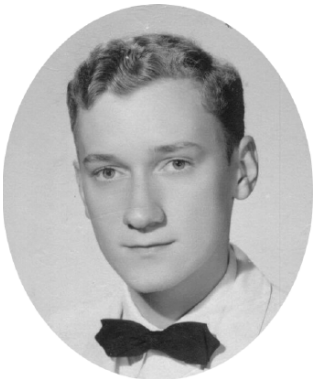
The University of Pennsylvania Balalaika Orchestra's Sheet Music Files (PennBO)

www.penn-balalaika.com

Stephen Wolownik: Founder, Compiler, Arranger 1946-2000

PDF Scan: Riccardo Heald



Presenting:

Image Reduced 50%

The University of Pennsylvania Balalaika Orchestra's Sheet Music in Acrobat PDF Format

This is a great collection of arrangements from the Penn Balalaika Orchestra library including many by Steve Wolownik. He had the talent to arrange music that was designed for the Russian folk ensembles he was working with. There are many beautiful and challenging arrangements for Russian folk orchestras but many times the arrangements are for an orchestra that is much larger than the orchestras or ensembles we are working with. ♣

Steve made arrangements that were straightforward and very playable. As a result, they sound good no matter what the size of your ensemble. Also, he arranged songs which have been all but forgotten back in the Russian homeland and are here preserved because they became popular among Russian folk musicians in America. Steve ventured into other regions of Eastern Europe to adapt this music for the Russian folk ensemble with "danceable" results, often utilizing asymmetric meters common in that area. I am very excited that these arrangements are being preserved and distributed and plan to utilize some of these arrangements for our orchestra. I hope you have fun with them as well! ♣

David C. Cooper
Music Director/Conductor
Atlanta Balalaika Society
Orchestra of Russian Folk Instruments

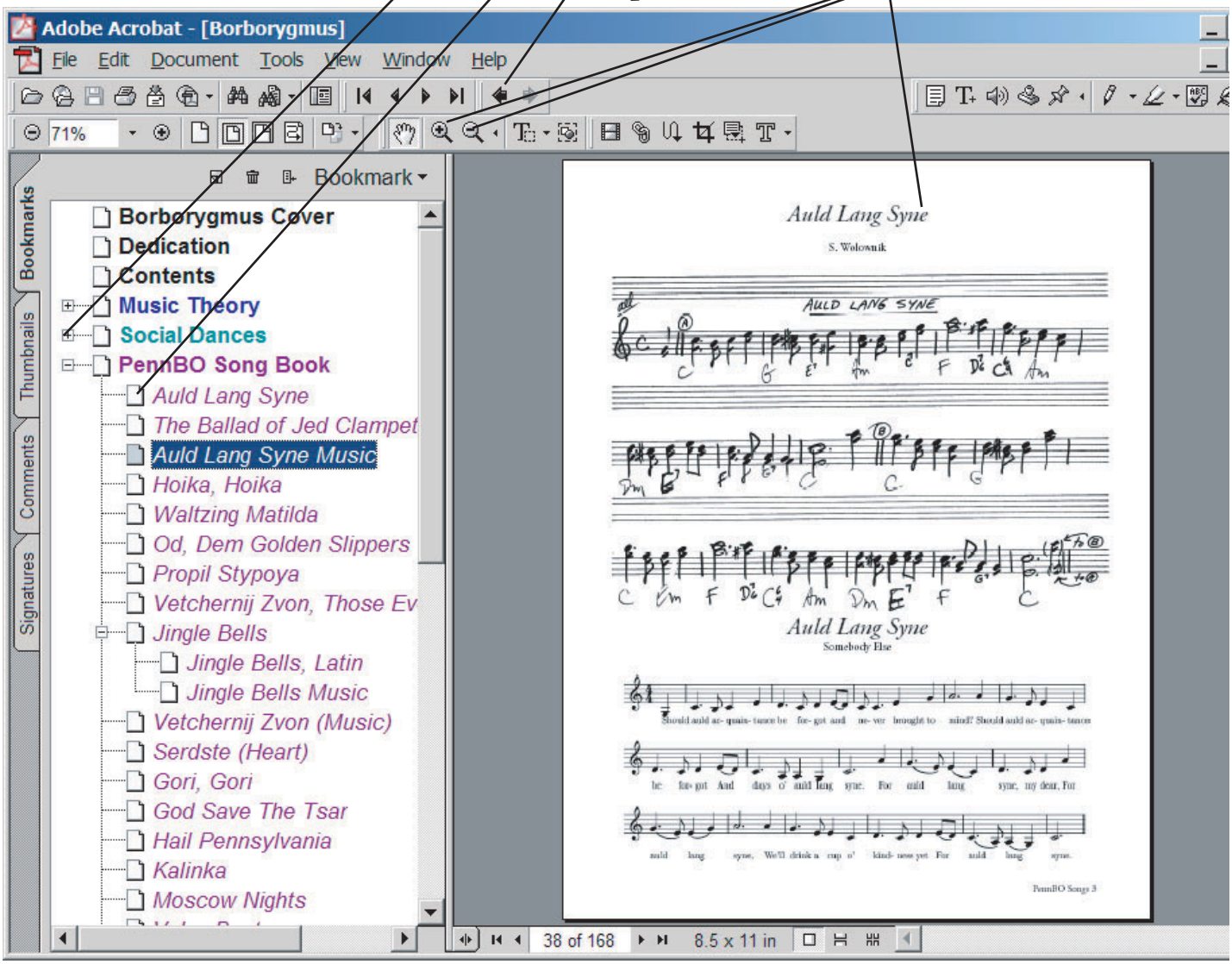
Quick Start Guide

Click on "Plus" box to open the table of contents

Click on item to jump to it.

Jump Back

Click here to zoom in and out.



PENN BALALAIKA ORCHESTRA

all

ALEKO

domras

(VAMP) A B C D

rit a tempo 1+3 2

repeat from A

rit - - - a tempo, allarg. . . . FINE

balas

(VAMP) A B C D

G Em G Em Bm C

G Em G Em Bm G D Bm

D Am D Am G Bm Em

Bm C G Em C G Em

a tempo

G Em C D G Em C G FINE

repeat from A

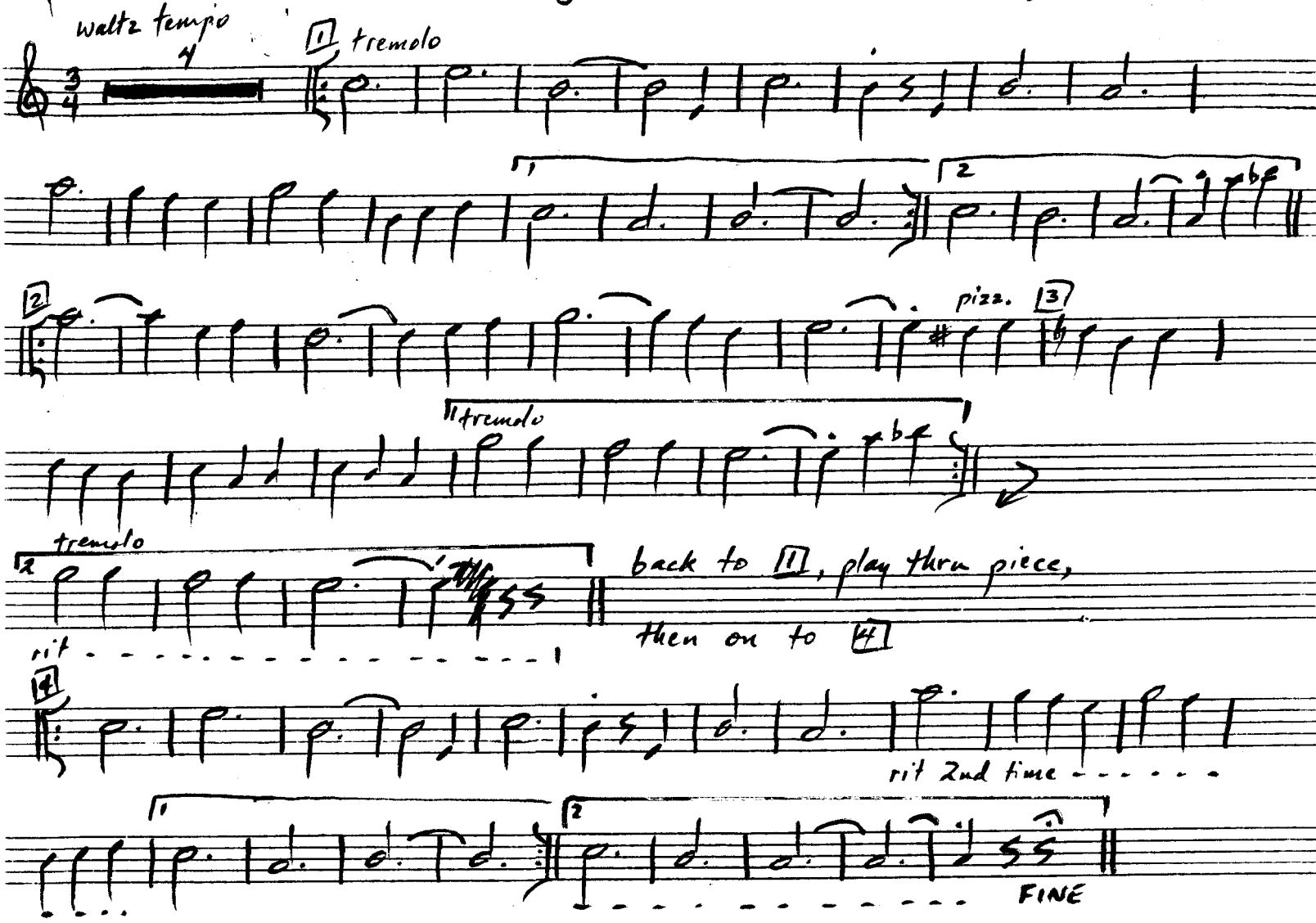
rit - - - a tempo, allarg - - - - - -

basses →

p.d. I

Andreevsky waltz

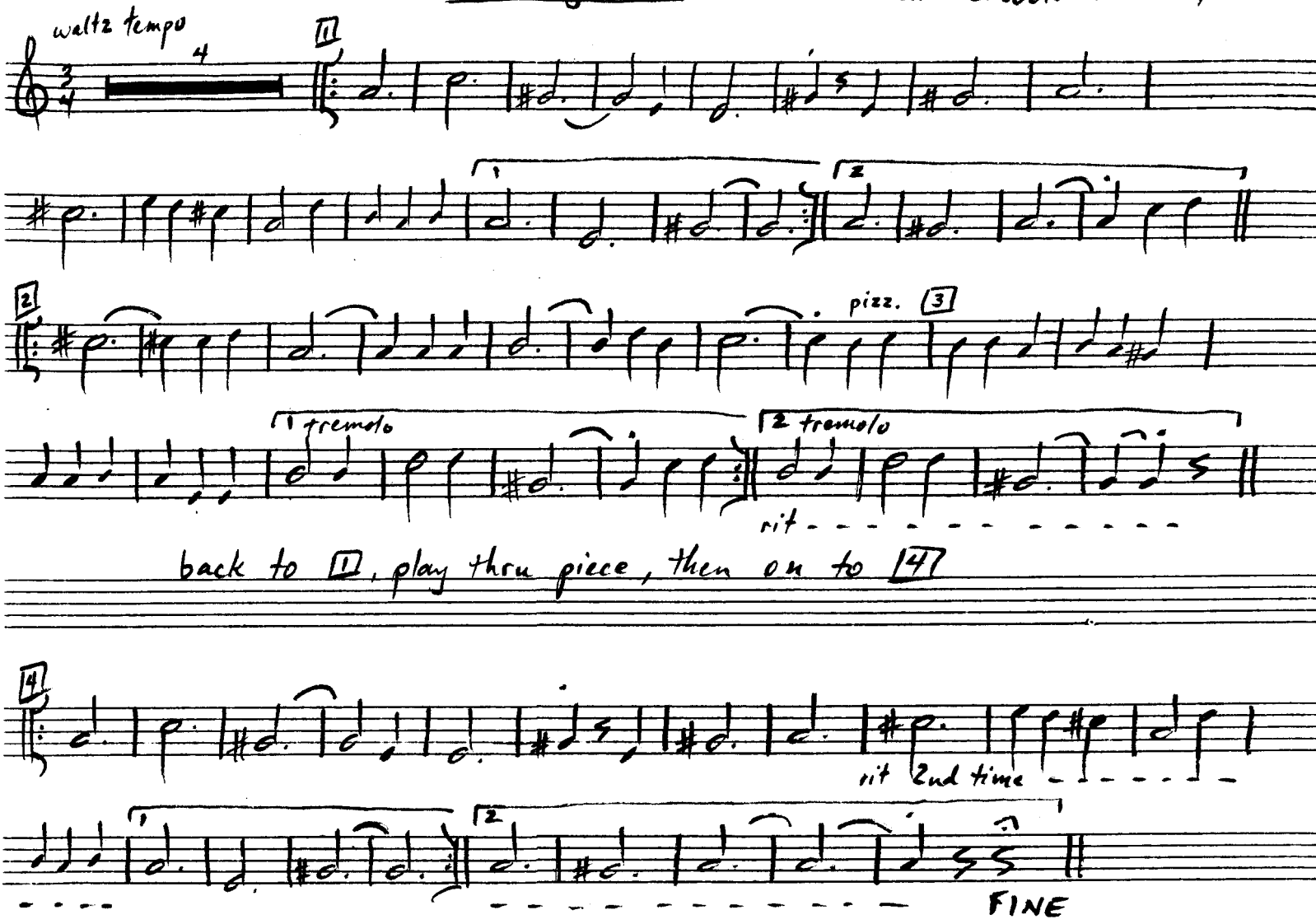
V.V. Andreev
arr. Wolowuik '84



p.d. II

Andreevsky Waltz

V.V. Andreev
arr. S. Wolownik '84



p.b.

Andreevsky waltz

V.V. Andreev
arr. Wolownik '84

waltz tempo

Am VAMP

[1] tremolo

Am E7 Am

A7 Dm Am E7 Am E7 Am

pizz

[2]

A7 Dm C7 C

pizz. [3]

tremolo

G Dm E7

pizz.

tremolo

rit G Dm E7

back to [1], play thru piece,

then on to [4]

[4]

Am E7 Am rit A7 2nd time Dm

Am E7 Am E7 Am

FINE

p.b.

HONYI VITER

[1]

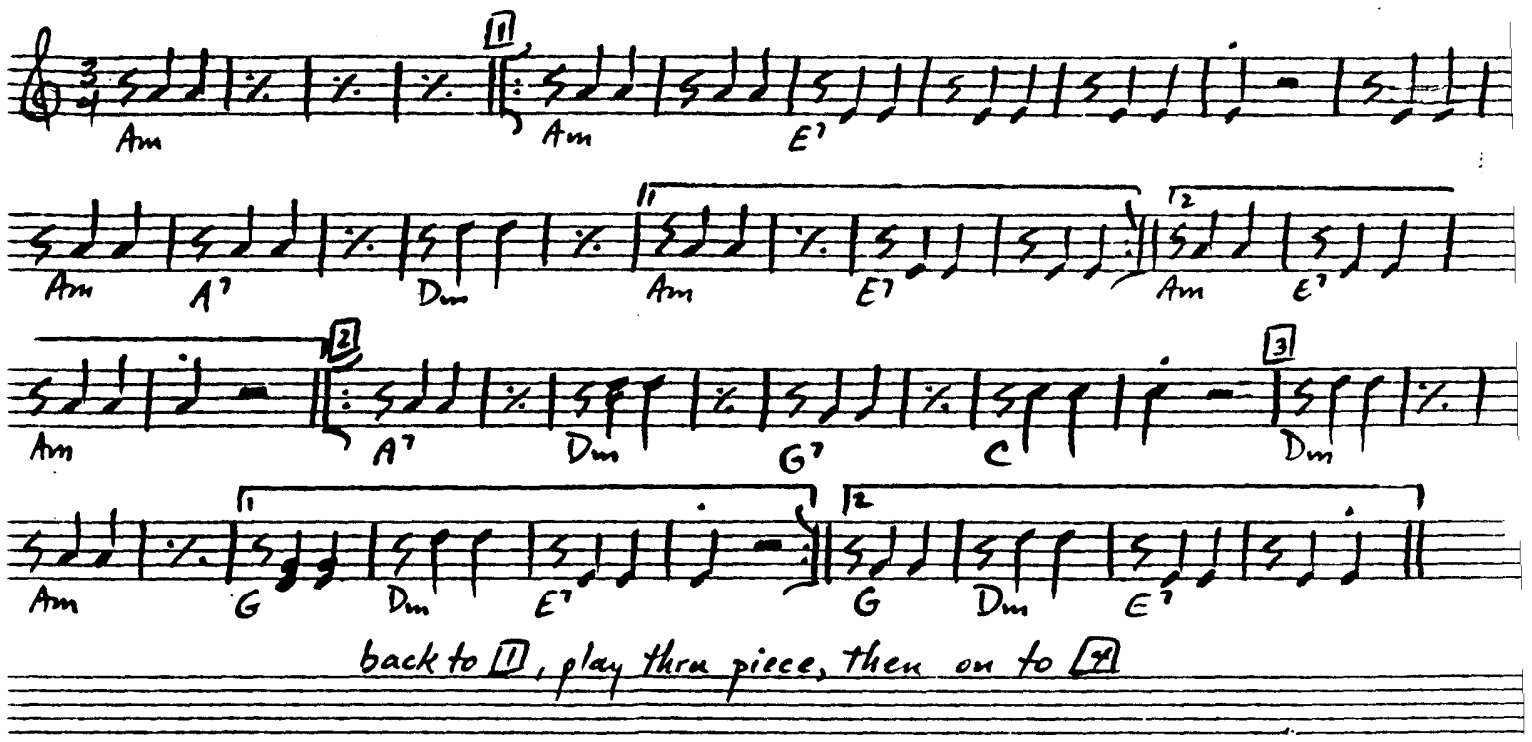
[4]

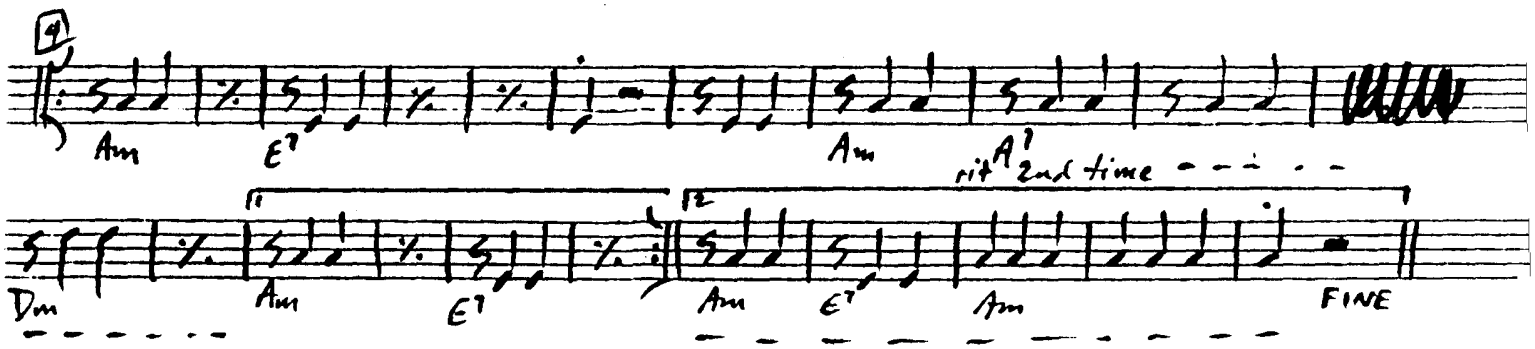
parts 2+3 - chords — cut + paste this onto your old part

a.b.

Andreevsky Waltz

V. V. Andreev
arr. S. Wolowuik '84

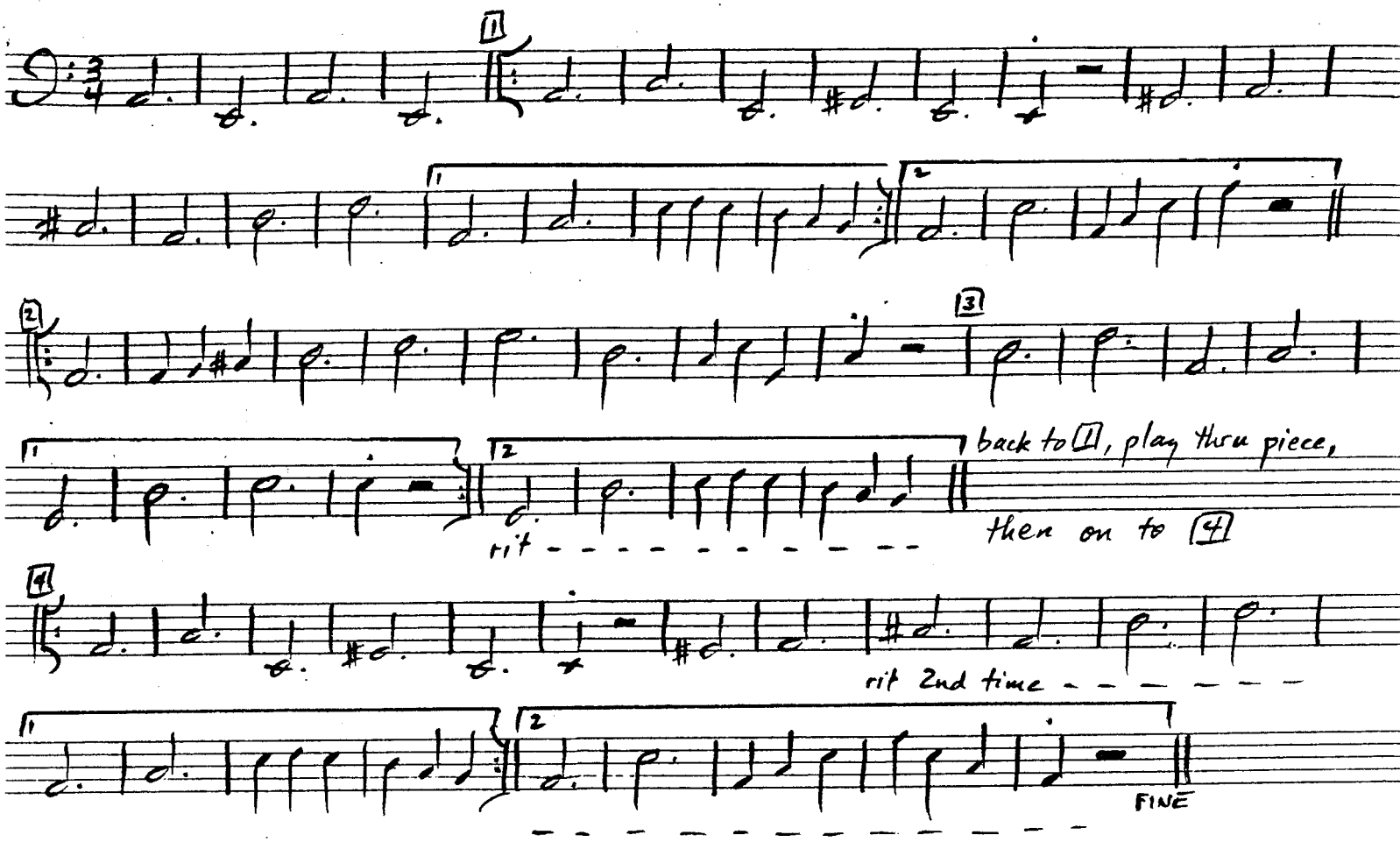




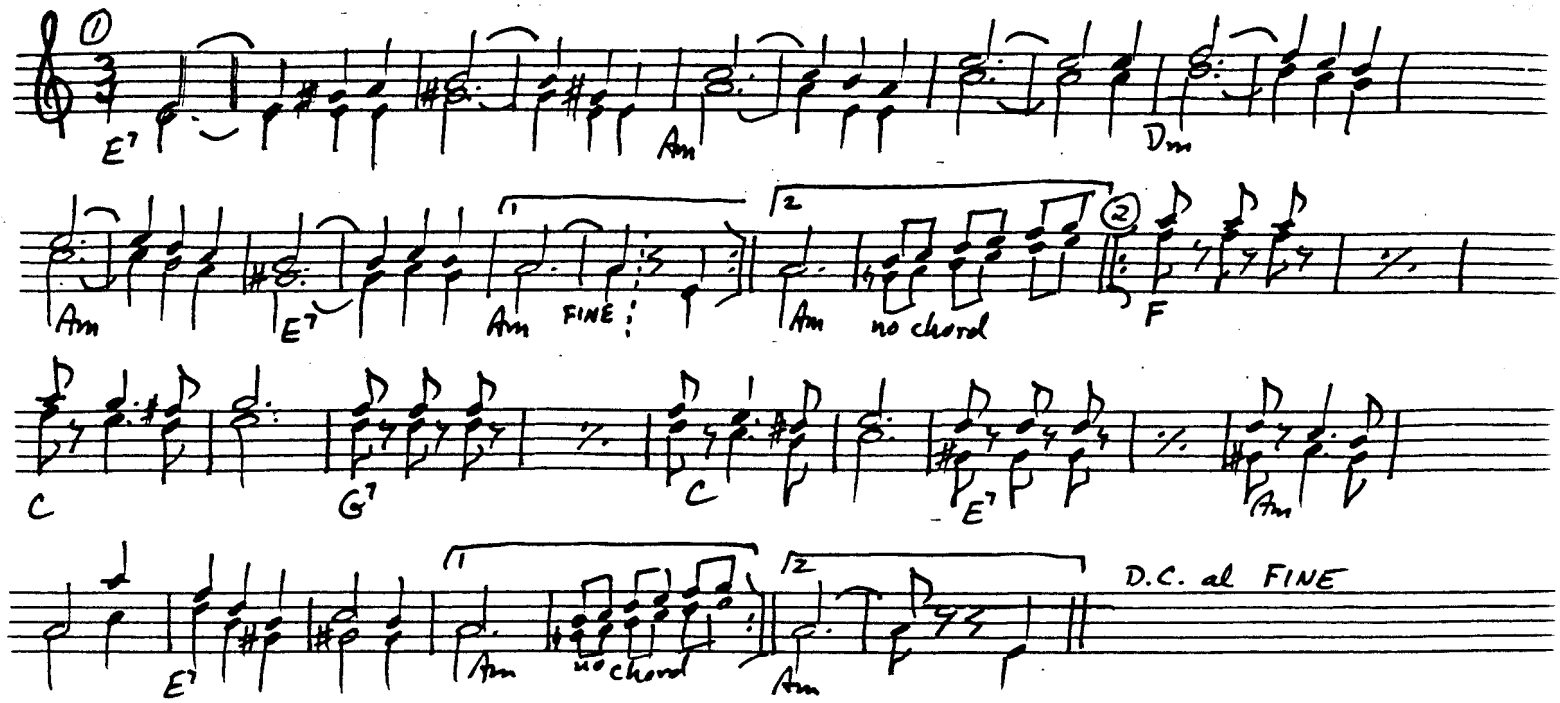
basses

Andreevsky Waltz

V.V. Andreev
arr. S. Wolownik '84



ANNIVERSARY WALTZ



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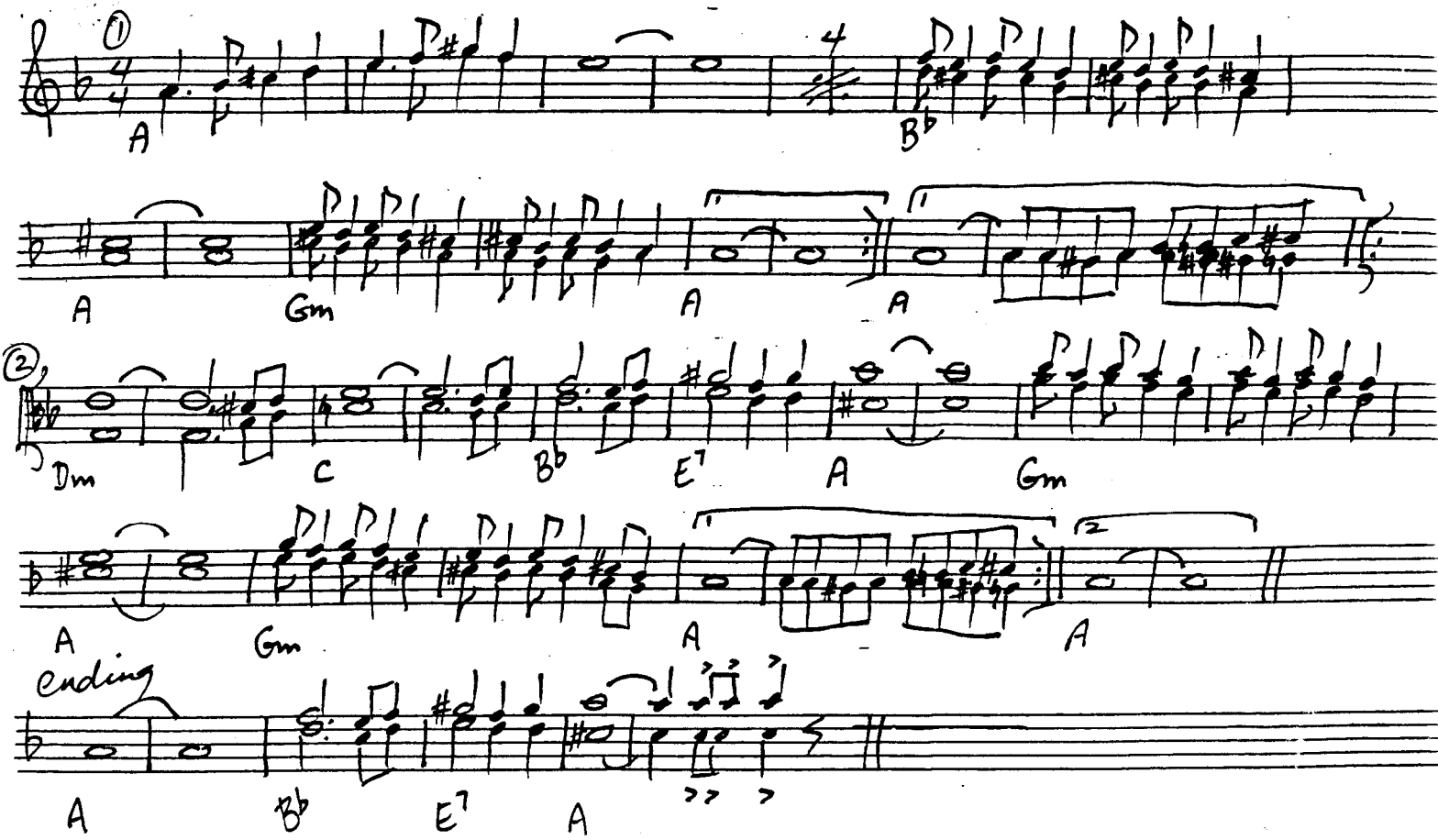
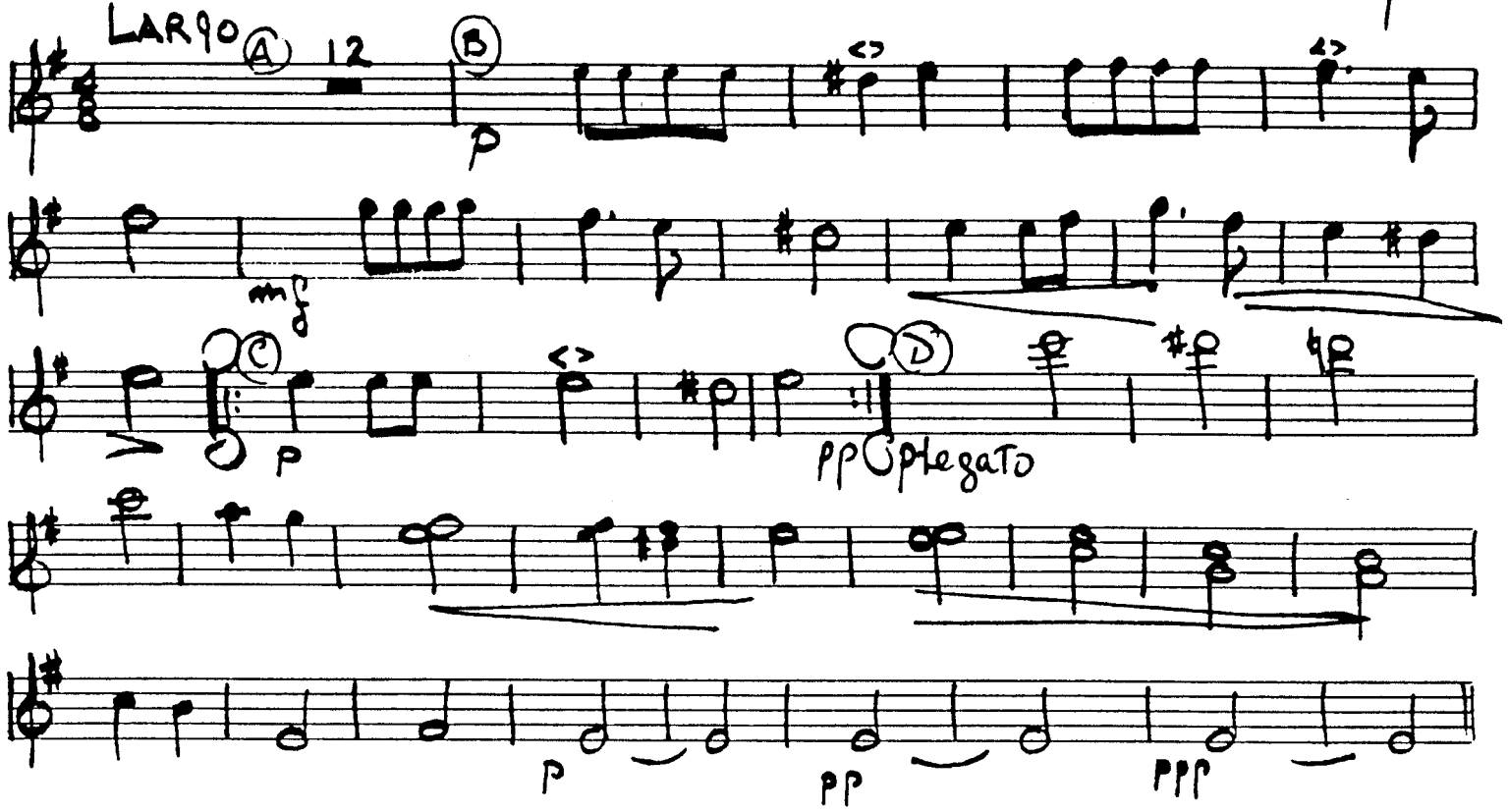


#4

At Church

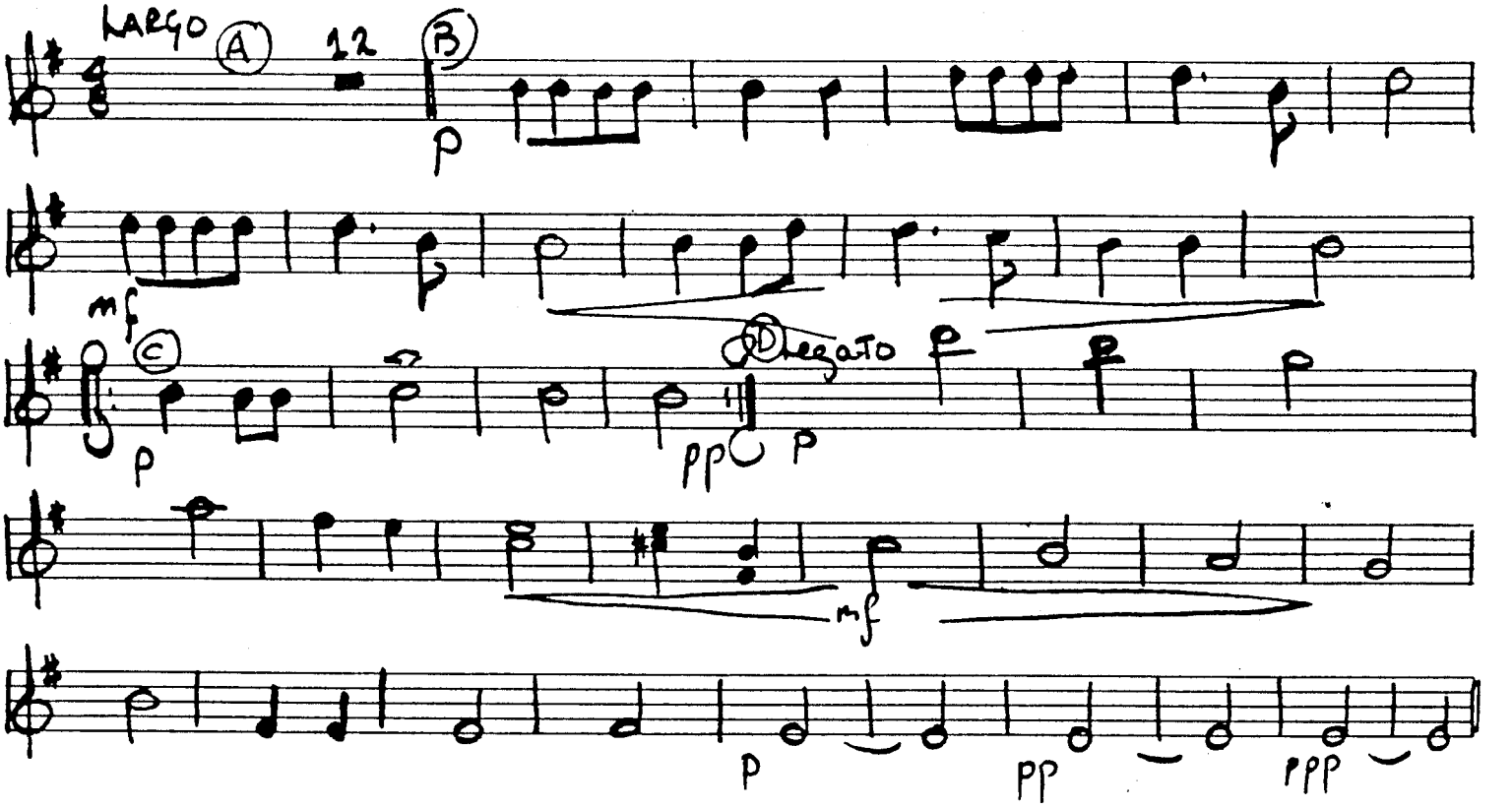
Prima Domra I

P I Tchaikovsky



#4

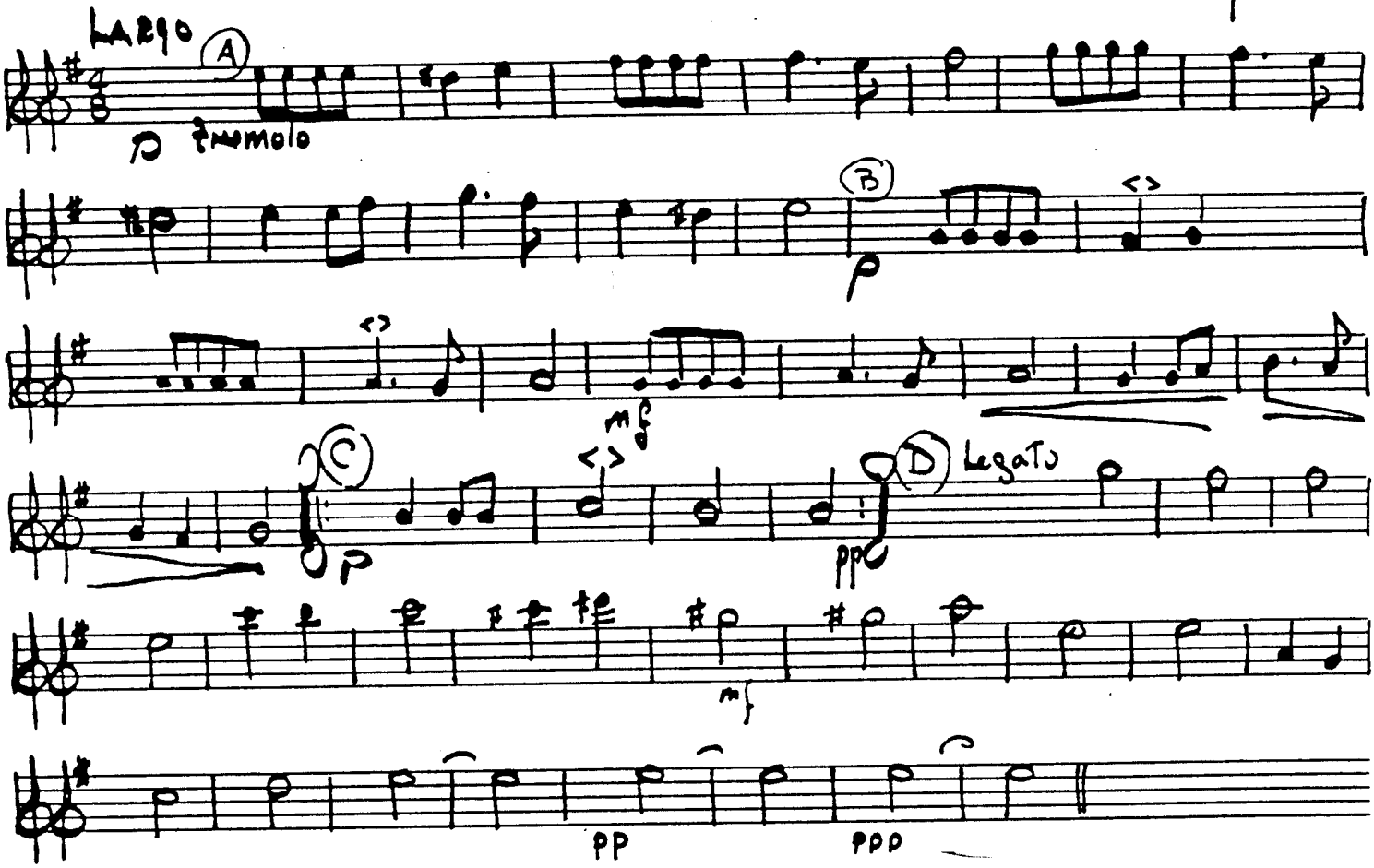
Prima Domra II

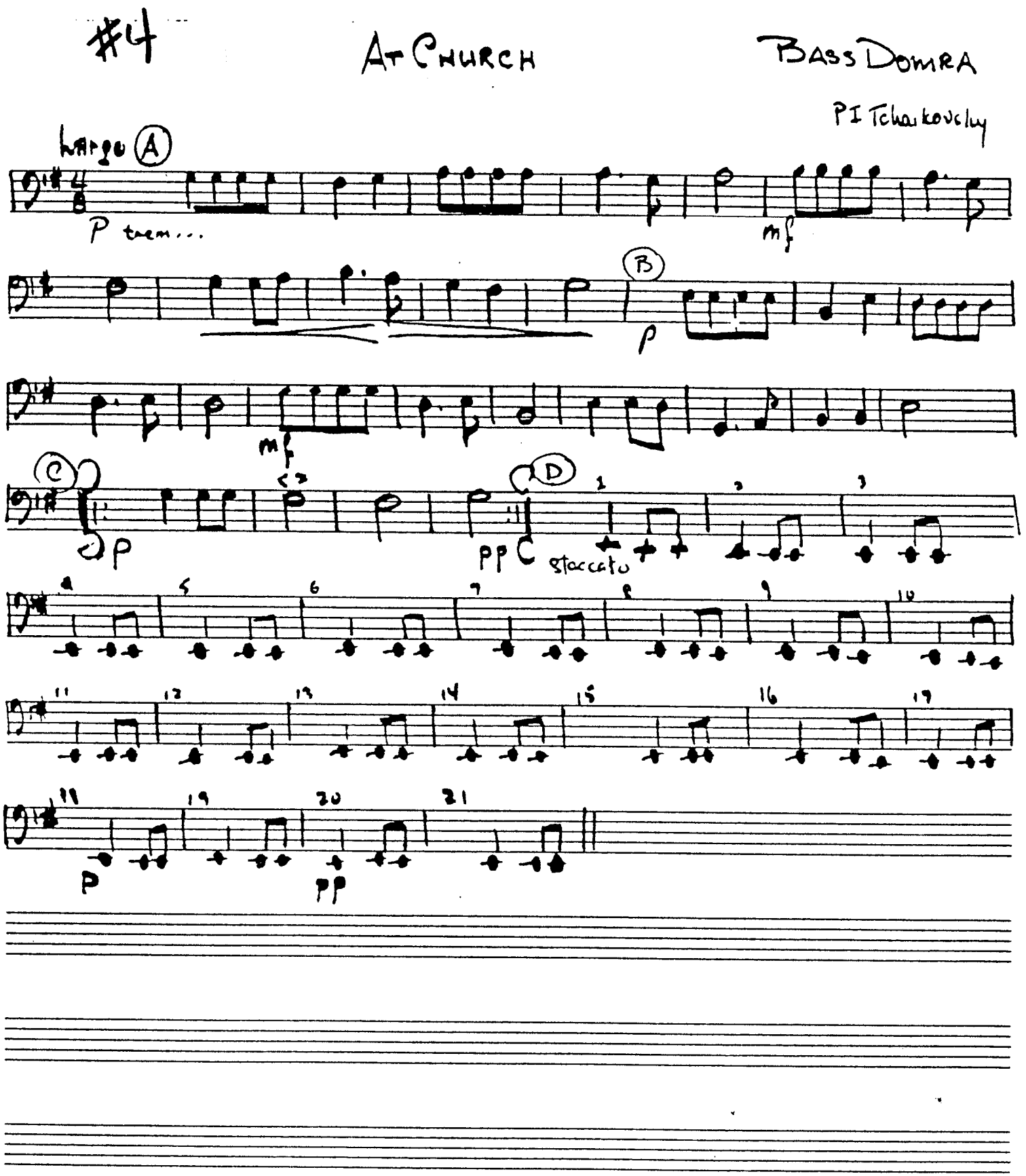


#4 At Church

Alto Domra

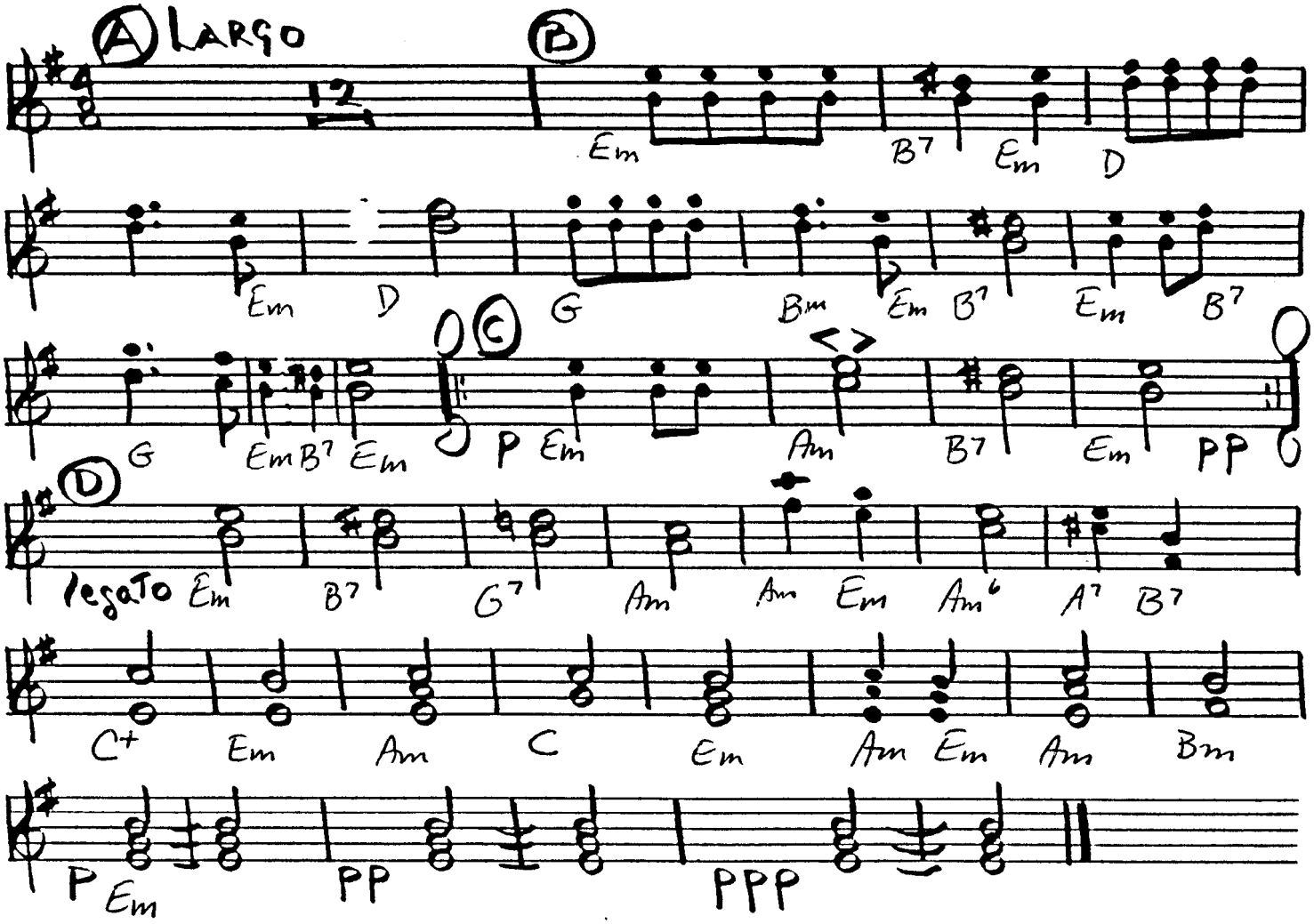
P.I. Tchaikovsky




#4
At Church
Bass Domra
P I Tchaikovsky
Largo
A
p trem...
mf
B
p
mf
C
p
pp
D
staccato
p
pp

PRIMA BALALAIKA

#4 AT CHURCH - P.I. Tchaikowsky



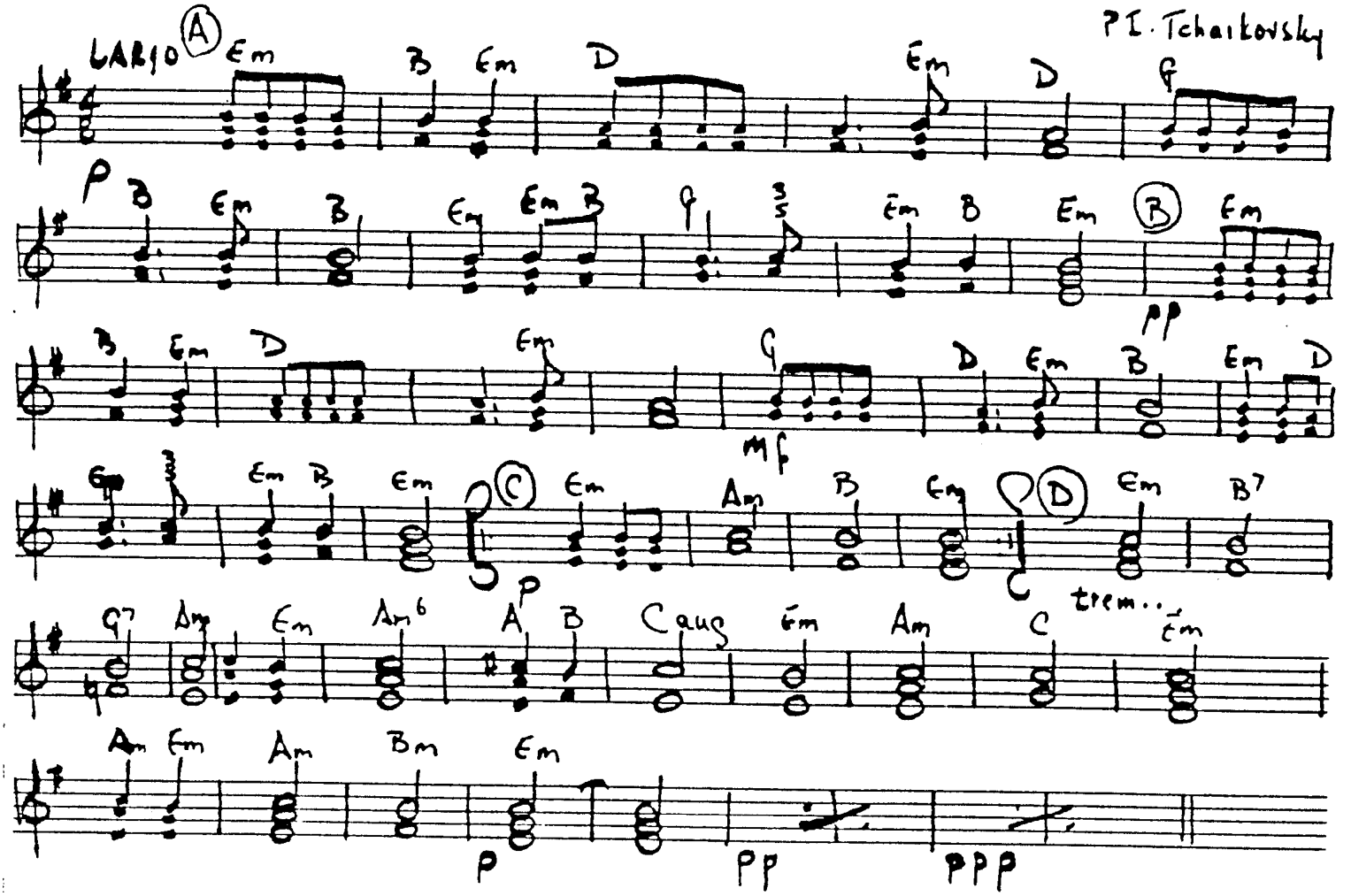
C+ : 3 0 4

#4

AT CHURCH

ALTO-BALALAIKA

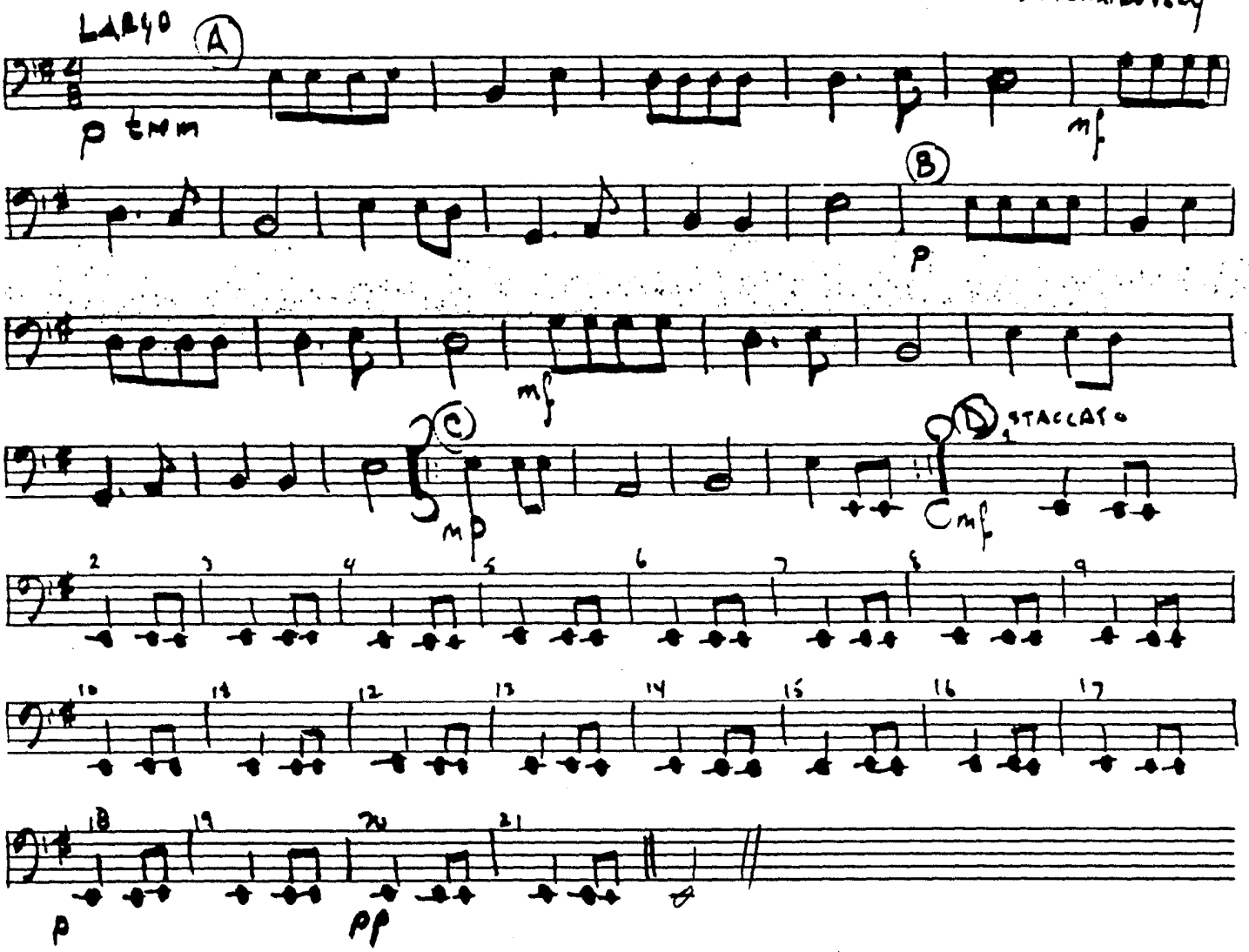
P.I. Tchaikovsky



#4 At Church

K. Bass

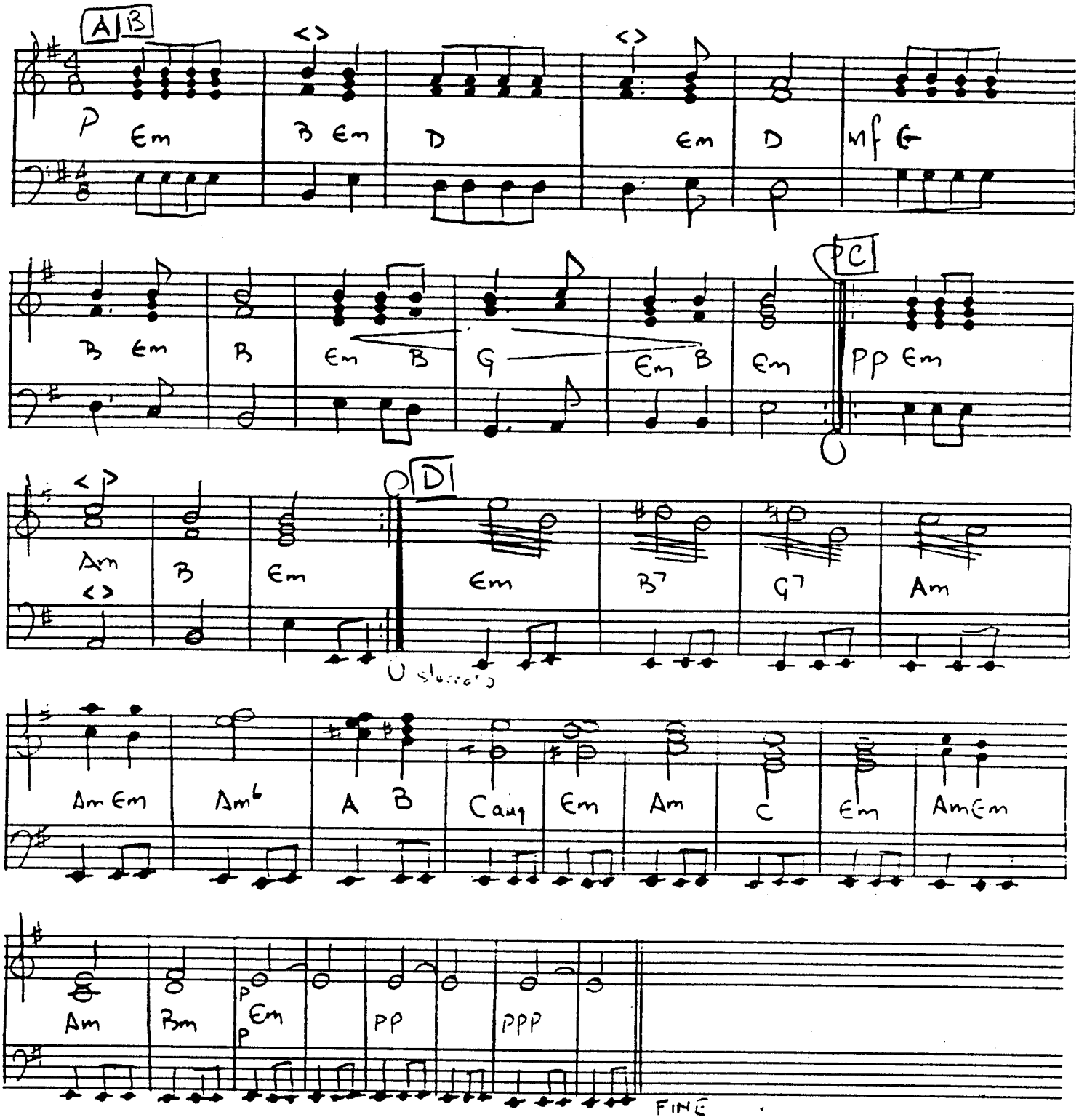
P I. Tchaikovsky



#4

At Church - Tchaikowsky

ACCORDION



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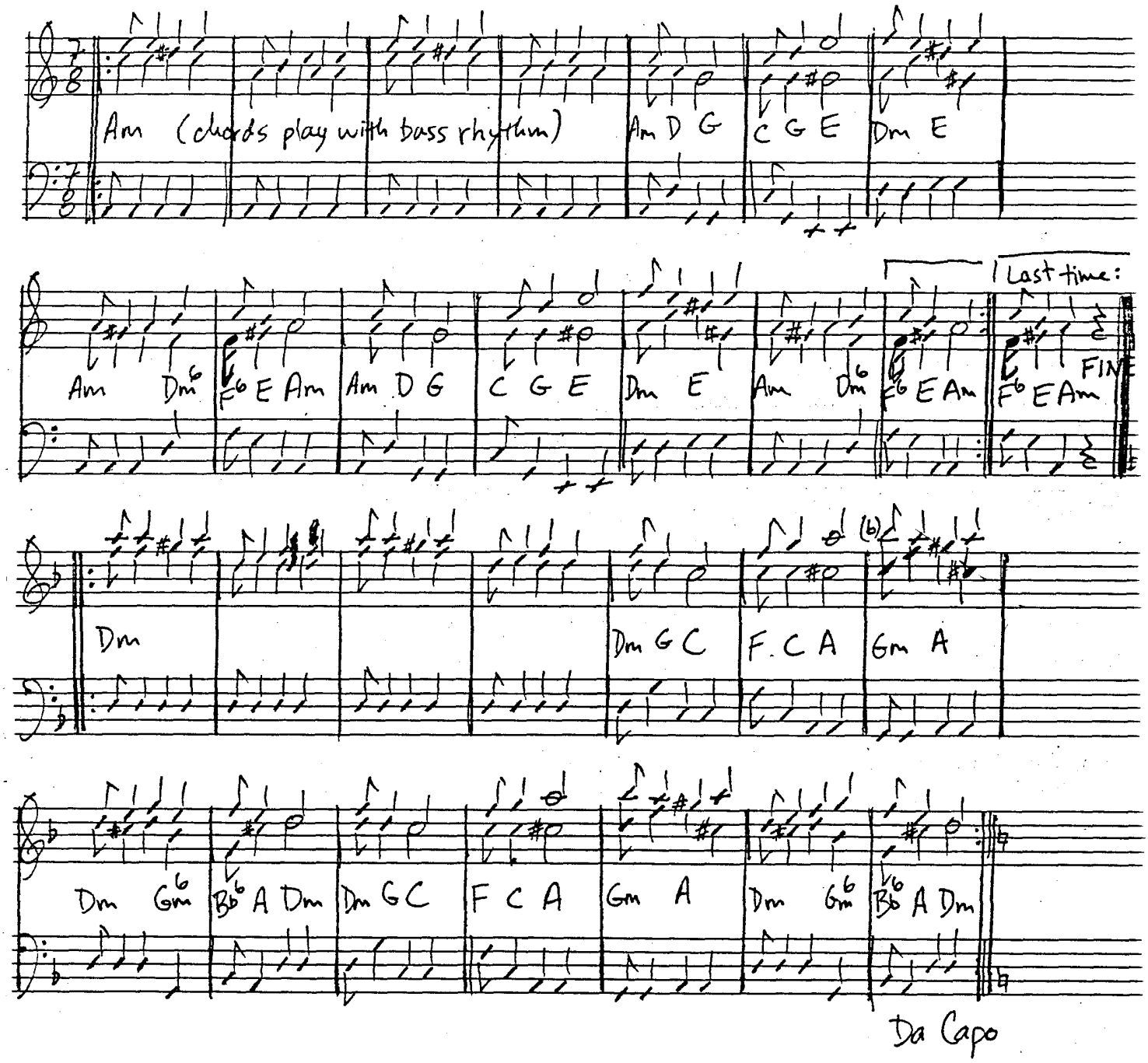
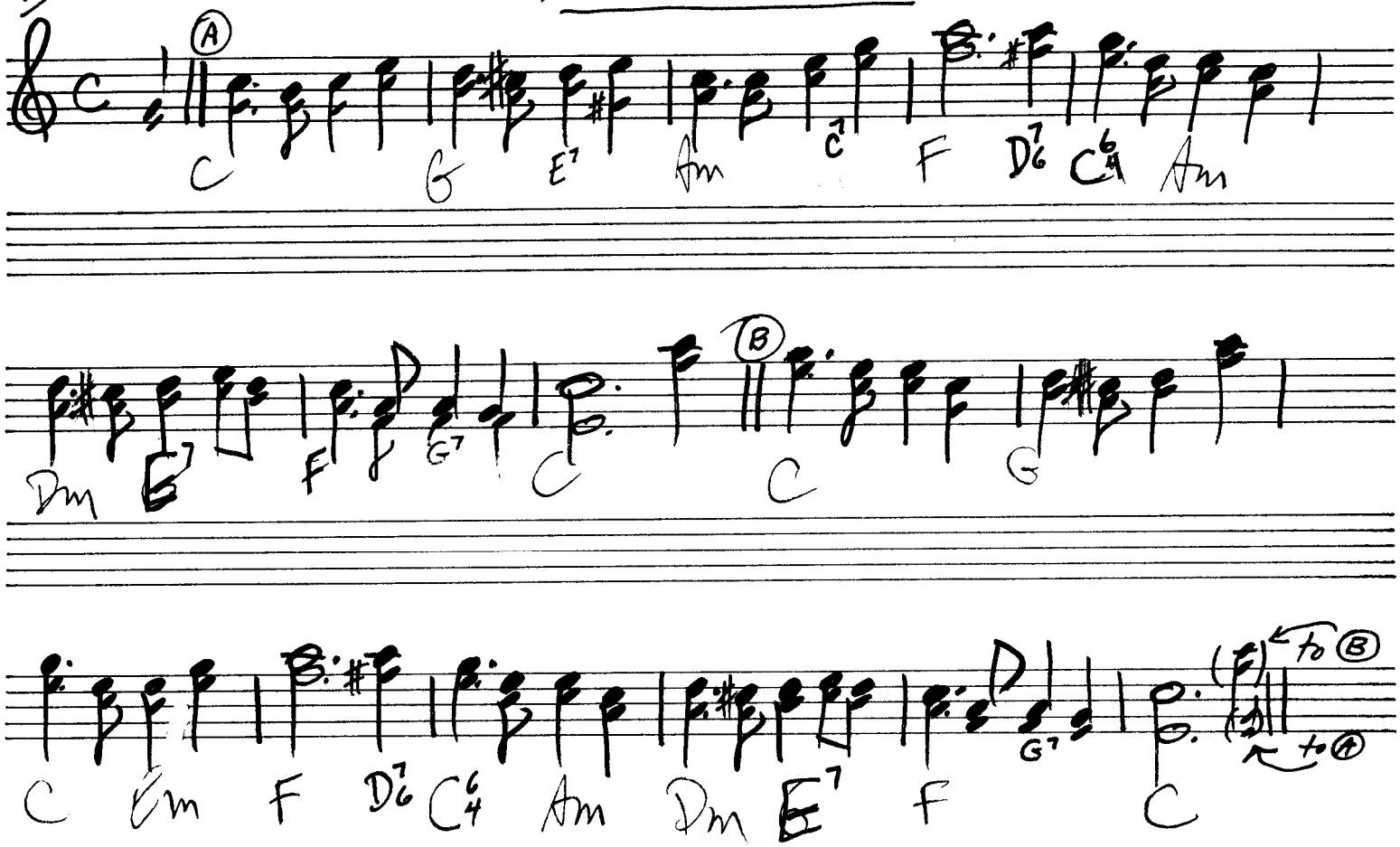
At the Neighbor's on the Hill (Slovak)

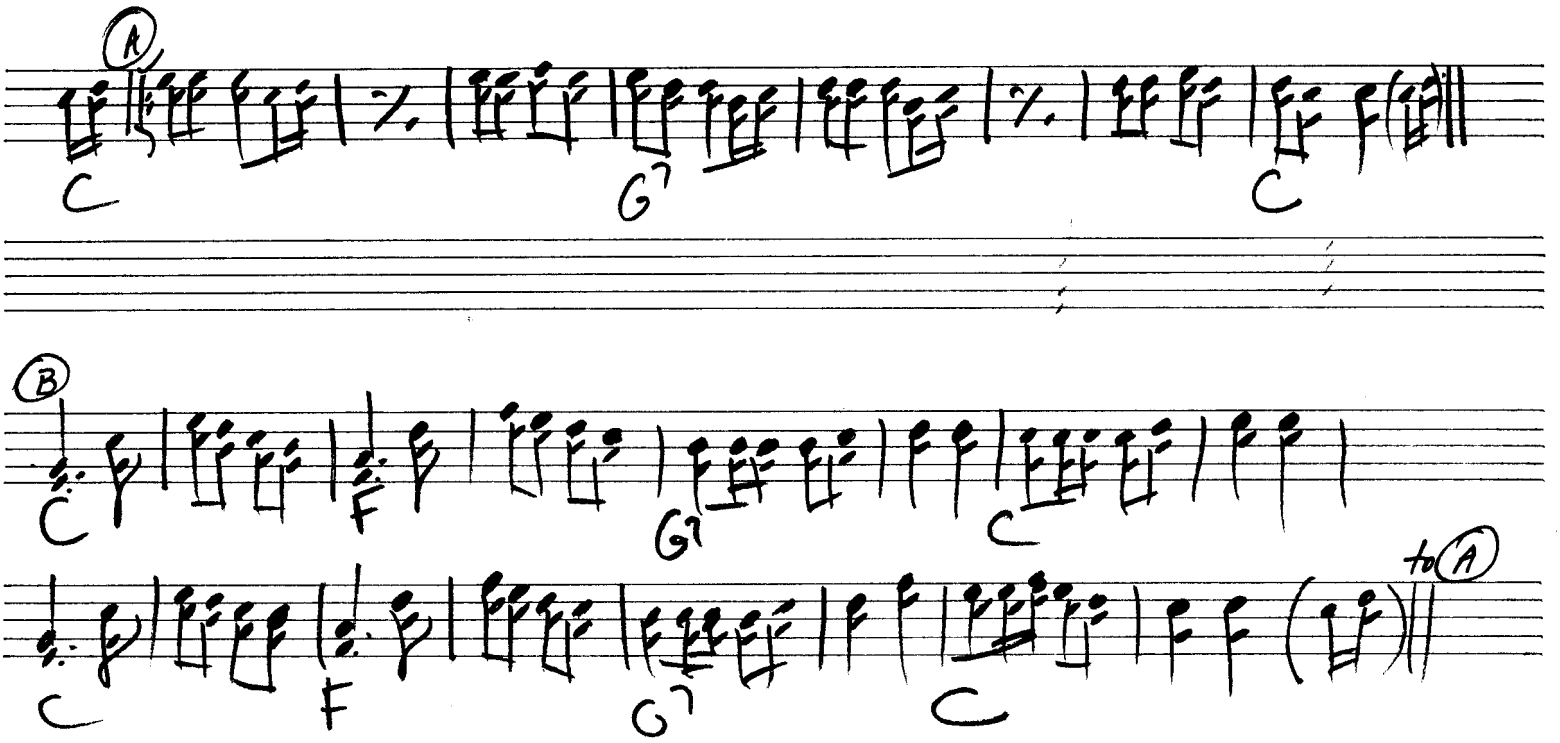


all

AULD LANG SYNE



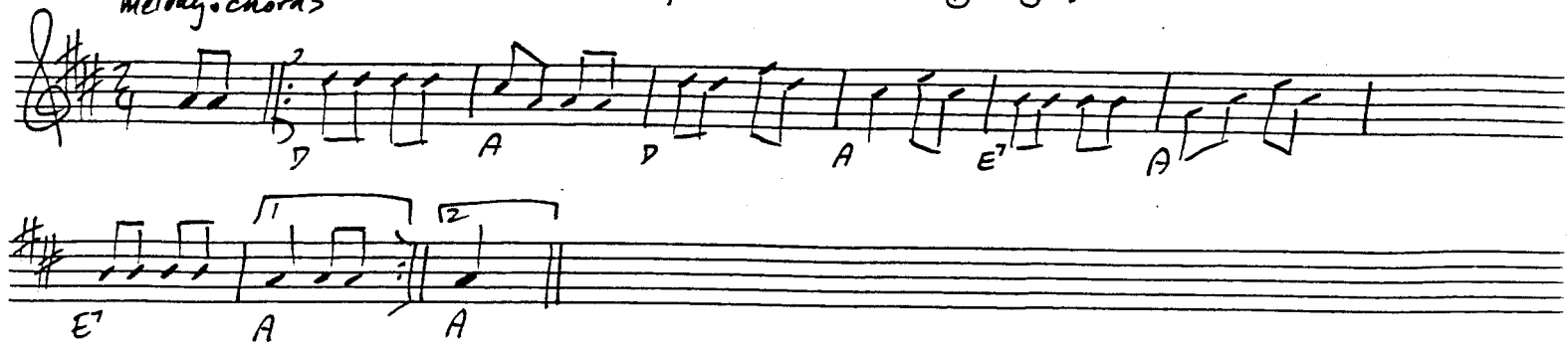
GOLDEN SLIPPERS



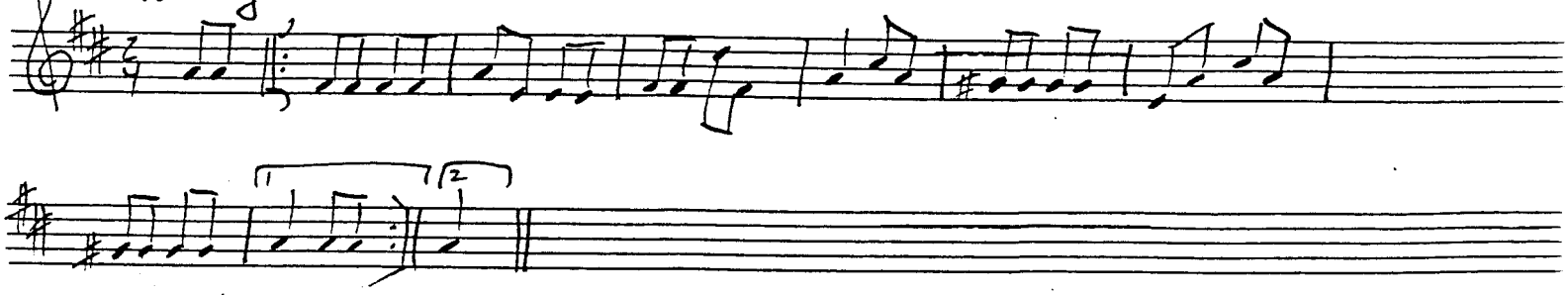
Ах, бес сени

(Oh, you porches or entryways)

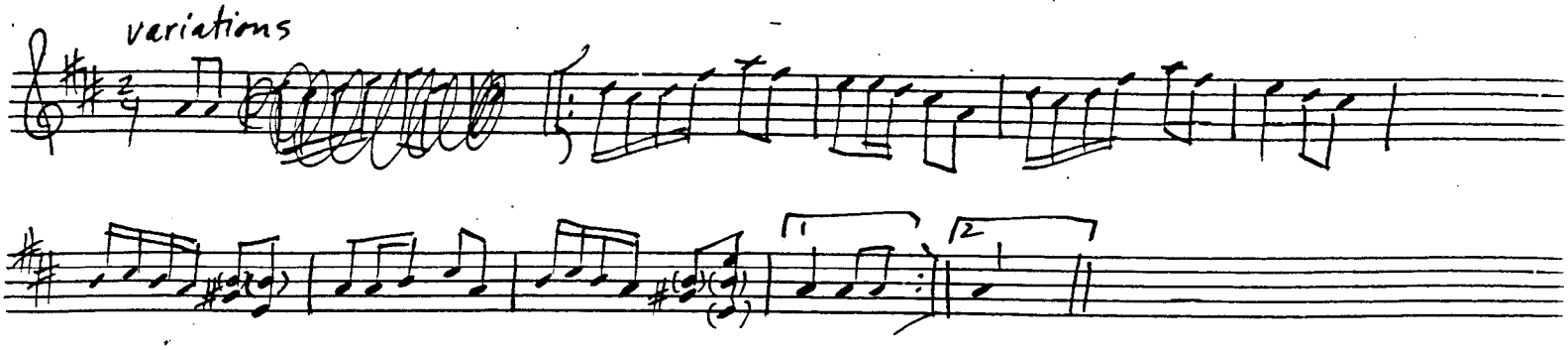
melody-chords



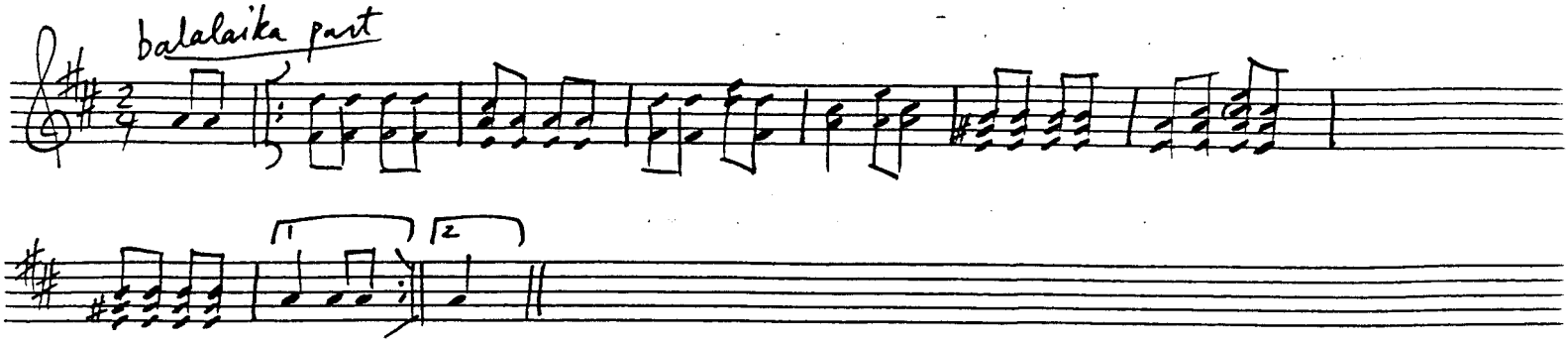
harmony



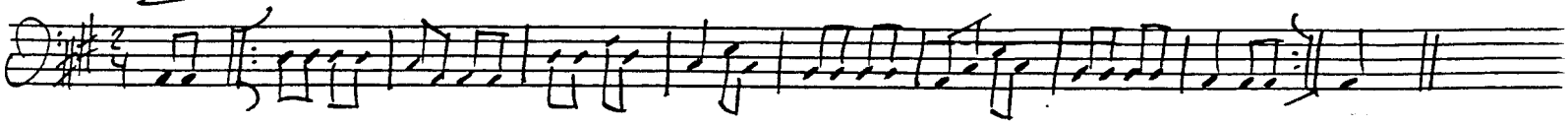
variations



balalaika part

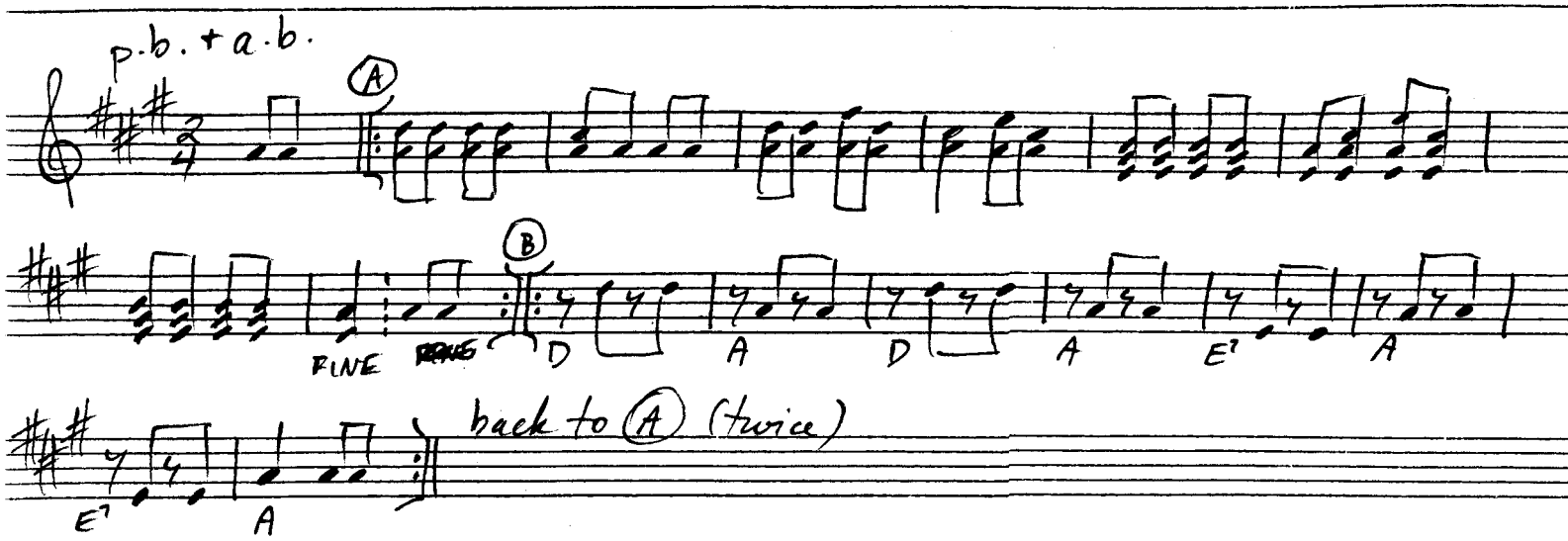


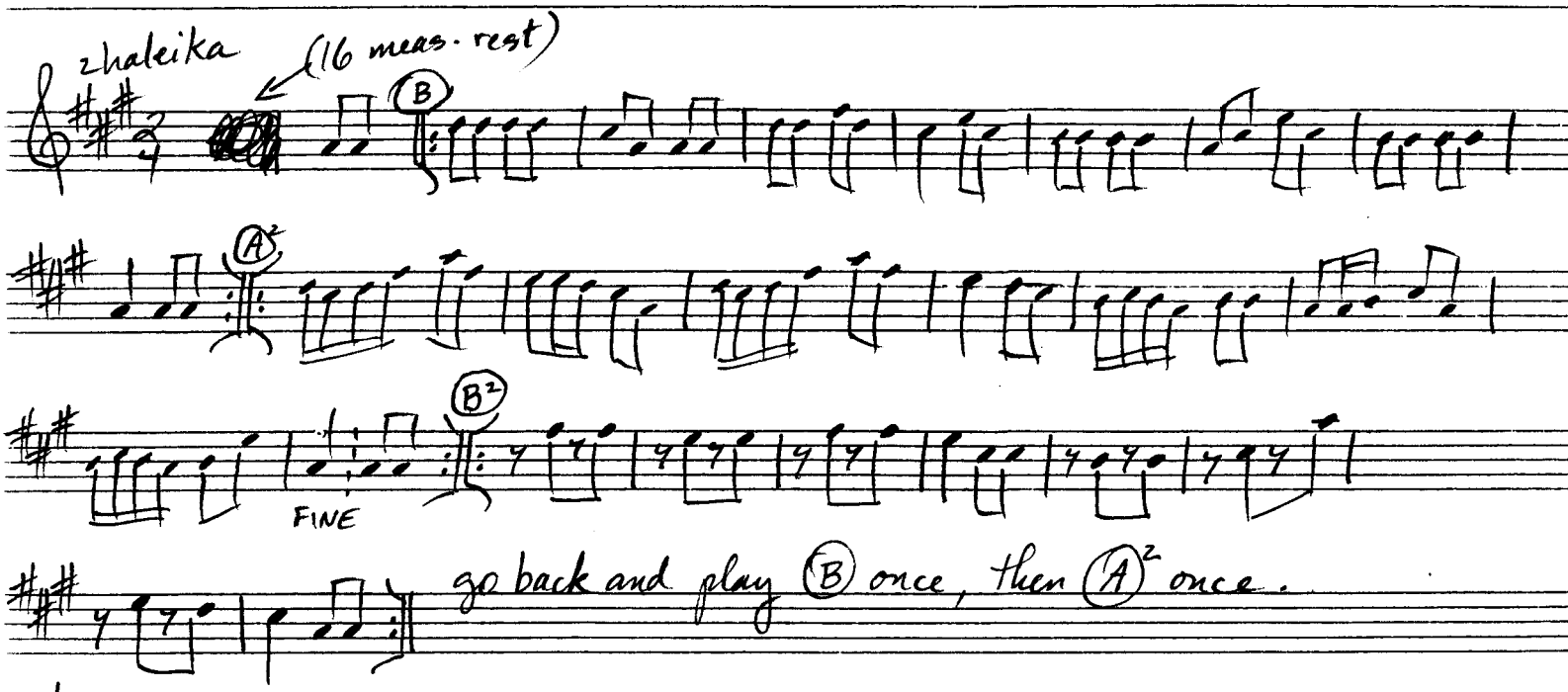
bass solo

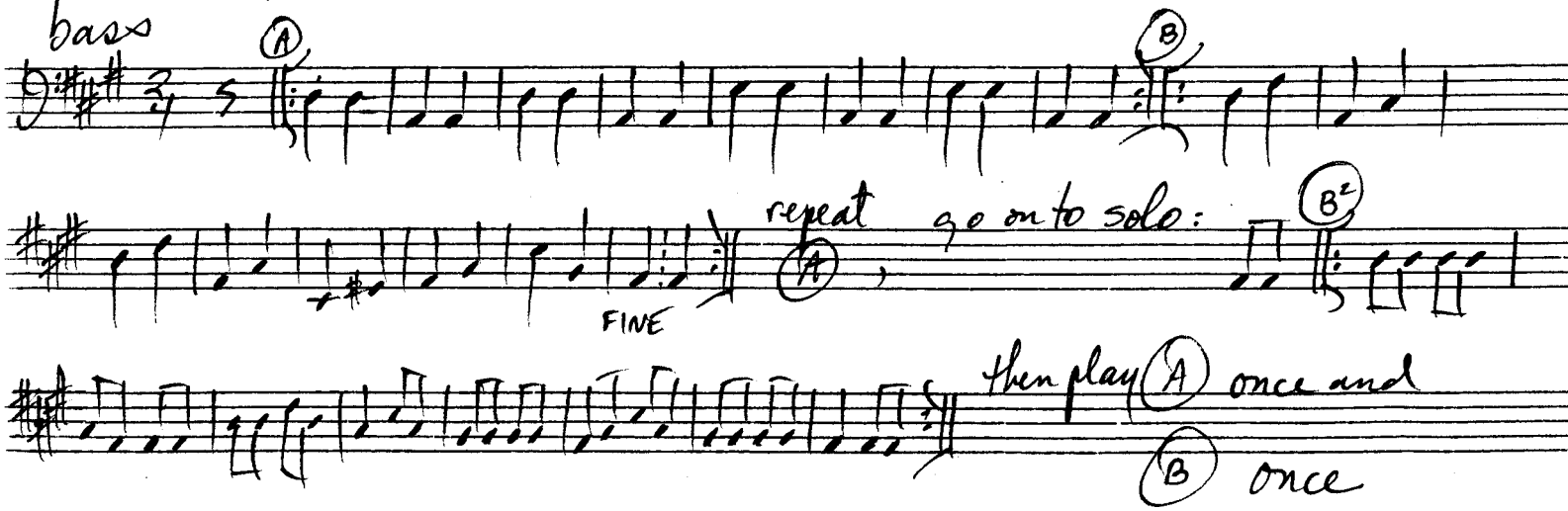


order: p.b. solo (add rhythm on repeat)	zhaleika p.d melody - others rhythm	zhaleika - variations - pd + pb melody - others rhythm	from beginning - with rhythm throughout	bass solo	p.b. solo w. rhythm	zhaleika variations - pd + pb melody - others rhythm	ALL

Ах, вы сени

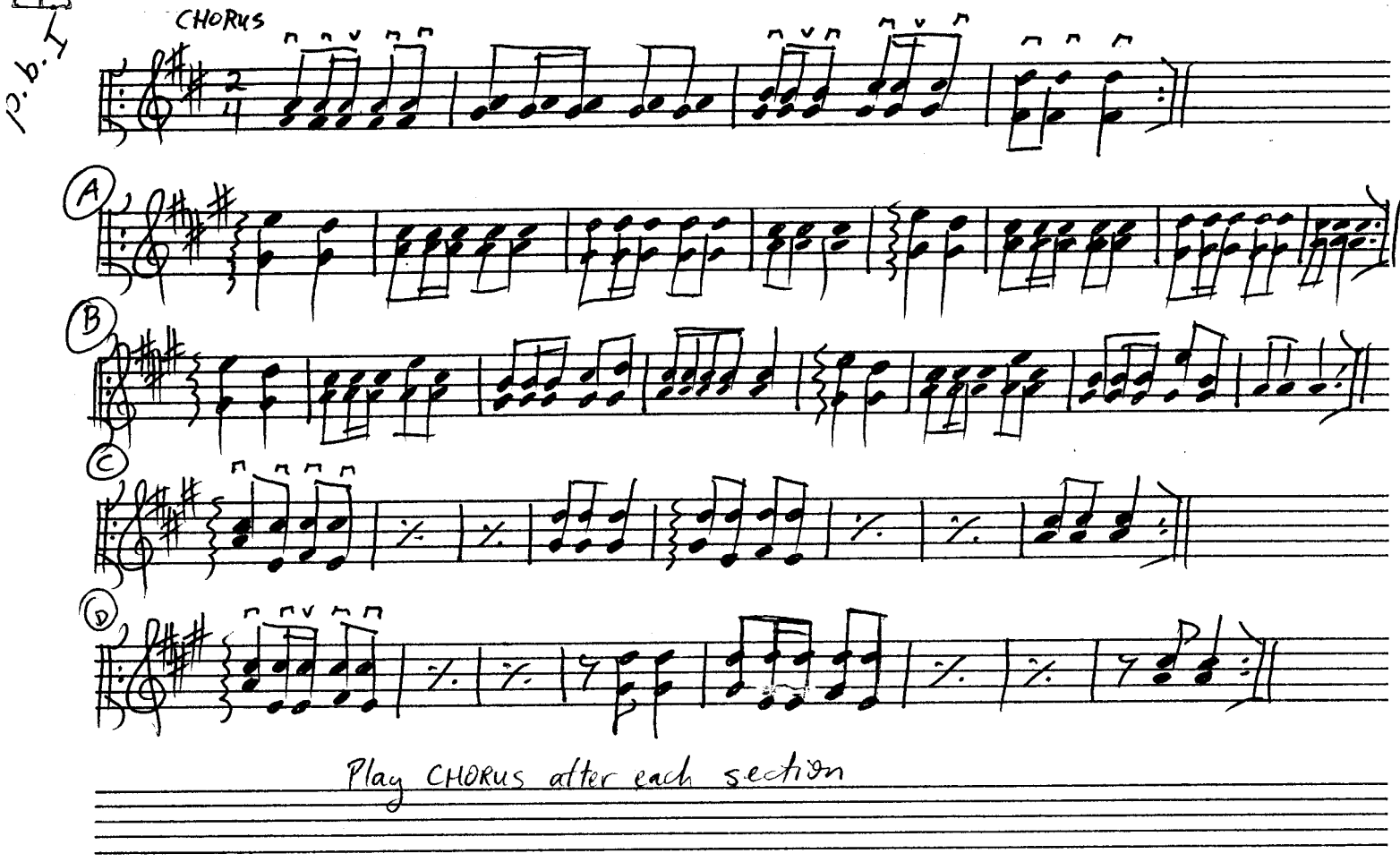

p.b. + a.b.
A
B
FINE
D
A
D
A
E7
A
E7
A
back to A (twice)

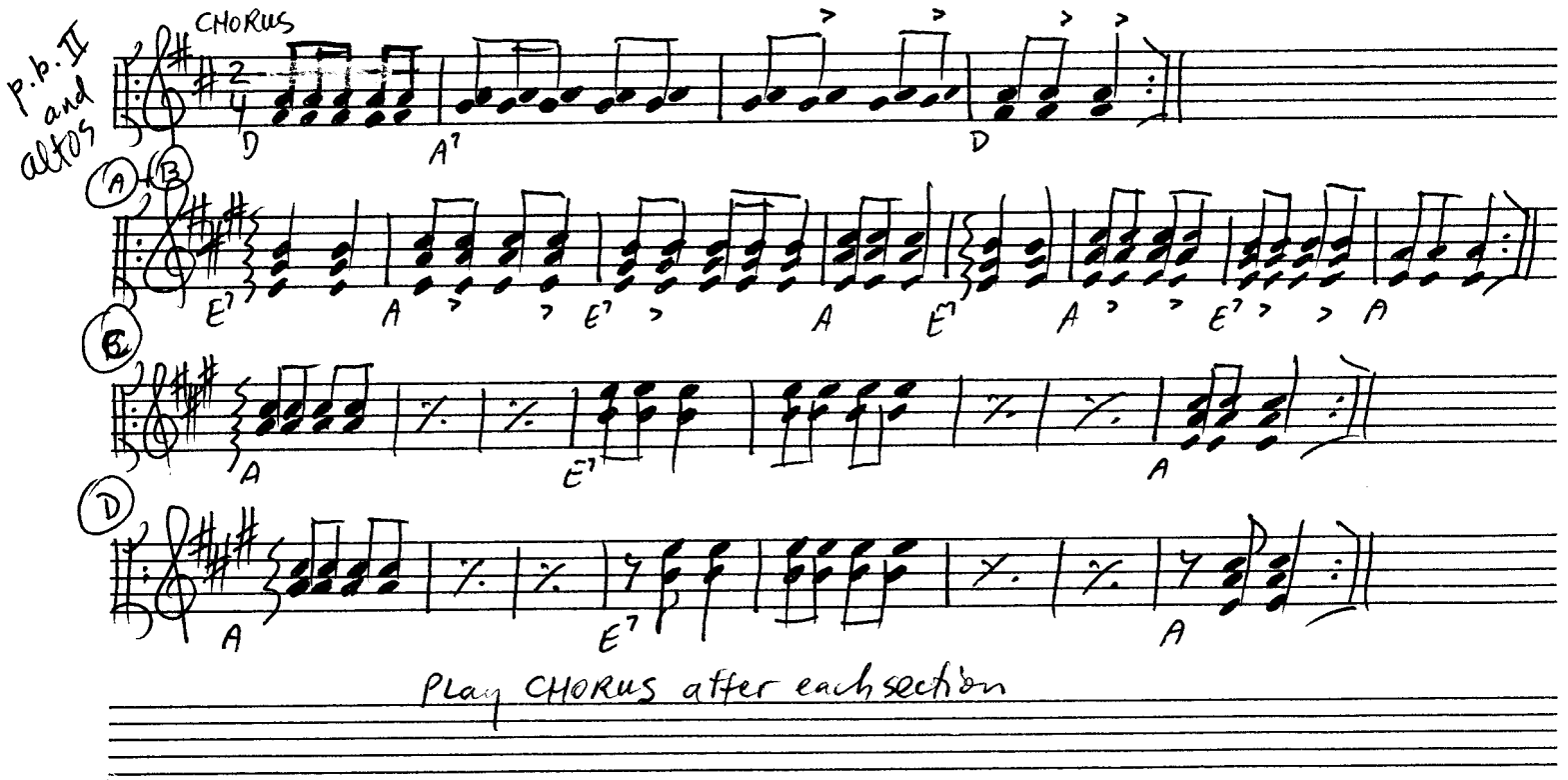

zhaleika
(16 meas. rest)
B
A2
B2
FINE
go back and play B once, then A2 once.


bass
A
B
FINE
repeat A, go on to solo:
B2
then play A once and B once

PENN BALALAIKA ORCHESTRA

BALALAIKA MARCH





Bandura medley – Gary Nova

arr. S. Wdowiak '91

pd. I+II

Gm Dm A7 Dm D7 Gm

Dm A7 Dm

(A) A7 Dm

A7 Dm D7 (B) Gm Dm A7 Dm D7

Gm Dm A7 Dm (C) A7

Dm A7 F# d# Dm (D) Gm Dm

A7 Dm Dm (E) A7 Dm A7

Dm D7 (F) Gm Dm A7 Dm D7 Dm

(G) march tempo

Dm A7 Dm A7 Dm

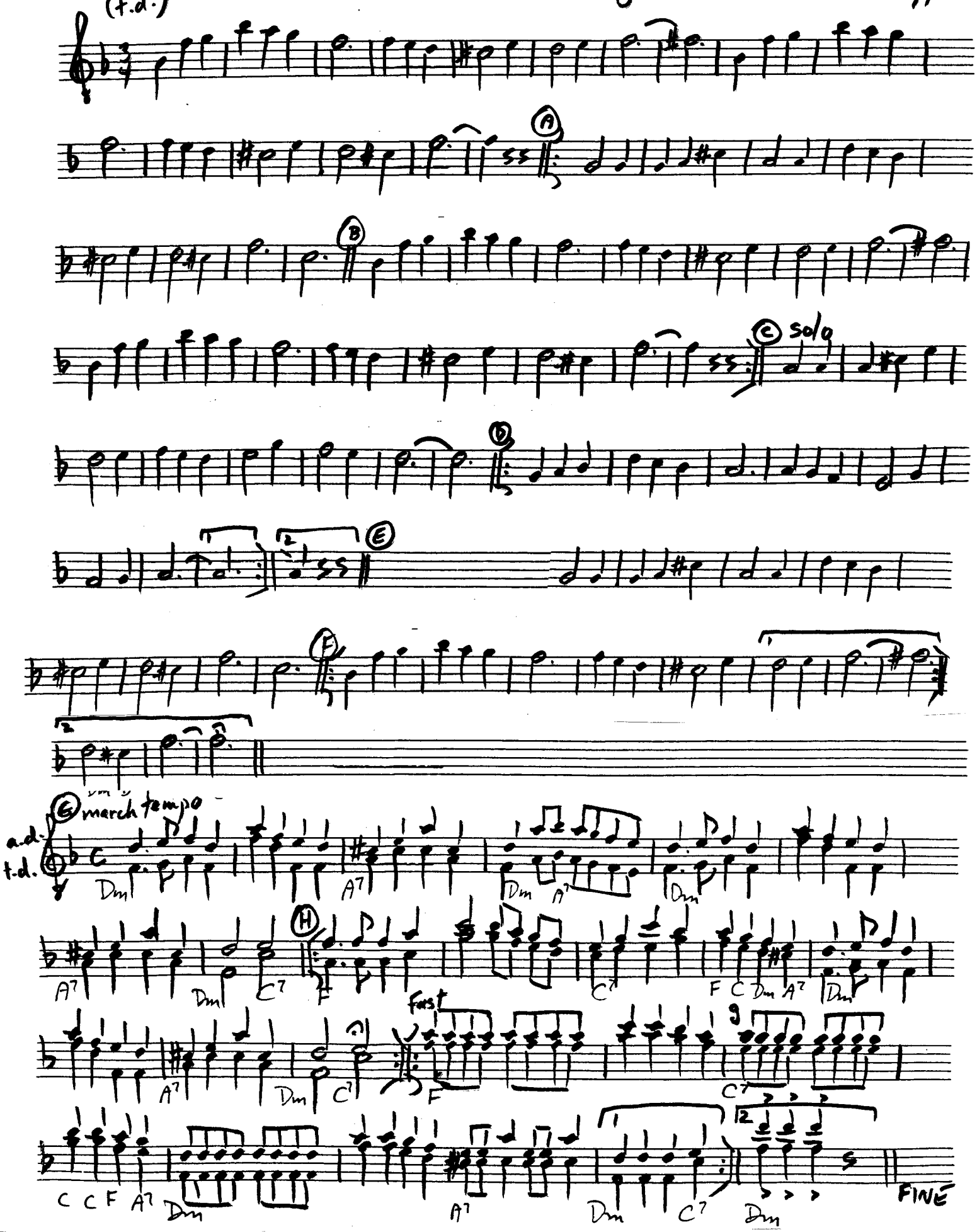
A7 Dm C7 (H) F C7 F C Dm A7 Dm

A7 Dm C7 (I) 2nd time faster F C7

C C F A7 Dm A7 Dm C7 Dm FINE

Bandura medley - Gary Nova

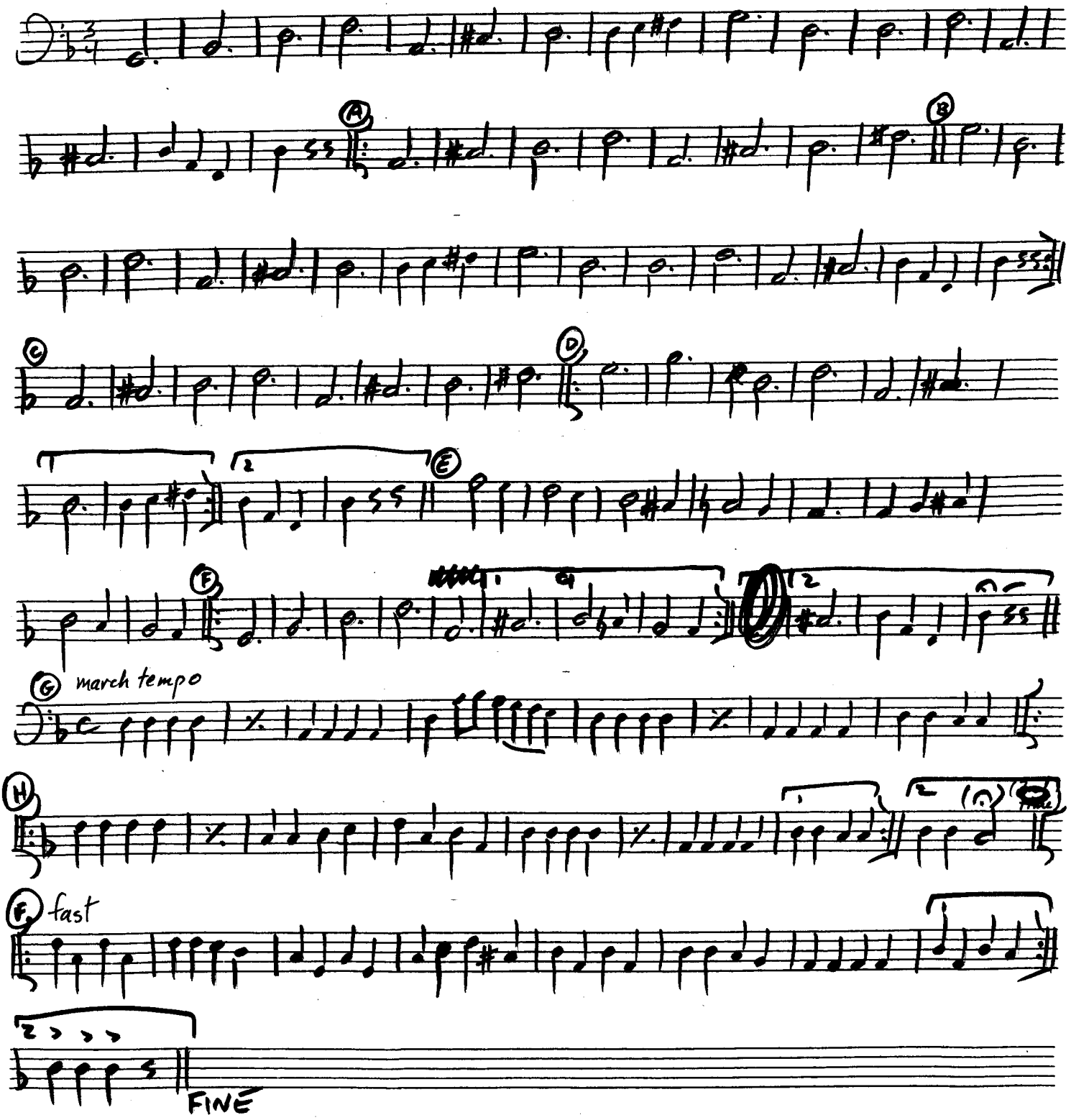
arr. S. Wolownik '91



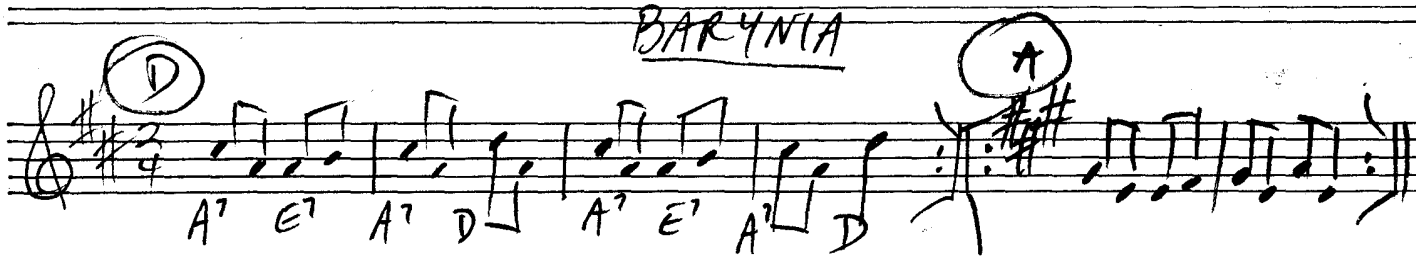
Bandura Medley - Gary Nova

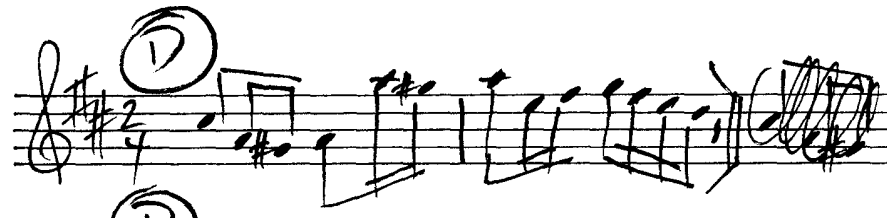
arr. S. Wdowik '91

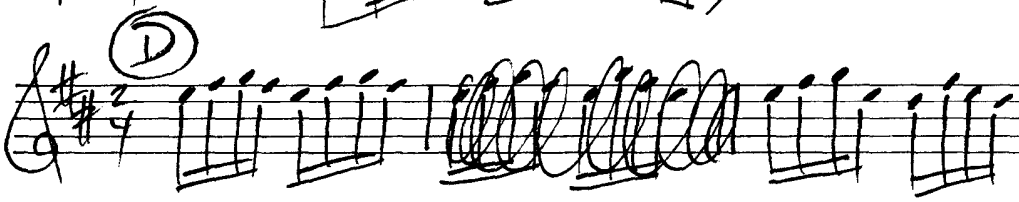
basses

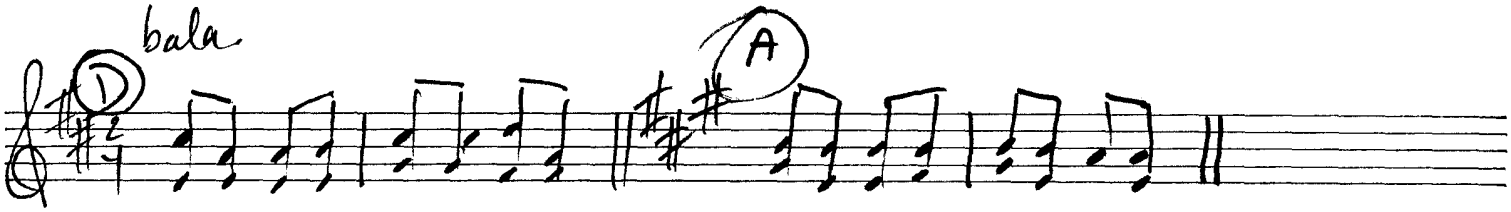


BARYNIA

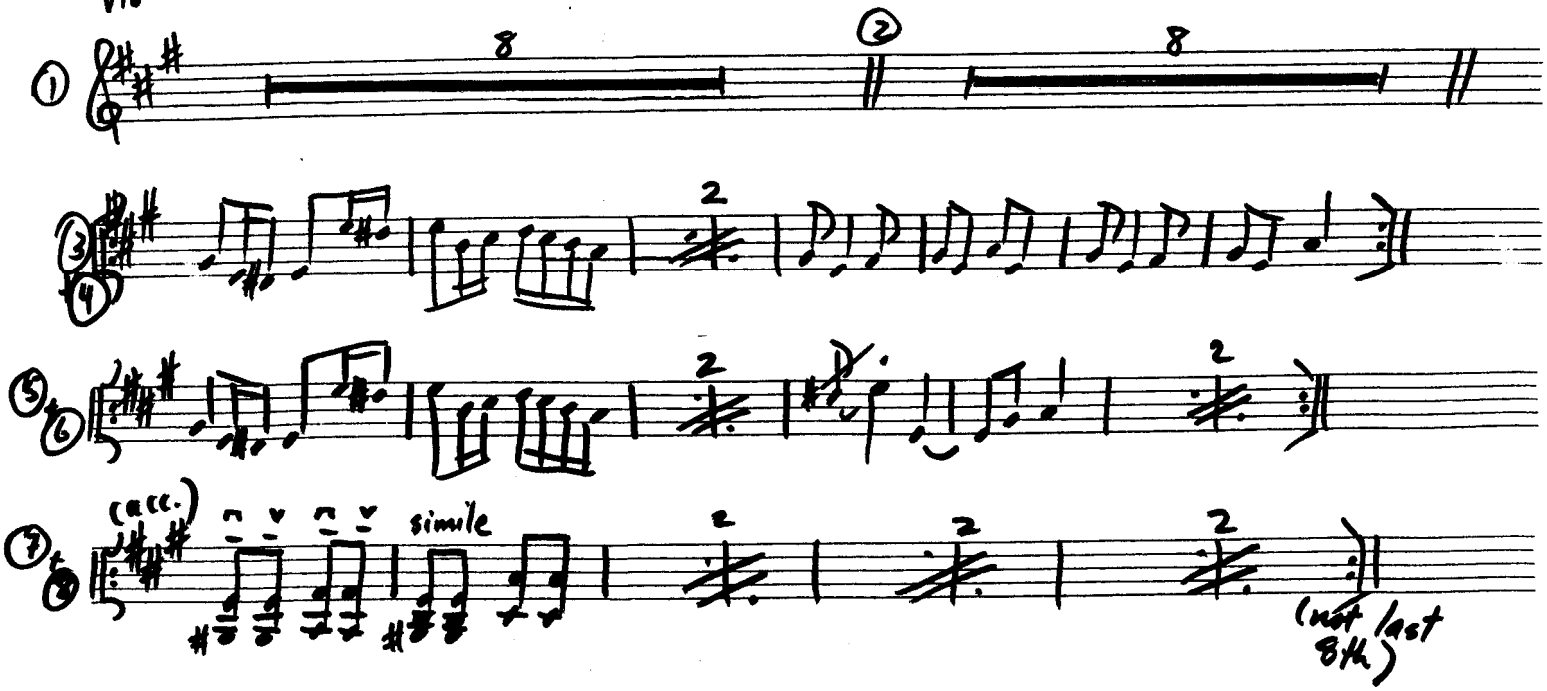






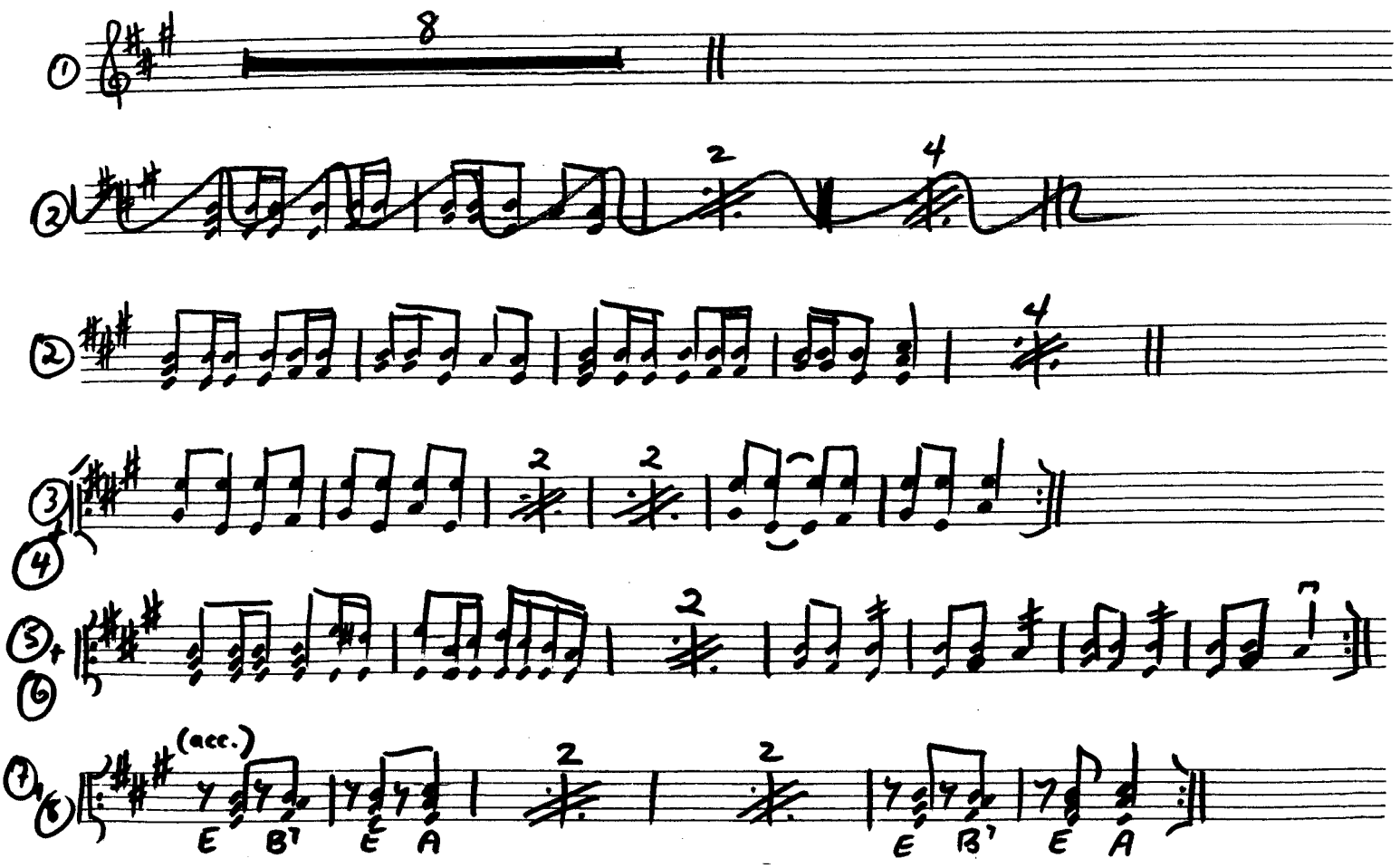


BARYNIA



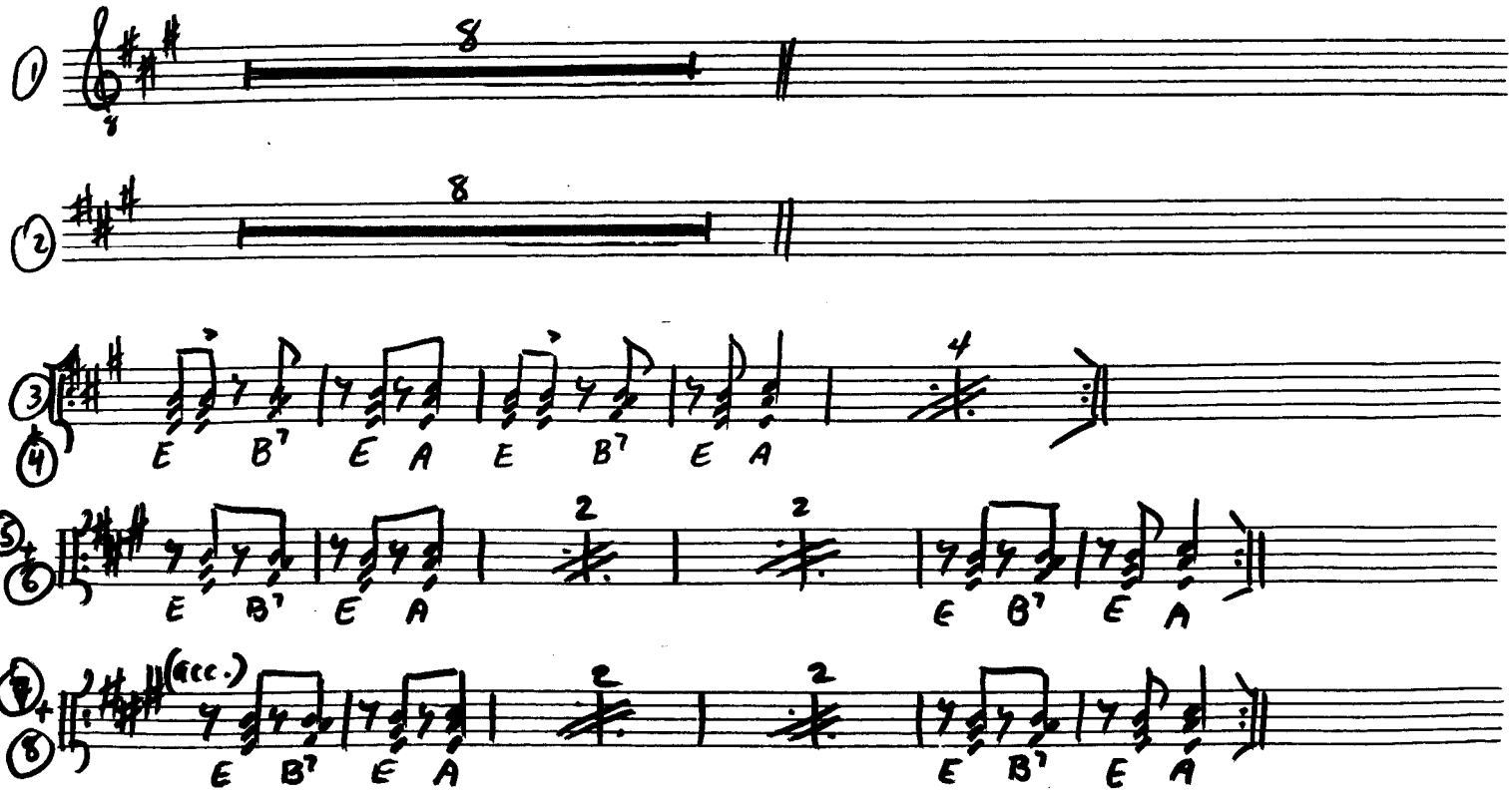
p.b.

BARYNIA



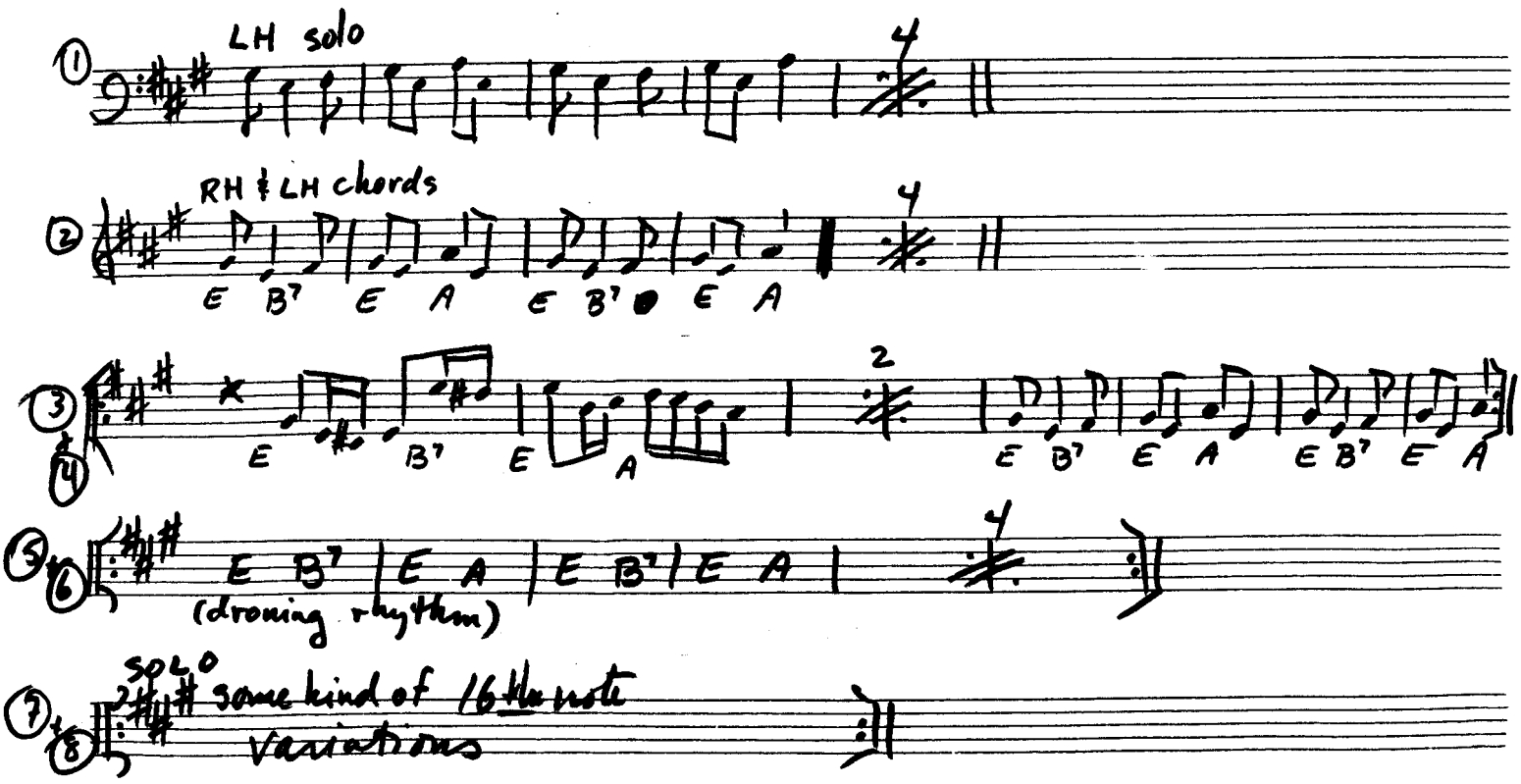
a.b.

BARYNIA



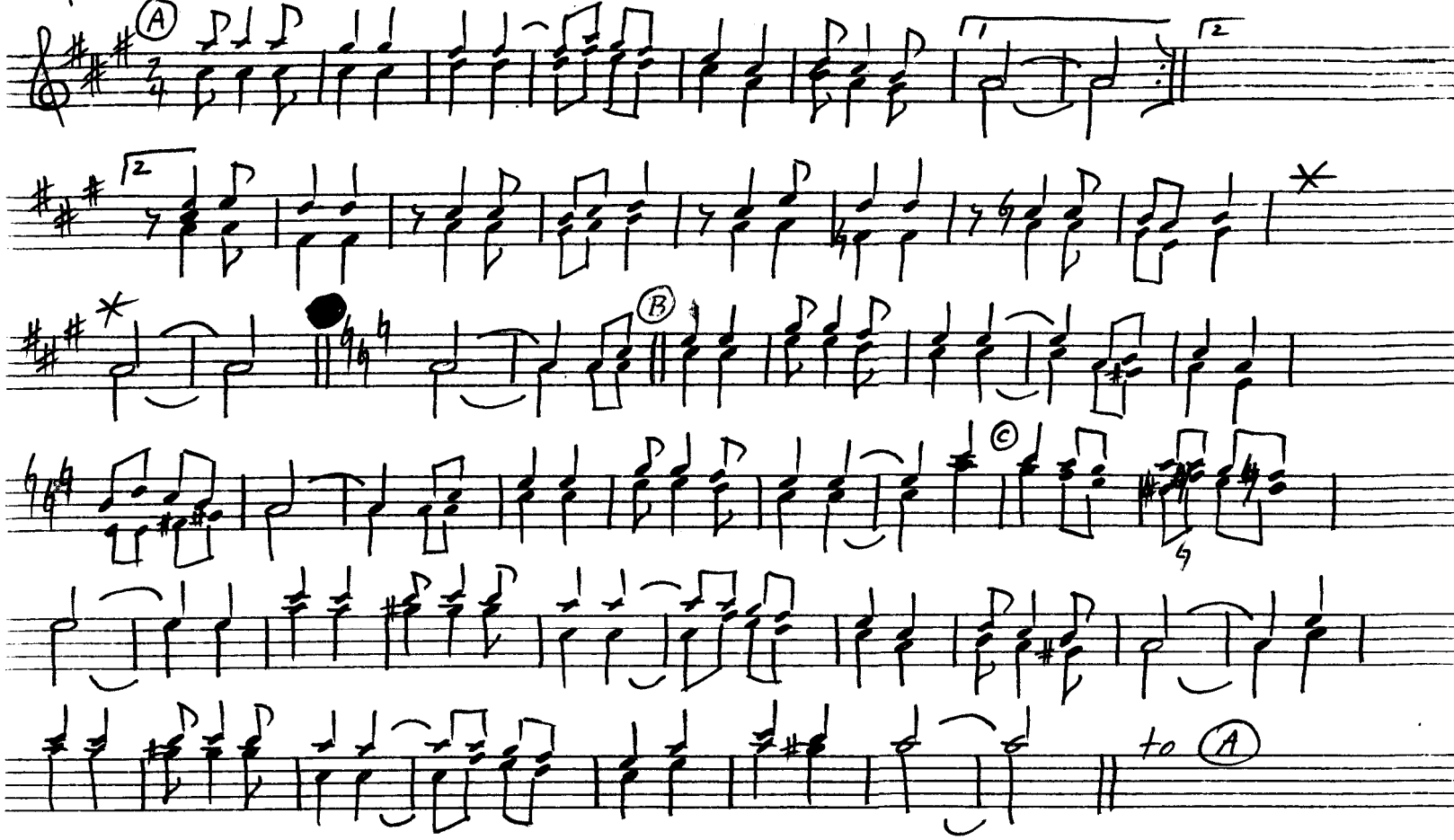
acc.

BARYNIA


1
LH solo
4
2
RH & LH chords
E B7 E A E B7 E A
3
4
E B7 E A
2
E B7 E A E B7 E A
5
6
E B7 E A E B7 E A
(droning rhythm)
4
7
8
SOLO
some kind of 16th note variations

p.d. I+II

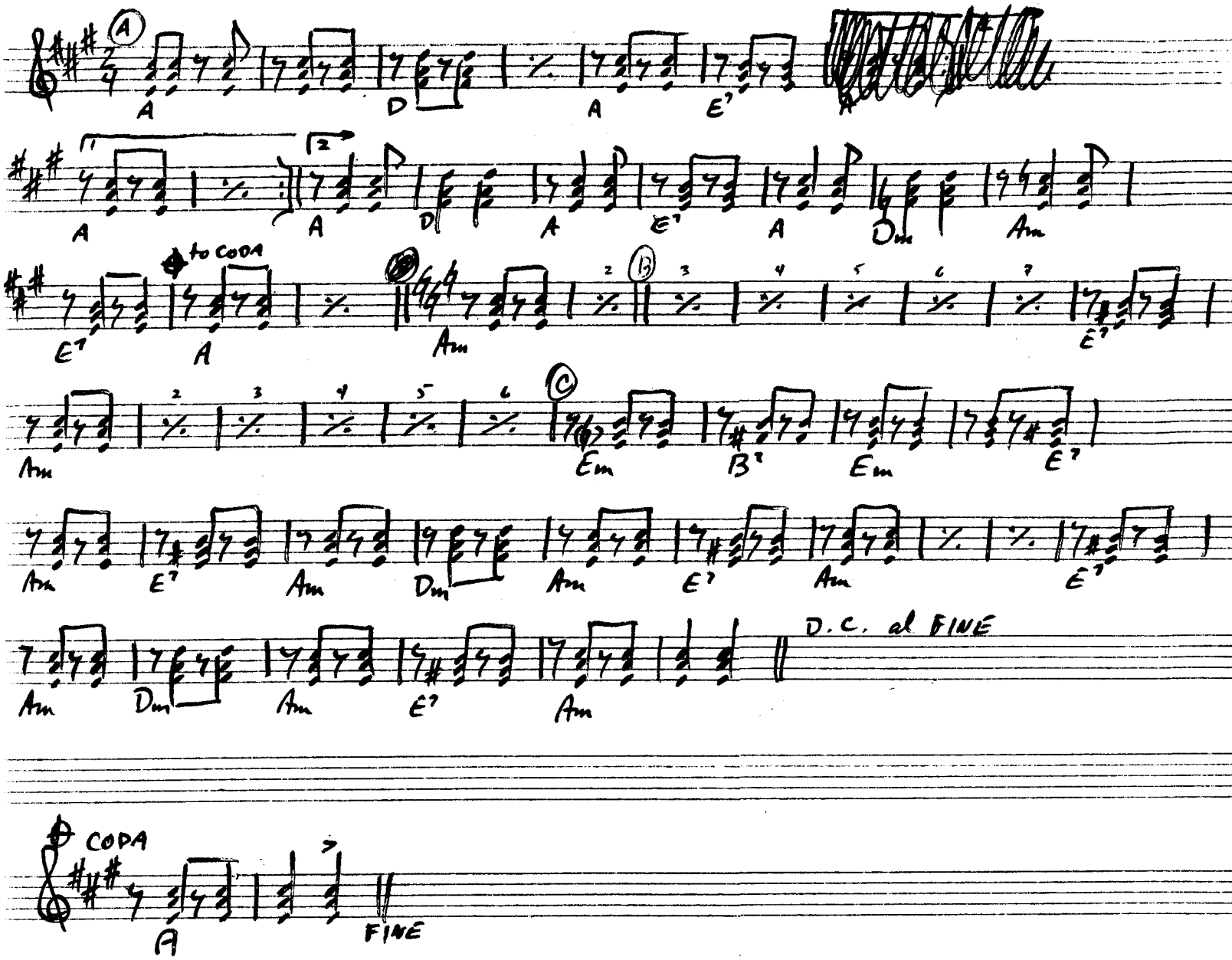
Black Shawl (standard version)



* ending :

all balas.

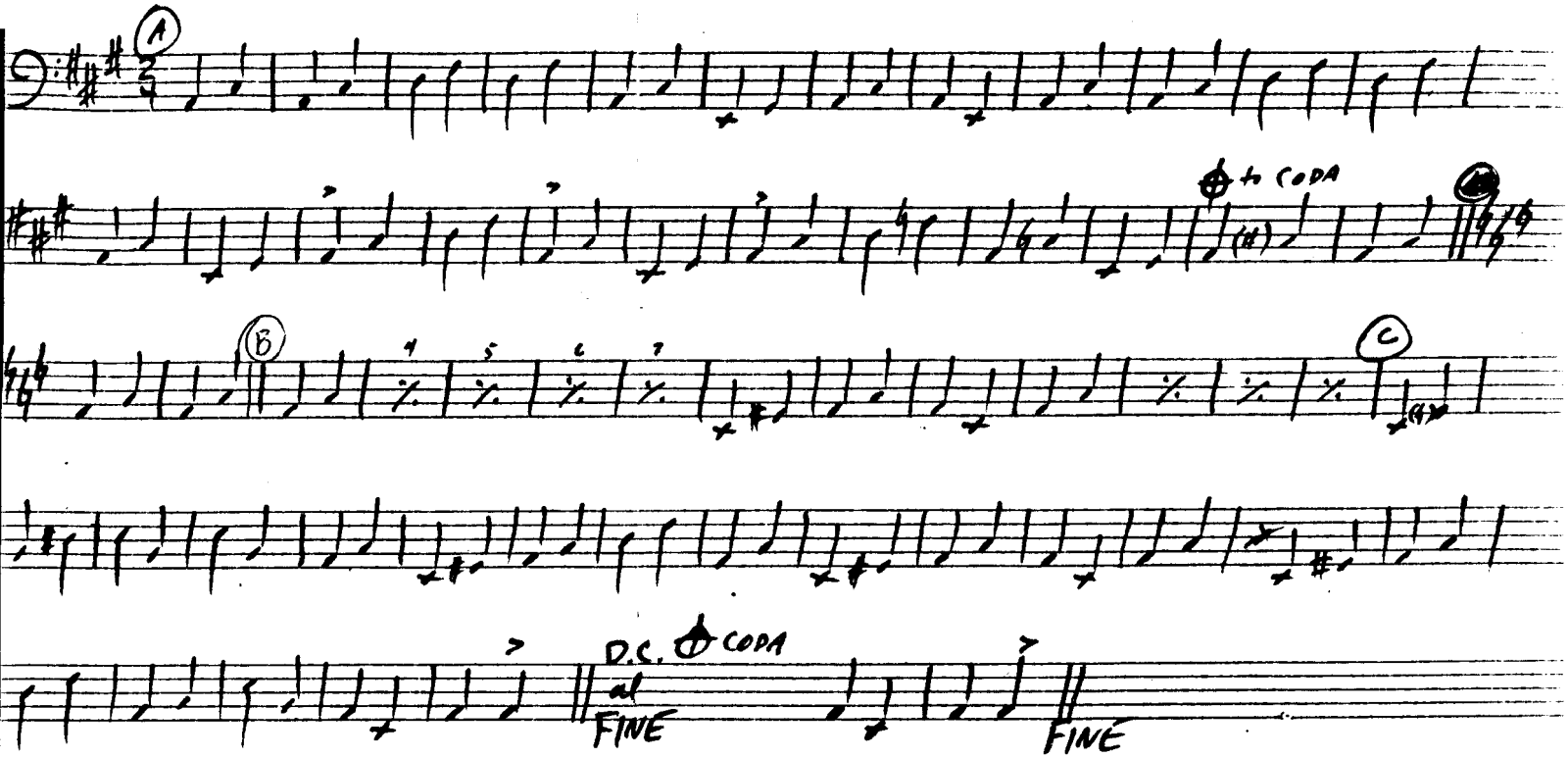
BLACK SHAWL



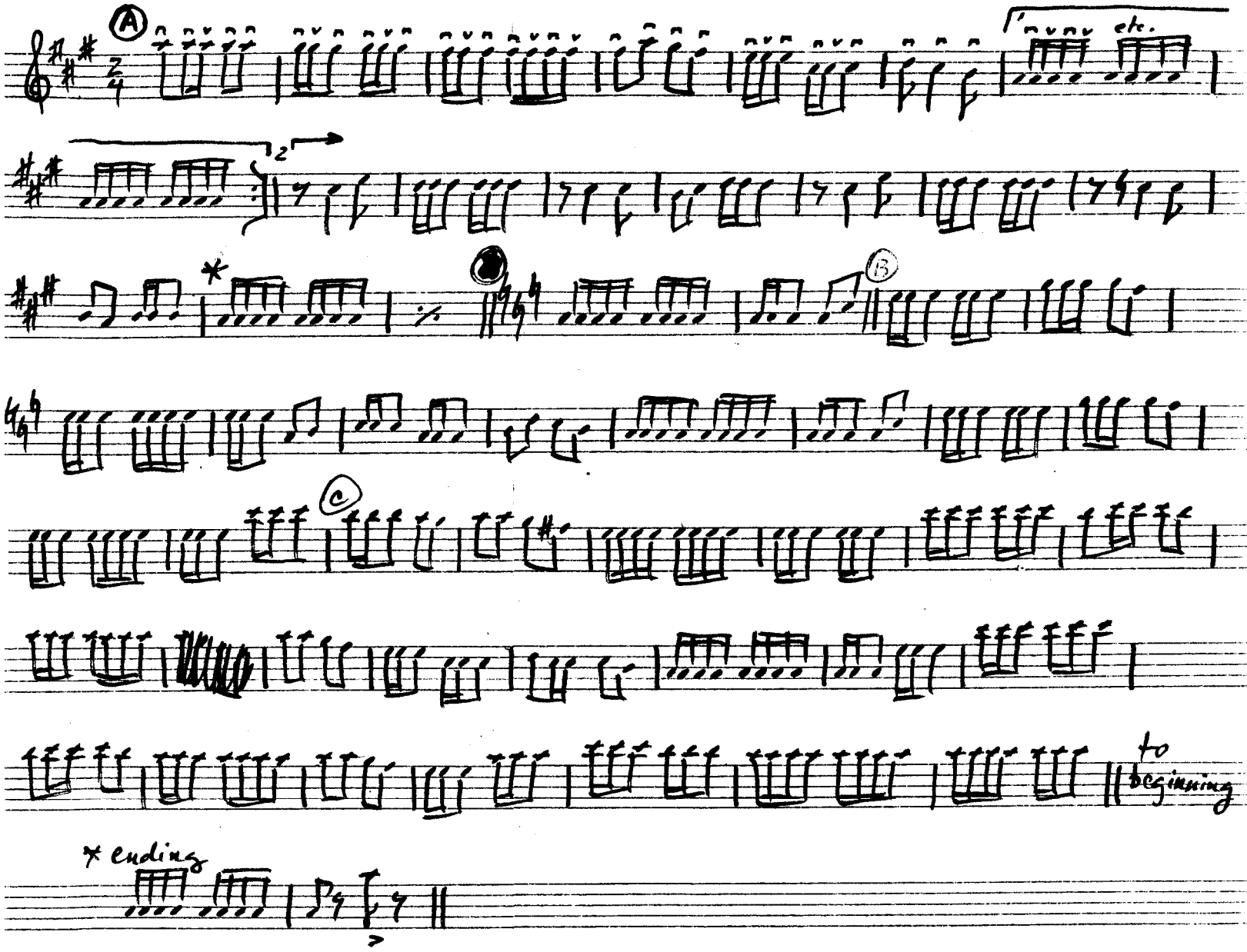
A - B - A - B - A to CODA

Black Shawl

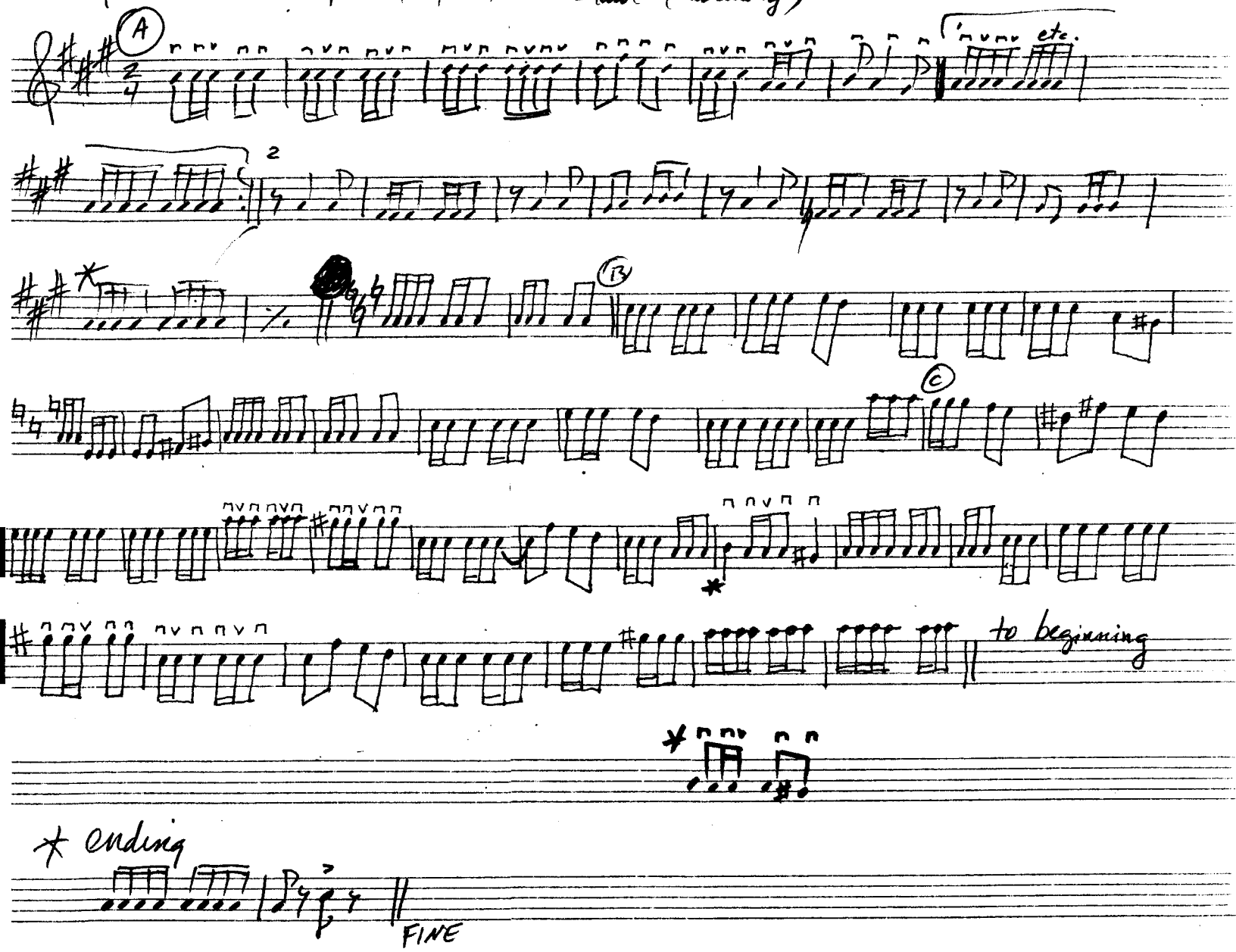
basses



prima domra I - picking style BLACK SHAWL



prima domra II - picking style Black Shawl (harmony)



Чёрная шаль*

И чёрный ворон каркал
На чёрную судьбу,
И гром гремел а харкал,
Пращалась я с тобой.

Пращай, пращай во веки,
Последний раз твоё.
Заболю в человеке,
Любовнике своём.

Буря ... расшумела,
И закачая чорную шаль,
А ты разве шаль *опрела?*,
Бросая чёрный взор?

Мы не картами решали,
Мы не клятвами кляли.
Свиникакузламишали??
Свободой *уприли??*

А *скапчезана???* воля,
Той воли нам *не жаль*(?);
Как *святая* свобода
Разорванная шаль.

*No relation to Pushkin's poem of the same name. Transcribed by Brian McHugh from a medium-quality recording by Sonia Eluhow for the Centennial Commemora-

Chornaia Shal'

I chórnyi vóron kárkal
Na chórnuiu sud'bú,
I gróm gremél a khárkal,
Prashchálas' iá s tobói.

Prashchái, prashchái vo véki,
Poslédnii ráz tvoió.
Zabóliu v chelovéke,
Liubóvniké svoióm.

Búria ... rasshuméla,
I zakacháia chórnuiu shál'.
A ty rázve shál' *opréla??*
Brosáia chórnyi vzor?

My ne kártami resháli,
My ne kliátvami klialí.
Svinikakuzlamishali??
Svobódoi *uprilí??*

A *skápchezána???* vólia,
Toi vóli nam *ne zhal'(?);*
Kak *sviátaia* svobóda
Razórvannaia shál'.

tion of the Karnow Phila. Andreyev Balalaika Orchestra, without the assistance of a native speaker: corrections or suggestions are welcome! (brajanek@aol.com)

Chornaya Shahl

Ee chórny vórun cár-cahl
Nah chórnooyoo soodbóo,
Ee cóin greem-yéll a har-cahl,
Prosh-cháhlus yáh stahbóy.

Prosh-chái®, prosh-chái vov-yécky,
Pah-slédnee ráhss *tvah-yóh.*
Zah-báwlyoof-chélluv-yécky,
L(e)yoobáwvneekéh svah-yáwm.

Bóor-yah ... ross-shoom-yélla,
Ee zakacháh-*ya* chórnuyoo sháhl.
Ah tih rózvy sháhlia *pr(e)yélla??*
Bra-sígh-*a* chórneev-zór?

Min-yee cár-tah-mee reesháh-lee,
Min-yee clót-vamee klah-lée.
Sveen-yeekáh-koozláh-meesháh-lee?
Svah-báw-digh *oopreelée??*

Ah *skóp-che-záh-na???* váwl-ya,
Toy váw-lee nom *n(e)yeh-zhah(l);*
Cocks-*v(e)yáh*-ta-ya svah-báw-da
Razórvanah-ya sháhl

®Pronounced like the brand of tea, to rhyme with "shy".

The Black Shawl

And a black raven cawed,
Prophesying a black fate,
And thunder roared & sputtered,
I[1] said goodbye to you.

Goodbye, goodbye forever,
The last time *that I'm yours.*[2]
I will fall hard for a man,
For my own lover.

The storm ... kicked up a din,
And shak*ing* the black shawl.
But didn't you[3] *??* your shawl,
Dart*ing* a black look (at me)?

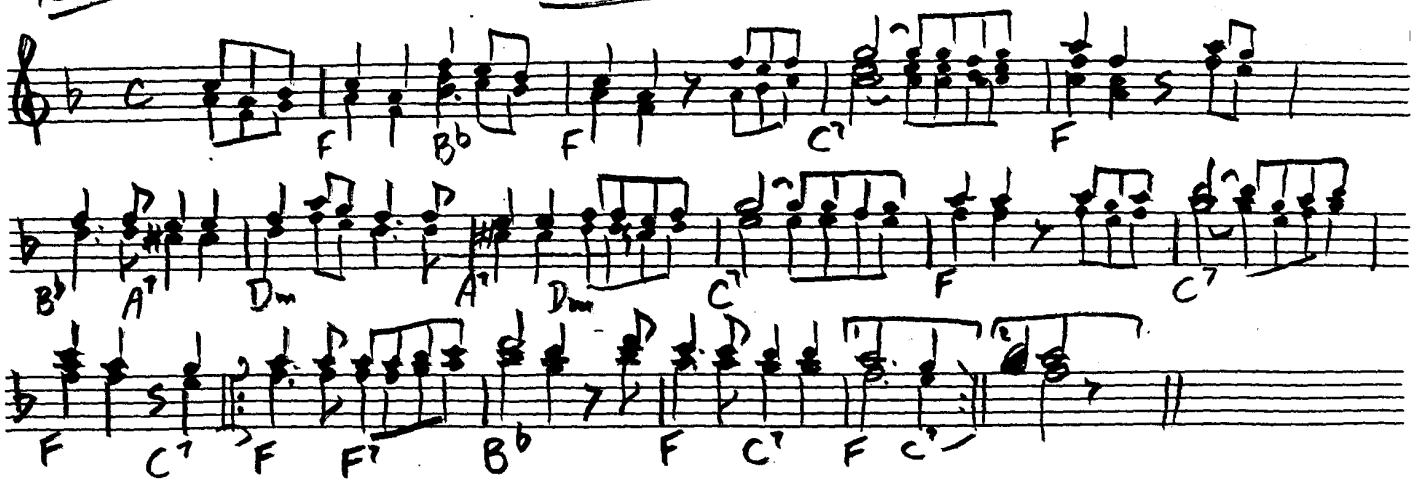
Not with cards did we decide,
Not with vows did we swear.
[no clue - something about pigs??]
??? by/with freedom.

But *???* free will,
We are *not sorry* for that free will;
Like our *sacred* freedom
It is a torn shawl.

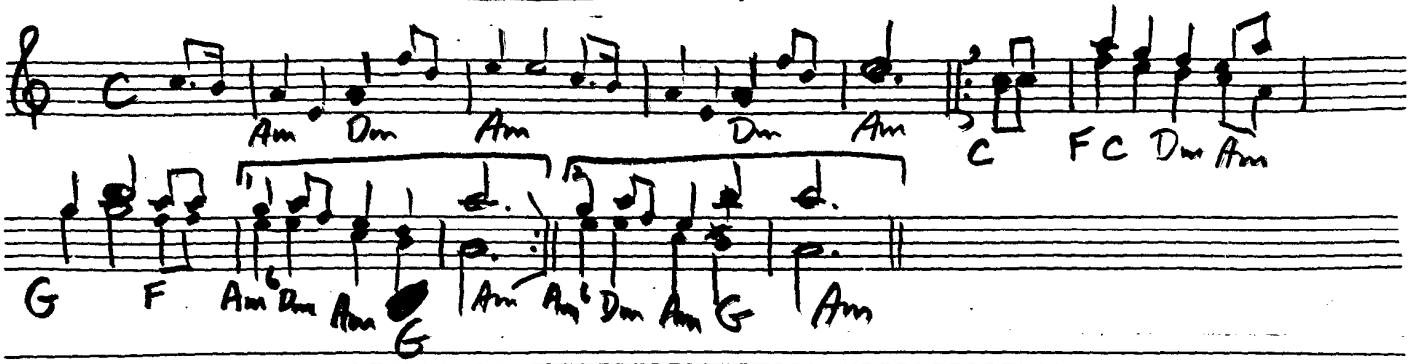
[1]The verb form indicates a woman narrator.
[2]Neuter form of "yours" would seem to indicate 'your daughter/girl' (dialectal).
[3]The verb form indicates "you" is female, presumably the woman's mother.

lead

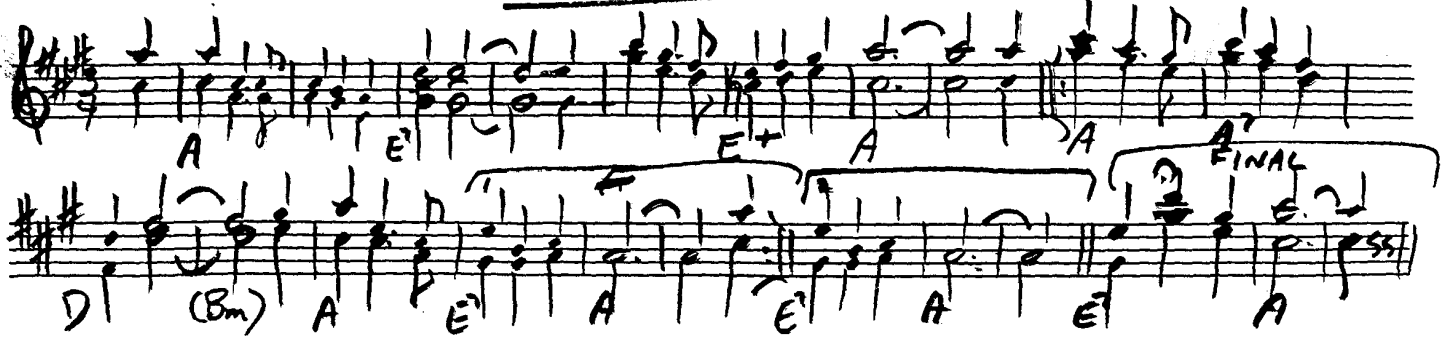
BORODINO



ROSPRYAHAITE...



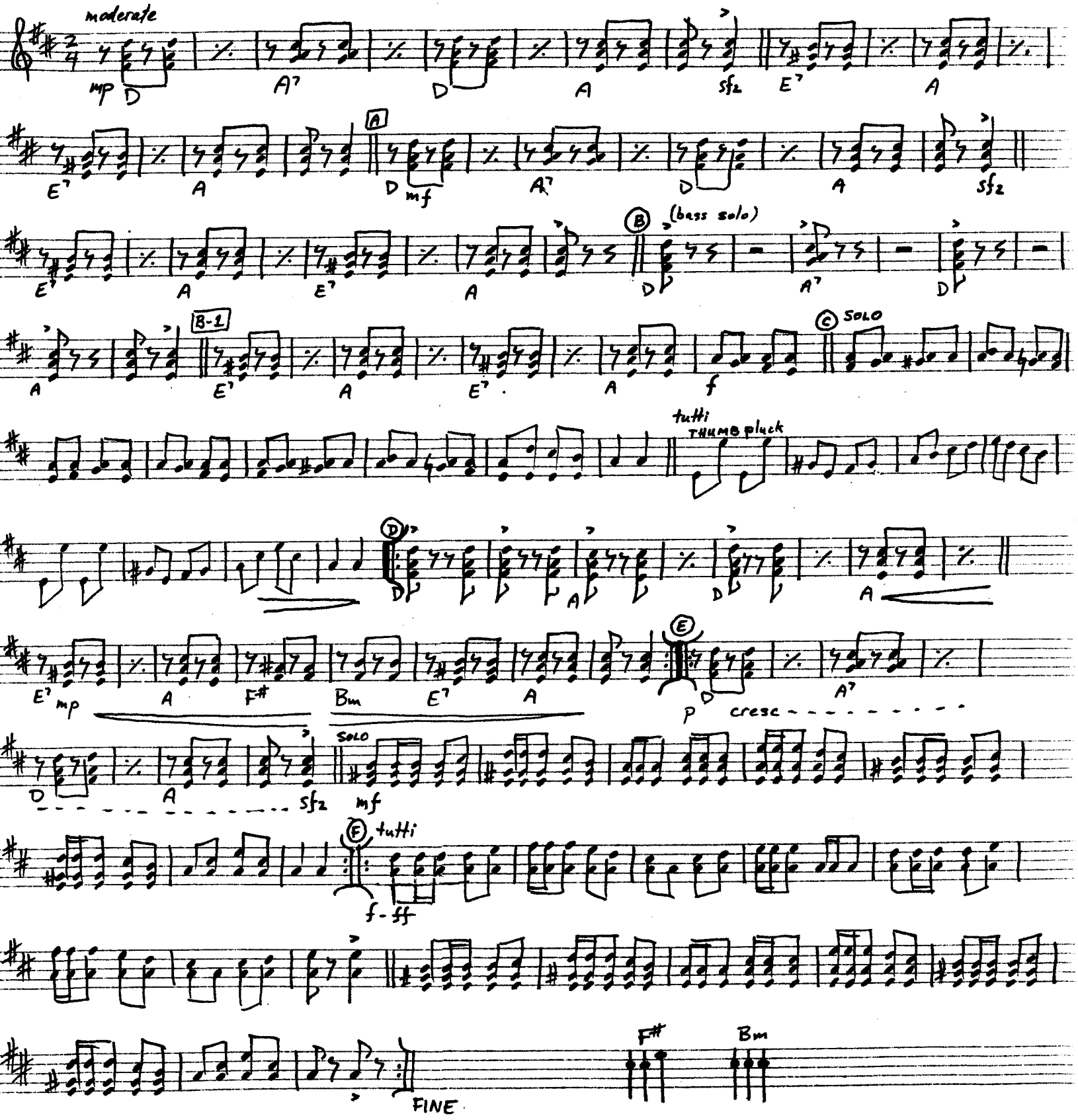
BRODYAGA



prima balalaikas

Brite Moon

arr. S. Wolowwit '81



prima domras I + II

Brite Moon

arr. S. Wolowuik '81

moderate

mp

sfz

A

mf

sfz

B (bass solo)

8

B-1

B-1

7

mf

C

SOLO

tutti

f

D

mf

3

mp

mf

E

p

cresc

(bala. solo)

8

sfz

F

tutti

f

F-2

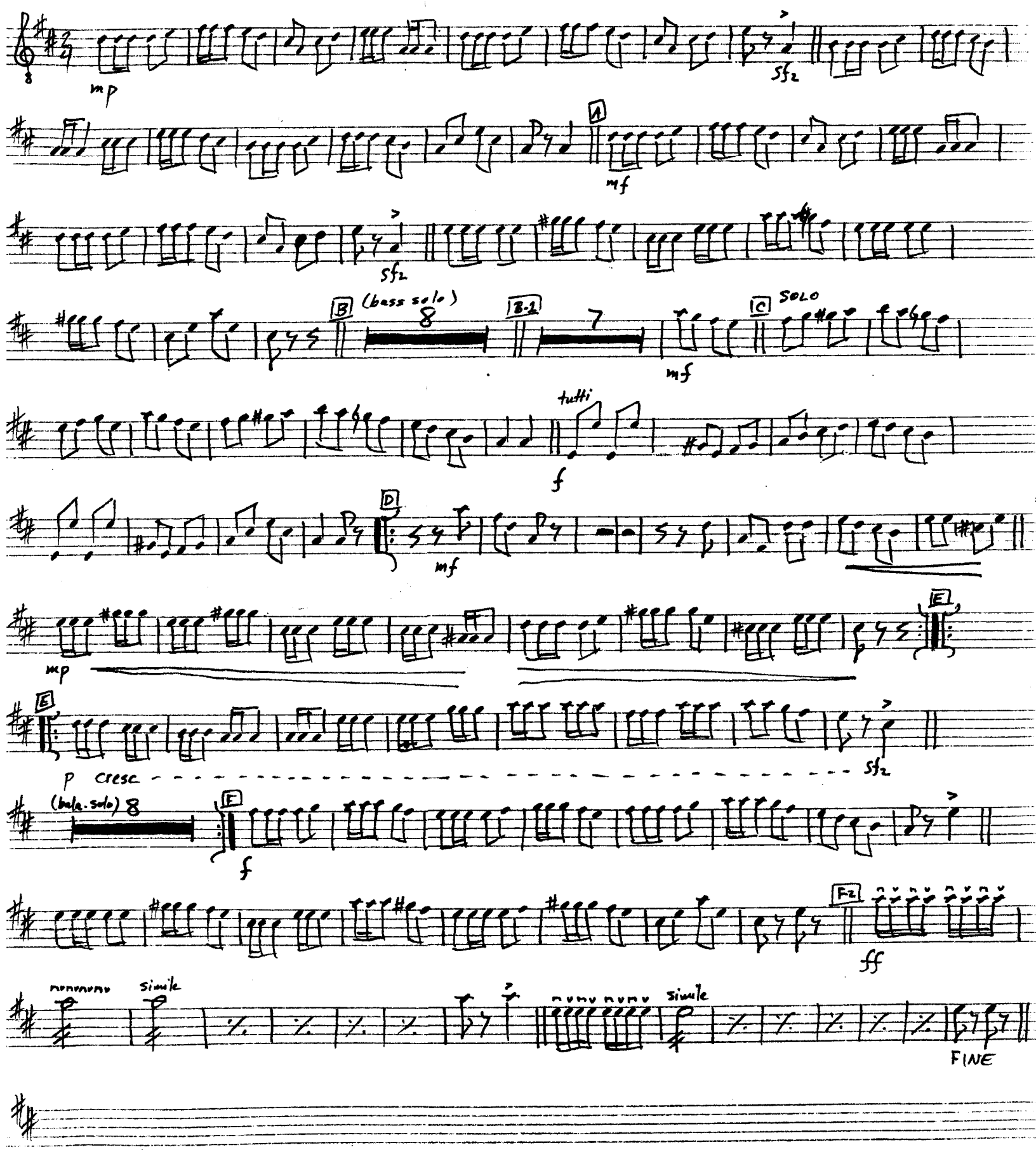
ff

FINE

alto domra

Brite Moon

arr. S. Wolownik '81



secunda bala.

Brite Moon

arr. Wolowuik '81

mp D A7 D A sfz E7 A

E7 A D mf A D A sfz

E7 A E7 A D (bass solo) A7

D A E7 A E7 A

D (prima bala. solo) A7 D A tutti single notes

D single notes

chords A p E7 cresc A F#m Bm E7 A

D p cresc A7 D A sfz E7 mf A

E7 A f D A D A E7

A E7 A F-2 etc.

E7 A

E7 A FINE

alto bala.

Brite Moon

arr. Wolownik '81

mp D A7 D A sfz E7 A

E7 A mf D A7 D A sfz

E7 A E7 A (bass solo) D A7

D A E7 A E7 A

D A7 D A

p E7 cresc A F#m Bm E7 A

D A

p cresc A7 D A sfz E7 mf A

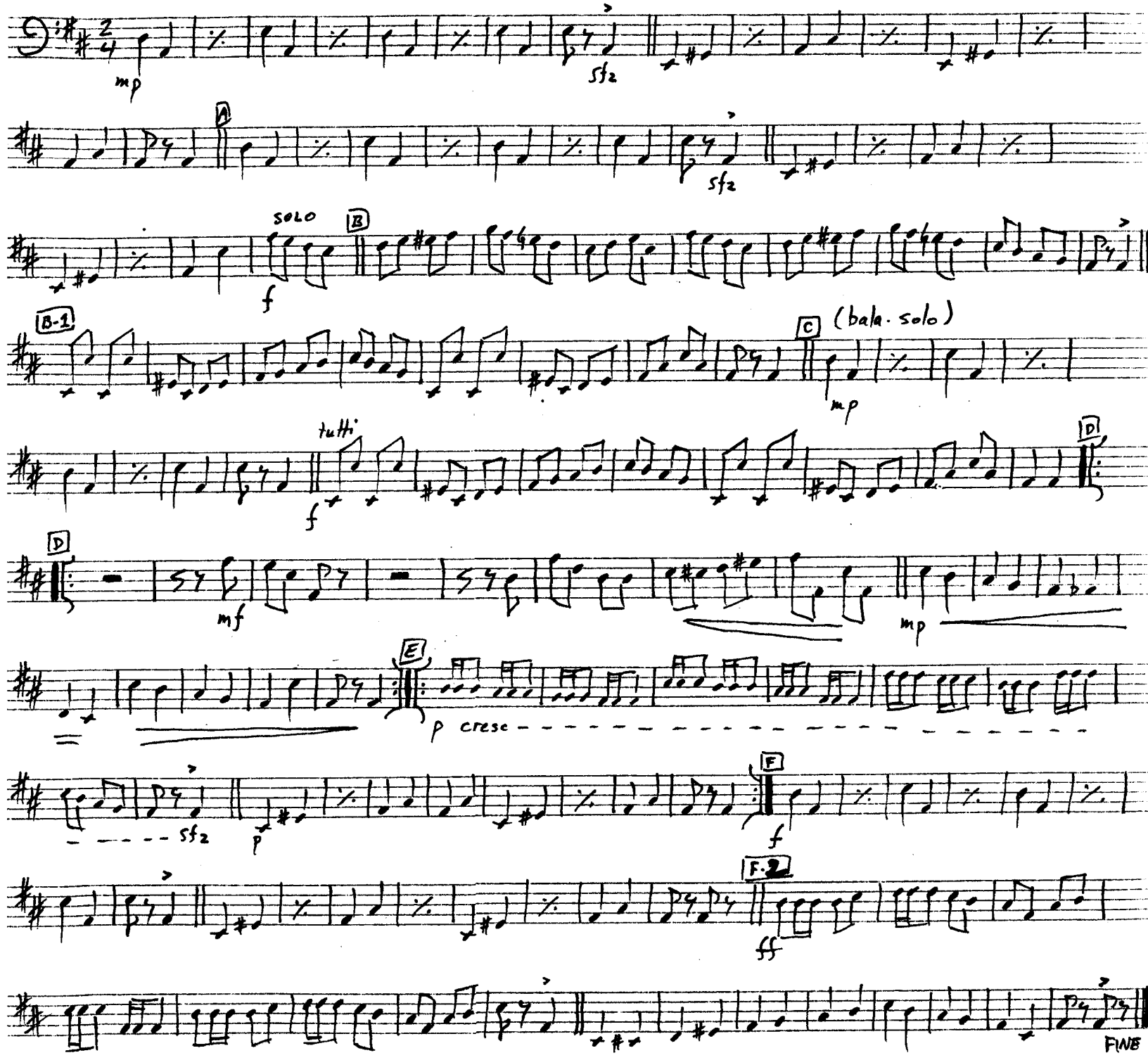
E7 A D f A7 D A

E7 A E7 A FINE

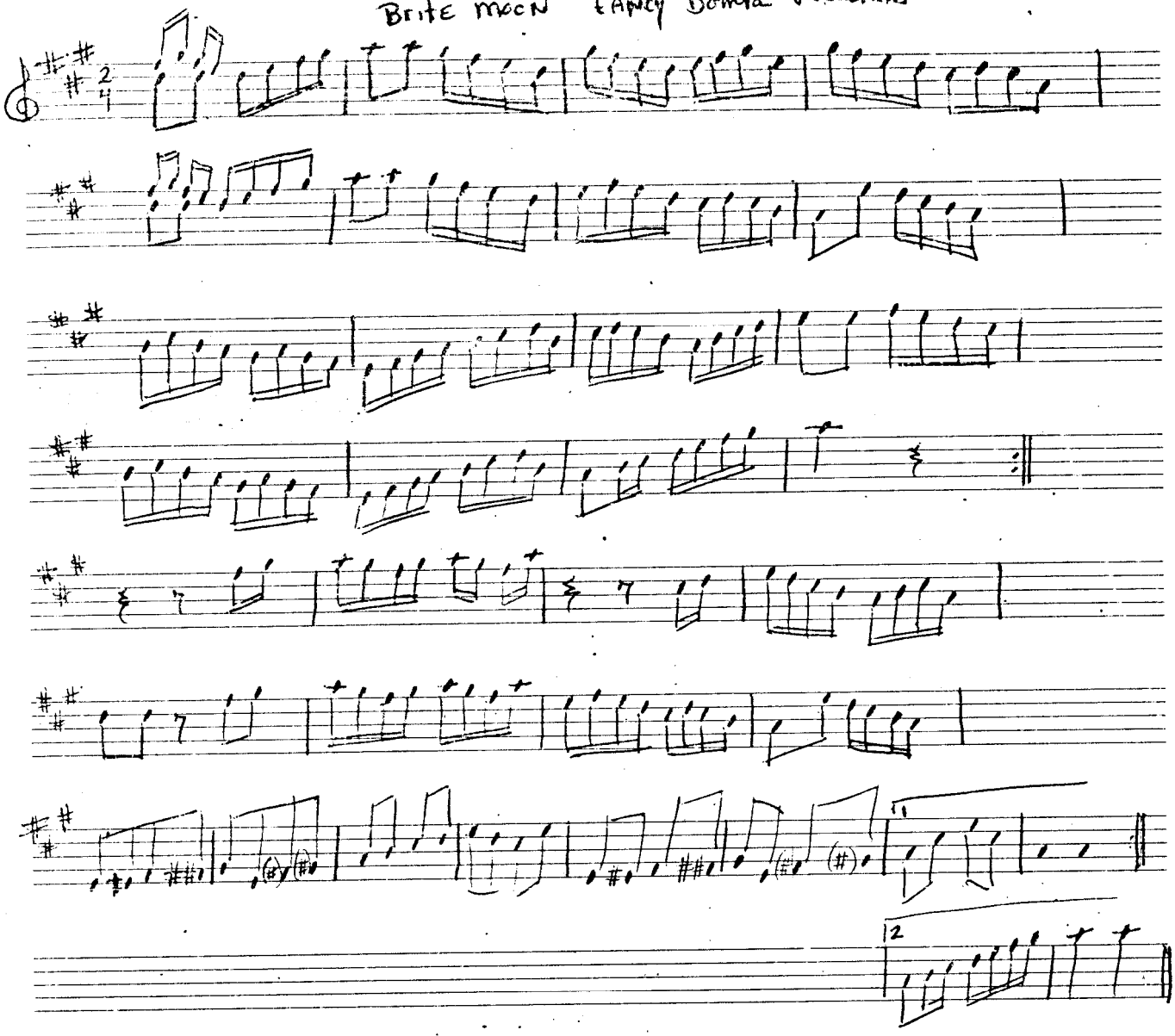
bass domra

Brite Moon

arr. S. Wolowmik '81

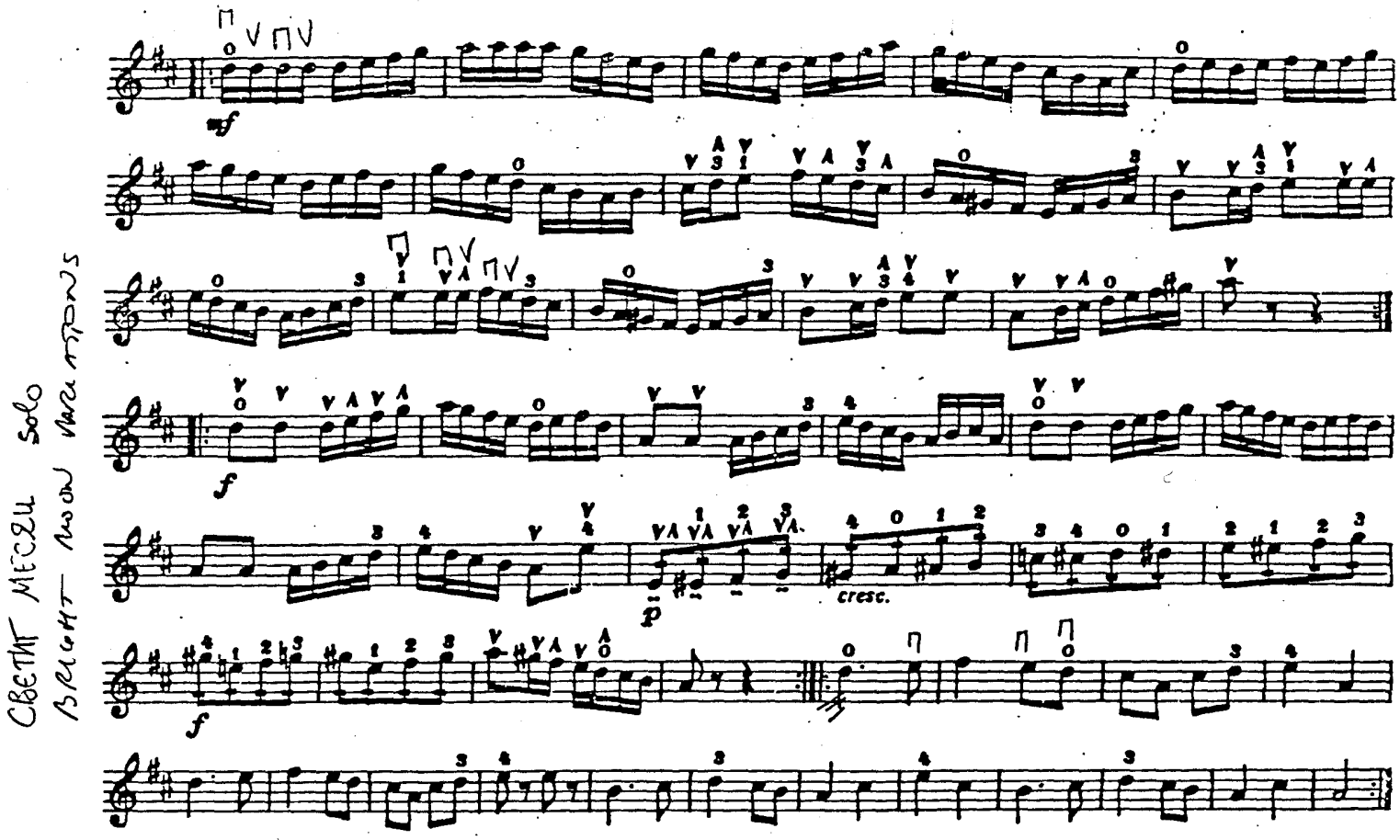


Brite Moon Fancy Domra Variations



MANUSCRIPT PAPER

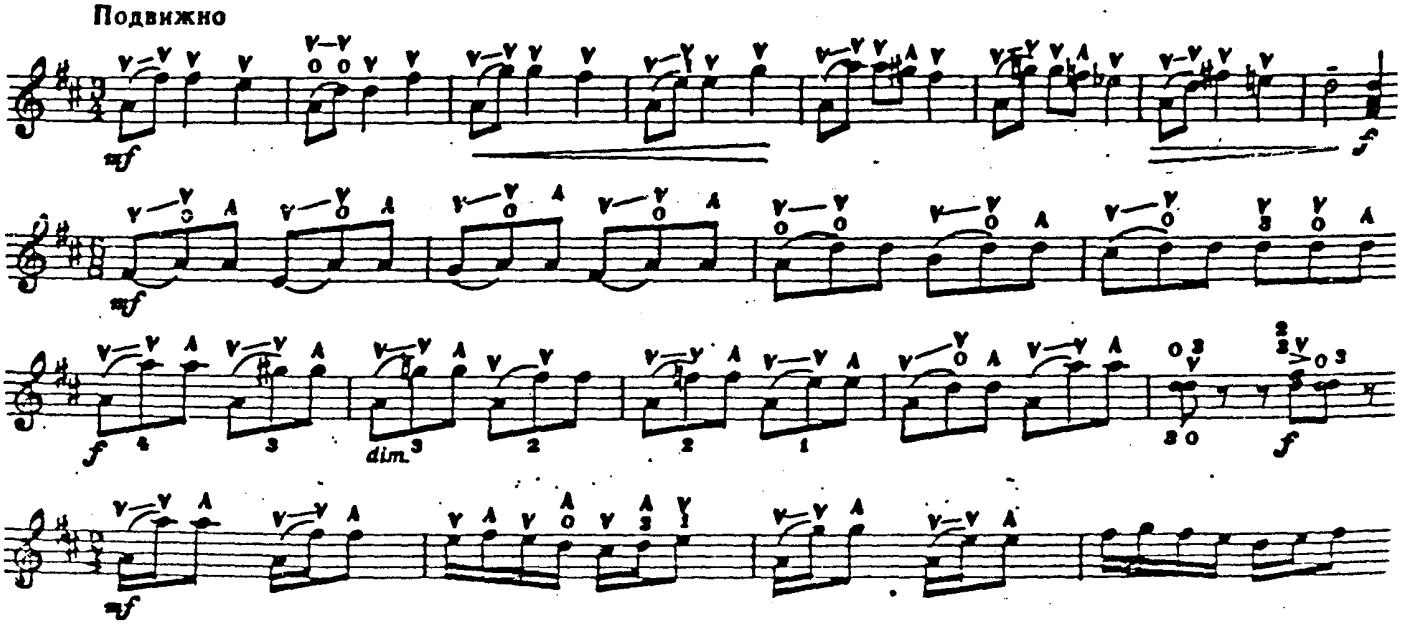
NATIONAL



СКОЛЬЖЕНИЕ МЕДИАТОРА ПО СТРУНАМ

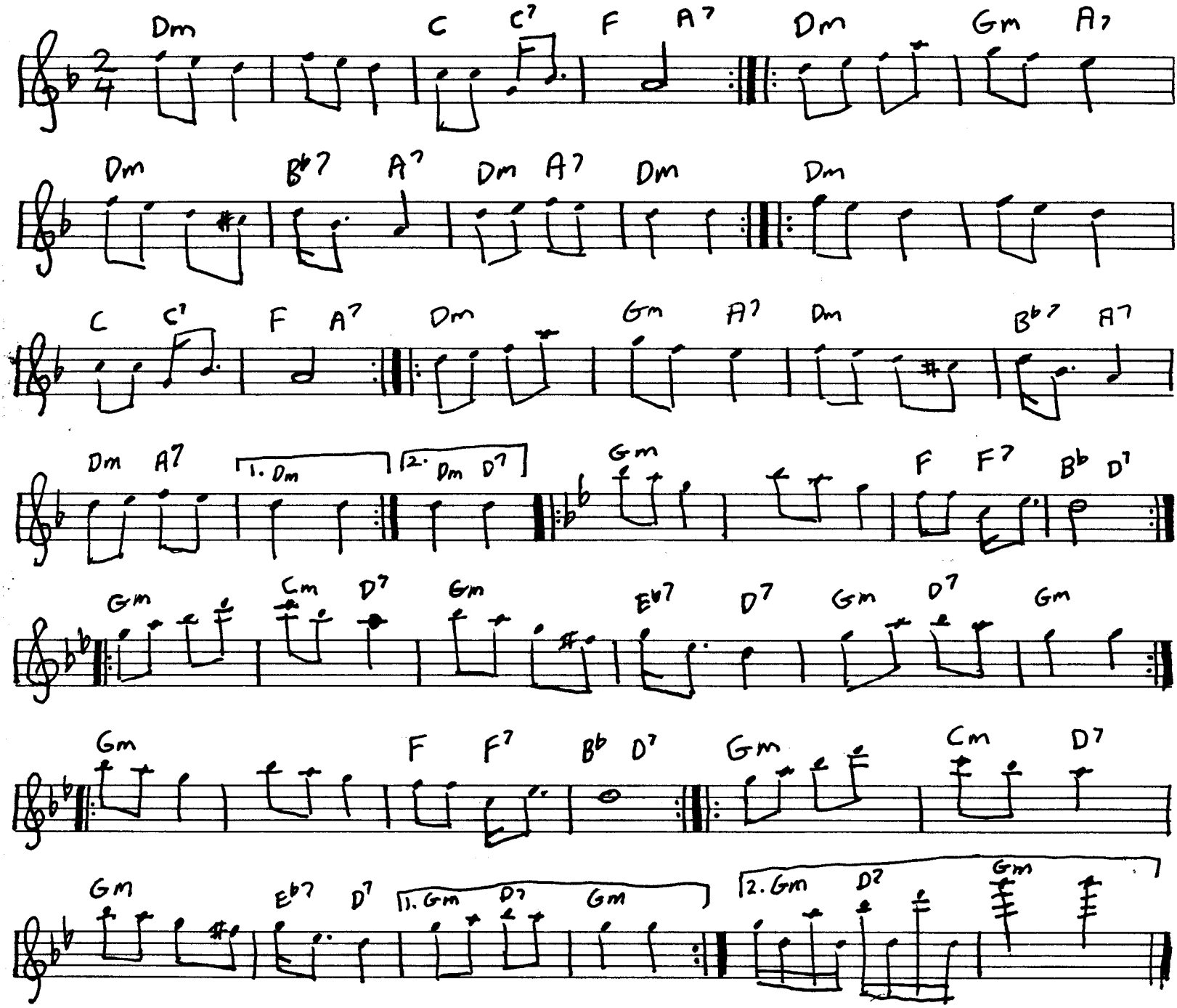
Скольжение медиатора — это прием для исполнения слигованных нот коротких длительностей, расположенных на двух или трех струнах. Обозначается он связующей черточкой (V — V или Λ — Λ). Необходимо следить, чтобы скольжение медиатора начиналось от струны, что позволит избежать ударов по каждой струне и на каждый звук.

УПРАЖНЕНИЯ



BUKOVINA

(UKRAINIAN DANCE)

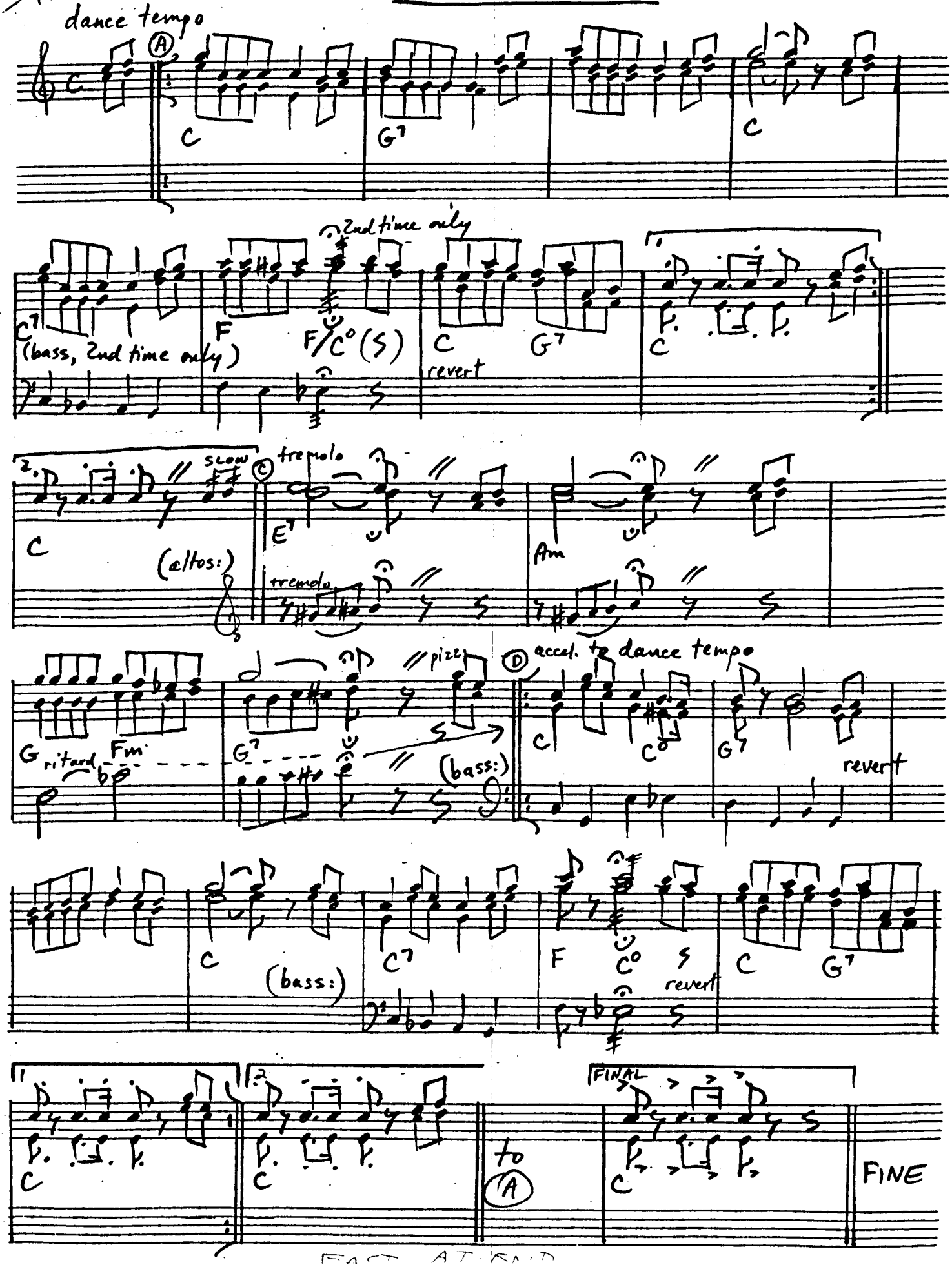


K-LITH No. 10 KEYSTONE LITHO

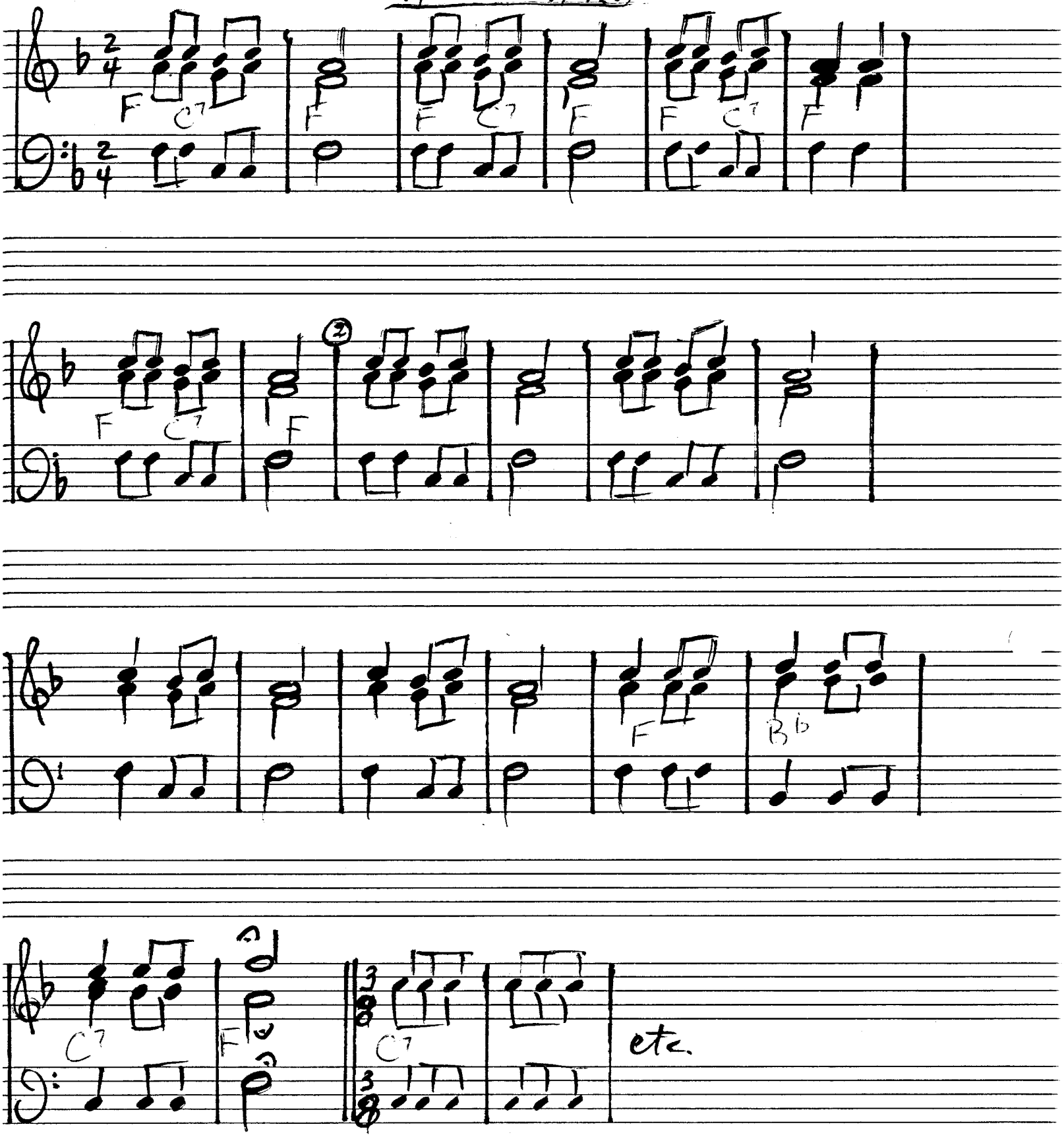
© TROPHY MUSIC CO.

lead sheet

CAPTAIN'S SONG



CHAROCHKA



p.b.
a.b.

CHEREMSHYNA

S. Wolownik '86
for Gary Nova

INTRO - tango

f Bm Em Bm F#7 Bm ① mp Bm Em

A7 D Em Bm F#7 Bm ③

② mf Bm Em F#7 Bm Em Bm

Em F#7 Bm F#7 Bm f Bm Em

Em F#7 Bm

go back to ①, repeat taking 1st ending, take final ending in place of 2nd ending:

final ending:

Bm ④ f Bm Em F#7 Bm

Em Bm Em F#7 Bm FINE

rit -

Bm = 2 2 2 or 5 7 7

F#7 = 1 0 2 or 4 6 6

p.d. I + a.d. I

CHEREMSHYNA

S. Wolowuik '86
for Gary Nova

INTRO - tango

f

mp

mf

f

go back to ①, repeat taking 1st ending, take final ending in place of 2nd ending:

Final ending:

f

rit

FINE

p.d. II + a.d. II

CHEREMSHYNA

S. Wolownik '86

for Gary Nova

INTRO - tango

f

mp

mf

f

Go back to ①, repeat taking 1st ending, then take final ending in place of 2nd ending: →

f

rit.

FINE

bass

CHEREMSHYNA

S. Wolownik '86
for Gary Nova

INTRO - tango

f

mp

mf

f

go back to ①, repeat taking 1st ending, take final ending in place of 2nd ending:

final ending:

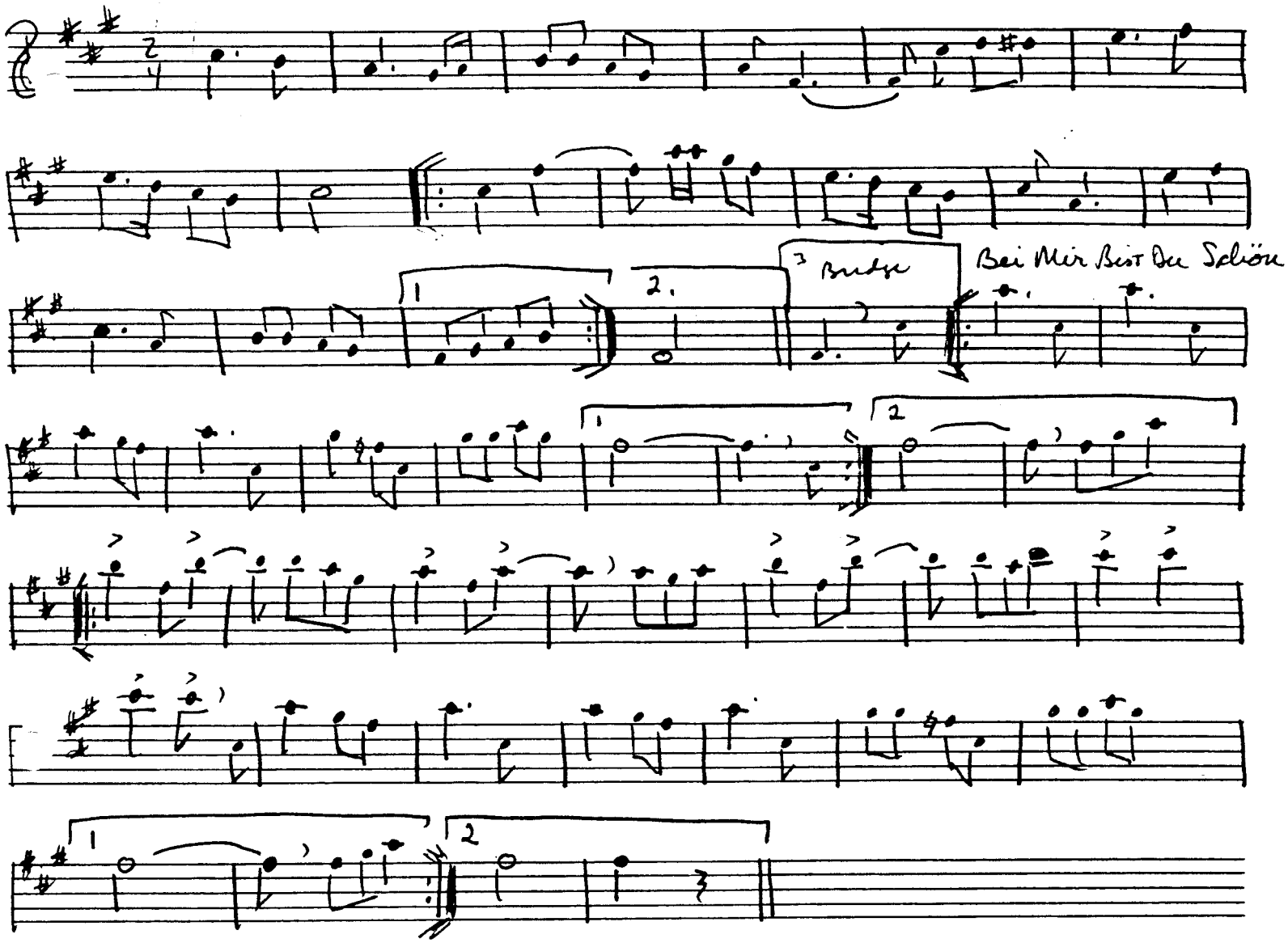
f

rit.

FINE

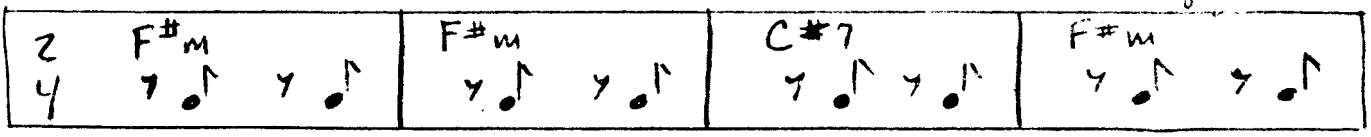
Chupchik

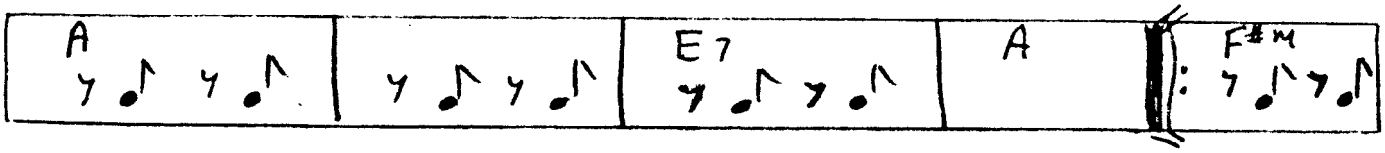
Prima Domra

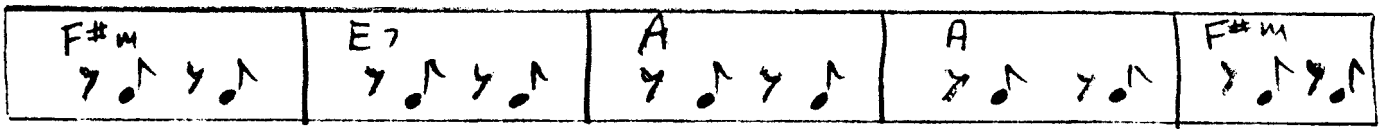


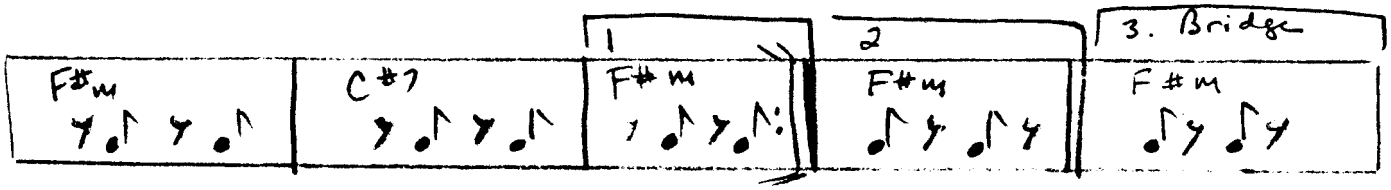
Chupchik

Sek. Bal.

