836.** IV. sor, II. V. sor *var.,* **840.** IV. V. sor, **841.** V. sor, **842.** V. sor *var.,* **844.** V. sor, **845.** II. sor, **846.** IV. V. sor *var.,* **847–848.** V. sor, **849.** IV. V. sor *var.,* **850.** II. sor, **851–852.** IV. sor, **853.** V. sor *var.,* **854–855.** V. sor, **856.** IV. V. sor, II. sor *var.,* **858.** V. sor, **860.** V. sor, II. IV. sor *var.,* **861.** I. II. IV. V. sor, **867.** I. II. sor, **871–872.** V. sor, **875.** V. sor, **881.** II. V. sor *var.,* **882.** V. sor *var.,* **883.** II. sor *var.,* **890.** V. sor, **893.** V. sor, **894.** III. VI. sor, **895.** IV. V. sor *var.,* **899.** IV. V. sor *var.,* **903.** V. sor, **904.** III–VI. sor, **905.** III. IV. VI. sor, **906–907.** III. VI. sor, **908.** II–IV. sor, **909–910.** I. II. sor *var.,* III. IV. sor, **911.** I. sor *var.,* 911/2b I. II. IV. V. sor, 911/4. II. IV. V. sor, 911/6. II. sor, 911/8. II. V. sor, 911/9. II. sor *var.,* 911/11. II. V. sor, 911/12. IV. V. sor, 911/14. IV. V. sor, 911/16–17. II. V. sor, 911/19. II. V. sor, 911/20. IV. sor, 911/22. V. sor, 911/23. II. V. sor, 911/25. V. sor, 911/26. IV. sor, 911/28. I. sor *var.,* IV. V. sor, 911/30. I. II. sor *var.,* 911/41. IV. V. sor, 911/42–43. II. V. sor, 911/45. II. sor, 911/46. IV. sor *var.,* V. sor, 911/47. IV. V. sor, 911/48. V. sor, 911/51. V. sor, 911/53–61. V. sor, 911/63–64. V. sor, 911/71. I. II. sor, 911/80. V. sor, 911/91. II. sor, 911/110. IV. V. sor, 911/112. II. V. sor *var.,* 911/114. V. sor,

911/116. IV. V. sor, 911/117. V. sor, 911/119. IV. sor, 911/122–123. V. sor, 911/124. I. IV. V. sor *var.*, 911/125–126. V. sor, 911/127–128. IV. sor, 911/129. V. sor, 911/130. I. sor *var.*, V. sor, 911/131–133. V. sor, 911/134–135. IV. V. sor, 911/136. I. sor *var.*, V. sor, 911/139. IV. V. sor, 911/141. IV. V. sor, 911/147. V. sor, 911/149. V. sor *var.*, 911/154. V. sor, 911/172. V. sor, 911/176–177. III. IV. VI. sor, 911/178., 911/180. I. II. sor *var.*, III. IV. sor, 911/181. III. IV. sor, 911/182. I. II. sor *var.*, III. IV. sor, 911/183. III. IV. sor, 911/184. IV. V. sor *var.*, 911/185–186. III. IV. sor, 911/187. I. II. sor, LIV/A. IV. V. sor, LIV/D. V. sor, LIV/M. I. II. IV. V. sor, LIV/P. V. sor, LIV/U. I. II. IV. V. sor, LVI/H. IV. V. sor, 987/1–2. I. II. IV. V. sor, **1013.** I. sor *var.*, **1014.** I. sor, **1017.** I. II. IV. sor, 1018/9. II. IV. sor, 1018/13. II. IV. sor, 1018/15. II. IV. sor, 1018/17. II. IV. sor, LVII/Y. I. sor, LVII/Z. I–IV. sor, LXIII/A. III–V. sor.

222/B. I. sor, IV. sor *var.*

911. III. sor, 911/184.

212/B. II. sor.

212/B. III. sor.

XXXVI/C. II. V. sor, **198/B., 199.,** 238/1. I. II. IV. sor, 238/3., 238/5b., 238/60–61., XLIII/K–L. III. sor, XLIII/M., 752/92. I. III. sor *var.*, **753–771.** III. VI. sor, **773–778.** III. VI. sor, **780–824.** III. VI. sor, **825.** VI. sor, **826–829.** III. VI. sor, **832–850.** III. VI. sor, **851–852.** III. sor, **853–862.** III. VI. sor, **863.** VI. sor, **864–872.** III. VI. sor, **874–893.** III. VI. sor, **895–902.** III. VI. sor, 911/2a. III. sor, 911/2b–17. III. VI. sor, 911/18. III. sor, 911/19–48. III. VI. sor, 911/50–51. III. VI. sor, 911/53–61. III. VI. sor, 911/63–84. III. VI. sor, 911/87–89. III. VI. sor, 911/90. III. sor, 911/91–101. III. VI. sor, 911/103–128. III. VI. sor, 911/129. III. sor, 911/130–160. III. VI. sor, 911/161. VI. sor, 911/163. III. VI. sor, 911/165–175. III. VI. sor, 911/187. III. sor, LIV/B–K. III. VI. sor, LIV/N–R. III. VI. sor, LIV/T. III. VI. sor, LIV/U. III. VI. sor, **912–927.** III. VI. sor, **929–972.** III. VI. sor, 973/1–6. III. VI. sor, 973/8–11. III. VI. sor, 973/13–20. III. VI. sor, 973/22–63. III. VI. sor, 973/65–79. III. VI. sor, 973/80. VI. sor, 973/81–116. III. VI. sor, 973/118. III. VI. sor, 973/122–128. III. VI. sor, 973/129–130. III. sor, 973/131–132. VI. sor, 973/134. II. IV. VIII. sor, 973/136. III. sor, LV/A. III. VI. sor, LV/C–I. III. VI. sor, **976.** III. VI. sor, **981.** III. VI. sor, 987/1. III. VI. sor, LVI/A–H. III. VI. sor, **988.** I. III. sor, **990.** I.

sor, **991.** I. III. sor, **992–993.** III. sor, **994.** I. III. sor, **997–1012.** I. III. sor, **1013.** I. III. sor, IV. sor *var.*, **1014.** III. sor, **1015–1016.** I. III. sor, **1017.** III. sor, **1018.** I. III. sor, 1018/1. I. III. sor, 1018/3. I. III. sor, 1018/6. I. sor, 1018/8–12. I. III. sor, 1018/13. III. sor, 1018/14–17. I. III. sor, 1018/18. I. sor, 1018/19. I. III. sor, 1018/20. III. sor, 1018/21. I. III. sor, 1018/23–24. I. III. sor, LVII/A–L. I. III. sor, LVII/N–Ö. I. III. sor, LVII/P. III. sor, LVII/R–X. I. III. sor, LVII/Y. II. III. sor, LXIV/C. II. V. sor.

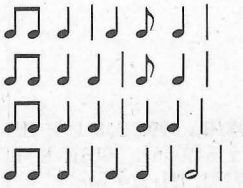
212/B. I. sor, **222/A.** I. sor.

222/B. II. sor *var.*

LVII/Y. IV. sor.

222/A. IV. sor.

29–30. II. V. sor, 60/3. III. VI. sor, 987/2. III. VI. sor, 1018/13. I. sor, LXIV/B. II. V. sor, LXIV/D–E. II. V. sor.



212/B. IV. sor.

212/B. II. sor *var.*

LVII/P. I. sor.

29–30. III. VI. sor, XXXVI/C. III. VI. sor, 1018/6. II. sor, LVII/C. II. sor, **1091.**, LXIV/B–E. III. VI. sor.

928. III. VI. sor.

685. I. III. VI. sor, **686–688.** III. VI. sor, **688***j*. III. VI. sor, **689.** III. VI. sor, **692–701.** III. VI. sor, **702.** III. sor, VI. sor *var.*, **703–717.** III. VI. sor, **719–735.** III. VI. sor, **737–740.** III. VI. sor, **740***j*. III. VI. sor, **741–745.** III. VI. sor, **746.** VI. sor, **747–748.** III. VI. sor, **751–752.** III. VI. sor, 752/1–14. III. VI. sor, 752/16–35. III. VI. sor, 752/36. III. sor, 752/37–48. III. VI. sor, 752/49. III. sor, 752/51. III. VI. sor, 752/52. I. III. VI. sor, 752/53–66. III. VI. sor, 752/67–68. III. sor, 752/69–77. III. VI. sor, 752/78. III. sor, 752/79–96. III. VI. sor, 752/97. III. sor, 752/98–102. III. VI. sor, 752/103. III. sor, 752/104–108. III. VI. sor, 752/109. III. sor, 752/110–116. III. VI. sor, 752/117. III. sor, 752/119–120. III. VI. sor, 752/121. I. III. IV. VI. sor, 752/122. IV. VII. sor, 752/124. I. sor, 752/125. III. IV. sor, 752/127. I. IV. sor, 752/128–130. III. sor, 752/132. III. VI. sor, LIII/A. III. VI. sor, LIII/B. III. IV. sor, **772.** III. VI. sor, **990.** III. sor, **992.** I. sor, LXIII/A. VI. sor.

222/A. I. sor *var.*

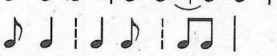
222/B. II. sor.

222/A. IV. sor *var.*, **222/B.** IV. sor.

222/A. II. sor.

746. III. sor, VI. sor *var.*, **749–750.** III. VI. sor, 752/50. III. sor, 752/118. III. VI. sor, 752/123. IV. VII. sor, LVII/F. II. IV. sor.

LVII/W. II. IV. sor.



222/B. III. sor *var.*

222/A–B. III. sor.

993. I. sor, 1018/6. I. sor *var.*

1018/6. II. sor *var.*

691. III. VI. sor, 752/15. III. VI. sor, 752/35. I. sor, 987/3. V. sor, 1018/18. III. sor.

823. IV. sor, **893.** IV. sor *var.*, **1092.** IV–V. sor.

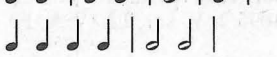
990. II. IV. sor, 1018/3. II. IV. sor, LVII/B. II. IV. sor, LVII/C. IV. sor, LVII/E. II. IV. sor, LVII/G. II. IV. sor, LVII/K–L. II. IV. sor.

29–30. I. IV. sor, 238/2. I–III. sor, 238/55. I–III. sor, **1092–1093.** I. II. sor, **1094–1095.** I. II. IV. V. sor, 1095/1. I. II. IV. V. sor.

238/55. IV. V. sor.

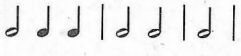
189–197., **198/A.**, **200–211.**, **211***j.*, **212/A.**, **213–221.**, **223–225.**, **227.**, **229.**, **231–238.**, 238/5A., 238/11–18., 238/20. *var.*, 238/21–22., 238/25–26., 238/26a., 238/29–41., 238/43–47., 238/49–52., 238/54., 238/56–59., 238/64–65., 238/67–68., 238/72–75., **988.** II. IV. sor, **991–994.** II. IV. sor, **997–1012.** II. IV. sor, **1013.** II. IV. sor, V. sor *var.*, **1014–1016.** II. IV. sor, **1018.** II. IV. sor, 1018/1. II. IV. sor, 1018/8. II. IV. sor, 1018/10–12. II. IV. sor, 1018/14. II. IV. sor, 1018/16. II. IV. sor, 1018/19. II. IV. sor, 1018/21. II. IV. sor, 1018/23–24. II. IV. sor, LVII/A. II. IV. sor, LVII/D. II. IV. sor, LVII/H–J. II. IV. sor, LVII/M–N. II. IV. sor, LVII/P. II. IV. sor, **1019.**

1018/20. II. IV. sor.



