



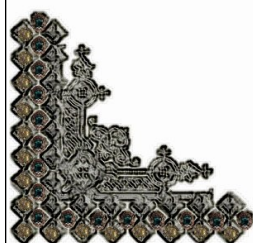
Bruno Antonio Buike

**Repül a szán - riding the sledge - Der
Schlitten fährt -
Kalocsai emlék csardas - Souvenir from
Kalocsai - Text HU: N. Merty -
(Brahms/Joachim: Hungarian Dance no.4 -
version) - violin, piano - (reed organ /
Harmonium) - Hungarian Gipsy**

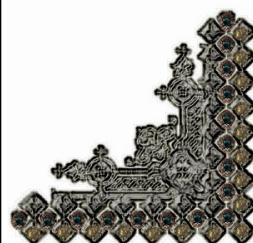


BBWV 169 - 2:57 -

**Bruno Antonio Buike, Wolkerstr.5,
41462 Neuss/Germany
bbuike777@eclipso.de**



Neuss/Germany: Bruno Buike 2022



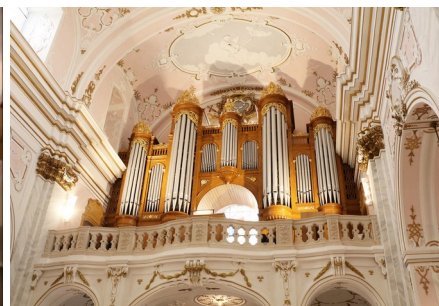
169 Repül a szán – riding the sledge - Der Schlitten fährt - cover 2



pic: Guardians of the Szent-Istvan-Crown (St. Stephen's Crown)

BBWV 169 – 2:59

Repül a szán – riding the sledge – Der Schlitten fährt –
Kalocsai emlék csardas – Souvenir from Kalocsai – Text HU: N. Merty –
(Brahms/Joachim: Hungarian Dance no.4 - version)
violin, piano - (reed organ / Harmonium)
Hungarian Gipsy



pics: Kalocsa¹ – Hungary – Bishop's residence and Assumption Cathedral

1 See „Kalocsa“ in Wikipedia EN URL <https://en.wikipedia.org/wiki/Kalocsa> – see Kalocsa in Wikipedia DE URL <https://de.wikipedia.org/wiki/Kalocsa>

1. sources

I met with this melody at first around 1970 in deepest remote rural Northern Germany on a at that time RARE cassette-tape. Decennia later – at around 2021 - as I developed by myself on the violin to some Brahms-Joachim “Hungarian Dances”, I learned, that my version from memory has similarities with Hungarian Dance no.4 by Johannes Brahms.

But for arrangement I made use additionally of a setting for accordion for checking and comparison.

Therefor we have 3 sources:

- source 1: MEMORY from listening to tape “Virtuose Zigeunermusik” by Christophorus Verlag within Herder Publishers Freiburg/Breisgau, approx 1970 (so far not found in Internet Catalogs)
- source 2: Johannes Brahms: 21 Hungarian dances 1858–68 (No.1-10);1880 (No.11-21) - arranged by Josef Joachim (1831-1907) for violin and piano, 2 vol’s; dance no. 4 in vol.1: Berlin: N. Simrock, 1880. Plate 8184 (from IMSLP / Petrucci online music library)
- source 3: “Liebe, Wein und Csardas” (Repül a szán, Hungarian folklore) – German text Kaegbein, Peter – accordion arrangement: Curt Mahr; within: Eine Sammlung mit 45 der berühmtesten ungarischen Lieder und Tänze ; Akkordeon-Arrangements Curt Mahr, deutsche Texte: Peter Kaegbein, Mainz: Schott (s.a.?) ohne Jahr (?)



pic: Kalocsa – Hungary – the famous library within the Bishop’s Residence

---XXX---

2. project files

BBWV 169-1 piano/reed – violin

BBWV 169-2 violin solo (2 versions, a) with double stops and b) without

---XXX---

3. on setting

Before Second World War we had a living music scene in Hungaria, in Bohemia and in Roumania – in summo: within the former Austro-Hungarian Monarchy -, in which the musicians did the small repairs on their instruments for themselves and made arrangements to the possibilities of their “banda” (the ensemble), the primarius-violonist – among Hungarian Gipsies called “Primas” - and the solo-clarinette, to which we have in Hungary itself added the cymbalom, which at end of 19th century developed to a hightech-instrument far away from any “folkloristic roots” of handheld zithers among nomads of the Mongolian graslands. So I feel fully justified, to make for myself a VERSION of “Repül a szán”, say in type of my “best educated guess”.



pics: Kalocsa, Hungary – typical porcelain

I chose a 3-fold FORM, which is such widespread, that normally one cannot do much wrong in following this old pattern. However this 3-fold FORM should not be misunderstood as something CIRCULAR - recombining MOTIFS with some sort of STRUCTURAL SIMILARITY - in the sense derived from EUROPEAN music history, but rather more shall be seen as SERIAL ROW of mainly DISPARATE elements, which shows a general inbuilt tendency to SPEED UP TEMPO from START to END – which we have for instance in INDIAN RAGA music. I may add: It would count as hint to influence from Indian RAGA-music again, if we find, that the in European music typical handling of the ANTAGONISM of minor-major-DIATONICAL-scales is “blurry”, if not missing at all – but the Ferenc-Liszt-assumption of the existence of a “Gipsy-scale” in meantime excluded by the majority of scholars in this field.