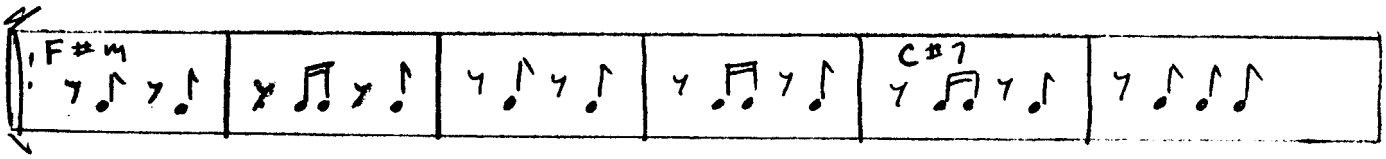


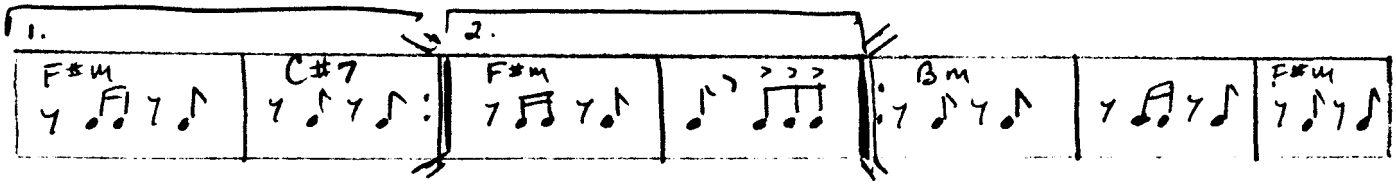




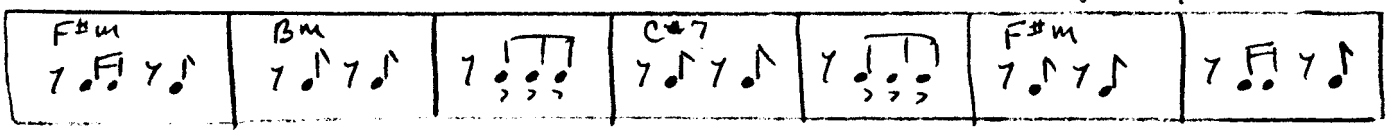


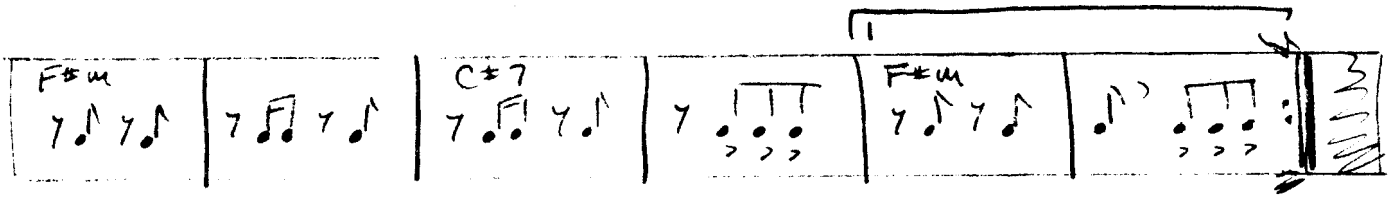
Bei Mir Bist Du Schön

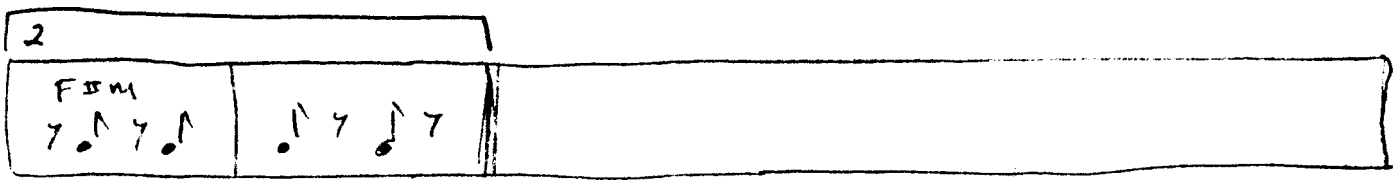




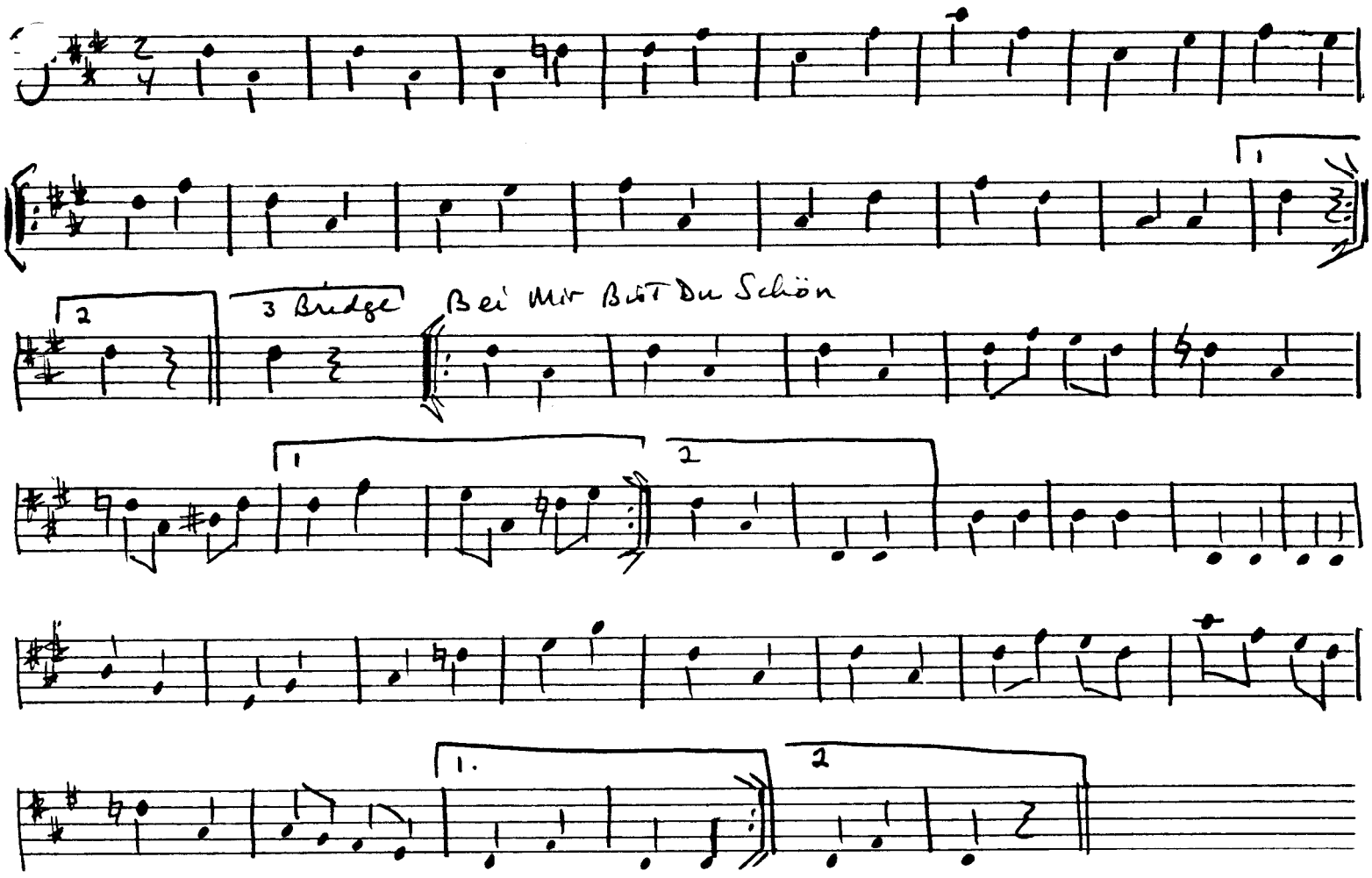
like beginning







Chupchik K. Bass



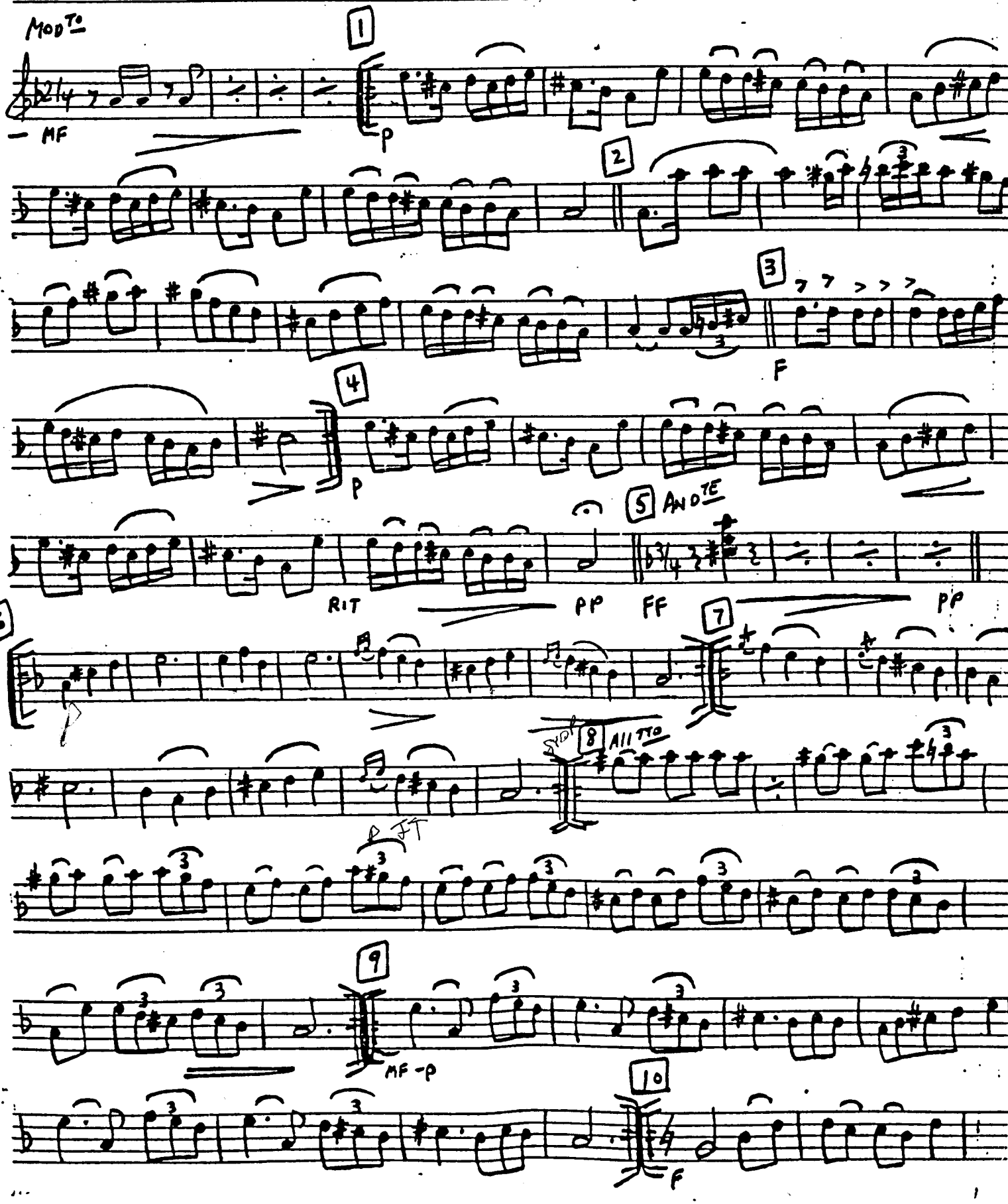
PDI

#121

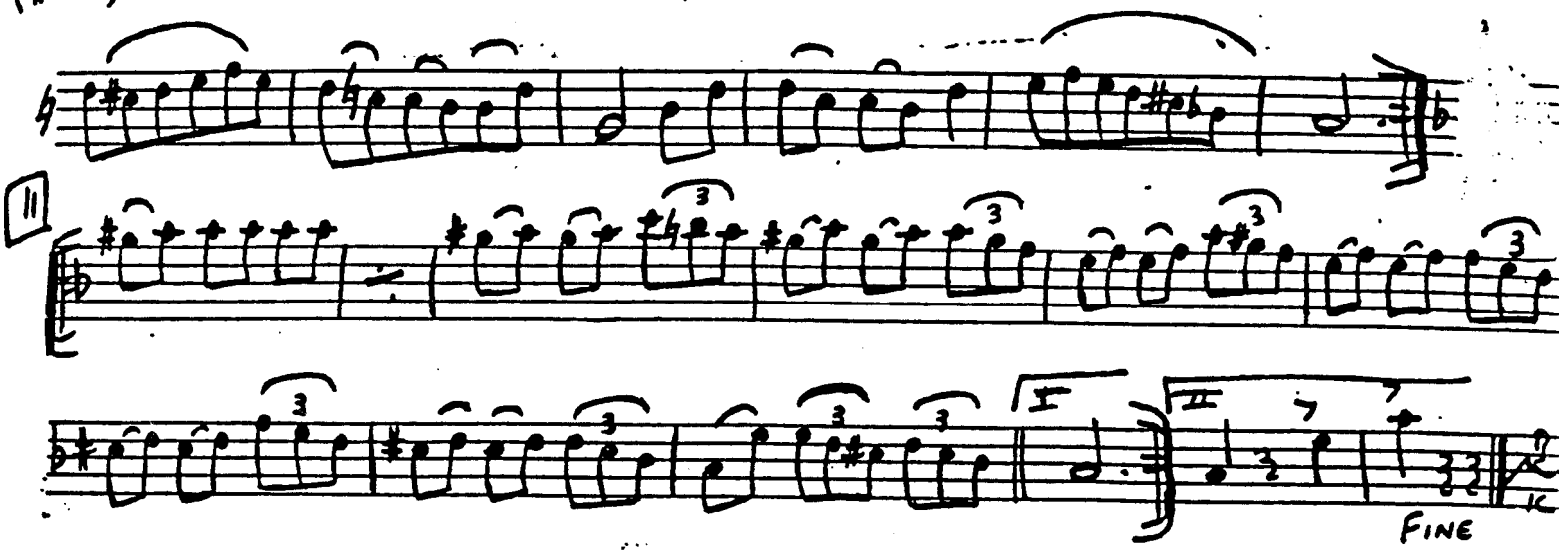
"Крымские эскизы"

(Crimean Sketches)

В. Гаваев

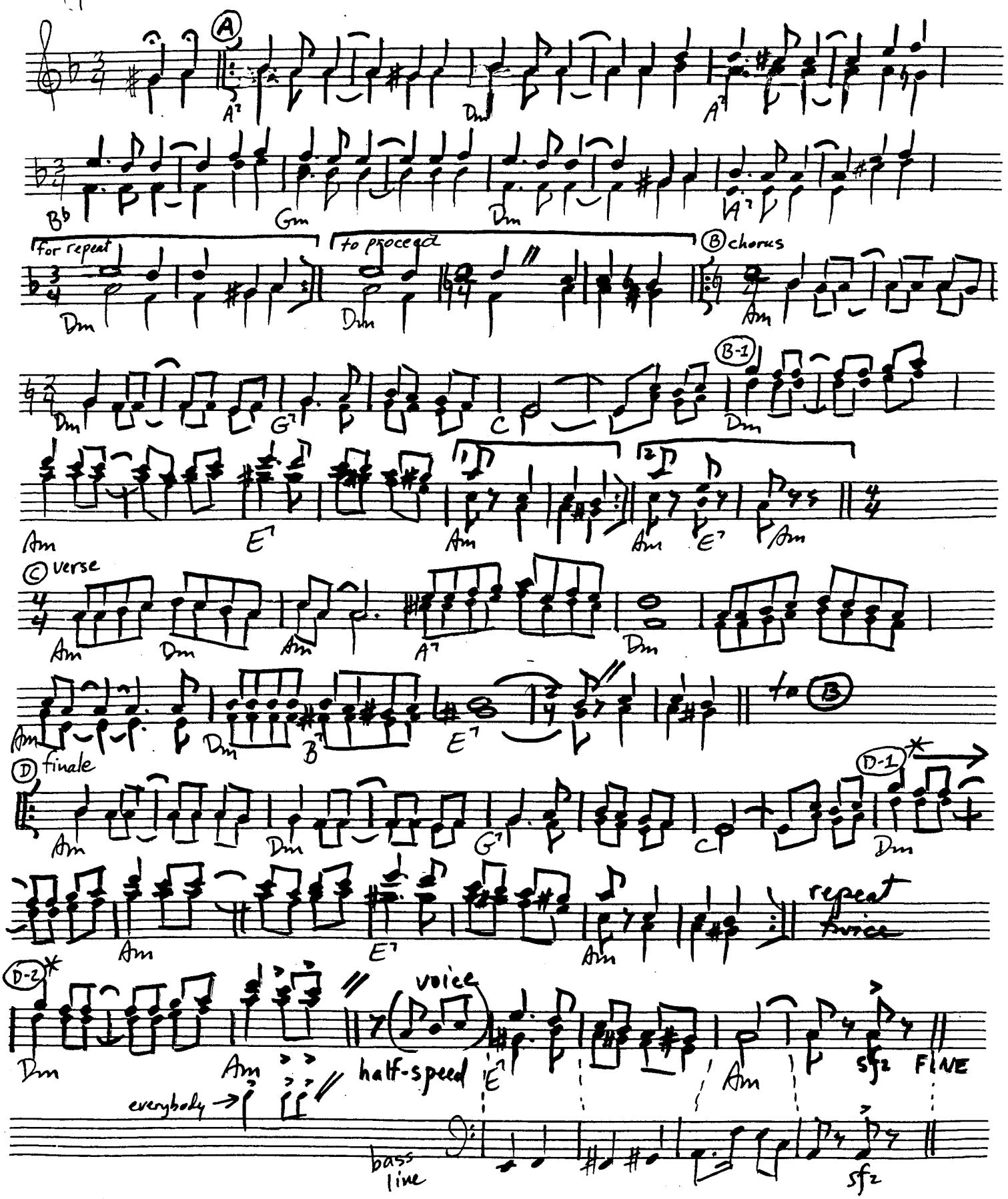


(#121)



lead

DARK EYES - Gary Nova



DARK EYES

D minor

A7 Dm G A7 Bb Gm Dm A7 Dm Dm

Tango or fast cut-time

A7 Dm A7 Bb Gm Dm A7 Dm

A minor

E7 Am E7 F Dm Am E7 Am

for repeat

DARK EYES

D minor

A7 Dm/G A7

Bb Gm Dm A7

1 Dm 2 Dm

Tango or fast cut-time

A7 Dm A7 Bb

Gm Dm A7 Dm

A minor

E7 Am E7 F

Dm Am E7 Am

for repeat

p.d. I

ДНИ НАШЕЙ ЖИЗНИ
(DAYS OF OUR LIFE)

INTRO - march

f

mp

A

cresc

f

mp

cresc

f

mp

cresc

B

B (bass)

7

*

mp

cresc

2nd time only (altos 1st time)

C

mf

D

mf

cresc

f

D.C. al FINE

mf

f

FINE

* - 8va optional (w. p.d. II)

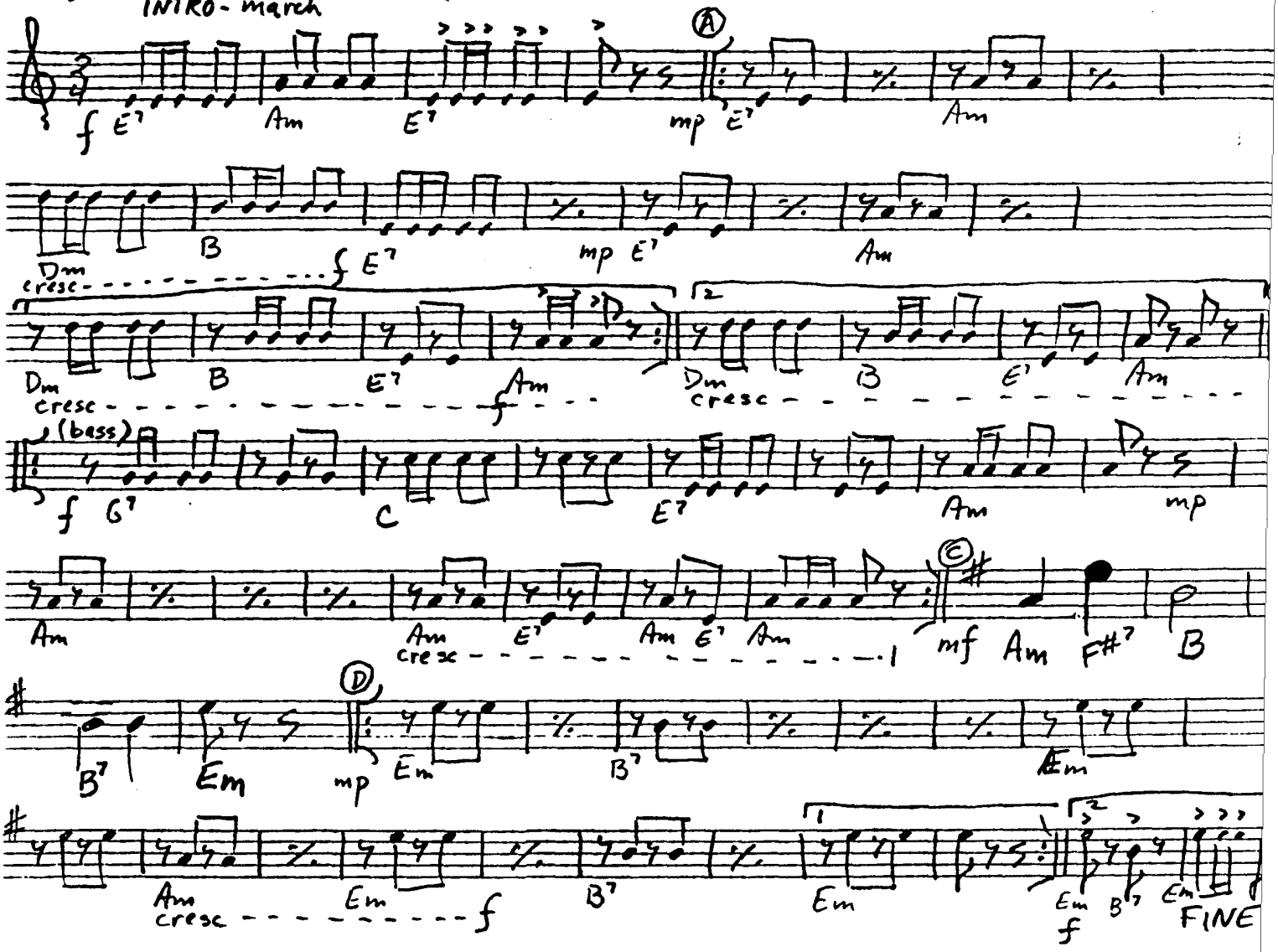
ДНИ НАШЕЙ ЖИЗНИ

DNI NASHYE ZHIZNI

(DAYS OF OUR LIFE)

a.b.

INTRO - march

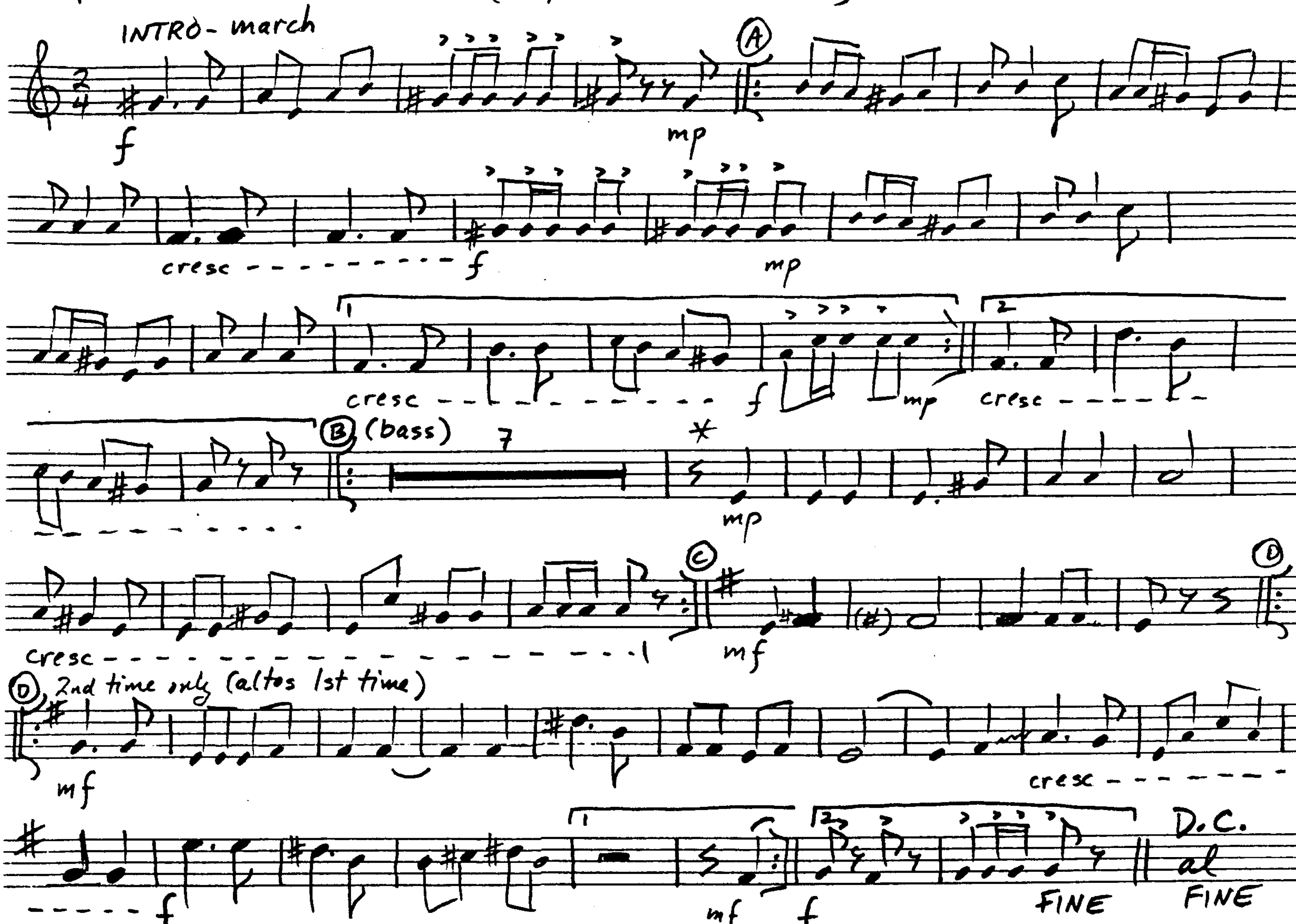


D.C. al FINE

$E^{o} = \begin{matrix} 1 \\ 0 \\ 3 \end{matrix}$ or $\begin{matrix} 4 \\ 0 \\ 3 \end{matrix}$

p.d. II

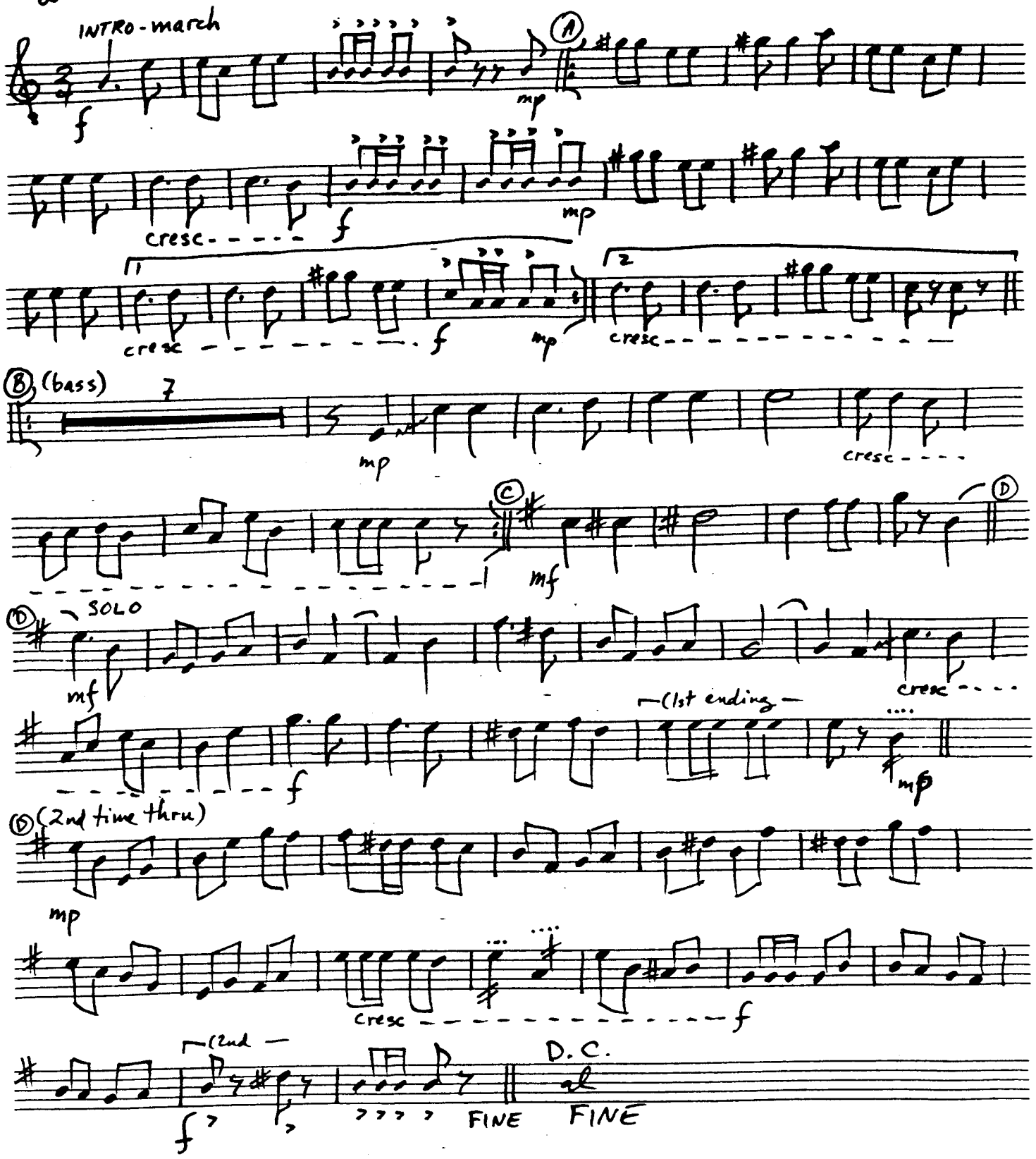
ДНИ НАШЕЙ ЖИЗНИ
(DAYS OF OUR LIFE)



*- 8va optional (w. p.d. I)

a.d.

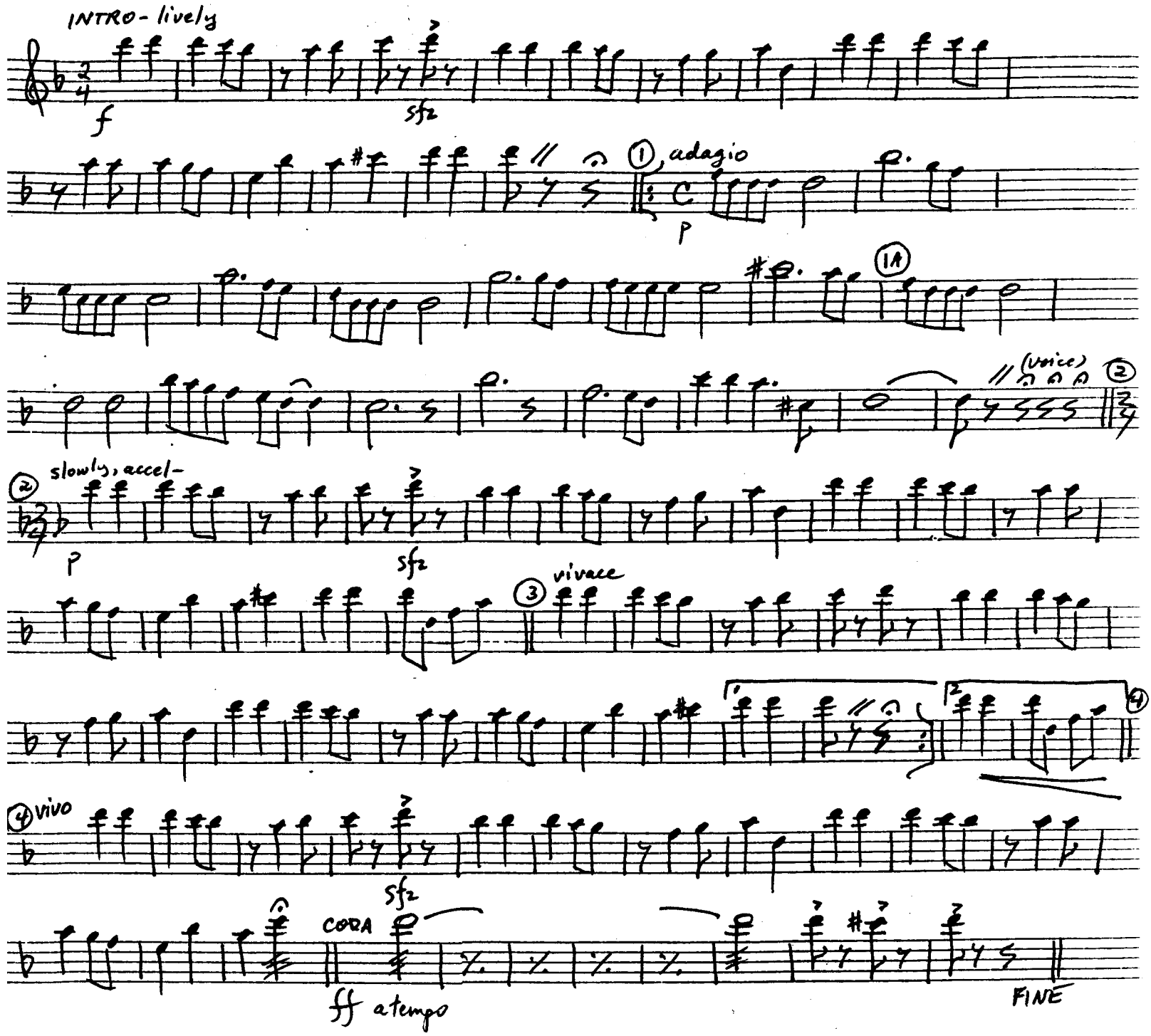
ДНИ НАШЕЙ ЖИЗНИ
(DAYS OF OUR LIFE)



pd I

The Devil's Wheel

A. Babadjian
orch. S. Wolownik '85



pd II

The Devil's Wheel

A. Babadjian
orch. S. Wolowink '85

INTRO - lively

f

sf2

① adagio

p

1A

(voice)

②

②

slowly, accel —

p

sf2

③ vivace

sf2

④ vivo

sf2

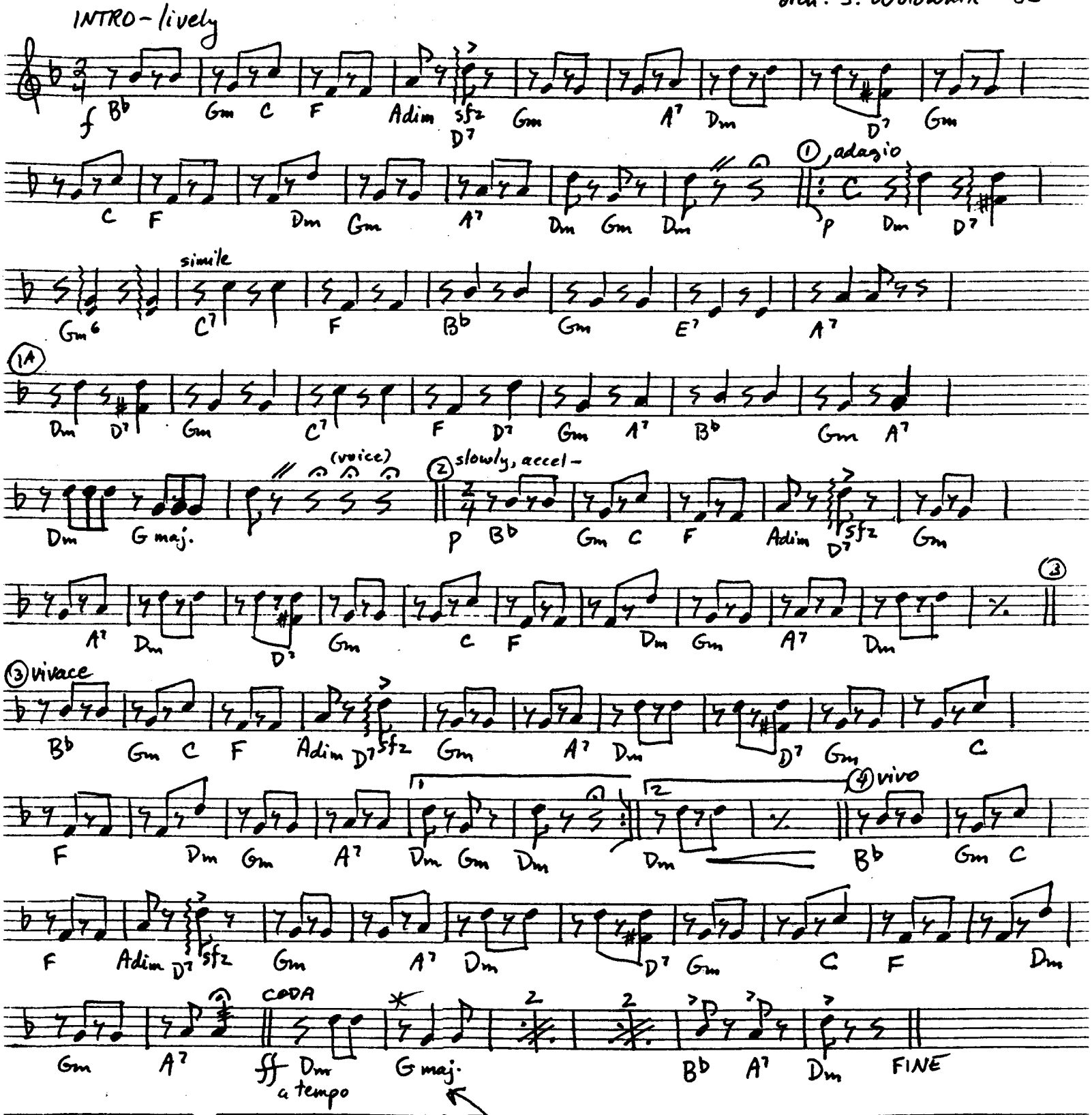
CODA

ff a tempo

ab

The Devil's Wheel

A. Babadjian
orch. S. Wolowcik '85



A dim = 3 2 2

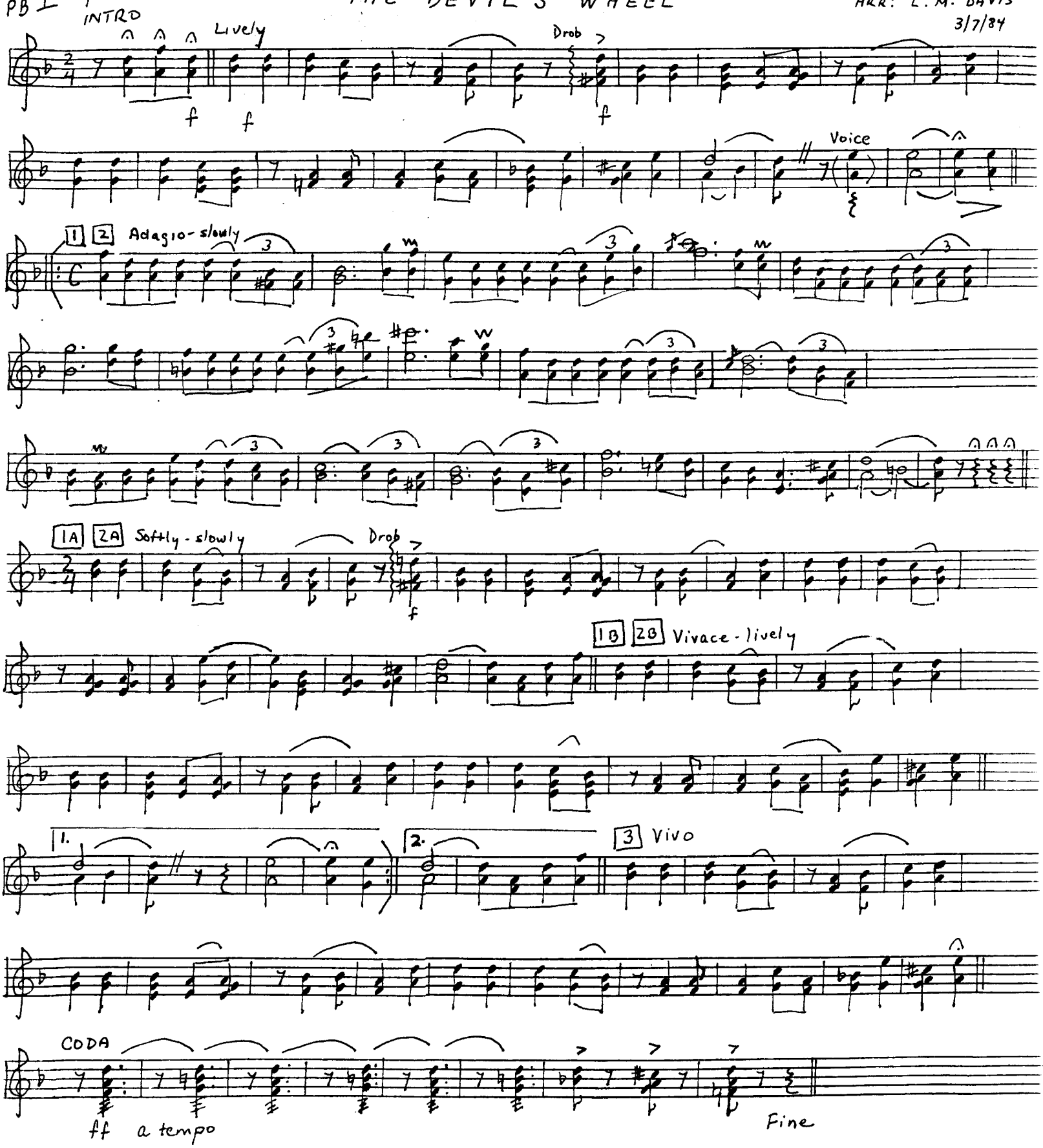
Gm6 = 1 0 3

* play: like with, held out

PB I

THE DEVIL'S WHEEL

MUS: A. BABADJIAN
ARR: L. M. DAVIS
3/7/84



K-b

The Devil's Wheel

A. Babadjian
orch. S. Wolownik '85

INTRO - lively

f

sfz

(1) adagio

p

(1A)

(voice)

(2) slowly, accel —

p

sfz

(3) vivace

sfz

(4) vivo

sfz

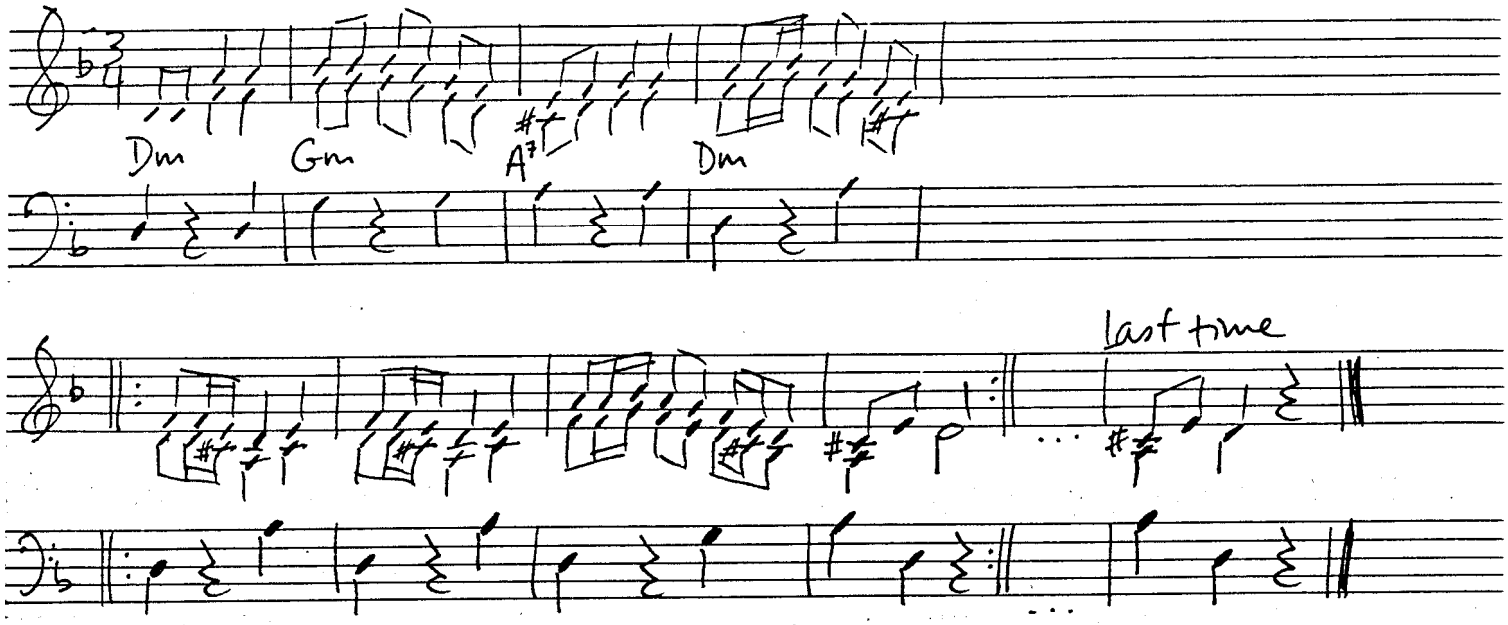
CODA

ff a tempo

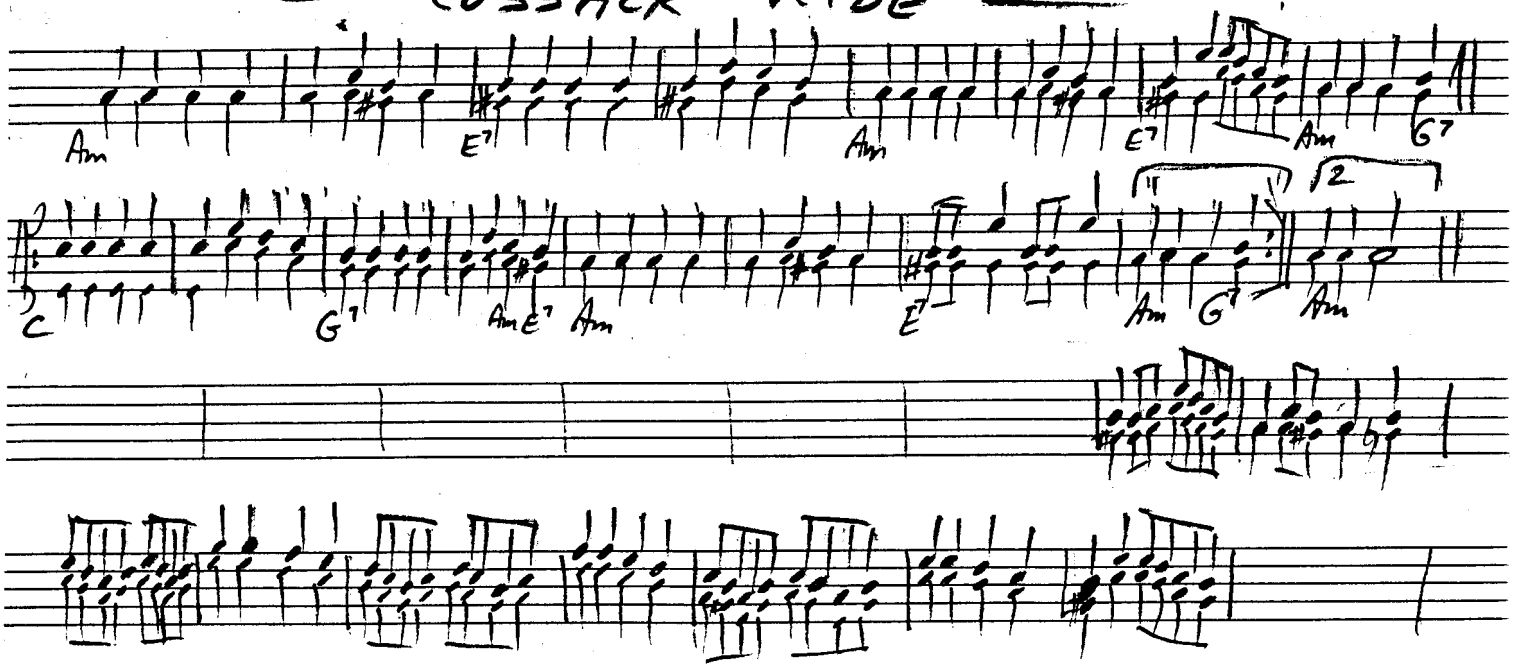
2

FINE

DON'T RIDE OUT, SONNY

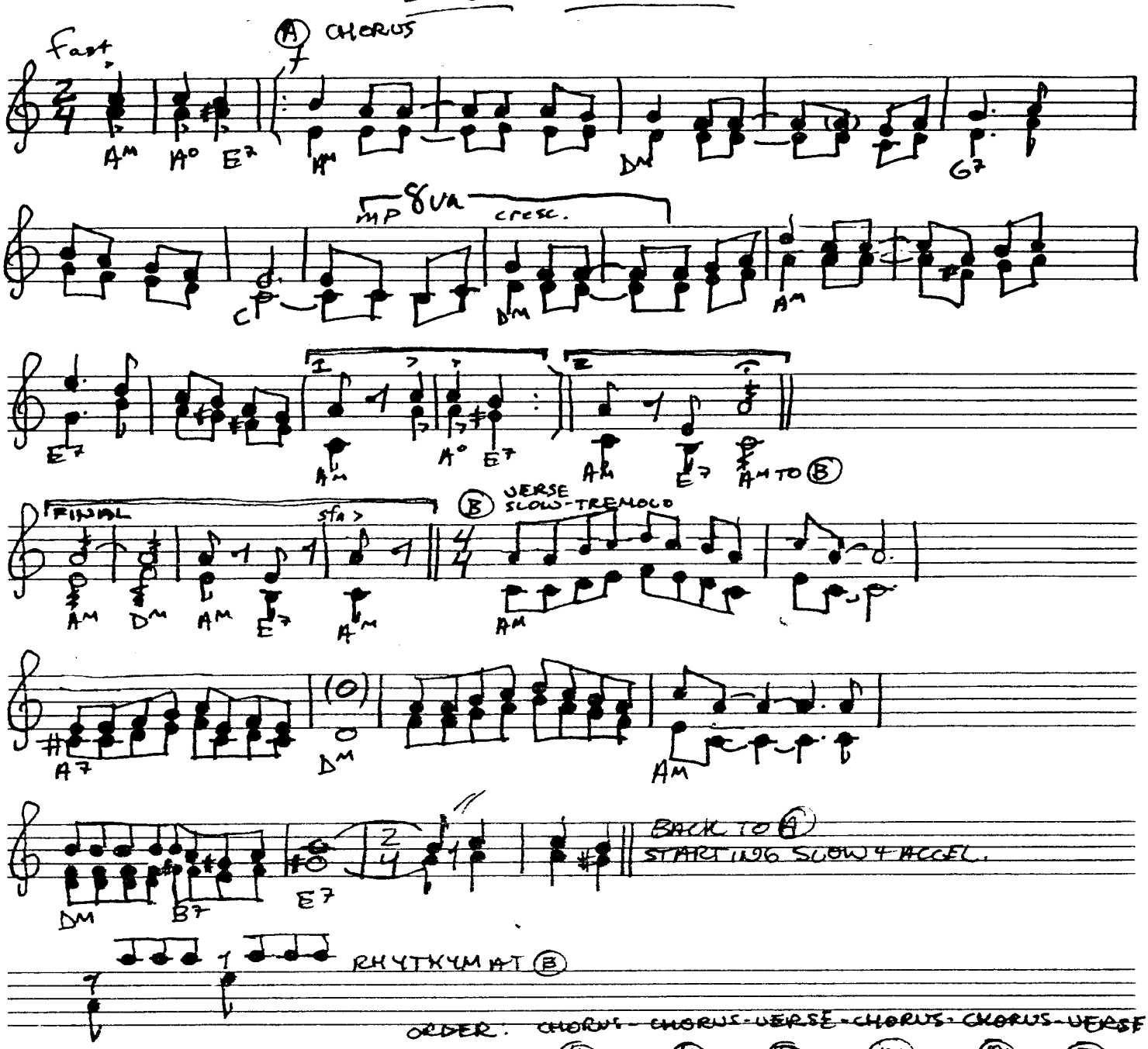


— COSSACK RIDE —



LEAD

DOROGOI DLINNOYU - INSTRUMENTAL



ORDER: ~~CHORUS - CHORUS - VERSE - CHORUS - CHORUS - VERSE~~ -
(A) (A) (B) (A) (A) (B)

CHORUS - CHORUS - CHORUS
(A) (A) (A)
(1ST END.) (1ST END.) (FINAL END)

ARCHIVES

Contrabass

Dorogoi dlinnoyu (Days)

INTRO

fast

f

1

slow, ad lib

p once upon a time .... tavern

2

p

poco a poco accel

p

cresc

to 1

(second time thru, go to "ending")

ending:

sfz

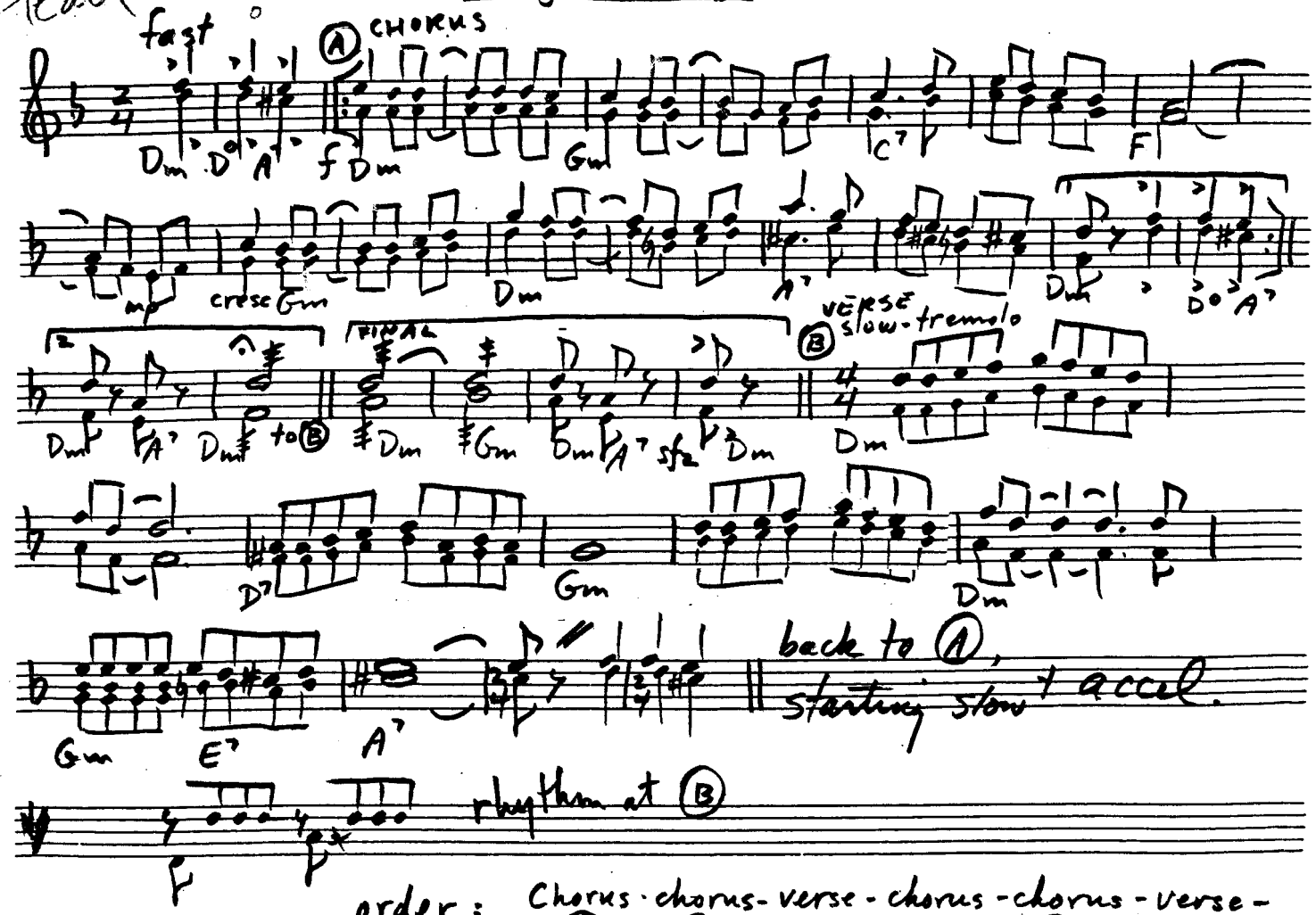
FINE

order: intro - 1 - 2 - 2 - 1 - 2 - ending

(verse) (chorus) (chorus repeat) (verse) (chorus) (chorus repeat)

lead

Dorogoi dlinnoyu - instrumental



order: Chorus · chorus - verse - chorus - chorus - verse -
A A B A A B

chorus - chorus - chorus
A A A
(1st end) (1st end) (final end)

all balalaikas

Dorogoi dlinnoyu

arr. S. Wolowuik '81

INTRO

fast

f Dm | Gm | Dm | A7 | Dm A7 | Dm | p Dm

D7 | Gm | Dm | E7 | A7 | p

2

Dm | Gm | C7 | F | p Gm cresc | Dm

poco a poco accel. e cresc.

A7 | Dm | f A7 | to 1

ending: (second time - to ending)

Dm f | Gm | C7 | F | Gm | Dm

A7 | Dm | Gm | Dm A7 | Dm sfz | FINE

prima domras I + II

Dorogoi dlinnoyu

arr. S. Wolownik '81

INTRO

fast

f

slow, ad lib

p

poco a poco accel. e cresc.

G

p

cresc - - - -

(second time.- f to ending)

to 1

ending:

f

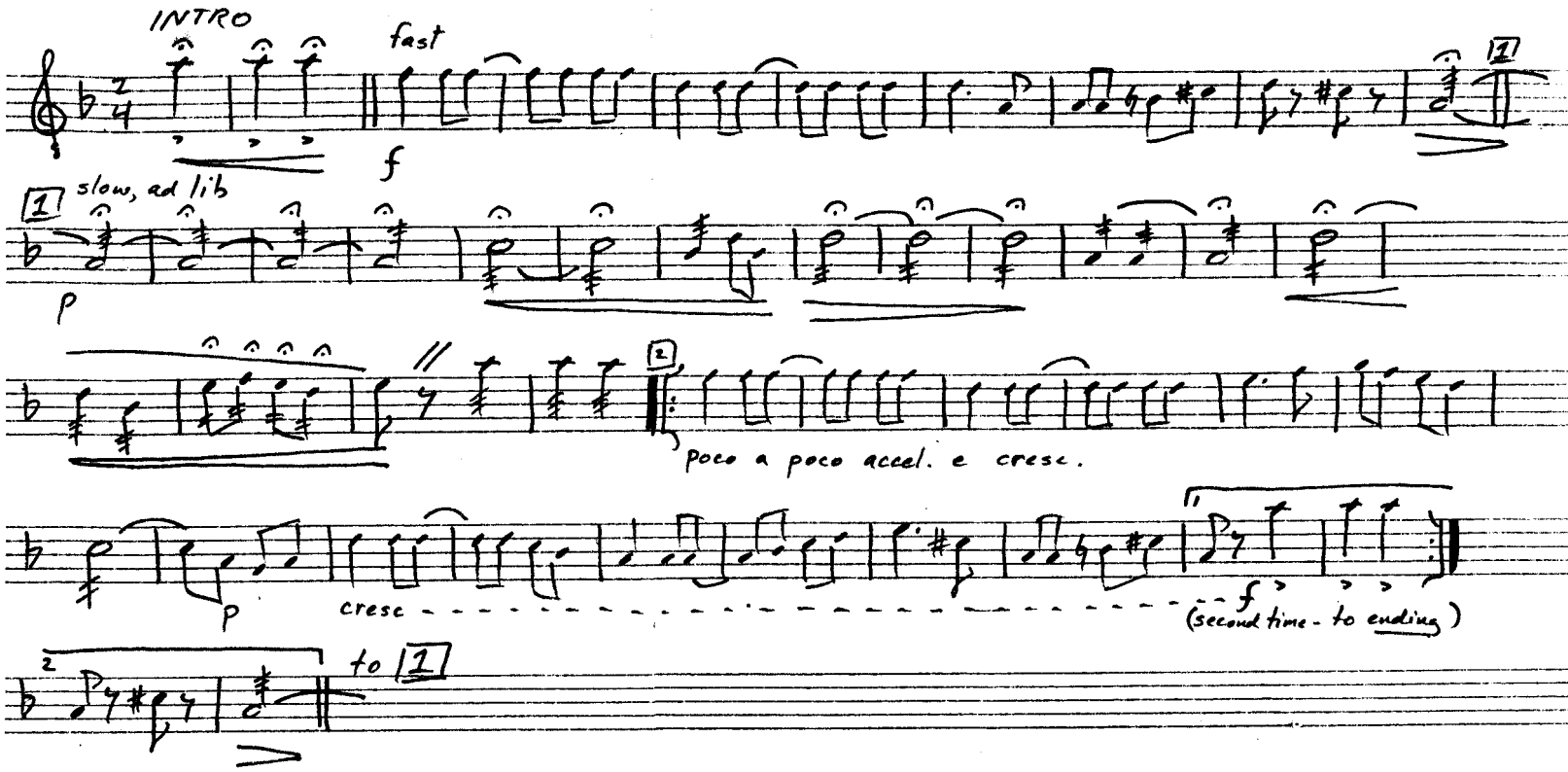
sfz

FINE

alto domra

Dorogoi dlinnoyu

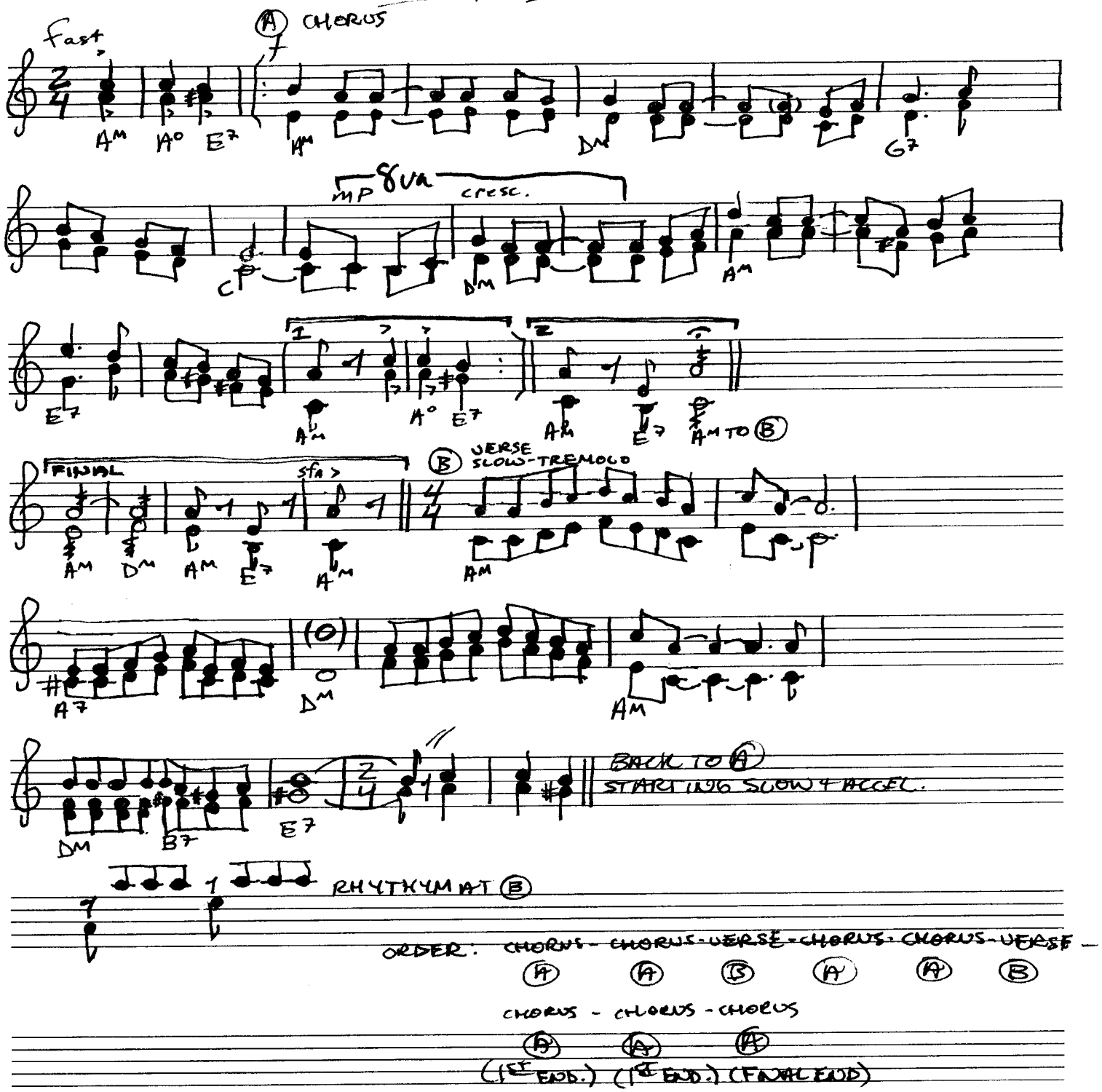
arr. S. Wolowniik '81



ending:

LEAD

DOROGOI TSINNOUN - INSTRUMENTAL

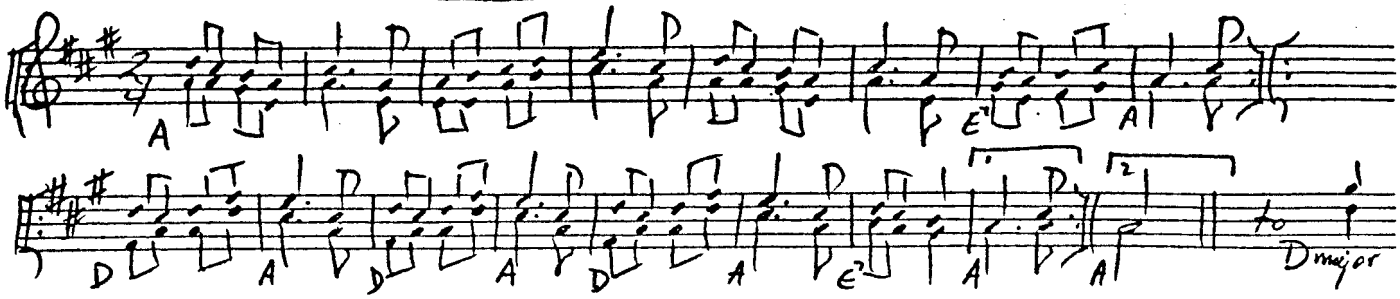


ORDER: CHORUS - CHORUS - VERSE - CHORUS - CHORUS - VERSE -
(A) (A) (B) (A) (A) (B)

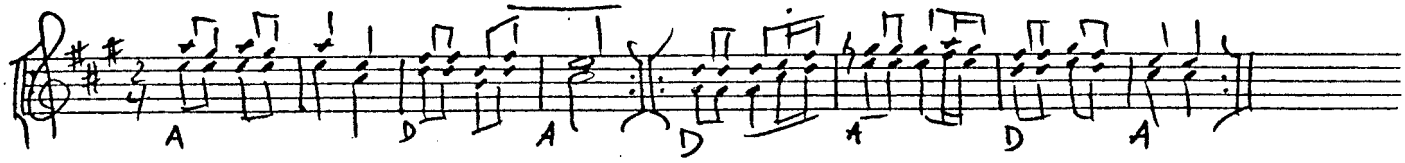
CHORUS - CHORUS - CHORUS
(A) (A) (A)
(1ST END.) (1ST END.) (FINAL END)

ARCHIVES
X10S-Xerographic

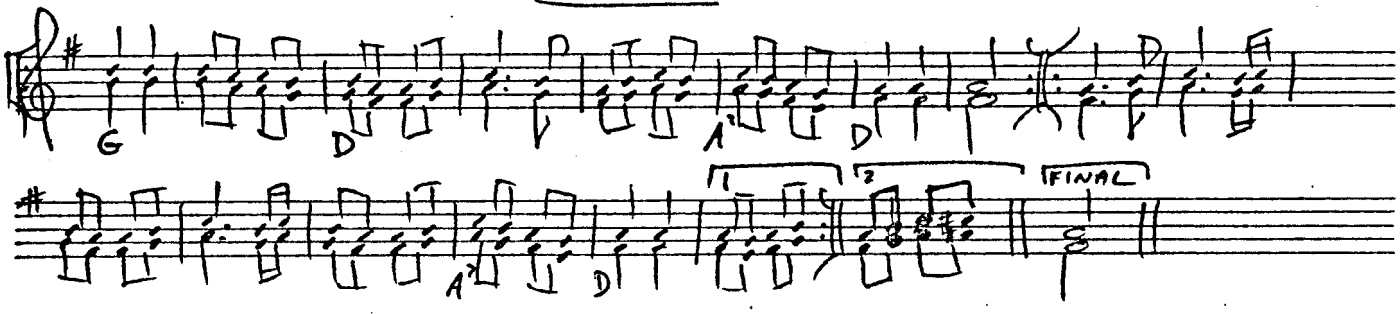
DRMEŠ IZ ZDENČINE



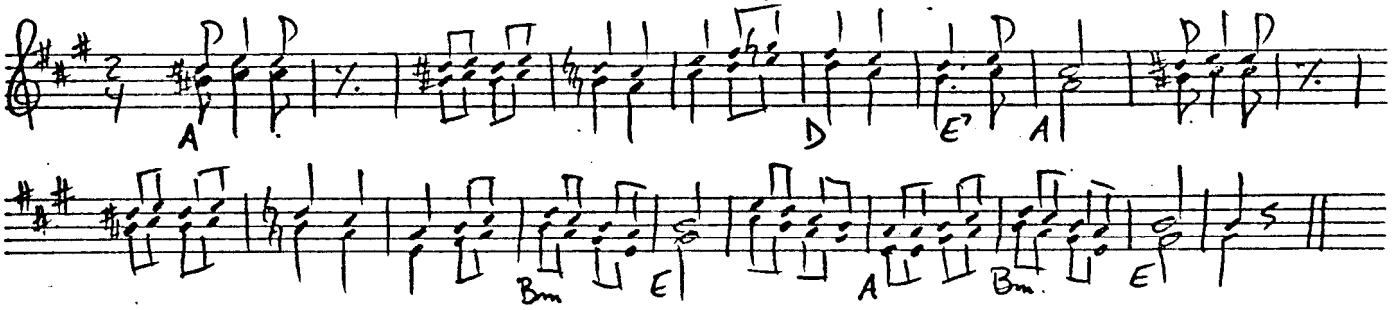
KRIČI



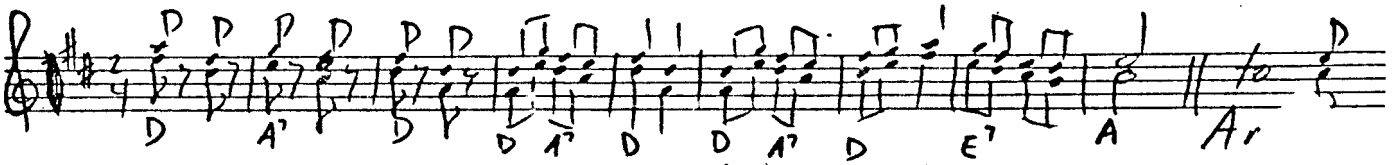
ŠETNJA



ČUJEŠ MALA



ZAPLET

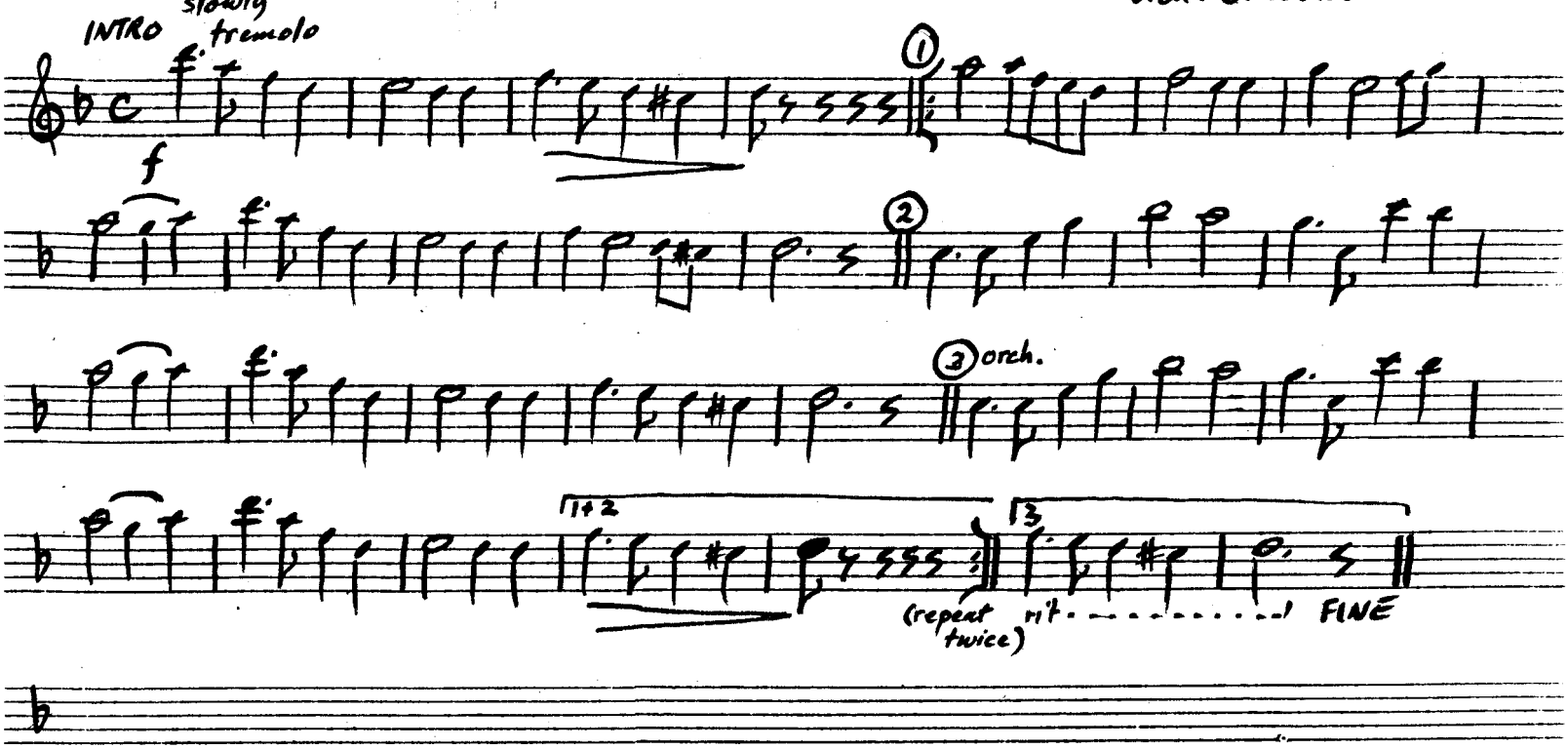


G.SCHIRMER

pd I

Dub - The Oak Tree

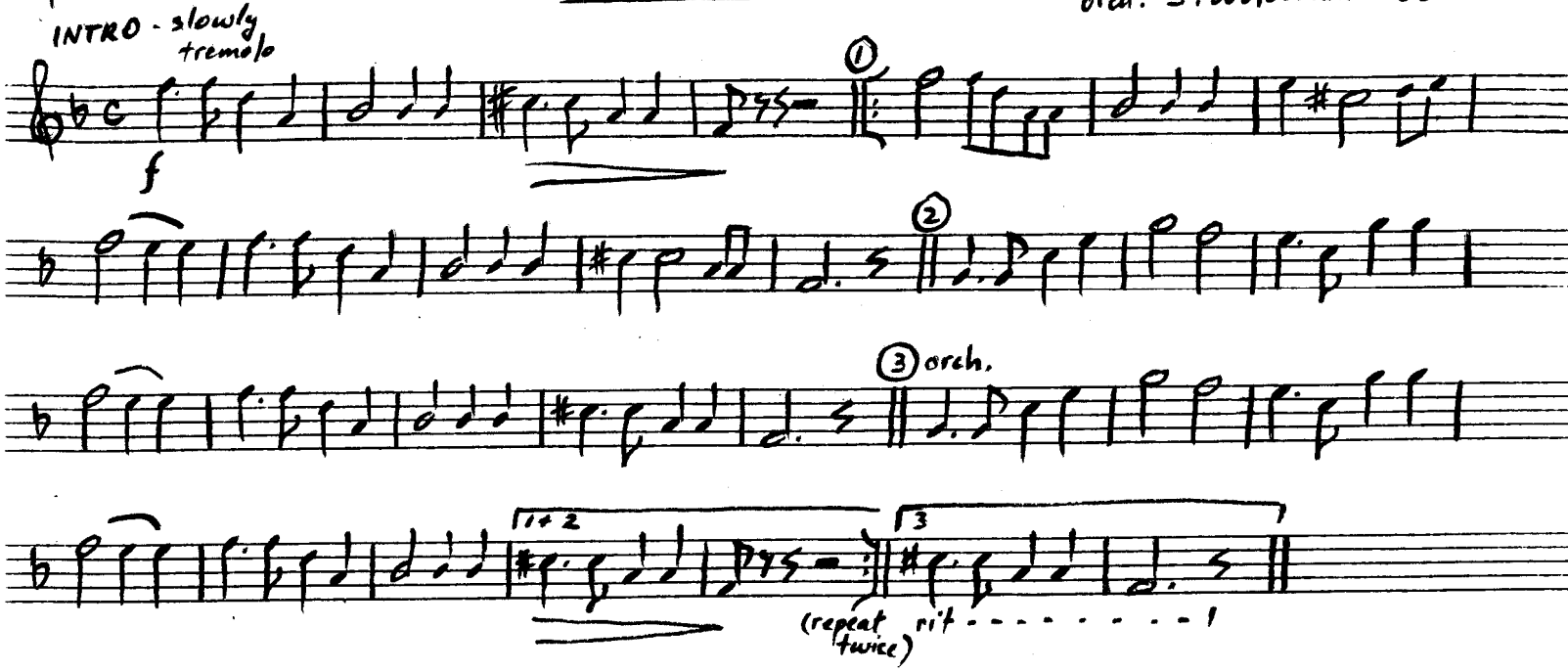
Gary Nova, music + words
orch. S. Wolownik '85



pd II

Dub - The Oak Tree

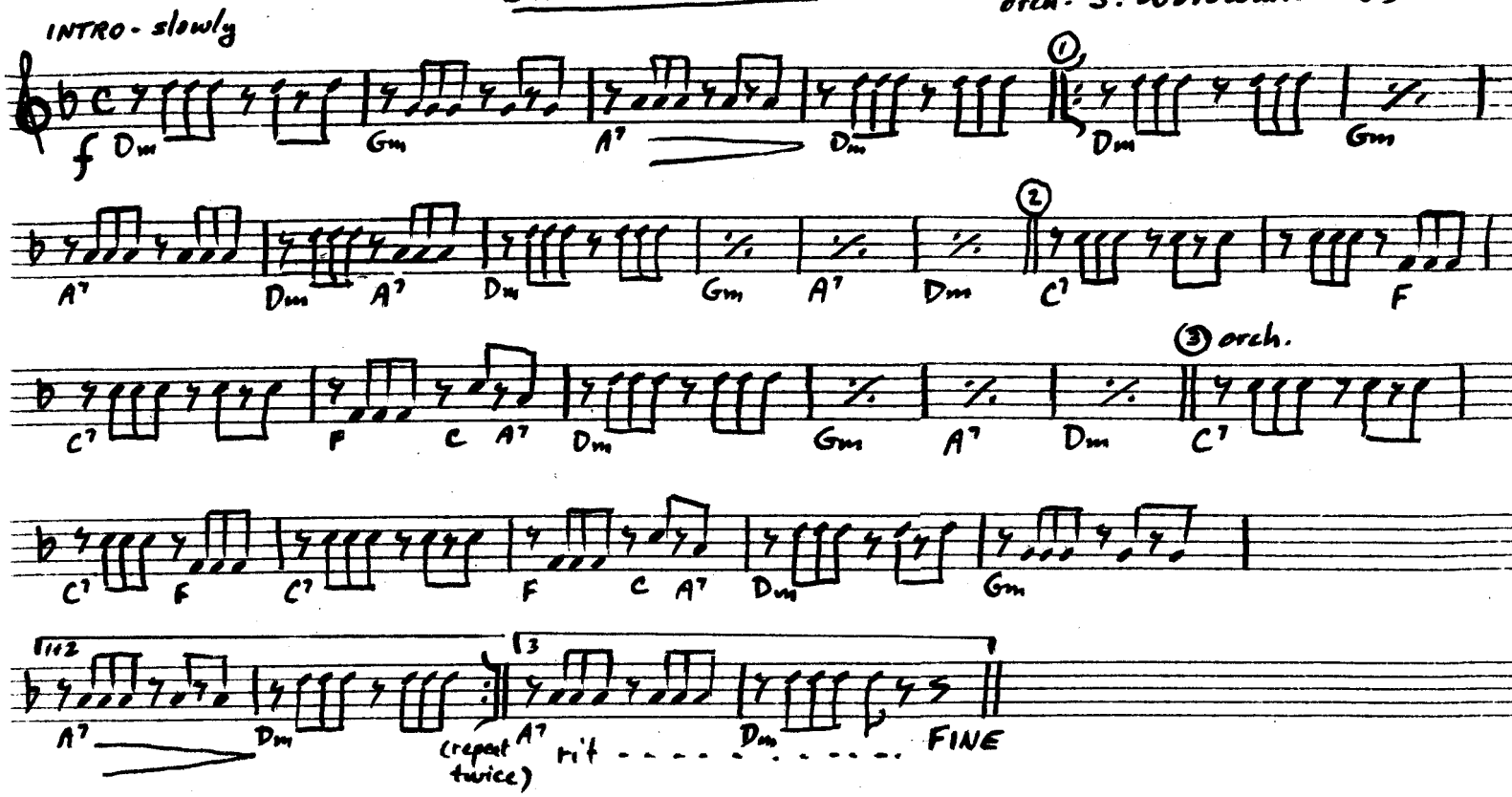
Gary Nova, music + words
orch. S. Wolownik '85



ab

Dub - The Oak Tree

Gary Nova, music + words
orch. S. Wolownik '85



K-b

Dub-The Oak Tree

Gary Nova, music + words
orch. S. Wolowwik '85

INTRO - slowly

1

2

3 orch.

1+2

(repeat twice)

3

rit - - - - - - - - - - - - -

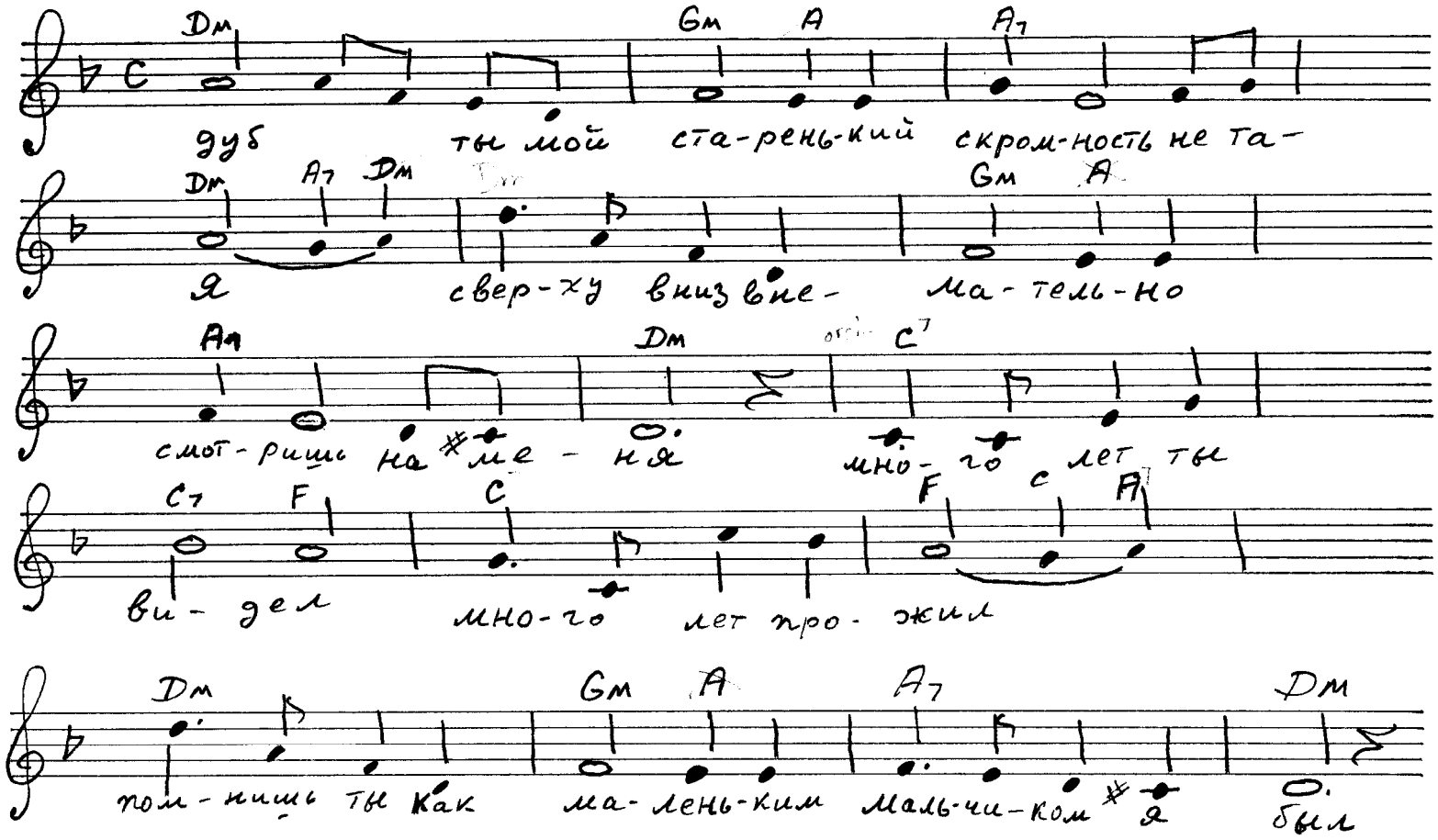
FINE

[redacted]

Дуб (OAK TREE)

© 1984 G.NOVA

7



Помнишь ты и радость
Помнишь и войну

Помнишь как солдат наш
Погибал в плену

Помнишь как внезапно
Улетел я вдаль

Без меня ты видел
Горе и печаль

А теперь как прежде
Я с тобой стою

Ветку ты как руку
Протянул свою

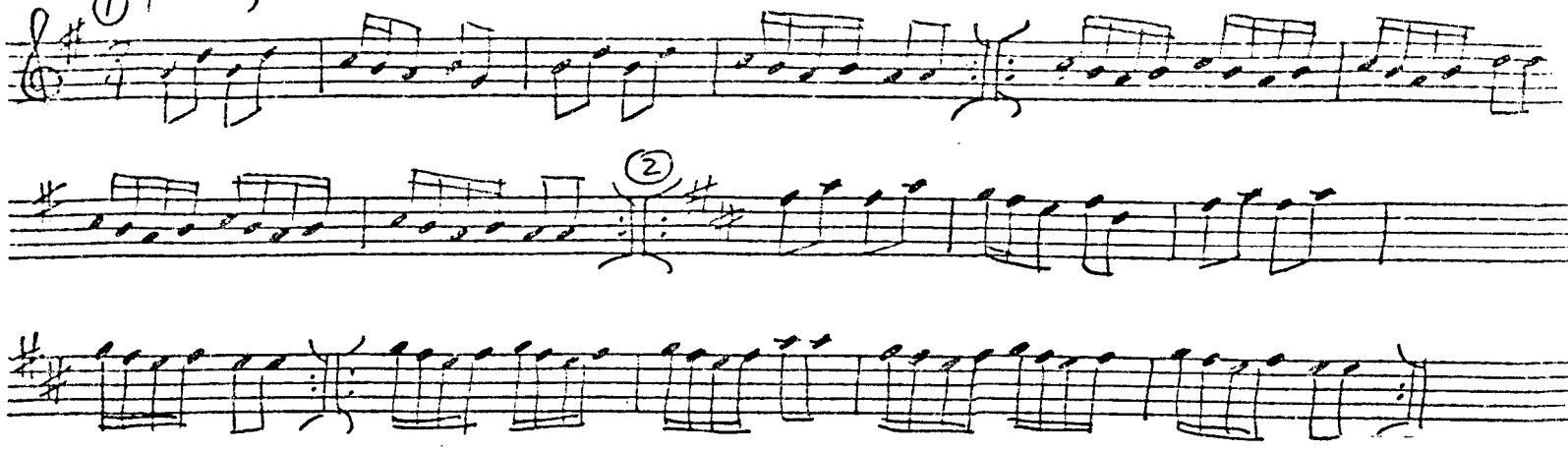
Здравствуй ты мой стройный
Здравствуй мой родной

Так теперь на веки
Буду я с тобой

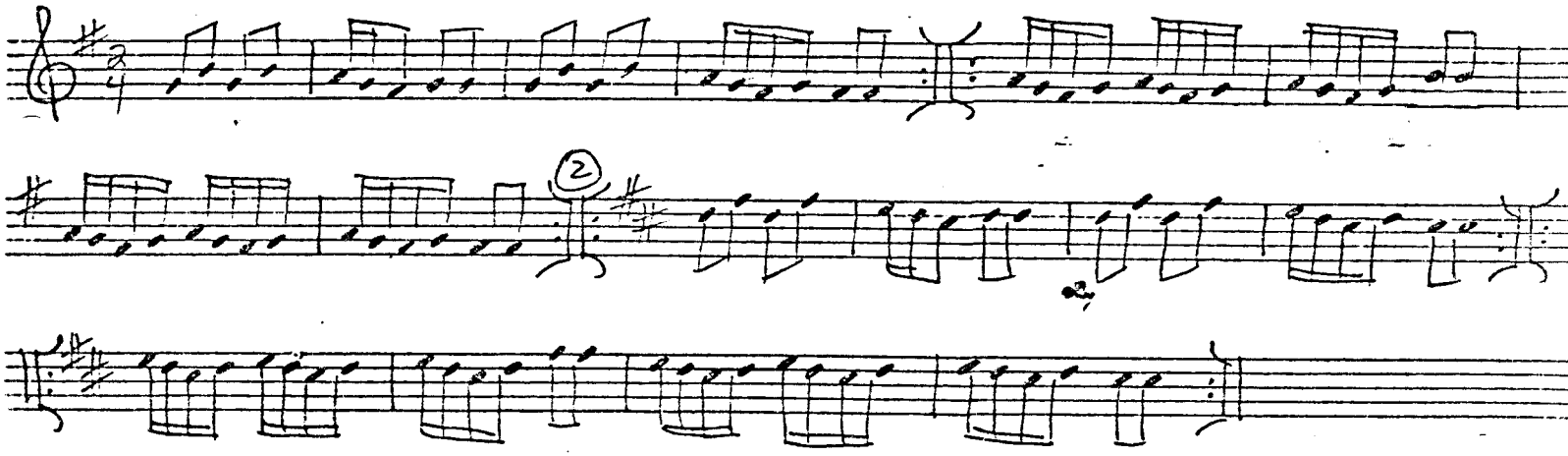
p.d. I+II ; a.d. I+II

p.d. I ; a.d. I

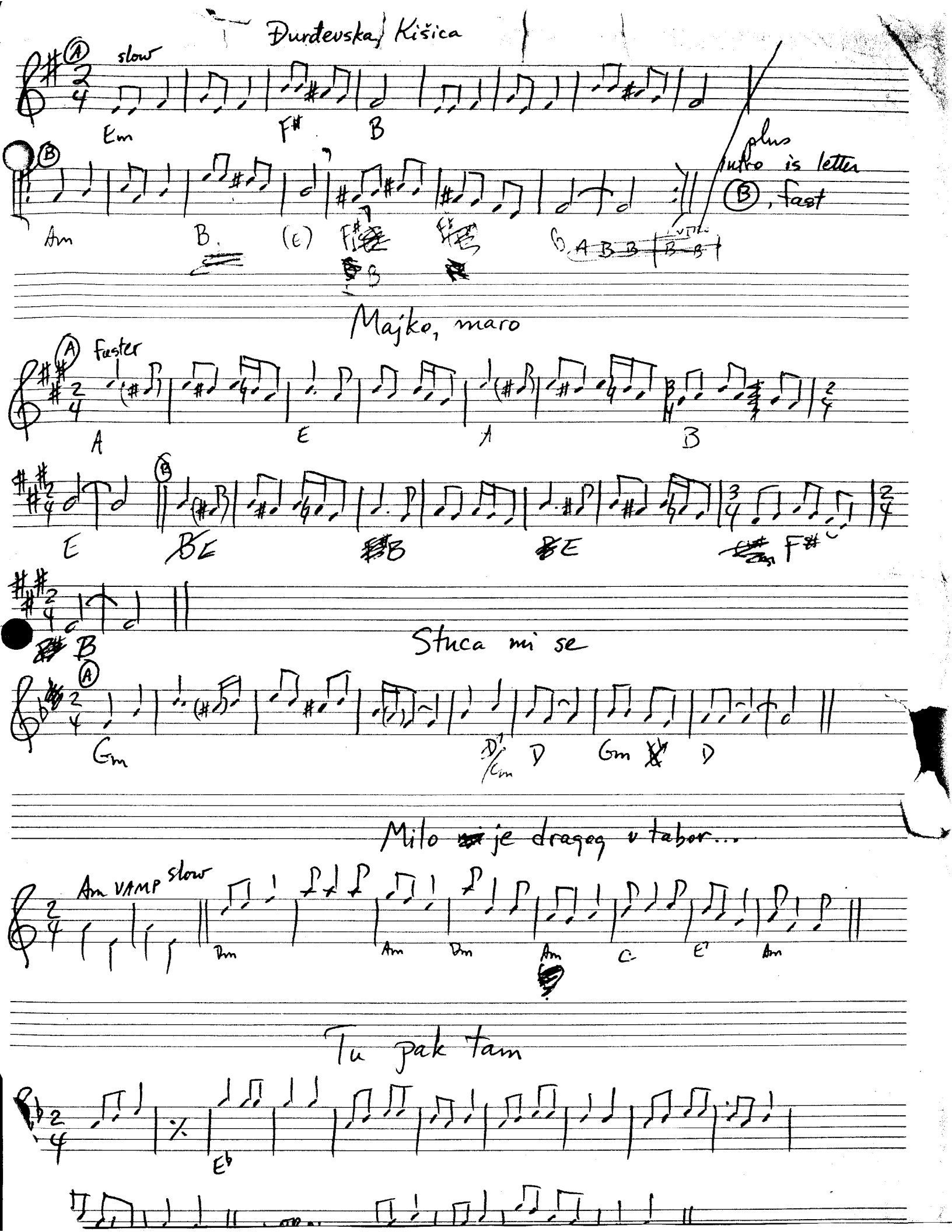
Đurđevka - Kolo - p.d. I+II ; a.d. I+II



p.d. II ; a.d. II



Đurđevska Kišica



Majko, maro

Stuca mi se

Milo je dragog v tabor...

Tu pak tam

Dyadya Styopa

Alan Zemel

Melody P

Cello P

Bass

Emin Amin B7 Emin B7 Emin D7

G D7 D7 G G B7

E7 Amin B7 Emin

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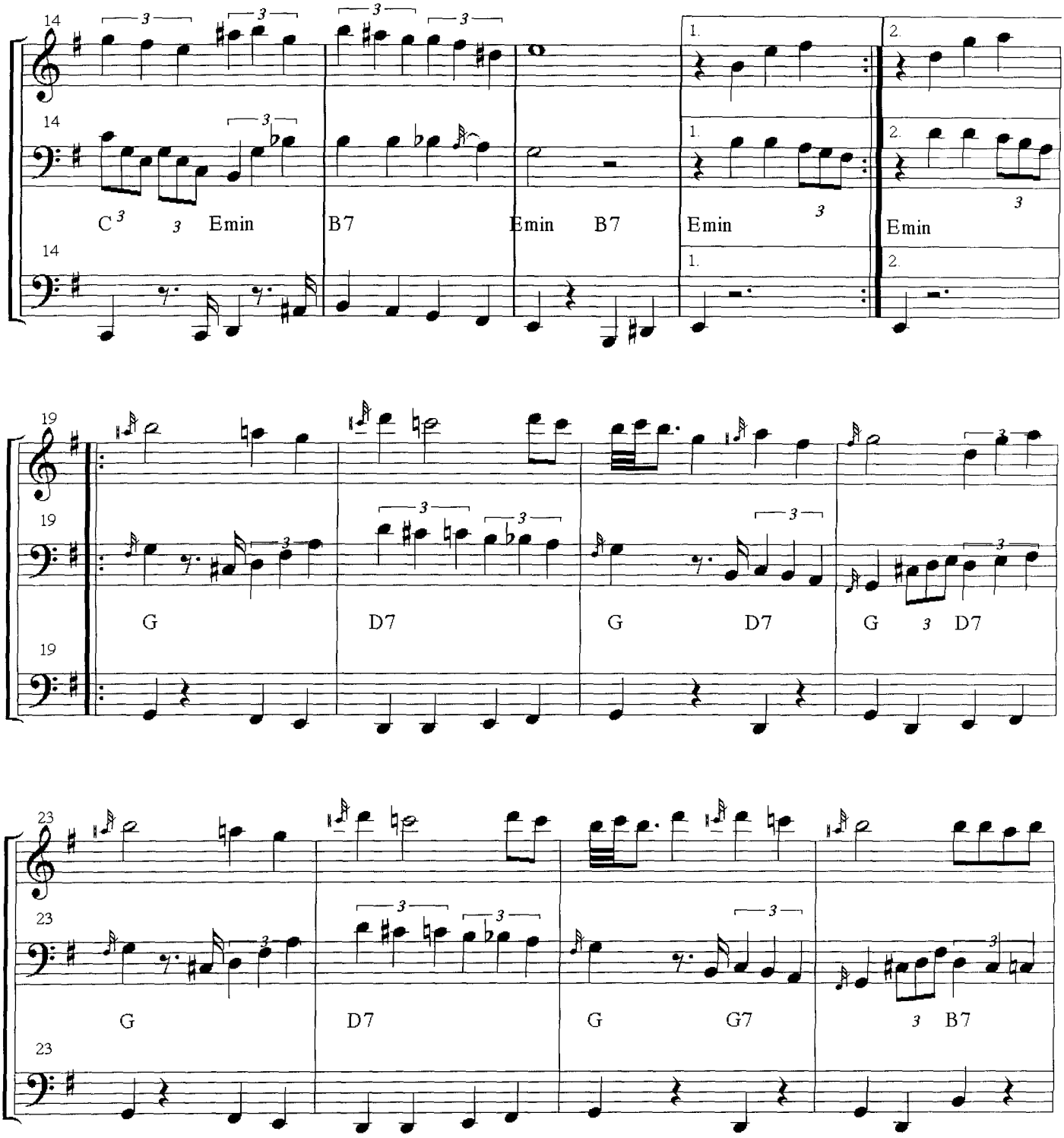
Dyadya Styopa



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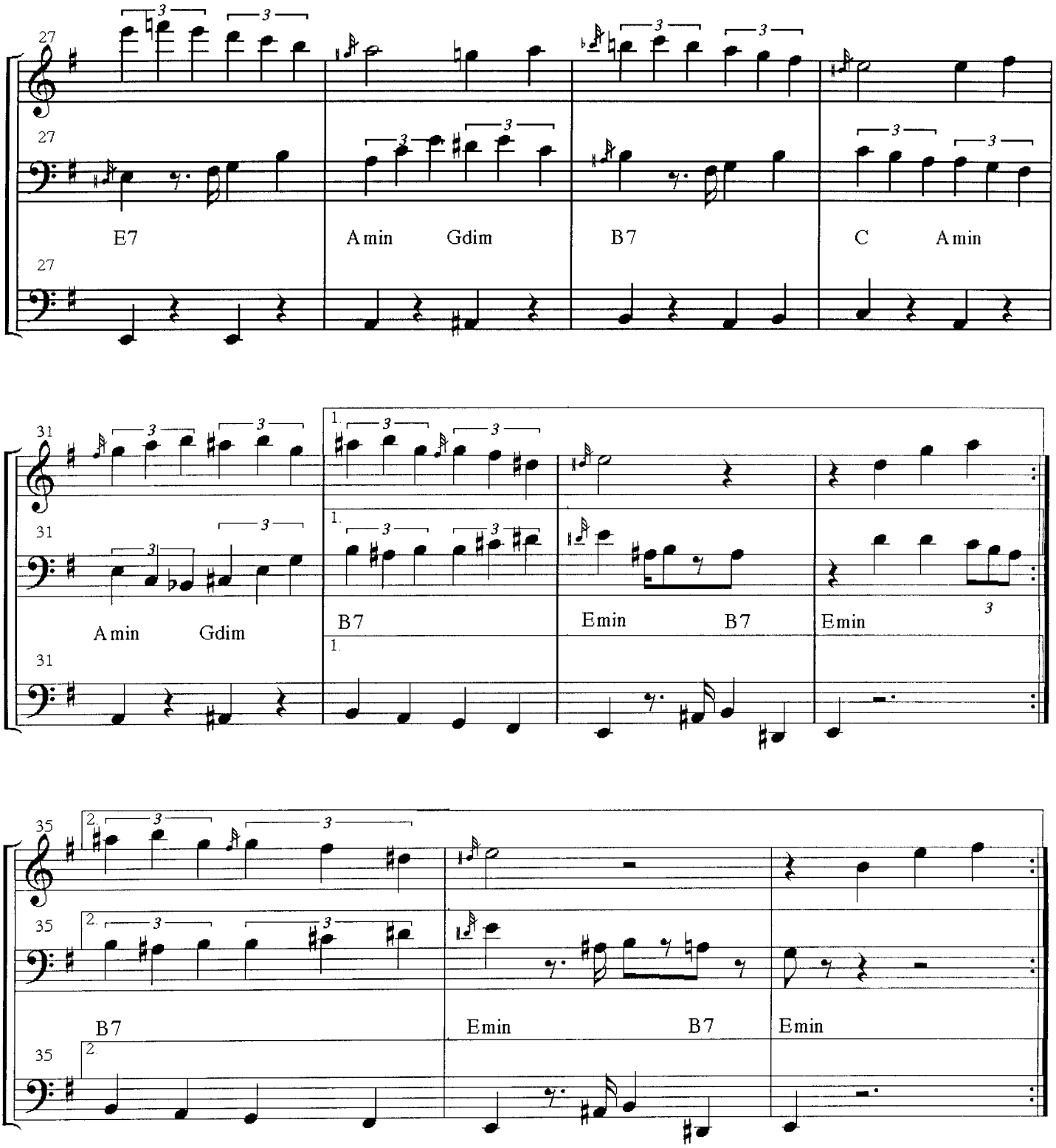
Dyadya Styopa



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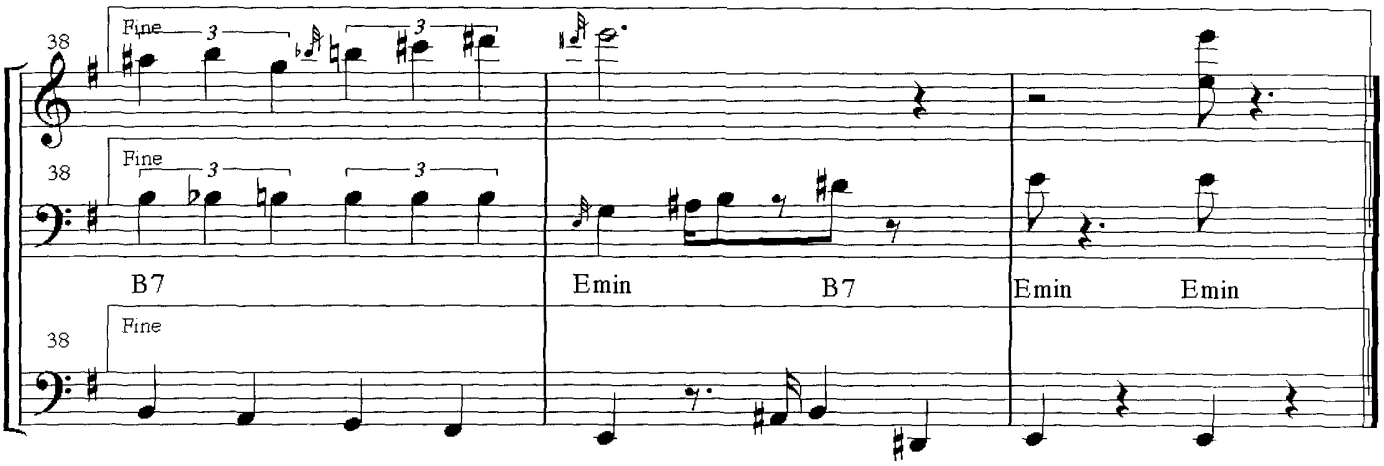
Dyadya Styopa



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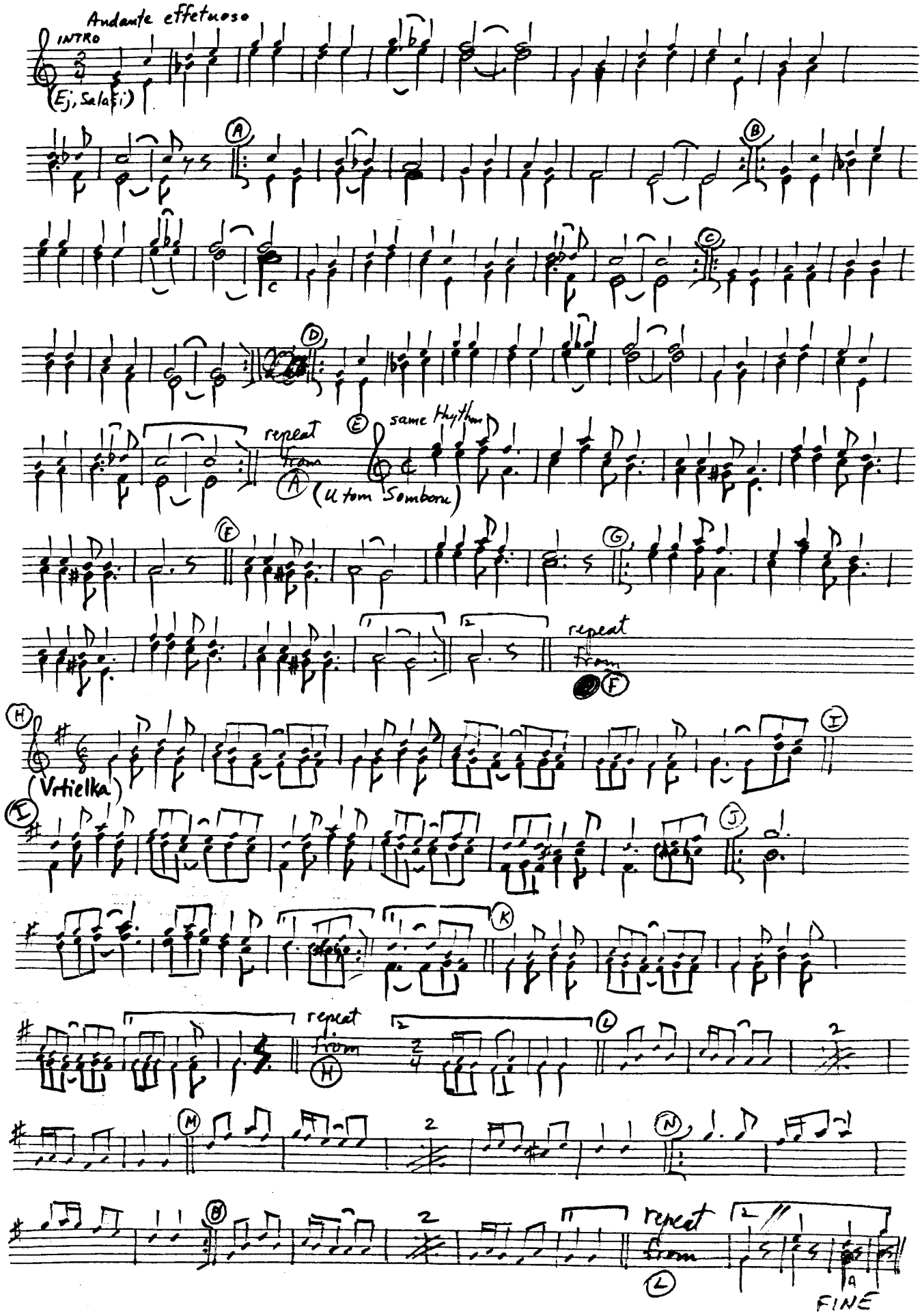
pd. I + II

Ej, Salaši

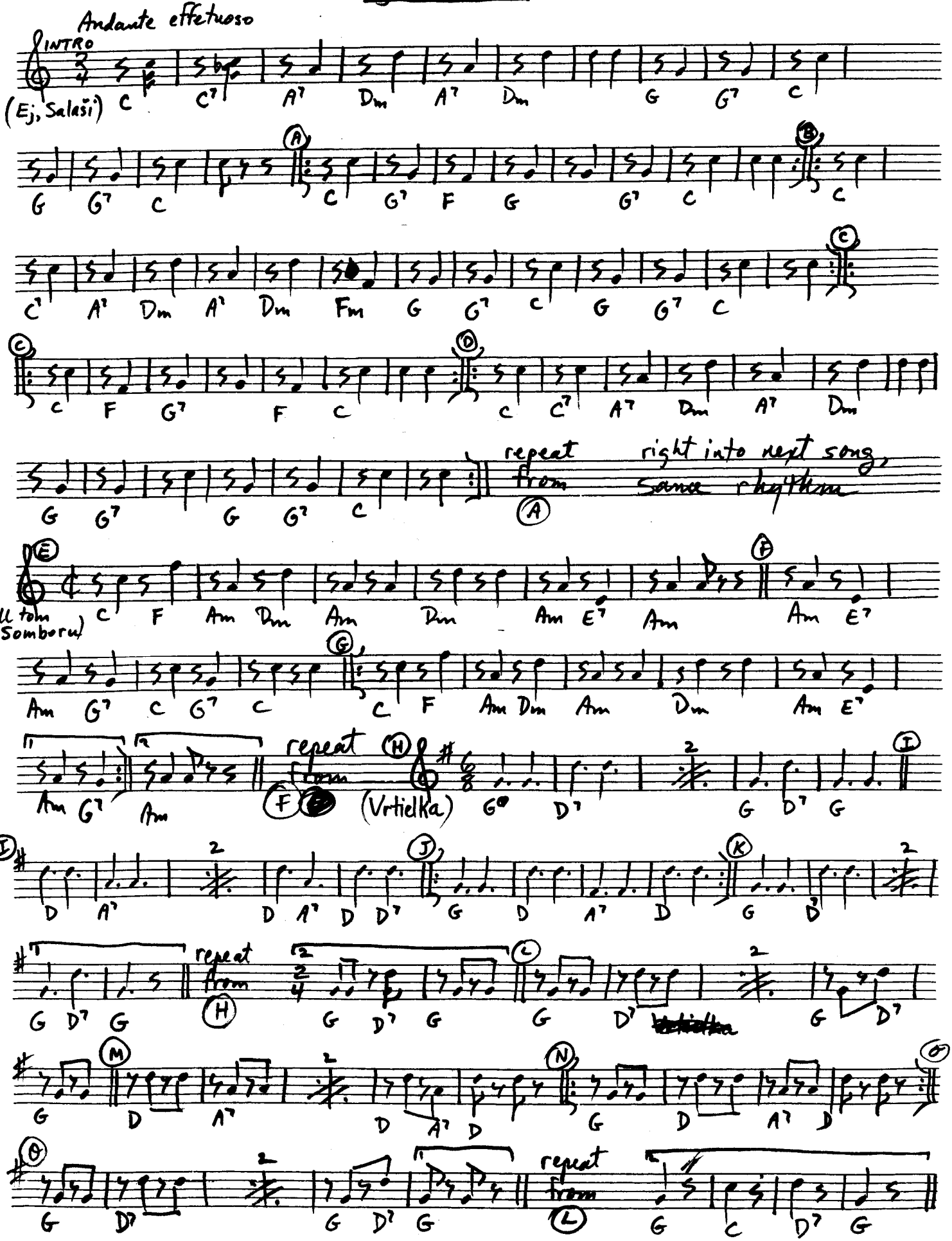
arr. S. Wolownik '88



a.b.

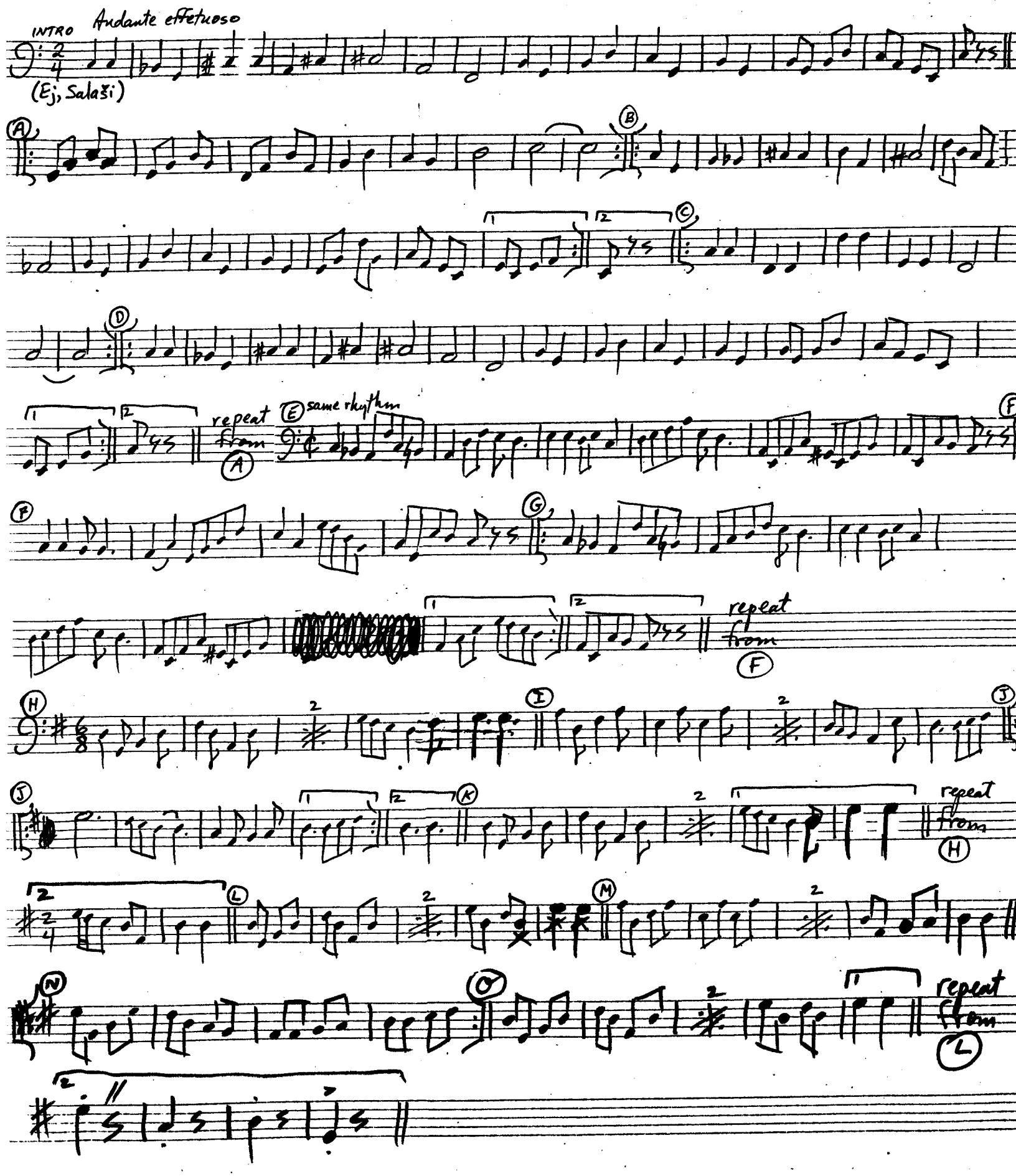
Ej, Salaši

arr. S. Wolowik '88



bass

Ej, Salaši



K-bass

Ej, Salaši

arr. S. Wolownik '88

Andante effetuoso

INTRO

(Ej, Salaši)

A

B

C

D

repeat from A

E same rhythm

(U tom Somboru)

F

G

repeat from F

H

(Vrtielka)

I

J

K

repeat from H

L

M

N

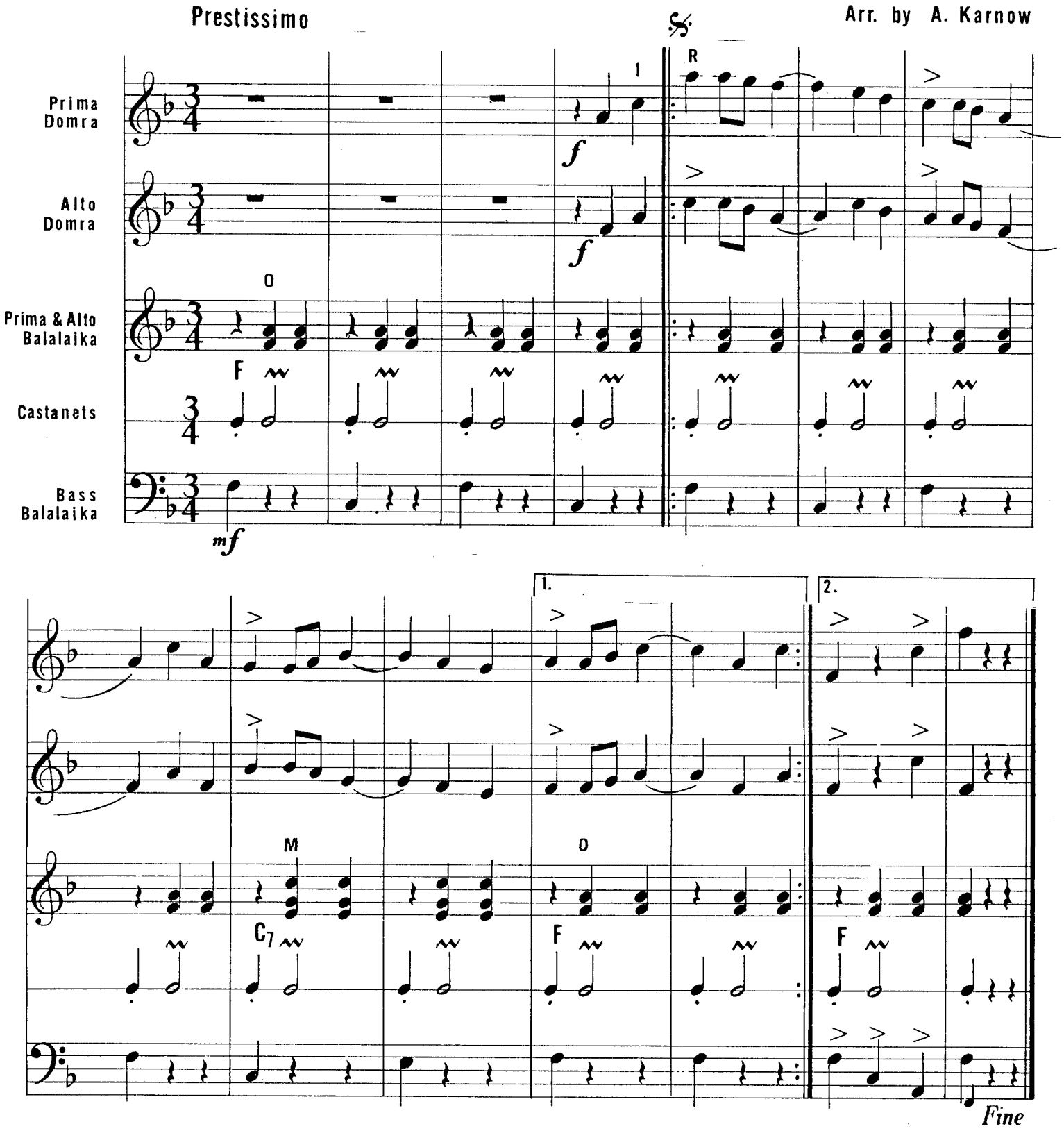
O

repeat from L

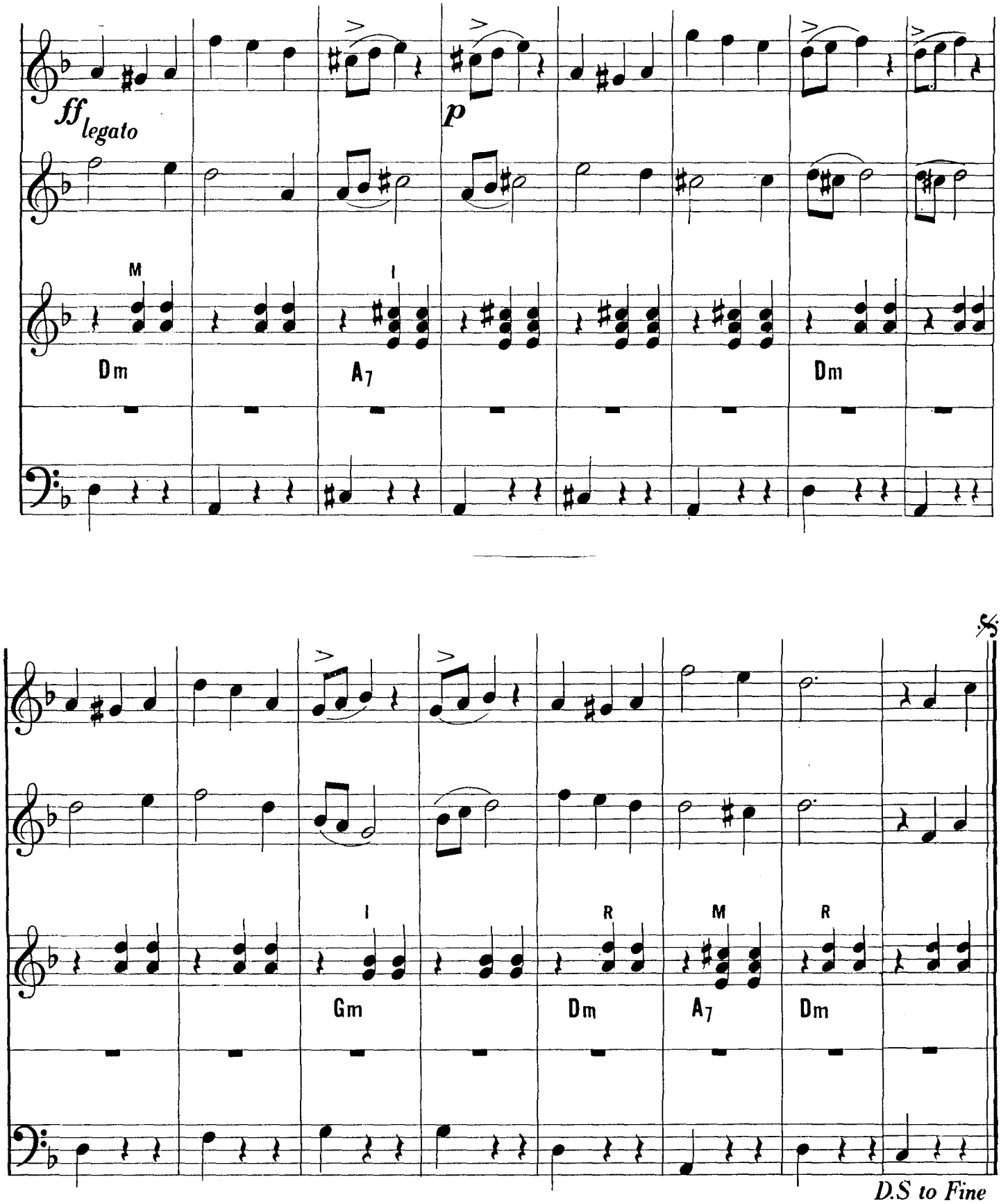
FINE

19. ESPAN

RUSSIAN BALLROOM DANCE



ESPAN (p. 2)



PENN BALALAIKA ORCHESTRA

p.d. I

FOLK SONGS FROM PANNONIA

arr. L. Živkov '93

1. SALAŠ U MALOM RITU

2. VEĆ ODAVNO SPREMAM

3. NA KRAJ SELA...

PENN BALALAIKA ORCHESTRA

p.d. II

FOLK SONGS FROM PANNONIA

arr. L. Živkov '93

1. SALAŠ U MALOM RITU

2. VEČ ODAVNO SPREMAM

3. NA KRAJ SELA...

PENN BALALAIKA ORCHESTRA

a.d.

FOLK SONGS FROM PANNONIA

arr. L. Živkov '93

1. SALAŠ U MALOM RITU

2. VEĆ ODAVNO SPREMAM

3. NA KRAJ SELA...

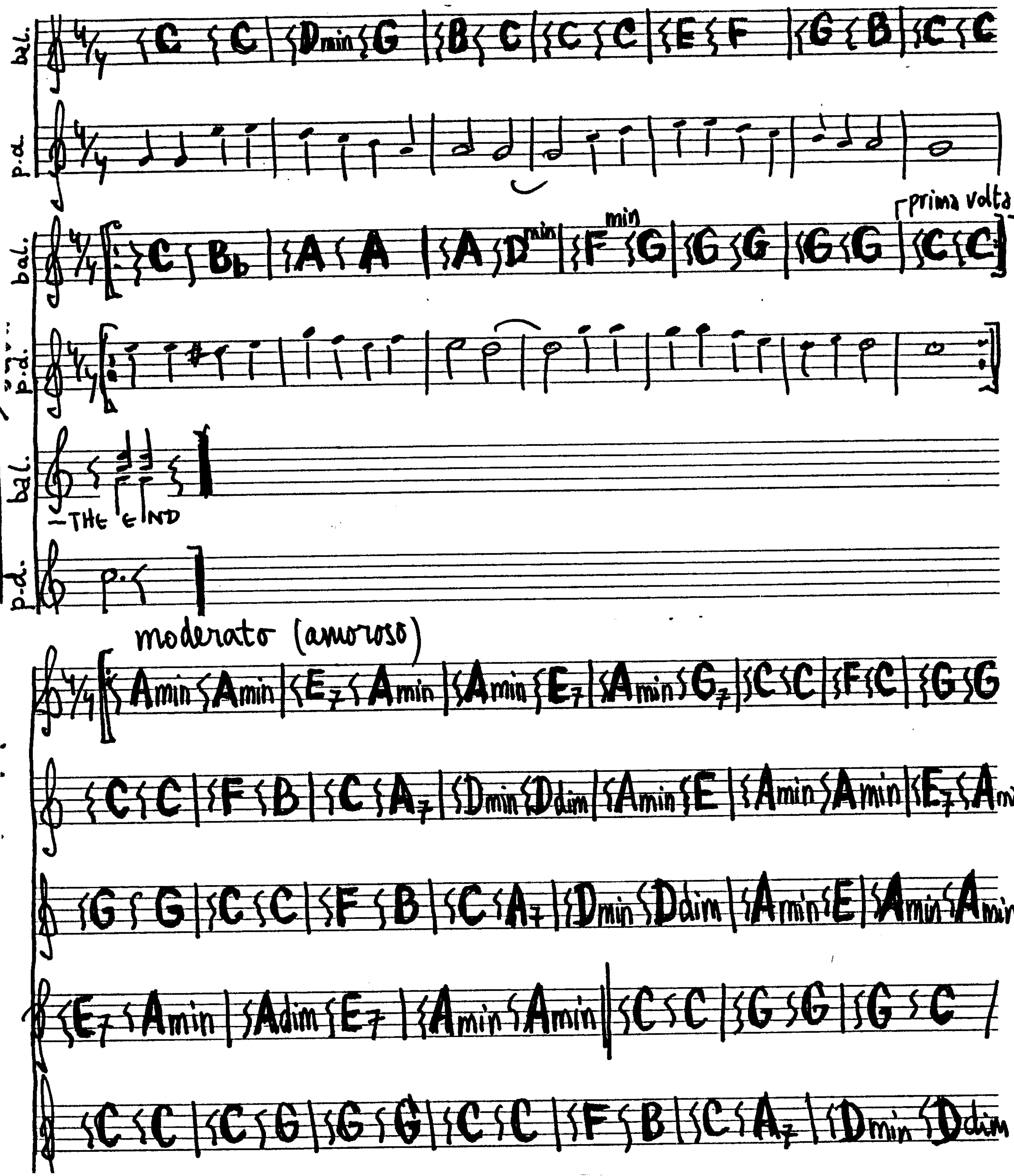
PENN BALALAIKA ORCHESTRA

FOLK SONGS FROM PANNONIA

arr. L. Živkov '93

all balas.

1. SALAŠ U MALOM RITU



2. VEĆ ODAVNO SPREMAM

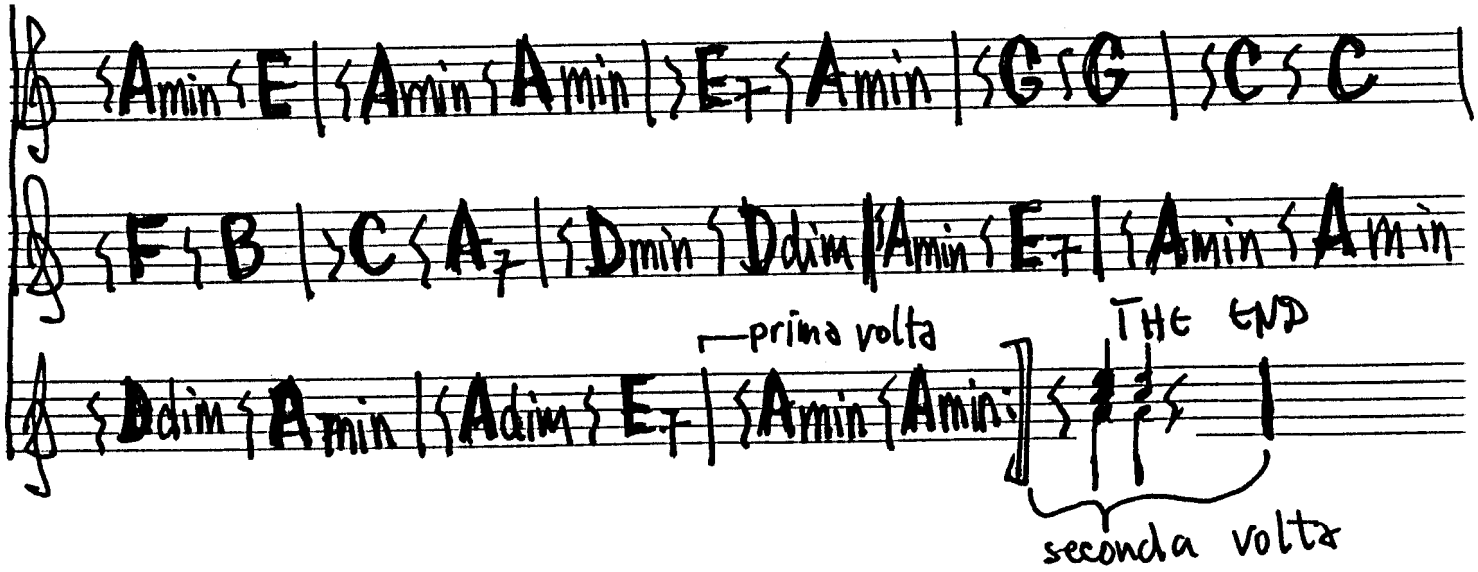
v. s.

PENN BALALAIKA ORCHESTRA

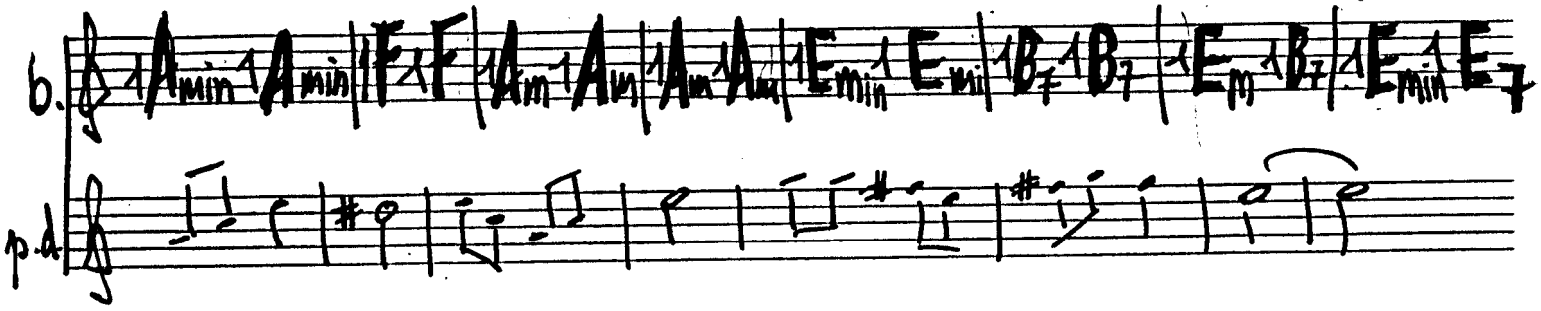
FOLK SONGS FROM PANNONIA

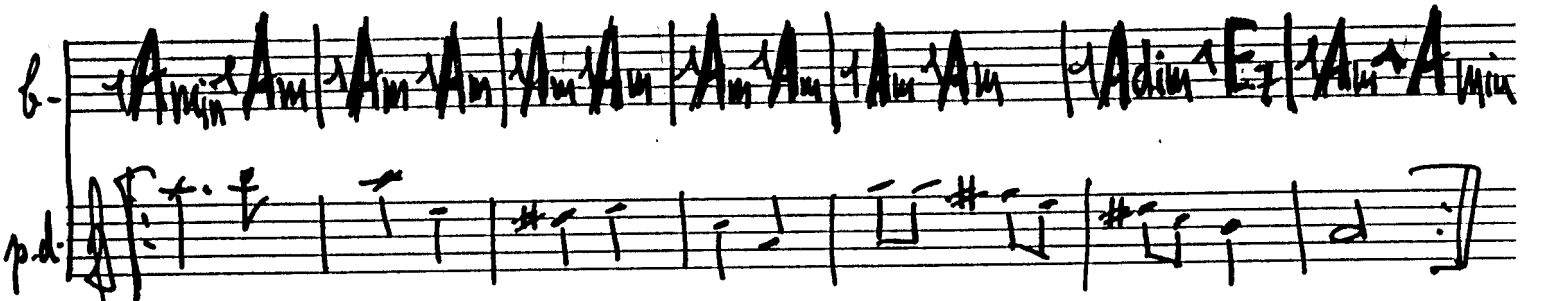
arr. L. Živkov '93

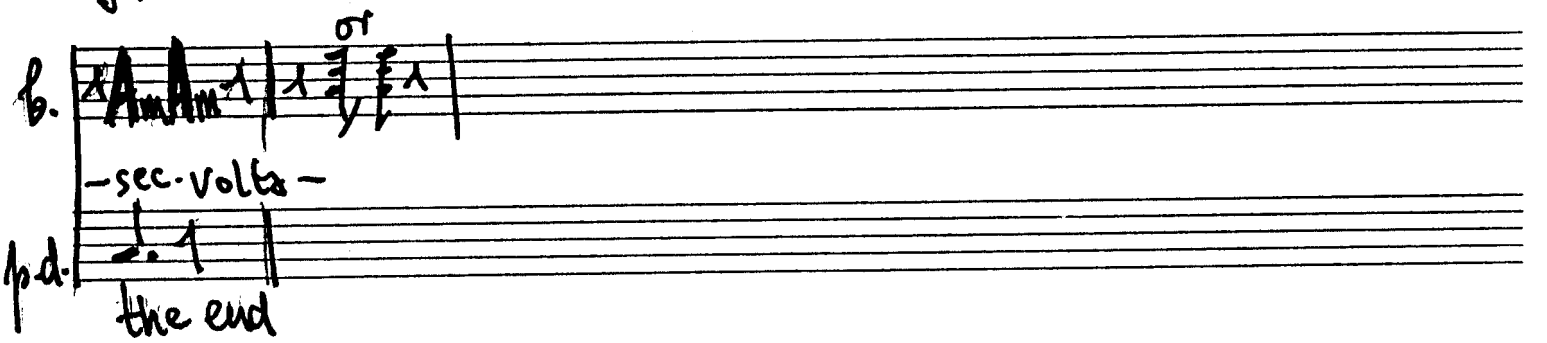
all balas.



BALALAÏKA "NA KRAJ SELA KUĆA MALA" arr. Lj. Živkov







PENN BALALAIKA ORCHESTRA

FOLK SONGS FROM PANNONIA

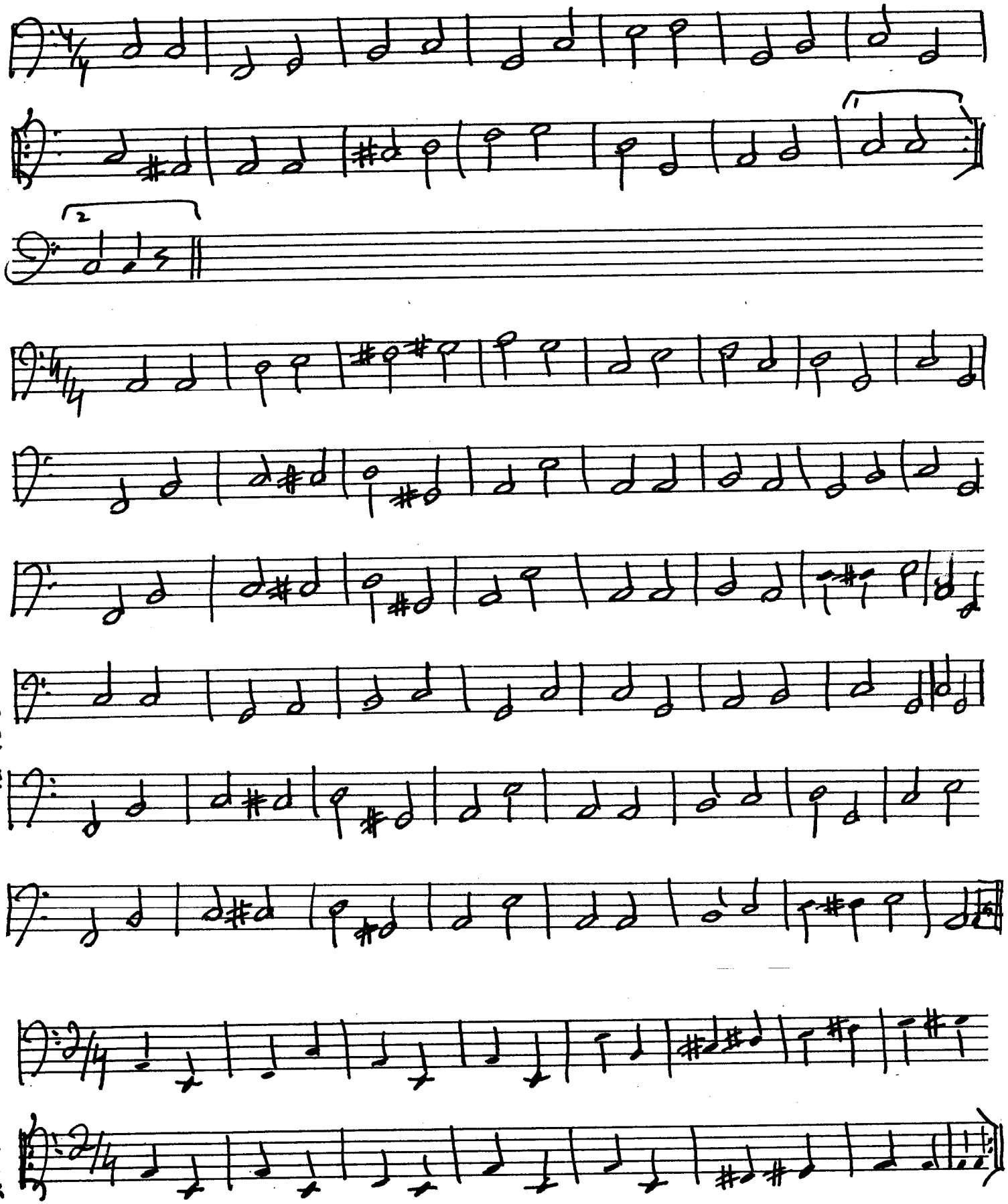
arr. L. Živkov '93

basses

1. SALAŠ U MALOM RITU

2. VEĆ ODAVNO SPREMAM

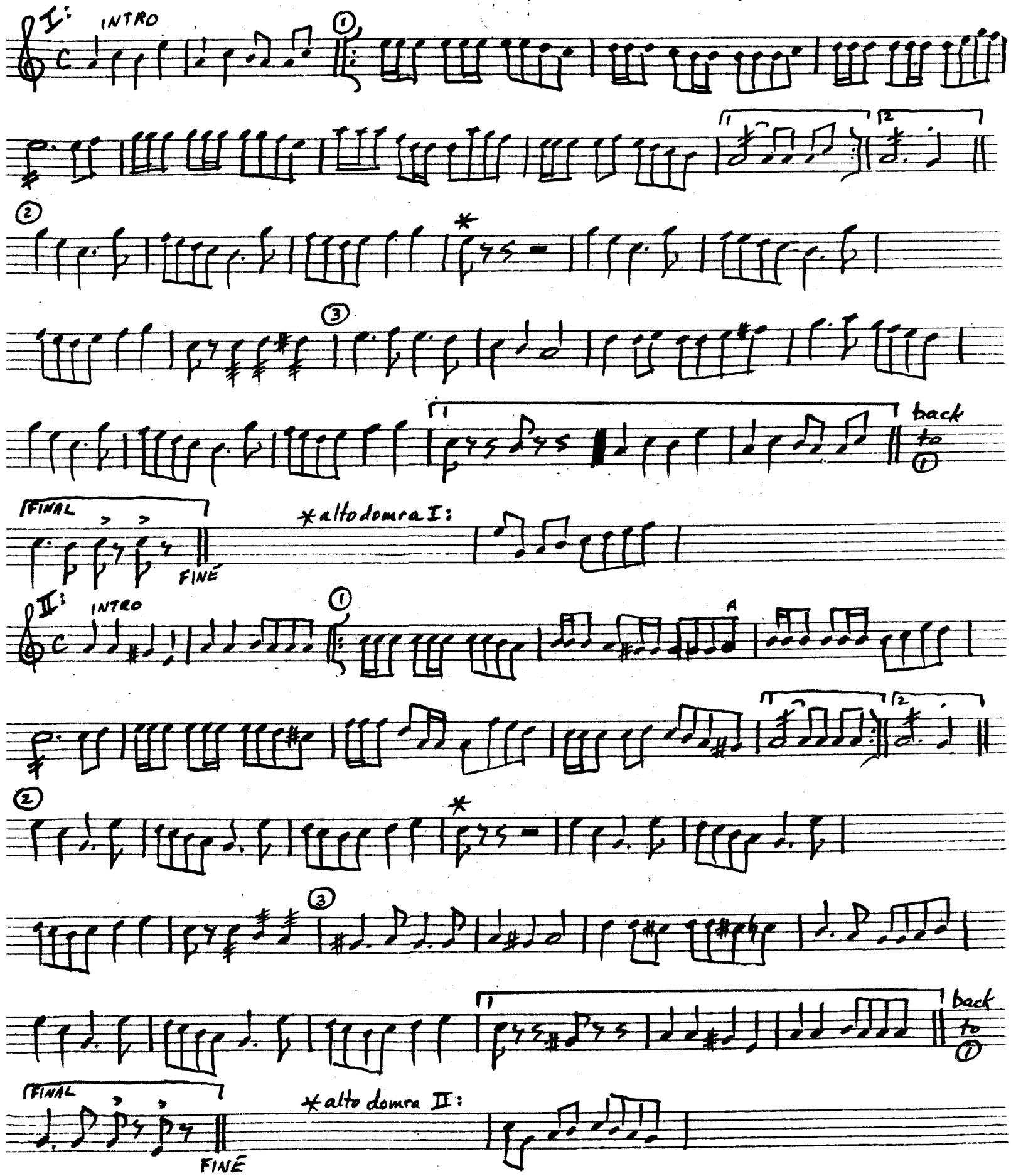
3. NA KRAJ SELA...



pd I + II

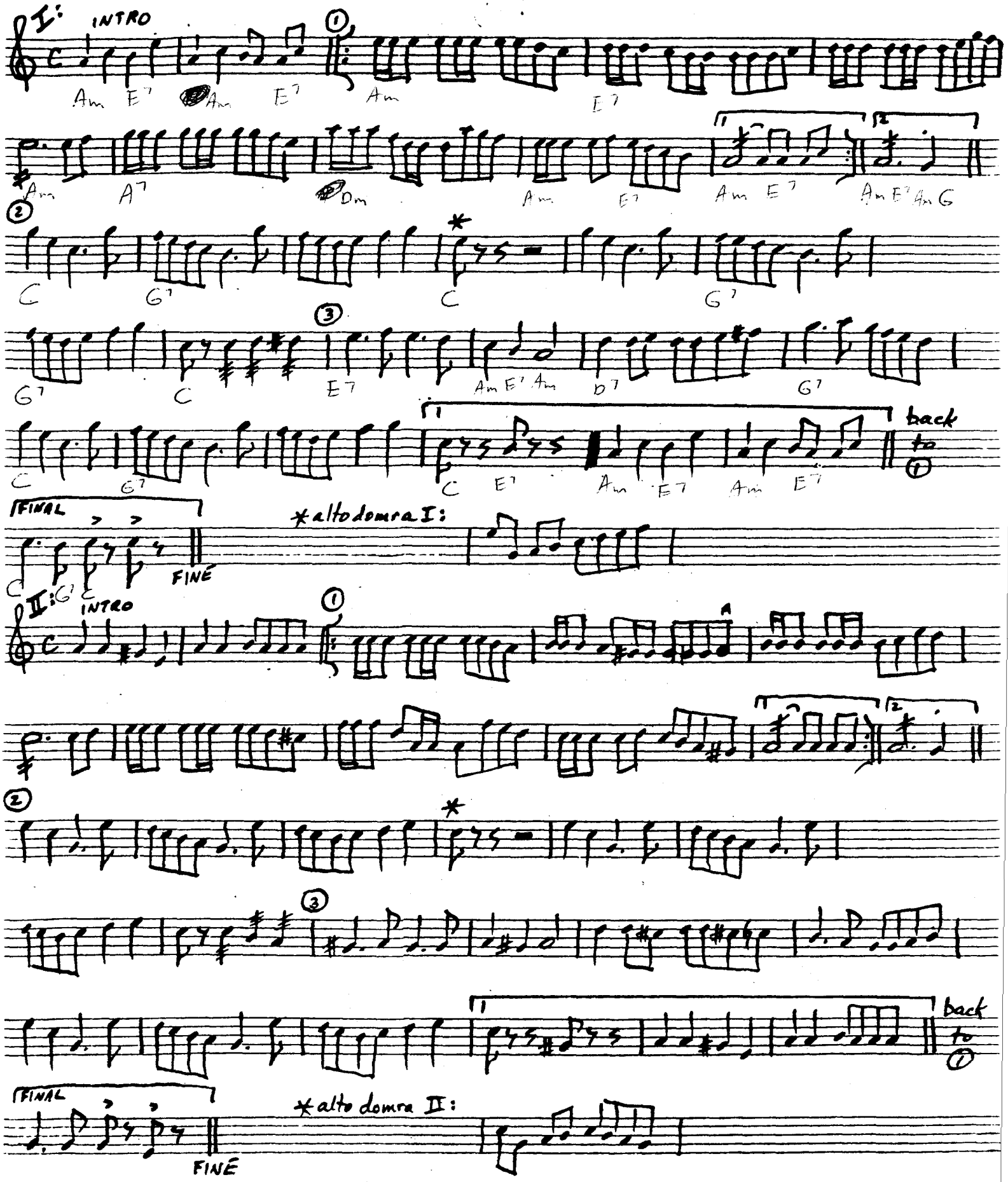
FONARIKI

(demonstrates picking patterns)



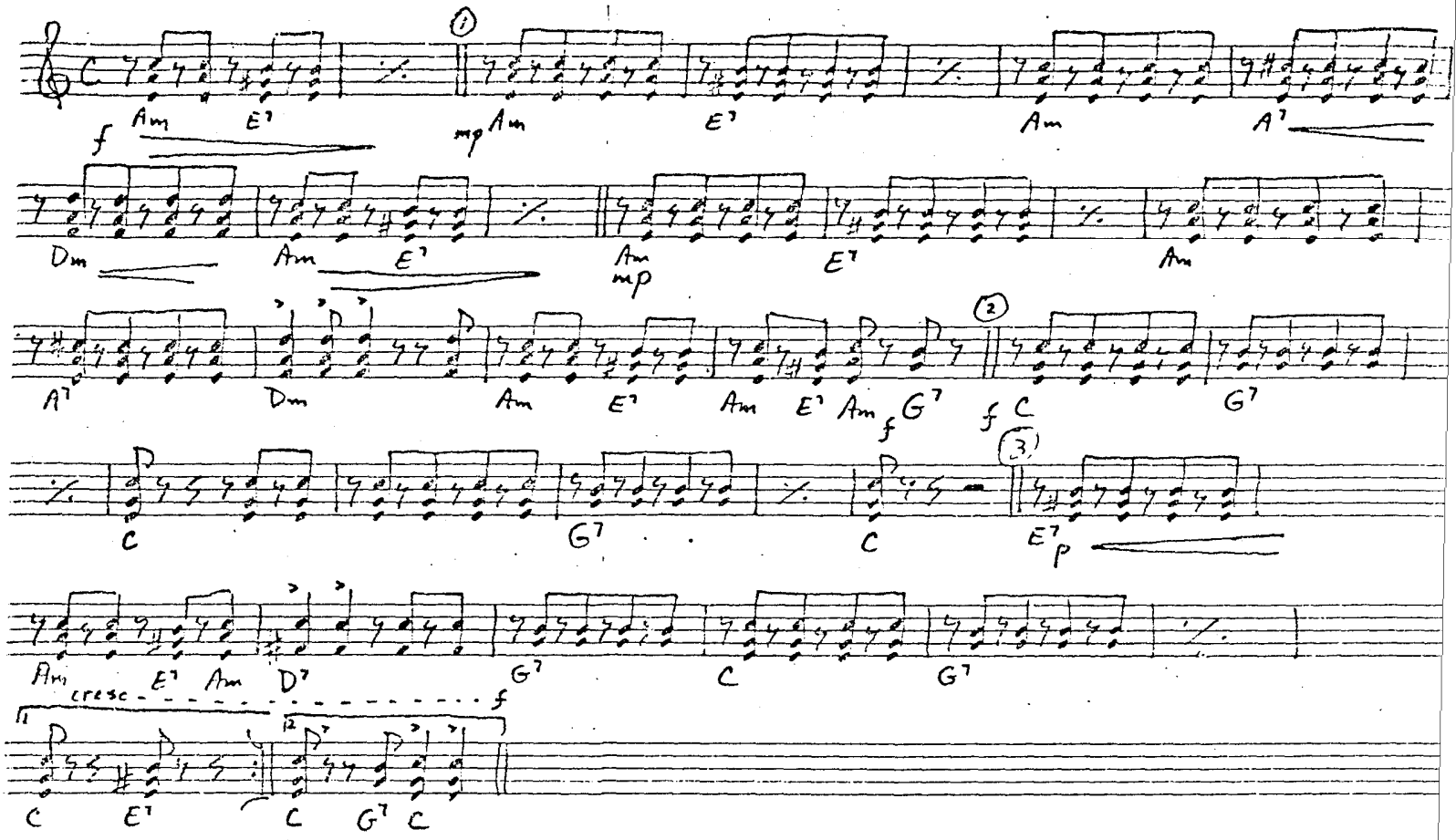
pd I + II

FONARIKI



balalaikas

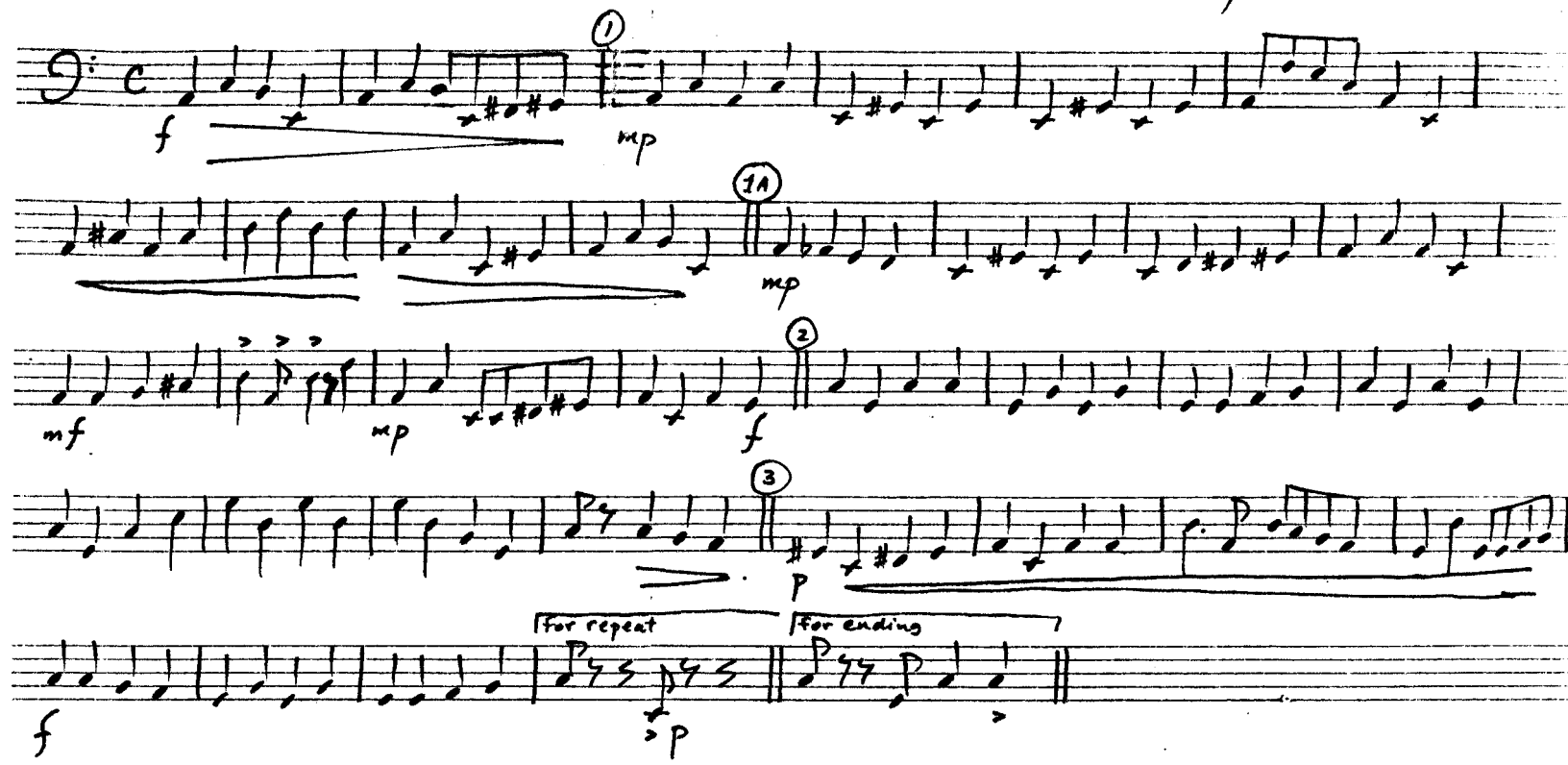
Fonariki



all basses

FONARIKI

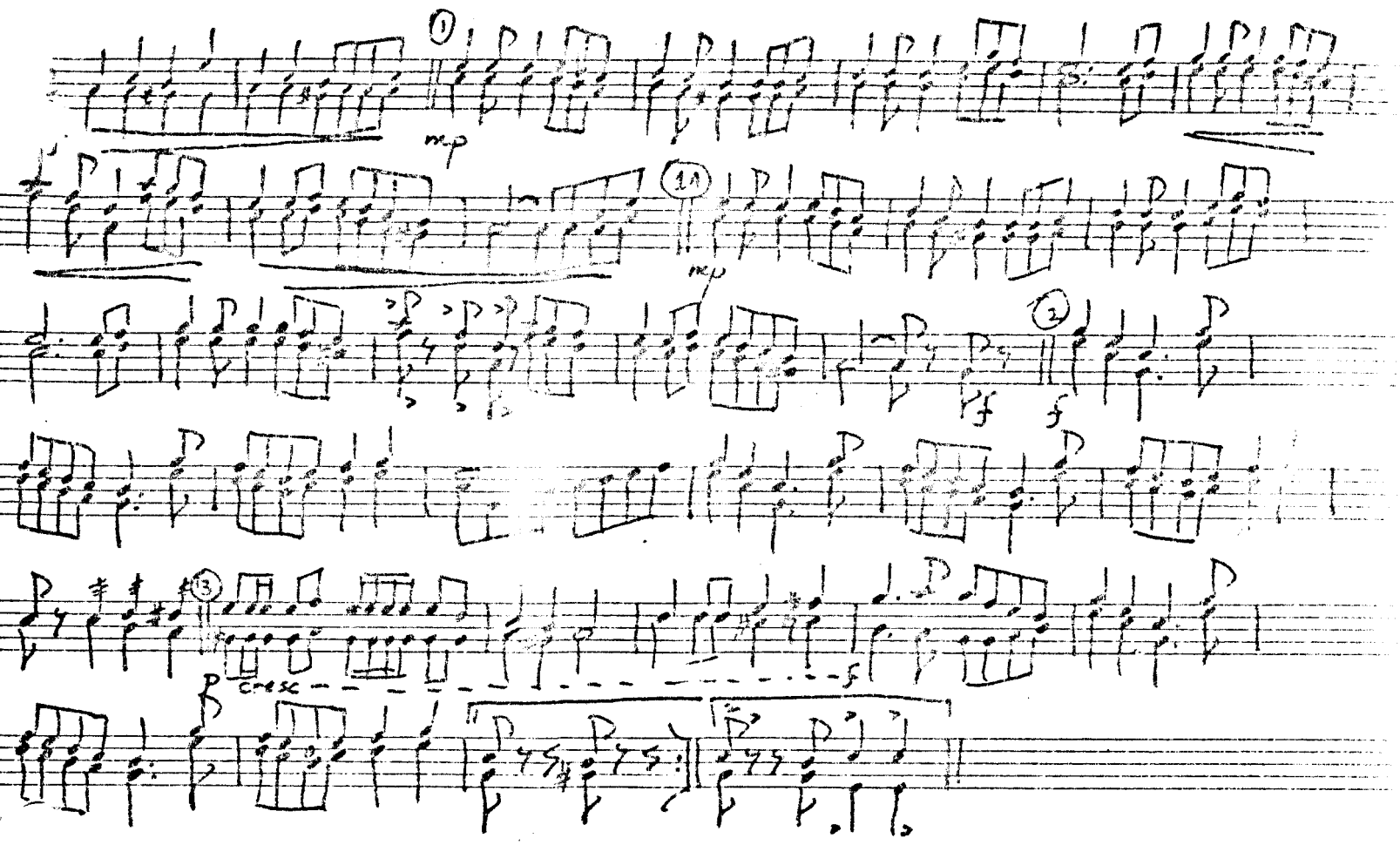
arr. A. Zemel
bass part S. Wolownik '81



cinq domras

FONARIKI

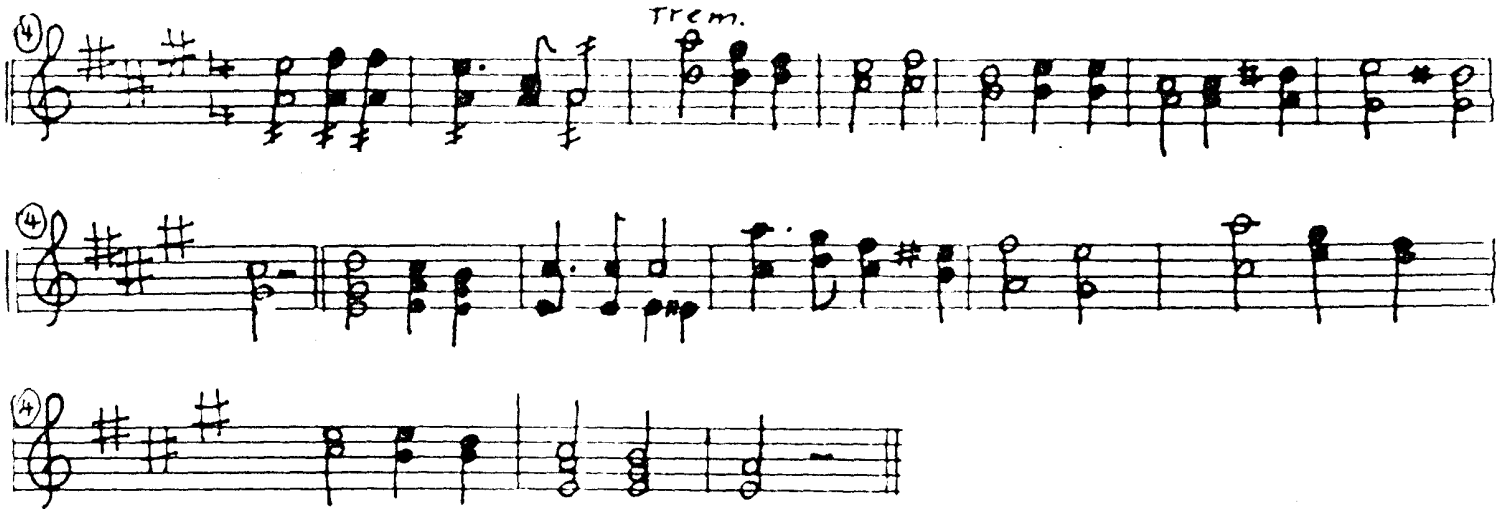
arr. Zeuel



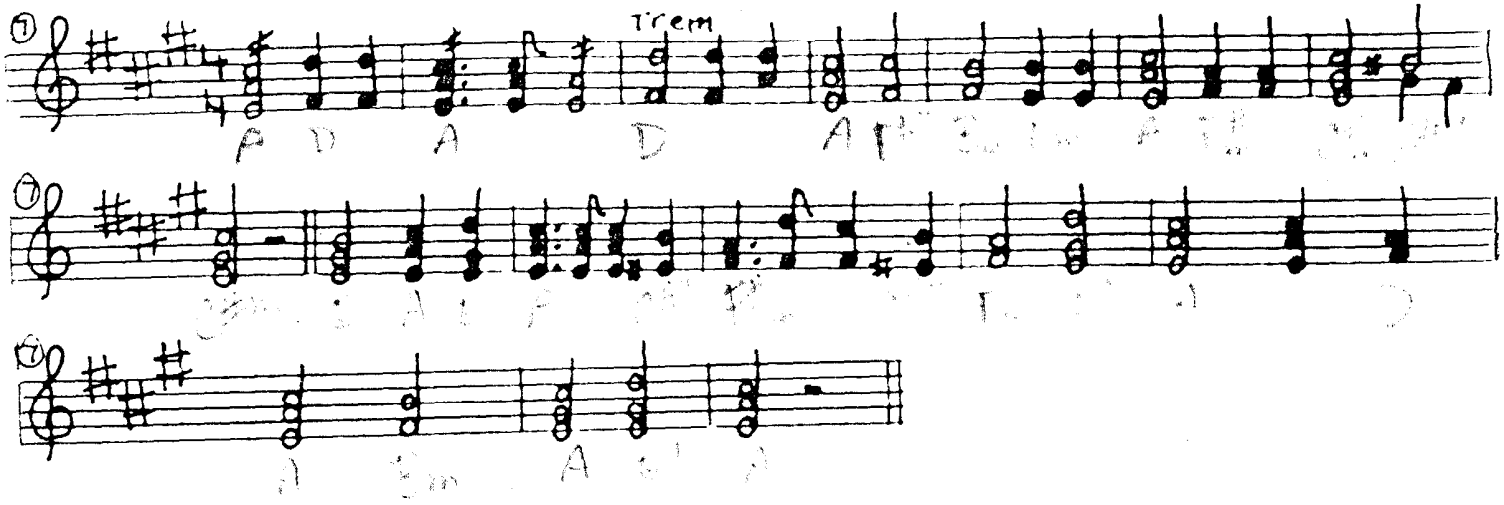
1. „Боже Царя храни!"

Prima Balalaika I

РУССКІЙ НАРОДНЫЙ ГИМНЪ.



Alto Balalaika I

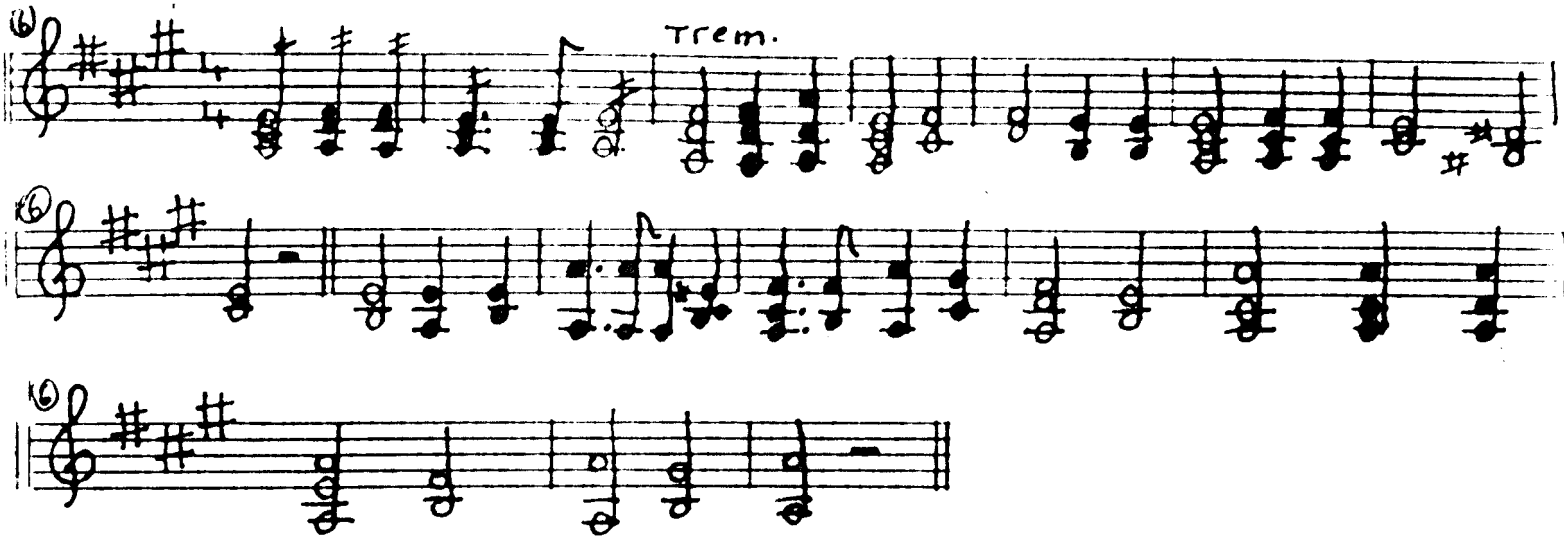


copied 2/8/85 PEP revised 2/26/85

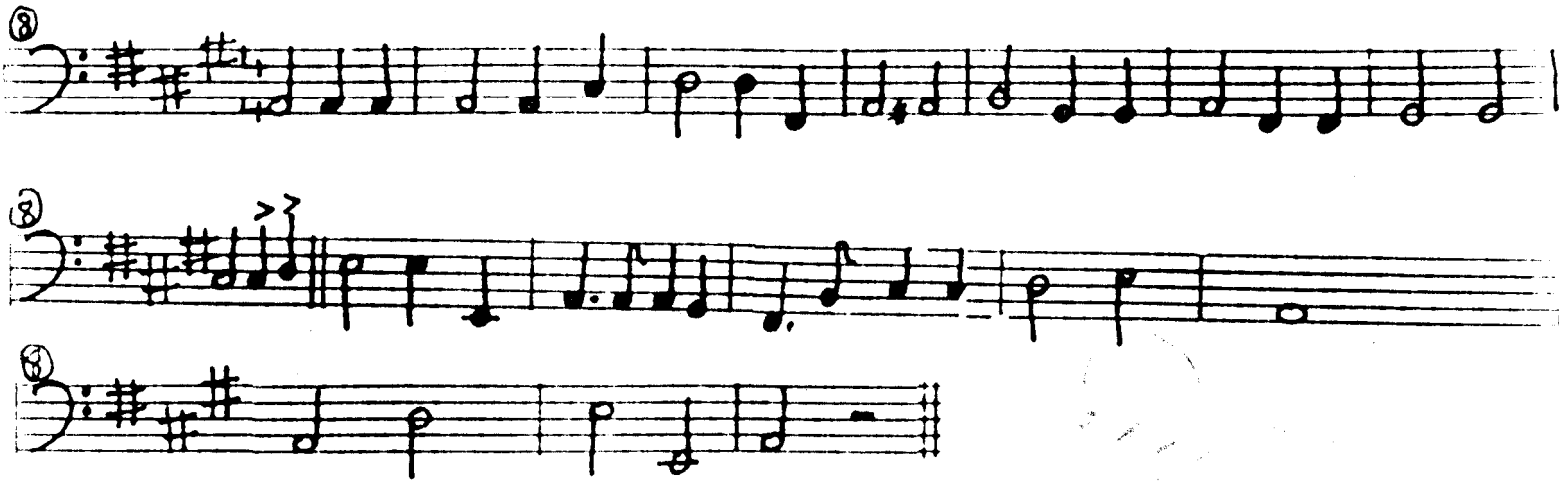
1. „Боже Царя храни!"

РУССКІЙ НАРОДНЫЙ ГИМНЪ.

Sekunda Balalaika



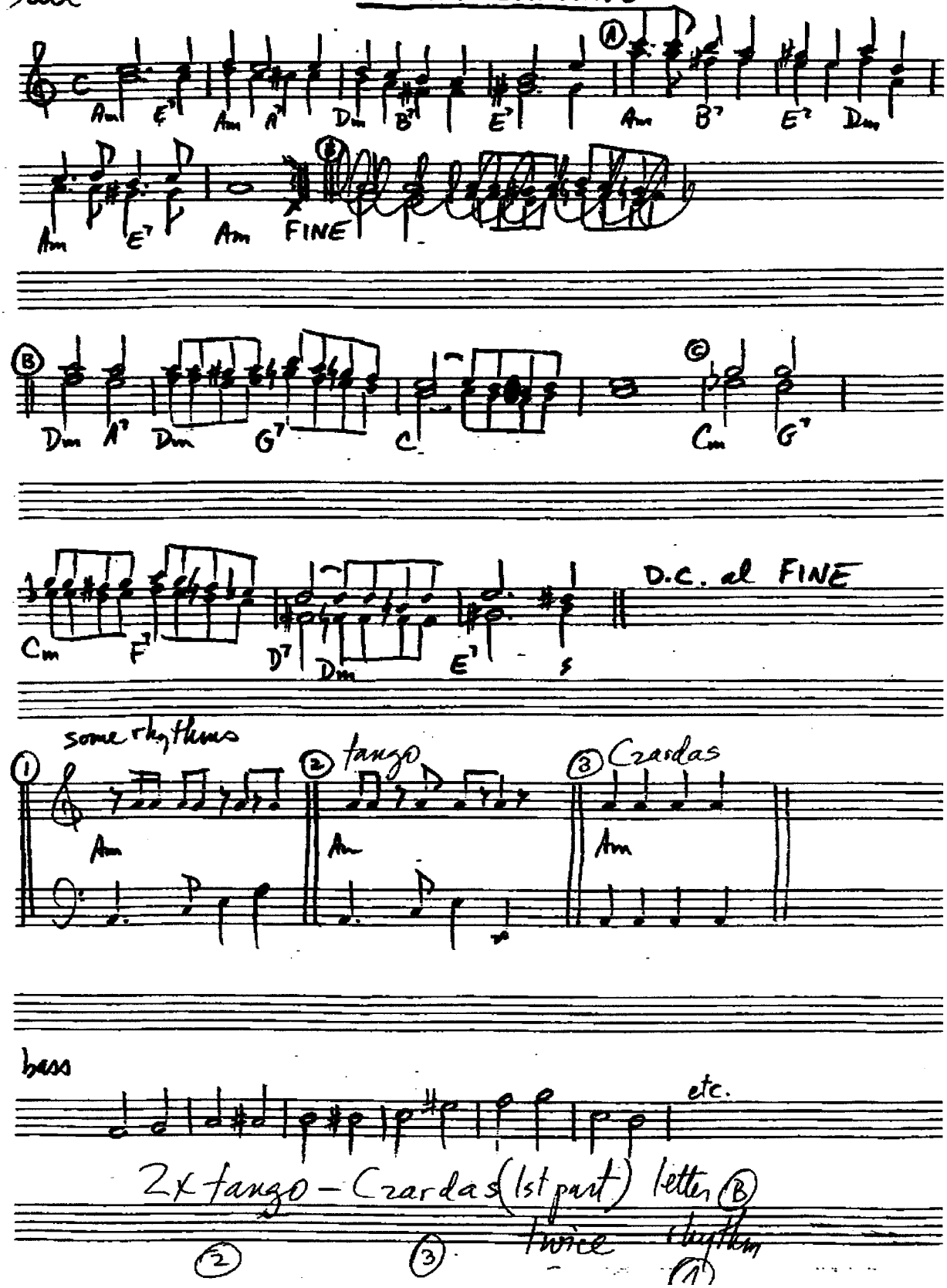
Bass & Kontra-Bass



copied 2/8/85 PEP revised 2/26/85

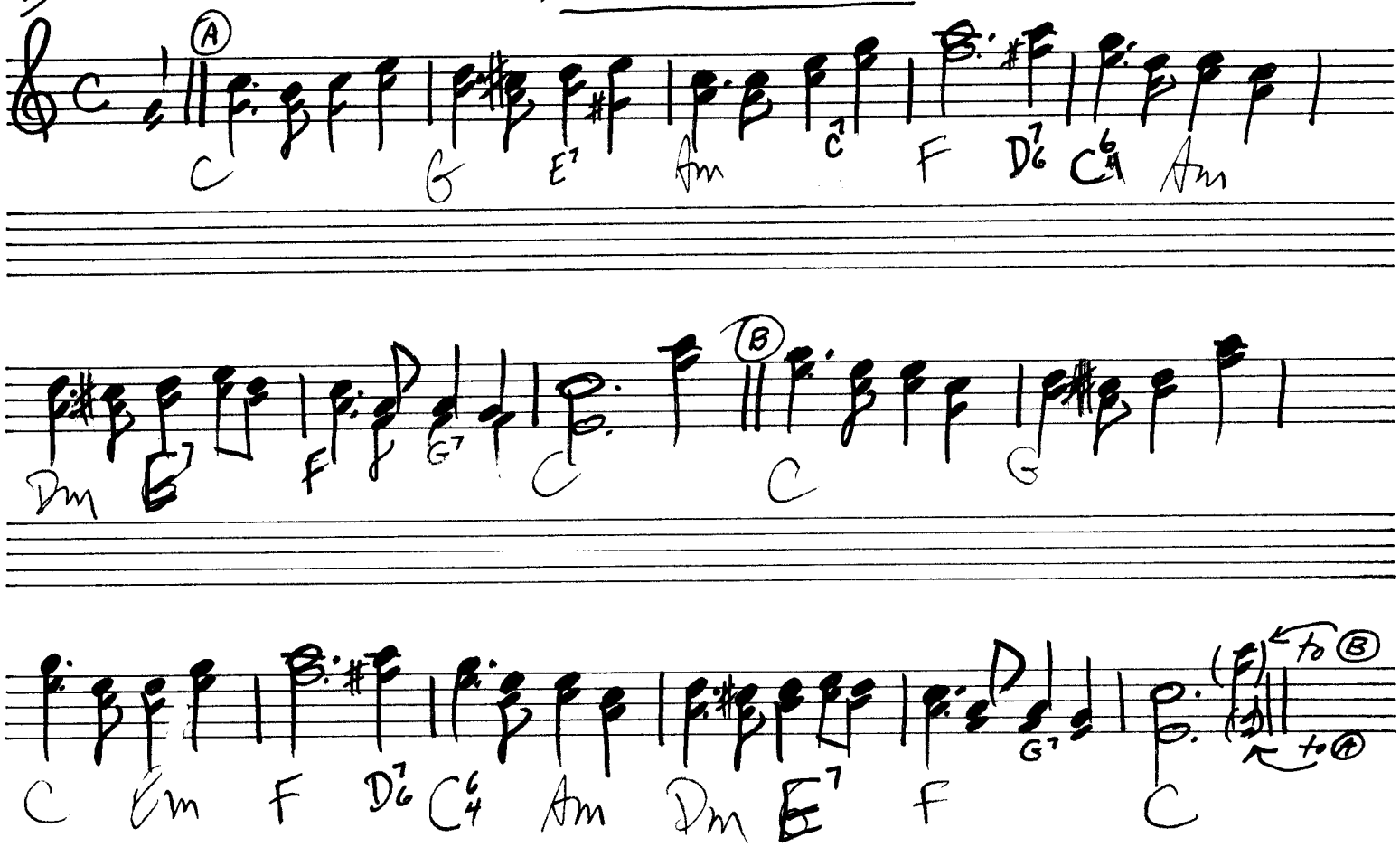
all

GOLDEN EARRINGS



all

AULD LANG SYNE



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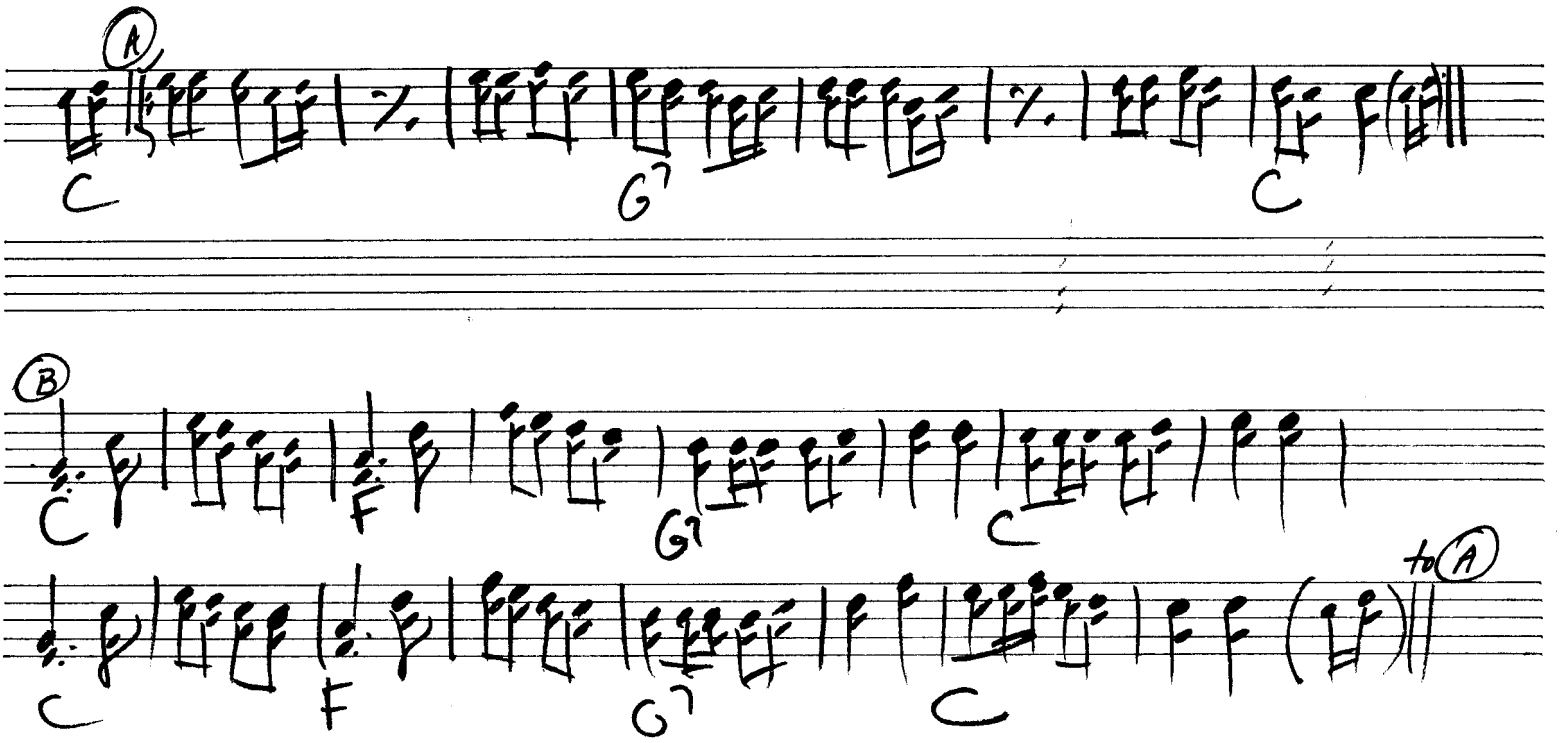
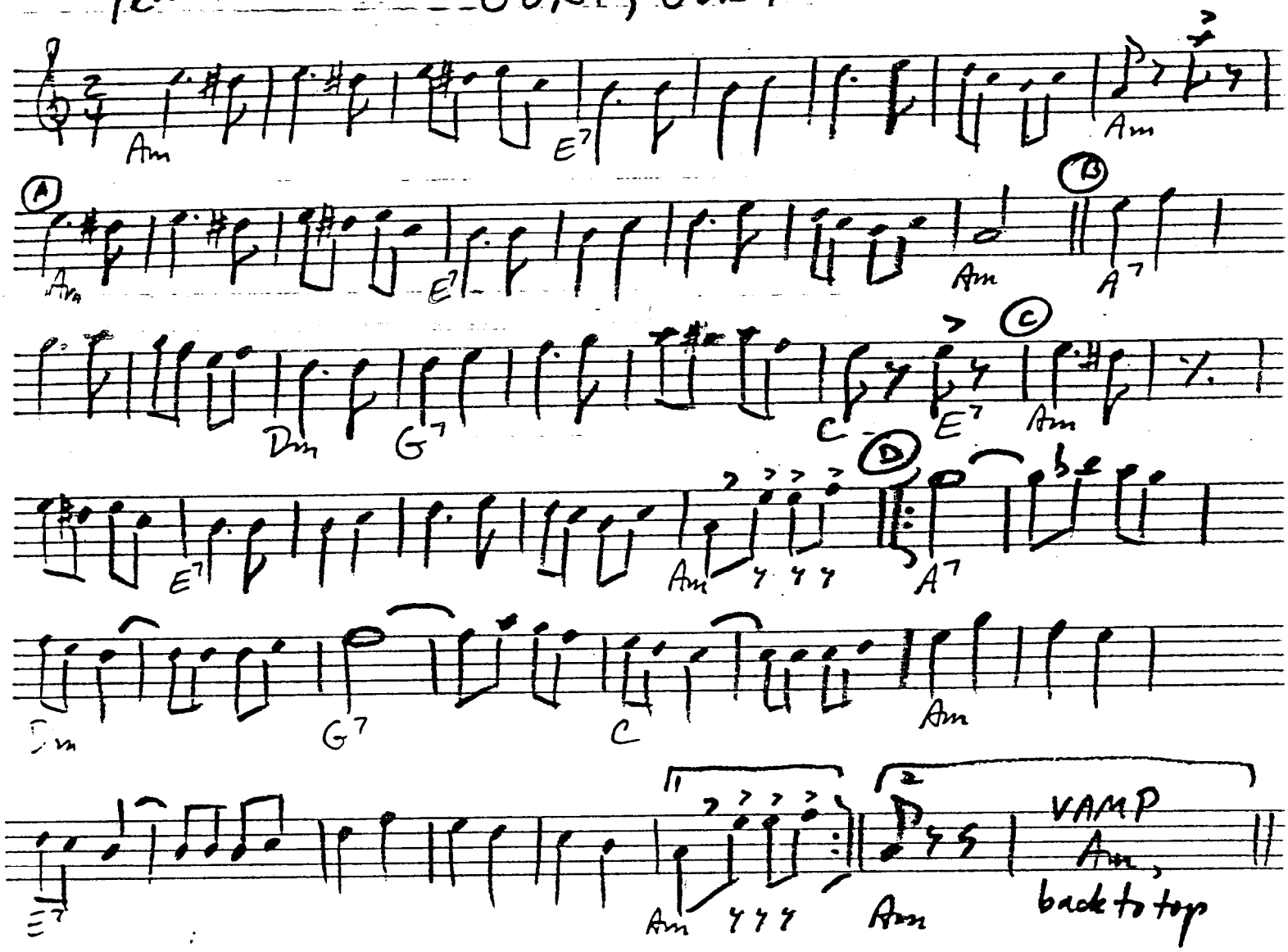
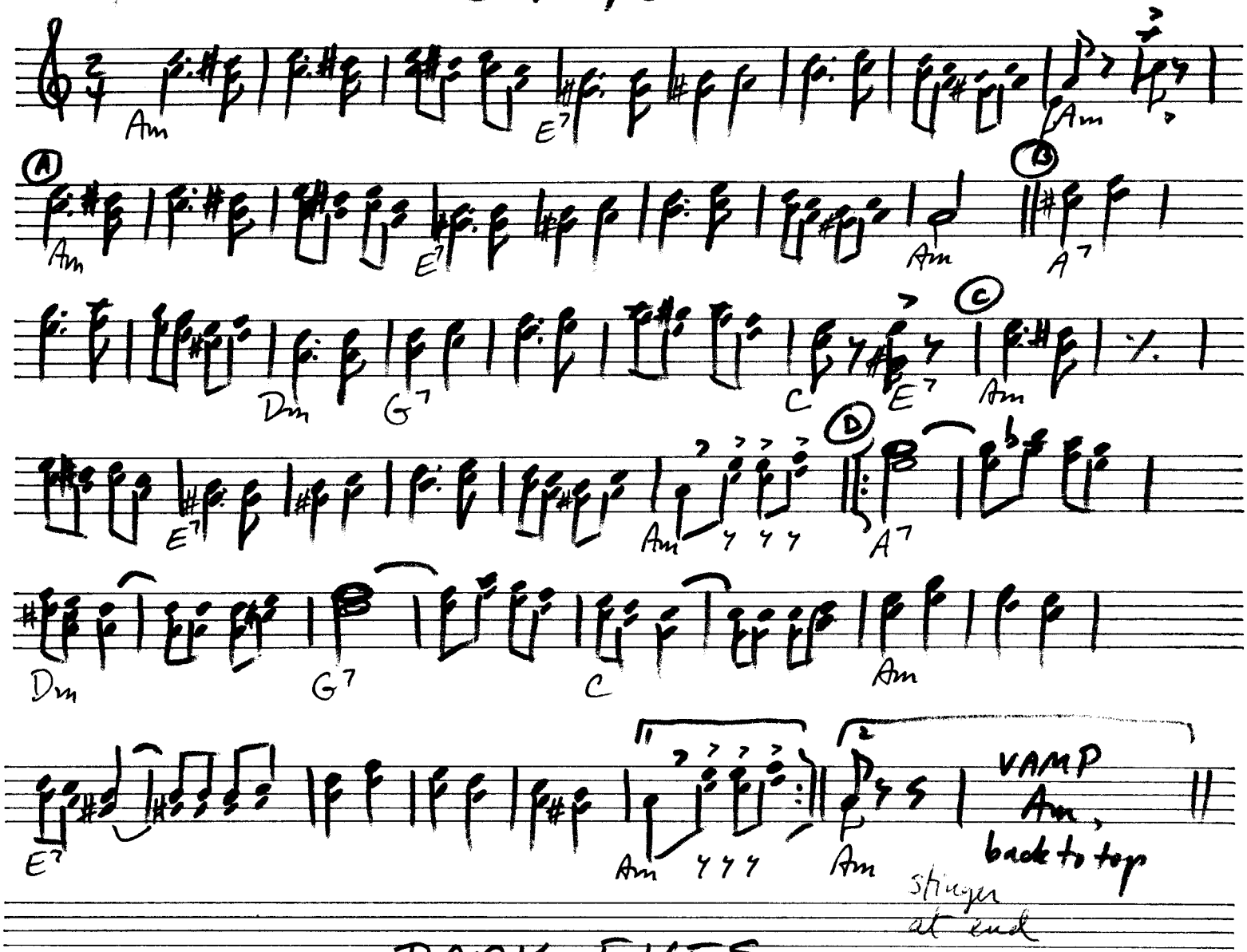


lead GORI, GORI

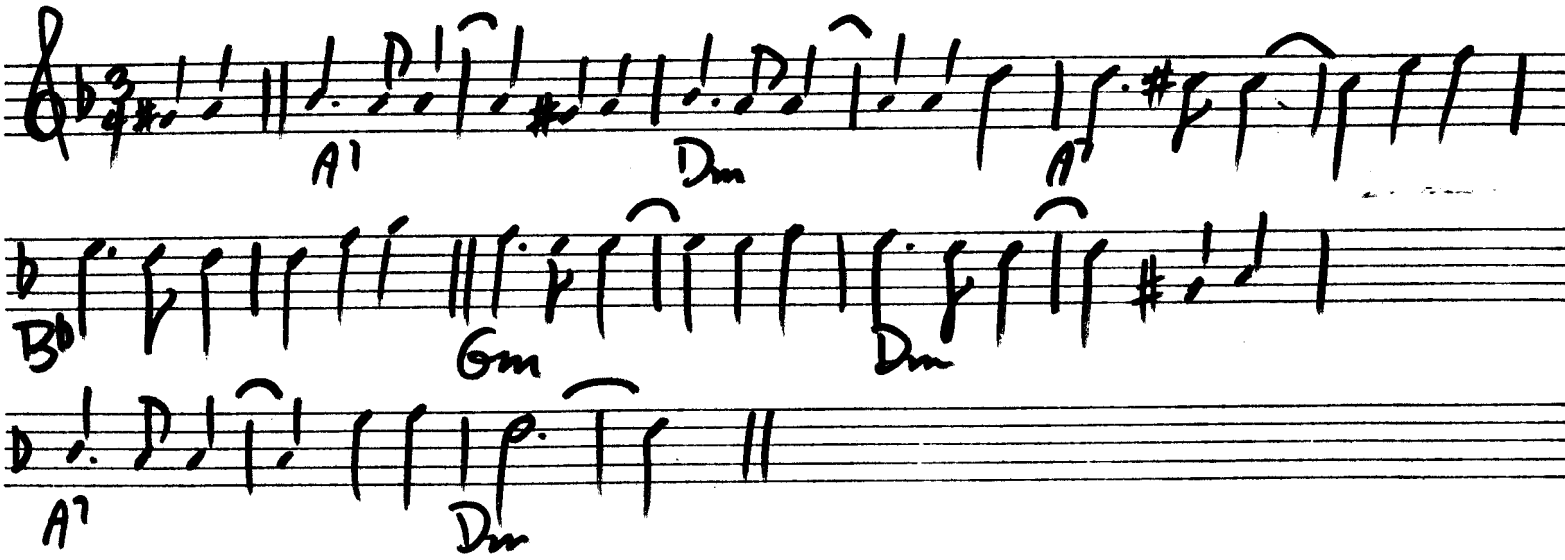


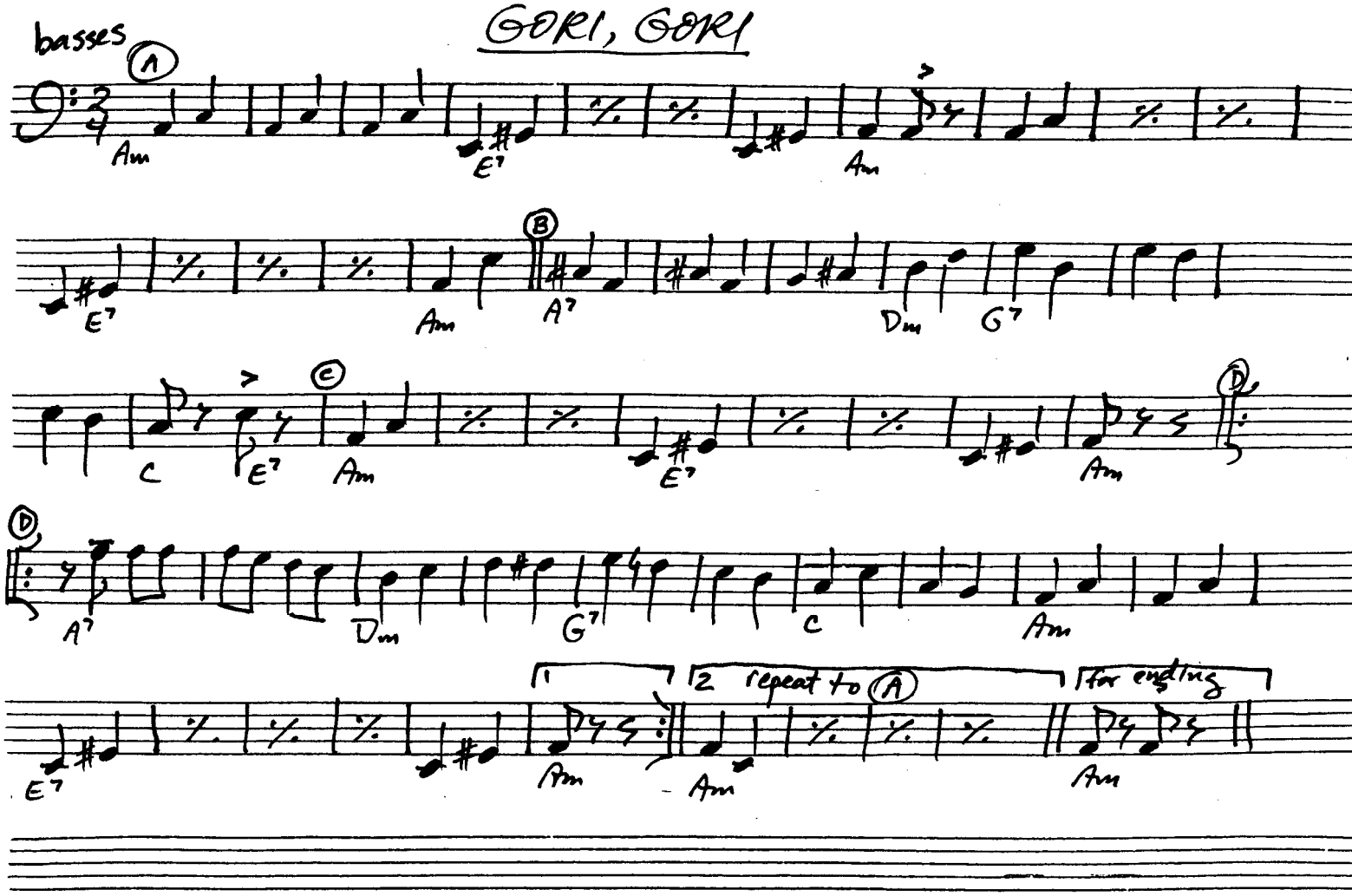
lead

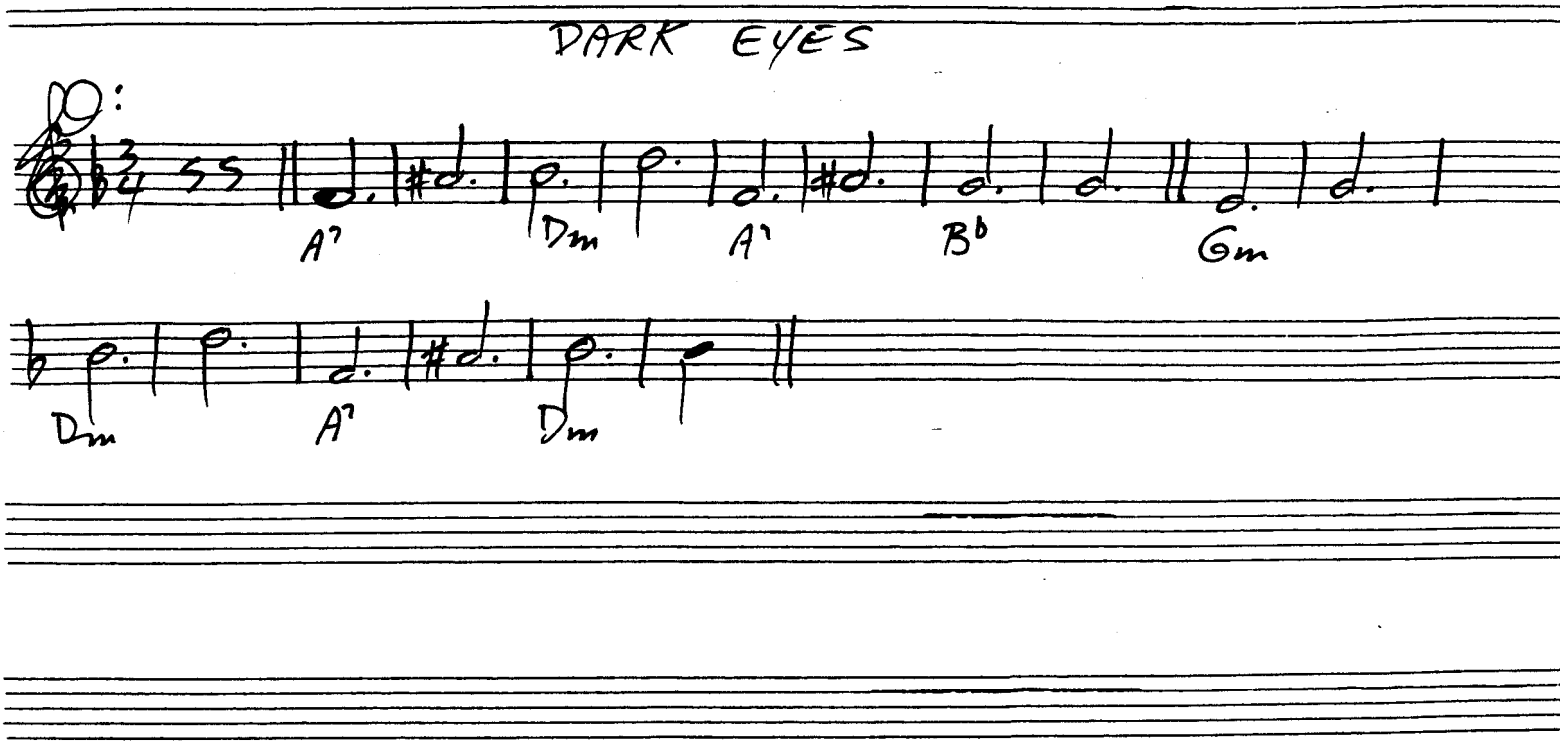
GORI, GORI



DARK EYES




GORI, GORI
basses
A
Am
E7
Am
E7
Am
B
A7
Dm
G7
C
E7
Am
E7
Am
D
A7
Dm
G7
C
Am
E7
Am
1
Am
2 repeat to A
Am
1 for ending
Am


DARK EYES
A7
Dm
A7
B♭
Gm
Dm
A7
Dm

lead

GORI, GORI, MOYA ZVEZDA

for Sonia Krowzow

INTRO at (F)

slow

voice

Gm D7 Gm F7 Bb voice Cm

Gm D7 Eb voice Cm Gm D7

orch.

Gm Cm Gm D7 Gm D7 Gm F7

(E) slow, rhythmically

pick up speed throughout

Bb F7 Bb F7 Bb Cm Gm D7

Gm Cm Gm D7 Gm Bb F7 Bb F7

Bb Cm Gm D7 Gm Cm Gm D7 Gm Bb F7

Bb F7 Bb Cm Gm D7 Gm Cm Gm

(K) a tempo

voice orch.