62/B., 145/31., 145/108., **152.**, XLVII/B. II. IV. sor, 1018/18. II. sor.

973/120–121. VI. sor, **974.** III. VI. sor, **978–980.** III. VI. sor, **982–985.** III. VI. sor, 987/4. III. VI. sor, 987/6. VI. sor, 1018/4. I. III. sor, 1018/20. I. sor.

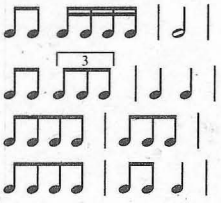


1018/4. II. IV. sor.

Hétszótagú ritmussorok

(Seven-syllabled rhythmic patterns)

Parlando, rubato



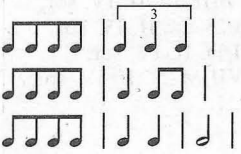
690. I. II. IV. V. sor, 1096/2. II. V. sor.

987/3. III. sor.

973/46. V. sor.

1023.

XXXVI/C. I. sor, XLIII/K. IV. sor, XLIII/L–M., **685.** II. IV. V. sor, **686–688.** I. II. IV. V. sor, **688*j*.** I. II. IV. V. sor, **689.** VI. sor, **690–740.** I. II. IV. V. sor, **740*j*.** I. II. IV. V. sor, **741–752.** I. II. IV. V. sor, 752/1–34. I. II. IV. V. sor, 752/35. II. IV. V. sor, 752/36. I. II. sor, 752/37–44. I. II. IV. V. sor, 752/45. I. II. sor, 752/46–48. I. II. IV. V. sor, 752/49–50. I. II. sor, 752/51. I. II. IV. V. sor, 752/52. II. IV. V. sor, 752/53–66. I. II. IV. V. sor, 752/67–68. I. II. sor, 752/69–77. I. II. IV. V. sor, 752/78. I. II. sor, 752/79–96. I. II. IV. V. sor, 752/97. I. II. sor, 752/98–102. I. II. IV. V. sor, 752/103. I. II. sor, 752/104–108. I. II. IV. V. sor, 752/109. I. II. sor, 752/110–116. I. II. IV. V. sor, 752/117. I. II. sor, 752/118–119. I. II. IV. V. sor, 752/121. II. V. sor, 752/122–123. I–III. V. VI. sor, 752/124. II. III. sor, 752/125. I. II. sor, III. sor *var.*, 752/126., 752/127. II. III. sor, 752/128–130. I. II. sor, 752/132–133. I. II. IV. V. sor, LIII/A. I. II. IV. V. sor, LIII/B. I. II. sor, LIII/C. II. IV. sor, **788.** IV. sor *var.*, **820.** VI. sor *var.*, **825.** III. sor, **845.** III. sor, **851–852.** VI. sor, **911.** I. sor *var.*, 973/117. I. II. IV. V. sor, 973/119. I. II. IV. V. sor, 973/136. IV. sor, 987/3. I. IV. VI. sor, **1009.** I. sor *var.*, LVII/M. I. III. sor *var.*, 1030/5. I–IV. sor, **1058.** III. sor.



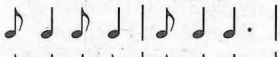
1018/6. III. sor.

1030/2. I. II. sor.

752/124. IV. sor, 752/125. IV. sor *var.*, 752/30. IV. sor, 1030/2. III. sor, **1092–1095.** III. VI. sor, 1095/1. III. VI. sor, 1095/2. V. sor, LXIV/A, F. III. VI. sor.

LIV/P. III. sor *var.*, **1004.** I. III. sor *var.*, **1009.** III. sor *var.*, LXIV/C. I. IV. sor.

973/73. IV. sor.



517/129. I. III. sor.

517/129. II. IV. sor.

LIV/L. I. II. IV. V. sor, **923–924.** IV. sor, **933.** IV. sor, **935–937.** IV. sor, **958.** IV. sor, **968.** IV. sor, **971.** IV. sor, 973/24. IV. sor, 973/29. IV. sor, 973/33. IV. sor, 973/62. IV. sor, 973/122–123. IV. sor, 1095/3. I. II. IV. V. sor, LXIV/A. I. II. IV. V. sor, LXIV/B, D. I. IV. sor, LXIV/F. I. II. IV. V. sor.

LVII/O–Ö. II. IV. sor, LVII/R–V. II. IV. sor, 1030/1. I. sor.

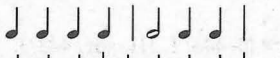
1024. I. sor *var.*

1021., 1022. I. II. sor, **1024.** I. sor, **1025.** I. sor, II. III. sor *var.*, **1026., 1027.** IV. sor *var.*, **1028.** IV. sor, **1029.**, 1030/3–4.

LIX/A.

444–517., 517/1–127., 517/128. II. III. sor, 517/130–131., XLVII/A., **668.**, I. sor *var.*, 973/21. VI. sor, 987/5. III. VI. sor, 987/6. III. sor, 1018/18. IV. sor, **1052.** IV. sor.

XLVII/B. I. sor.



987/4. V. sor.

973/121. IV. sor.

Nyolcszótagú ritmussorok

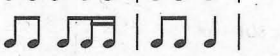
(Eight-syllabled rhythmic patterns)

Parlando, rubato

300–419., 419/1–35., 419/37–139., 419/141–158., 419/161–162., 420/A–B., **423., 428.**, 443/1–2., 443/8., **916.** I. II. IV. V. sor, **957.** I. II. IV. V. sor, **959.** I. II. IV. V. sor, **975.** I. II. IV. V. sor, **977.** I. II. IV. V. sor, **986–987.** I. II. IV. V. sor, **1062.**, 1081/5., **1087.**, 1089/2.

LVII/X. II. IV. sor.

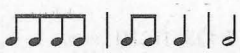
911/129. VI. sor.



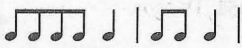
987/3. II. sor.

LIII/C. I. III. sor, **912–922.** I. II. IV. V. sor, **923–924.** I. II. V. sor, **925–932.** I. II. IV. V. sor.

933. I. II. V. sor, **934.** I. II. IV. V. sor, **935–937.** I. II. V. sor, **938–952.** I. II. IV. V. sor, **953.** I. II. sor, **954–957.** I. II. IV. V. sor, **958.** I. II. V. sor, **959–967.** I II. IV. V. sor, **968.** I. II. V. sor, **969–972.** I. II. IV. V. sor, 973/1. I. IV. sor, 973/2–11. I. II. IV. V. sor, 973/12. I. II. sor, 973/13–20. I. II. IV. V. sor, 973/21. I. II. V. sor, 973/22–23. I. II. IV. V. sor, 973/24. I. II. V. sor, 973/25–28. I. II. IV. V. sor, 973/29. I. II. V. sor, 973/30–32. I. II. IV. V. sor, 973/33. I. II. V. sor, 973/34–45. I. II. IV. V. sor, 973/46. I. II. sor, 973/47–61. I. II. IV. V. sor, 973/62. I. II. V. sor, 973/63–69. I. II. IV. V. sor, 973/70. I. II. IV. sor, 973/71–72. I. II. IV. V. sor, 973/73. I. II. V. sor, 973/74–79. I. II. IV. V. sor, 973/80. IV. V. sor, 973/81–113. I. II. IV. V. sor, 973/114–115. I. IV. sor, 973/116. I. II. IV. V. sor, 973/118. I. II. IV. V. sor, 973/121. I. II. IV. V. sor, 973/122–123. I. II. V. sor, 973/124–128. I. II. IV. V. sor, 973/129. I. II. sor, 973/130. I. II. IV. sor, 973/131–132. IV. V. sor, 973/133. I. III. V. VI. sor, 973/134. I. III. V–VII. sor, 973/135–136. I. II. sor, LV/A. I. II. IV. V. sor, LV/B. I–VI. sor, LV/C–I. I. II. IV. V. sor, **976.** I. II. IV. V. sor, **981.** I. II. IV. V. sor, LVI/A–G. I. II. IV. V. sor, LXIV/E. I. IV. sor.



270/1. I. sor, **1061., 1082–1083., 1085–1086., 1088–1089.,** 1089/1., **1096–1109.** II. IV. sor, 1109/2–9. II. IV. sor.

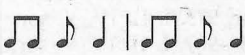


517/128. I. sor.

1090. I. II. IV. sor.

421., 427., 434–439., 440–443. I. III. sor, 443/3. I. II. sor, 443/6. I. III. sor, 443/7., 443/9–13. I. III. sor, 443/14. I–III. sor, 443/15–18. I. III. sor. 443/19., 443/20–24. I. III. sor, 443/25., **1090.** III. sor.

419/159. IV. sor, **422., 424–426., 429–433., 440–443.** II. IV. sor, 443/3–5. IV. sor, 443/6. II. IV. sor, 443/9–13. II. IV. sor, 443/14. IV. sor, 443/15–18. II. IV. sor, 443/20–24. II. IV. sor.

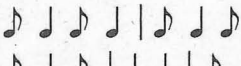


1074.

1025. IV. sor *var.*

684/4.

684/3. I. III. sor.



1030. III. IV. sor, II. sor *var.*

1030. IV. sor *var.*

684/3. II. IV. sor.

1022. IV. sor.

1025. III. IV. sor.

1024–1025. III. sor *var.*

1025. IV. sor *var.*

1022. III. sor, 1030/1. II–IV. sor, I. sor *var.*

1024. III. sor.

239–244., 246–247., 248/1–3., **249., 252–253., 257–260., 269–270.,** 270/1. II–IV. sor, 270/3.

245., 254.

251., 255., 262., 263., 265., 267., 268., 270/5–6., **1024.** IV. sor.

LI/A. I. II. sor, **665–679., 680.** I. II. IV. sor, **681., 683., 684.,** 684/5., 684/7–9., 684/10. I. II. sor, 1081/2.

1069. II. III. sor, I. sor *var.,* **1070–1072.** II. sor, **1073.** II. sor, I. sor *var.* 1081/3. II. sor, **1084.**

1072. I. sor, III. IV. sor *var.,* **1073.** III. sor, II. IV. sor *var.,* 1081/3. II. sor, 1081/7.

664/114–115., 664/161., **1060., 1063–1068., 1069.** I. IV. sor, II. III. sor *var.,* **1070.** I. III. IV. sor, **1071.** I. III. IV. sor, II. sor *var.,* **1072.** III. IV. sor, II. sor *var.,* **1073.** I. IV. sor, **1075.** I–III. sor, **1076–1081.,** 1081/1., 1081/2. I. sor *var.,* 1081/3. IV. sor, 1081/4., 1081/6.

684/6. II. IV. sor.