PART 1: This is a SLOW INTRO FROM MEMORY – little bit changed al gusto in the violin part - of around 1970, which in 2022 was elaborated to double stops for solo violin. I never ever heard this SLOW INTRO again, and therefore had to produce a piano accompagniato for my myself, for which I chose EASY and LONG held harmonies, which I somehow remembered from other typical Hungarian Gipsy folk-tunes. I even added tremolos on the violin, such remembering the missing here entirely cymbalom-effects.

PART 2: My second part is the first part of the Brahms and accordion versions. But here I decided, to skip the tremolos in basso of the Brahms-Joachim-version – and to implement the violin-key-line of the Brahms-Joachim piano-version only, which means, that I had to add a basso of my own. The reason for this treatment was, that I found the Brahms-Joachim violin-row of piano convincing – so to say “reflecting the drive” of a real sledge-ride -, but considered the tremolos in basso simply too heavy stuff and too much.

PART 3: My part 3 is the part 2 of the Brahms-Joachim-version and simply transposed to proper key, so to have a clear and quick “csardas-type” final, to which I added a short final of my own, which of course may be replaced al gusto, such as for instance with a pizzicato final or something else!

I took few other decisions:

- a) EVERYTHING was transposed to key of c-minor, which however is not in the Brahms-Joachim-version.
- b) The final of the Brahms-Joachim-version was completely skipped, for which is MY REASON, that Brahms himself is KNOWN for treating Hungarian melodies in such way, that at first Hungarians could not recognize their own tunes – until the Brahms-versions and harmonical adaptations became a standard, which the Roma of Hungary followed in cases for themselves.
- c) From recent studies² on traces of Indian ragas in Hungarian Gipsy music I learned, that in India since around the mid of 19th century was introduced in Bhajan-(devotional)-singing a

² See Buïke, Bruno Antonio: Music – Military – Moksha - Neuss: Bruno Buïke 2019 - 58 p. - doi-UR <http://dx.doi.org/10.17613/vbd4-s044> - see Buïke, Bruno Antonio: Hungarian Gipsy Music and Indian Raga, Neuss: Bruno Buïke 2021 - 124 p. - doi-URL <http://dx.doi.org/10.17613/hbj3-6j52>

small handheld reed-”organ” or “shruti-box” – sometimes combined with the European-type violin, which was introduced into India in the same time-frame of 19th century - , which reed-instruments in sound come near the German “Harmonium”, which latter is more similar to the piano (at least in music-notation and writing), so that I added it to the instrument list of my arrangement, to be chosen freely al gusto.



pic: Kalocsa – Hungary – everything floral

---xxx---

4 dedication

The main thing with this music setting is, that I am very glad, to have a MUSICAL birthday gift for this year 2022, just to have a variation with birthday-research-essays.

Otherwise I may comment in adding some “paprika”:

So we have reports, that since the so-called “end of socialism-communism” in 1989 the Hungarian Gipsy music is DYING in Hungary itself, there may be few folks left, who in Hungary itself would estimate this casual work.

More generally I experienced in approximately 40 years very few feedback in Germany and in internet, indicating ZERO interest and “unspoken critics by ignoring simply everything”, but hinting perhaps to influence from STATE-MANAGEMENT of big MUSIC-BUSINESS of today, to which I did not bow.



pic: Kalocsa – Hungary – paprika

With this we may consider the concerns of this world settled, so to become free for the other world, where perhaps the “heavenly audience” may be more pleased, especially the Patron Saints of music, Santa Cecilia of (Roma-) Trastevere and Lady Saraswati of Hindu India, which were in the role of “Guardian Angels”, to protect my DEVELOPMENT, whereas so-called “circumstances” nearly stopped me.



pic: Santa Cecilia (martyr) of Roma-Trastevere, Patron Saint of Music

40 to 50 years is a long time, but in the end I with this work have entered a level different from the Brahms-Joachim versions and Jenő Hubay adoptions from Hungarian Gipsy tunes, but a level to be content with. I may add: In Asia they have at moment a special interest in the CARMEN-transcription for solo-violin by Jenő Hubay – to be compared with the more widely spread Sarasate-transcription.



pic: Lady Saraswati of Hindu Inida. Patron Saint of the Arts and Learning

And this is MY interpretation of “l’art pour l’art” (art for art’s sake)– which – as I accidentally found, was under heavy critics coming from Nietzsche and the Marxists – and invented as slogan by Theophil Gautier (1811–1872), preface to his 1835 book, *Mademoiselle de Maupin* – before it became some sort of “bohemian creed”.³ (At least what they in Paris understood as “bohemian” – and hopefully different from Montmartre! - at end of 19th century!)