D7 Cm Gm D7 Gm Cm Gm D7 Gm FINE

* special rhythm at (I)

Bb F7 Bb F7 Bb

Bb = 5/6 6	F7 = 6/5 5	Eb = 6/3 3 or 1/3 3

Greek Medley

arr. P. Pasles 1990

A

D E C#m F#7 | 1 Bm E A

accordion

2 Bm E A

B

A

domras

D F# Bm

E A D A Bm

E A

C

(A7) D E C#m F#7

accordion

E

Bm E A (4-measure vamp)

domra (2nd time only)

bouzouki

A D A

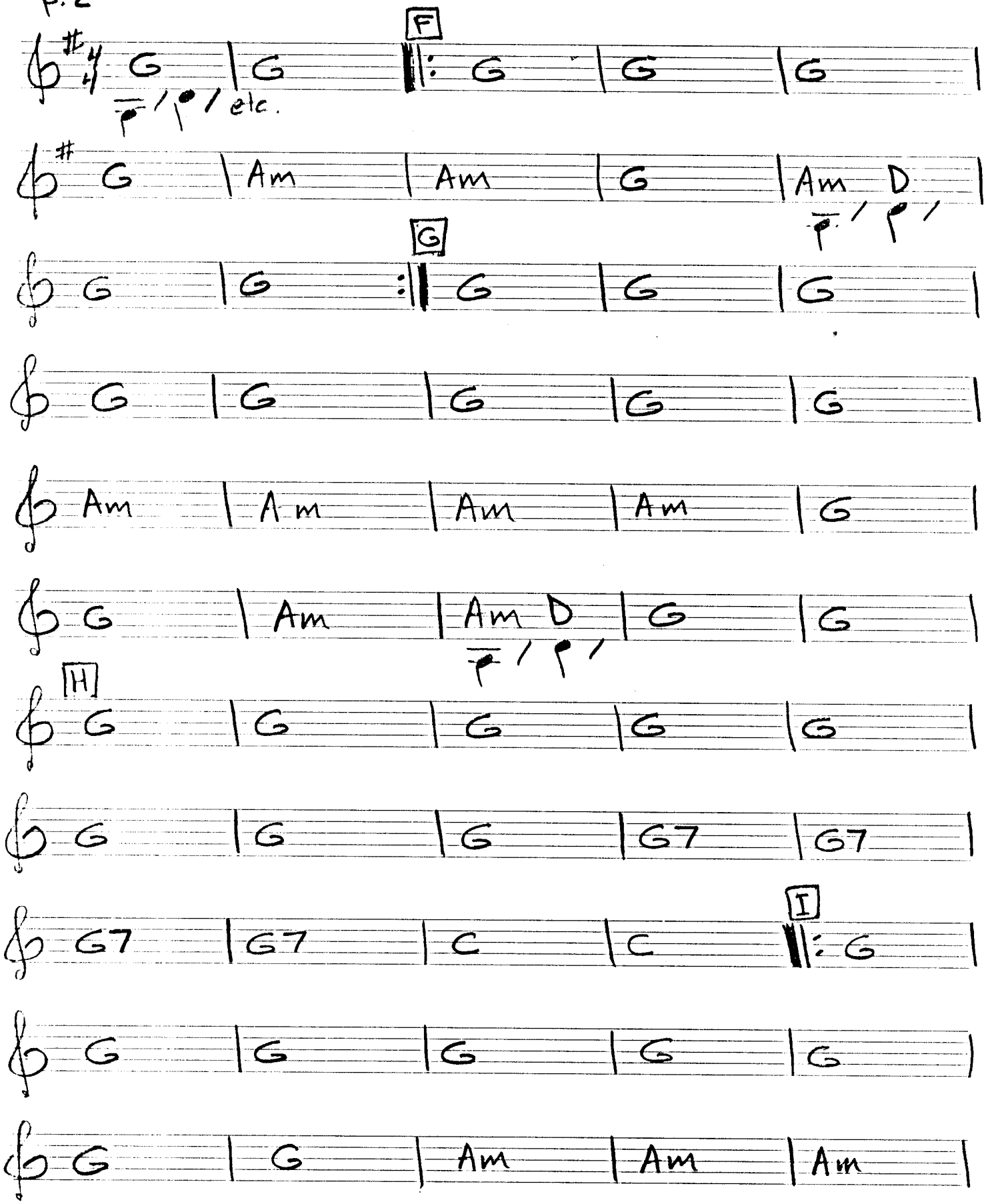
A D A

E D E A A E

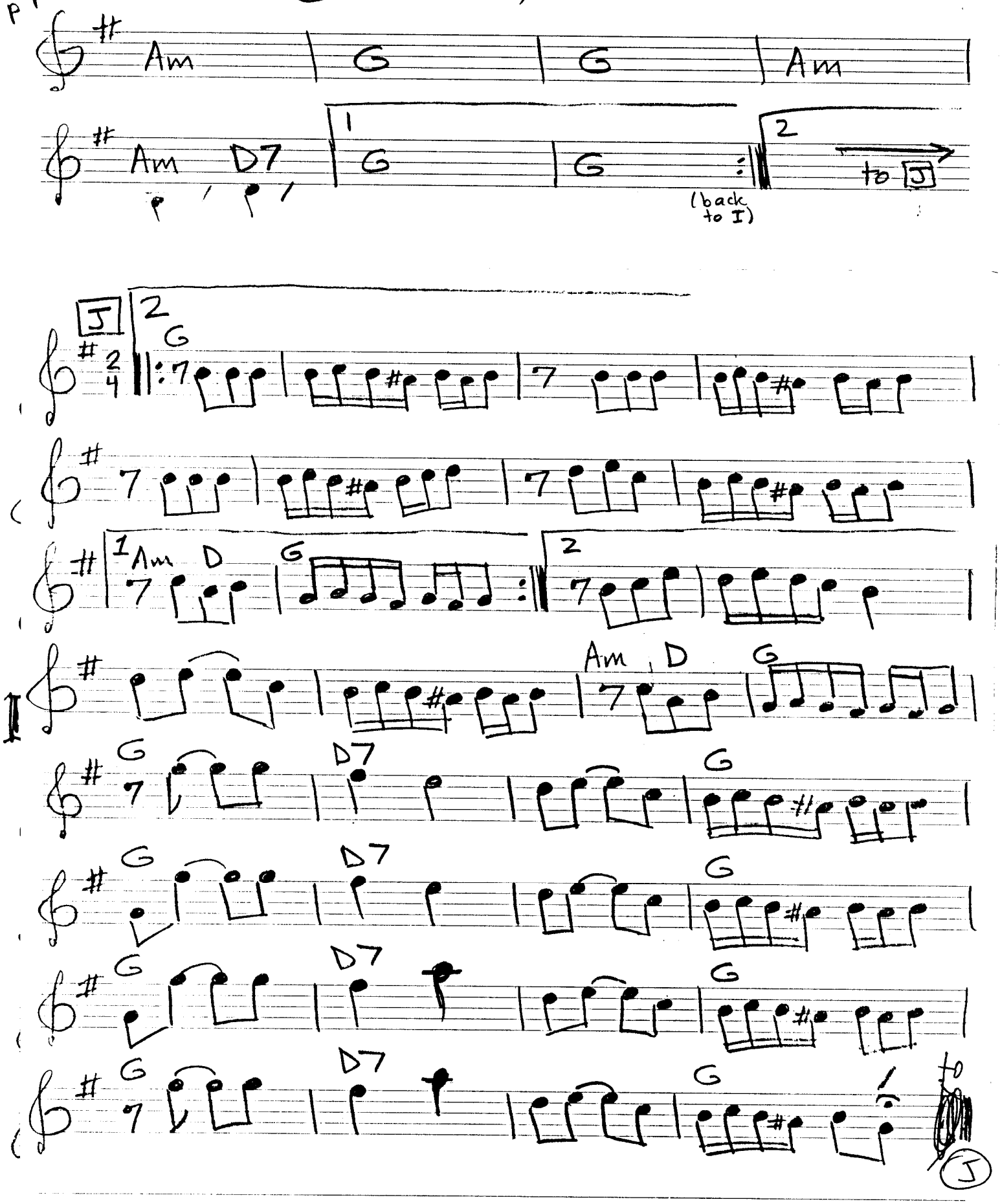
A E D E A A E

1 A 2 A

Greek Medley



Greek Medley

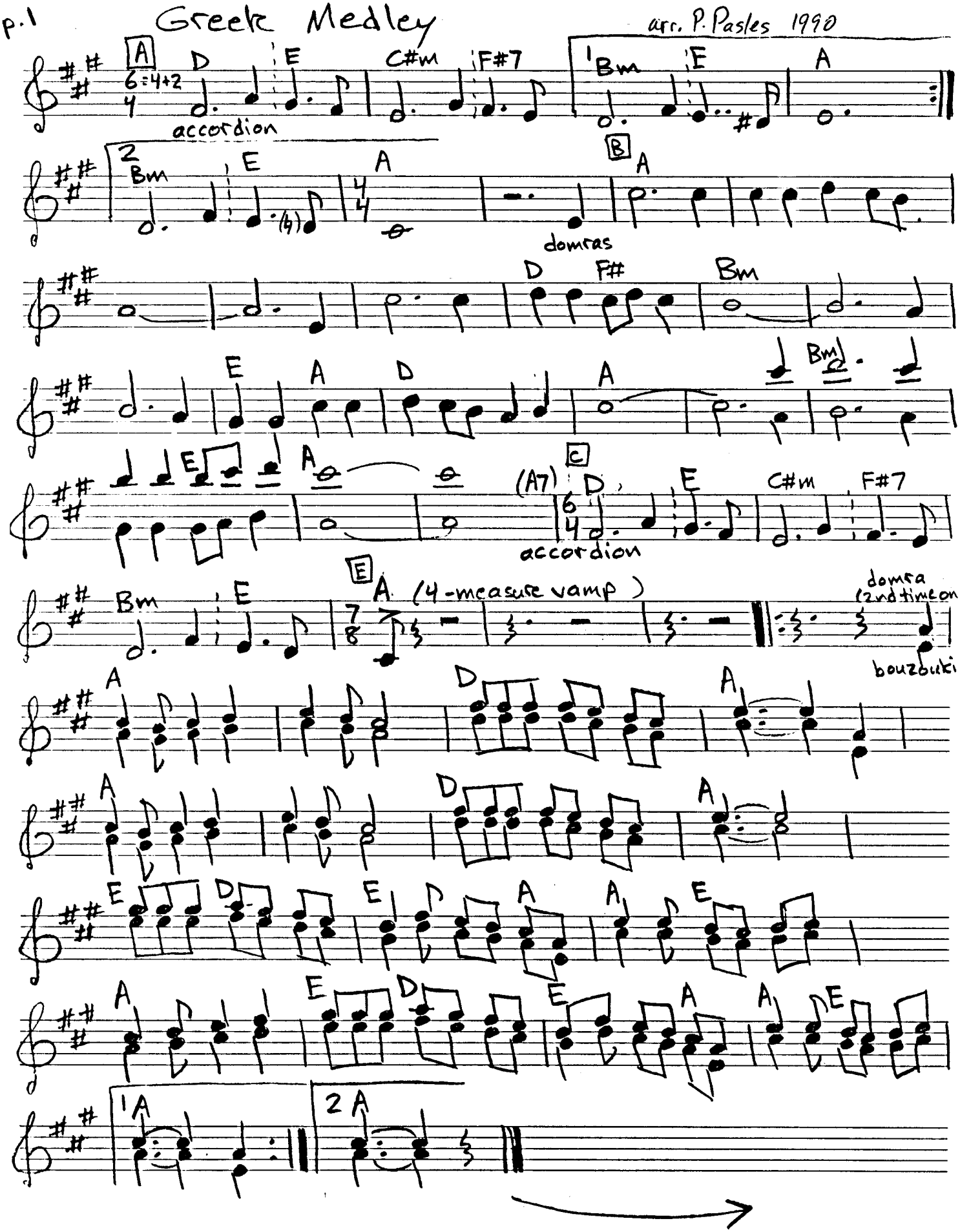


Bouzouki

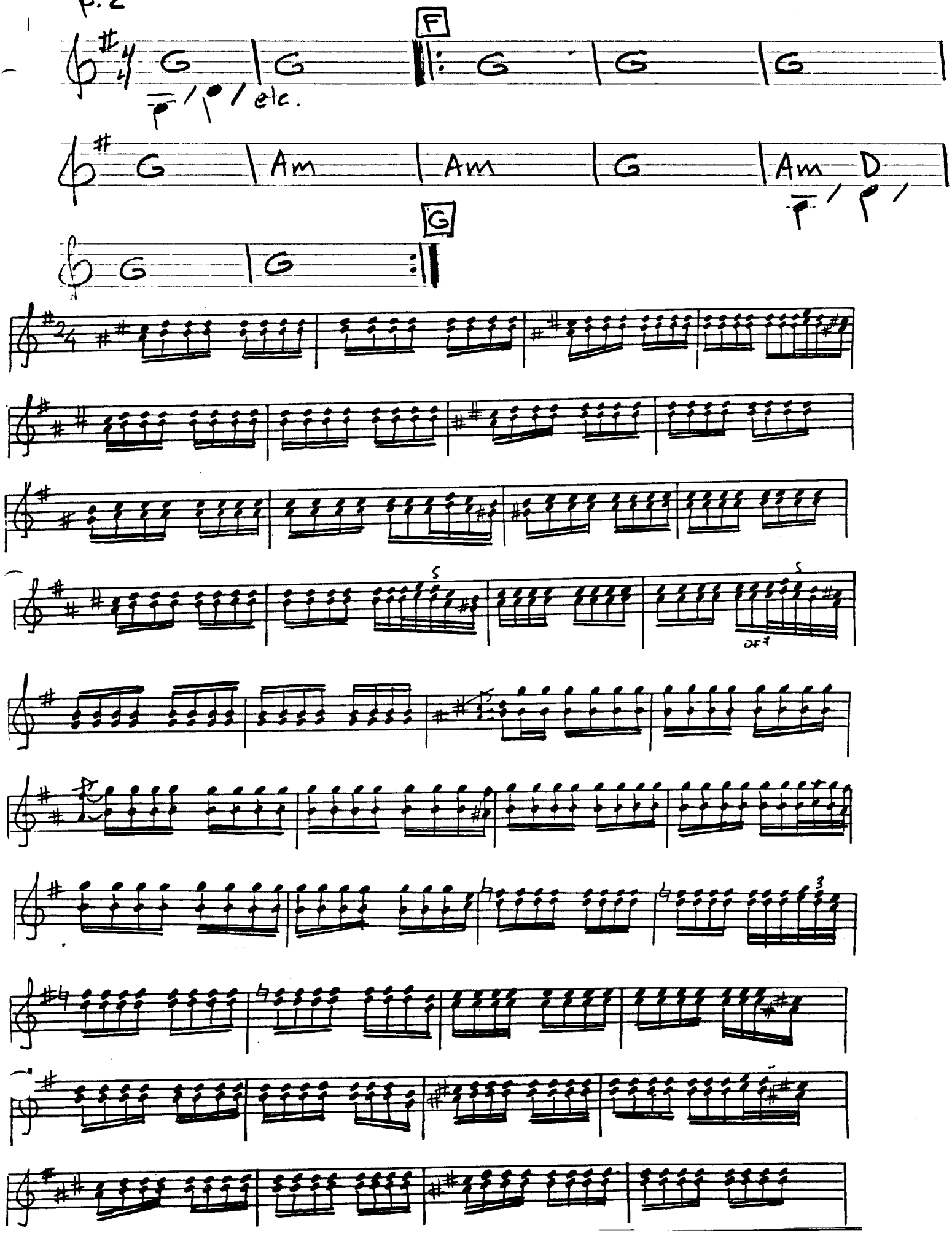
p.1

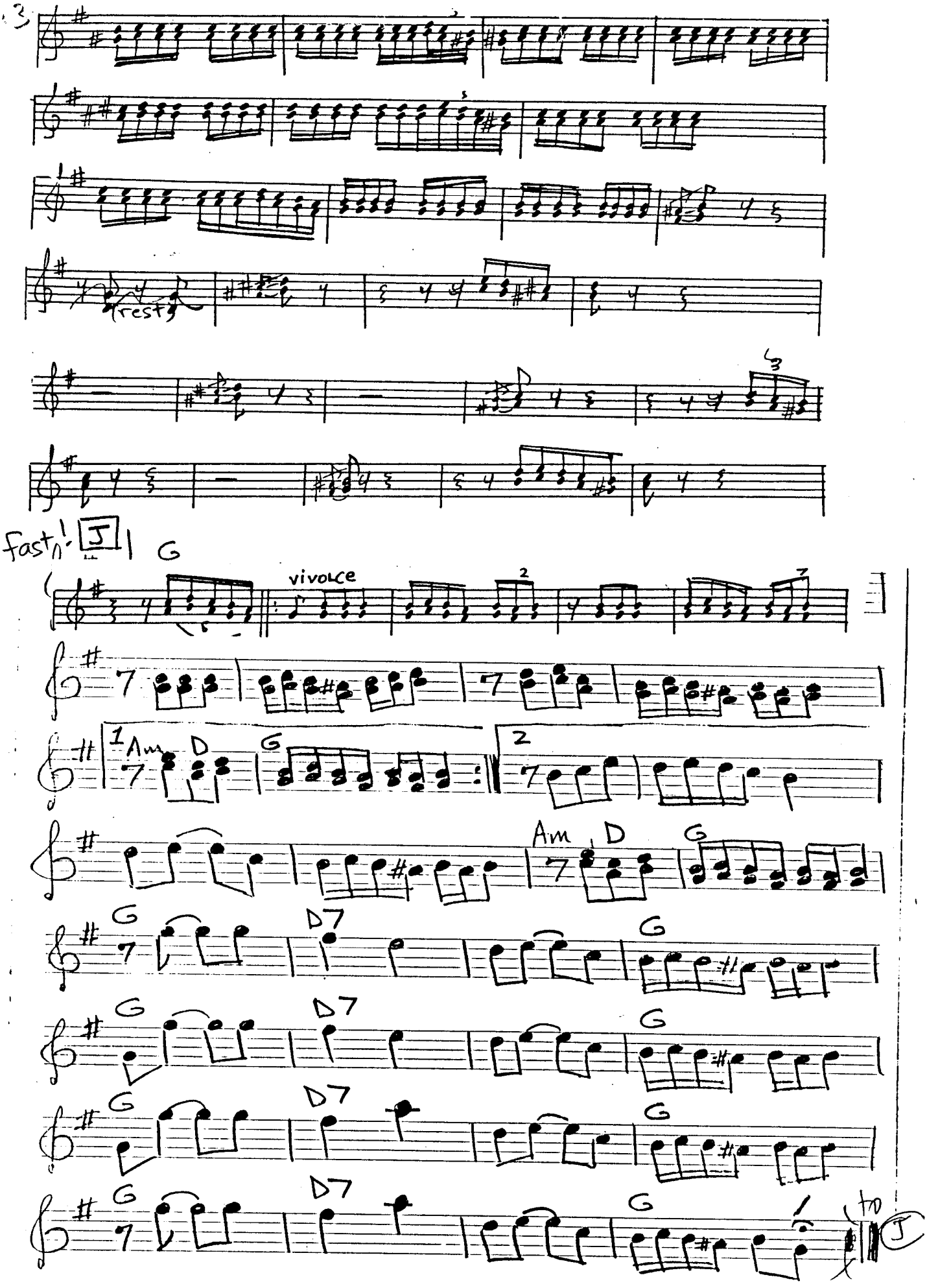
Greek Medley

arr. P. Pasles 1990



Greek Medley

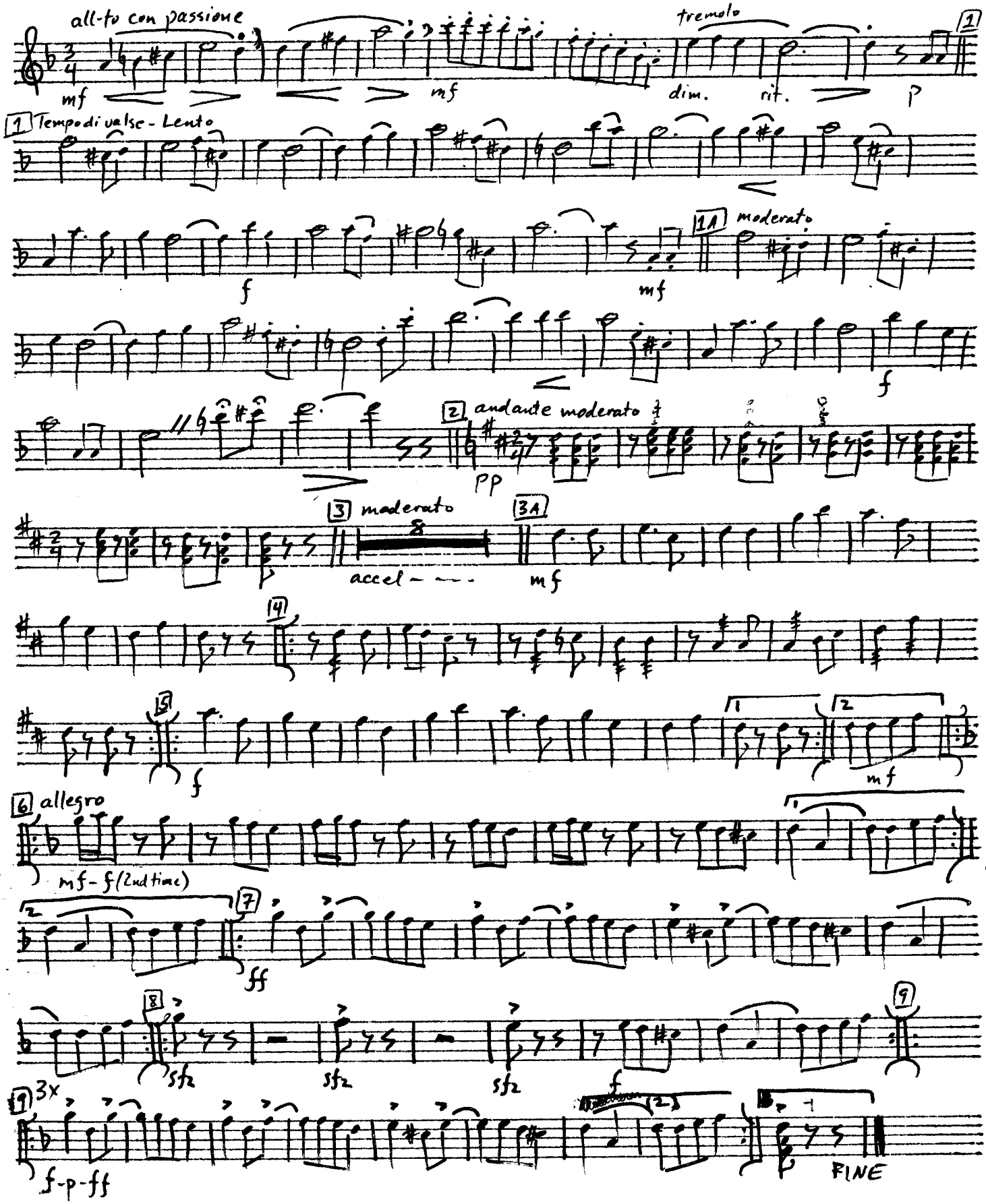



rest
fast
J
G
vivoce
Am
D
G
Am
D
G
G
D7
G
G
D7
G
G
D7
G
G
D7
G
to J

prima domra I

Gypsy Caravan

arr. W. Kasura



GYPSY DANCE

all dominos

A

B

C

to A

play each section twice, i.e.

NOTE: |:A:|:A:|:B:|:B:|:C:|:C:||

rhythm

A

Gm Dm A7 Dm A7 Dm D7

B

Dm A7 Dm Gm Dm A7 Dm A7 Dm D7

C

Dm A7 Dm Gm Dm D7

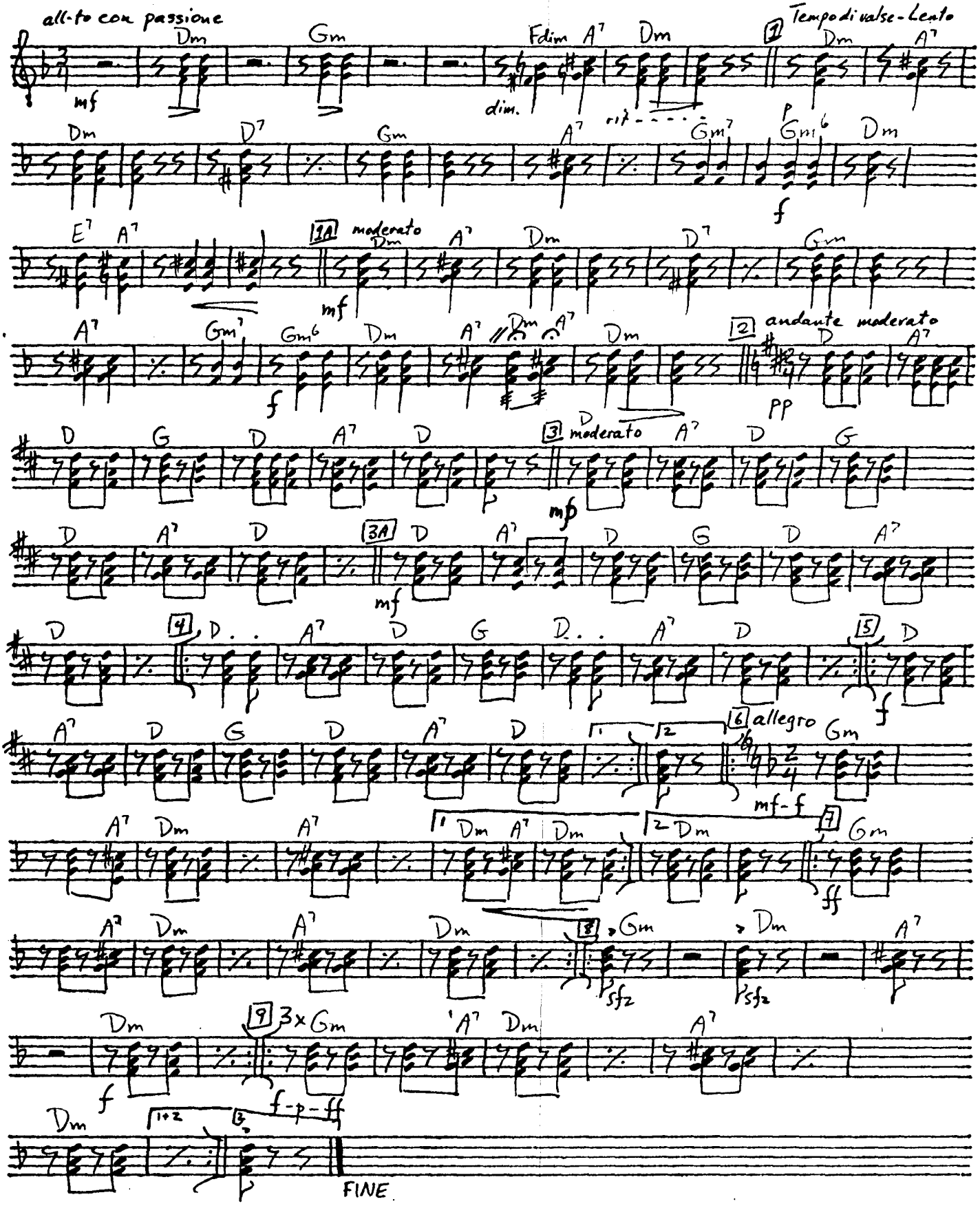
Dm A7 Dm

for order, see note above

alto balalaika

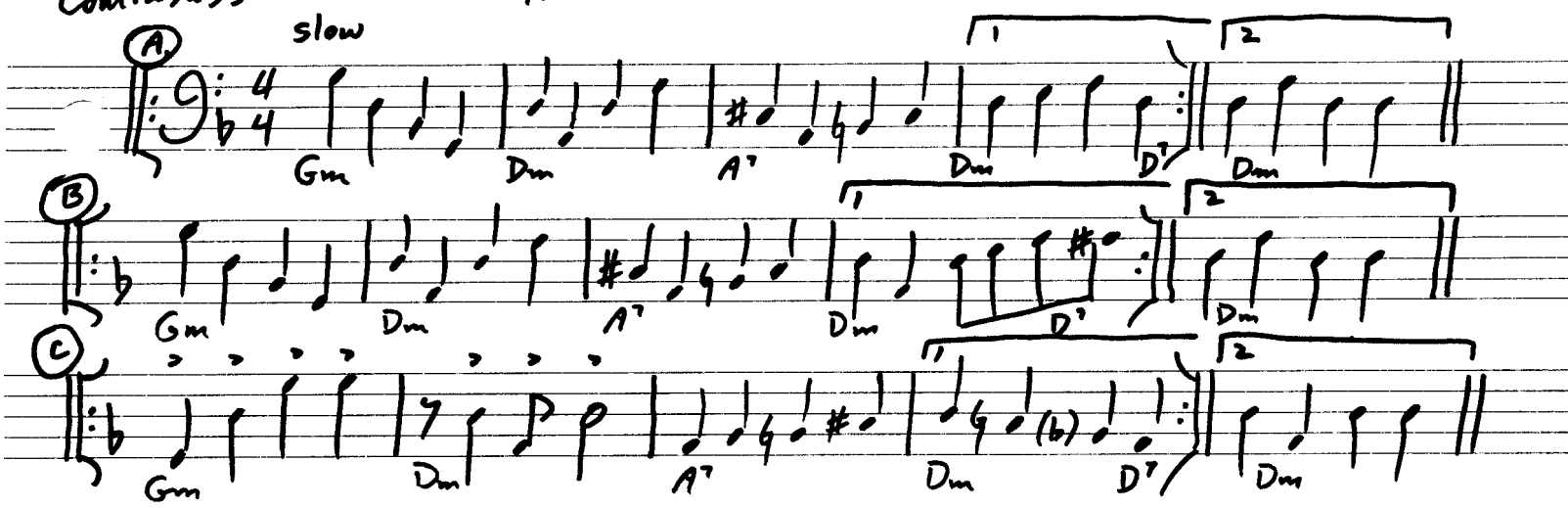
Gypsy Caravan

arr. W. Kasura



Gypsy Dance - Tzigani Dance

Contrabass

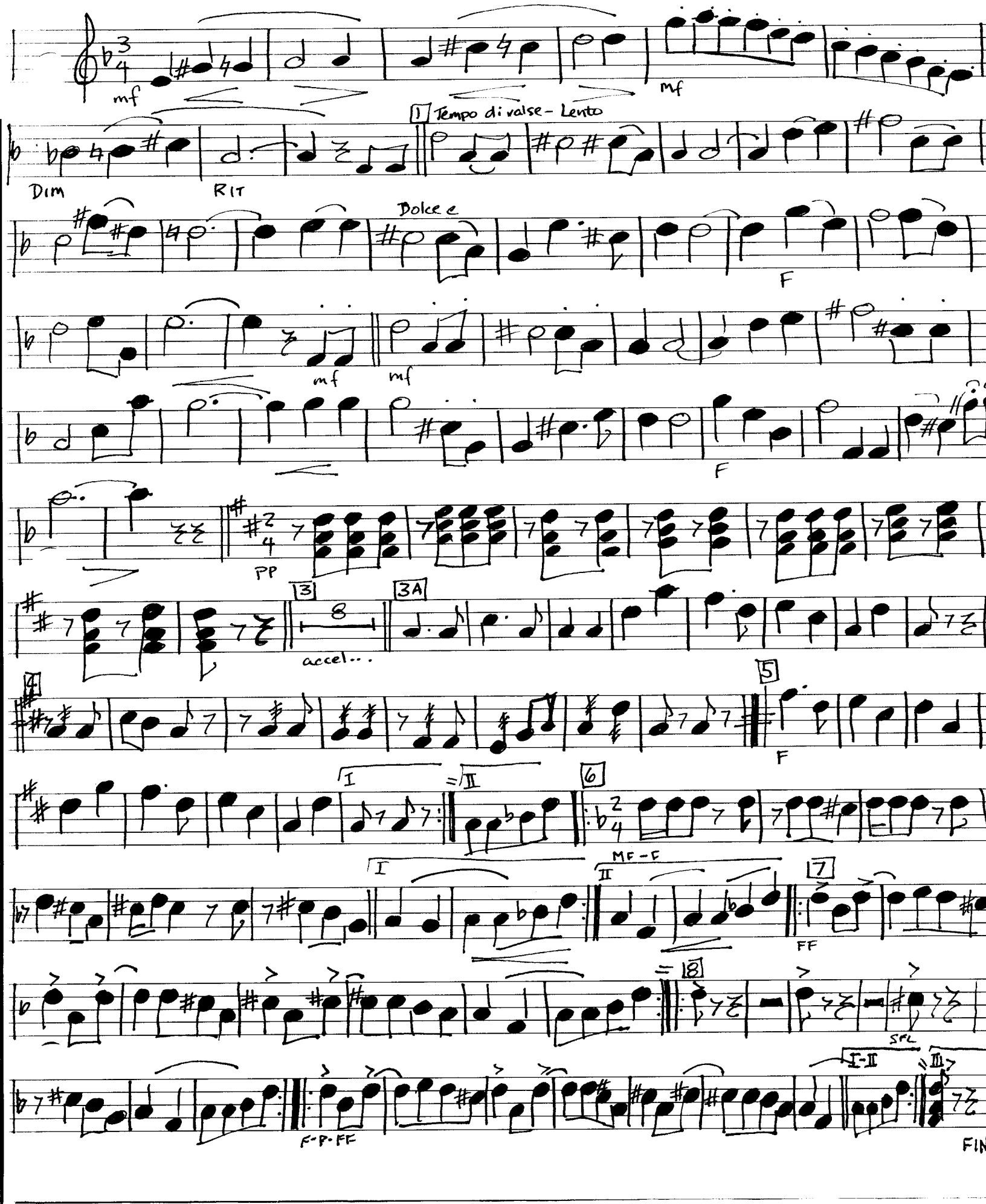


play entire piece <u>twice</u>, gradually increasing speed.

GYPSY CARAVAN

Prima domra II

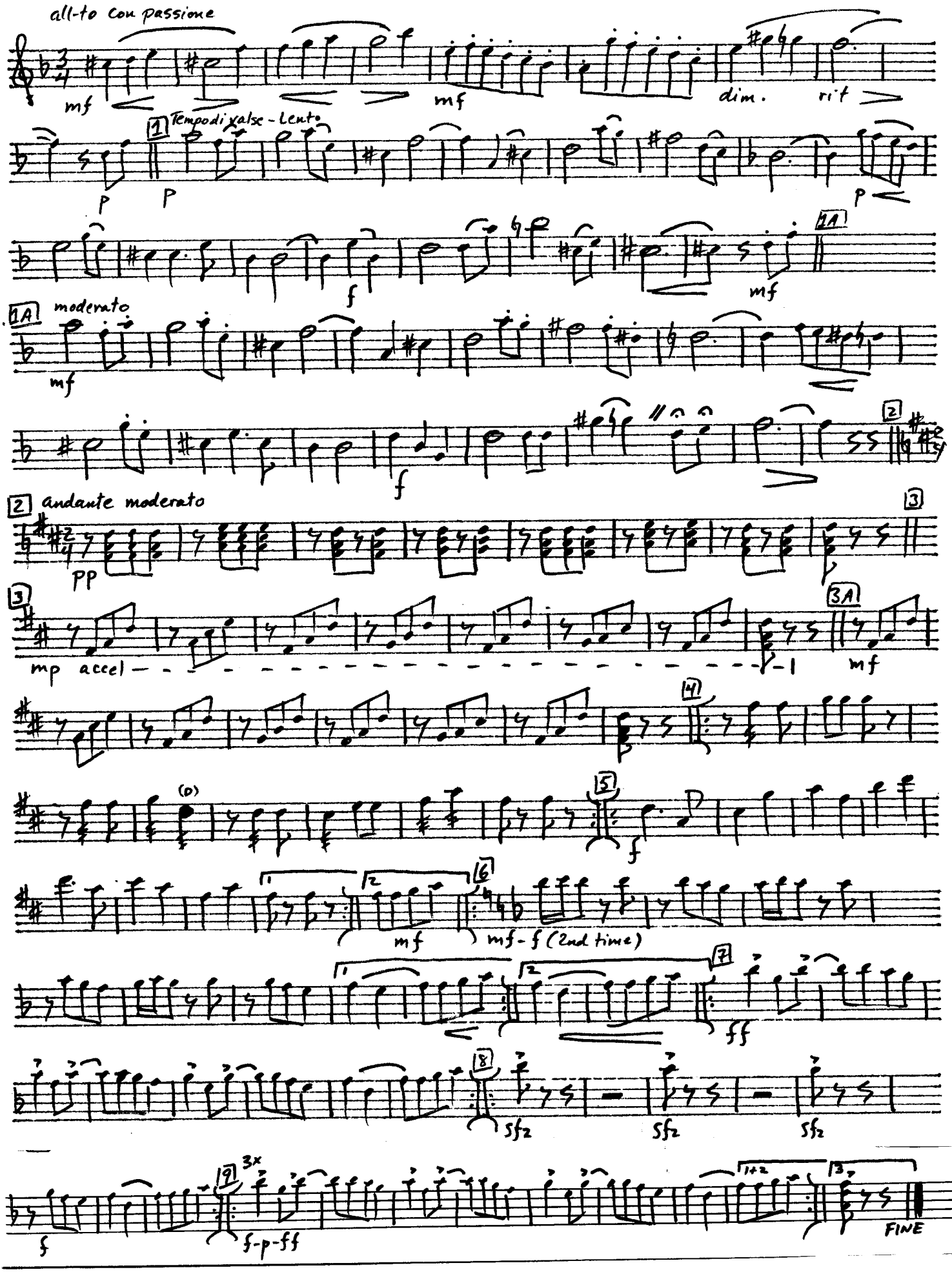
ARR. BY WALTER KASURA



alto domra I

Gypsy Caravan

arr. W. Kasura



GYPSY CARAVAN

ARR. BY WALTER KASURA

MF

MF

Dim

Rit

P

1 Tempo di Valse - Lento

F

MF

1A Tempo di Valse Mod to

F

2 ANDANTE MODERATO
BASS SOLO

PP

3 Mod to

MP ACCEL- ER-AN -DO

3A

MF

4

5

F

I II

6

MF-F

I II

7 (TAMB)

FF

8

SFZ

I-II

9

3X

F-P-FF

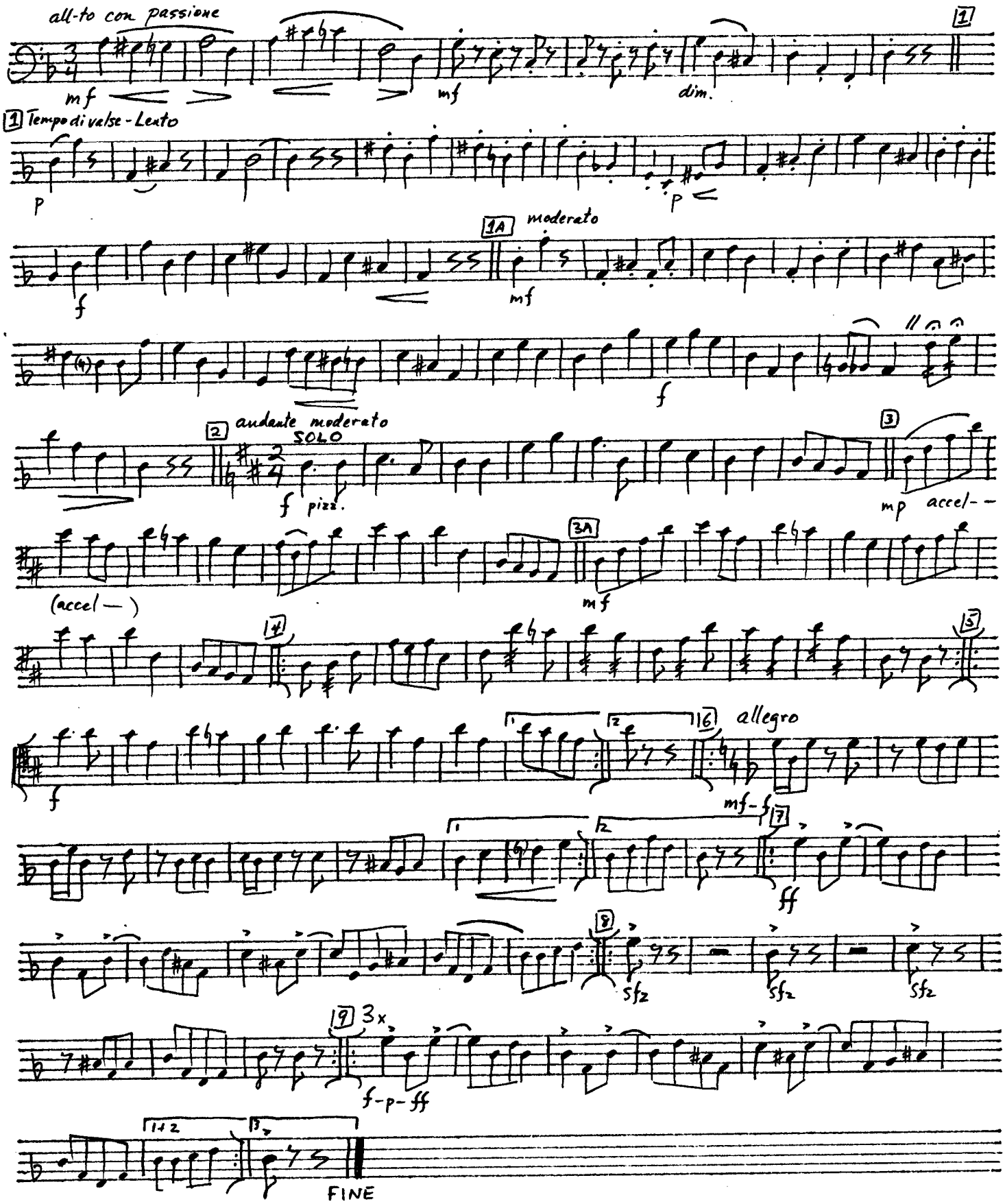
III

FINE

bass domra

Gypsy Caravan

arr. W. Kasura



Gypsy Caravan

arr. W. Kasura

p.b.

mf

mf

dim.

rit.

1 Tempo di valse – Lento

p

f

1A moderato

mf

2 andante moderato

(basses)

pp

3 + 3A

mf

SOLO

accel

4

mf

5

f

6 allegro

mf-f

7

ff

8

sf2

sf2

sf2

9 4x

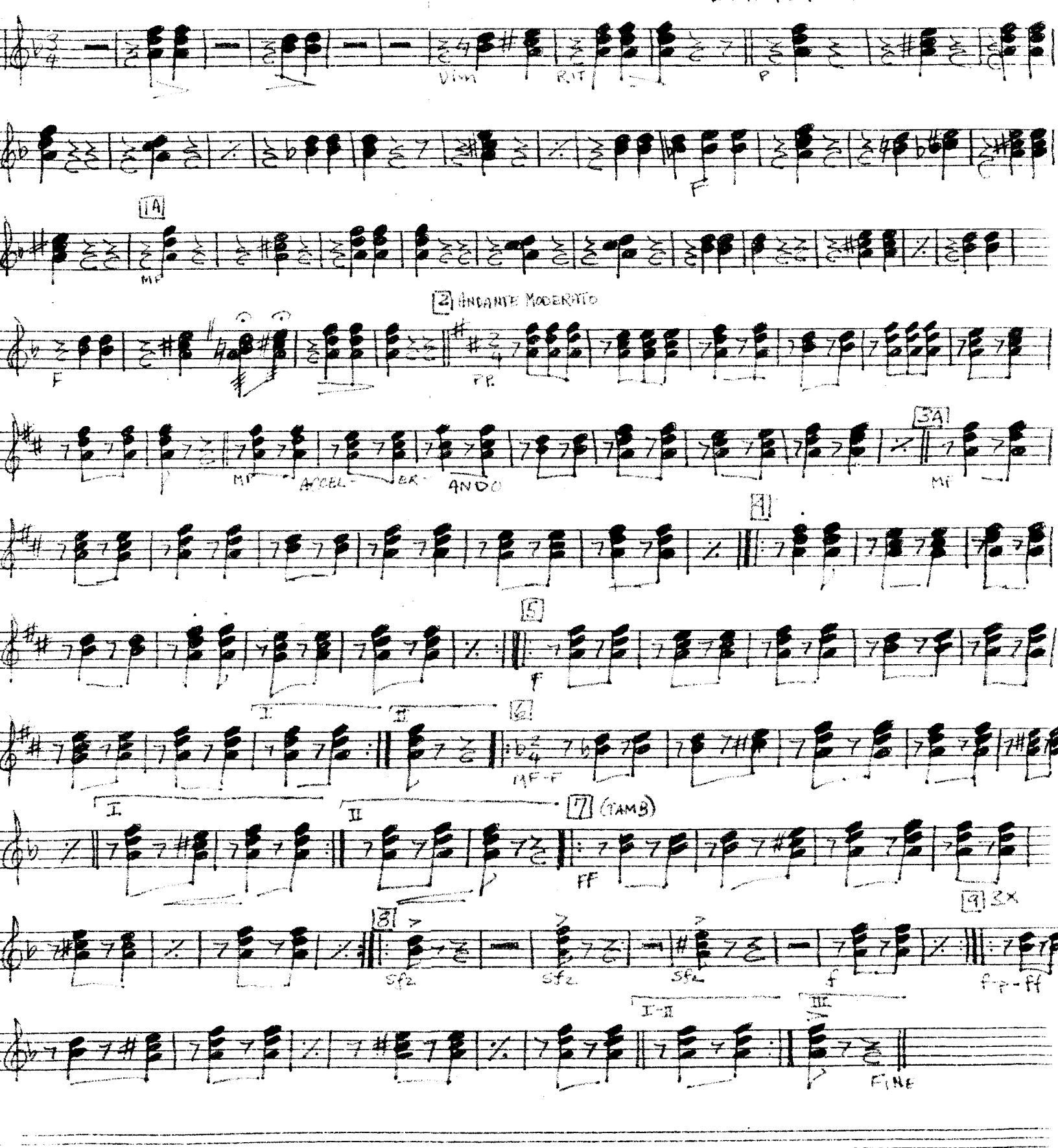
f-p-ff-fff

1-4

FINE

GYPSY CARAVAN

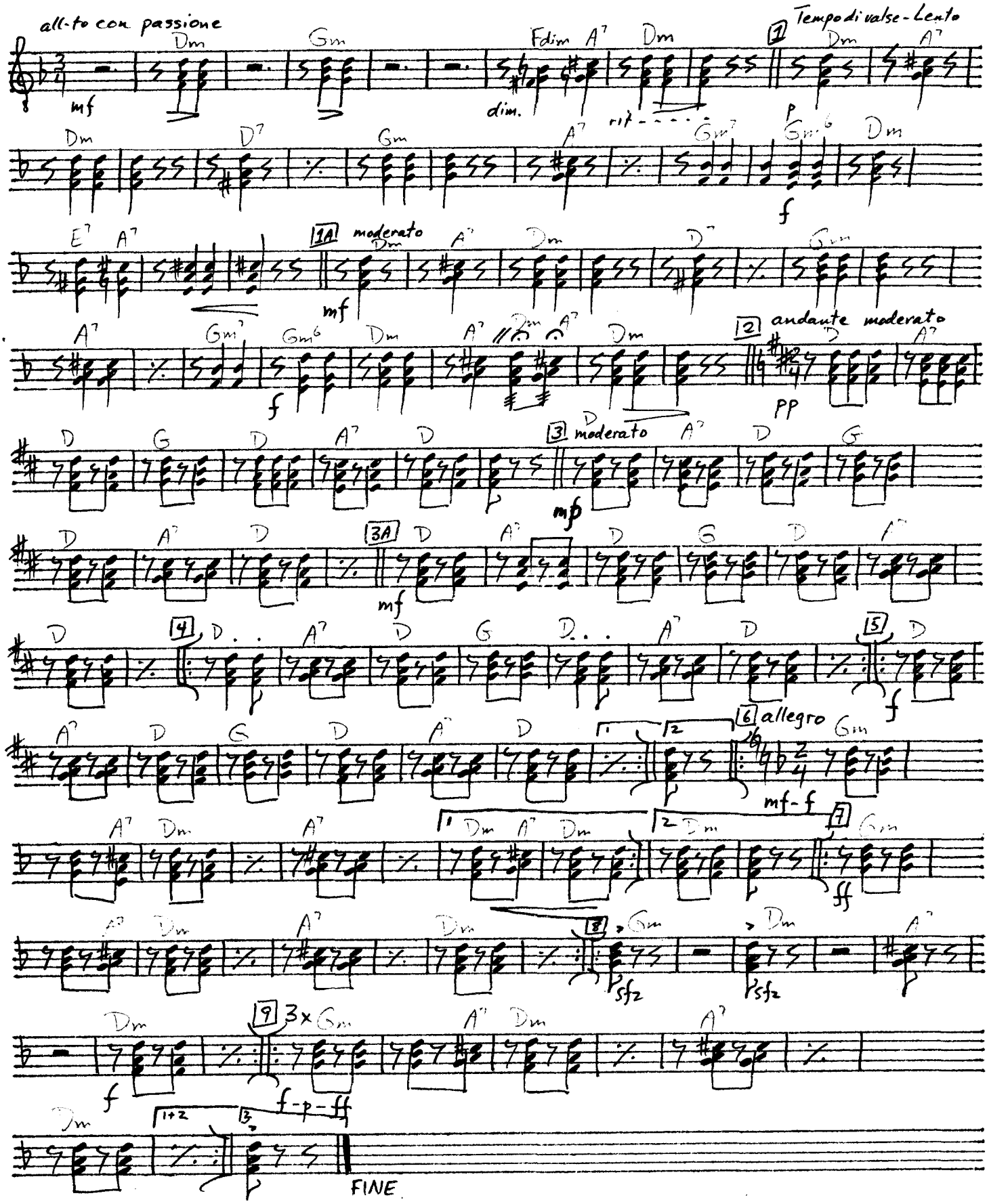
ARR. BY WALTER KAZURA



Gypsy Caravan

arr. W. Kasura

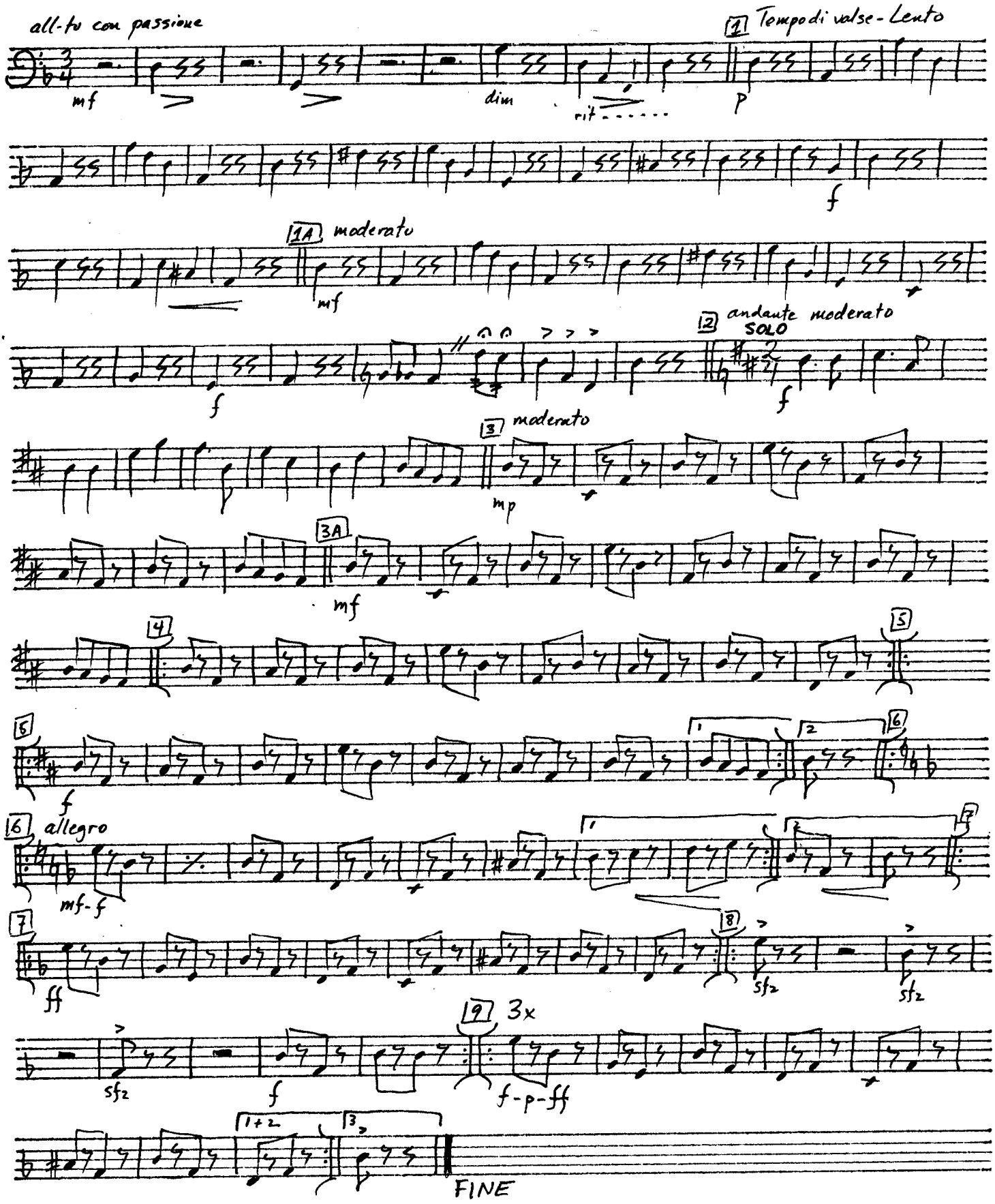
alto balalaika



contrabass balalaika

Gypsy Caravan

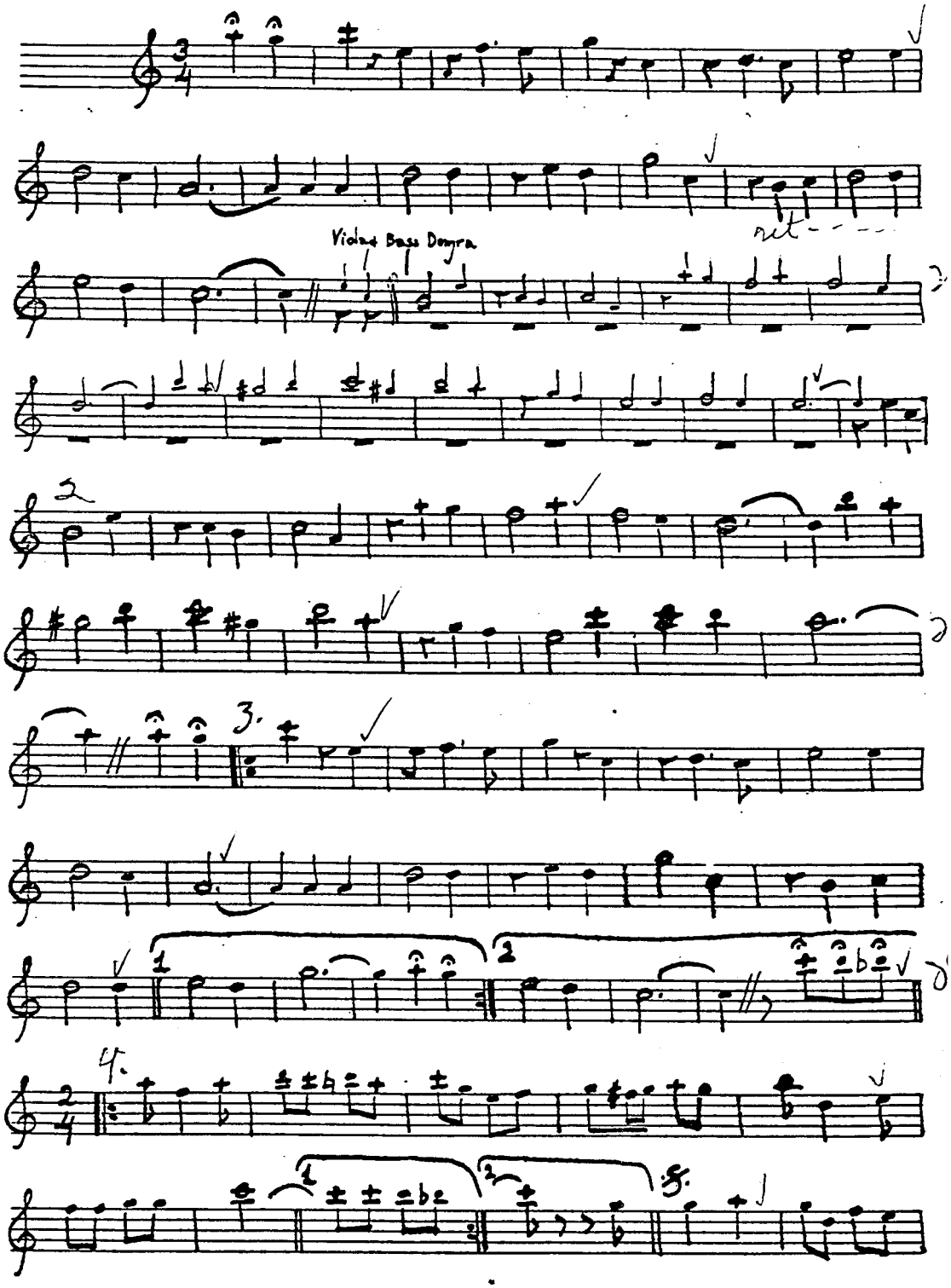
arr. W. Kasura



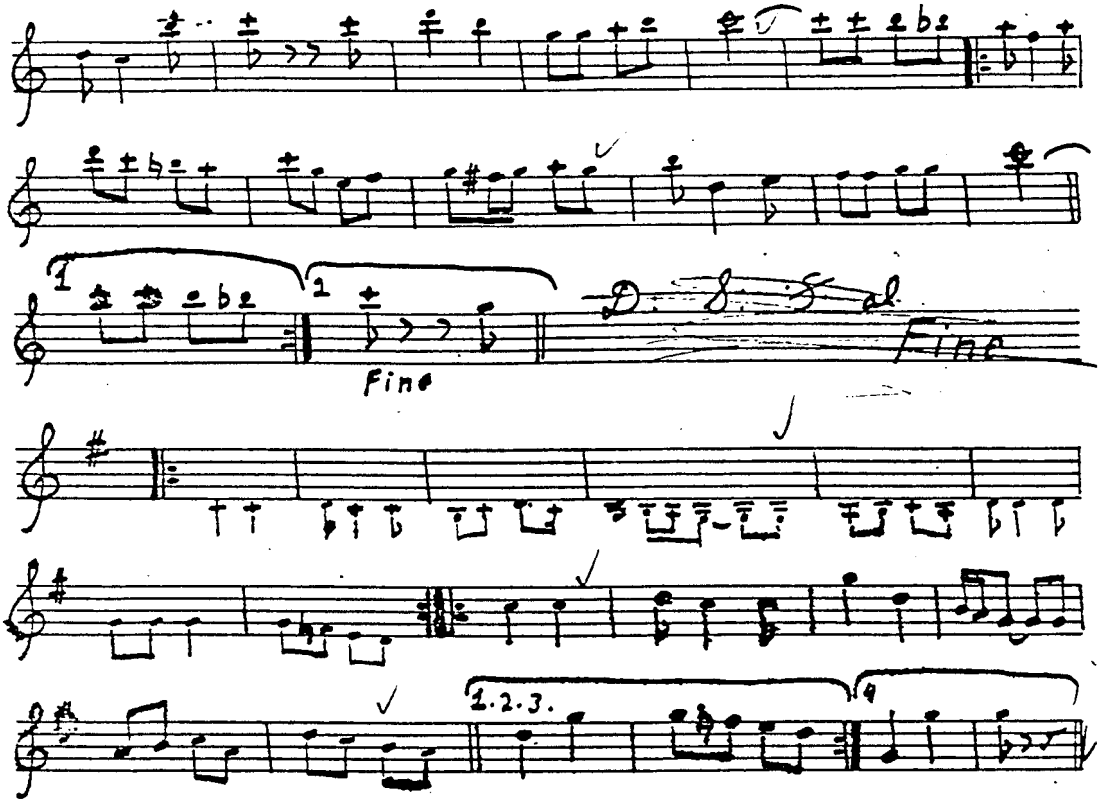
1st

92

Гай да тройка - Haida Troika



1st P.D. Andante Troika (2)



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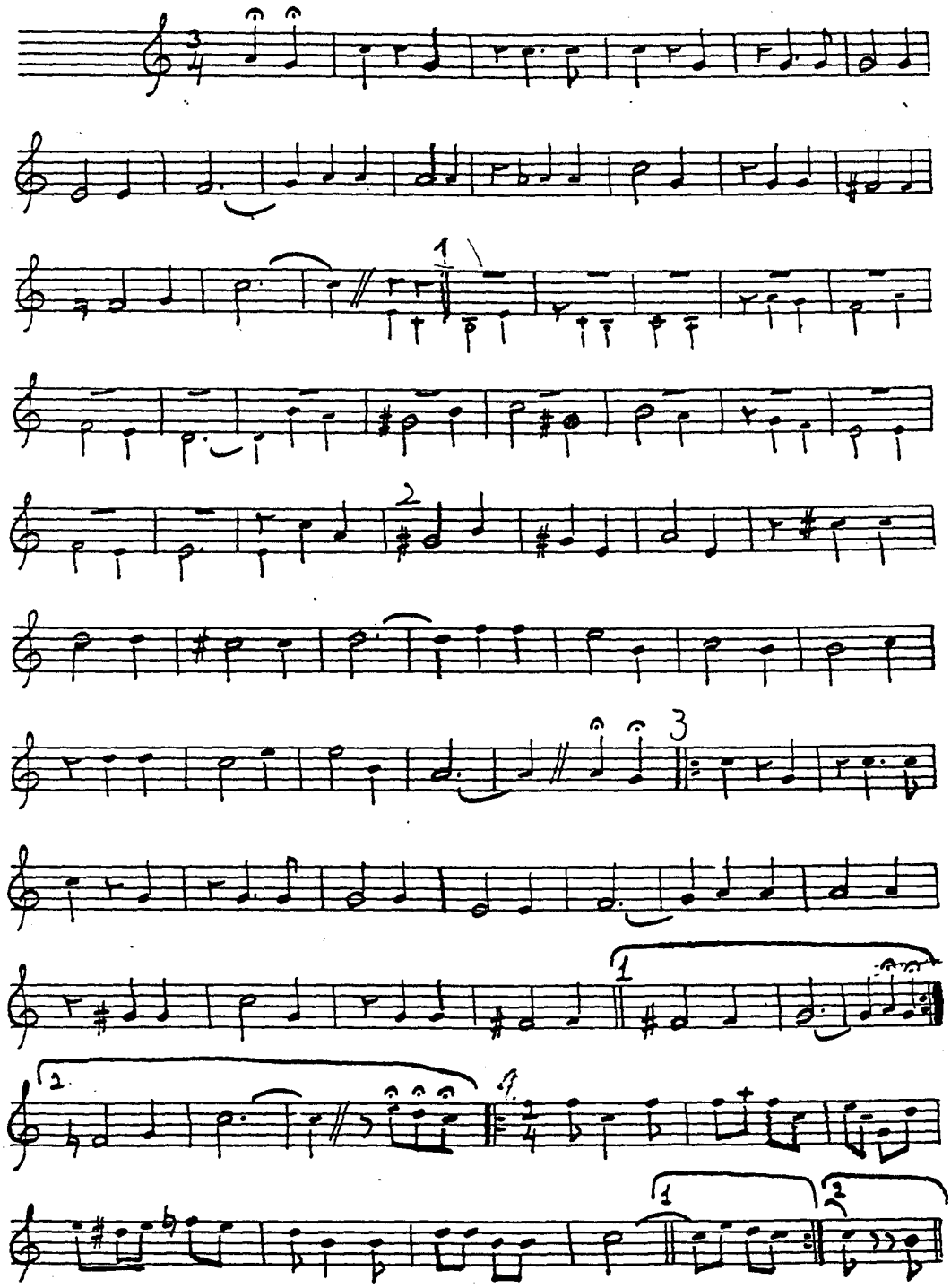
No. 102-12 LINES

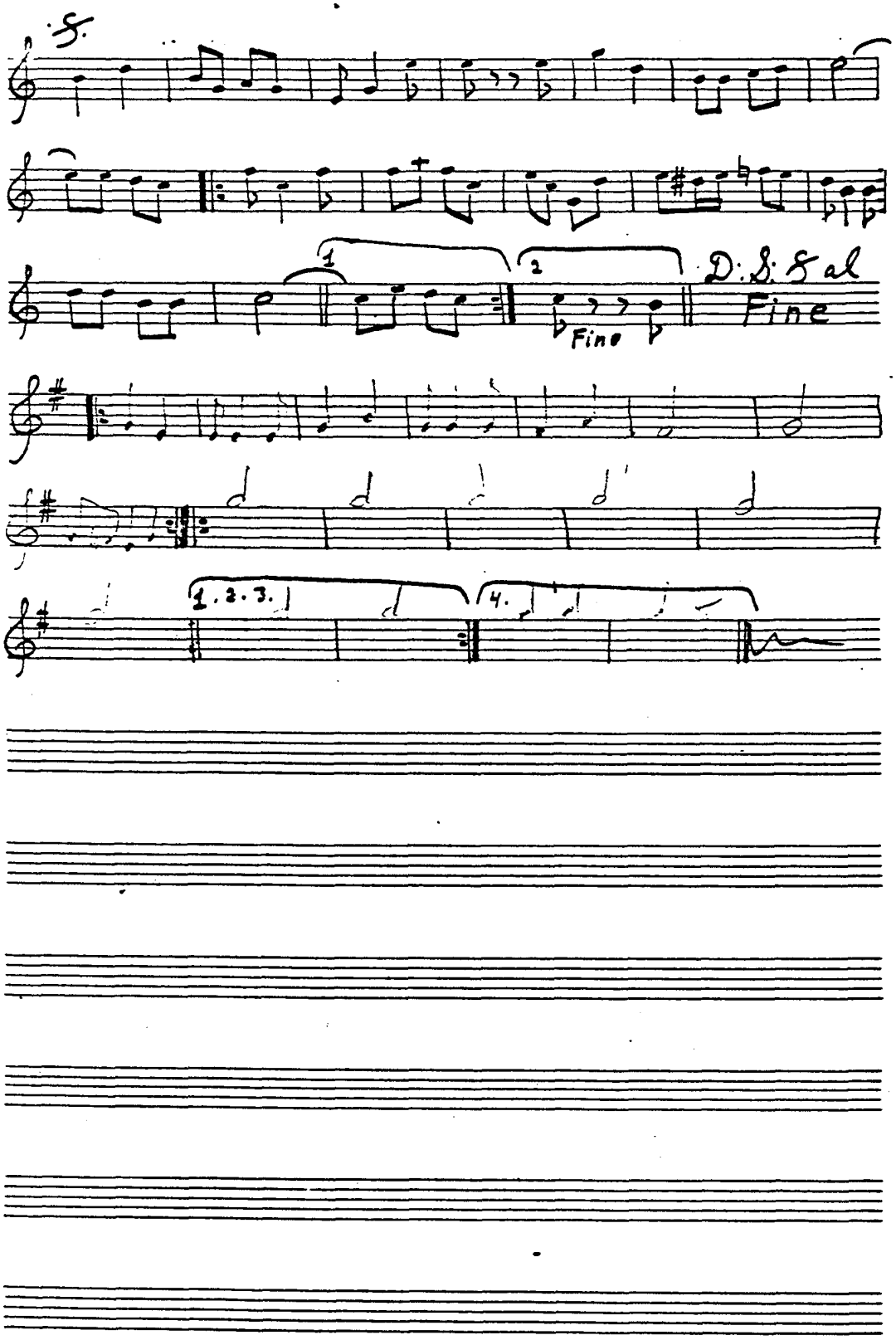
ROBBINS MUSIC CORPORATION
NEW YORK

2 ~ d PD

92

Haida Troika





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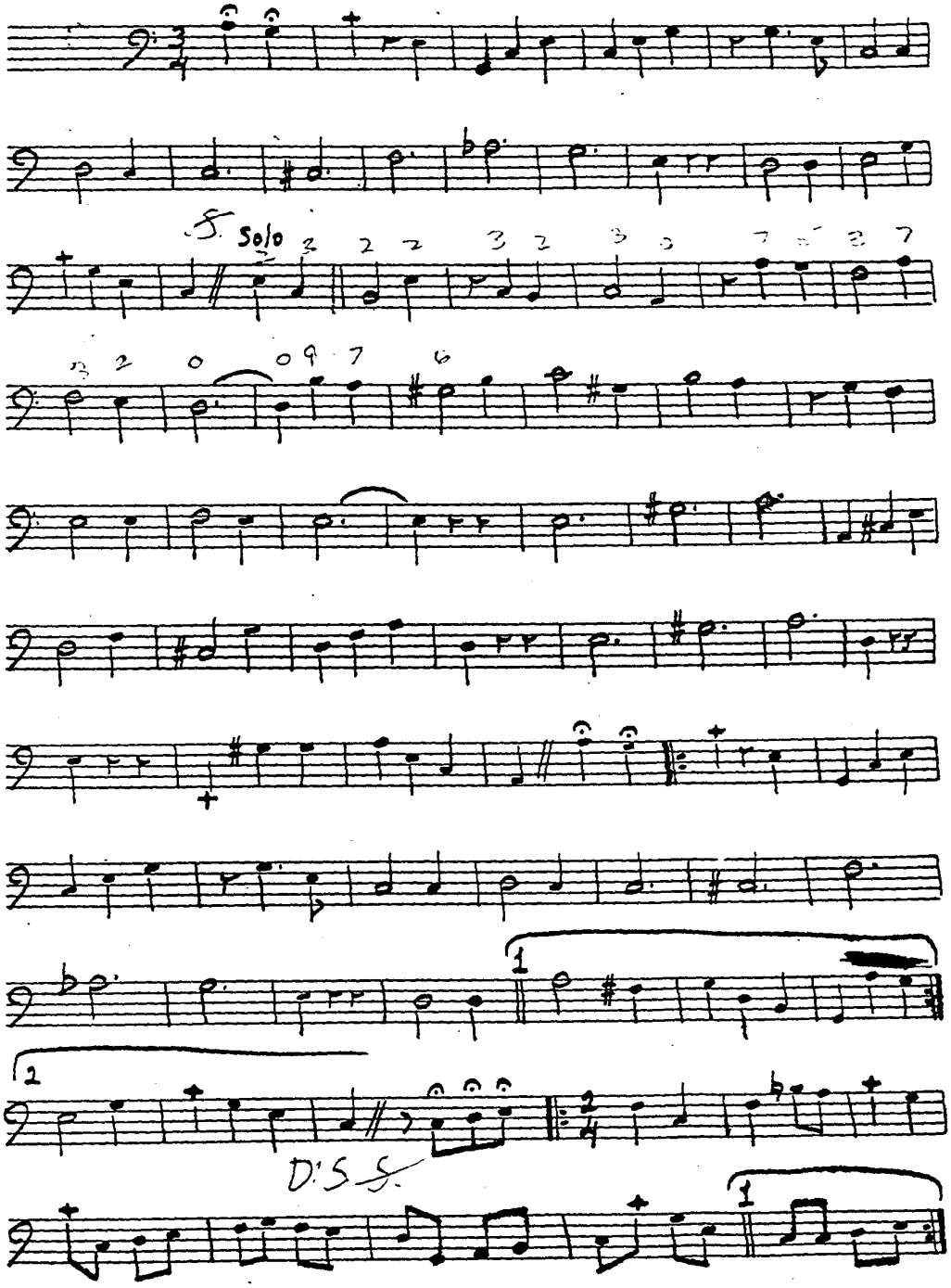
NEW YORK

Bass Domra

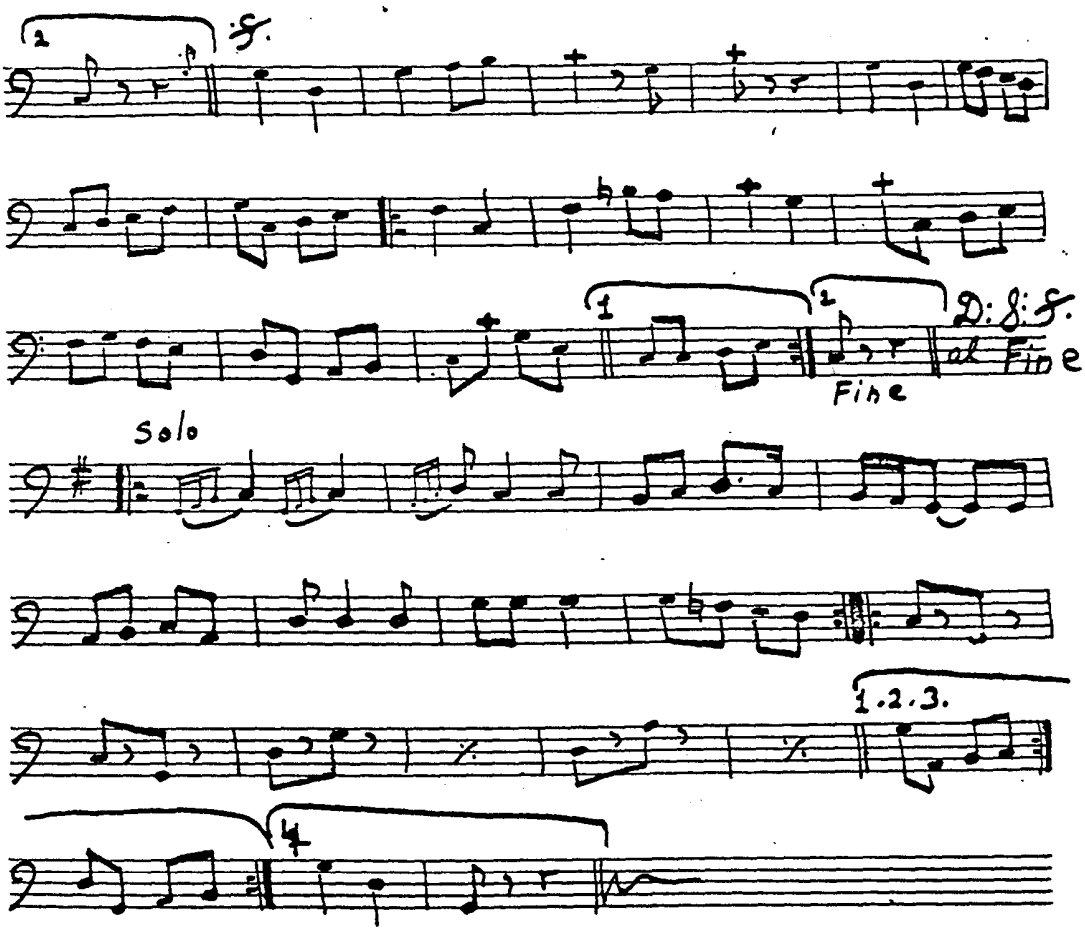
Haida Troika

92



B.D- Hardin Trap Kit (2)

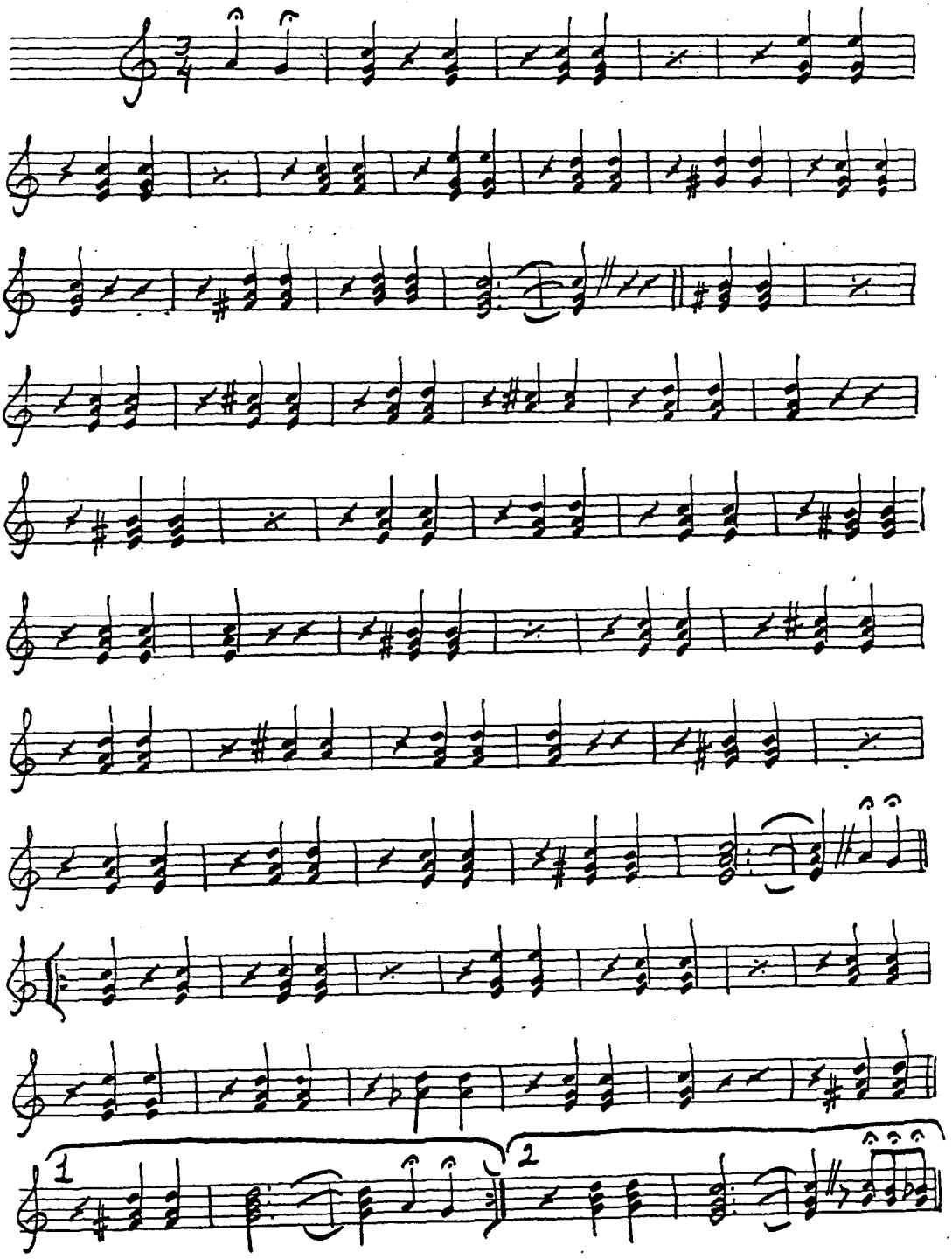
92



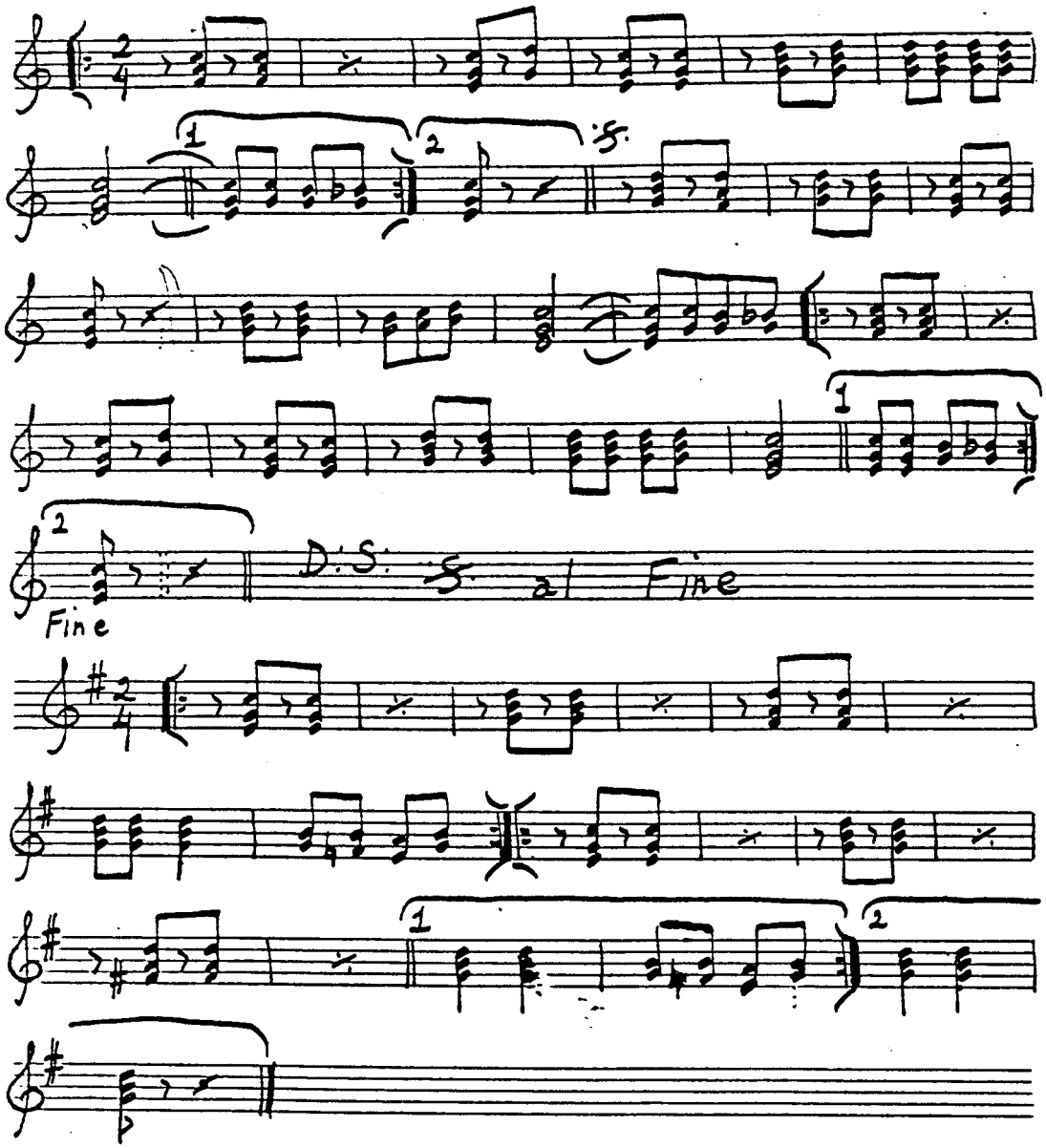
Alto Balalaika

92

Hajda Troika



A·B HALA TROIKA ②



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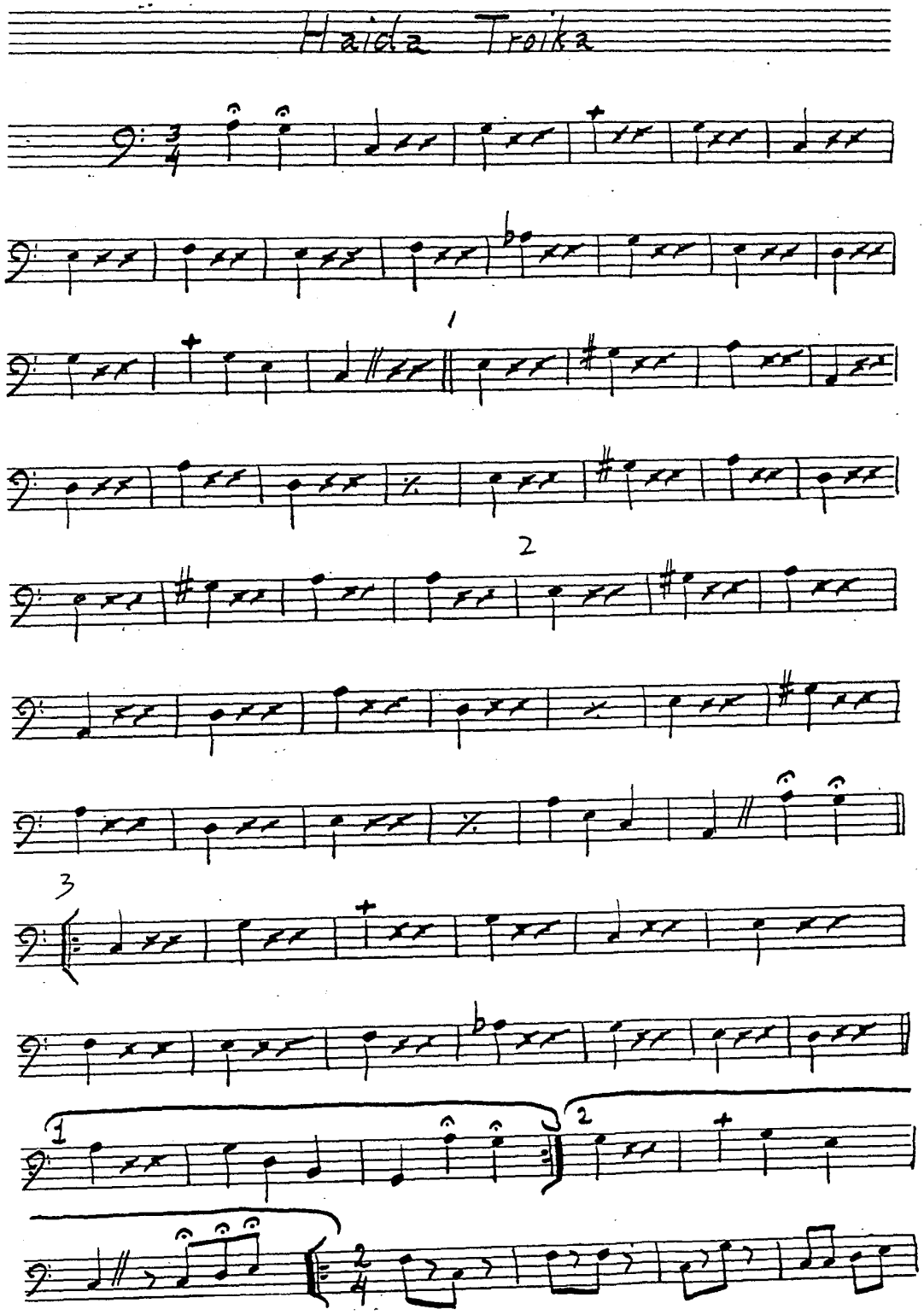
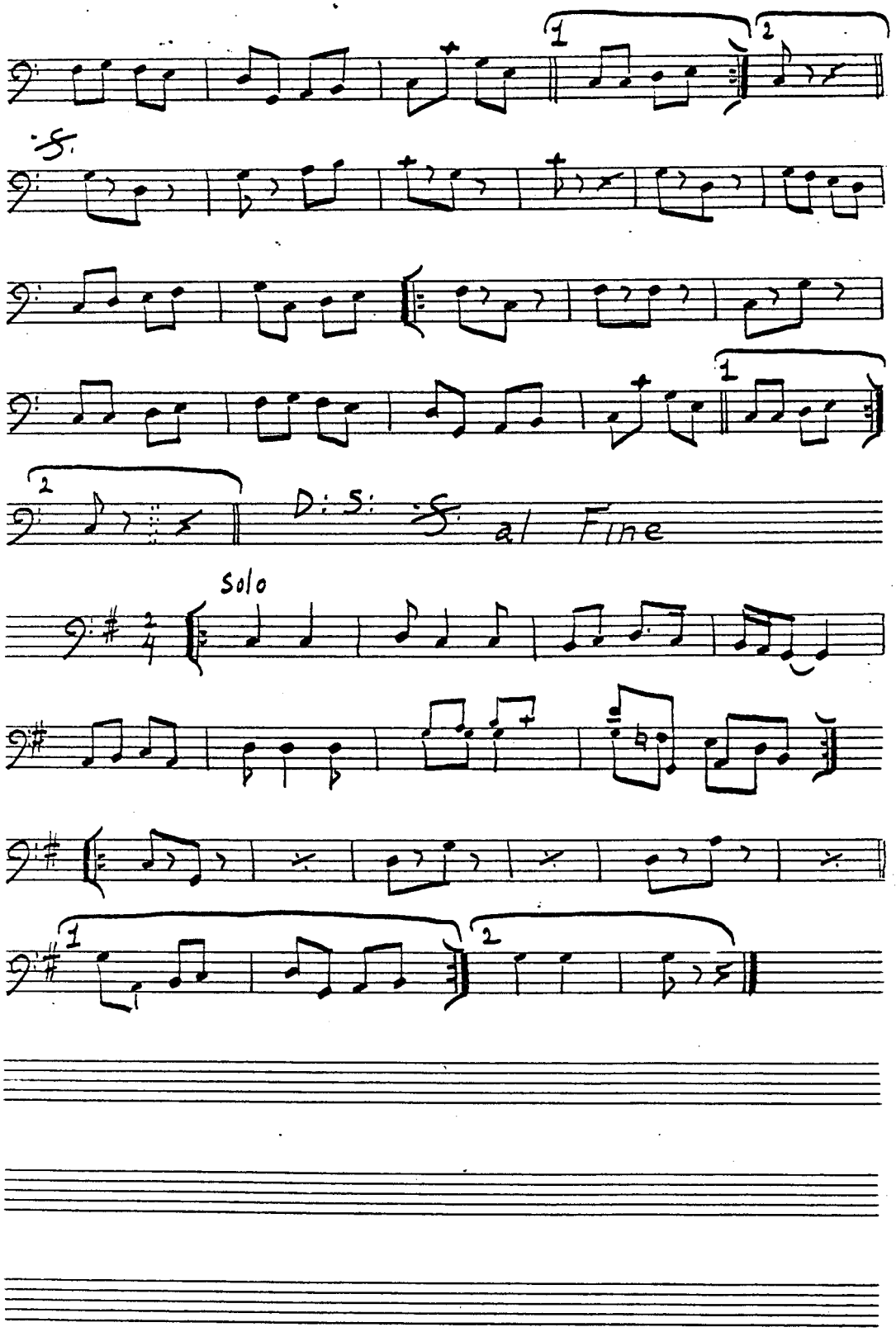
Contra Bass

92





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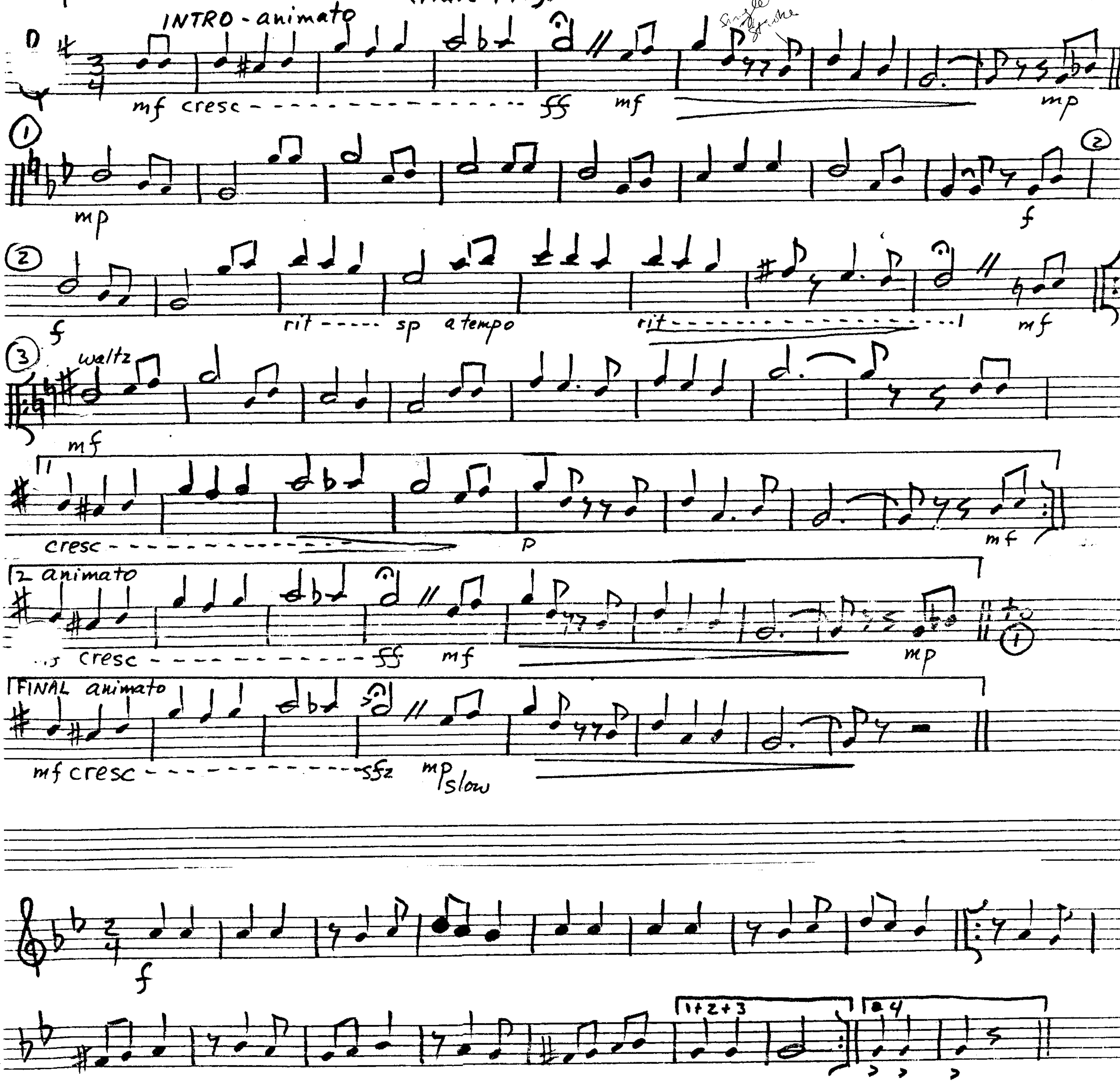
p.d.

Пожалей
(Have Pity)

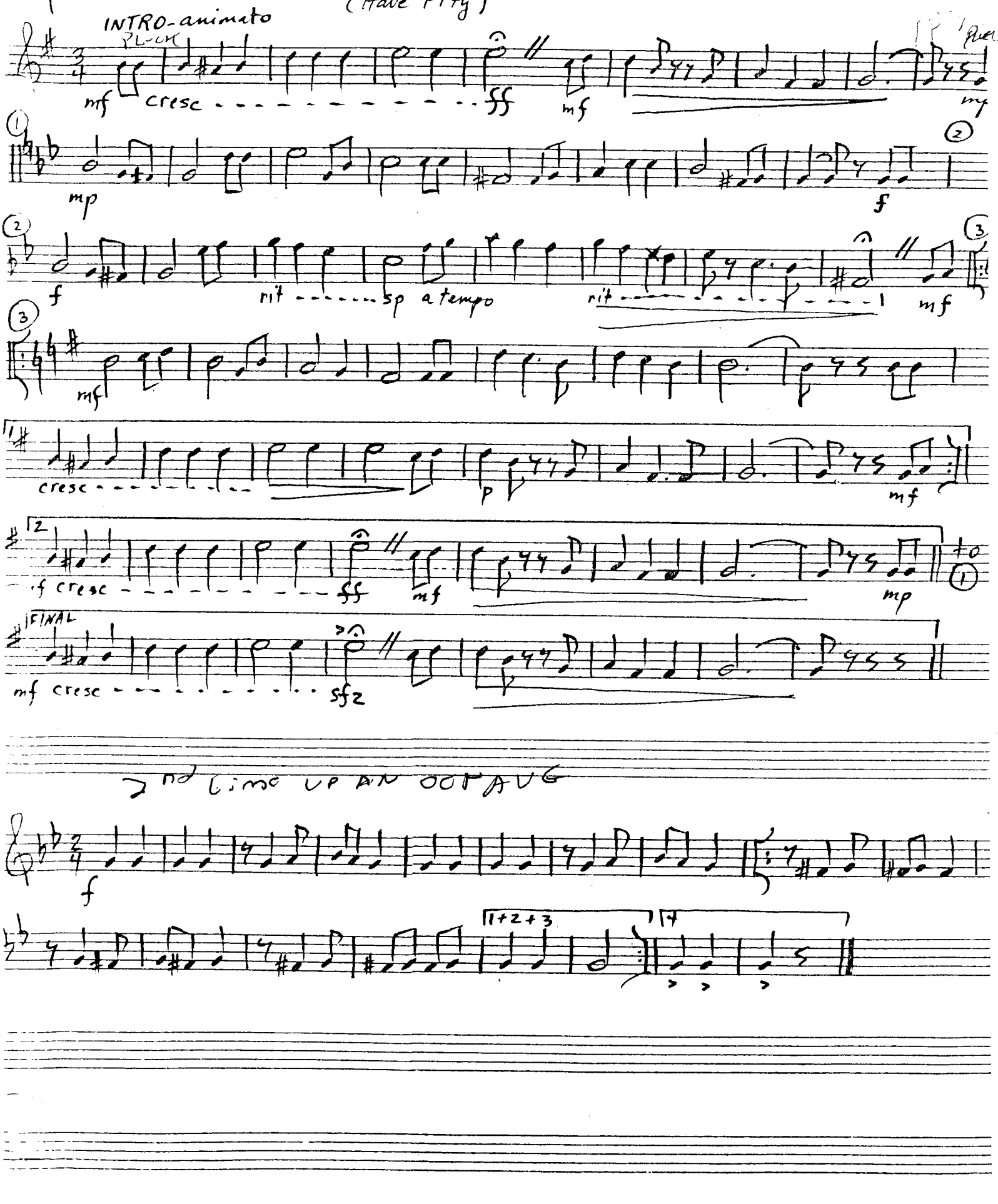
arr. Wolownik '83



p.d. II

Понмалей
(Have Pity)

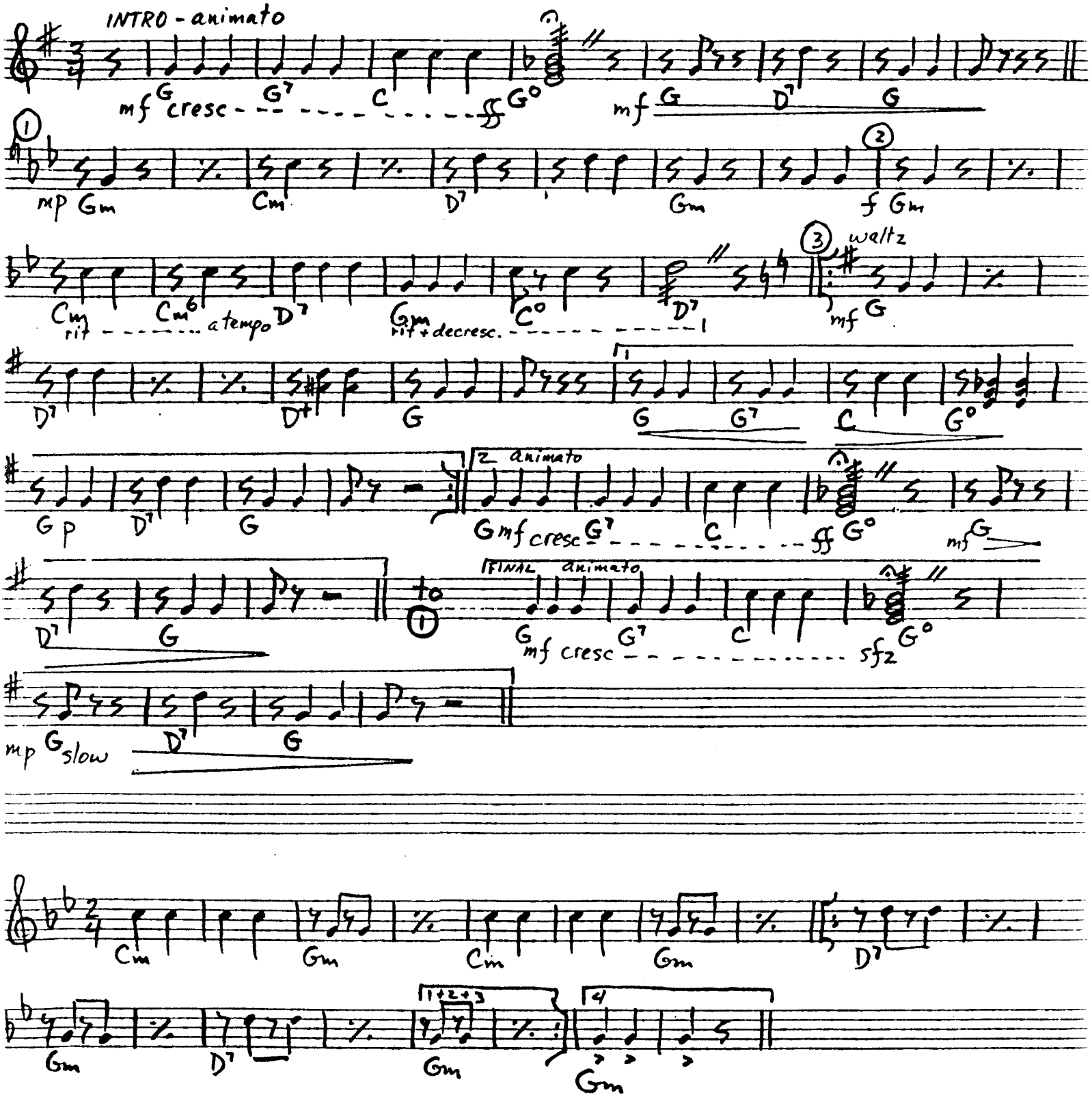
arr. Wolownik '83



all bala.

Помилей
(Have Pity)

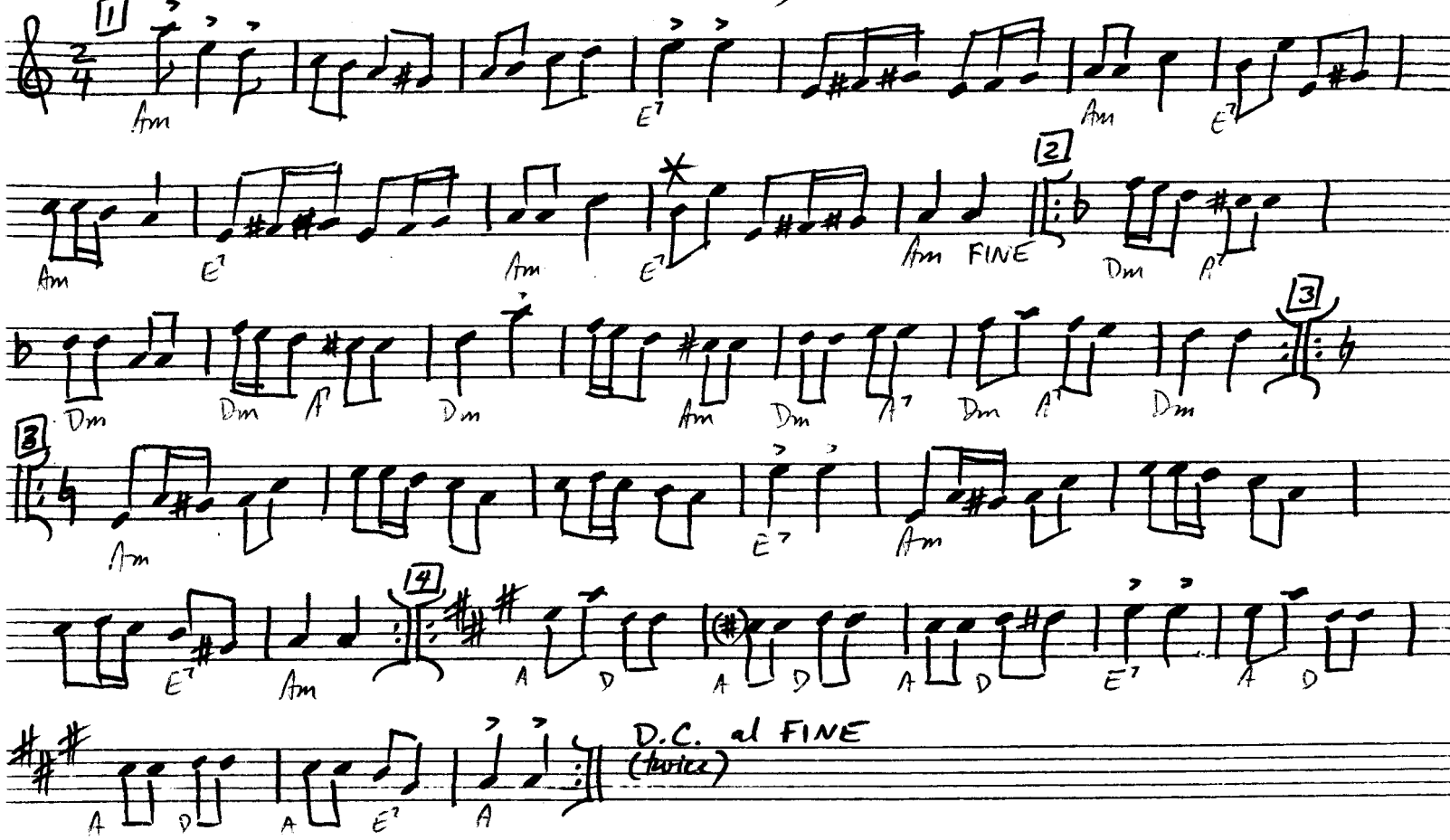
arr. Wolowuik '83



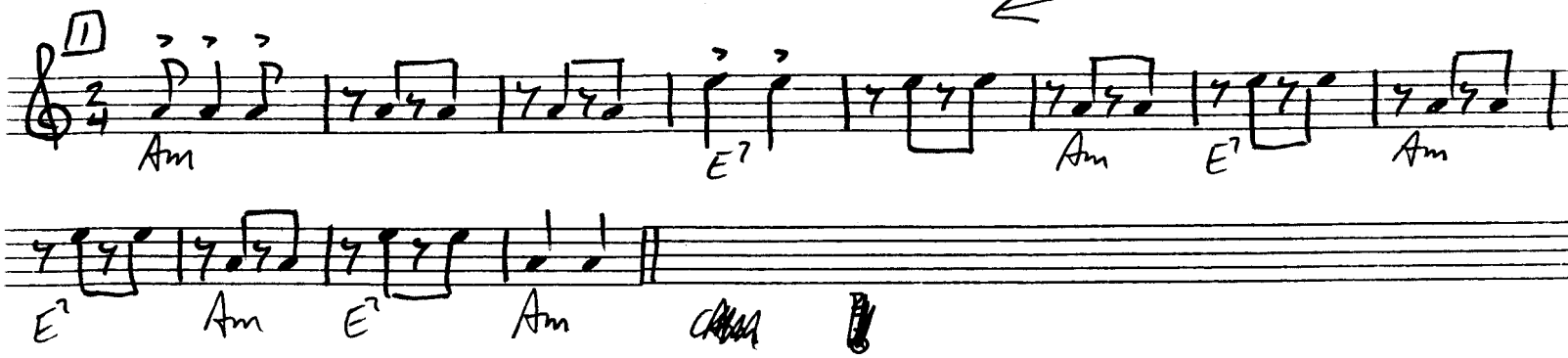
G^{o} 1 0 3 C^{o} 3 2 2 D^{+} 5 6 6 Cm^{6} 6 5 5 or same as Cm

p.d. I + a.d. I

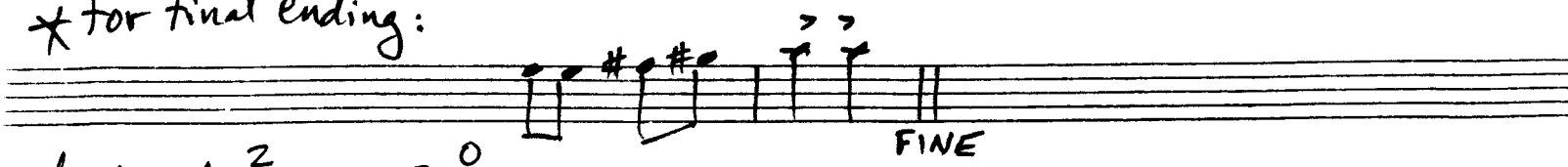
Honyi viter
(Ukrainian dance)



bass solo at 1, 2nd time thru. domra play chords



* For final ending:



Chords: Am E7

p.d. II

a.d. II

HONYI VITER

(Ukrainian dance)

1

2

FINE

3

4

D.C. al FINE (twice)

bass solo at 1, 2nd time thru. domras play chords

1

Am E7 E7 Am E7 Am

a.b. + basses

Honyi viter - accompaniment
(Ukrainian dance)

1 Am E7 Am E7 Am E7 Am E7 Am

2 FINE Dm A7 Dm Dm A7 Dm Dm A7 Dm A7 Dm A7 Dm

3 Am Am E7 Am Am E7 Am

4 A D A D E7 A D A E7 A

D.C. twice al FINE

b.d.

1 FINE

2 3 3 4

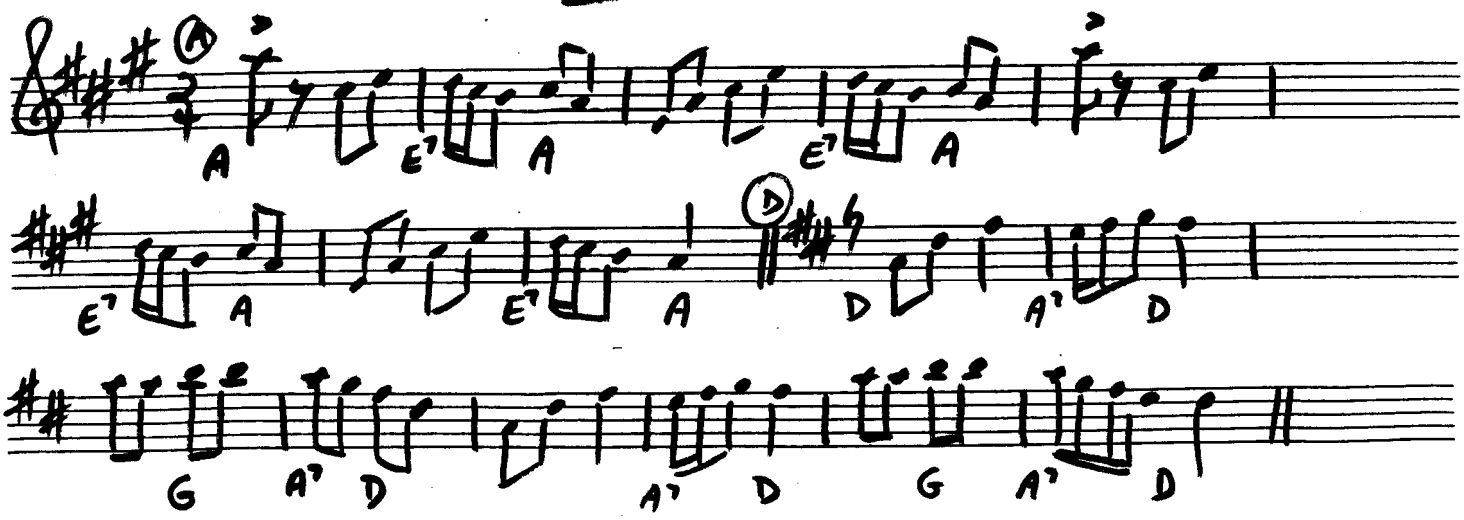
D.C. (twice) al FINE

2nd time thru piece, b.d. has melody at 1 :

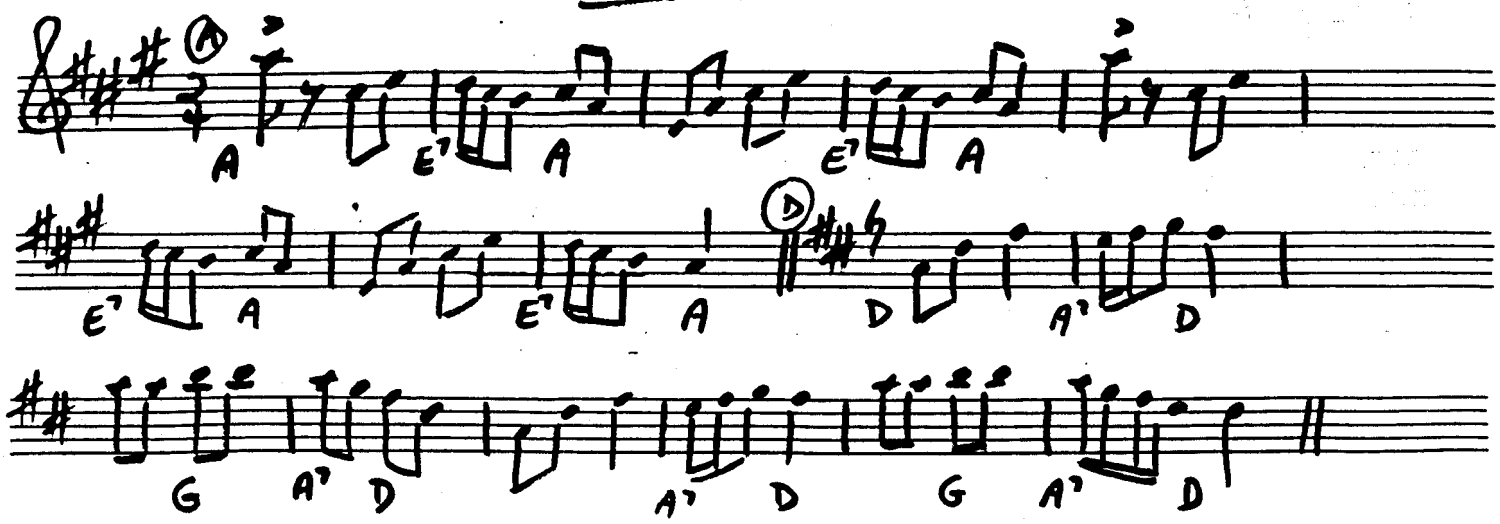
1 SOLO

to 2

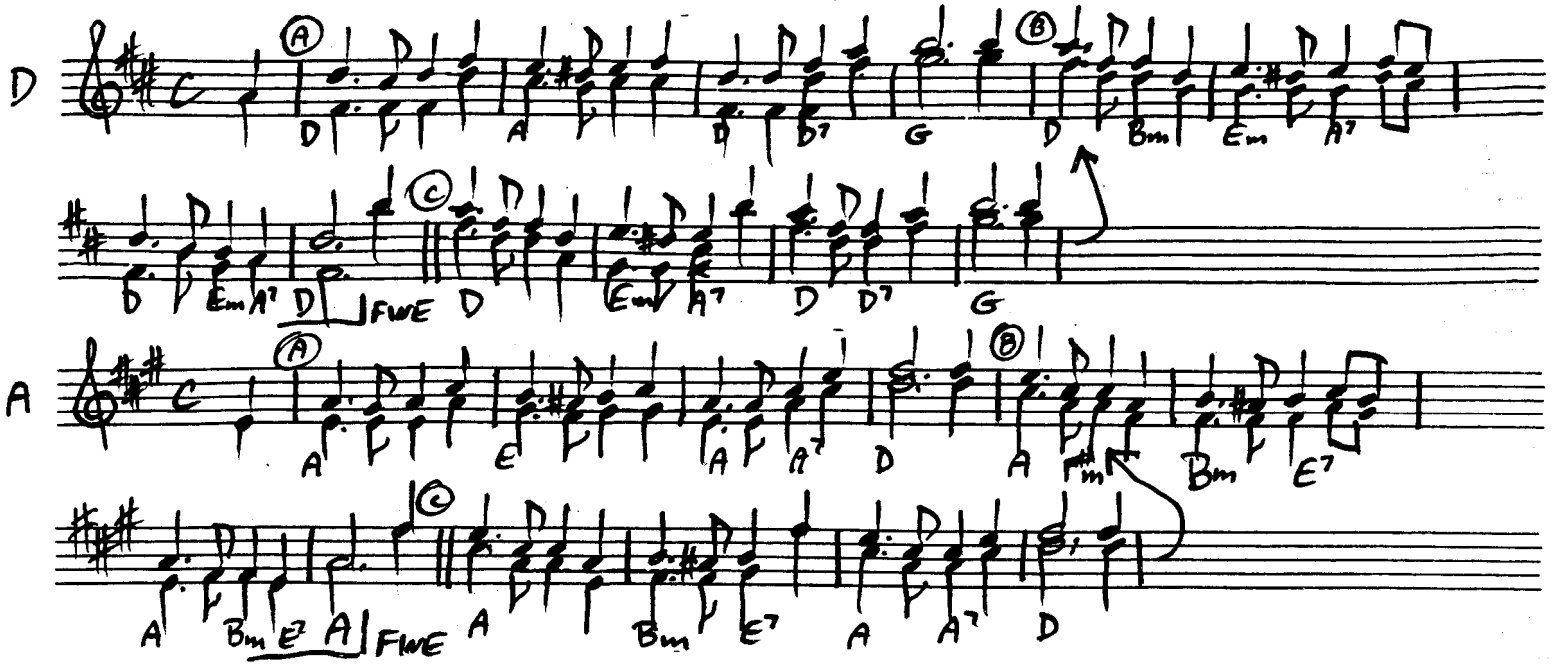
HOPAK



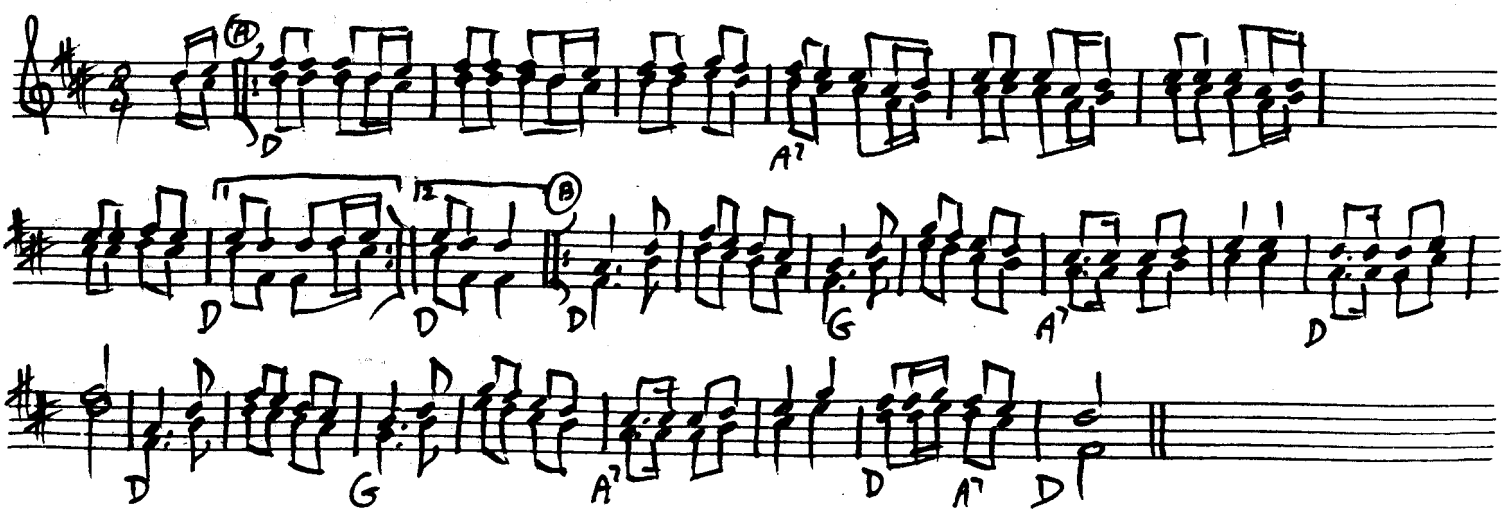
HOPAK



AULD LANG SYNE

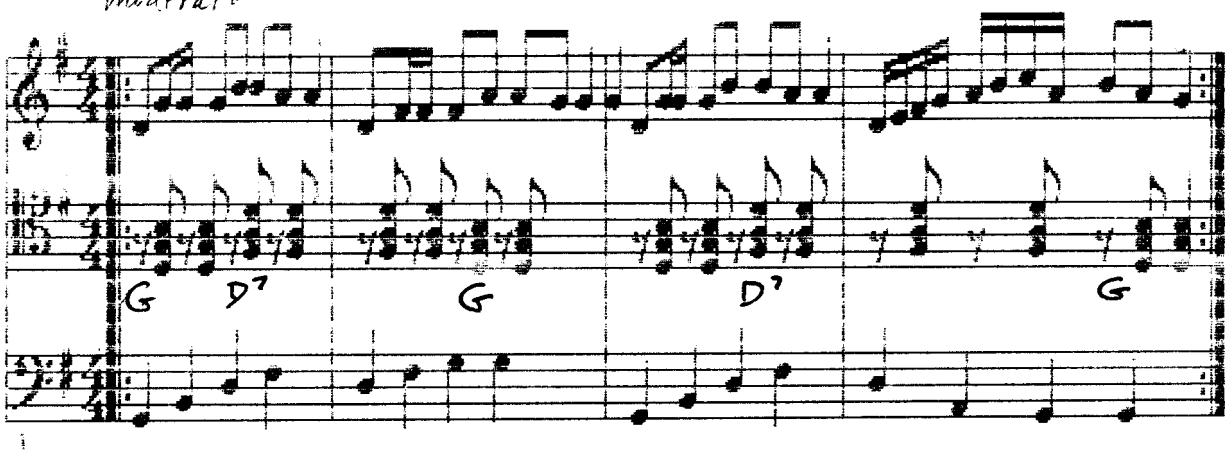


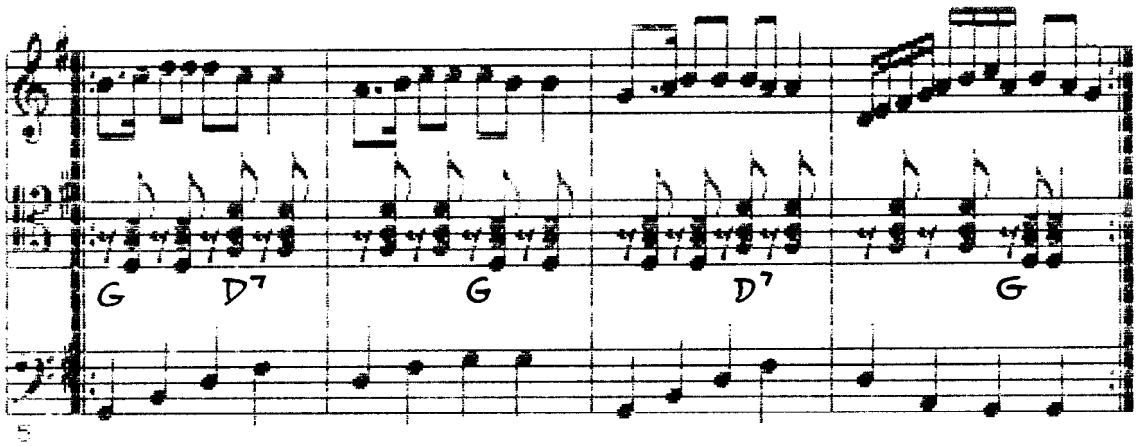
GOLDEN SLIPPERS

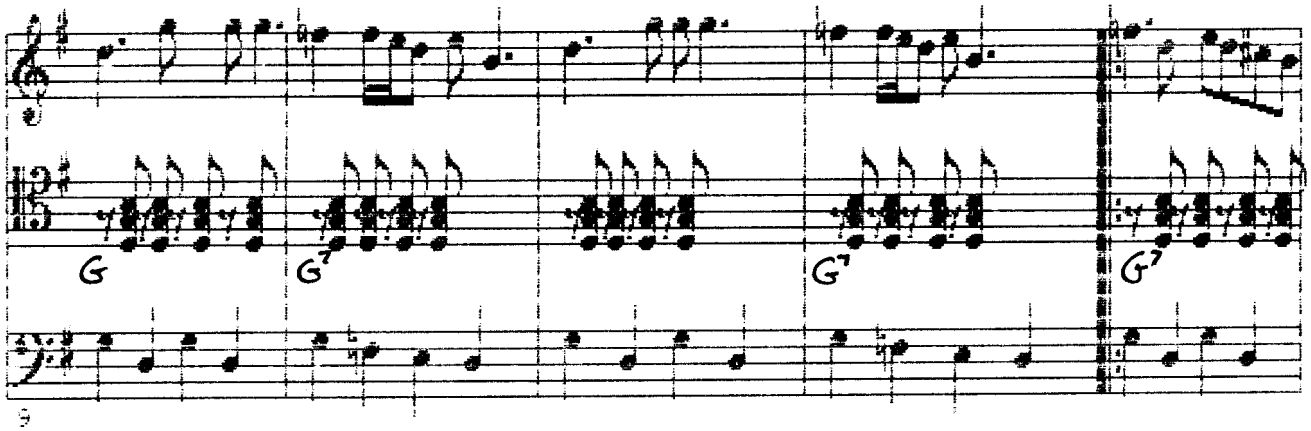


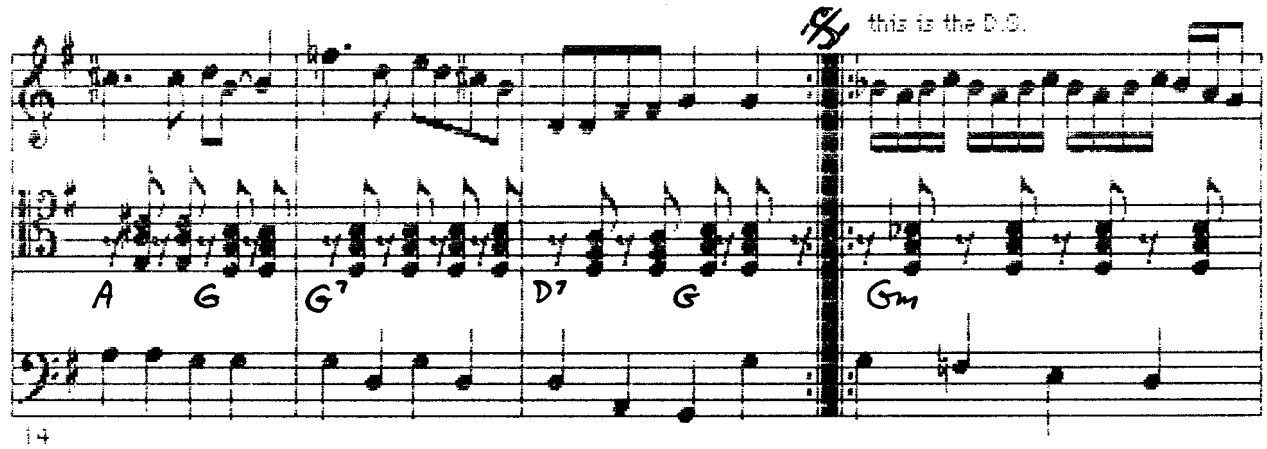
HORA VACA FATA BA

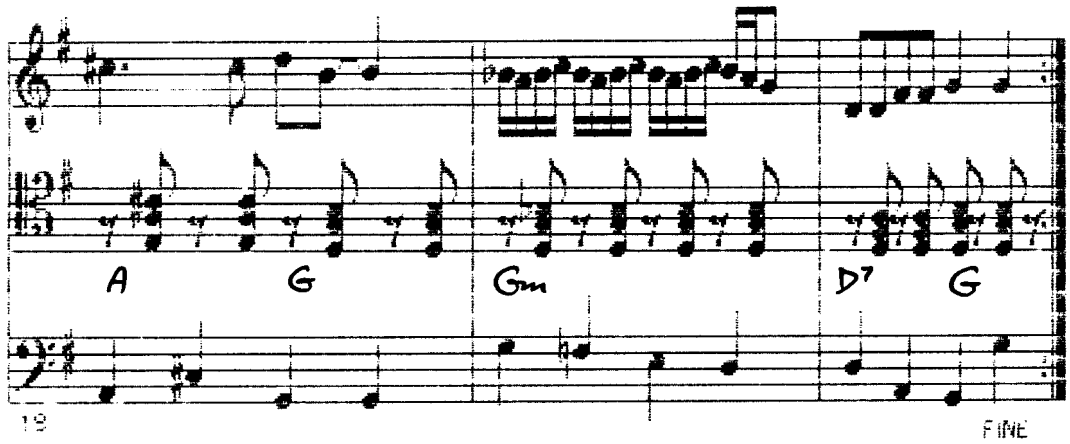
moderato

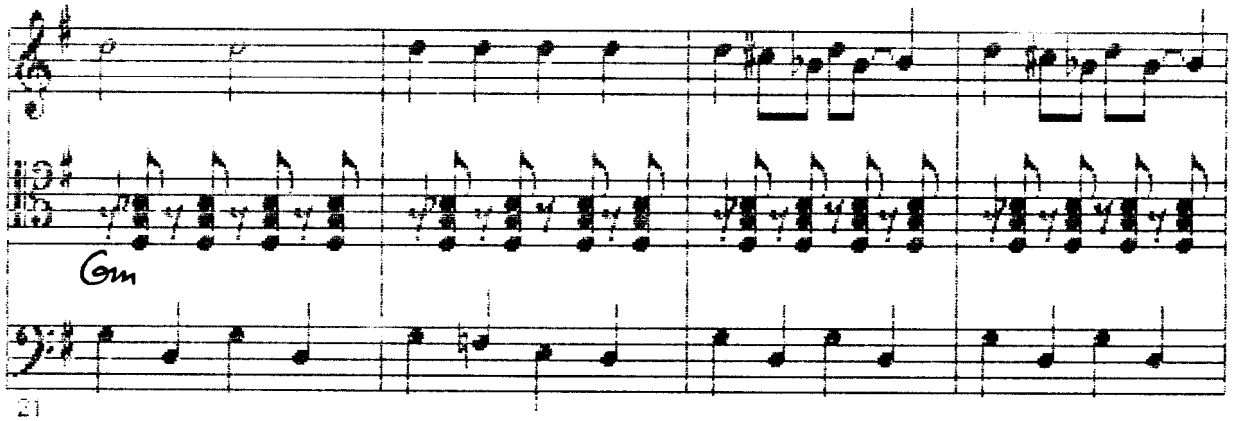


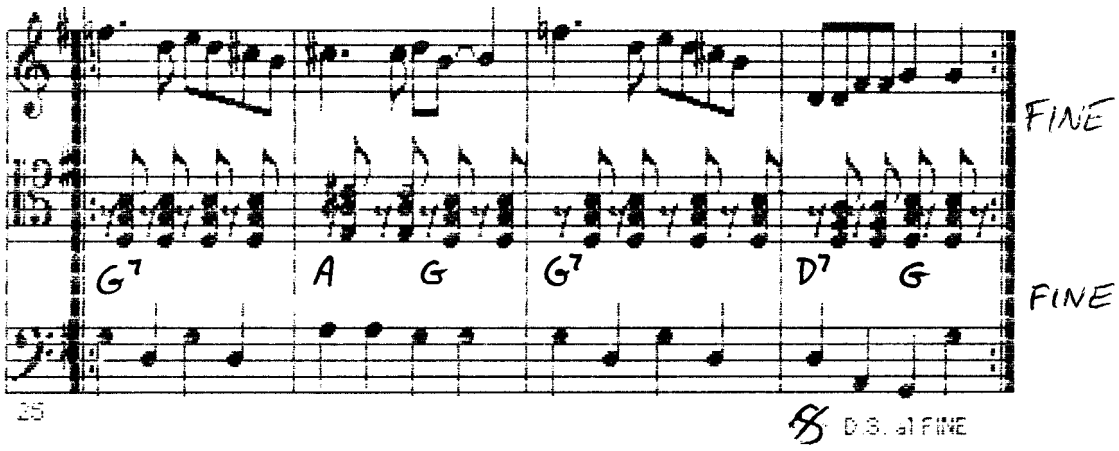





this is the D.S.
A G G7 D7 G Gm
14


A G Gm D7 G
19
FINE


Gm
21

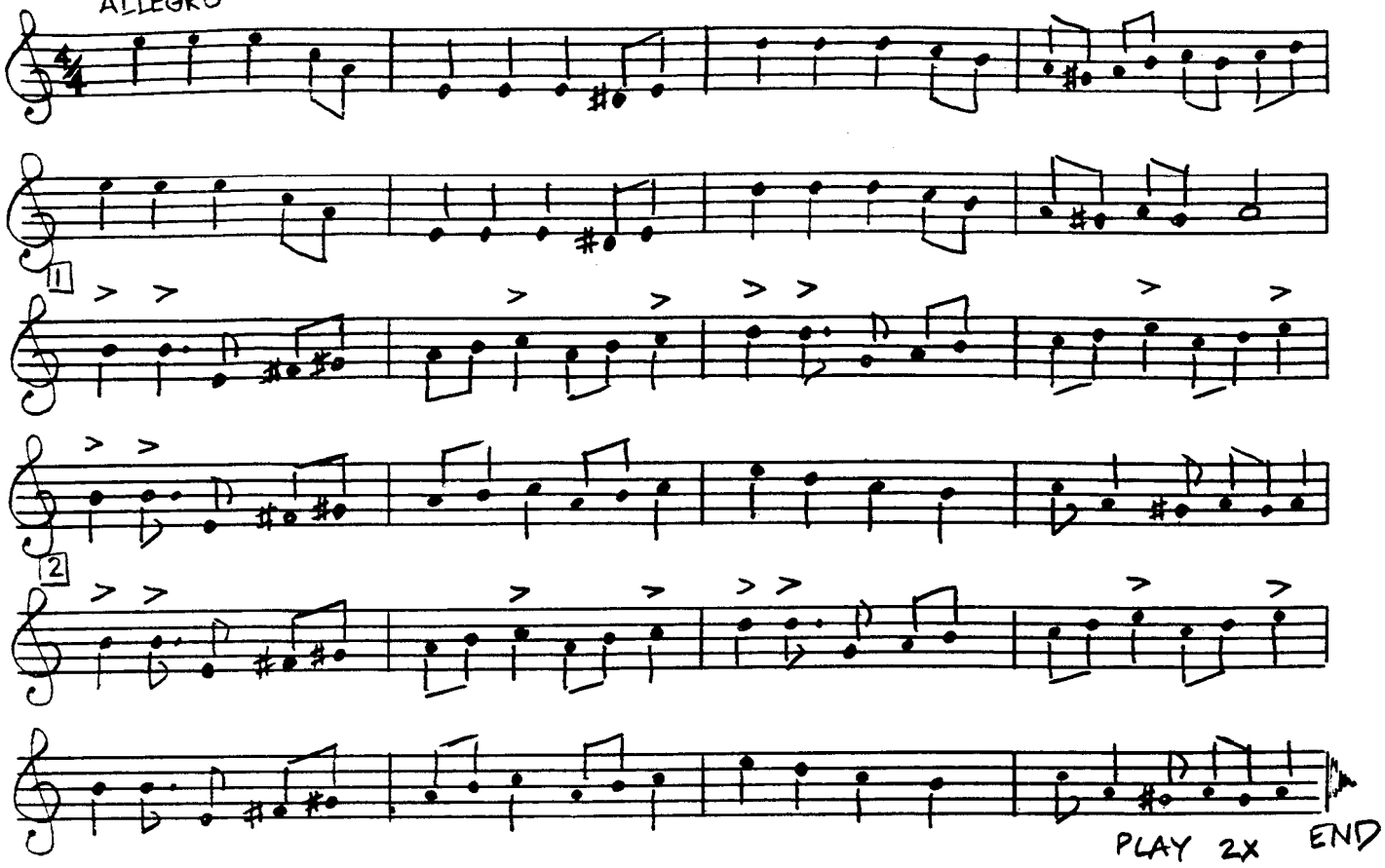

FINE
G7 A G G7 D7 G
FINE
25
D.S. al FINE

PRIMA DOMRA

HUNGARIA - "INVITATION TO THE DANCE"

6 PC
M. PAIOFF 11/68

I ALLEGRO

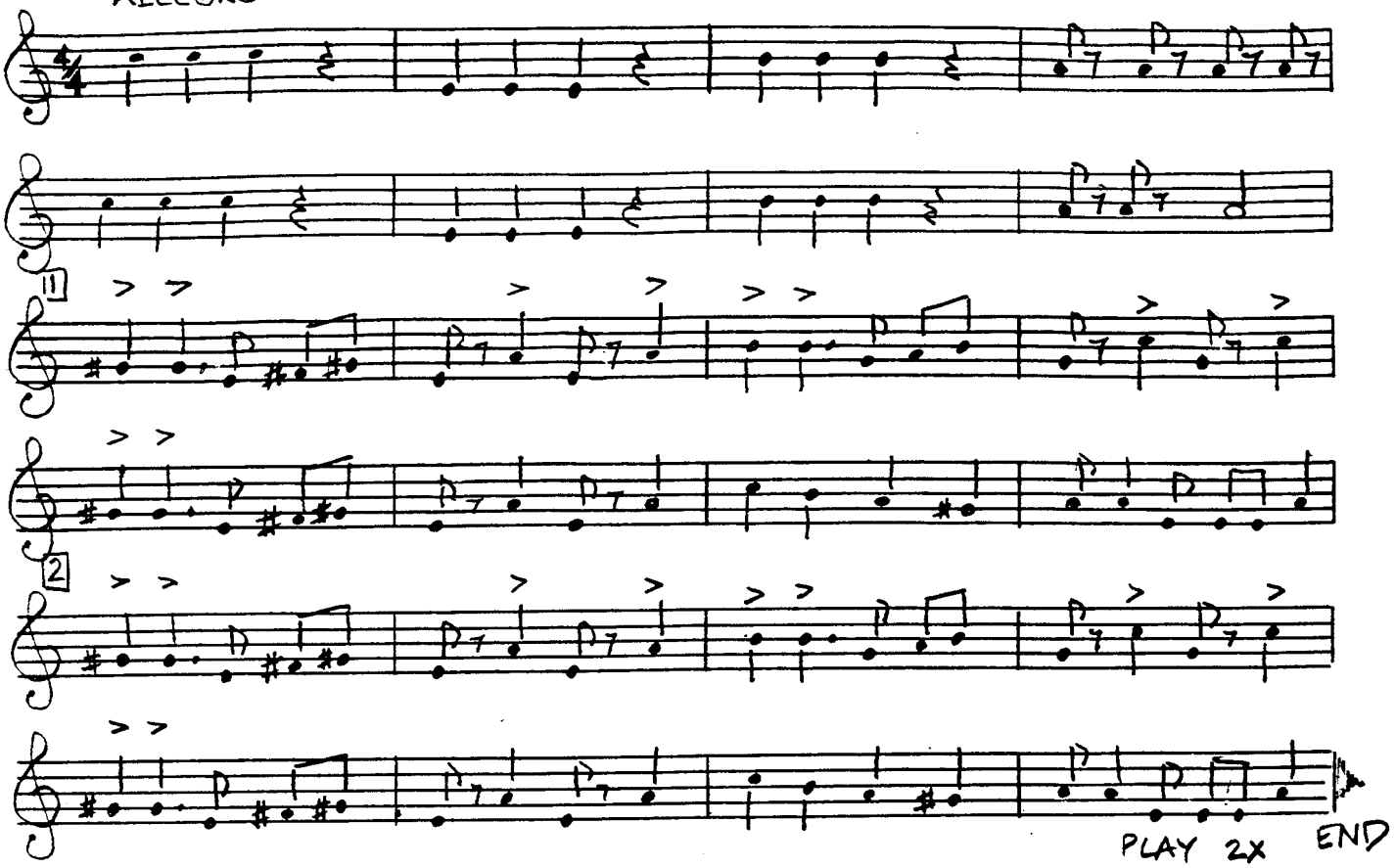


PRIMA DOMRA II

HUNGARIA - "INVITATION TO THE DANCE"

6 PC
M. PAIOFF 11/68

ALLEGRO



ALTO
DOMRA

HUNGARIA - "INVITATION TO THE DANCE"

6 PC
M. PAIOFF 11/68

ALLEGRO

1

2

PLAY 2X

END

BASS
DOMRA

HUNGARIA - "INVITATION TO THE DANCE"

6 PC
M. PAIOFF 11/68

ALLEGRO

1

2

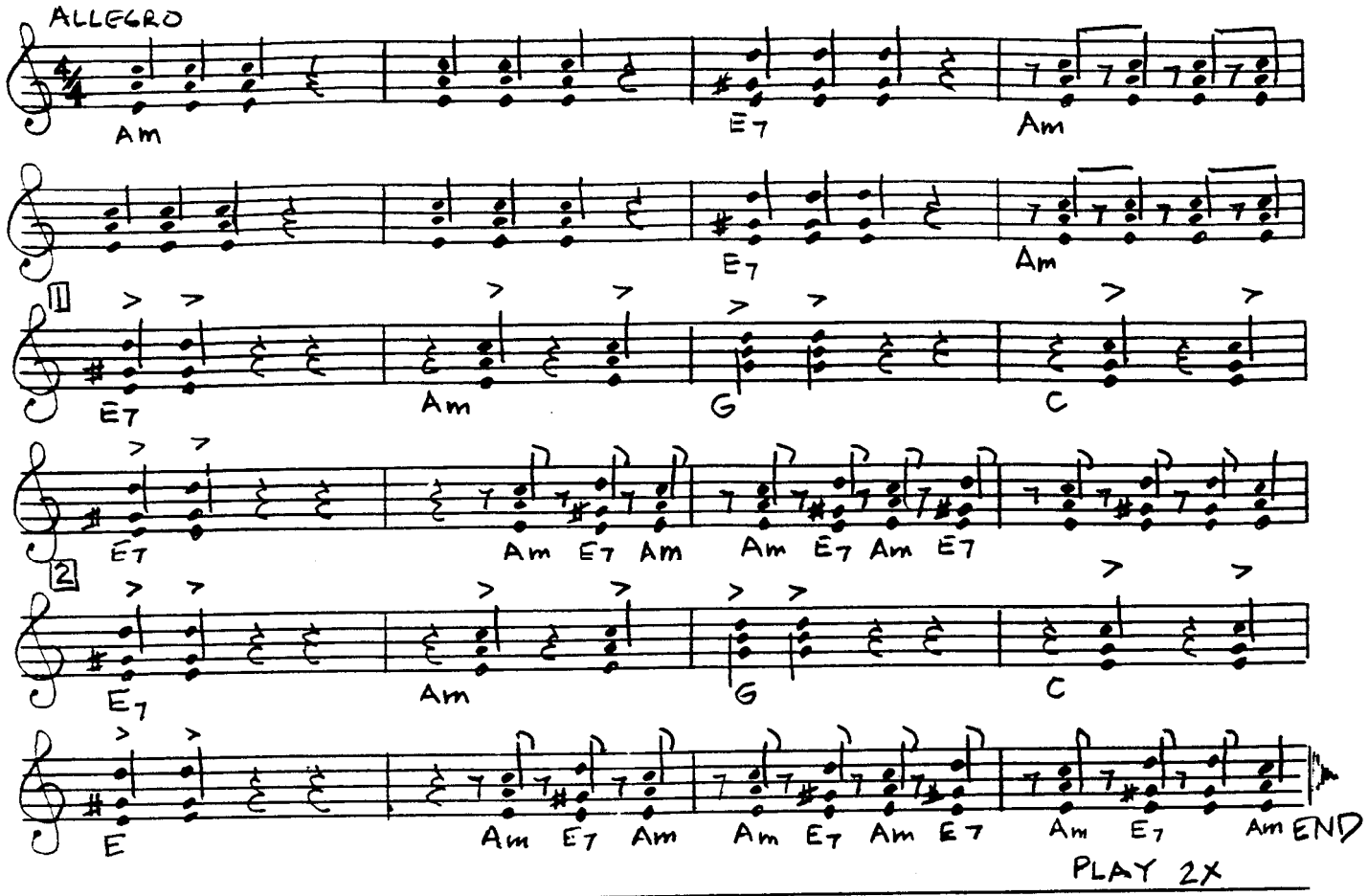
PLAY 2X

END

PRIMA
BALALAIKA
ALTO
BALALAIKA

HUNGARIA - "INVITATION TO THE DANCE"

6 PC
M. PAIOFF 11/68



K-BASS

HUNGARIA - "INVITATION TO THE DANCE"

6 PC
M. PAIOFF 11/68

ALLEGRO

1

2

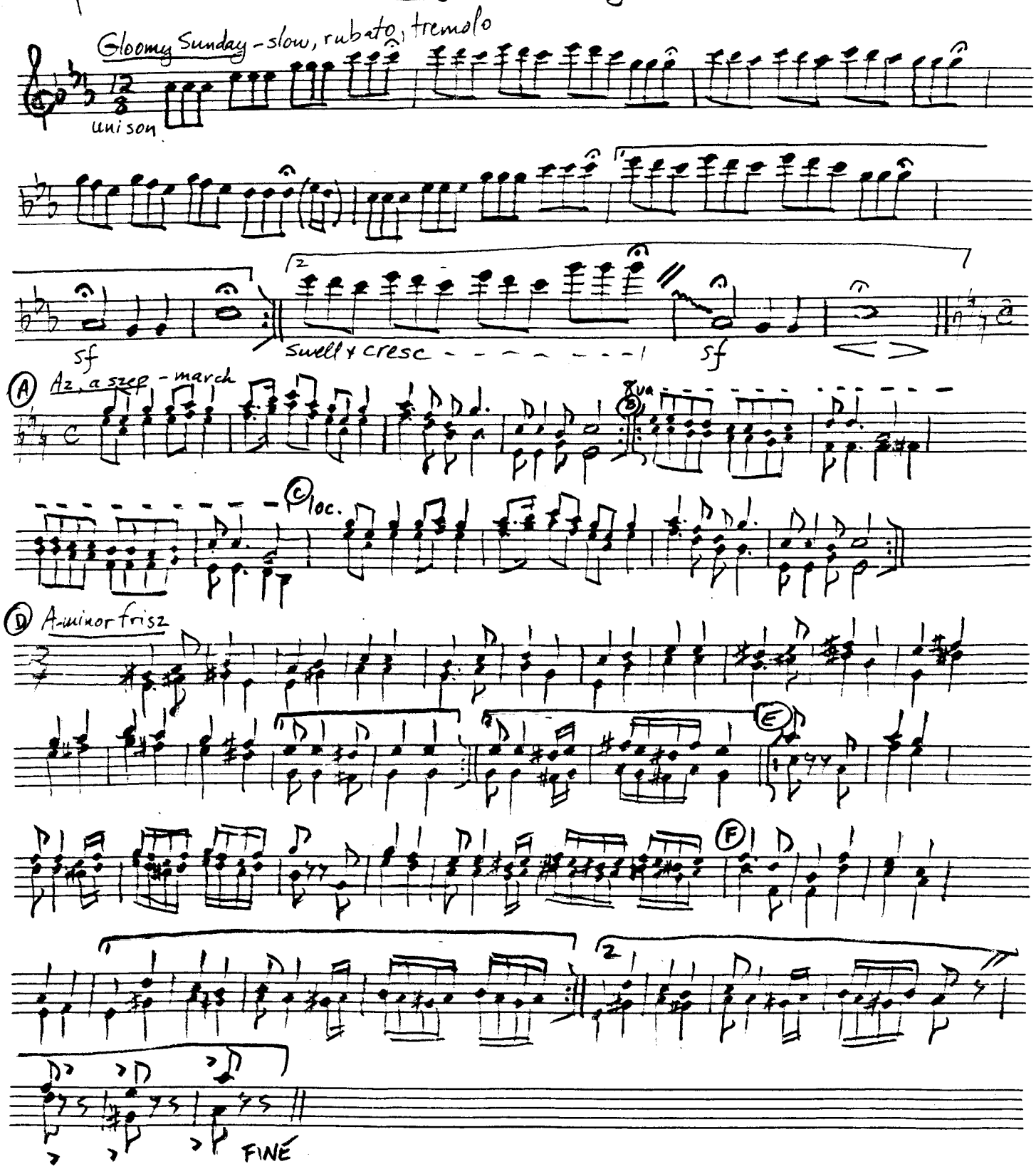
PLAY 2X

END

pd I+II

Hungarian medley

arr. S. Wolowmik '89



a.d.

Hungarian medley

arr. S. Wolownik '89

Gloomy Sunday

sf

swell + cresc

sf

(A) Az, a szép - march

(B) 8va

(C) loc.

(D) A-minor frisz

(E) unison

(F)

FINE

Hungarian medley

arr. S. Wolownik '89

balas.

Gloomy Sunday - slow, rubato, tremolo

Cm Cm7 Cm6 Ab Fm Fmaj. F#o G7 Ab Fm9 Bb7 Eb Cm Cm7 Fo G7

1+2

Cm Cm7 Cm6 Ab Fm Fmaj F#o G7 Ab G7 Cm

(swell + cresc 2nd time) (<>)

(A) Az a szep - march

C C7 F F#o C A7 Dm G7 C G7 C (B) C E7 Am Am7 Dm F F#o

G#o Am Dm G7 C Am Dm G7 C C7 F F#o C A7 Dm G7 C G7 C (C)

A-minor frisz

(D) E7 Am G7 C B7 Em

B7 Em B7 Em (E) Am Am A7 Dm

G7 C Dm Am E7

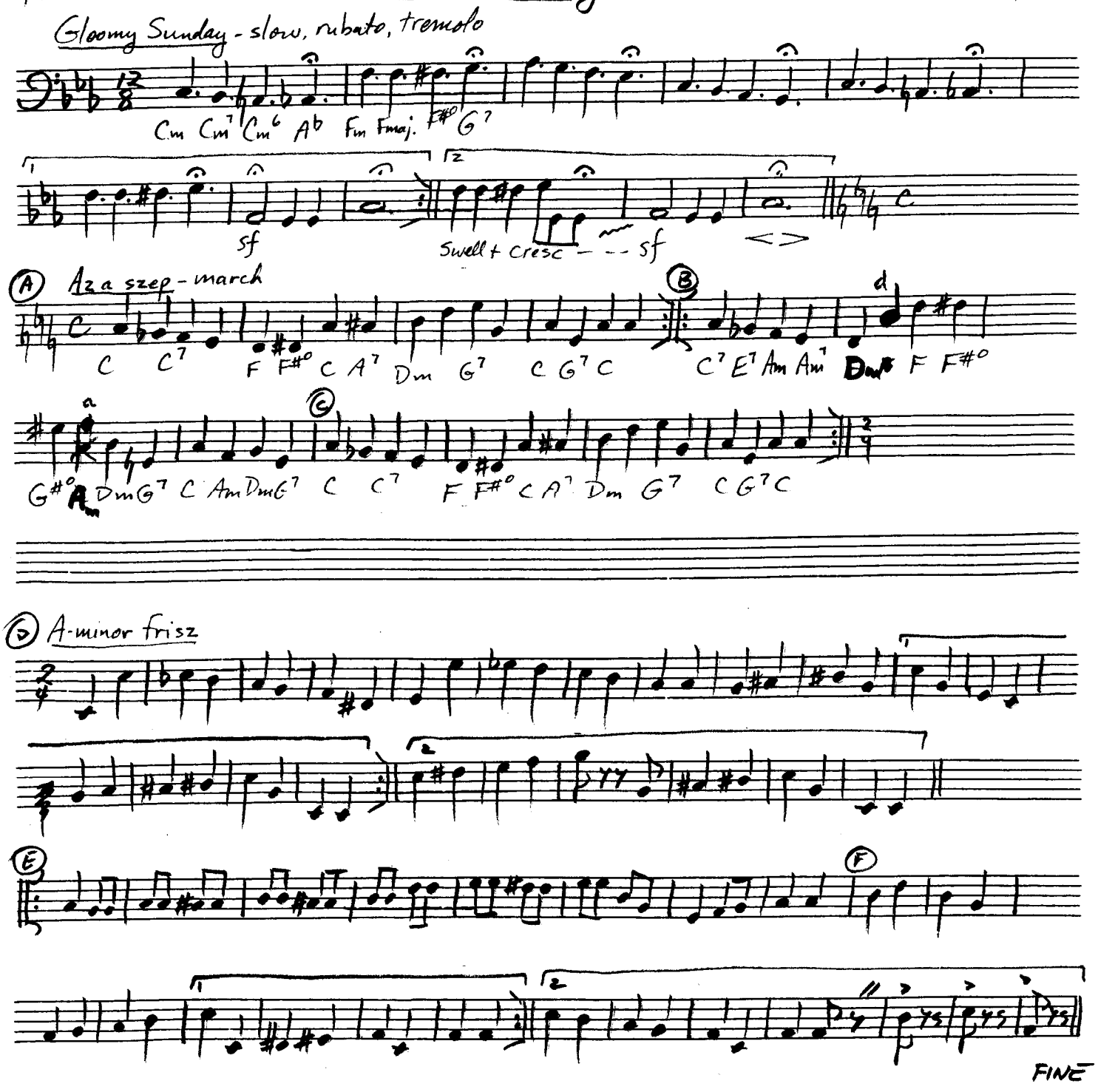
Am E7 Am Dm E7 Am FINE

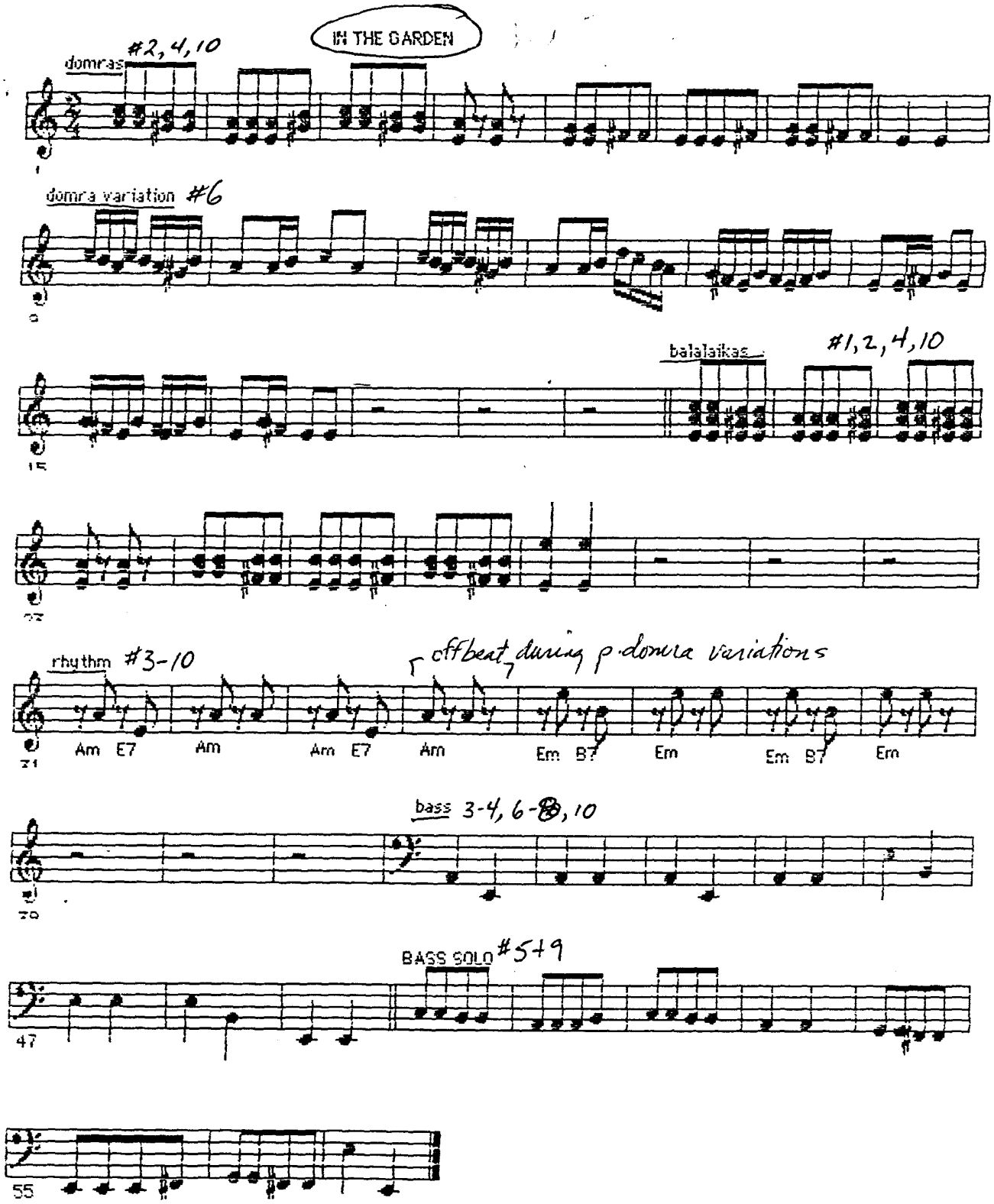
Ab = 3 4 4 Fm = 3 1 1 F#o = 0 2 2 Fo = 2 4 4 Eb = 6 3 3 or 6 6 6 G#o = 2 1 1 or 2 4 4

K-bass

Hungarian medley

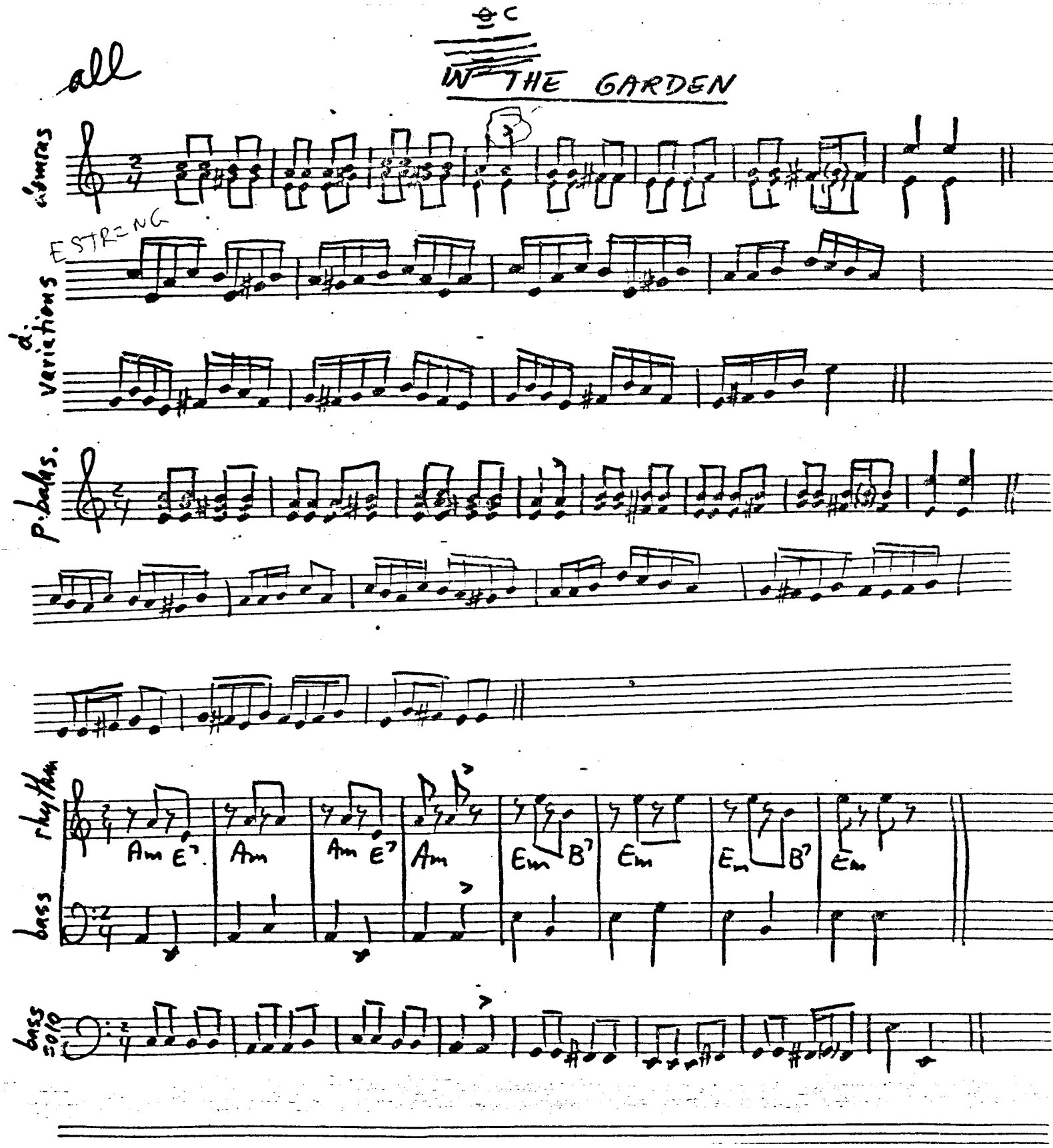
arr. S. Wolownik '89





IN THE GARDEN - order (2 times each)

1. p.bala. only - solo I
2. all - basic melody & chords
3. p.bala. solo II w. rhythm
4. all - basic melody & chords
   STOP !
5. bass solo - SLOW
6. p.domra variations
7. p.bala. solo III w. rhythm
8. accordion diddlies
9. basses - FAST
10. all - fast & furious



IN THE GARDEN - order (in pairs)

1. p. bala. only-solo I
2. all - basic melody
3. p.bala. solo II w. rhythm
4. all - basic melody
   STOP
5. basses
6. p.domra variations
7. p.bala. solo III w. rhythm
8. accordion diddlies
9. basses (fast)
10. all - fast & furious

all

IN THE GARDEN

drums

E STRING

d. variations

p. bass

rhythm

Am E7 | Am | Am E7 | Am | Em B7 | Em | Em B7 | Em

bass

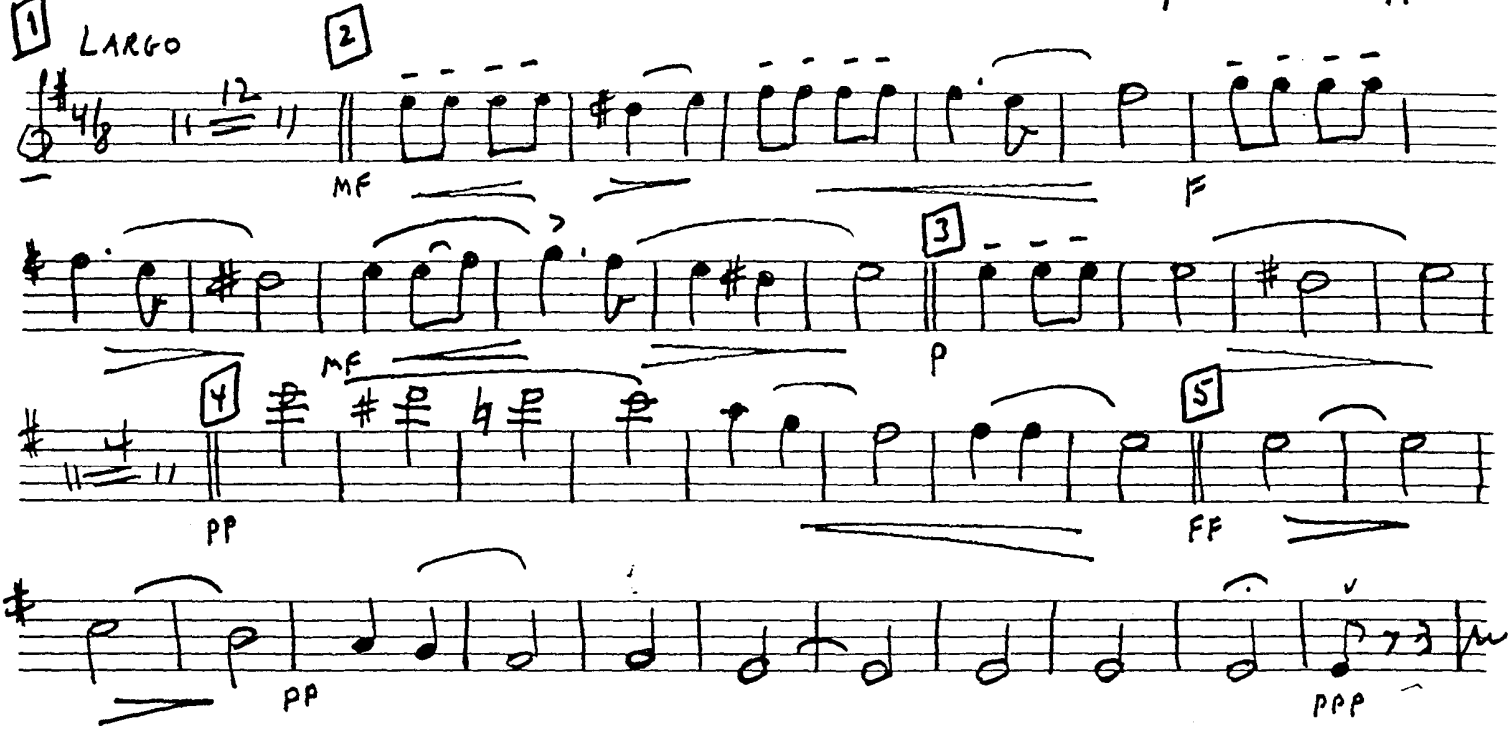
bass solo

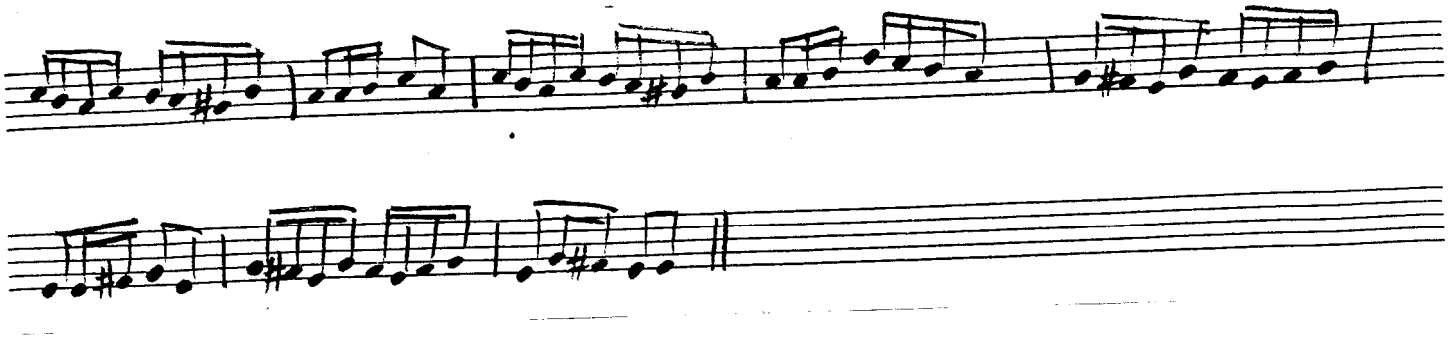
PRIMA DOMRA I #93

"В ЧЕРКВИ"

(IN CHURCH)

МУЗ П ЧАЙКОВСКИЙ
ОР 39 #24
ОБР В. КАЙНУРА





IN THE GARDEN - order (in pairs)

1. p. bala. only-solo I
2. all - basic melody
3. p.bala. solo II w. rhythm
4. all - basic melody

STOP

5. basses
6. p.domra variations
7. p.bala. solo III w. rhythm
8. accordion diddlies
9. basses (fast)
10. all - fast & furious

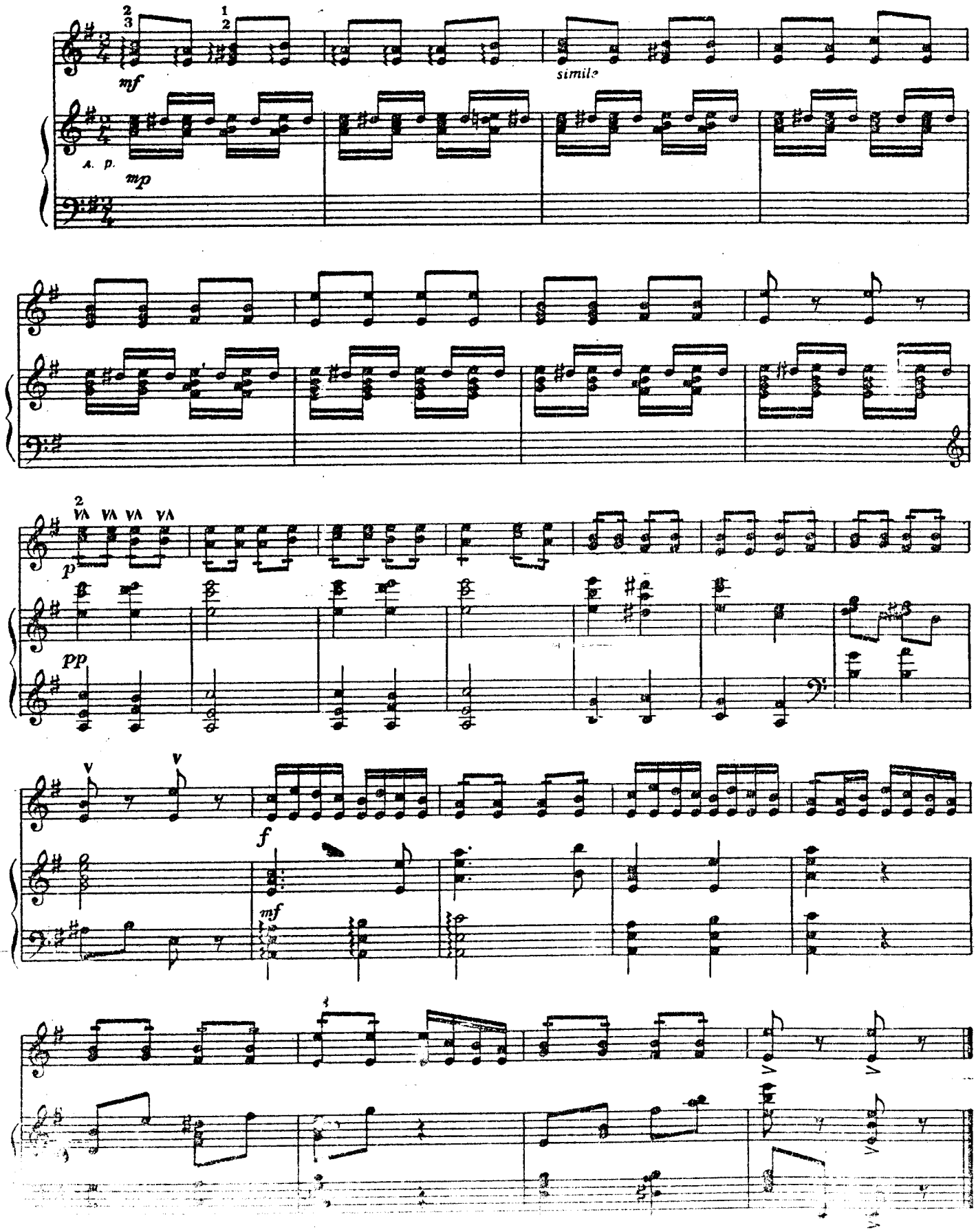
IN THE GARDEN – balalaika solos

ВО САДУ ЛИ, В ОГОРОДЕ

Русская народная песня

Обработка Б. Феоктистова

Не спеша



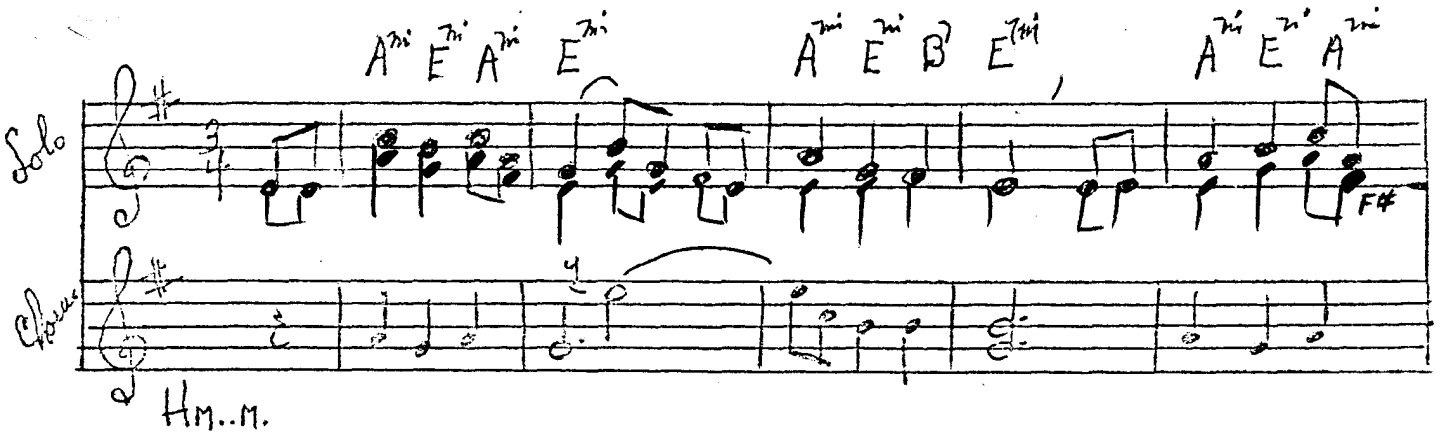
(1)

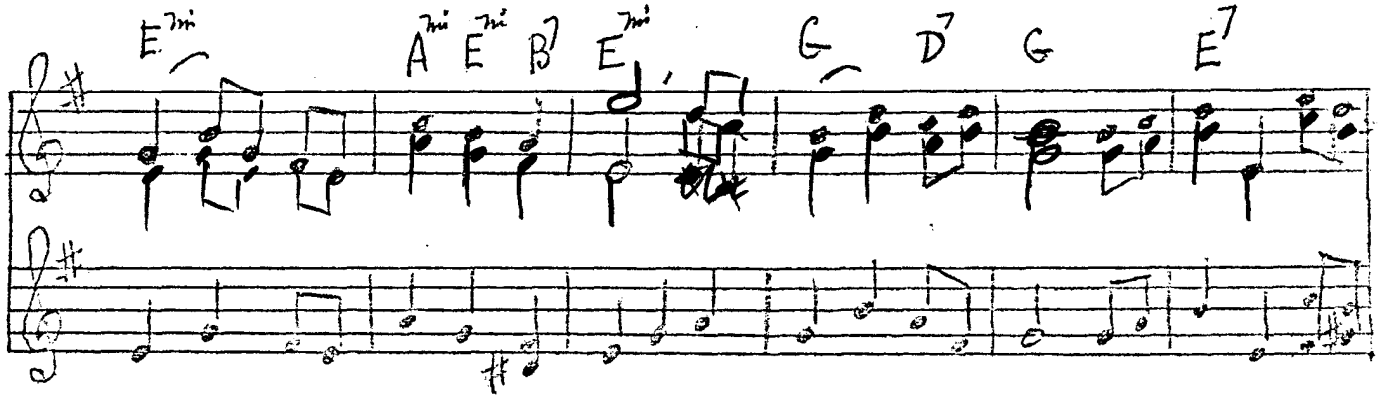
Я Бедарке

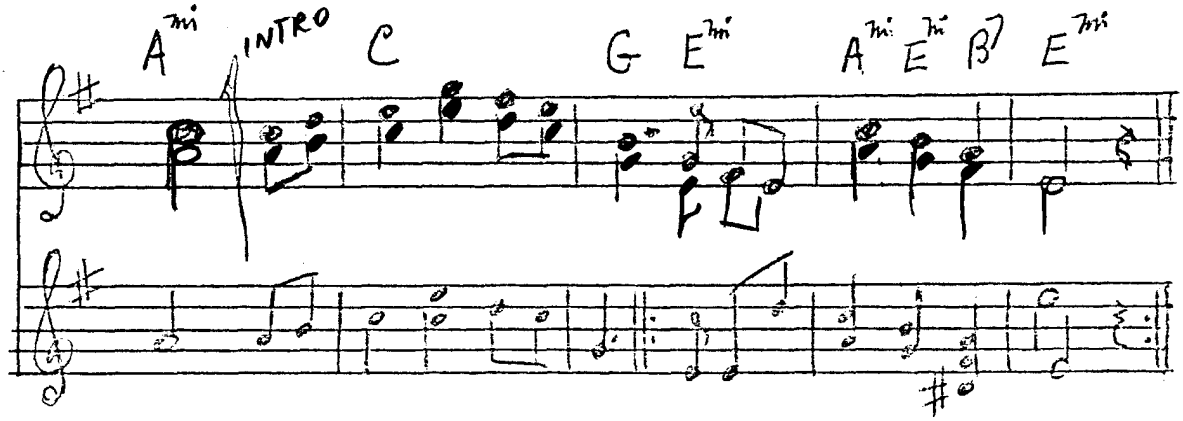
background for film "Nicholas + Alexandra"

St. Andrew's Ball Orchestra
AK 6-27-56

83. IN THE GARDEN





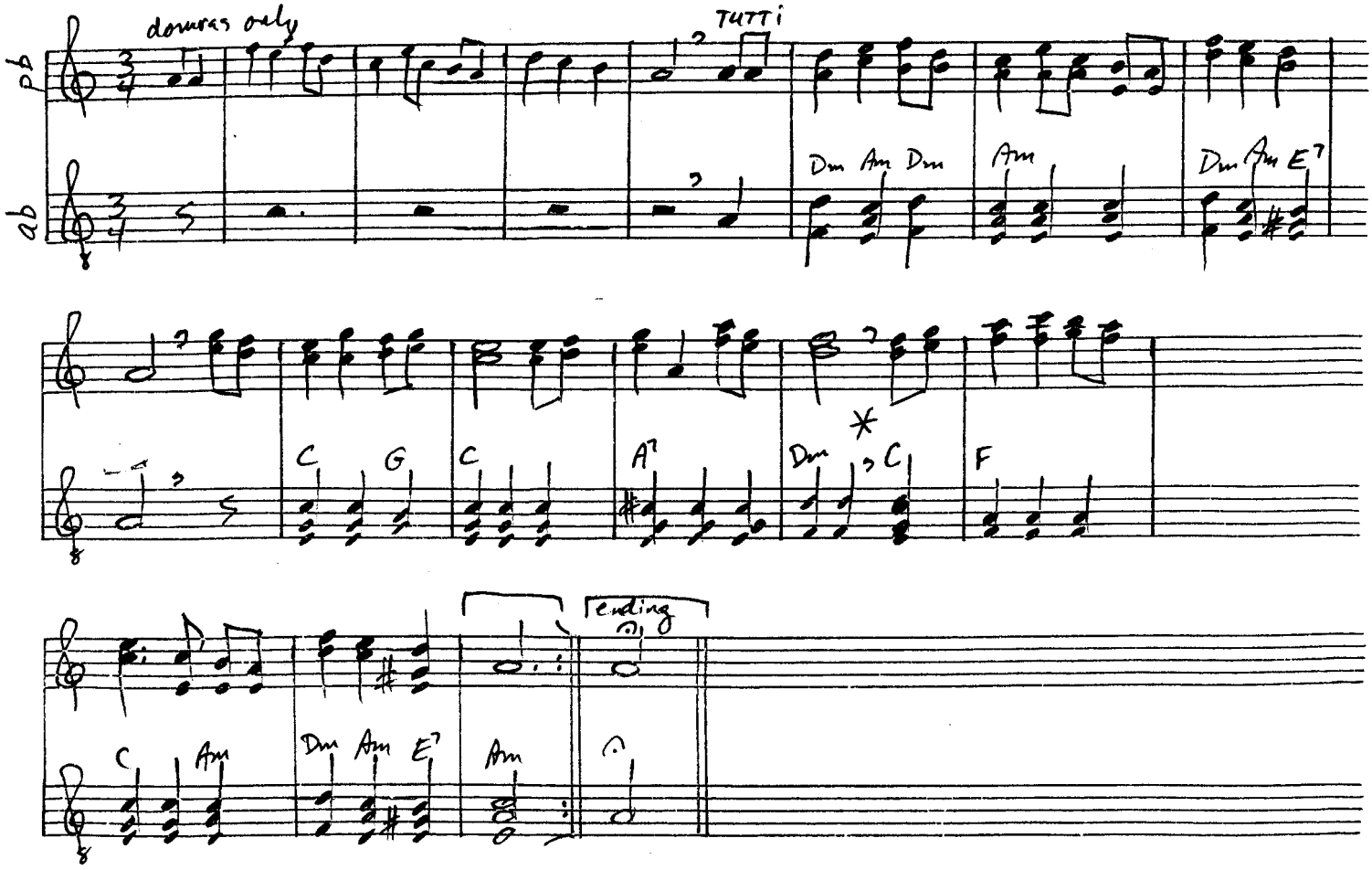


CHORUS.
1. Да вы приидите ко мне.
2. Да мимо дома его.
3. Да не пойдет проважать.

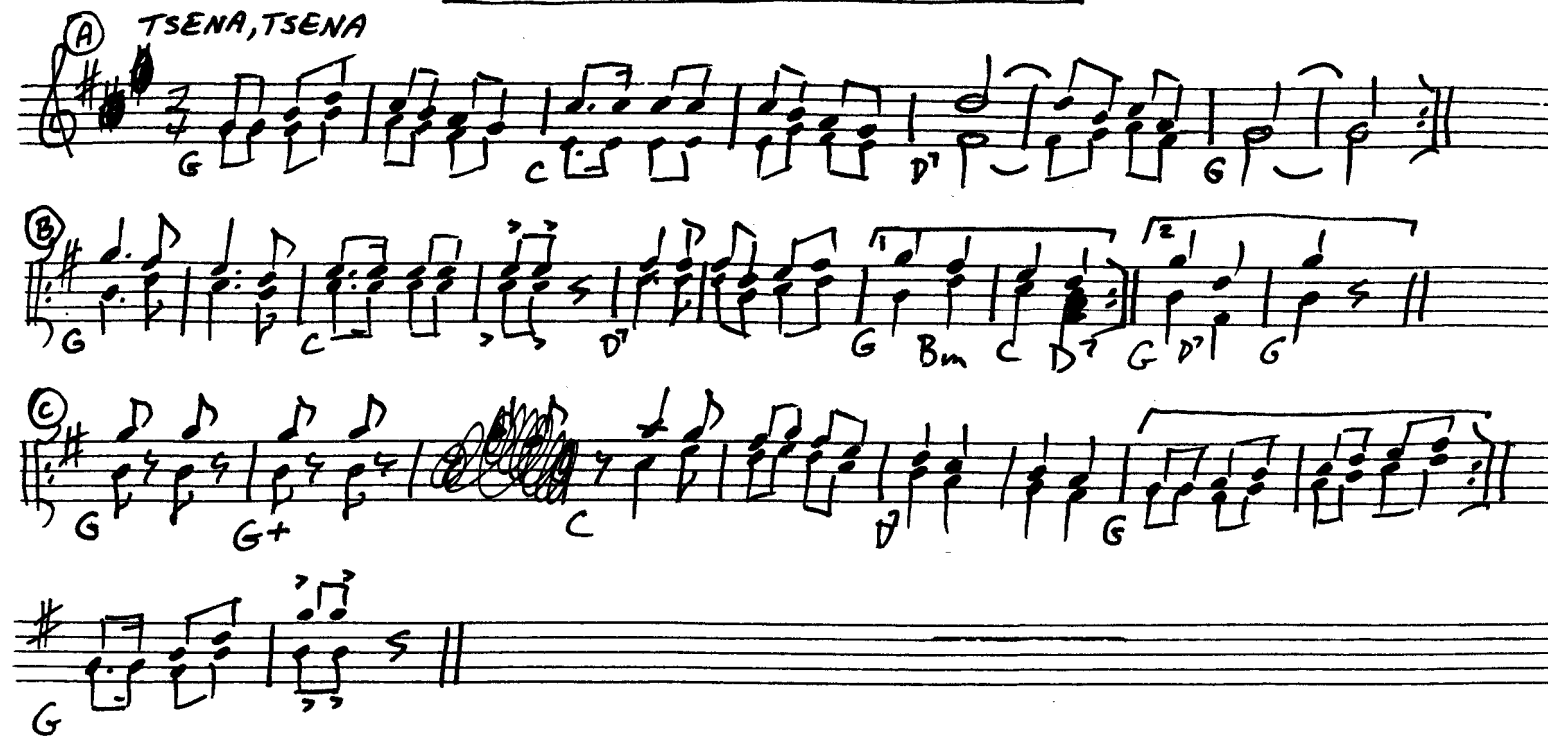
pb-ab

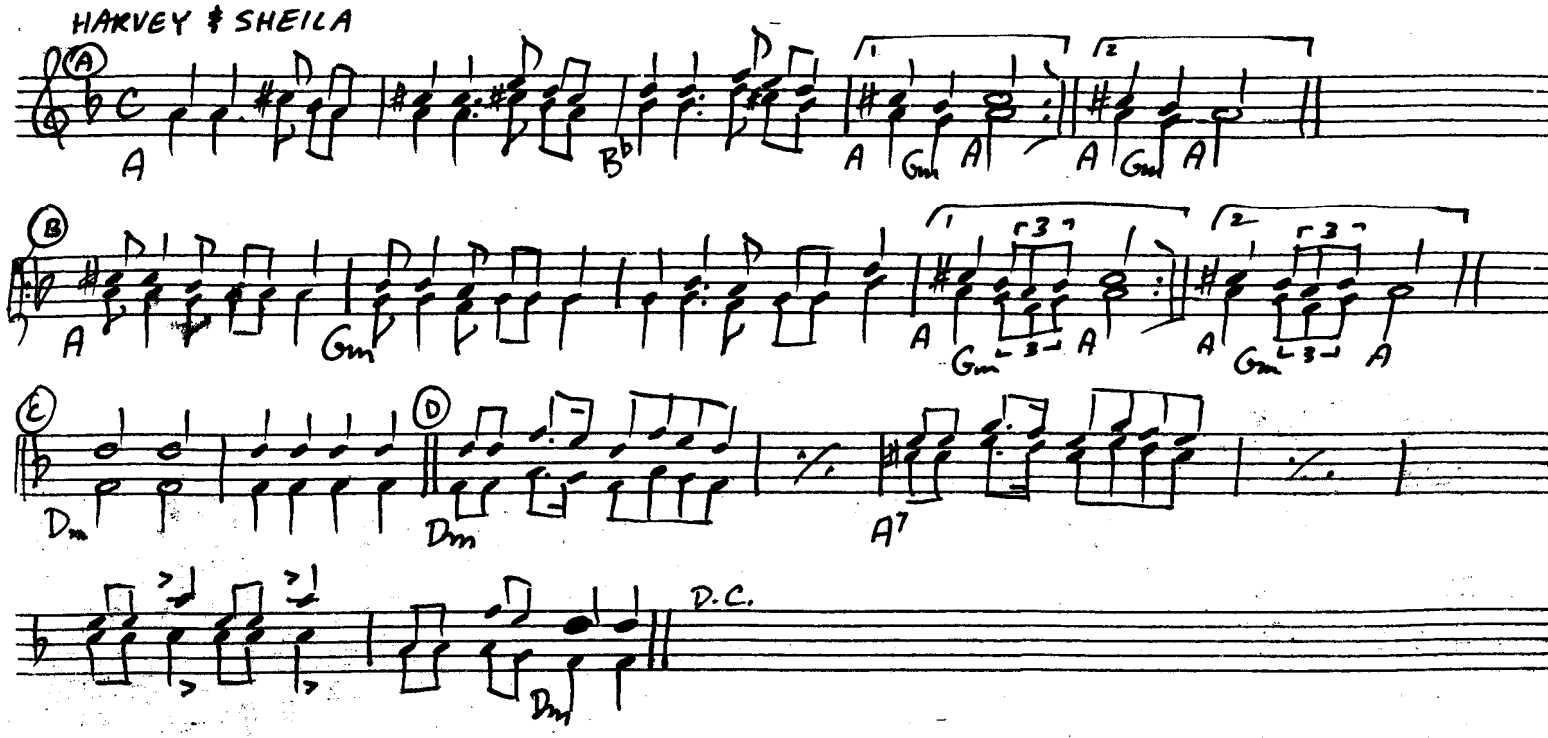
Я В САДОЧКЕ БЫЛА
(I WAS IN THE GARDEN)

Karnow/Wolowzik



ISRAELI (GULP!) DANCE TOONS





Bar 323. УЖЕ ВЕЧЕР (ITS EVENING)

Tchaikovsky

INTRO. G

Acc.

G 2/3 | D7 0/3 | D7 0/3 | D7 0/2 | G 2/3

ACC.

Voice: Voice | D7 G | C D7 | G 2/3 | D E7 2/4 | A mi 3/5

Bass

Voice: E7 2/4 | E7 A mi | A mi | A mi D | D G

accomp.

Bass

Voice: A mi D | D G | C | A mi | G

Bass

1. Flute 2.

Voice: D7 | G | D7 | D7 0/3 | G 2/3

Bass

Rhythmic accompaniment as in first 10 measures continues.

lead

JEWISH MEDLEY

Oif'n Pripetchok

Am E7 Am G7 C A7 Dm E7 Am

E7 Am G7 C A7 Dm E7 Am F E7 Am E7 Am E7

Am G7 C A7 Dm E7 Am F E7 Am E7

Am A7 Dm E7 Am F E7 Am E7 Am Am E7

Tum balalaika

VAMP 4

Am Am E7

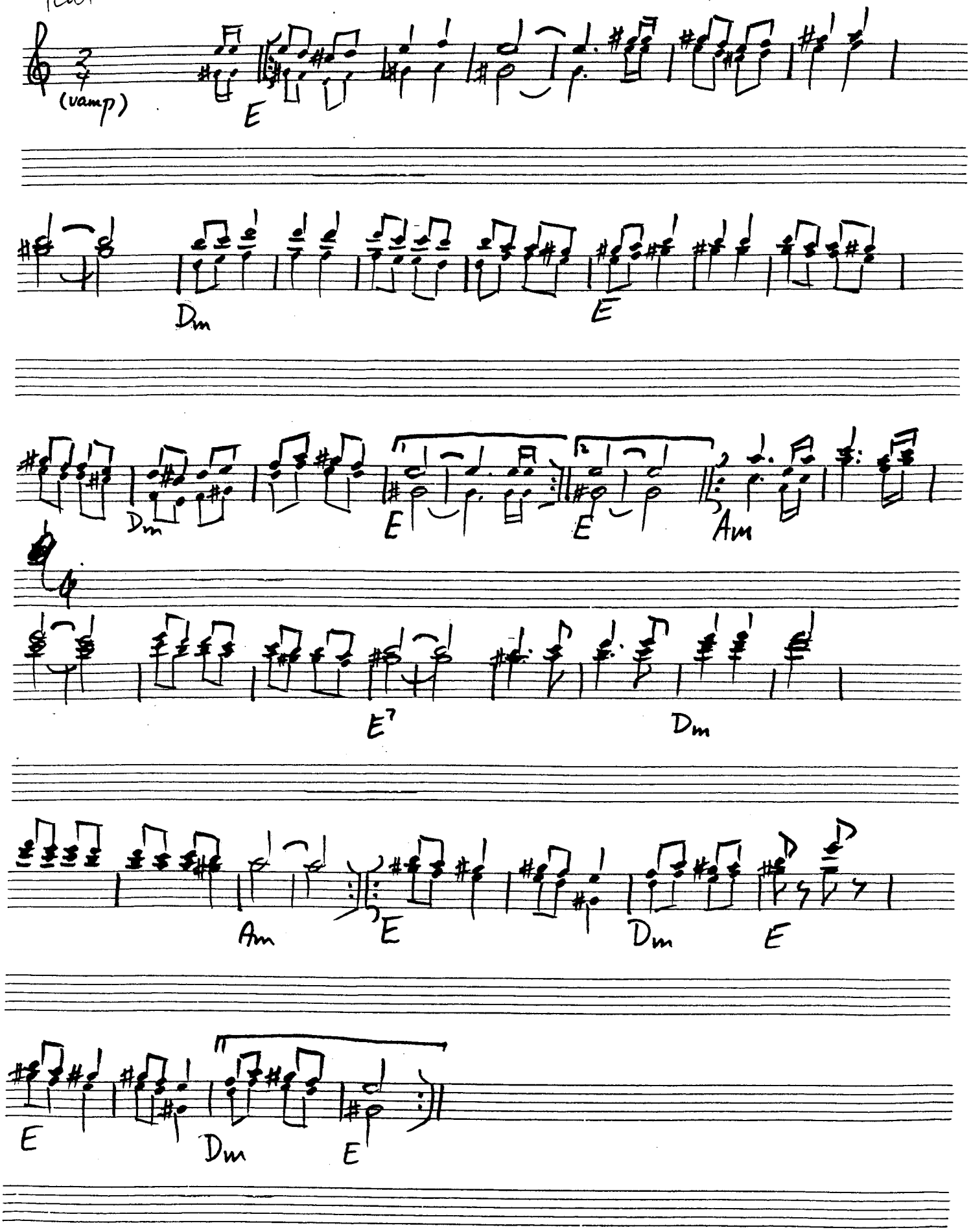
Am F C Dm E7 Am

Am E7 Am

F C Dm E7 Am

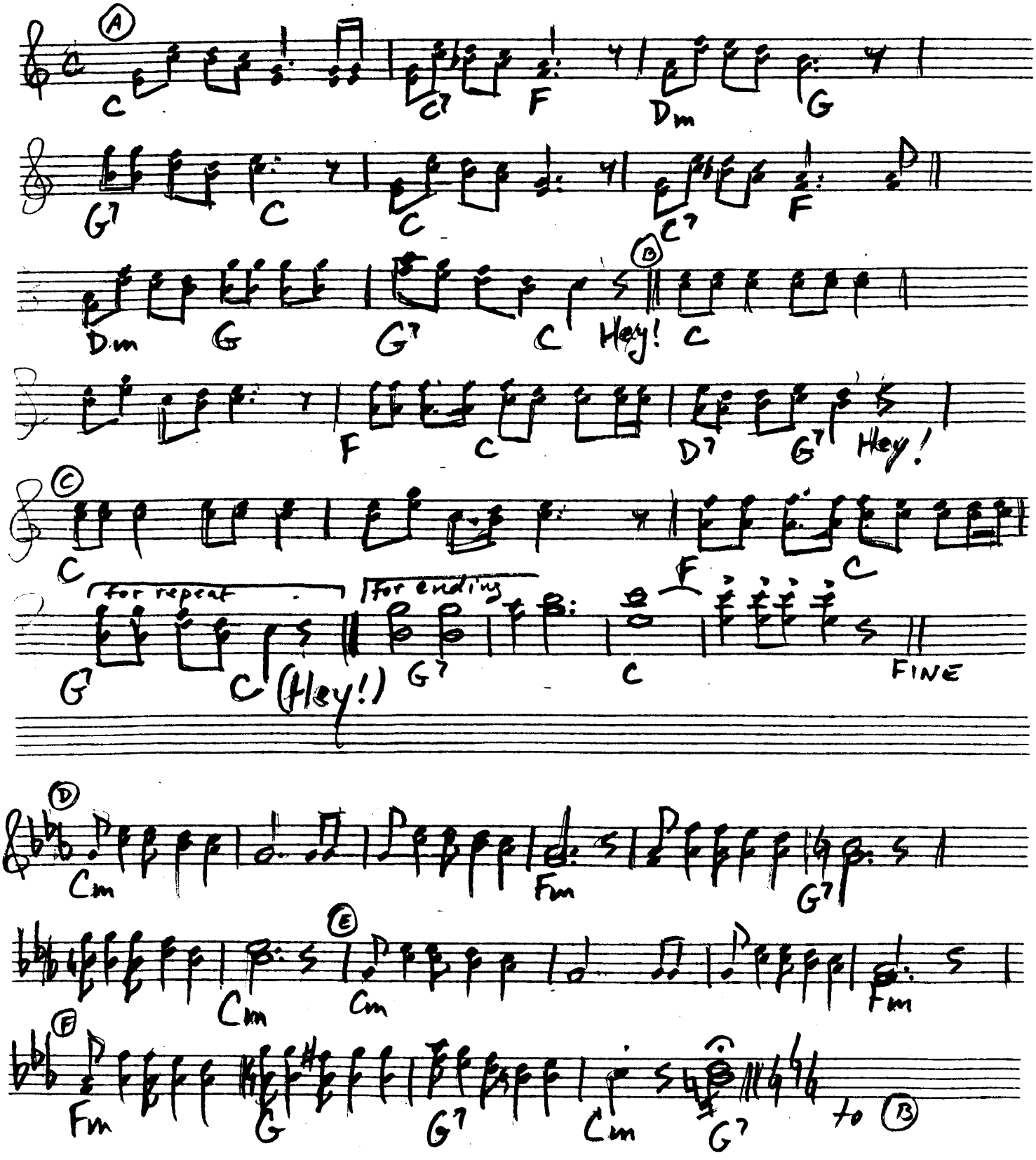
lead

FREILACH (Jewish medley part 3)



lead

JINGLE BELLS

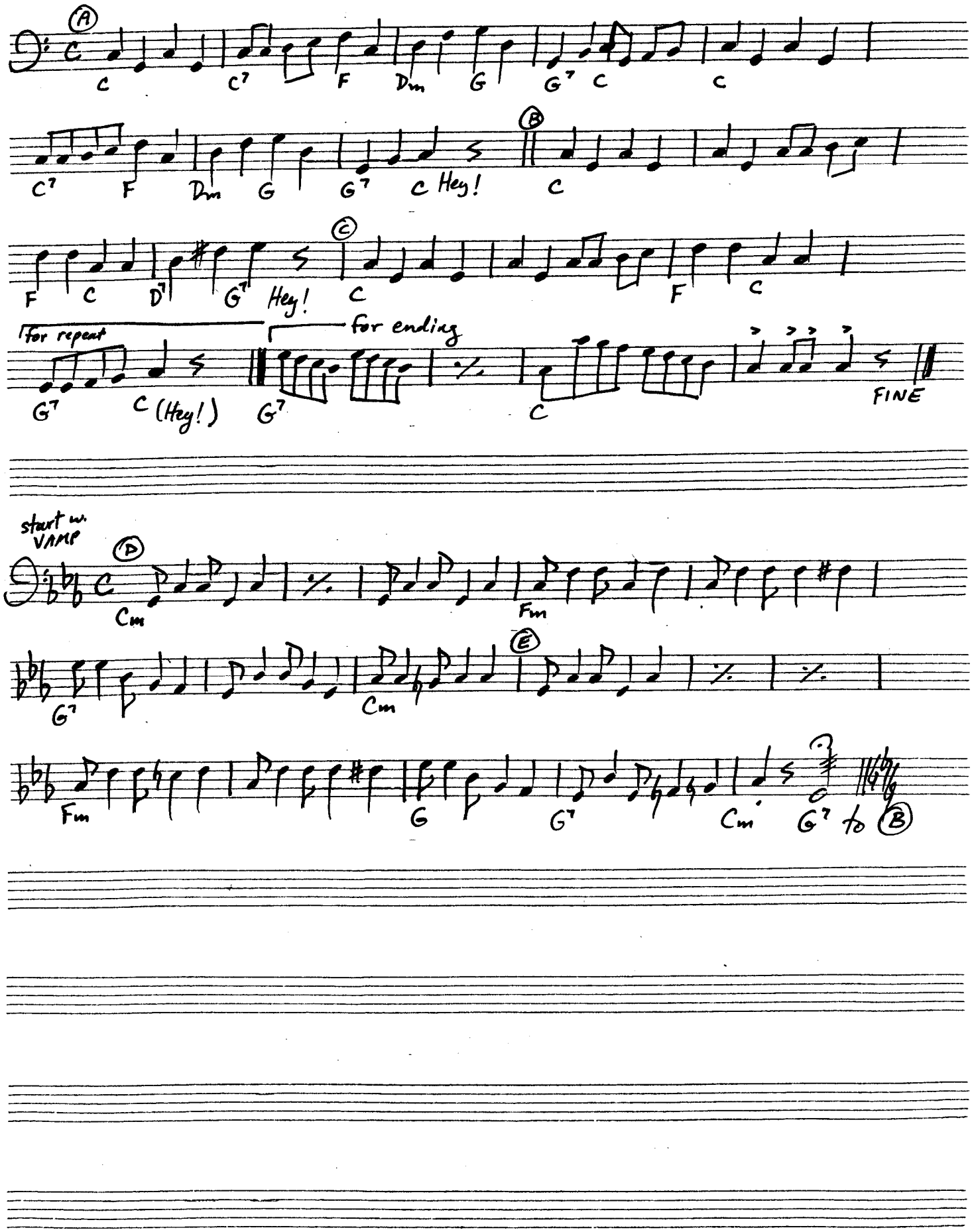


Cm = 6 8 8 or 3 3 3

Fm = 3 4 4 or 8 4 4

basses

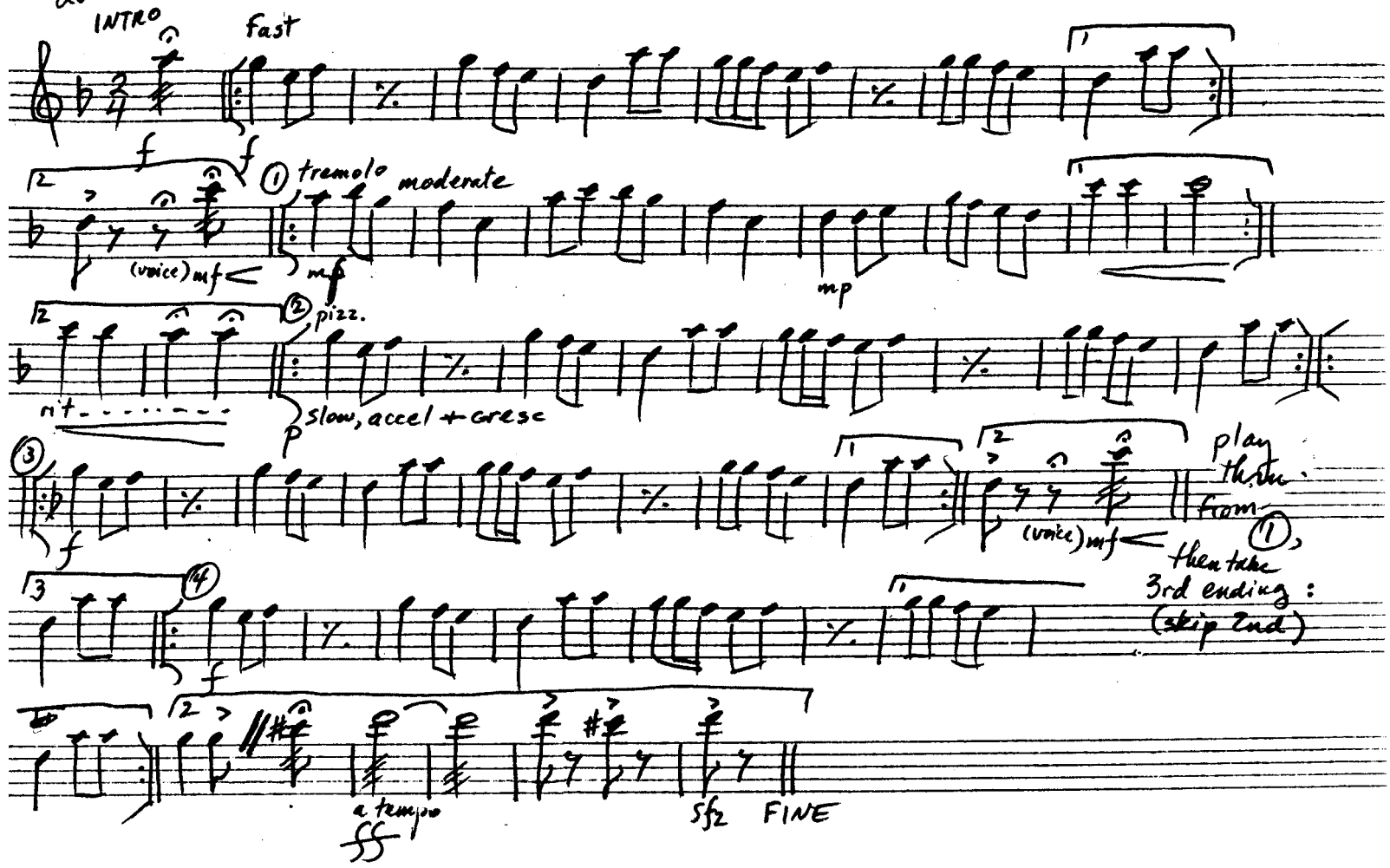
JINGLE BELLS



pd I
ad I

Kalinka

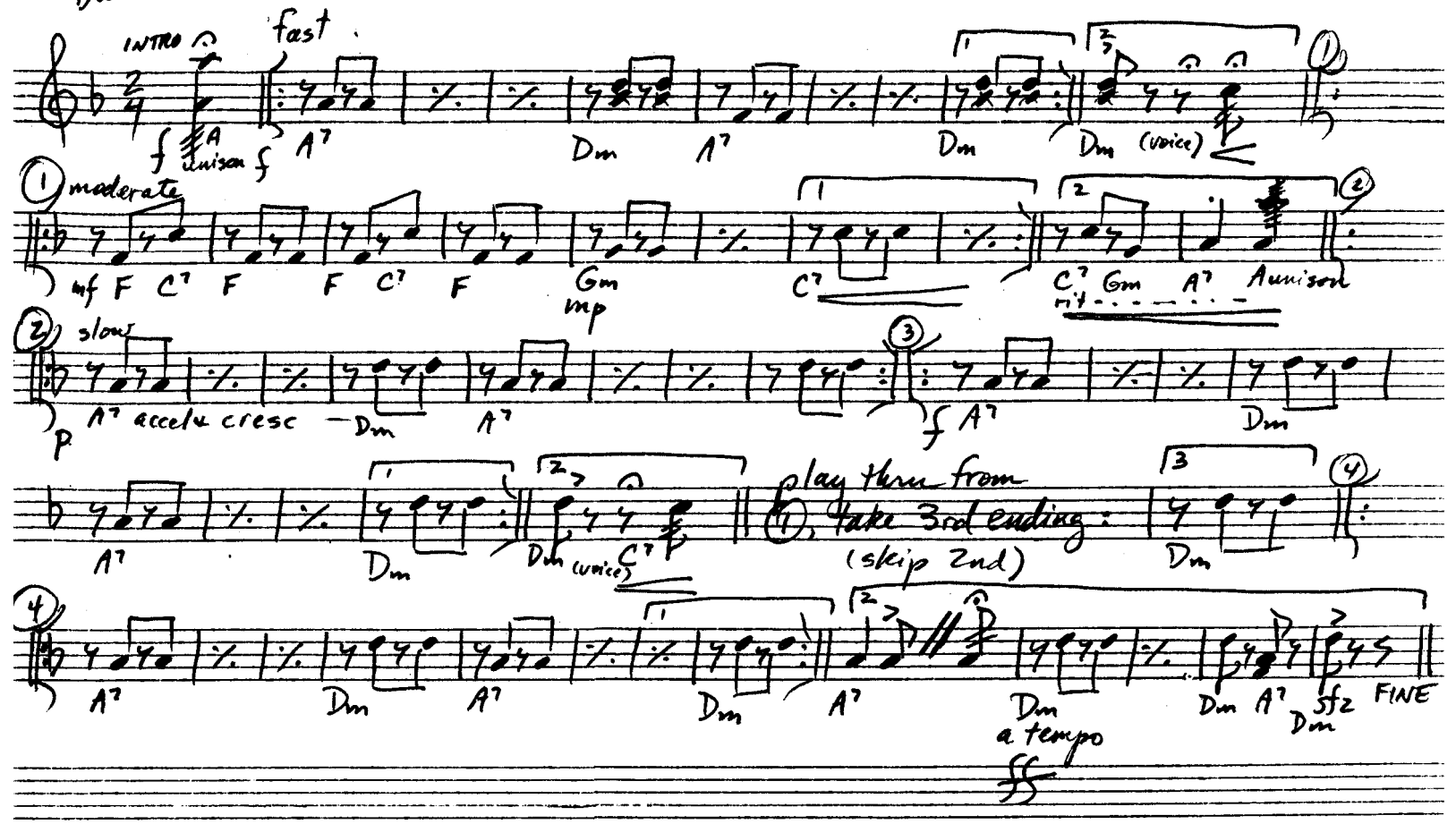
for Gary Nova



all balas.