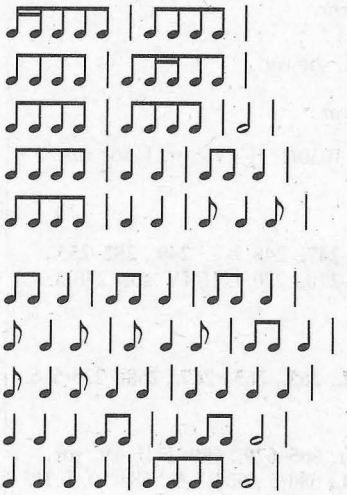
443/3. III. sor, XLVII/B. III. sor, 664/59. III. sor, 684/6. I. III. sor, 973/120. IV–V. sor, 973/121. I. II. V. sor, **974., 978–980., 982–985.,** 987/4. I. II. IV. sor, V. sor *var.,* 987/5–6. I. II. IV. V. sor, **1096–1109.** I. III. sor, 1109/2–9. I. III. sor.

1081/3. I. III. sor.

248., 250., 261., 264., 266., 270/2., 270/4.

Kilencszótagú ritmussorok
(Nine-syllabled rhythmic patterns)

Parlando, rubato



789. III. sor.

932. II. sor.

932. I. sor.

LI/M. I. sor *var.*

752/129. IV. sor, **1024.** II. sor *var.*

1024. II. IV. sor, **1025.** II. sor, LXIII/A. I. II. sor.

779. III. VI. sor.

712. VI. sor *var.*

973/21. III–IV. sor.

1075. IV. sor.

594–664., 664/1–58., 664/59. I. II. IV. sor, 664/60–83., 664/88., 664/90–95., 664/96. I. II. sor, 664/97–113., 664/116–133., 664/134. I. III. IV. sor, 664/135–152., 664/153–155. I. II. IV. sor, 664/156., 664/157. I. II. IV. sor., 664/158–159., 664/160. II–IV. sor, 664/162–172., LI/A. III. IV. sor, LI/B–M., LI/O–R. I. sor.

Tízszótagú ritmussorok
(Ten-syllabled rhythmic patterns)

Parlando, rubato

271–273., 275., 276/1., 276/3., XLIII/A., **589.**

931. II. sor *var.*

274–276., 276/2., XLIII/B–J., XLIII/K–M. I. II. sor.

1046. III. sor *var.*, LX/B., LX/H. I. sor.

1038. I–III. sor, **1040.** I. III. sor, **1044.** I. II. sor, **1046.** I–III. sor, **1047–1048.** III. sor, **1049.** I. II. IV. sor, **1051.** III. sor, **1052.** II. III. sor, **1053–1057.** III. sor, **1059.** I. III. sor, II. IV. sor *var.*, 1059/1–2., 1059/6. III. sor, LX/C., LX/E–F., LX/H. II–IV. sor, LX/I., LX/K–L.

1033–1037.

590–591., 593., 1038. IV. sor, **1040.** II. IV. sor, **1044.** III. IV. sor, **1046.** IV. sor, **1052.** II. III. sor *var.*

1047–1048. I. sor, **1050.** I. III. sor, **1051–1058.** I. sor.

592. II–IV. sor, 593/1. II–IV. sor.

419/159. I. sor.

517/128. IV. sor.

LI/S. I. sor.

1059/3.

Tizenegyszótagú ritmussorok

(Eleven-syllabled rhythmic patterns)

Parlando, rubato

278–279., 282., 291., 294–295., 295*j*., **296–297.,** 299/1., **519., 521–522., 524–526., 528., 530–535., 542., 553–554., 560., 565., 568., 577., 578., 580–583., 588.,** 588/1–2., 588/4A–B., 588/5–11., 588/13–16., 588/18., 588/21–22., 588/27–28., 588/31., 588/34–35., 588/41., 588/46., 588/48–49., 588/53., 588/58., 588/61., 588/64., 588/83., 588/91., 588/100.

277/B., 283., 541., 588/53., XLIX/A.

588/60., 588/61. I. III. sor.

539. I. III. sor.

1047. II. sor, III. sor *var.*, **1049.** III. sor, LX/D.

290., 293., 299/2., XLIV/A. I. III. sor, **520.** I. II. IV. sor, **523., 527.** I. II. IV. sor, **529.** I. II. IV. sor, **536–538.** I. II. IV. sor, **539.** II. IV. sor, **540., 543–551.** I. II. IV. sor, **552., 555–559.** I. II. IV. sor, **561–564.** I. II. IV. sor, **566–567.** I. II. IV. sor, **569–571.** I. II. IV. sor, **572., 573–587.** I. II. IV. sor, 588/3. I. II. IV. sor, 588/4A–B. I. II. IV. sor, 588/5., 588/6–8. I. II. IV. sor, 588/9–21., 588/23., 588/24–26. I. II. IV. sor, 588/27., 588/28. I. II. IV. sor, 588/29–34., 588/35–41. I. II. IV. sor, 588/43., 588/44–45. I. II. IV. sor, 588/47. I. II. IV. sor, 588/48., 588/49–51. I. II. IV. sor, 588/52., 588/53. II. IV. sor, 588/54. I. II. IV. sor, 588/55., 588/56–57. I. II. IV. sor, 588/58–59., 588/61. II. IV. sor, 588/62., 588/63. I. II. IV. sor, 588/65–75. I. II. IV. sor, 588/76., 588/77–82. I. II. IV. sor, 588/83., 588/84–85. I. II. IV. sor, 588/86–88., 588/89–100. I. II. IV. sor, XLIX/B., XLIX/C. I. II. sor, XLIX/D. I. II. IV. sor, XLIX/E., XLIX/F–G. I. II. IV. sor, **592.** I. sor, 593/1. I. sor, L/A., **1047.** IV. sor, **1048.** II. IV. sor, **1050–1051.** II. IV. sor, **1053–1059.** II. IV. sor, 1059/6. II. IV. sor.

1059. III. sor *var.*

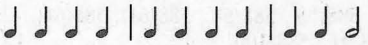
LI/N. II. sor.

LI/N. I. III. sor.

LI/O–S. II–IV. sor.

XLIX/G. III. sor, **611.** *var.*, 644/153–155. III. sor, 664/157. III. sor.

529. III. sor, **536–538.** III. sor, **543.** III. sor, **545–551.** III. sor, **555–559.** III. sor, **561–564.** III. sor, **566–567.** III. sor, **569–571.** III. sor, **573–582.** III. sor, **586.** III. sor, 588/8. III. sor, 588/24–26. III. sor, 588/28. III. sor, 588/35–41. III. sor, 588/44–45. III. sor, 588/47. III. sor, 588/50–51. III. sor, 588/54. III. sor, 588/56–57. III. sor, 588/63. III. sor, 588/65. III. sor, 588/67–75. III. sor, 588/77–82. III. sor, 588/84–85. III. sor, 588/99–100. III. sor, XLIX/F. III. sor.



277/A., 280–281., 284–289., 292., 298–299., 299/1., 299/3–4., XLIV/A. II. IV. sor, **520.** III. sor, **544.** III. sor, **583–585.** III. sor, **587.** III. sor, 588/3. III. sor, 588/4A–B. III. sor, 588/6–7. III. sor, 588/42., 588/49. III. sor, 588/66. III. sor, 588/89. III. sor, 588/91–98. III. sor, XLIX/C III. IV. sor.

Tizenkétszótagú ritmussorok

(Twelve-syllabled rhythmic patterns)

Parlando, rubato

518., 518/1–2., **690.** III. VI. sor.

419/159. II. III. sor, 419/160.

LI/N. IV. sor.

690. III. VI. sor.

695. VI. sor *var.*, **702.** VI. sor, **718.** III. VI. sor.

680. III. sor.

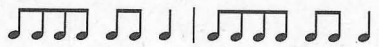
Tizenháromszótagú ritmussorok

(Thirteen-syllabled rhythmic patterns)

664/134. II. sor.

LIV/M. III. VI. sor.

Tizennégyszótagú ritmussor
(Fourteen-syllabled rhythmic pattern)



XLIX/D. III. sor.

Tizenötszótagú ritmussorok
(Fifteen-syllabled rhythmic patterns)

695. III. sor *var.*

973/121. III. sor *var.*

588/90. III. sor.

Tipikus hangszeres előadású dallamok
(Typically instrumental tunes)

Parlando, rubato	1110/1.
II.	LX/J. III. sor.
II. II. II. II.	911/164. I. II. IV. V. sor.
II. II. II. II. II. II.	911/1., 911/19., 911/49., 911/52., 911/62., 911/85–86., 911/137., 911/157., 911/179.
III. III.	LX/J. I. II. sor.
III. III. III. III.	LX/A., LX/G., LX/M.
IV. IV.	911/164. III. VI. sor.
IV. IV. IV. IV.	LX/J., **682.,** 684/1–2.