Otherwise we may learn from German Wikipedia on “l’art pour l’art”:

“L’art pour l’art [[laRpuR'laR](#)] ([französisch](#), wörtlich „die Kunst für die Kunst“, sinngemäß „die Kunst um der Kunst willen“; manchmal auch [lateinisch](#) *ars gratia artis*) ist eine ästhetische Position, nach der [Kunst](#) sich selbst genügt und sich keinem äußeren Zweck

³ See and compare with „Art for art’s sake“ in Wikipedia EN URL https://en.wikipedia.org/wiki/Art_for_art_%27s_sake#:~:text=Art%20for%20art%27s%20sake%20%E2%80%94the%20usual%20English%20rendering,from%20any%20didactic%2C%20moral%2C%20political%2C%20or%20utilitarian%20function.

dienstbar machen dürfe. Im Feld der künstlerischen Produktion wendete sich das *L'art pour l'art* sowohl gegen die „bürgerliche“, moralische, konservative Kunst als auch gegen die Ansprüche der „realistischen“, sozial engagierten Kunst. Die Befreiung von aller Belehrung der Leser, Betrachter oder Zuschauer eröffnete der Avantgarde neue Spielräume für ästhetische Experimente.

In diesem Sinne bezeichnet sie eine Gegenposition zur Kulturproduktion mit umsatzorientierter oder politisch engagierter Zielrichtung wie beispielsweise Journalismus, Fortsetzungsromanen, Tendenzmalerei, Tendenzliteratur oder Agitprop. *L'art pour l'art* kann auch abwertend verstanden werden, wenn sie nutzloses Tun oder Verspieltsein im Sinne der Autotelie bezeichnet. Über den Bereich der Kunst hinaus bezeichnet die Wendung auch eine Handlung um der Sache selbst willen, ohne Hintergedanken an Anwendung, Geschäft und Nutzen.“⁴



And clearly this explanation from German Wikipedia is hinting to something „not quite from this world“ – especially if considering the TODAY dictates in big music business, which never ever has been a concern of the REAL ROMA (at least before our own present times!)



Puzta plains



---xxx---

4 „L'art pour l'art“ in Wikipedia DE URL https://de.wikipedia.org/wiki/L%E2%80%99art_pour_l%E2%80%99art

169-1 - Repül a szán - riding the sledge - Der Schlitten fährt

Kalocsai emlék csardas - Souvenir from Kalocsai - Andenken an Kalocsa

BBWV 169-1 - violin, piano

Brahms,J./Joachim,J.:

Hungarian Dance no.4

arr.: B.A. Buike

piano -
violin

INTRO Adagio ♩ = 40

Violin

Piano
Reed Organ
Harmonium

INTRO from listening to "Virtuose Zigeuenrmusik", Freiburg:/Brsg.:

Christophorus (Herder) ca. 1970 - double stops added 2022 with my new violin

Vln.

Pno.
reed

Vln.

Pno.
reed

accel.

a tempo

accel.

a tempo

14

Vln.

Pno. reed

20

Vln.

Pno. reed

accel. *rit.* *a tempo*

accel. *rit.* *a tempo*

26

Vln.