Kalinka

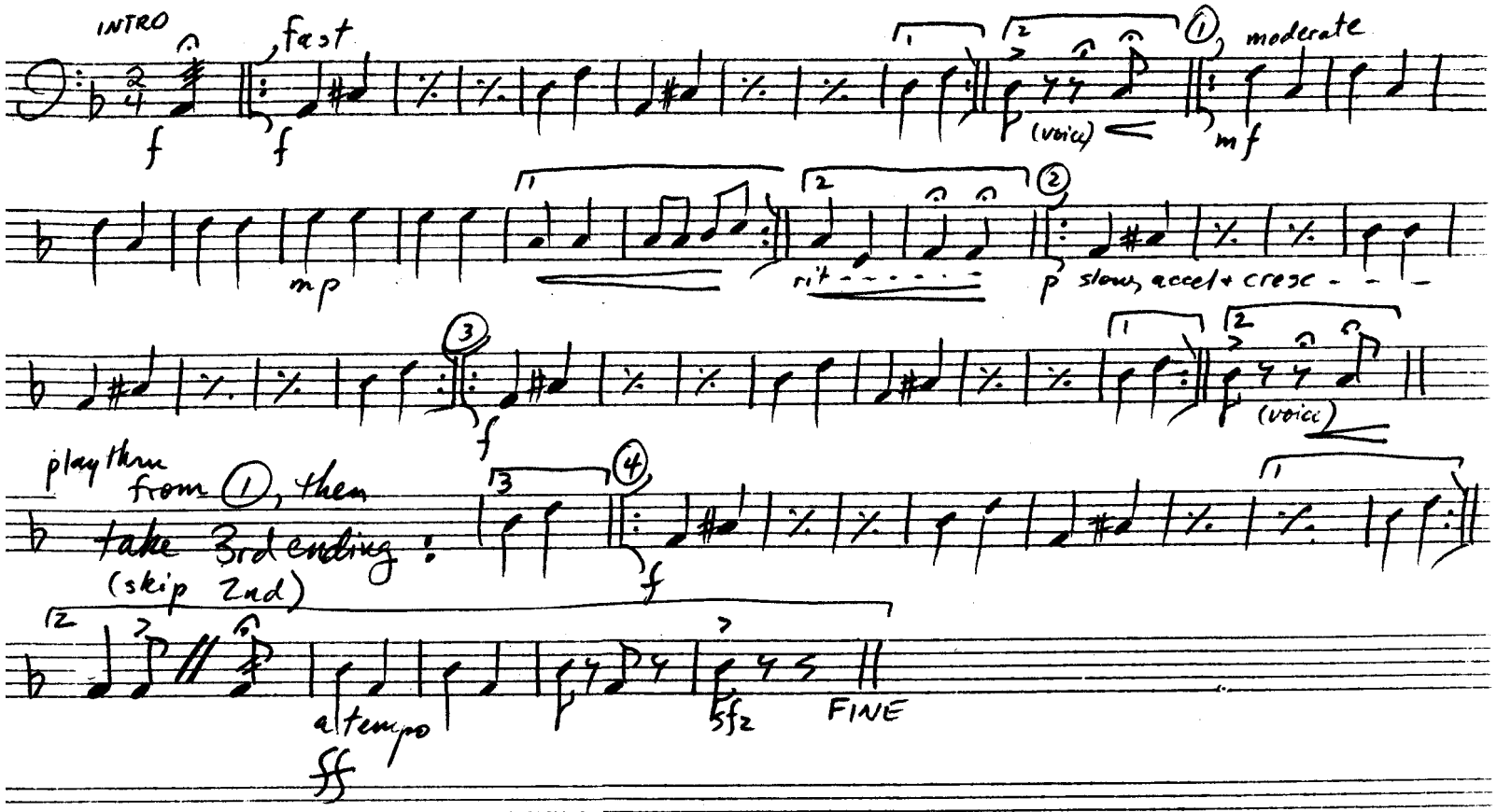
for Gary Nova



basses

Kalinka

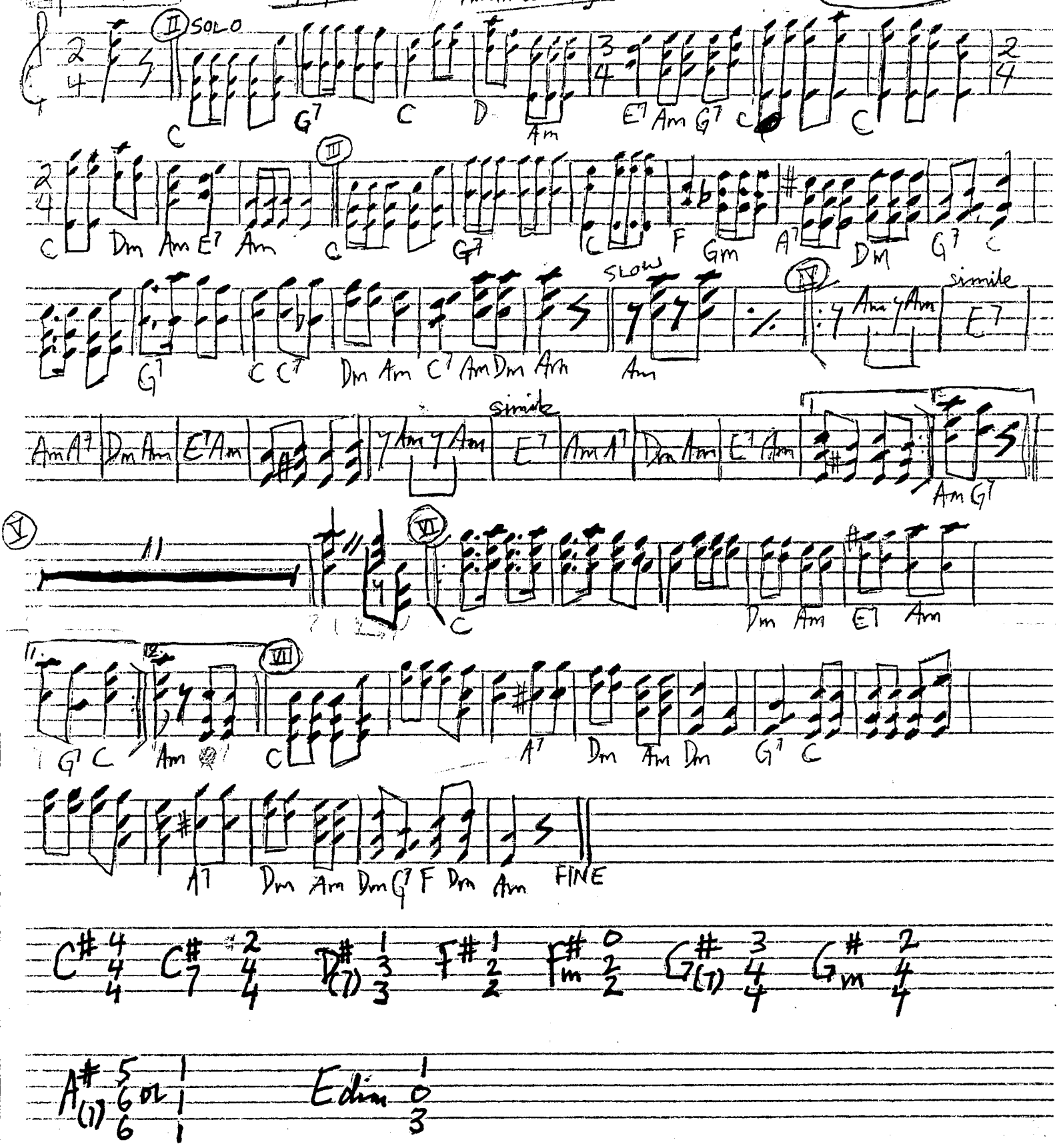
for Gary Nova



all prima balas

Step p 2 / Kalinka moja

STEP - 2



C# 4 4 4 C#7 2 4 4 D#(7) 1 3 3 F# 1 2 2 F#m 0 2 2 G#(7) 3 4 4 G#m 2 4 4

A#(7) 5 6 6 or 1 1 1 E dim 1 0 3

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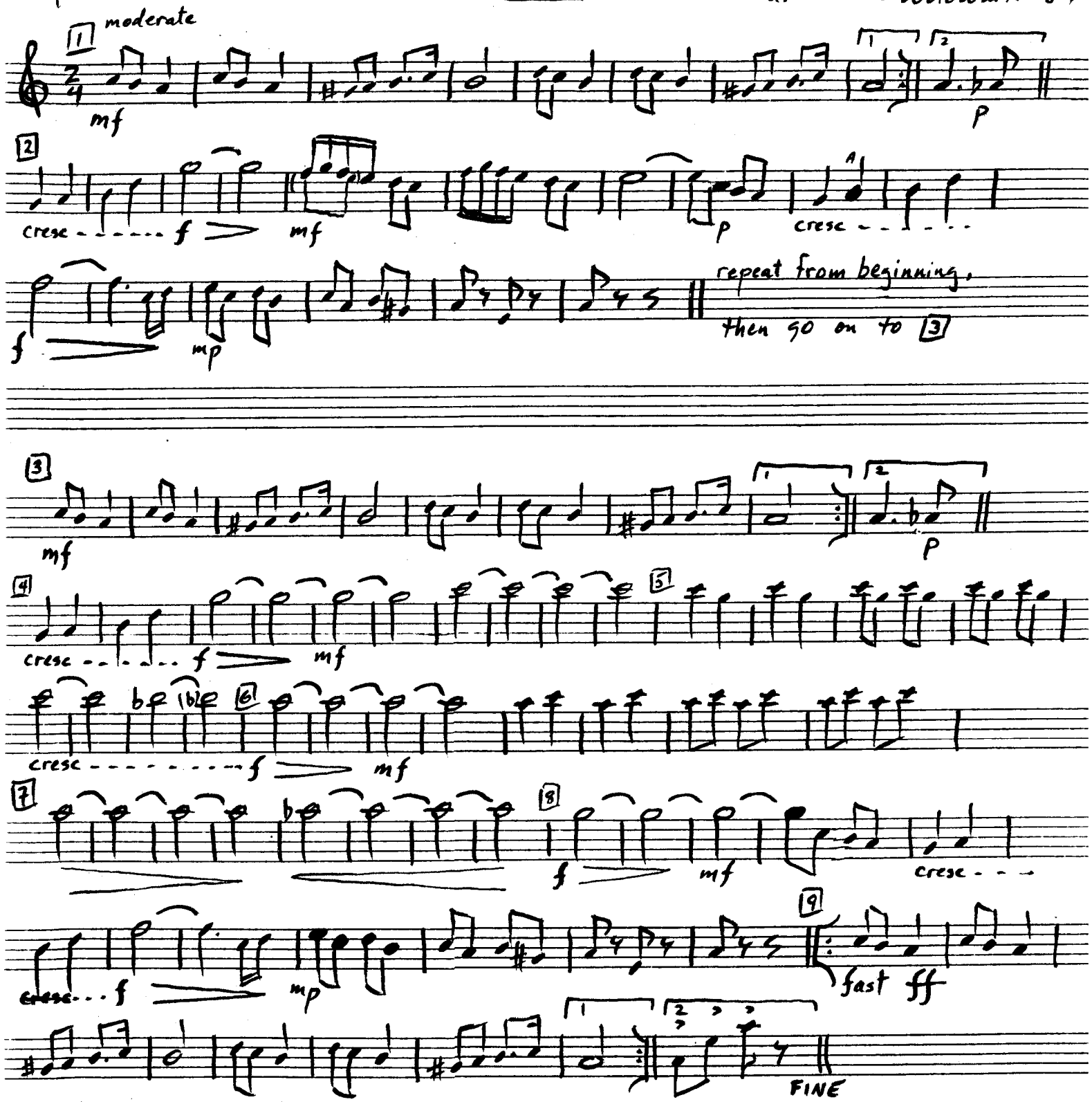
pd I

KALISKY'S HORA

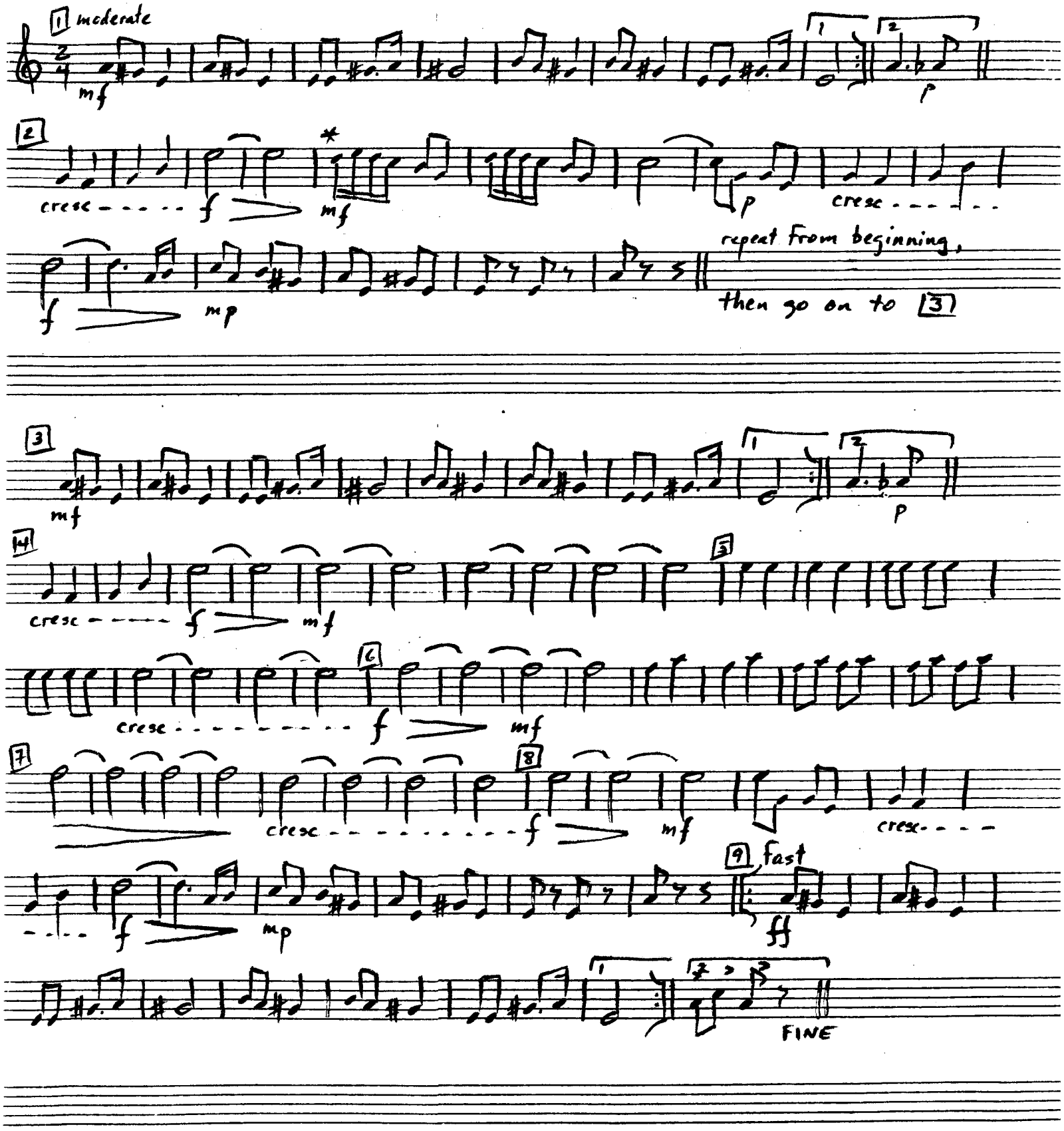
by M. Kalisky
arr. S. Wolownik '84



pd II

KALISKY'S HORA

by M. Kalisky
arr. S. Wolowik '84

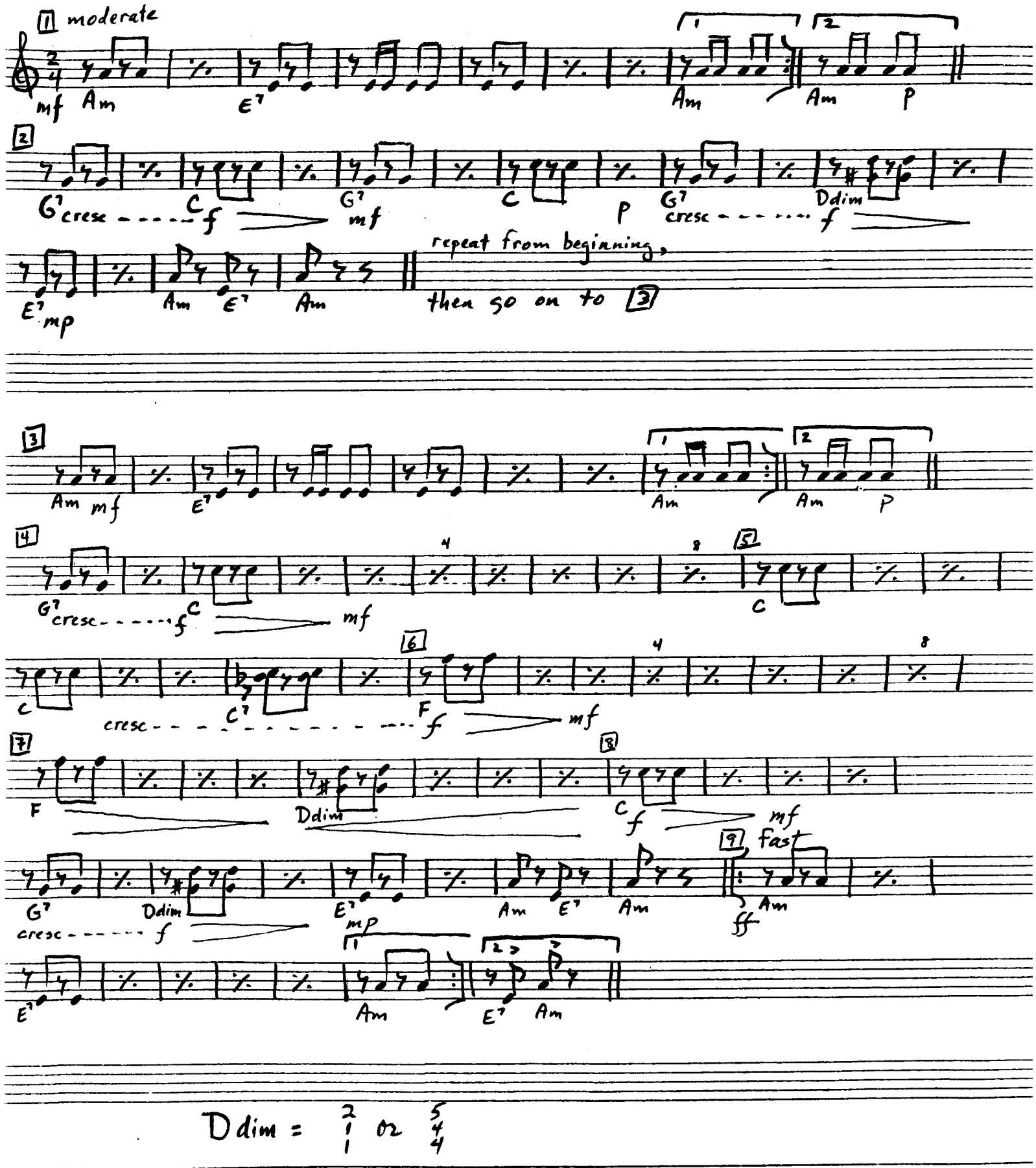


*alternate: etc.

a.b.

KALISKY'S HORA

M. Kalisky
arr. S. Wolowiuk '84

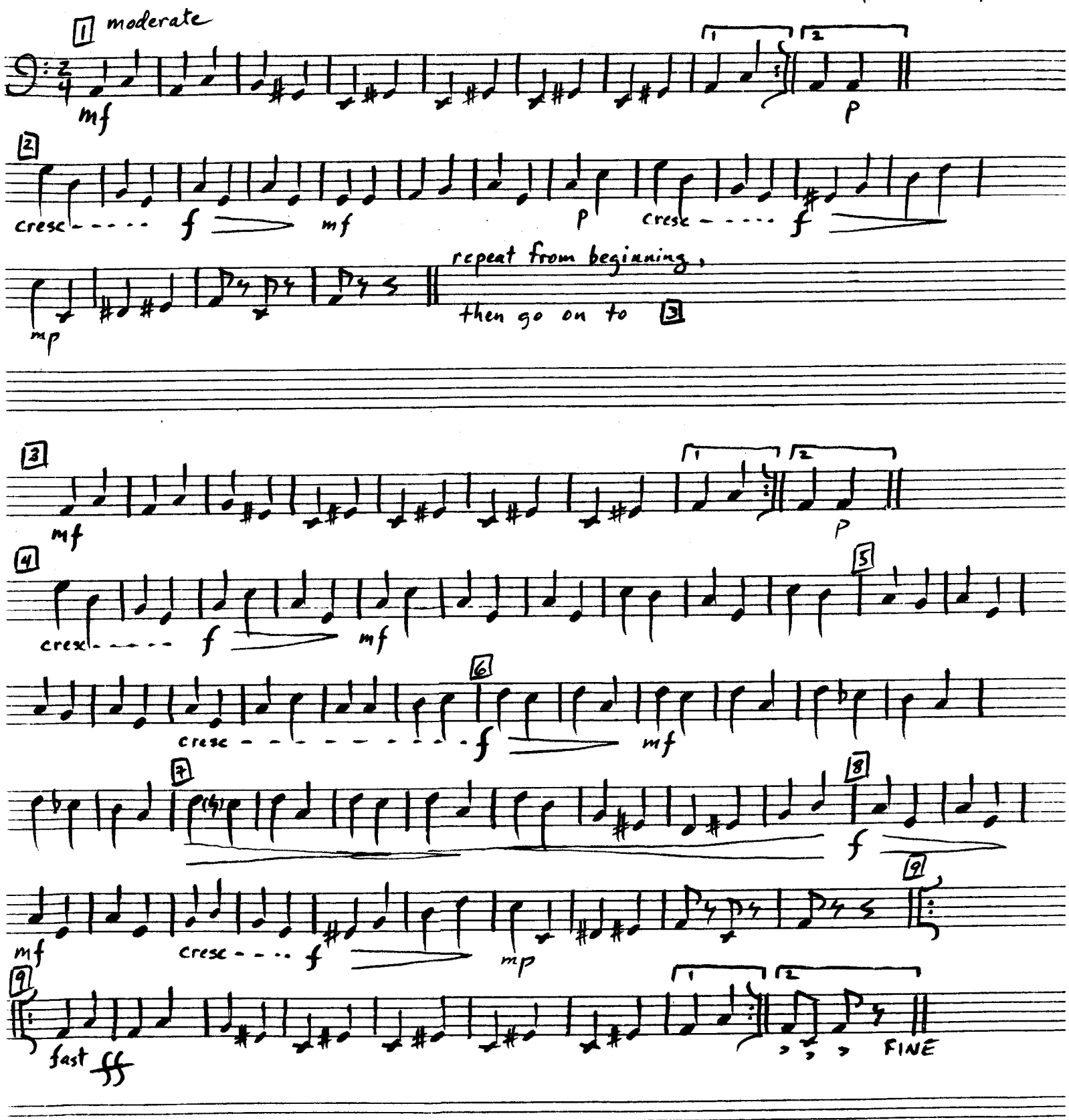


Ddim = 2 1 1 or 5 4 4

contrabass

KALISKY'S HORA

M. Kalisky
arr. S. Wolownik '84



pd. I + II

KALITKA

Ⓐ VERSE

C G7 Adim Em Em B7 Em

G7 Adim C G D7 G D7 G7 alto

Ⓑ CHORUS

C A7 Dm G7 Adim C

C A7 Dm C G7 G+ C C

Ⓒ

A7 Dm G7 Adim C A7

Dm F C G7 C

basses

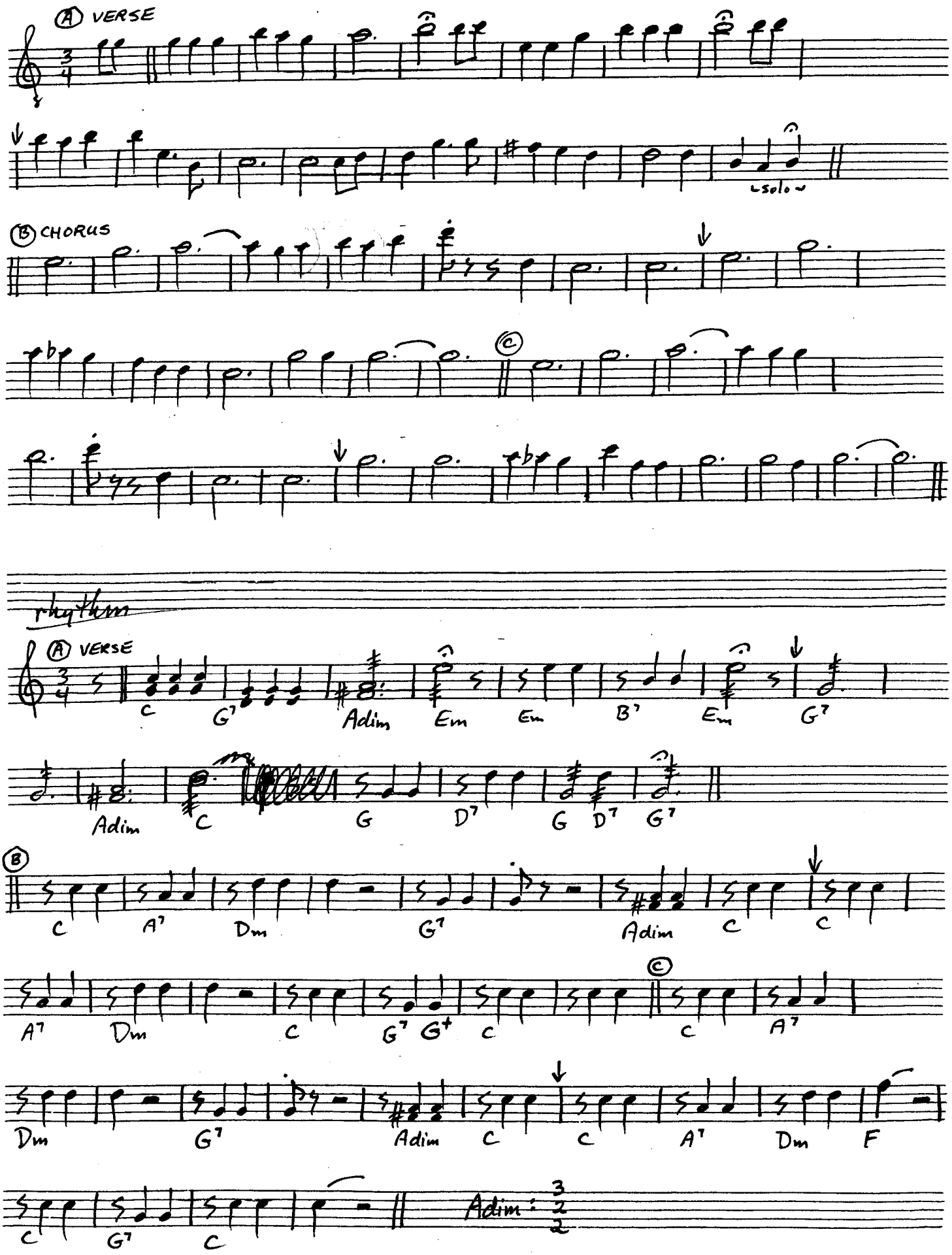
Ⓐ VERSE

Ⓑ CHORUS

Ⓒ

a.d.

KALITKA


Ⓐ VERSE
solo
Ⓑ CHORUS
Ⓒ
rhythm
Ⓐ VERSE
C G7 Adim Em Em B7 Em G7
Adim C G D7 G D7 G7
Ⓑ
C A7 Dm G7 Adim C C
A7 Dm C G7 G+ C C A7
Dm G7 Adim C C A7 Dm F
C G7 C
Adim: 3 2 2

pd + ad
I+II

KATIUSHA

for Gary Nova

INTRO - fast

3

A

B

C

1,2, etc.

3

Final

FINE

INTRO - fast

3

A

B

C

1,2,3, etc.

3

Final

FINE

* - lower notes = a.d. II

balas + basses
INTRO - fast

KATIUSHA

for Gary Nova

Am F C A7 Dm Am Bb Am E7

Am

(A) Am E7 Am

(B) Am A7 Dm Am Dm Am E7 Am

(C) Am F C A7 Dm Am Bb Am E7 Am

1, 2, etc.

FINAL E7 Am Am E7 Am FINE

INTRO - fast

(A) (A) (B) (C)

1, 2, etc. Final FINE

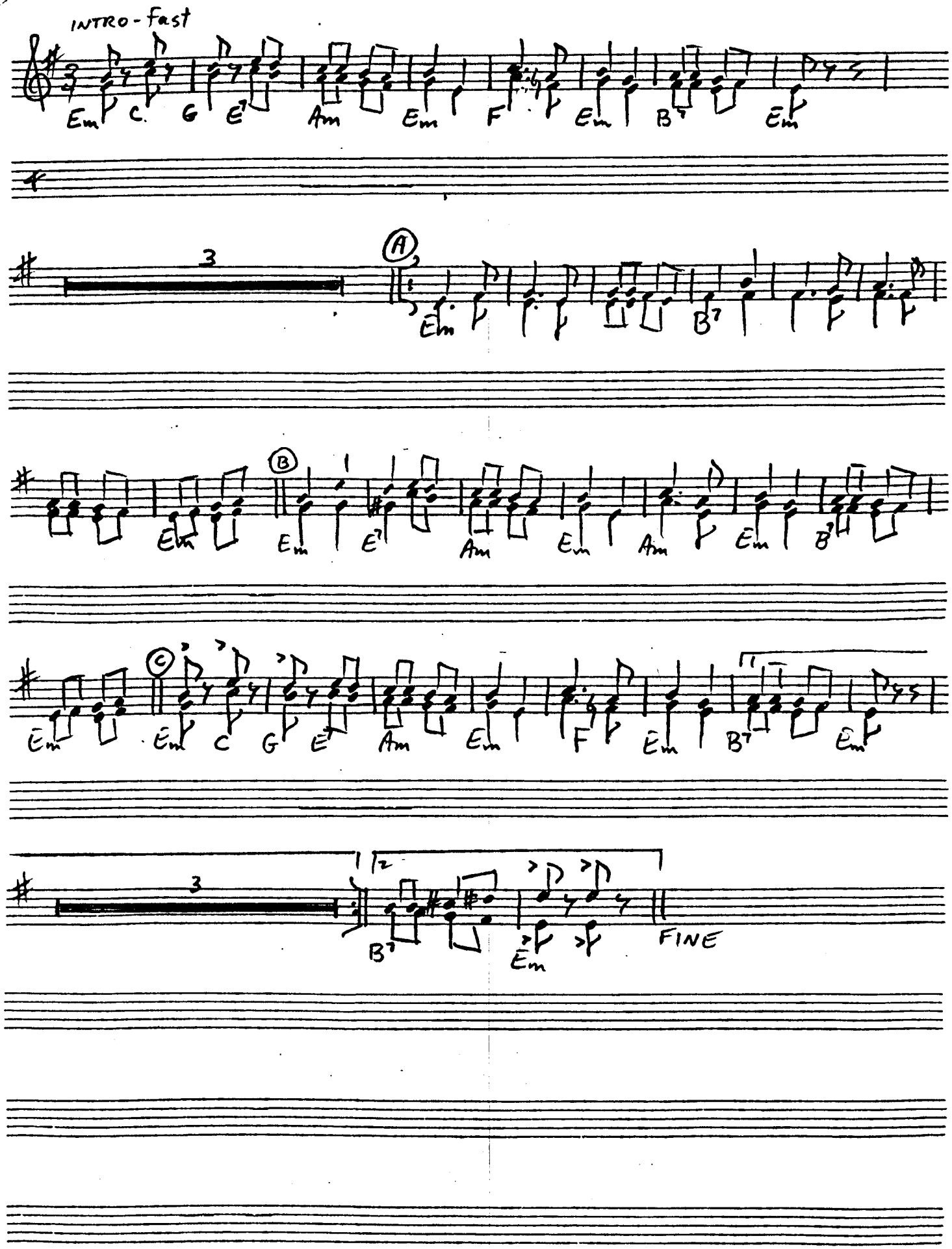
balas: Am A7

basses:

* occasionally substitute:

lead sheet

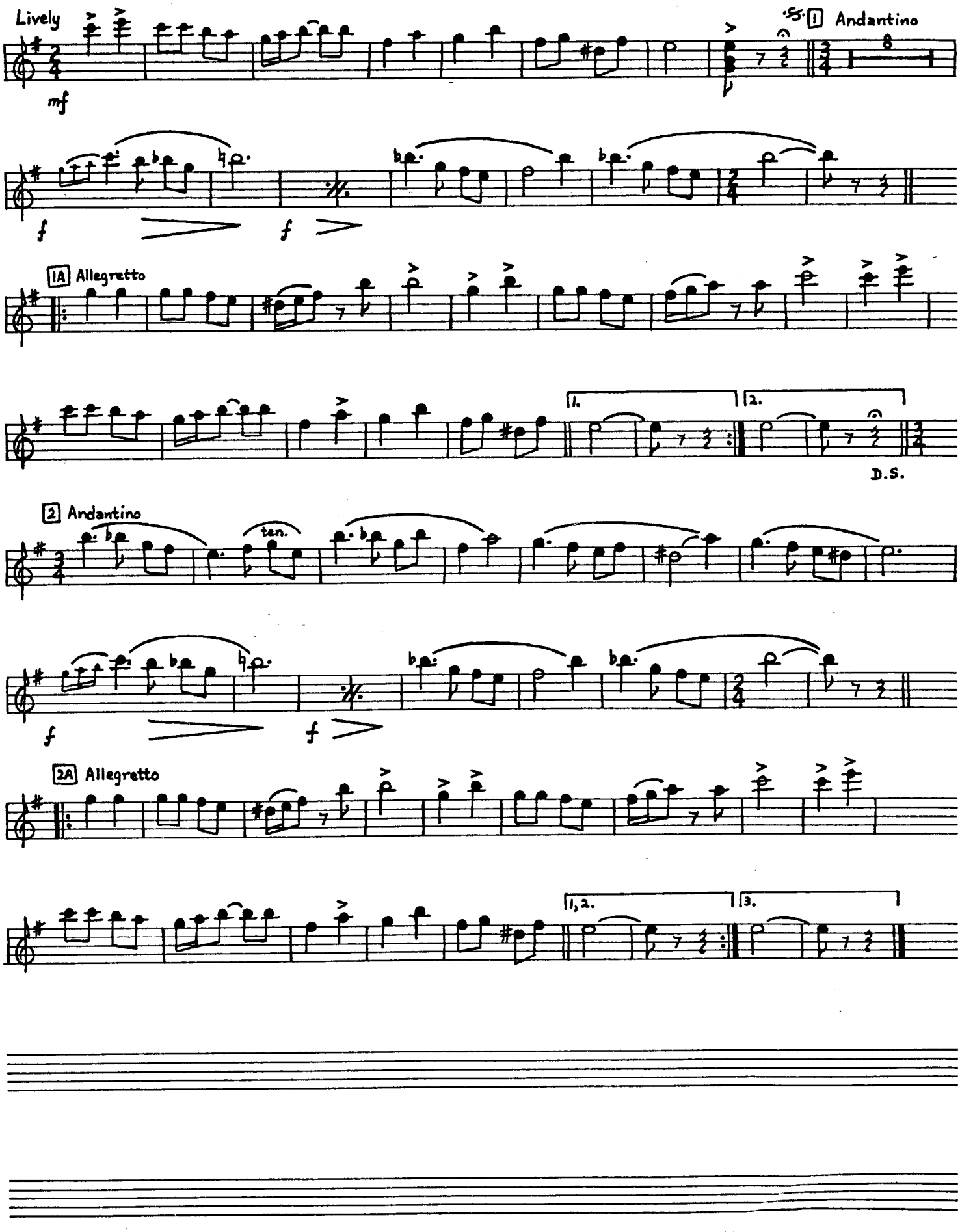
KATIUSHA - E minor



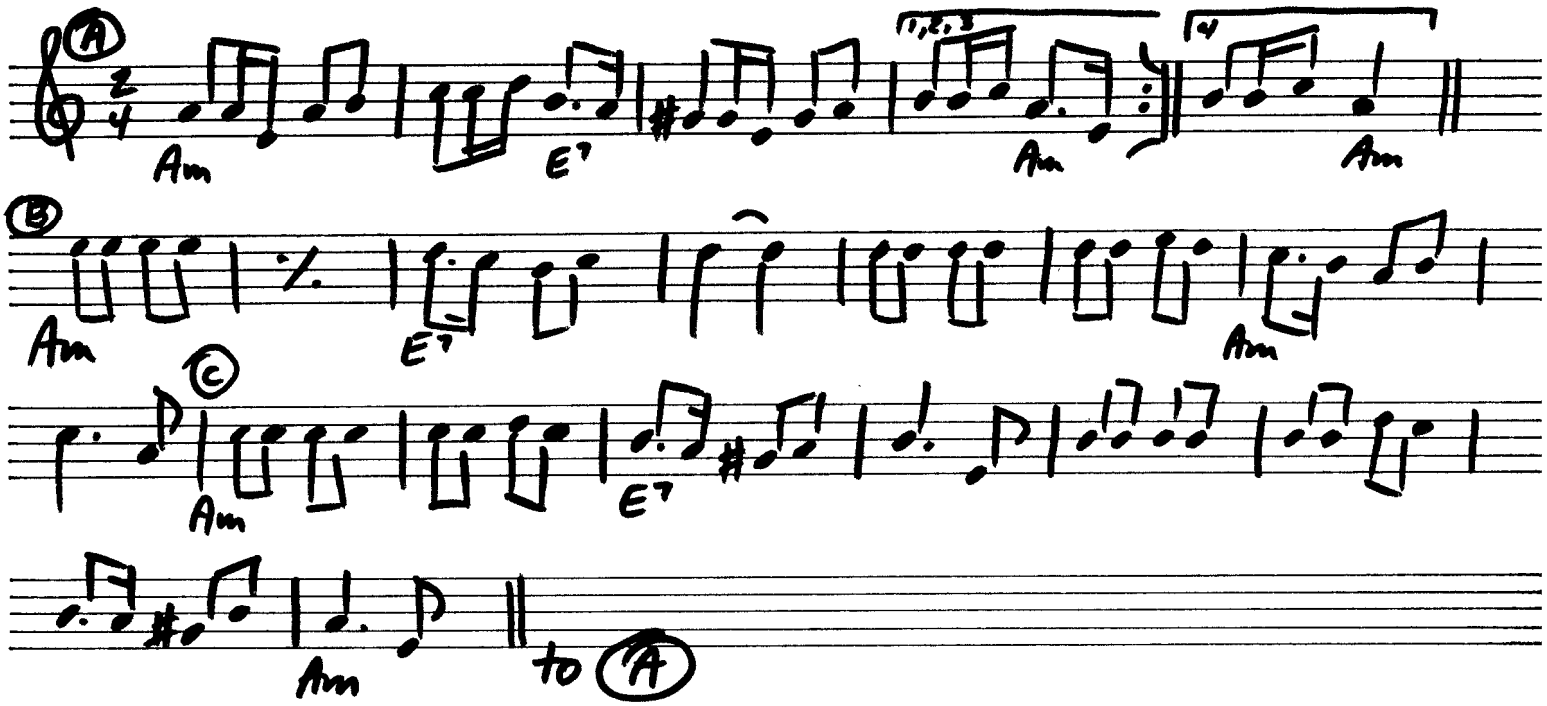
PDI S-44A

KAZBEK

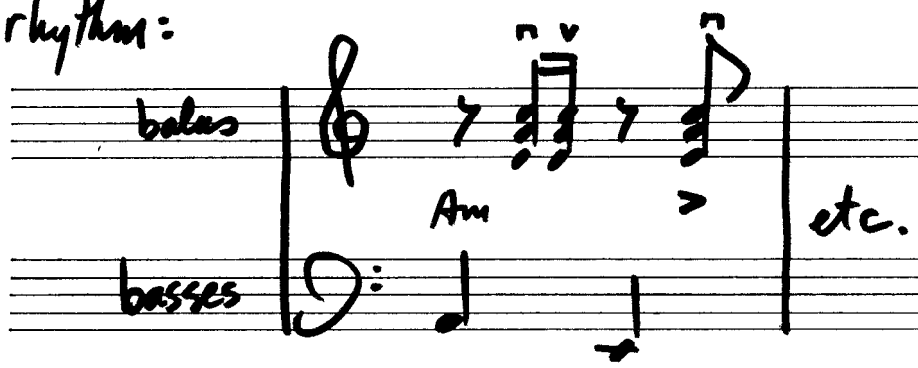
Arr. W. Kasura



KHAROUM (Armenian)

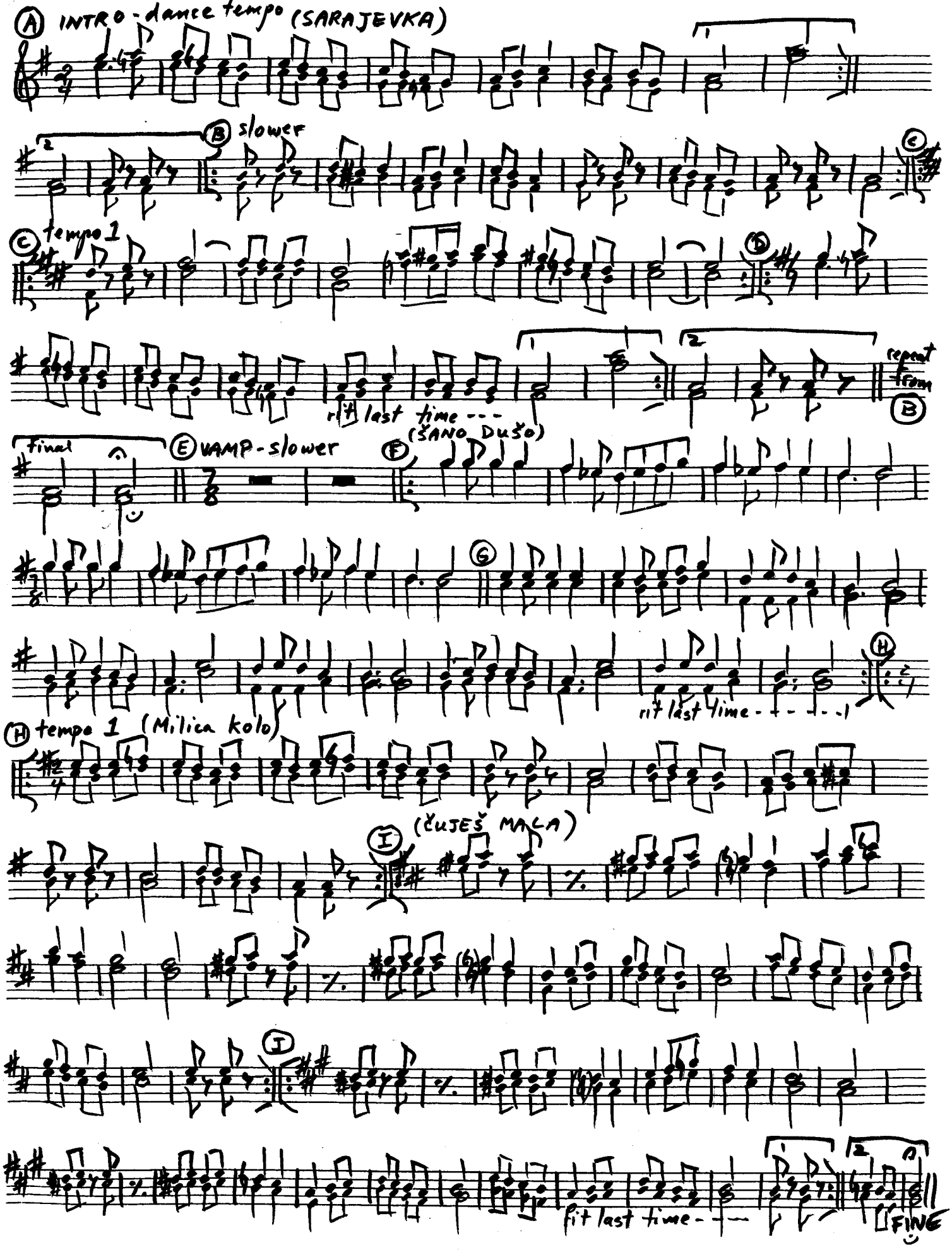


rhythm:



melody + harmony

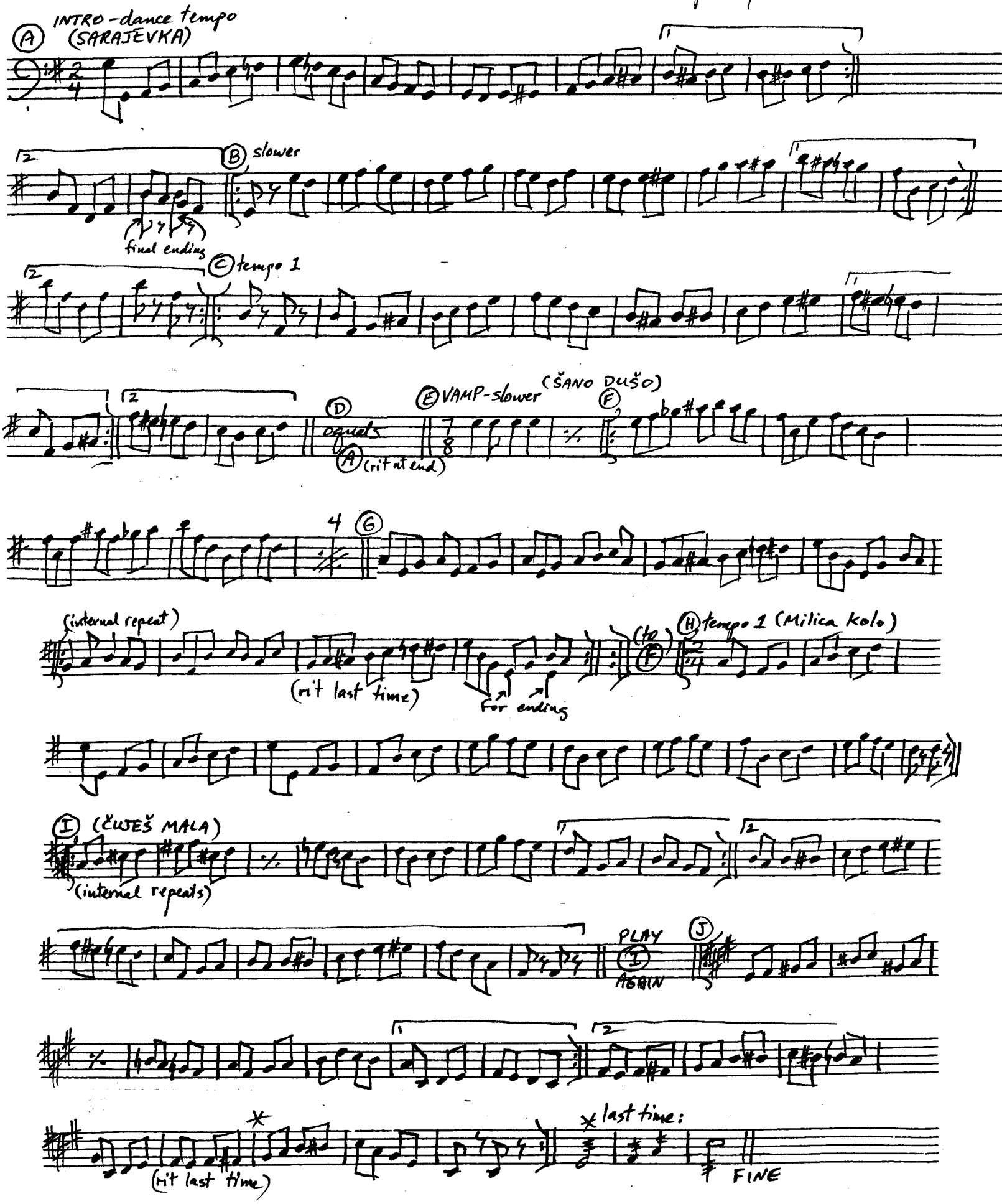
KOLO MEDLEY



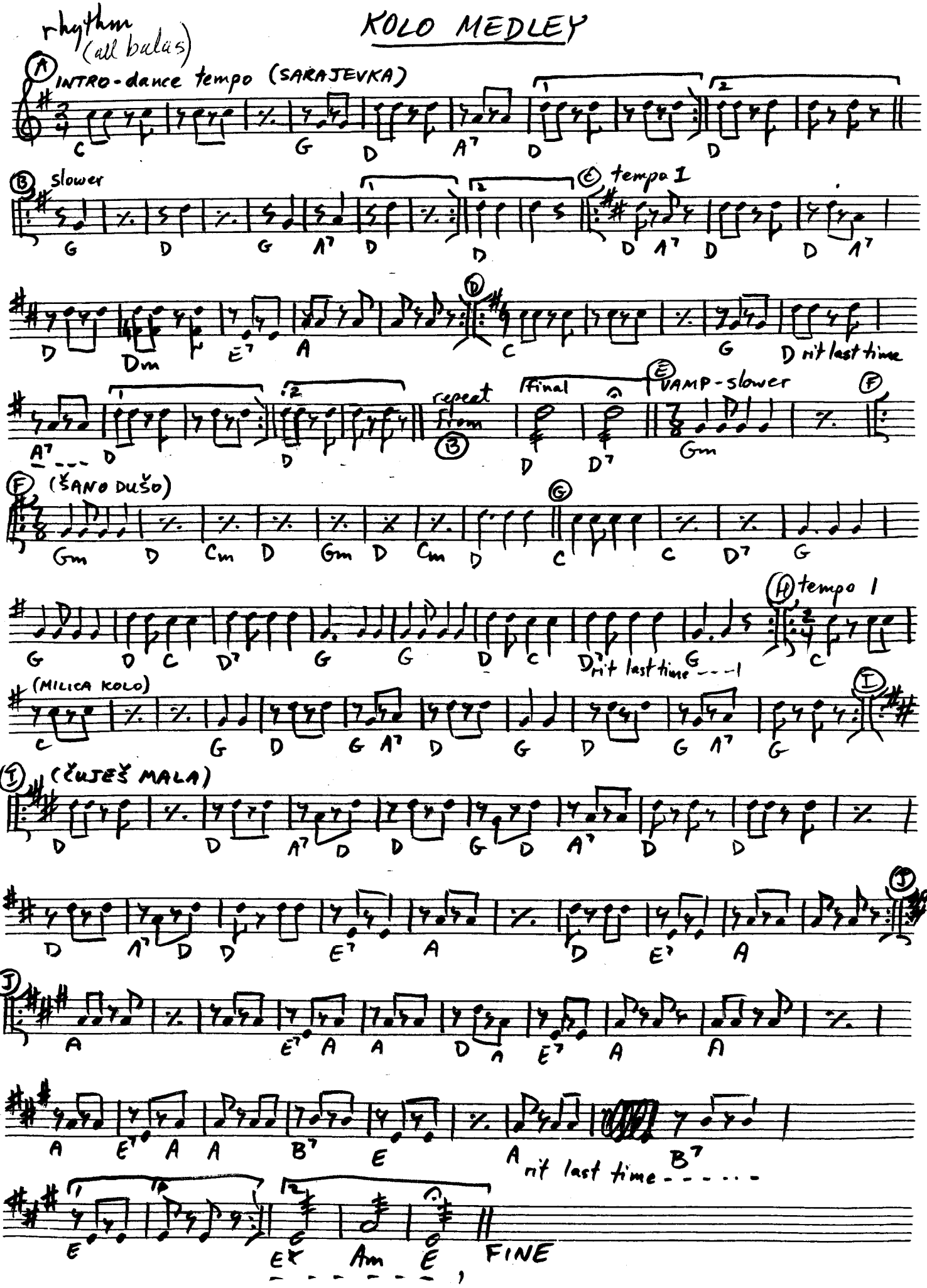
čelo (bd)

KOLO MEDLEY

čelo part by Alan Zemel



KOLO MEDLEY


rhythm (all bulas)
A INTRO - dance tempo (SARAJEVKA)
C G D A7 D D
B slower
G D G A7 D D
C tempo 1
D A7 D D A7
D Dm E7 A
D C G D rit last time
A7 D D repeat from B
Final D D7
E VAMP - slower
Gm
F (ŠANO DUŠO)
Gm D Cm D Gm D Cm D C C D7 G
G D C D7 G G D C D7 rit last time G
H tempo 1
C
(MILICA KOLO)
C G D G A7 D G D G A7 G
I (ČUJEŠ MALA)
D D A7 D D G D A7 D D
D A7 D D E7 A D E7 A
J
A E7 A A D A E7 A A
A E7 A A B7 E A rit last time B7
E E7 Am E FINE

Kbasses

KOLO MEDLEY

INTRO-dance tempo (SARAJEVKA)

(B) slower

(C) tempo 1

(D)

rit last time . . .

repeat from (B)

final

(E) VAMP- slower

(F) (ŠANO DUŠO)

(G)

(H) tempo 1 (Milica kolo)

rit last time . . . .

(I) (ČUJEŠ MALA)

(J)

rit last time . . . . .

FINE

KOKETKA

slow to medium polka tempo

Ⓐ

A E7

A A FINE

Ⓑ

A E7

A A E7

A

Ⓒ

A E7

A A

A A A E7 Bm

E7 A

Ⓓ

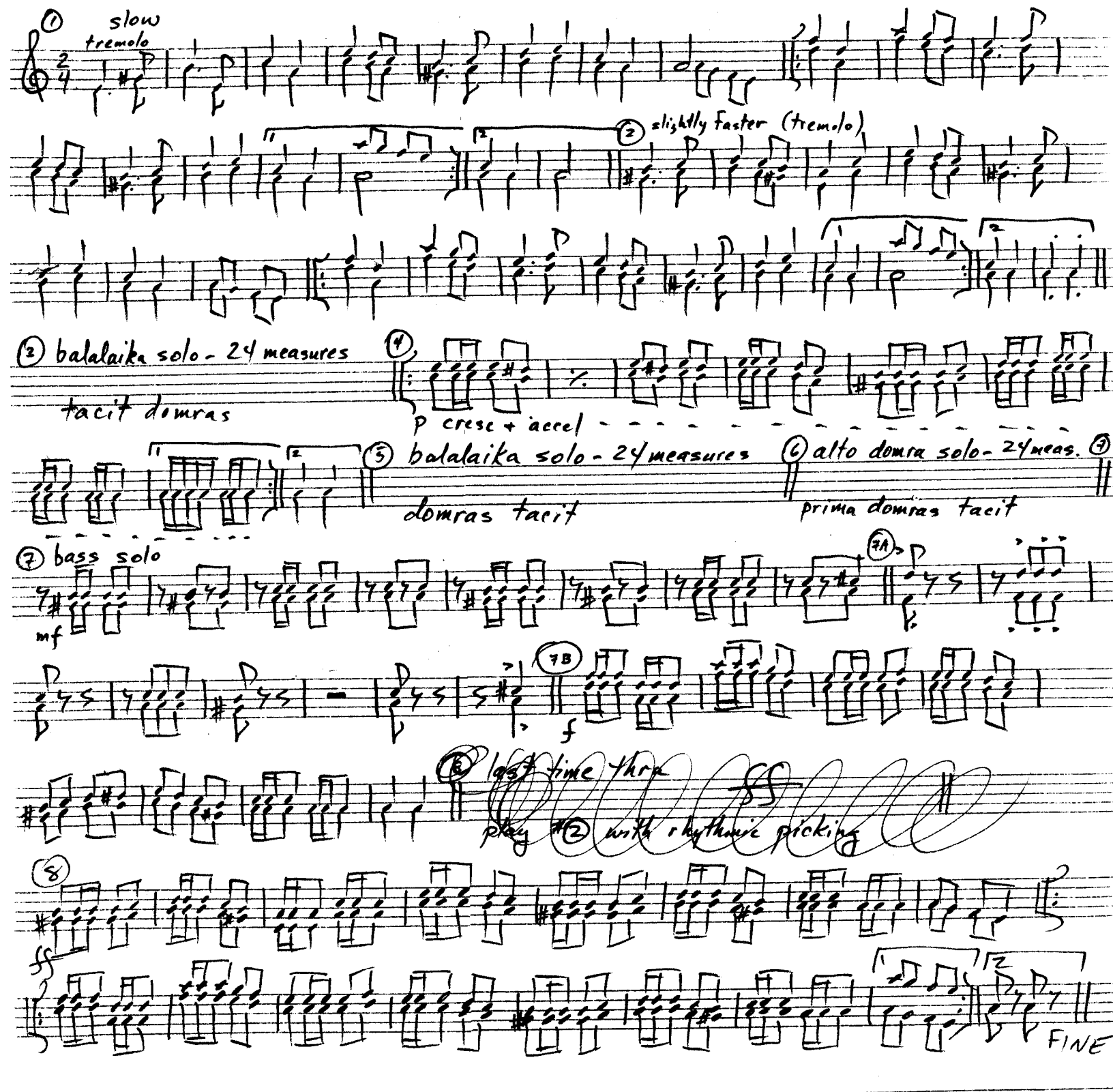
A A Bm E7 A

E7 A E7 A

prima domras I+II

Korobushka

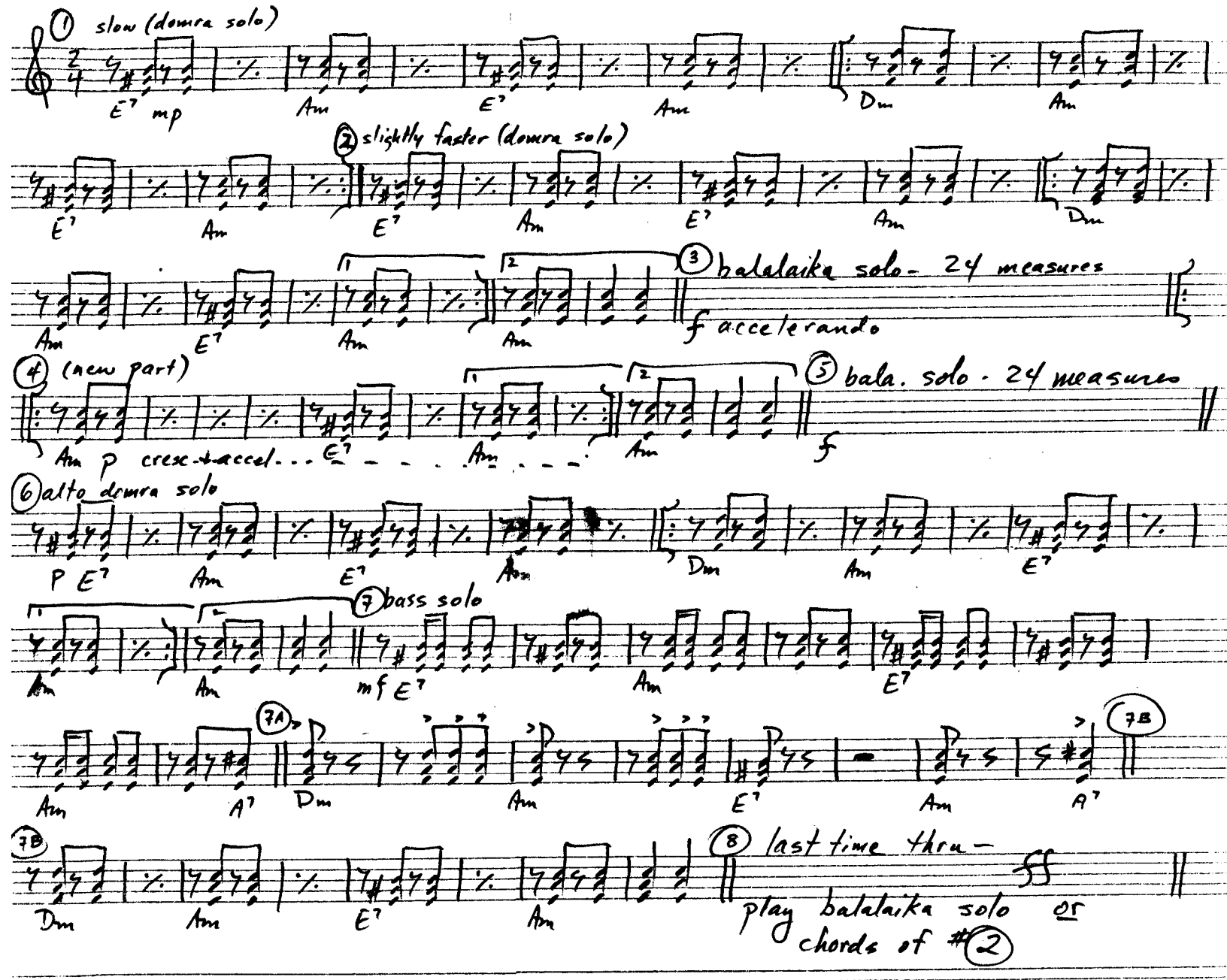
1981



prima balalaikas

Korobushka

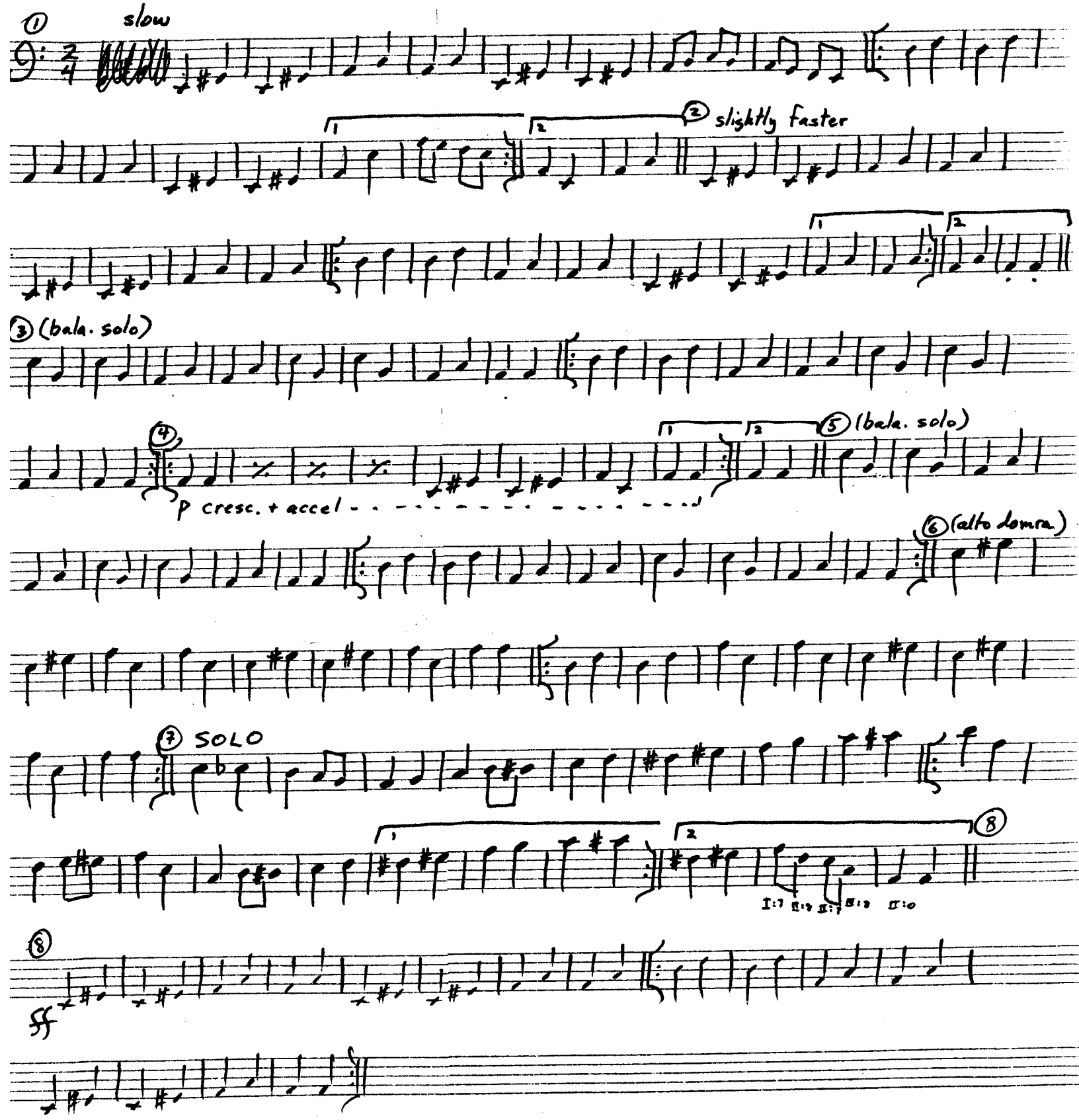
1981



bass

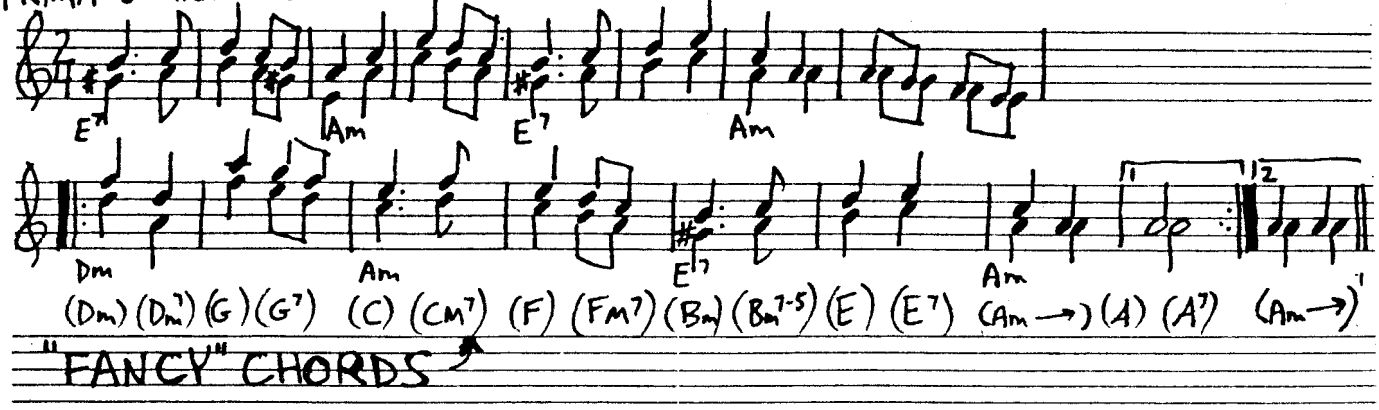
Korobushka

1981



KOROBUSHKA - DANCE LEAD SHEET

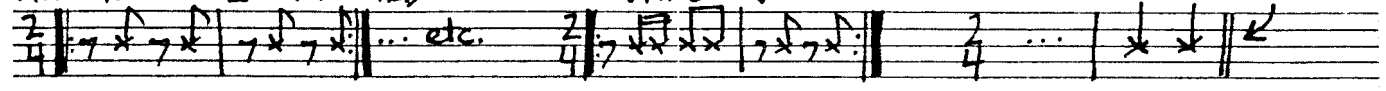
PRIMA DOMRA SOLO (I & II):



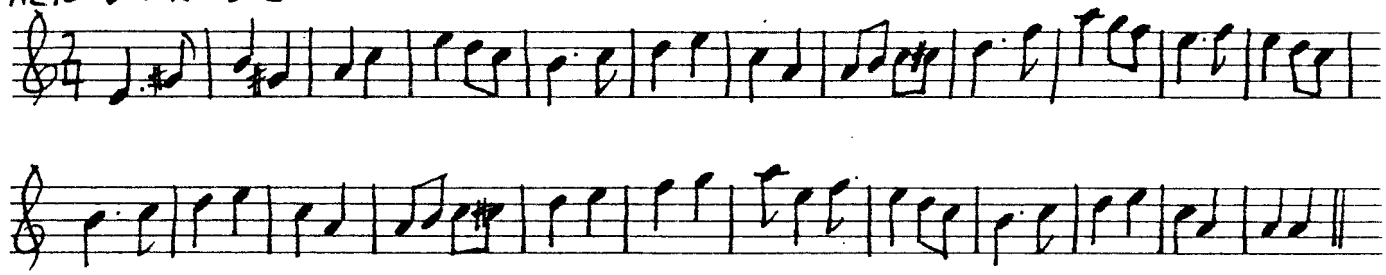
(Dm) (Dm7) (G) (G7) (C) (CM7) (F) (FM7) (Bm) (Bm7-5) (E) (E7) (Am→) (A) (A7) (Am→)

"FANCY" CHORDS

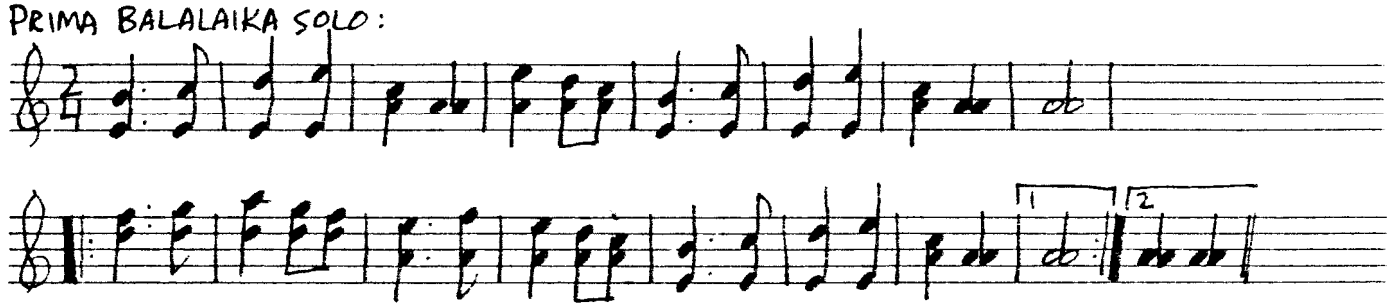
RHYTHM: STANDARD FANCY ENDING OF EACH SECTION



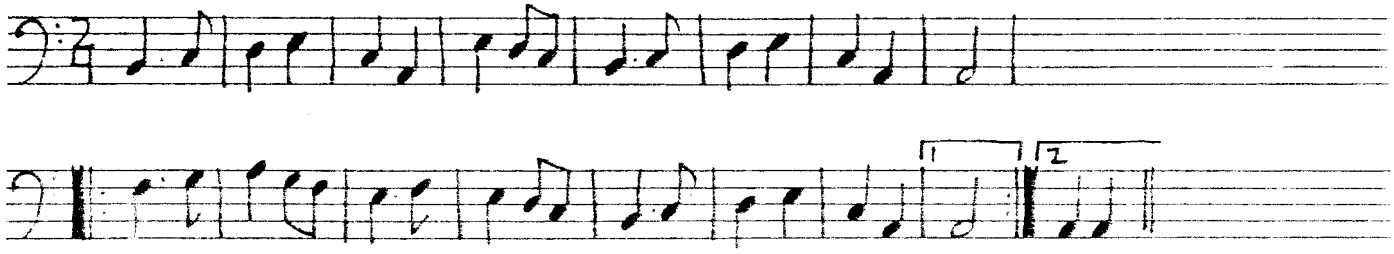
ALTO DOMRA SOLO:



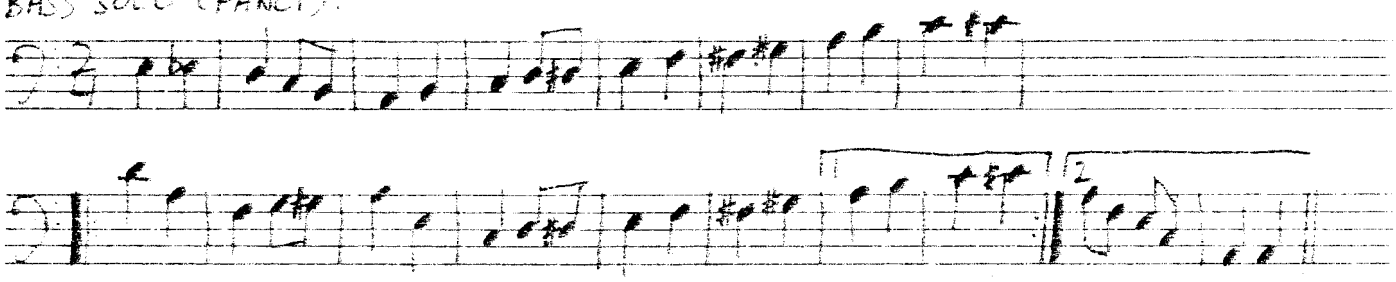
PRIMA BALALAIKA SOLO:



BASS SOLO (STANDARD):



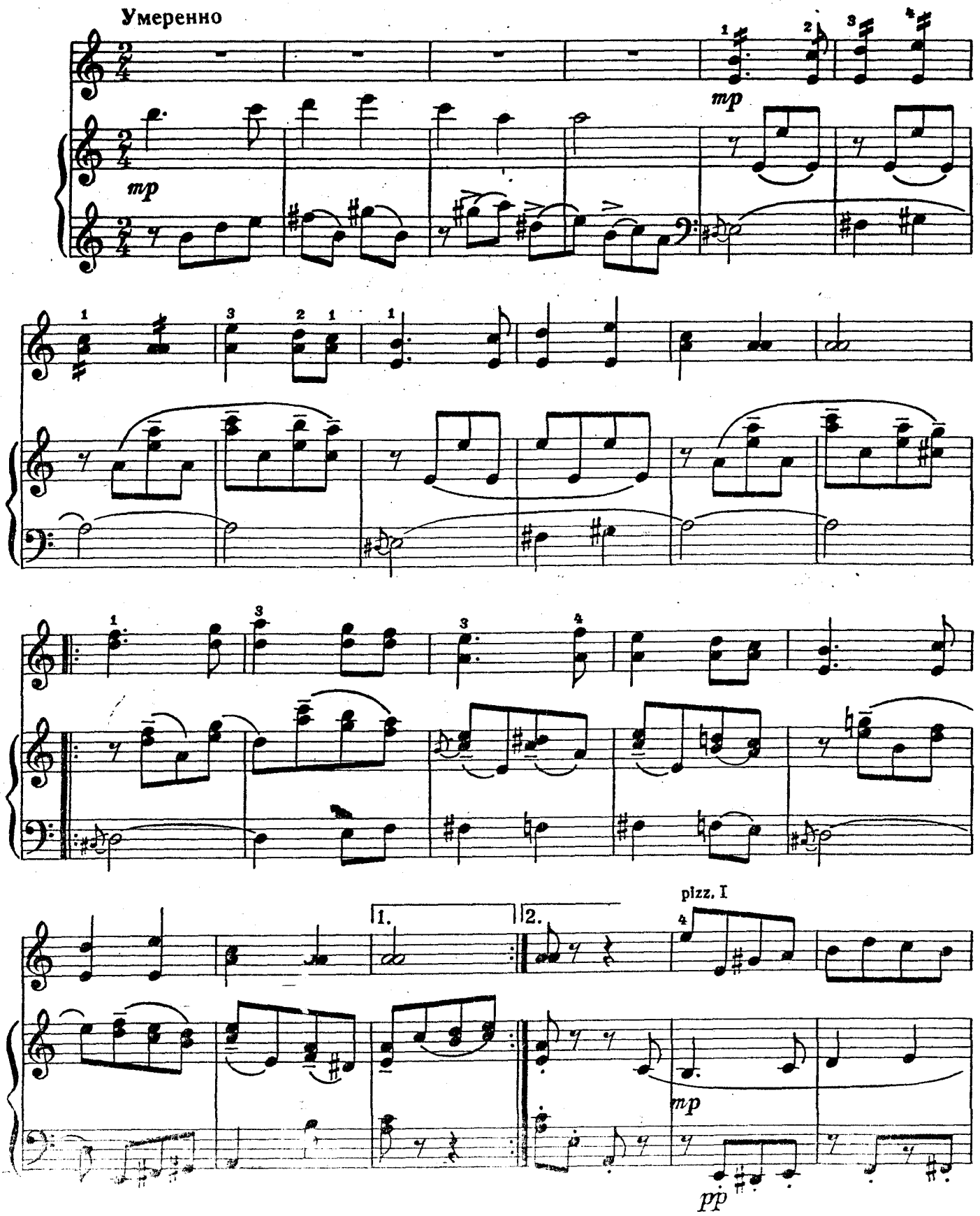
BASS SOLO (FANCY):



КОРОБЕЙНИКИ

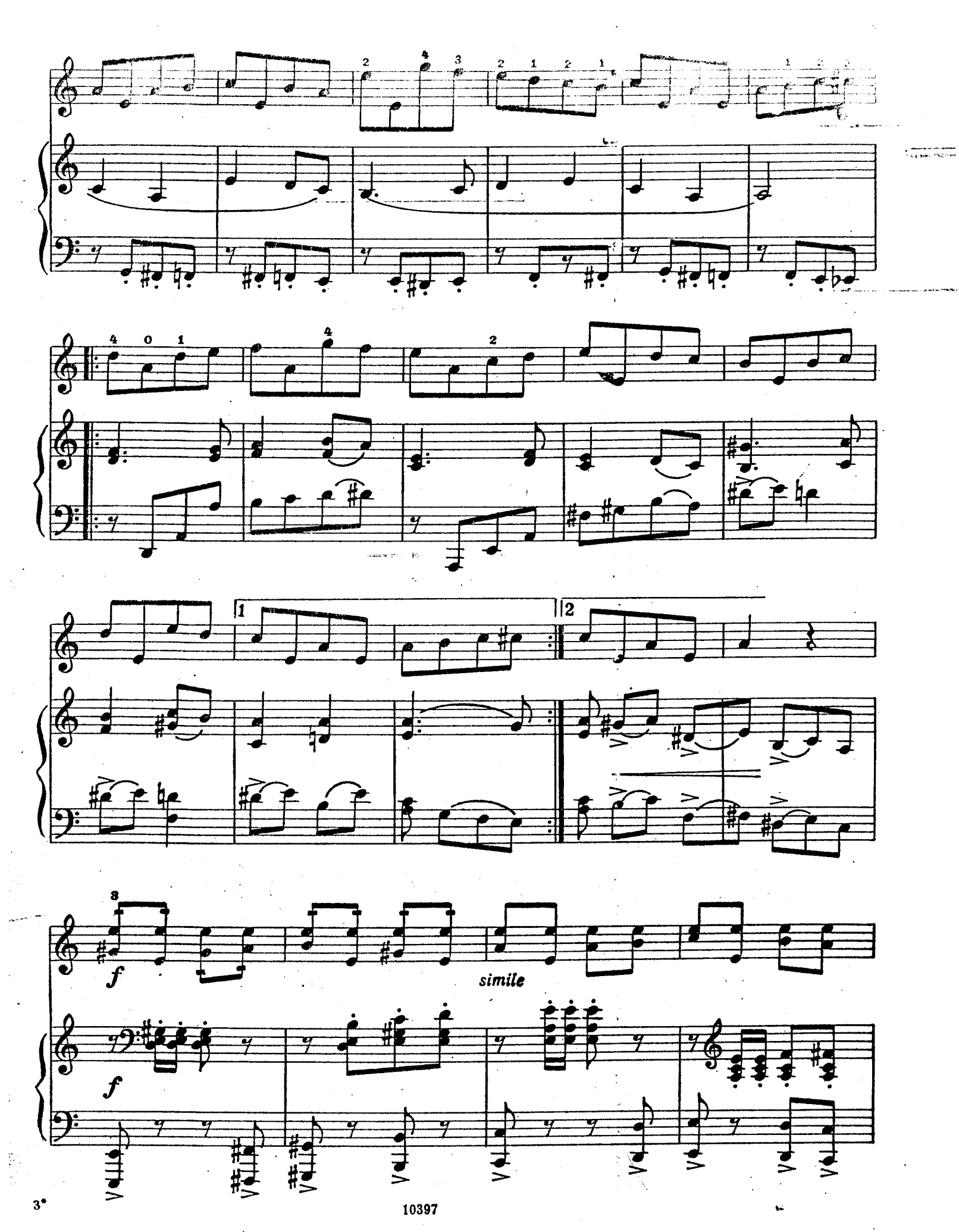
Русская народная песня

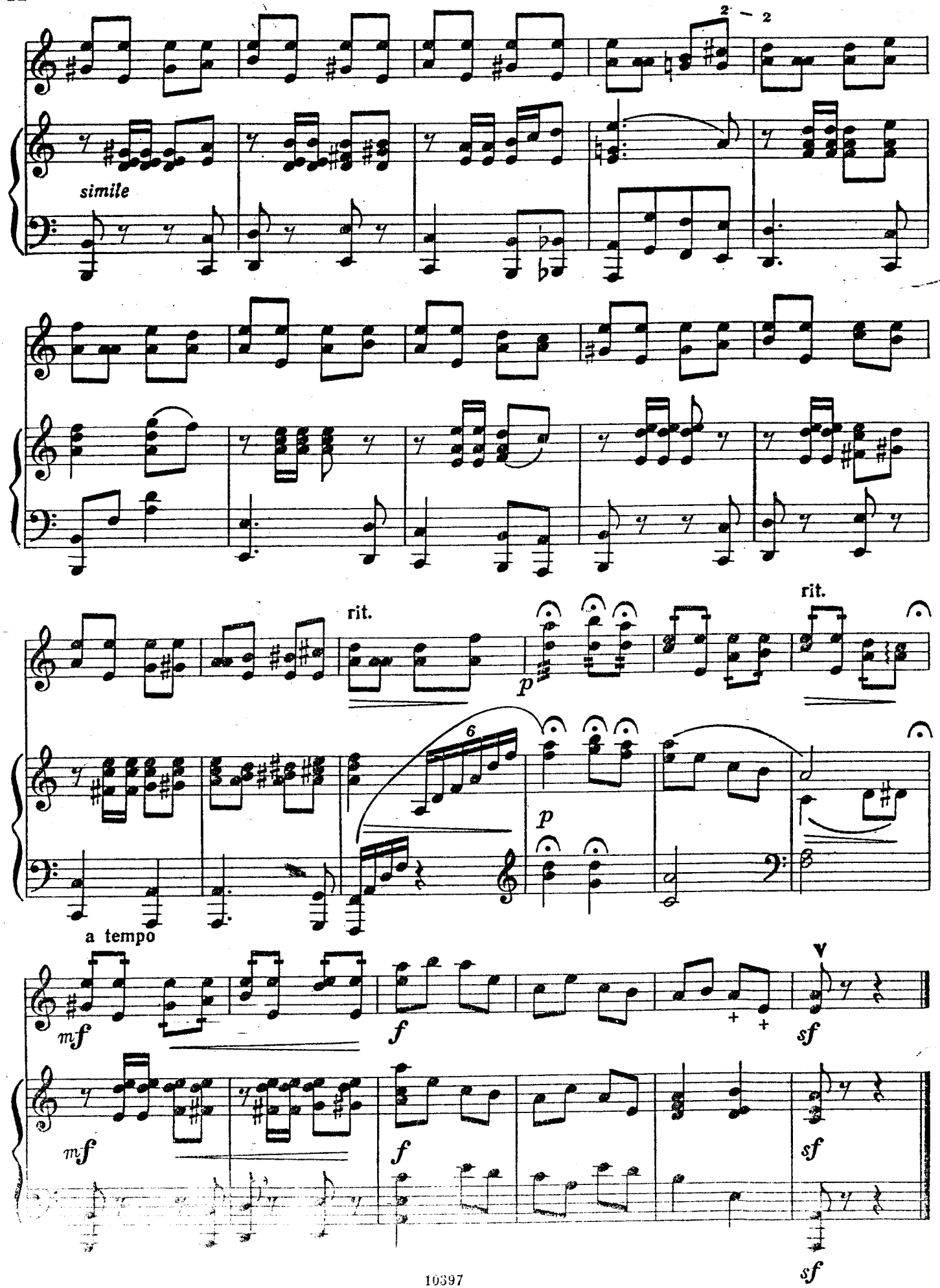
Обработка В. Глейхмана



10397

Could someone tell me what this song is called? riccardoheald@yahoo.com

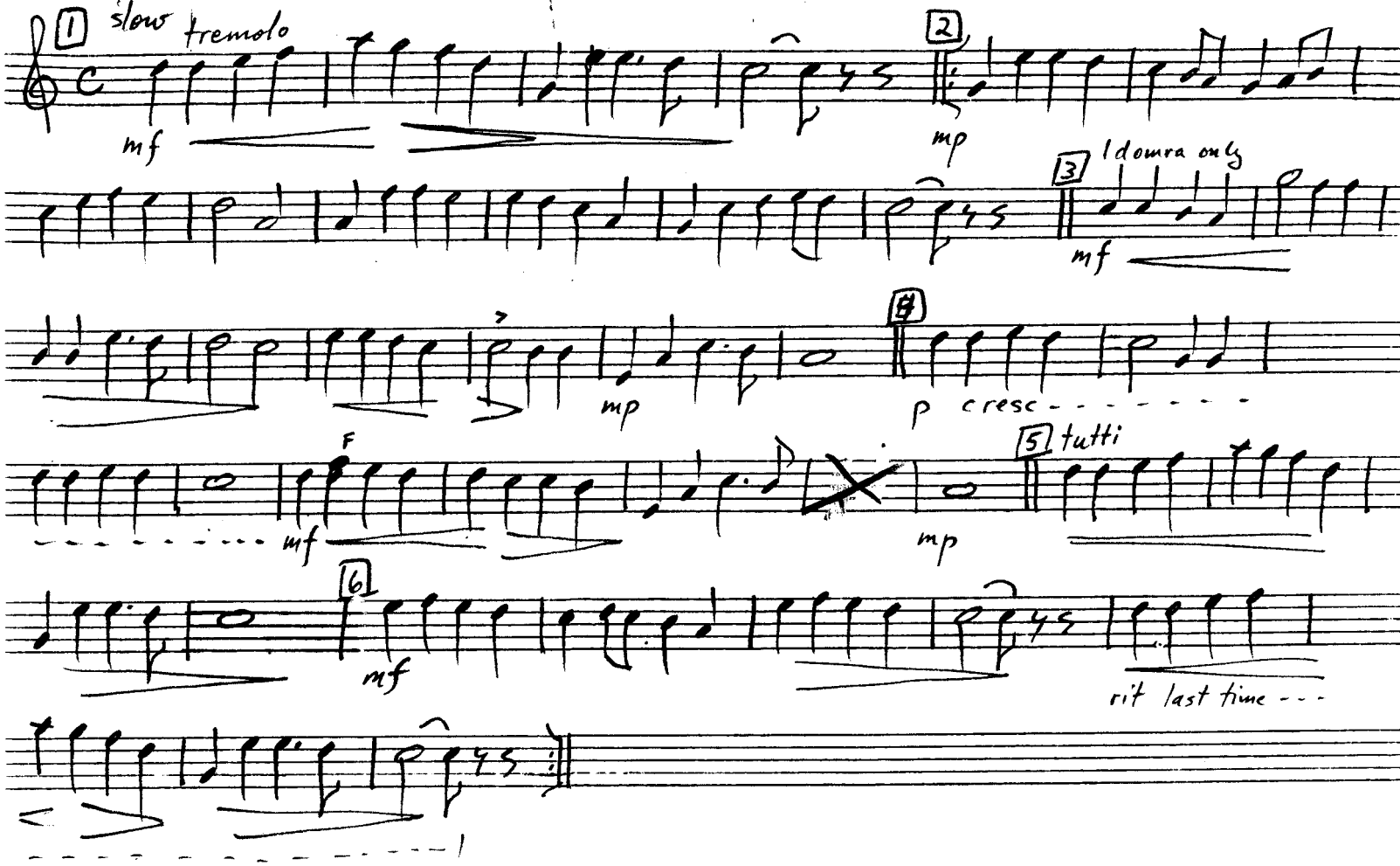

f
simile
f


simile
rit.
p
rit.
6
p
a tempo
mf
f
sf
mf
f
sf
sf

pd I

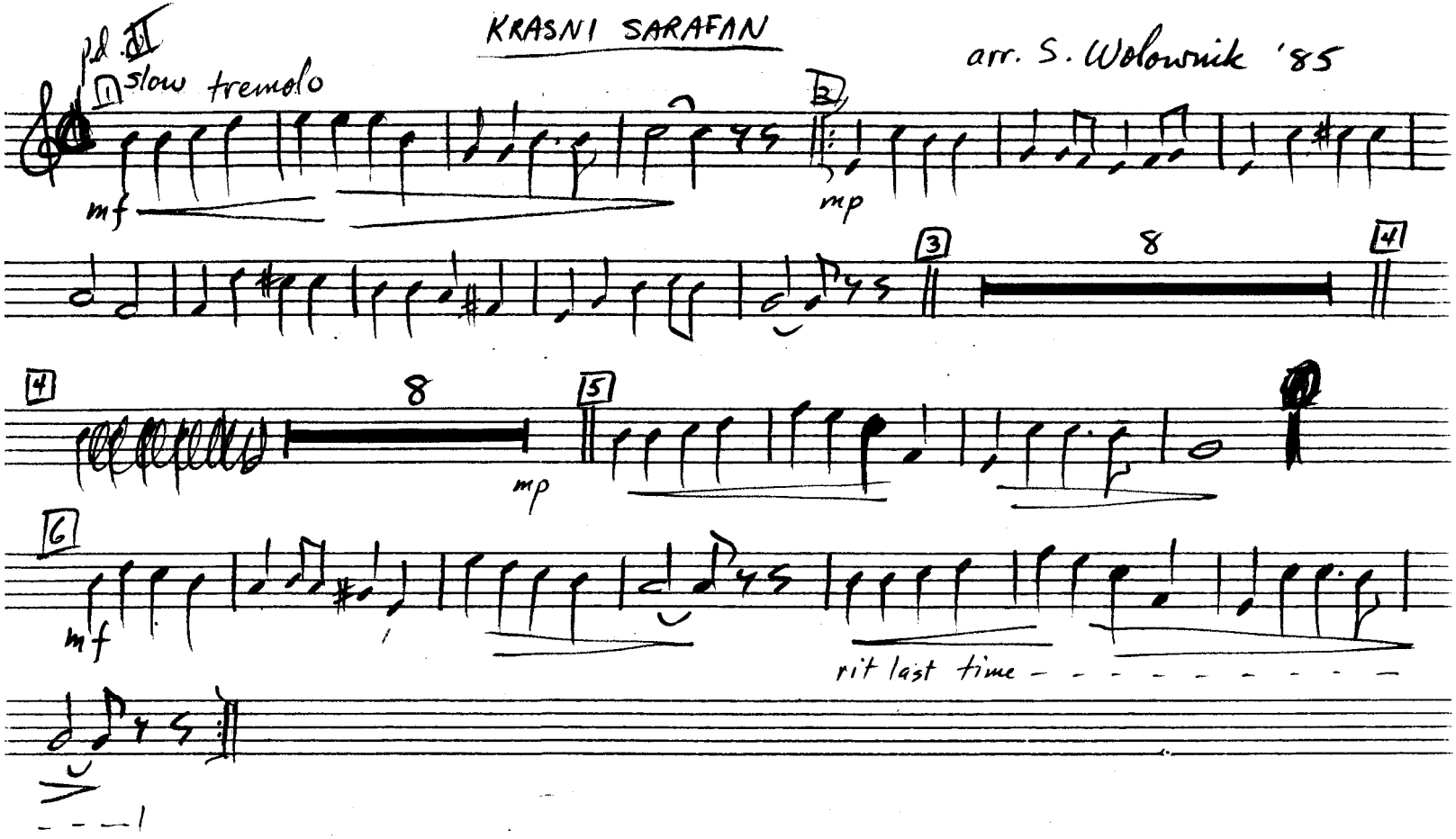
KRASNI SARAFAN

arr. S. Wolowiak '85



KRASNI SARAFAN

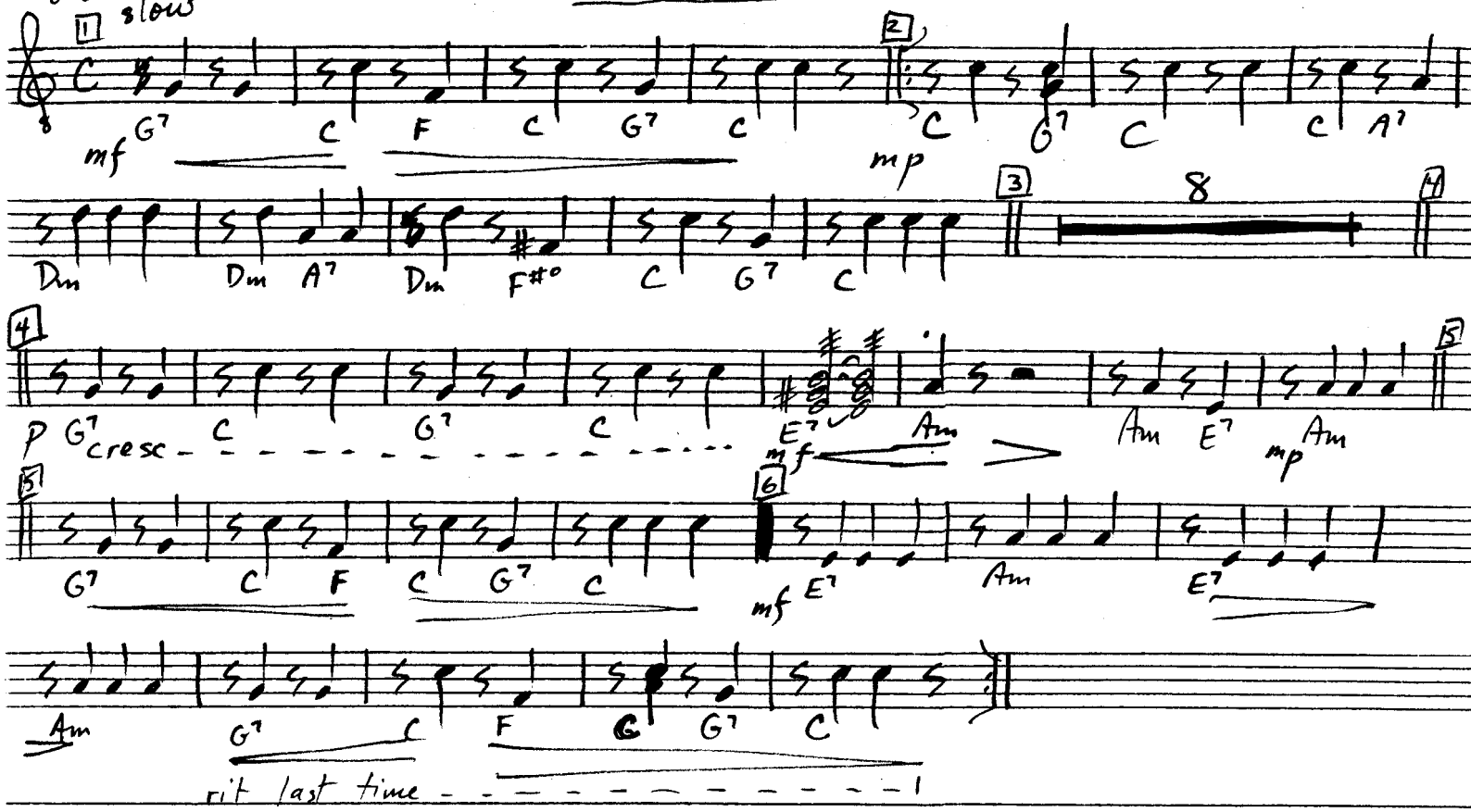
arr. S. Wolowink '85



ab

KRASNI SARAFAN

arr. S. Wolownik '85

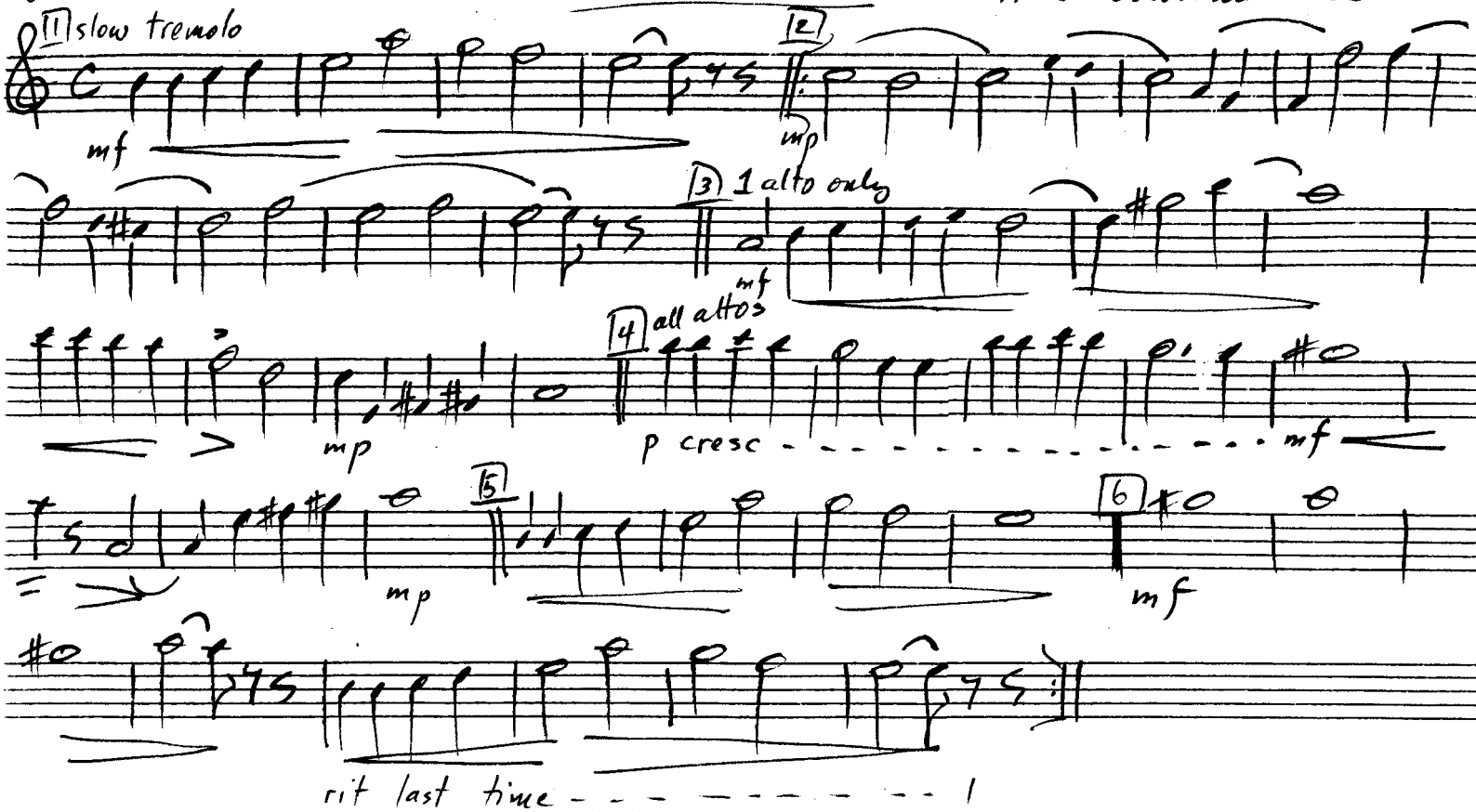


$F^{\#o} = \begin{matrix} 0 \\ 2 \\ 2 \end{matrix}$ or $\begin{matrix} 3 \\ 2 \\ 2 \end{matrix}$

a.d.

KRASNI SARAFAN

arr. S. Wolownik '85



KRASNI SARAFAN

arr. S. Wolowuik '85

pb

1 slow tremolo

mf

2 E

mp

3

3 1 bala. only

thumb strum

mf

mp

4 1 bala. tremolo

all →

p cresc

mf

5 tremolo

kuison

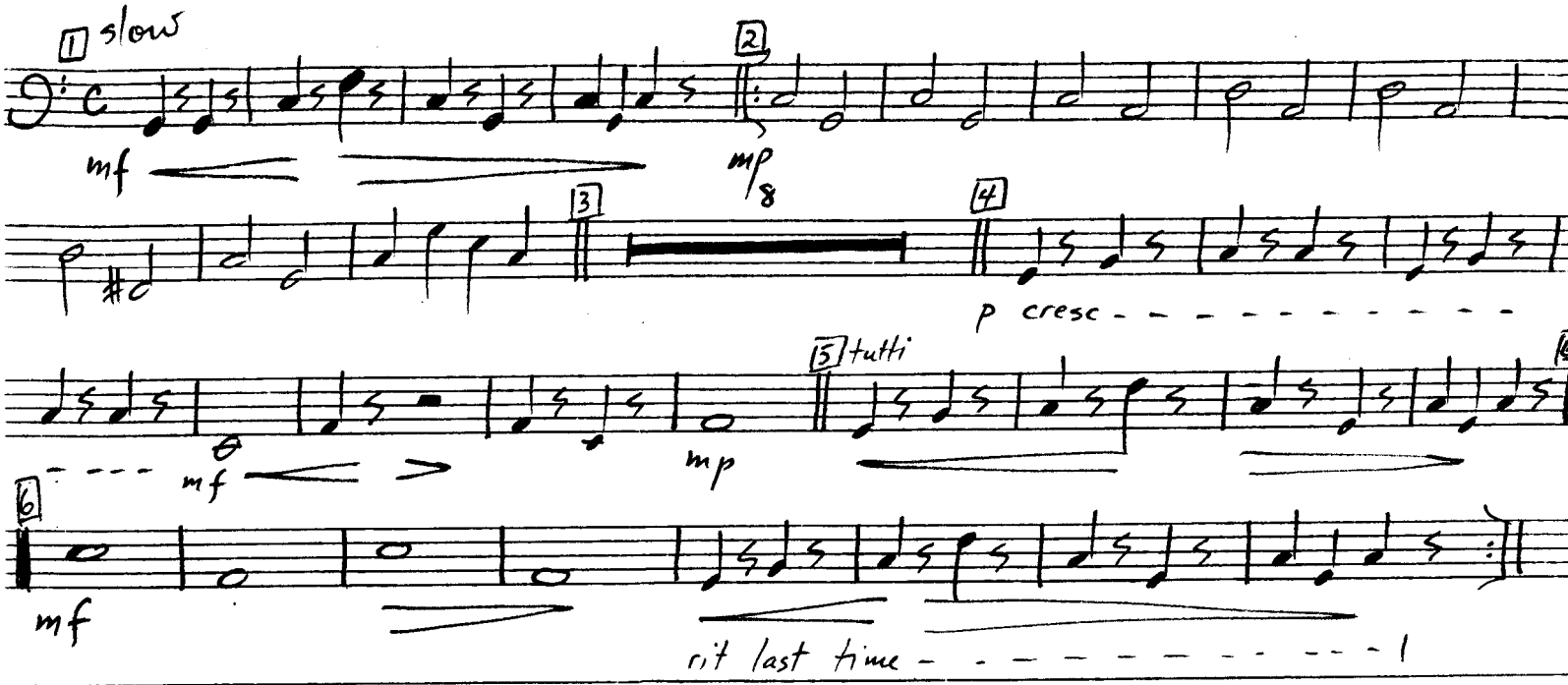
mf

6

Kb

KRASNI SARAFAN

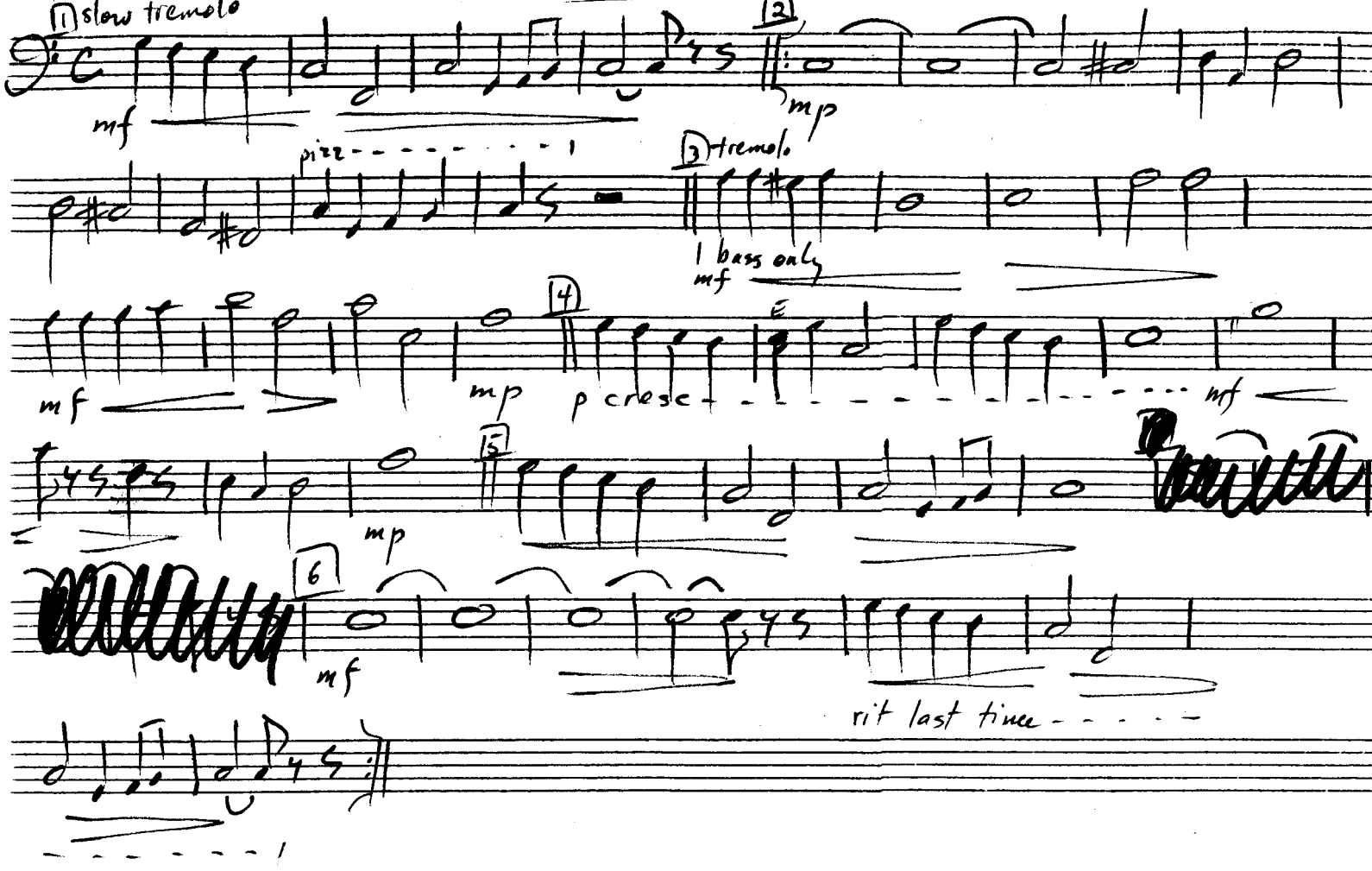
arr. S. Wolowik '85



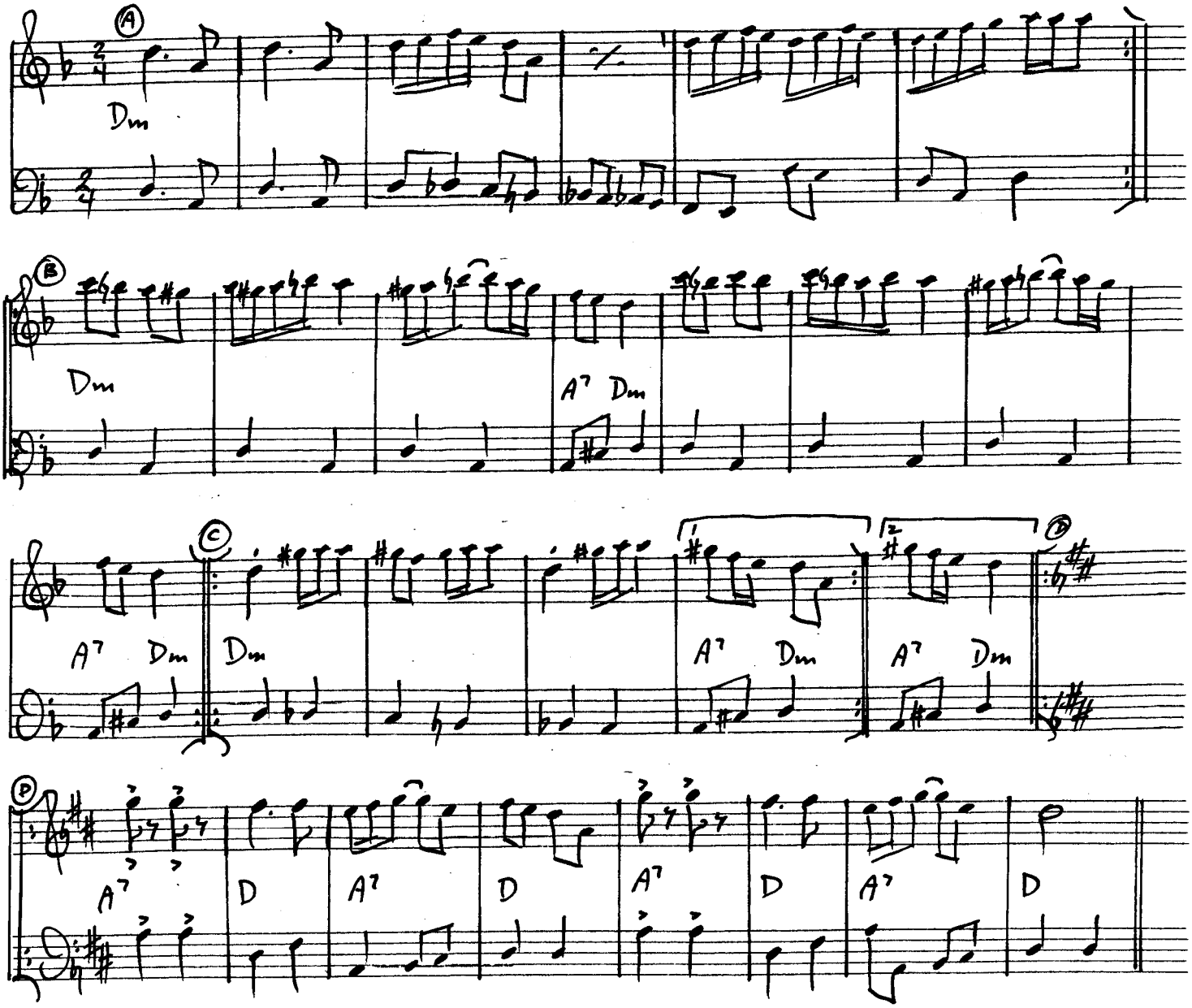
b.d. + b.b.

KRASNI SARAFAN

arr. S. Wolowiuk '85



KUKUNJEŠTE KOLO

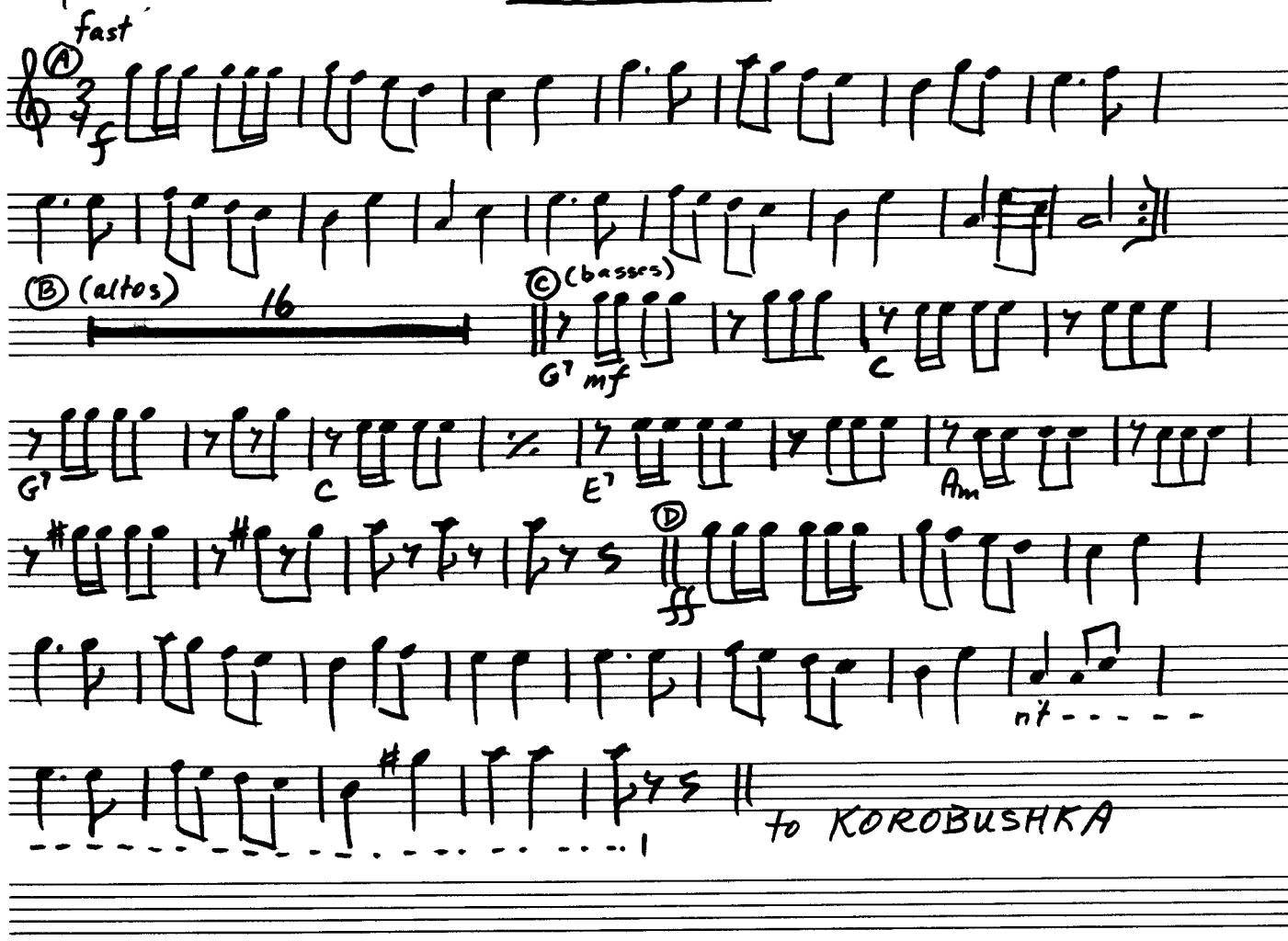


repeat all in Fm or Bm

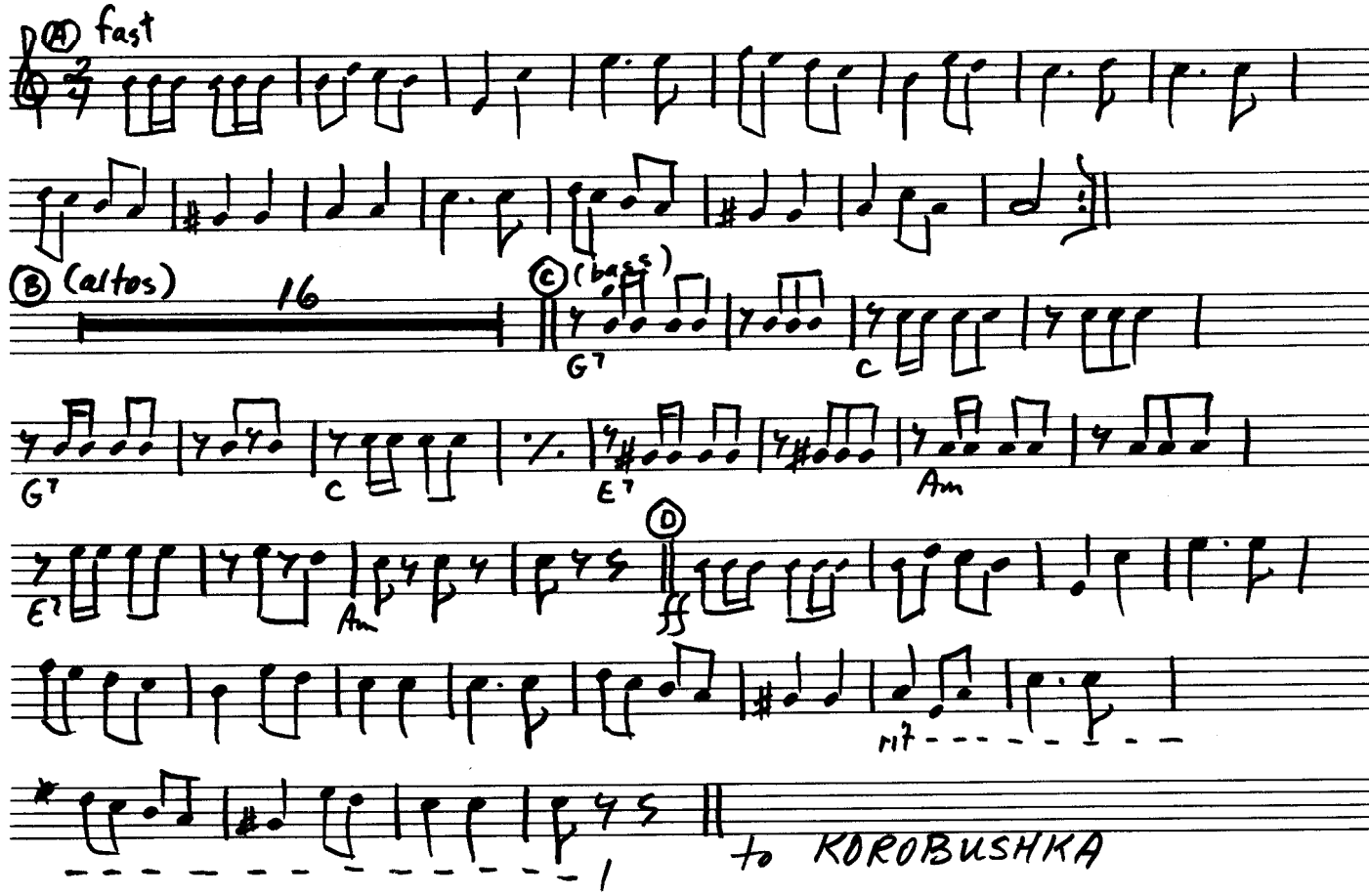
p.d. I+II

Na Rechenku

I:



II:



Na Rechenku

a.d. + b.d. + b.b.

ad:

Ⓐ fast

f

Ⓑ SOLO

Ⓒ (basses)

G7 mf C G7 C E7 Am

Ⓓ

ff

rit.

to KOROBUSHKA

bd: + b.b.

Ⓐ fast

f

Ⓑ SOLO

Ⓒ (basses)

Ⓓ

ff

rit.

To KOROBUSHKA

balas + K-b.

Na Rechenku

balas.

(A) fast

f

G7 C G7 C

E7 Am E7 Am

(B) (altos)

G7 C G7 C E7 Am

E7 Am

(C) (basses)

G7 C

G7 C E7

Am E7 Am

(D)

ff

G7 C G7 C

E7 Am E7 Am

rit

to KOROBUSHKA

K-b.

(A) fast

f

(B) (altos)

(C) (basses)

(D)

ff

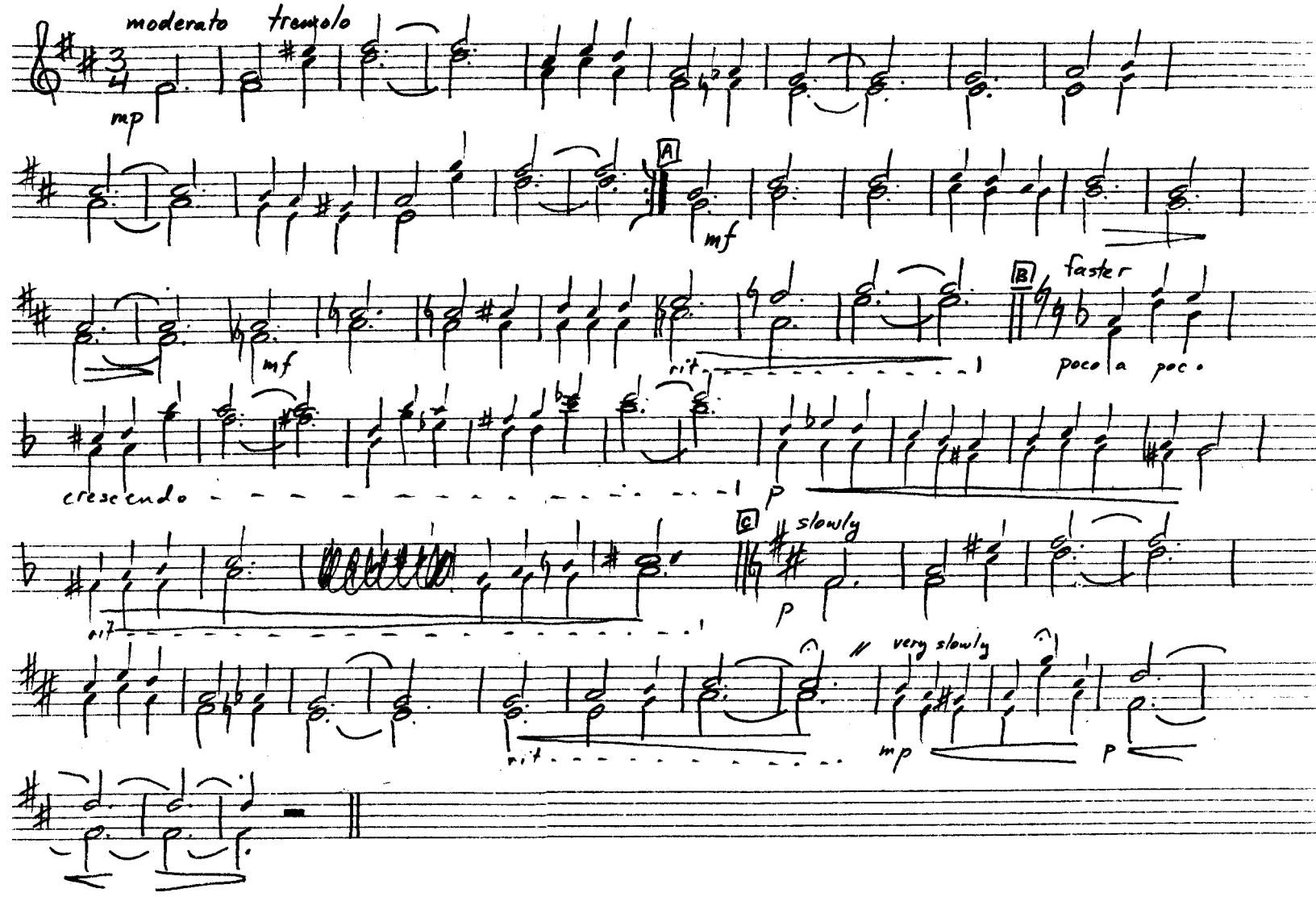
rit

To KOROBUSHKA

prima domras I+II

Lara's Theme from Dr. Zhivago

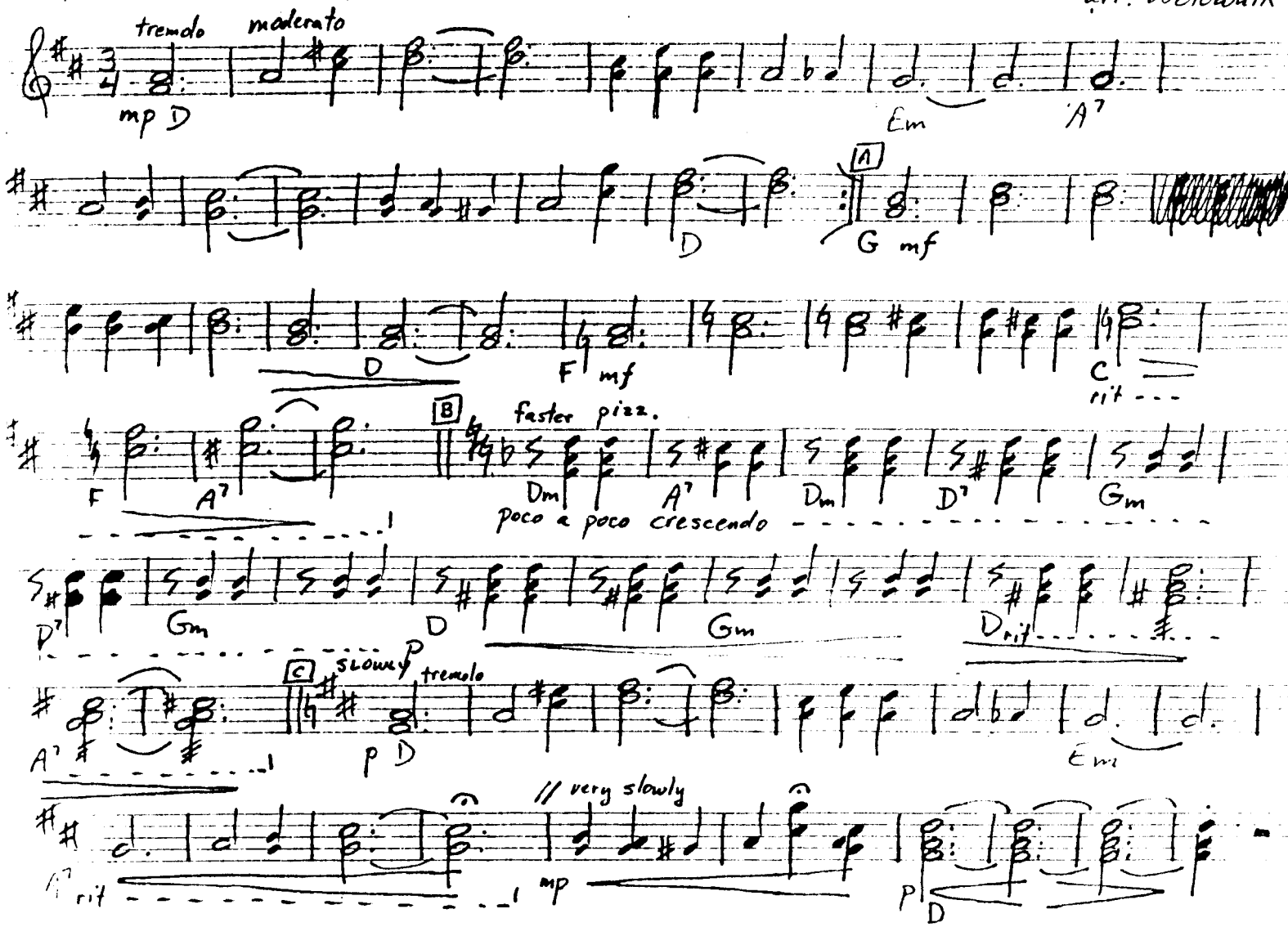
mus. Jarre
arr. Wolowuik '81



prima balalaika ▾ sec. ▾ alto

Lara's Theme from Dr. Zhivago

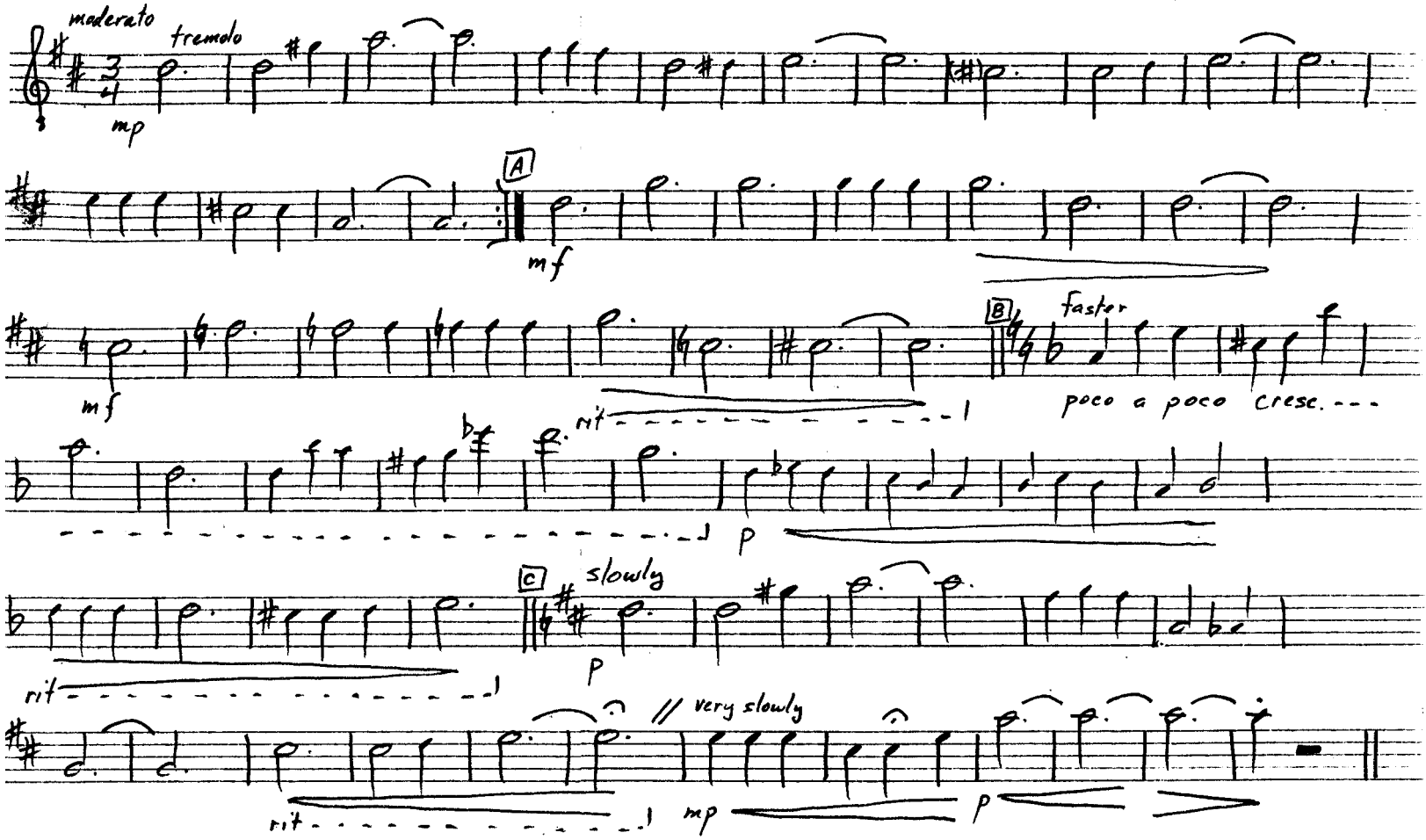
mus. Jarre
arr. Wolownik



alto domra

Lara's Theme from Dr. Zhivago

mus. Jarre
arr. Walowcik '81



basses

Lara's Theme from Dr. Zhivago

mus. Jarre
arr. Wolowuik '81

moderato

mp

A

mf

mf

B faster

poco a poco crescendo

rit

p

rit

C slowly

p

very slowly

rit

mp

pizz

p

FINE

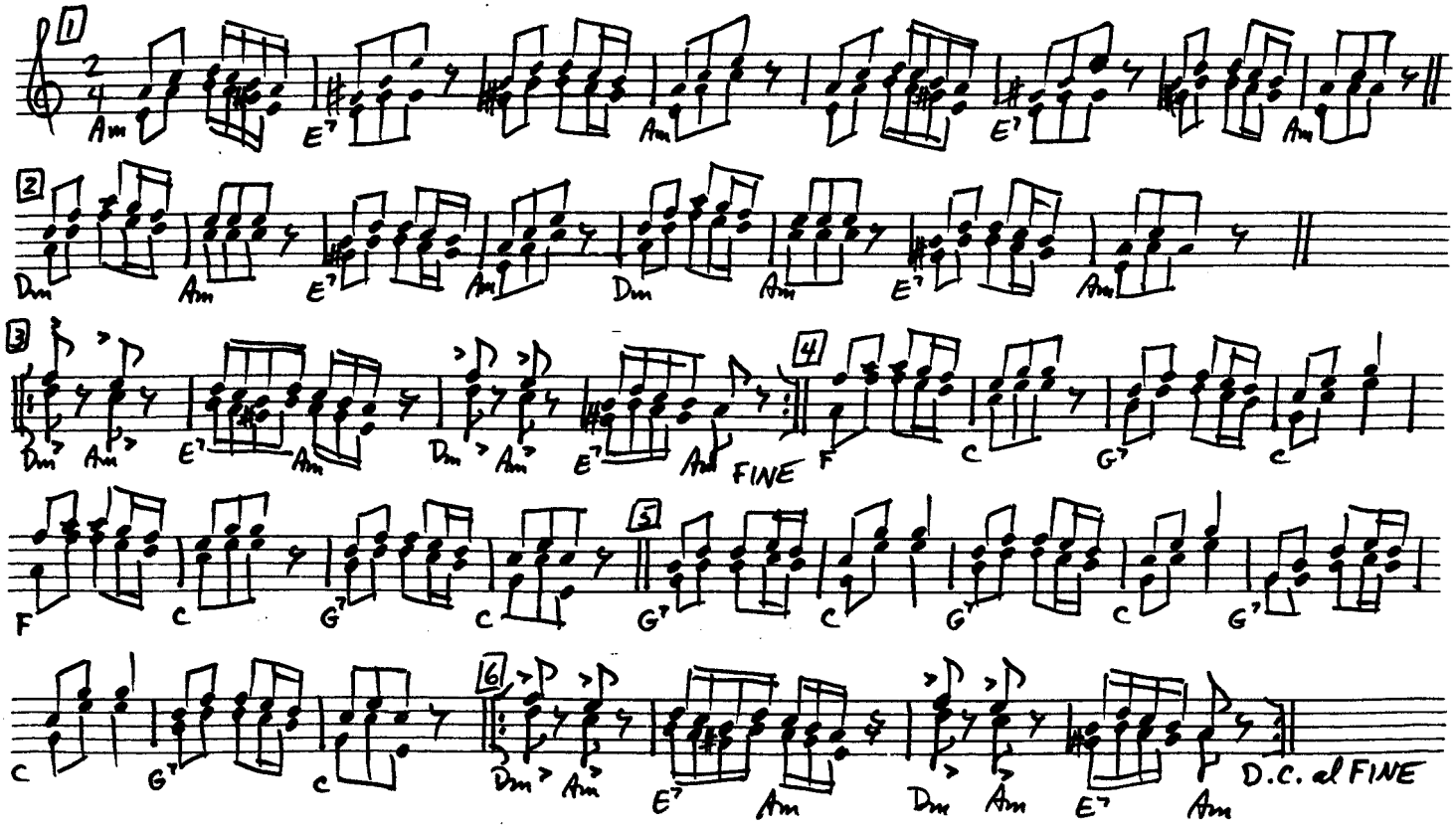
*contrabass part:

pizz

p

all

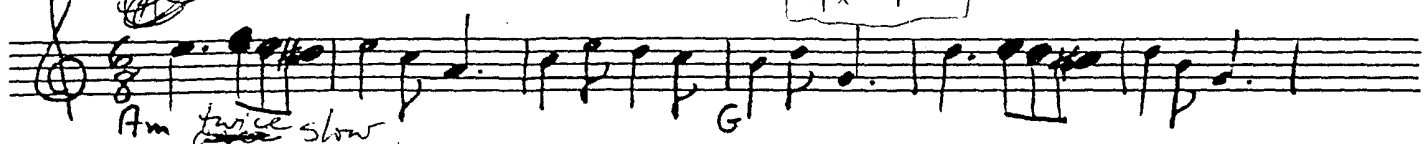
LEZGINKA - 3/4



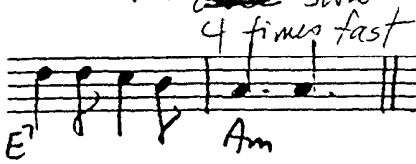
all

LEZGINKA

| 2x slow
4x fast | → repeat, then go to fast part



twice slow
4 times fast



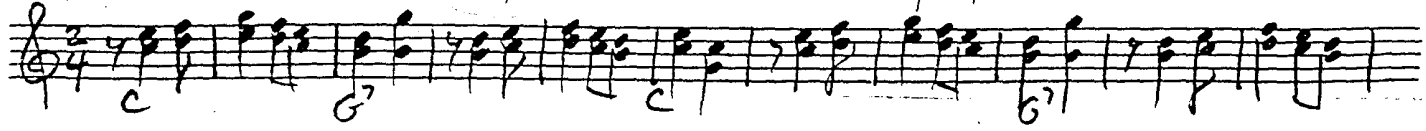
play twice, slow, ad lib, all tremolo.
Then do 6/8 vamp + play rhythmically a bunch of times, getting faster. Repeat from top.

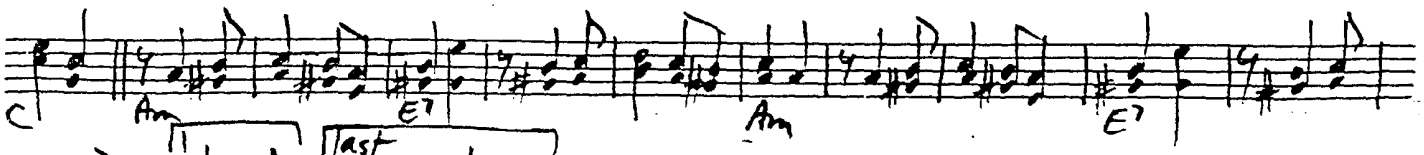
typical rhythms:

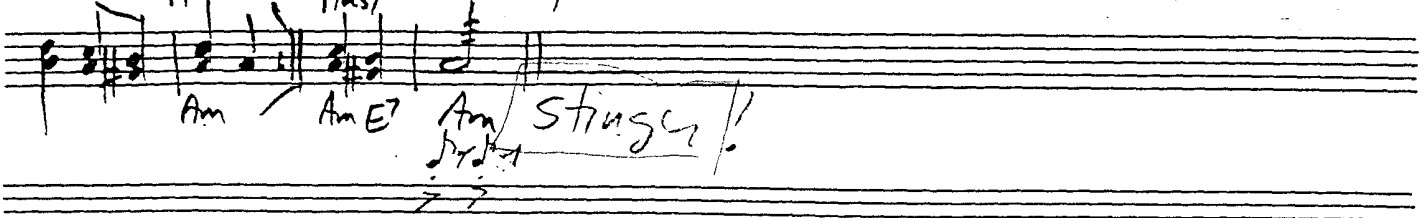
and combinations

fast part (regular rhythm) (3x)

2nd time: syncopated rhythm

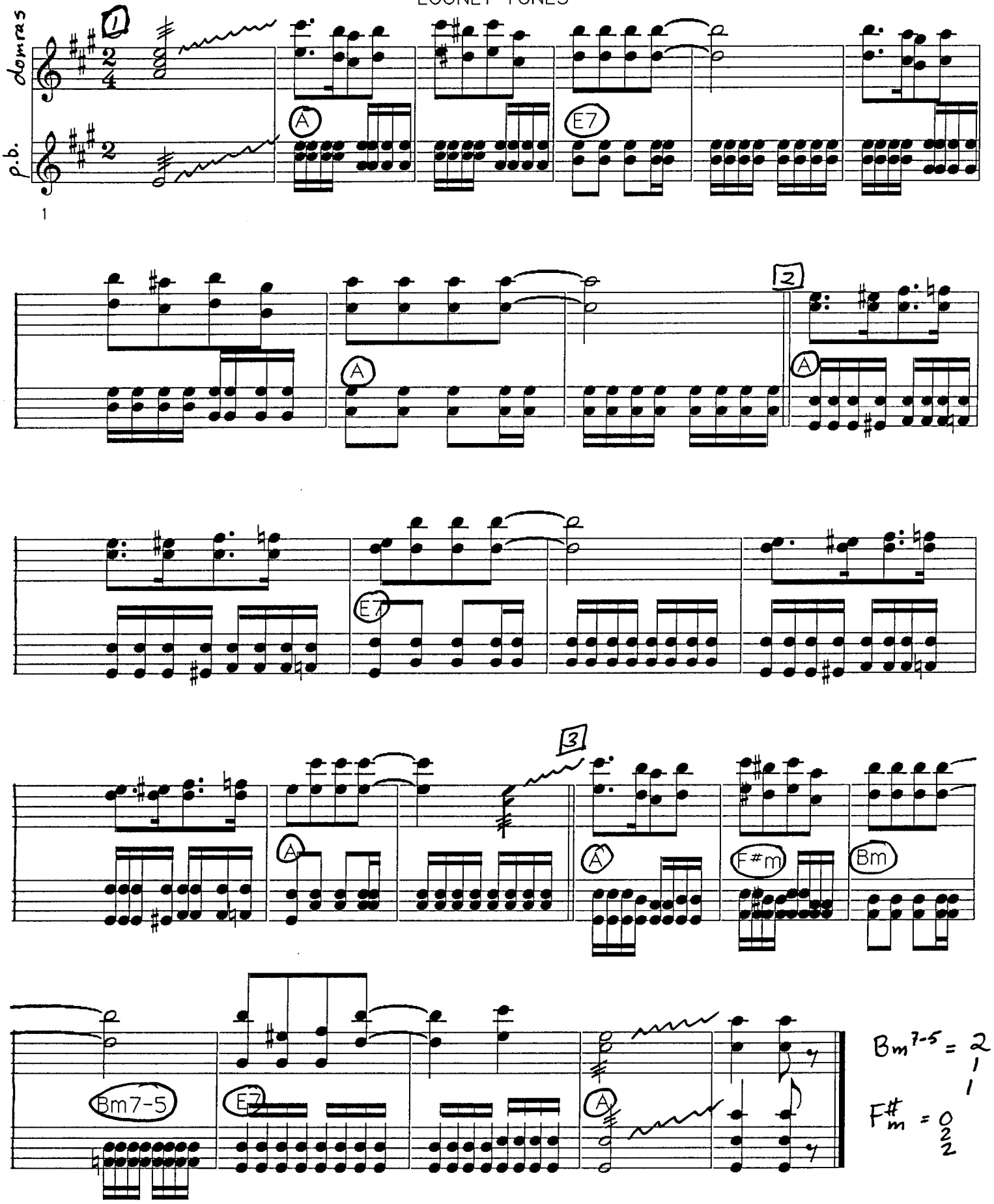


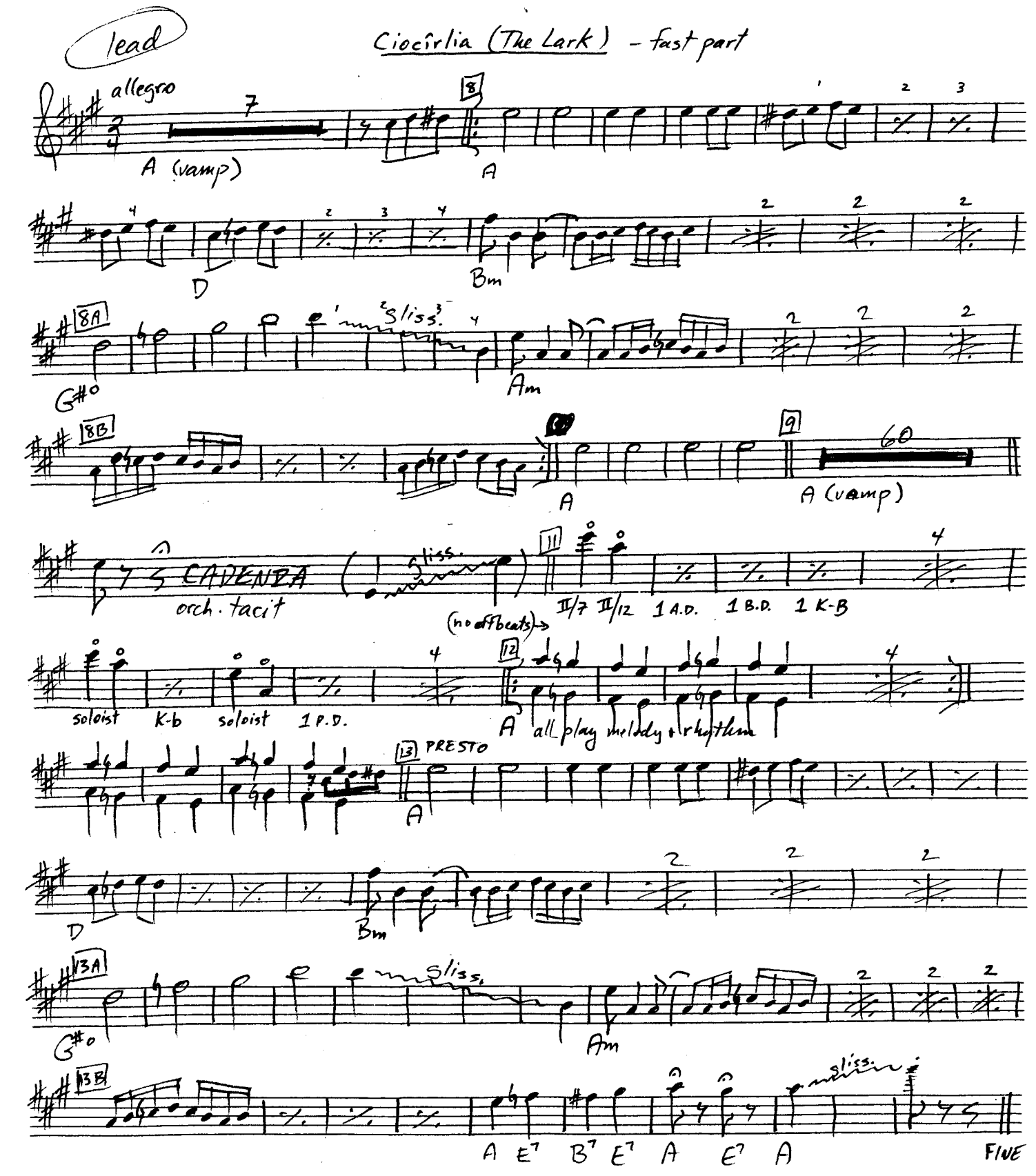




Stings!

LOONEY TUNES

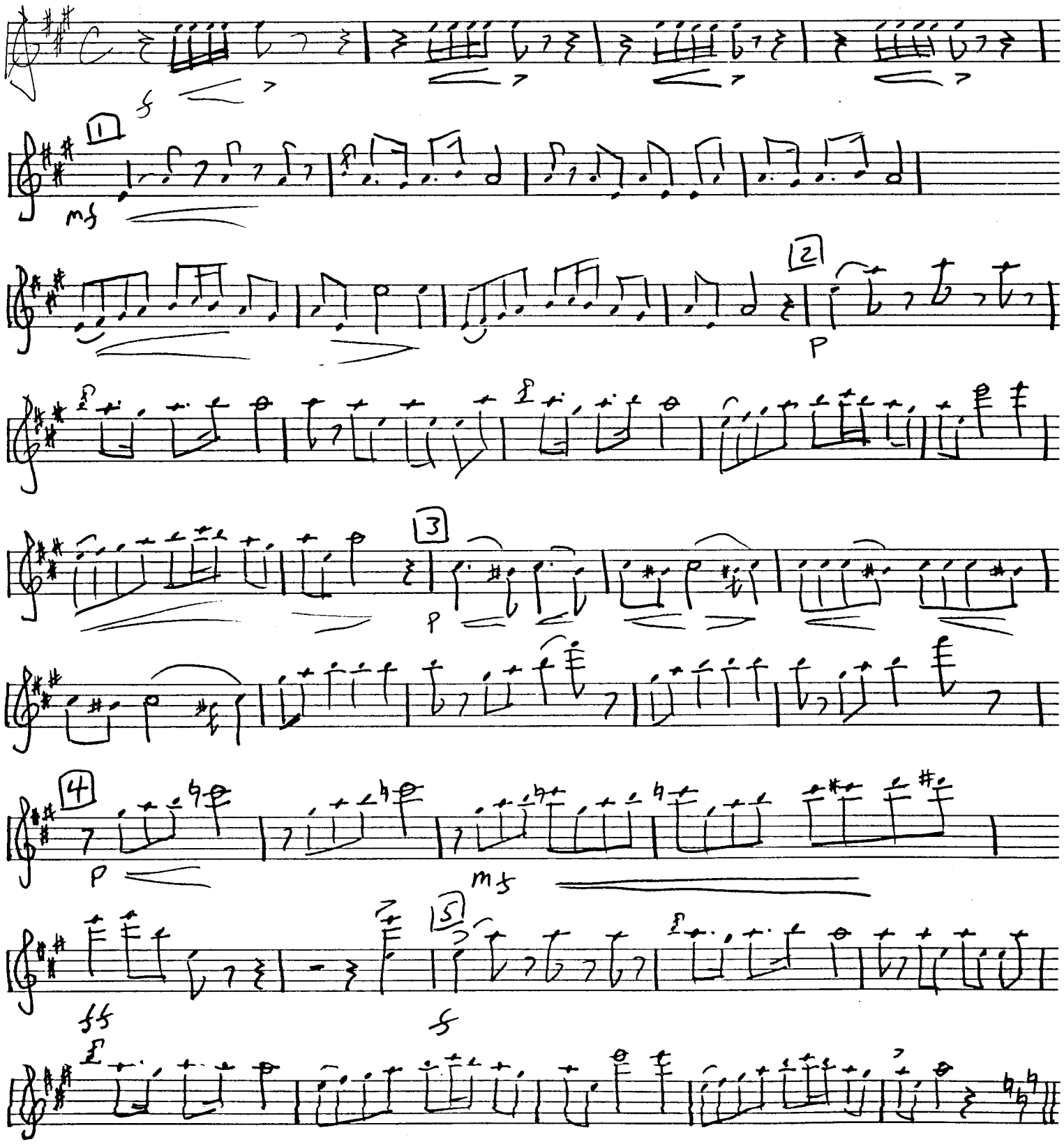



lead
Ciocîrlia (The Lark) - fast part
allegro
A (vamp)
A
D
Bm
G#o
Am
A
A (vamp)
CADENZA
orch. tacit
(no offbeats)
II/7 II/12 1 A.D. 1 B.D. 1 K-B
soloist K-b soloist 1 P.D.
A all play melody & rhythm
PRESTO
A
D
Bm
G#o
Am
A E7 B7 E7 A E7 A
FINE

MAIDEN'S DANCE

Small Domra I

KHATCHATURIAN



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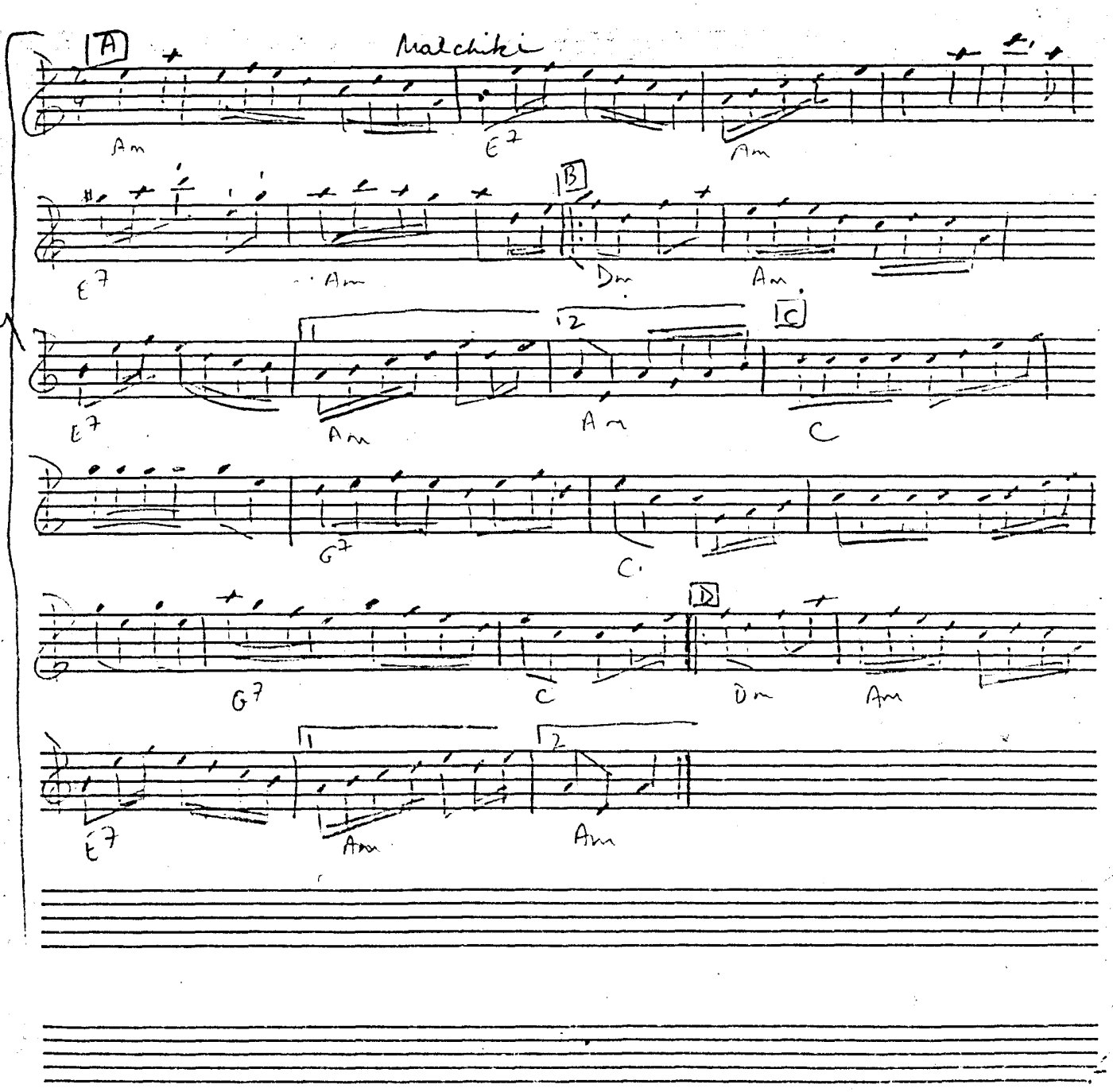
Malchiki
A
Am
E7
Am
B
E7
Am
Dm
Am
C
E7
Am
Am
C
G7
C
D
G7
C
Dm
Am
E7
Am
Am

MALCHIKI

(A) Am | Am | E7 | Am | Am | Am | E7 | Am ||

(B) Dm | Am | E7 | Am | Dm | Am | E7 | Am :||

(C) *C | C | G7 | C | C | C | G7 | C ||

(B) Dm | Am | E7 | Am | Dm | Am | E7 | Am :||

* 1st time ♫♫ | ♫♫ | ♫♫ | ♫♫ | repeat once

2nd time ♩ 𝄾 | — | 𝄾♩♩ | 𝄾♪♩ | repeat once

MALCHIKI

(A) (3)

(B) 2

(C) 2nd half same as

order (A) (B) | (A) (B) | (C) (B) | (C) (B)

MANGUPSKO

A Dm A A Dm A

A A A E7 A E7 A A

E7 A E7 A E7 A

D.C. ending:

A Dm A

STUDENT PAD
No. 12 – 12 Stave Medium

SAM ASH MUSIC STORES

1101 Kings Highway BROOKLYN, N.Y. (212) 645-6614
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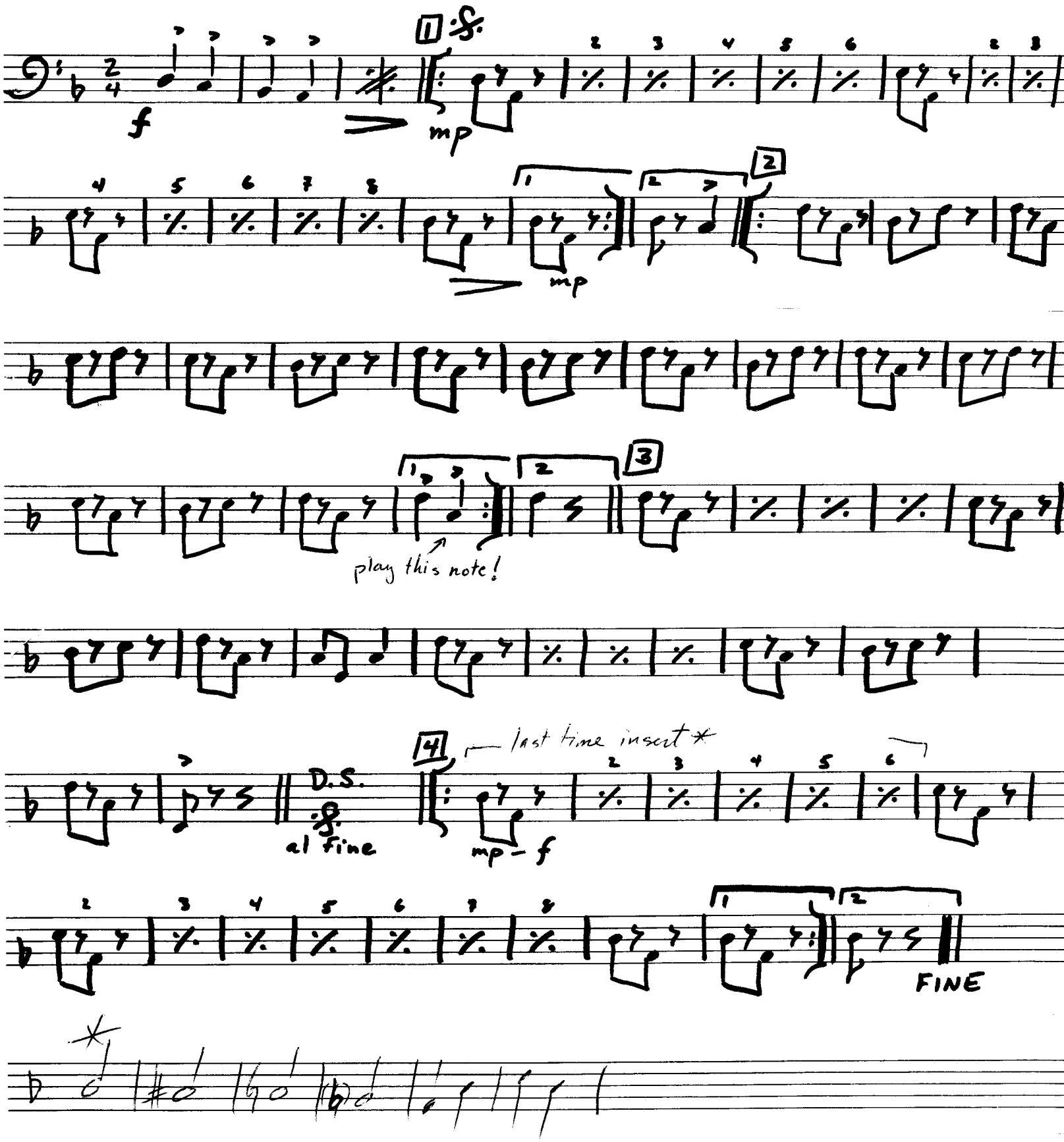
School Service Dept. 301 Peninsula Blvd. HEMPSTEAD, N.Y. (516) 485-2122

Kontrabass #191

Молдовеняска

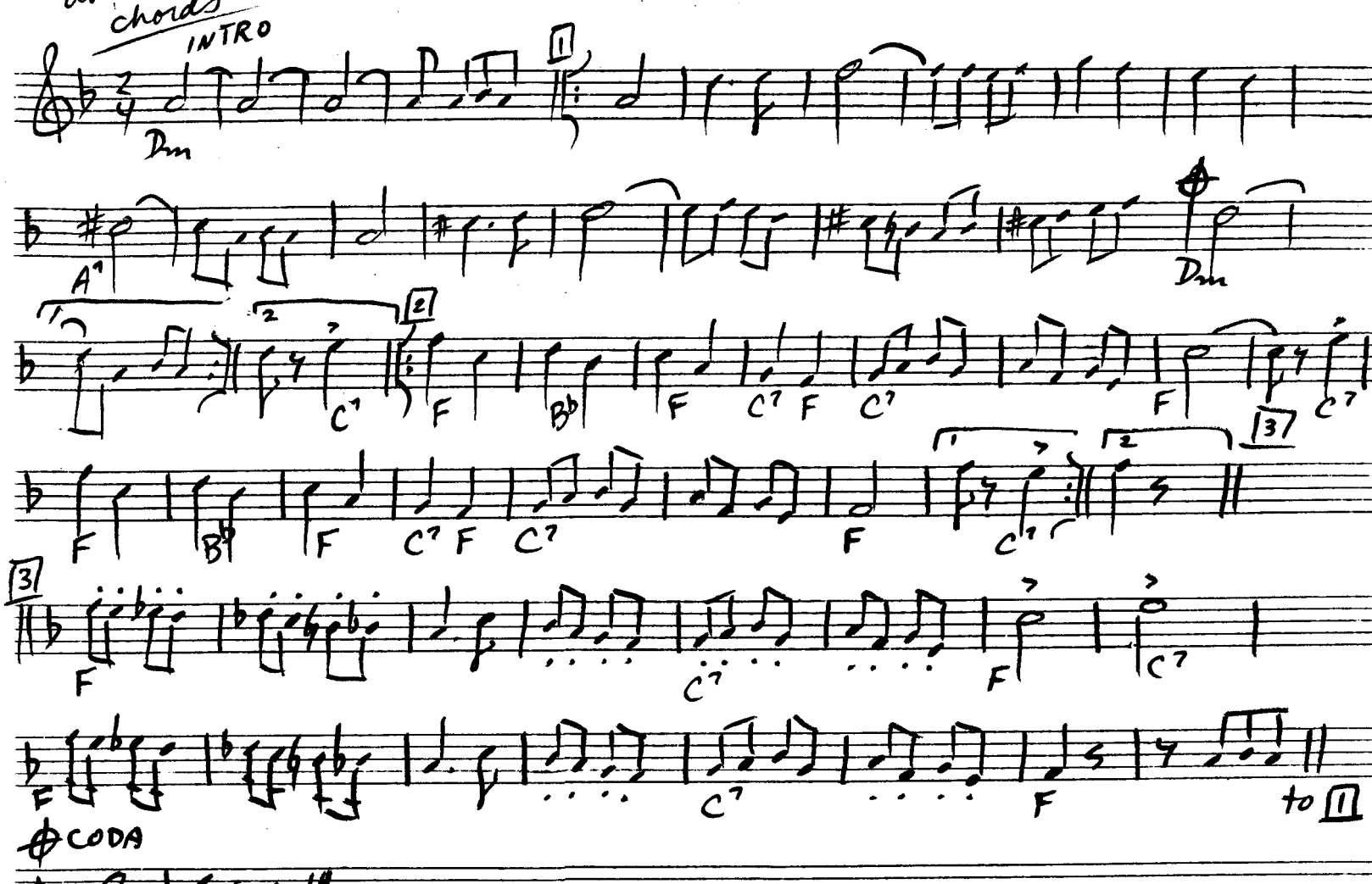
(Moldavian "Girl")

instr. W. Kasura



MOLDAVIAN

W. Kasura

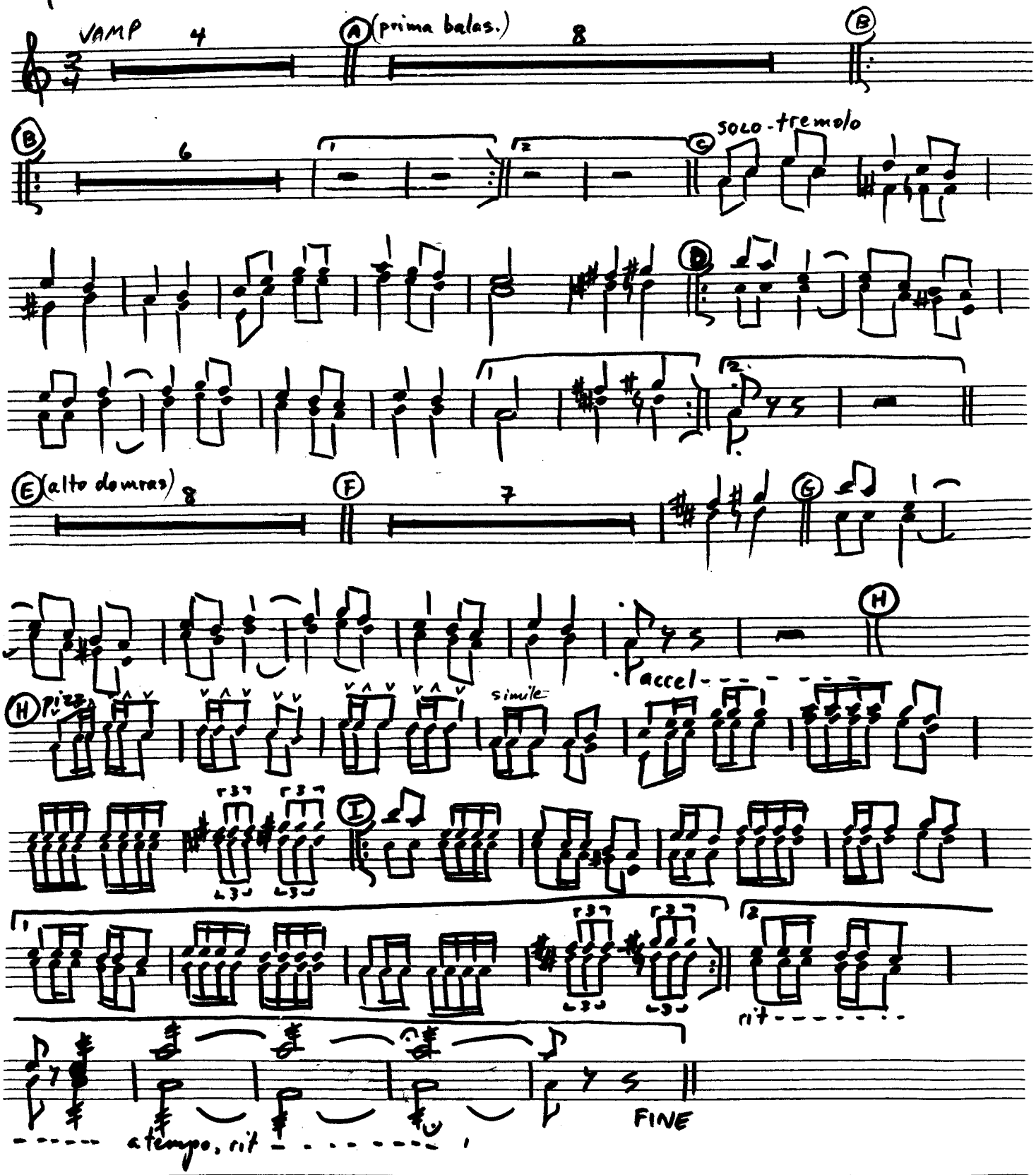


order: INTRO - 1 - repeat 1 - 2 - repeat 2 - 3 - 1 - repeat 1 to ⊕ CODA

p.d. I+II

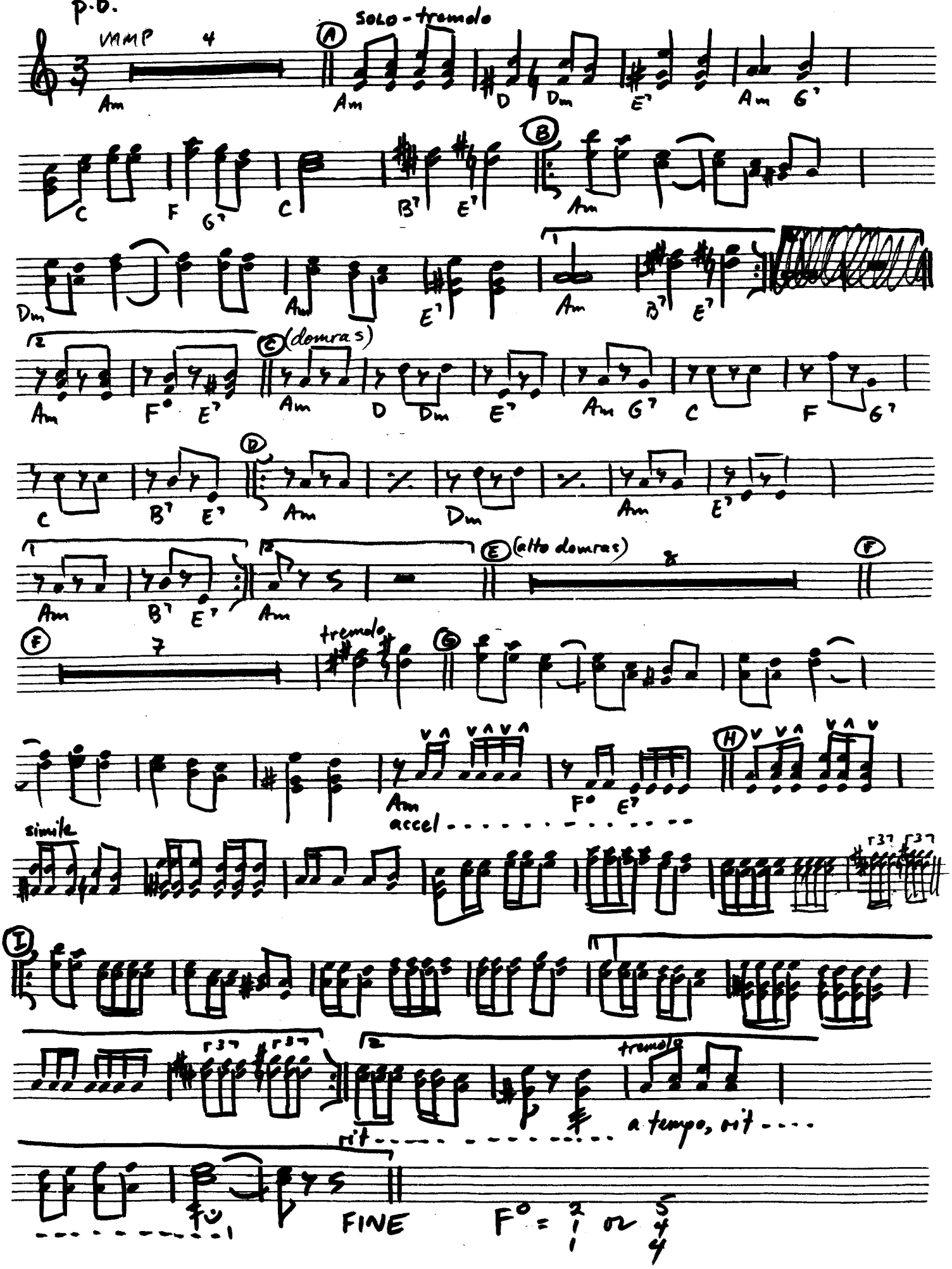
MOSCOW NIGHTS

S. Wolownik '86



MOSCOW NIGHTS

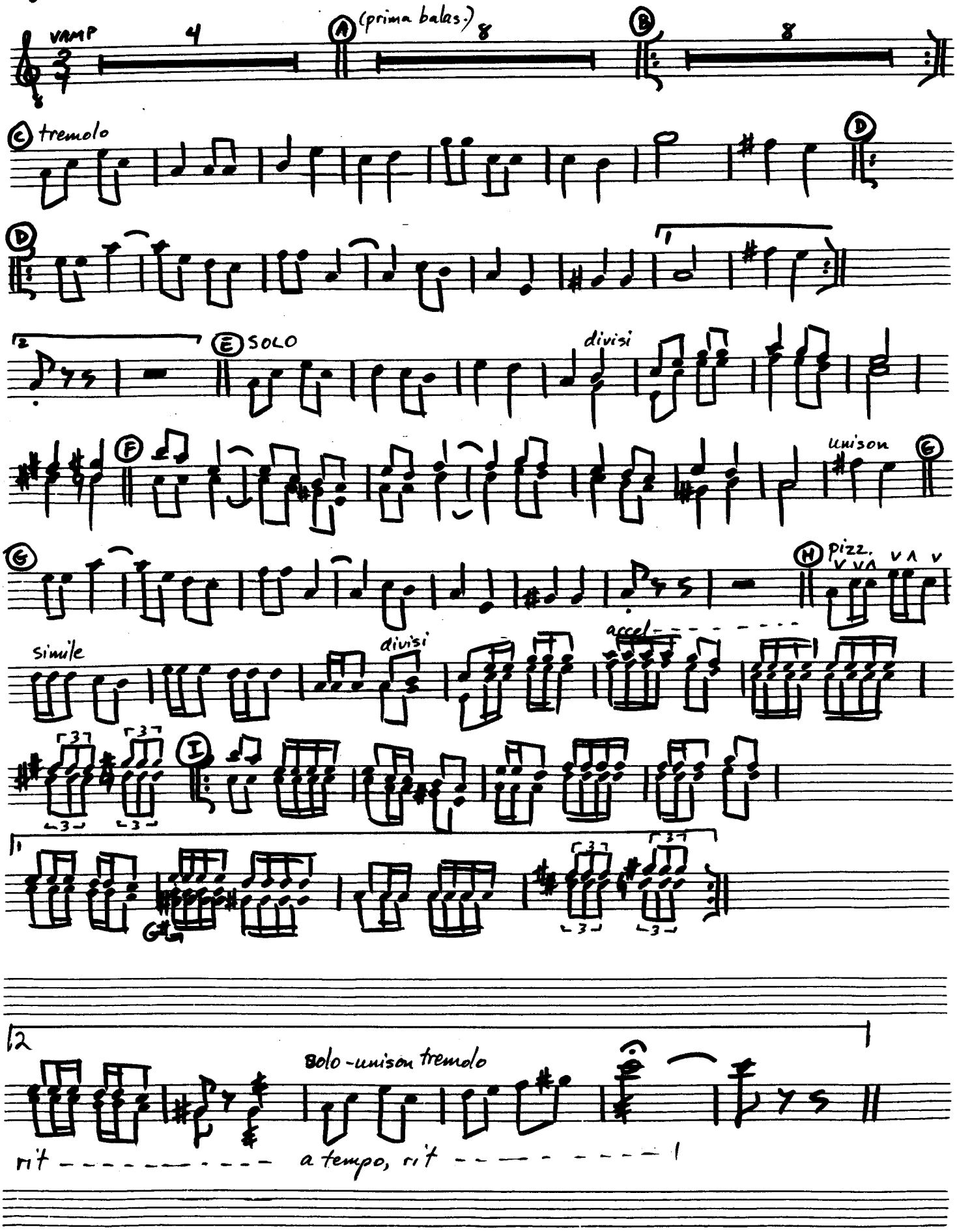
S. Wolowuik '86



a.d.

MOSCOW NIGHTS

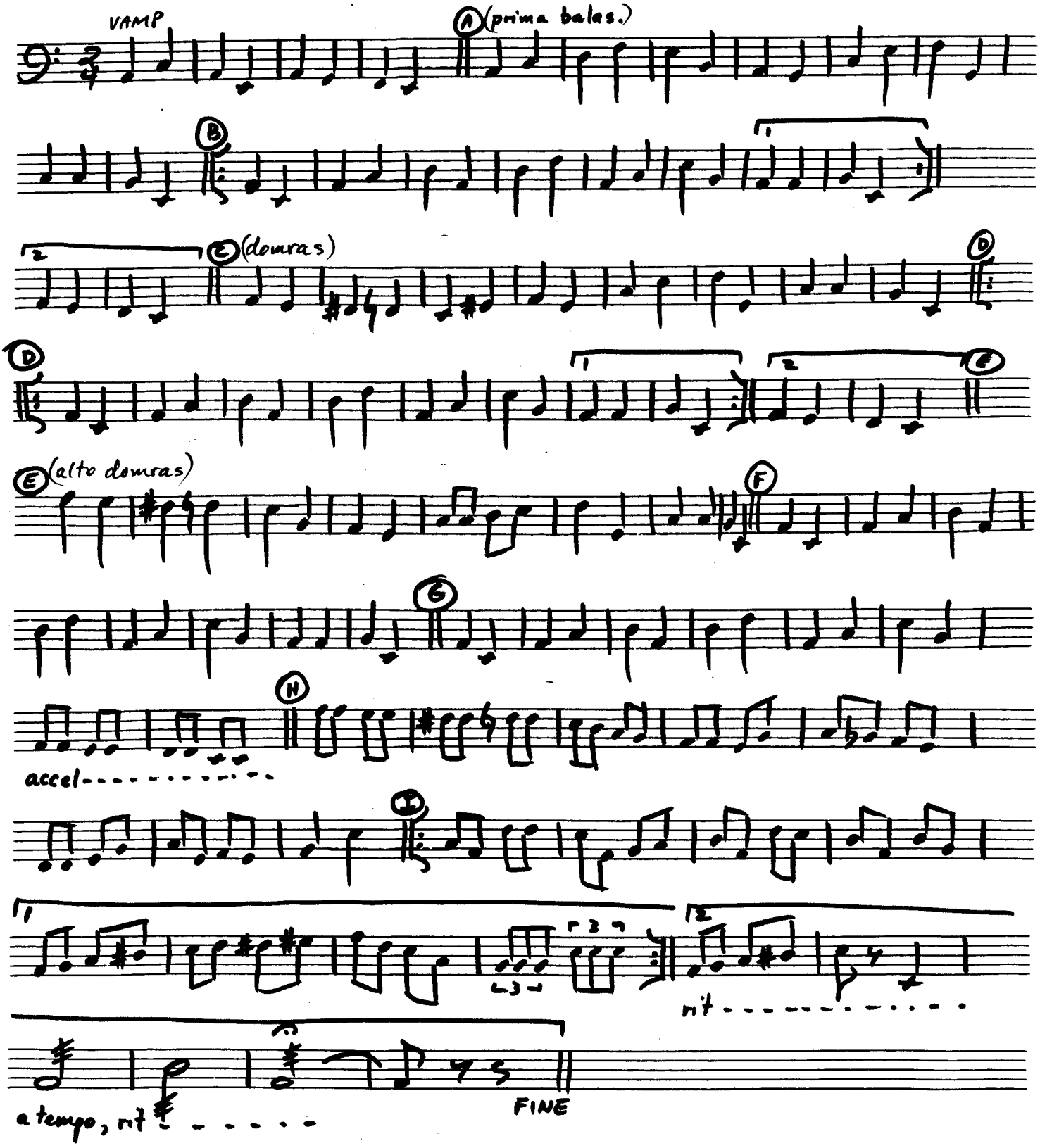
S. Wolowik '86



MOSCOW NIGHTS

S. Wolowmik '86

bass



MOSCOW NIGHTS

pd I+II and ad

last time only

FINAL

bates

Am Dmaj Dmin E7 Am G7 C F G7 C

last time only

B7 E7 Am Dm Am E7 Am Am

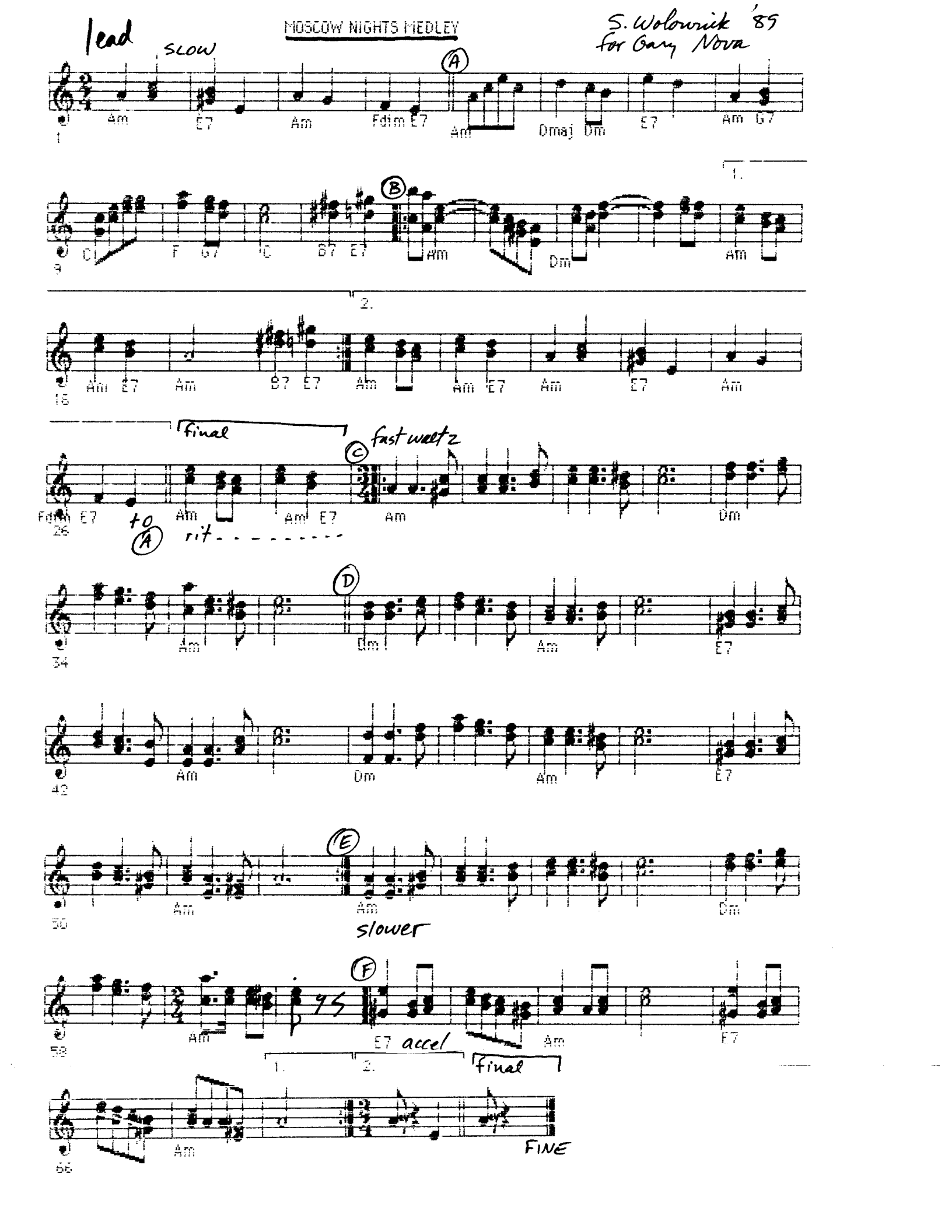
FINAL

Am

basses

last time only

FINAL


lead
MOSCOW NIGHTS MEDLEY
S. Wolowick '89
for Gary Nova
slow
A
Am E7 Am Fdim E7 Am Dmaj Dm E7 Am G7
B
C F G7 C B7 E7 Am Dm Am
1.
2.
Am E7 Am B7 E7 Am Am E7 Am E7 Am
final
fast waltz
C
Fdim E7 Am Am E7 Am Dm
to A
rit
D
Am Dm Am E7
Am Dm Am E7
E
Am Am Dm
slower
F
Am E7 accel Am F7
1. 2. final
Am
FINE

MOSKVA

Small Doma I

majestically

Glinka

mf

f

1

f

2

4

p

3

f

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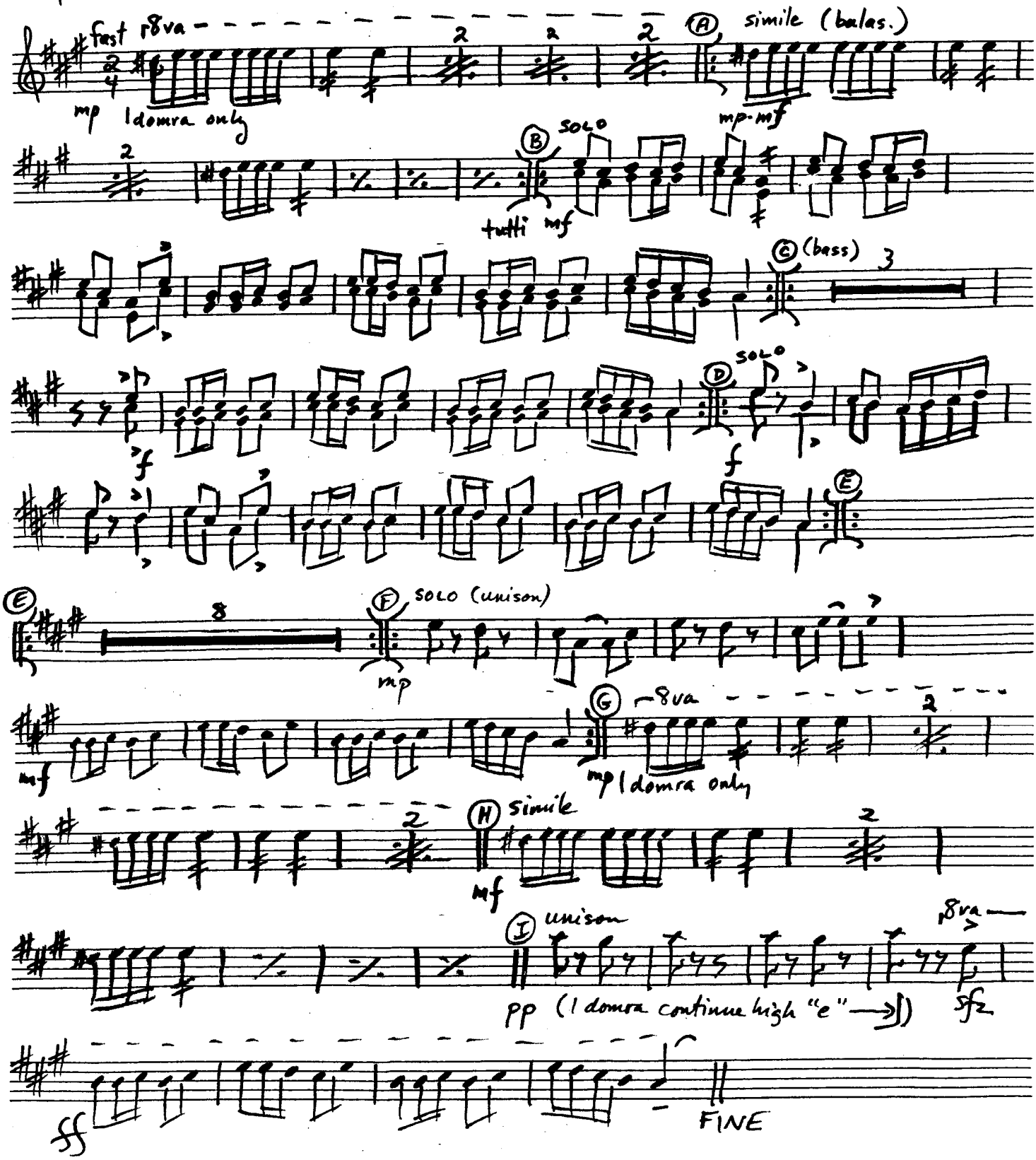
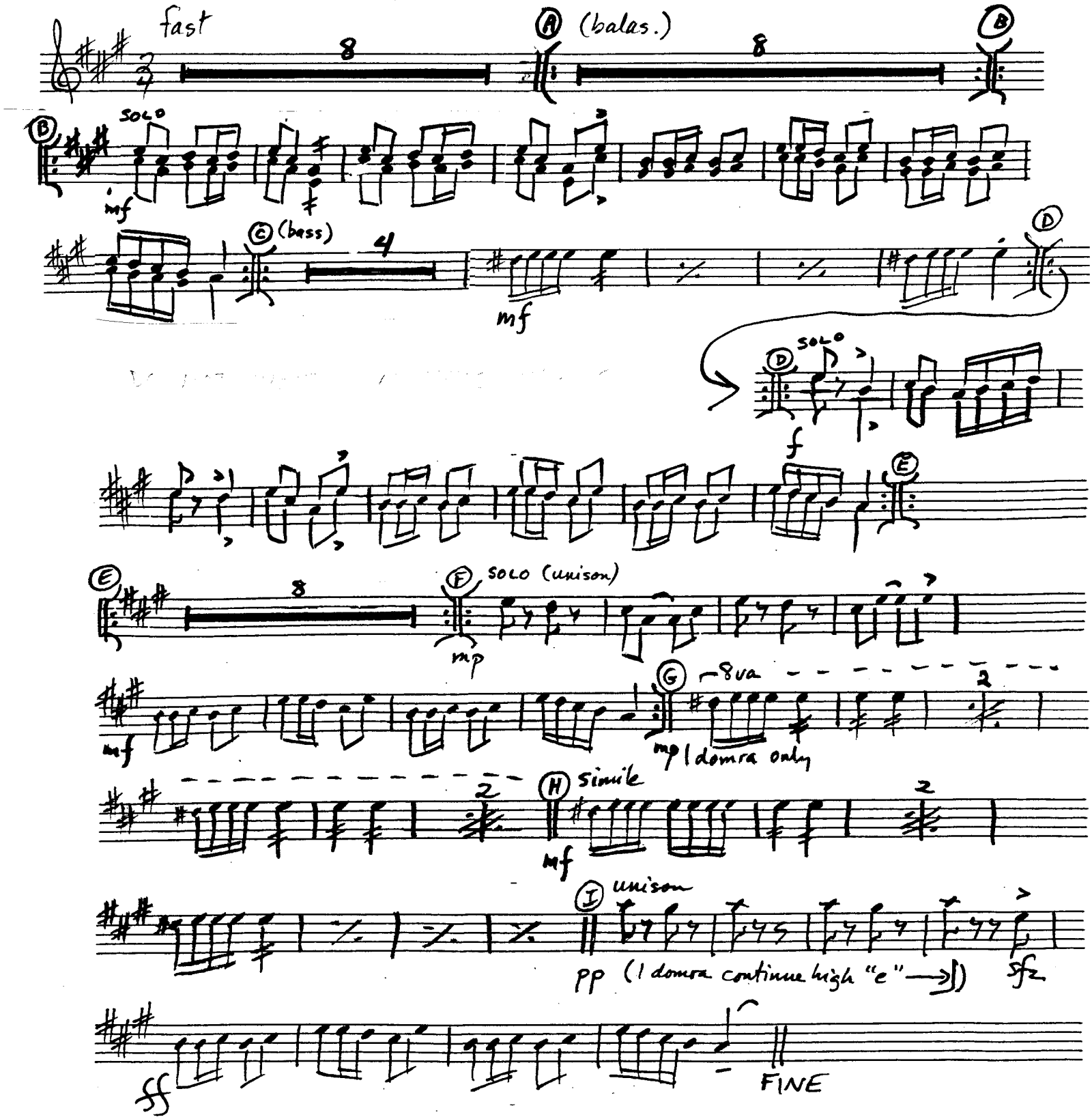
p.d.

MOSQUITO (I DANCED WITH A)



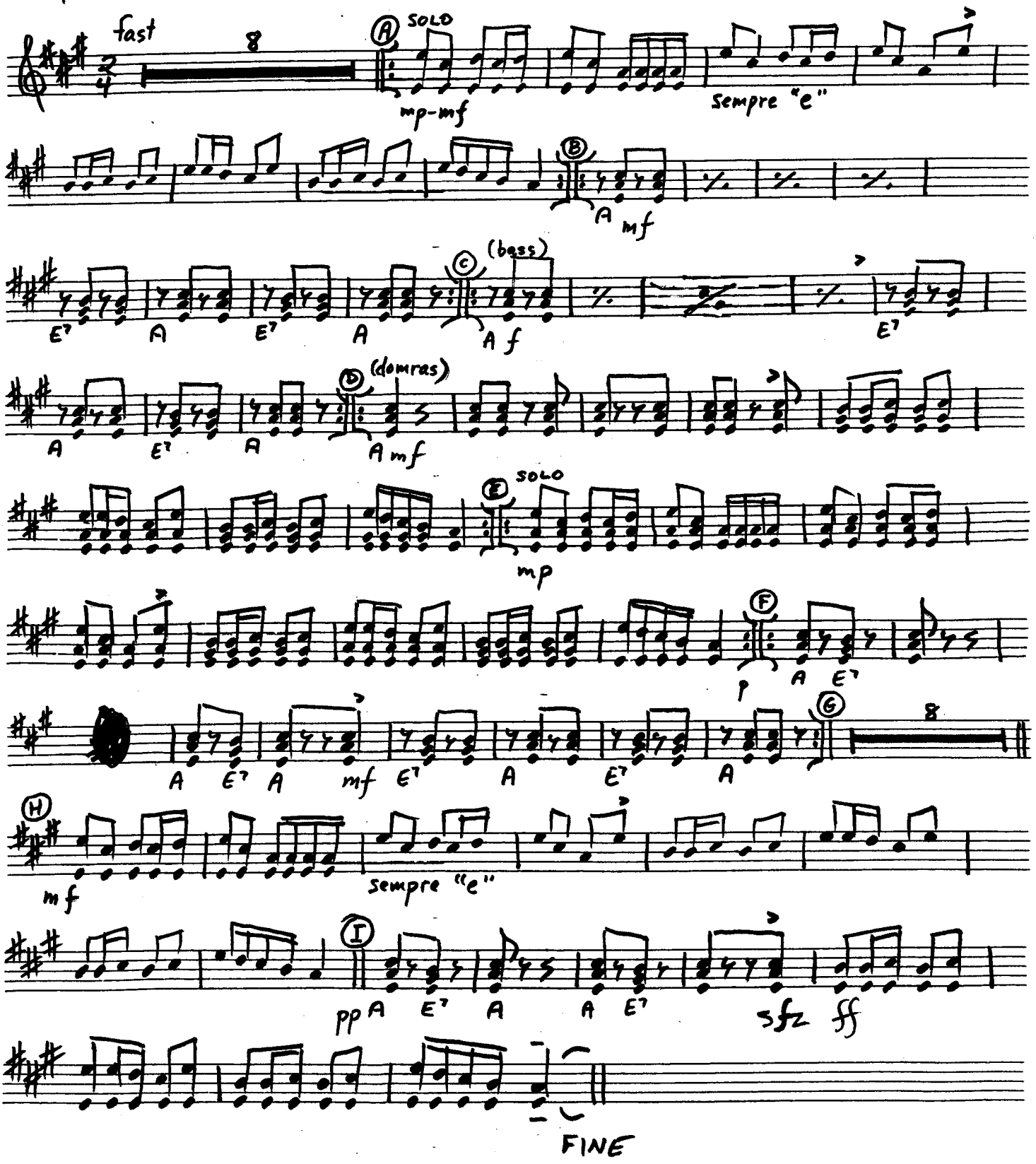
a.d.

MOSQUITO (I DANCED WITH A)



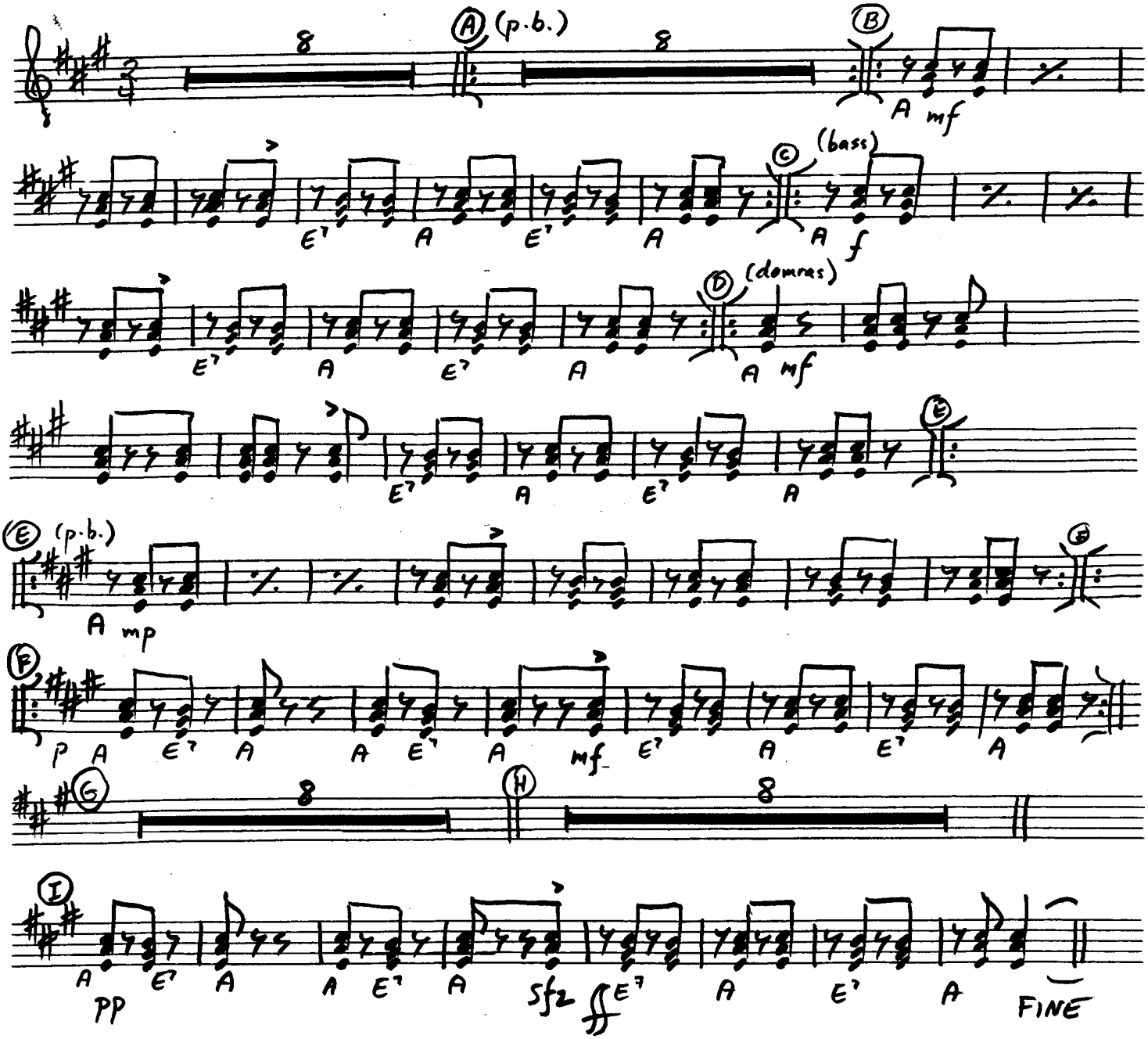
p.b.