A bajai kertek alatt **310**
A bánáti liget **102**$^{+}$
Ablakim rostélyán L. Szállj el, fecskemadár
A budai fegyház L. ...fegyház
A bugaci baromállás L. Pusztaszeri baromállás
A bugaci halom alatt L. Fehér László
A bugaci ürüfalka **384**
A cipellő meg a tutyi **915, 952**
A Csicsóné három lyánya **915**$^{+}$, **952**$^{+}$
A csizmámnak se sarka, sem talpa **1036**
Addigə bánom, halálig **515**
Addig iszok, míg egy lạó lesz **248**
Addig, rózsám, el nem veszlek **1081**
Add oda, angyalom **989**
Adjatok, adjatok **163**
Adtam is, adok is LVII/E, G^{+}, H, J^{+}
A Dunára fúj a szél L. Ha Dunáról fúj a szél
A Dunáról (Dunáru/l/) fúj a szél L. Ha Dunáról fúj a szél
Ágas-bogas sűrű meggyfa **303**$^{+}$
A gunárunk fekete **718**$^{+}$
Ájj meg magyar, ájj meg német, ájj meg tót! **564**
A kákicsi hid alatt **739**$^{+}$
Akárhunnan (Akármerrül) fun (fúj) a szél L. Ha Dunáról fúj a szél
Akármilyen szűk gatyások gyünnek **275**$^{+}$–**276**$^{+}$
A kert alatt szürke ló **515**$^{+}$
Aki nem tud jól busúlni **409**$^{+}$
A kis madár se nem arat, se nem szánt **295**$^{+}$
Akit én szeretek LVII/G^{+}, J^{+}
Ákkor szërëtnék én fálun lëmënni **289**$^{+}$
A kutyák ugatnak, a macskák nyávognak 518/1
Alacsony ház, füstös kémény **1083**$^{+}$
Alig várom, öste legyenə **667**
Alja, alja, retök alja **255**
Alkonyodik, esteledik L. Esteledik, alkonyodik
Álom ide, álom (jálom) oda **306**$^{+}$, **928**$^{+}$
Alulrúl gyün a vármegye **339**
Amerre (Amőrre) én (jén) járok **66, 67**$^{+}$, **92**
A mi cicánk férhez akar menni **274**$^{+}$, **1038–1041**
Amint mëntem alá-felé **332**
A miskóci fegyház L....fegyház; L. Amott van egy nagy ház
Amoda jön három cigány 443/3^{+}
Amoda le szép hat csikó magába L. Amott legel hat pej csikó magába
A Molnárné kacsája **1029**
Amott, amott mi vereslik a hóba **279**$^{+}$
Amott az a nagy hāz L. Amott van egy nagy ház
Amott jön egy kis barna szűz **934**
Amott legel hat pej (két pár) csikó magába (csapatba) **528, 544, 565, 571**$^{+}$
Amott van, amott van **47**$^{+}$
Amott van egy nagy büszkefa (és vált.) **438**$^{+}$, **975–976**
Amott van egy nagy ház **22–23, 39–40, 56, 64, 74, 77**$^{+}$, **80, 104–106, 107**$^{+}$, **111–112, 113**$^{+}$–**114**$^{+}$, 145/3^{+}, **162**
Ámott ván ëgy tāblà búzà **976**$^{+}$
A munkácsi várban L. Láttam az urakat
A nadrágom térdig (végig) gombos **441–442**
Angodi Borbála 145/2
Ángyom, ángyom, édës ángyom **1077**$^{+}$
Ángyom, édes-kedves ángyom **253**
Ángyom sütött rétest (és vált.) **196**$^{+}$, **205**$^{+}$, **212/A**$^{+}$, **219**$^{+}$, **224**$^{+}$, **229**, 238/5/A^{+}
Anyám, anyám, édesanyám **409**$^{+}$
Anyám, anyám, édes kedves jó anyám **567**$^{+}$
Anyám, anyám, éldëssanyám L. Csudahalott
Anyám, édesanyám (kedves anyám) **171, 226**$^{+}$
Annyi (j)a lány, mind a csillag **1071**$^{+}$, **1073**$^{+}$
Annyi neköm az irigyem **266**$^{+}$
A paládi kertek alatt **985**
Apám, apám, édesapám **417**$^{+}$
A peszéri kerek halom **350**$^{+}$
A postárul ma kaptam ëgy lëvelet **579**$^{+}$
Apró almá lëhullott a sárba L. Piros alma
Apró murok, petrezselyëm **670**
Arad alatt de szépön szól a banda! **297**
Arass rózsám (babám), arass **172, 212/A**$^{+}$, **212/B, 214**$^{+}$, **222/B**
Áristomban de kemények az ágyak! **574**
Árok, árok, de mély árokba estem! **292**$^{+}$
Árok is van, gödör is van **257**$^{+}$, **431**$^{+}$, 443/4^{+}
Árokparti gyëkény **235**
Árokparton (szélin) kácsatojás (kacsatojás) **652**$^{+}$, **1063–1066, 1068**$^{+}$, **1069–1072, 1073**$^{+}$, **1074**
Árpa is van, makk is van **704**
Árpa-szálka szurja ja tenyerëmet **277/B**
Arra alá legelész ëgy pejcsikọ **532**
Árva vagyok, mind a(z) gólya **369**$^{+}$, **408**$^{+}$

Árva vagyok, nincs gyámolom (és vált.) **406**$^{+}$, **408**$^{+}$
Árva vagyok, szegén vagyok **409**$^{+}$
A szegedi urak L. Láttam az urakat
A szegény ember (legény) L. Szegény szógalegény
A szëkszárdi urak L. Láttam az urakat
*j*Asz móndja *j*a kismadár a fijának **582**$^{+}$
A szögedi halom alatt **965**$^{+}$
Asszony, asszony, hol az urad? 1089/2
Asszony, asszony, ki (*j*)a házbó(l)! **1086, 1088–1089**
A váci tömlöcnek **30**
A váradi csengő malom L....csengő malom
A vármegye fala 145/7^{+}
A víg egri fegyházba **486**$^{+}$
Az adós, az adós **1006**$^{+}$, **1016**$^{+}$, LVII/G, LVII/J^{+}
Az alföldi hírës város Kecskemét **571**
Az aradi fegyház L....fegyház
Az aradi várban L. Láttam az urakat
Az aradi várnak **132**$^{+}$
Az aradi váron L. Szállj el, fecskemadár
Az éjel álmomban LVII/F
Az én ingem rongyos, foltos L. Azér, hogy az ingem fóutos
Az én nevem Gyuri (és vált.) **169**$^{+}$, 238/2
Az én ruhám végig gombos L. Azér, hogy az ingem fóutos
Az én uram ojan kedves **429**$^{+}$
Az én uram ojjan tiszta L. Feleségem ojan tiszta
Azér, hogy az ingem fóutos **439–440, 443**
Azér vagyok ijen kövér **959**
Az igali kertök alatt **915**$^{+}$
Az irigyek vermet ásnak 443/1^{+}
Az ökör a fődet **1006**
Azt gondolod, édes rózsám, megcsaltál **277/B**$^{+}$
Azt gondolod, hogy én bánom 270/1^{+}
Azt gondolod, hogy szeretlek 270/1^{+}, **983**$^{+}$
Azt gondolod, mindég így lësz **251, 259**$^{+}$, **336**$^{+}$, **979**$^{+}$
Azt gondolod, rózsám **184**$^{+}$; L. Ne csodálkozz, rózsám
Azt gondolom, eső esik **393**$^{+}$
Azt gondoltad, mindig így lesz **259**$^{+}$
s Azt gondoltam, amíg élek **405**$^{+}$, **410**$^{+}$, **413**$^{+}$, **415**$^{+}$
Azt gondoltam, amit élek L. Azt gondoltam, amíg élek
s Azt gondoltam, míg a világ **405**$^{+}$
Azt hiszöd te, mindig így lösz **336**$^{+}$
Azt mondtad te, hogy elveszel **248**$^{+}$
Azt mondtam én a fenének **259**$^{+}$
Balatonból mind kiszedték a gyékényt **525**
Bali, Bali, görbe Bali **1109**
Bánat, bánat be (de) megëttél! **416, 419**$^{+}$
Bánat, bánat, keserűség **415**$^{+}$
Bánom, hogy megházasodtam **667**$^{+}$, **972**$^{+}$
Barázdába(n) szépen szól a pacsirta 295/j, **541**$^{+}$
Bárcsak engem valaki, valaki (és vált.) **511, 1045,** LX/F
Bazsarózsa, ha leszakittanálak? L. Kék ibolya, ha leszakasztanálak
Becsomóztuk Kovács Géza dohányát **545**
Bjéfekszëm e szjénaboglyám tövibe **588**$^{+}$
Behajtják az ökröm **52**
Beizentem a kaposvári uraknak **532**$^{+}$
Beregszászi csörgős malom L....csengő malom
Béreslegény mezítláb mënt szántani **536**$^{+}$
Béreslegény, ne rakd meg a szekeret L. Paraszt-legény, ne rakd meg a szekeret
Béres vagyok, béres **169**$^{+}$
Bésütött a nap sugárja 443/8
Bëtyár alatt zirëg-zörög a haraszt **524**$^{+}$, **526, 534, 540**$^{+}$
Bëtyárgyerëk alatt zörög a haraszt (harmat) L. Bëtyár alatt zirëg-zörög a haraszt
Bejugrajt a lovam **25**$^{+}$
Bolthajtásos az én szobám **332**$^{+}$, 419/9
Bornyász Pista nem dudál **1027–1028**
Borozdába szjépen szól a pacsirta L. Barázdába szépen szól a pacsirta
Bort iszik a juhász (szóuga) **5, 92**$^{+}$, **147**
Bort iszik az utonjáró **323**$^{+}$
Bort iszok én, látod, pajtás **354**
Búcsút mondok kis Doboz falujának **298**$^{+}$
Budápesten nágyon sok a kászárnyá **536**$^{+}$
Budápesti urak L. Láttam az urakat
Bujdosik a disznó L. Elszaladt a disznó
Bujdosik az árva (a kicsin) madár **369, 419**
Búra termett idő (üdőü) **69**$^{+}$, **92,** 145/6, XXXVI/B
Búsan nyerít a kapitány úr lova 588/2^{+}
Búsul a kis lijány **910**$^{+}$
s Búsulhatok, amíg élek **405**$^{+}$
Búsulj rózsám (szivem), met (már) én sírok **405**$^{+}$, **674**$^{+}$
Buza között van egy keskeny gyalogút **585**
Búzát vittem a malomba **665, 1085**$^{+}$

Cérna mëg anyóka **1095**
Cidrusfa, cidrusfa **228**$^{+}$
Cifra bunda (szűröm) a szögre (szegre van) akasztva **576, 1059**$^{+}$
Czo fel, szürke fakóm XXXVI/A
Csak azér(t) szeretek **122, 991–992, 1012, 1015**$^{+}$
Csak azér szeretem **1015**

Csak azt hittem, míg e világ **430**+
Csak azt nem adom én sokér **433**+, **985**+
Csak azt ugatja a kutya **985**+
Csányoszrai fogadónál L. Csütörtökön virradóra
Csató, csató, csató, csató **317**
Csepereg az eső **861**
Cserebogár, ne edd meg a cseresznyét! **559**
Csernavic piacán **186**
Csernóviczi lebuj, lebuj **410**+
Csillag Boris, tudom a neved **640**
Csillagok, csillagok **188**
Csillámlik a szőke Duna messziről **567**+
Csinált úton jön LIV/B
Csitló-csatló, csitló-csatló **1062**+
Csörög a kocsi L. Zörög a kocsi
Csörög-börög a vasajtó **391**
Csuda jaz a leány **29**+
Csudahalott **420/A**
Csutorás a pipám szára **963**
Csütörtökön hajnalba, hajnalba **590**
Csütörtökön vir(r)adóra **338**+, **363**, **372**, **377**, 419/3, 419/10

De azért, hogy szegíny vagyok **967**+
Debrëcënyi gujáslegényt 419/6
De jószagú a muskátli levelë! **579**
De jó vóna hazamenni! **323**+
Dëmse Pávël jó katona **684**+
Derül-borul a Mátrára **319**
De sok esső, de sok sár! **452**+, **464**+, **466**+
De szépen szól a cimbalom **928**+
De szeretnék a templomba elmënni **532**+
De szeretnék az erdőbe fa lënni **586**
De szeretnék sokā élnyi **357**
De szeretném asz megérni **409**+
Diófábul csináltattam templomot **295**
Dömötör felé van az idő **325**
Dunárul fun a szél L. Ha Dunáról fúj a szél
Dunyhám (dunnyám), párnám de hajlik (kurta) (és vált.) **1022**, **1024–1025**, **1030**
Durba nëz a gazda **911**+