Pno. reed

$\text{♩} = 70$
Moderato

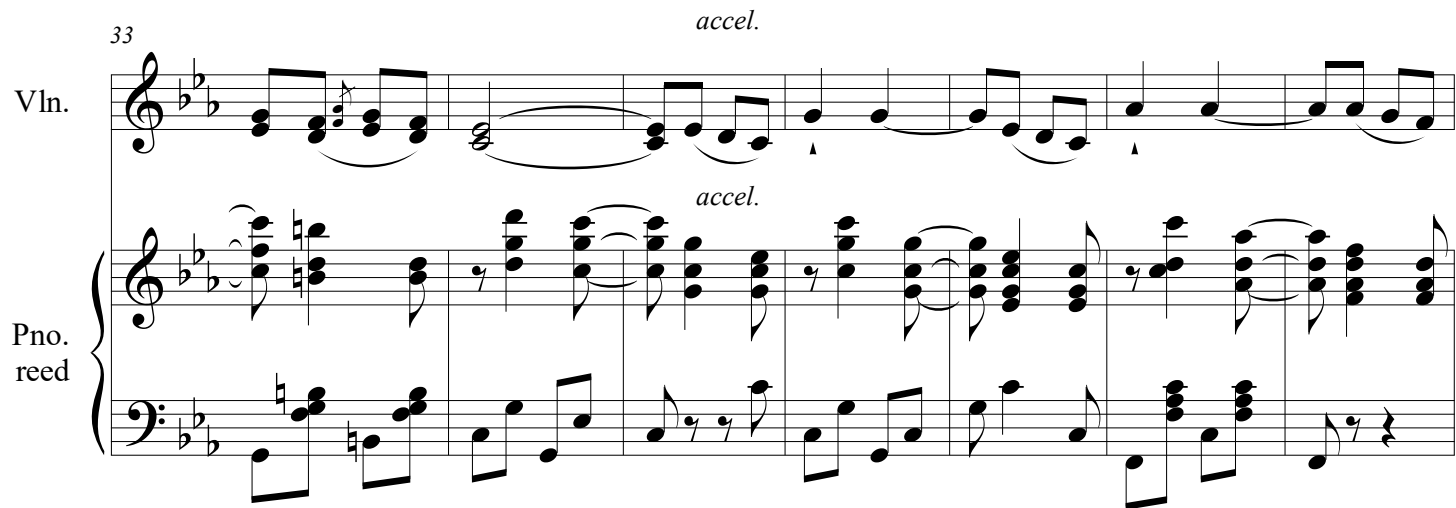
$\text{♩} = 70$
Moderato

33 *accel.*

Vln.

Pno. reed

accel.



40

Vln.

Pno. reed



47 *a tempo*

Vln.

Pno. reed

a tempo



54 *accel.*

Vln.

Pno. reed

61 *a tempo* **Csardas vivace** =120

Vln.

Pno. reed

68 *a tempo* **Csardas vivace** =120

Vln.

Pno. reed

74

Vln.

Pno. reed

80

Vln.

Pno. reed

85

Vln.

Pno. reed

The musical score is written for Violin (Vln.) and Piano/Reed (Pno. reed). It consists of three systems of staves. The first system (measures 74-79) shows the Violin playing a melodic line with eighth and sixteenth notes, while the Piano/Reed provides a harmonic accompaniment with chords and single notes. The second system (measures 80-84) includes first and second endings for both instruments, with a 'rit.' (ritardando) marking at the end of the first ending. The third system (measures 85-88) shows the Violin playing a melodic line with a long note, while the Piano/Reed provides a harmonic accompaniment with chords and single notes. The score is in a key with two flats (B-flat and E-flat) and a common time signature.

please note: all rit. acc. are from production of soundcheck-audio only and may be changed to other styles of RUBATO.

violin
2 versions

169-2 Repül a szán - riding the sledge - Der Schlitten fährt
Kalocsai emlék csardas - souvenir from Kalocsai - Andenken an Kalocsa
BBWV 169-2 - violin

Brahms,J./Joachim,J.:
Hungarian Dance no.4
arr.: B.A. Buike

INTRO Adagio ♩ = 40

Violin difficult

Violin easy

Vln. I

Vln. II

10

15

II

accel.

a tempo

The musical score is written for Violin I and Violin II. It begins with an 'INTRO Adagio' section at a tempo of 40 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The 'Violin difficult' version features more complex passages with triplets and sixteenth-note runs. The 'Violin easy' version provides a simplified arrangement. The score is divided into measures, with measure numbers 5, 10, and 15 indicated. Various musical notations are used, including slurs, accents, and dynamic markings like 'accel.' (accelerando) and 'a tempo'. Fingerings are indicated by numbers 1-4 above or below notes, and bowings are shown with flags above or below notes. The score concludes with a double bar line and a repeat sign.

Vln. I

22 *rit.* *a tempo* 3 2 2 2 1 1 1 1 $\text{♩} = 70$ **Moderato** 1 2 1 1 2 1 3 4 2

Vln. II

1 2 3 2 1 1 2 1 3 3 4 3 take as eighths

Vln. I

32 2 1 3 1 1 1 2 1 1 3 3 3 4 3 3 3 *accel.*

Vln. II

1 1 2 1 3

Vln. I

41

Vln. II

Vln. I

51 *a tempo* 3 2 1 3 2 1 2 4 3 *accel.*

Vln. II

1 1 1 2 1 3 3 4 3 3 1 1 2 2 2 3

Csardas
vivace
a tempo =120

Csardas
vivace

1

3 2 2 3 4 3

78 1. 2. *rit.*

84 1 1 1

The musical score is for Violin I and Violin II, measures 60 to 92. It is in 3/4 time and B-flat major. The tempo is marked 'Csardas vivace' with a metronome marking of 120. The score includes a first ending (measures 80-82) and a second ending (measures 83-84) marked 'rit.'. Various fingerings and articulations are indicated throughout the piece.