MOSQUITO (I DANCED WITH A)



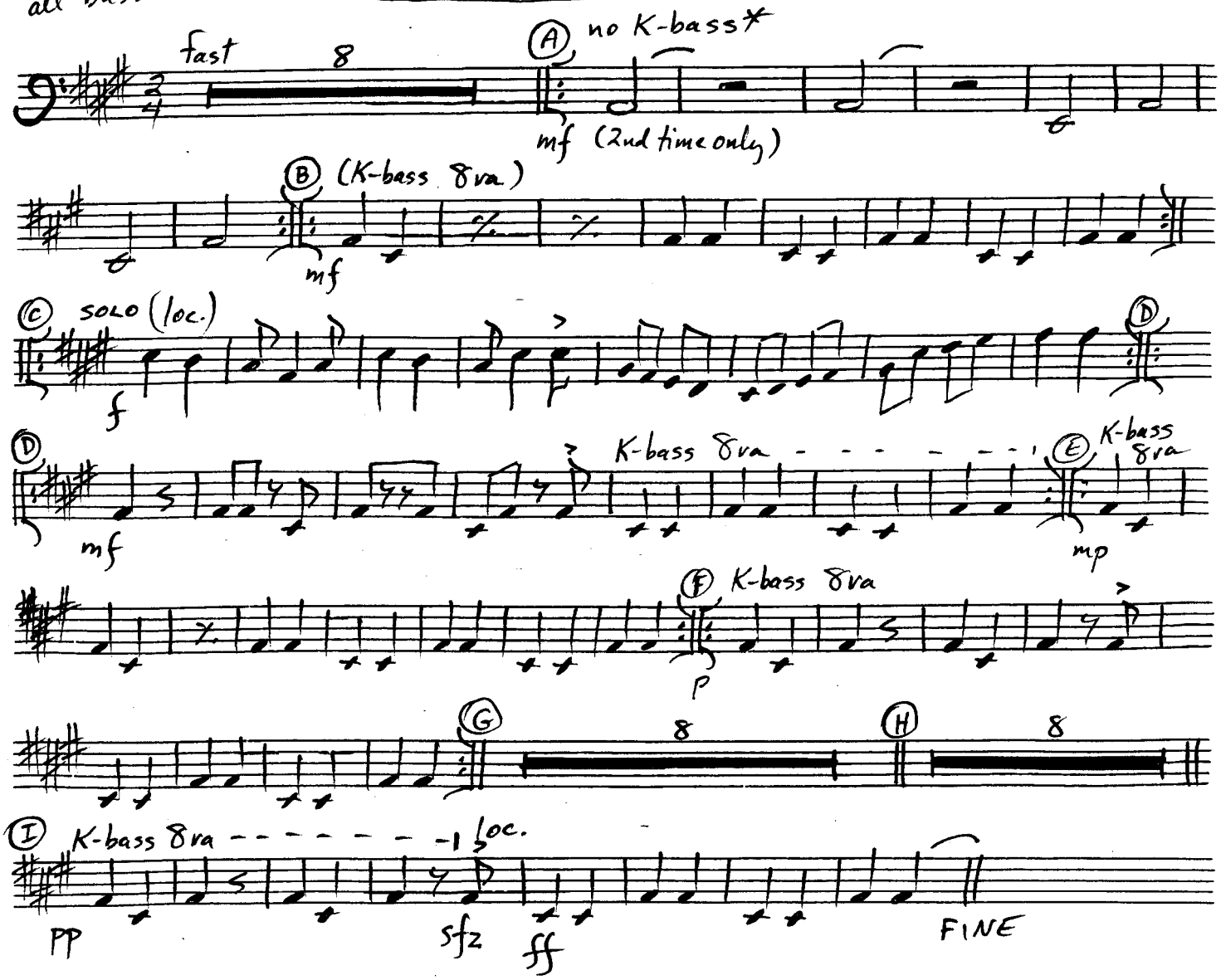
a.b.

MOSQUITO (I DANCED WITH A)



all basses

MOSQUITO (I DANCED WITH A)

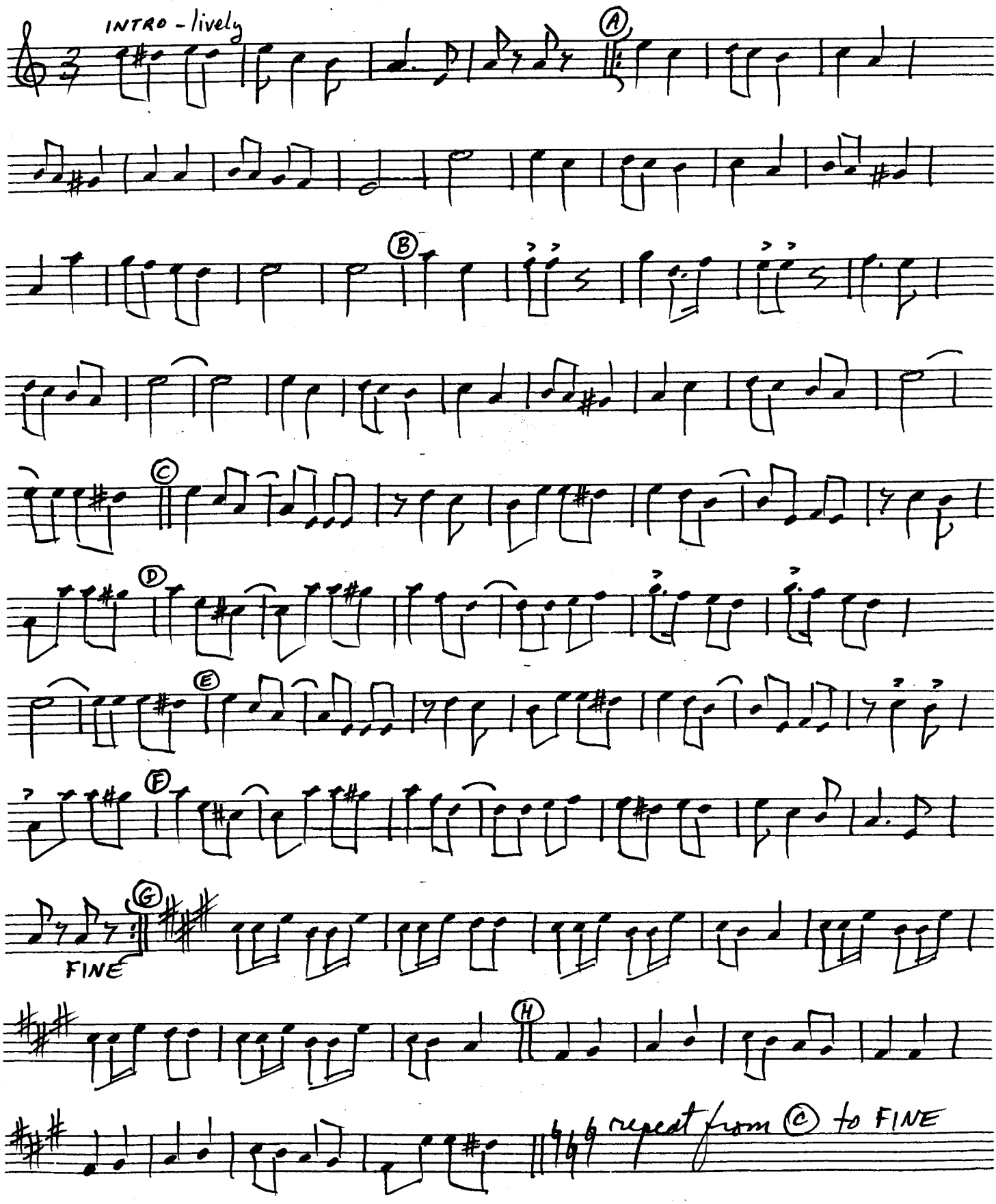


* K-bass may play these notes as harmonics

p.d. I

Moya Marushechka

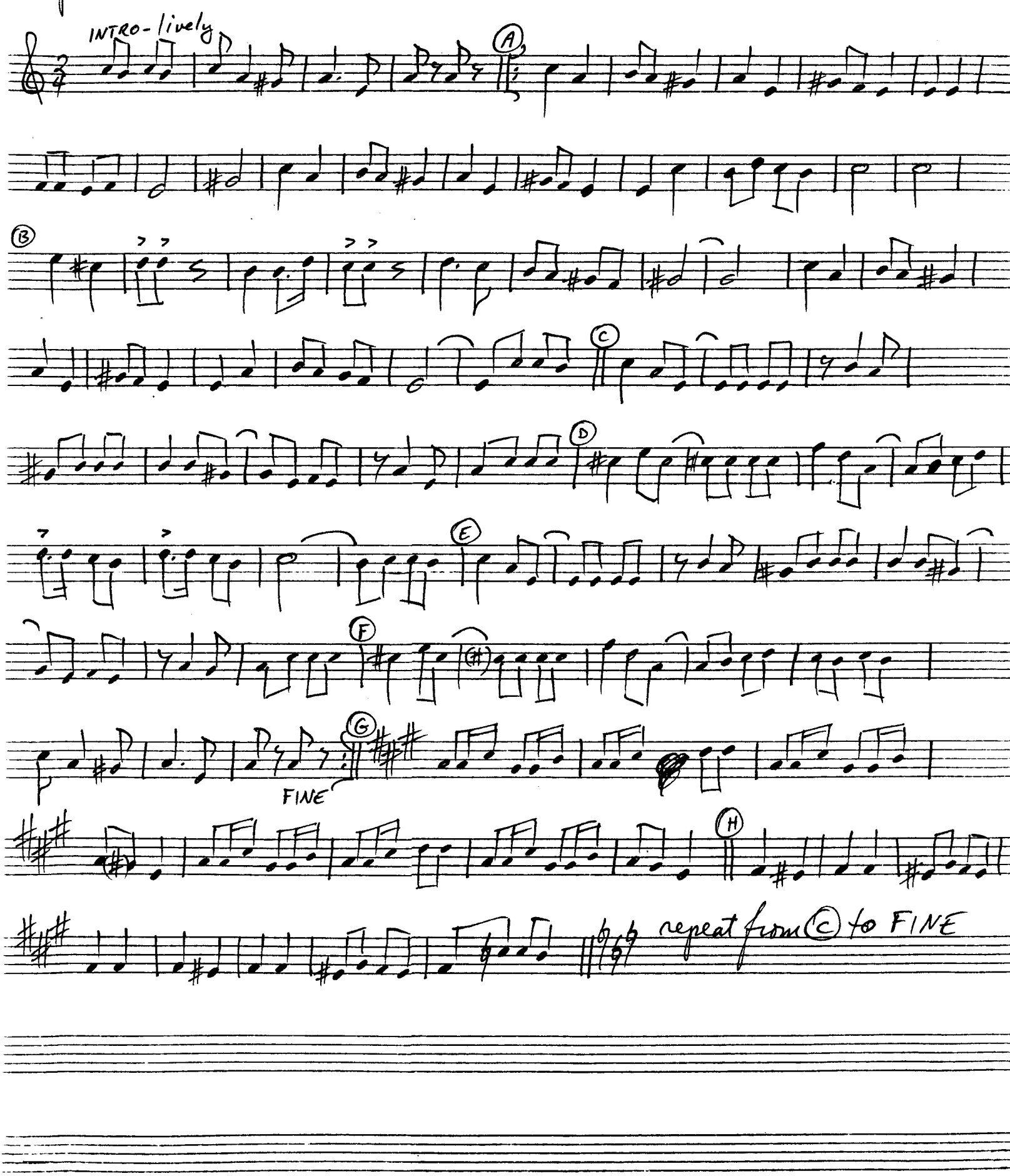
S. Wolowink '86



p.d. II

Moya Marushechka

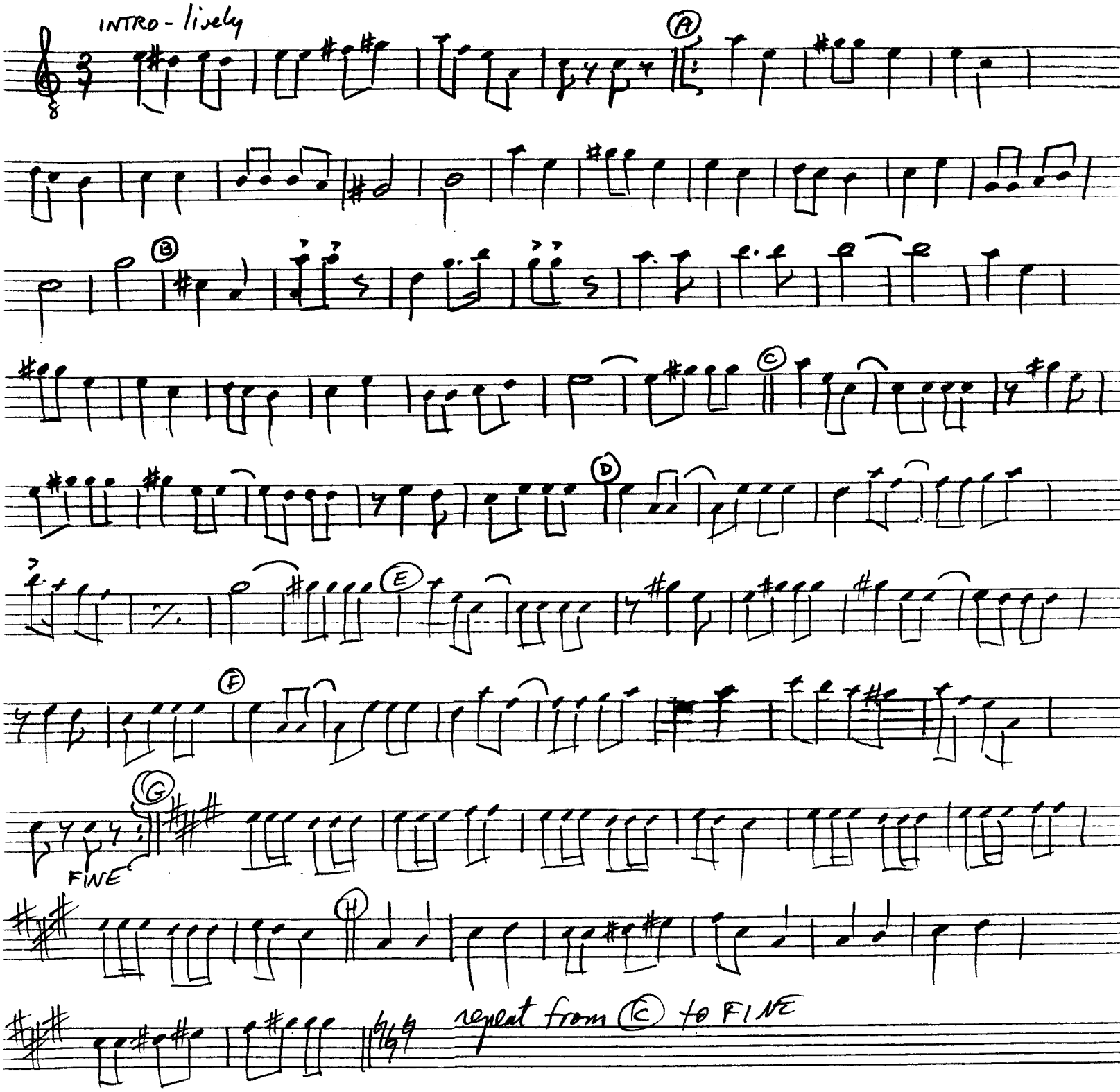
S. Wolownik '86



a.d.

Moya Marushechka

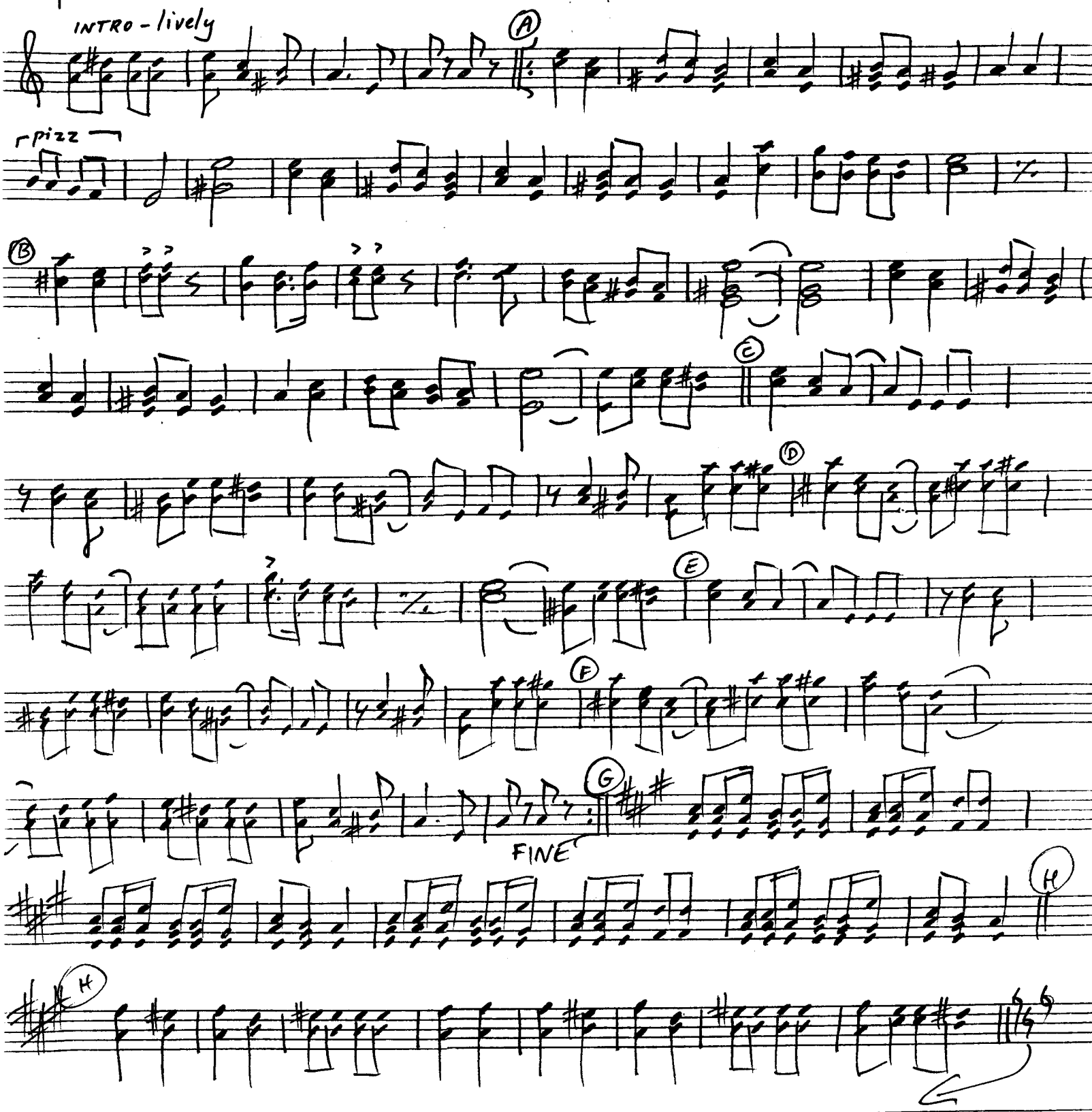
S. Wolowik '86



p.b.

Moya Marushechka

S. Wolownik '86

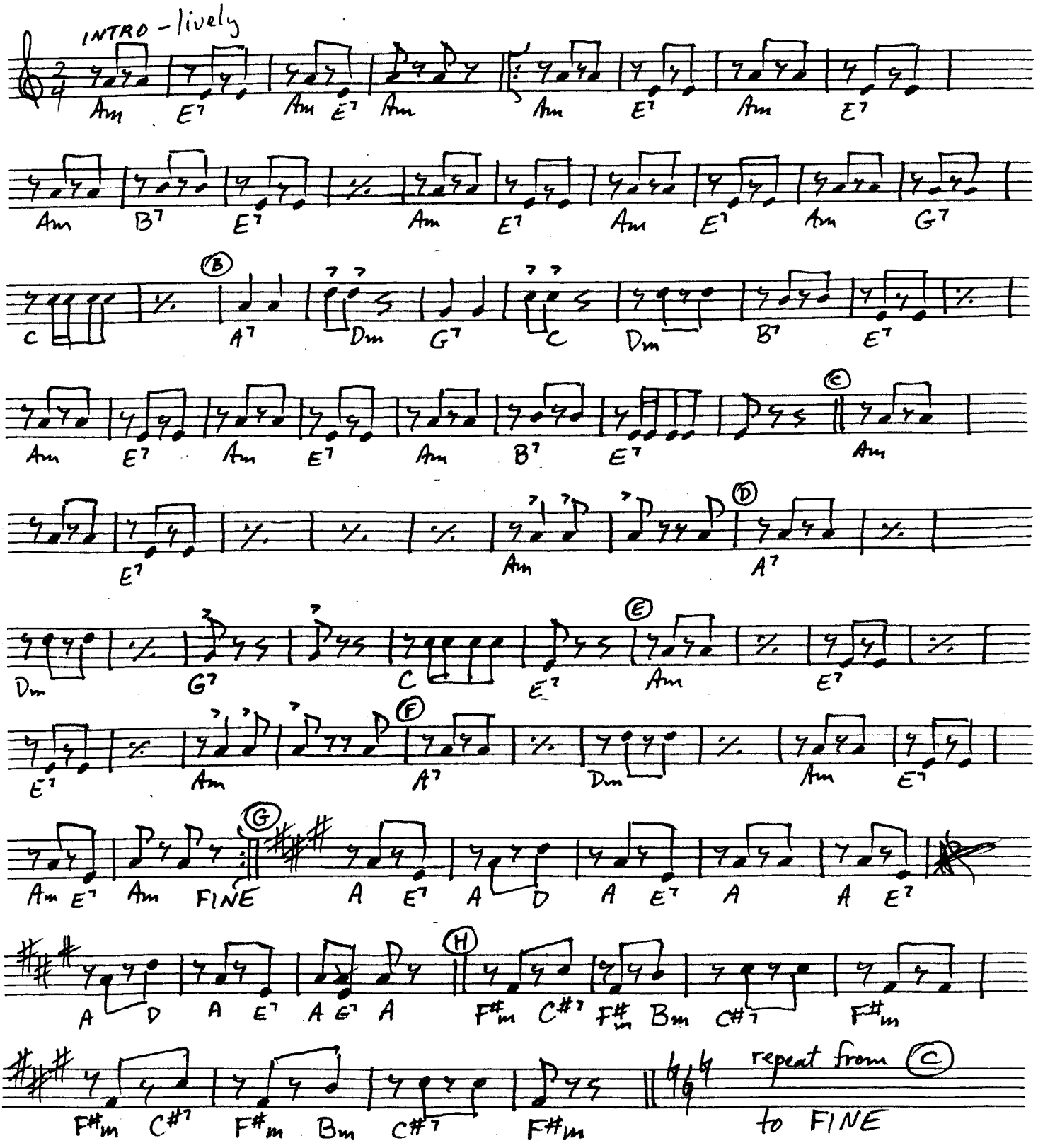


repeat from C to FINE

a.b.

Moya Marushechka

S. Wolownik '86

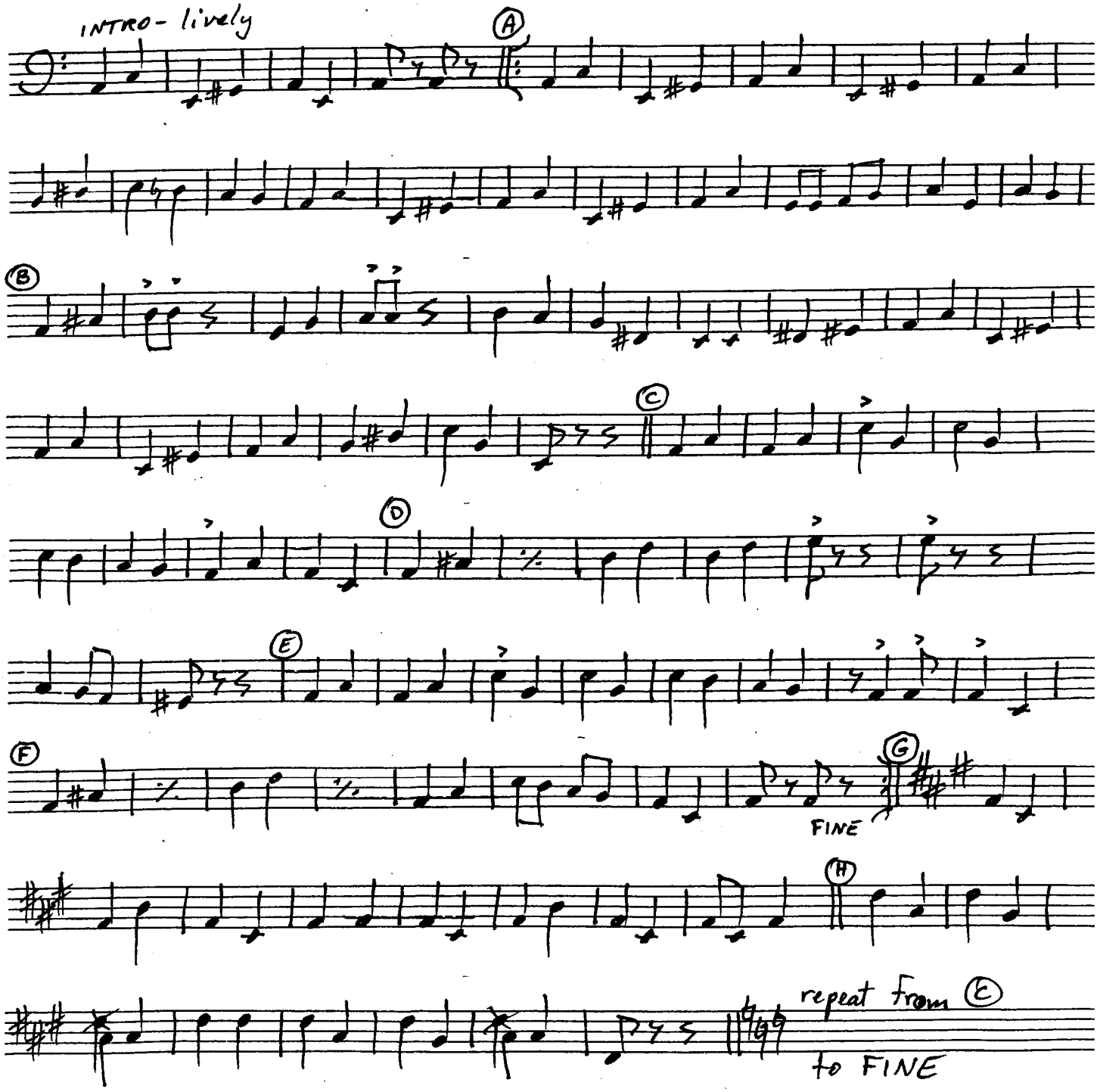


B7 = 0 2 2 Bm = 2 2 2 C#7 = 2 1 1 or 4 4 4 F#m = 0 2 2

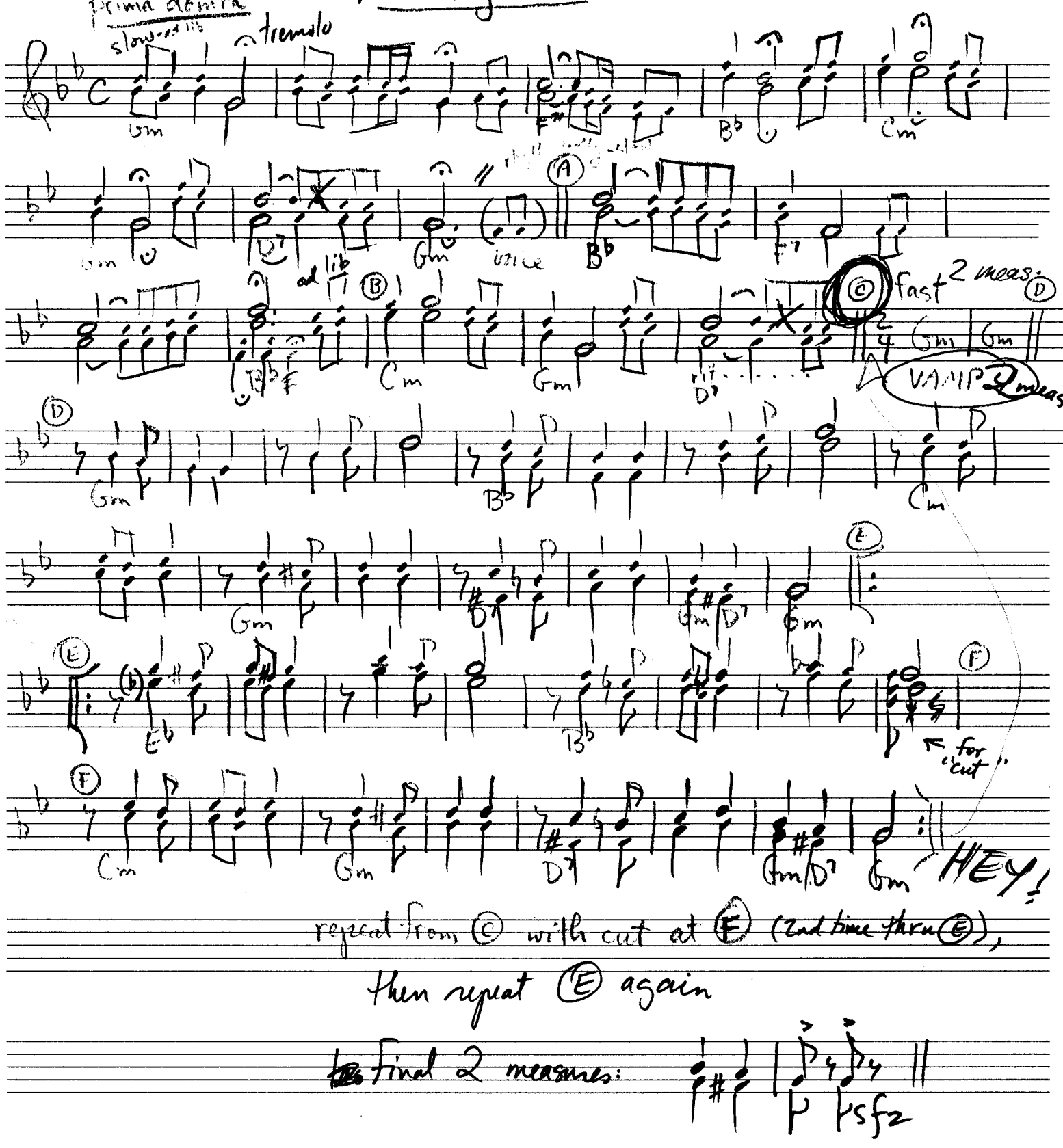
K-bass

Moya Marusechka

S. Wolowuik '86



Na Rybalki



repeat from C with cut at F (2nd time thru E),

then repeat E again

Final 2 measures:

Na Rybalki

alto domra

slow-ad lib

slow

rit- - - - - -

Gm | Gm

repeat from (E)
with cut at (F)

Na Rybałki

bass domra

Gm F7 Bb

Cm Gm D7 Gm

A

Bb F7 Bb Cm

B

Gm D7 rit..... fast VAMP Gm

C

Bb Cm Gm

D

D7 Gm D7 Gm Eb

E

Bb Cm Gm

D7 Gm D7 Gm

repeat from E with out al D

Na Rybałki

balas + c-boss

slowed lip

Gm tremolo | F7 | Bb | Cm

Gm | D7 | Gm (tacit) | Bb on beat | F7

(A) rit. slow

(B) Bb tremolo | Cm | Gm | D7 rit.....

(C) Gm | Gm

(D) on third beat

VAMP fast steady 4 measures

Gm | Bb

Cm | Gm | D7 | Gm D7 | Gm

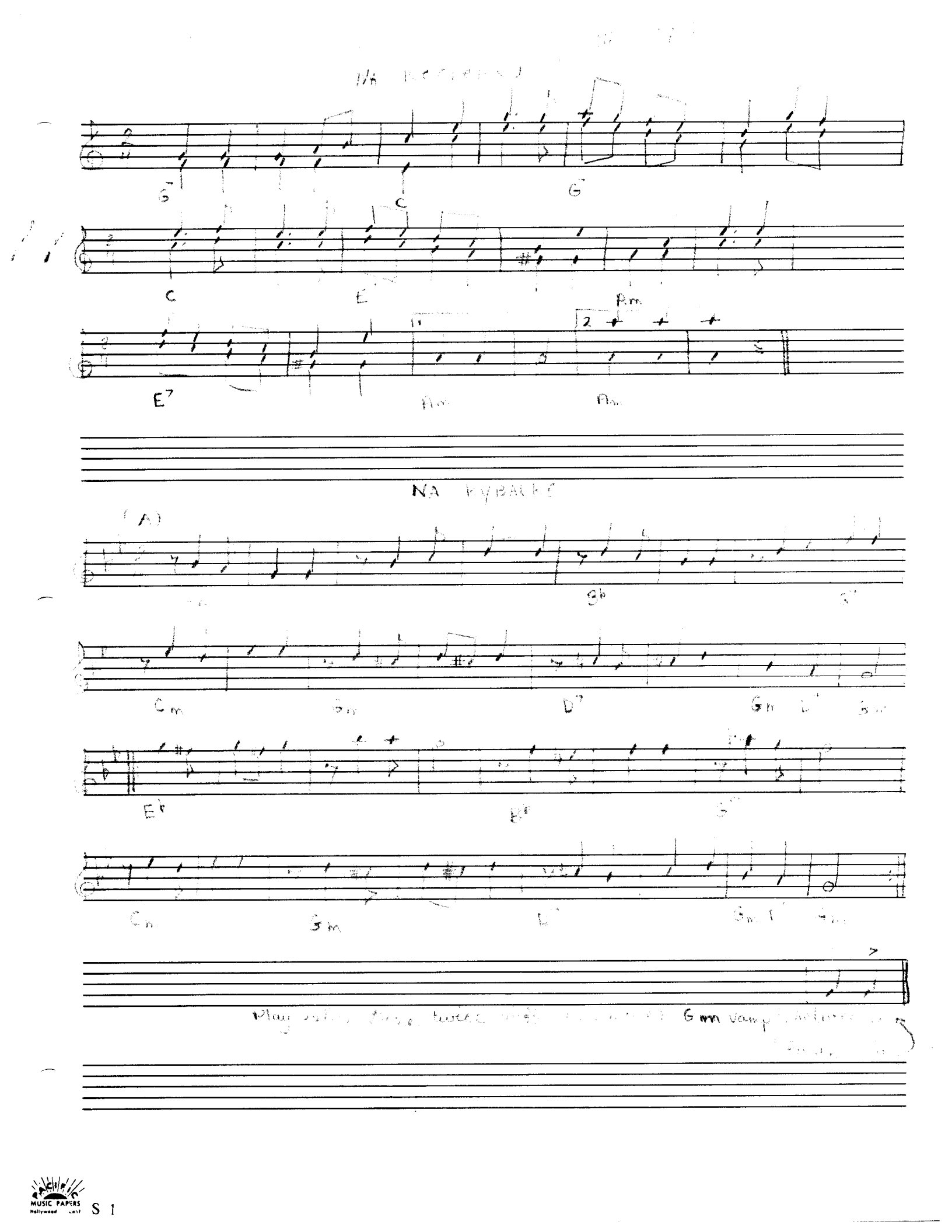
(E) Eb

Bb | Cm

(F) cut

Gm | D7 | Gm D7 | Gm

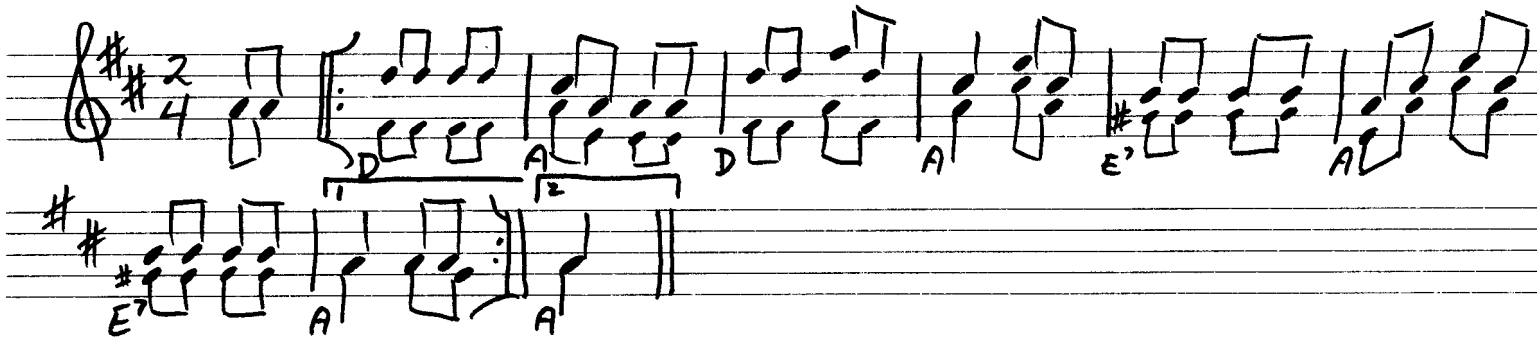
repeat from (E) with cut at (F)


G
C
G
C
E
Am
E7
Am
Am
(A)
Gb
Gm
Gm
D7
Gm
Eb
Bb
Cm
Gm
Gm
Gm

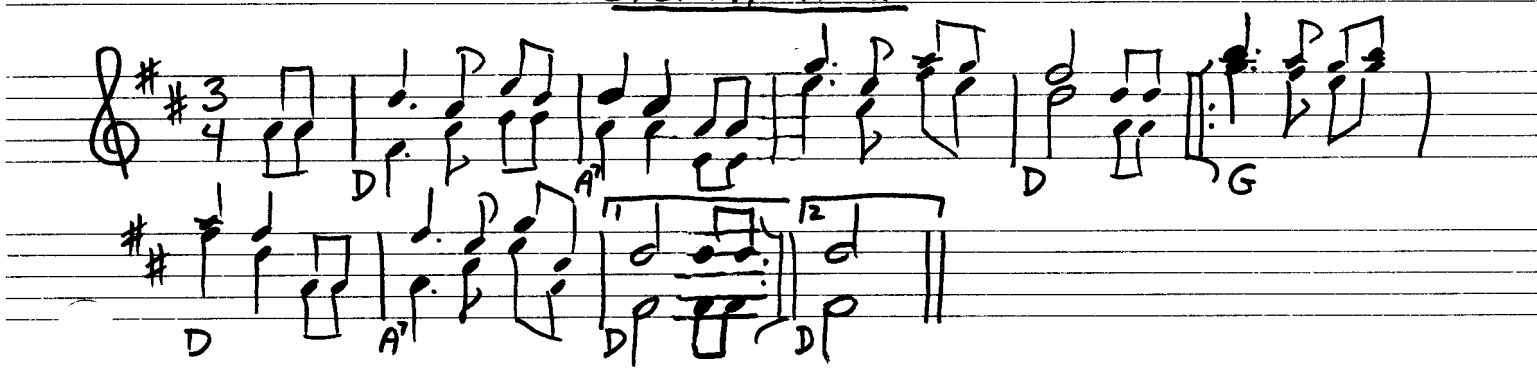
NEW EASY HITS

S. Wolowaik, 1980

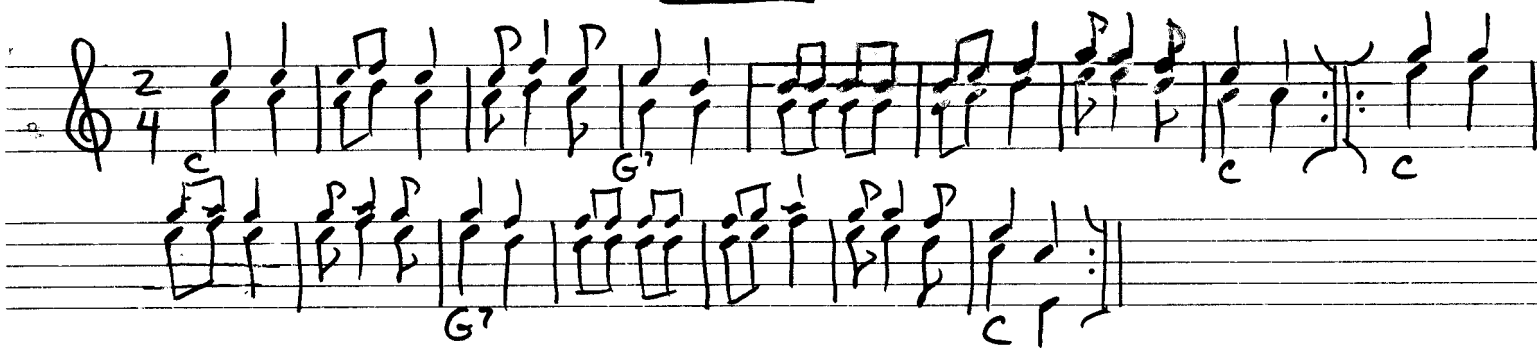
AKH, VY SENI



STENKA RAZIN



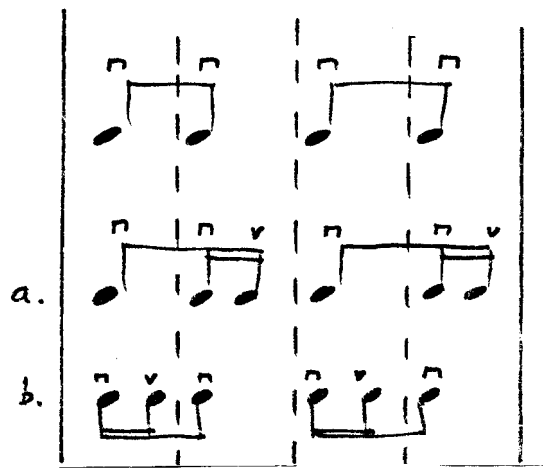
PODRUGI



NOTE ON STRUMMING

1. In $\frac{2}{4}$ time, there are 4 eighth beats per measure, each getting a down stroke:

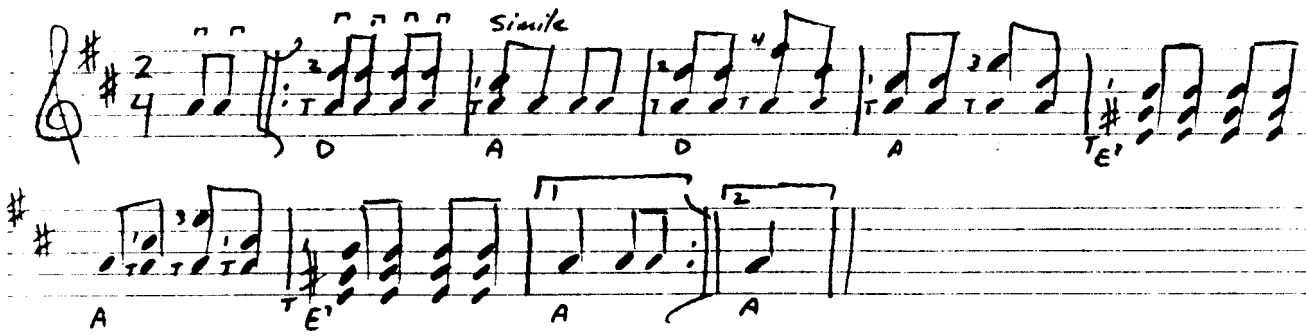
2. Any in-between sixteenth beat gets an upstroke:



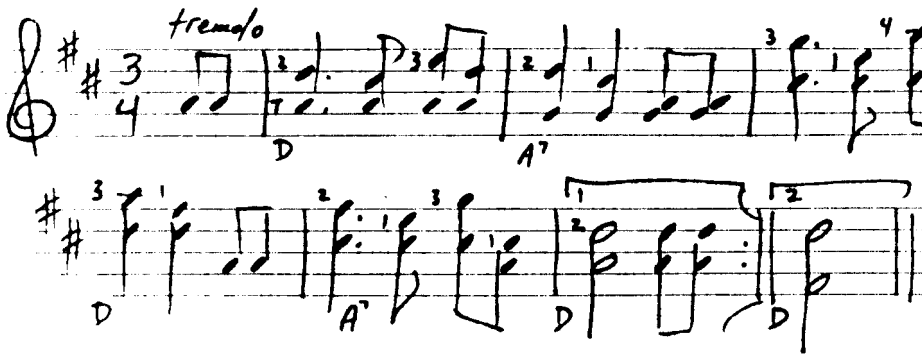
NEW EASY HITS - balalaika solos

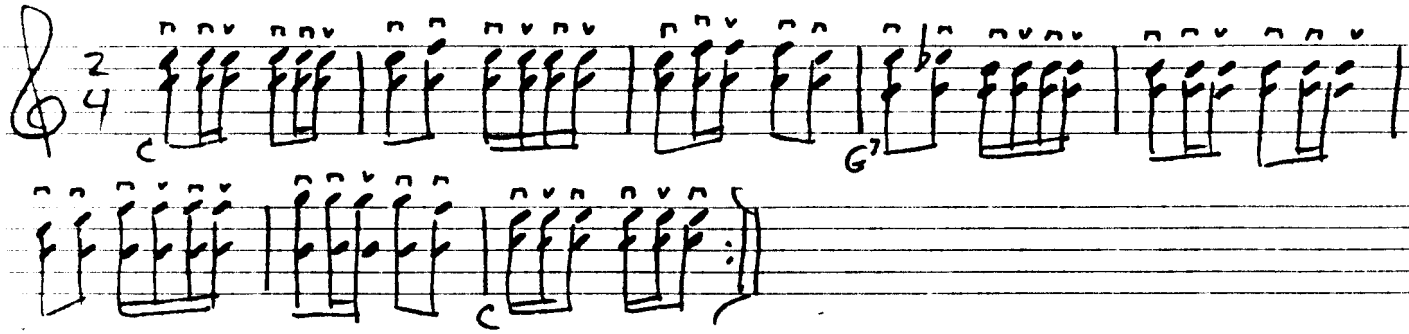
S. Wdowiak, 198

AKH, VY SENI



STENKA RAZIN





NOTE ON STRUMMING

1. In $\frac{2}{4}$ time, there are 4 eighth beats per measure, each getting a down stroke:

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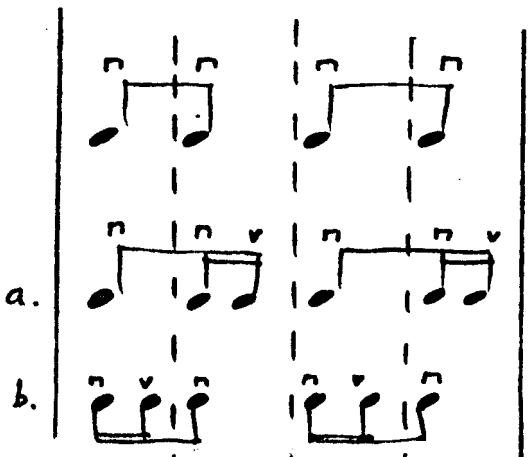
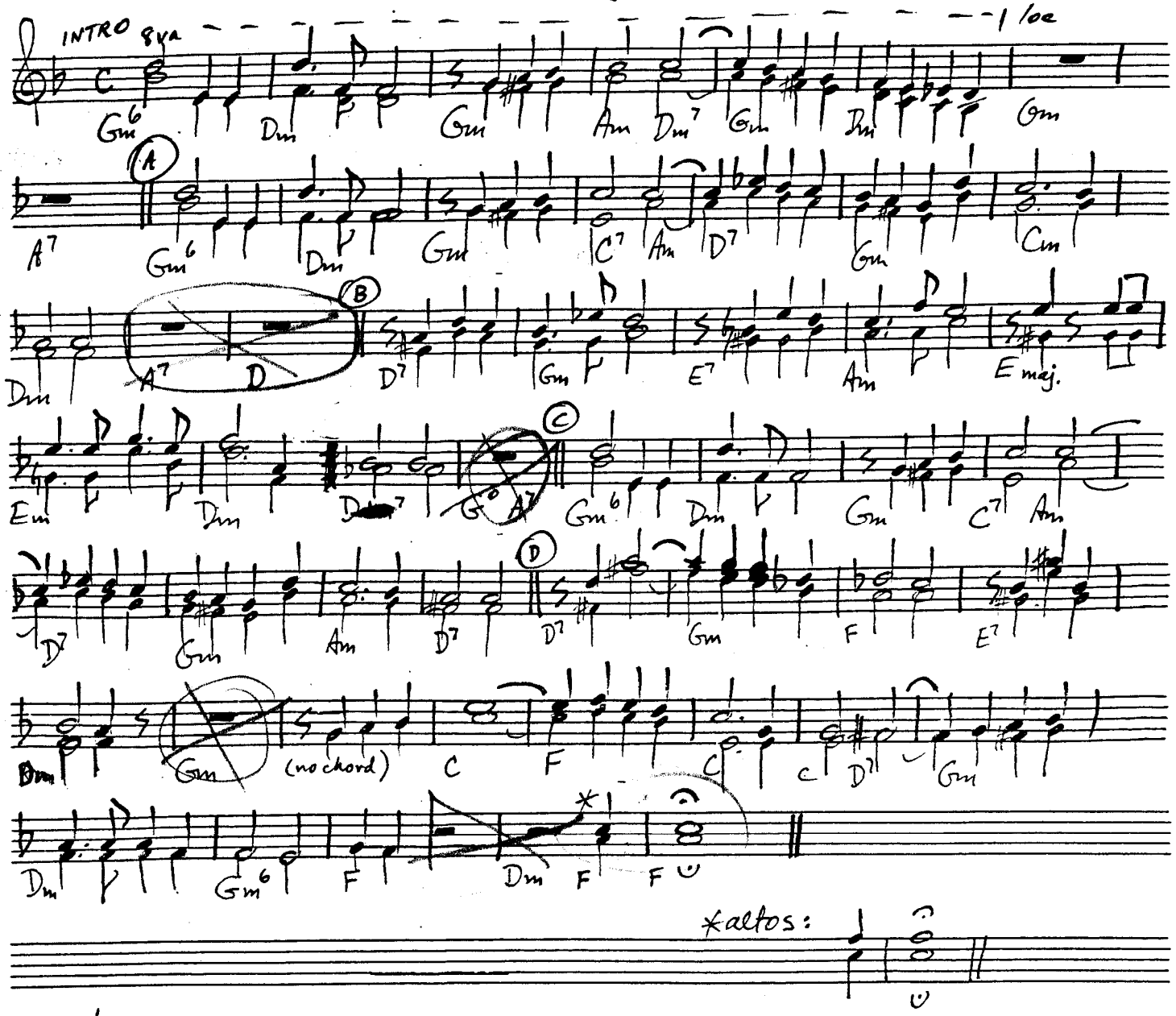


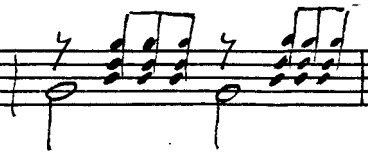
lead

Нет, только тот, кто знал...
(None but the lonely heart)

P. Tchaikovsky



rhythm:

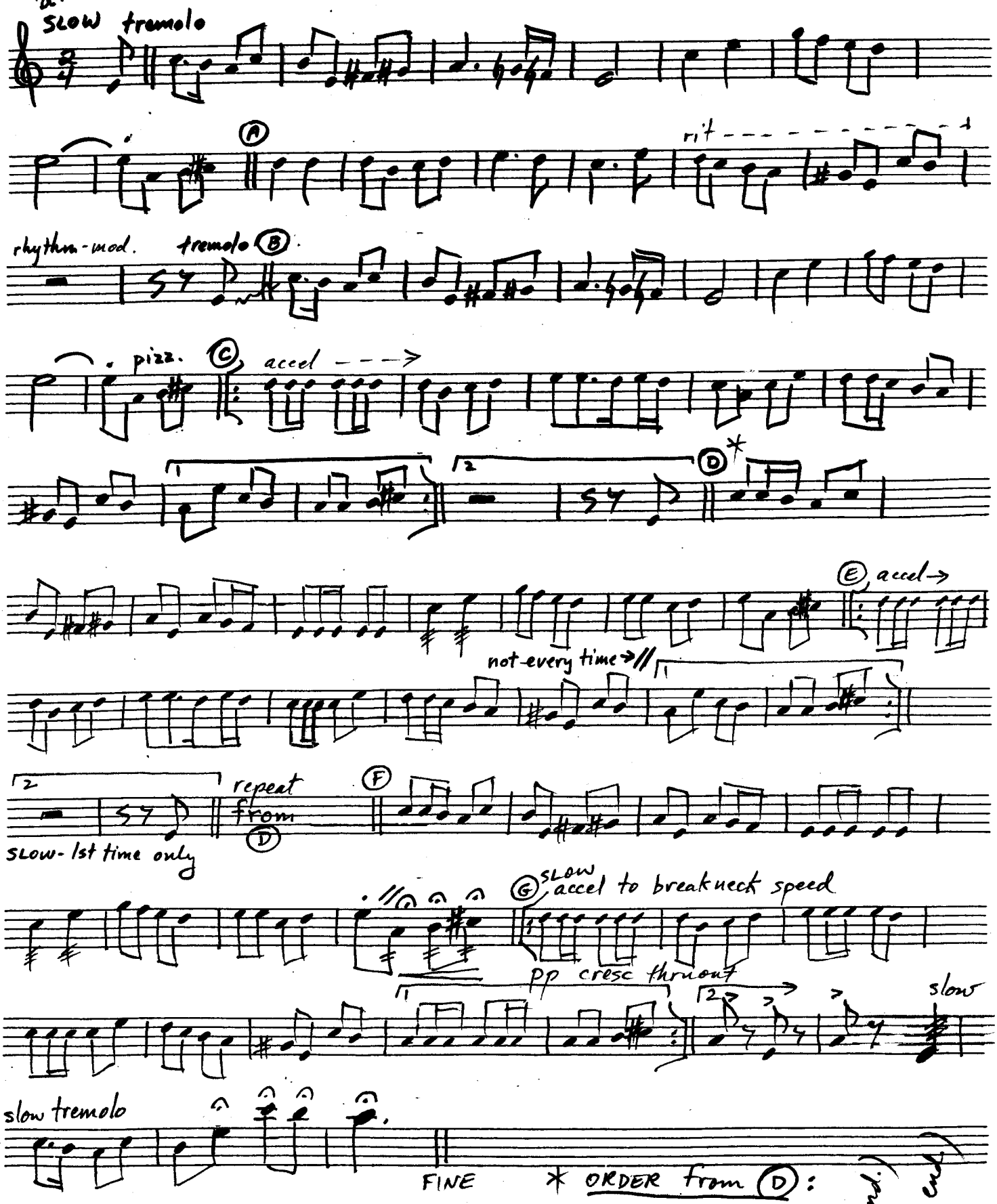


Gm6 1 0 3 Ddim7 5 4 4 G° 1 0 3

p.d. I
a.d. I

Odesskaya Panama

arr. S. Wolowuik '87



* ORDER from D:

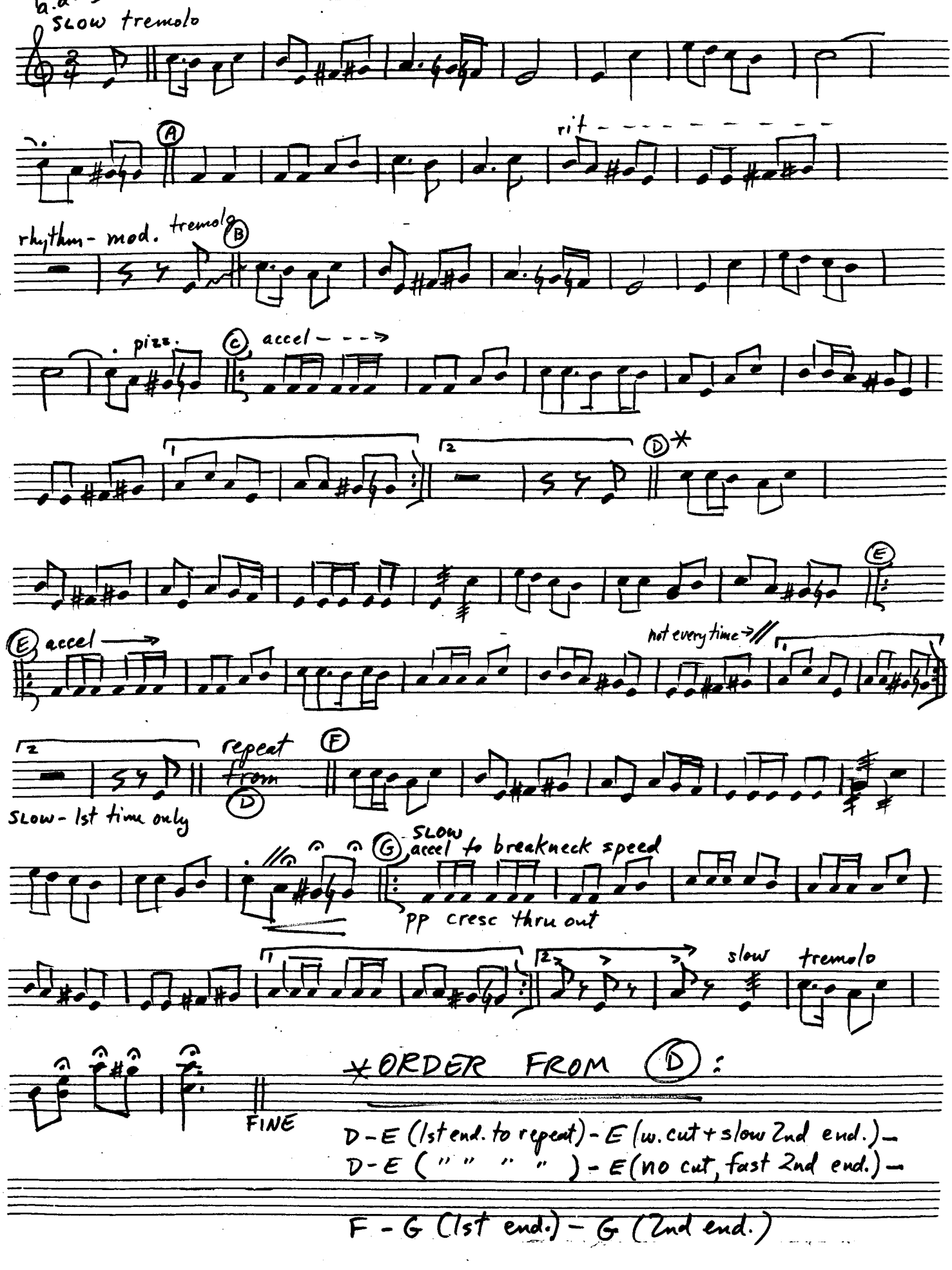
D – E (1st end. to repeat) – E (with cut + slow 2nd ending) – (1st end.)

D – E (1st end. to repeat) – E (no cut, fast 2nd ending) – F – G – G (2nd end.)

Odesskaya Panama

arr. S. Wolownik '87

p.d. II
b.d. II



*ORDER FROM D:

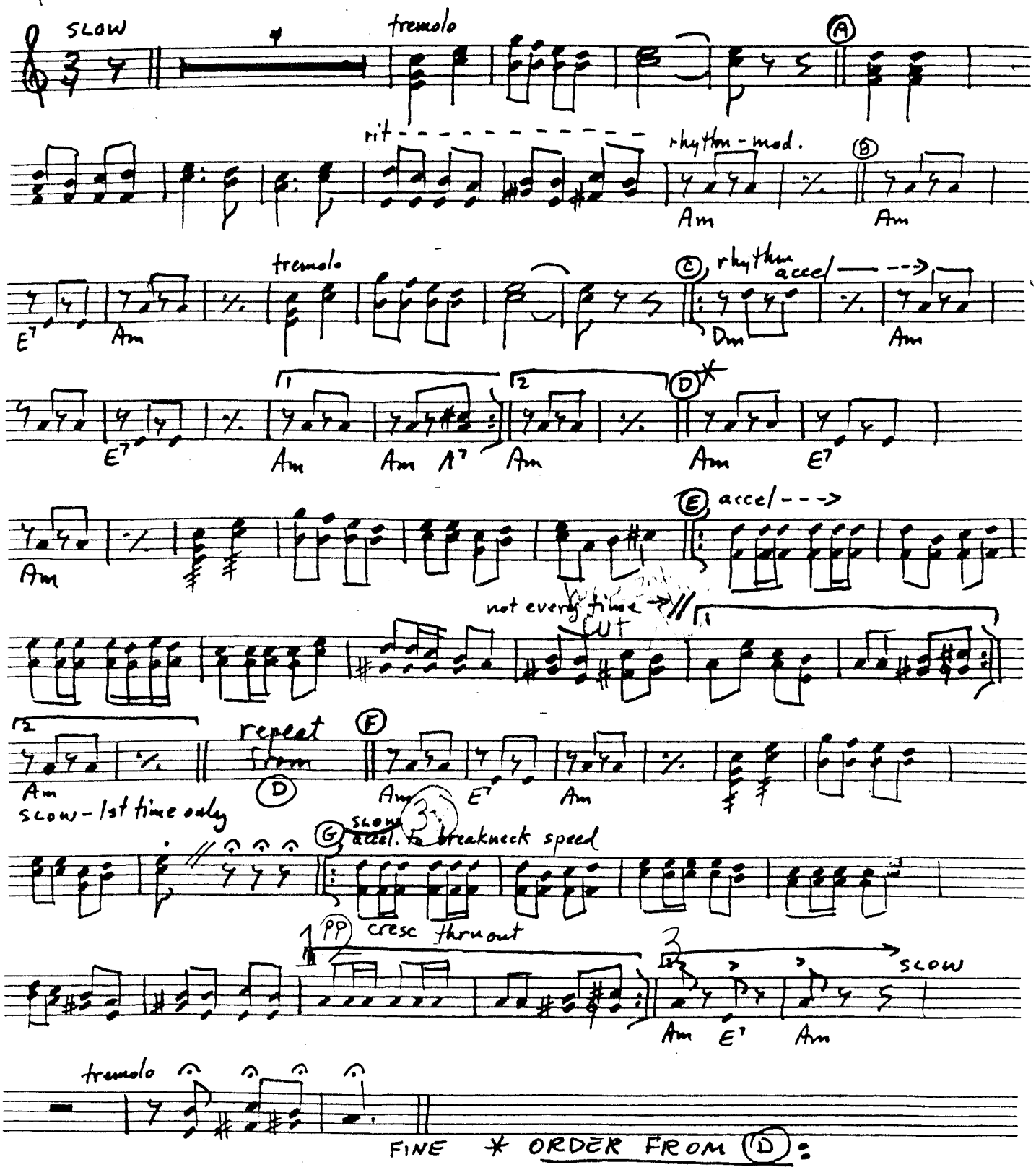
D-E (1st end. to repeat) - E (w. cut + slow 2nd end.) -
D-E (" " " ") - E (no cut, fast 2nd end.) -

F - G (1st end.) - G (2nd end.)

p.b.

Odesskaya Panama

arr. S. Wolownik '87



D - E (1st end. to repeat) - E (w. cut + slow 2nd end.) -

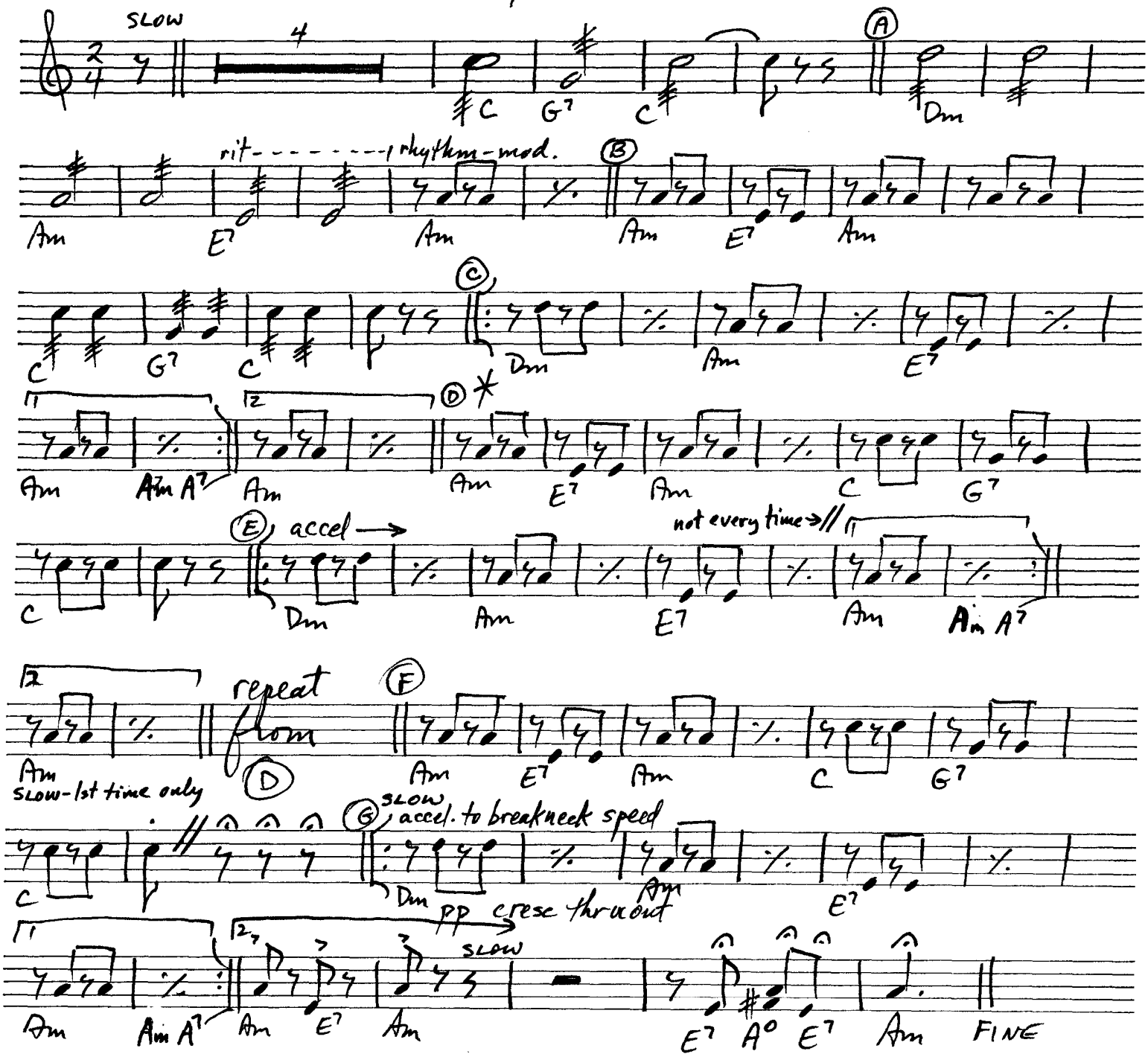
D - E (" " " ") - E (no cut, fast 2nd end.) - F -

G (1st end) - G (2nd end)

a.b.

Odesskaya Panama

arr. S. Wolownik '87



$A^0 = \begin{matrix} 0 \\ 2 \\ 2 \end{matrix}$ or $\begin{matrix} 6 \\ 5 \\ 5 \end{matrix}$

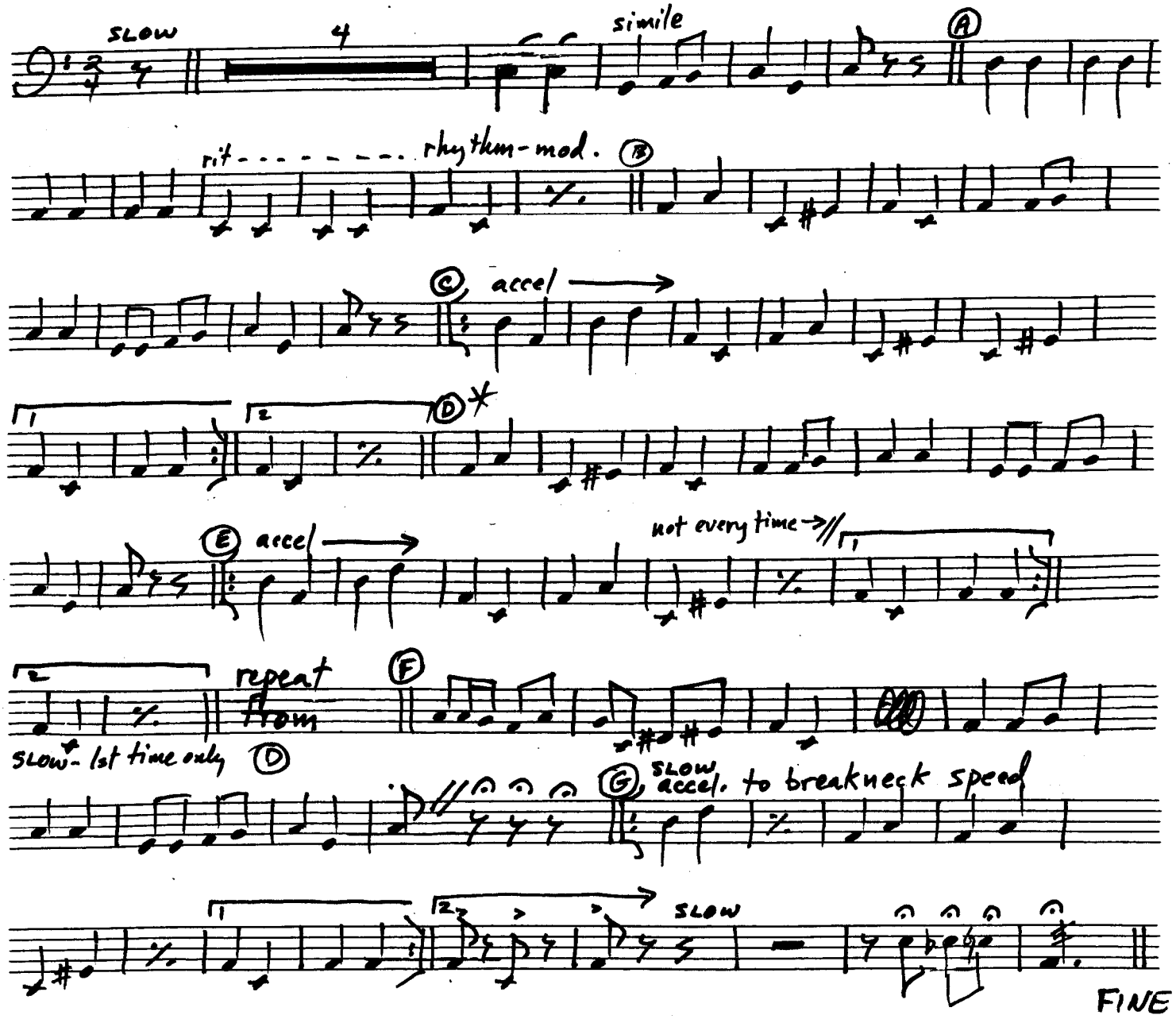
*ORDER from D

D – E (1st end. to repeat) – E (w. cut + slow 2nd end.) –
D – E (" " " ") – E (no cut, fast 2nd end.) –
F – G (1st end) – G (2nd end)

bass

Odesskaya Panama

arr. S. Wolowuik '87



*ORDER from D:

D – E (1st end. to repeat) – E (w. cut + slow 2nd end.) –

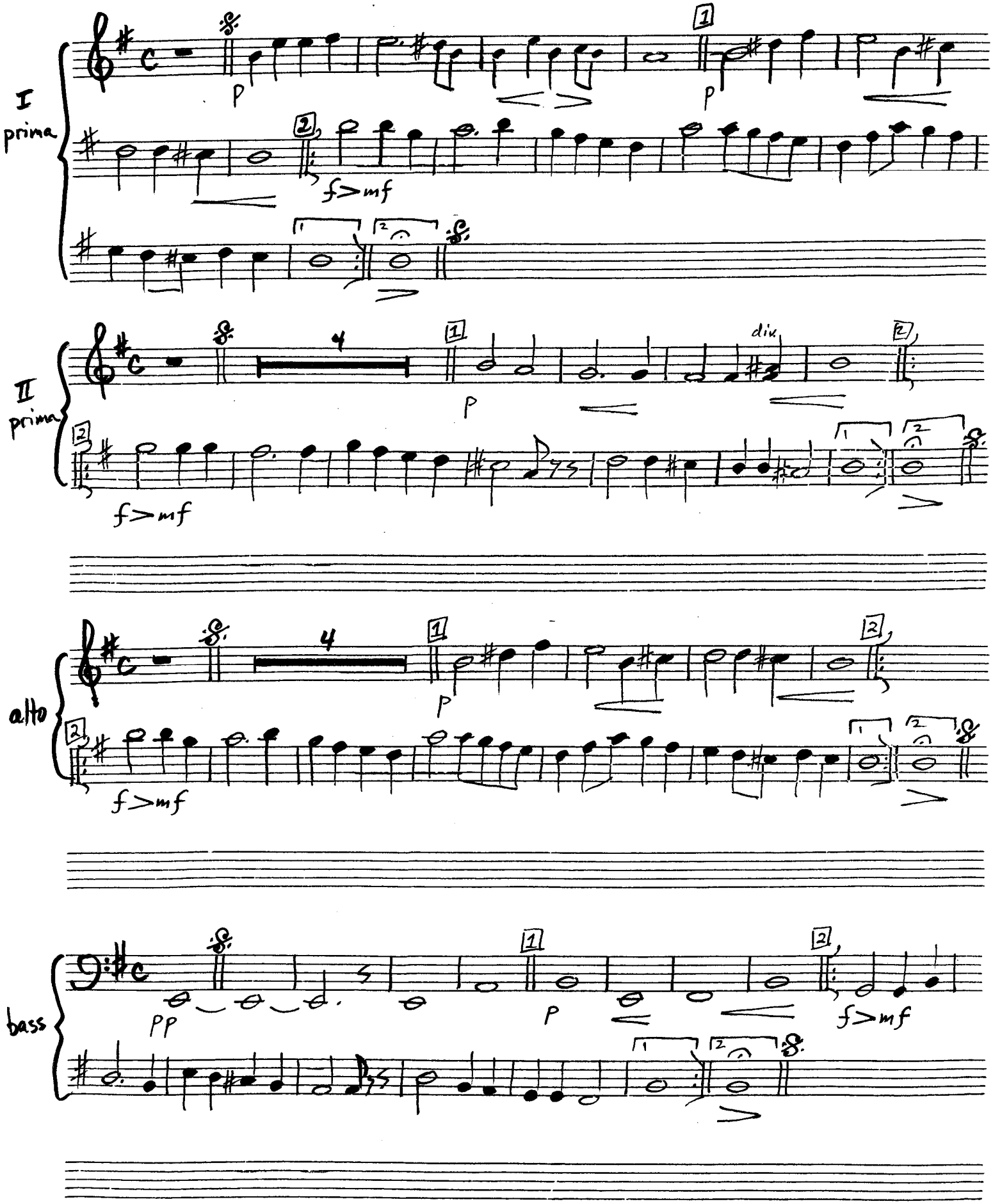
D – E (1st end. to repeat) – E (no cut, fast 2nd end.) –

F – G – G
(1st end.) (2nd end.)

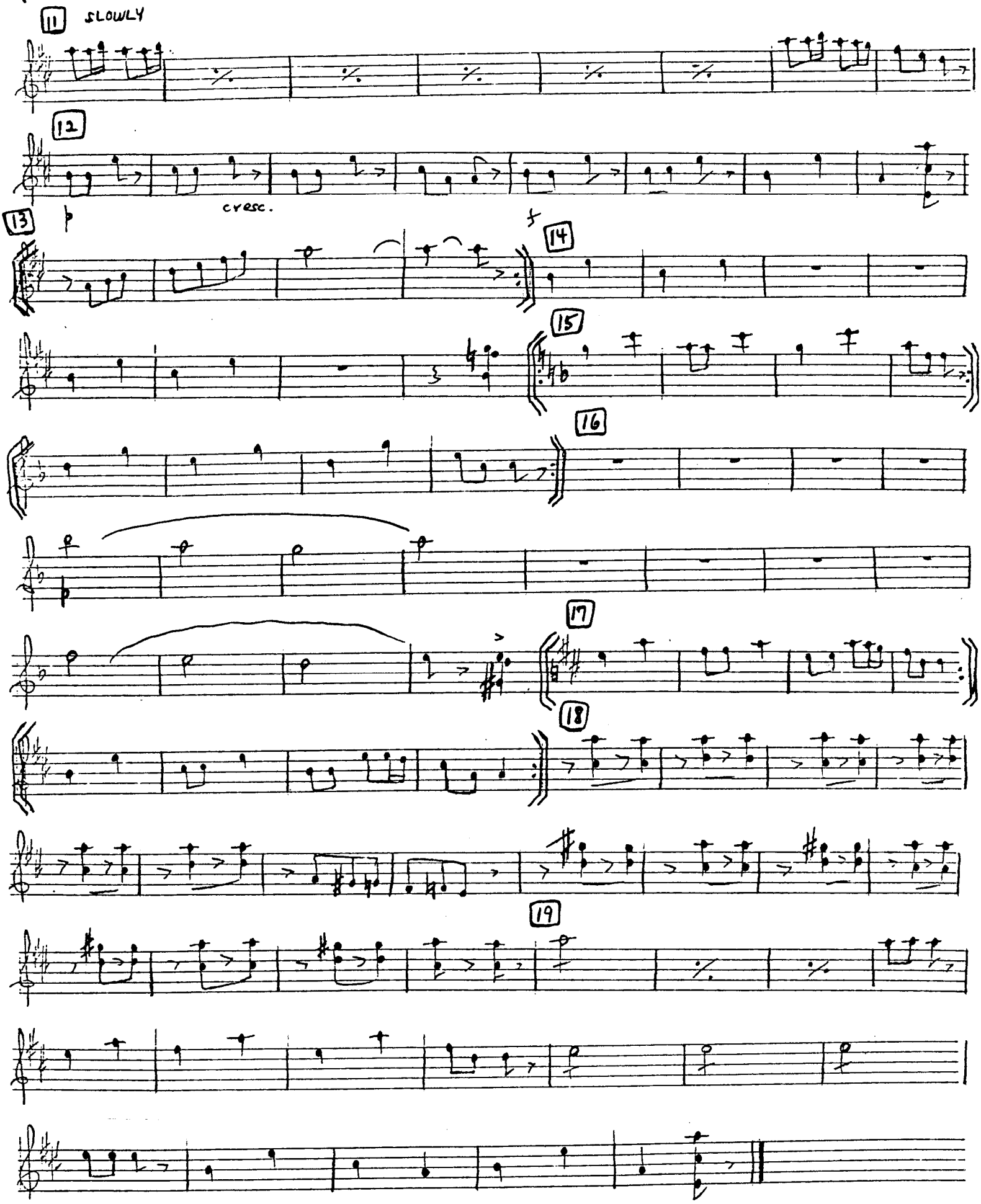
DOMRA ENSEMBLE

ОЙ, ЛІТА ОРЕЛ

K. Stetsenko



ORLOVSKAYA



PRIMA DOMRA I

PAPIROSEN/BUBLITCHKI

PA 4/94
6 PC.

FAST

1.

2.

1.

2.

BUBLITCHKI

2

SLOW ALTO DOMRA SOLO PP

3

4

FASTER - PRIMA DOMRA

5 mf

6

1.

2.

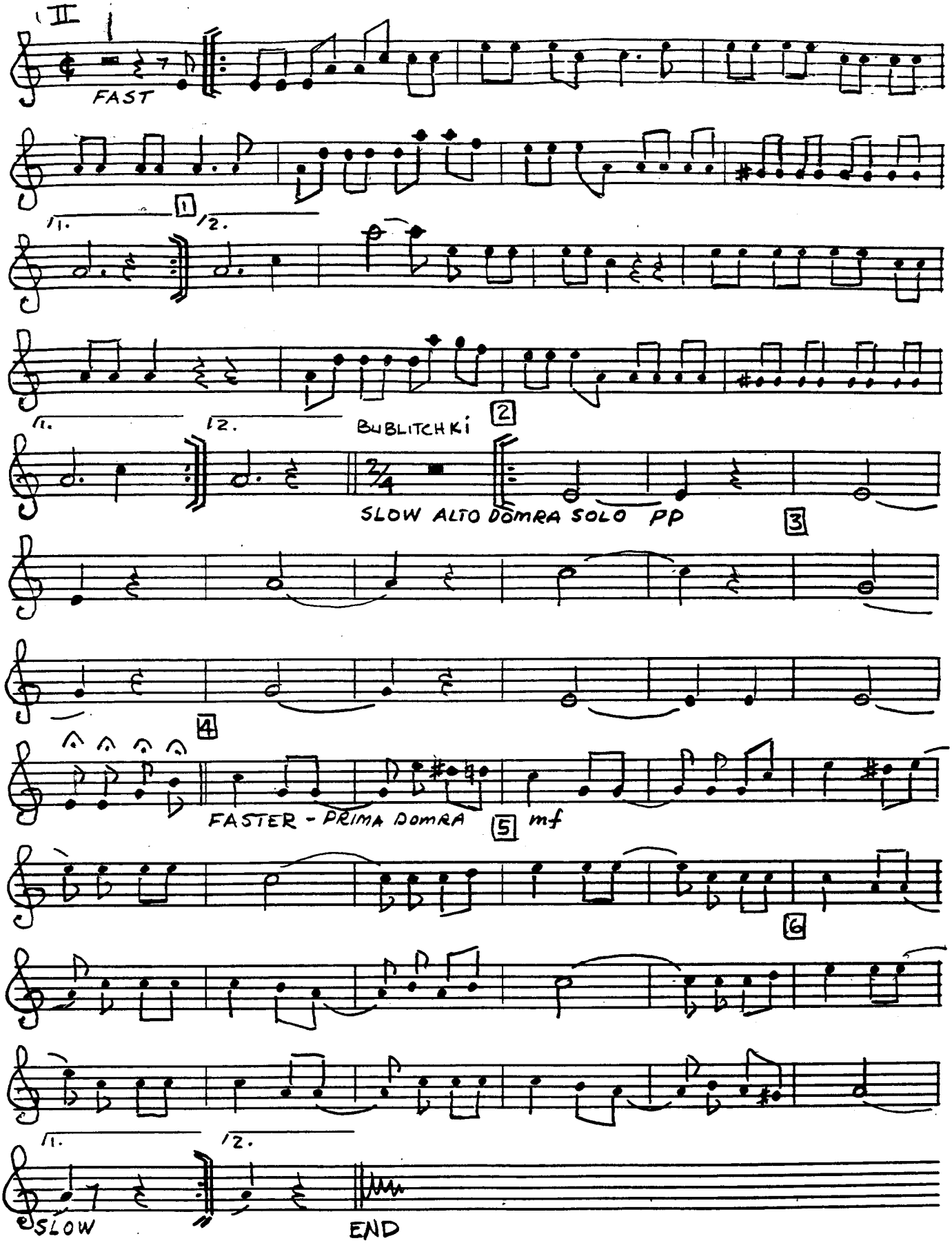
SLOW

END

PRIMA DOMRA II

PAPIROSEN/BUBLITCHKI

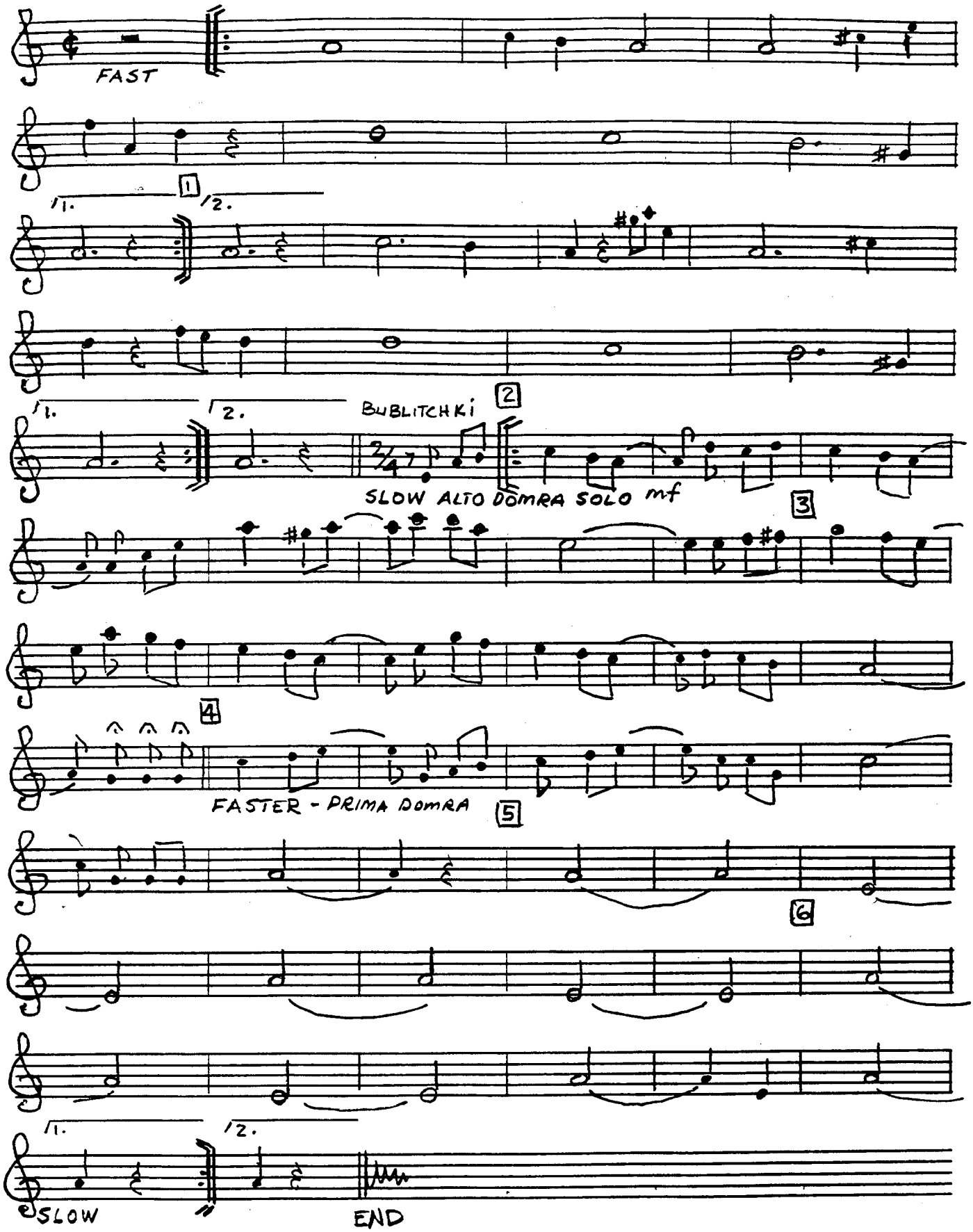
PA 4/94
6 PC.



ALTO DOMRA

PAPIROSEN/BUBLITCHKI

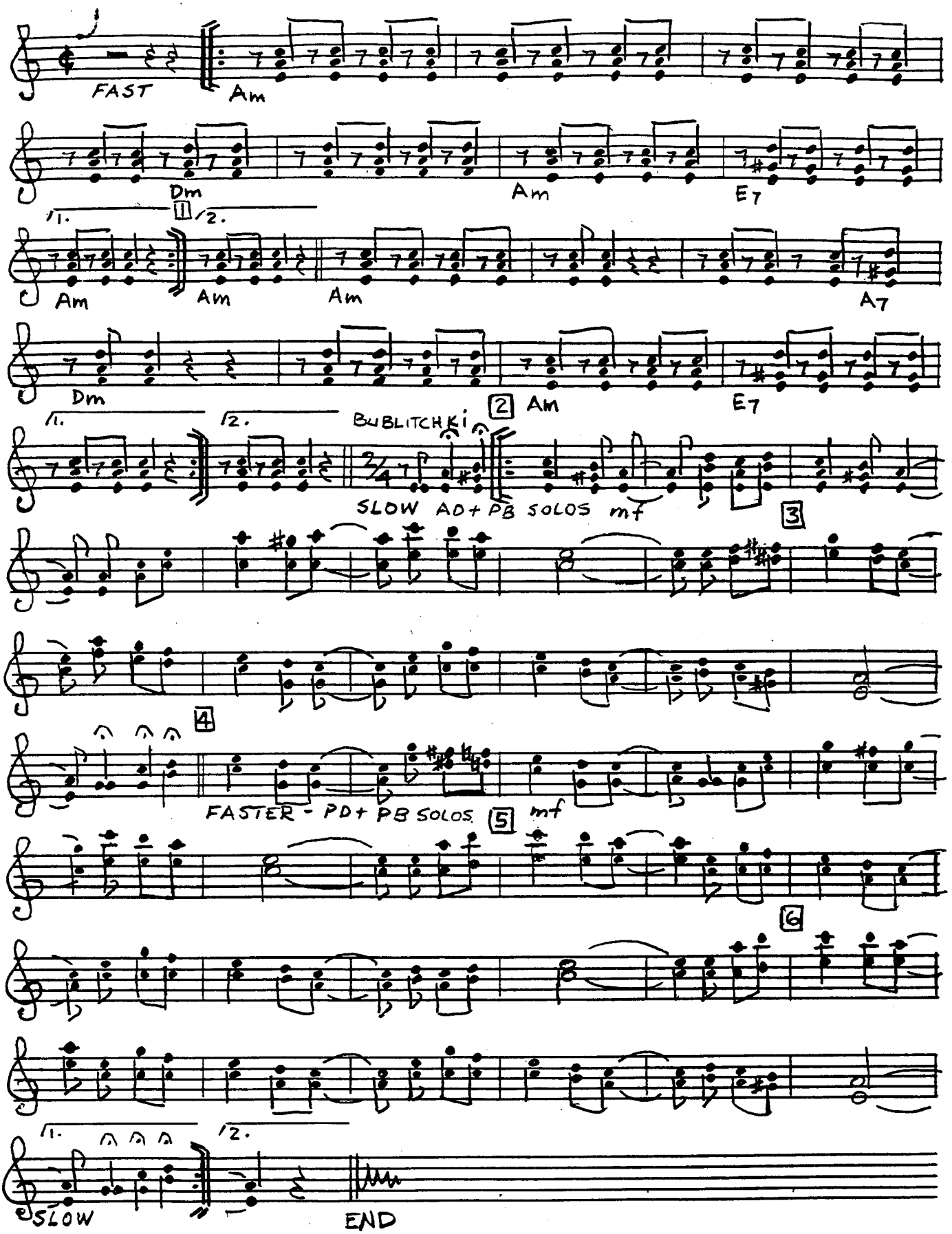
PA 4/94
6 PC.



PRIMA BALALAIKA

PAPIROSEN/BUBLITCHKI

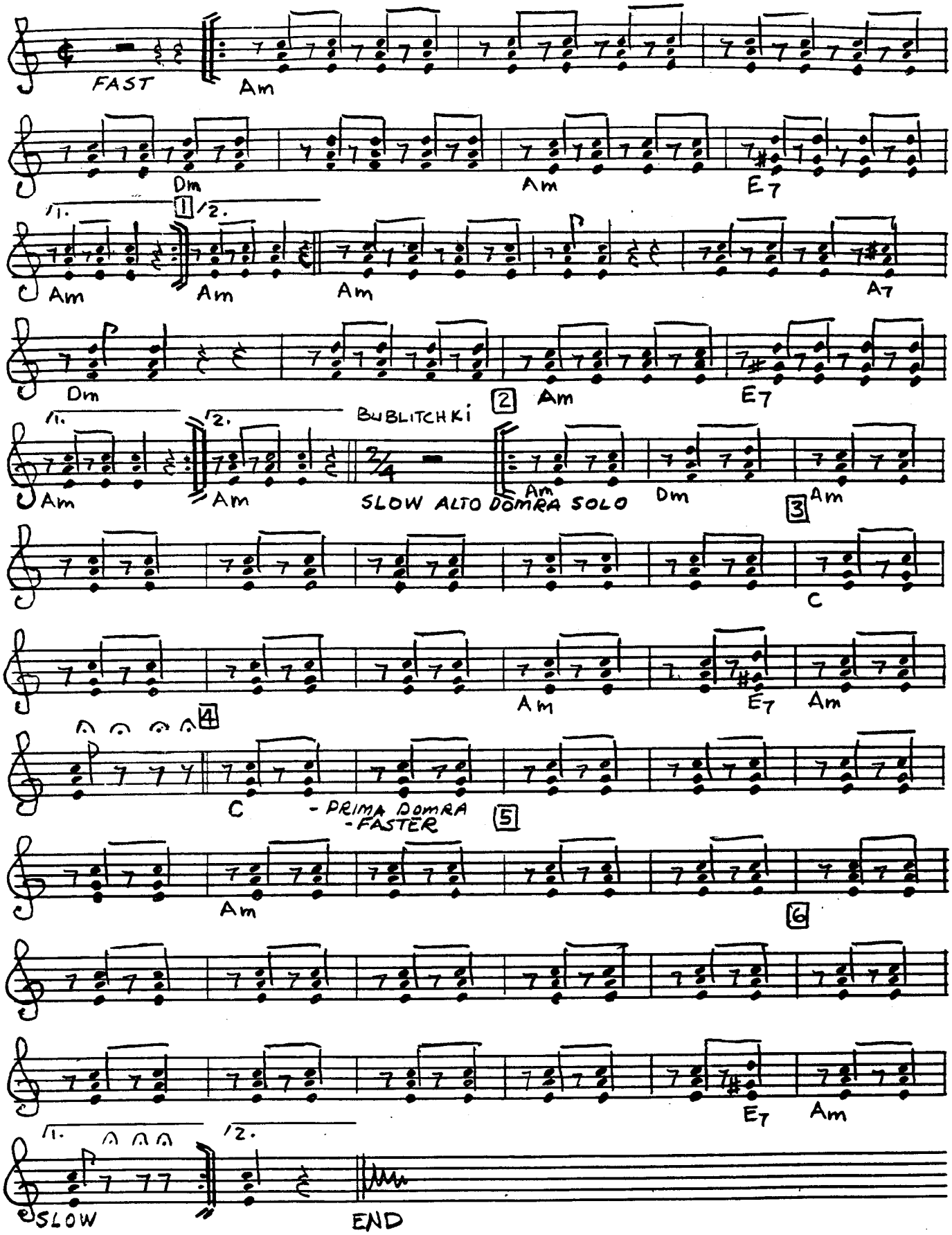
PA 4/94
6 PC.



ALTO BALALAIKA

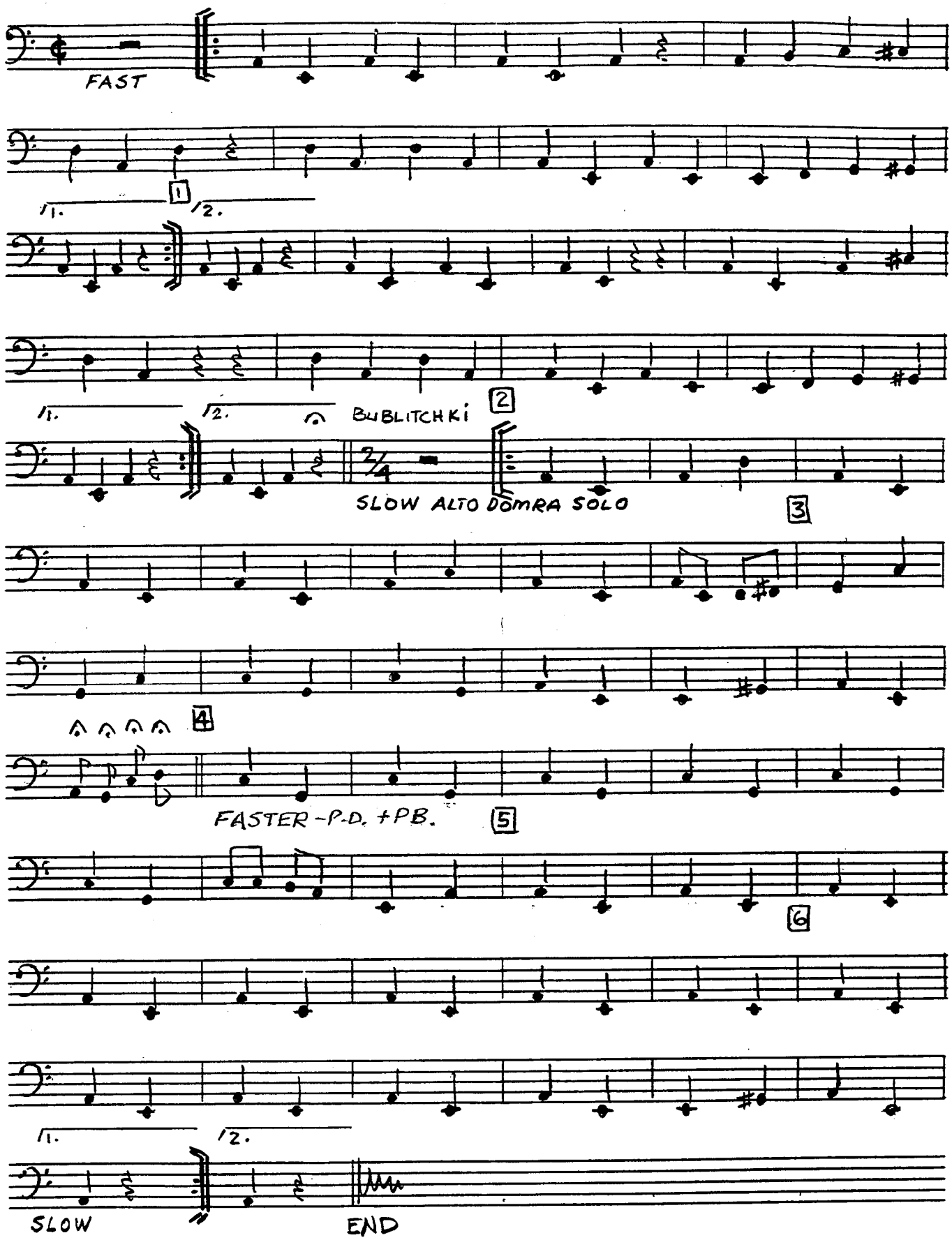
PAPIROSEN/BUBLITCHKI

PA 4/94
6 PC.



K-BASS PAPIROSEN/BUBLITCHKI

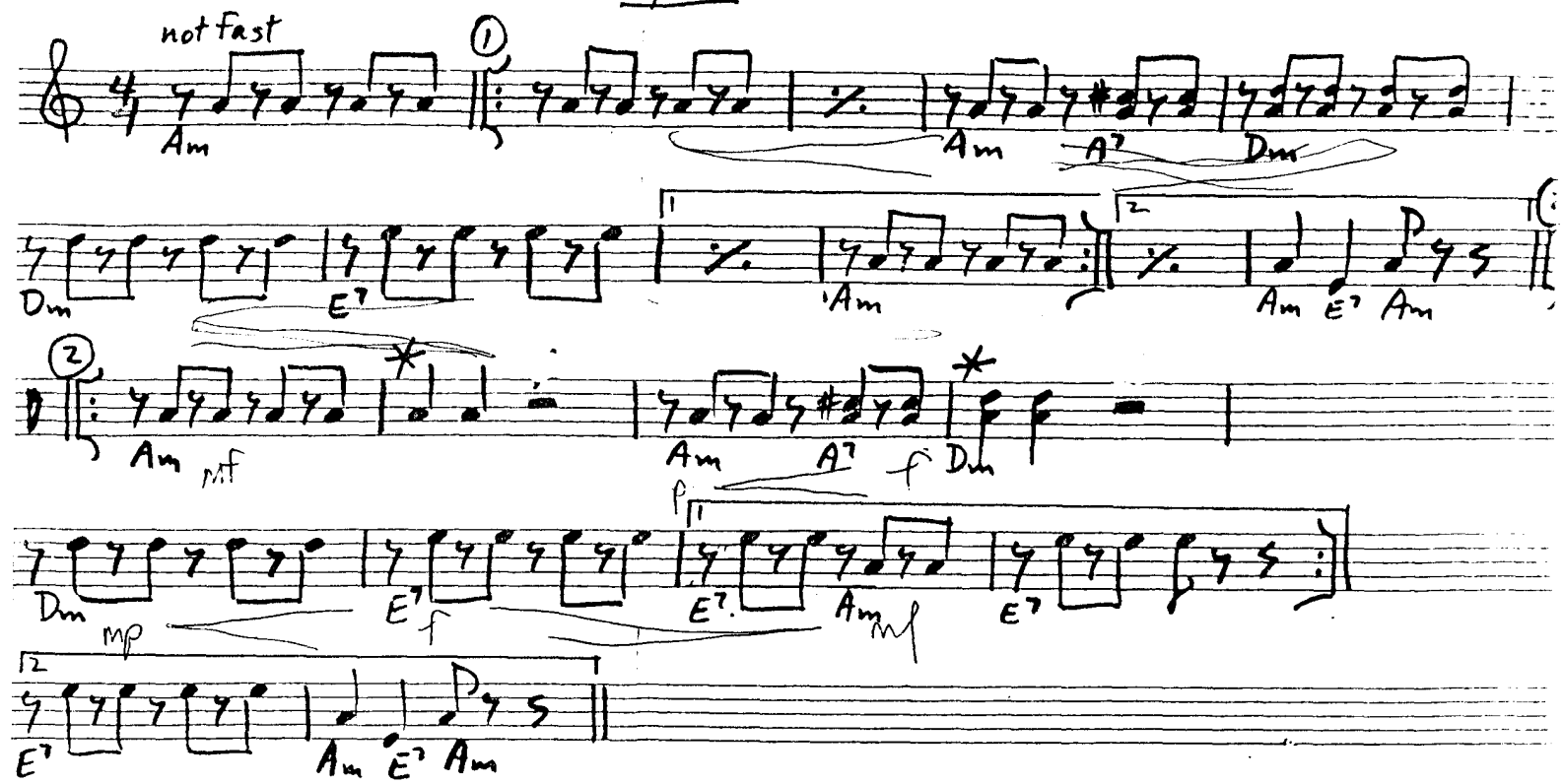
PA 4/94
6 PC.



all balas. + K-bass

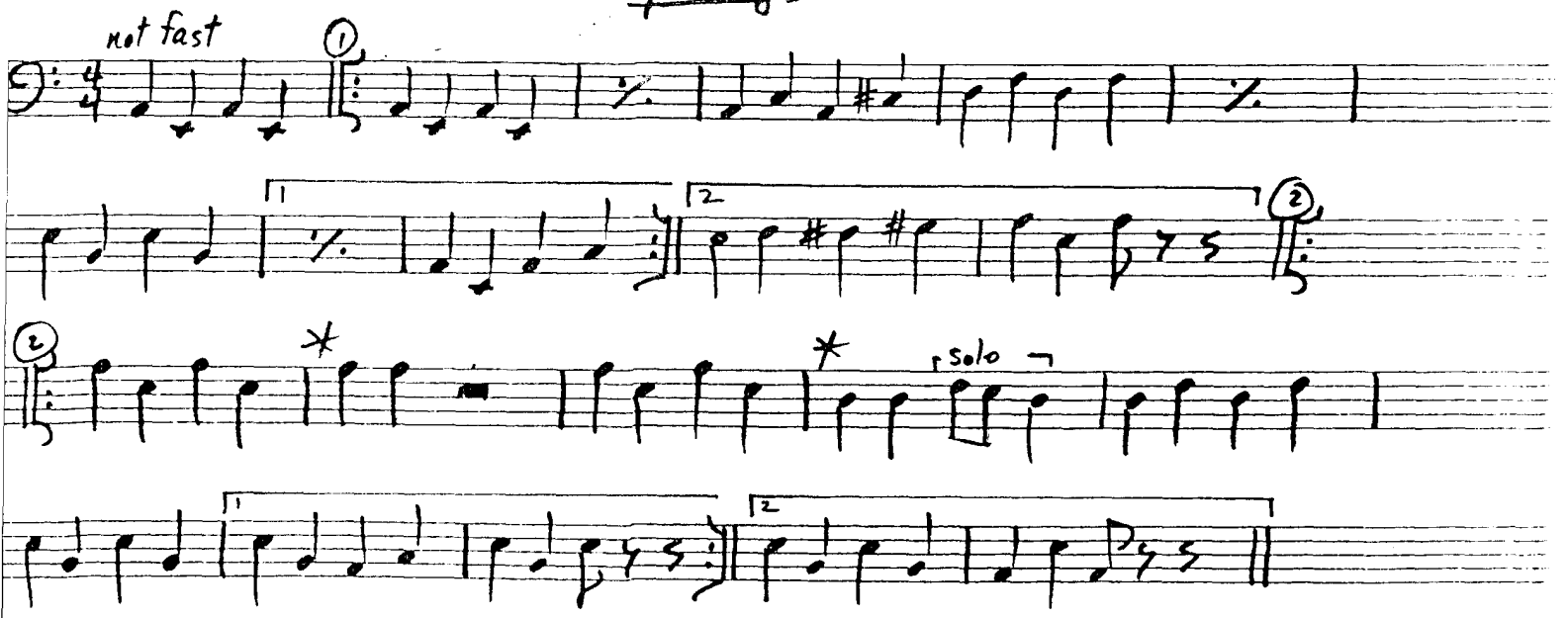
Papirosy

arr. Wolownik 83



K-bass

(Papirosy)



* When the song is played fast, rhythm continues through these measures. Watch for specific instructions.

p.d. I+II

Papirosy

arr. S. Wolownik '83

I:

not fast

II:

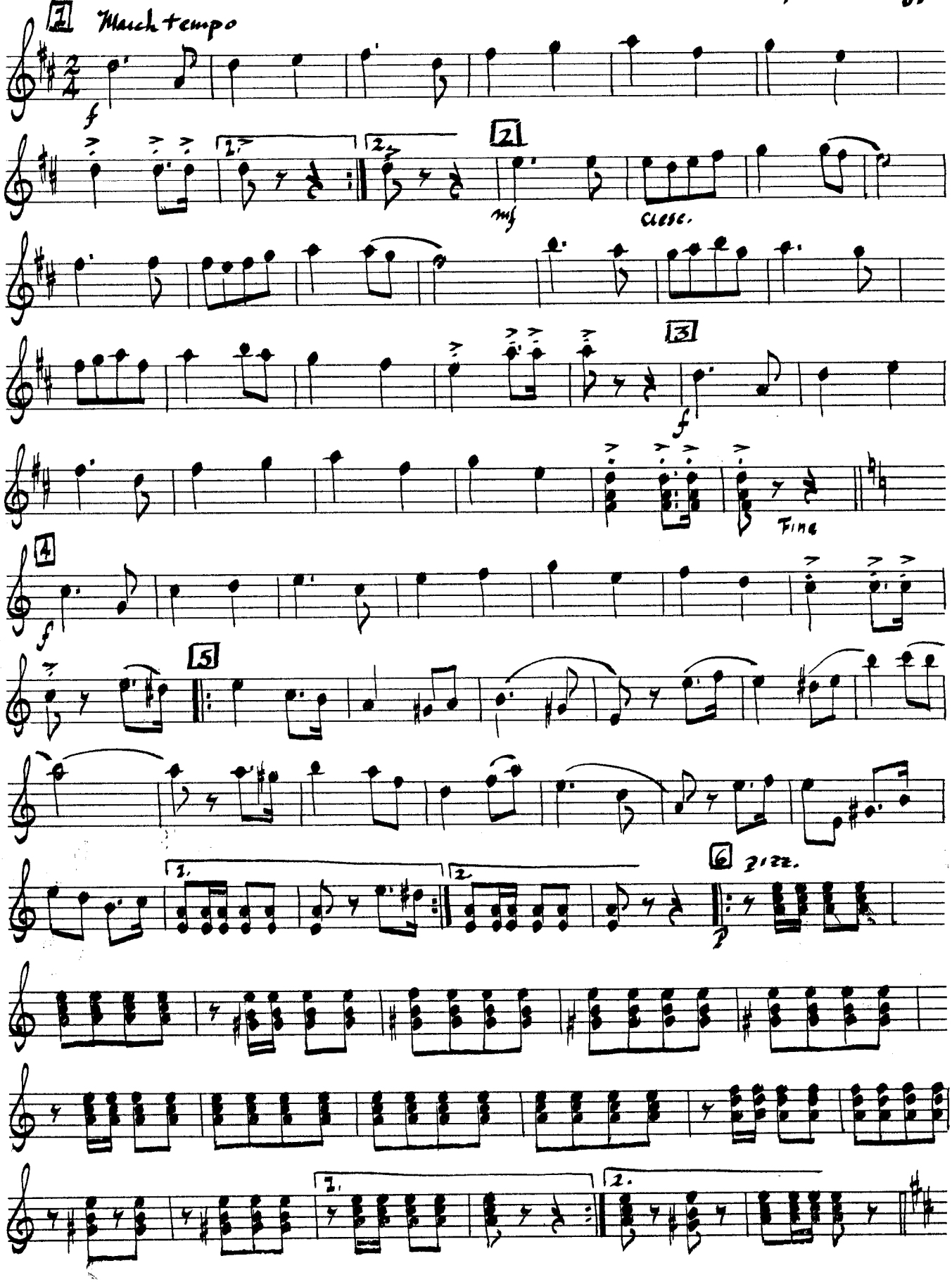
(Papirosy)

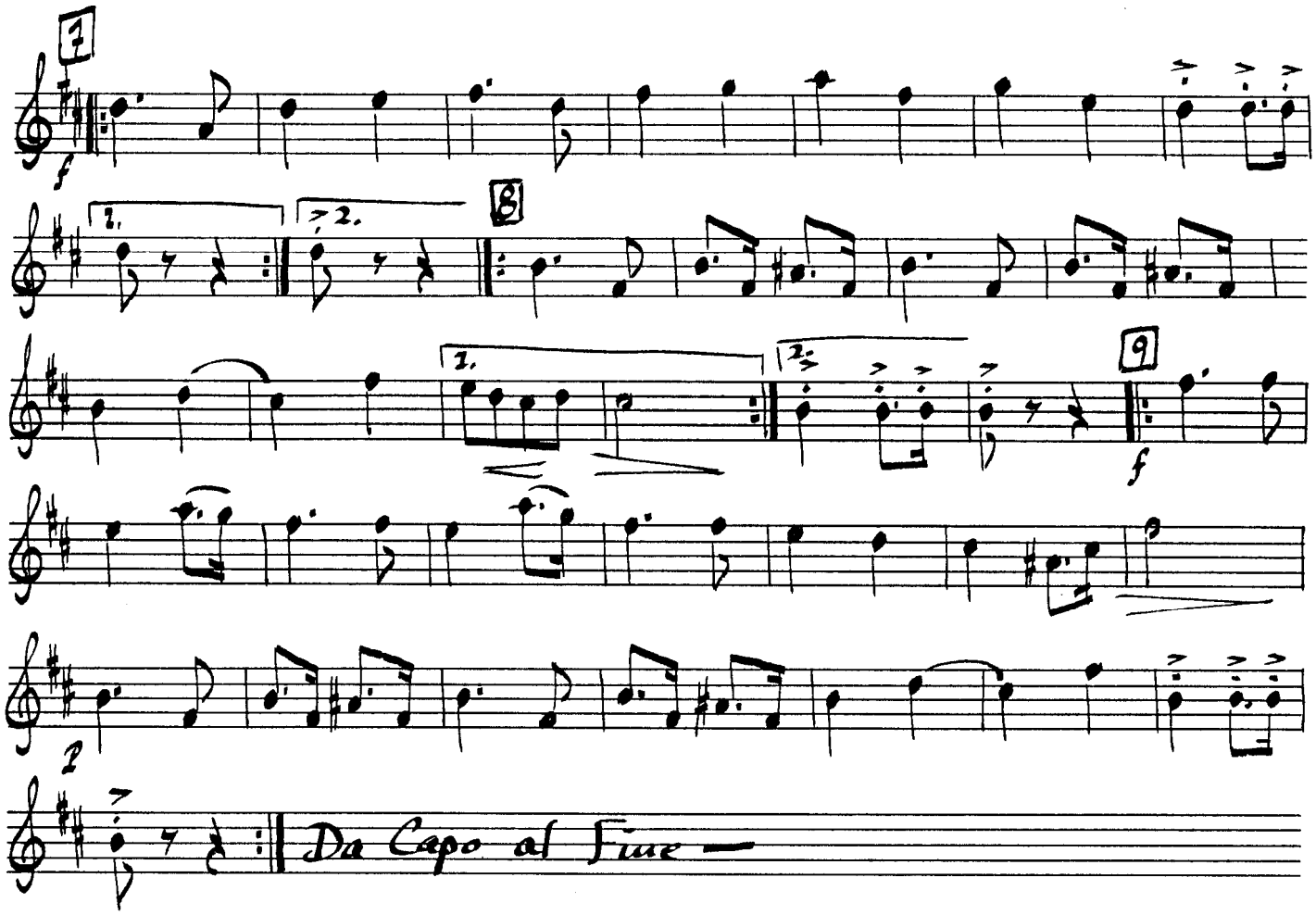
not fast

Prima Donna I

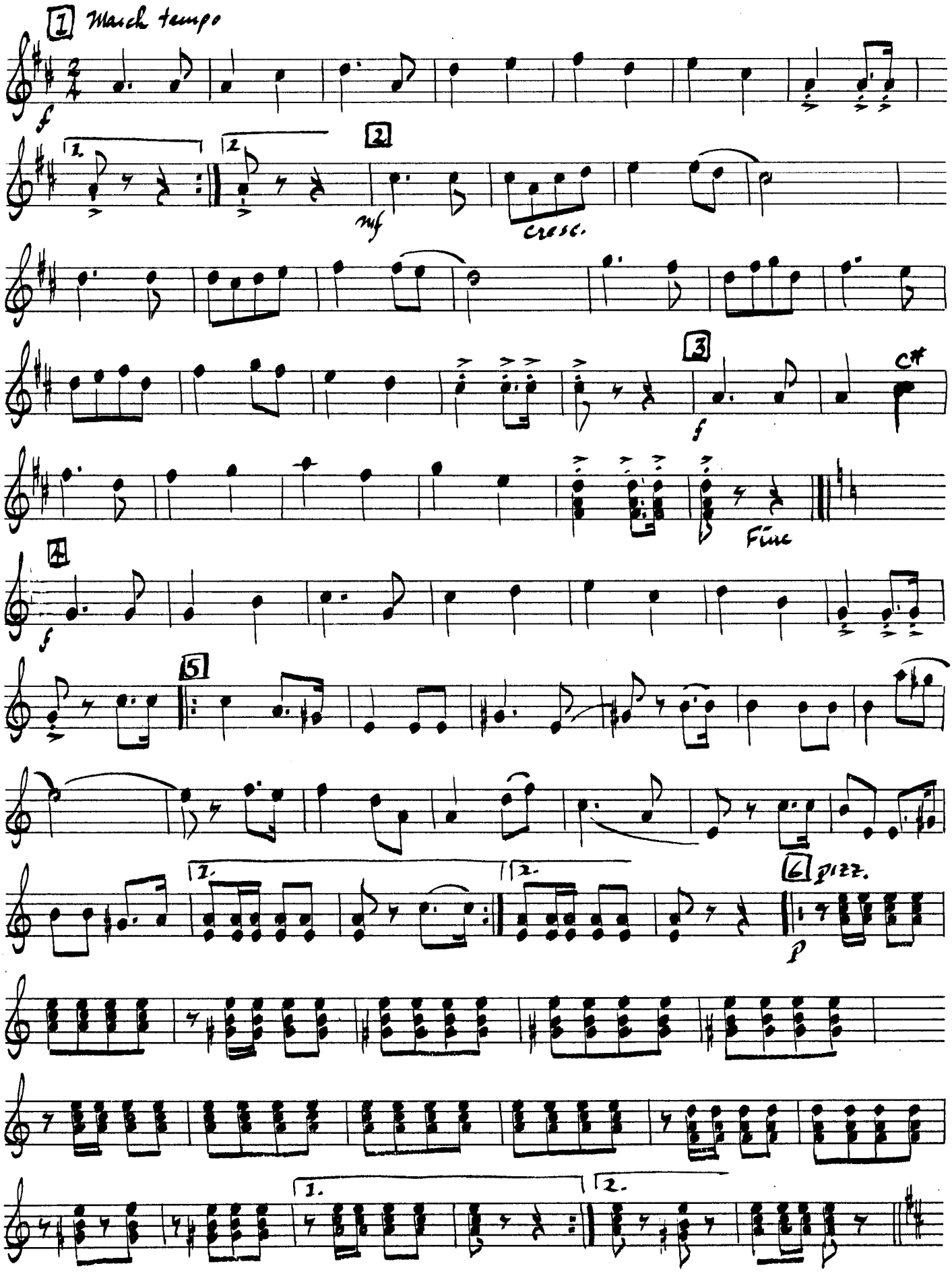
"Peter the Great" March

обр. Капура




7
f
1.
2.
8
1.
2.
9
f
2
Da Capo al Fine

Prima Domra III "Peter the Great" March обр. Кашура



pd II

7

f

1. 2.

8

p

1. 2.

9

p

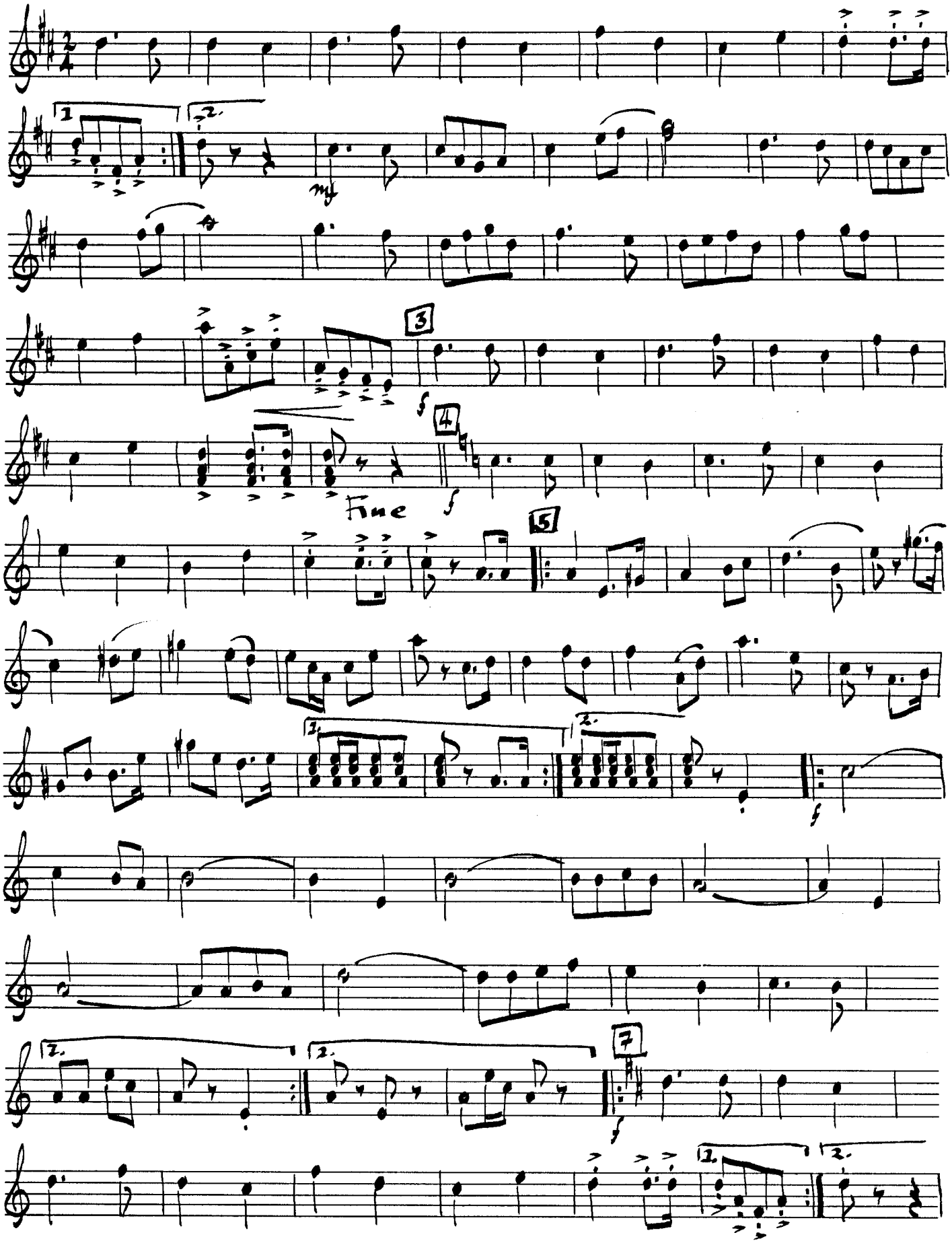
Da Capo al Fine

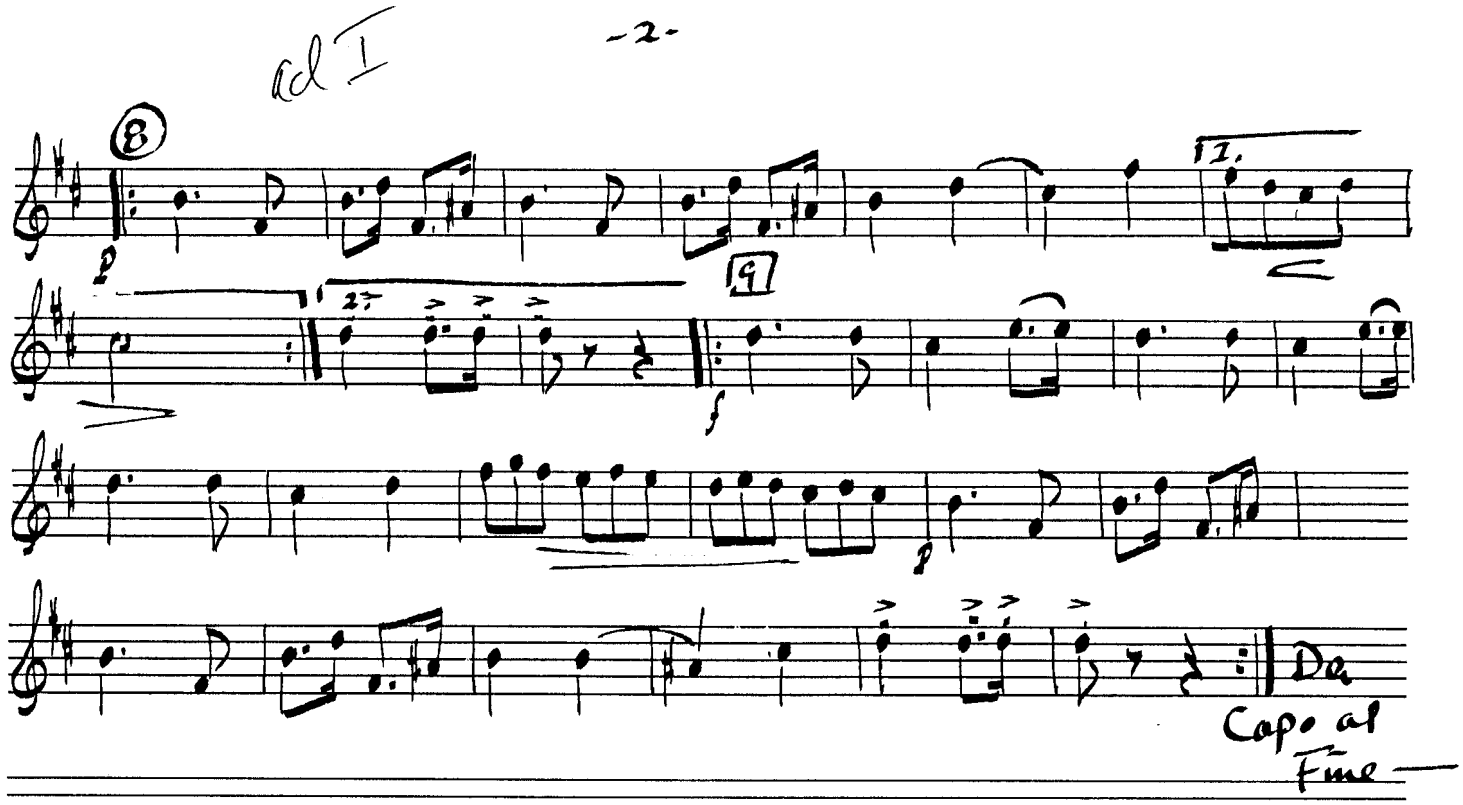
Printed in U.S.A.

Alto Domra I

"Petr the Great" March

обр. Капура





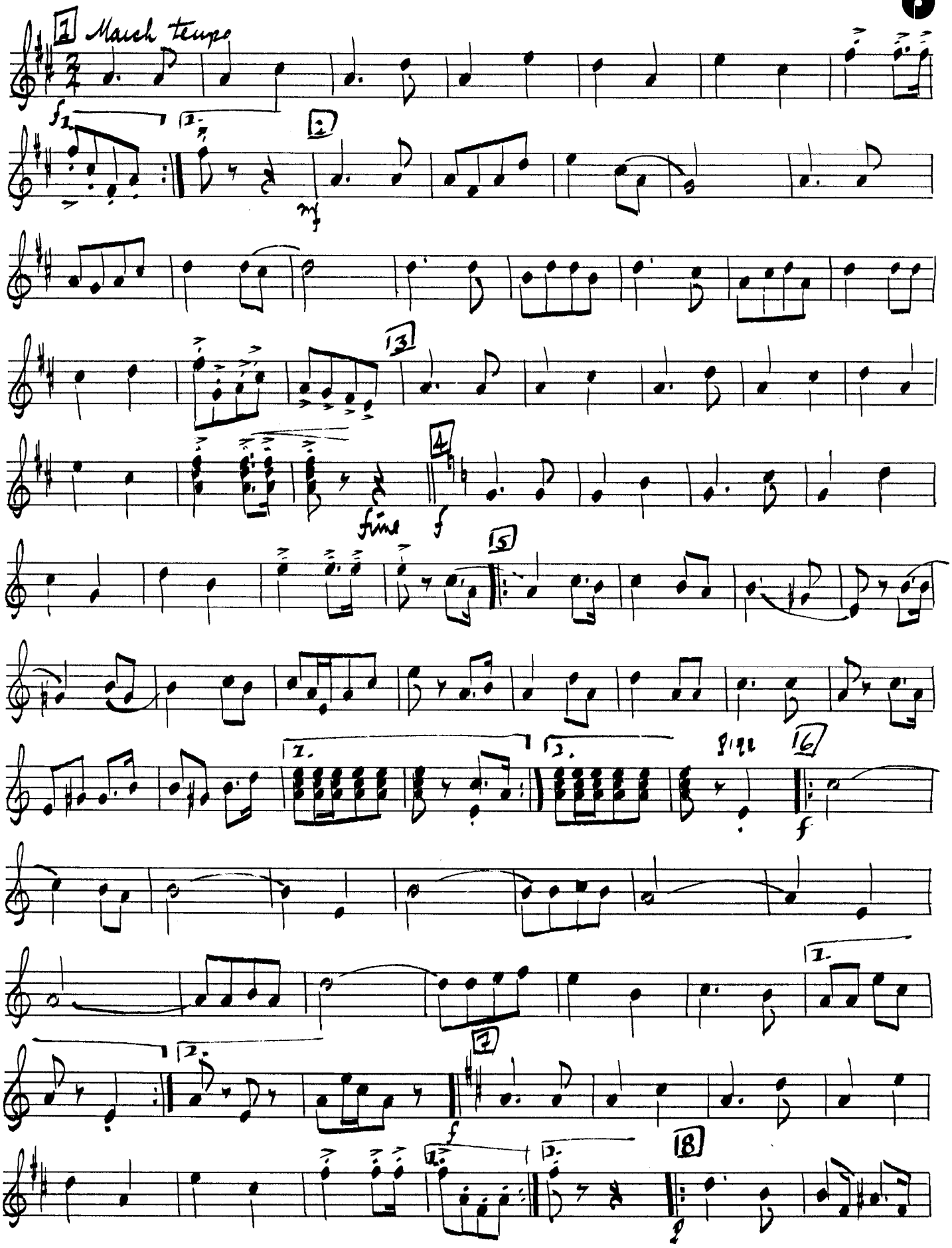
Sightation BRAND NO.1 MEDIUM-12 STAVES
LITHO'D IN U.S.A.
PRO ART PUBLICATIONS INC WESTBURY, L. I., NEW Y.

Alto Domra II

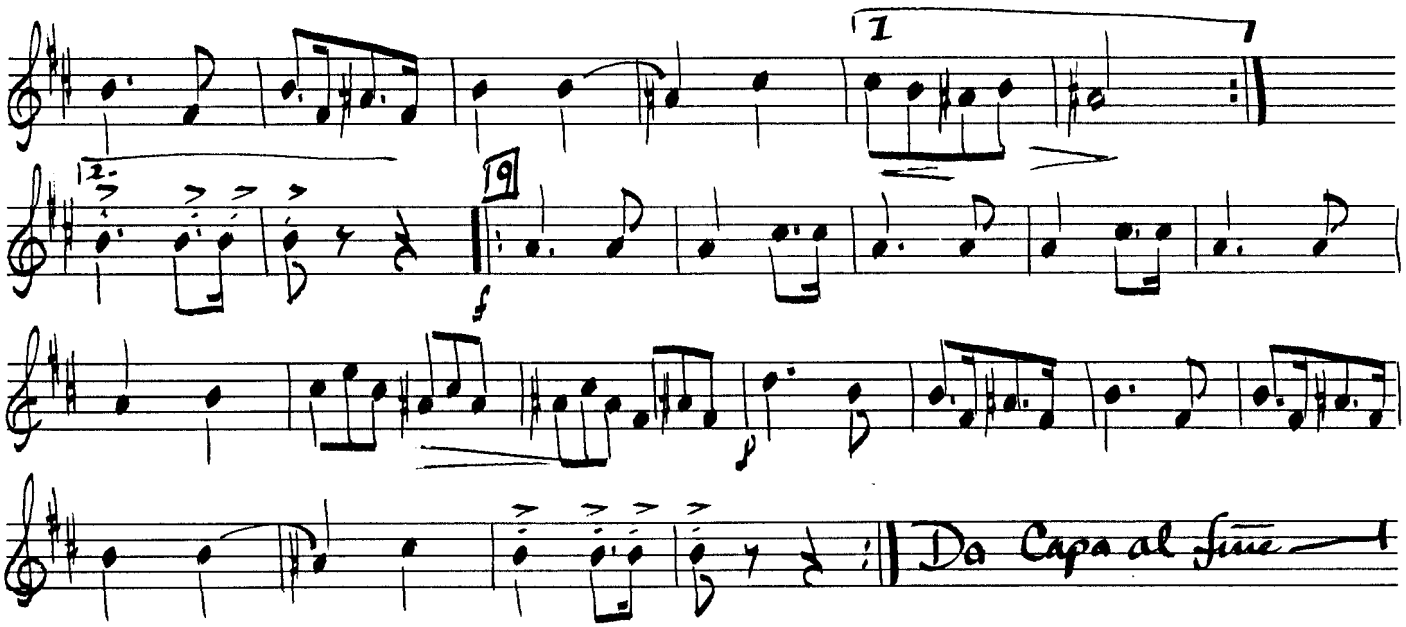
Peter the Great March

обр. Кожура

ossoanino
NO 1 MEDIUM 12 STAVE



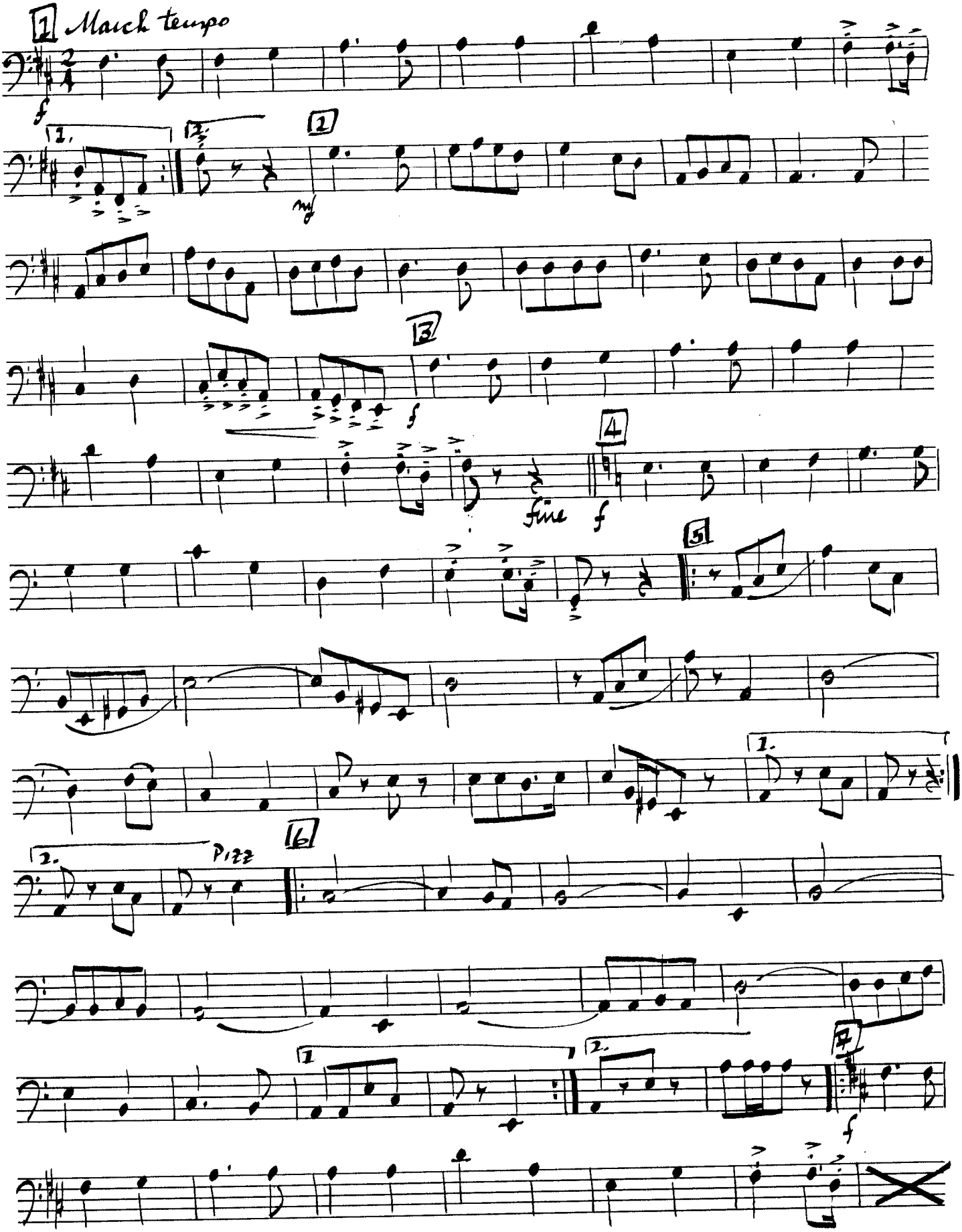
ad II

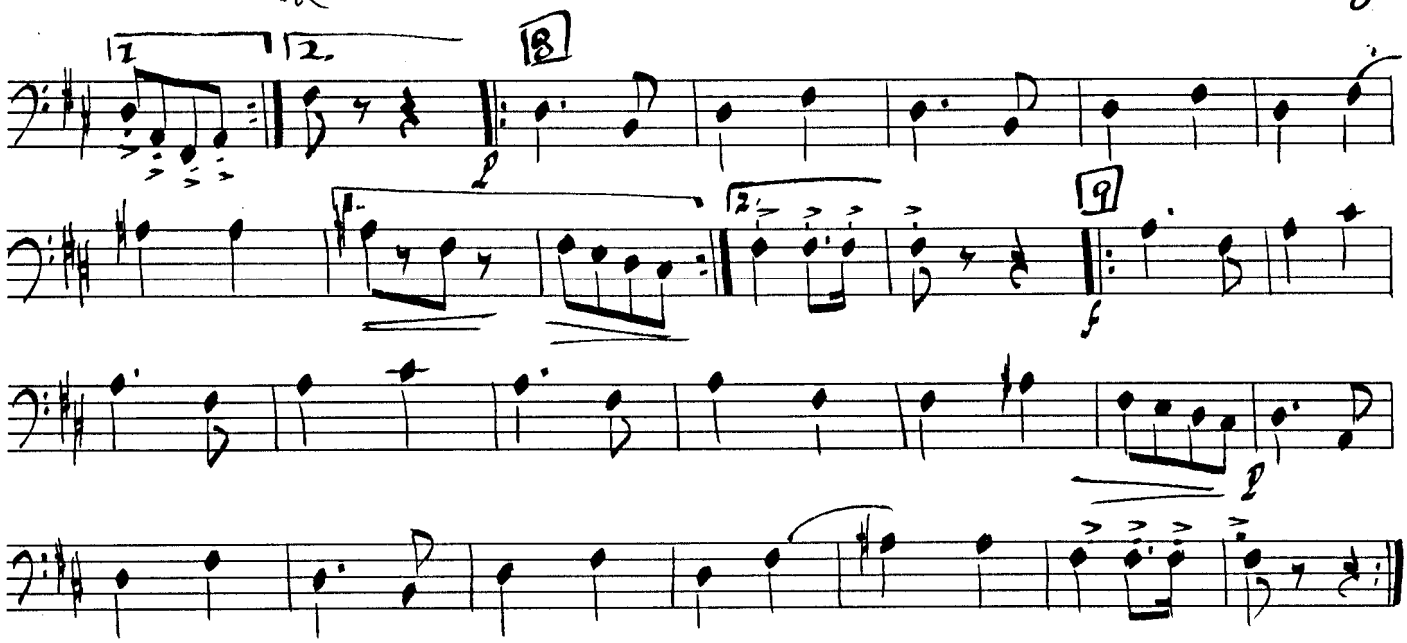


Bass Domra

Peter the Great March

обр. Кожуева



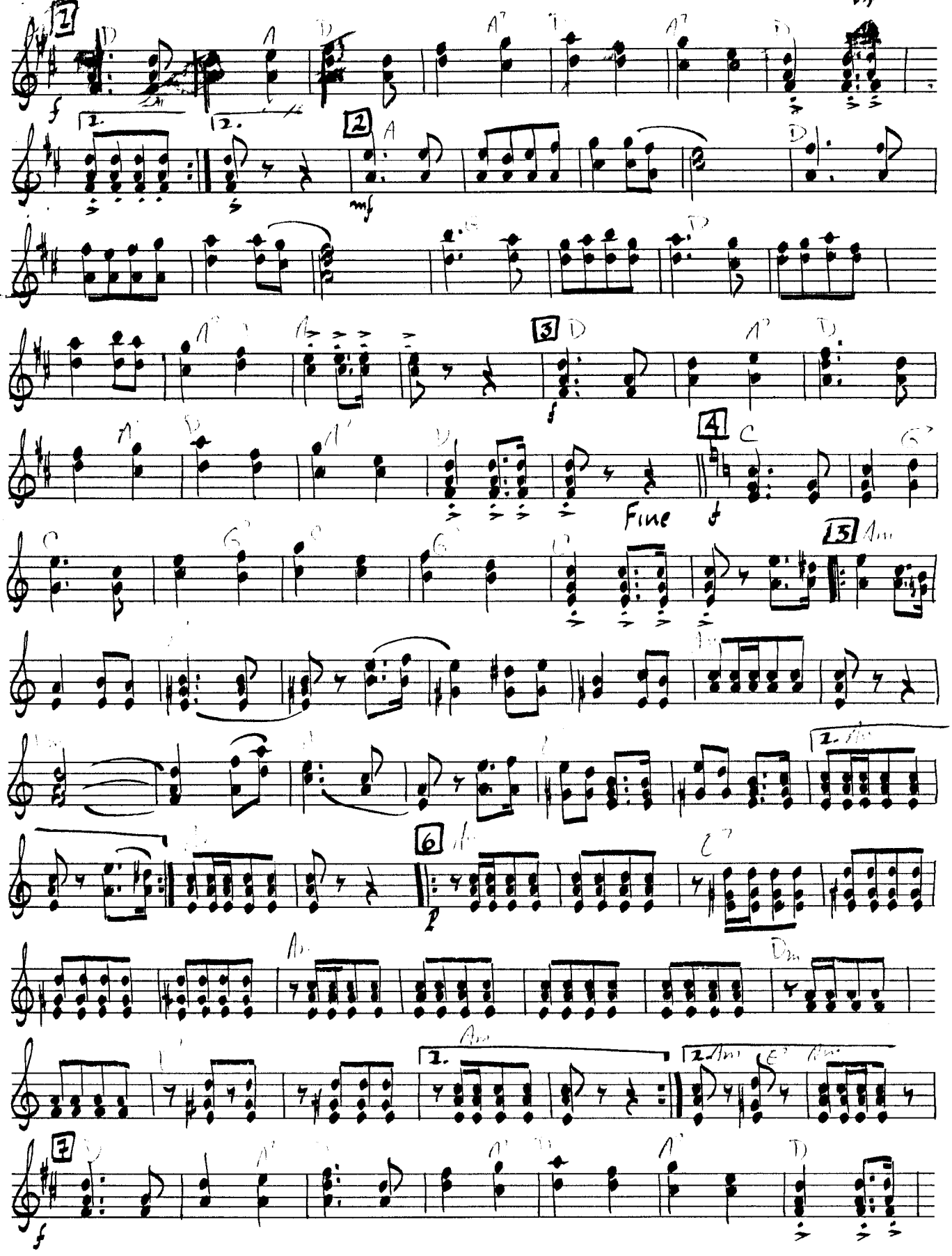


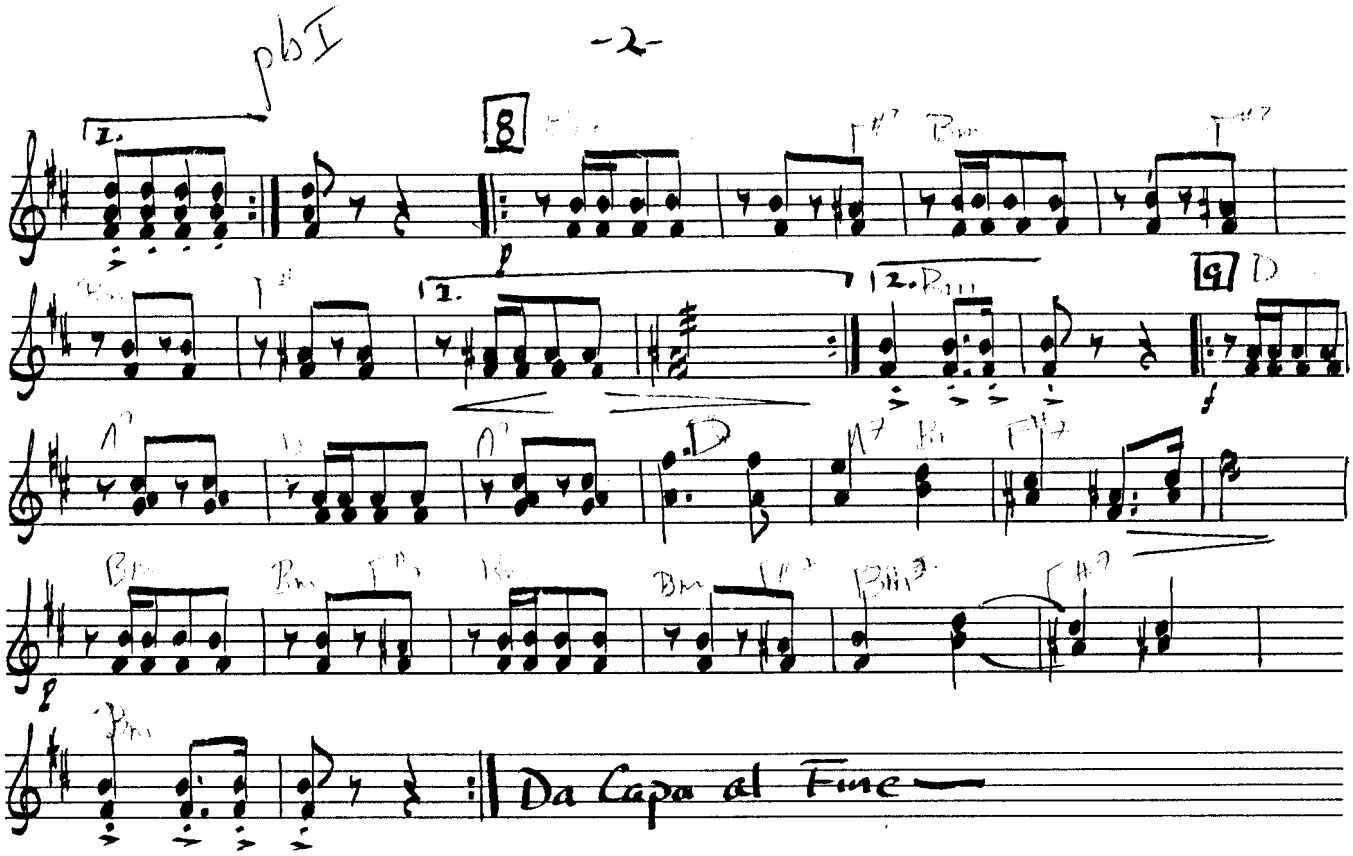
Da Capa al fine

P. Bass I

Peter the Great March

обр. Кашуба





Sightation BRAND NO 1 MEDIUM-12 STAVES
LITHO'D IN U.S.A.
PRO ART PUBLICATIONS INC. WESTBURY, L.I., NEW YORK

Pr. Bol. II.

Peter the Great March op. Karyga

1 March tempo

f

1. 2.

2

mf

3

f

fine.

4

f

5

1. 2.

6

p

p

1. 2.

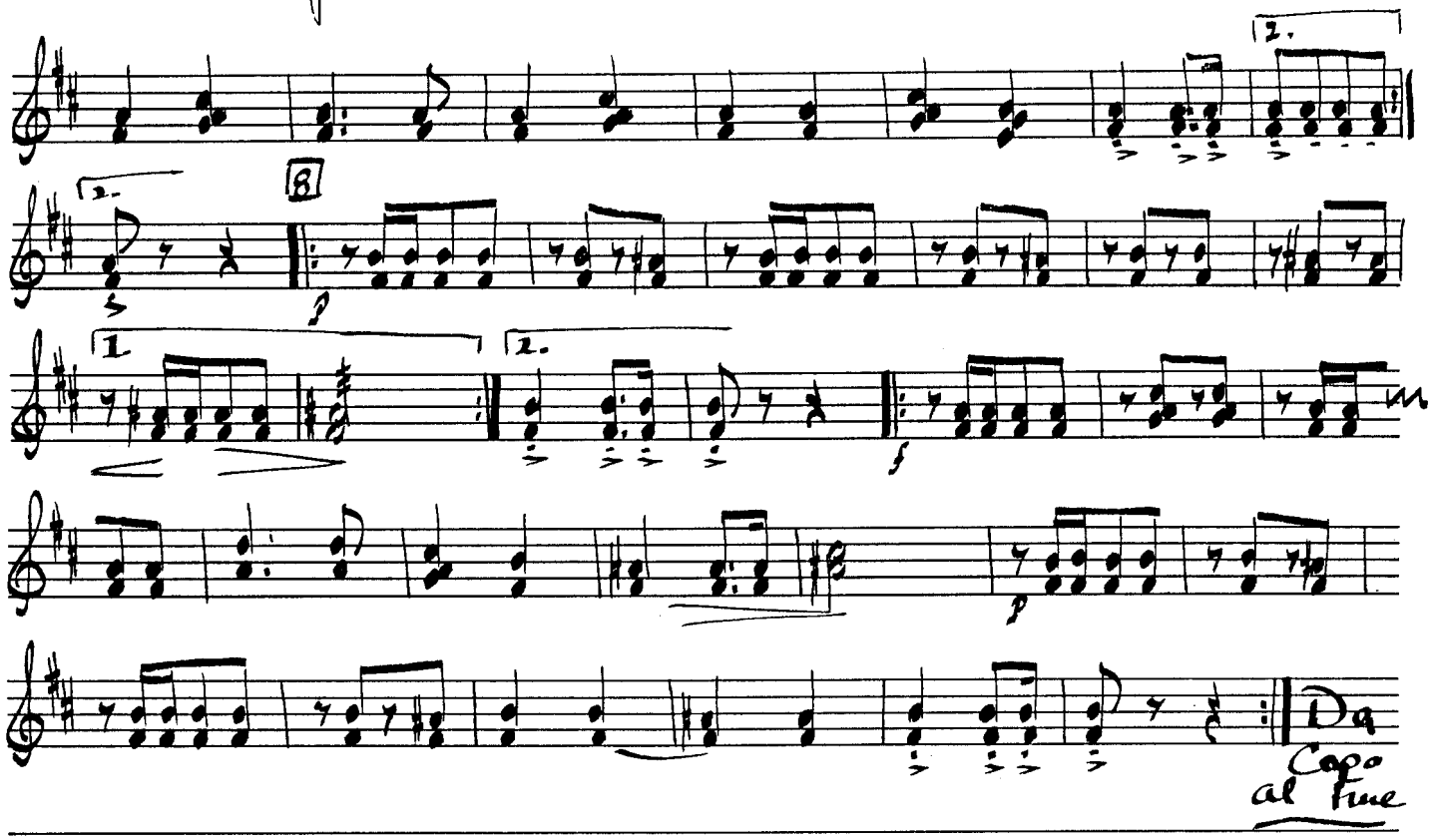
7

f

LITHO'D IN U.S.A.

PRO ART PUBLICATIONS INC. WESTBURY, L. I., NEW YORK

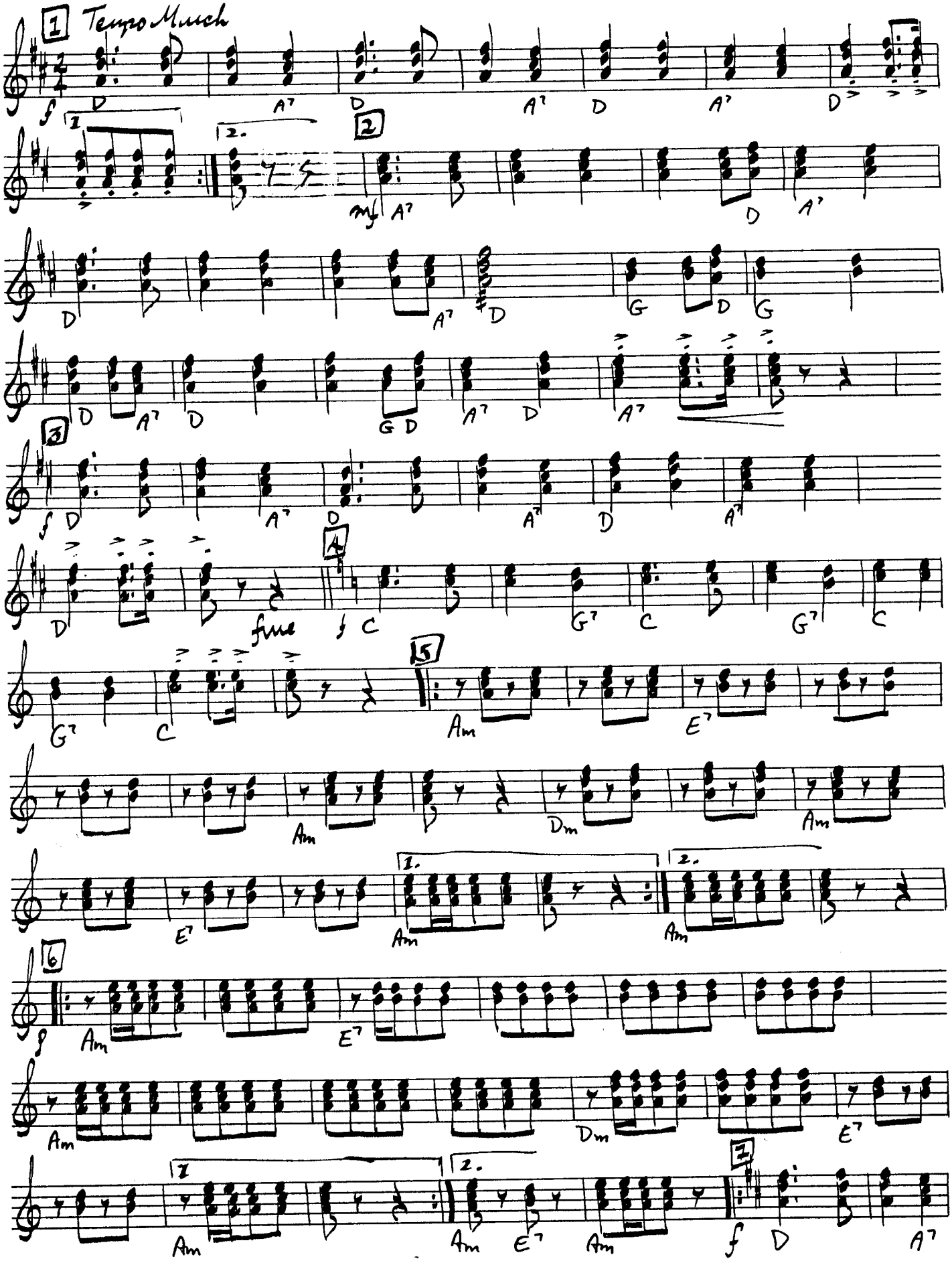
pb II



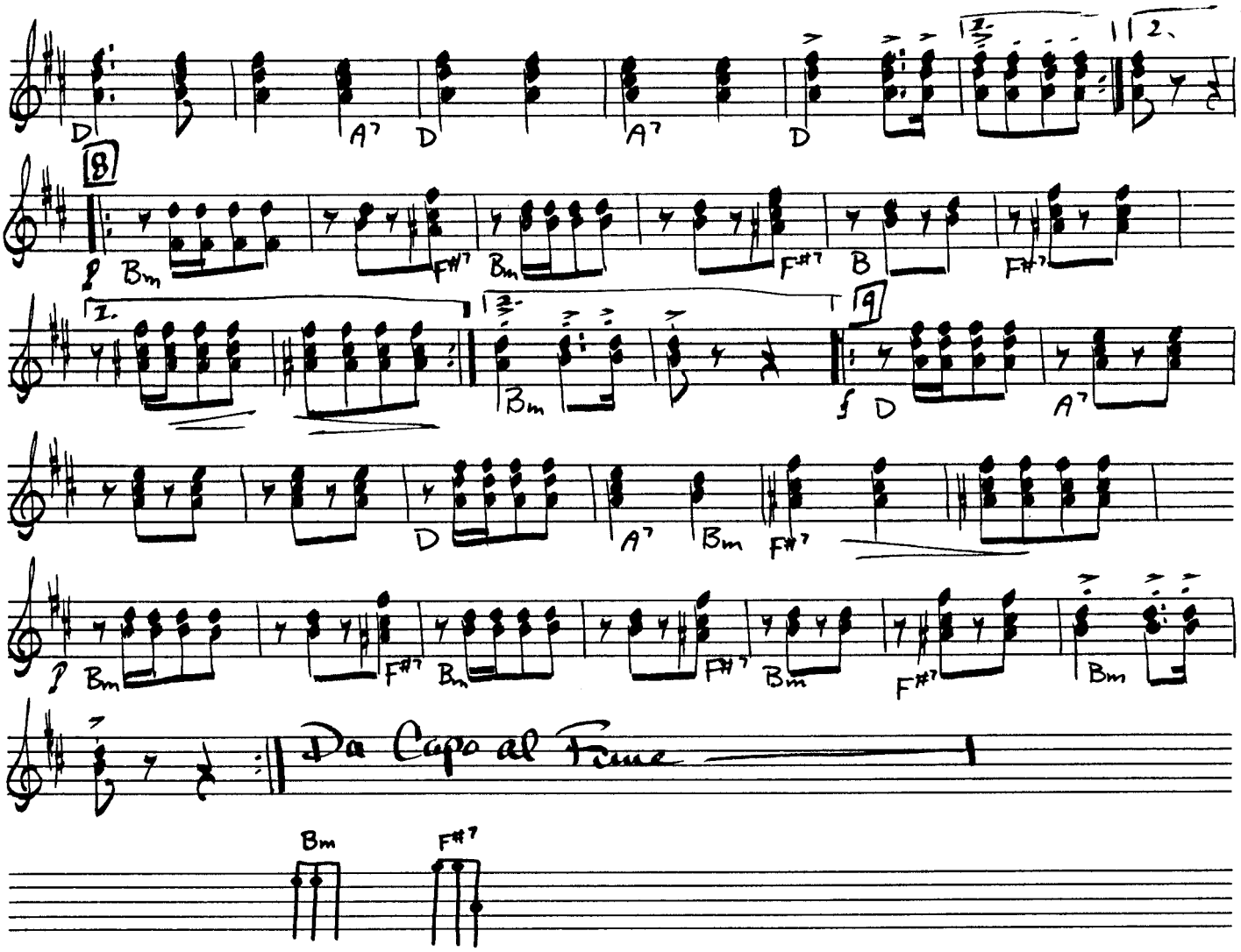
Sec. Balalaika

Peter the Great March

обр. В. Кокура



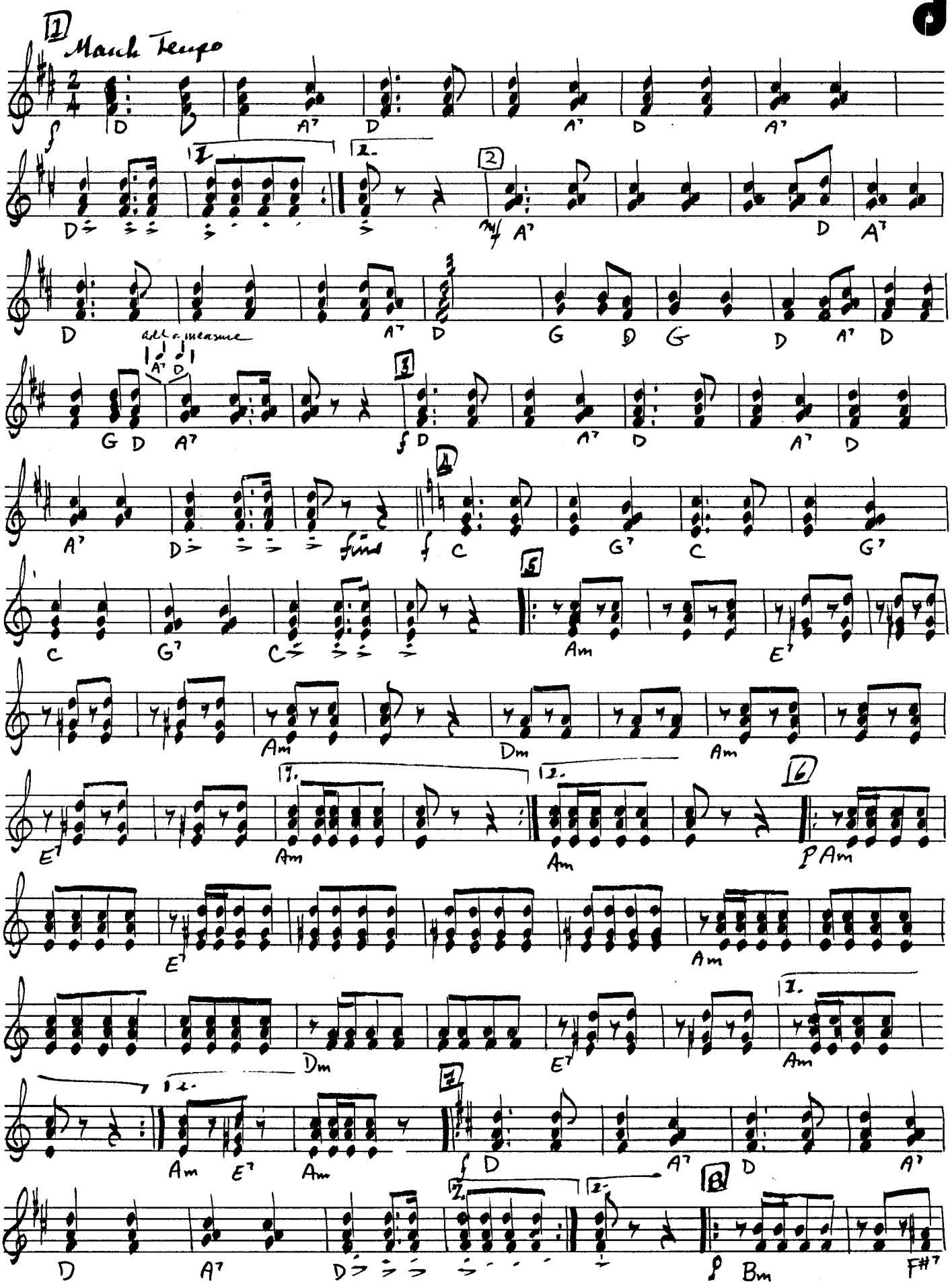
Sb


D
A7
D
A7
D
1.
2.
8
p
Bm
F#7
Bm
F#7
B
F#7
1.
Bm
9
f
D
A7
D
A7
Bm
F#7
p
Bm
F#7
Bm
F#7
Bm
F#7
Bm
Da Capo al Fine
Bm
F#7

Alto Bal.

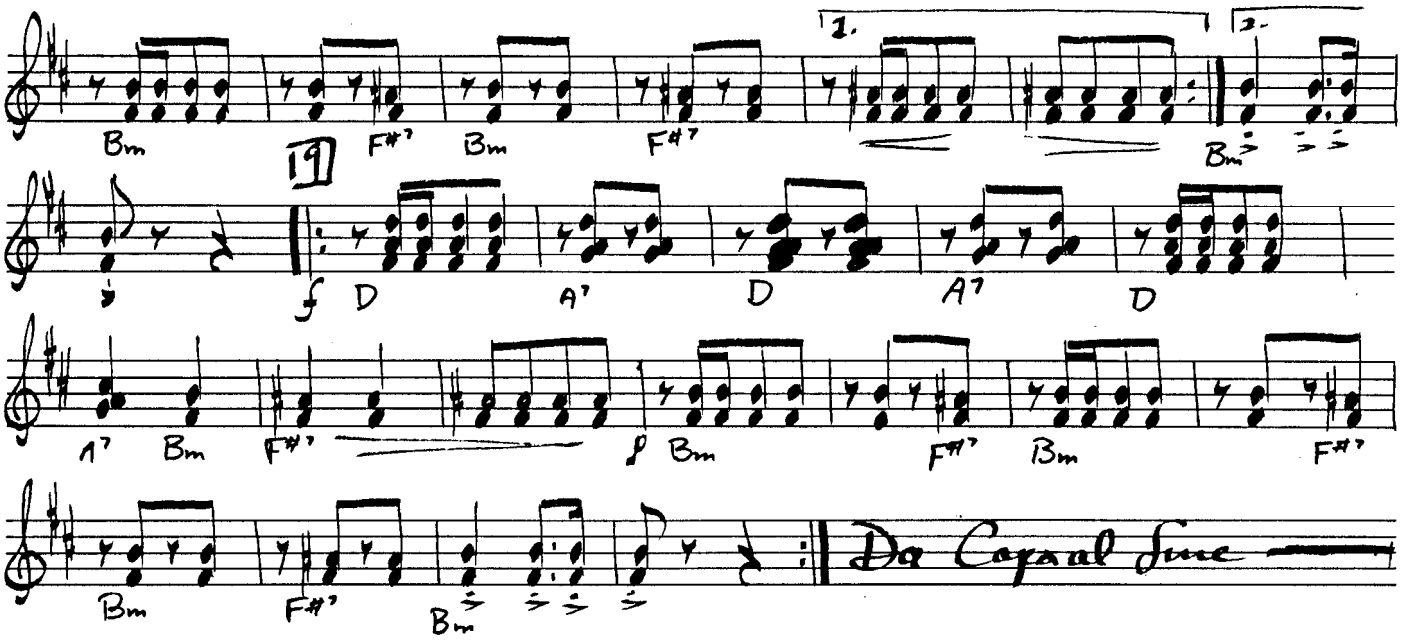
Peter the Great March

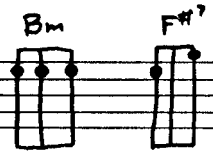
обр. Коншина



ab

-2- (P.G.M.) Alto Bcl.

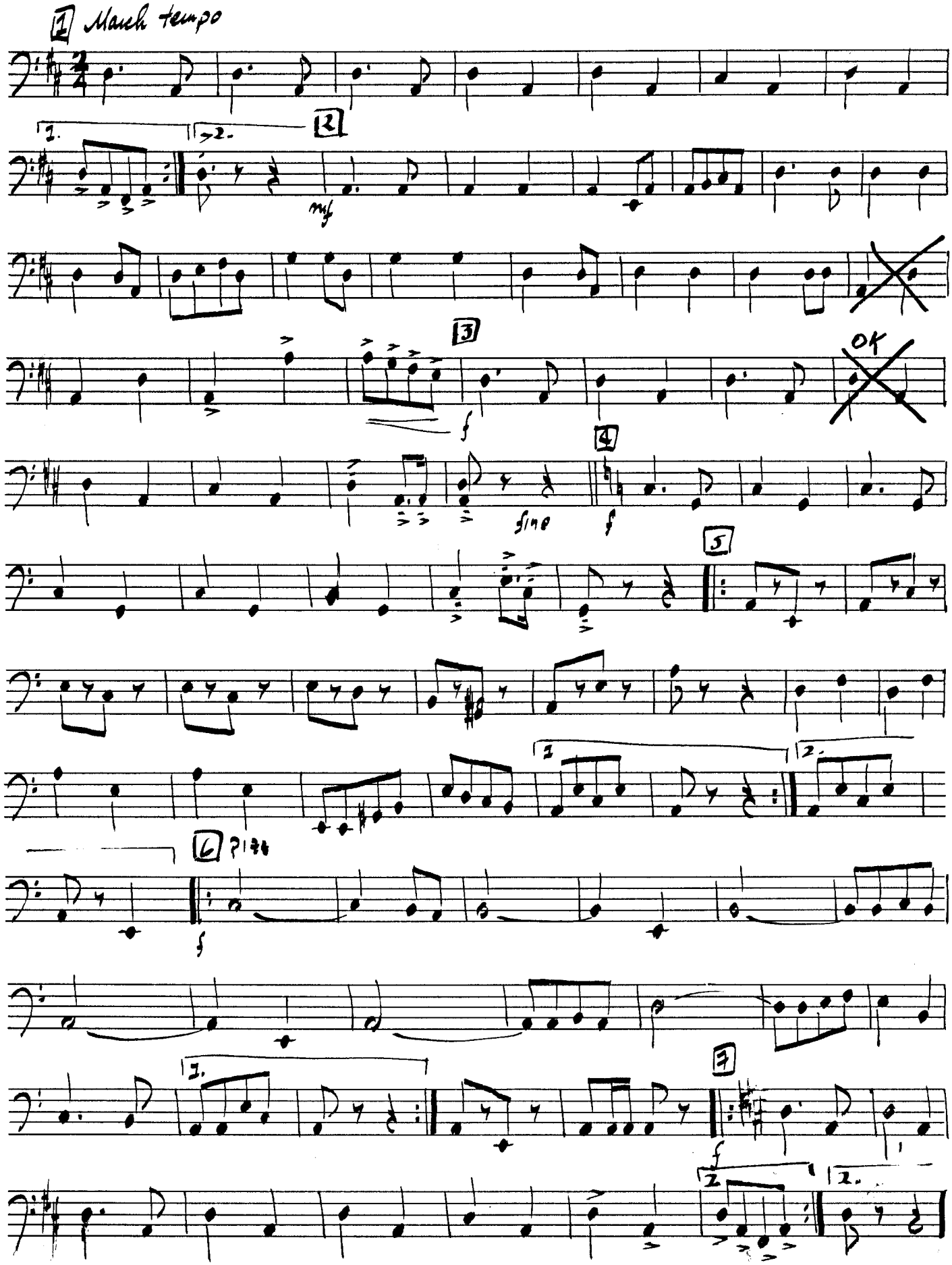




K. Bass Bol.

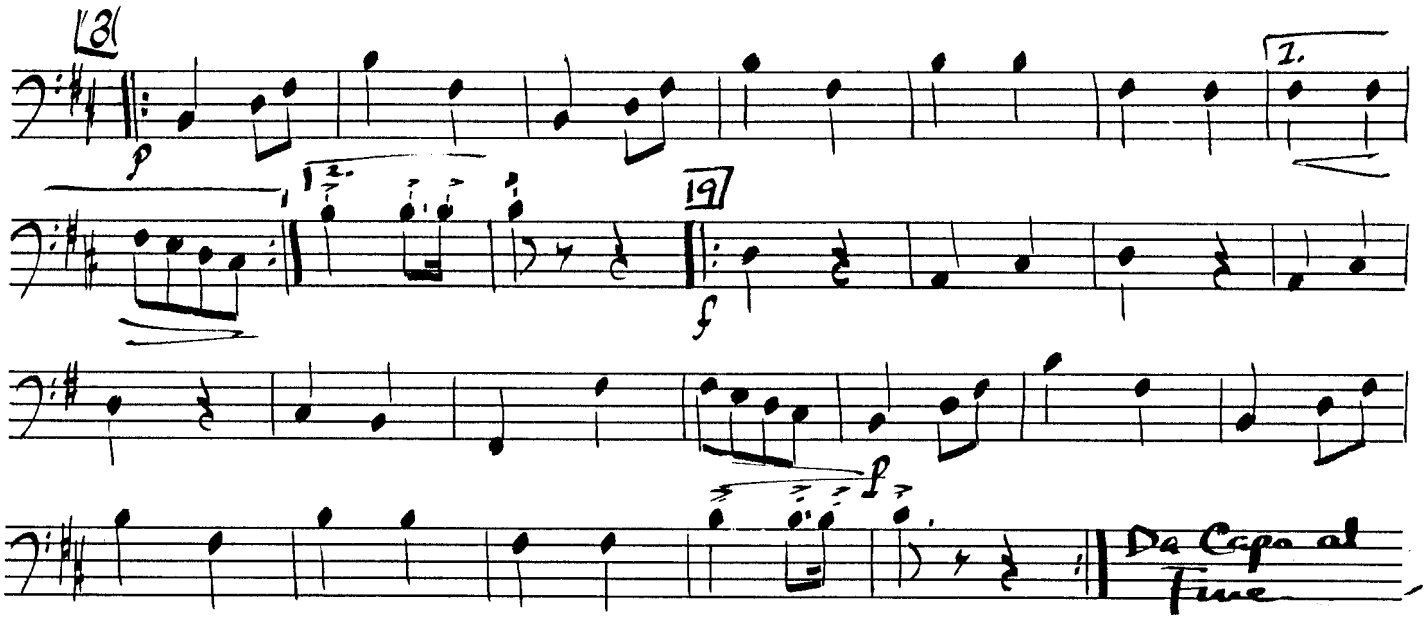
Peter the Great March

Karczyga



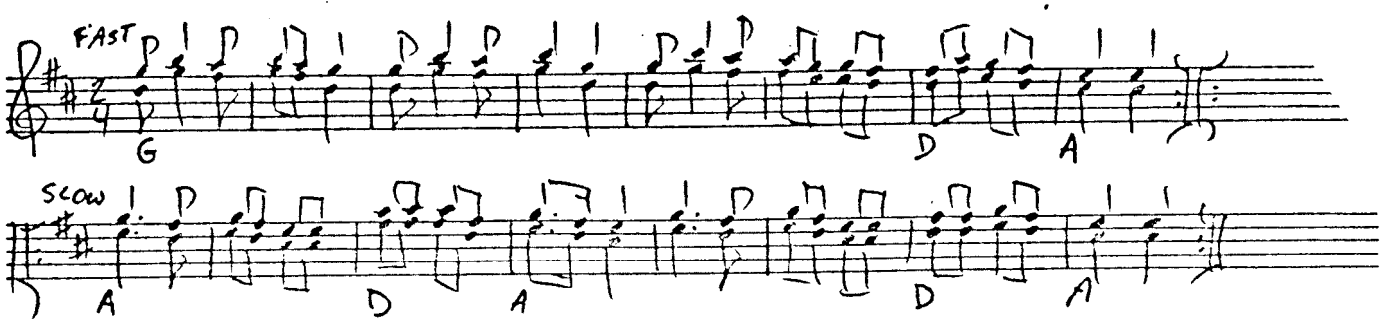
K Bass Ball

P-G-M.

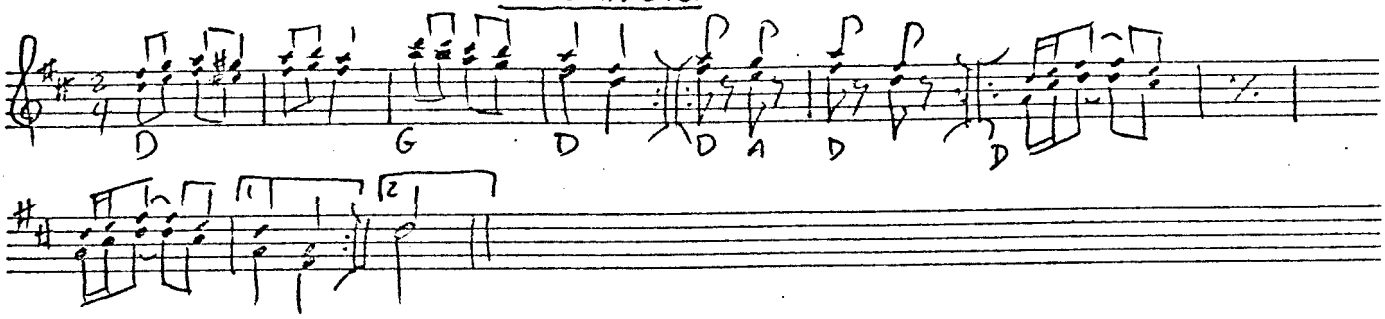


Sightation BRAND NO 1 MEDIUM - 12 STAVES LITHO'D IN U.S.A. PRO ART PUBLICATIONS, INC. WESTBURY, L. I., NEW YORK

KEVANO



SELJANČICA



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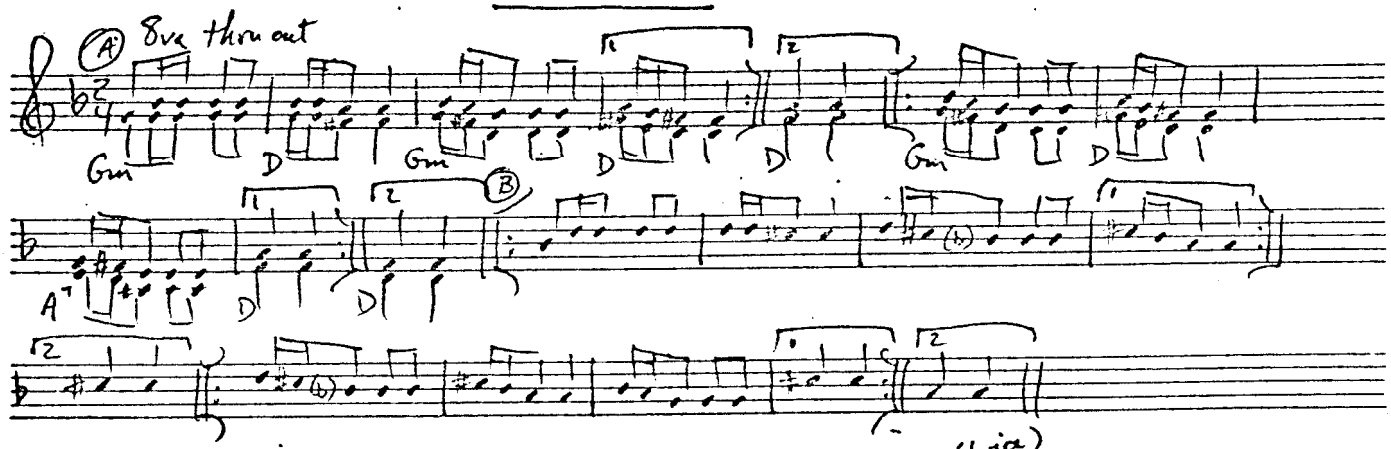

play (A) twice. Then first prims only go on to (B) (twice). Everyone else play (A) again (twice). At this time, 2nd prims play top line of (A), which is harmony to part (B). Therefore:

1st prims: (A) twice; (B) twice

2nd prims: bottom line of (A) twice; top line of (A) twice.

all others: (A) four times

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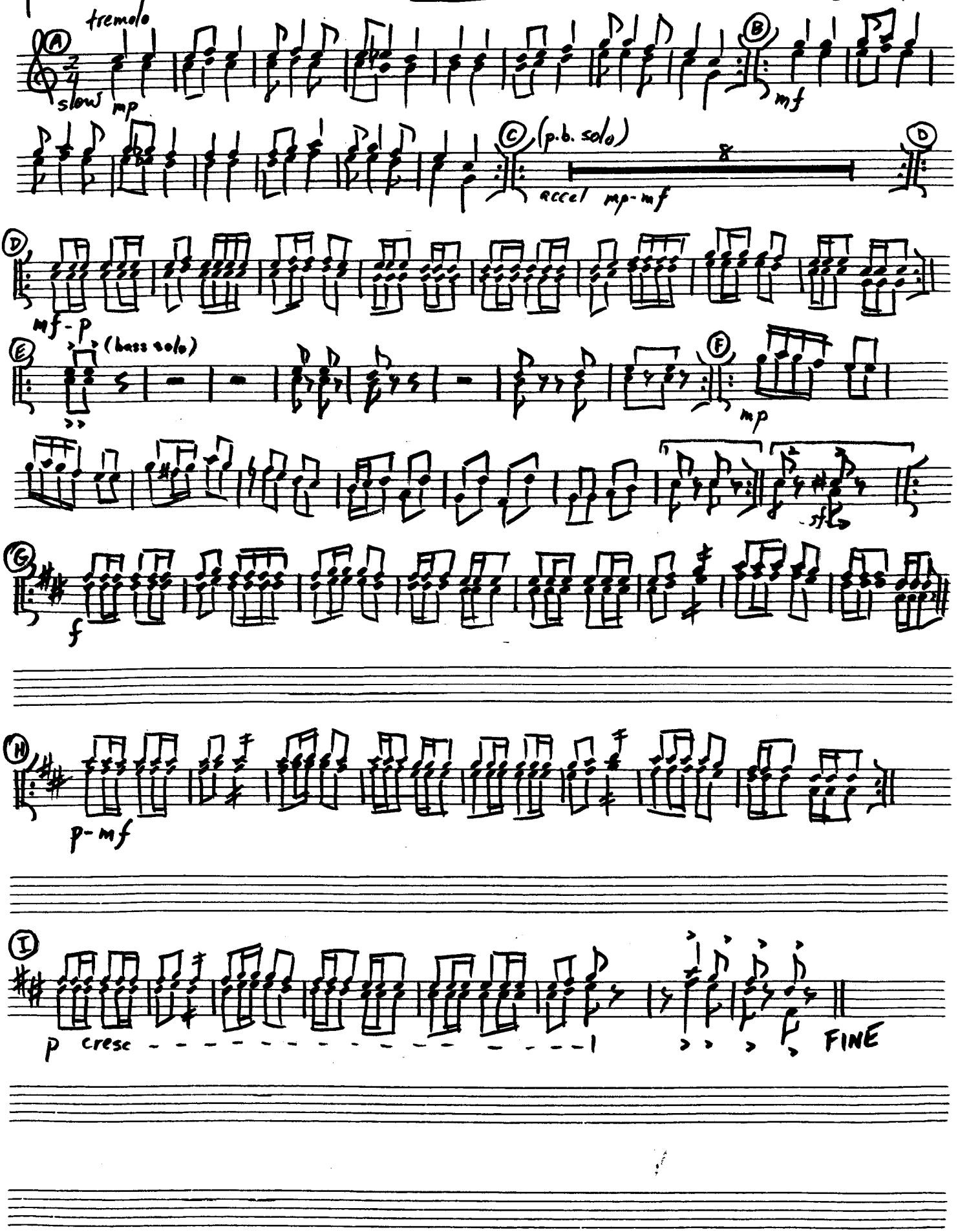
p.d. I + II

PODRUGI

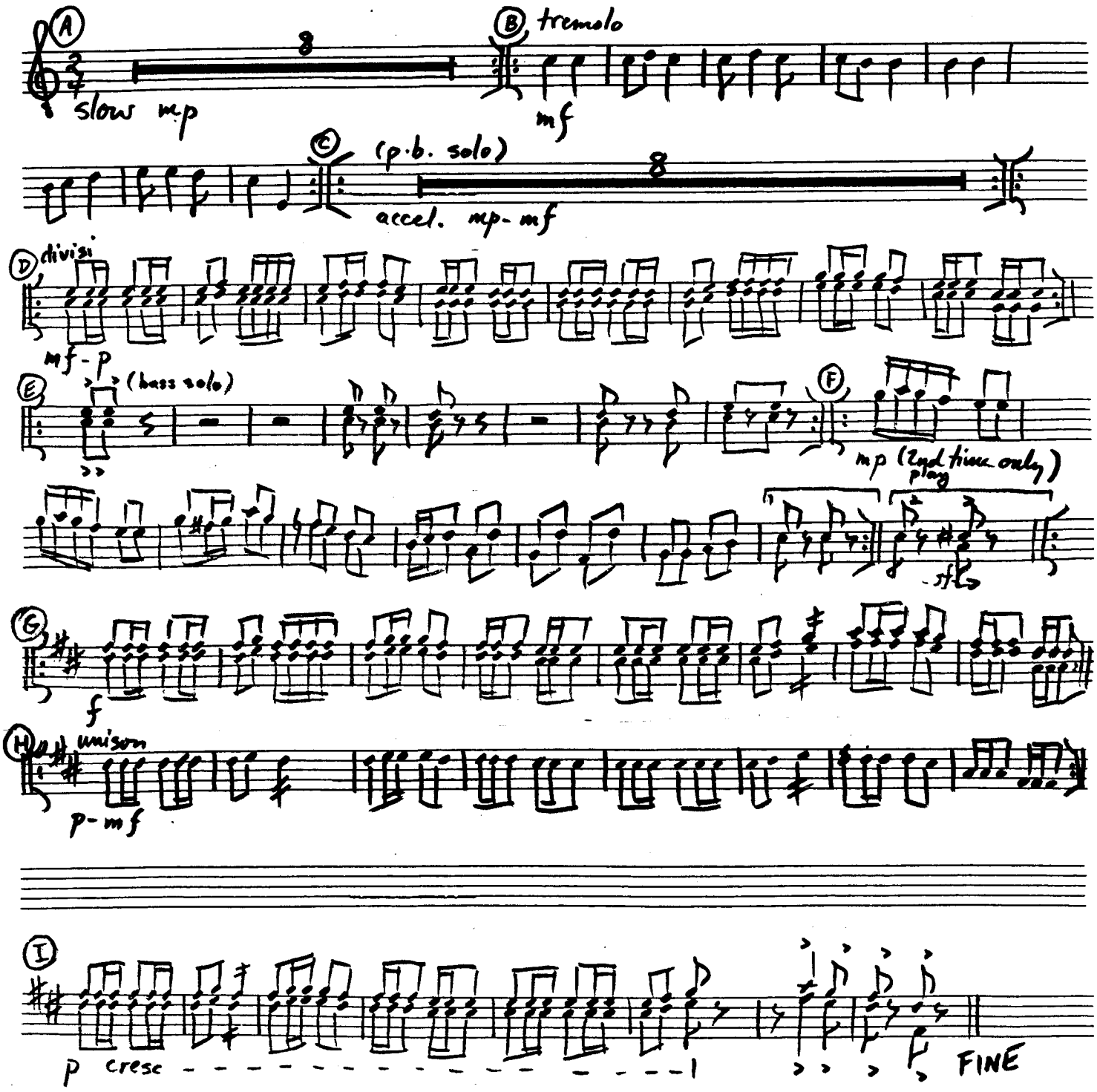
S. Wolowiak '87



a.d.

PODRUGI

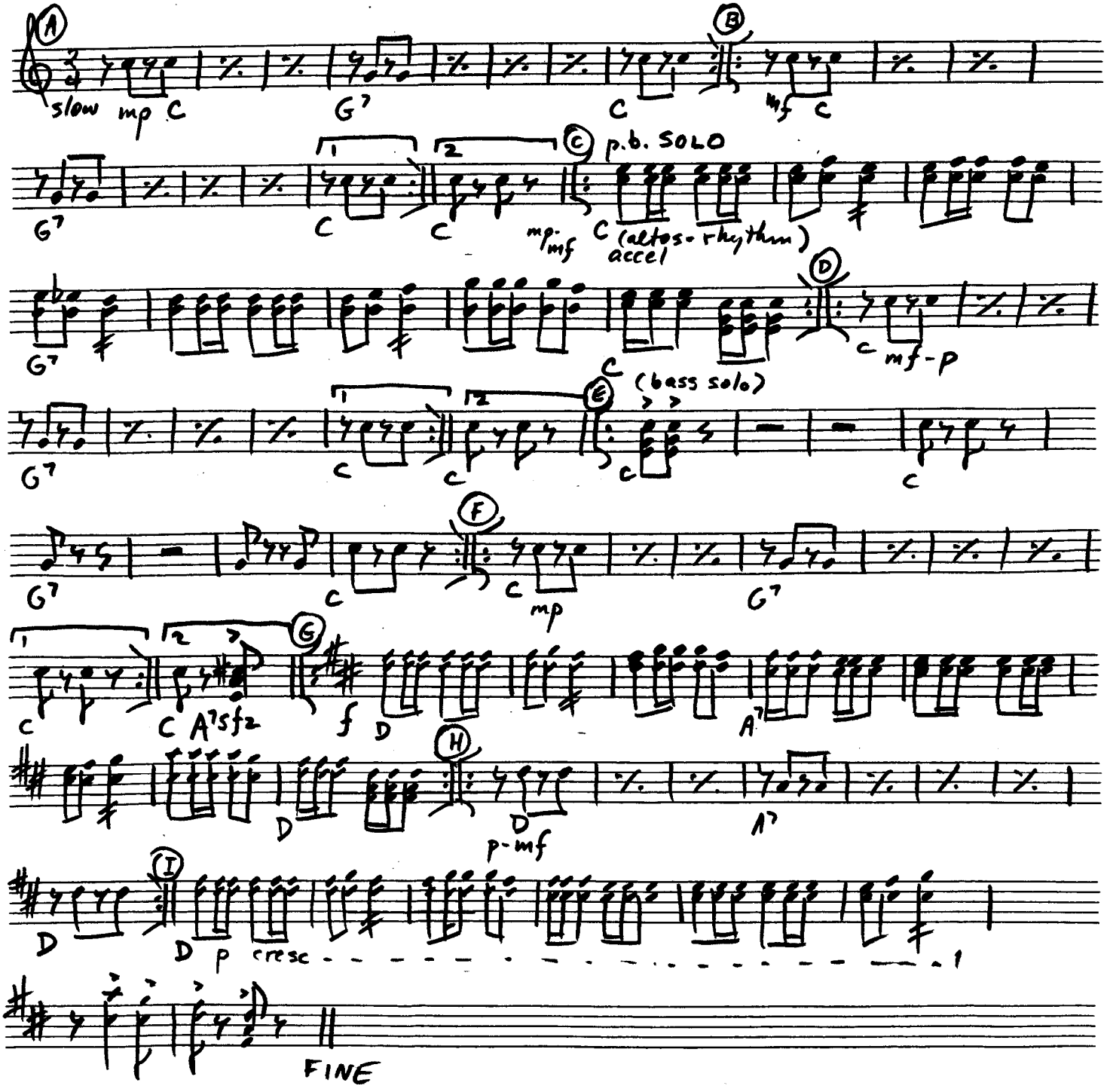
S. Wolownik '87



all balas

PODRUGI

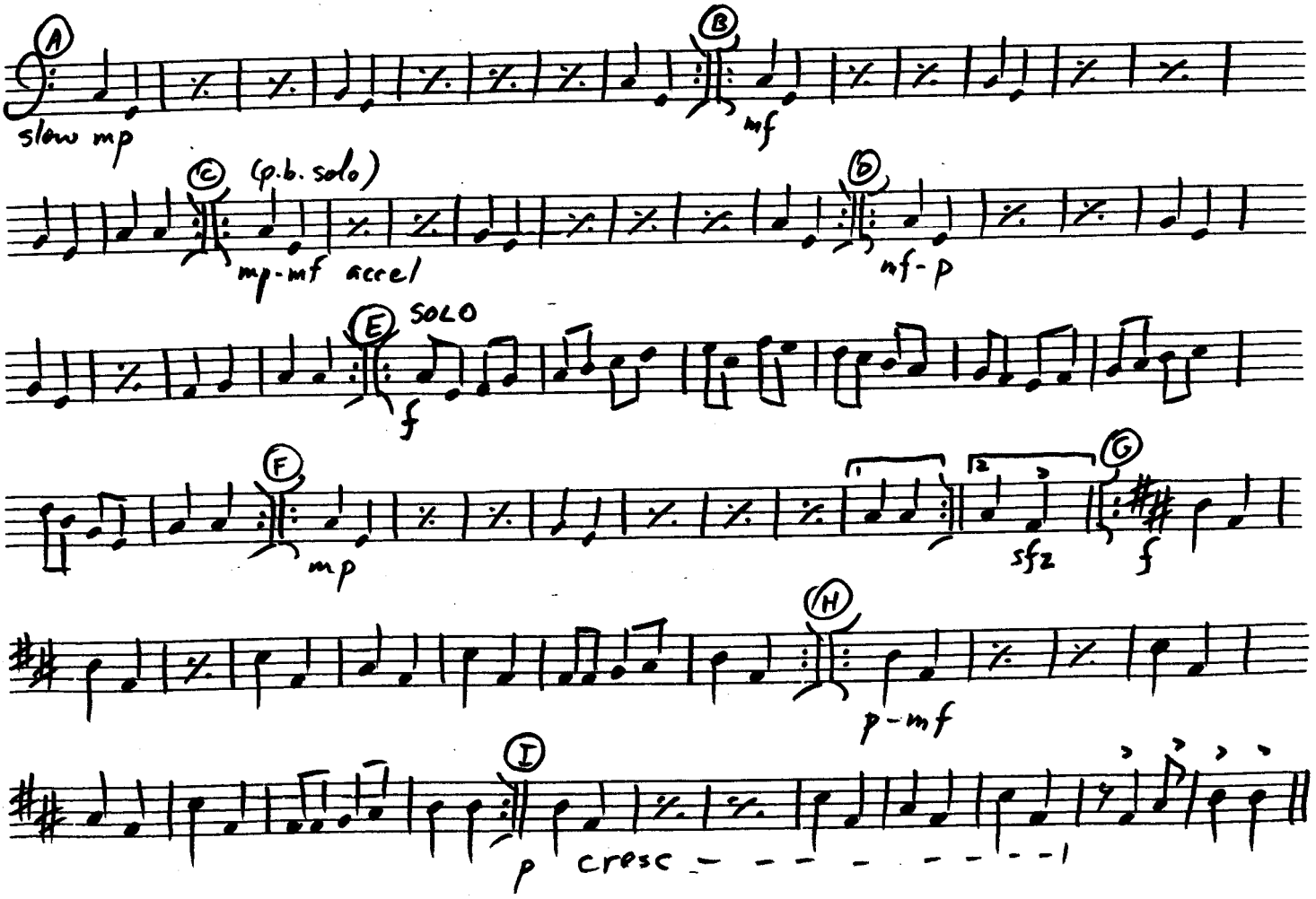
S. Wolownik '87



basses

PODRUGI

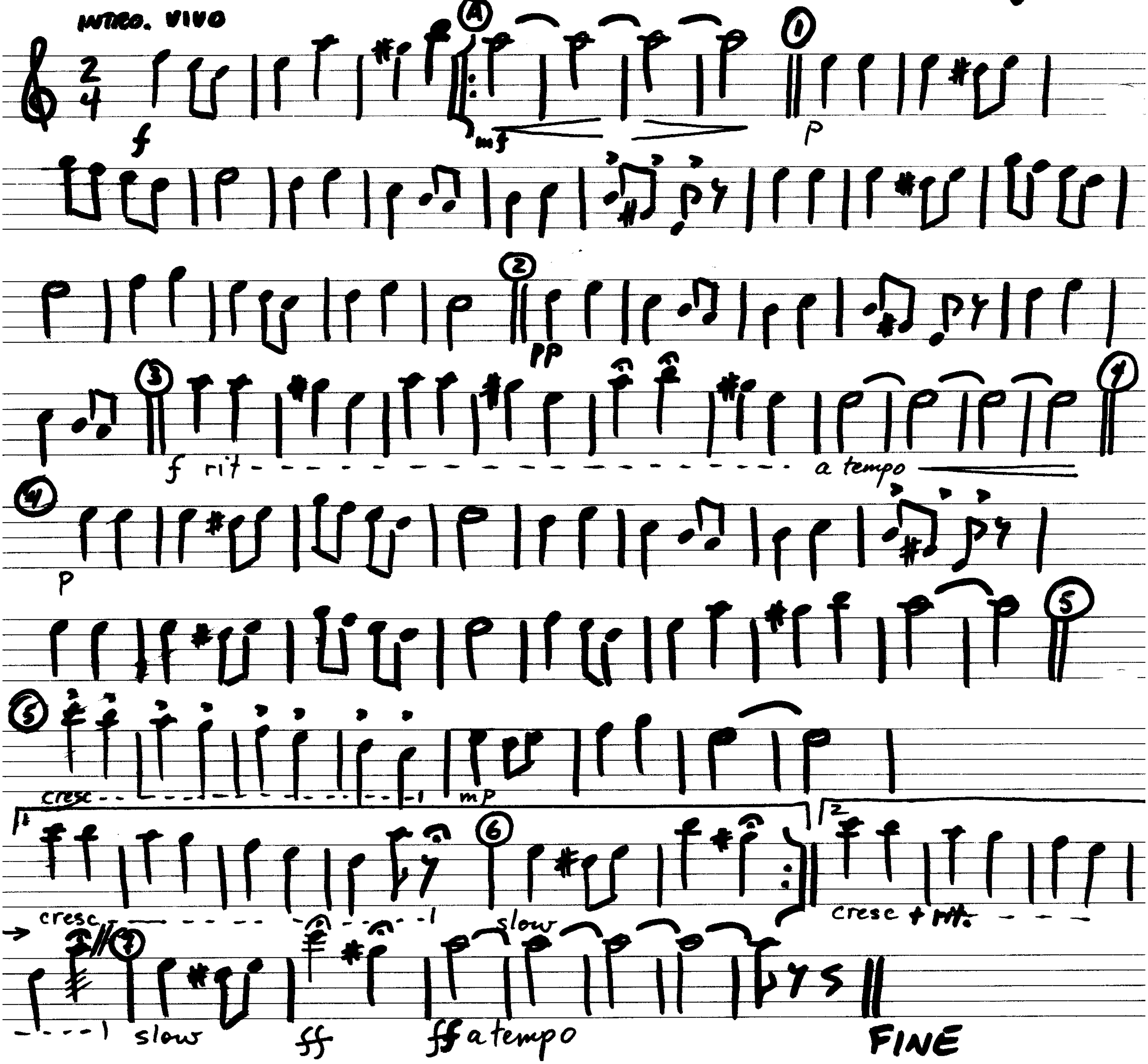
S. Wolownik '87



p.d. I

Pod dugey

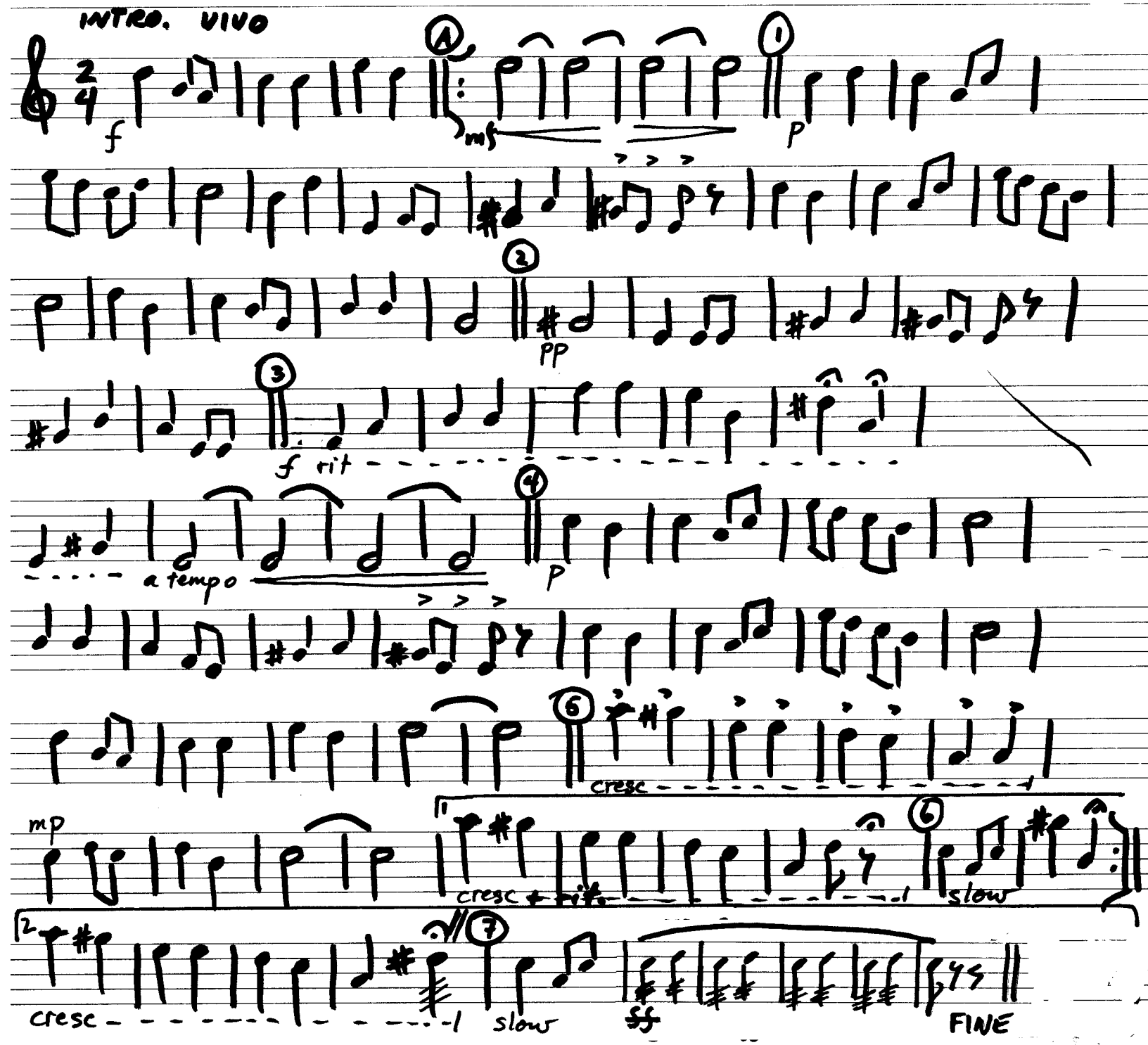
M. Nikolaevsky



p.d. II

Pod dugoy

M. Nikolaevsky



a.d.

Pod dugoy

M. Nikolaevsky

INTRO. VIVO

f

A

mf

1

p

2

pp

3

f rit

a tempo

4

p

5

cresc

B

6

cresc

slow

7

cresc. + rit

slow

ff

ff a tempo

FINE

b.d.

Pod dugoy

M. Nikolaevsky

INTRO. VIVO

f

A

mf

1

p

2

pp

3

f rit.

a tempo

4

p

5

cresc

mp

cresc

6

slow

12

cresc + rit.

7

slow

ff

ff a tempo

FINE

p.b.

Pod dugoy

M. Nikolaevsky

INTRO. VIVO

f

mf

p

tremolo

pp

f rit

pizz.

a tempo

p

cresc

mp

cresc

slow

cresc + rit

slow

ff

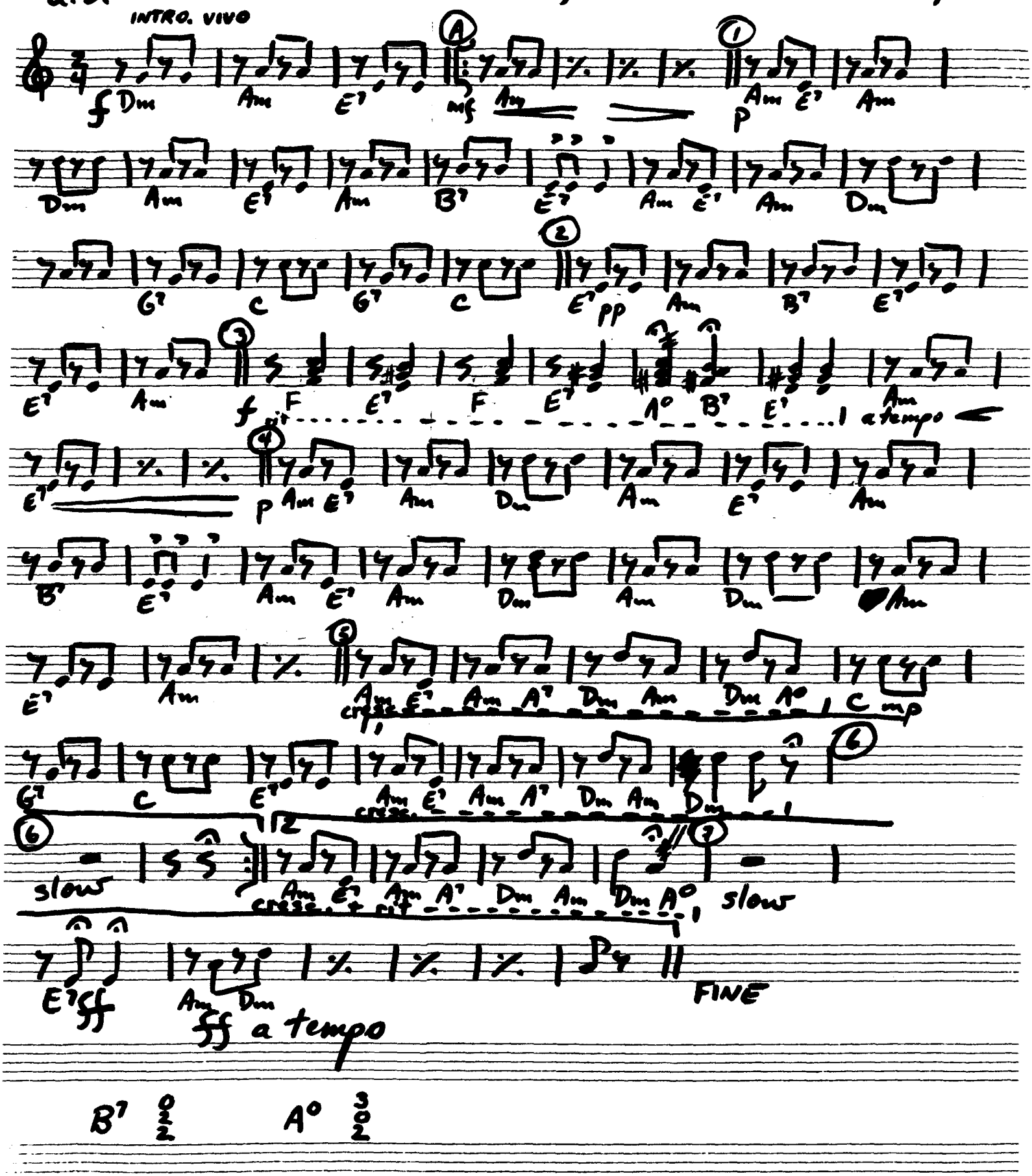
ff a tempo

FINE

s.b. + a.b.