Ëdd mëg fene azt az anyát **247**+
Édesanya felneveli a fiát **519**+
Édësanyám, adjon Isten jó estét! **542**
Édesanyám arra kért már engemet **280**+
É(l)dësanyám, de (be) jó kën(d), de (be) jó kën(d) **1047–1048**, **1050**, **1052–1055**, **1057**, **1059**
Édesanyám de sokszor kért a jóra **525**+, **531**
Édesanyám édes teje (és vált.) **319**+, **375**, **380**+, **396**+, **428**
Édesanyám, ha kijön Budapestre **566**+
Édesanyám, (*s*) ha meguntál tartani **578**+, **580**+
Édesanyám is volt nékem L. Idessanyám is vót nékem
Édesanyám is volt nékem, de már nincs (és vált.) **559**+, **561**, **563**, 588/2+
Édesanyám, ki járt itt, ki járt itt **1051**+
Édesanyám lánya voltam **396**+, **429**+
Édëssanyám mëgátkozott **371**+, **405**+, **409**+
Édesanyám, mé szültél vót **405**+
Édesanyám mindig intett a jóra L. Édesanyám de sokszor kért a jóra
Édesanyám mondta nékem **242**, **984**+
Édësanyám, nëm éllëk én sokájig **289**+
Édesanyám, nem tudok elaludni **583**
Édesanyám rózsafája **375**+, **388**+, **410**+, **428**+, **984**
Édesanyám sok szép szava **316**, **388**+, **396**+, **409**+**–410**+, **416**+, **979**+**–980**+
Édesanyám vótál 145/1+
Édes hazám, mit vétettem **410**+
Édës, kedves kis Bodri 752/5
Édes uram, asz gondulod **938**
Édes uram, be jó kend, be jó kend L. Édësanyám, de jó kënd, de jó kënd
Édes uram, meg tudsz verni **432**
Édes volt az anyám teje L. Édesanyám édes teje
Éjg a Tisza, ég a Duna, mer gazos **532**+
Egërbe mëntem én 987/1
Egy csöpp tinta csöppent **990**
Ëgye mëg a fene magát **245**+
Egy fél vöröshagyma **867**
Egy hétben hat nap van (és vált.) **154**, **988**+
Egy icce bor vagy kettő LIX/A
Egyik árok után a másba estem L/A
Egy-két hete, vagy már (vagyis, vagy tán) három L. Ma két hete vagy már három
Egy sem rózsa, ki pirosat (pirosra) nem nyílik **285**+**–286**+, **287**, **288**+, **289**
Egy szegény legény L. Szegény szógalegény
Ëgy szëm kökény, két szëm kökény **245–246**, **1106**
Ej, Dunáról fúj (fun) a szél L. Ha Dunáról fúj a szél
Ej dunáron, dunáron **691**
Ej, dunyha, dunyha, dunyha 1030/1; L. Dunyhám, párnám de hajlik
Ej, Istenem, rendelj szállást **405**+
Ej (Sej), Istenëm, terëmtettél **405**
Ej, Jancsika, Jancsika **705**, **728**
É' kis királ, azér járok kényëssen **571**+
Elbujdosnám, de nincs kivel **409**+
Éldës hazám, Magyarország **412**
Elébe, elébe L. Elibe, elibe
Élet, élet, betyár élet **255**+, **357**+, **433**+

Élet, élet, minek élek **974**+
Elibe, elibe **35**+, **86, 92**+, **173**+
Elindultam hosszú útra **329**+
Elittam már mindënëmet **317**+
Eljöhetnél ablakimhoz ëgy este **581**
El kell menni, már el is kellett volna **560**+
El köll mënni, ha jesik is 270/1
Elloptam az apám pénzét **916**+
Elmegyek, elmegyek **92**+
Elmehetsz a (már) házunk (házam, kapum) előtt 270/1+, **303**+, **967**+, **979**+, **983**+–**984**+
Elmehetsz már akár alá, akár fel **570**+
Elmënt a madárko (madárəka) **184, 188**+
Elment a pap almát lopni **426**
Elment a tyúk vándorolni **675**
Elment az én rózsäm 60/3, 987/2
Elment, elment a vén öreg 973/1
Elment Simon disznót lopni **313**
Elmész, babám (rózsám)? El, biz én! **1023**
Elmész, rózsám? Járj békével! **409**+, **417**+
Elszaladt a disznó (és vált.) **41**+, **67**+, **158**+
Elszaladt a ménes (lovam) **99, 179**+
Elszáradt mán az ibolya **986**
Eltörött a pincelakat L. Elveszett a pincelakat
Elveszett a buga bárány **341**
Elveszett a kocám L. Elszaladt a disznó
Elveszëtt a mérce búza **434**
Elveszett a pincelakat (és vált.) **923**+, **933, 938**+, **943–945, 950**+, **958**+, **960**+, **962, 966–967, 969**
Elvisznek messzire **180**+
Elvitte a víz a pallót **987**+
Én angyalom kaszát lopott **1062**
Én azt tudtam: amíg élëk L. *s* Azt gondoltam, amíg élek
Éneklő mádárka **47**+
Engem anyám megátkozott L. Édëssanyám mëgátkozott
Engem anyám úgy szeretëtt **409**+–**410**+
Engëm hívnak ëgy hírës bëtyárnak **272**
Én is felültem a világ lovára **298**+
Én Istenem, de szégyellem L. Jaj, Istenem, de szégyellem
s Én Istenëm, sok búm után **405**+
Én Istenem, tëgyë csudát! **355**+
s Én Istenëm, valahára **405**+
Én is vótám, ämi vótám **318**+
Én megfogám zökröm szarvát **437–438**
É'nëm tu'tám, hogy keserű lësz a méz **538**+
Ennél az asztalnál L. Láttam az urakat
Én te többet nem rabollak **435**+–**436**+
Én Uram, Istenem 145/6+
Én vagyok ám az a nëm jó **913**
Én vagyok az, aki nem jó **367**+
Én vagyok az igaz árva **339**+
Erdőbe lakok én L. Kerekibe lakom
Erdő, erdő, de magas vagy! **409**+
Erdő, erdő, kerek erdő 419/9+
Érik a macska **816**
Érik a szilva **806**
Érik (Ịérik) a szőlő (szöllő, szöllü) **755, 759, 767, 774, 778, 785**+, **820, 822**+, **864, 893, 895, 897, 899–900, 904, 909–911,** LIV/A, C, E; L. Esik az eső
Érik, érik a cseresnye (cseresznye, cserösnye) **239, 249, 252, 256, 257**+–**259**+, **261**+, **262, 263**+, **264–265, 269**+
Erre arra óra 238/5/A
Erre, erre, erre nincsen sár! L. Erre gyere, erre nincsen sár!
Erre (Ēre) gyere, amerre (amēre) (*j*)én! **652, 1060, 1067–1068, 1069**+–**1070**+, **1072**+
Erre (Ēre) gyere (jere), erre (ēre) nincsen sár! **616**+, **632**+, **633, 655, 657**+–**660**+, **662**+–**663**+
Erre (Ēre) gyere, ne menj arra (āra)! **917, 929, 931**+, **1060**+, **1062**+
Erre, rózsám, erre nincsen sár! L. Erre gyere, erre nincsen sár!
Esik a hó, belep engemet LI/C+–D+
Esik az eső **762**+, **791, 794, 799**+, **846, 896;** L. Érik a szőlő
Esik esső az árpatarlóra 276/2
Esik eső, csak úgy szakad **355**+
Esik eső, jesik **42**+
Esik eső, hajnalodik **384**+
Esik eső, nem törődik, ki ázik **565**+
Esik eső szép csöndesen **301**+
Esső után felragyog az ég **663**+
Este kezdtem a lovamat nyergelni **293**
Esteledik, alkonyodik (és vált.) **306, 309, 333, 349–350, 356**+, **358**+, **361**+, **392**
Este vagyon, alkonyodik L. Esteledik, alkonyodik
Esthajnali csillag ragyog **980**
Éva szívem (szüvem), Éva **195–196, 199–200, 202, 205, 210–212/A, 215, 217, 220, 225, 227, 234**
Ez a kislány (Sári néni) de beteg, de beteg! **1042, 1044**
Ez a kislány de kövér! **1027**+
Ez a kislány féketőt varratott **1032**
Ez a kislány gyöngyöt fűz **481**+
Ez a kislány ojan leány L. Feleségem ojan tiszta
Ez a ló, ez a ló **178**+, **179, 180**+
Ez az utca bánat utca (és vált.) **405**+, **409**+, **410, 419**+, **981**+
Ez az ucca homokos **741**
Ez az utcza (város) körű szögletes LI/B, D, G–H
Ezernyolcszázhatvanëgyedik jévbe **524, 558**

Ezernyolcszáznyolcvanhetedik évbe L. Ezernyolcszázhatvanëgyedik jévbe
Ez lesz jó, ez a ló L. Ez a ló, ez a ló

Fagyon zörög a szekér **698**
Fáj a kutyámnak a lába **949, 1084⁺**
Falu végén a feszület **916⁺**
Falu végënn a kërësztfa **918**
Falu végin esik a dara L. Túlsó soron esik az eső
Falu végin van a mi házunk **625, 638⁺**
Fázik a kiscsikóm lába **432⁺, 433**
Fehér fuszujka virág **516–517**
Fehér László **303, 308, 322, 353, 395, 397, 399, 420/B,** 443/2
Fejik a feketë këcskét **270**
Fekete föld termi a jó búzát **271, 272⁺, 273**
Fekete gyürűcse csárda **925**
Fekete ruha fejemën **405⁺**
Fekete sejem keszkenő **239⁺, 242⁺**
Fekete szárú (szemű) cseresznye 419/8, **435–436,** 443/7
Fekete városnak **216**
Feleségem, a kis piszok **919, 968, 972**
Feleségem ojan fajta L. Feleségem ojan tiszta
Feleségem ojan (ojjan, olyan) tiszta 443/3⁺, **935, 937, 940–942, 943⁺, 946, 948, 952⁺, 953, 955, 961, 971⁺, 972**
Feleségem olyan vagyon L. Feleségem ojan tiszta
s Feljött a nap, el is hagyott **405⁺**
Felmegyek a hegyre **183**
Félre töllem bubánat, bubánat **1059⁺**
Felsőlokon esik az eső L. Túlsó soron esik az eső
Felsőrásba beharangoztak **620**
Felsütött a nap sugara **405⁺**
Felszántom a somogyvári temetőt **530**
Fene mëg nem tudott ënni **250⁺**
Fenyőkútnak erdős mezejében **1043**
Ferenc Jóska fujatja a trombitát **280⁺**
Foly a muszka mindenfelől **435⁺**
Fölment a kanász a fára **353⁺**
Fölszállott a páva L. Rászállott a páva
Fölteszik a ládám L. Kocsira ládám
Fujd el szé', fujd el szé' **161**
Fujdogál a szellő L. Rimaszombat felől
Füttyëntëtt a masina mëgállásra **286⁺–287⁺**