Pod dugoy

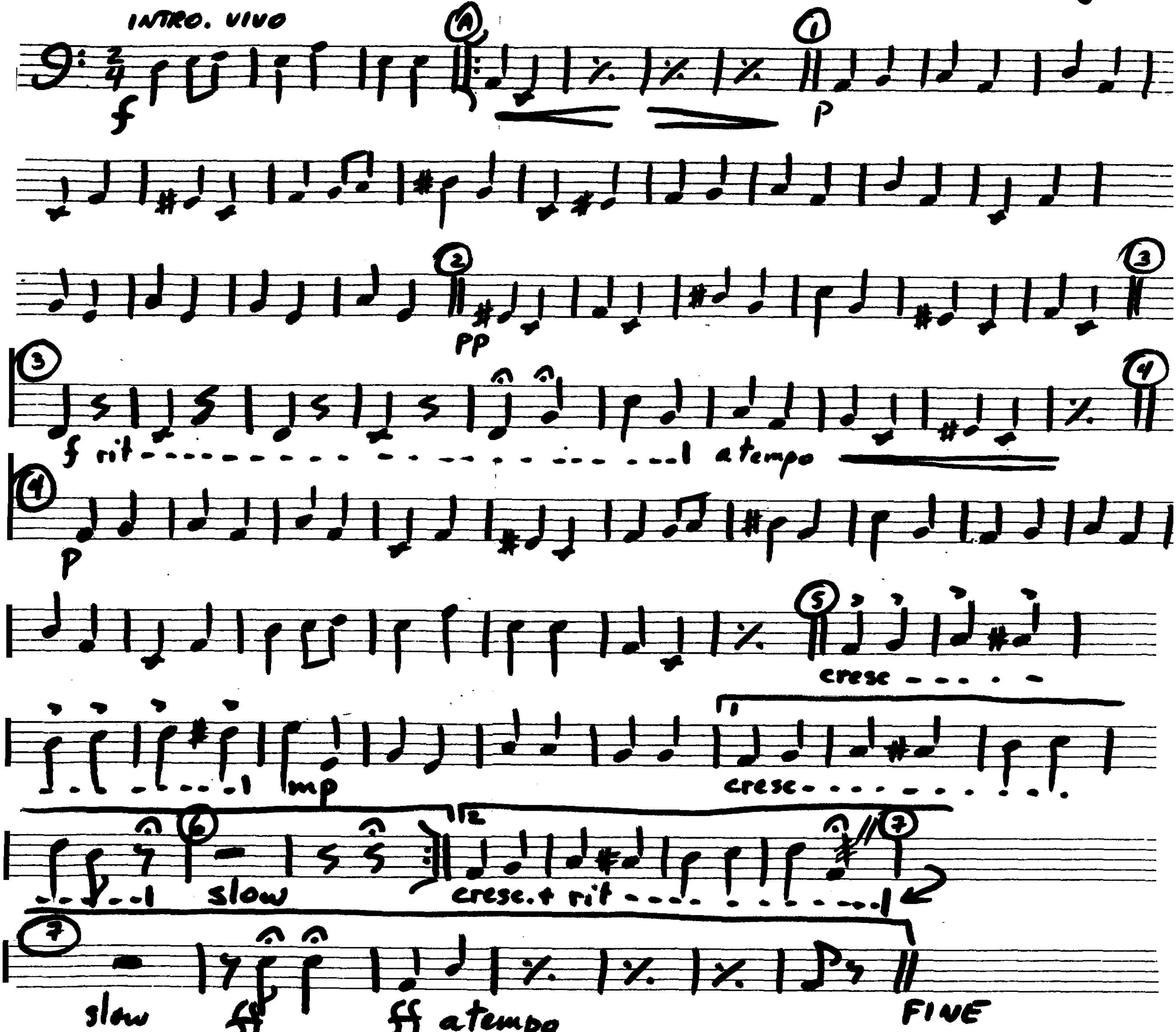
M. Nikolaevsky



bb +
K-bass

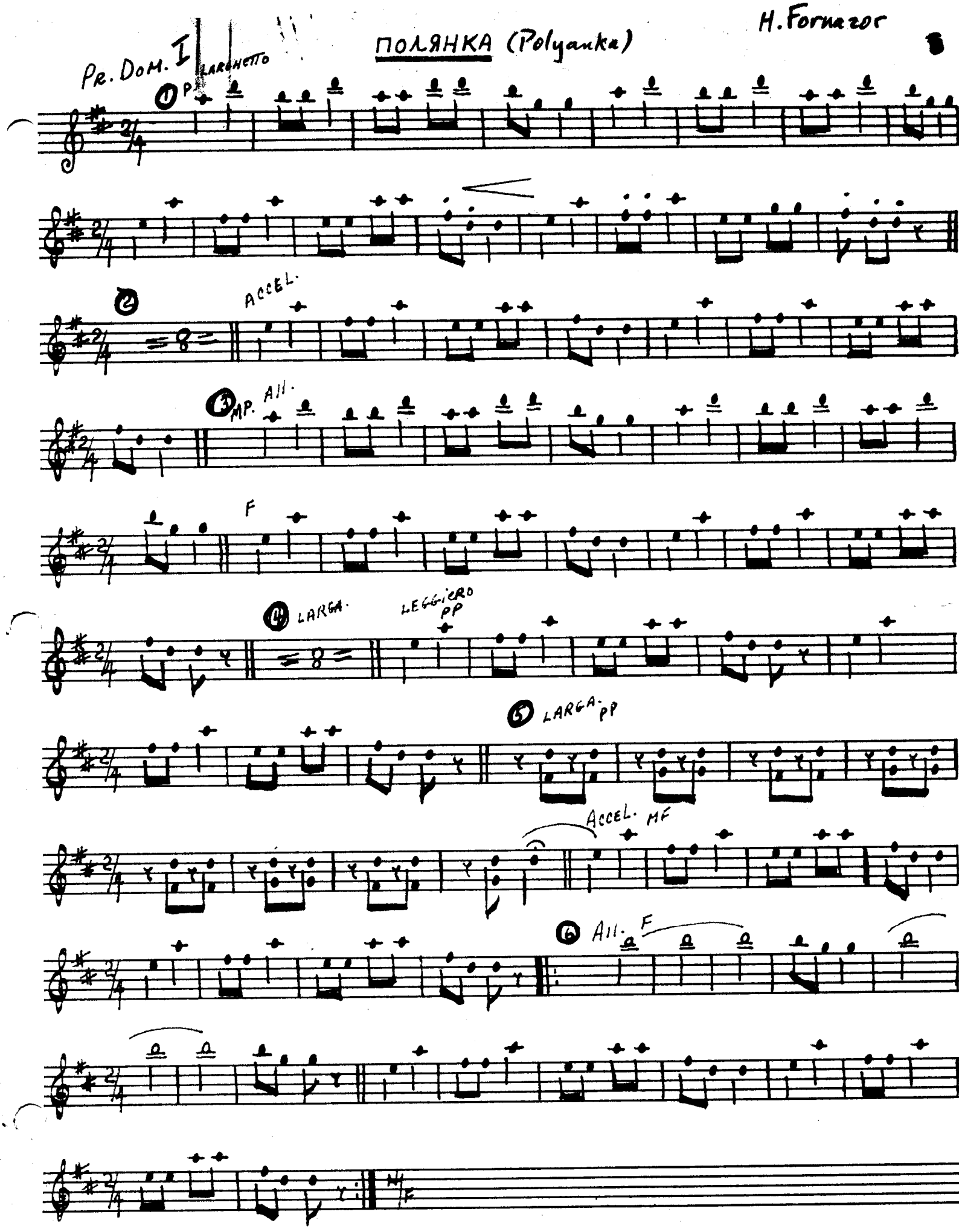
Pod dugoy

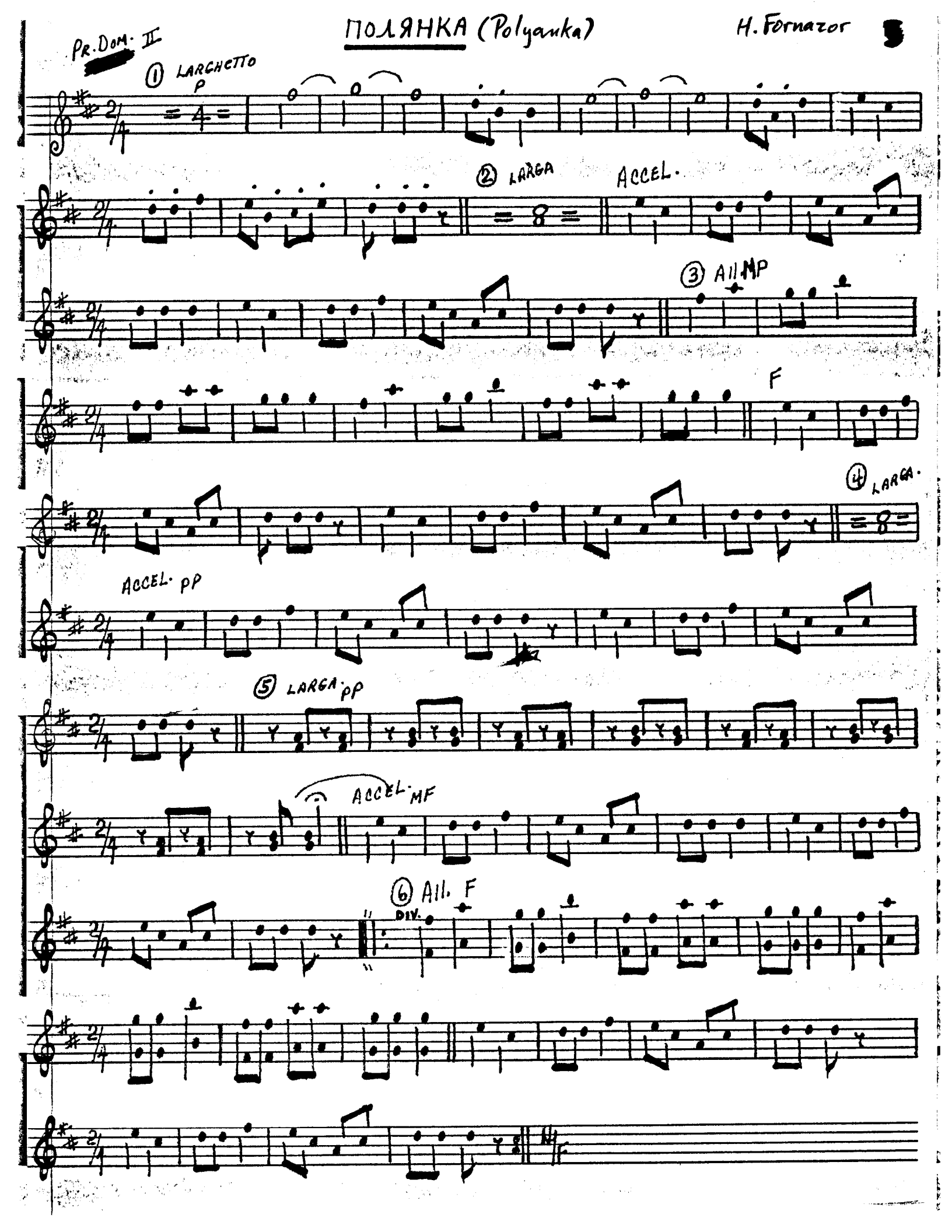
M. Nikolaevsky



H. Fornazor

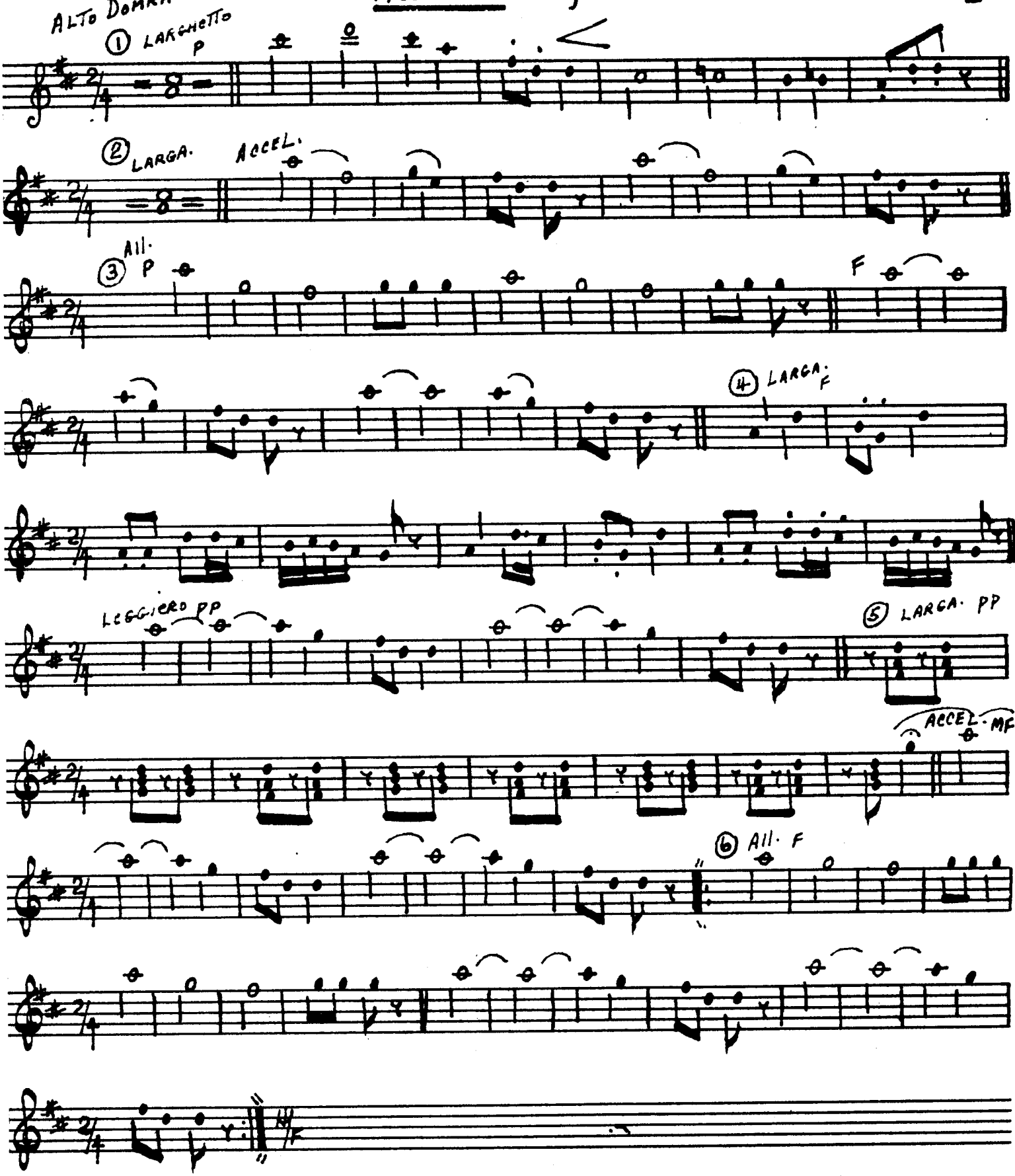
ПОЛЯНКА (Polyanka)

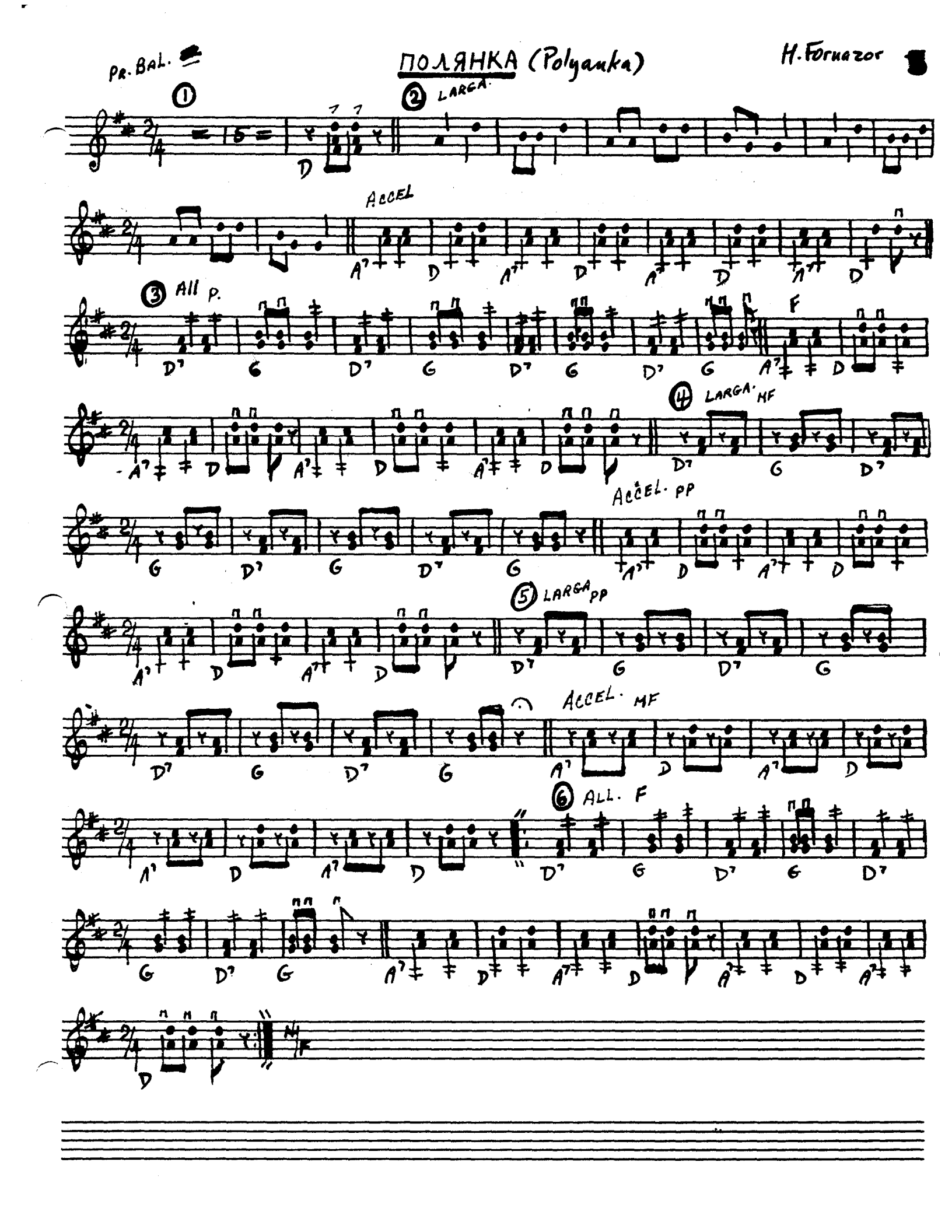



ПОЛЯНКА (Polyanka)
H. Fornazor
5
Pr. Dom. II
① LARGHETTO
P
= 4 =
② LARGA
ACCEL.
= 8 =
③ All. MP
F
④ LARGA.
= 8 =
ACCEL. pp
⑤ LARGA pp
ACCEL. MF
⑥ All. F
DIV.
MF

ПОЛЯНКА (Polyanka)

H. Formazov

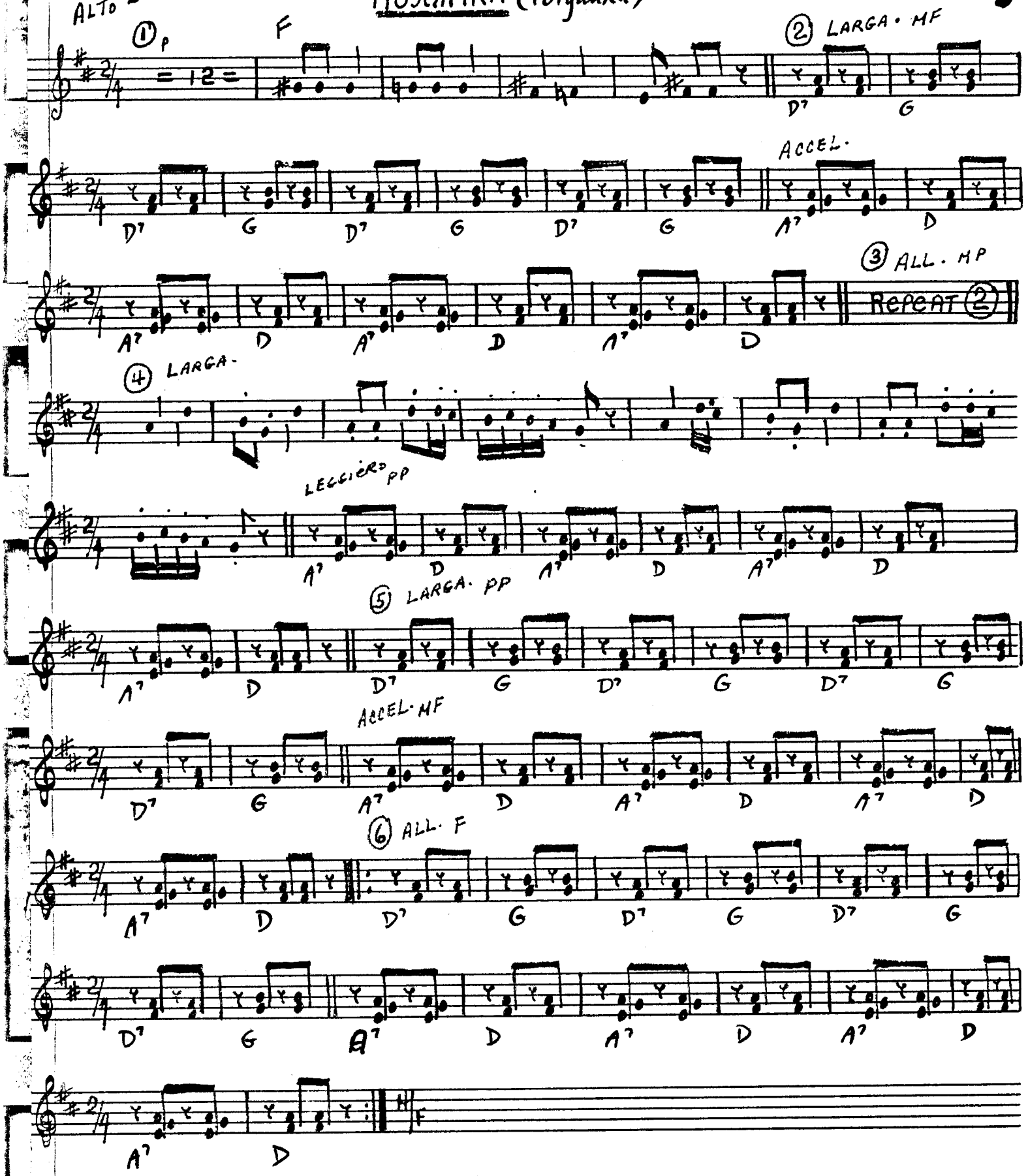



ПОЛЯНКА (Polyanka)
H. Fornazor
PR. BAL.
1
2 LARGA.
ACCEL
3 All P.
F
4 LARGA. MF
ACCEL. PP
5 LARGA PP
ACCEL. MF
6 ALL. F

H. Fornazor

ПОЛЯНКА (Polyanka)

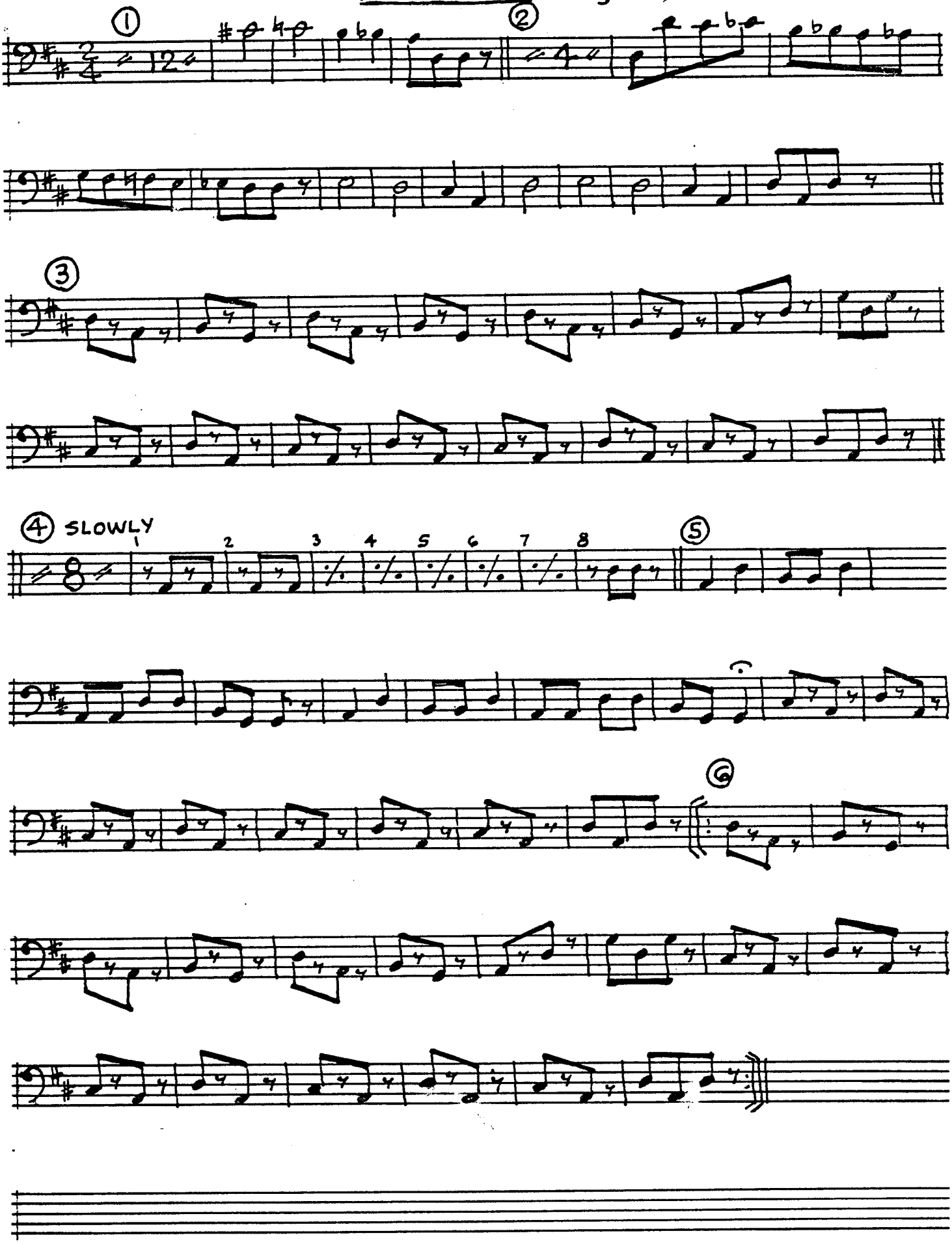
ALTO BAL.



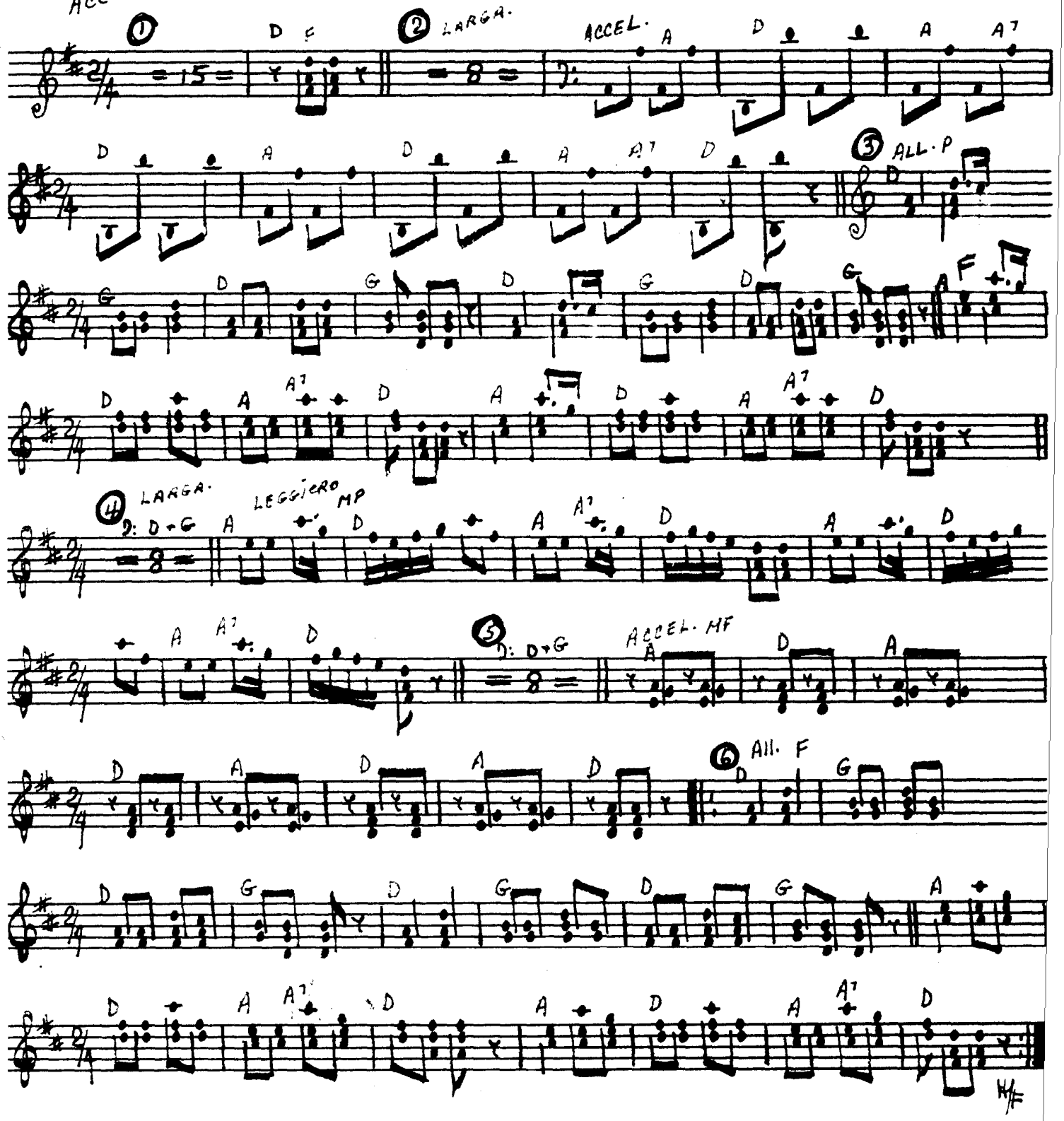
KB + bass domra
BASS BALALAIKA

ПОЛЯНКА (Polyanka)

H. Fornazor



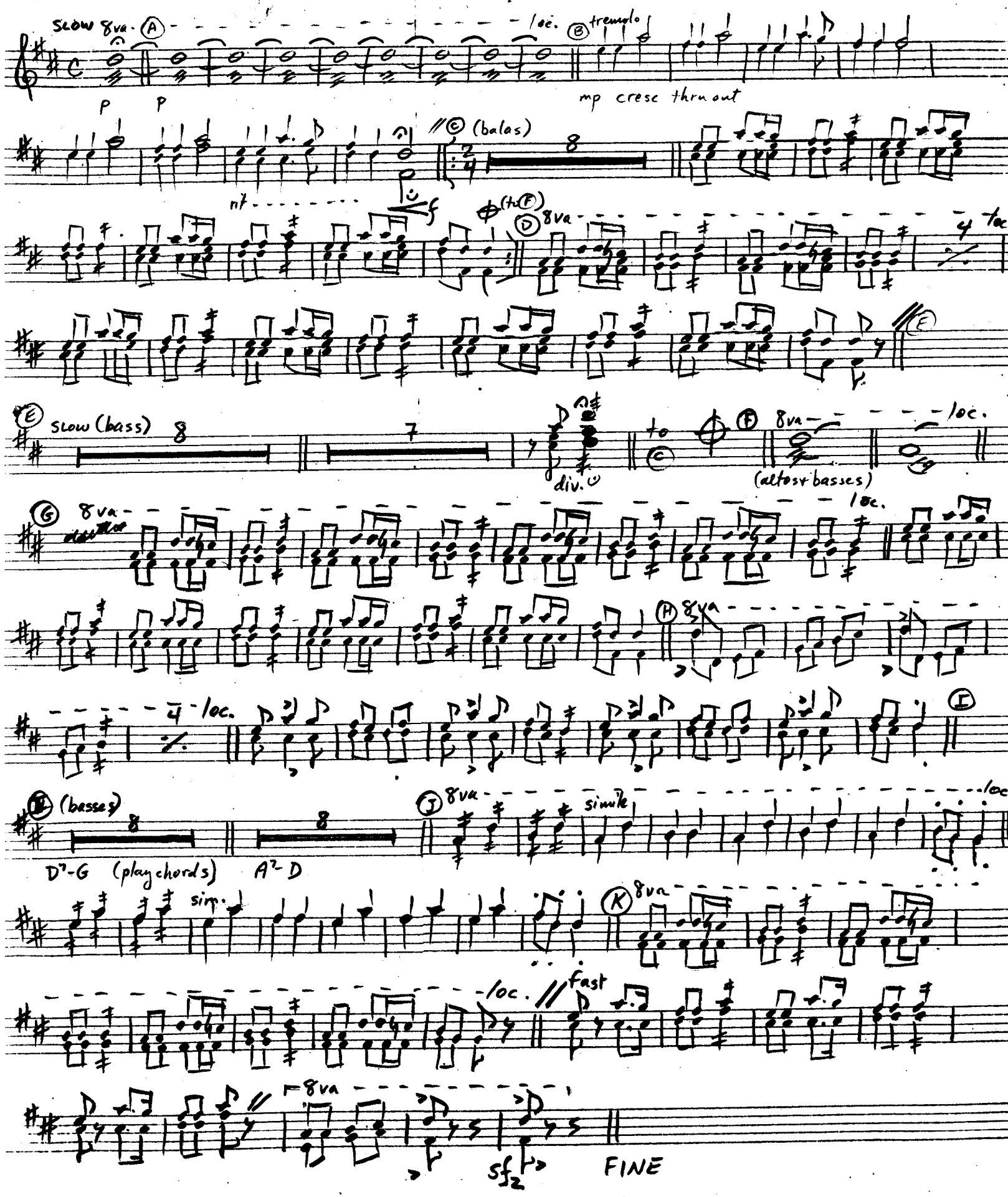
ПОЛЯНКА



p.d. I + II

POLYANKA

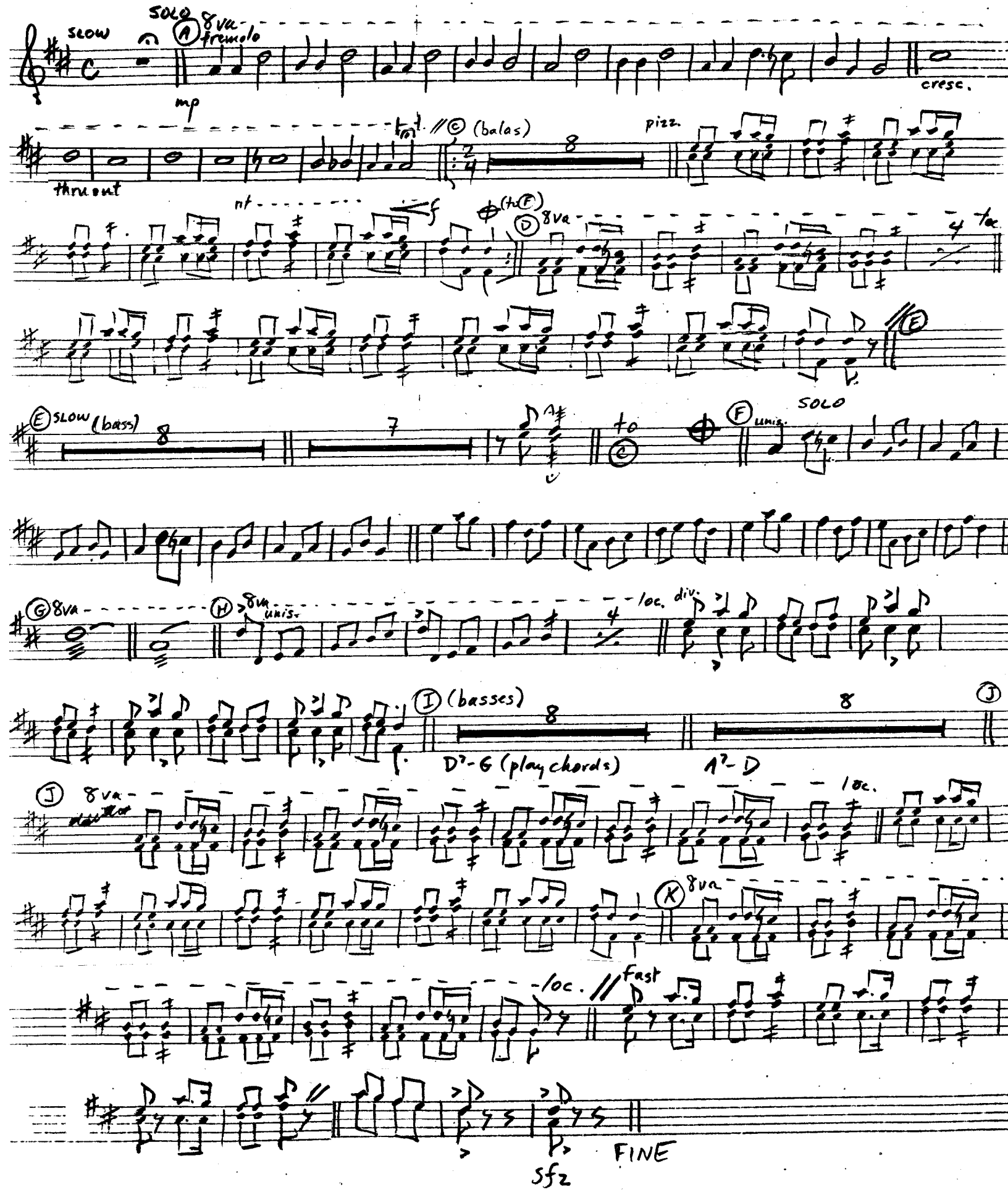
arr. S. Wolownik '88



a.d. I+II

POLYANKA

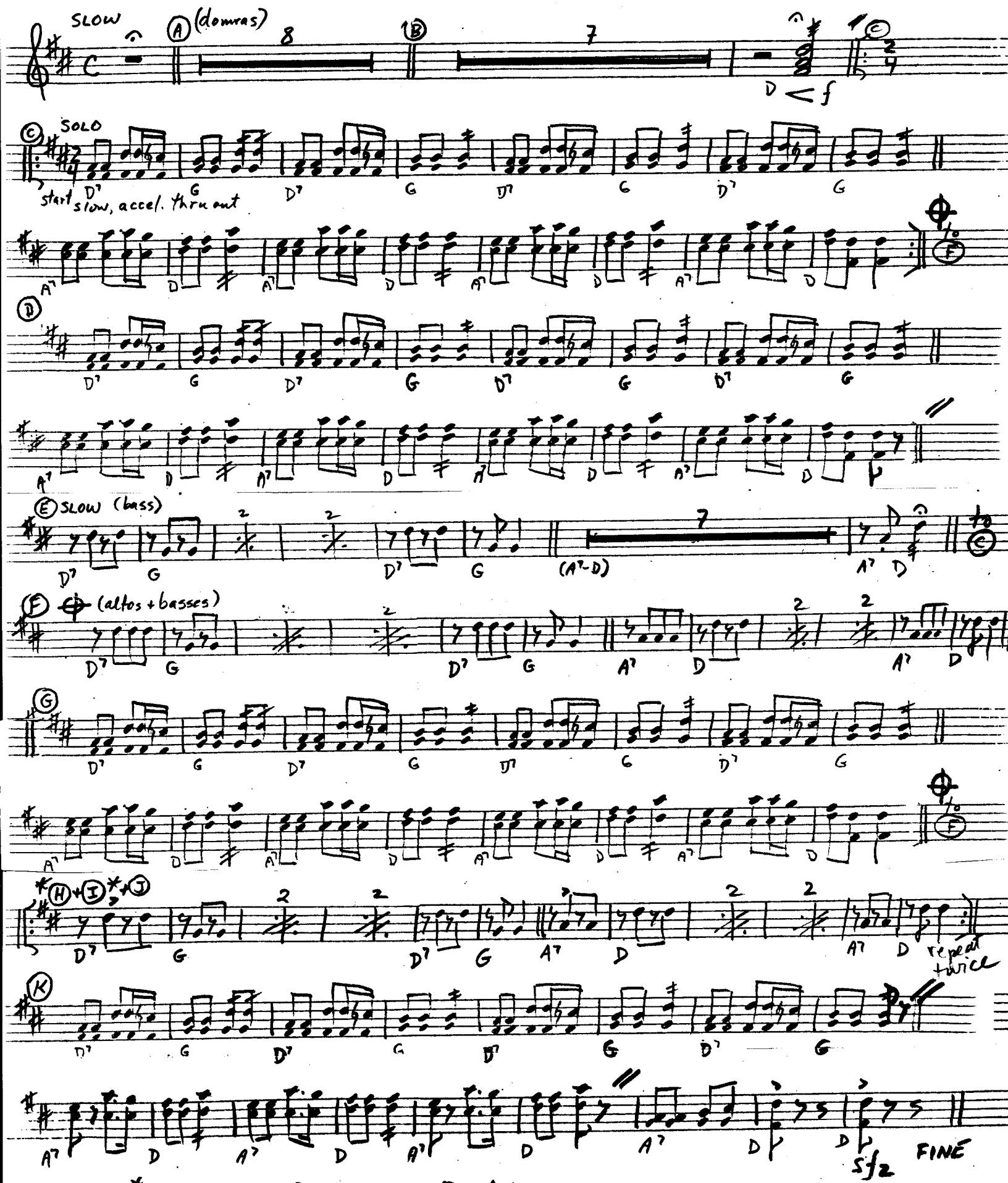
arr. S. Wolowik '88



p.b.

POLYANKA

arr. S. Wolowuik '88

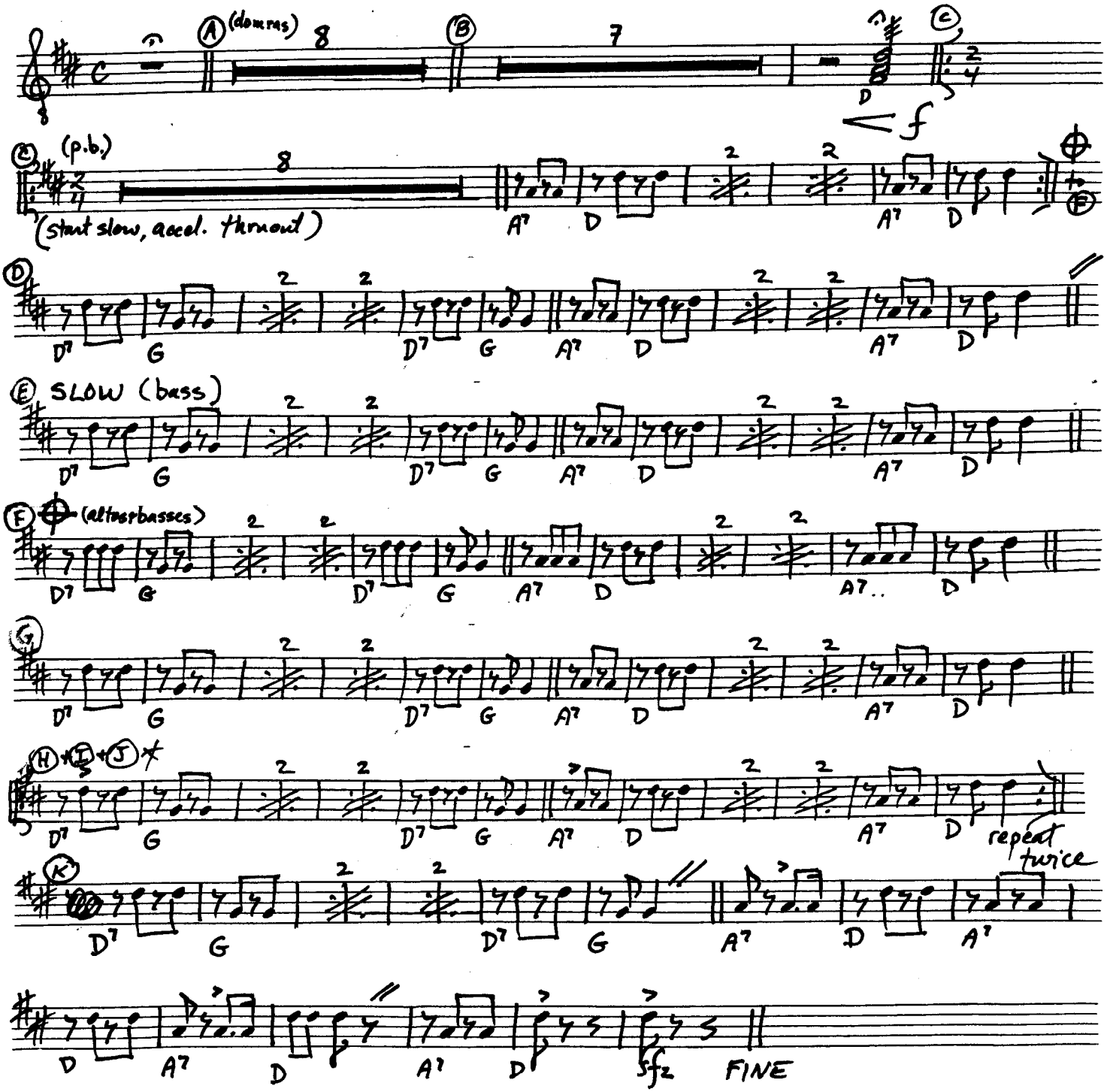


*(H) = domras (I) = basses (J) = domras

a.b.

POLYANKA

arr. S. Wolownik '88

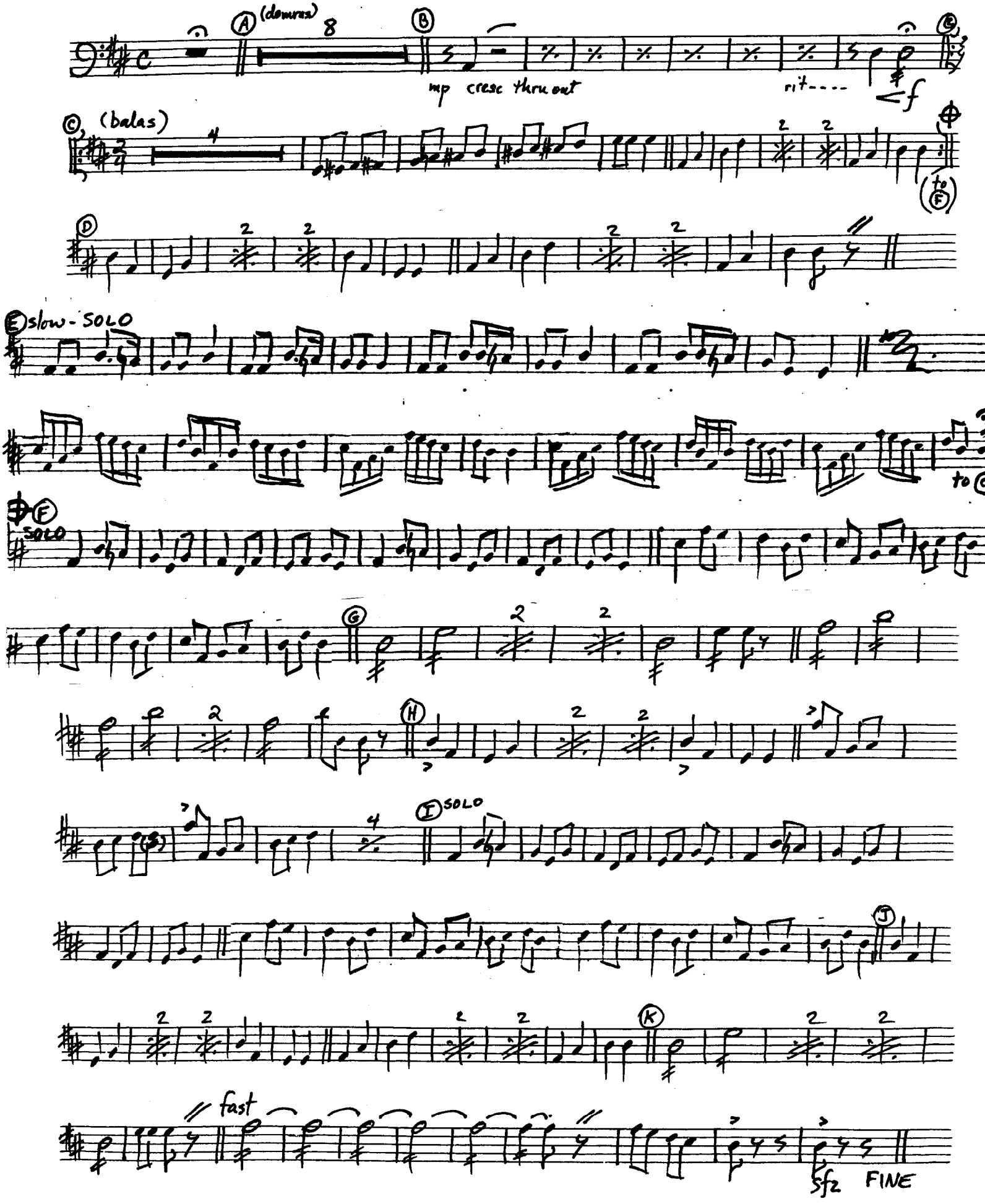


*(H) = domras (accents in (H) only) (I) = basses (J) = domras

b.d. + b.b.

POLYANKA

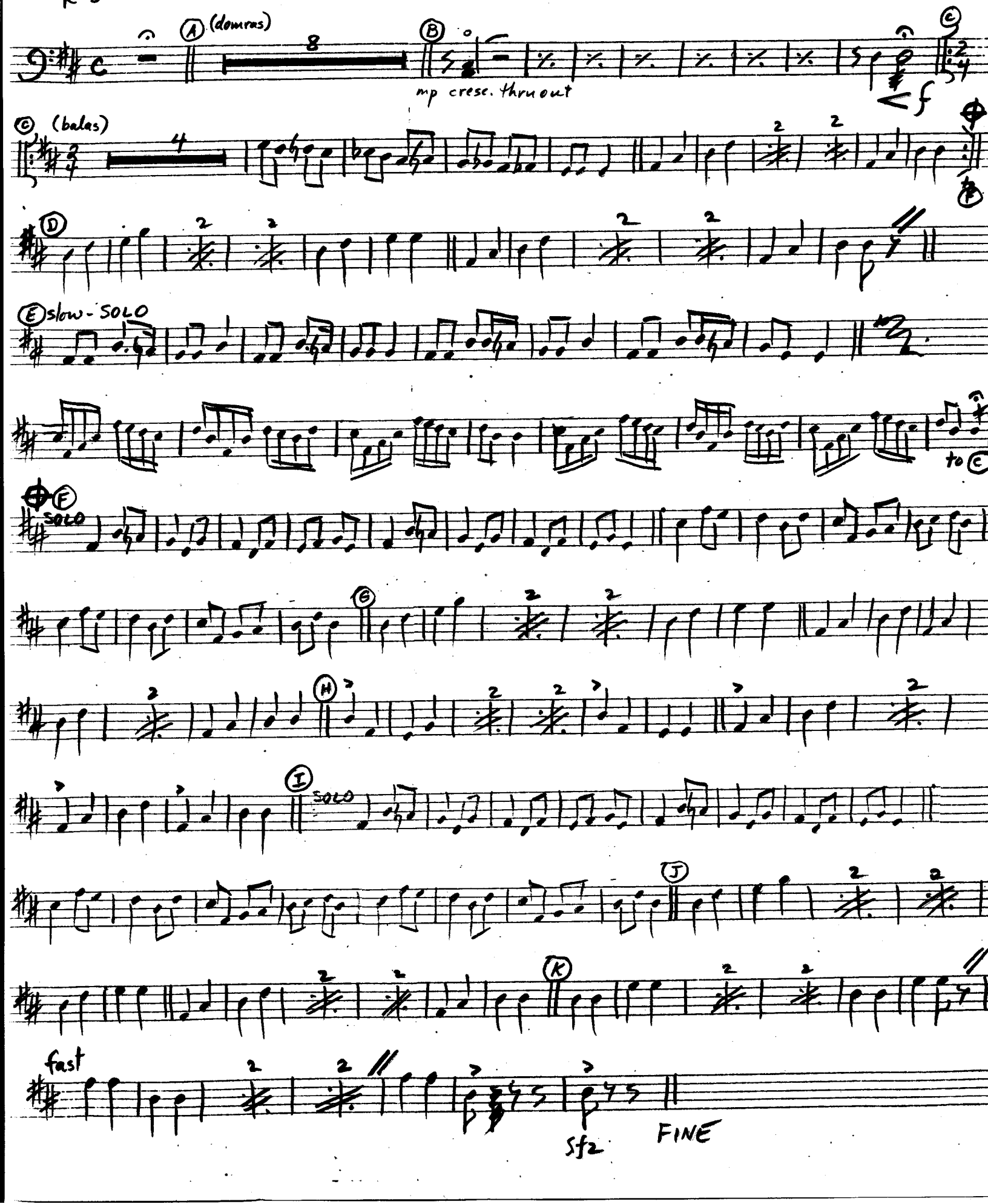
arr. S. Wolowuik '88

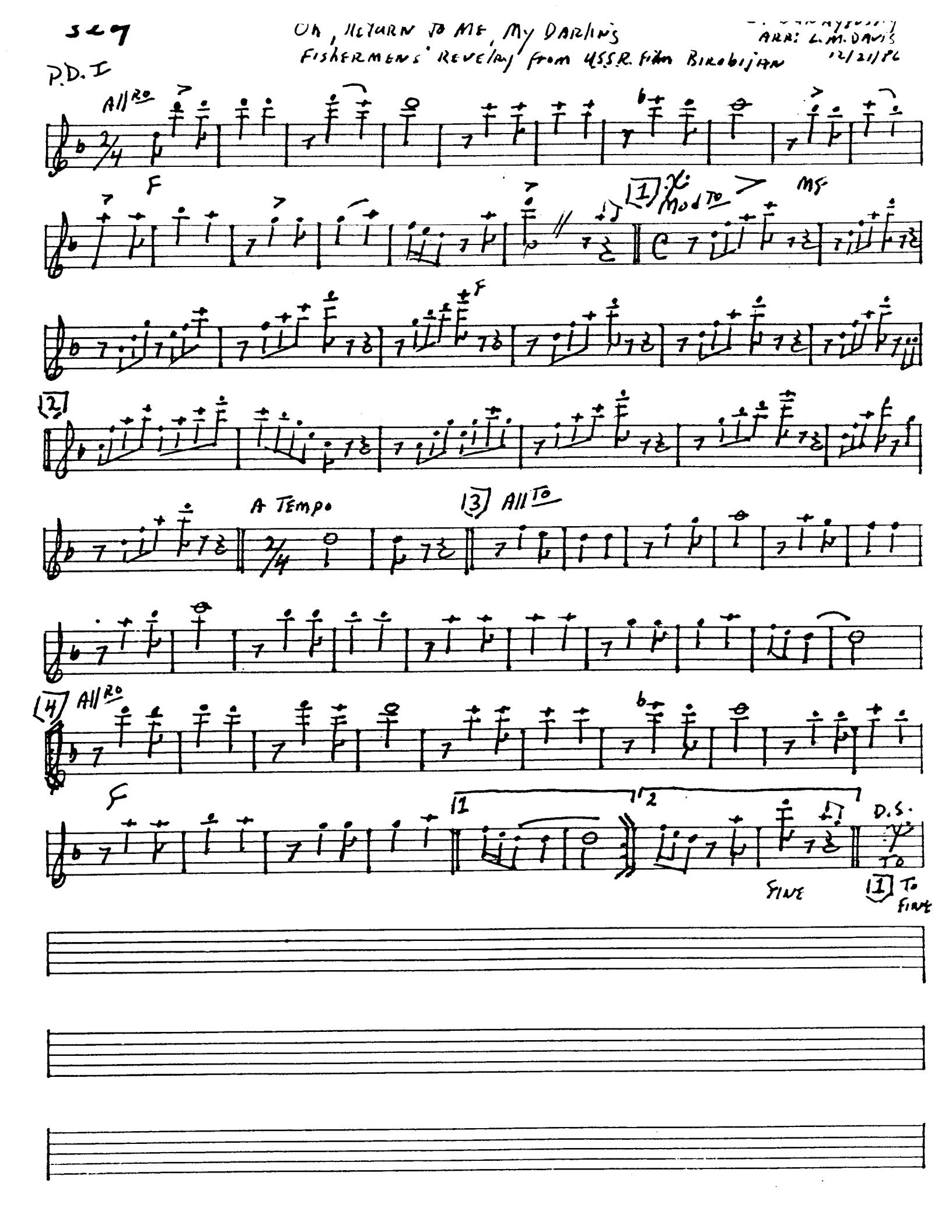


K-bass

POLYANKA

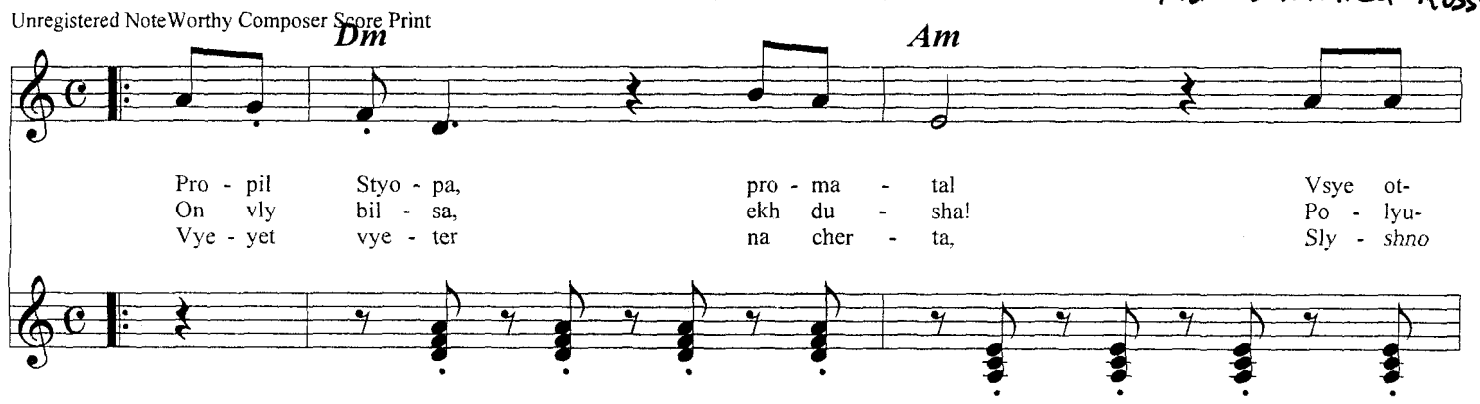
arr. S. Wolowik '88

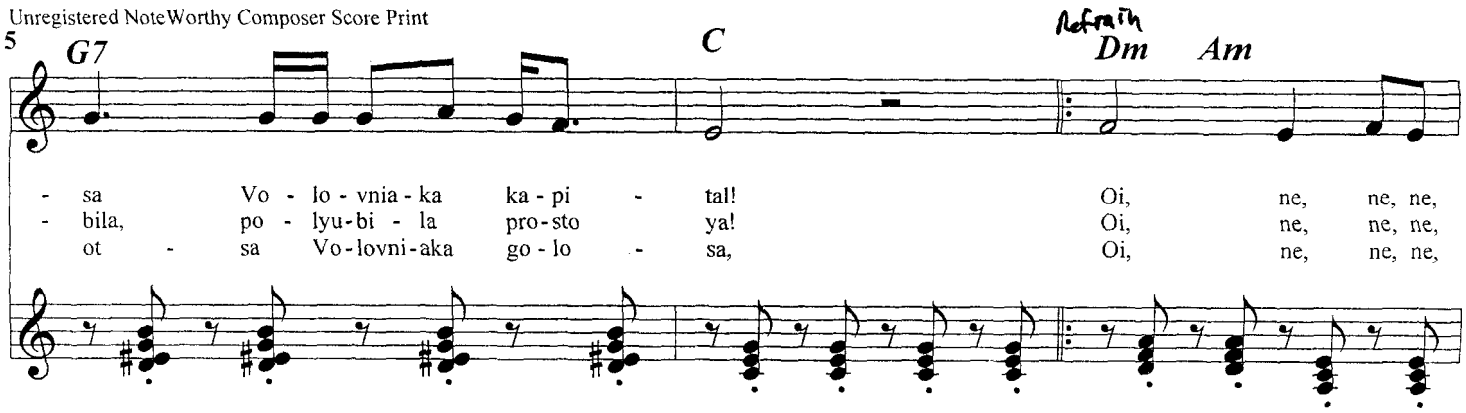


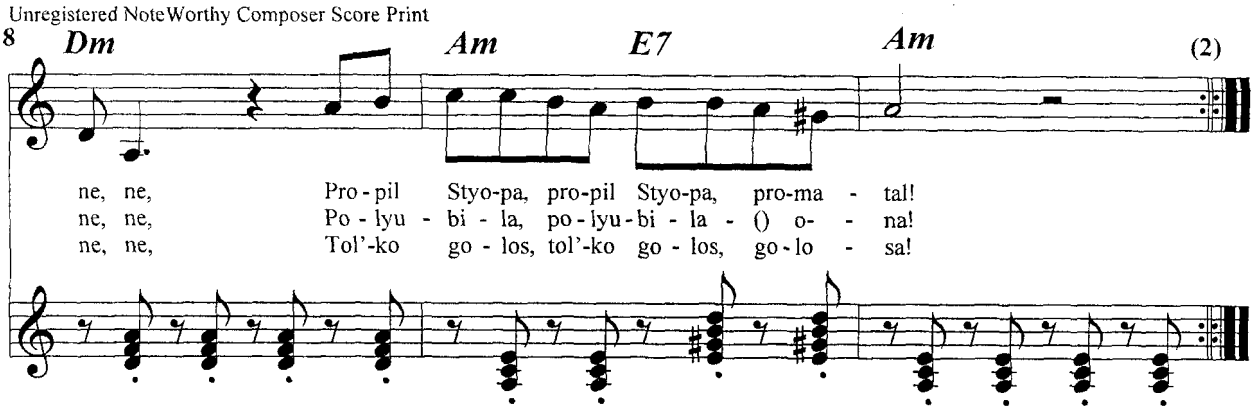

327
OH, RETURN TO ME, MY DARLING
FISHERMENS' REVELRY from USSR. Film BIROBIJAN
ARR: L.M. DAVIS
12/21/86
P.D. I
All Ro
F
Mod To
mf
A TEMPO
All To
All Ro
f
FINE
D.S.
To FINE

Propil Styopa

Trad. (Arr. M. Sensor)
From Balalaika Russe



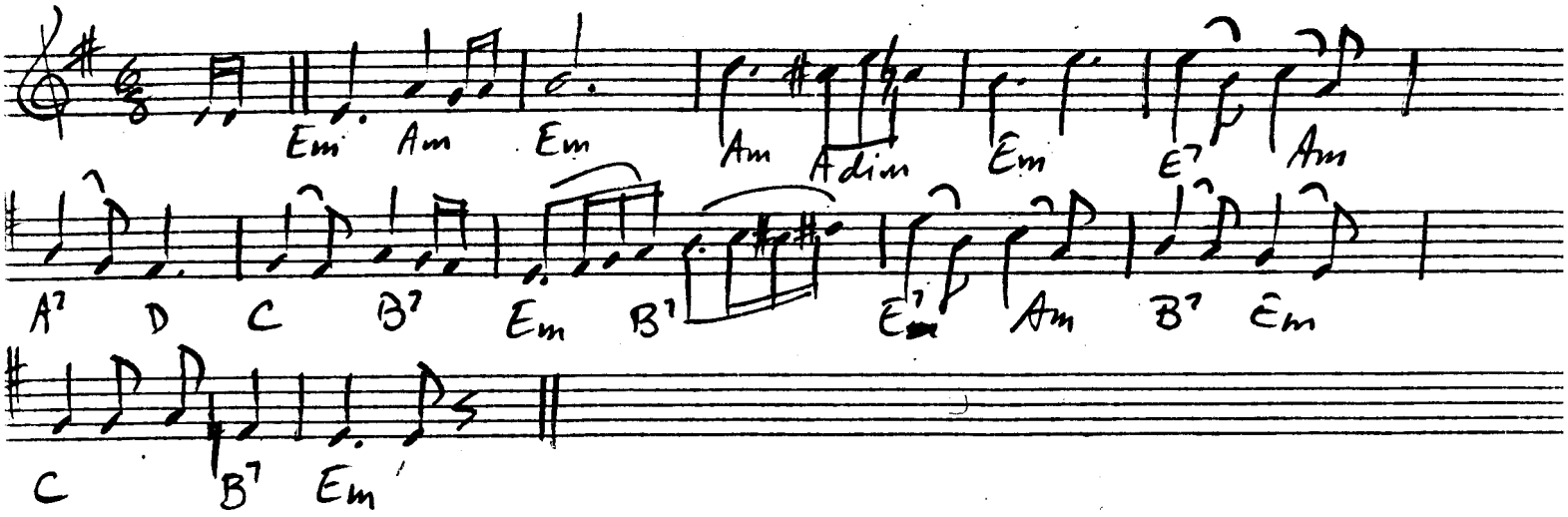




Notes:

1. Play 3 verses, then play verse w/o lyrics
2. Then play 1st verse again, playing refrain 3x
3. Start slow (♩=90) and get louder & faster!
4. On 2nd playing of 1st verse, add shouts, Yahoos, etc. ad lib

Romanian potpourri



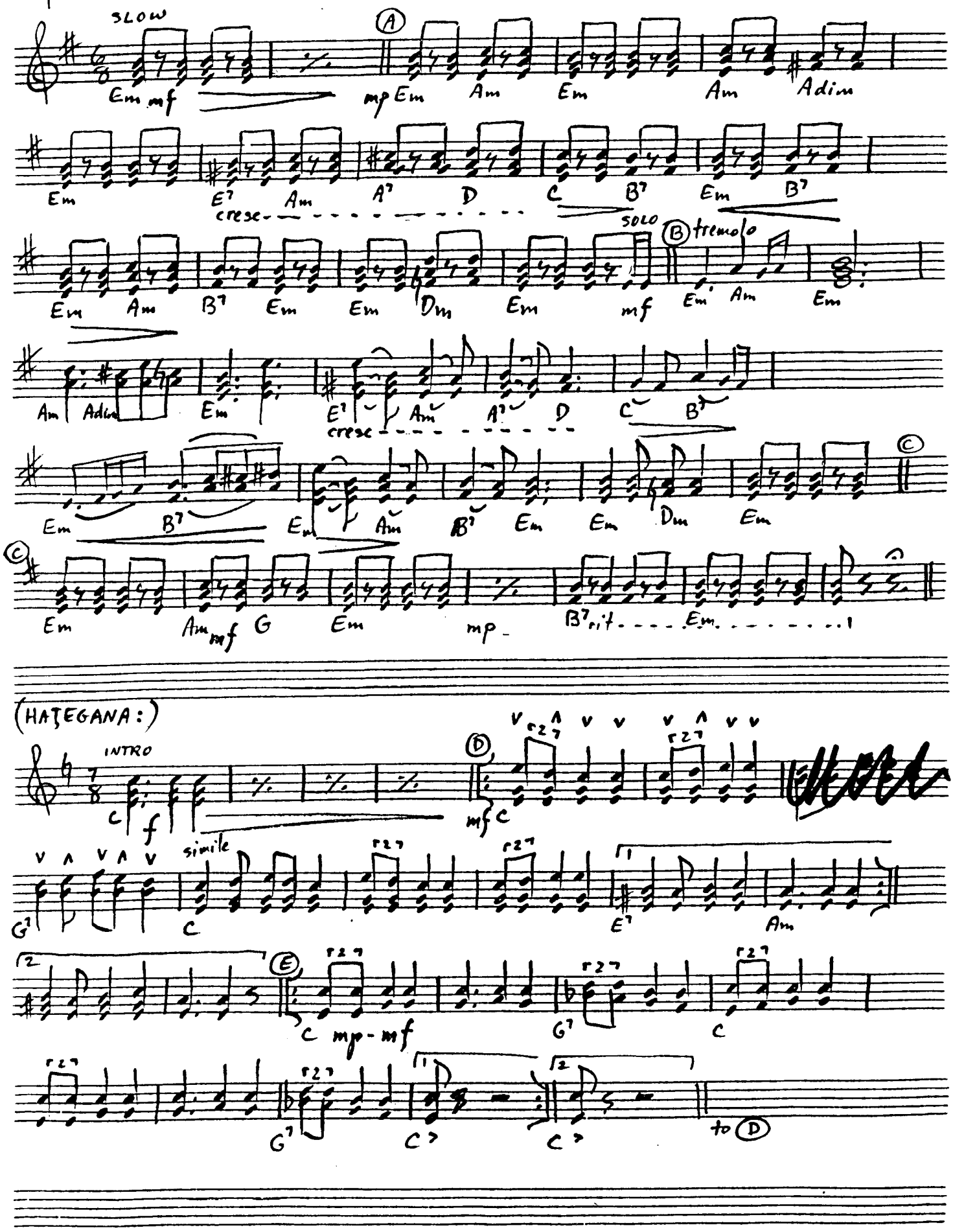
Don't use D string

Adim 6 5 5

p.b.

ROMANIAN POTPOURRI

A. Voshchenkov



pd I

ROMANIAN POTPOURRI

A. Voshchenkov 1970
S. Wolownik 1986

SLOW

[redacted]

(A)

(B) tremolo

mf

cresc

8va

(C)

mf

mp

rit

(HAŢEGANA)

INTRO

(D)

mf

(E)

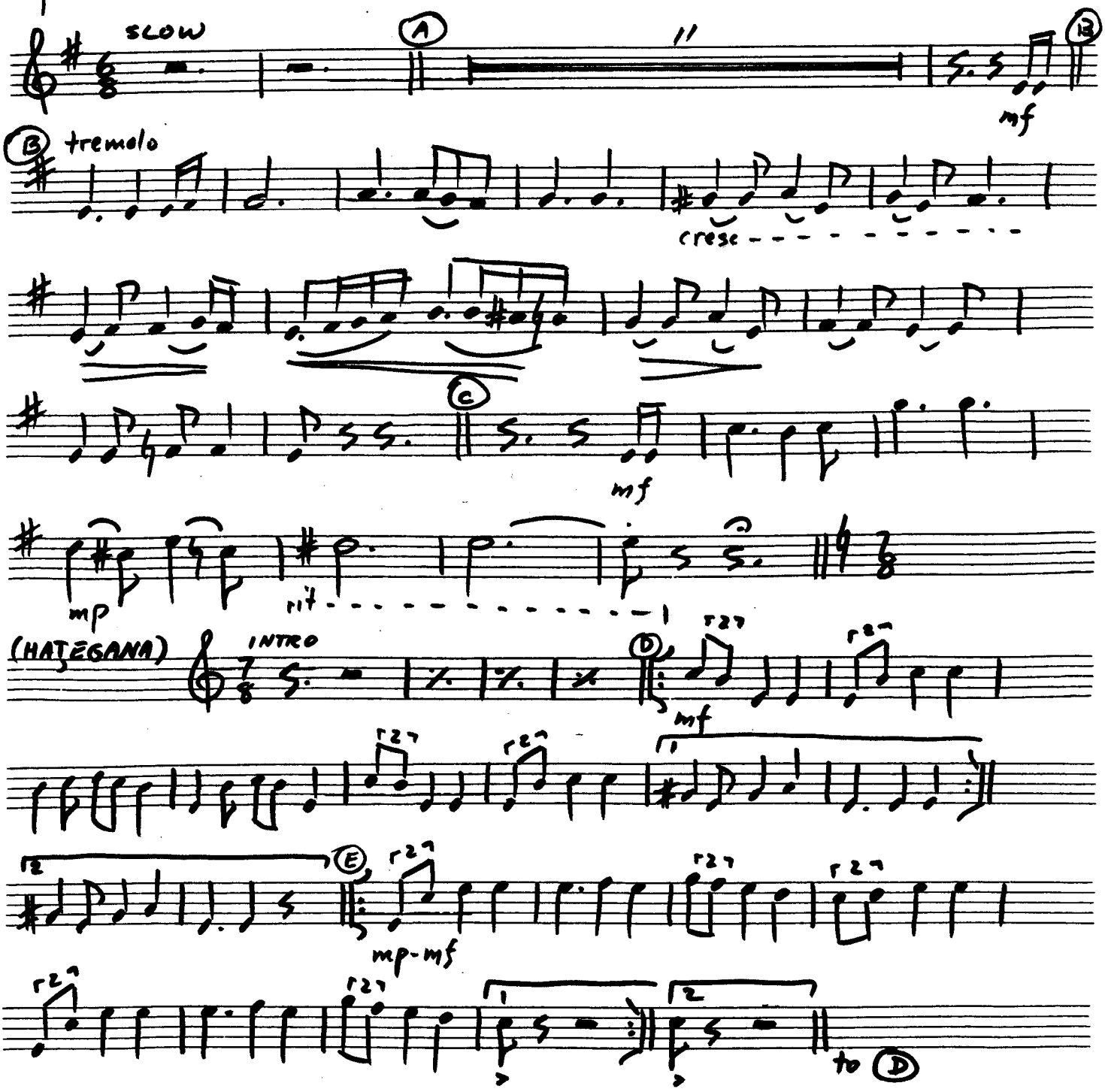
mp-mf

to (D)

pd. II

ROMANIAN POTPOURRI

A. Voshchenkov 1970
S. Wolownik 1986



a.d.

ROMANIAN POTPOURRI

A. Voshchenkov 1970
S. Wolownik 1986

SLOW

(A) tremolo

(B)

(C)

(C)

(HATEGANA)

INTRO

(D)

divisi

(E)

to (D)

ROMANIAN POTPOURRI

A. Voshchenkov 1970
S. Wolownik 1986

b.d.

SLOW

(A) tremolo

(B)

(C)

rit

(HAŢEGANA)

INTRO

(D)

(E)

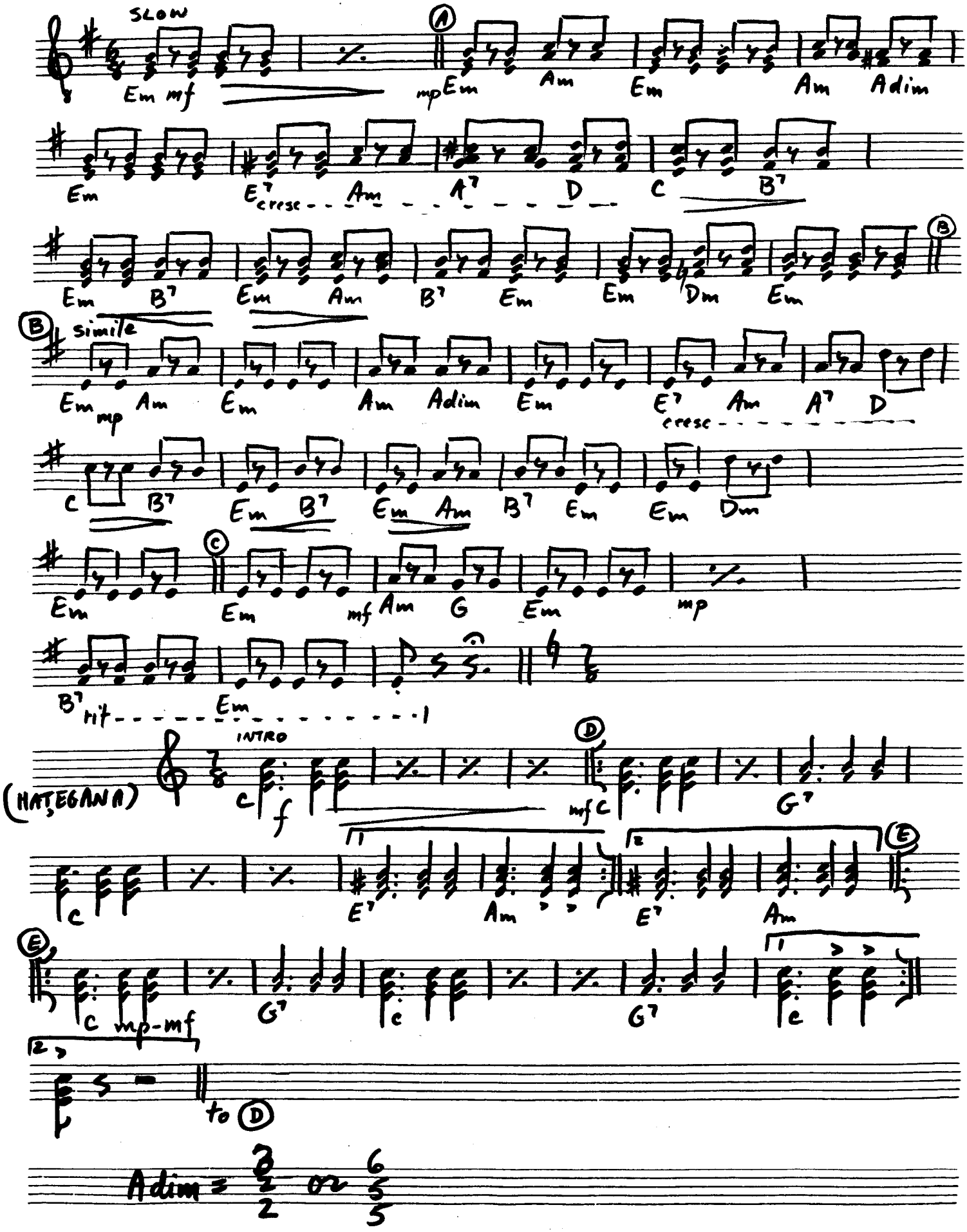
(F)

to (D)

a.b.

ROMANIAN POTPOURRI

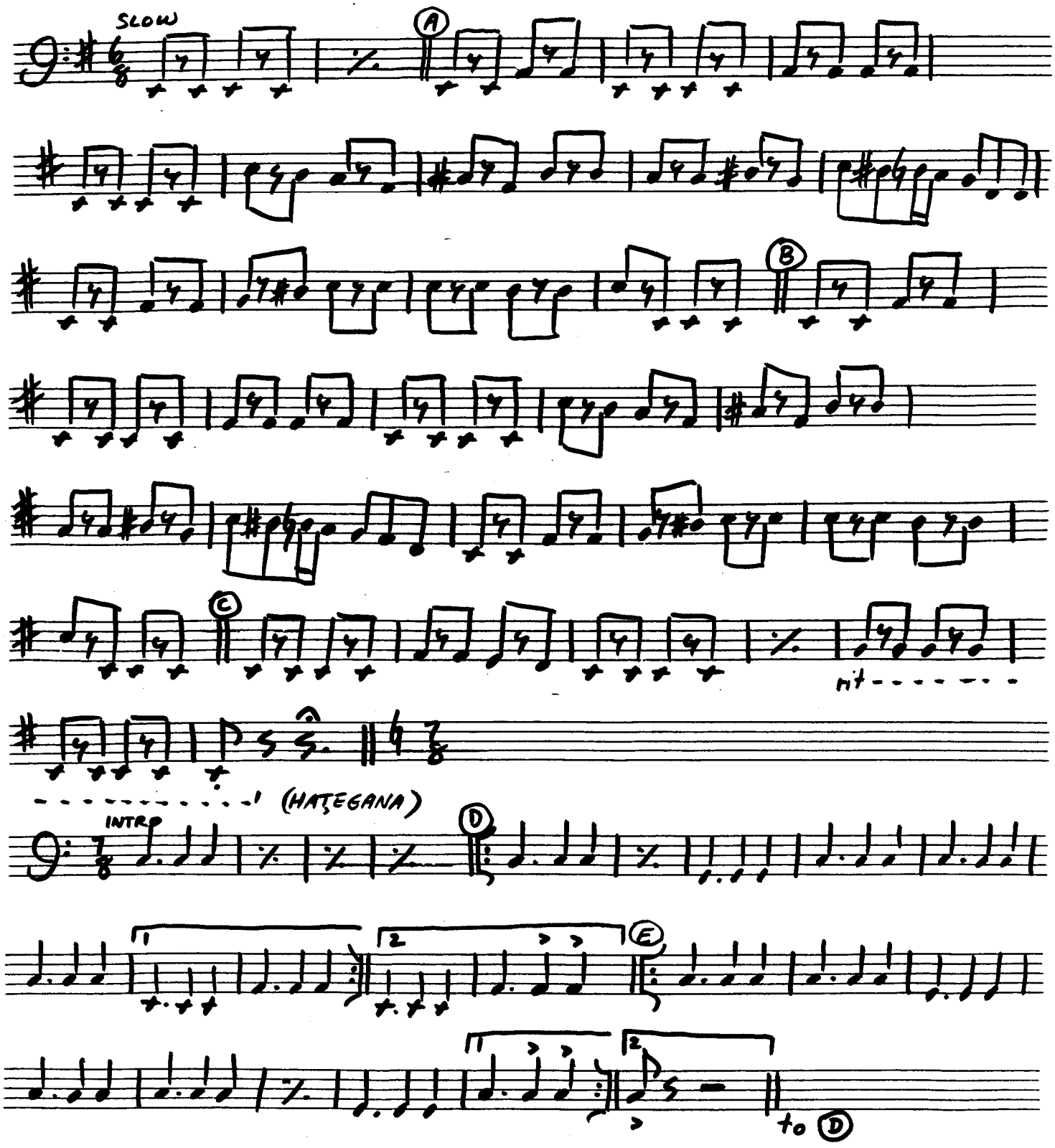
A. Voshchenkov 1970
S. Wolownik 1986



K-b.

ROMANIAN POTPOURRI

A. Voshchenkov 1970
S. Wolownik 1986



MOLDAVIAN

W. Kasma

Lyrics + chords

INTRO

Dm

A7 Dm

C7 F Bb F C7 F C7 F B7 C7

F Bb F C7 F C7 F C7

F C7 F C7

C7 F to ◎

CODA

FINE

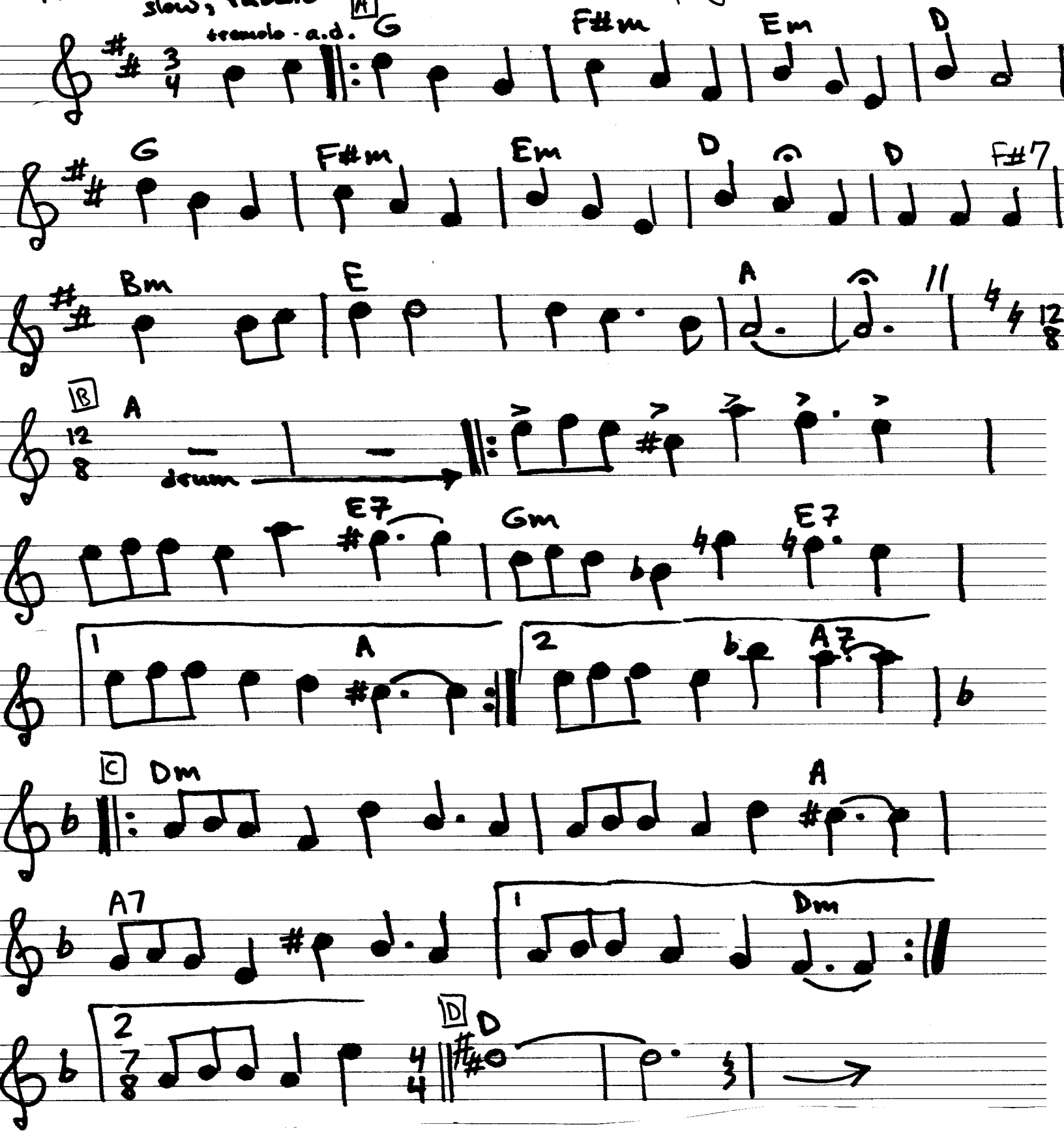
Order: INTRO - 1 - repeat 1 - 2 - repeat 2 - 3 - 1 - repeat 1 to ◎ CODA

RUDOLPH

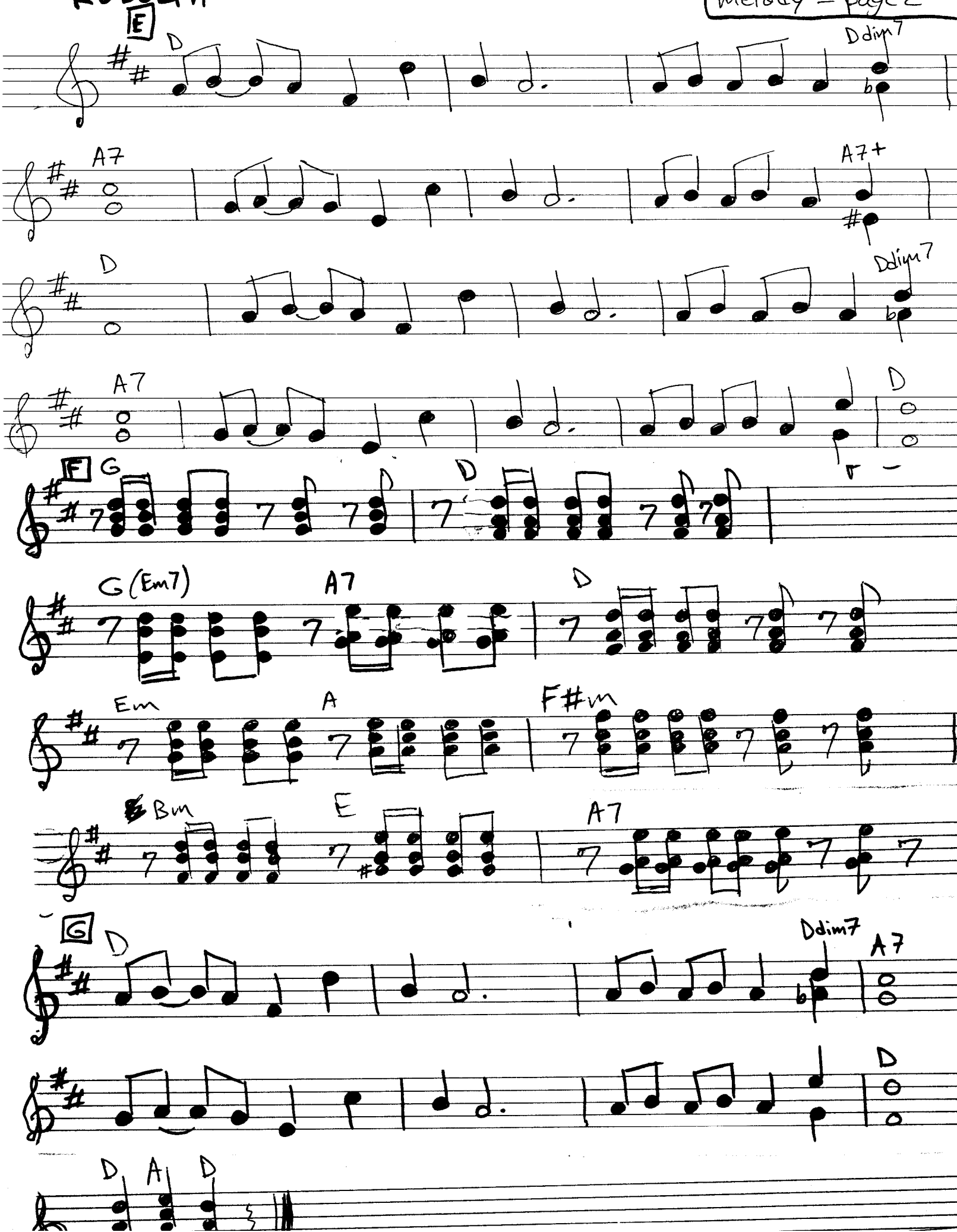
slow, rubato

melody - page 1

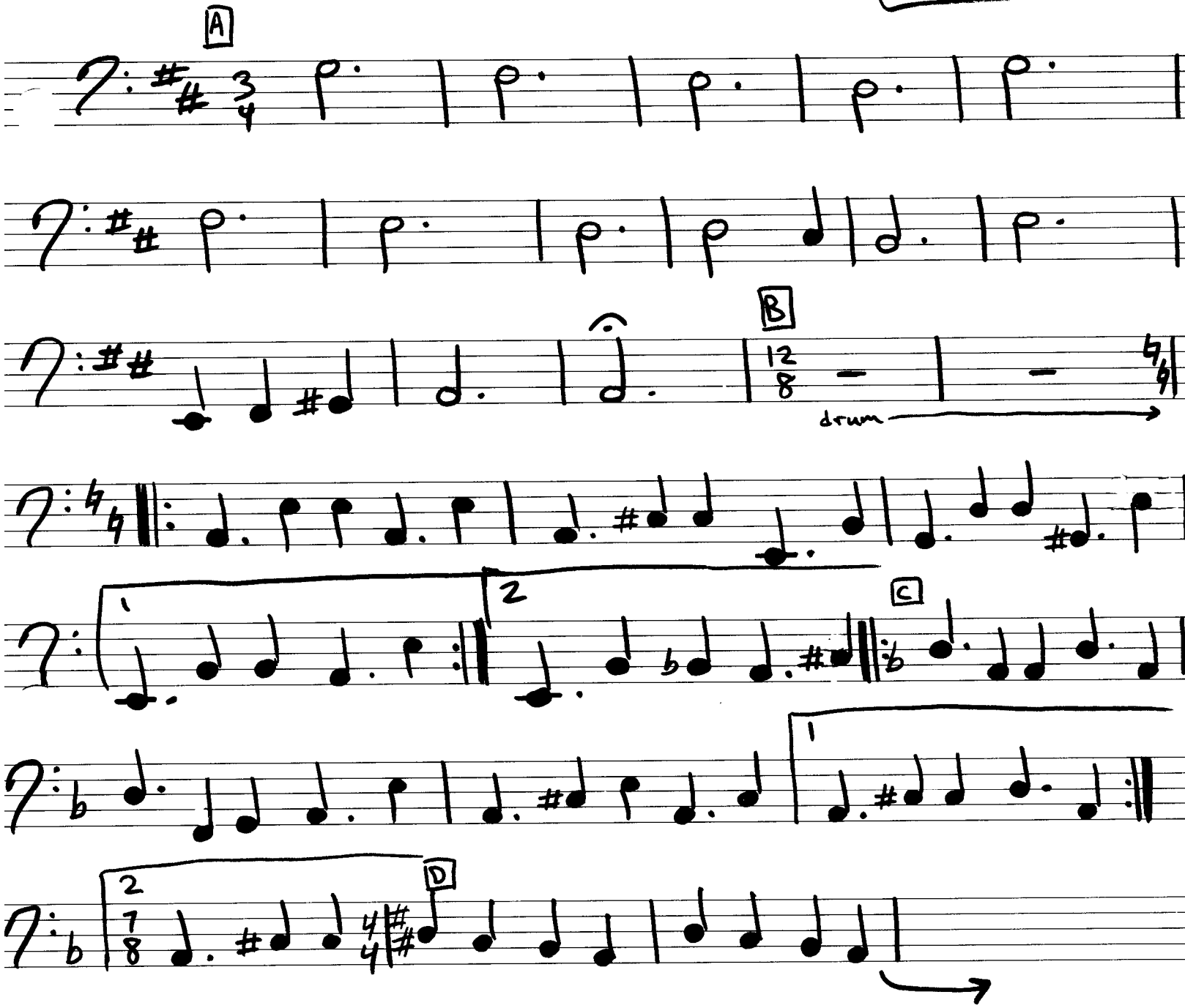
P. Pasles



RUDOLPH


E
D
Ddim7
A7
A7+
D
Ddim7
A7
D
F
G
D
G (Em7)
A7
D
Em
A
F#m
Bm
E
A7
G
D
Ddim7
A7
D
D
A
D

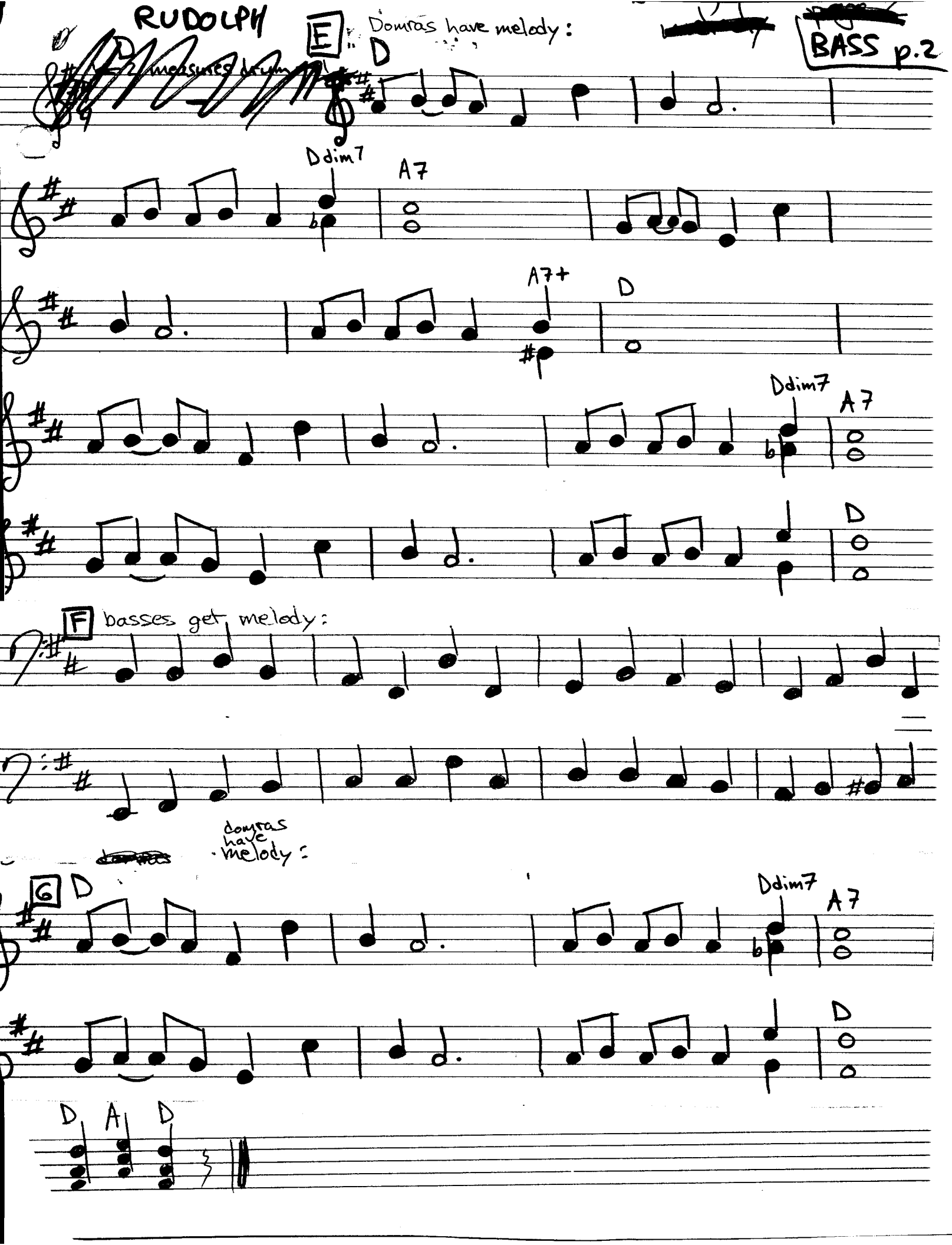
RUDOLPH



(Page 2: Basses improvise over melody)

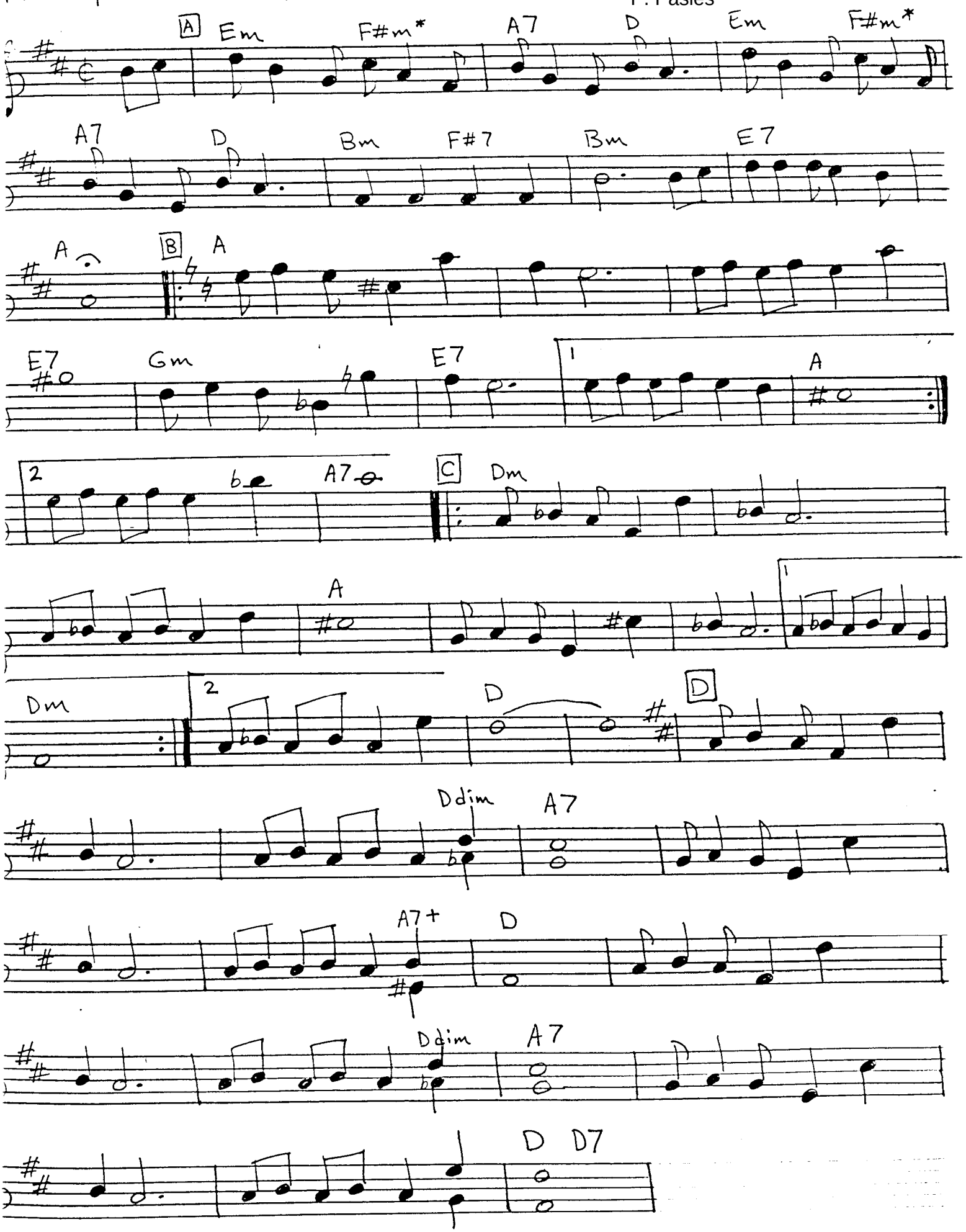
RUDOLPH

BASS p.2

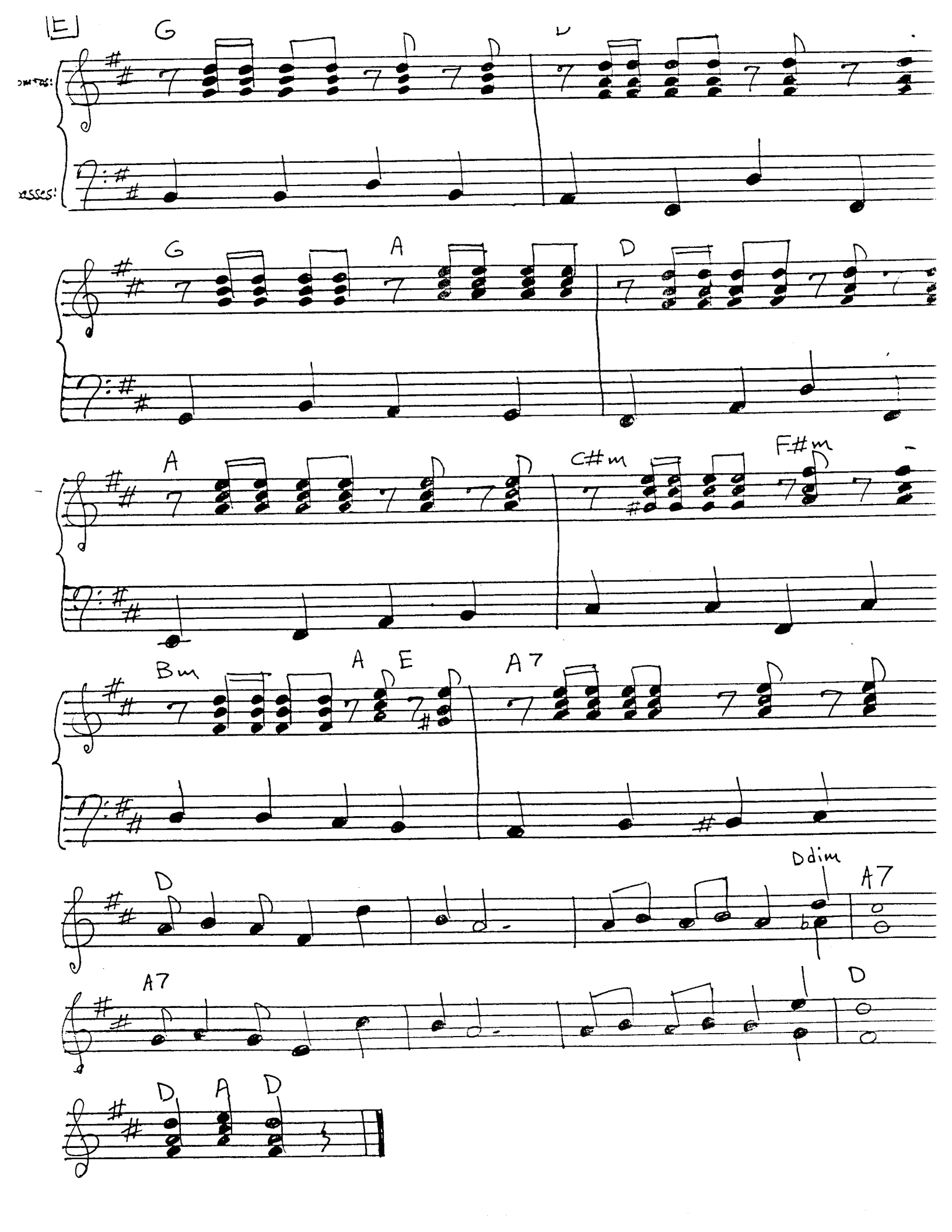


Rudolph the Red-Nosed Reindeer

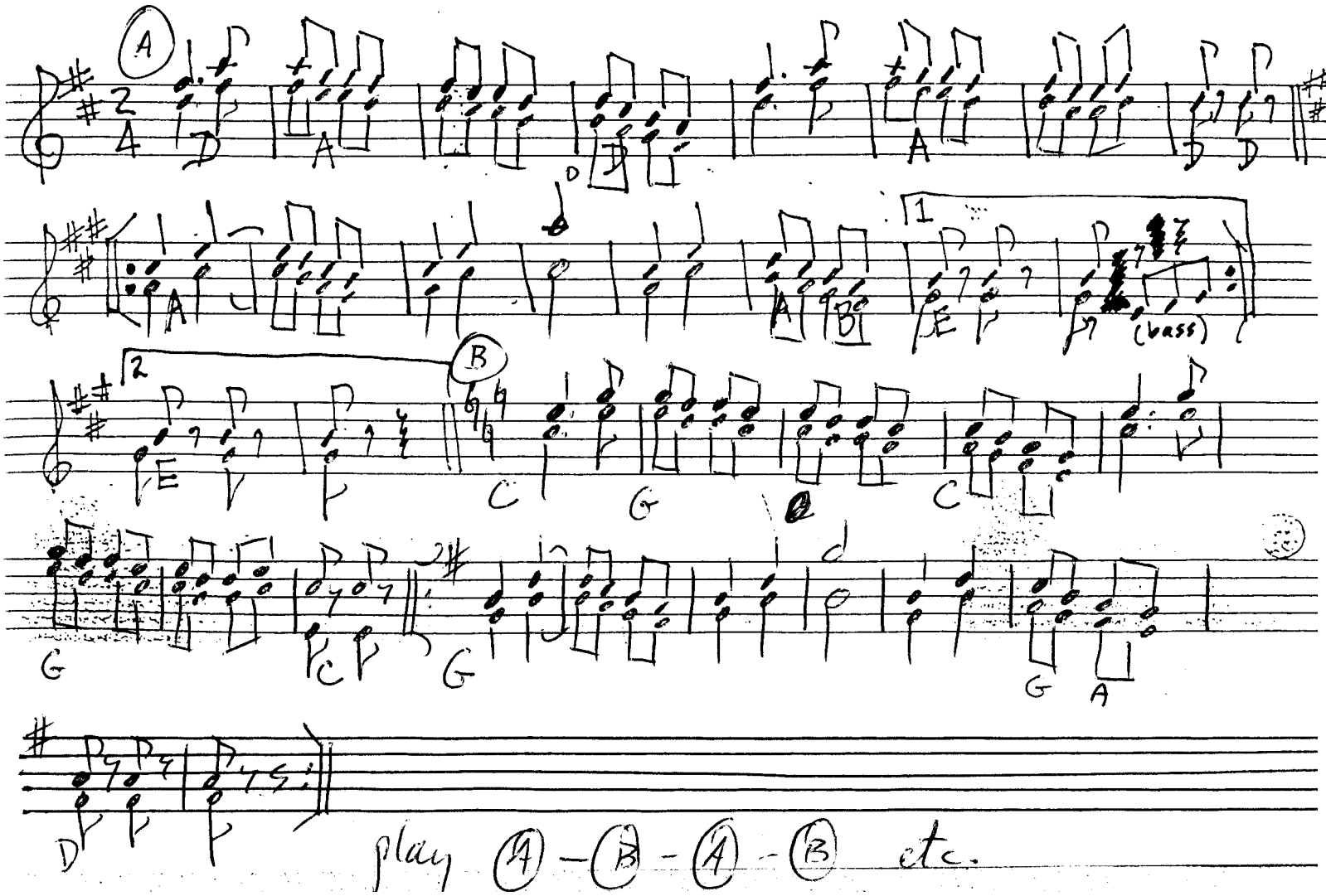
P. Pasles



* basses play an a here instead of f#


E
G
D
G
A
D
A
C#m
F#m
Bm
A
E
A7
D
Ddim
A7
A7
D
D
A
D

RUMUNSKO KOLO



play (A) - (B) - (A) - (B) etc.

LEAD

RUSHNYCHOK

slow waltz

intro

Dm

1

Am Dm E7 Am

9

voice A

E7

17

Am F G7 C

25

B

Dm

Am C G7

41

C

C Dm

49

Am Dm

57

E7 Am rit Dm E7

65

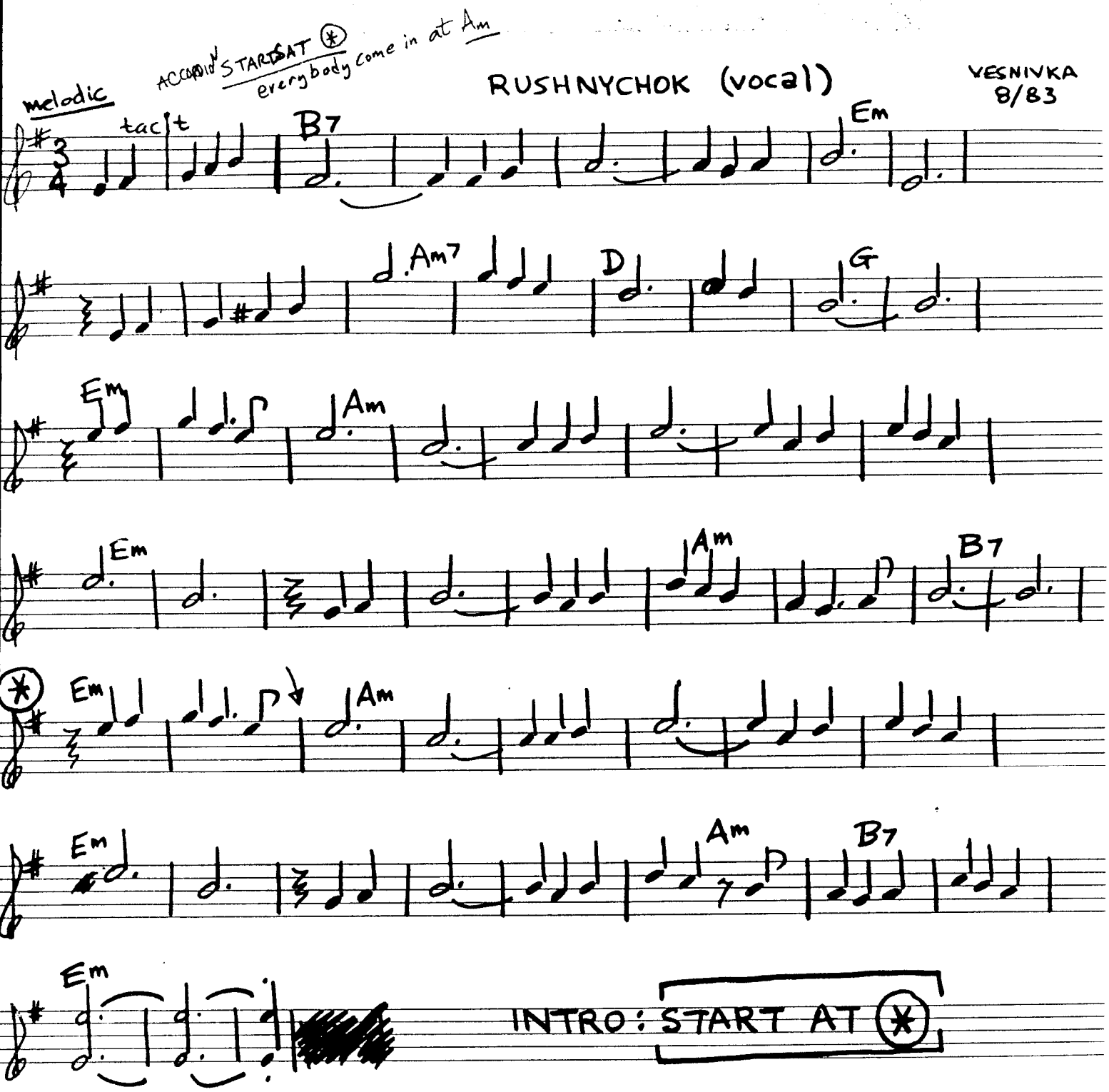
Am fine

73

*Use 1st ending each time –
use 2nd ending only to end song

RUSHNYCHOK (vocal)

VESNIVKA
8/83



#32 RUSSIAN DANCE

PDF

N. Chaikin

1

mf

f

2

4

mf

mf

f

3

meno f

p

f marcato

1.

2. ott.

4 a tempo

mf

f

5

mp

mp

rit

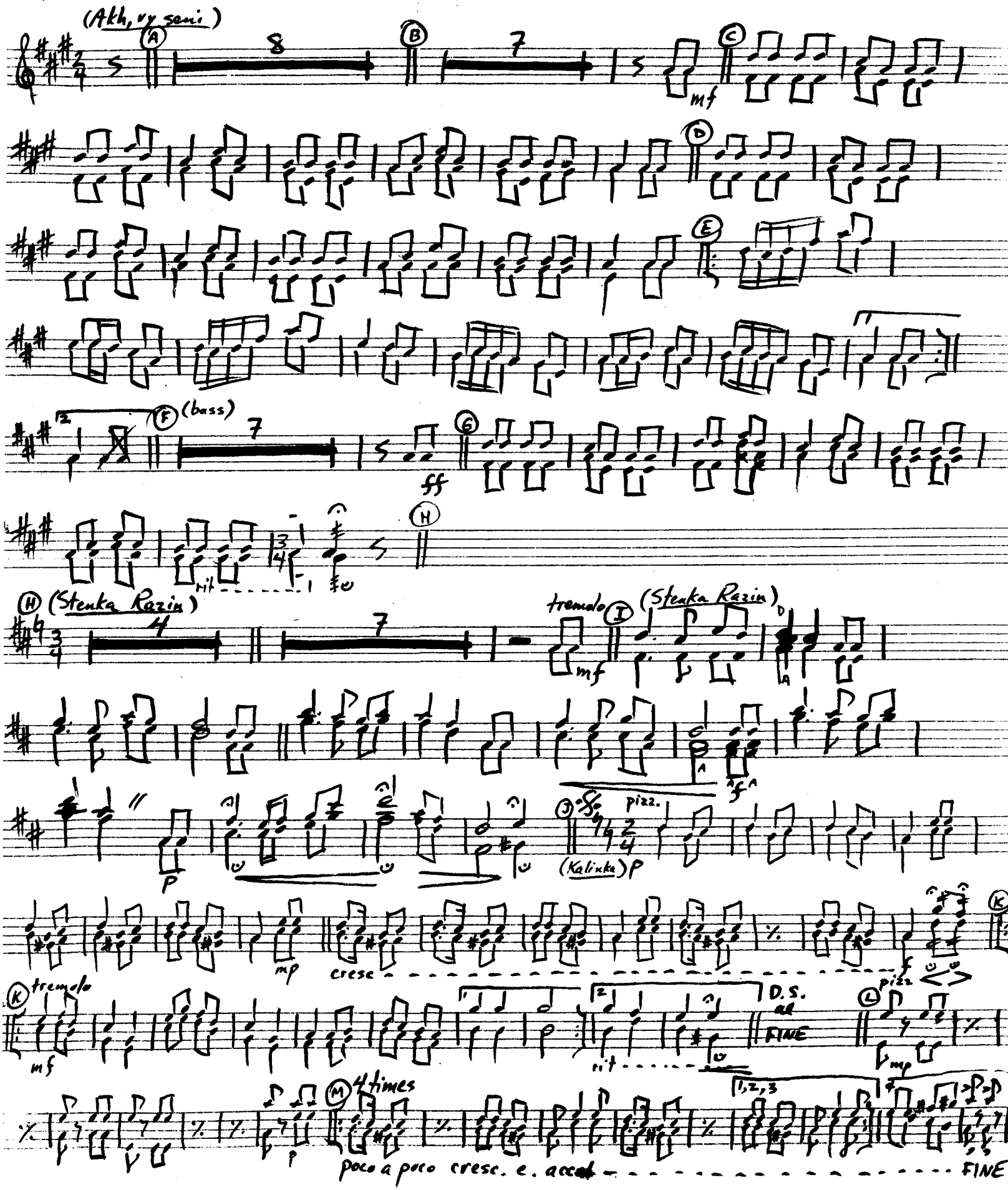
fine

10 Stave
ccantino

prima domras I + II

RUSSIAN HARVEST

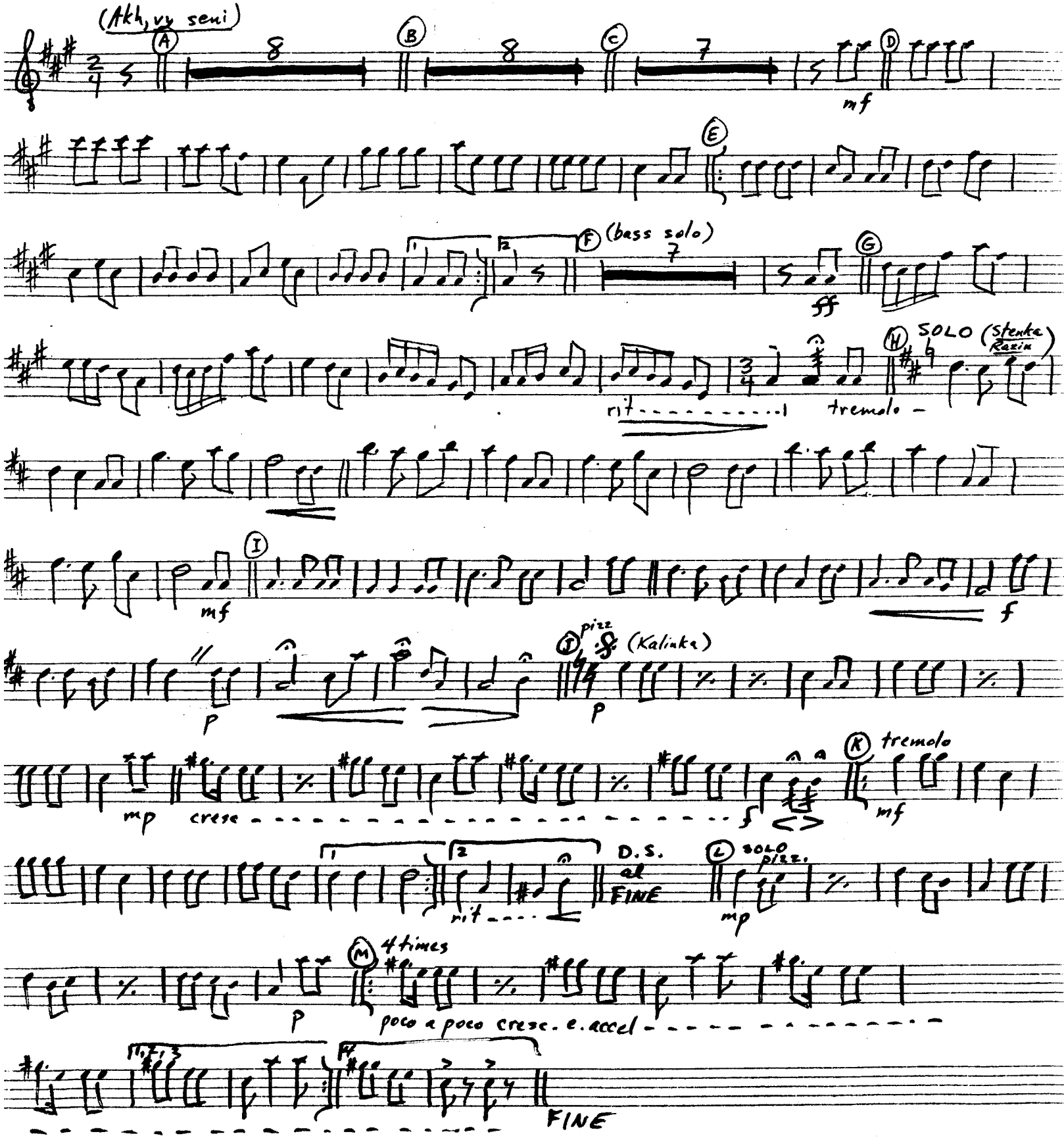
arr. Wolowuik '81

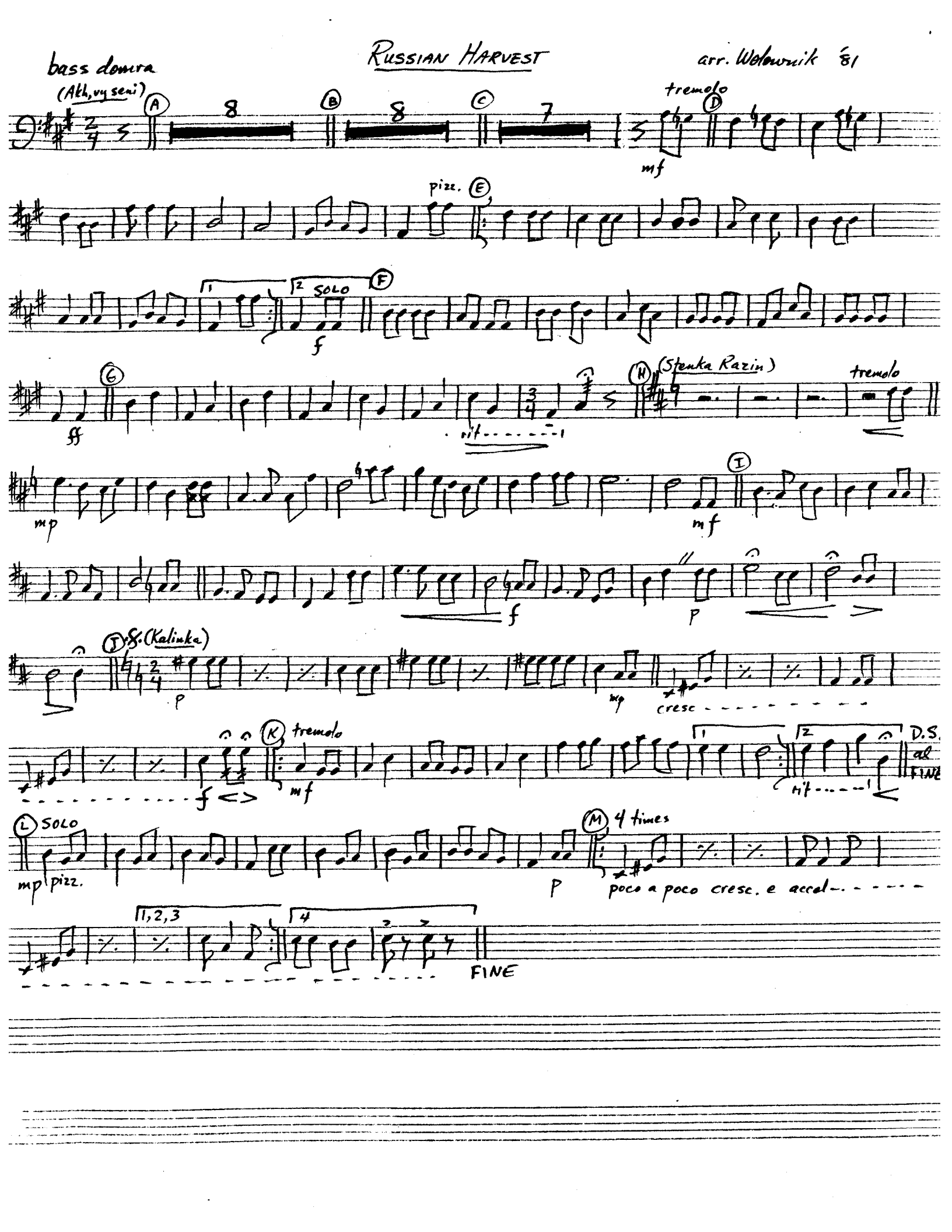


alto domra

Russian Harvest

arr. Wolownik '81




bass domra
(Akh, vy seni)
Russian Harvest
arr. Wolownik '81
A
8
B
8
C
7
tremolo
D
mf
pizz.
E
F
1
2
SOLO
f
G
ff
mf
(Stenka Razin)
tremolo
H
mp
mf
I
f
p
J
(Kalinka)
p
mp
cresc
K
tremolo
f
mf
mf
D.S. al FINE
L
SOLO
mp
pizz.
p
M
4 times
poco a poco cresc. e accel.
1,2,3
4
FINE

Russian Harvest

arr. Wolownik '81

prima balas

(Akh, vy seni) SOLO

mf

D A D A E7 A E7 A A7 A

(bass solo)

f D A D A E7 A E7 A ff

rit. A7

(Stenka Razin)

p D A7 D D7 mp G D A7 D D7 G D A7

D pizz mf D A7 D D7 G D A7 D f D7

G D p A7 D p

(Kalinka) single note - thumb pluck

divisi

mp coarde E7 crese Am E7 Am f G7

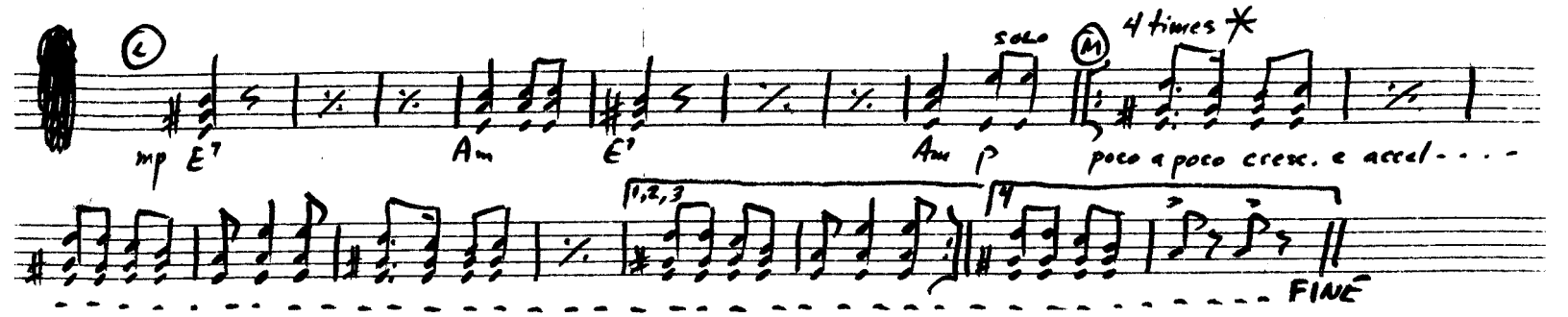
mf G7 C C G7 C Dm G7 G7 Dm E7

rit.

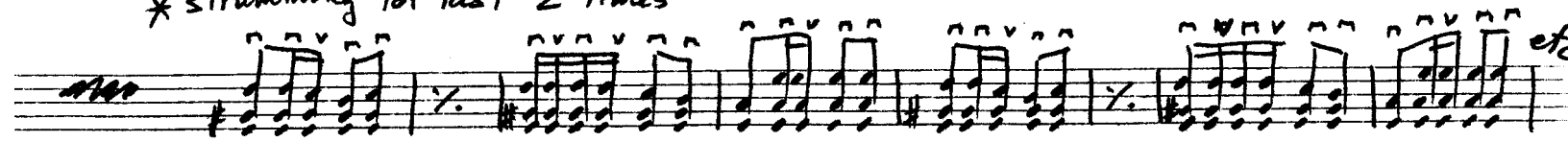
D.S. al FINE

to next page

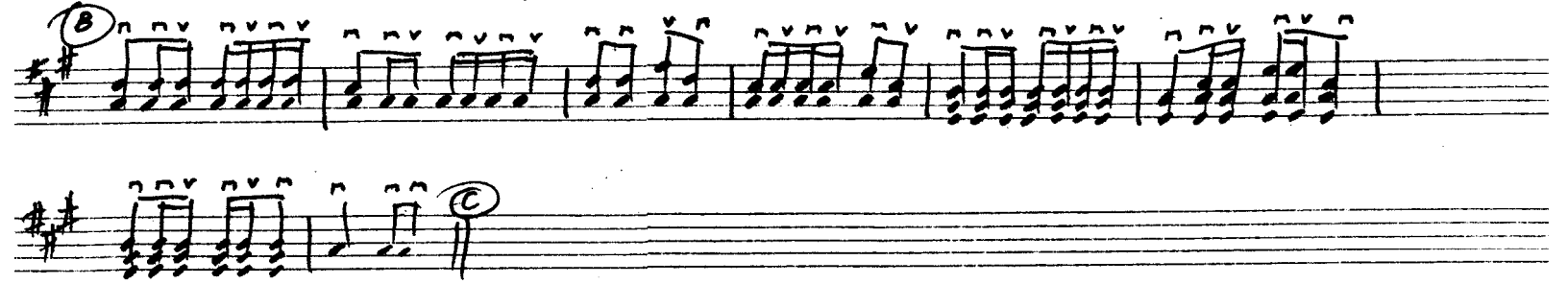
RUSSIAN HARVEST, p. 2



* strumming for last 2 times



Strumming pattern for letter (B):



Russian Harvest

arr. Wolowuik '81

sec. + alto balas
(Akh, vy seni)

A 8 B

D mf A D A E7

A E7 A D A D A E7 A E7

C

A D A D A E7 A E7 A

D

D A D A E7 A E7 A

E

D A D A E7 A E7 A A f D

E (bass solo)

A D A E7 A E7 A ff D A D

A E7 A E7 rit. A

H

H (Stenka Razin)

p D A7 D D7 mp G D7 A7 D D7 G D A7

I

D pizz. mf D A7 D D7 G D A7 D f D7

G D p A7 D E7 p divisi

J (Kalinka)

mp E7 cresc. Am E f Am G7 mf C G7 C C G7 C

Dm G7 G7 Dm E7 rit. D.S. at FINE

L mp E7 Am E7 Am

M

M 4 times

p E7 Am E7 Am E7 Am FINE

poco a poco cresc. e. accel.

b.b. +
contrabass

Russian Harvest

arr. Wolownik '81

(Akh, vy seni)

A 8 B 8 C mf

D E

1 2 SOLO F f

G ff

rit. H

H (Stenka Razin)

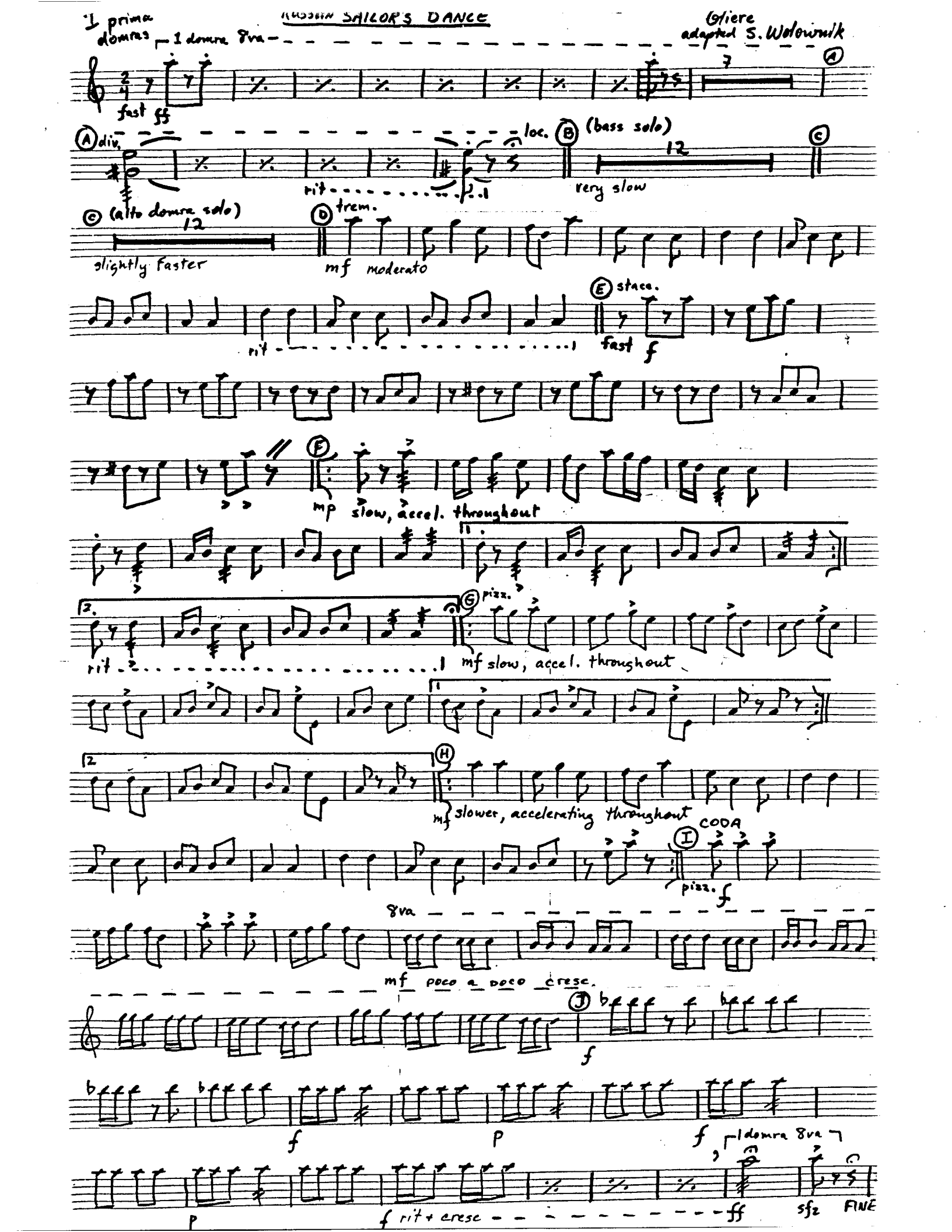
4 4 mp I mf

f p

J p 8 mp cresc. f K

K mf 1 2 rit. D.S. al FINE L

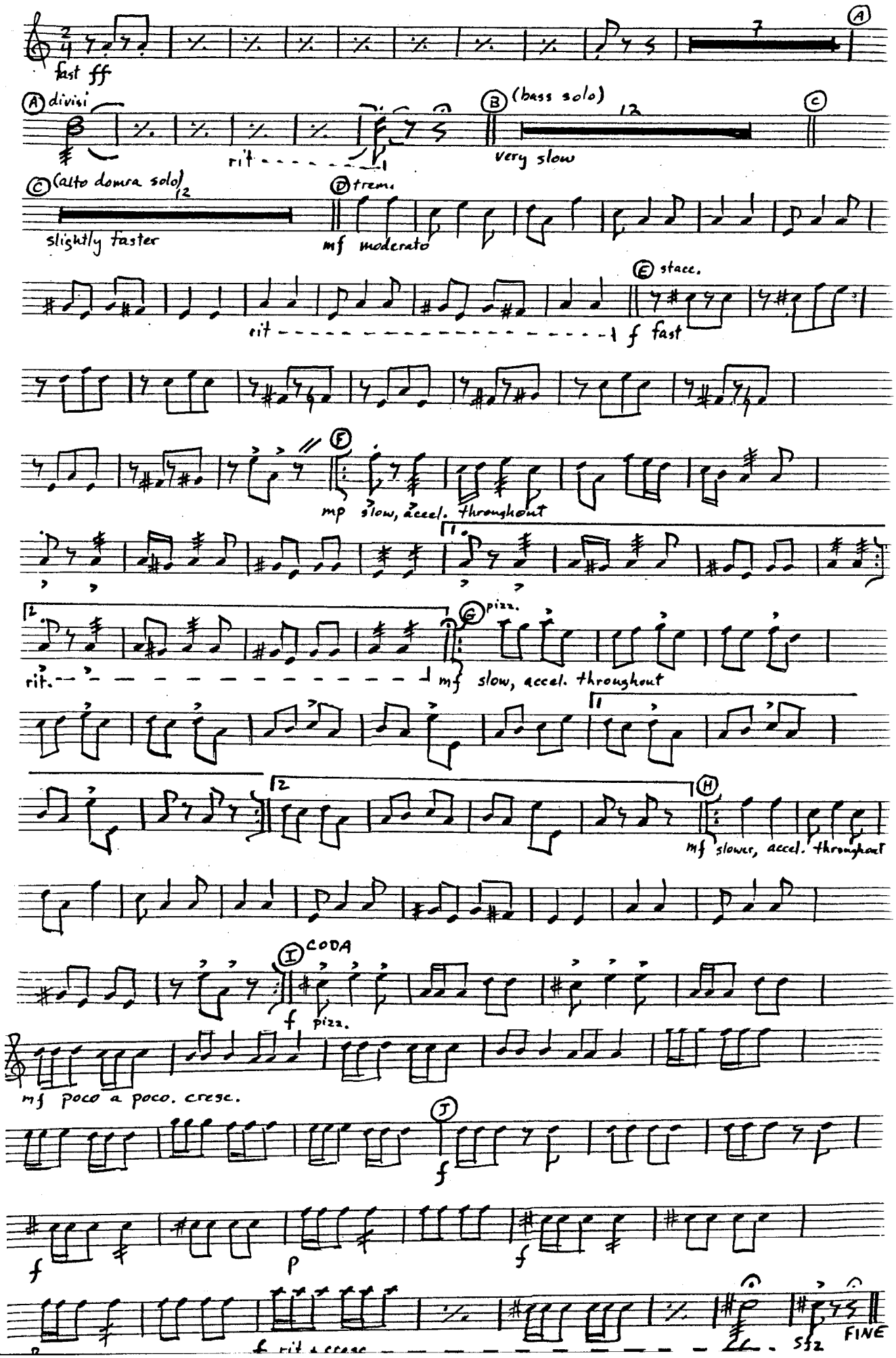
L 8 M 4 times p poco a poco cresc. e accel. 1,2,3 4 FINE


1 prima domras
RUSSIAN SAILOR'S DANCE
Gliere
adapted S. Wolownik
1 domra 8va
fast ff
A div.
loc.
B (bass solo)
very slow
C (alto domra solo)
slightly faster
D trem.
mf moderato
rit
E stacc.
fast f
F
mp slow, accel. throughout
G pizz.
mf slow, accel. throughout
H
mf slower, accelerating throughout
CODA
I
pizz. f
8va
mf poco a poco cresc.
J
f
p
1 domra 8va
f rit + cresc
ff
sfz
FINE

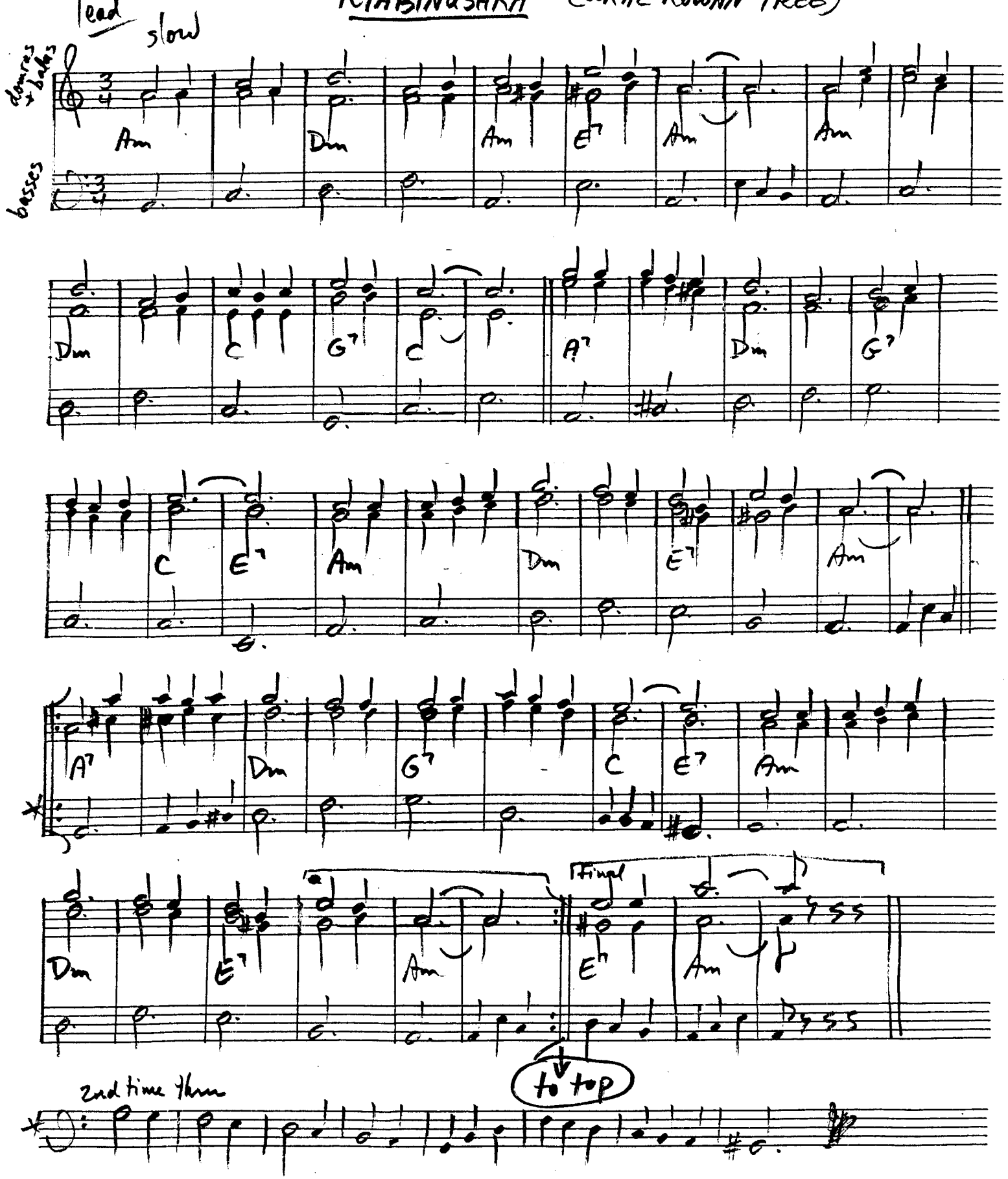
II prima domra

RUSSIAN SAILOR'S DANCE

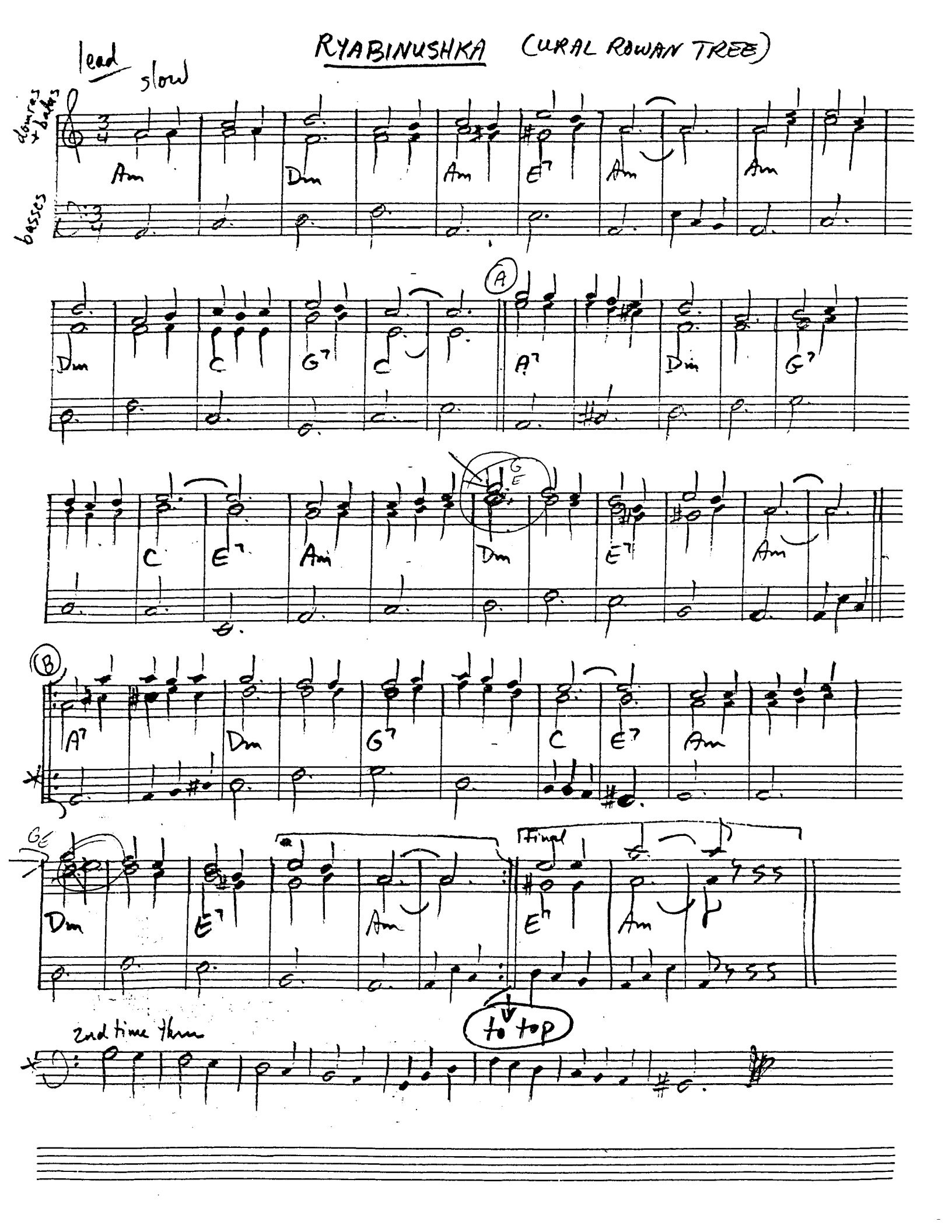
Gliere
adapted S. Wolownik



RYABINUSHKA (URAL ROWAN TREE)



RYABINUSHKA (URAL ROWAN TREE)



Sailor's Dance

Gliere
arr. Wolownik

prima domras

fast ff

A

rit

B bass solo 12

C tremolo

mp-mf (alto domras only, first time thru)

rit second time thru

D staccato

f fast

E

mp slow, accelerating throughout

rit second time thru

F unison

slow + heavy, accel. throughout

play C twice, using special ending:

G

8va

f

loc. H

f

p

f rit + cresc.

sfz

FINE

Sailor's Dance

Gliere
arr. Wolowuik

all balalaikas

ff

7

A

A

E7

rit.

B bass solo

12

C

mp-mf F (no primes first time thru) C Dm

Am D Dm Am E7 Am D Dm Am E7 Am Am

rit second time thru ---

D

f A7 fast Dm Am D Dm Am Cdim E7 Am D Dm Am

Cdim E7 Am

E

mp F slow, accelerating throughout C Dm Am Dm Am E7

Am Dm Am E7 Am Am

rit second time thru -----

F

A7 slow + heavy Dm Am Dm

Am E7 Am Dm Am E7 Am Dm Am E7 Am

play E twice using special ending

E7 Am

G

f A7 Dm

Dm Am E7 Am

G Dm A7 Dm

H

Bb

f A7

p Dm

f A rit + cresc

FINE

Sailor's Dance

Gliere
arr. Wolownik

alto domra

fast

ff

7

A

rit

B bass solo

12

C 1 tremolo

SOLO

C 2

rit

D staccato

f fast

E

mp slow, accelerating throughout

rit second time thru

F

alto domra second time only
slow + heavy, accel. throughout

play C twice,
both times using
special ending:

G

f

H

SOLO

f

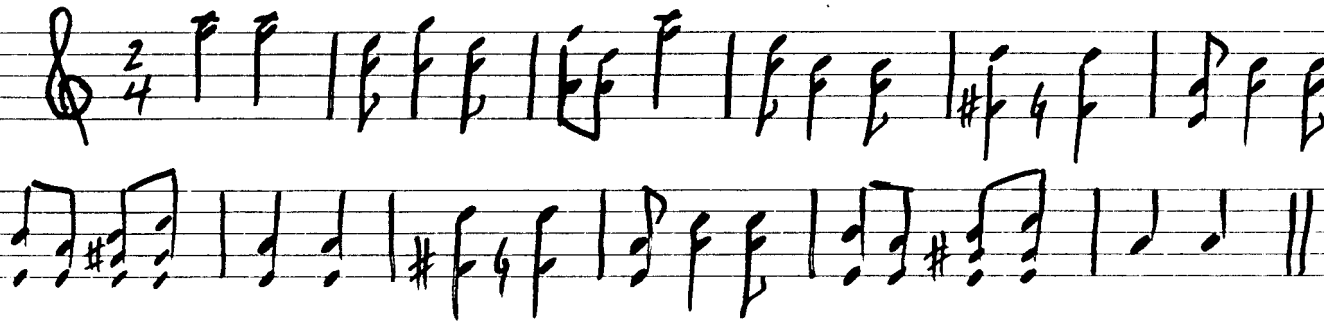
p

f

f rit + cresc

sfz

Sailor's Dance - prima bala. solo

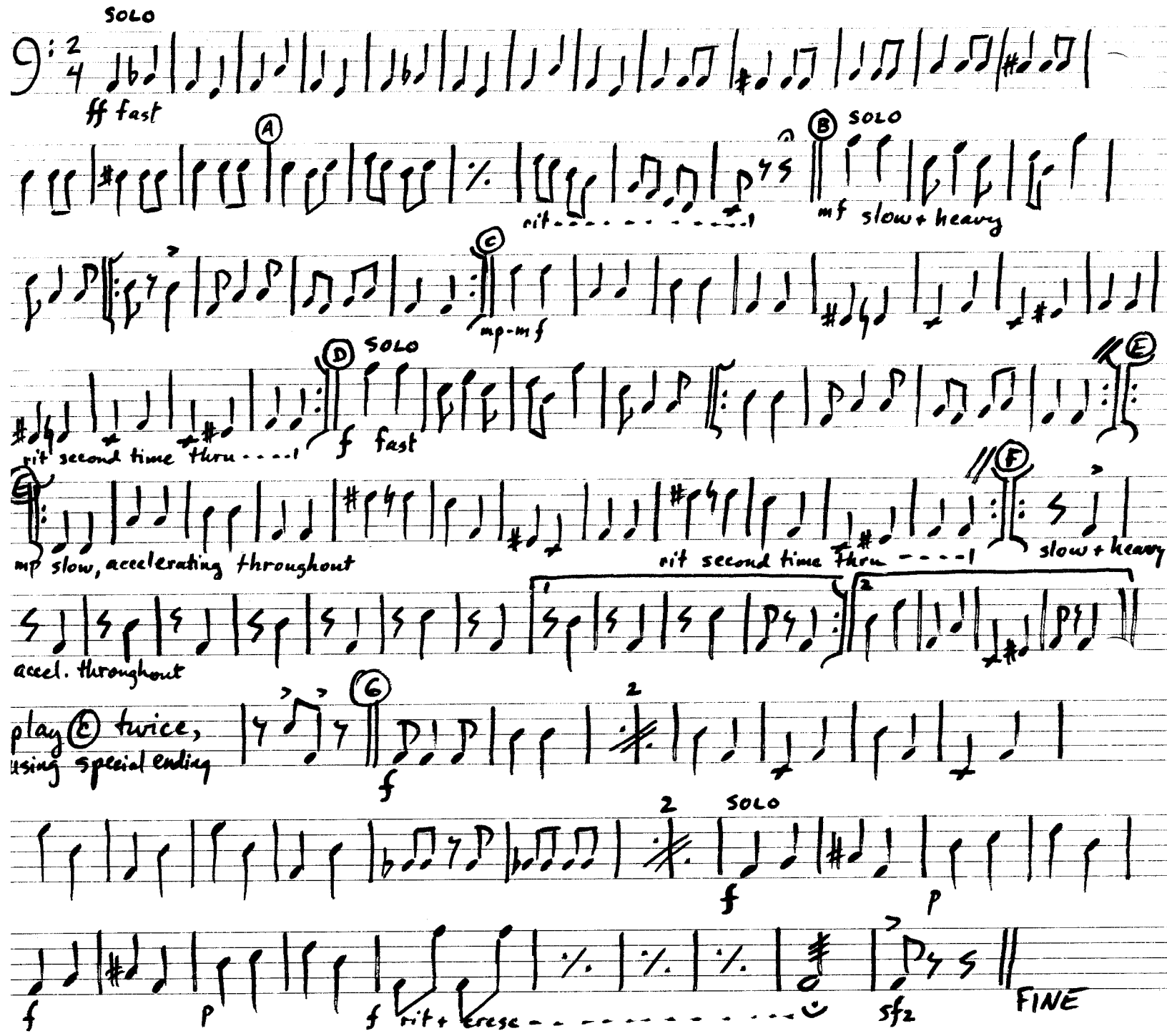


[redacted] [redacted]

Contrabass

Sailor's Dance

Gliere
arr. Wolownik



SABBA

(AB)^n (A'B)^m

A

G C G

G D G

B

G D G

G D G D G

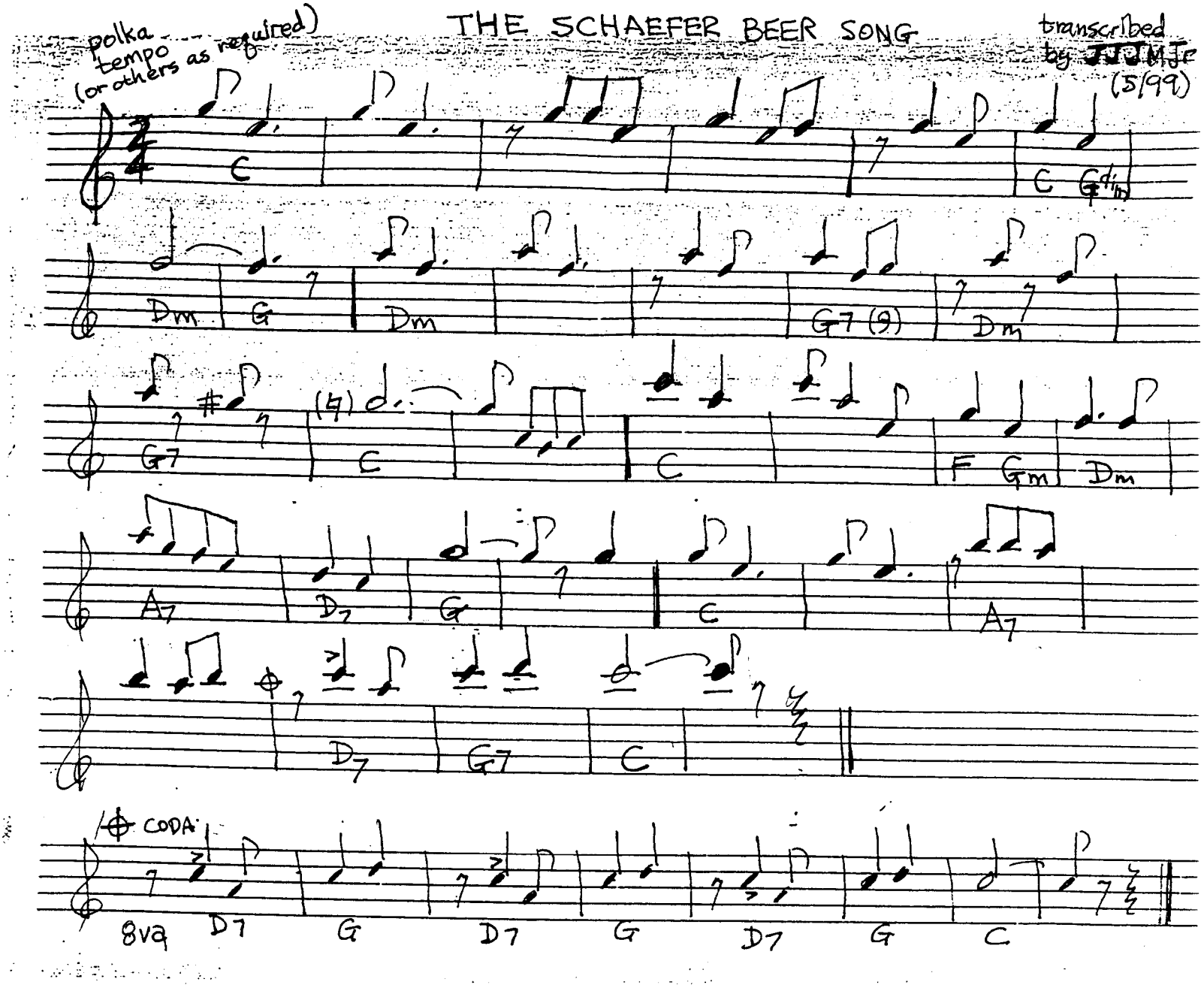
A'

G C G

G D G

rbi 8/17/87

BERKLEE PRESS - Boston, Mass



Shaeffer, is the,
one beer to have,
when your having more than one.

Shaeffer, pleasure,
doesn't fade,
even when your thirst is done.

The most rewarding flavor
in this man's world,
for people who are having fun.

Shaeffer, is the,
one beer to have,
when you're having more than one!

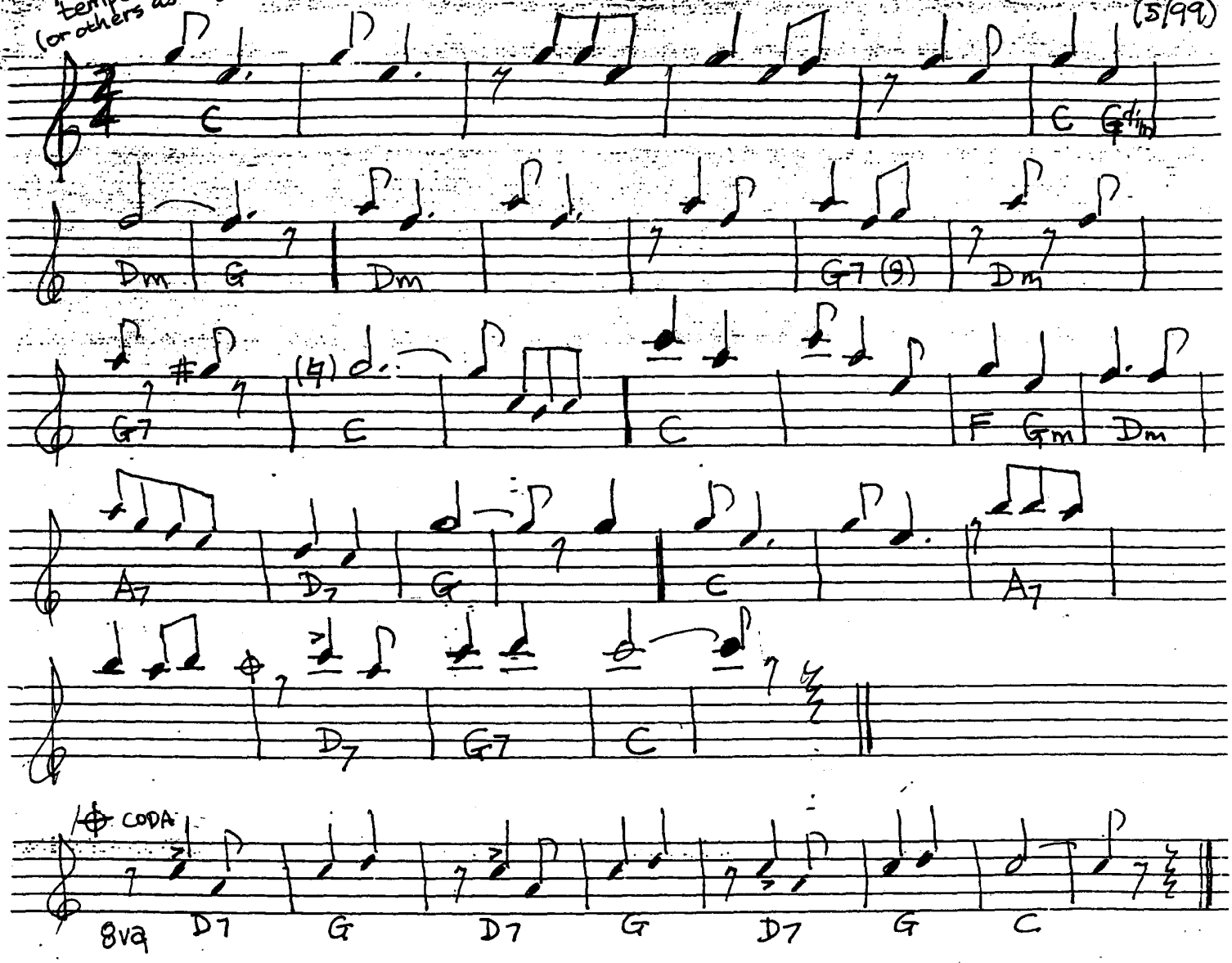
(LAST TIME:)

Shaeffer, is the,
one beer to have,
when you're (having more than - x3) one!

THE SCHAEFER BEER SONG

polka tempo (or others as required)

transcribed by JJJMJr (5/99)



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(LAST TIME:)

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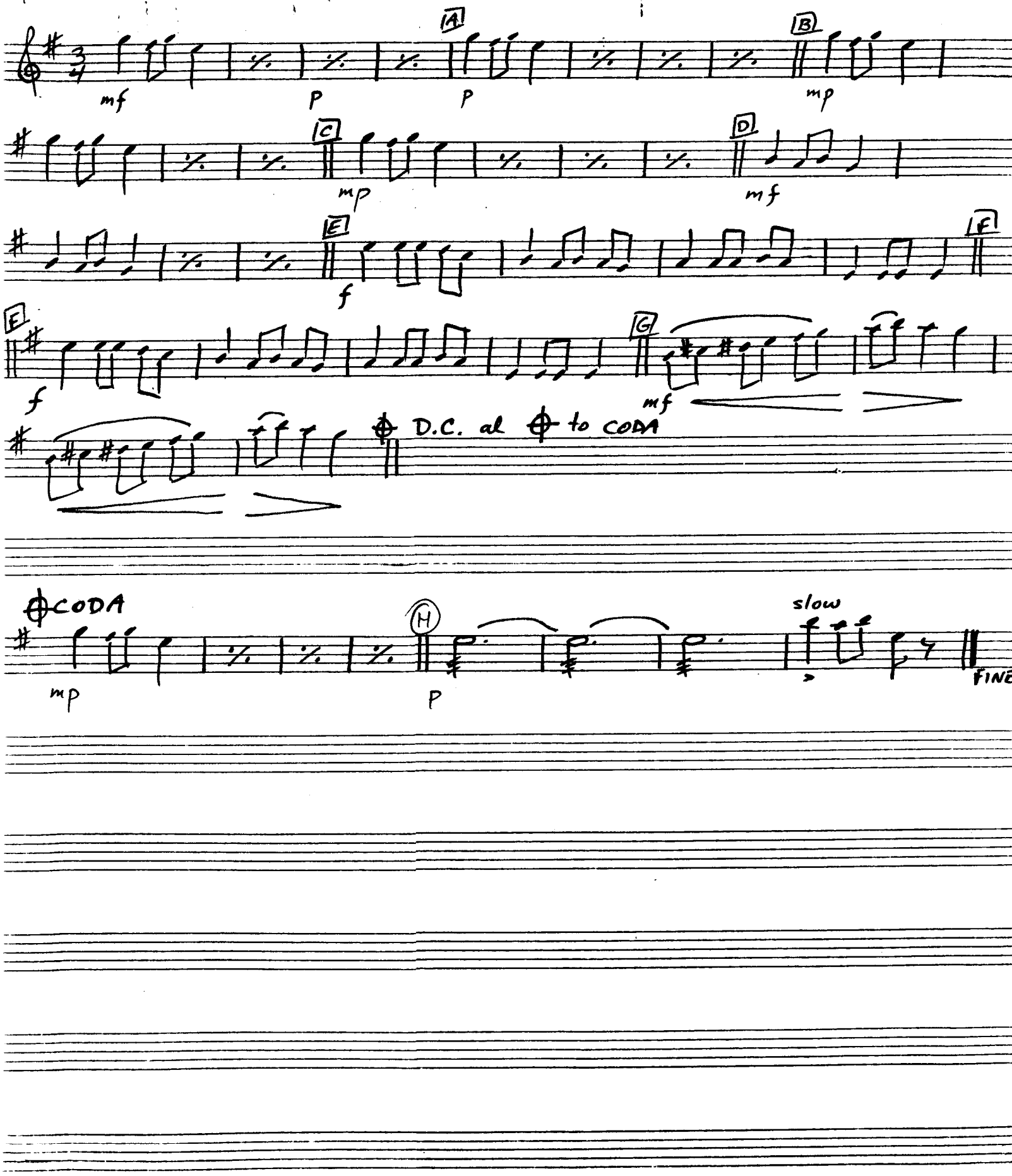
p.d. I

Shchedryk



p.d. II

Shchedryk

4 A 4 B 4 C

mp

D

mf

E

f

F

f

G

mf

D.C. al ⊕ to CODA

⊕ CODA

mp

H

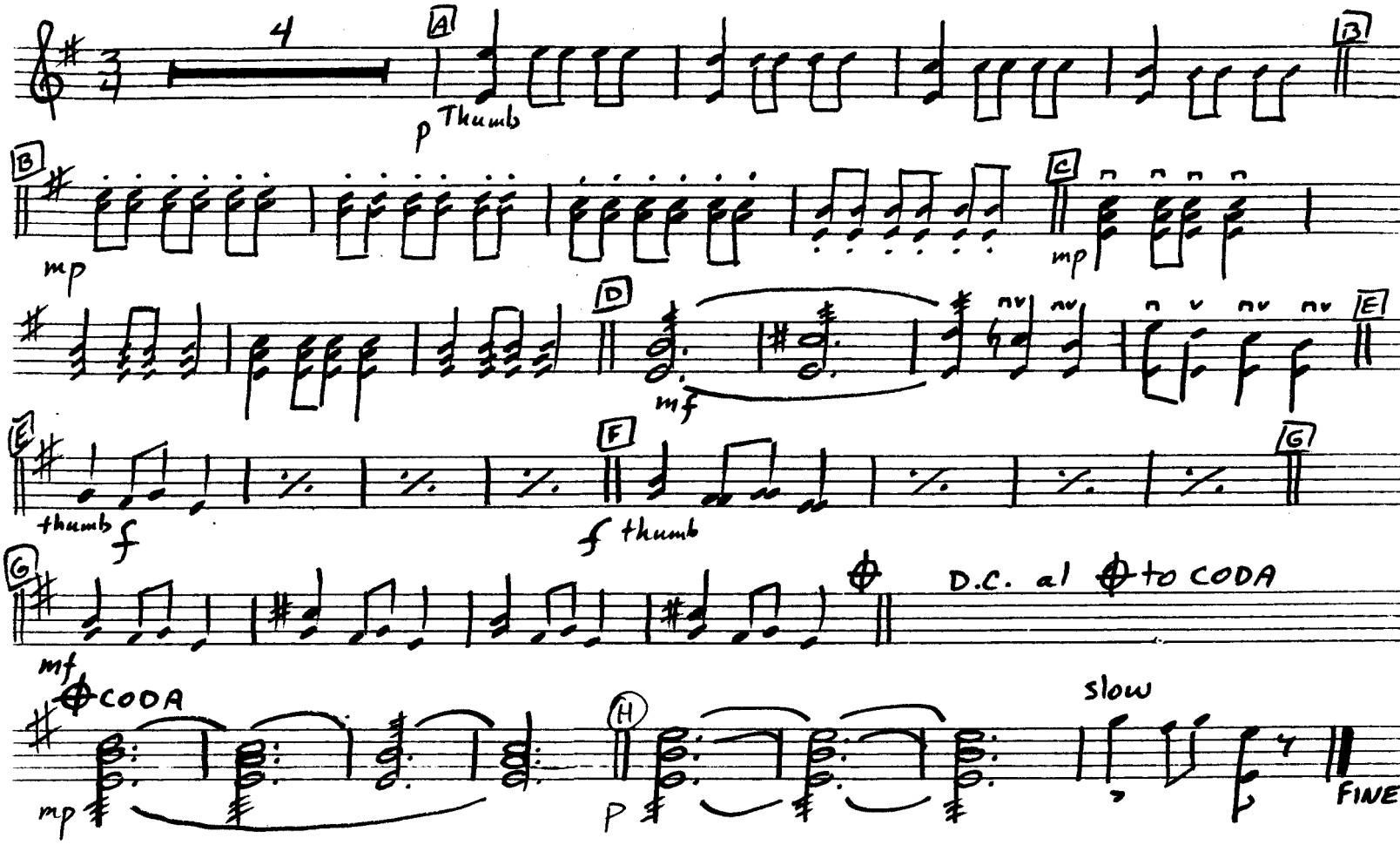
p

slow

FIN

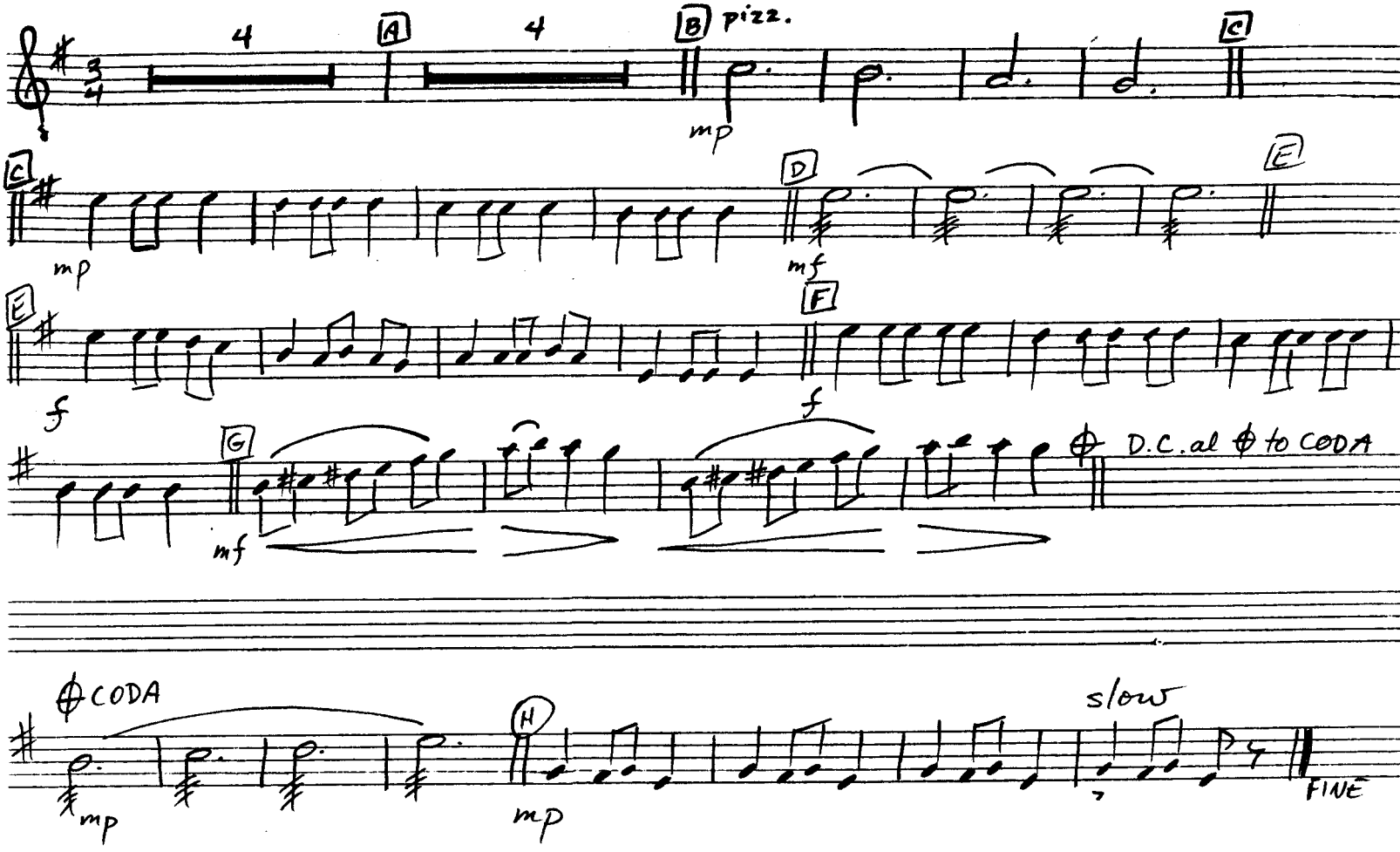
Shchedryk

p.b.



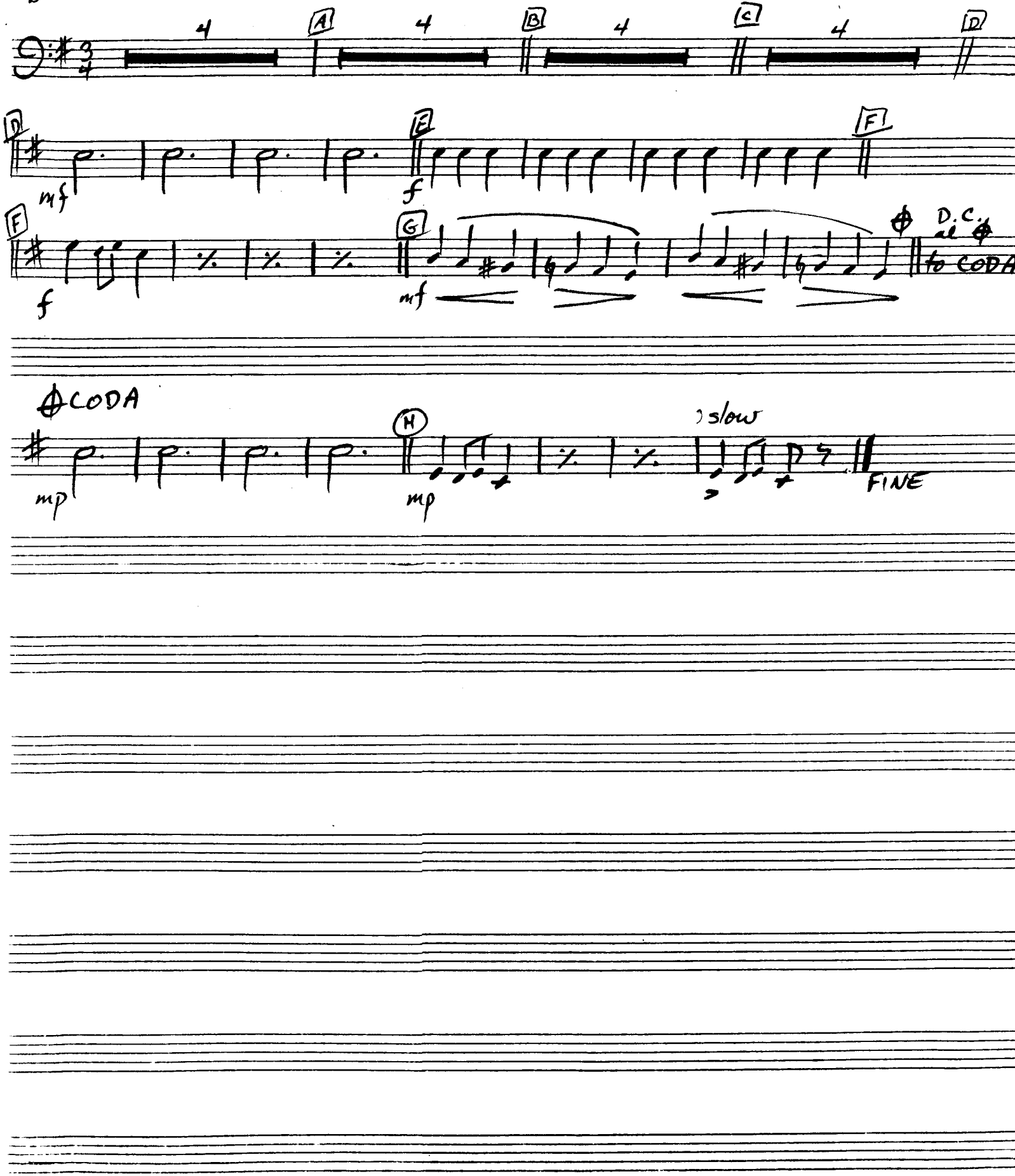
a.d.

Shchedryk



bass

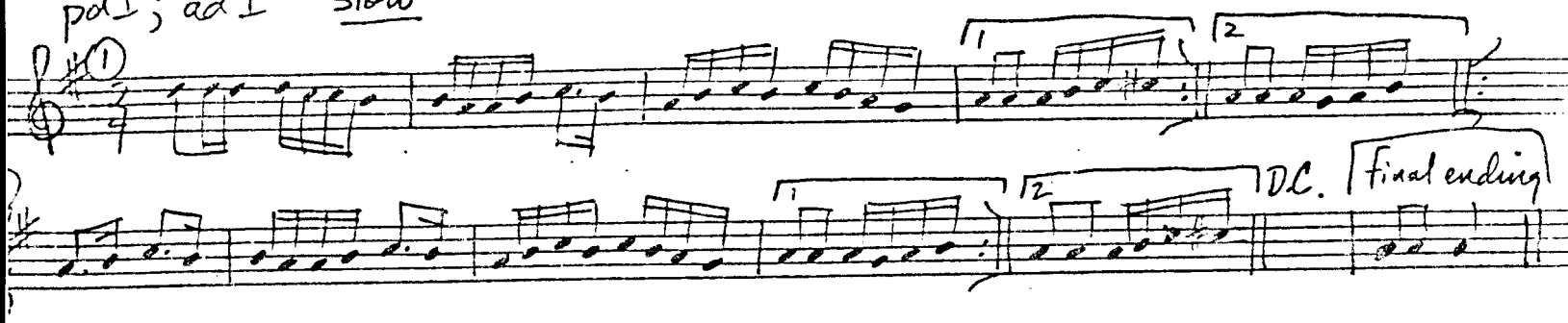
Shchedryk



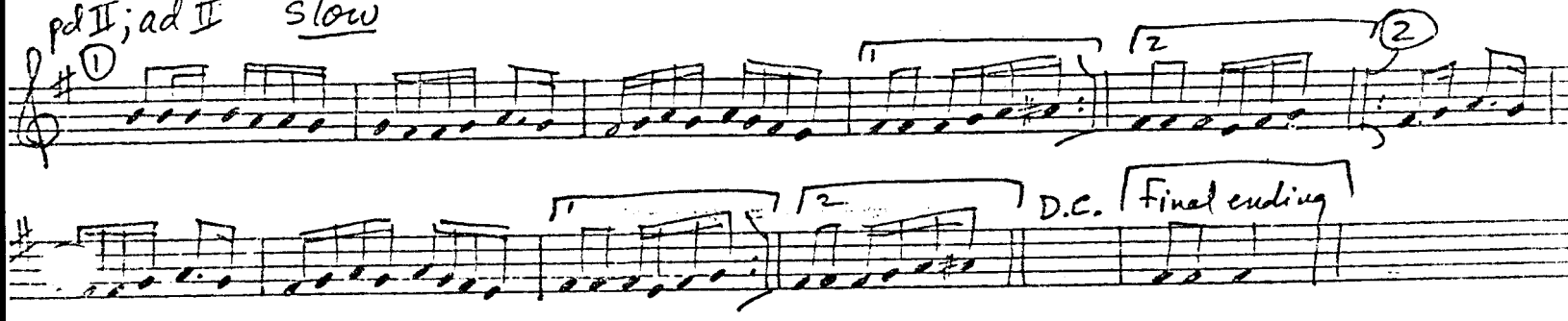
pd + id

ŠETNJA

pd I; ad I slow



pd II; ad II slow



pd+ad

SHTO MNE GORE

I:

① fast

Am Dm G7 C E7

②

Am Dm Am E7 Am

Am E7 FINE Am

③ slow (vocal)

Am E7 Am C G7

C A7 Dm Am E7 Am

④ rhythmically

D.C. al FINE

II:

① fast

②

FINE

③ slow (vocal)

f

④ rhythmically

D.C. al FINE

balas + basses

SHTO MNE GORE

balas

① fast

Am Dm G7 C E7

③

Am Dm Am E7 Am E7 Am E7

Am E7 Am FINE

③ slow (vocal)

Am E7 Am C G7 C

④ rhythmically

A7 Dm Am E7 Am E7

D.C. al fine

basses

① fast

②

FINE

③ slow (vocal)

(c)

④ rhythmically

D.C. al FINE

pd I

SMUGLYANKA

A. Novikov
arr. S. Wolowuik '85

INTRO

f f 4 ① mp

cresc

mf ②

② very slow

accel a tempo

cresc ③

rit rit

③ very slow

accel a tempo ④

f

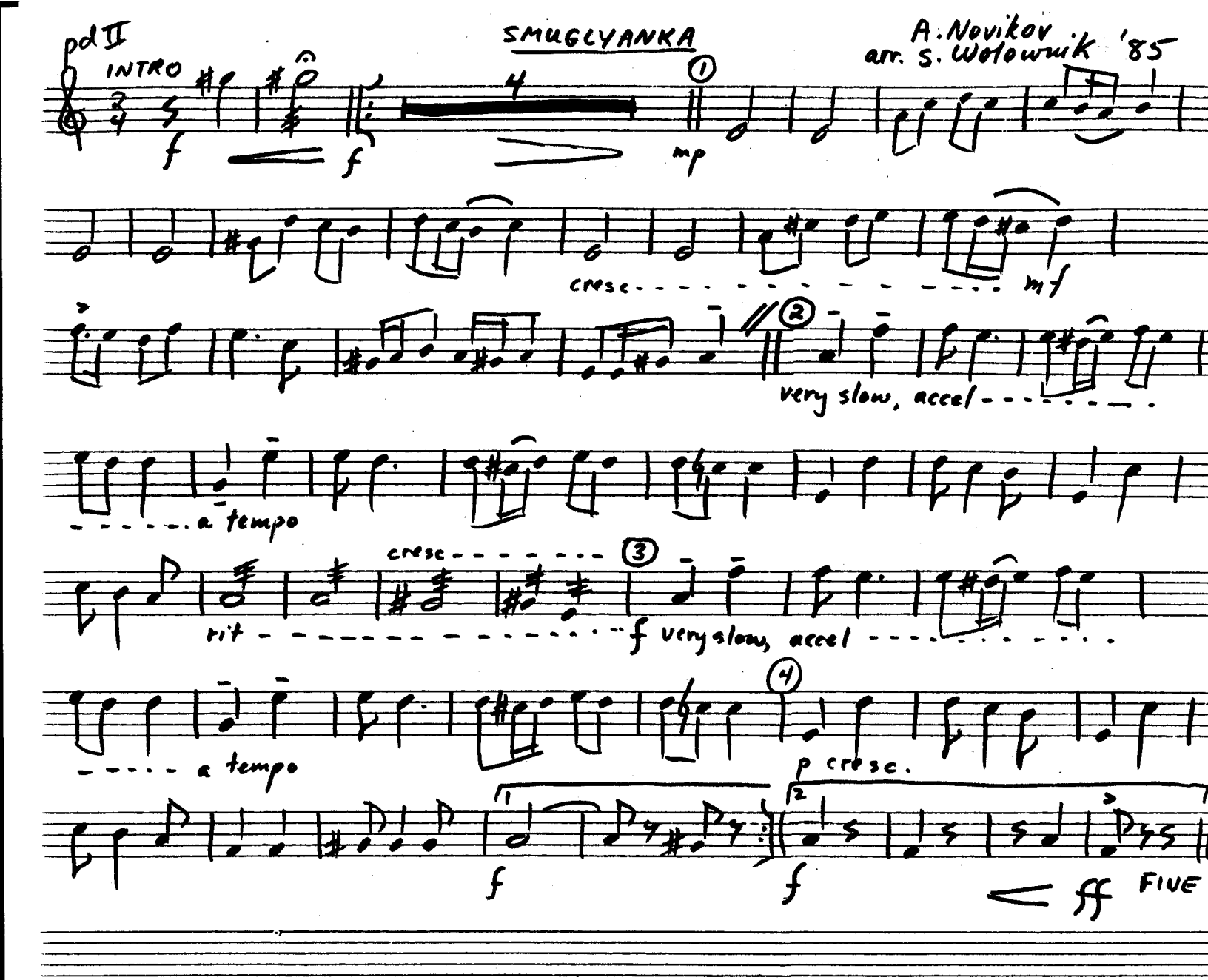
④

p cresc. f

f ff FINE

#0 I II ad I ad II

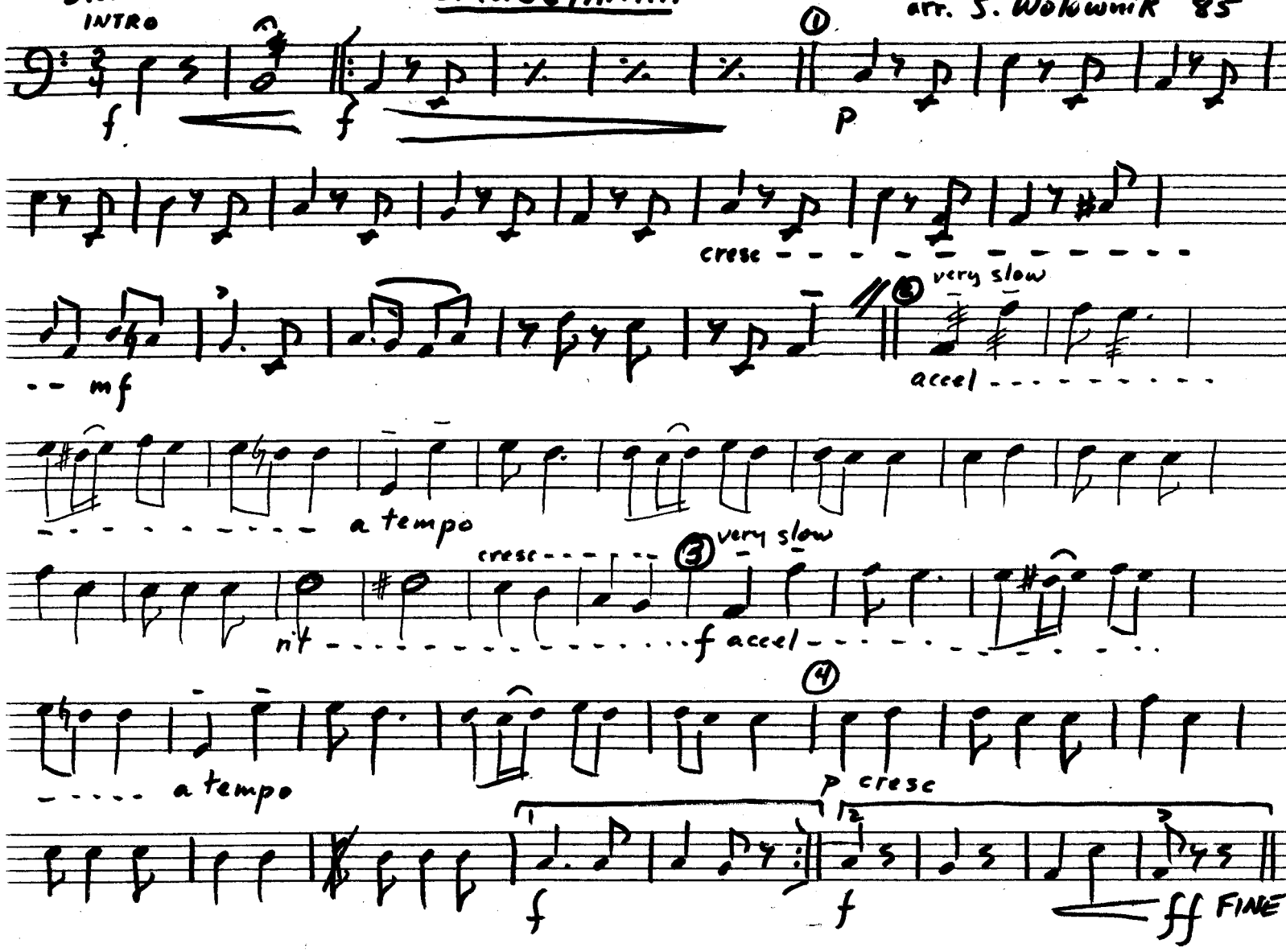
0 bd

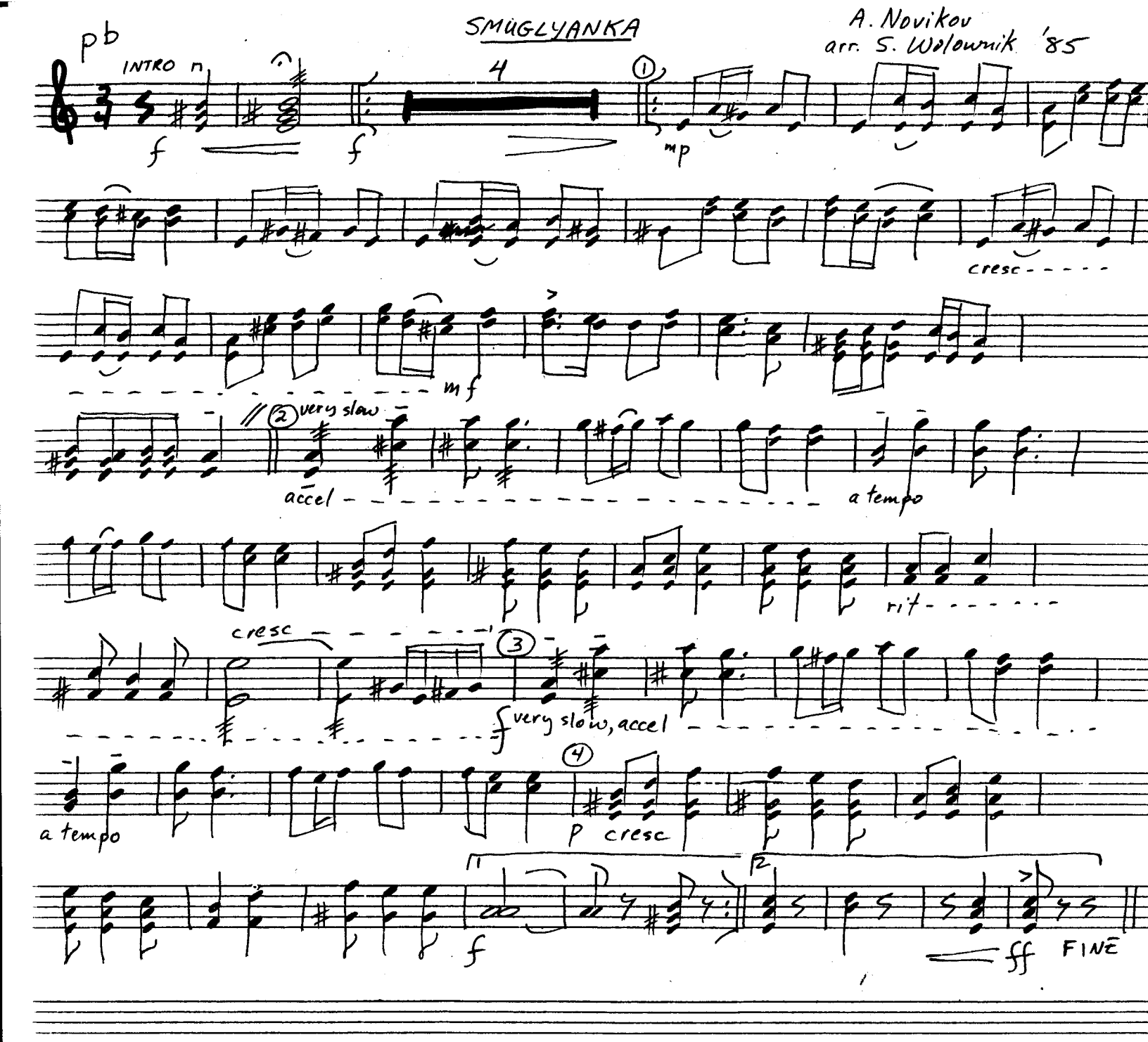

pd II
SMUGLYANKA
A. Novikov
arr. S. Wolownik '85
INTRO
f
f
4
mp
cresc
mf
very slow, accel
a tempo
cresc
rit
f very slow, accel
a tempo
p cresc.
f
f
ff
FINE

b.d.

SMUGLYANKA

A. Novikov
arr. S. Wolkowik '85

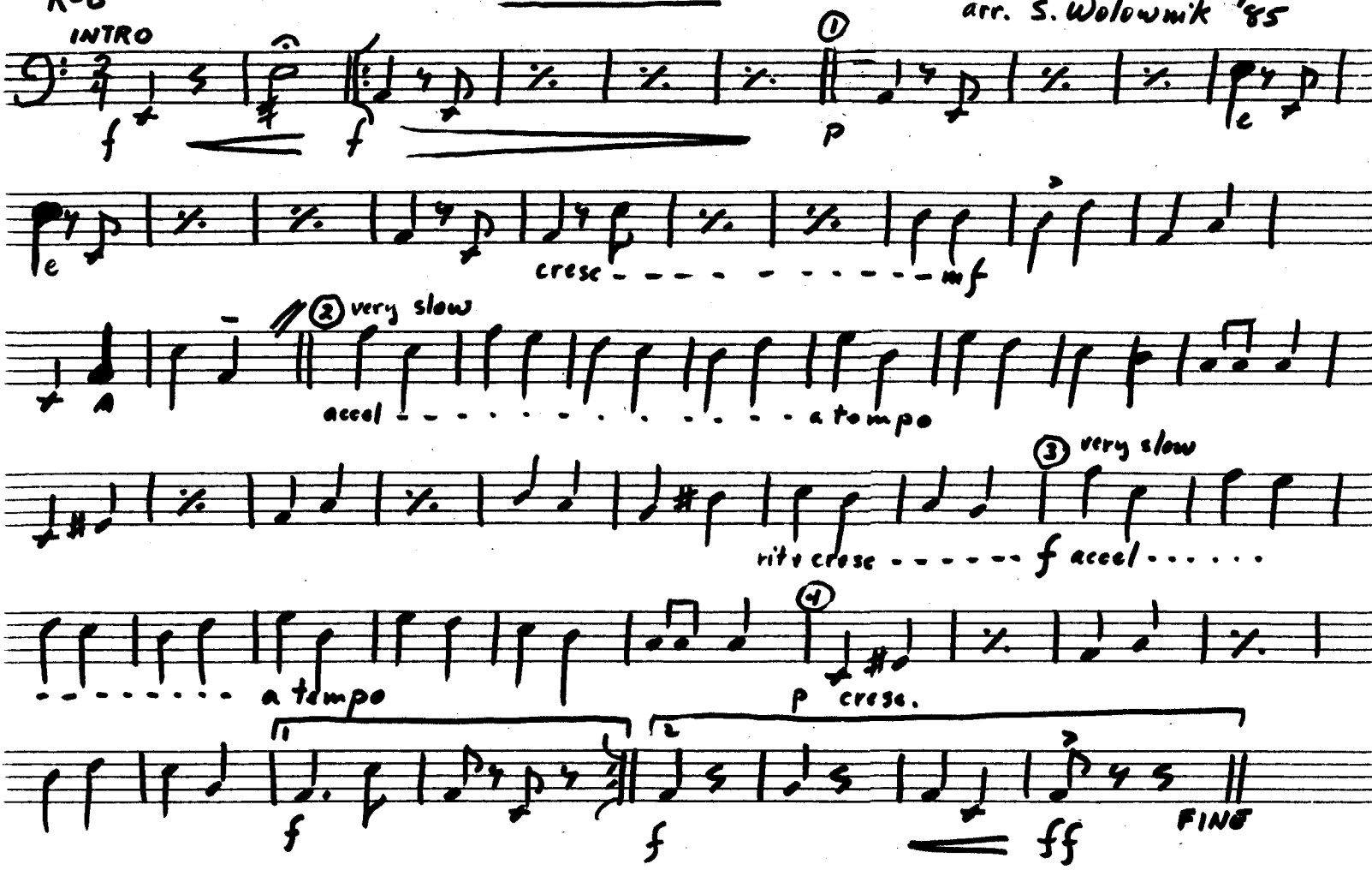



pb
SMUGLYANKA
A. Novikov
arr. S. Wolownik '85
INTRO
f
f
4
1
mp
cresc
mf
2
very slow
accel
a tempo
rit
cresc
3
f very slow, accel
a tempo
4
p cresc
f
ff
FINE

K-b

SMUGLANKA

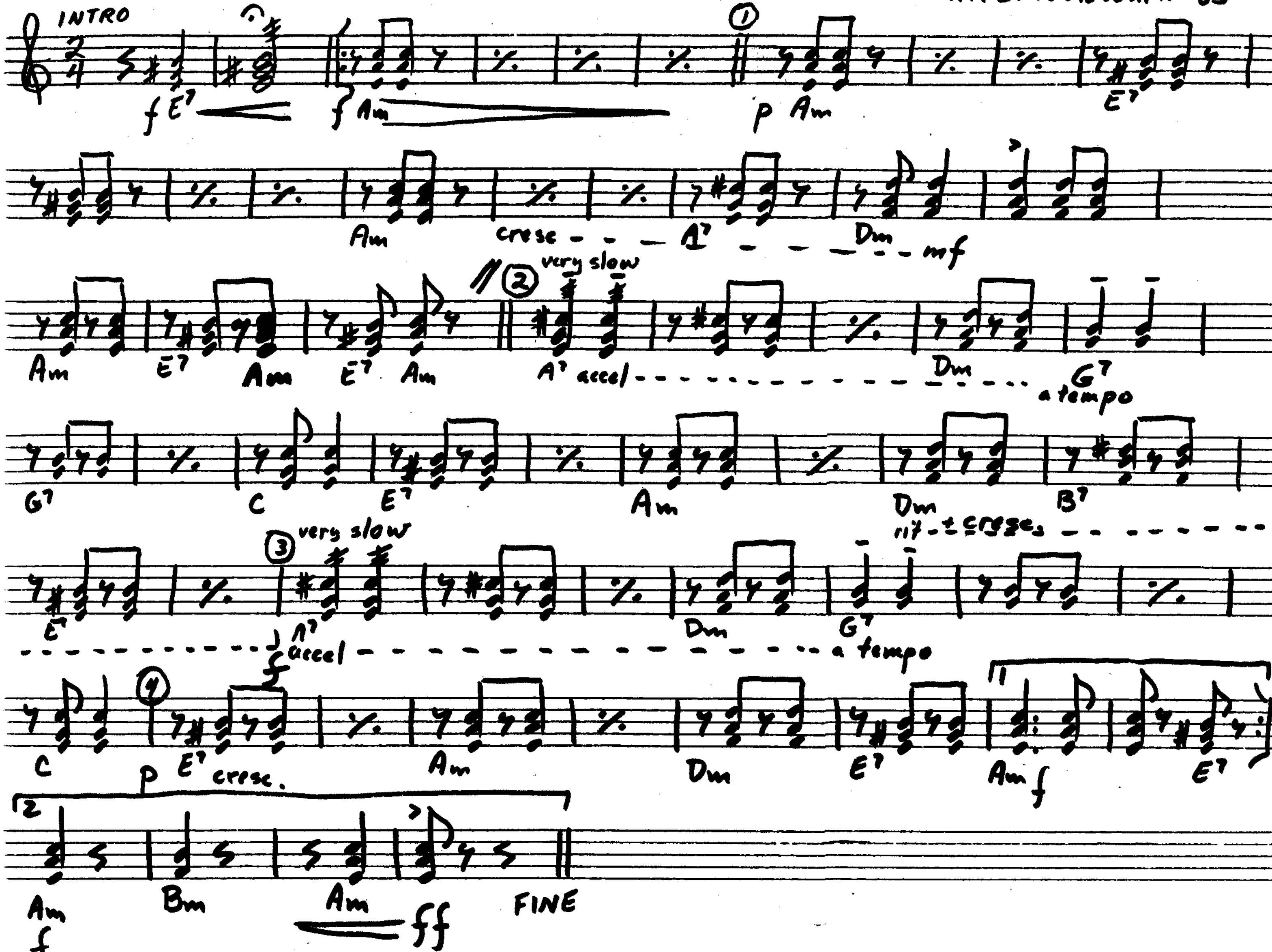
A. Novikov
arr. S. Wolownik '85



a.b.