Galici*j*a közepébe **415⁺, 418⁺**
Gyere, kislány, a pad mögé **927**
Gyere, kislány, a szekerem után 276/1⁺
Gyere, rózsám, a kenderbe **1082**
Gyere, Sári, a pajtába **1104⁺**
Ha *j*a Tisza nem volna **690**
Ha a Tisza tinta volna, jó volna **285⁺–287⁺, 288, 289⁺**
Ha az enyém nem volnál **1029⁺**
Ha befogok hat ökröt a szekérbe **555**
Ha Dunáról (Dunárul) fúj (fun) a szél **685–687, 691⁺, 692–694, 696–697, 699–703, 706–708, 709⁺, 710–727, 729–734, 737–738, 739⁺, 740, 743, 746–747, 751, 752,** 752/1, 752/4
Ha Dunáról (Dunárul) nem fújna L. Ha Dunáról fúj a szél
Ha *j*elküldtem barna babám szántanyi **280**
Ha felmejek (felmegyek) arra magas (magos) nagy hegyre **577–578**
Ha fölmenek a boglári nagy dombra **280⁺**
Hà hazamék részegen a csárdából **567**
Ha ingemet valaki L. Bárcsak engem valaki, valaki
Hà ittátok, ëttetëk **504**
Haja Dóra, Dóra **198/A**
Haj alá, haj alá **19⁺, 213⁺, 218, 233⁺, 238,** 238/1, 238/6⁺, **1009⁺, 1012⁺, 1015⁺–1016⁺**; L. még Víz alá, víz alá
Haj alám, haj alá L. Haj alá, haj alá
Haja lány, haja lány L. Haj alá, haj alá
Hajdú, hajdú, öreg hajdú **362**
Haj Dunáról (Dunárul, Dunárom) fúj (fun) a szél L. Ha Dunáról fúj a szél
Hajnalcsillag szépen ragyog **931**
Ha kacsintok, ne nézz másra **957**
Ha kedvesem ölelem, ölelem LX/H, K
Halálmadár szállott a mi házunkra **579⁺**
Ha lefekszem este kilenc órakor **584**
Hallod-e te, Juhász Pista! 419/5
Hallod-e te, pajtás **58**
Hallottad-ë (Hallottátok) hírét (hírit) **3⁺, 7⁺, 14, 36⁺, 37–38, 63, 67⁺, 68, 73, 75, 76⁺, 81, 85⁺, 89⁺–90⁺, 95⁺, 99⁺–101⁺, 102–103, 109, 111⁺, 113, 116, 121, 123, 124⁺, 126, 131, 143, 144–145,** 145/1, 145/3, **230,** 238/4, XXXVII/A
Hallottad-e komám L. Hallottad-ë hírét
Ha még egyszer húszesztendős lehetnék **584⁺**
Ha megtudnám én azt 60/3⁺, 987/2⁺
Hà mëguntäl, édesányäm, tärtäni **538**
Hamisak a legények, legények LX/E
Ha möghalok, möghalok **751⁺**
Ha nem tudod, rózsám, hol lakom **655⁺**
Haragszik a feleségëm **968⁺**
Haragszik a gazda **20⁺, 36, 152, 232, 993–994, 1002⁺, 1007–1008, 1009⁺, 1011⁺, 1013⁺, 1019**
Harangoznak este *j*imádságra **275**
Harangoznak estére 1030/2
Hármat tojott a fekete kánya **274**
Három árva **368⁺, 415**

Három bárány, hat milóra **676**
Három bokor gyöngyvirág L. Hej, gyöngyvirág, gyöngyvirág
Három bokor (bukor) saláta **445⁺**, **461⁺**, **466⁺**, **474⁺**, **489⁺**, **494⁺**, **498⁺**, **510⁺**, **739**
Három dinnye van egy száron, de sárga! **543**
Három éle van a sásnak **916**
Három esztendeje, miuta rab voltam **277/A**
Három hordó (icce, akó) borom van **453**, **454⁺**, **461⁺**, **469⁺**, **474–475**, **494**, **510**, 1030/4⁺
Három kislán a pincébe **973⁺**
Három kislány felöltözött fehérbe **546**
Három krajcáros kis tepsi **947**
Három liter (deci) pálinka **689**, **744–745**
Háromszéken esik az eső L. Túlsó soron esik az eső
Három színű szőre van a lovamnak **519**
Három tepsi turus lepény **965**
Három véka (liter, icce, bokor) kendërmag (keménmag) **445⁺**, **450**, **452⁺**, **457⁺**, **459**, **461⁺**, **464⁺**, **468**, **469⁺**, **473⁺**, **476**, **478⁺**, **480–481**, **484**, **486**, **489**, **491**, **496**, **498**, **500⁺**, **506**, **512**, 1030/4⁺–1030/5⁺
Hat, hat, hat, hat, hat, hat L. Egy hétben hat nap van
Ha te *j*elmész, vi*j*olámə **472⁺**
Ha te tunnád, amit én **1023⁺**
Hát te, Marcsa, hol jártál? **502**
Hazajöttem vizesen **749–750**
Hazám, hazám, édës hazám **405⁺**
Házasodik az egér 987/3
Házasodjál meg, te Pista L. Megházasodtam, te Miska
Haz'jött uram az erdőről 1089/1
Hej alá, hej alá L. Haj alá, haj alá
Hej, búbánat, búbánat **447⁺**, **448**, **457⁺**, **477**, **487⁺**, **505**
Hej, Budapest, Budapest **513**
Hej, Budavár, Budavár **478**, **513⁺**; L. De sok esső, de sok sár; L. Hej, gyöngyvirág, gyöngyvirág
Hej, búra termett idő L. Búra termett idő
Hej, cigányok, ti mărkusi cigányok **536⁺**
Hej, Czo fel, szürke fakóm XXXVI/A
Hej, Csütörtökön virradóra L. Csütörtökön virradóra
Hej, dinárom, dinárom **487**
Hej, dombérom, dombérom **449⁺**, **482⁺**, **456–457**, **458⁺**, **465**
Hej, dom(b), dom, dom, dom, dom, dom **444⁺**, **463⁺**
Hej, Dunáról (Dunáru(l), Dunárom, Dunára) fúj (fun) a szél (szi*j*él) L. Ha Dunáról fúj a szél
Heje-huja, posztókapca **931⁺**
Hej elől, hej elől L. Haj alá, haj alá
Hej, gyöngyvirág, gyöngyvirág (és vált.) **446⁺**, **451–452**, **455⁺–457⁺**, **459⁺–460⁺**, **465⁺**, **473⁺**, **485⁺**, **490⁺**, **493**, **497⁺–498⁺**, **508⁺–509⁺**
Hej, Jancsika, Jancsika **709**, **746⁺**, **748**
Hej, kendermag, kendermag L. Három véka kendërmag
Hej, kiskatlan, kiskatlan **449**, **452⁺**, **454⁺**, **457⁺**, **461⁺**, **464⁺**
Hej, kikirics, kikirics **457⁺**, **482⁺**, **513⁺**
Hej, laboda, laboda **472**
Hej, ne menj el, ne menj el **492⁺**
Hej, rezeda (rezeta), rezeda (rezeta) **444⁺**, **447**, **448⁺**, **454⁺–455⁺**, **457⁺**, **460⁺–464⁺**, **467**, **470⁺**, **473⁺**, **475⁺**, **488⁺**, **493⁺**, **500⁺–501⁺**, **503⁺**, **507**
Hej, rozmaring, rozmaring **444–446**, **447⁺–448⁺**, **454–455**, **458**, **459⁺–460⁺**, **461–464**, **467⁺**, **469–470**, **471⁺**, **473**, **477⁺**, **479**, **482–483**, **485**, **486⁺–487⁺**, **488**, **489⁺**, **490**, **492**, **497**, **499–501**, **502⁺**, **503**, **505⁺**, **508–509**, **512⁺**
Hëj, tulipán, tulipán L. Hej, gyöngyvirág, gyöngyvirág
Hej, vad kendër, vad kendër **454⁺**, **457⁺**, **466⁺**
Hervad a cédrusfa (ciprusfa) **226**, LVII/C
Hervadj rózsa (virág), hervadj 176/1⁺, **228⁺**
Hidegségen esik az eső L. Túlsó soron esik az eső
Hideg sincsen, mégis befagyott a tó **559⁺**
Hírës bëtyár vagyok **71**
Hogyha ëgyszër mënyecske lëssz a lányból **587⁺**
Hogyha felnyergelem **35⁺**
Hol lakik kend, bácsi? – Lugoson (Rudason) **632**, LI/L
Hortobágyi gujáslegény **343/A**
Hosszú *j*az asztal L. Széles az asztal
Hosszúlábú, fekete gólya **932**
Hozd ki, babám, a kantárom L. Ma két hete vagy már három
Huncut (Huncfut) a gazda **759⁺**, **769–770**, **786**, **812⁺**, **819**, **823⁺**, **836⁺**, **840**, **844–845**, **846⁺–848⁺**, **850–852**, **856**, **860**, **867⁺**, **872⁺**, **874⁺–876⁺**, **879**, **880⁺–882⁺**, **893⁺**, **894**, **895⁺**, **899⁺**, **903**
Huncut a vendég L. Huncut a gazda

Ideje volna már (mán) **4**, **20⁺**, **27**, **37⁺–38⁺**, **51**
Idës vót az anyám teje L. Édesanyám édes teje
Idessanyám is vót nékem **315⁺**, **429**
Igyál betyár, múlik a nyár! **347⁺**, **348**, **367⁺**, **379**
Igyál eggyüd ëgy csëppët **695⁺**
Igyuk a bort, ne búsúljunk **347**
Igyunk, aki angyala van! **1079–1080**

Igyunk azír, aki búsul **318**+
Igyunk ëggyet, nagyot, hosszút **340, 367**+
Igyunk itt, mert van itt **79**+, **1002–1003, 1006**+, **1009**+, **1010–1011, 1013**
Ingem anyám (meg-)elátkozott L. Édëssanyám mëgátkozott
Ingem, gatyám de szennyës **1021**
Ingöm, gatyám el köll adnom **922**+
Irem, irem, fekete nád 443/1
Irigyejim sokan vannak **240, 241**+, **243**+, **244, 257**+, **259**+, **261**+**–266**+, **269, 315, 981**+, **1073**
Irigylik a lányságomat **257**+, **262**+**–263**+, **265**+, **267**
Írtam az anyámnak **107**+, **118**+
Ismertem (Ösmertem) apámot (apádat) **160, 166**+
Istenadta gazdasszonya **921**
Istenem, add végit ennek **404**
Istenëm, angyalom / Hol lësz a halálom **184**+
Istenem, Istenem / De igazán éltem **27**+
Istenem, Istenem / Ugyan mi lelt engem **66**+
Isten jó nap, jó bujtárom L. Jó napot, édes bojtárom
Isten teremtötte a bëtyárokat **290, 534**+
Iszik a betyár a csapon **358**+, **373**+, **394**
Iszom a bort, rúgom a port **304, 366**+, **915**+, **952**+
Iszom, iszom, addig (mindég) iszom **314**+, **369**+
Itcébe hozom a tejem **328**+
Itt is kéne lennem **221**

Jaj babám, csata lesz LVII/B
Jaj de bajos két szeretőt tartani **578**+
Jaj de hideg ez a szél **695**
Jaj dë huncut a vármegye **312**
Jaj de is fáj olyan lánynak a szíve **566**
Jaj de korān hāzasodtàm **357**+
Jaj de nehéz magas hegyre feljutni XLIX/A+
Jaj de piros ez a vadalma LXIII/A
Jaj de száraz a torkom! **471**
Jaj de szélös, jaj de hosszi ez az út **294**
Jaj de szépen esik az eső! **619, 634**; L. Túlsó soron esik az eső
Jaj, Istenem, de szégyellem **930, 934**+, **982**+
Jaj, Istenem, elvesztëttem az útat! **582**+
Jaj, Istenëm, jaj annak **466**
Jaj, Istenëm, mi csinájunk **413**
Jaj, Istenem, mit adtál **507**+
Jancsi bácsi, Pista bácsi **1107–1108**
János bácsi a szilvásba L. Öreganyám a szilvásba
János bácsi eladta a szamarát L....eladta a szamarát
János bácsi, ne menjen el az éjjel **592**
Járkál a kubikos **117**
Jártam a törvénybe (törvényen) L. Láttam az urakat
Jó estét, jó estét, Sándor gazda! **1037**
Jó estét, jó estét, szép csárdásné! 276/3
Jó napot (nap) édes (idës) (jó) bojtárom (bujtárom)! **307, 331, 334**+, **355, 376, 390**+

Kalapom a Tiszán úszkál **311**
Karikós a zsëmle **204**
Karton dunna de hajlik (lehajlik) L. Dunyhám, párnám de hajlik
Kassa város felől L. Rimaszombat felől
Kedves rózsám, látod azt a nagy hegyet XLIX/A+
Këët fa között kisütött a holdvilāg **537**+
Kék a szëme, világoskék (nem fekete) **424, 678**
Kék ibolya bura (búnak) hajtja (hajcsa) a fejét **298**+, **584**+**–585**+
Kék ibolya, ha leszakasztanálak (leszakajtanálak) (és vált.) **291, 292**+, **584**+, **587**+
Kék szivárvány koszorúzza (koszorúzza) (*j*)az egët **577**+**–578**+
Kerekibe (Kerekélybe) lakom (és vált.) **167, 192–193, 197, 213–214, 219, 236**+, **237**
Kerek udvar, kicsi ház **516**+
Kérem, kocsmárosné **26, 27**+
Kertek alatt aratják a zabot **589**
Kerülik a kertek alját (ajját) **265**+, **266**
Kesken (Keskeny, Kicsiny) az asztal L. Széles az asztal
Két hete már (mán) vagyis (avagy, vagy má[r]) három L. Ma két hete vagy már három
Két hónapja, avagy három L. Ma két hete vagy már három
Két krajcáros bögrike L. Sárga tiknak a bögye
Két napja múlt vagy már három L. Ma két hete vagy már három
Kettő hete vagy má (avagy) három L. Ma két hete vagy már három
Két szegény legény L. Szegény szógalegény
Két szem szilva, duráncai (háromszéki) LVI/E, **1085**
Kétszer nyílik az akácfa virága **299**
Ketten mentünk egy gödörbe **971**+
Ketten mentünk, hárman jöttünk, tedd rá **1035**
Ki az urát nem szereti **257, 429**+, **458**+
Kicsi (Piciny) a lány, nagy a csecse **427, 931**+
Kicsi madár, jaj de fënn jársz! **415**+
Kicsi ökör (tinó), nagy a járom **252**+, **254, 260**
Kicsi vagyok, de csöppecske **425**
Kicsi vagyok, mégis szeret a babám **560**
Kihajtom a vezérürüm legelni **535**
Kihajtottam Virág ökröm a rétre **582**+
Kikëlëtkor mëg tàvàszkor **318**
Kikötöm a lovam L. Megkötöm lovamat

Kilyukádt a zsétárom dongája **591**
Kiment a ház az ablakon **971+, 1084**
Kinek van, kinek van **1005, 1016**
Kipattant a buza szëme **912, 951, 958,** LVI/A
Kis alacsony barna menyecske LI/C
Kisangyalom, kivágom a szemedet! XLIX/D
Kis kertemben egy almafa csírázik XLIX/A+
Kiskomárom, Nagykomárom **1077**
Kiskoromba árvaságra jutottam **292, 579+**
Kis kutya, nagy kutya LVII/J, **1020**
Kis-Lápafőn kidobolták az este **284**
Kis-laposon, nagy-laposon **358, 360**
Kis pacsirta szépen dalol (fütyül) hajnalba (és vált.) **554, 557, 573, 574+**
Kis pej lovam a fődeles rajcsurba **547**
Kis pej lovam, deres a fű, ne egyél **567**
Kis szekeres, nagy szekeres **1078**
Kisváriban megkondult a nagyharang **575**
Kiszökött a fehér manga **323**
Kitëtték á vërës kendőt lobogni **548, 550**
Kocsira (Kocsiba, Kocsin a) ládám (ládát, párnám, ágyam) **754+, 762+, 764–765, 769+, 771, 779, 783–784, 785+, 787–790, 791+, 793, 795+, 796–797, 798+, 800, 801+–805+, 807+, 809–810, 813+, 814–815, 817, 821, 824, 826, 827+, 828, 829+, 835+, 837+–838+, 839, 853+, 855, 868+, 869–870, 874–876, 877+–878+, 880, 881+, 882–883, 885+–887+, 888, 889+, 890–891, 892+**
Kocsmárosné, be barna, be barna LX/I
Kocsmárosné, de ugat a kutyája! **520**
Kocsmárosné, szénát, zabot öleget XLIX/C
Kolozsvári csergős malom L....csengő malom
Kondás voltam, kondás lëszëk **314**
Kovács néni káposztát főz L....káposztát főz
Ködellik (Ködözik, Kékellik) a Mátra (és vált.) **6, 15, 20–21, 23+, 24, 31–32, 35+, 41–42, 44–46, 47+, 50, 54+,** 55, 60/4, **61+, 67+, 79+, 83,** 145/5, **148–149, 155–156, 158–159, 161, 166, 169, 176**
Ködlik már a Mátra L. Ködellik a Mátra
Középlokon esik az eső L. Túlsó soron esik az eső
Kuruc Kassa felől L. Rimaszombat felől
Kutágasra szállott a sas **430+,** LVI/E+
Kutyakaparási csárda **374, 393**
Kutya világ, szűk esztendő **389**

Lábom ujján a köröm **736**
Lakodalom, sokadalom **679**
Lassan menjünk (menjen) kis pej lovam, ne nagyon! **292+, 298**
Látod, babám, látod **12–13, 151+, 165**
Látod-ë hát (Láttad-e te), babám L. Látod, babám, látod
Láttam (Látom) az (sok) urakat (és vált.) **14+, 17+, 22+–24+, 35+, 40+, 47+, 57+, 64+, 67+, 70+, 76+, 78+, 81+–82+, 90, 91+, 95+, 101+–102+, 105+, 107+–111+, 116+, 119+, 120, 121+, 123+, 130+–131+, 133+,** 145/1+, 145/4+, **157+, 161+, 226+,** 238/4+
Le (*j*)az úton, le a locsoson **659+–660+, 662, 663+**
Lefeküdt a gulya (guja) **9, 54+, 59**
Lefele folyik a Tisza **389+**
Lehullik a nyárfalevél **305**
Lesi Matyi a faluba **387**
Lesütött a nap a síkra **261, 263**
Lëszakadt (Leesett, Letörött) a pincelakat L. Elveszett a pincelakat
Leszállott a páva L. Rászállott a páva
Lóra, csikós, lóra **1–3, 7–8, 10, 16–17, 25, 26+, 43, 48–49, 69, 72, 84–85, 89, 90+, 93–98, 100–101, 124–125, 127–129, 132–143,** 145/5+, 145/7. **146, 148+, 168, 170, 173, 175, 176+**

Madárka, madárka **1091**
Magas az asztal L. Széles az asztal
Ma két hete vagy már (vagyis, avagy) három **306+, 321+, 323+–325+, 327, 330, 334, 337, 344, 345+, 346, 350+, 352, 353+, 356, 361, 364–365, 366+, 370+, 374+, 378, 380, 382–383, 384+, 385–386, 390, 398,** 419/12
Máma vettem a bocskorom L. Sárga csatos a bocskorom
Mán Kalapács nem lesz bíró **939**
Már én többég kocsislegén nem lëszëk **556**
Máriapócs felől **87**
Mártonfalván esik az eső L. Túlsó soron esik az eső
Meg akartam házasodni / Galambot akartam fogni **665+, 667+**
Meg akartam házasodni / Szép jánt akartam elvenni **950**
Mëgbocsásson, édësanyám **407**
Megdöglött a bíró lova **912+, 916+, 924**
Mëgégött, mëgégött 752/92
Mögéröd még azt az időt 270/1+
Mëgérött a kökén **1092–1094**
Megette a tyúk a meggyet **944+**
Megházasodtam, te Miska (Pista) **668–669, 671–673, 679+, 681**
Megírtam a levelet a szülémnek **296**
Meg kell (köll) a búzának érni **250, 268, 974**
Megkötöm lovamat **177–178, 179+**
Még tizennyolc éves sem valék **402**
Mëguntam gazdámat **54+**
Megverek valakit **1017,** LVII/D, H, J+
Mëgvettem a feléségëm nagy áron **549**

Megvirágzott *s* a gyiófa L. Amott van egy nagy büszkefa
Megyek (Mënyek) az úton (utcán) lëfelé (lefele) **406⁺**, **415⁺**, **431**, 443/3
Mé nem termettem én buzának LI/C⁺
Menyasszony, vőlegény **997–1001**, 1018/1
Mért nincs mindën lyánynak **29**
Mért van mindég ilyen sötét étszaka **278–279**
Mestër Panna nyoszolája **359**
Micsoda erdő ez? **1012⁺**
Mihály nap után az időü **401**
Mikor a dinnyét ültettük tavaszkor XLIX/A
Mikor a juhász bort iszik (és vált.) **326**, **342**, **344⁺**, **345**, **398⁺**, 419/7
Mikor ëngëm tanítottak aratnyi **541**
Mikor én még husz esztendős nem voltam XLIX/B
Mikor házasodni akartam **656**
Mikor mentem hazafelé **315⁺**
Minden ablak előtt **18–19**
Minek az a pörge kalap (és vált.) **964⁺**, LVI/A⁺–B–C⁺
Mit ér a pántlikás kalap L. Minek az a pörge kalap
Miskolc város felől L. Rimaszombat felől
Móduvának nagy a híre (széjje) **409⁺**, **411**, **415⁺**
Molnár Anna **403**
Morgó vize *j*a zavaros Tiszának 588/2
Most jöttem én Kutyabagosról **654**

Nagy gazda vót nagyapám **514**
Nagypénteken mossa holló a fiját **582⁺**
Náni sütött rétest L. Ángyom sütött rétest
Naskalaton esik az eső L. Túlsó soron esik az eső
Ne csodálkozz (csudálkozz), rózsám (babám) **85⁺**, **132⁺**, **145⁺**
Ne feküdj a szénaboglya tövébe! XLIX/E
Nekem is volt édesanyám (szép szeretőm), de már nincs L. Édesanyám is volt nékem, de már nincs
Nëm anyámtól lettem (és vált.) **193⁺**, **228⁺**
Nem az a jó gazda **1004**
Nem bánom, nem bánom **1018**
Nem csörög az erdőben a falevél **286⁺–287⁺**
Nem danolok már én nagyon **423**
Nëm lëhet hänyi **831**
Nem loptam én életembe **968**
Nem megmondtam, bus gerlice L. Rég megmondtam, bus gerlice
Nem megyek én, Jankó bácsi, Szennába XLIV/A
Nem szánt-vet az égi madár **302**
Nem tëttem sëmmi csínyt L. Sëmmit së vétëttem
Nem úgy van az, mind volt régen 270/1⁺
Nem vagy legény, nem vagy LVII/J⁺
Nem vagyok én adós LVII/J⁺
Nem vagyok én oka semminek LI/C⁺
Nem vót a múlt nyáron esső 419/4
Nincs énnékem édesanyám **928**
Nincsen nekem egyéb bajom **422**
Nincsen szénám, sem abrakom **342⁺**, **343/B**
Nincs szebb (szöbb) madár a fecskénél **255⁺**, **351**
Nintsen nékem jobb tanyám, jobb tanyám XL/B
Nyisd ki, rózsám, ablakodat **418**