SMUGLANKA

A. Novikov
arr. S. Wolownik '85



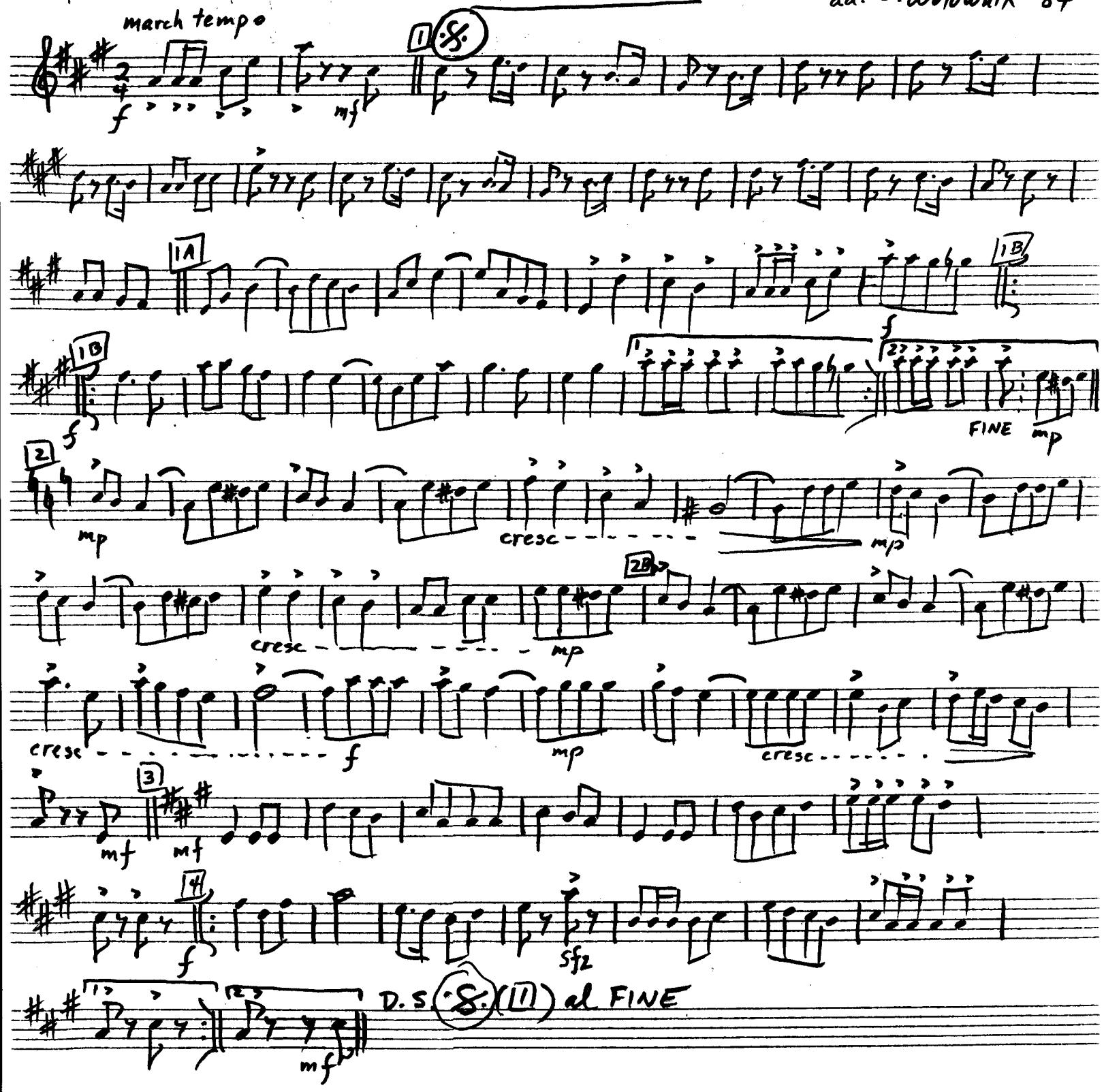
B7 = 6 5 5 (or 0 2 2)

Bm = 2 1 1

p.d. I

SOLDIERS' SONGS

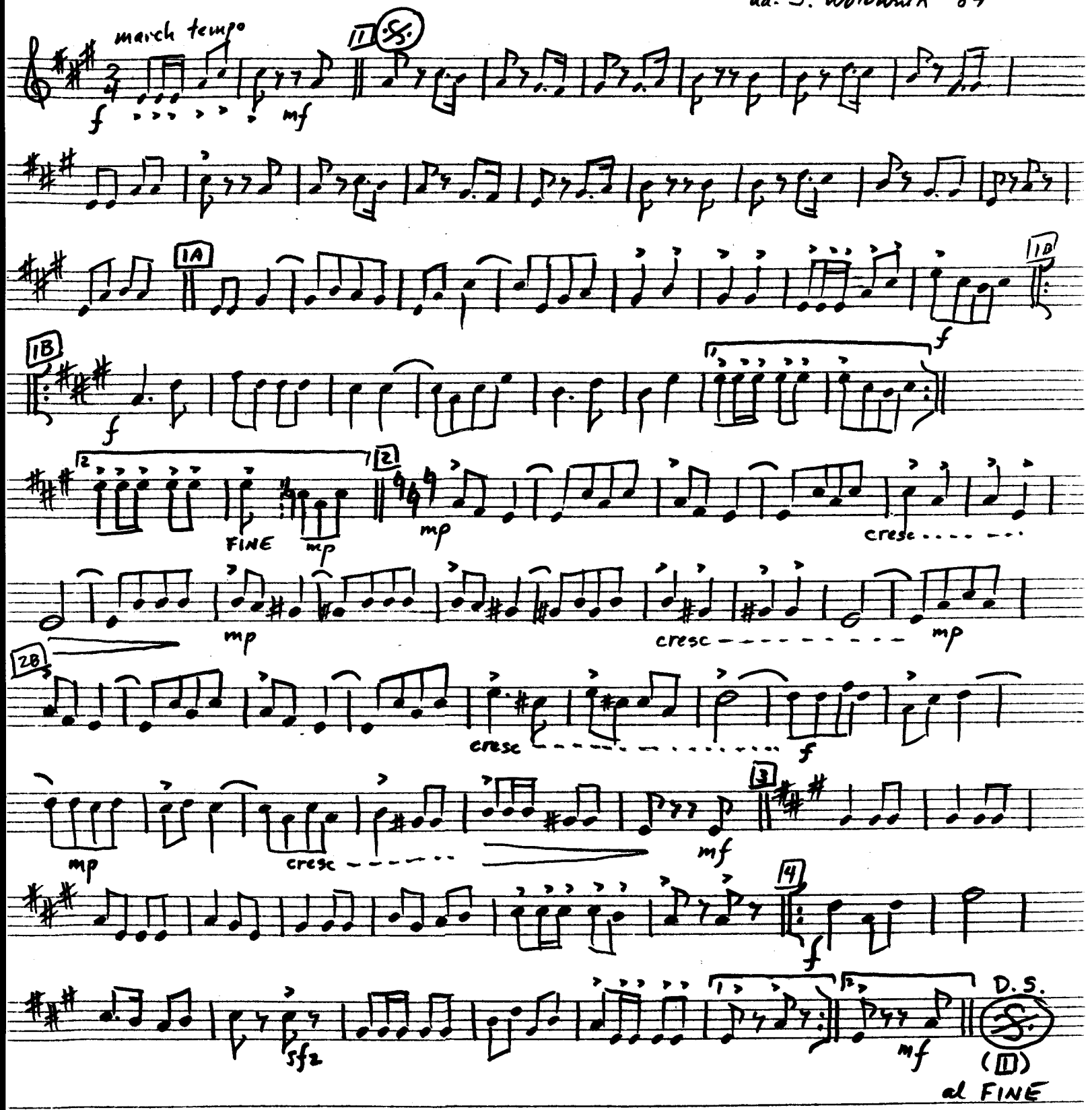
arr. W. Kasura
ad. S. Wolowuik '84



p.d. II

SOLDIERS' SONGS

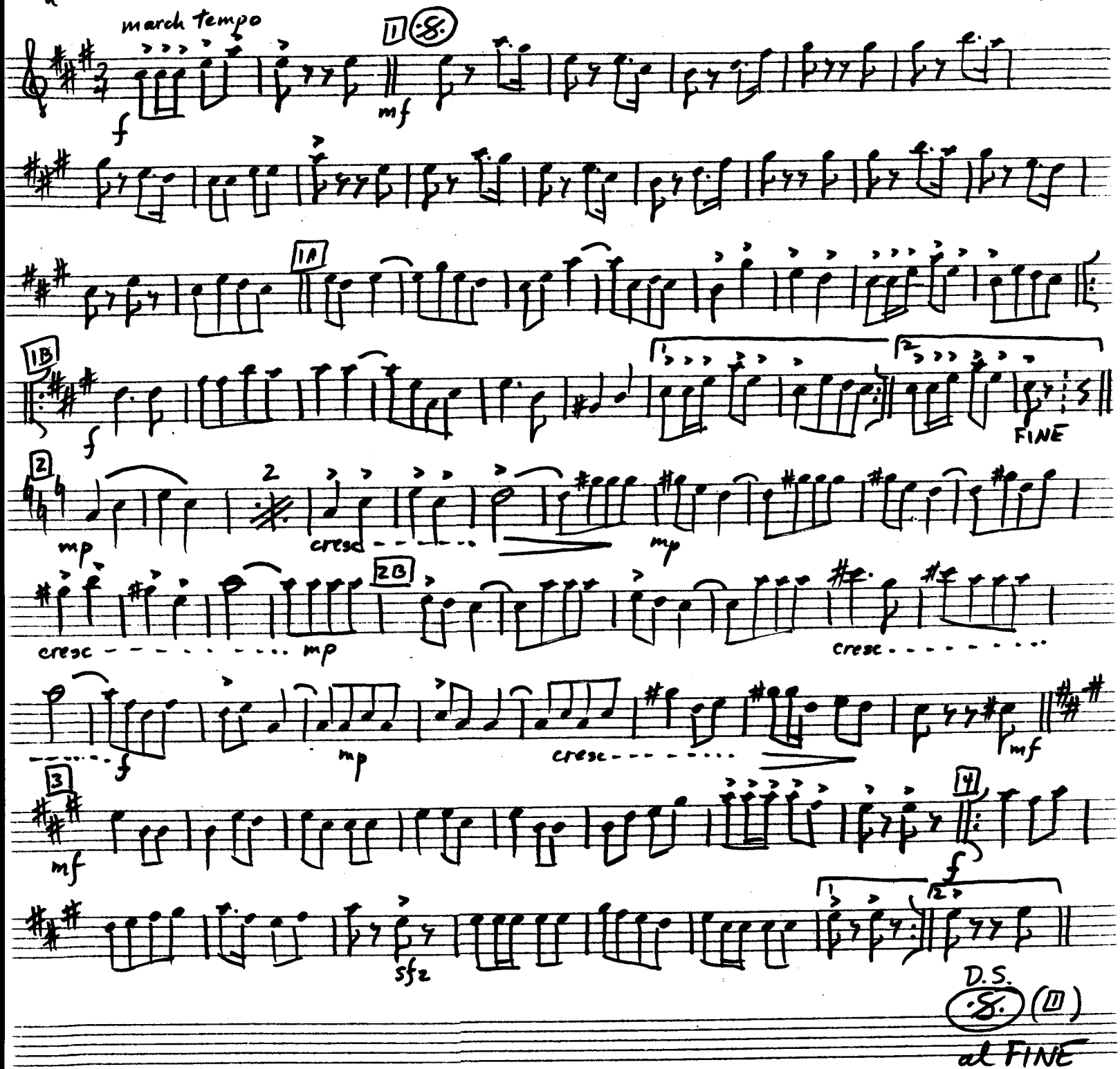
arr. W. Kasura
ad. S. Wolowik '84



a.d.

SOLDIERS' SONGS

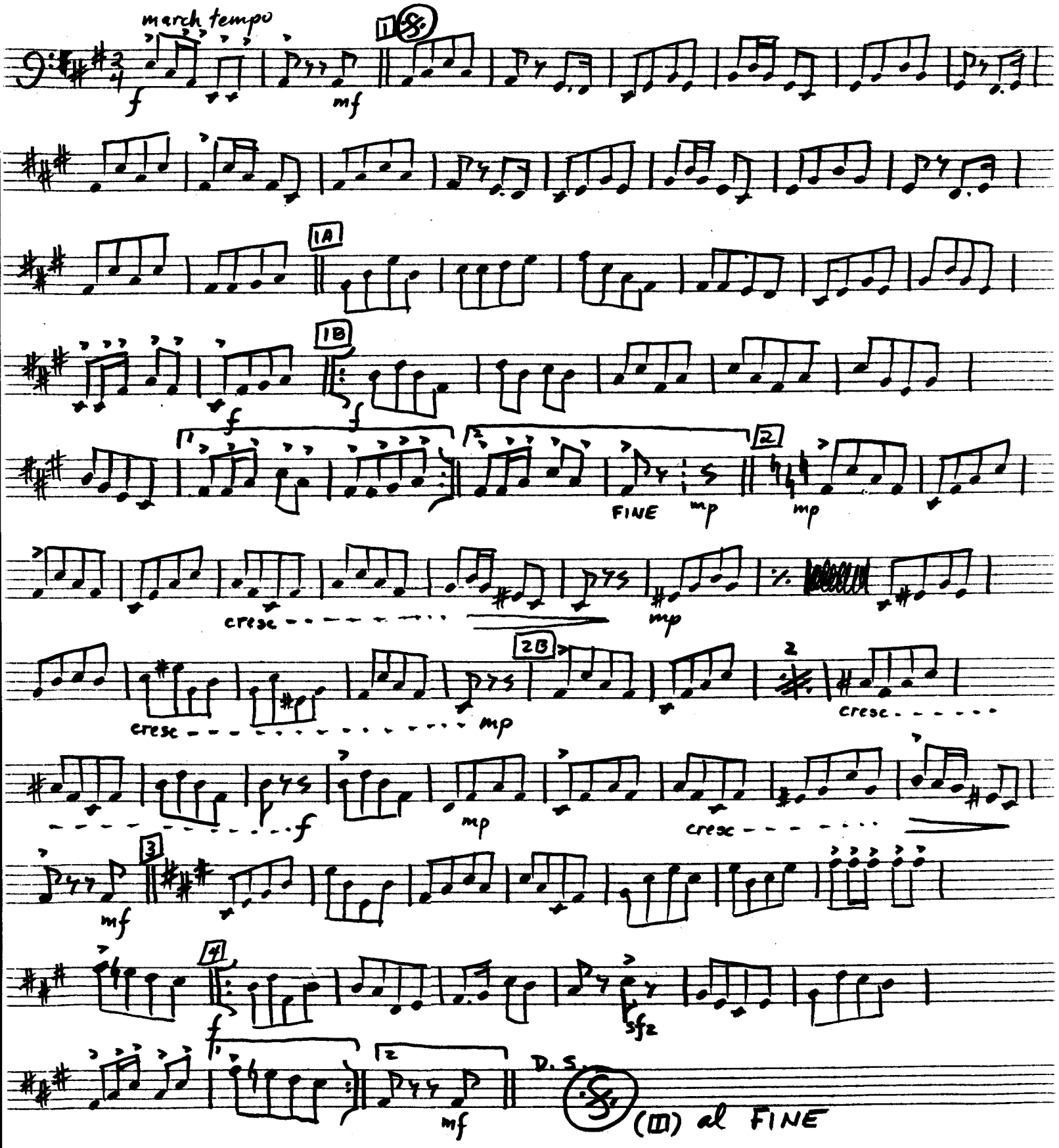
arr. W. Kasura
ad. S. Wolownik '84



b.d.

SOLDIERS' SONGS

arr. W. Kasura
ad. S. Wolownik '84



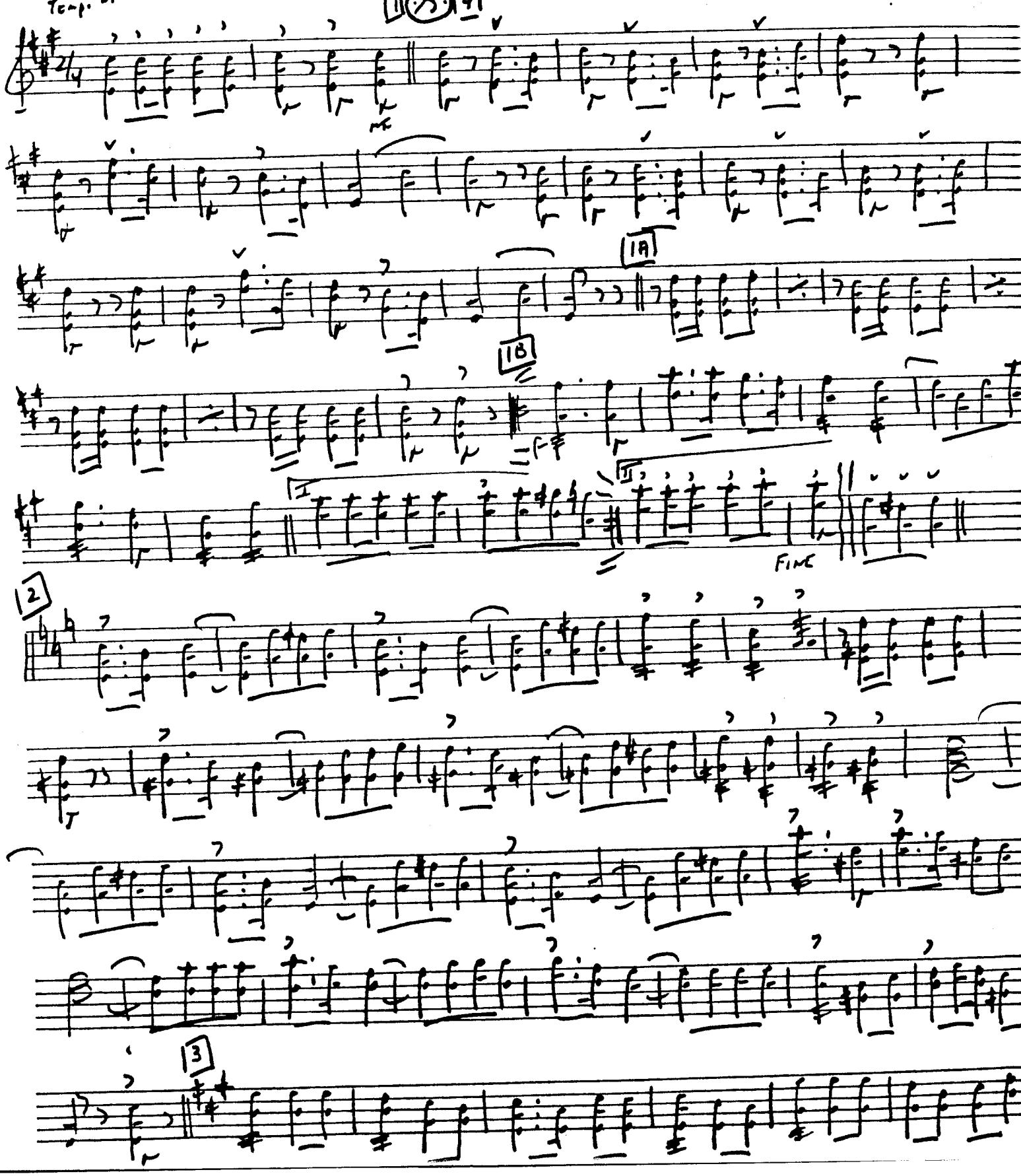
Pr Bal.

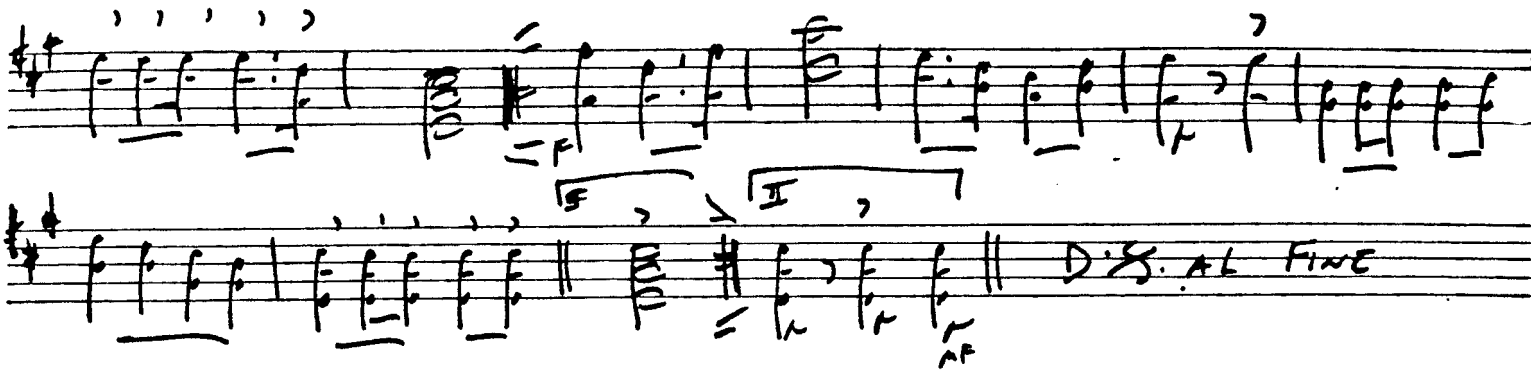
Soldier's Songs (Potpourri)

(Солдатские песни - Попп) обр В. Канчура

I ют

Темп. D. Моисеа (Ниж)



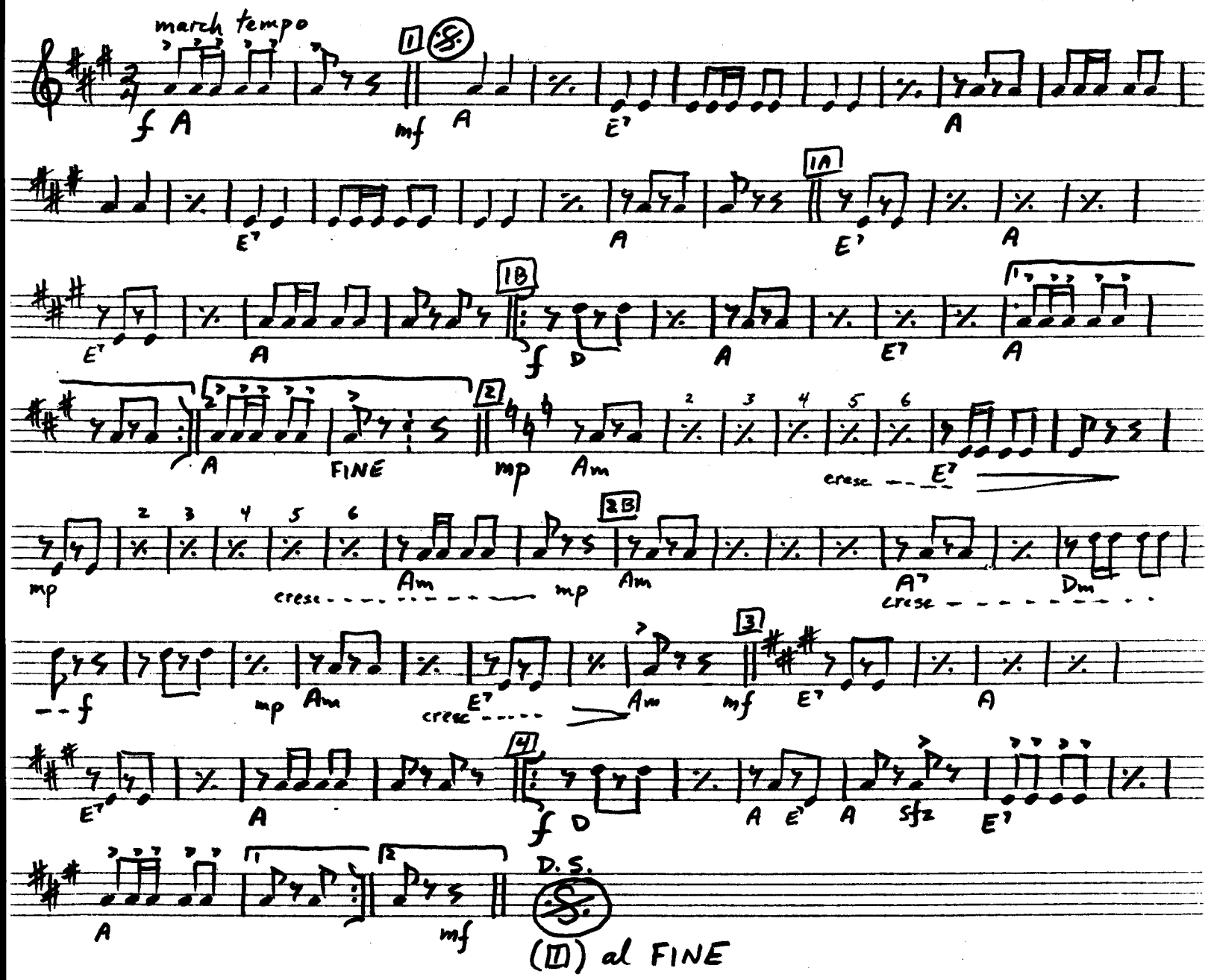


Balalaika & Domra Society

a.b.

SOLDIERS' SONGS

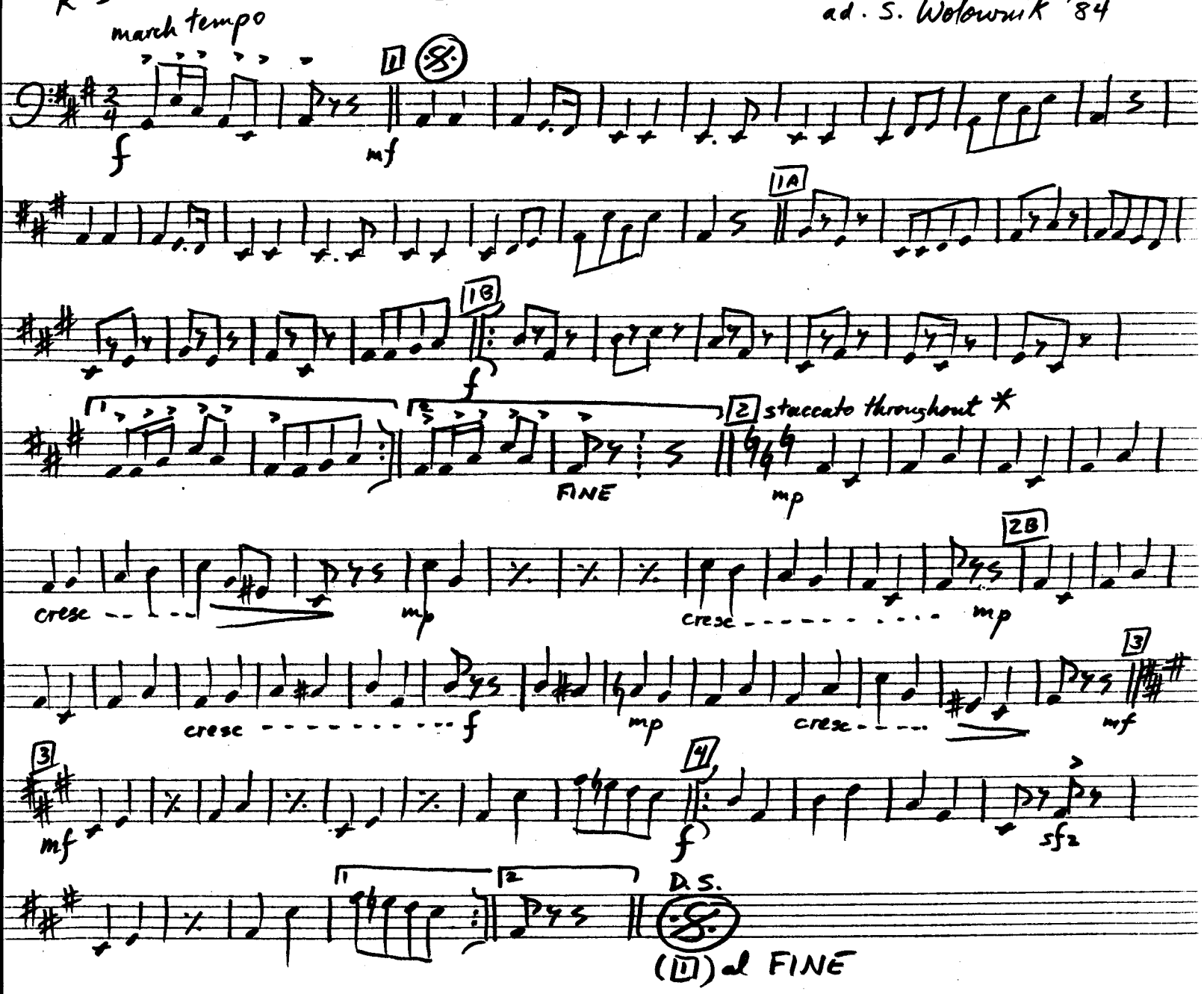
arr. W. Kasura
ad. S. Wolownik '84



K-b

SOLDIERS' SONGS

arr. W. Kasura
ad. S. Wolownik '84



*staccato: all ♩ played as ♪

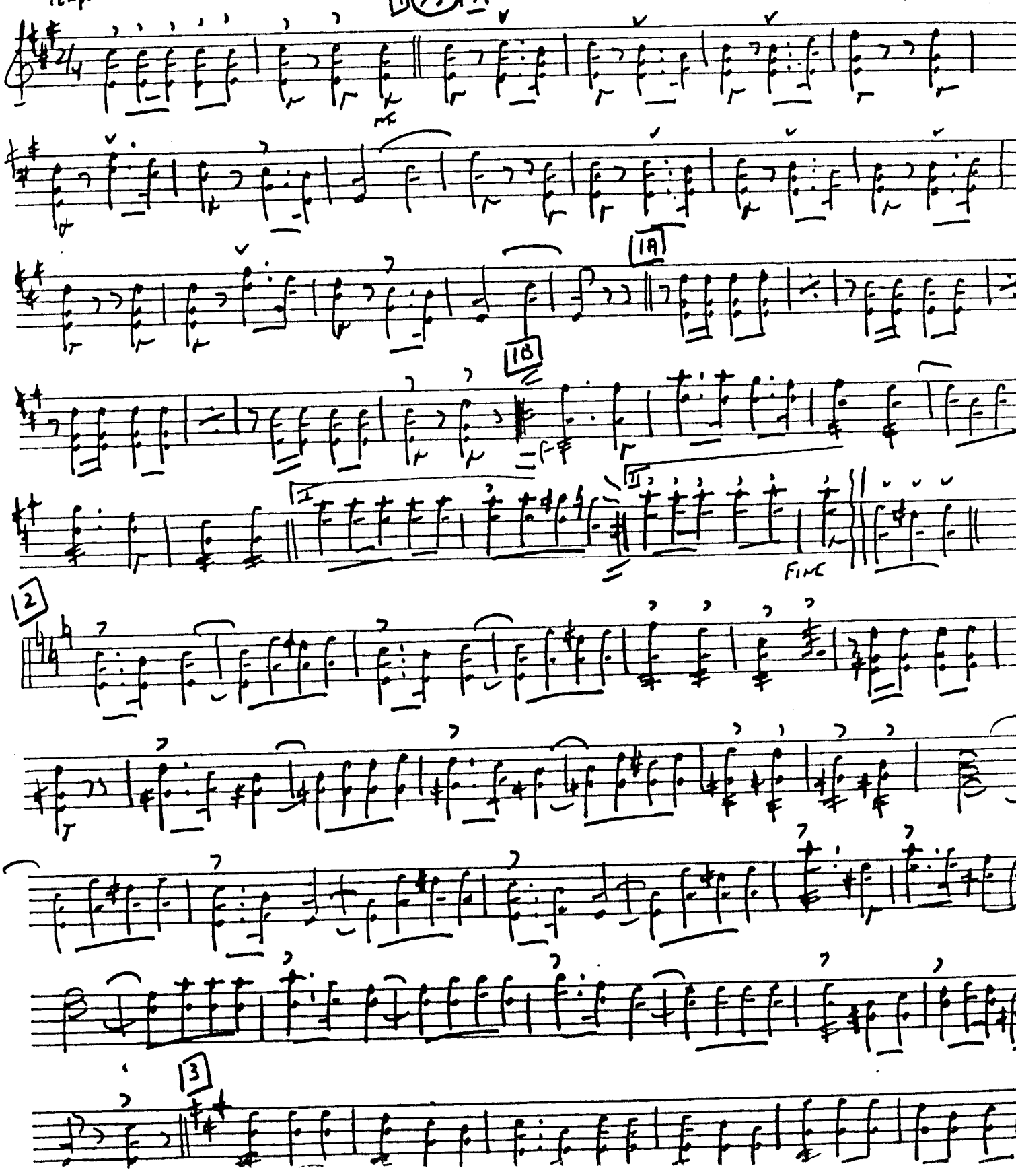
Pr Bal.

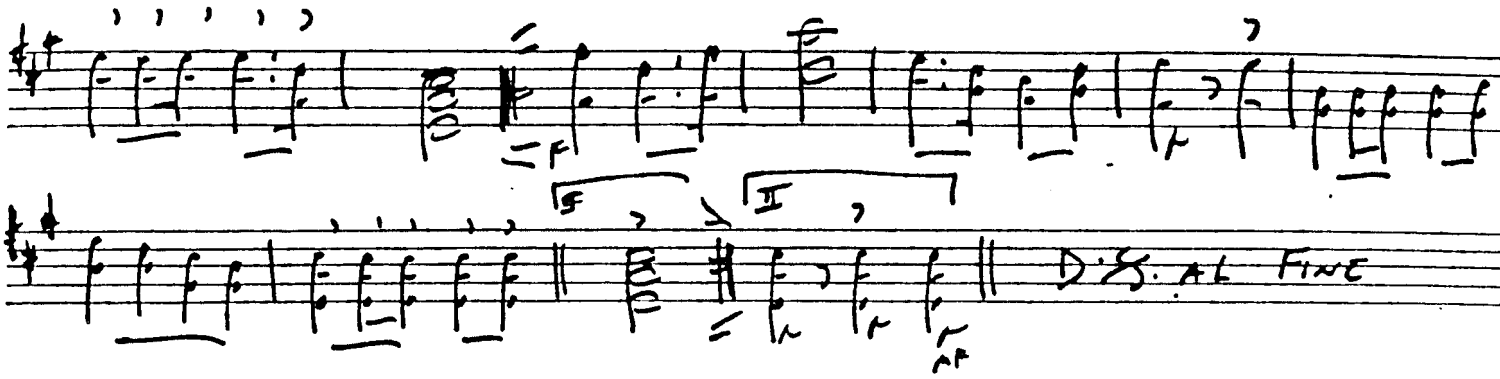
Soldier's Songs (Potpourri)

(Солдатские песни - Попп) обр В. Кашчра

I-ый

Темп. D. Моисей (ШМ)

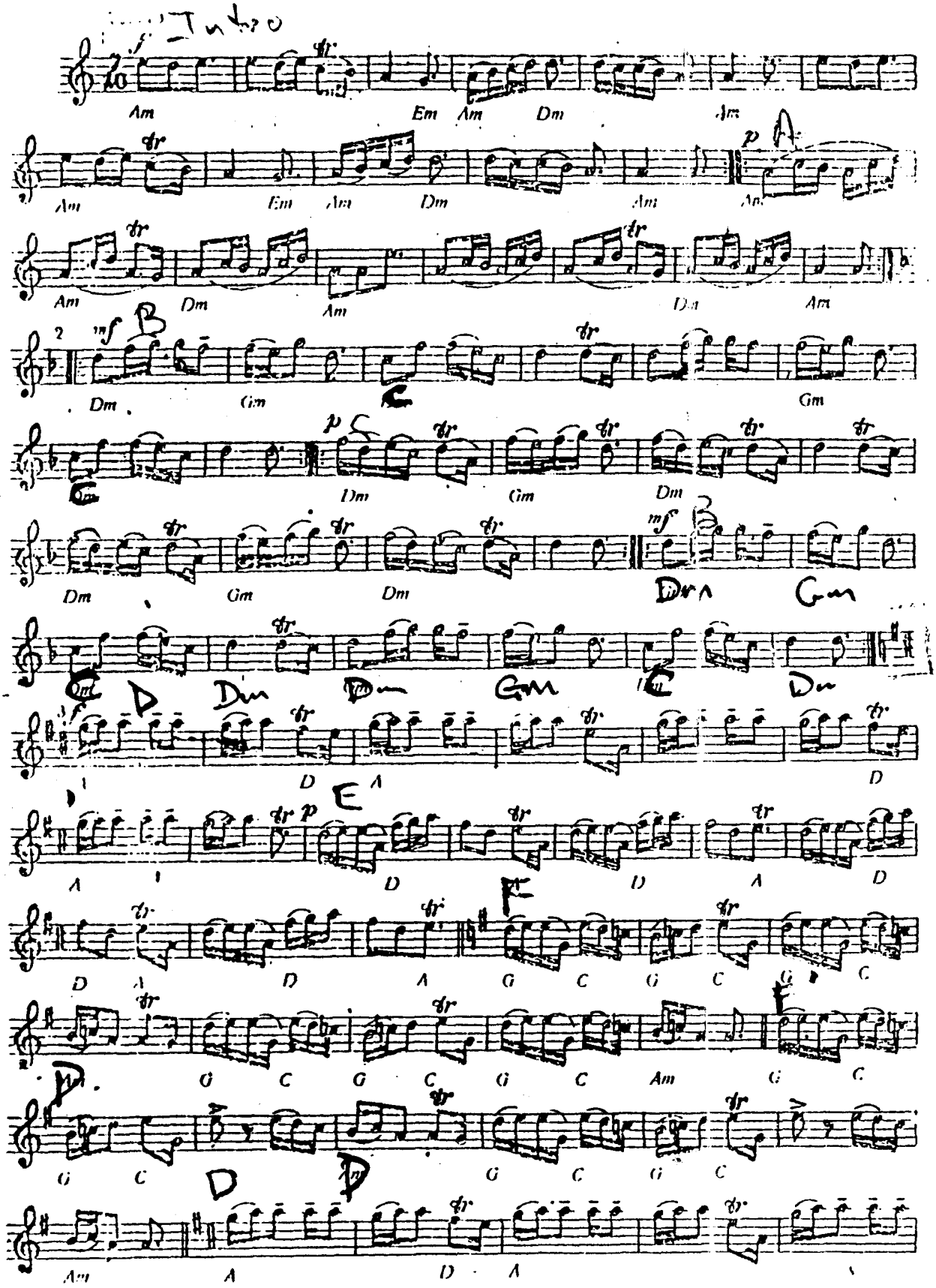


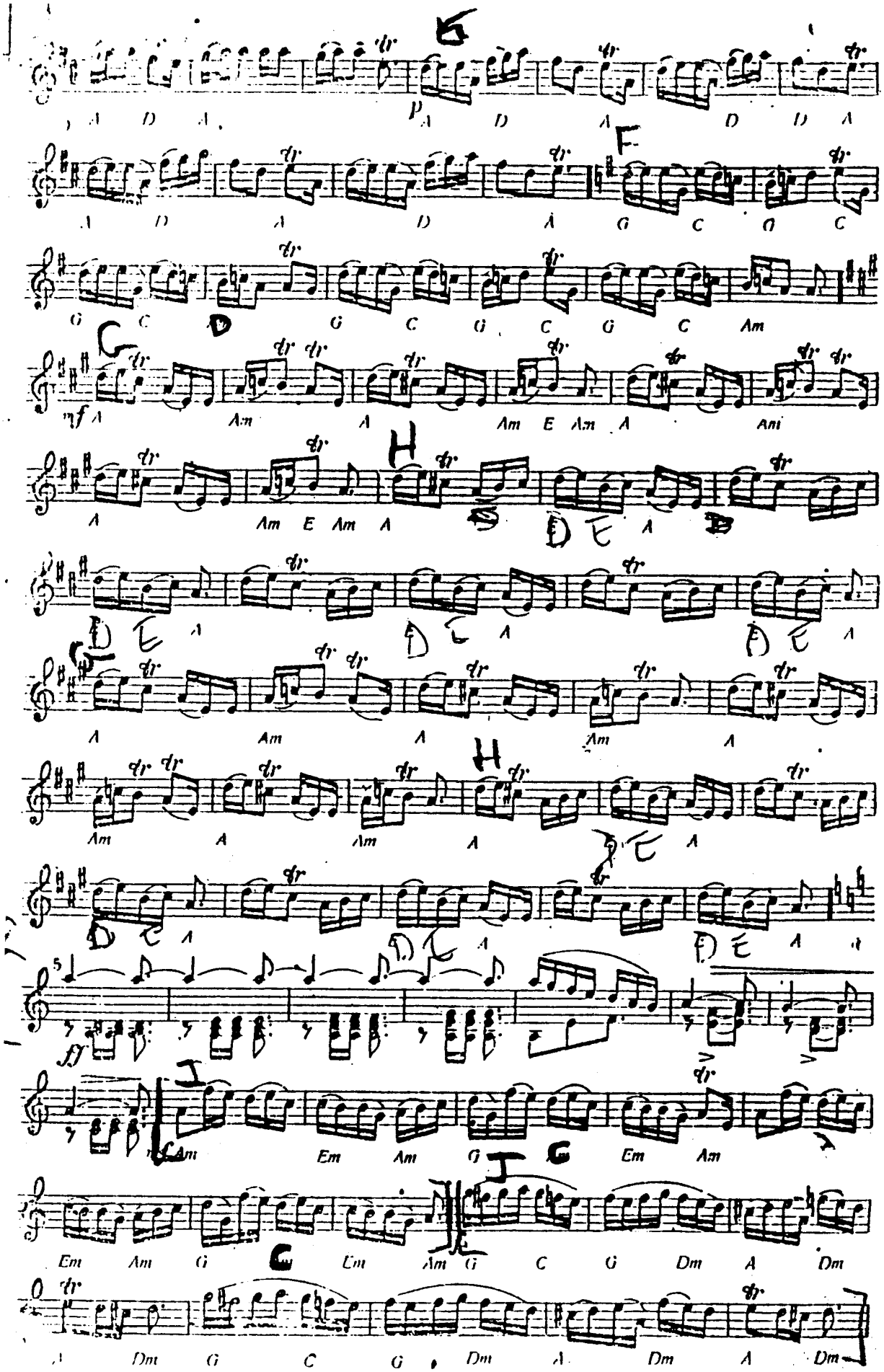


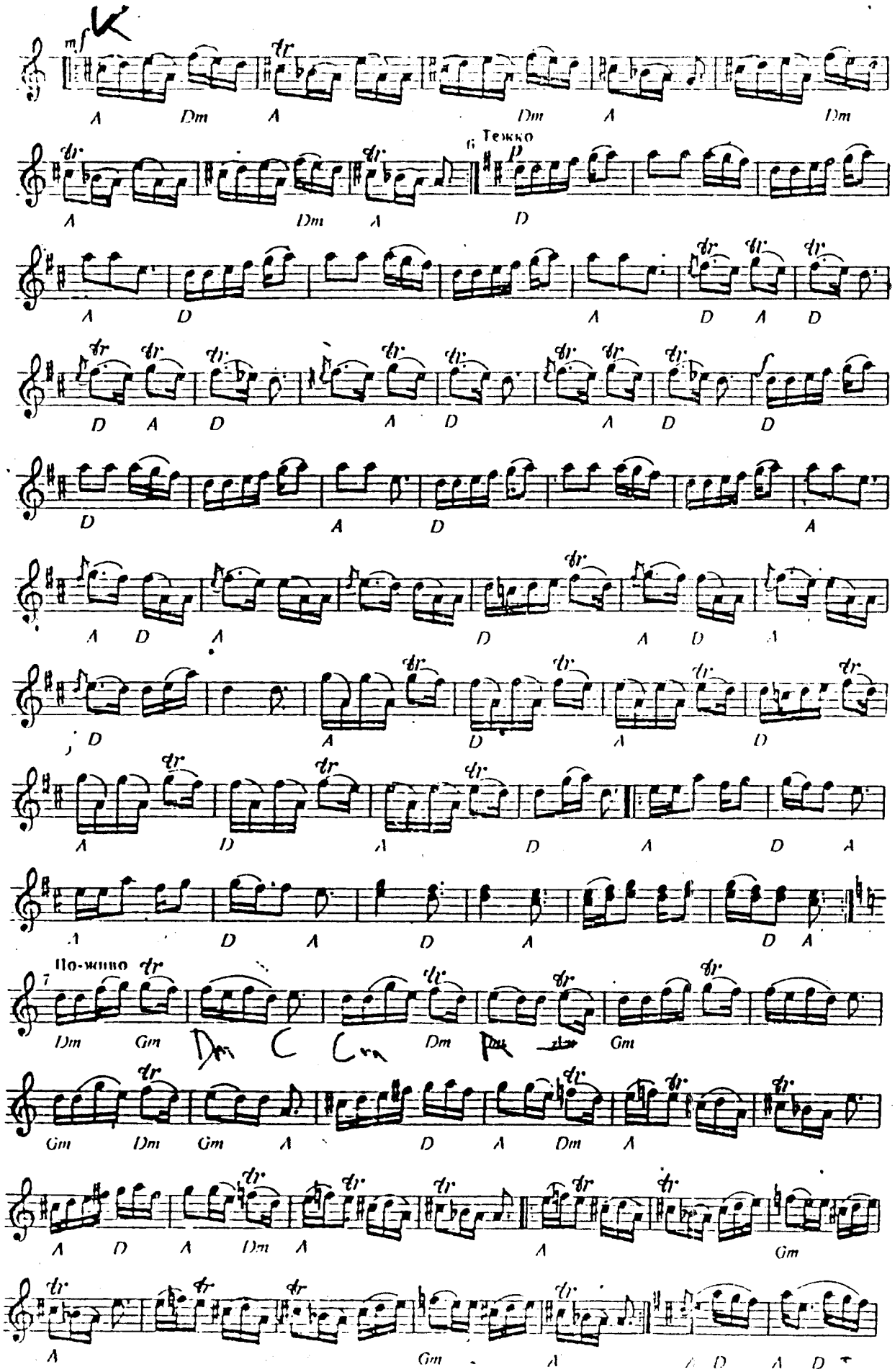
Balalaika & Domra Society

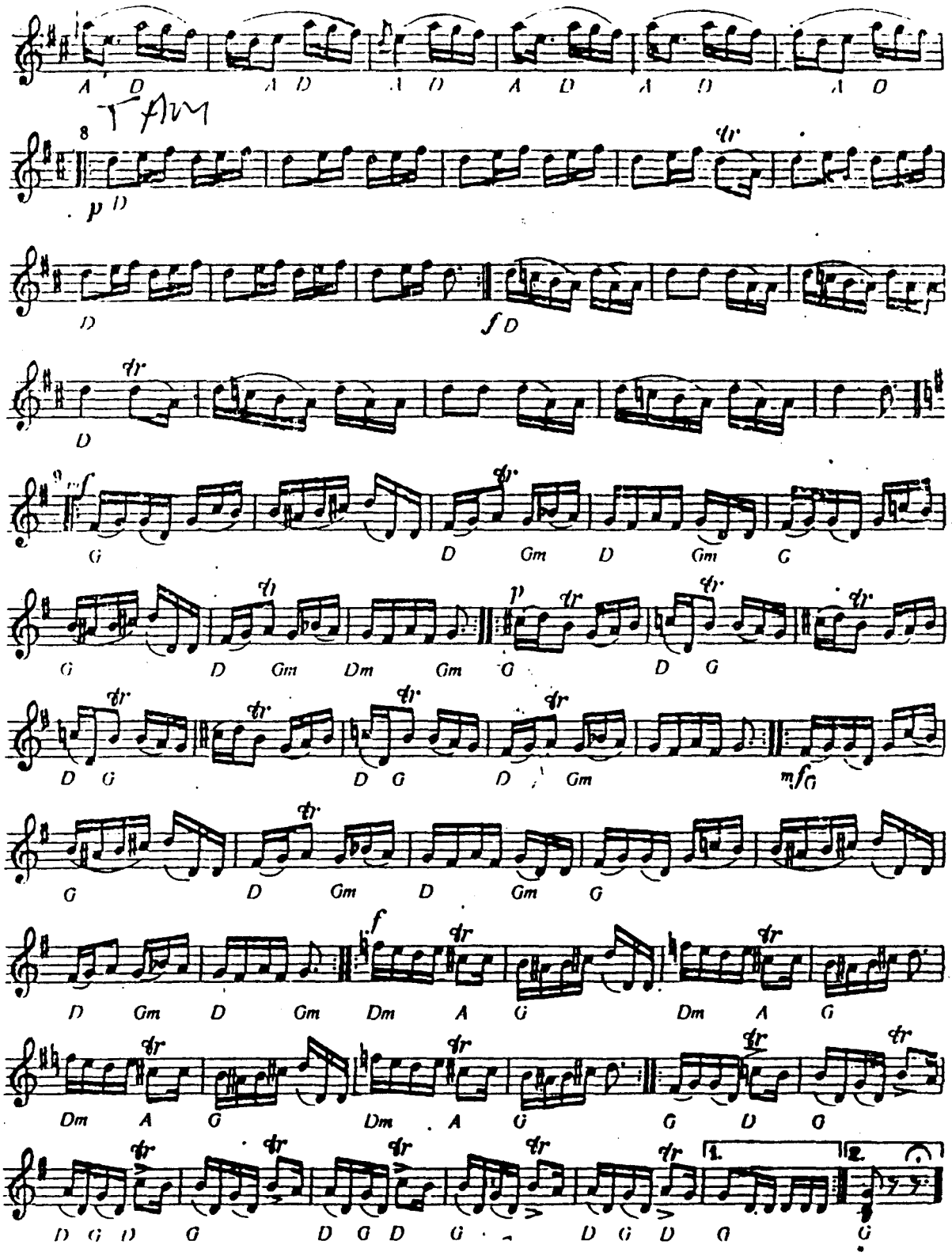
СВАТБАРСКА РЪЧЕНИЦА

Музика ИВАН КАВАЛДЖИЕВ




A D A p A D A D D A
A D A D A G C G C
G C D G C G C G C Am
mf A Am A Am E Am A Am
A Am E Am A
A Am A Am A
Am A Am A
D E A
Am Em Am G Em Am
Em Am G Em Am G C G Dm A Dm
A Dm G C G Dm A Dm A Dm


mf
A Dm A Dm A Dm
A Dm A
6 Тежко
p
D
A D A D A D
D A D A D A D D
D A D A
A D A D A D A
D A D A D
A D A D A D A
A D A D A D A
7 По-живо
Dm Gm Dm Gm
Gm Dm Gm A D A Dm A
A D A Dm A A Gm
A Gm A D A D


A D A D A D A D A D A D
Tam
8
p D
D
f D
D
9 mf
G D Gm D Gm G
G D Gm Dm Gm G D G
p
D G D G D Gm
mf G
G D Gm D Gm G
D Gm D Gm Dm A G Dm A G
f
Dm A G Dm A G G D G
D G D G D G D G D G D G
1. 2.
G

BULGARI
Program

Part 1

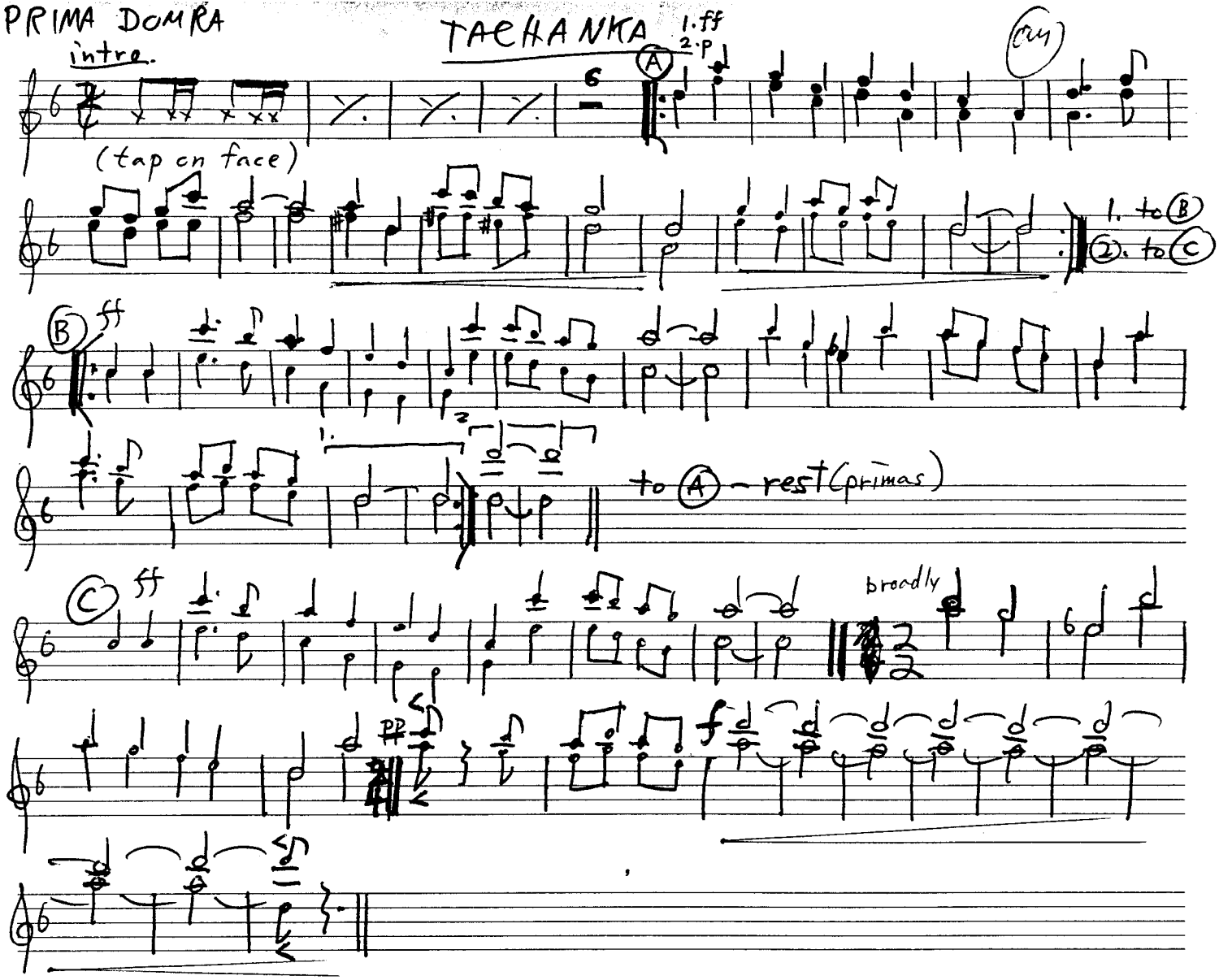
1. Graovsko horo-instrumental
2. Svatbarska rutcheritza-wedding dance
3. Three songs - Radostina Kuneva
4. Vamenski tanz-(dance from Varna region)
5. Two songs from Rodopi mountain - Neli Andreeva
6. Vlashko horo-instrumental
7. Kukli-(dolls' dance)
8. Shopski duet-(songs from Shopluka region)
9. Three songs from Pazardjik region – Petra Koutcheva
10. Pirinski tanz (dance from Pirin mountain)

Part 2

1. Pazardishki tanz (dance from Pazardjik)
2. Instrumental suite
3. Two songs - Radostina Kuneva
4. Jmbolksi koledari (Christmas dance from Jambol)
5. Trio tamburi-instrumental
6. Three songs - Neli Andreeva
7. Dobrudjanski tanz (dance from Dobrudja)
8. Trio voices - Petrana Koutcheva, Neli Andreeva & Radostina Kuneva
9. Shopski tanz (dance from Shopluka region)

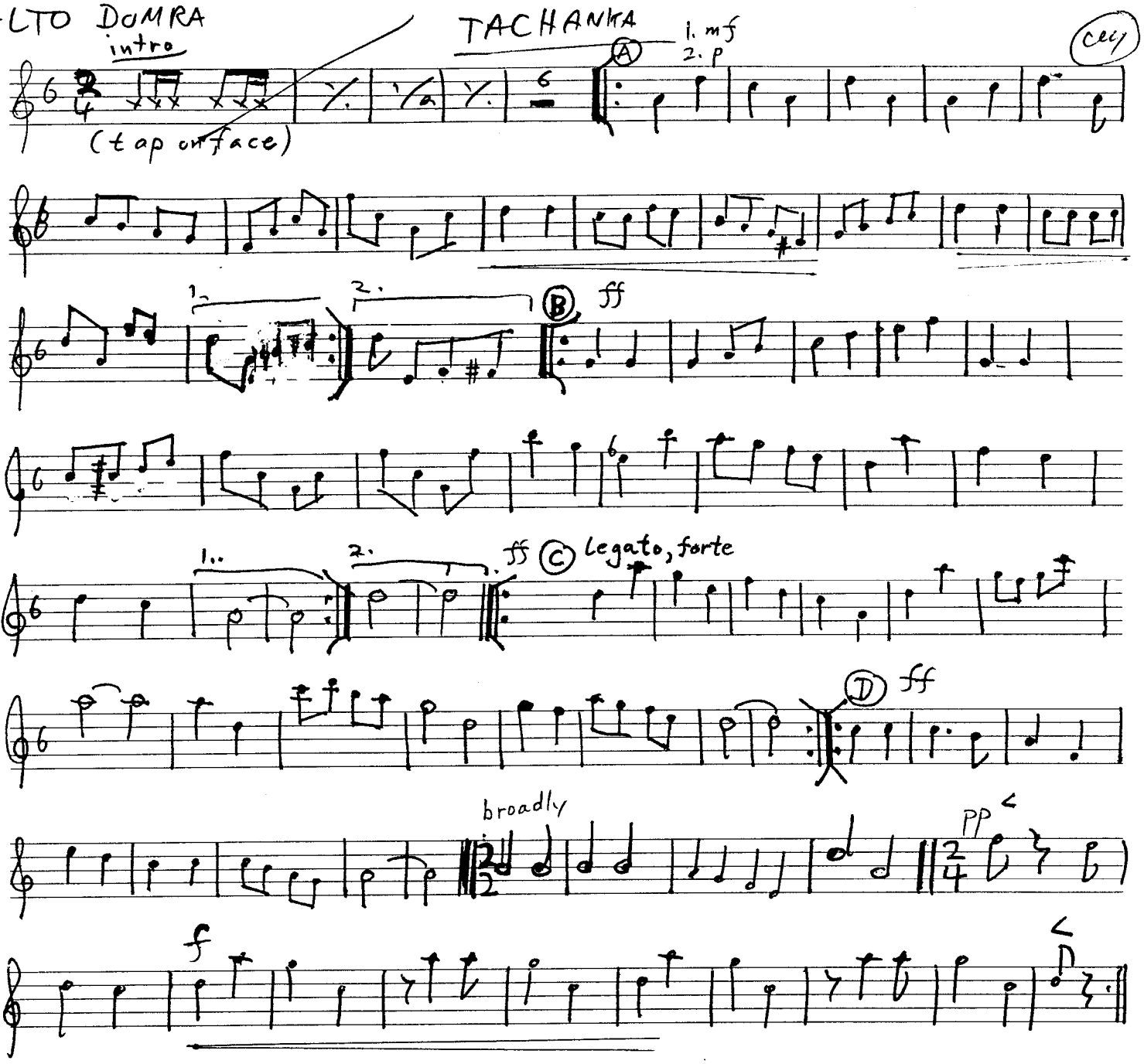
PRIMA DOMRA

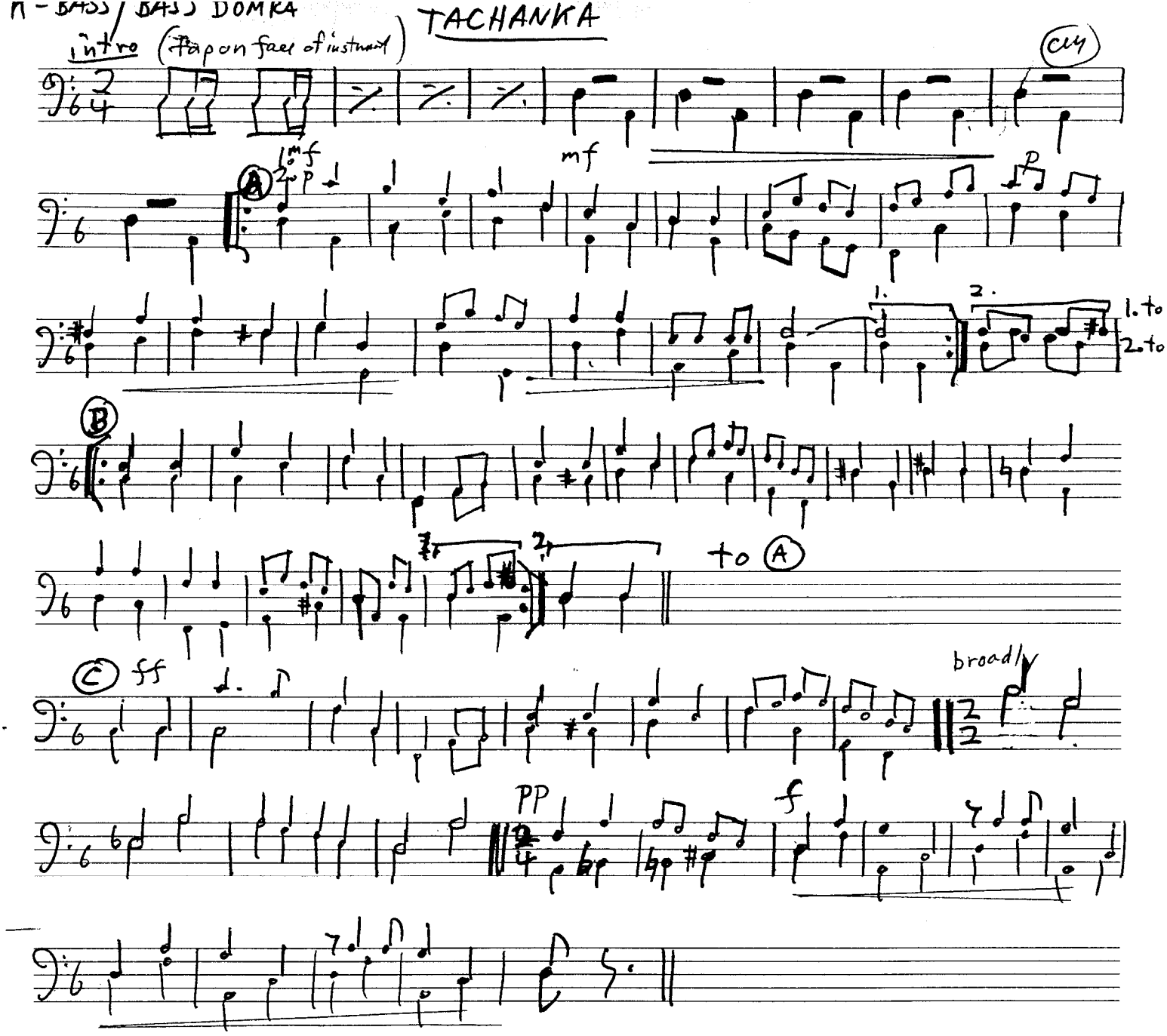
TACHANKA



ALTO DOMRA

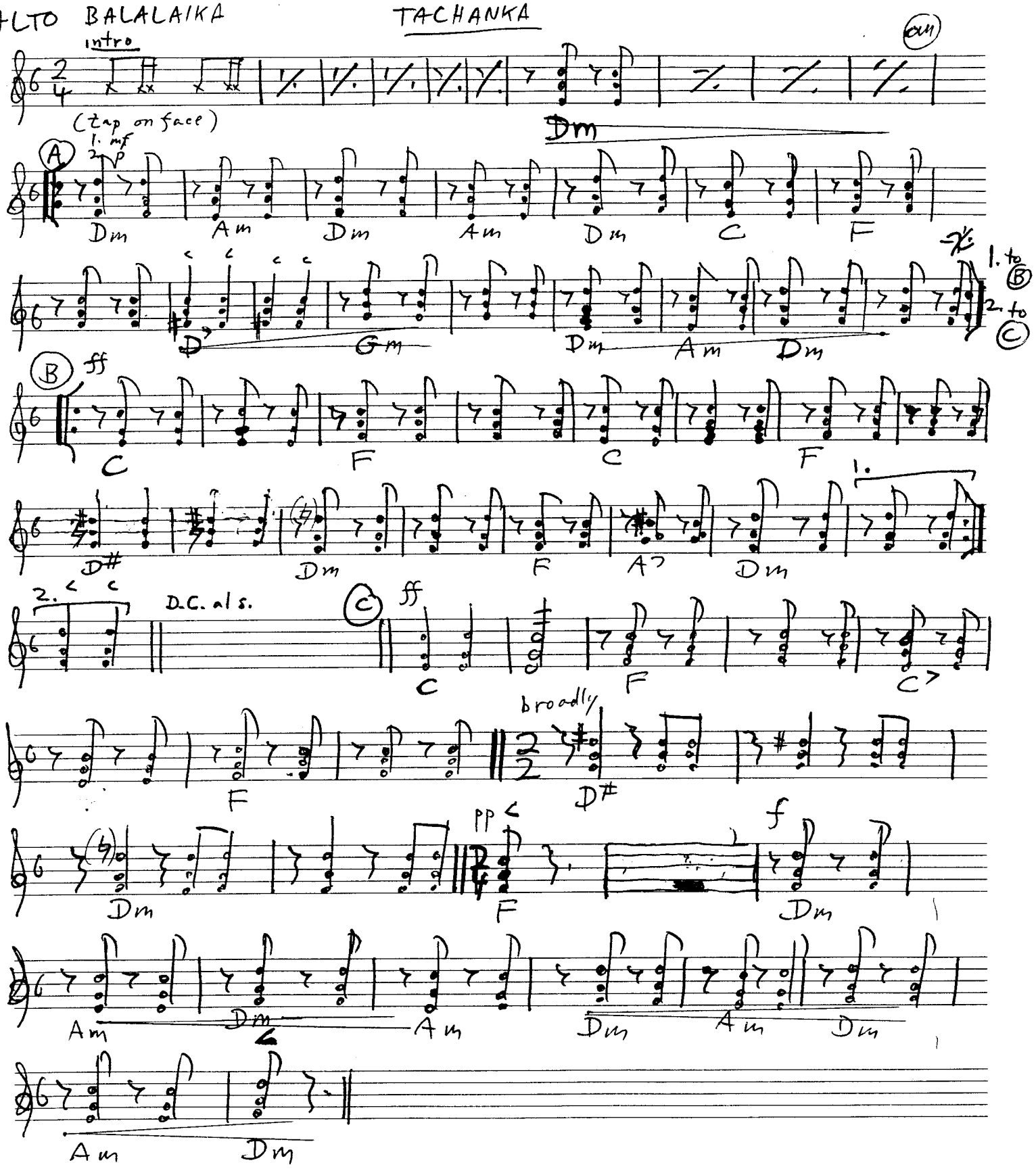
TACHANKA




A - BASS / BASS DOMRA
TACHANKA
intro (tap on face of instrument)
(cu)
mf
p
1. to
2. to
to (A)
broadly
ff
pp
f

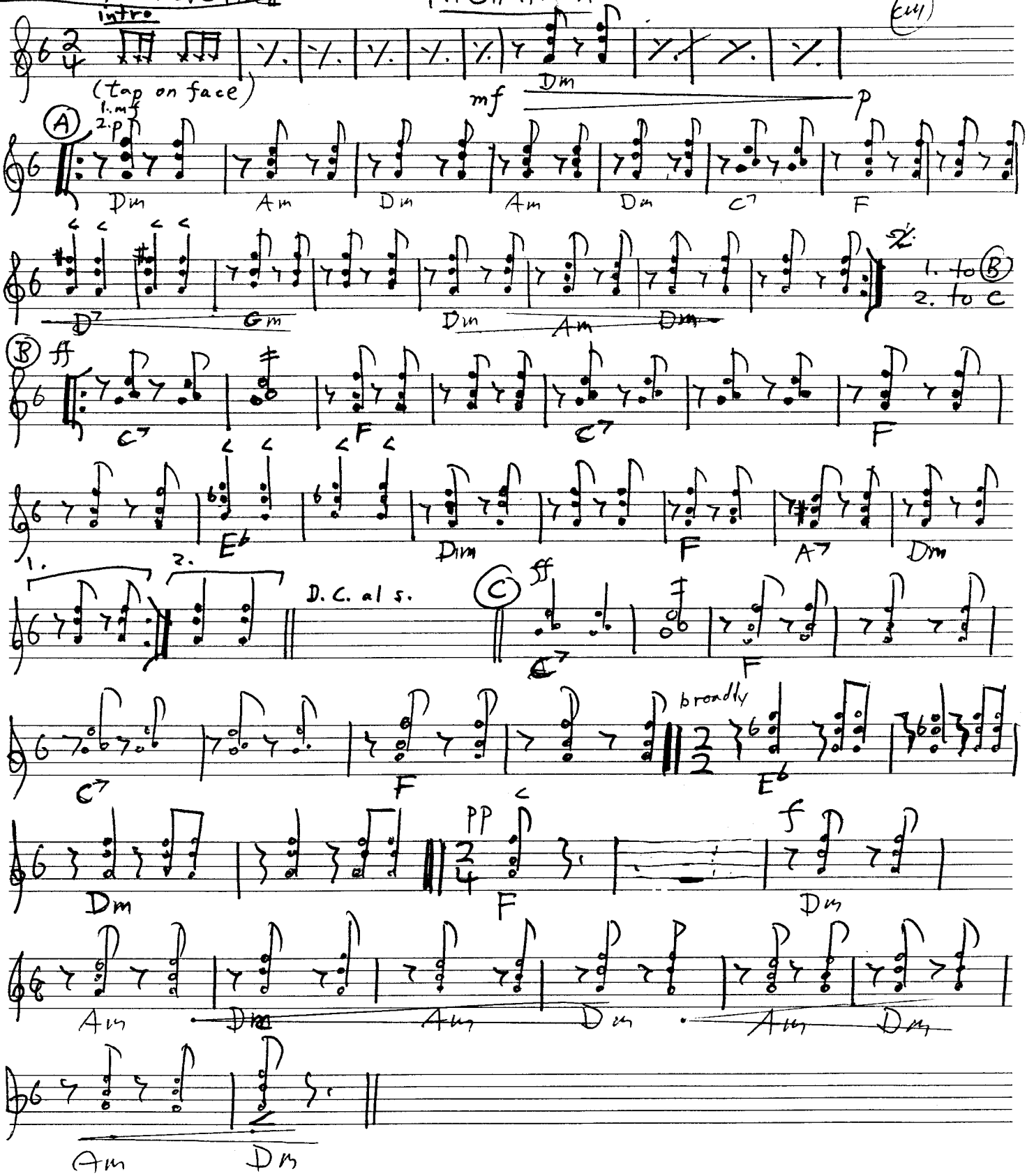
ALTO BALALAIKA

TACHANKA



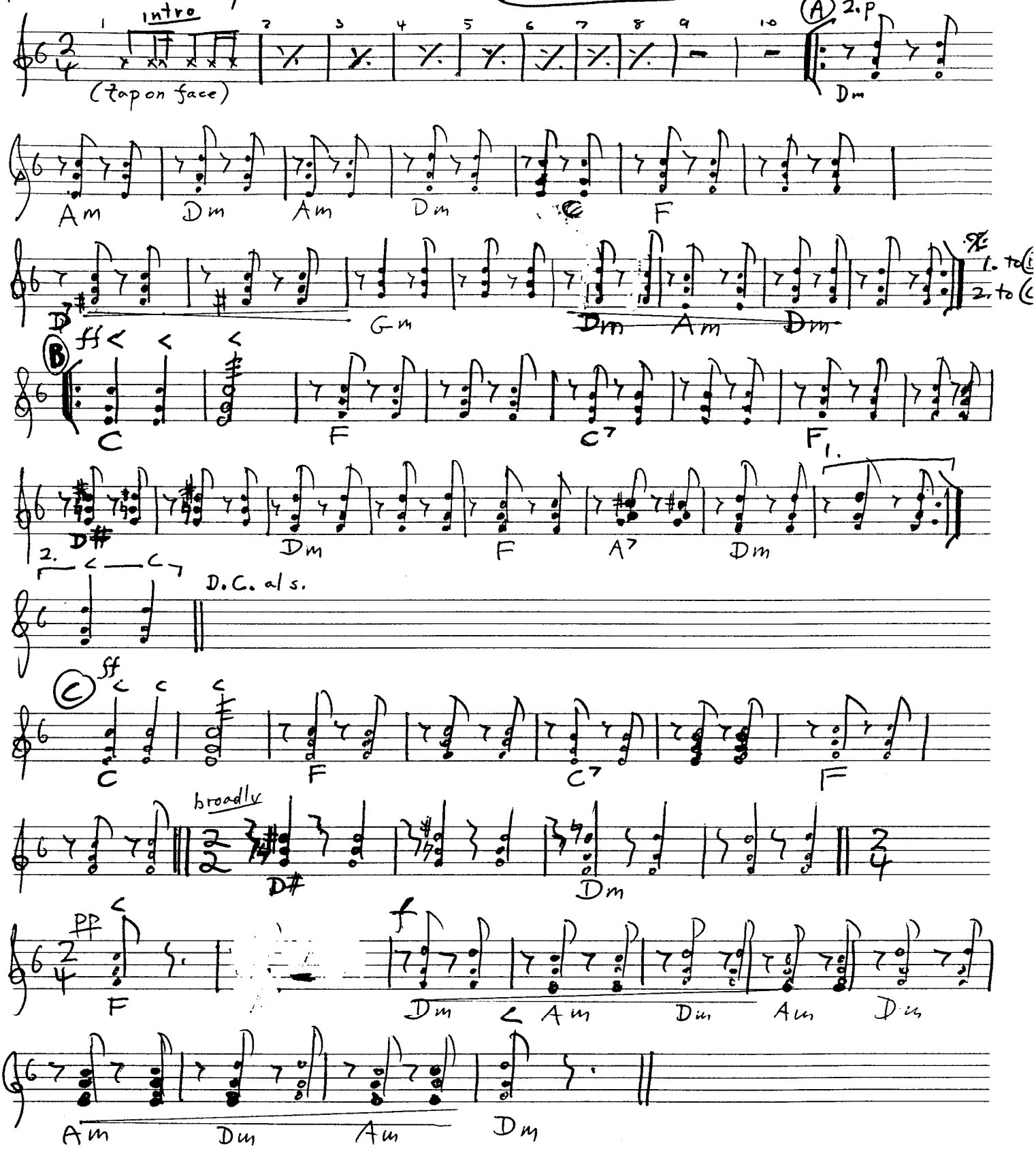
SEKUNDA BALALAIKA

TACHANKA



PRIMA BALALAIKA / GUITAR

TACHANKA



prima domras I+II

THREE RUSSIAN DANCES

arr. S. Wolowiak '81

3 chords

moderately fast (Two Step)

mp

(A) f

(B) p

(C) ff

D.C. (2 times)

(D) slower (Kohanochka)

mf

a tempo

accel

sfz

f

(F) p-f

to (D) al 2 times

(E)

(G) (TROIKA) fast

f

(H) 7

FINE

alto domra

THREE RUSSIAN DANCES

arr. S. Wolowuik '81

(TWO-STEP) moderately fast

mp

A

f

B

p

C

ff

D.C. (2 times) al

D (KOHANOCHKA) slower

mf

sfz

accel

sfz

E

f

F

p-f

to D al

G

G (TROIKA) fast

f

SOLO

H

1

2

FINE

all balalaikas

THREE RUSSIAN DANCES

arr. S. Wolowik '61

(TWO-STEP) moderately fast

mp Am E7 Am E7 Am f A7 Dm

G7 C E7 Am E7 Am p E7 A E7 A

E7 A E7 A ff D A E7 A D A

D.C. (2 times) al ⊕

A A

Am E7 Am

(KOHANOCHKA) slower

mf Am E7/Am Dm/E7 E7/ Am sf2 Am E7 Am Dm E7

accel.

Am sf2 f G7 C G7 C G7 C Am E7 p-f A E7

A/ E7 A A E7 A E7 A

(TROIKA) fast

G7 C Am E7 f Am E7 Am E7 Am E7

Am E7 Am G7 C E7 Am Dm Am E7 Am

Am E7 F E7 Am

Dm Am E7 Am Am E7 Am E7 Am FINE

all basses

THREE RUSSIAN DANCES

arr. S. Wolowwik '81

moderately fast (TWO-STEP)

mp

A

f

A²

B

p

C

ff

D.C. (2 times) al

D slower (KOHANOCHKA)

mf

sfz

accel

sfz

E

f

F

p-f

to D al

G (TROIKA) fast

f

SOLO

H

1

2

lower notes!

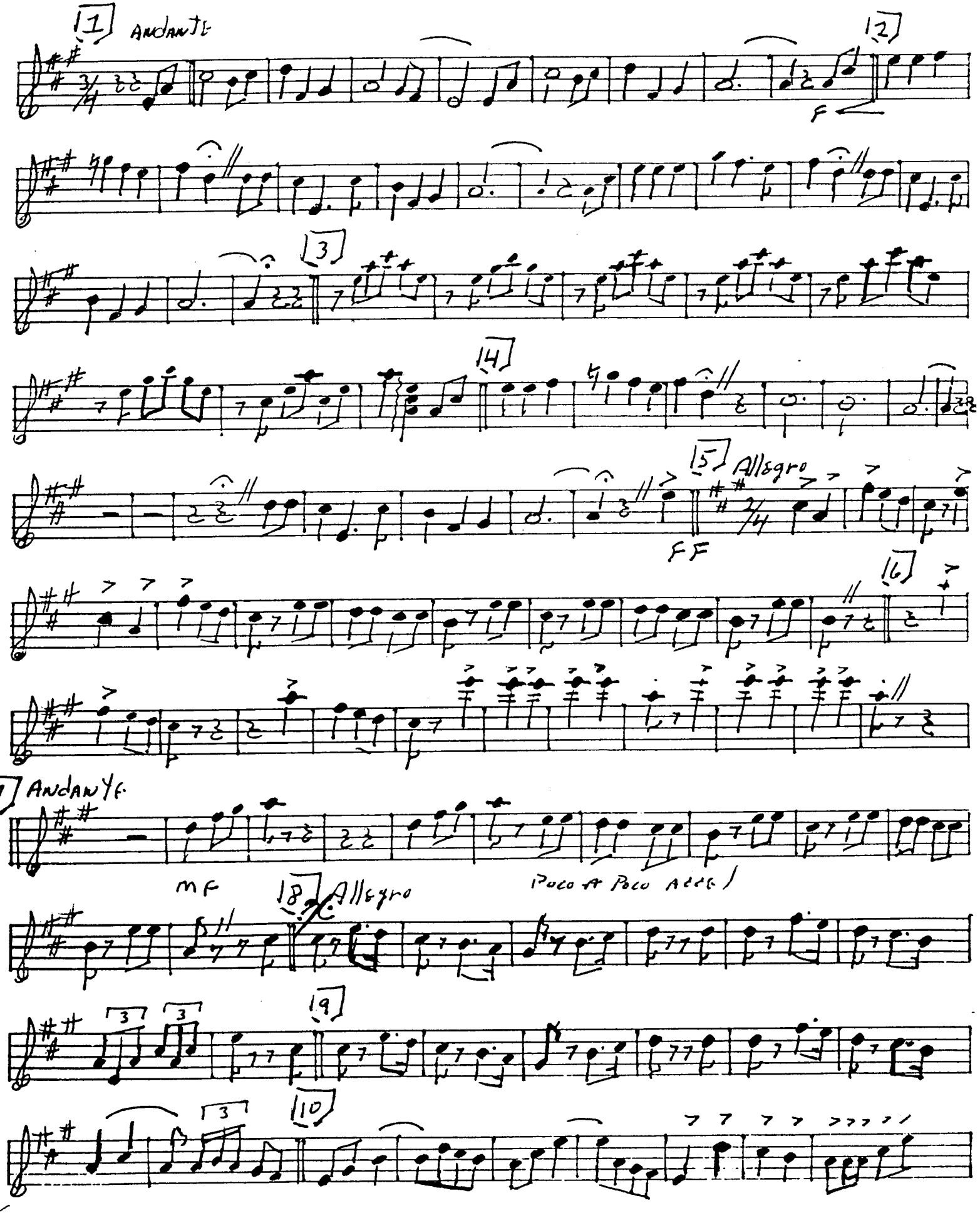
FINE

P.D. I

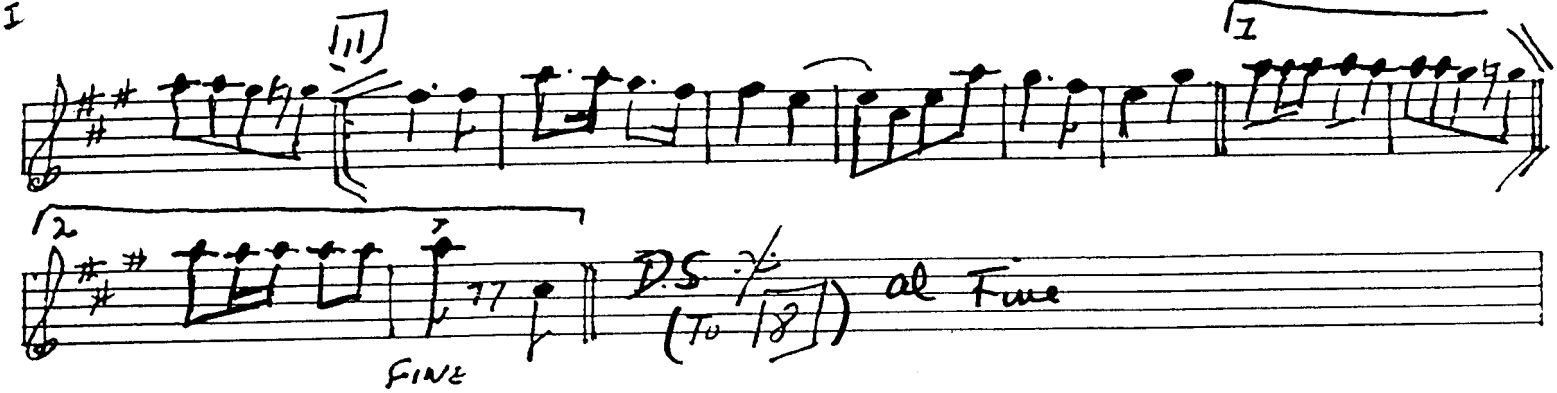
340

Three Russian Songs

ARR: L. M. Davis
3/24/59



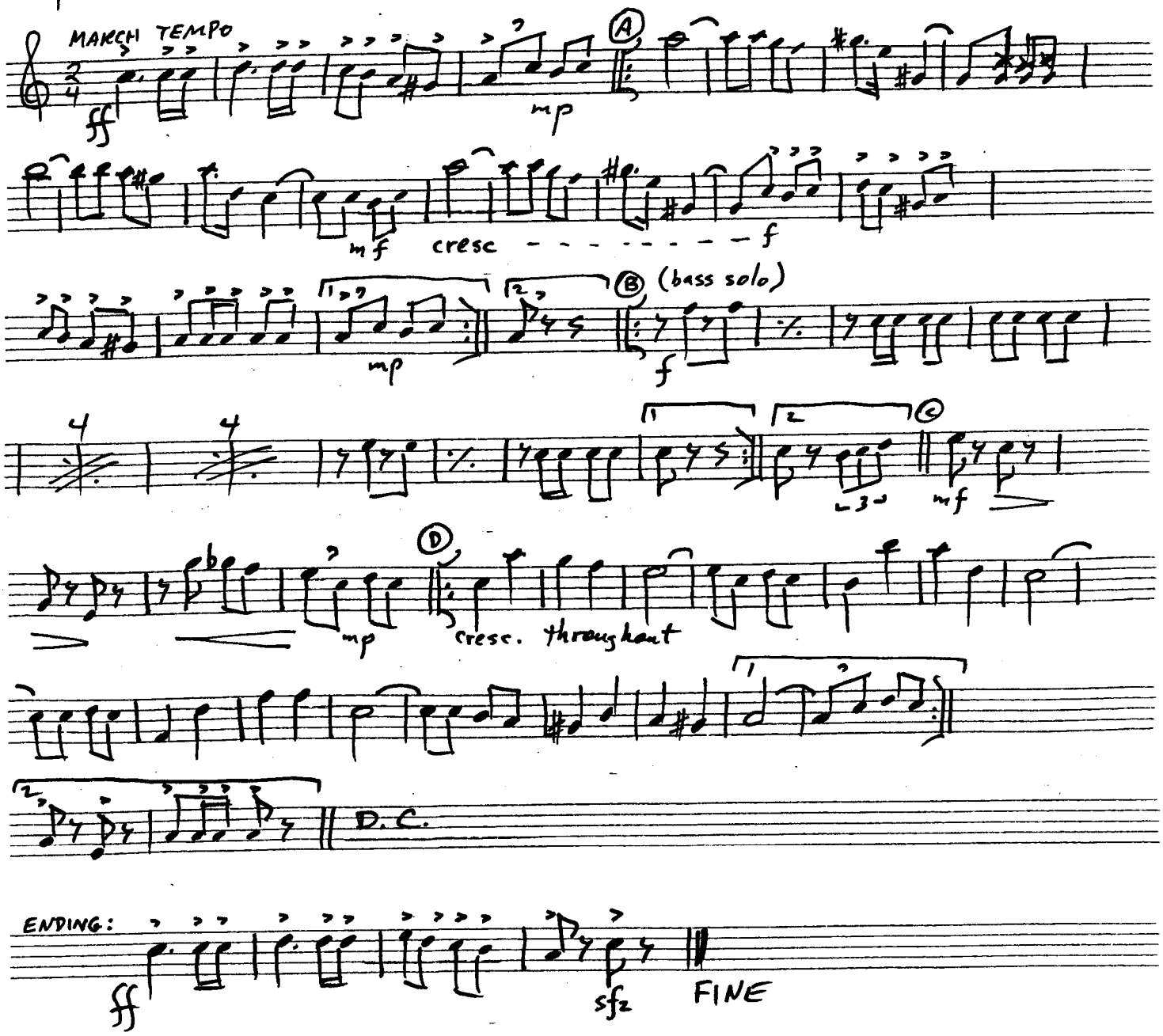
340
Three Russian Songs
PD I



p.d. II

TOSKA PO RODINYE

arr. S. Wolowik '91



p.d. I

TOSKA PO RODINYE

arr. S. Wolowik '91

MARCH TEMPO

ff

mp

A

mf cresc - - - - - - - - - - - - - - - - f

B (bass solo)

f

C

mf

mp

D

cresc throughout

D.C.

ENDING:

ff

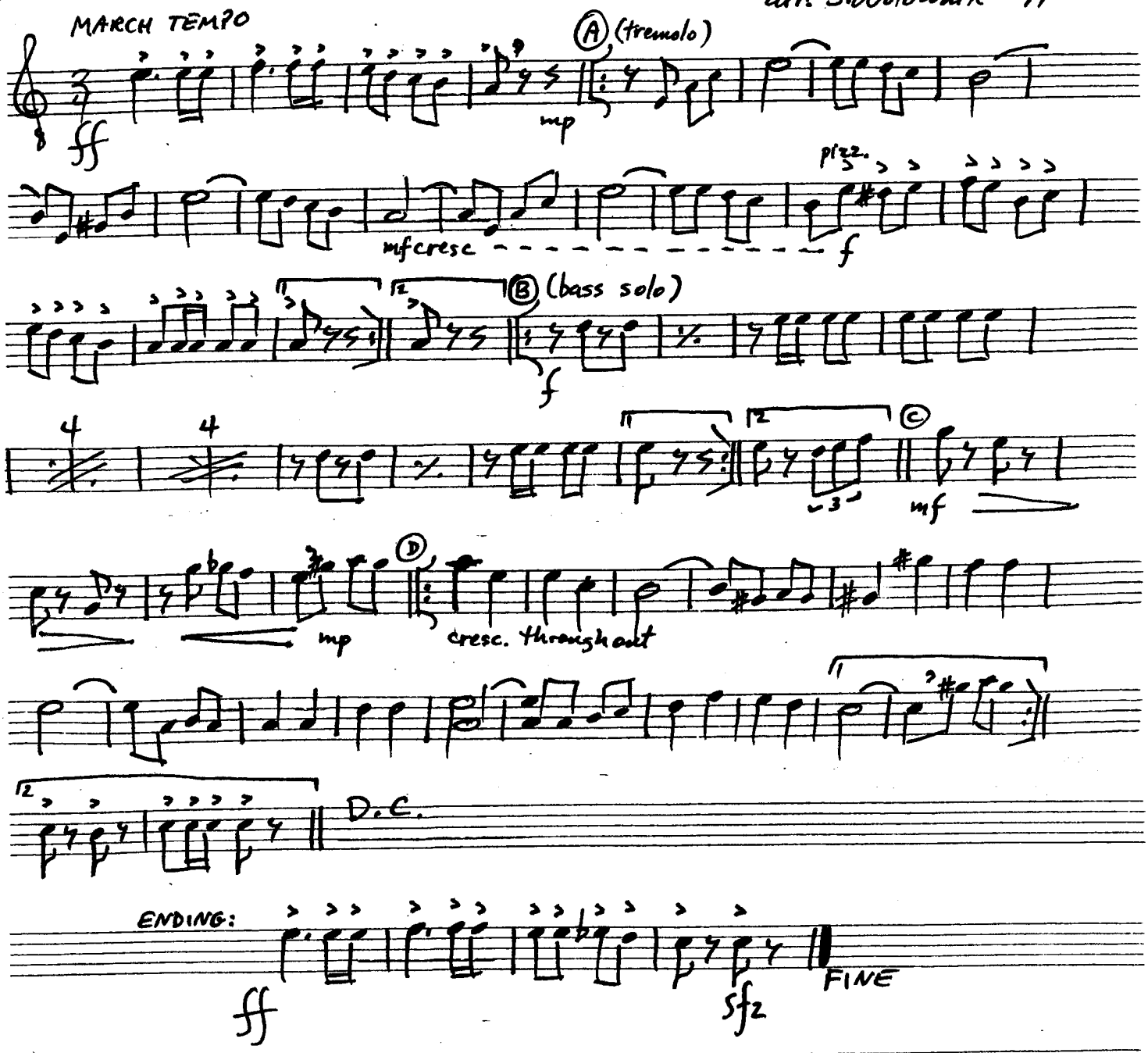
sfz

FINE

a.d.

TOSKA PO RODINYE

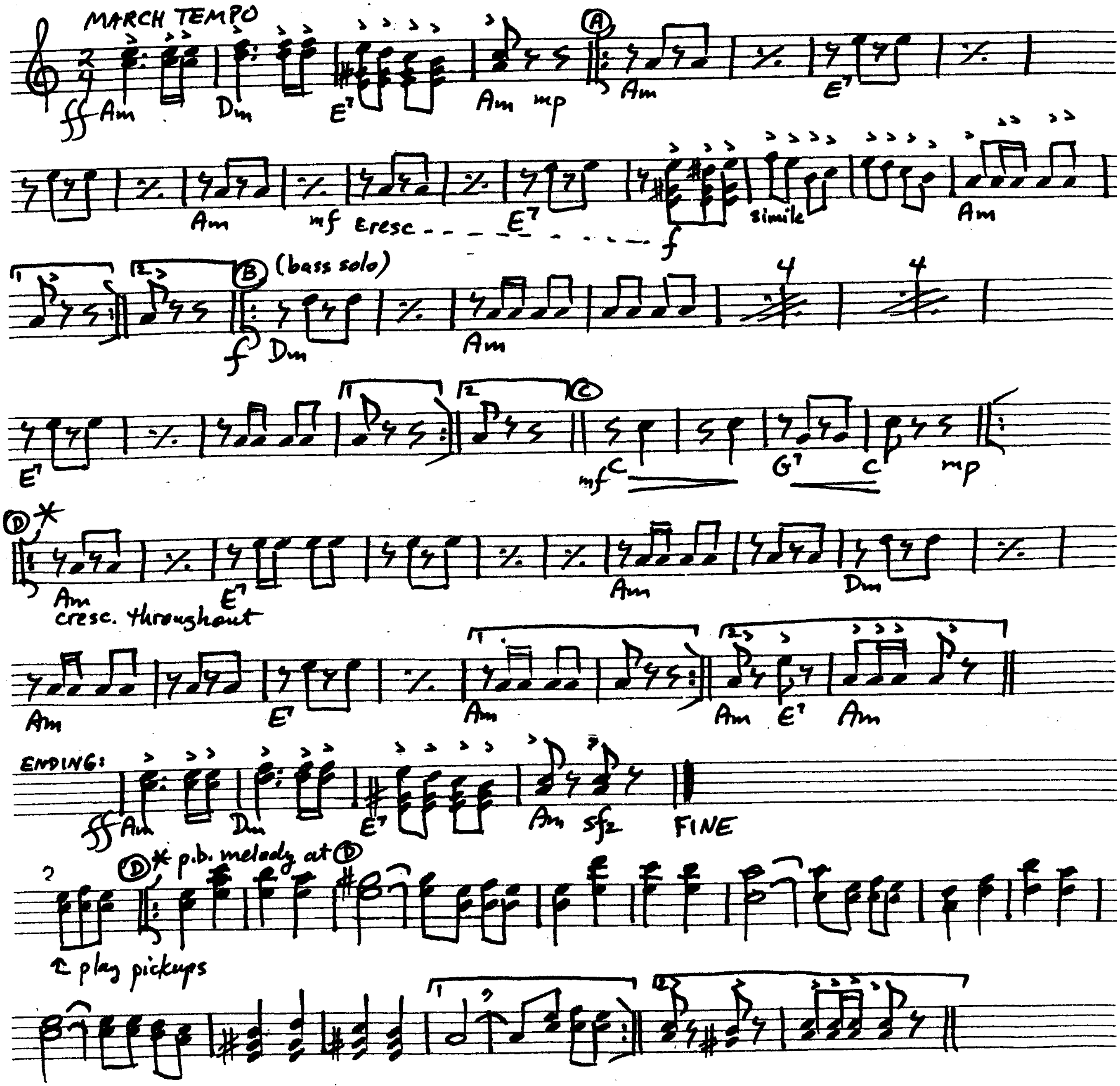
arr. S. Wolowsik '91



all balas.

Toska Po Rodinye

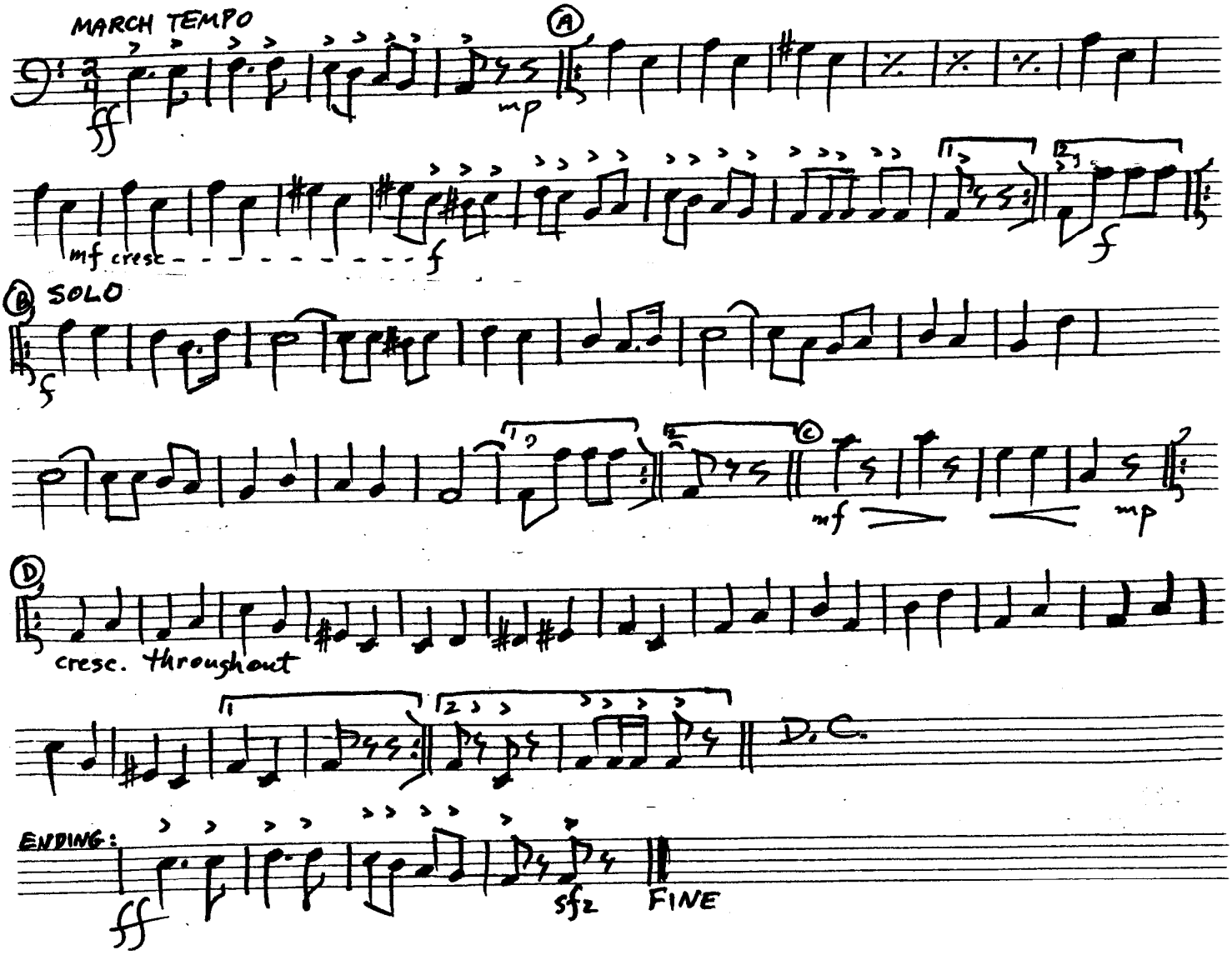
arr. S. Wolownik '91



all basses

TOSKA PO RODINE

arr. S. Wolowuk '91



clarinet / trumpet } B♭

Toska Po Rodinye

arr. S. Wolownik '91

I:

ff mp

(A)

mf cresc - - - - - - - - - - - - - - - - f mp

(B) (bass solo)

f

(C)

mf mp

(D)

cresc. throughout

D.C.

ENDING:

ff sfz

FINE

II:

ff mp

(A)

mf cresc - - - - - - - - - - - - f mp

(B) (bass solo)

f

(C)

mf mp

(D)

cresc. throughout

D.C.

ENDING:

ff

FINE

horn in F
tuba

TOSKA PO RODINYE

arr. S. Wolownik '91

HORN

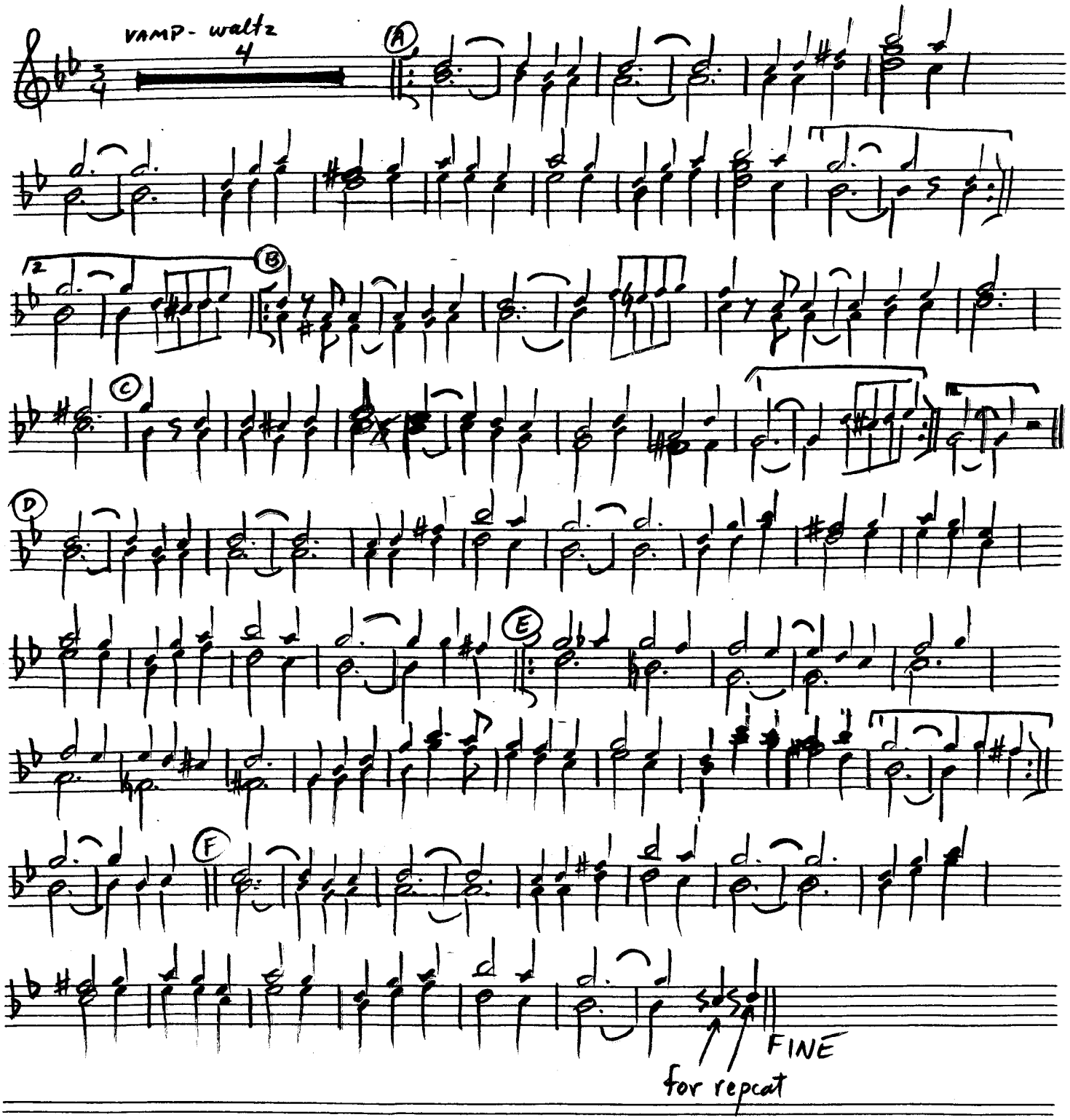
ff
A
mp
mf cresc. f
B (bass solo)
f
C
mf
mp
D
cresc. throughout
D.C.
ENDING:
ff
sfz
FINE

TUBA

ff
A
mp
mf cresc f
B SOLO
f
C
mf
mp
D
cresc. throughout
D.C.
ENDING:
ff
sfz
FINE

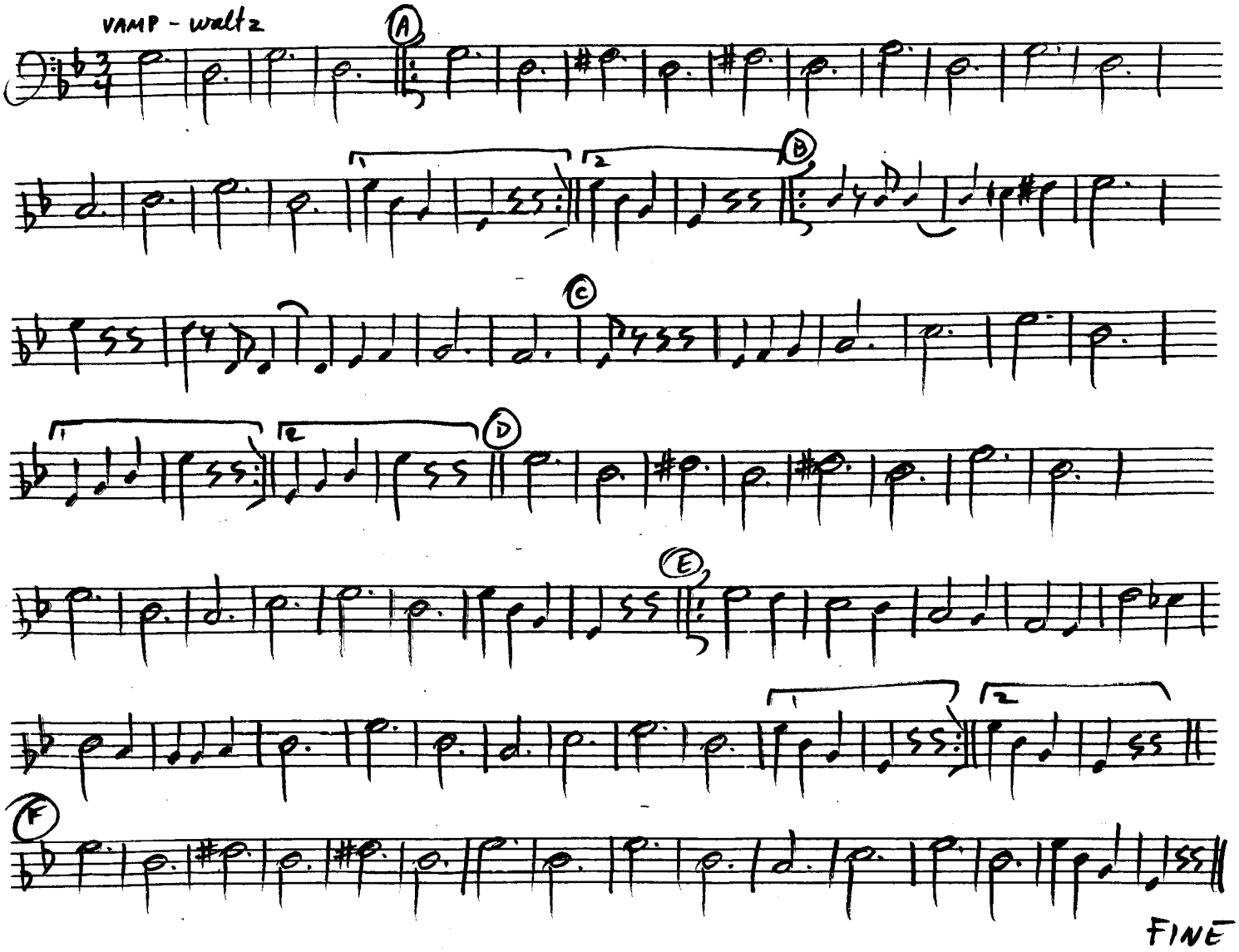
pd. I + II

Trenches of Manchuria



bass

Trenches of Manchuria

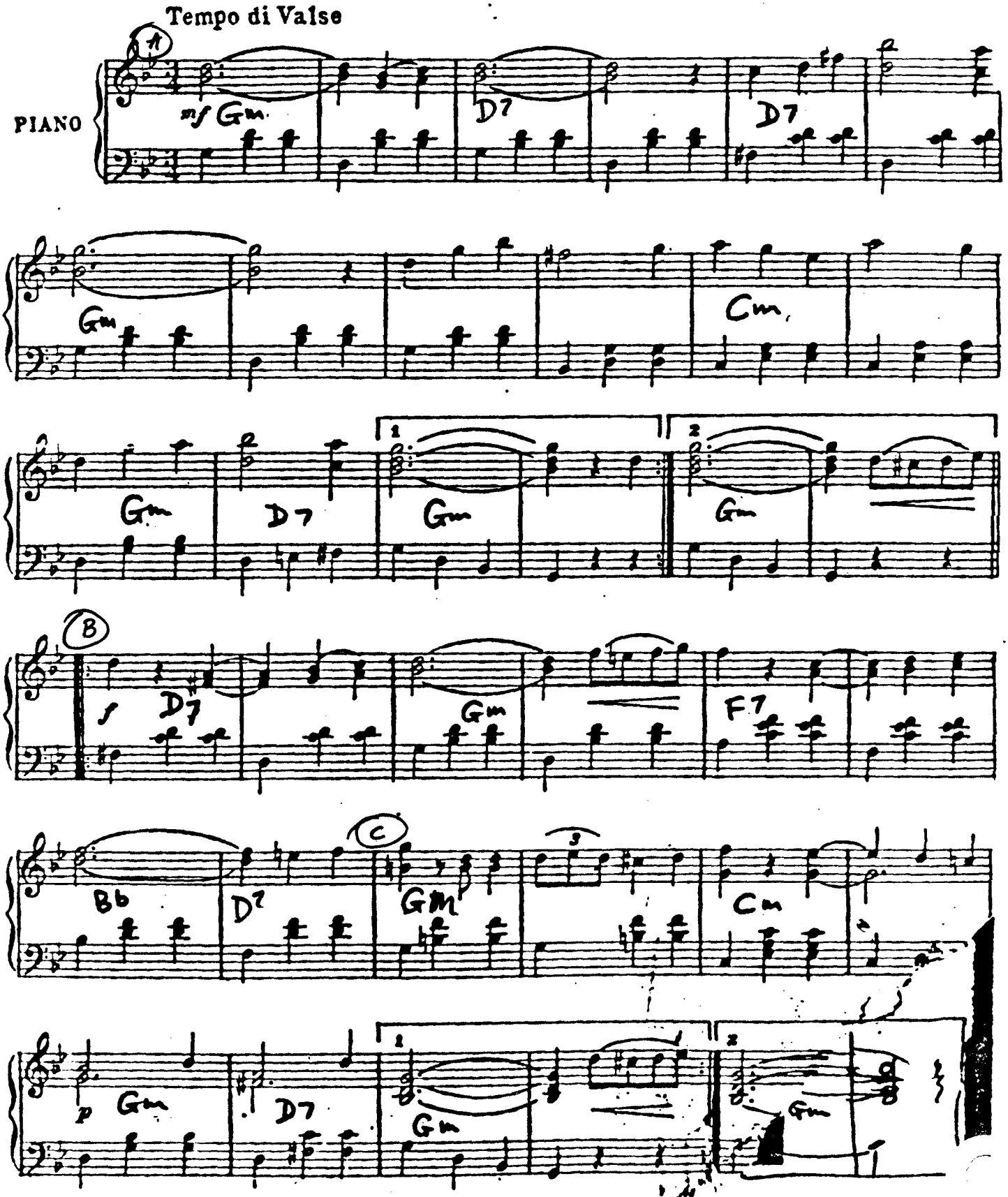


Russian

192

In The Trenches Of Manchuria

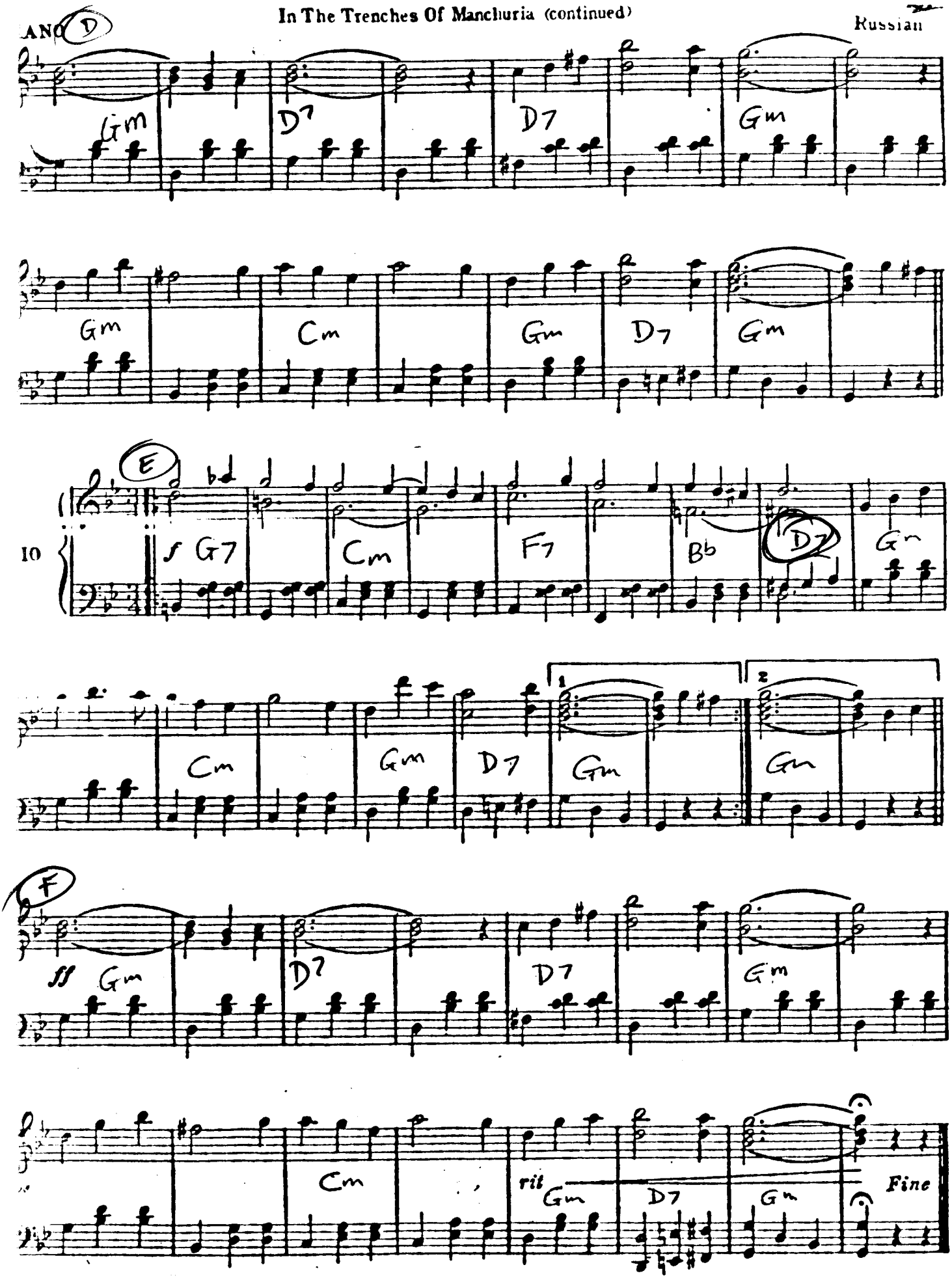
Russian Waltz



J. & J. Kammen Music Co.

Russian

182



J. & J. Kammen Music Co

Made In U.S.A.

pd. I+II

Trio of Troikas

arr. S. Wolowuik '88

8va

8va

(A) 8va

8va

loc.

loc.

(B) SOLO - unison

Troika from Lt. Kizhe

(C) div.

(D) unison

rit.

(E) waltz tempo

Haida, Troika

(F)

(jingle bells)

(G) (TROIKA) fast

TROIKA

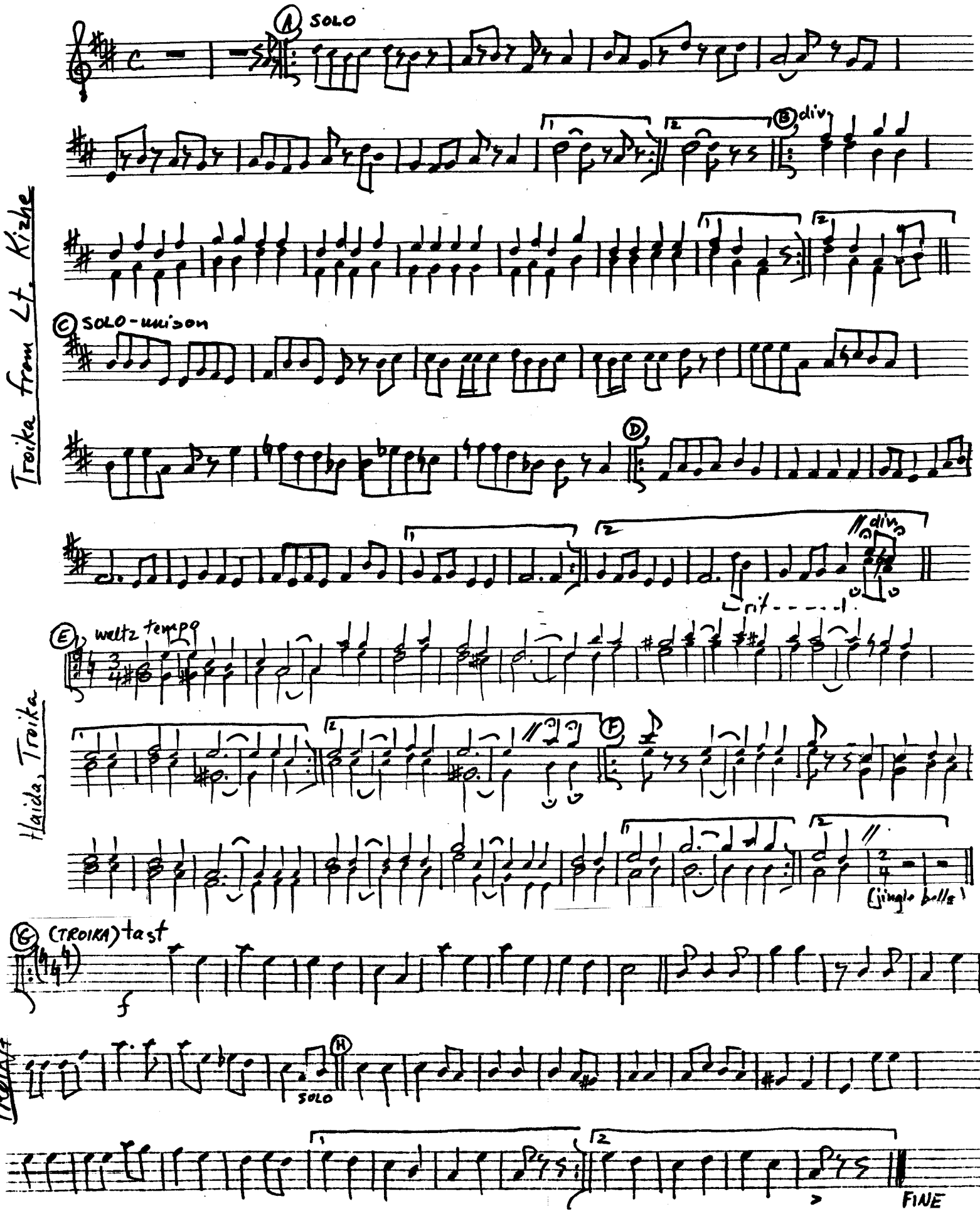
(H)

FINE

a.d.

Trio of Troikas

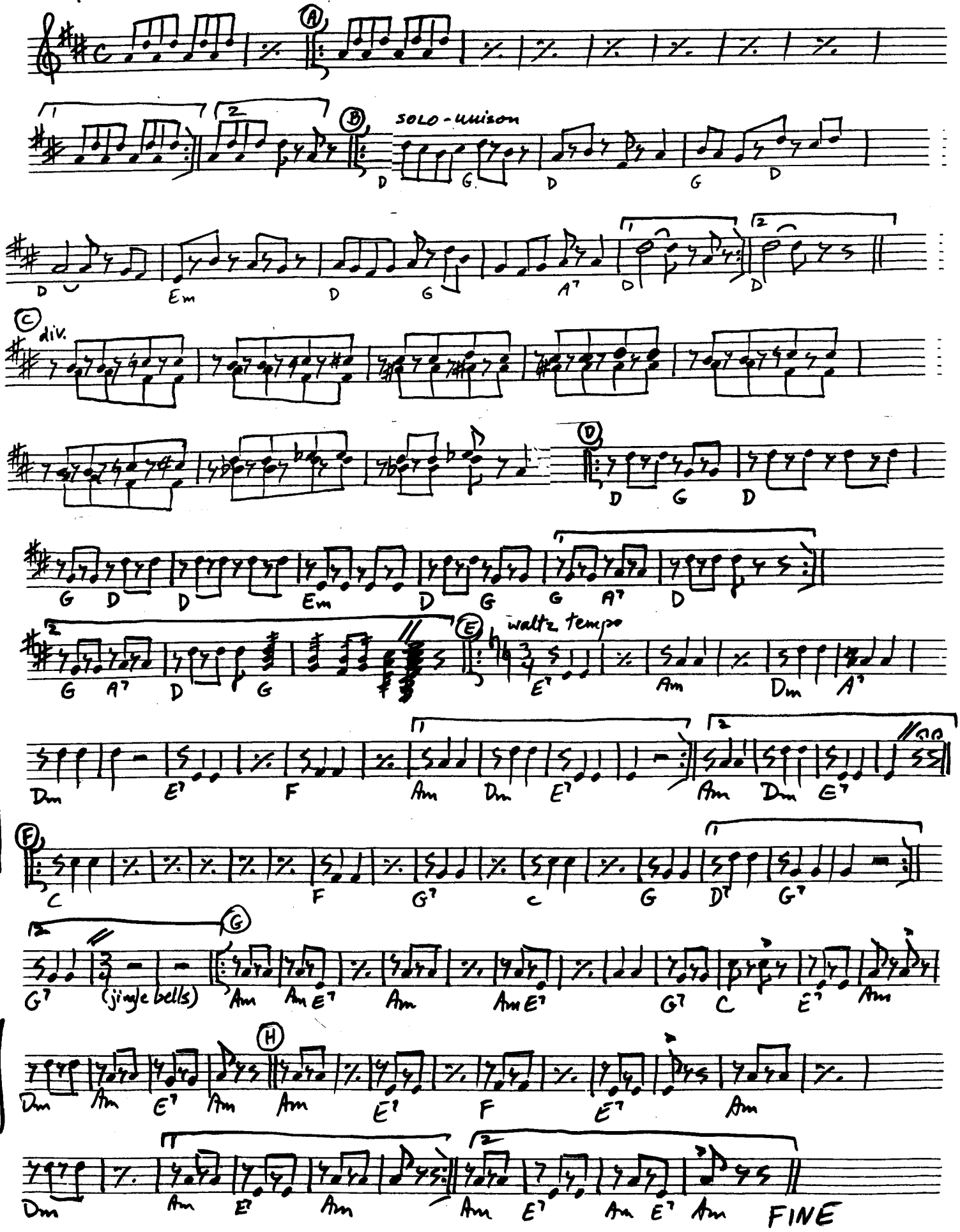
arr. S. Wolownik '88



Trio of Troikas

arr. S. Wolowniik '88

p.b.



Troika from Lt. Kizhe

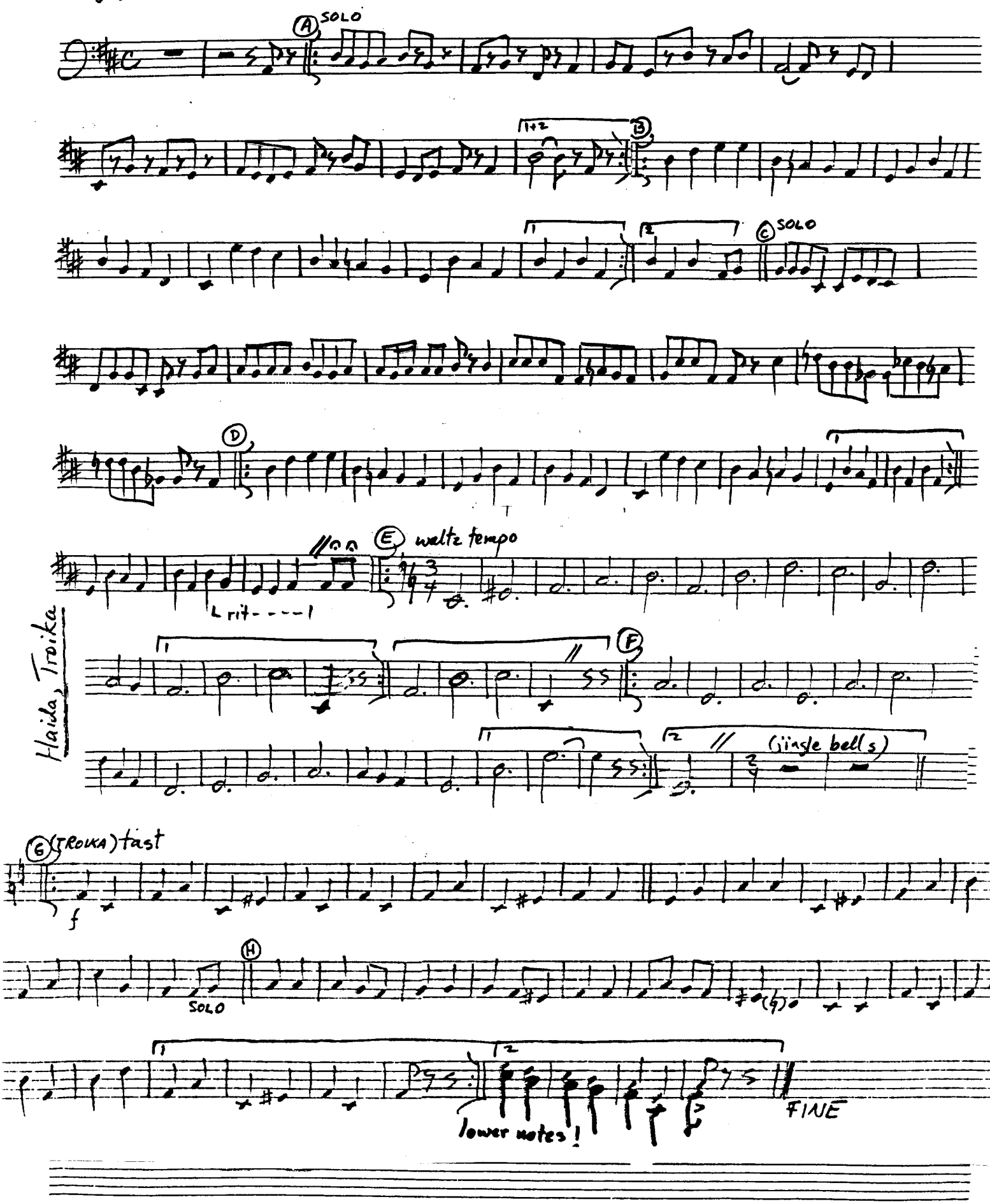
Haida, Troika

Troika

bass

Trio of Troikas

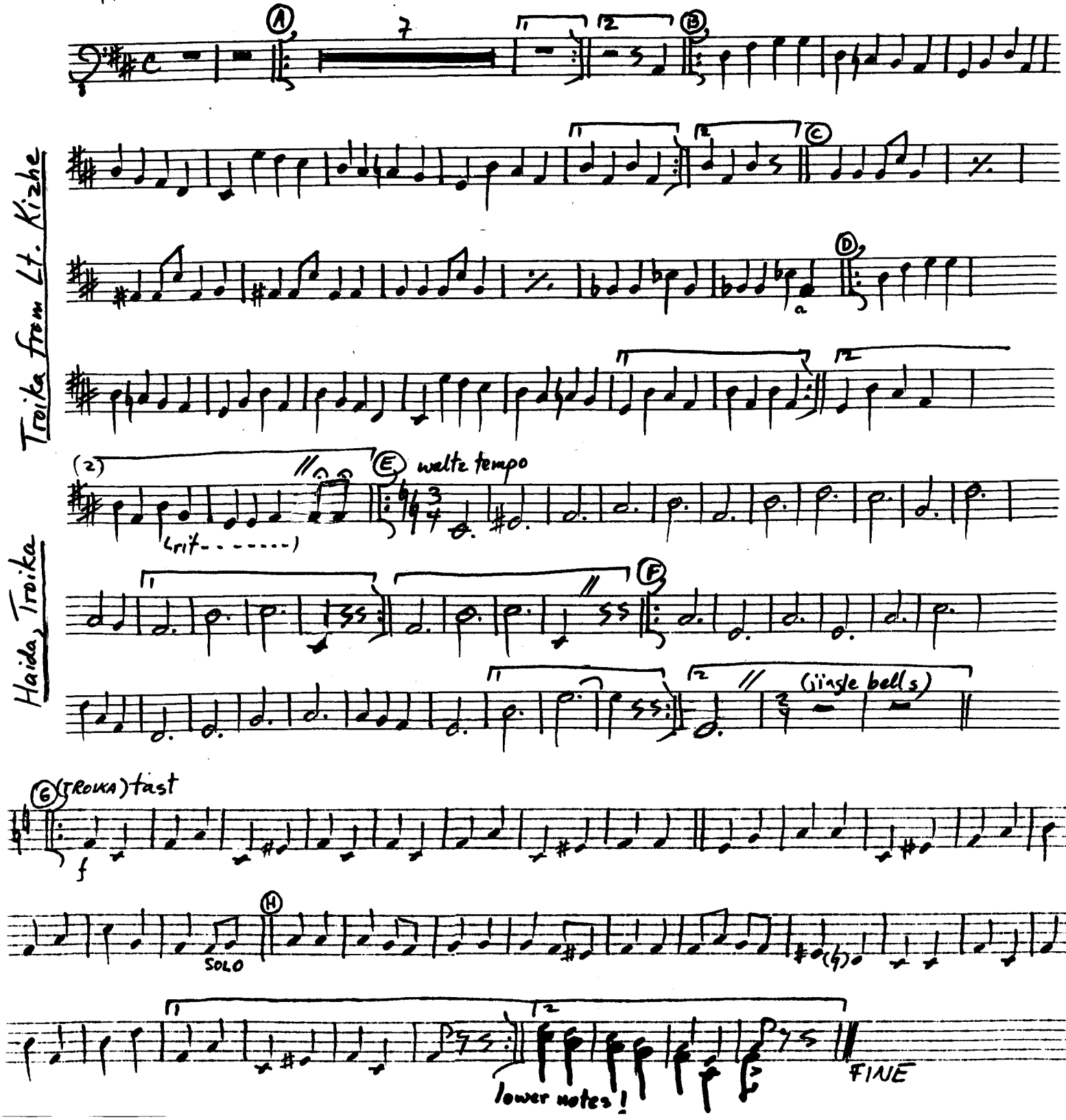
arr. S. Wolownik '88



K-b.

Trio of Troikas

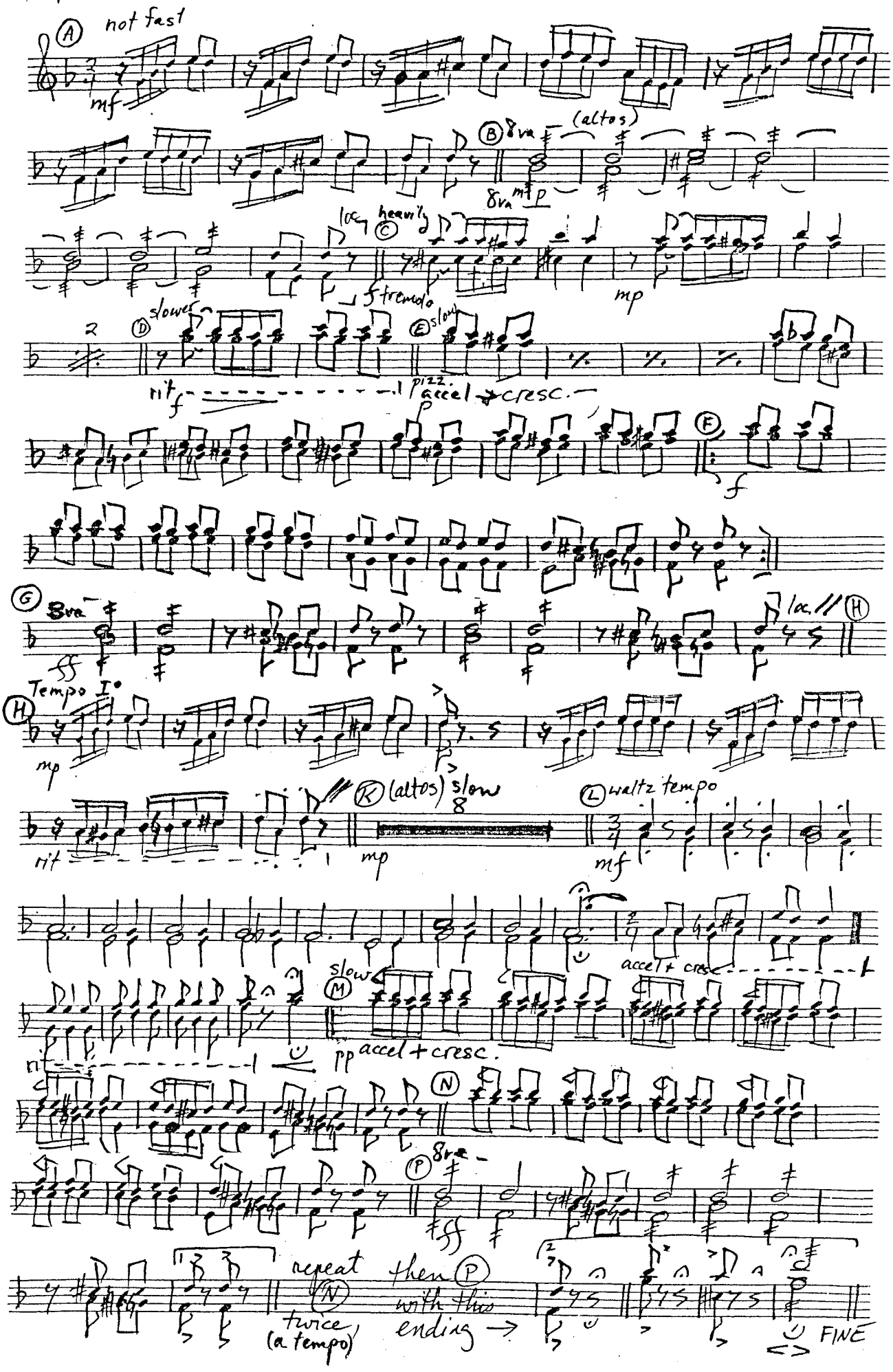
arr. S. Wolowuik '88



p.d. I + II

TWO GUITARS

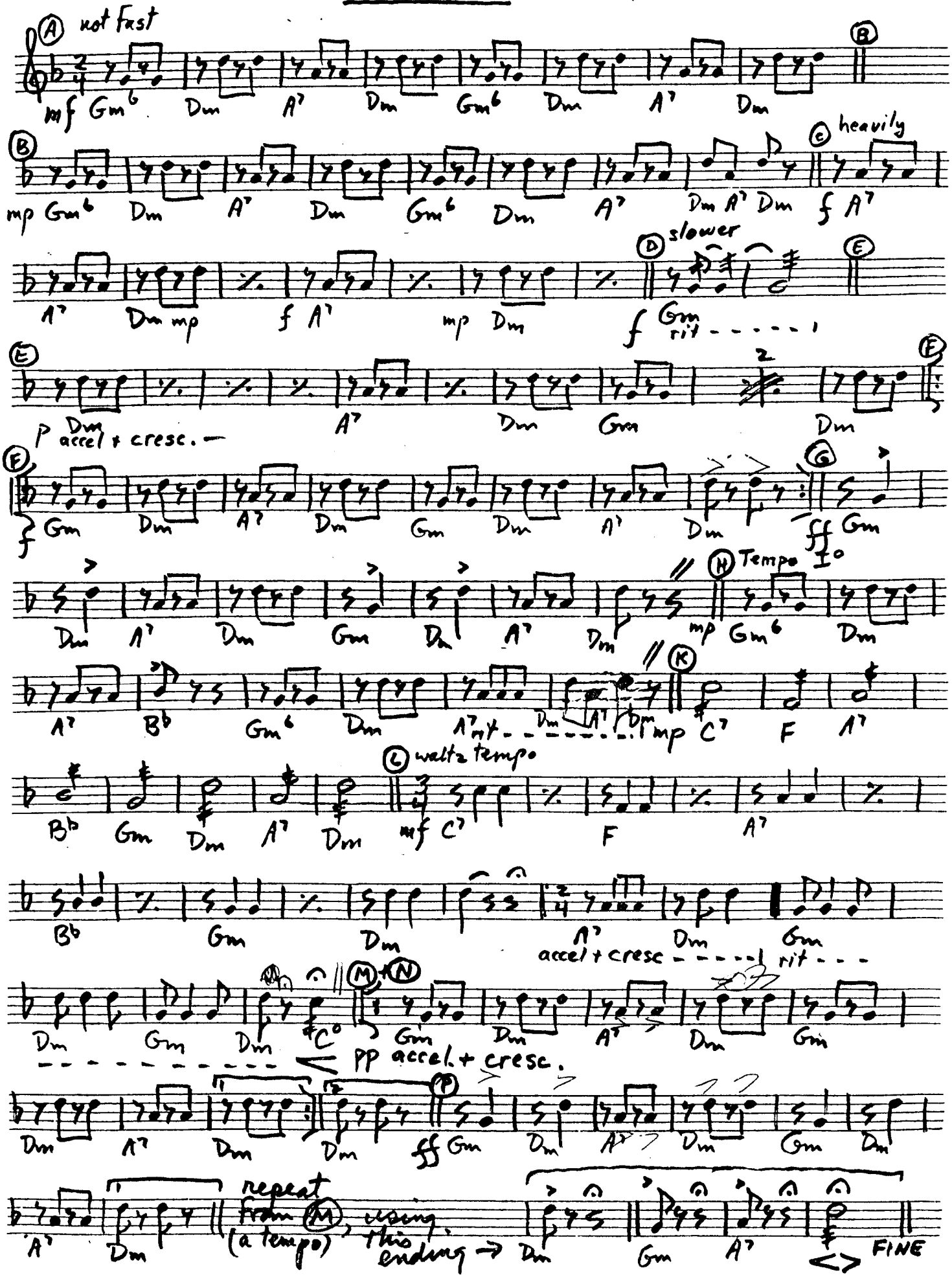
arr. S. Wolowik '87



a.b.

TWO GUITARS

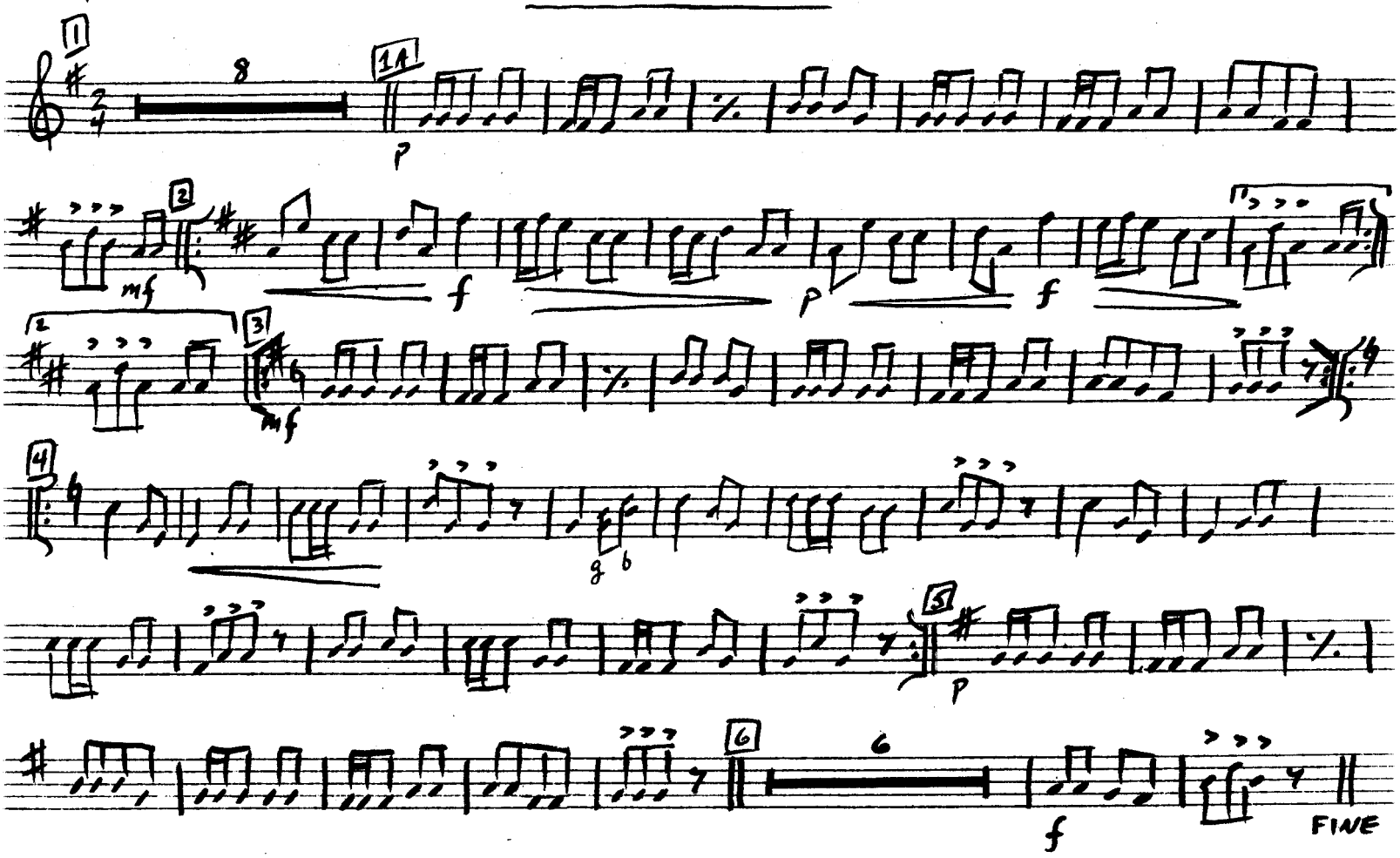
arr. S. Wolownik '87



p.d. II

TROIKA BELLS POLKA

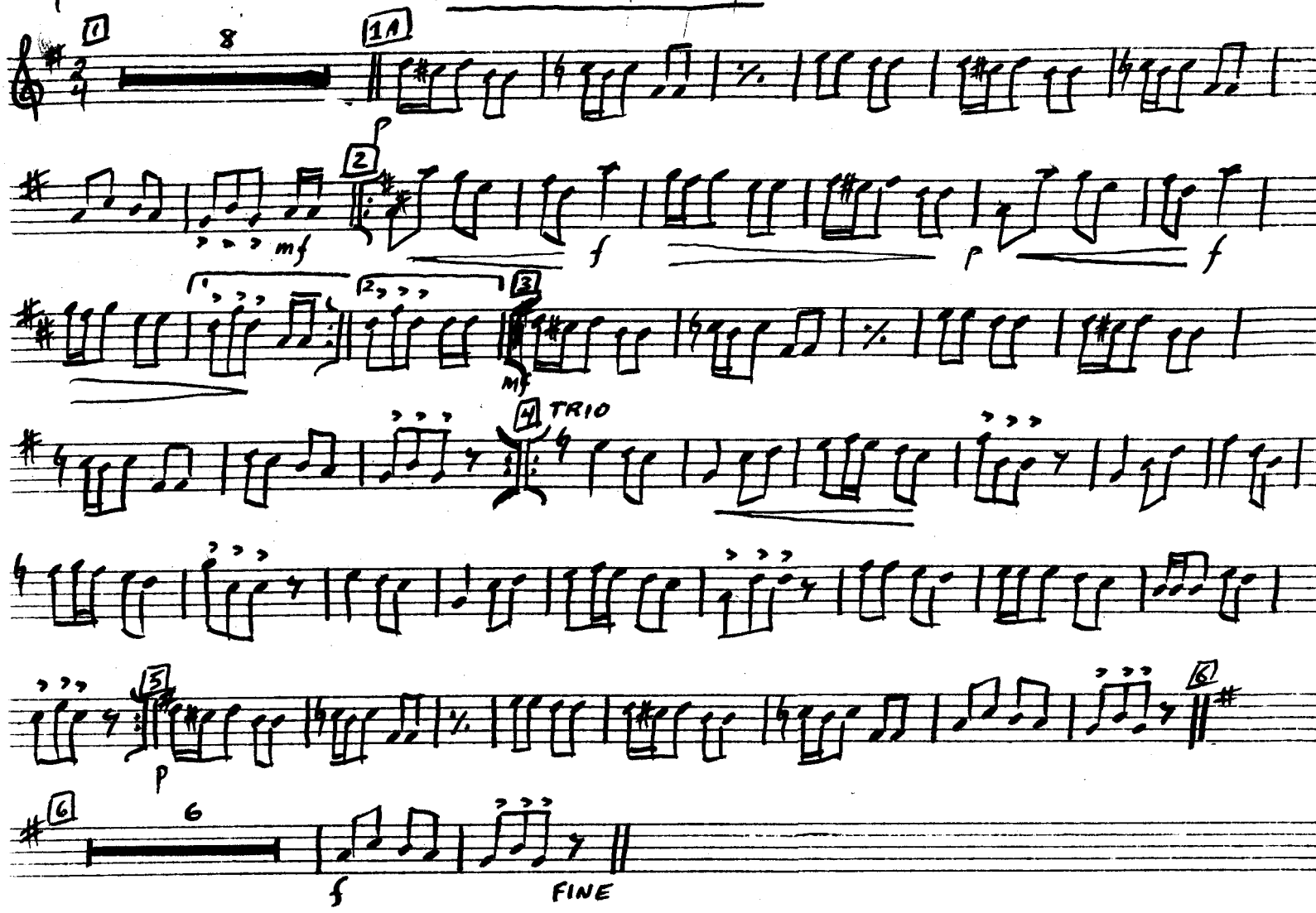
arr. W. Kasura



p.d. I

TROIKA BELLS POLKA

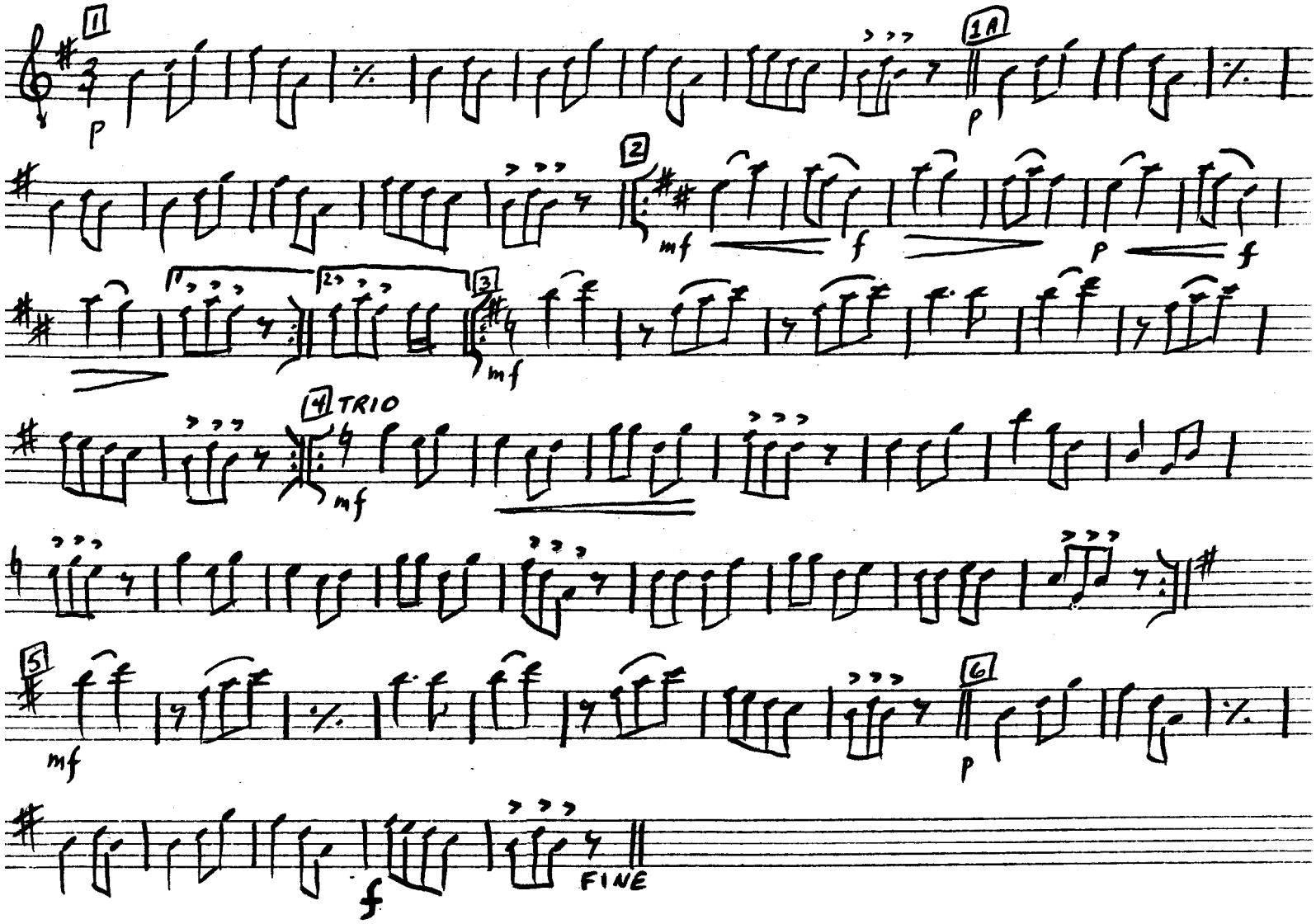
arr. W. Kasura



a.d. + bells

TROIKA BELLS POLKA

arr. W. Kasura



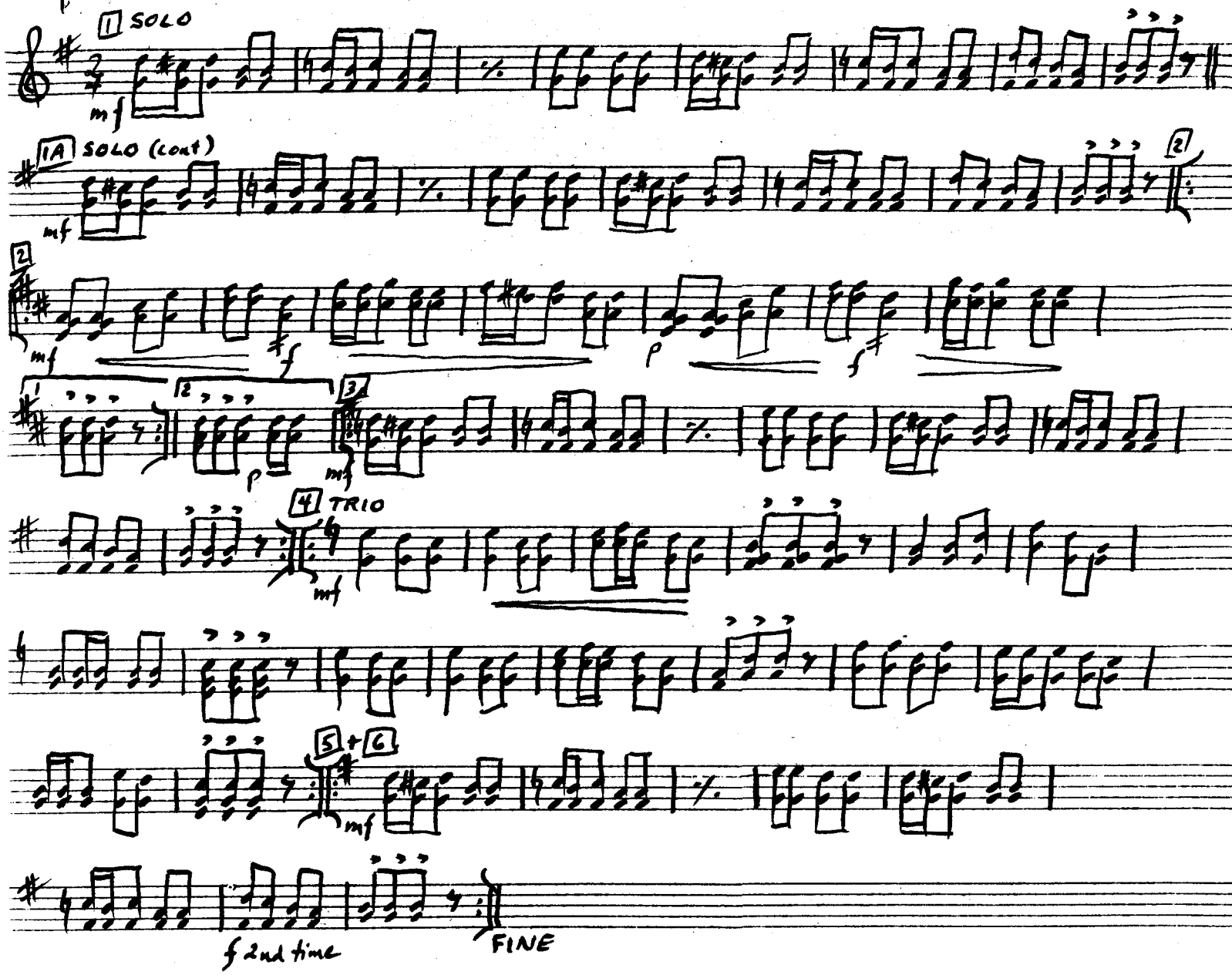
JINGLE BELLS pattern:

play 4 meas. intro - 1 - 1A - (rest 2) - 3 - (rest 4) - 5 - 6

p.b.

TROIKA BELLS POLKA

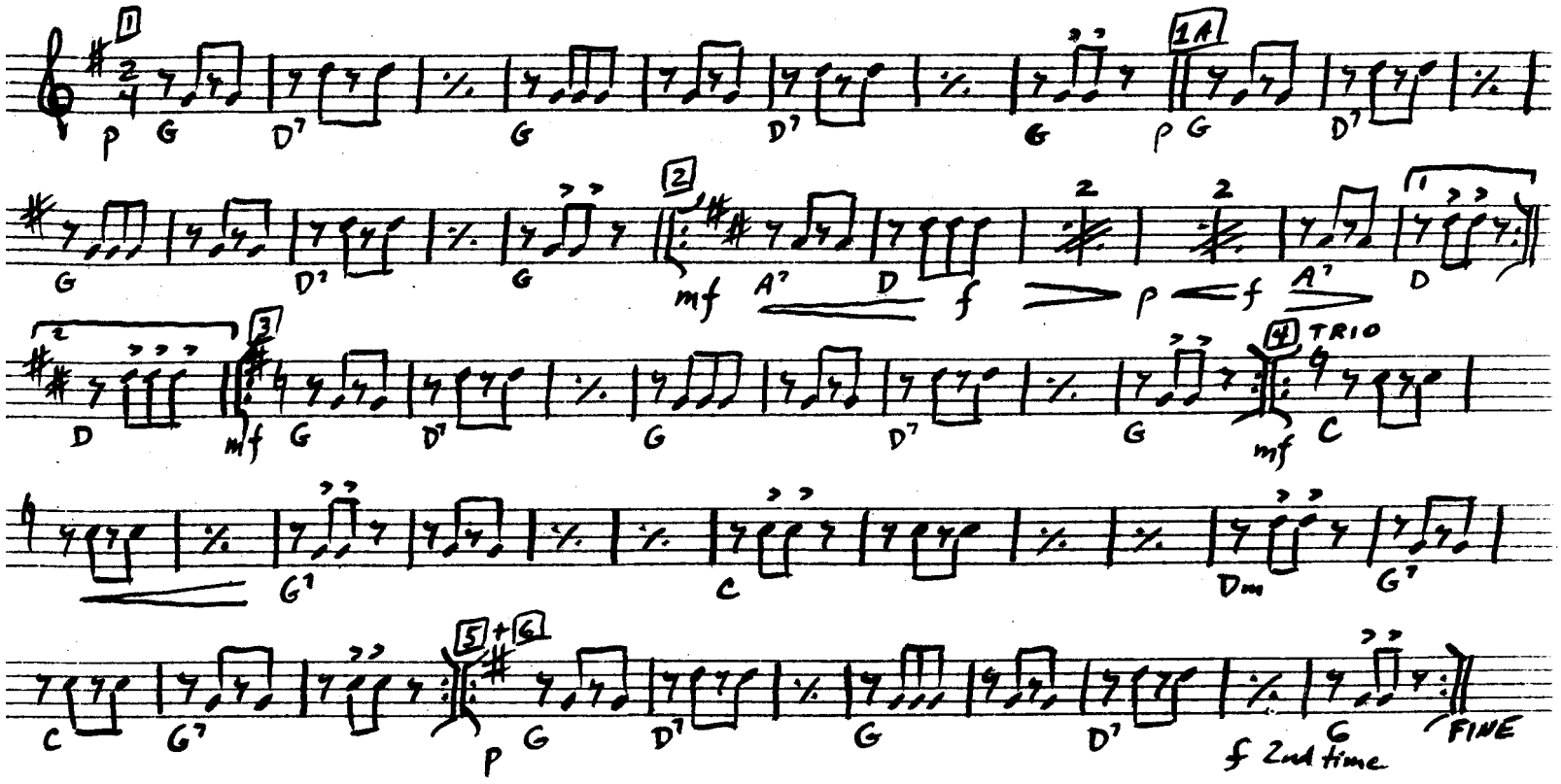
arr. W. Kasura



a.b.

arr. W. Kasura

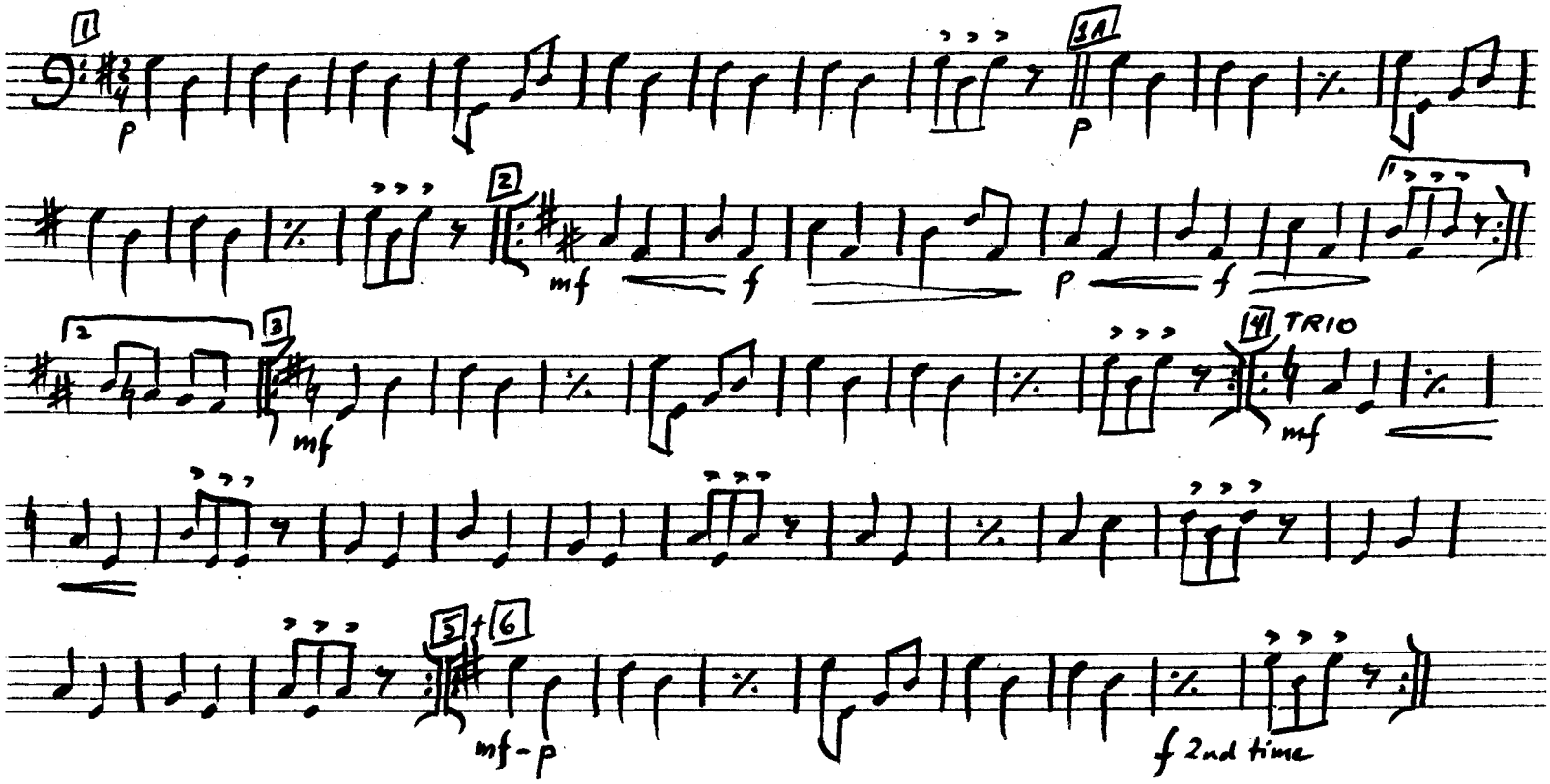
TROIKA BELLS POLKA



K-bass

TROIKA BELLS POLKA

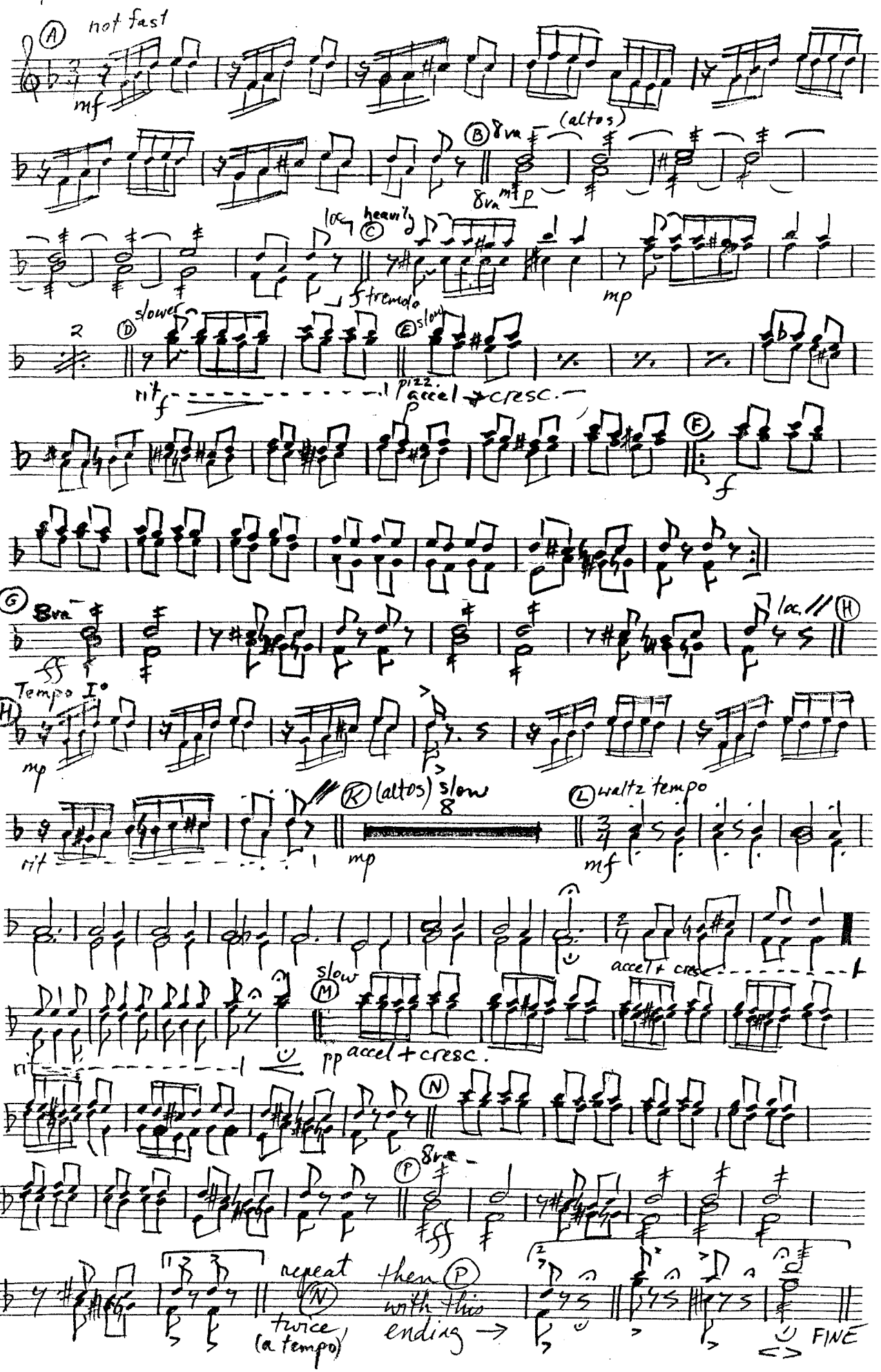
arr. W. Kasura



p.d. I + II

TWO GUITARS

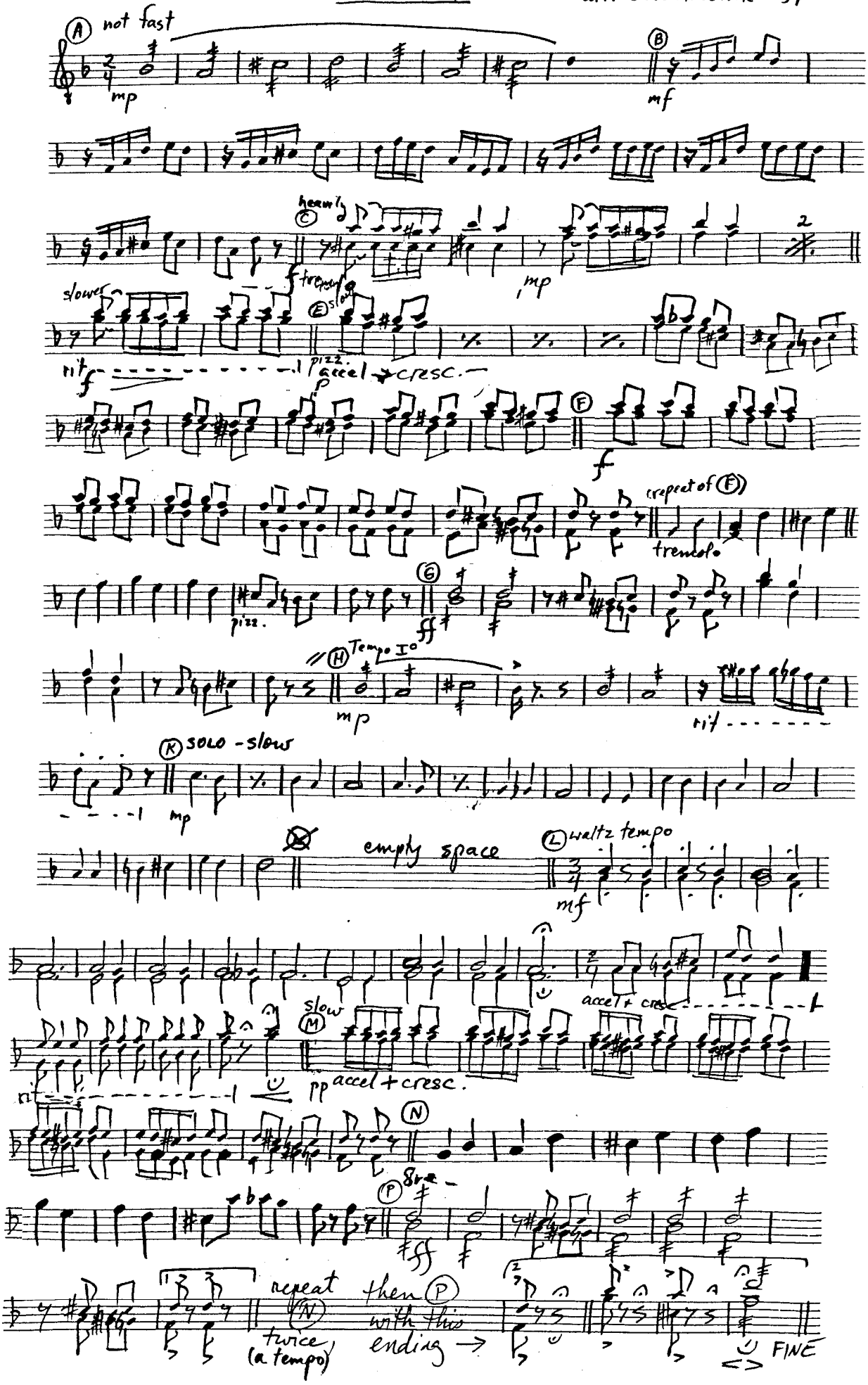
arr. S. Wolowik '87



a. d.

TWO GUITARS

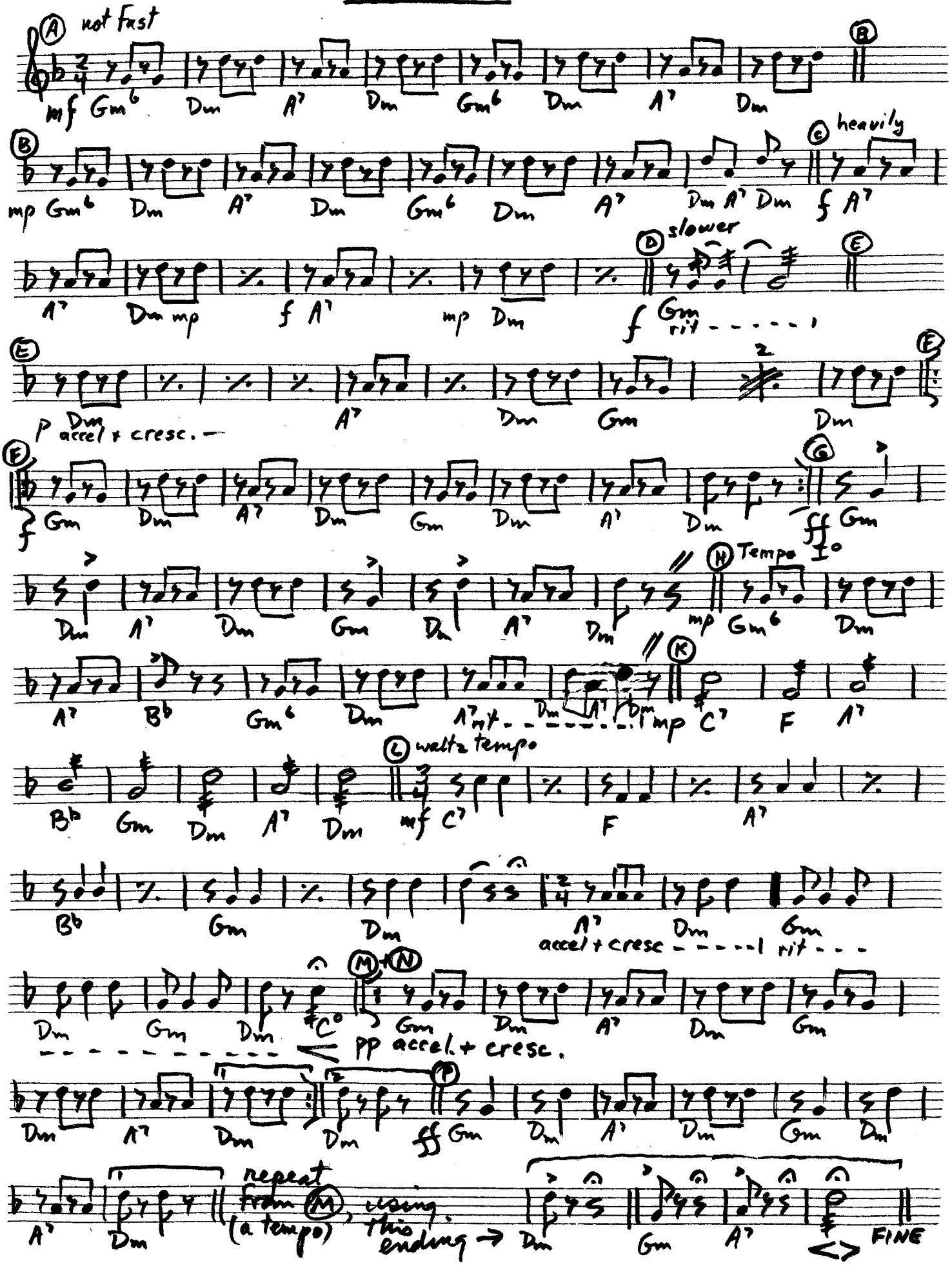
arr. S. Wolownik '87



a.b.

TWO GUITARS

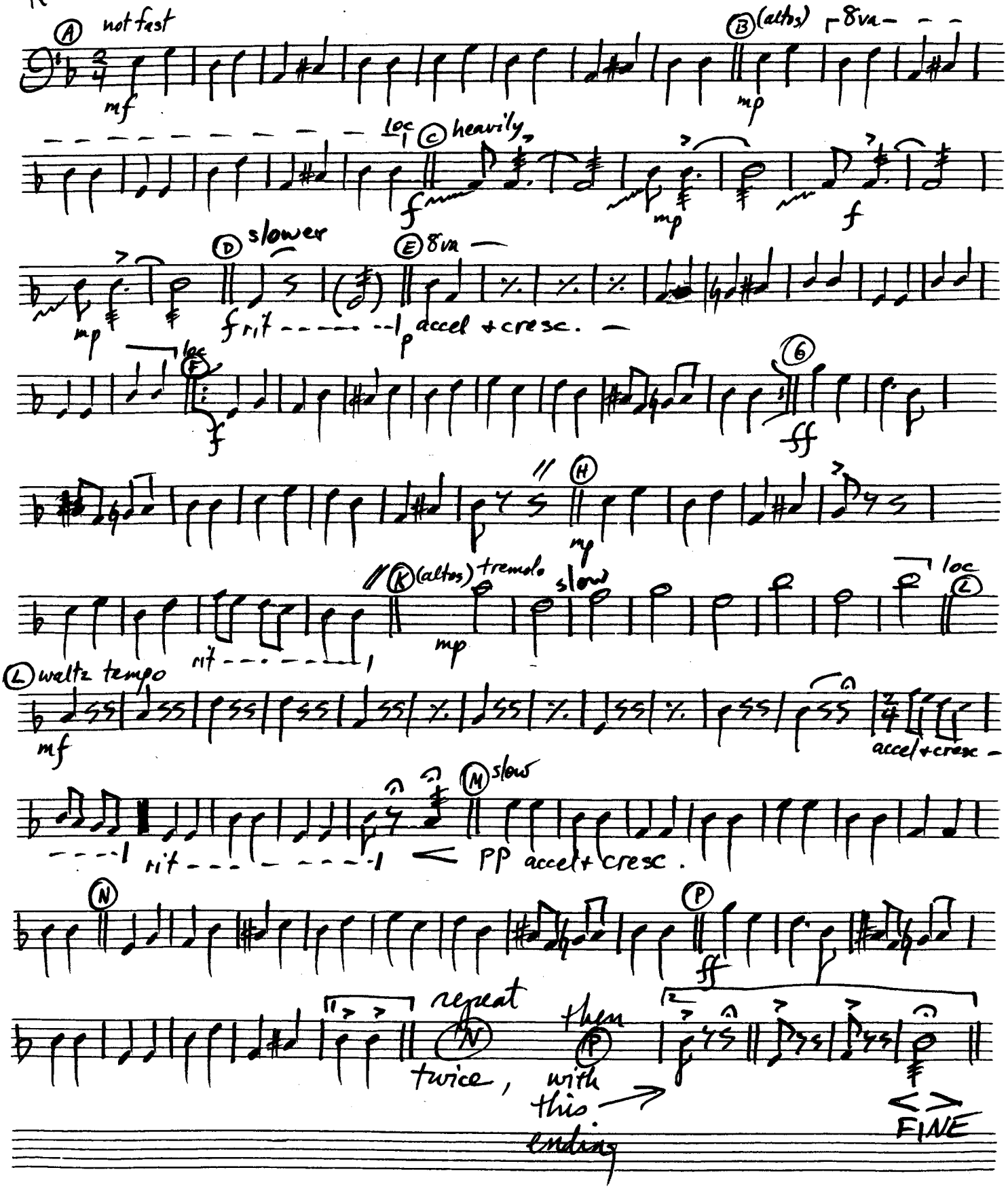
arr. S. Wolownik '87



K-bass

TWO GUITARS

arr. S. Wolownik '87



p.d. I

Ukhar Kupyets
("Tsar Nikolai")

arr. Wolowmik '83

f

p

cresc.

f

mp (bala. solo)

p

cresc

f

(alto + bass domras)

p

p-f

cres

(contrabass)

p

p-f

cresc

f

p-ff

cresc

sfz FINE

pd II

Ukhar Kupyets
"Tsar Nikolai"

arr. S. Wolownik '83

f

1 p

cresc

2 f

A 8 7

mp (bala. solo)

3 p

3 cresc

4 f

B 8 7

(altorbass domras)

5 p p-f

cresc

2 C 8 7

(contrabass)

p

6 p-f

cresc

D f

cresc

7 p-ff

2 cresc

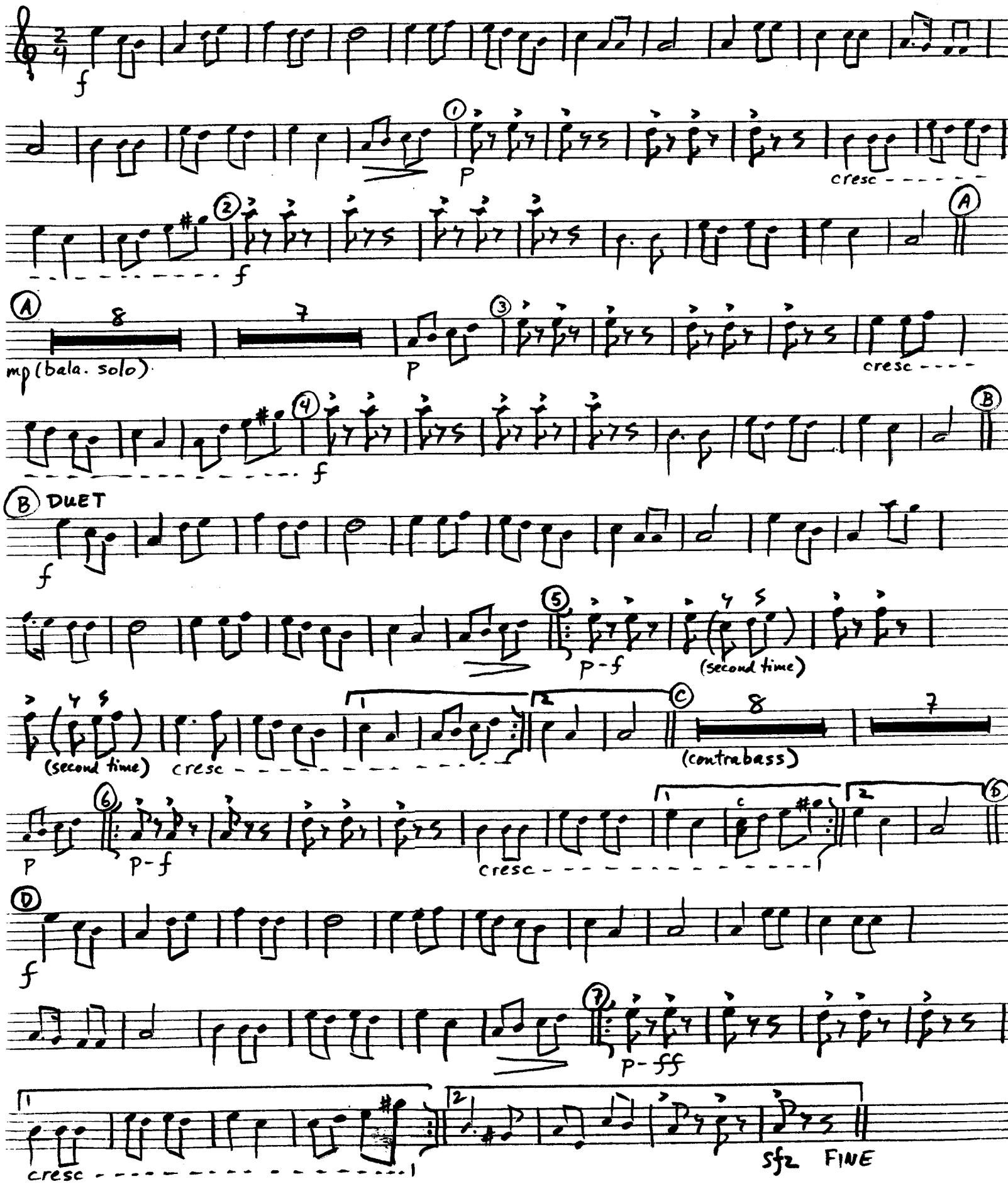
sfz

FINE

a.d.

Ukhar Kupyets
("Tsar Nikolai")

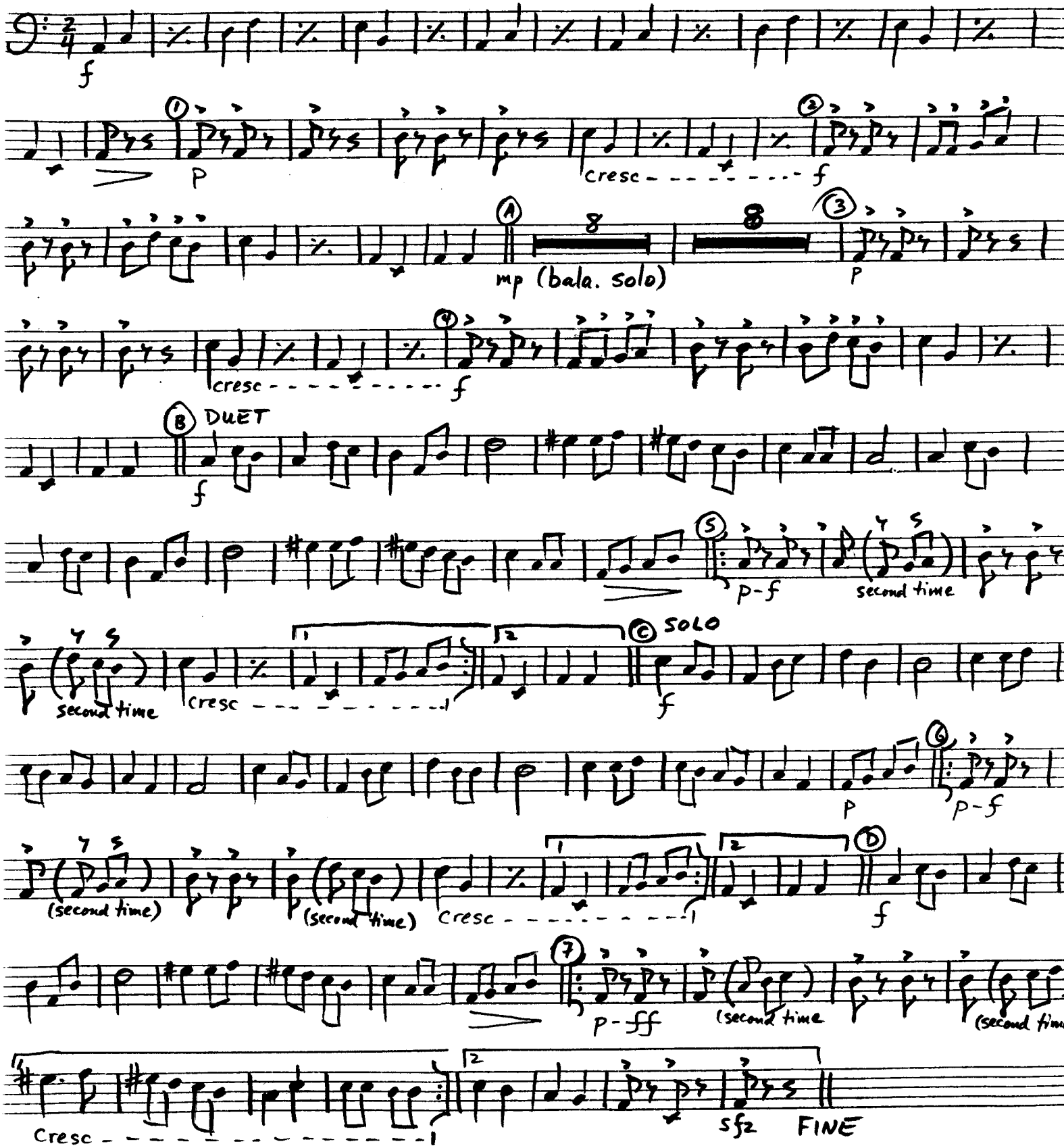
arr. Wolownik '83



b.d.

Ukhar Kupyets
("Tsar Nikolai")

arr. Wolownik '83



p.b.

Ukhar Kupyets
("Tsar Nikolai")

arr. Wolowuik '83

f Am Dm E7 Am Am

Dm E7 Am Am P Dm E7 cresc

Am f Am Dm E7 Am

A SOLO

f

pizz P

cresc f

pizz

B 8 7 (alto + bass domras)

pizz P p-f

E7 Am pizz Am C Am (contrabass) Dm E7

Am Dm E7 pizz P p-f

E7 Am pizz Am D f

pizz p-ff

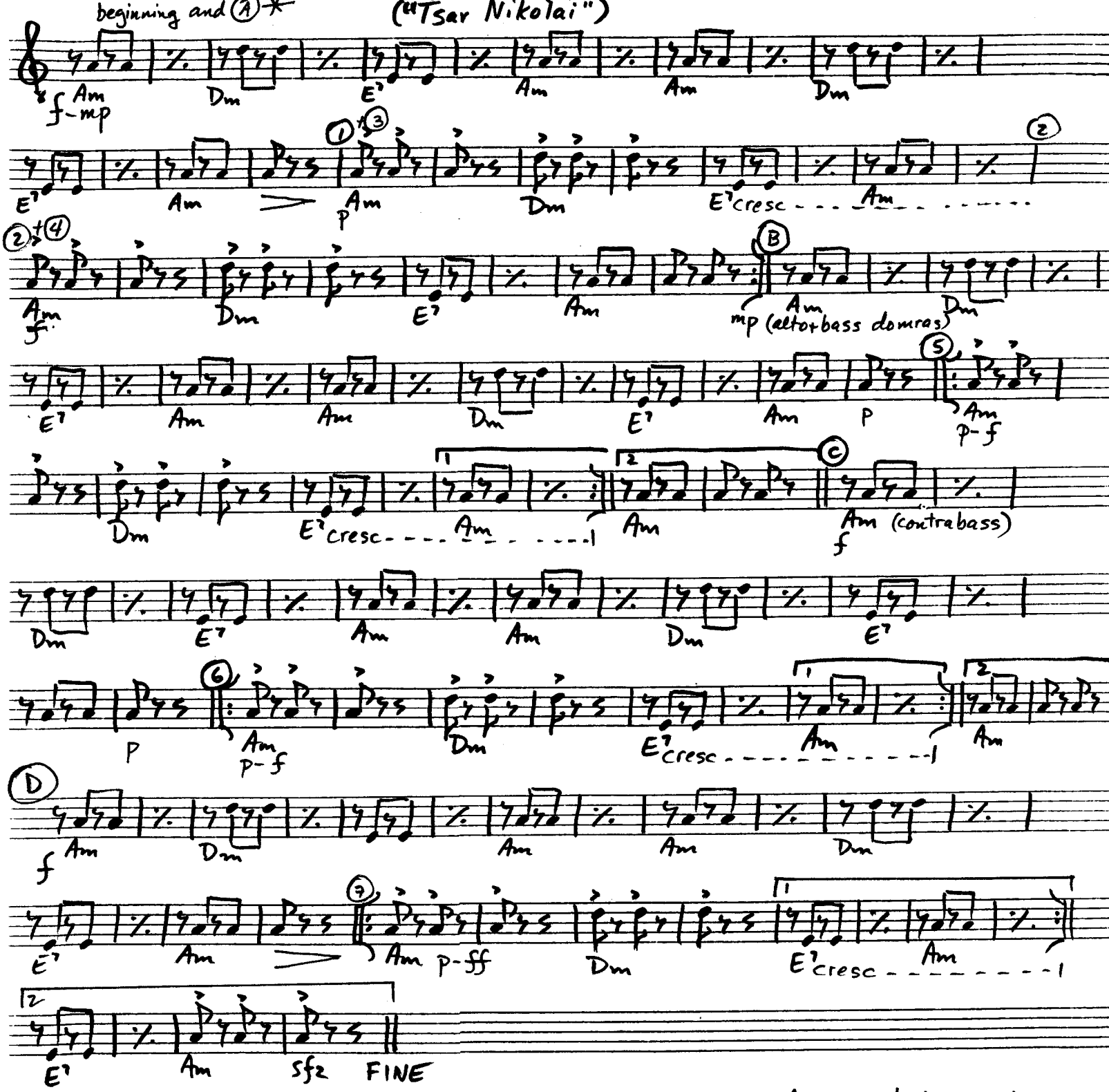
cresc pizz

FINE

s.b. + a.b.

Ukhar Kupyets
("Tsar Nikolai")

arr. Wolownik '83



* The first 24 measures is the "beginning" — in the alto balas. only.

the repeat of these 24 measures (prima bala. solo) is equivalent to everybody else's letter (A).

b.b. + K-bass

Ukhar Kupyets
("Tsar Nikolai")

arr. Wolowik '83

f

1 p cresc f

2

A mp (bala. solo)

3 p cresc

4 f

B p (alto + bass domras)

5 p-f

cresc

C SOLO f

6 p-f

(second time) (second time) cresc

D f

7

7 p-ff (second time) (second time) cresc

2 sfz FINE

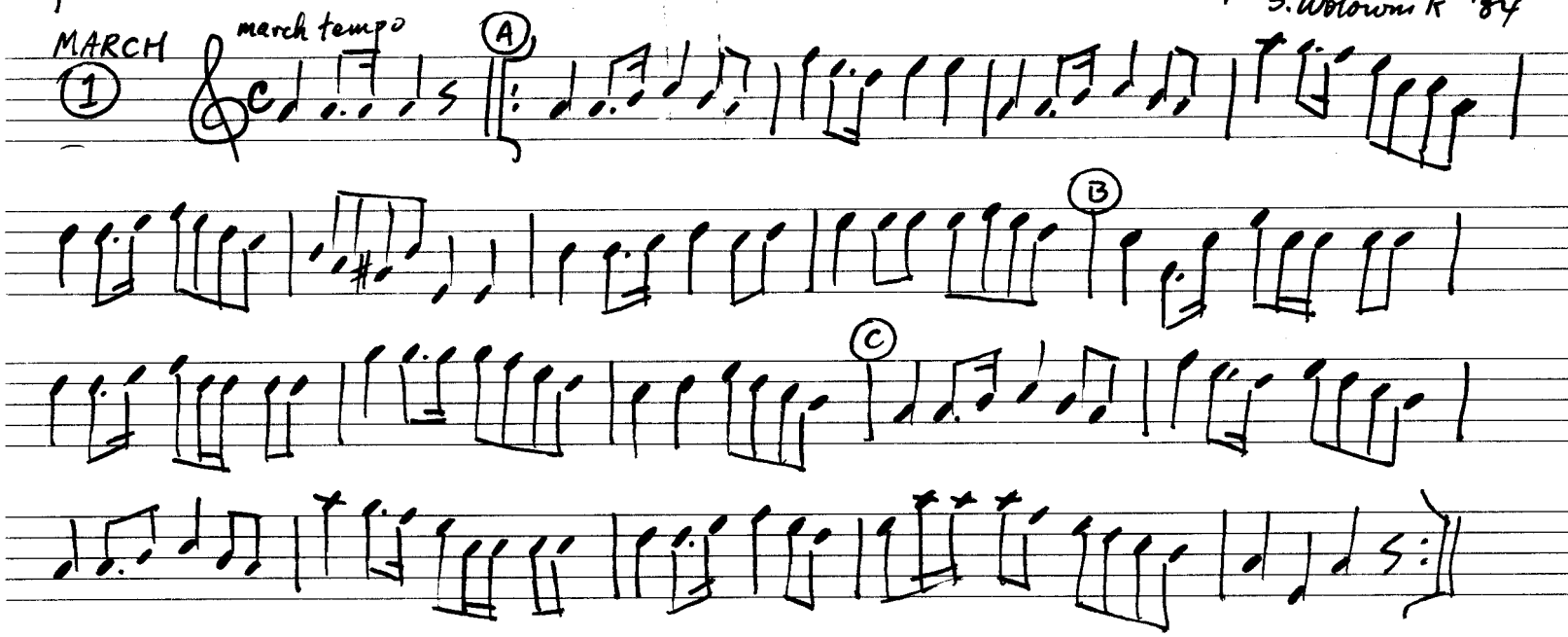
p.d. I

3 Ukrainian Bandura Melodies

adapted for domra choir
S. Wolownik '84

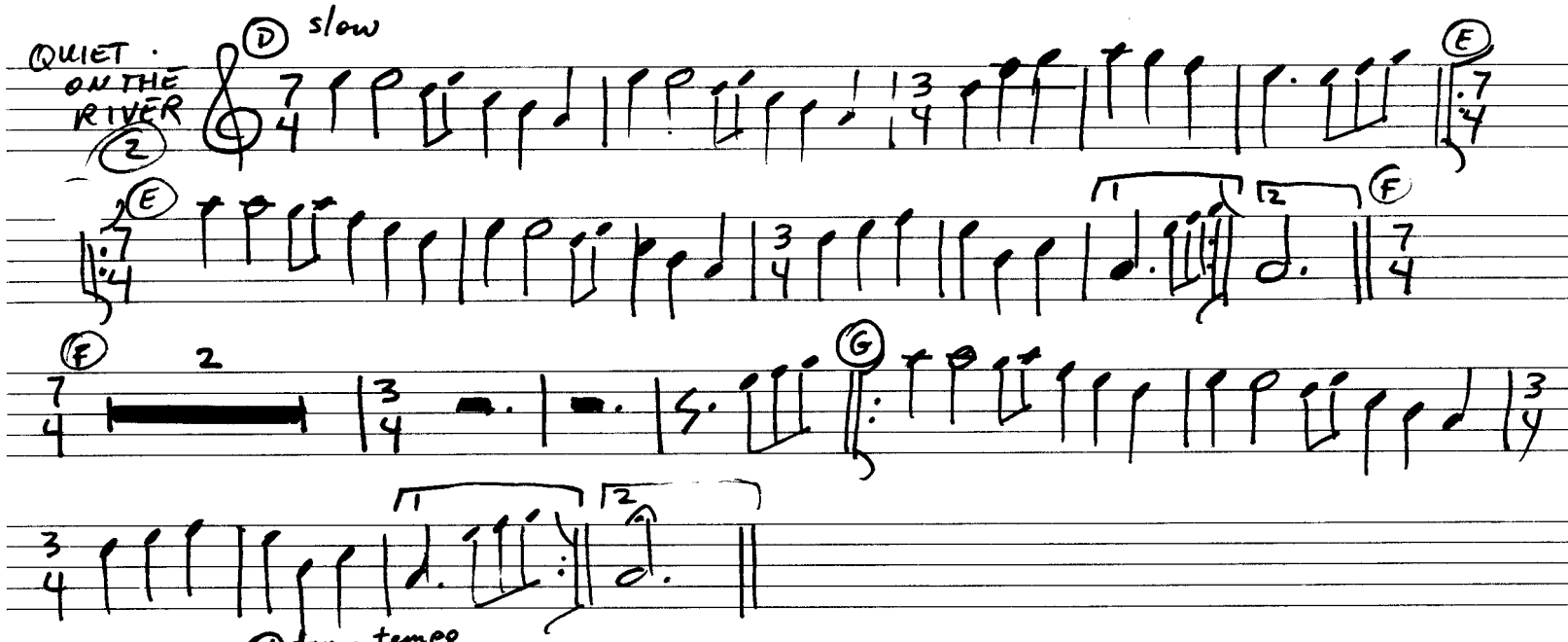
MARCH

1



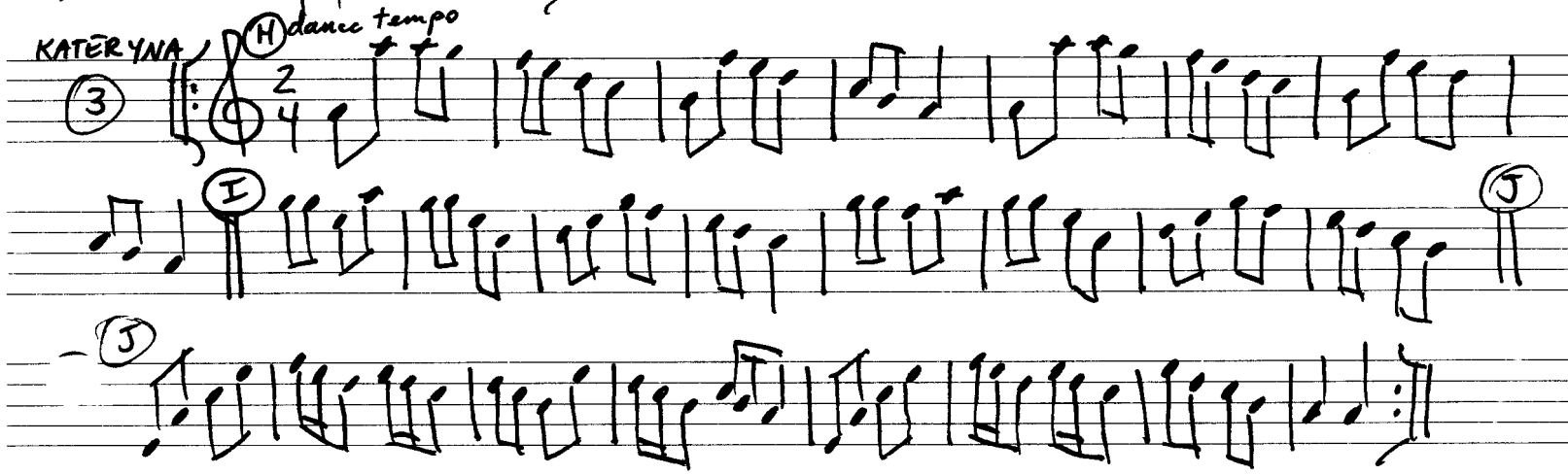
QUIET ON THE RIVER

2



KATERYNA

3



p.d. II

3 Ukrainian Bandura Melodies

adapted for dowra choir, S. Wolownik '84

MARCH

① march tempo (A) (B) (C)

QUIET ON THE RIVER

② (D) slow (E) (F) (G)

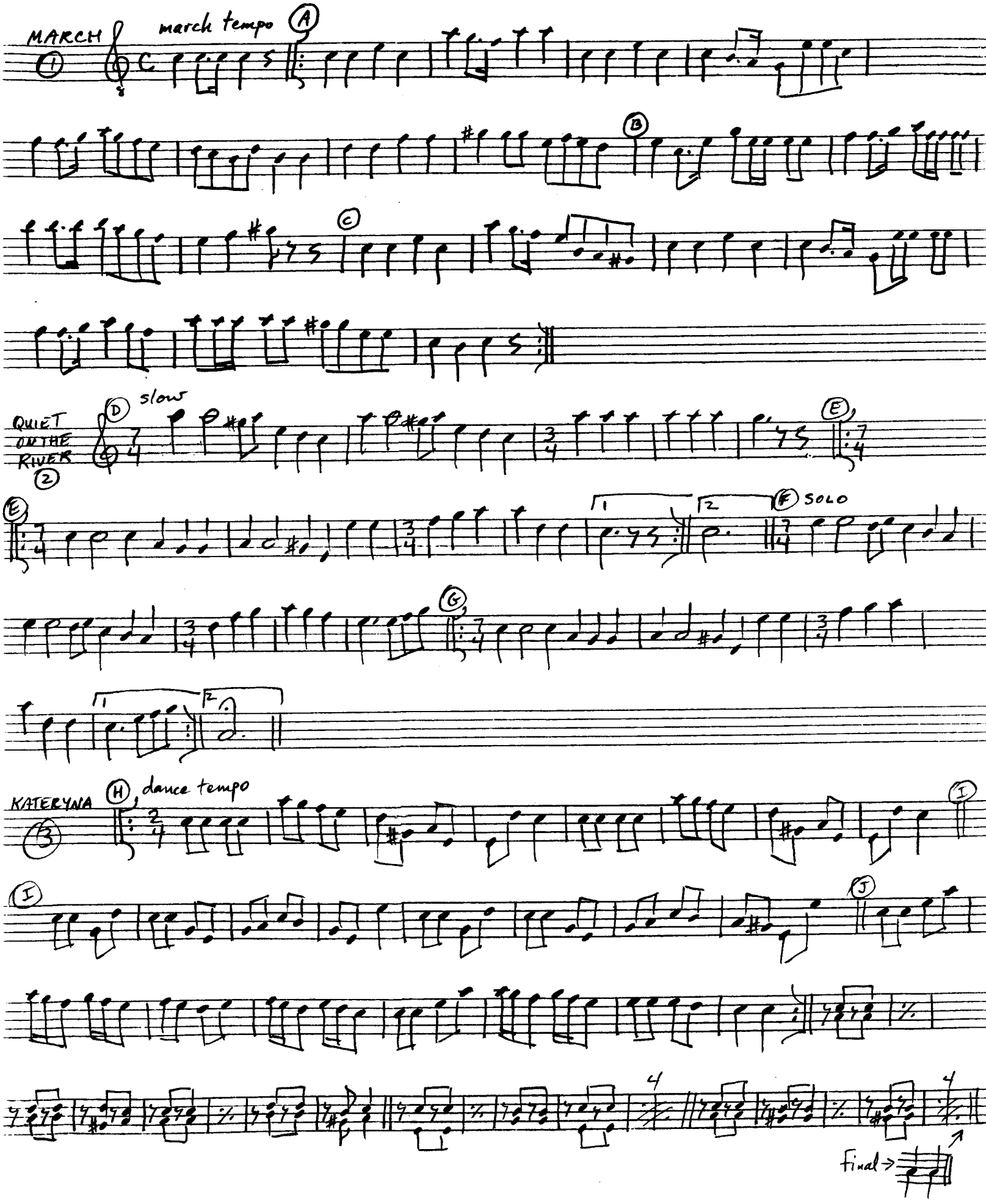
KATERYNA

③ (H) (I) (J)

a.d. I+II

3 Ukrainian Bandura Melodies

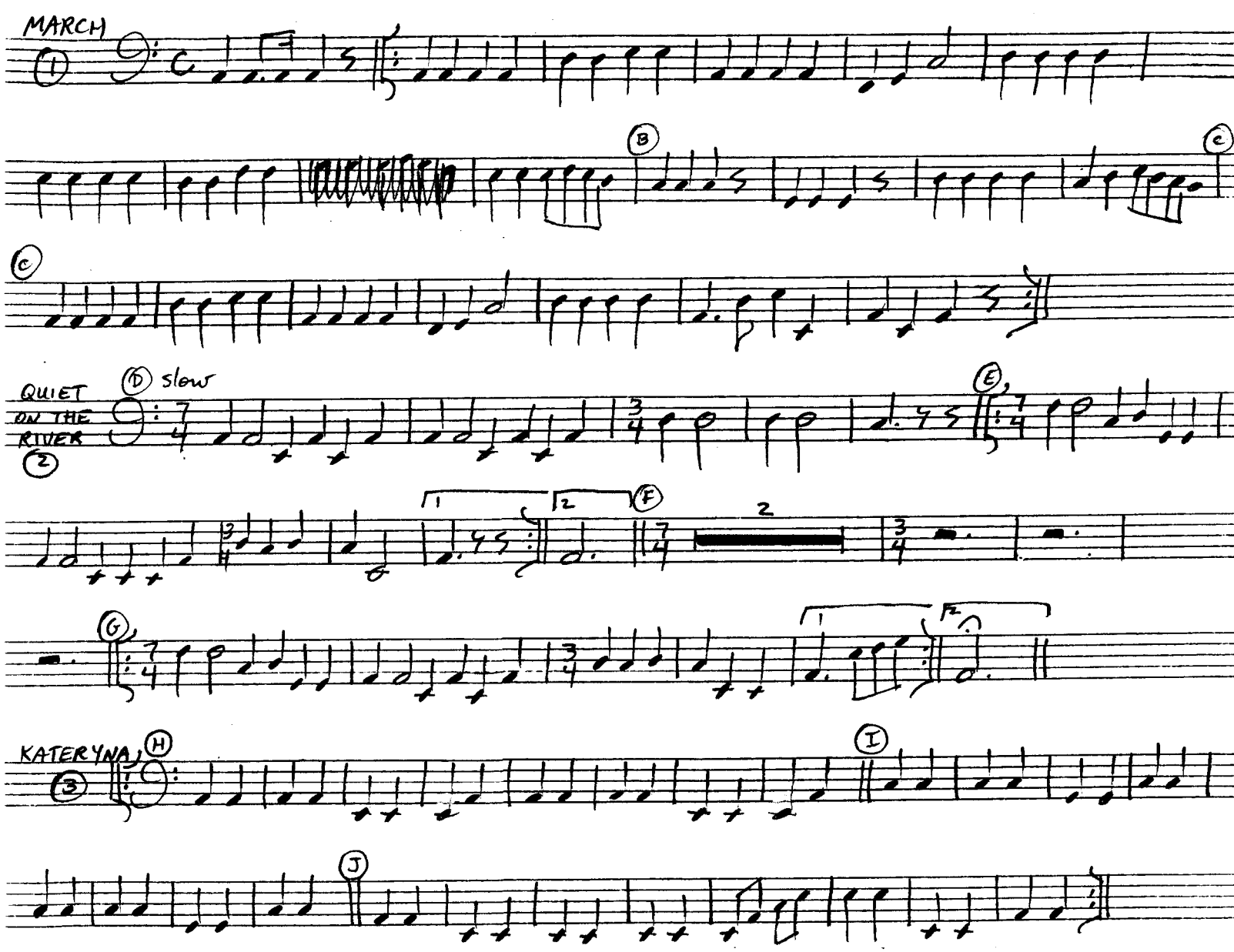
adapted for domra choir,
S. Wolowcik '84



b.d.

3 Ukrainian Bandura Melodies

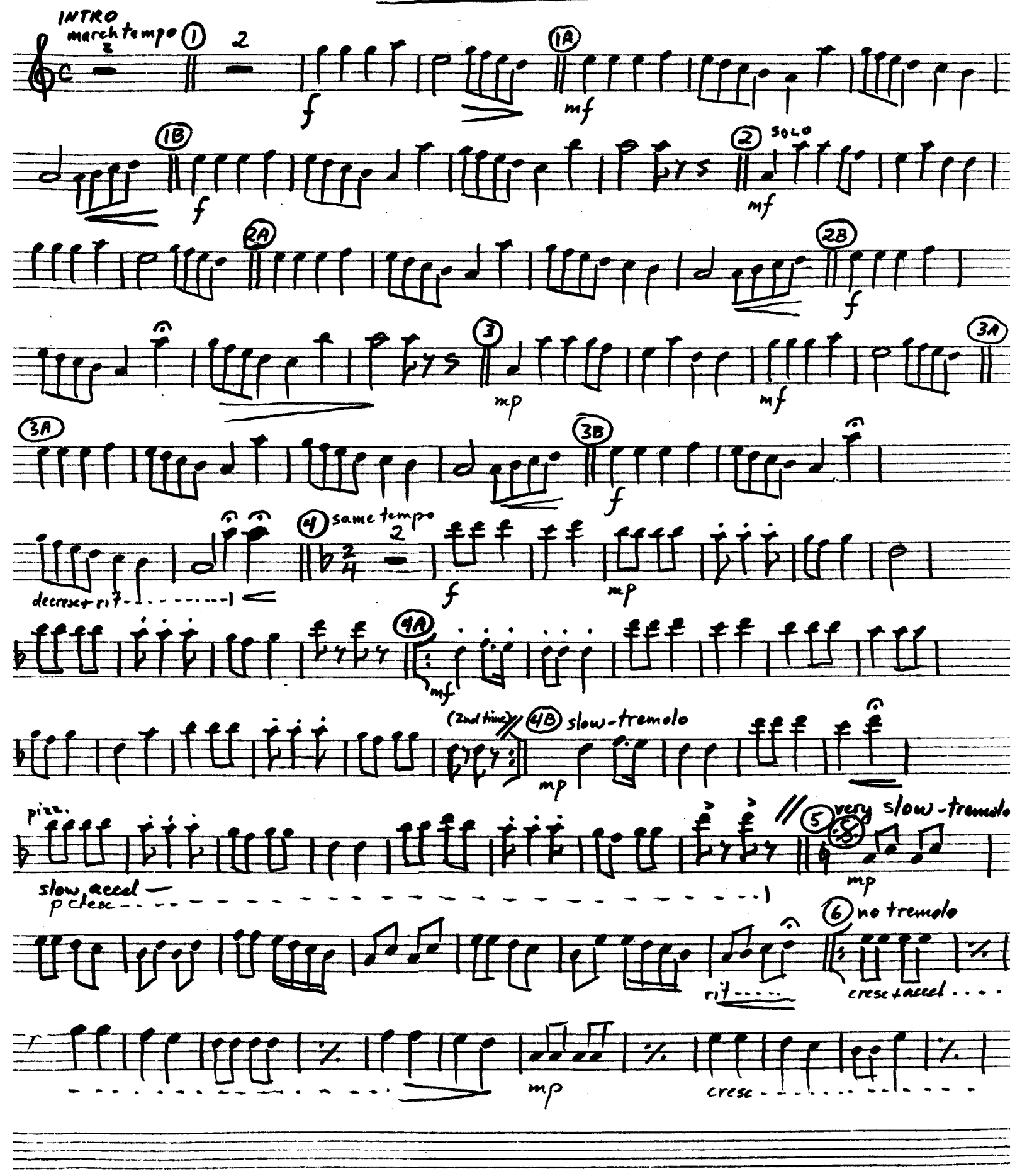
adapted for domra choir,
S. Wolownik '84



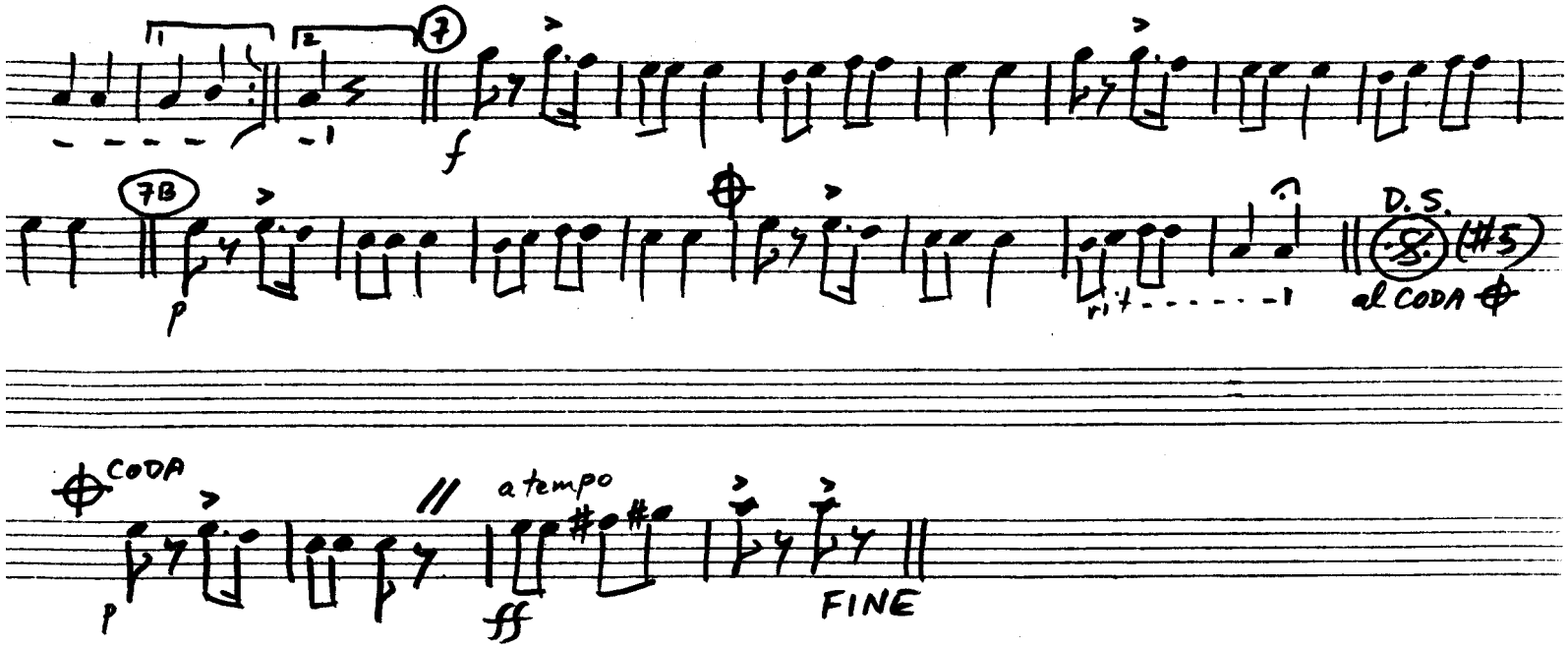
pd I

UKRAINIAN COSSACK SONGS

arr. S. Wolowniik '85



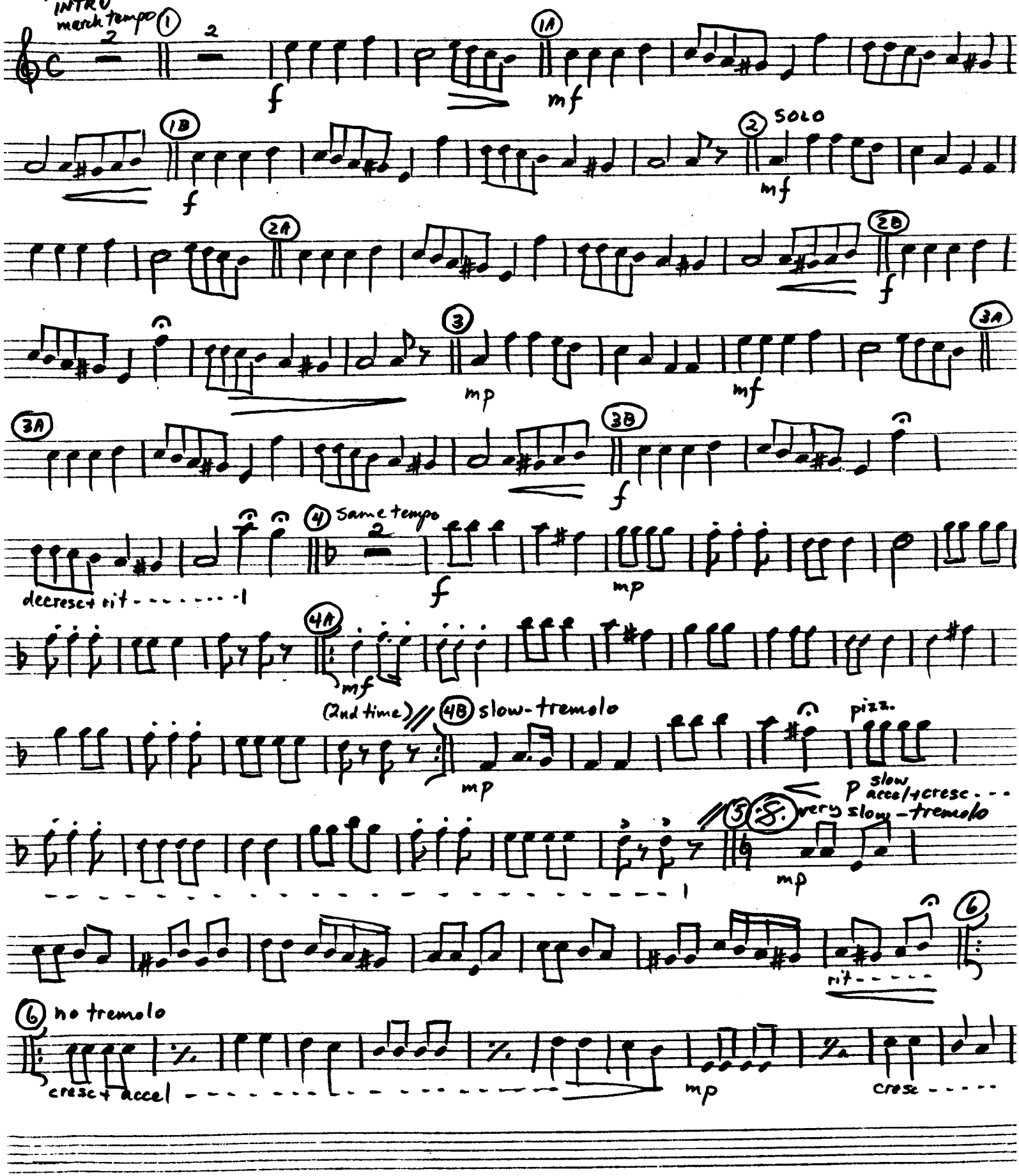
Ukr. Cossack - p. 2



pd II

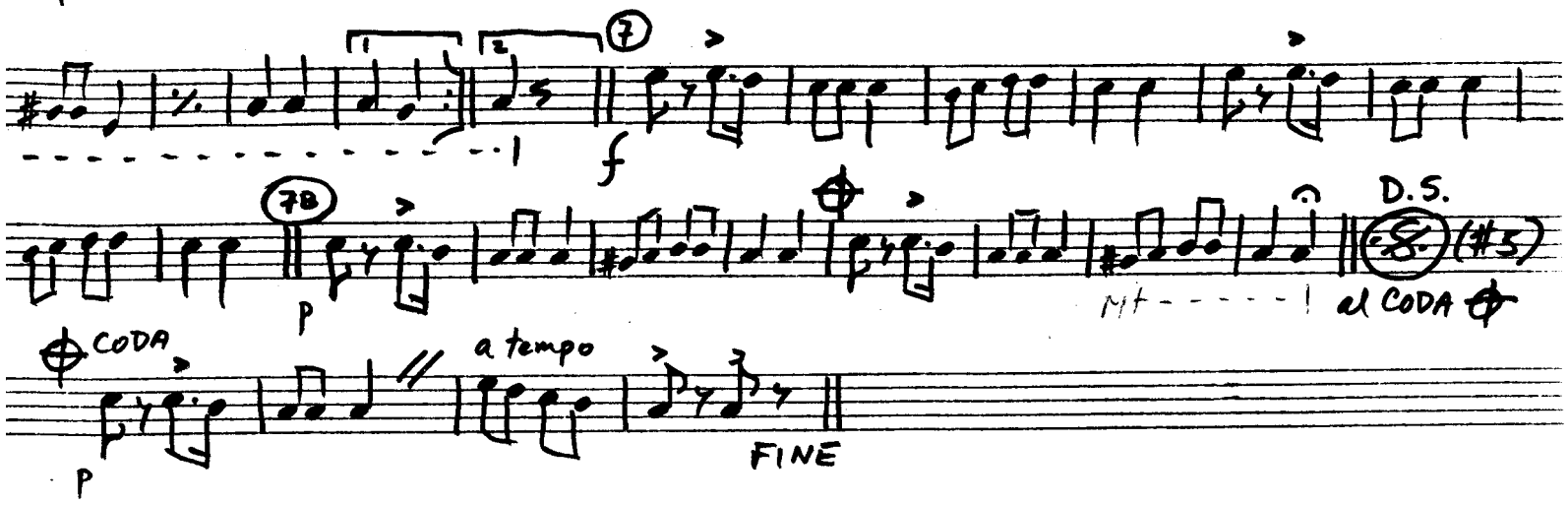
arr. S. Wolowuik '85

UKRAINIAN COSSACK SONGS



pd II

Ukr. Cossack - p.2



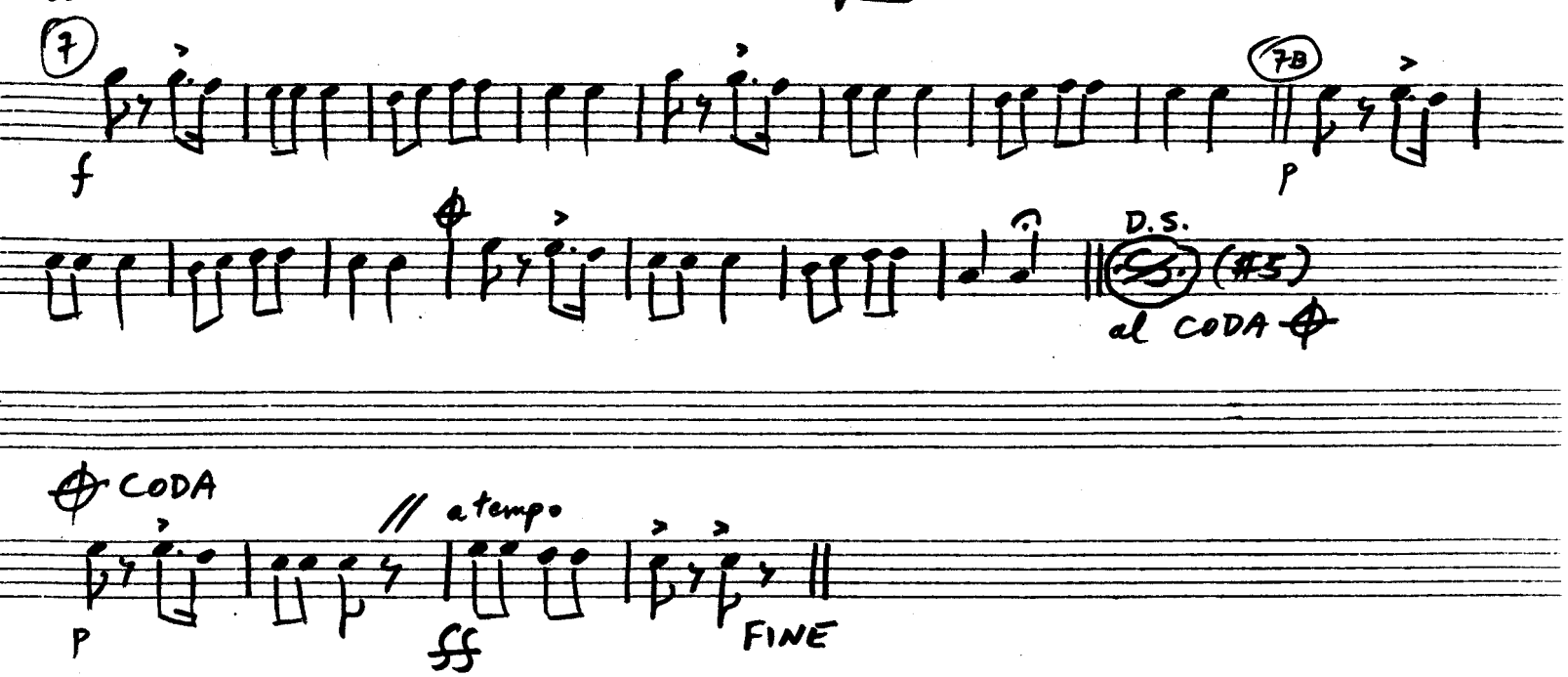
ad

UKRAINIAN COSSACK SONGS

arr. S. Wolownik '85

INTRO
March tempo
1 SOLO
mf
tutti
f
1A
mf
1B
f
2
2A
mf
2B
f
3
mp
mf
3A
3A
3B
f
decrescendo
4 same tempo
f
mp
4A
mf
(2nd time)
4B slow-tremolo
mp
pizz.
p slow, accel + cresc
5 8 very slow-tremolo
mp
6 no tremolo
rit
cresc + accel
mp
cresc
7
to next page

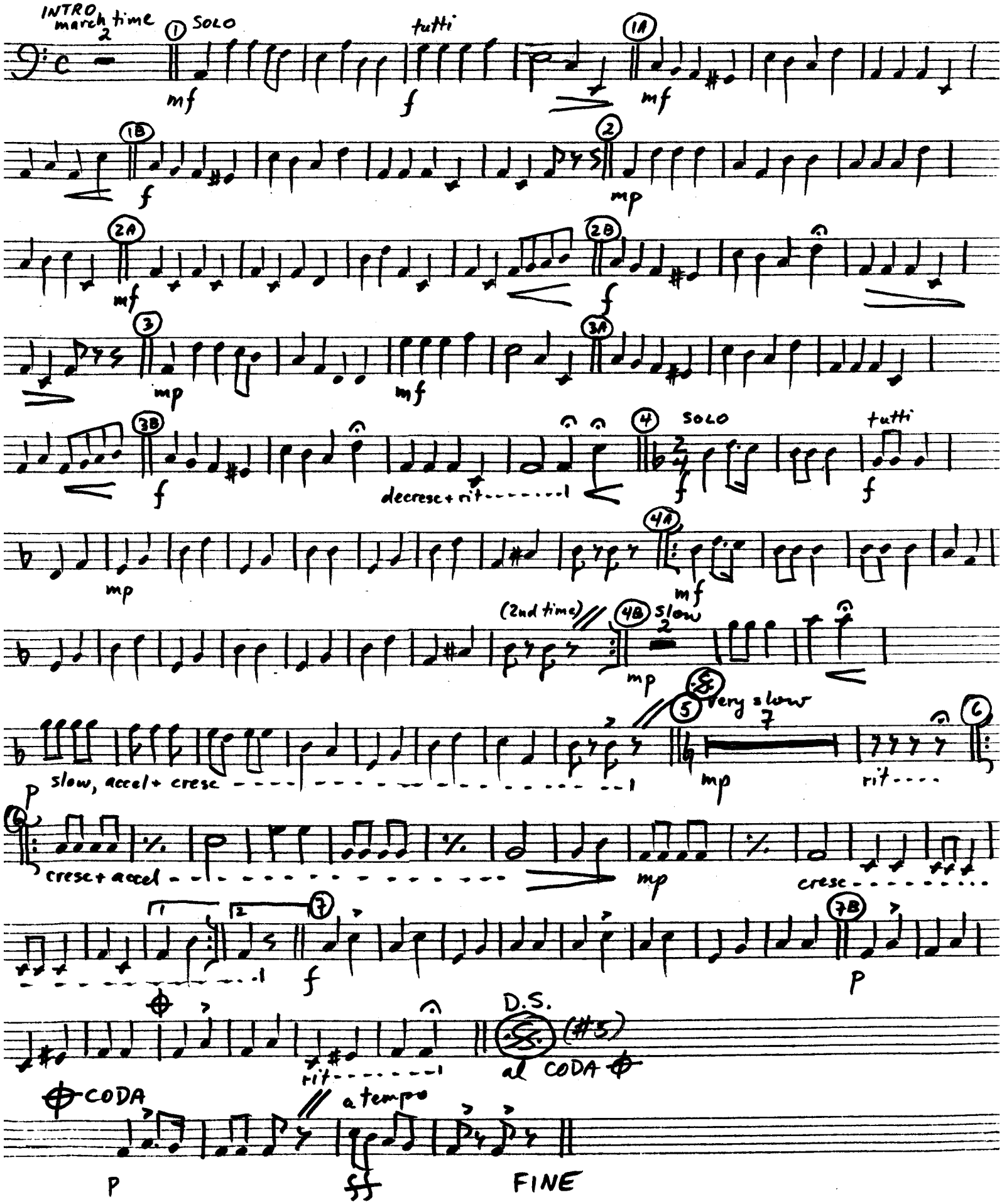
Ukr. Cossack - p. 2



bd

UKRAINIAN COSSACK SONGS

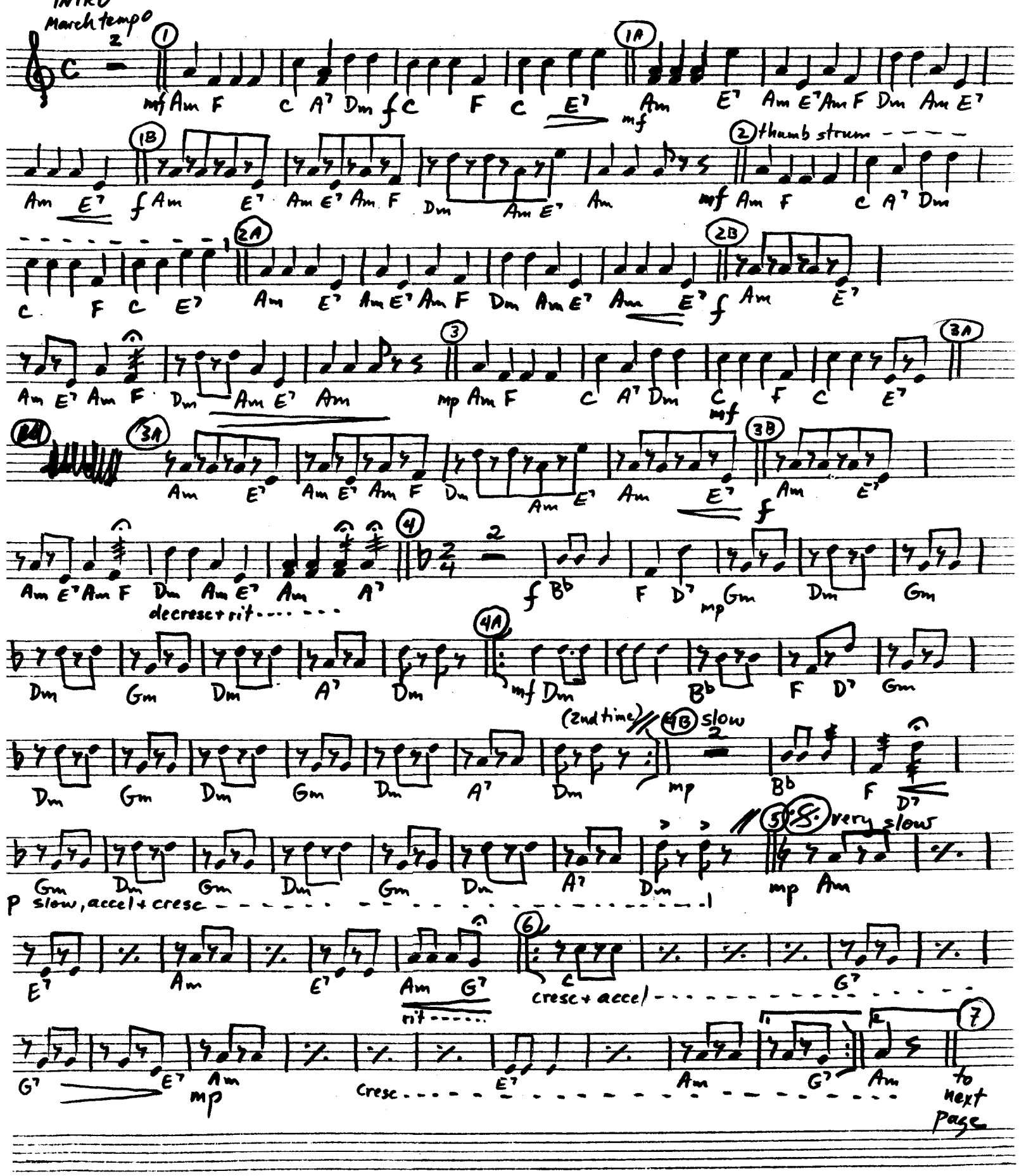
arr. S. Wolownik '85



ab

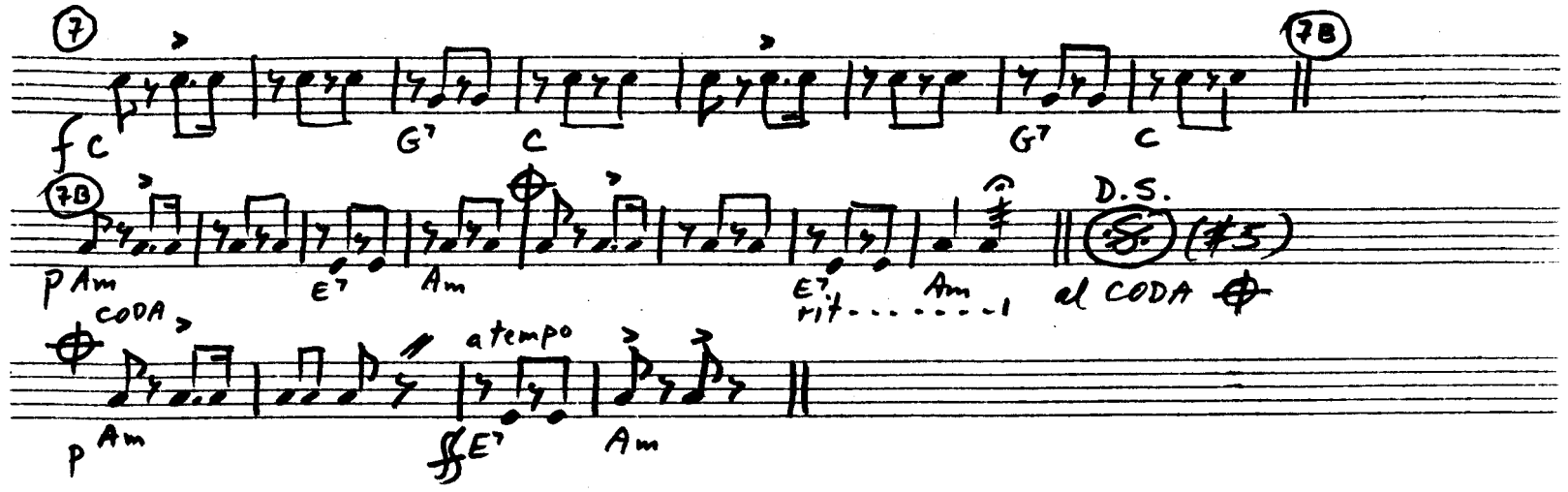
arr. S. Wolowuik '85

UKRAINIAN COSSACK SONGS



ab

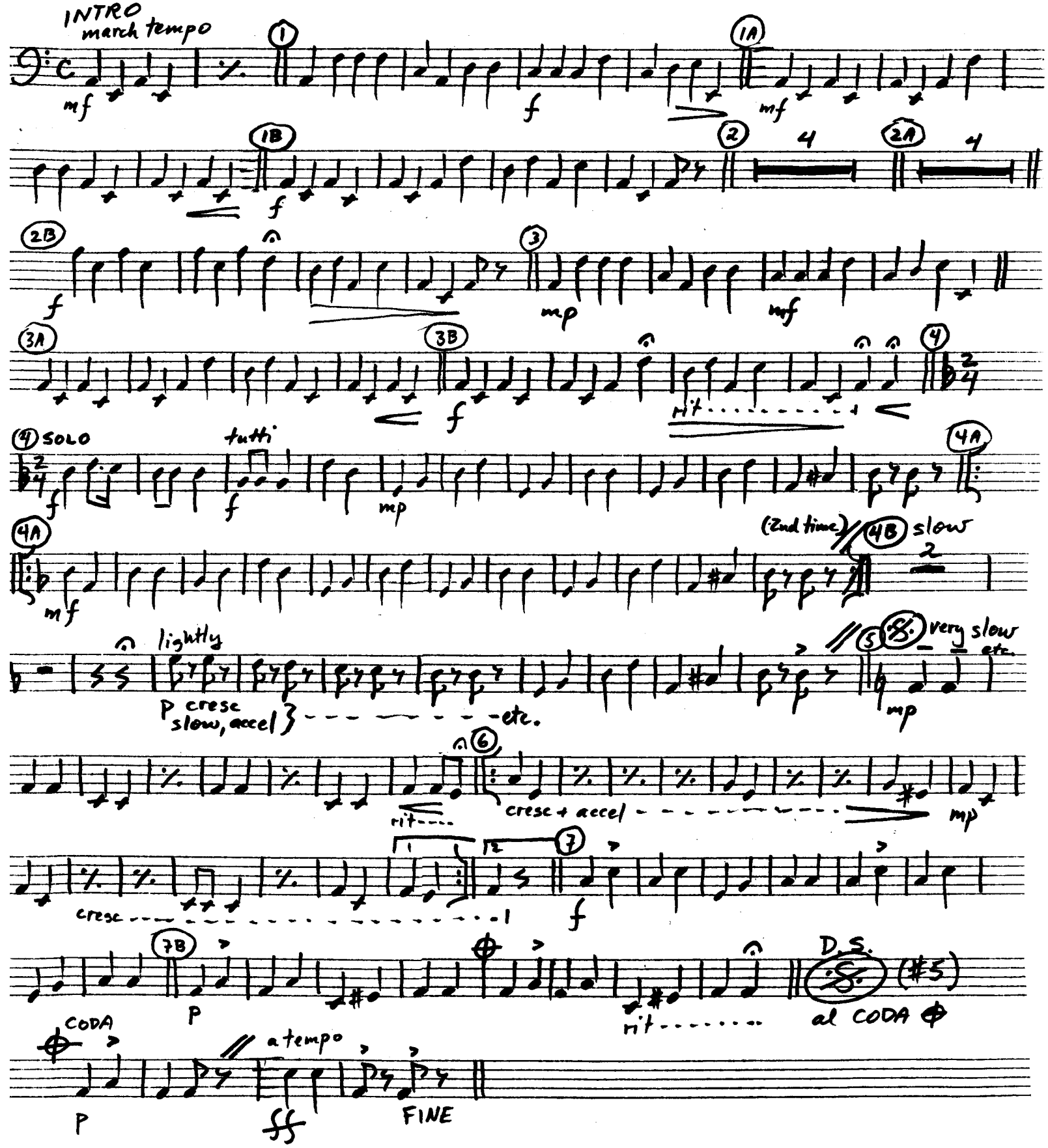
Ukr. cossack - p. 2



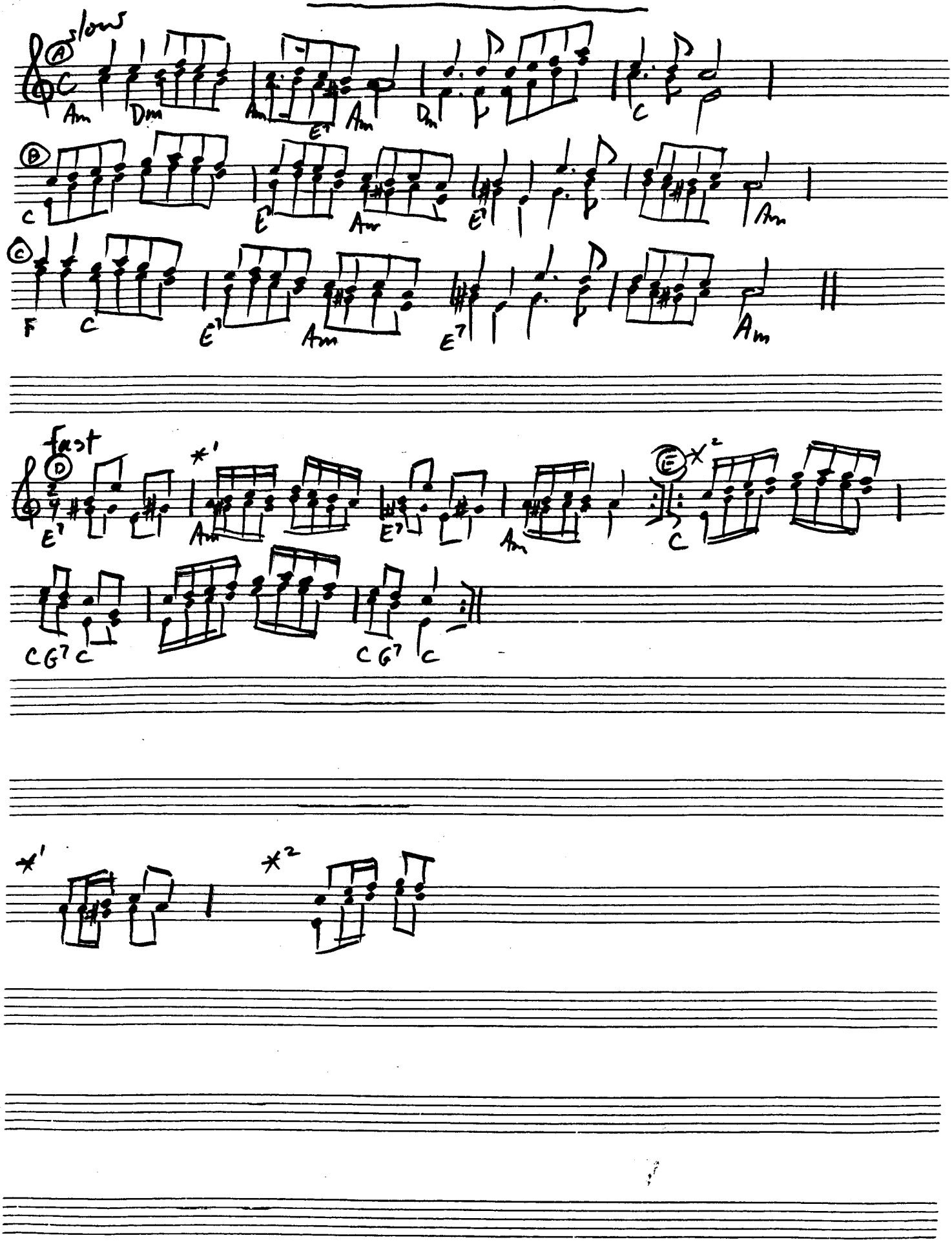
K-b.

UKRAINIAN COSSACK SONGS

arr. S. Wolownik '85



UKRAINIAN KOZACHOK



p.d. I
a.d. I

Ukrainian Waltz Medley

arr. S. Wolownik '87

INTRO - GRANDLY

tremolo

f

(VAMP) 4

waltz tempo

(A) altos only 1st time

mp

mf

(B) tutti

mp-mf

repeat from (A)

(C) (VAMP) 4

(D)

mp

(E)

tutti

(F)

mf

(G)

mf

repeat from (D), altos only up to "tutti", then to CODA

CODA

rit

f

a tempo

rit

cresc

mp

a tempo

ff

ssz

FINE

p.d. II
a.d. II

Ukrainian Waltz Medley

arr. S. Wolownik '87

(VAMP) 4

waltz tempo

A

1st time: altos only, unison melody

mp

mf

B tutti

mp-mf

repeat from A

C

(VAMP) 4

D unison melody later

mp

E tutti

F

mf

G

mf

repeat from D, altos only (unison melody), up to "tutti", then to CODA

CODA

rit. a tempo

f

rit. cresc. mp a tempo

ff

sfz

FINE

a.b.

Ukrainian Waltz Medley

arr. S. Wolowniik '87

INTRO - GRANDLY

f Gm D7 Eb Bb Cm D7 (VAMP) Gm waltz tempo

(A) Gm mp Cm Gm D7 Gm mf Eb Bb

Cm D7 Gm (B) Gm mp-mf D7 Eb Bb Cm D7

Gm < Gm repeat from (A) E7 < (C) (VAMP) Am

(D) mp E7 Am E7 Am Dm Am (E)

E7 Am Dm Am E7 Am (F)

(F) C mf G7 C G7 E7 > (G) Am E7 >

Am Dm Am E7 Am Am mf E7 Am Dm

Am E7 Am repeat from (D), taking CODA

CODA

Am rit f a tempo E7 Am Dm Am A° E7

rit cresc

Am a tempo mp E7 Am sfz FINE ff

Eb = 6 6 / 3 or 6 / 3 6

Bb = 5 1 / 6 or 1 / 6 1

A° = 3 / 2 or 6 / 5 / 2 5

bass

Ukrainian Waltz Medley

arr. S. Wolowuik '87

INTRO - GRANDLY

f

(VAMP)

waltz tempo

A

mp

mf

B

mp-mf

repeat from A

C (VAMP)

D

mp

E

F

mf

G

mf

repeat from D, taking CODA

CODA

rit - - - - - - - - a tempo rit - - - - - - - - - - - - - - - - - - cresc - - - - - - - - - - - - - - - - -

f

a tempo

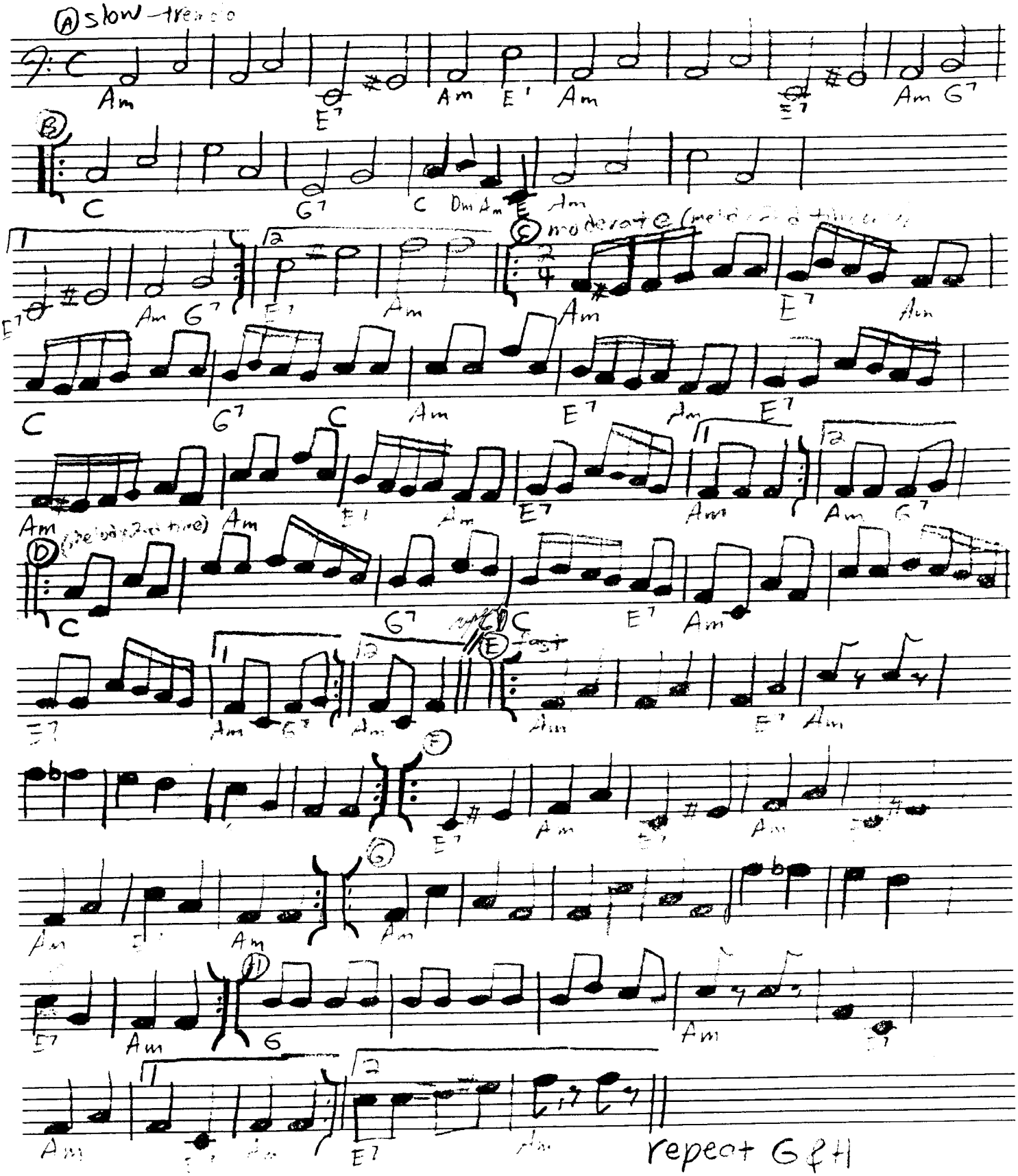
mp

ff

sfz

FINE

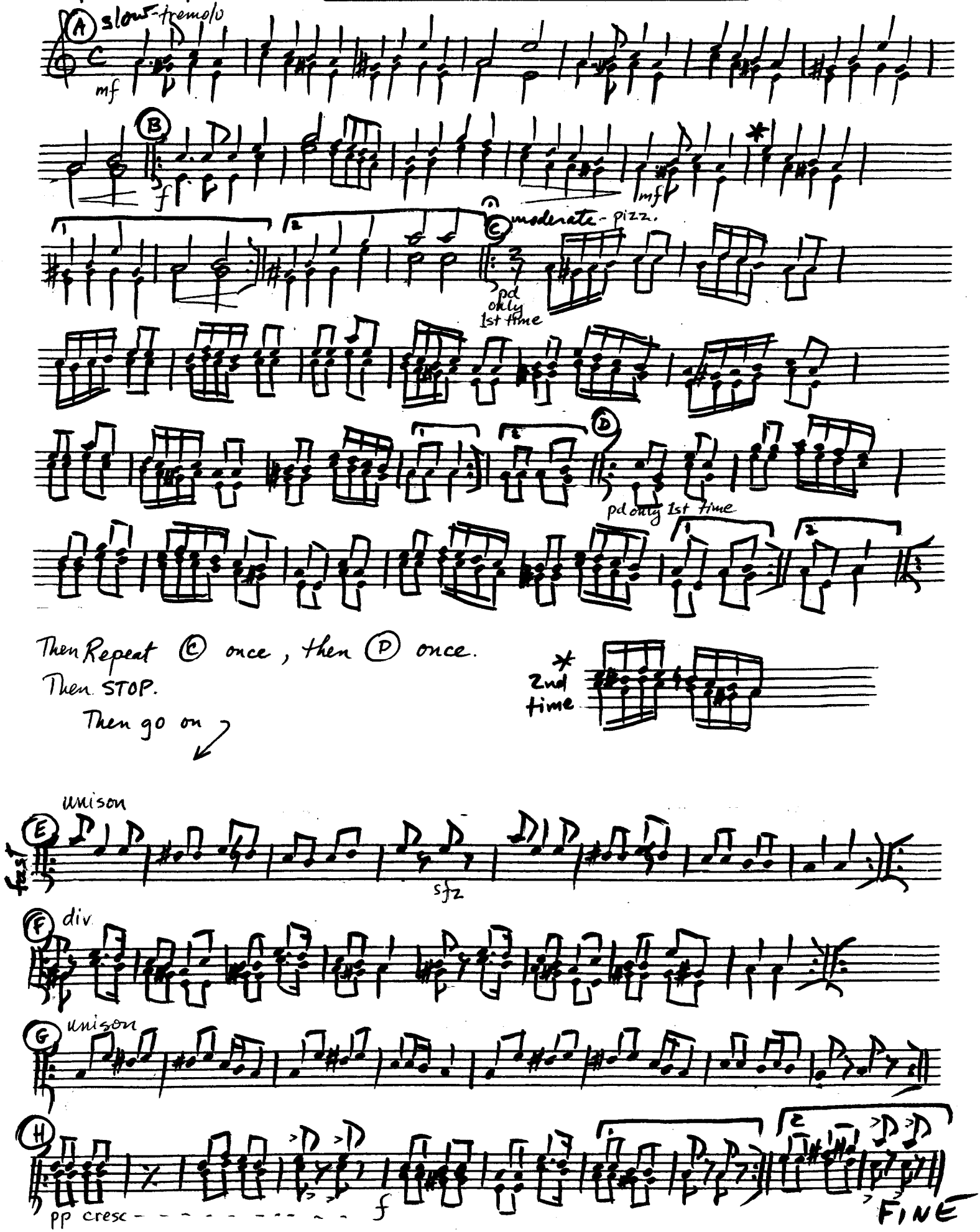
Ukrainian Medley - Kaniga



ARCHIVES
LL12S-12 Stave

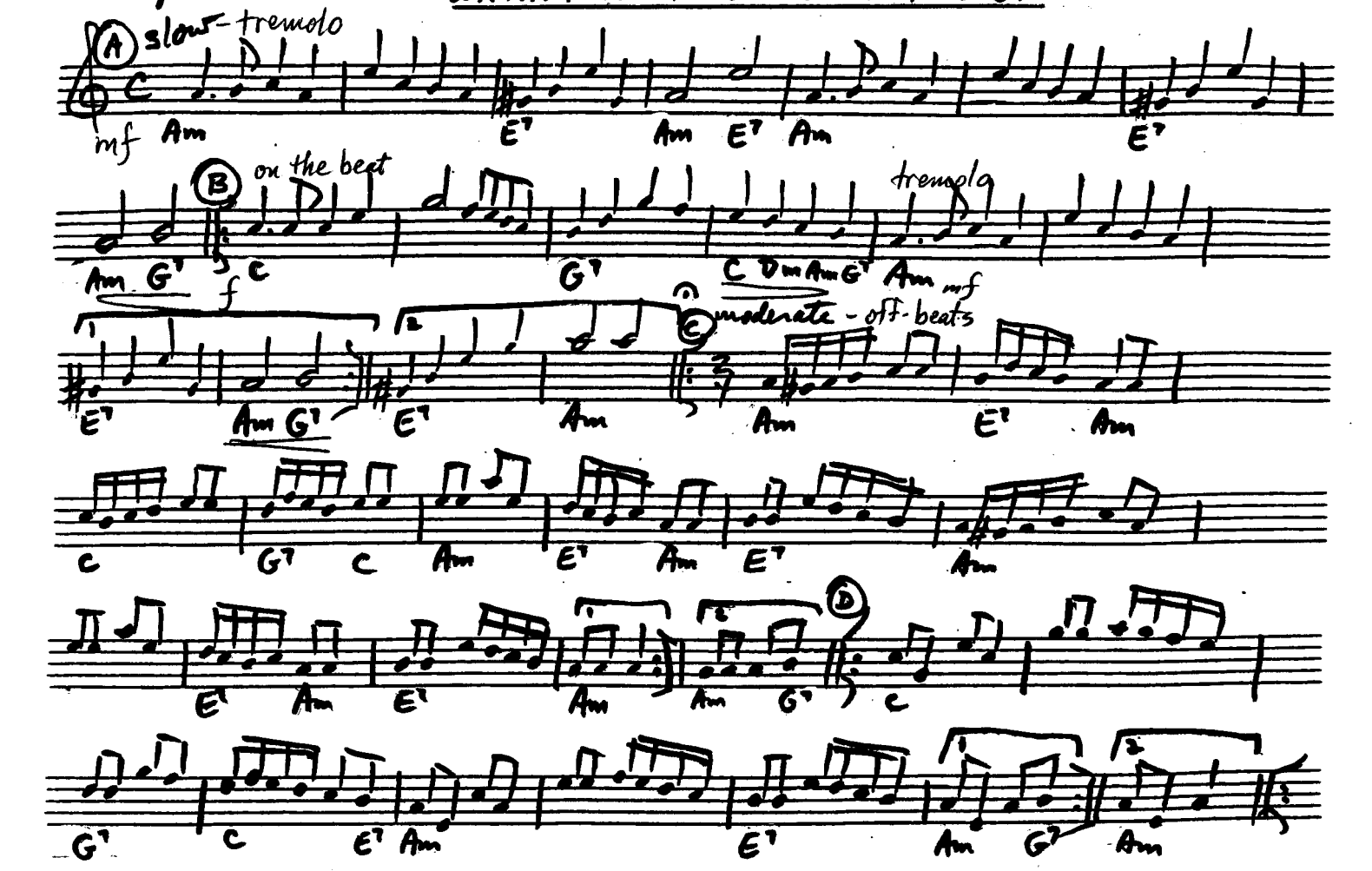
pd I + II / ad I+II

UKRAINIAN MEDLEY – KAURIGA

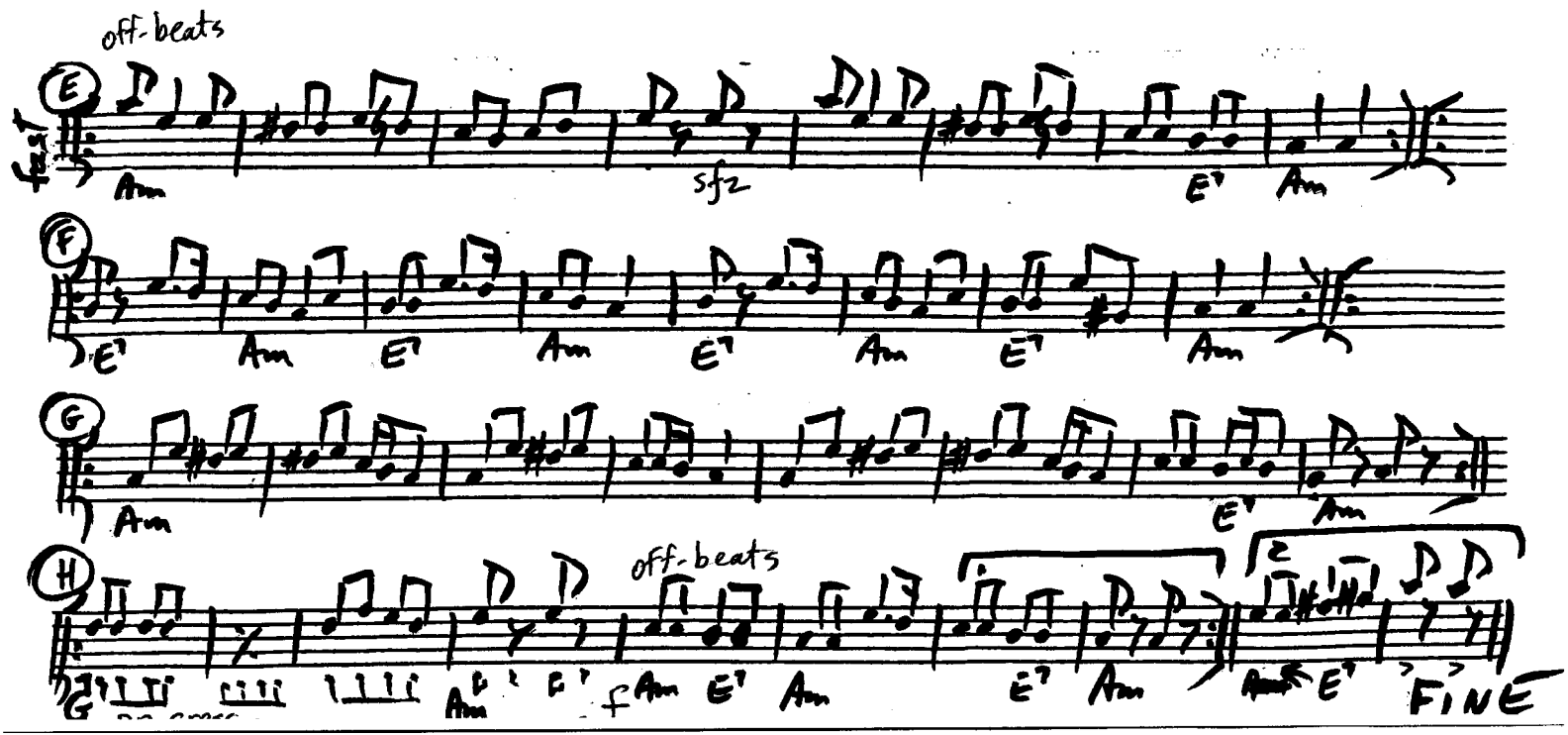


sb/ab, guitar, acc.

UKRAINIAN MEDLEY – KAURIGA



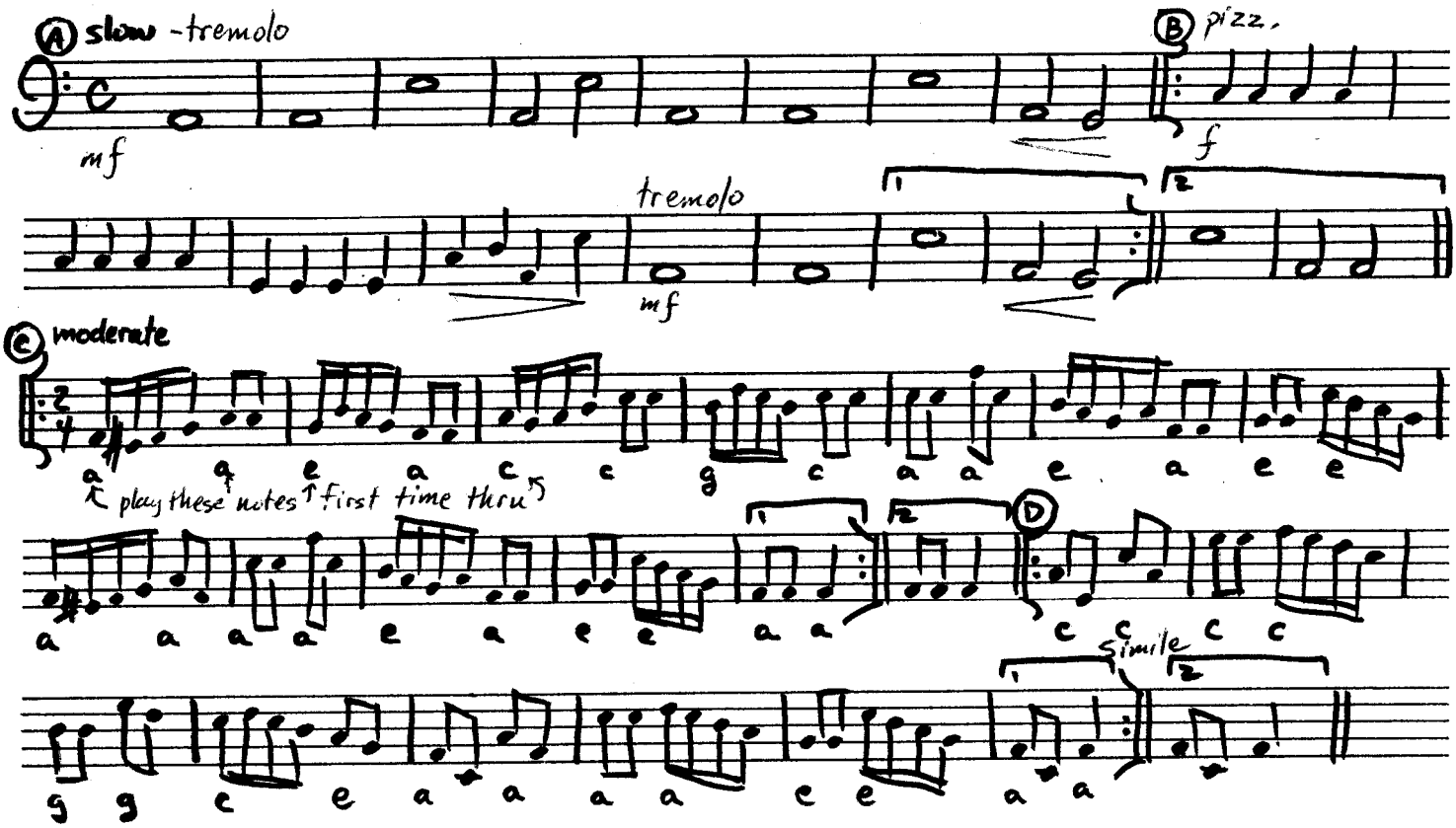
Then Repeat C once, then D once.
Then STOP.
Then go on



PENN BALALAIKA ORCHESTRA

all basses

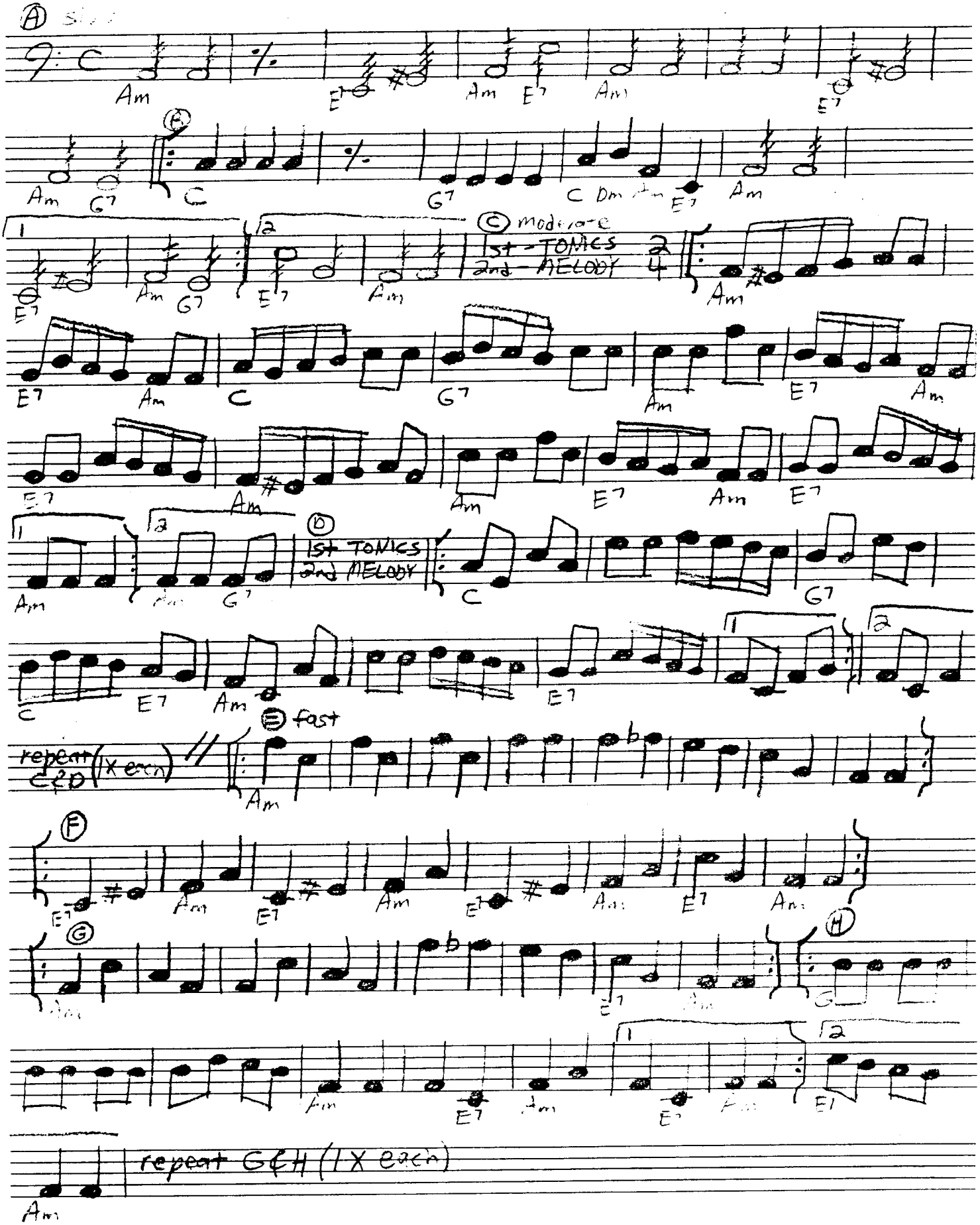
UKRAINIAN MEDLEY - KAURIGA



Then repeat C once (bottom notes), then D once (bottom notes).
Then STOP. Then go on

Ukranian Medley – Kanuga

bass



ARCHIVES
LL12S-12 Stave

A.K. 4/91

UNDER THE APPLE TREE

115 A

Kak Pod Yablonkoi

primd domra I,
V. Andreyev, arr.

Evenly

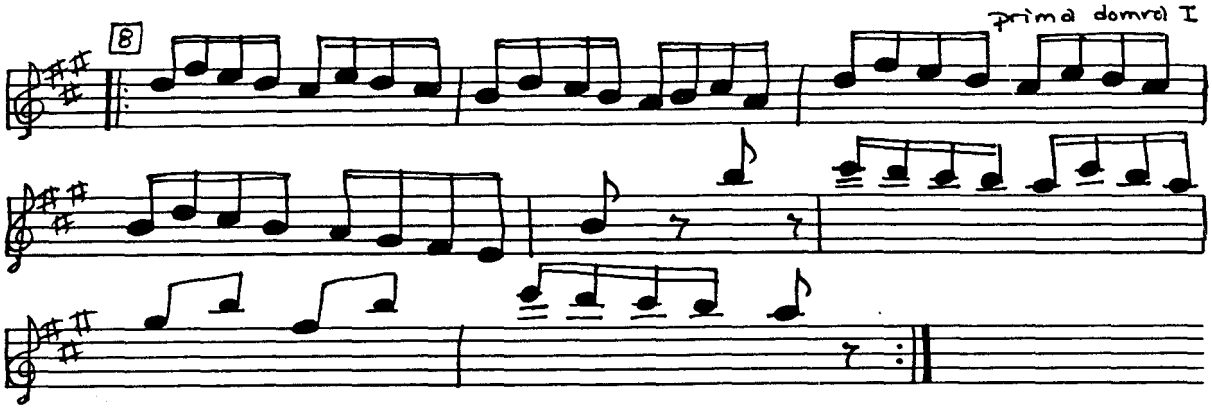
Fast

PRO ART PUBLICATIONS / A DIVISION OF Belwin Mills Publishing Corp. MELVILLE, N.Y. 11746

UNDER THE APPLE TREE

115 A

prima domrd I



COMPOSER BRAND NO 51 (12 STAVES)

PRO ART PUBLICATIONS / A DIVISION OF Belwin Mills Publishing Corp. MELVILLE N.Y. 11746

UNDER THE APPLE TREE
(Kat pod yablonkoy)
Russia

This is a couple dance from the Kavkaz (Cascasis) area. The dance was learned by Alexandru David while with the Romanian State Ensemble in 1963.

Record : Barinya, Alexandru David, 1979

Formation : Cpls facing LOD, M on inside of circle, W on M R side. L hands are joined fwd at chest ht, W R fist on hip, M R hand on W R waist just above W hand.

Steps : All stamps are on whole ft, unless otherwise specified.

Meter : 2/4

Measure	Pattern
fig 1	
1	walk 3 steps fwd R,L,R (cts1,&,2), L ft lifts bkwd then brushed fwd and slightly diag L, bend R leg (ct&)
2	reverse ms 1 fig 1
3-4	repeat ms 1-2 fig 1
5	starting with R and moving out of circle, step R to R with plie (bent knee) (ct1), step L behind R - straighten knees (ct&), repeat cts1,& (cts2,&)
6	repeat ms 5 fig 1, except stamp L next to R on last "&" ct
7-8	reverse ms 5-6 fig 1, twd ctr of circle
9-16	repeat ms 1-8 fig 1
fig 2	
1-4	repeat ftwk of fig 1 ms 5-6 twice. M use same ftwk, W opp. Doing the step, M move behind W to outside of circle and continues moving CCW (LOD) around the circle and moves CW (RLOD) - both face center. W places first finger of L hand on L cheek and ti head twd RLOD, while R hand palm down supports L elbow. M L fist is on hip while R hand is extended out to side palm up at shldr level. Clap on last "&" ct.
5-8	reverse ms 1-4 fig 2, reverse ftwk and direction and hand pos. Finish in beginning pos of dance with M on inside and W on outside of circle facing LOD. no clap
fig 3	
1	brush L diag fwd (dt1), brush L across R (ct&), brush L diag L fwd (ct2), brush L behind R (ct&)
2	moving out of circle, step L behind R (ct1), step R to R (ct&), repeat cts1,& (cts2,&)
3-4	repeat ms 1-2 fig 3 except stamp L next to R on last "&" ct
5-8	reverse ms 1-4 fig 3, ftwk and direction

UNDER THE APPLE TREE - cont

fig 4

1	walk 3 steps fwd R,L,R (cts1,&,2), stamp L next to R (ct&)
2	reverse ms 1 fig 4 moving bkwd
3	step fwd R heel (ct1), stpe on L heel next to R heel (ct&), step back on R toe (ct2), step L toe next to R toe (ct&)
4	step on R heel to R (ct1), step on L heel to L (ft slightly astride) (ct&), step on R toe in place (ct2), step on L toe next to R toe (ct&)
5-16	repeat ms 1-4 fig 4, 3 more times. make $\frac{1}{4}$ turn to face ptr on last "2,&" ct. W face ctr, M back to ctr

fig 5 M on inside of circle, facing W, fists @ waist

1	step R to R (ct1), stamp L no wt (ct&), step L to L (ct2), stamp R no wt (ct&)
2	repeat ms 1 fig 5 no stamp at end
3-4	4 walks R,L,R,L around ptr CW, R arm extended behind ptr's waist (cts1,&,2,&)
5-8	repeat ms 1-4 fig 5

fig 6

1	step R to R (ct1), cross L behind (ct&), step R to R (ct2), touch L heel to L (ct&)
2	hop on R (ct1), touch L toe behind R (ct&), hop on R (ct2), touch L heel on diag (ct&)
3-4	reverse ms 1-2 fig 6
5	hop on L (ct1), step R behind (ct&), step L,R (cts2,&)
6	hop on R (ct1), step L behind (ct&), step R (ct2)
7-8	into social dance pos turn CW L,R,L, stamp R (cts1,&,2,&) R,L,R (cts1,&,2)
9-16	repeat ms 1-8 fig 6

REPEAT figs 5 & 6 to end dance

Dance notes by Maria Reisch

UNDER THE CURLY APPLE TREE

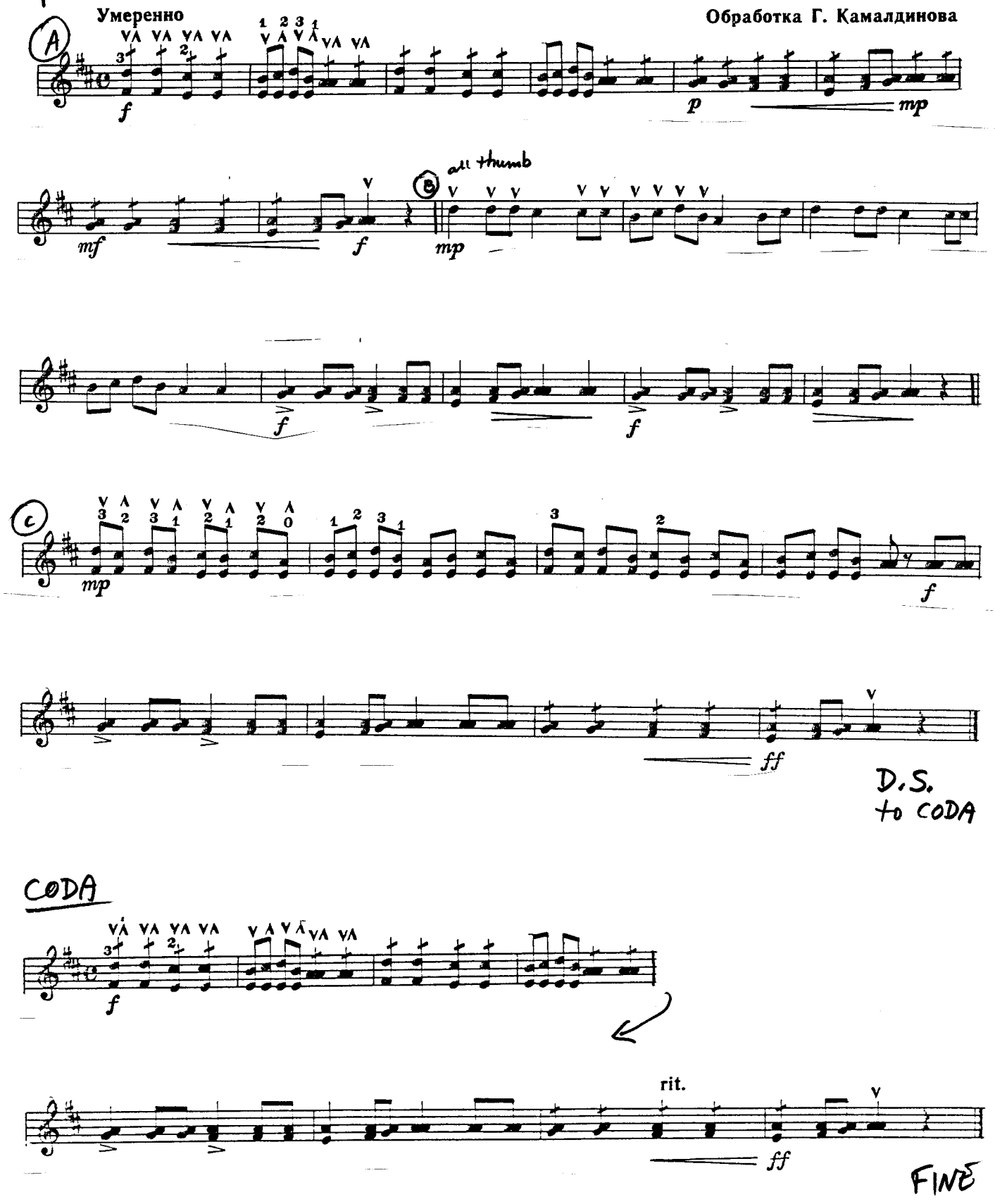
ПОД ЯБЛОНЬЮ КУДРЯВОЮ

Русская народная песня

p.b.

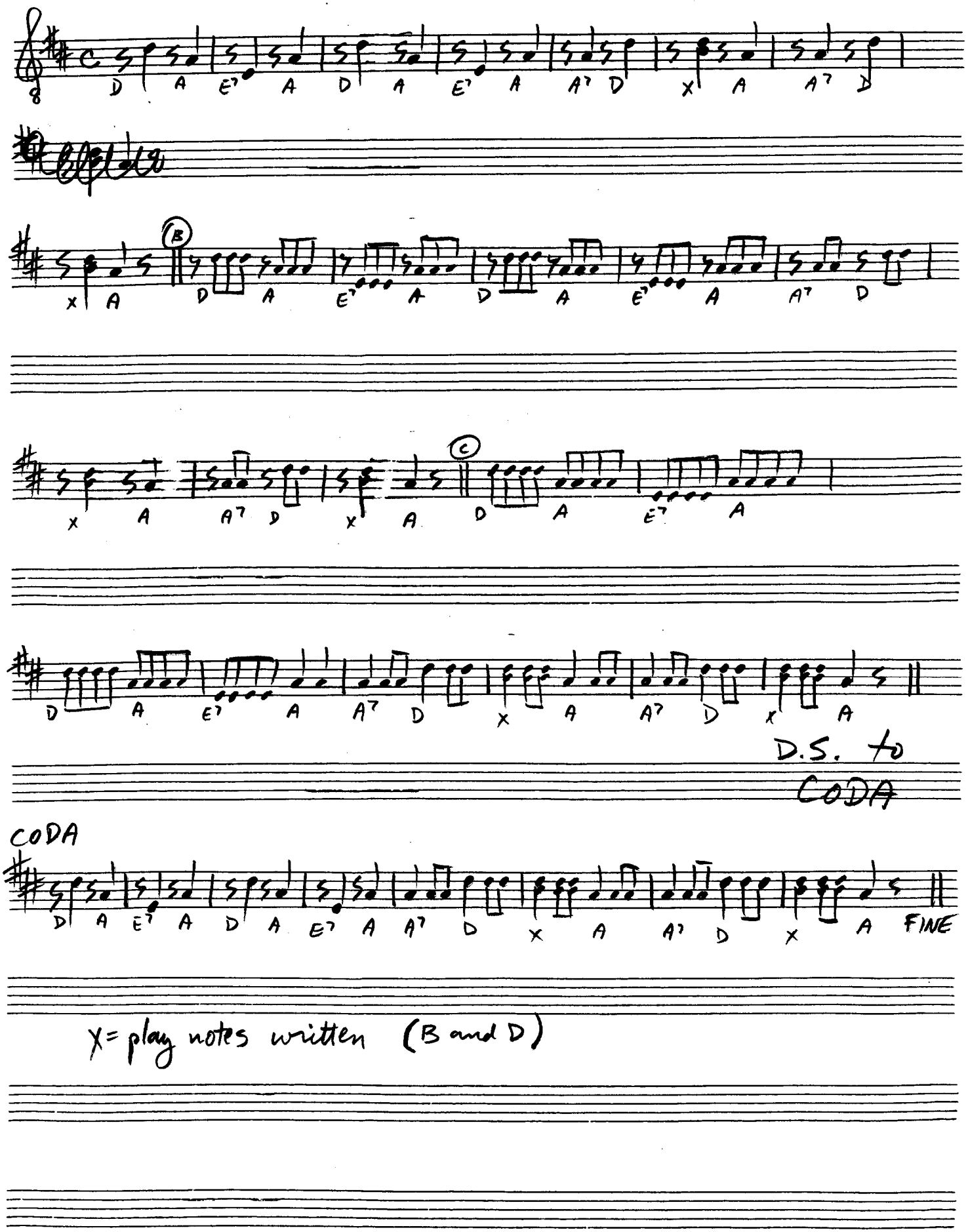
Умеренно

Обработка Г. Камалдинова



a.b.

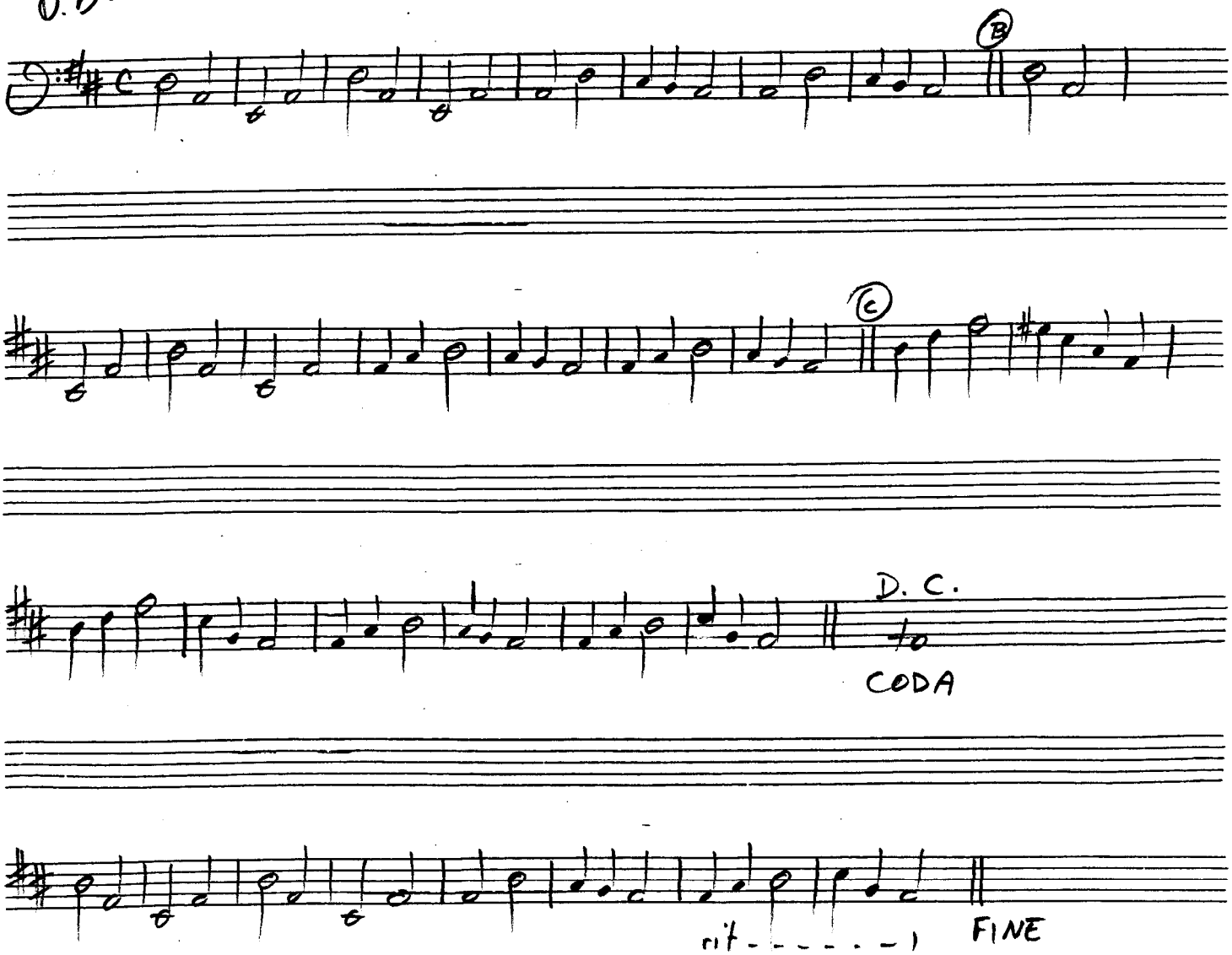
UNDER THE CURLY APPLE TREE



X = play notes written (B and D)

b.b.

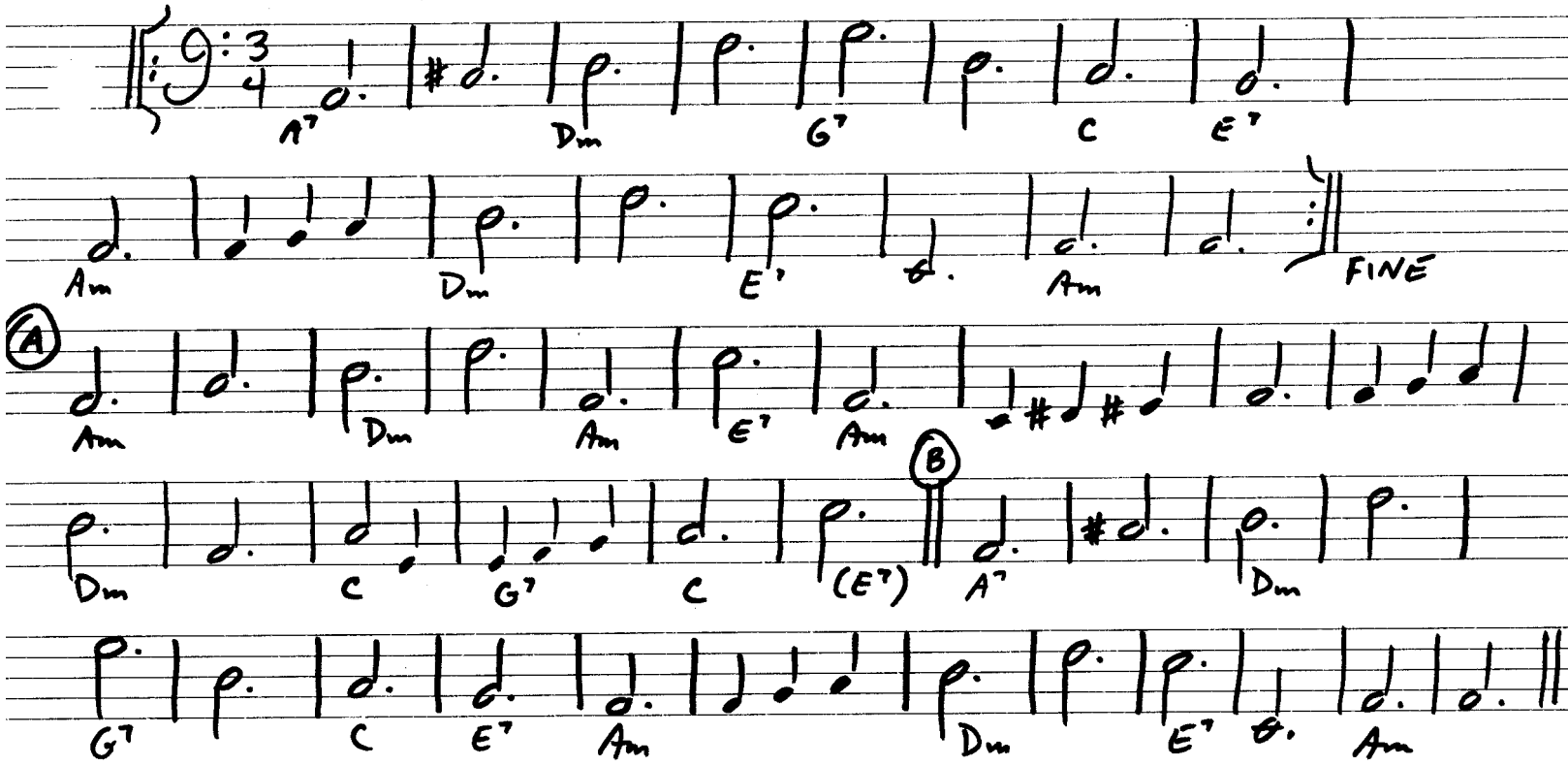
UNDER THE CURLY APPLE TREE



Contrabass

URAL ROWAN TREE

INTRO (and chorus)



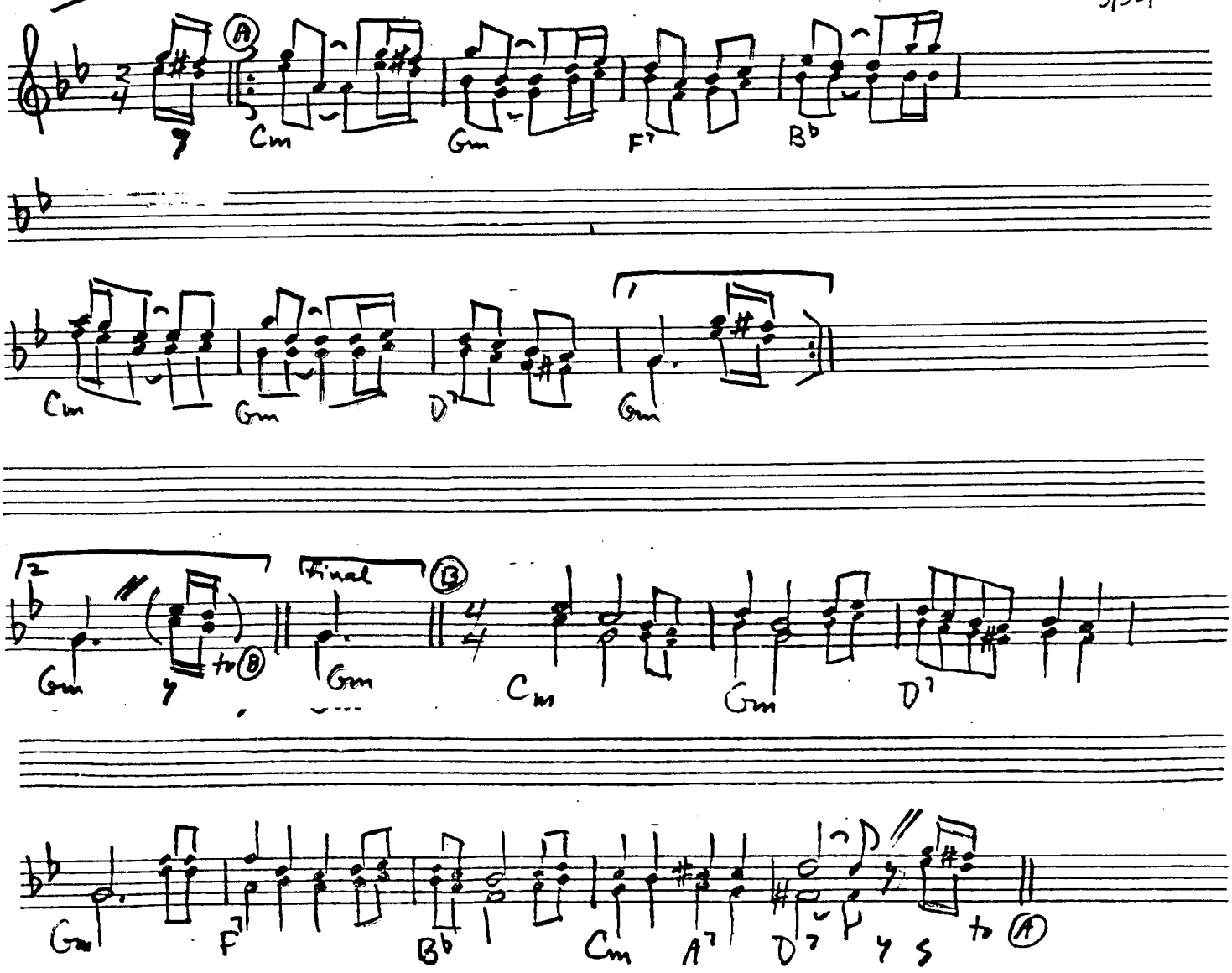
intro - A - B - intro (w. repeat) - A - B - intro (w. repeat + ritard)

all

VASILYOCHKI

for ZINA

3/30/88



Intro 2x A
sings B

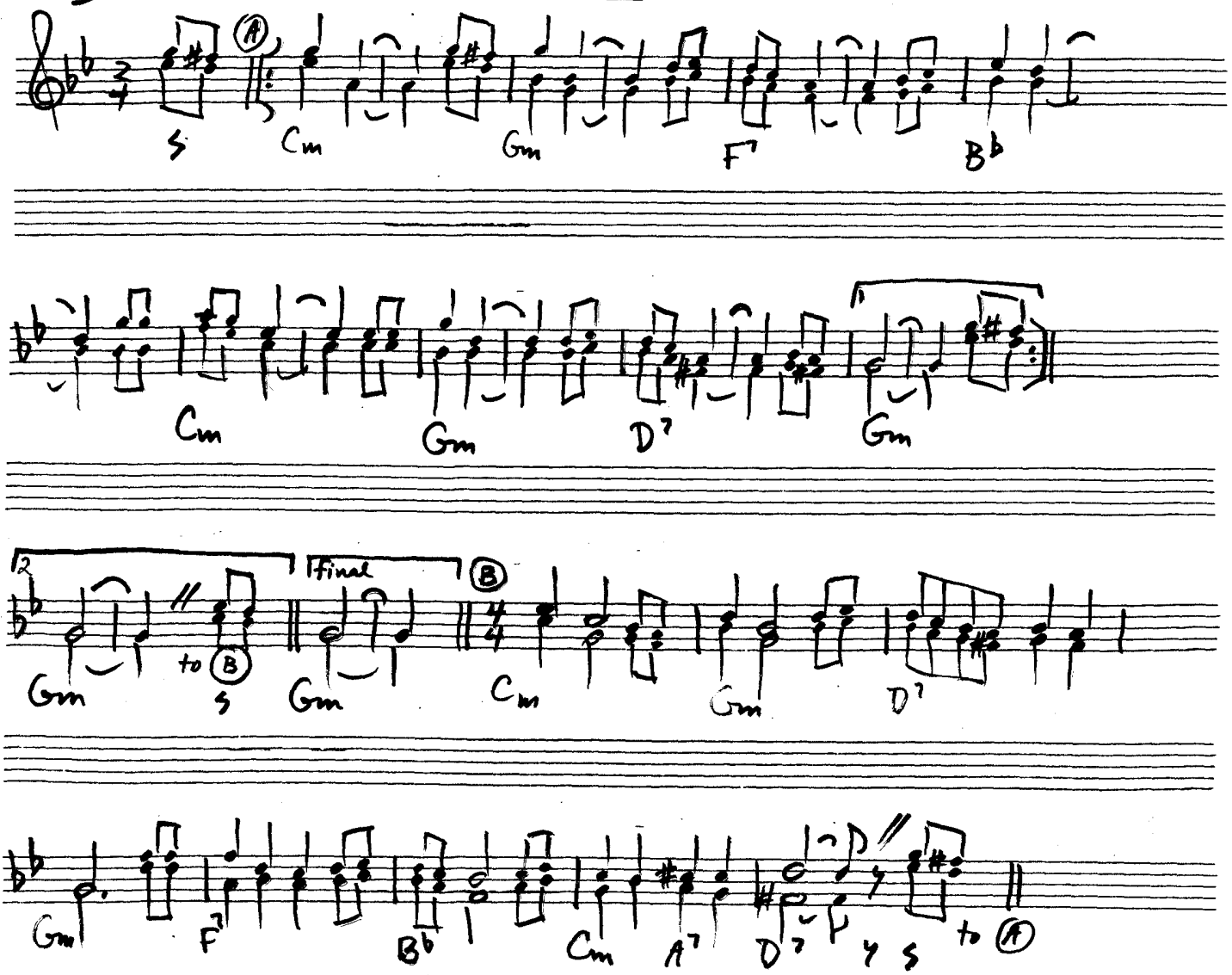
~~we play~~
~~she sings~~ A 3x | we play 2nd 2
~~play~~
she sings B.

then A 4x
for end

all

VASILYOCHKI

for Zina



p.d.

VECHERNI ZVON

S. Wołowski '88

SLOW

mp

(A) (a.d.)

3

mp

(B)

(C)

mp (ad.) 8va

8va

p

(D) unison - pizz.

mp

sim.

(D-1) unison - pizz.

mp

simile

tremolo

(E) SOLO

f

f

(F) (bass)

pizz →

f

tremolo

(G) SOLO

p

p

sub p

mf

p

p

(H) 8va

loc.

8va

mf

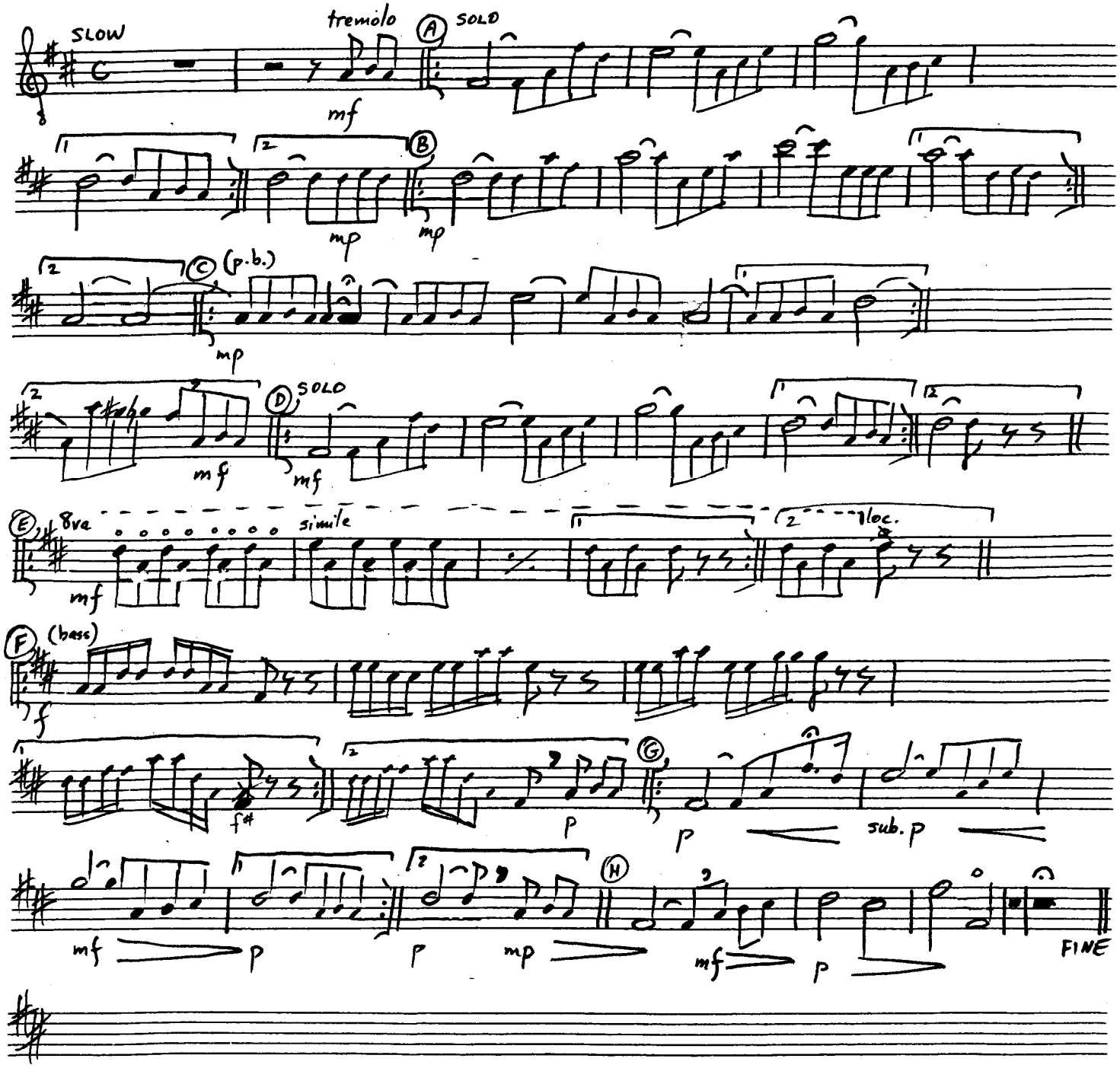
p

FINE

a.d.

VECHERNI ZVON

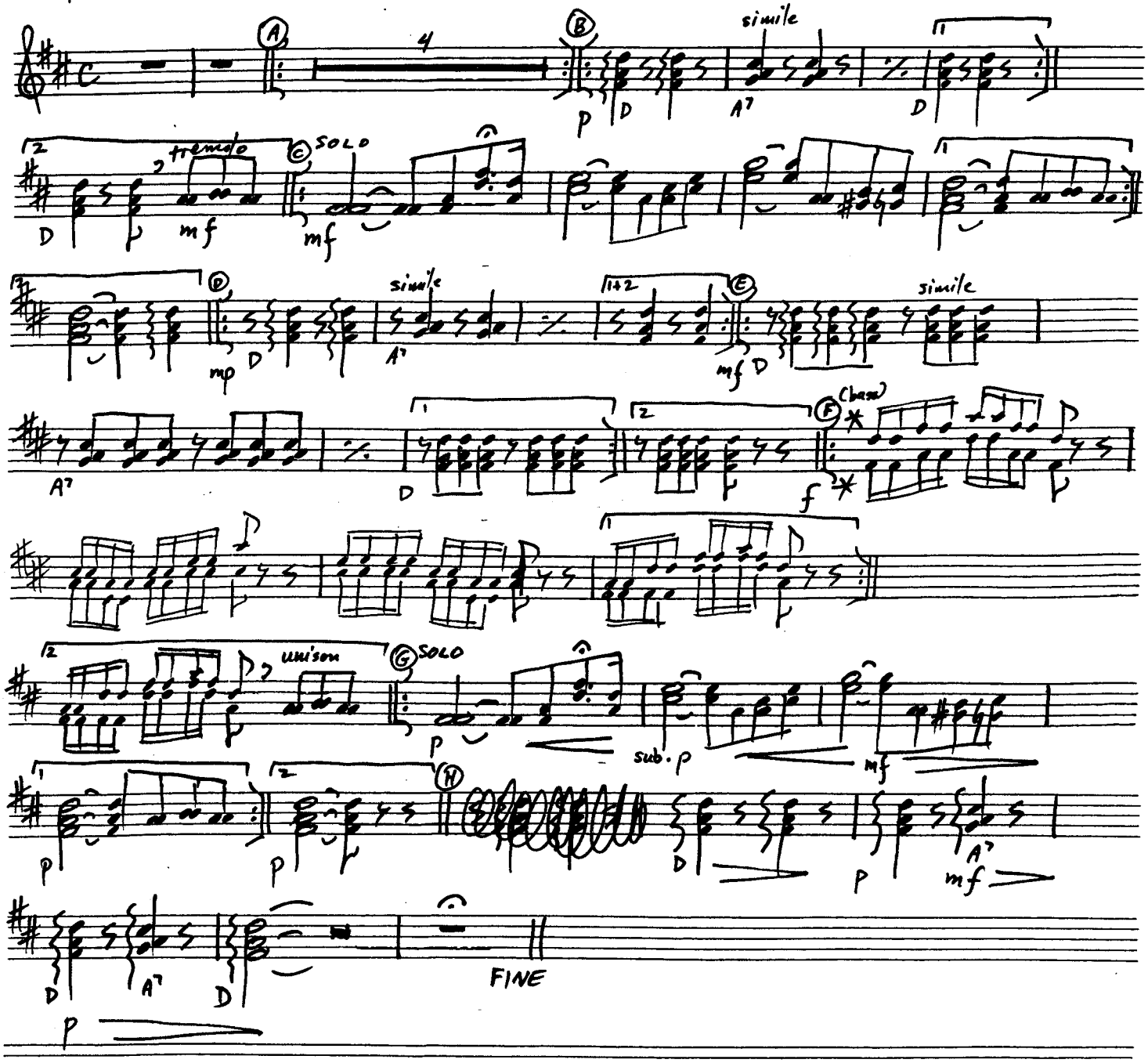
S. Wolownik '88



p.b.

VECHERNI ZVON

S. Wdowiak '88

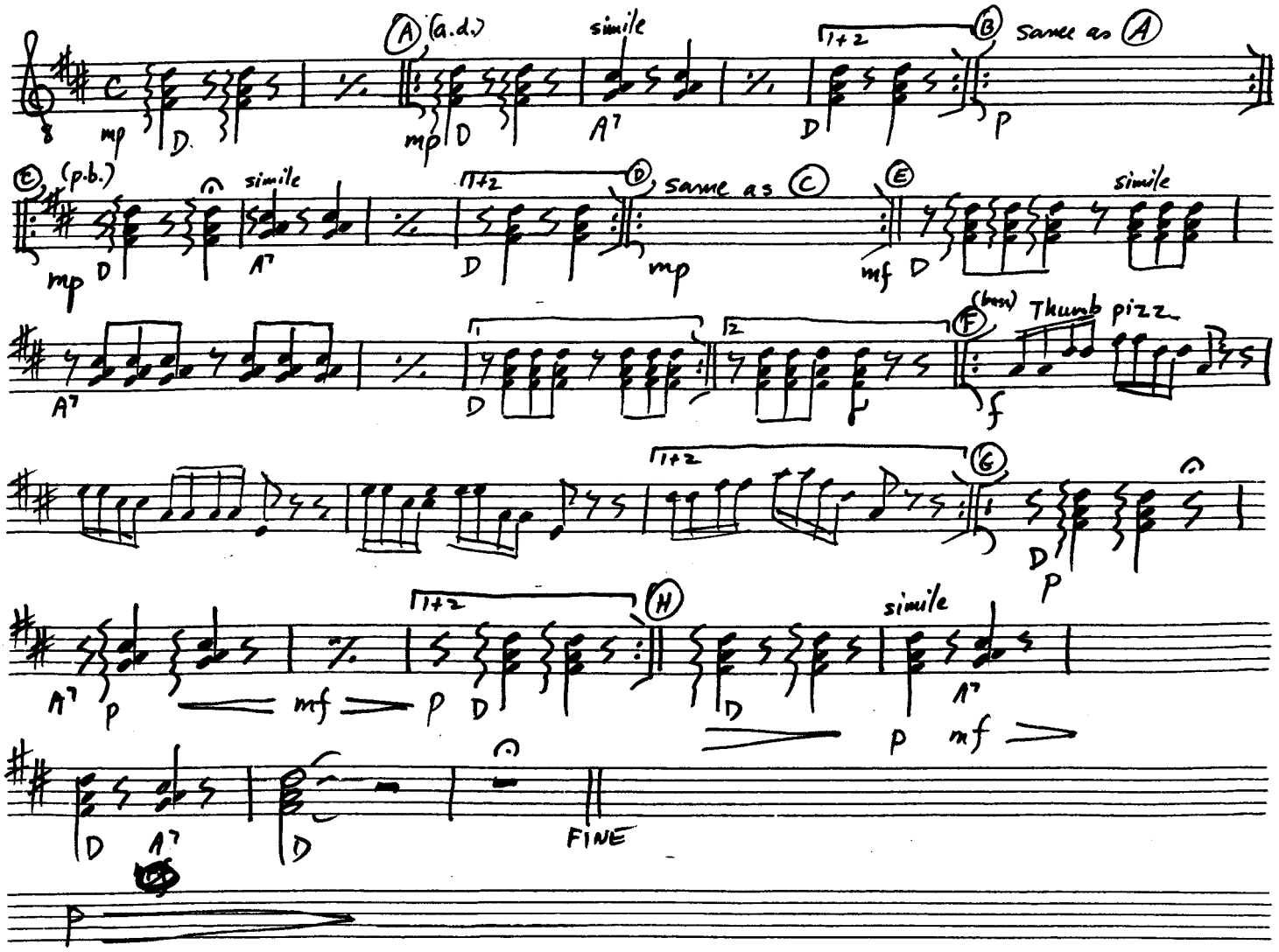


*= Thumb pizzicato - divisi

a.b.

VECHERNI ZVON

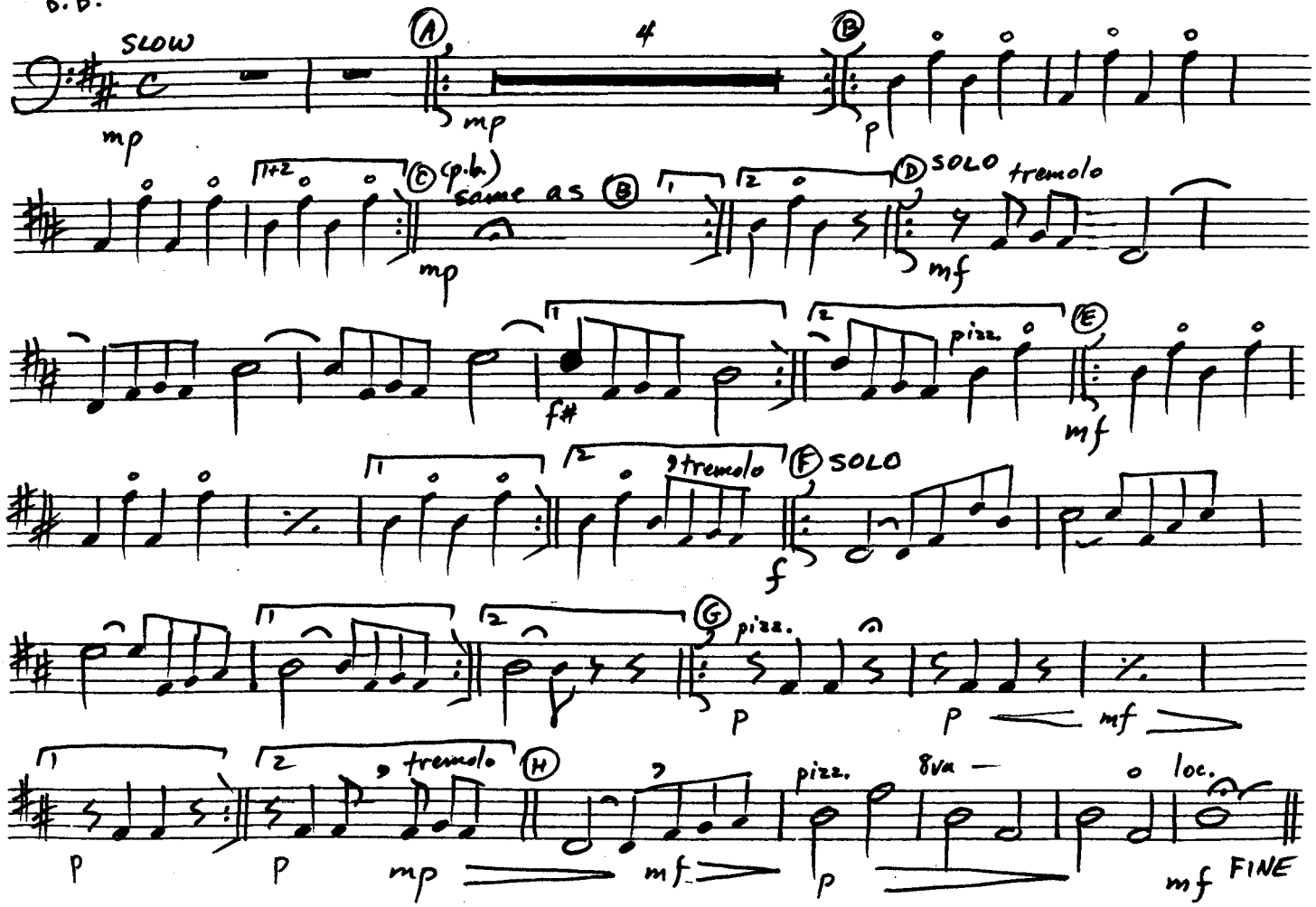
S. Wolownik '88



b.d.
+
b.b.

VECHERNI ZVON

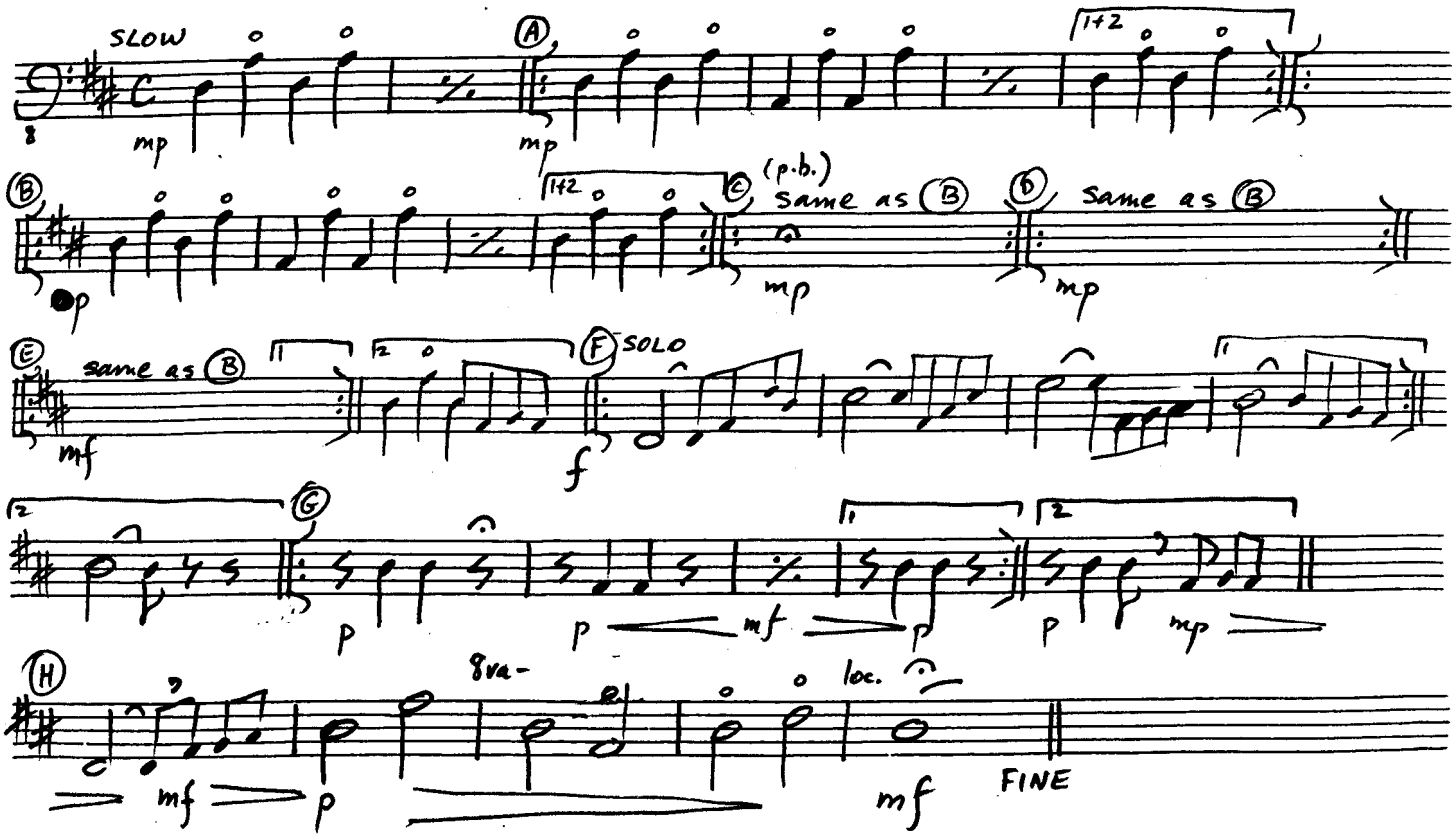
S. Wolowik '88



K-bass

VECHERNI ZVON

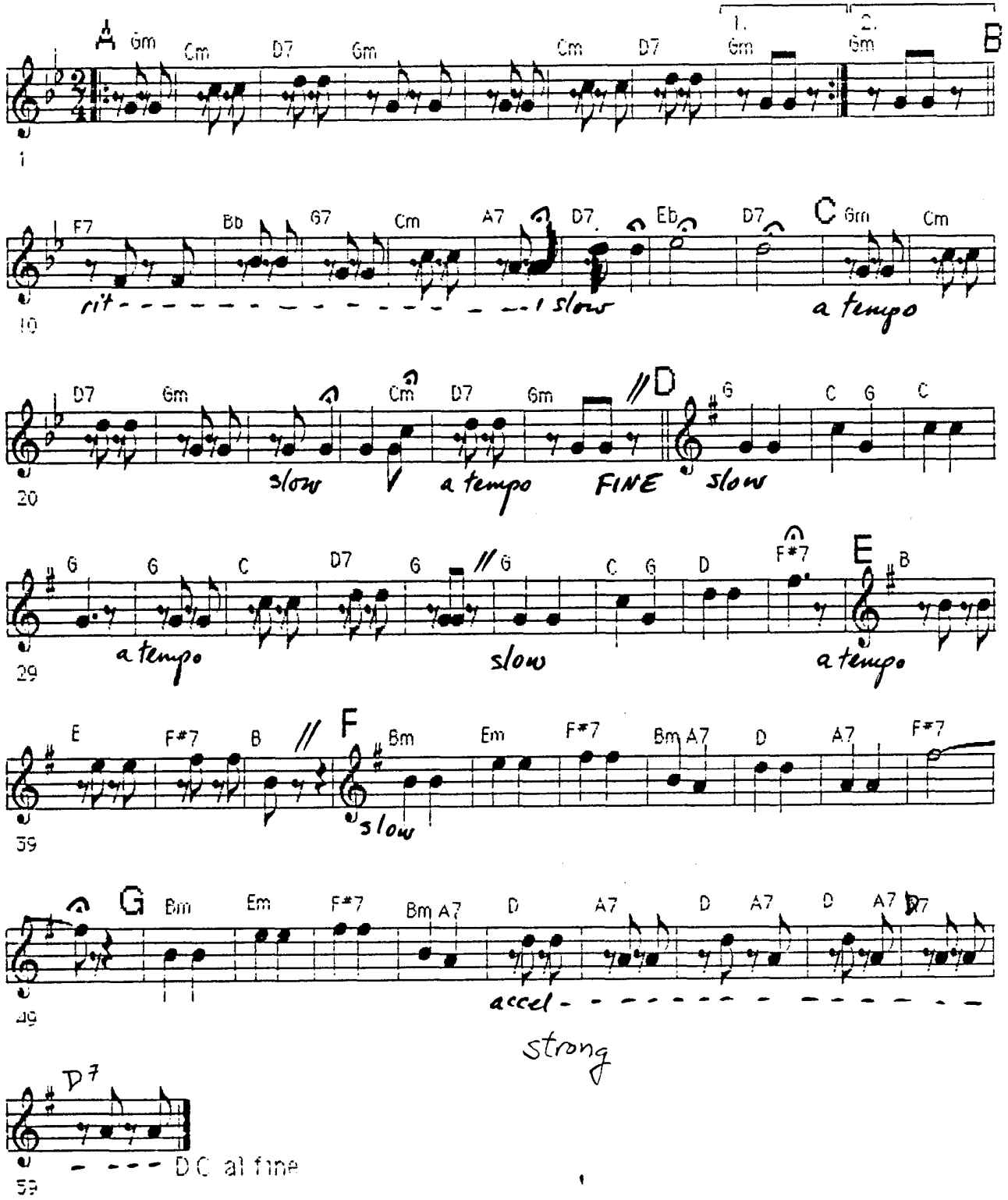
S. Wołownik '88



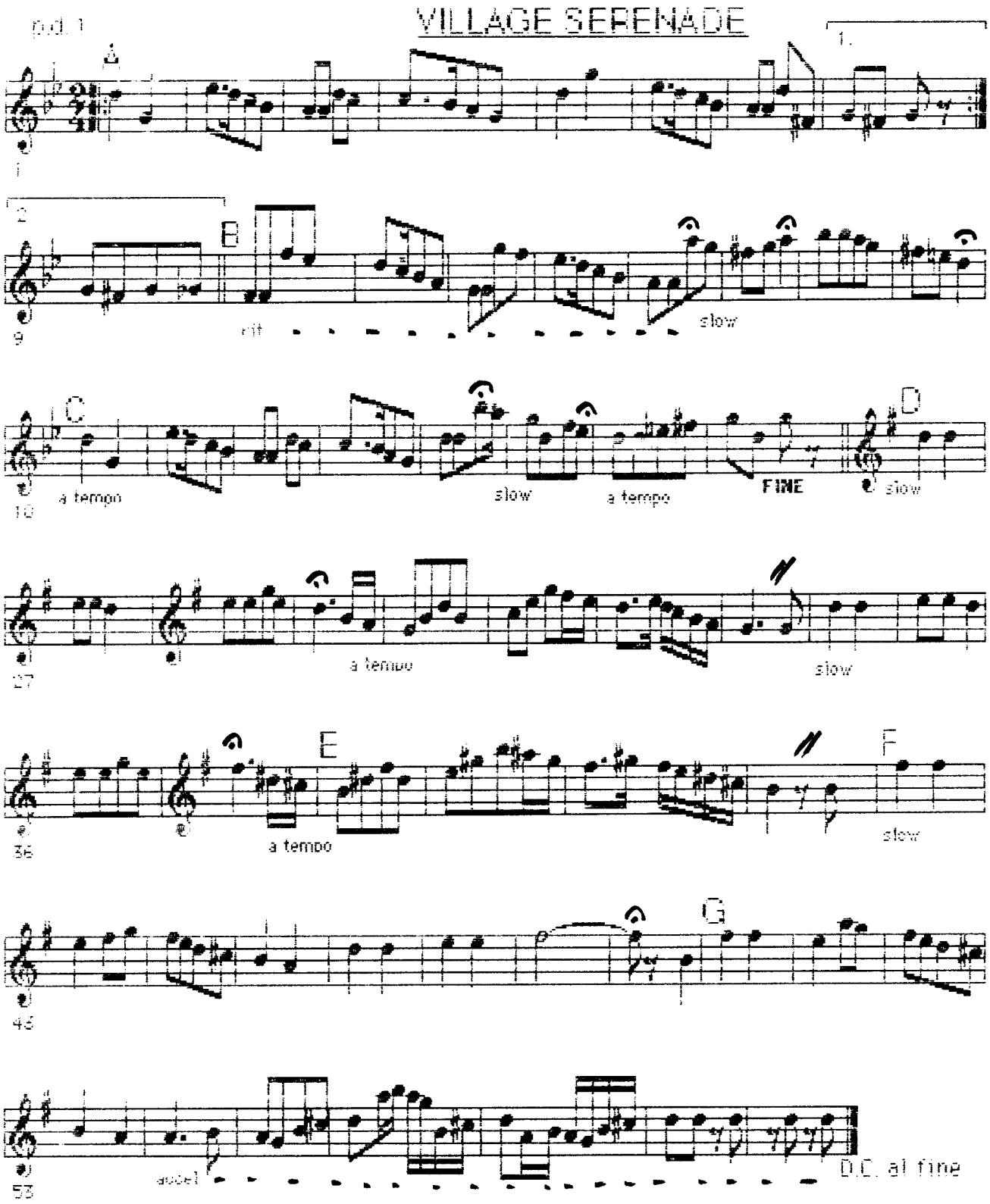
balas.

VILLAGE SERENADE

arr. S. Wdowiak '89



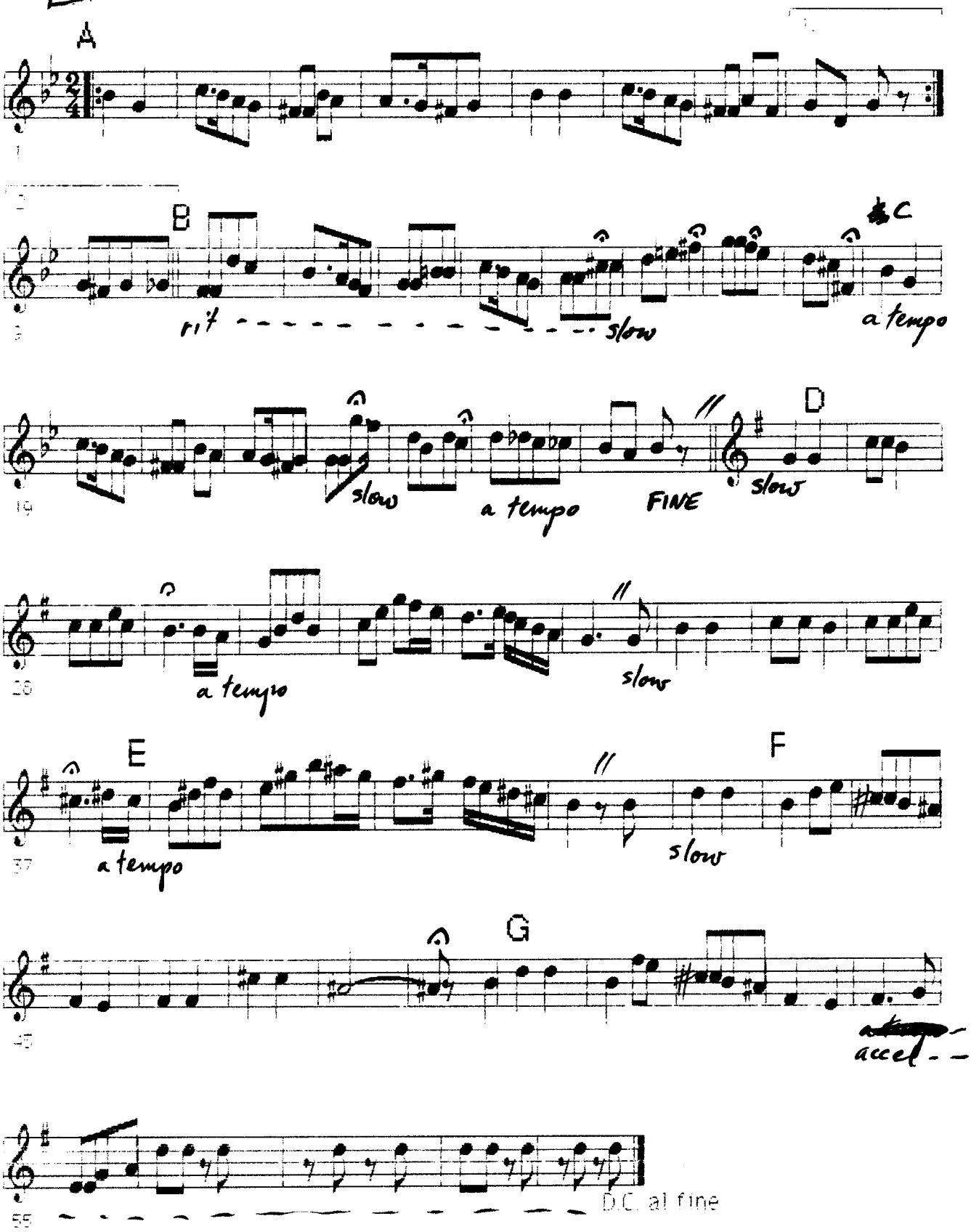
VILLAGE SERENADE



pd. II

VILLAGE SERENADE

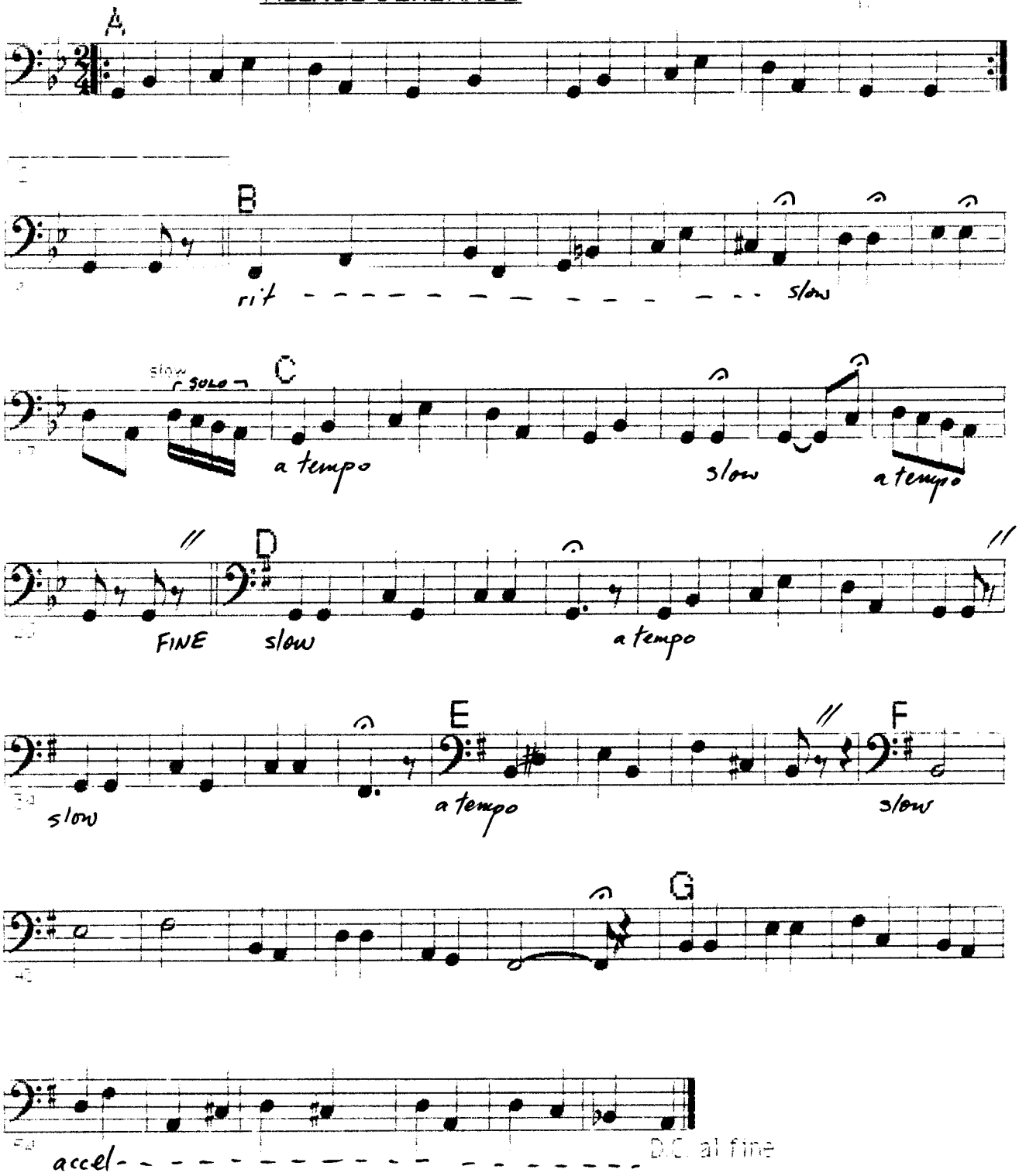
arr. S. Wolowik '89



basses

VILLAGE SERENADE

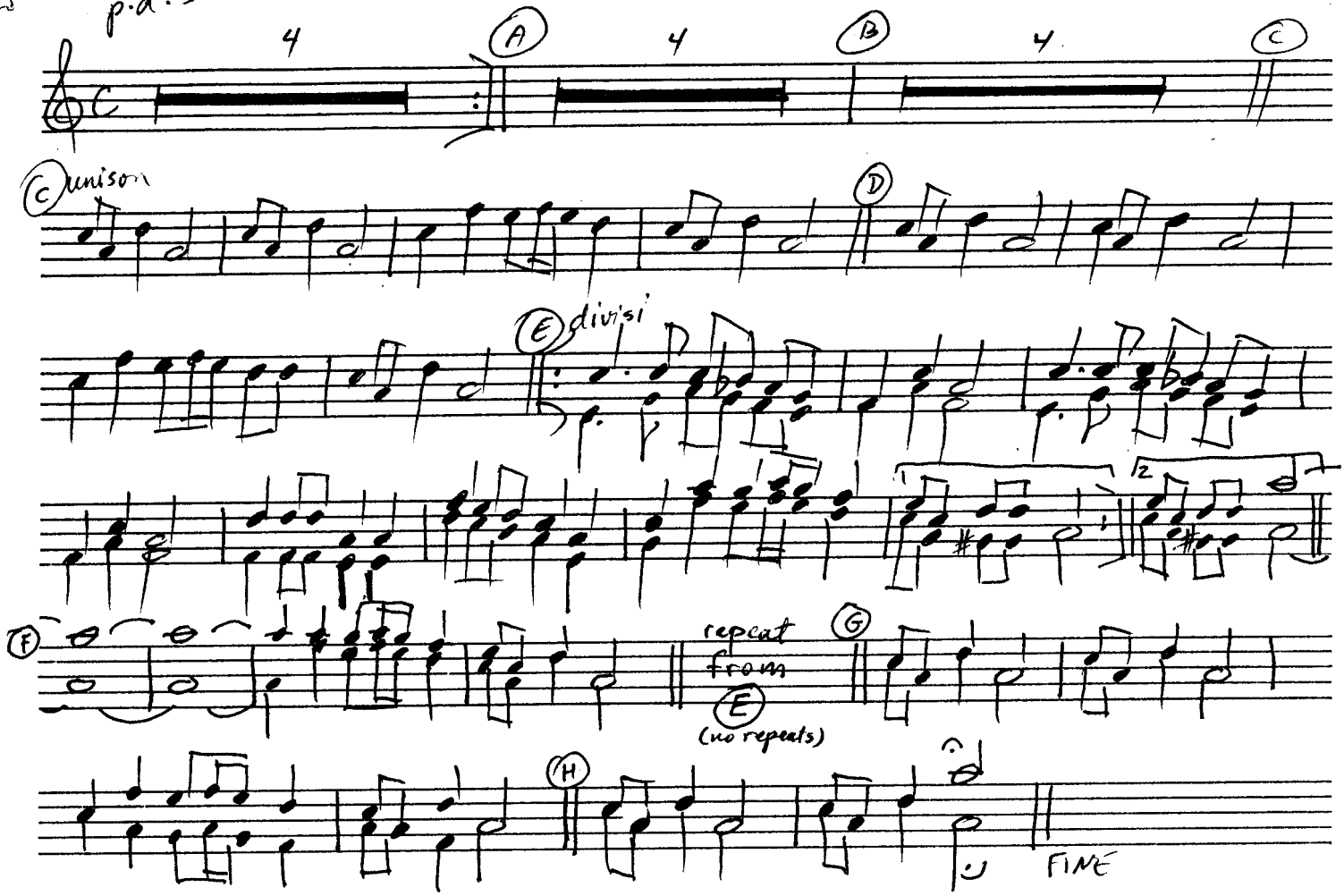
arr. S. Wolpowitz 1989



PENN BALALAIKA ORCHESTRA

VOLGA BOATMEN

arr. S. Wolowik '92

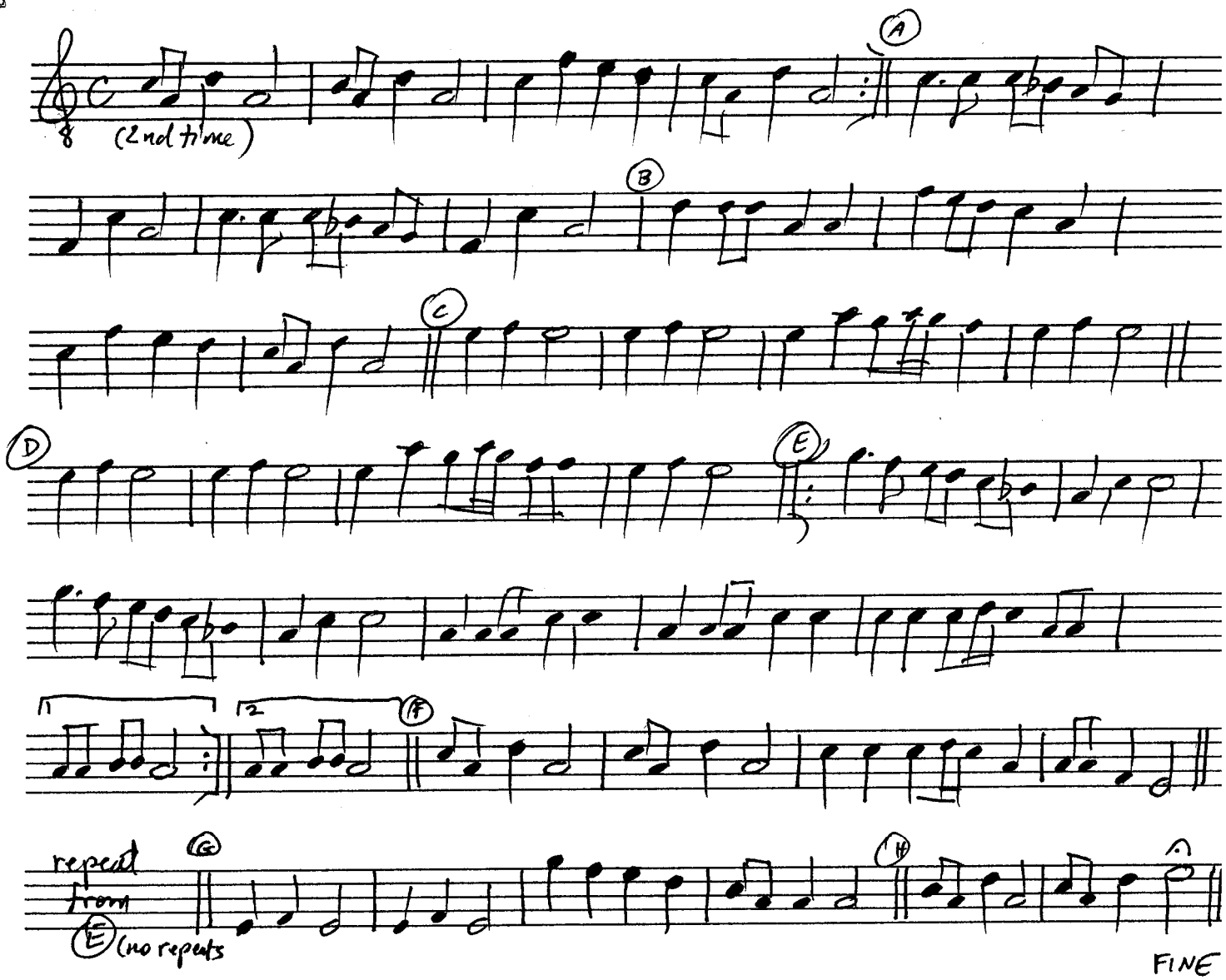


PENN BALALAIKA ORCHESTRA

a.d.

VOLGA BOATMEN

arr. S. Wolowuik '92



PENN BALALAIKA ORCHESTRA

all balas.

VOLGA BOATMEN

arr. S. Wolowik '92

a.b.

tremolo

Am Dm Am Am Dm Am C F Am Dm Am Dm Am C7 F C7

simile

F Dm Am Dm Am C F Am Dm Am Dm Am

p.b.

tremolo

Am Dm Am Am Dm Am C F Am Dm Am Dm Am Am Dm Am Am Dm Am

simile

a.b.

C F Am Dm Am Dm Am C7 F C7

F Dm Am Dm Am C F Am Dm Am E7 Am Am E7 Am

repeat from (E) (no repeats)

(rest until (H))

simile

Am Dm Am Am Dm Am

a.b.

C F Am Dm Am Dm Am

p.b. tremolo

Am Dm Am Am Dm Am

a.b. strum

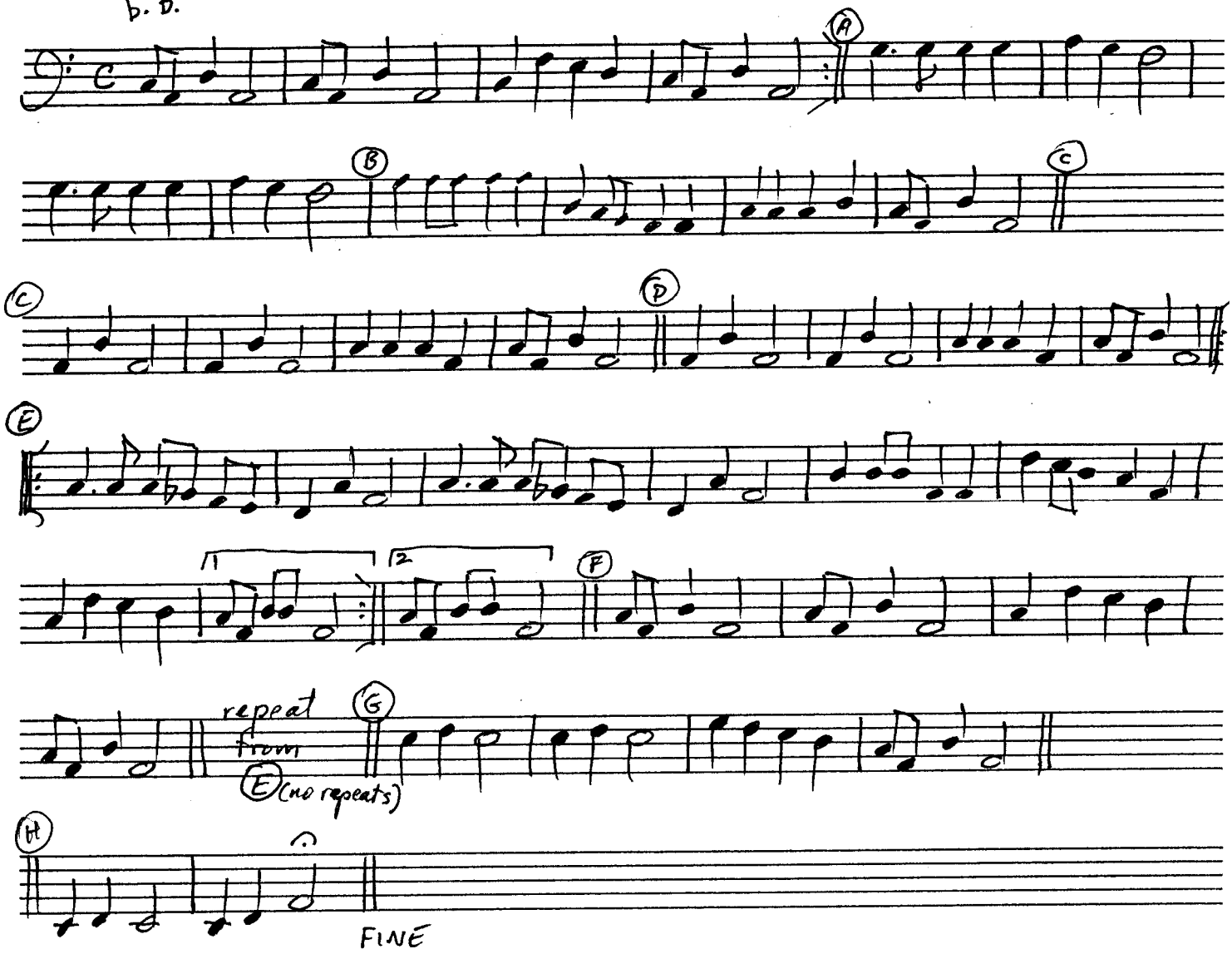
FINE

PENN BALALAIKA ORCHESTRA

b.d. + b.b.

VOLGA BOATMEN

arr. S. Wolowuik '92

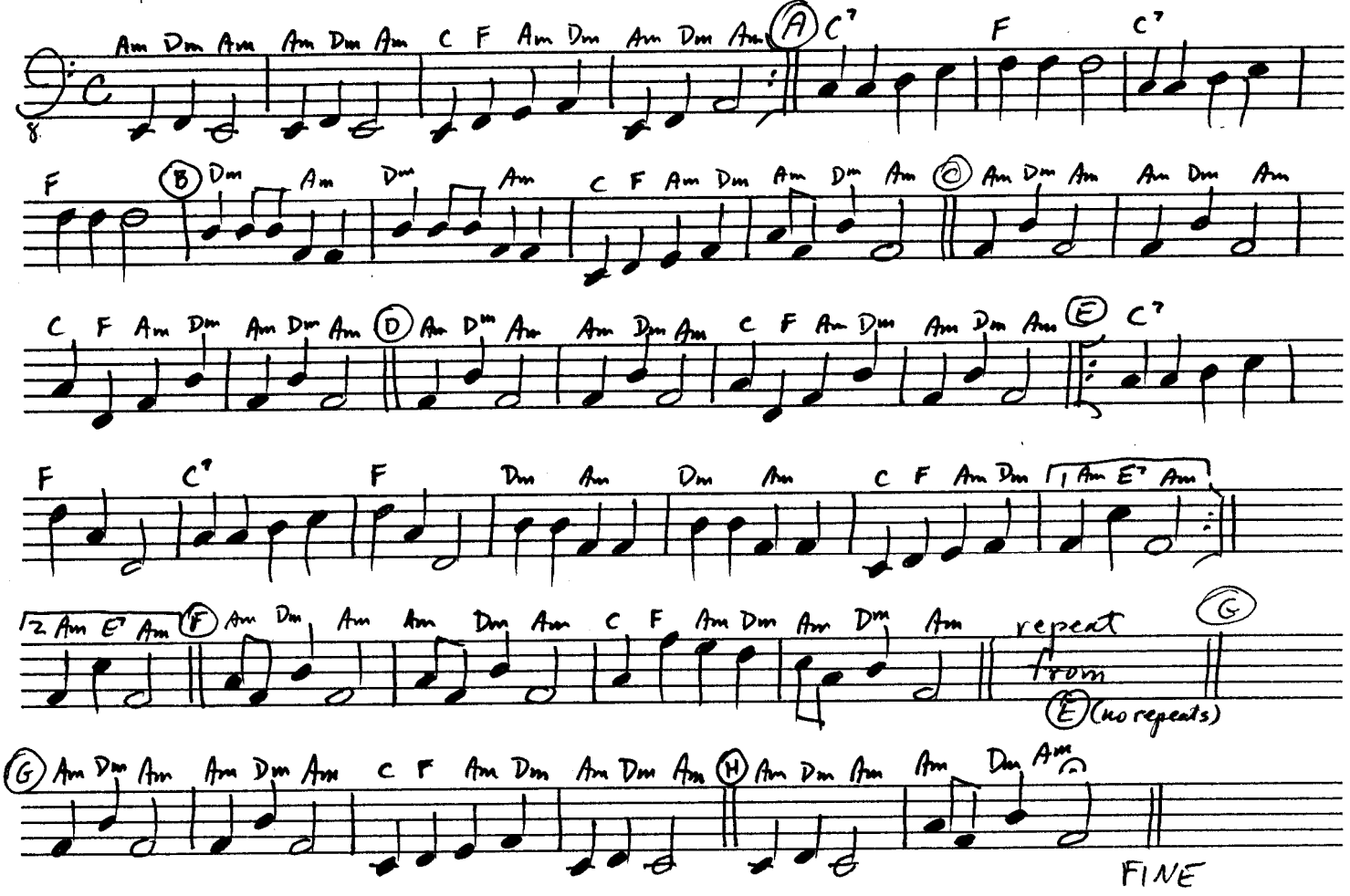


PENN BALALAIKA ORCHESTRA

K-bass

VOLGA BOATMEN

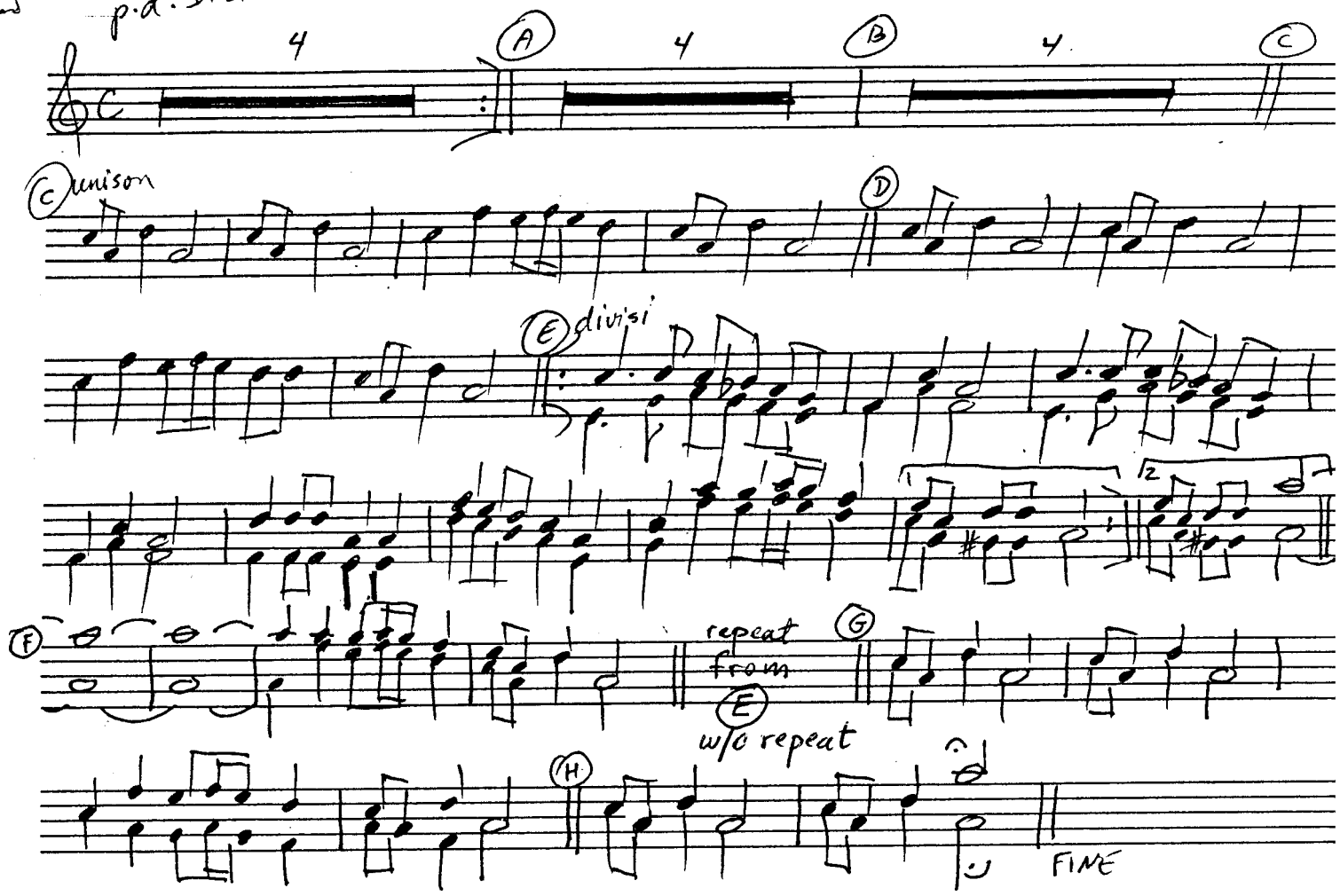
arr. S. Wolowik '92



PENN BALALAIKA ORCHESTRA

VOLGA BOATMEN

p.d. I+II



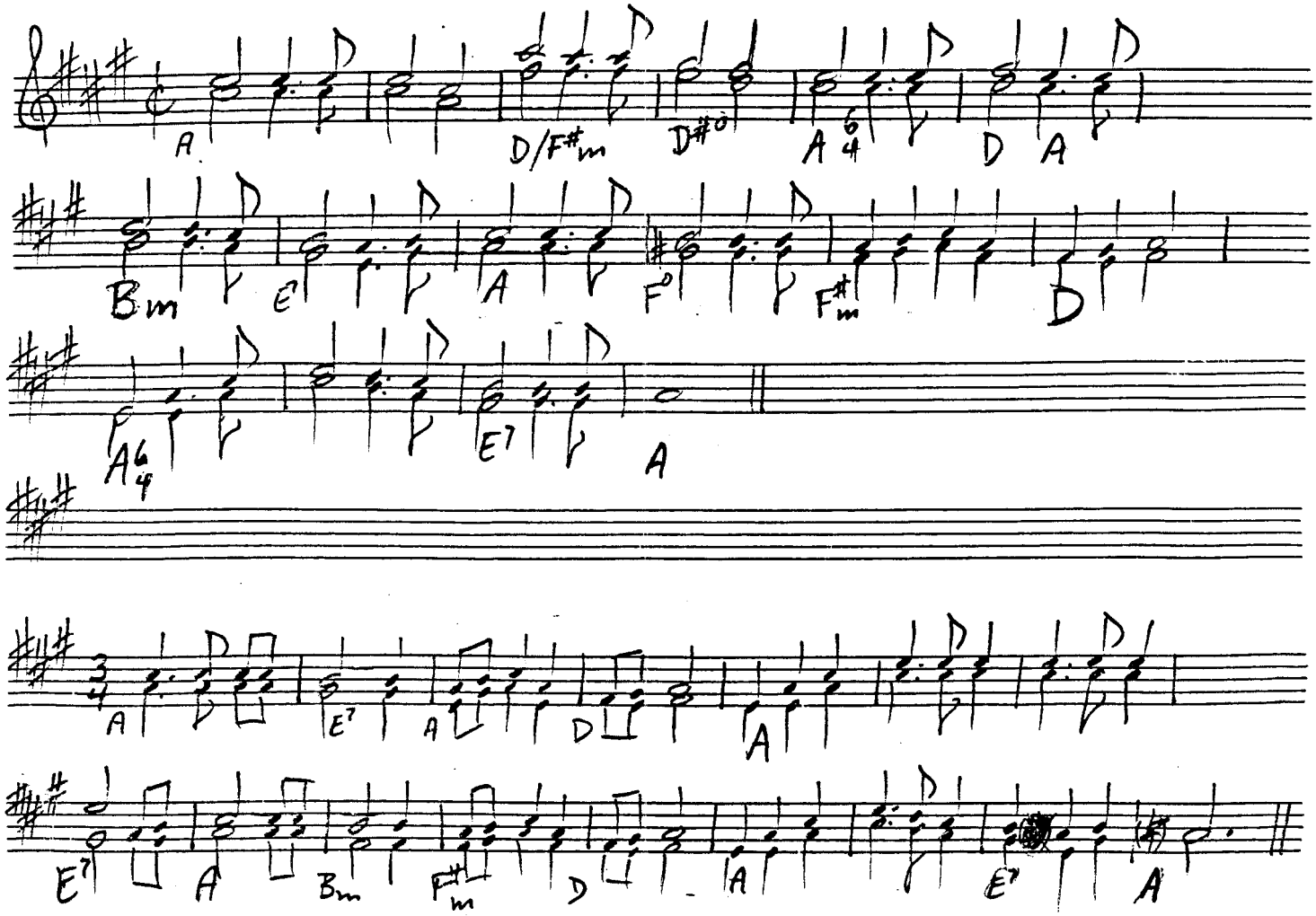
cresc. throughout from C

1st time thru F f, then back to E ff

2nd thru F fff w. decresc. last 2 measures to end

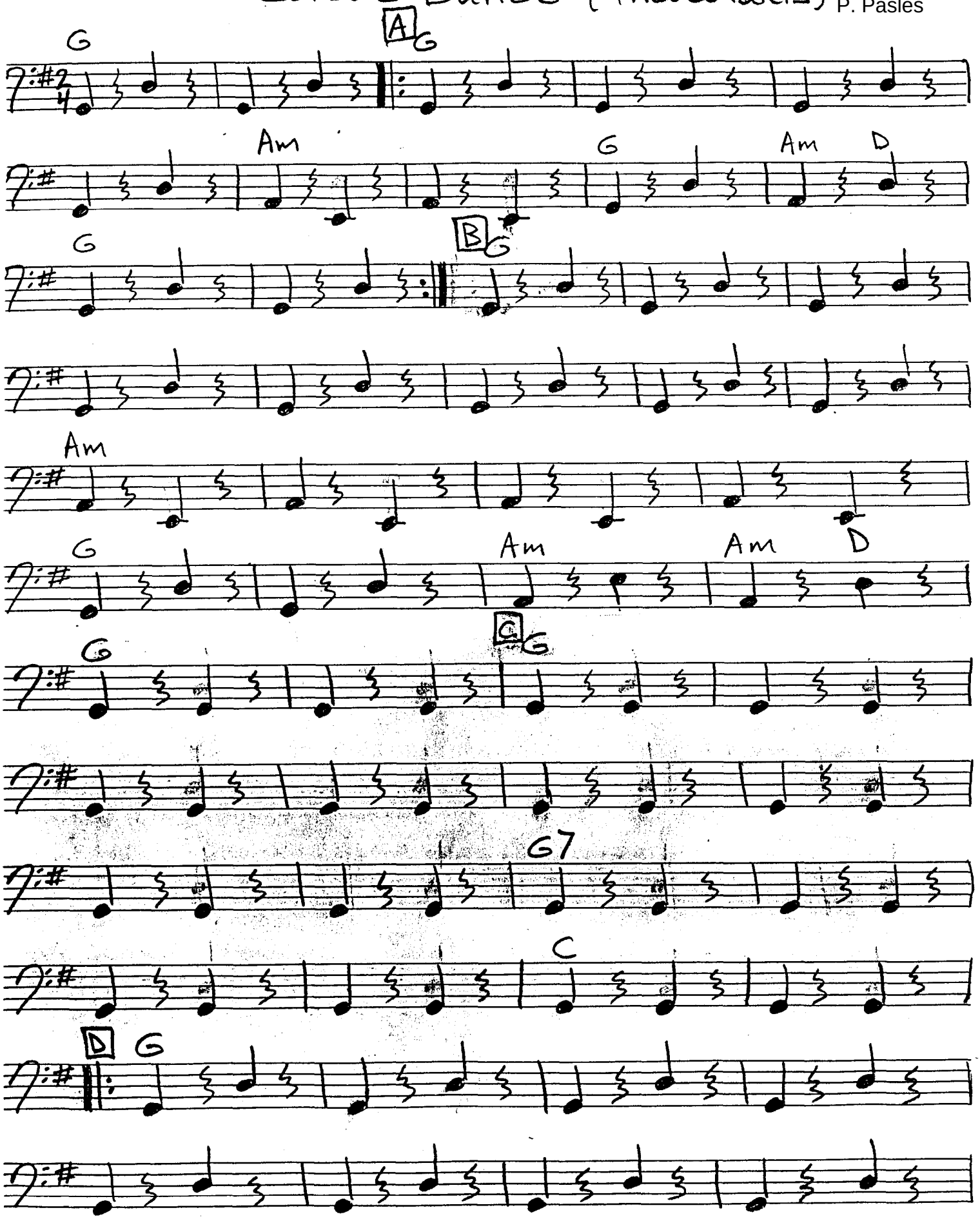
ritard only at H

WALTZING MATILDA

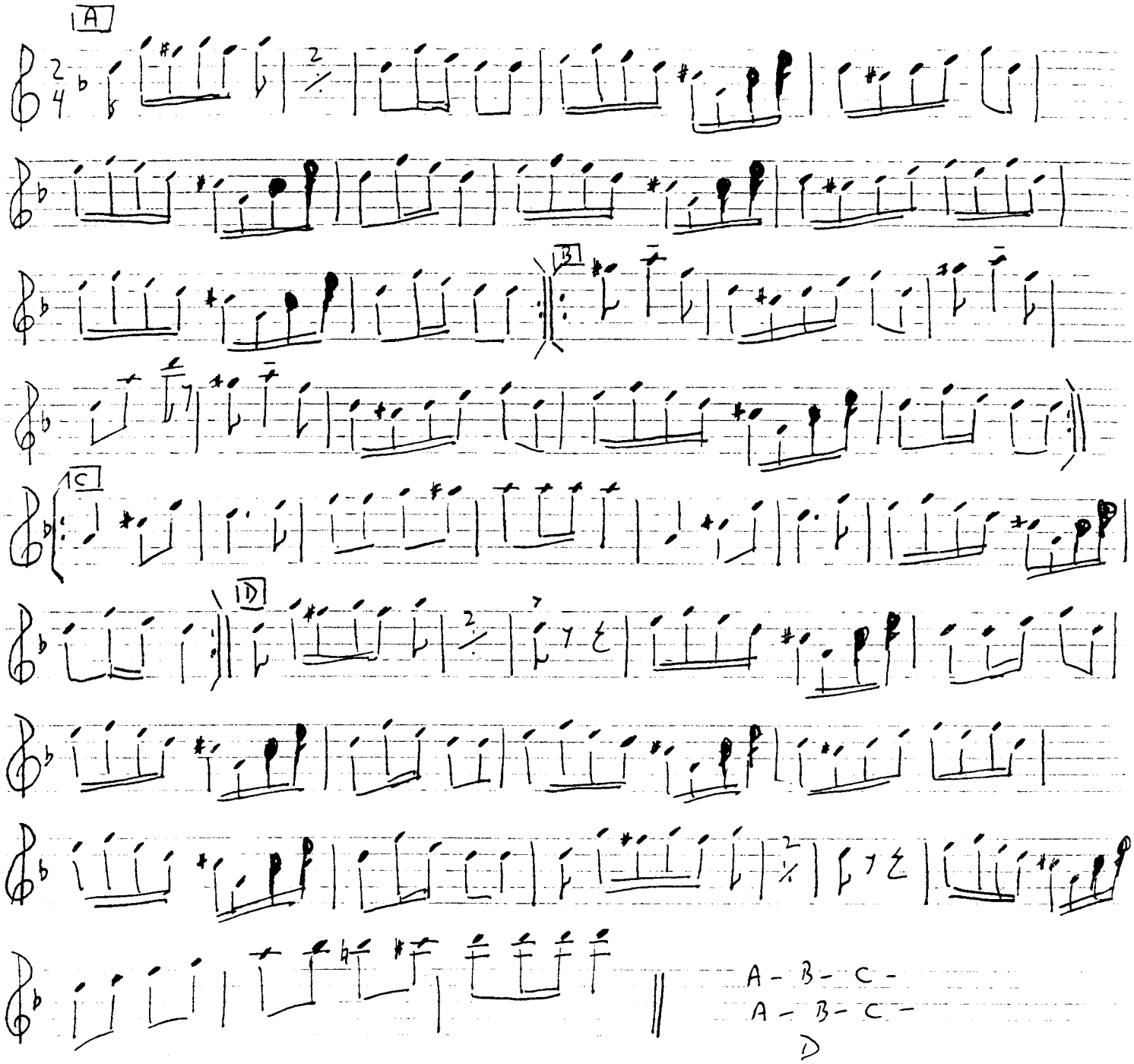


Zorba's Dance (Theodorakis)

P. Pasles



BOYKO KOLOMYKA



BOYKO KOLOMIYKA

♭ 2/4 Gm | Gm | Gm | Dm | A7 | Dm | A7 | Dm | A7 | Dm | A7 | Dm :||

↑ S last time

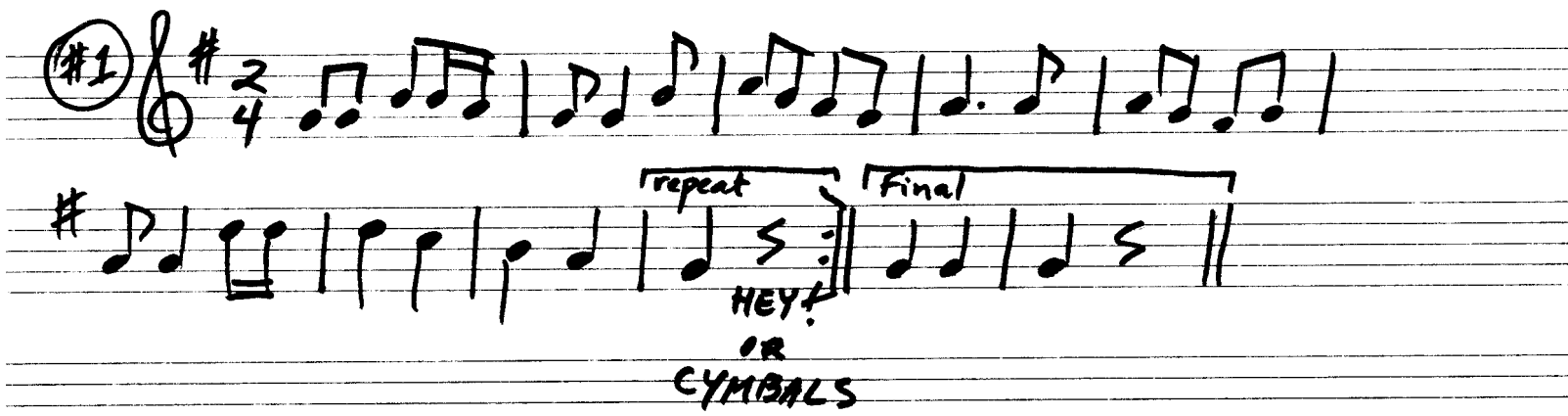
FINE

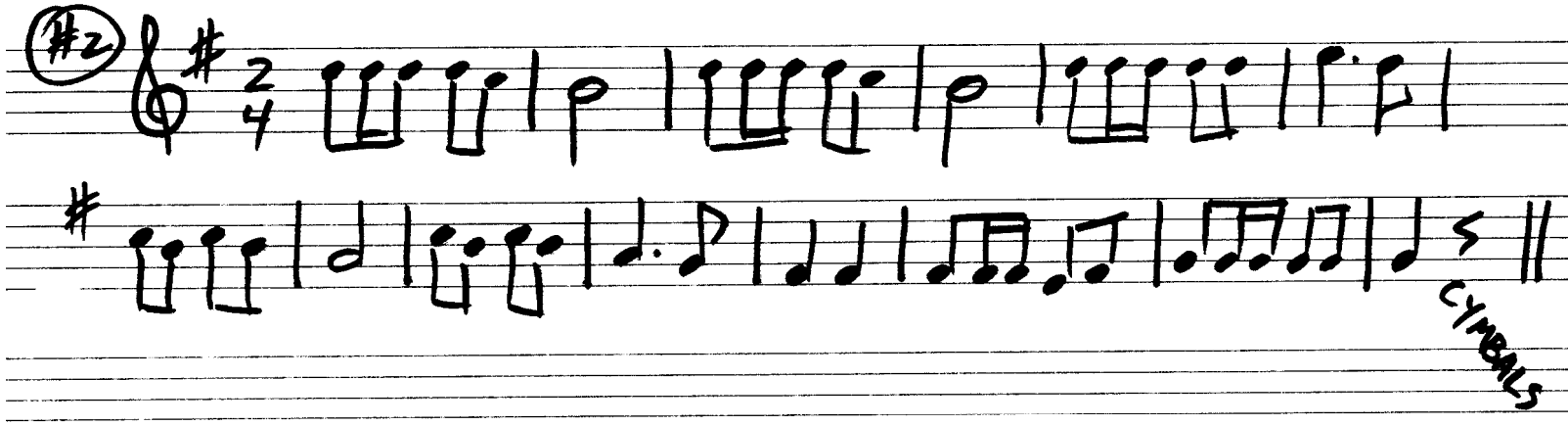
Dm | Dm | Dm | Dm | Dm | Dm | A7 | Dm :||

A7 | Dm | FE7 | A A | A7 | Dm | A7 | Dm :||

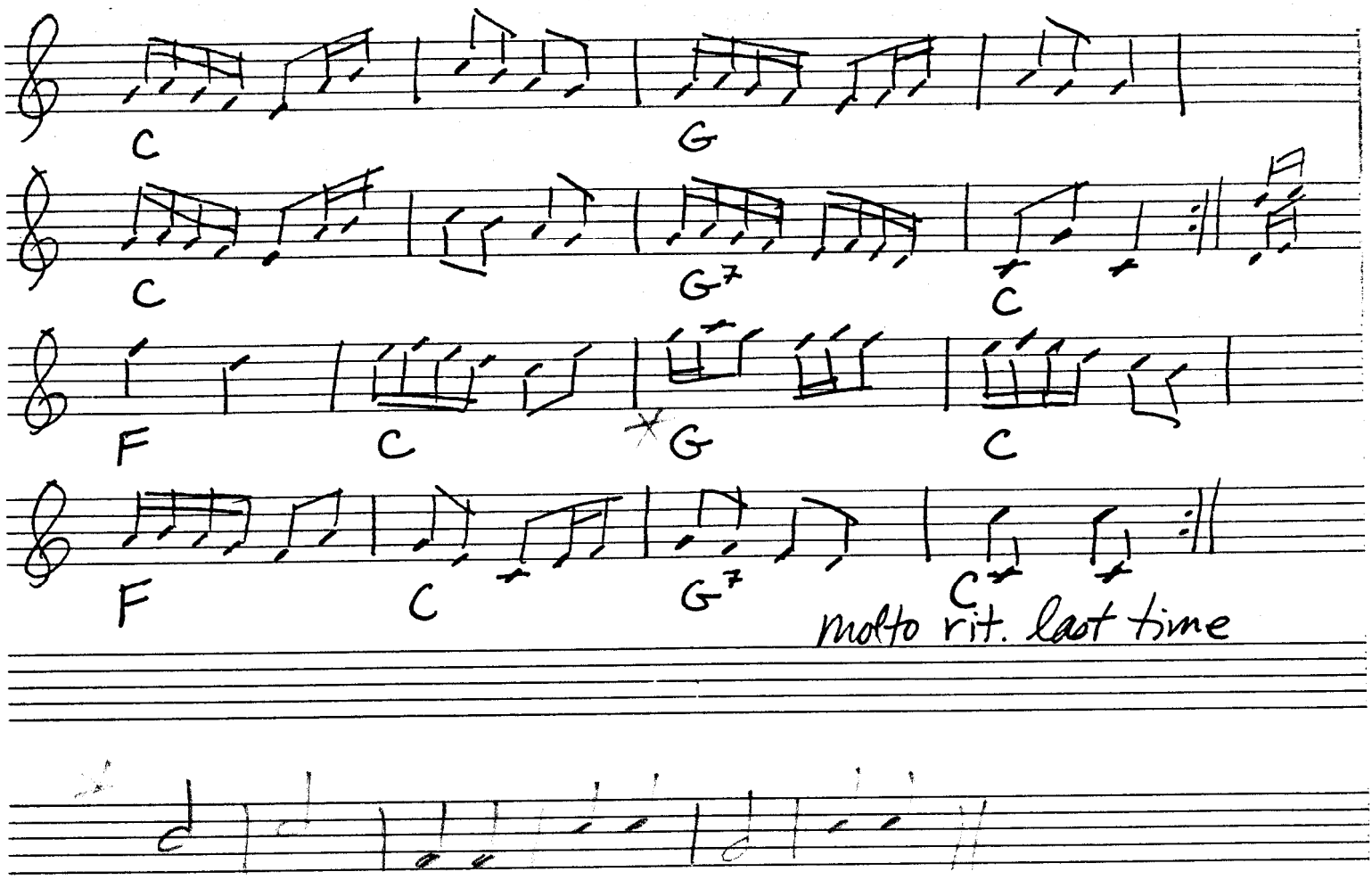
D.C. twice al FINE

TROÏSTA MARCHES





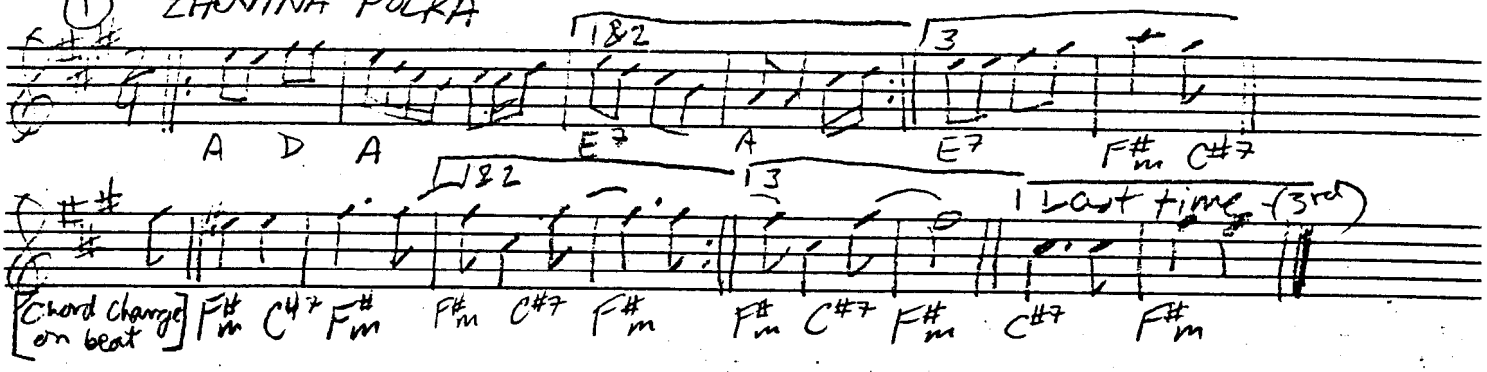
BREUSIV POLKA



2 UKRAINIAN POLKAS & PLESKOTCH

♩ = 190

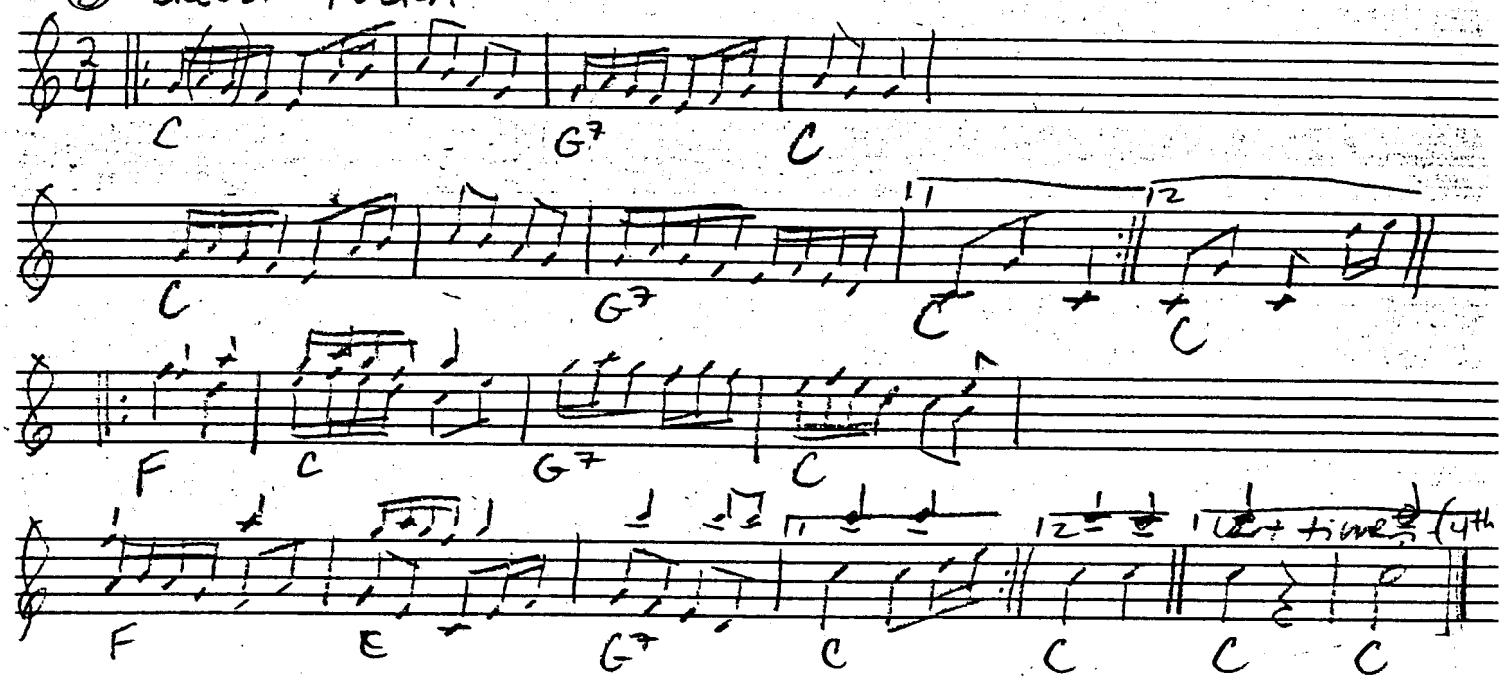
① ZHOVINA POLKA



ZHOVINA-MEDLEY-BREUSIV-PLESKOTCH-COSSACK RIDE

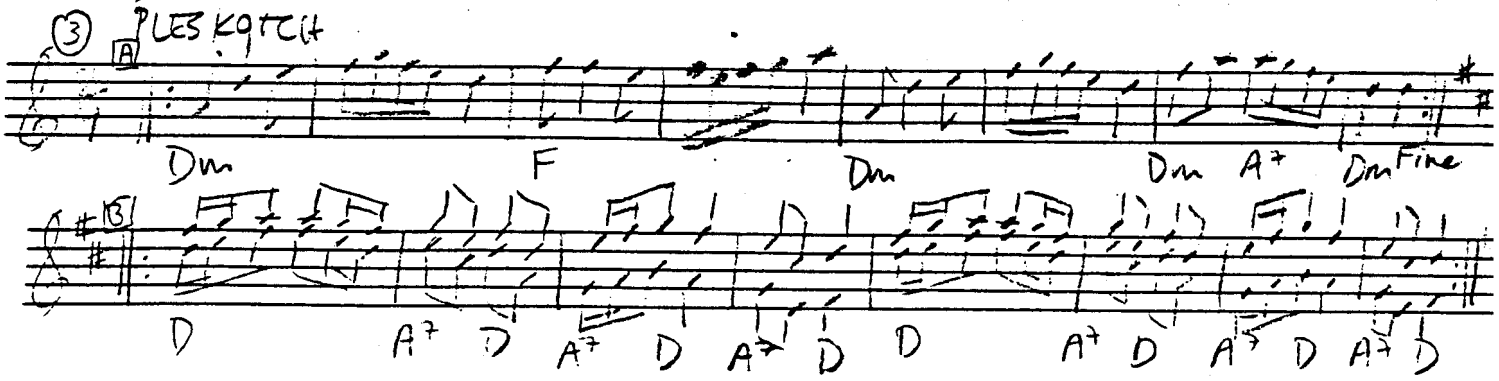
♩ = 185

② BREUSIV POLKA



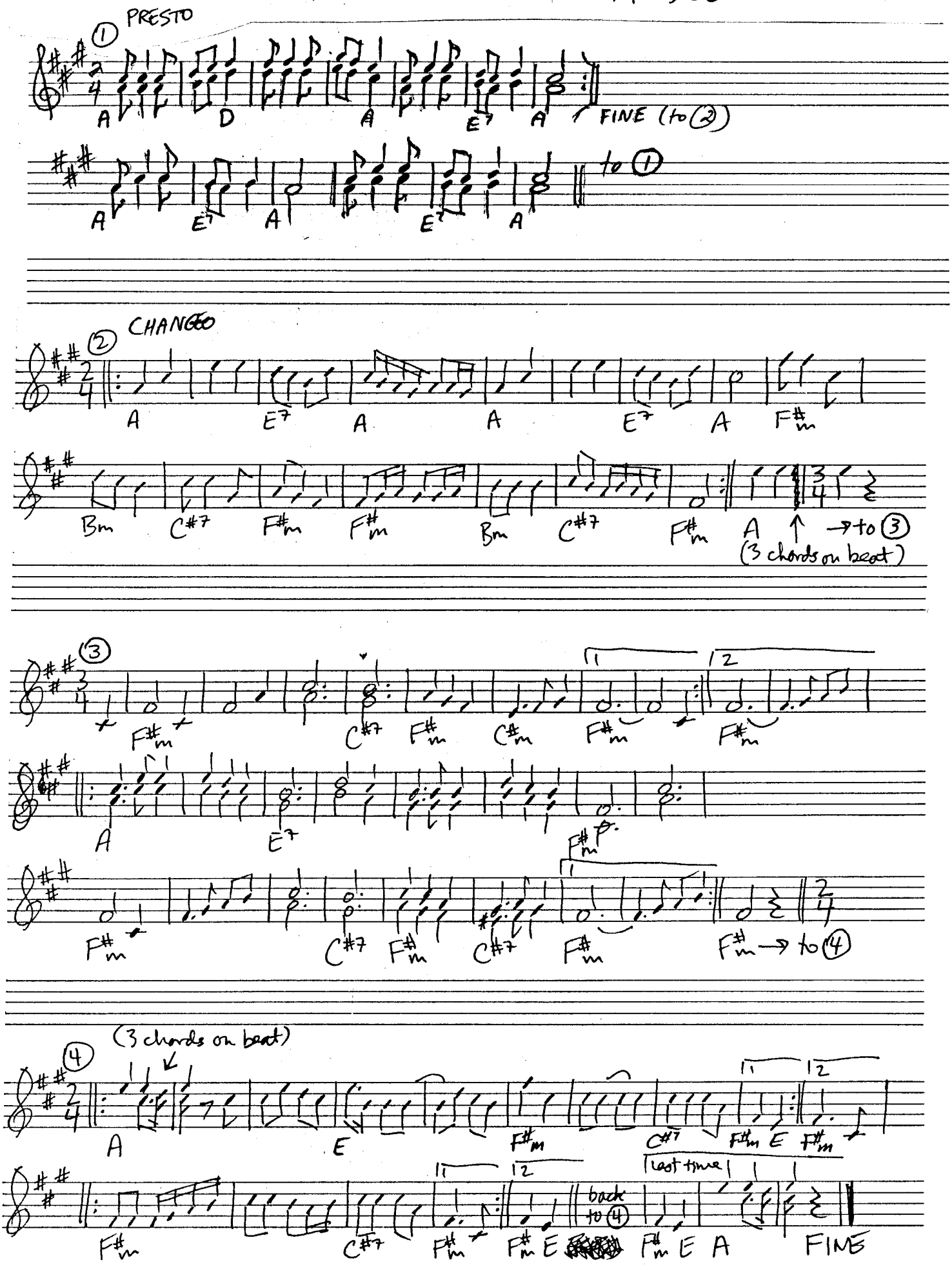
♩ = 190

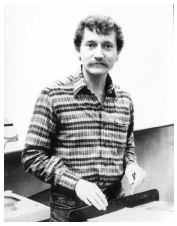
③ PLESKOTCH



A (tutti), B (tutti), A (solos x3), B (tutti variations x3), A

UKRAINIAN FOLK SONG MEDLEY





Stephen M. Wolownik 1946–2000

With the unexpected passing of Steve Wolownik on May 18, 2000 an era in the history of balalaika playing and Russian folk music in the United States ended. Steve was the major figure in the proliferation of the balalaika in the last 40 years. During that time he founded (or was involved in the founding of) the Penn Balalaika Orchestra (c. 1963), the Penn Balalaika Orchestra Ensemble, the Vladimir Balalaikas (c. 1970), the UCLA Balalaika Orchestra (c. 1972), The Odessa Balalaikas (1972), The Houston Balalaika Society (1976), The Great American Gypsy Band (1977), The Gypsy Balalaikas (1980) and The Schuylkill Cossacks (c. 1985). He was also a long time member of the St. Nicholas Balalaika Orchestra and Balalaika Russe.

Through his influence or his direct contact, Steve had taught more people to play, appreciate and participate in Russian music and culture than anyone one else who has come forward during these years. His approach was straightforward and uncomplicated, much as he was himself. Teach people to play tunes from the very beginning and they will learn quickly and well. He prepared reams of music and arrangements to this end, a body of work still used by most of the balalaika orchestras in the United States today.

But perhaps his most lasting accomplishment was the BDAA. In 1979 Steve, Lynn Carpenter and I conspired to unite all the Russian music enthusiasts we could find into a national organization dedicated to the furtherance of Russian music and folk instruments. We compiled lists and contacted as many as we could find, with Steve and myself putting up the seed money. We started with about 150 members and ran the first convention in New Jersey in 1979. Steve became the first Executive Director of the BDAA and editor of the BDAA Newsletter as well as convention coordinator and a host of other jobs too numerous to mention. Through his devotion, hard work and foresight the organization thrives to this day as an international organization of over 500 members.

The BDAA is a logical extension of the work Steve Wolownik believed in and actually lived his whole life. His joy in making music and partaking of the food and drink so closely related to it, was perhaps the most indelible gift of the many he gave so freely.

Charley Rappaport
Atlanta, Georgia

Five musicians were asked to write or supply introductions about Steve Wolownik. Alex Krowzow knew Steve as a boy and played with him in church balalaika groups as well as other ensembles. Alan Zemel met Steve in the early days of the Penn Balalaika Orchestra (PennBO). Judy Sherman met Steve in California at UCLA and toured with him with the Odessa Balalaikas. Charley Rappaport and Steve were among the cofounders of the Balalaika and Domra Association of America (BDAA). David Cooper was an invited guest performer at many Penn Balalaika concerts and knew Steve well.

Alan Zemel wrote this soon after Steve died in 2000.

Stephen M. Wolownik came into my life with a wink.

That's right, a wink. I joined the University of Pennsylvania Balalaika Orchestra in January 1972, knowing only that I loved Russian music and that I didn't know how to play the balalaika! This was enough. Steve nixed my plans to be a prima balalaika player and sat me in the back row of the Orchestra with an alto balalaika. There, I learned the basic rhythmic foundation of Russian music, the off beat. At the time, I was an expert on on-beats, which I played with great enthusiasm. I did eventually learn to play off-beats under the watchful ears of Vsevolod Pospisil, (my playing partner at the time), who motivated me to find the off-beat by playing an off-beat with his elbow to my ribs. At some point in that time, when I most despaired of every playing an off-beat, when I felt alone, incompetent and unable to make any music, Stephen M. Wolownik, from way up in the conductor's position looked over to the back row, smiled, and gave me a wink! That's all it took, a wink from Steve. I smiled from ear-to-ear. He had heard me, and with that wink encouraged me to play, to learn, to keep at it, despite my apparent inability to distinguish an on- from an off beat. ❧

At the end of the spring semester, 1972, Steve left Philadelphia for California. The man who had been my mentor, the man who knew how to party, the man who had made balalaika music a joyous and raucous occasion for love and life, disappeared from my life for the first time. Even though Steve had left, I was hooked. There was no stopping me. I spent the whole summer of '72 playing balalaika, learning as much as I could. Hours went by in the blink of an eye. The only measure of time for me was the pain in my fingers and the strength of my callouses as I practiced day and night. I then joined up with Tom Walker and Patty Guz to form the Troika Balalaikas of Philadelphia. I eventually became the director of the Penn Balalaika Orchestra myself and did my best to encourage young students to give themselves over to Russian music the way I had. ❧

During this time, I discovered the music of the Balkans, of Greece, of Macedonia, of Serbia and Croatia. I met John Roussos and took up laouto (the Greek lute). I joined Novo Selo as the tambura player. I discovered the music of Romania in Elkins Park, PA and the music of the Banat in Lebanon, PA and Steelton, PA. And last but certainly not least, I spent a part of a summer out in Los Angeles, studying balalaika with Misha Sheynkman. Studying with Misha changed my life. And amazing as it may seem, I found all of this music because of a single wink. ❧

Steve returned to Philadelphia in 1980. When he returned, there was no question in my mind that I would find a way to make music with him. We talked. We drank. We ate. We drank. And somewhere in all of that an idea began to emerge that found it's form after Judy Sherman arrived in Philadelphia. The three of us formed the group The Gypsy Balalaikas. We ended up landing a gig at the Franklin Plaza Hotel, six nights a week, playing Russian folk instruments. What adventures we had! What characters we met! What fun! The gig lasted a year and a half. In that time, I came to know Steve very, very well. I had so much still to learn from him. I saw him grow. I saw him change.

I saw him remain the same. We didn't always agree, we didn't always like each other, but hey, that's what happens when you grow intimate as musicians. But we were bound together in some important way. Steve knew it, Judy knew it, and I knew it. I guess the only way to describe it is that we loved each other. ❧

Over the years, I changed, Steve changed and Judy changed. We grew a little older, only a very little wiser, and not always so gracefully. Whether we played together as the Gypsy Balalaikas, or as members of Balalaika Russe, we celebrated the changes in our lives, both painful and joyous, as close friends. And we knew each other well as musicians. We could read each other's moods, sense what was coming, support each other. It got so that we accompanied each other. Even though I was the "lead" player, Steve often warned me, "Don't steal my lines!" Despite his protests, I invariably did steal his lines. Steve was a trouble maker too. He managed to make me angry on numerous occasions. When he'd had too much to drink, his mouth betrayed him. Sometimes when he was very drunk, his body failed him, as did his consciousness. He was stubborn, religious and downright weird about some things. I remember one night in Nyack, where we were sharing a motel room after a gig. He was very drunk, and very upset about St. John Chrysostom's attitude toward the Jews. When he finally calmed down enough to sleep, he began snoring so loudly that the window panes rattled ... or so it seemed to me! I would have preferred discussing the saints and early church history to listening to the racket of his snoring! Those of you who were privileged to hear that snoring certainly know what I mean! But if there's one thing above all I can say I learned from Steve, it was that he knew what was important about music. He knew better than anyone else I've known that it is the musician that makes the music, that the musician is important, and that if you want good music, do whatever it takes to encourage folks to play music, and do whatever might help good musicians to sound better. Steve showed me that music isn't just about sound, it isn't just about melodies, concerts, rehearsals, strings, picks, etc. It's about people, it's about musicians and audiences. It's about that special something that links sound of a domra or a balalaika to the intuitions of the human heart. ❧

On May 18, 2000, Stephen M. Wolownik disappeared from my life for the last time. When Steve died, I lost a close friend, a mentor, a companion, and a fellow-musician. And it all happened so suddenly, so unexpectedly. In the blink of an eye, Steve was gone. I still can't believe it. The week before, we had played together in New York. It was a great gig, great music, and lots of fun. We made plans to get together in the next week or two. He was going to learn how to make bread soup from my daughter Miriam. He'd even emailed her the Monday before he died, saying how much he was looking forward to it. Just a small gesture, a note, a reminder, a wish. This was the gentler side of Stephen M. Wolownik. He was a man with a big heart. He was vulnerable. He was generous. He was human. And, he had the courage to be gentle, to encourage the best in all of us. ❧

Thank you, Steve, for that look, that smile and that wink. Thank you.

Judy Sherman was asked to write a few lines about Steve for Pics'N'Strings in October 2003.

In 1972, with balalaikas, domras, masterful and graceful dance steps, records from Eastern Europe, boxes filled with photographs of costumed friends, elegantly-designed posters of past concerts, Russian icons, bottles of vodka, and, of course, culinary masterpieces, Steve Wolownik took the UCLA Ethnomusicology department by storm. That was where I first met him and began my unforgettable 28-year friendship with him. He taught his loyal following new words....vecherinka, zakuski, pieroshki and na zdarovye. He told hilarious stories of music parties at the University of Pennsylvania, his Alma Mater, and, in the same breath, summarized the history of Russian music in the United States and expressed a yearning for the cheesesteaks and hoagies of his hometown in Chester, PA. His working-class immigrant story of success and personal complexities intrigued those of us who were searching for a sense of identity and community. He patiently opened the musical door to everyone interested and never closed it. He always kept

it interesting...from the beginning, clunking notes of a new tune to the last plates washed and dried after a party. His talent energized musicians and thrilled listeners. His faith in the Russian Orthodox Church was his unwavering connection to his heritage and family, while his curious, academic nature urged him to constantly read, read, read. With his heart and soul, he provided a place of gathering for his diverse collection of friends and musical comrades, and his generosity and passion for fun has kept Russian music alive in cities around the country for years. Let's keep it going!!! ❧

Steve encouraged me to play the balalaika in 1972, and throughout the years, he never stopped teaching beginners. I am fortunate to say that I played professionally with him in LA, toured with him in the US and Canada and followed him to the East coast where we continued to play together in Philly and New York. Now, back in California, I have formed a balalaika ensemble that plays many of Steve's favorite tunes. We have a meal at every rehearsal, just the way Steve would have liked it. I tell the members stories about Steve, and, from time to time, I get together with old friends who were there at UCLA in 1972.....and we talk about Steve like it was yesterday. That says it all. ❧

Alex Krowzow was asked to write a few lines about Steve's childhood and early church orchestral experiences.

Steve Wolownik, by Alex Krowzow (October 2003)

Steve and I met sometime around 1960 while visiting my paternal grandparents. Steve lived with his mother, across the street from my grandparents in Trainer, Pennsylvania where they operated an ice cream, hoagie and sandwich shop. Steve's mother and my grandparents were friends and immigrated to the United States from the same general area of Eastern Europe in the early part of the twentieth century. Steve also became close friends with two of my cousins and together we shared our love of music, food and family. In fact, Steve told me that he found out that we were distantly related and we always considered each other as cousins. ❧

Steve attended St. Mary's Ukrainian Orthodox Church on Third Street in Chester, PA and I attended St. Nicholas Russian Orthodox Church on Fourth Street, just around the corner from St. Mary's. Sometime in 1962, the committee at St. Nicholas asked Paul Kauriga, from Philadelphia, to direct a new Balalaika Orchestra at the church, in order to keep Russian culture alive in the community. Steve joined the new twenty-piece orchestra as a bass balalaika player, along with my mother (Sonia Krowzow, vocalist), my father (Lex, secunda balalaika), my cousin Larry (prima balalaika) and me (prima balalaika). We were taught how to play by Paul Kauriga and eventually learned enough for the St. Nicholas Balalaika Orchestra to perform for community gatherings and Church events. ❧

Paul Kauriga has directed several great balalaika orchestras since the mid 1930's and is well additionally known through his famous dance band, specializing in Russian and Eastern European music. Sometime in 1961, Paul Kauriga founded a balalaika orchestra in Philadelphia, Pennsylvania at another Russian Orthodox Church, also named St. Nicholas. The St. Nicholas Balalaika Orchestra of Philadelphia developed a repertoire of Russian Folk music, which was shared with The St. Nicholas Balalaika Orchestra of Chester. At some point about seven members of the Chester orchestra also joined the Philadelphia group including Steve, my mother and father and me. By 1963, we were performing in both groups and performed on the 1963 recording of the Philadelphia orchestra. Among the many memorable early concerts of the St. Nicholas Balalaika Orchestra was our performance at the 1964 World's Fair in New York. Steve and I visited the fair as tourists a few weeks after the concert. At some point, the Chester orchestra merged into the Philadelphia group, which then developed into the Philadelphia Balalaika Orchestra and later the became Kovriga Balalaika Orchestra, recording on Monitor Records. Steve and I both ended up playing bass balalaika with the group. ❧

After graduating from Eddystone High School in Delaware County, PA, Steve continued to perform with the Kovriga Orchestra as he formed the University of Penn Balalaika Orchestra. Before moving to California to attend UCLA, Steve and his wide circle of friends, continued to perform in a variety of ensembles and orchestras. I was lucky to have performed with Steve in the Penn Balalaika Orchestra and his smaller group while attending Drexel University, next door to Penn. The PennBO record on the Tikva Record label featured my mother, Sonia as a vocalist, further tying our families and other Eastern Pennsylvania balalaika orchestras together. While Steve was at Penn, Steve introduced me to the world of International Folk dancing and to his love of cooking. ❧

When Steve was in California and Texas, starting other orchestras, I continued to play with the Kovriga Balalaika Orchestra and formed a small ensemble called Budashkin with Greg Kosmorksy and Paul Kosmorsky (from the Philadelphia Balalaika Orchestra) and Tom Walker (a PennBO alumnus). The Kovriga group joined with another Paul Kauriga orchestra (the Balalaika Ensemble of Southern New Jersey) to make a seventy-piece balalaika orchestra, known for bringing some more sophisticated orchestrations to the United States. After hundreds of concerts, television shows, radio concerts and several more records, the Kovriga Balalaika Orchestra was glad to have Steve rejoin the group whenever he was back in the Philadelphia area. When Steve moved to Atlanta to perform with his dear friends Charlie Rappaport and Eddie Svetlowski, my wife (Lia) and I visited them and could witness yet another iteration of Steve Wolownik's love for his music. Once Steve moved back to Philadelphia, he rejoined the Kovriga orchestra, formed his Gypsy ensemble with Judy Sherman and Allen Zemel and also played with my Budashkin Ensemble. Steve's ensemble became the house band for the Franklin Plaza Hotel in Philadelphia, where they enjoyed a nice run. The Budashkin Ensemble was fortunate to have been able to pinch-hit for Steve's group at the hotel, when they vacationed or need a night off. What a gig. ❧

Steve's well-documented love of Balalaika music peaked with his co-founding of the BDAA in 1978, where he naturally invited Paul Kauriga to be the musical director of the first two BDAA conventions in New Jersey. I cannot forget the 1979 trip to Russia with the BDAA. My wife and I traveled with Steve and a few other friends from the Kovriga orchestra, joining a few dozen BDAA members in Russia for a folk music tour of Moscow and St. Petersburg. Steve continued to be involved with Balalaika Russe and other groups throughout the Mid-Atlantic States. ❧

I moved to Maryland in 1990 and began to play less than before, but always looked forward to playing music with Steve. Steve spent many holidays with us in Maryland and I looked forward to going to the annual New Year's Ball in Philadelphia, where Paul Kauriga's dance band still performs. We would get a chance each January to perform with Steve at the ball and then party all night with our friends. Friends, Church and family were the center of Steve's life outside of music. Steve spent his last Christmas with us as well as Easter, just a few weeks before his death. His presence in our home was always welcome as he celebrated life with our friends and family at important times in our life. While I had the opportunity to know Steve for over 40 years, you could gain an understanding of his outlook on life in a few minutes. His love of life, music and dedication to friends, were instantly detectible. Steve left behind many tangible manifestations of his life in his recordings, movies, orchestras, ensembles, dance groups, choirs and organizations. More importantly, he touched thousands of lives in deep and meaningful ways, including my family's. ❧

Mount Laurel Library

LAUREL LEAF

Volume 8, Issue 6 June 2000

In Memoriam
Stephen Wolownik, 1946 - 2000

We were shocked and saddened by the sudden death of our Assistant Director, Stephen Wolownik, on May 18. He was a valued colleague and will be sorely missed.

Steve was very humble about his accomplishments and they were many. His received his undergraduate degree in Slavic linguistics from the University of Pennsylvania in 1968. He was particularly pleased by this degree because his high school counselor had laughed when Steve told him he wanted to attend Penn.

In 1970 Steve was awarded a Fulbright Fellowship which funded his nine month stay in Romania to study language, culture and music. Following that, he moved to California and received his Master's degree in Ethnomusicology from UCLA.

During these years, Steve worked in various libraries and archives. In 1983, he was back at the University of Pennsylvania, this time as an employee in the library system there. He worked full-time and attended Drexel University part-time to earn his Master's degree in Library and Information Science.

Subsequently, he became a reference librarian at the Lippincott Library at Penn, the library of the Wharton School of Business, which is one of the nation's premier academic business libraries. Because he enjoyed the work and his colleagues, Steven continued at Lippincott one weekend a month up until his death.

Throughout his travels, Steve made many friends; some through his work in libraries but many more through his love of music. Steve's love of Russian and Eastern European folk music was evident by his instrument of choice, the balalaika, a Russian stringed instrument. Steve founded numerous amateur and professional balalaika groups in California, Texas, Maine, and Washington, D.C. as well as one at Penn, while a student there. He also founded the national Balalaika and Domra Association of America. His network of former students and colleagues who shared his love of Russian folk instruments and music is enormous and spans the globe.

Steve was also very committed to his work as a librarian. His enthusiasm was infectious. He was very proud of the work we do at the library and was always devising new ways to get the word out to the community residents.

Steve's arrival at Mount Laurel Library in September 1994 opened up a new world to many of the staff. A number of them had never heard of a balalaika, let alone knew someone who played one professionally. We were all thrilled when his trio performed at one of our summer music concerts some years ago. It gave us a chance to experience his love of music which we knew loomed large in his life.

It would be a serious omission to not discuss the subject of food when describing Stephen. He loved to cook and was always bringing in a delectable variety of home-cooked ethnic foods for the staff. Our food horizons were expanded considerably. Someone recently reminded us of a typical Steve incident. We had purchased a ham for our staff holiday party. After the party, Stephen took the ham bone home and returned with pea soup he had made from it. We all loved it! That anecdote describes Steve perfectly. His love of cooking was predicated on the idea of sharing. He was not one who enjoyed eating alone. He looked forward to fun times with good friends and good food. All of our many functions at the library were coordinated by Steve. He so enjoyed planning and hosting these events.

I could go on and describe how committed Steve was to so many activities in the library, such as the Friends of the Library and book deliveries to shut-ins at Sunrise Assisted Living. But these were just another indication of his giving nature. Suffice it to say that he brought new enthusiasm to every endeavor and shared it with all of us. His philosophy of living every day to its fullest made him a joy to work with and an inspiration to us all.

Steve, we'll miss you so very much. *-- Joan Bernstein, Library Director*

STEPHEN M.
WOLOWNIK
JULY 22, 1946
MAY 18, 2000
MEMORY ETERNAL

STEPHEN M.
WOLOWNIK
JULY 22, 1946
MAY 18, 2000
MEMORY ETERNAL