Ó, bubánat, de mëgettél! **409⁺**
Ojan bú száll a szivemre **409**
Olyan bánat a szívemën **1087**
Olyan nap nem jő (jön) az égre **405⁺**, **406**, **408**, **416⁺**
Őfelsége azt írta a levélben **567**
Ögyön mög a fene téged **954**
Ördög bujjon a zanyádba **250⁺**
Qerdoeg bujjon, kibe, kibe? **240⁺**
Ördög bújt a szomorú szívedbe **1031**
Öreganyám a szívásba (pëlvásba) (és vált.) **918⁺**, **923**, **933⁺**, **936**
Öreg huszár kihajol a nyeregből **569⁺**
Összefolyik a Tisza a Dunával **580⁺**

Palacsinta *j*a ládába **956**
Pallagon legel a juhom **321**
Paraszt legény, ne rakd meg a szekeret **540**
Párom, édös párom L. Zsivány felesége
Patkóéknál, Patason 1030/5
Pesten, Budán kidobolták **253⁺**
Pesten csináltattam L. Rákóczi kis úrfi
Pest városa szép helyen van 419/9⁺
Piros alma (óma) bele*j*esett (leesett) a sárbo (sárba) **282**, **529⁺**, **1049**, **1059⁺**
Piros alma hömbölög az árokba **529**
Piros alma kikarult a sárba **593**
Piros alma mosolyog a dombtetőn **285–286**, **287⁺**
Piros az ostorom nyele, nem sárga **582**
Piros kancsó, piros bor **460**
Piros rózsa, ha leszakisztanálak L. Kék ibolya, ha leszakasztanálak
Pista bácsi, Jancsi bácsi L. Jancsi bácsi, Pista bácsi
Prófusz uram az ajtóra **370**
Pusztaszëri baromállás **335–336**

Rab vagyok, rab vagyok **23⁺**
Rab vagy, rózsám, rab vagy **185⁺**
Rákóczi kis úrfi **164**

Rászállott a páva (és vált.) **88**$^{+}$, **124**$^{+}$, **133**$^{+}$, **143**$^{+}$–**144**$^{+}$, 145/7^{+}, **185**, 188/2, 238/4^{+}
Rég megmondtam, bus gerlice (és vált.) **371**, **377**$^{+}$
Rekecsini nagy hegy alatt **674**
Repülj, fecskemadár L. Szállj el, fecskemadár
Repülj madár (daru), repülj L. Szállj el, fecskemadár
Rétest ettem, mëgégette a számat **283**, **284**$^{+}$
Rika rika rika rika paprika **523**
Rimaszombat felől (és vált.) **17**, **35**$^{+}$, **47**, **67**, **85**$^{+}$, **91**, **96**$^{+}$, **118–119**, **145**$^{+}$, **153**, **157**, **161**$^{+}$, 176/1
s Románia rózsa volna **405**$^{+}$
Rossz a csizmám, se sarka, se talpa **1033–1034**
Rozmaring, szegfűszál **1005**
Ruzsa (Rózsa) Sándor az én nevem **373**, **380**$^{+}$, **381**

Sárga csatos (szíjas) a bocskorom (és vált.) **914**$^{+}$–**915**$^{+}$, **926**, **952**$^{+}$, **960**
Sárga csikóm lába 188/1
Sárga csitkó, pengő rajta **684**
Sárgadinnye, görögdinnye, inastól **587**
Sárgarigó kifütyüli *j*az ágon **569**
Sárga tiknak (tyúknak) a bögye (bögyi) (és vált.) **688**, **695**$^{+}$, **698**$^{+}$, **717**$^{+}$, **719**$^{+}$, **735**
Sárgát virágzik a repce **981**$^{+}$–**982**$^{+}$
Sári lányom, de kicsiny vagy! **1061**
Sári néni de beteg, de beteg L. Ez a kislány de beteg, de beteg
Sarkantyúmnak réz a sarka **667**$^{+}$
Sej, Dunárul fúj a szél L. Ha Dunáról fúj a szél
Sej, rezeda, gyöngyvirág L. Hej, gyöngyvirág, gyöngyvirág
Sej, rezëdá (rëzëta), rezëdá (rëzëta) L. Hej, rezëda, rezëda
Sej, rozmáring, rozmáring L. Hej, rozmaring, rozmaring
Sëm eső nëm esik **995**
Sëmmit së vëttëm (és vált.) **11**, **180–181**, **1017**$^{+}$
Sipos János eladta *j*a szamarát L....eladta a szamarát
Sírnak-rínak a bárányok **328–329**; L. Dömötör felé van az idő
Sógor bácsi dudája **1026**
Sohase vëtettem L. Sëmmit së vëttëm
Sok az irigy a faluba 443/1^{+}, **977–978**
Sűrű a diófalevél **396**
Sűrű csillag jár az égen **247**
Sűrű csillag ritkán ragyog az égen **586**$^{+}$
Sütött ángyom (ángyi, anyám) rétest L. Ángyom sütött rétest
Szállj el, fecskemadár (és vált.) **23**$^{+}$, **54**$^{+}$, **56**$^{+}$, **62**, **63**$^{+}$–**64**$^{+}$, **68**$^{+}$–**70**$^{+}$, **74**$^{+}$–**76**$^{+}$, **77–79**, **80**$^{+}$, **82**, **89**$^{+}$, **106**$^{+}$, **107–108**, **109**$^{+}$, **110**, **113**$^{+}$, **114**, **116**$^{+}$, **123**$^{+}$, **130**, 145/3^{+}, 145/4, **151**, 176/1^{+}
Szánt az ökör, csirëg-csörög a járom **536**
Száraz a bokor a tetőn (és vált.) **320**, 443/6
Száraz dió rotyogató **1096–1105**
Száraz köszvény laboda 1030/3–4
Száraz kútgém, üres vájú **340**$^{+}$, **366–367**, **388**
Szarvaskő ódalán **53**
Szederim, szederim **1001**$^{+}$, 1018/1^{+}
Szëdërin, szëdërin L. Szederim, szederim
Szegény legény vagyok **89**$^{+}$
Szëgény szógalegény (bérëslegény) (és vált.) **754**$^{+}$, **760**$^{+}$, **763**$^{+}$, **772**, **773**$^{+}$, **775**, **836**, **857**, **909**$^{+}$
Szegény volt az édesanyám L. Idessanyám is vót nékem
Szegfű, borsfű, majoránna, keménymag **570**
Széles (Szélös, Széjës, Szélës) az asztal (és vált.) **756**$^{+}$, **781**, **822**$^{+}$, **832**, **833**$^{+}$, **835**, **836**$^{+}$, **841–842**, **843**$^{+}$, **846**$^{+}$, **847–849**, **850**$^{+}$, **853**, **854**$^{+}$–**855**$^{+}$, **859**, **863**, **897**$^{+}$, **902**$^{+}$, **904**$^{+}$, **905–907**
Szélső soron esik a dara L. Túlsó soron esik az eső
Széna, széna, széna terem a réten **551**, **580**
Szent asszonynak szent a lánya **1097**$^{+}$–**1098**$^{+}$
Szentimrei csonka torony **338**
Szentpétëri ucca dërëkán **598**
Szép asszon, szép, szép **908**
Szépen (Szépön) legel a kisasszony gulájja (gujája) **527**, **533**
Szépen szól a kis pacsirta hajnalban L. Kis pacsirta szépen dalol hajnalba; L. Sárgarigó kifütyüli *j*az ágon
Szerelëm, szerelëm **182**, **189**$^{+}$–**191**$^{+}$, **194**$^{+}$–**198/A**$^{+}$–**B**$^{+}$, **200**$^{+}$, **201**, **202**$^{+}$, **203**, **205**$^{+}$–**206**$^{+}$, **208**$^{+}$–**209**$^{+}$, **211**$^{+}$–**212/A**$^{+}$, **213**$^{+}$, **215**$^{+}$, **217**$^{+}$–**220**$^{+}$, **222/A**$^{+}$–**224**$^{+}$, **227**$^{+}$, **231**$^{+}$, **233**, **234**$^{+}$, **236**$^{+}$, **238**$^{+}$–238/1^{+}, 238/3^{+}, 238/5/B^{+}, 238/6, **996**$^{+}$, **1005**$^{+}$
Szereti a pap a kávét **257**$^{+}$, **258–259**
Szeretnék szántanyi **1005**$^{+}$
Szilvás falujába **34**, **88**, **115**
Szivárványos az ég alja 443/4, **922**, **966**$^{+}$, **979**, **981–983**
Szombatba van egy ház L. Amott van egy nagy ház
Szomorú az idő **187**
Szomorúfűzfának **185**$^{+}$
Szőlőhegyen körösztülə **742**
Szürke szamár szomorkodik L. Mikor a juhász bort iszik

Tartozom én a kocsmába (csárdába) **922**$^{+}$, **925**$^{+}$, **968**$^{+}$, **980**$^{+}$

Tedd föl a ládám L. Kocsira ládám
Tëgnap jöttem a keszthelí vásárról 588/1
Tegnap vëttem a bocskorom L. Sárga csatos a bocskorom
Të légy bogár, én mëg lëszëk csere 276/1
Télen-nyáron mindig rongyot szedek én **539**
Testvérek, rokonok **65, 76⁺, 91⁺, 107⁺, 113, 120⁺, 123⁺**, 145/3⁺
Tilalom, tilalom **15⁺, 150, 988, 1012⁺**
Tisza partján van egy haju kiködve **521**
Tiszta búzát szëdëget a vadgalamb **552–553, 562**
Törökbuza, *j*ïédesz málé **1090**
Túl a vizen (vizön), a tengeren (töngörön) **677, 683**
Túl a vizënn ëggy almafa L. Három árva
Túl a vizen, Tótországban **417**
Túl a vizën van ëgy csárda **973**
Túl a vizen van egy malom **405⁺**
Túlsó soron esik az eső (és vált.) **594–597, 599–604, 606–618, 621–631, 635–639, 640⁺, 641–651, 653, 655⁺, 657–661, 662⁺, 663–664**, LI/B⁺–C⁺
Túrúval sütik a lepént **964**

Ucca, ucca, bánat ucca L. Ez az utca bánat utca
Uccu, kanász, elaludtál! **324**
Udvaromban (Udvaromon) három (van egy) vályu **310⁺**, 419/1, **1083⁺**
Udvarom közepén **1009**
Udvaromon két kis csirke **1083**
Ugat a kutyám, a Rajna (tarka) **303⁺, 400, 430**, 443/4⁺, **665⁺**
Úgy elmëgyëk (elmënyëk), mëglássátok **405⁺, 409⁺, 414**
Úgy szeretem az öreget (uramat) (és vált.) **1075–1076, 1079**
Új korába(n) repedjen meg a csizmám **579⁺, 581⁺**
Újvároson esik az eső L. Túlsó soron esik az eső
Úton megyen a katona L. Molnár Anna
Uzsonna van, esteledik L. Esteledik, alkonyodik
Üres ez a pohár **61**
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A kiadásért felelős a Balassi Kiadó igazgatója
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