

## **The folksongs and wider public songs in 1865 after the published song book of Károly Színi: the Hungarian folk songs and melodies**

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**Abstract:** *Károly Színi's song collection was rather unique in its time, since it indicated the melodies in one voice, without any piano accompaniment. According to his prolog, and by including the national Anthem – and other patriotic songs, which were born in the middle of the 19. century –, as well as other songs still sung in the beginning of the 19<sup>th</sup> century but since then partly forgotten, the author intended to highlight the importance of preserving the song tradition of the contemporary collective consciousness. In this publication we can find songs of a wider variety of social classes that were preserved through unwritten tradition, and also fresh folklorisations (such as popular art songs written to the poems of the greatest contemporary poet, Sándor Petőfi).*

**Key-words:** *Hungarian, folk song, public song, nineteenth century, Színi Károly, folksong-publication*

### **1. The author<sup>2</sup>**

Bartalus István<sup>3</sup> was a musician and a scientist. Károly Színi (1829–1896) was rather a public figure. He studied at the outstanding Hungarian calvinistic college Sárospatak (North-Eastern Hungary). At the start of his career he worked as a cantor-teacher-schoolmaster near his native land, next to the river Tisza. Later he has become a writer, a poet, but mainly a journalist in the capital. As an enthusiastic patriot, he worked with all his energy for the Hungarian nation and culture. He was also engaged in politics. He directed his own public journals, wrote and published folklike and patriotic poems applied to contemporary popular melodies. He also had general educational aims with his folksongs-publications. He wanted to save the songs of every class of the Hungarian society and also wanted to make them available for everybody, as widely as possible. Based on his music studies he was

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<sup>2</sup> See Szinnyei 1891–1914.

<sup>3</sup> Bartalus István (1821–1899), in details see in this panel by Kata Riskó.

able to note the songs down in a way which was accepted by Béla Bartók as well. Moreover, Bartók found his scores better than the transcriptions of Bartalus.<sup>4</sup>

## 2. The collection<sup>5</sup>, its introduction and its construction



Fig. 1. Title-page of Károly Szini's folksong-publication

His collection – two hundred tunes – was published in 1865 and it was so successful, that it needed to be republished in 1872. Its title was: *The Hungarian folk songs and melodies*. The distinction between „songs” and „melodies” is extremely important. In the introduction<sup>6</sup> Szini wrote that the previous folksong collectors had made an inaccurate job: they hadn't paid attention to the melodies of the songs. In his opinion the lyrics are just the coat of the song; its essence is the melody. He was afraid that the untranscribed melodies would easily vanish, not like the lyrics, which had been already reserved in a written form. That is why he wanted to publish as many songs as possible. To make the issue not so expensive, he published only the songs, without any accompaniment or adaptation to piano.

He said:

<sup>4</sup> „Considering the fact that he was no qualified musician, the recording is very good indeed. In the seven big volumes of the Bartalus collection... the recording is far inferior to Szini's, although Bartalus was a 'qualified' musician.” Bartók 1924. VIII. In English Bartók 2002. V.

<sup>5</sup> Szini 1865. See Paksa 1988. 44–48, in English 271.

<sup>6</sup> Szini 1865. 3–16.

Ha fogalmat akarunk nyerni arról, hogy milyen a valódi szép magyar zene, a régi dalokhoz kell folyamodnunk... Csudálatos szépséggel bírnak ezek a kis dalok... egy-két soros parányi dal néha egy napra való tanulmányt és élvezetet nyújt a kedvelőnek, annyi abban a három-négy ütenyben a gondolat és az érzés.<sup>7</sup>

Later Bartók says something similar:

A szűkebb értelemben vett parasztzene... öntudatlanul működő természeti erő átalakító munkájának eredménye... Ennek folytán egyedei – az egyes dallamok – a legmagasabb művészi tökéletesség példái. Kis arányaikban ép oly tökéletesek, akárcsak a legnagyobb szabású zenei mestermű. Valósággal klasszikus példái annak, miként lehet lehető legkisebb formában, legszerényebb eszközökkel valamilyen zenei gondolatot a maga frissességében, arányosan, egyszóval a lehető legtökéletesebb módon kifejezni.<sup>8</sup>

Szini draws attention for the ballads, and he is proud of the Hungarian people singing them everywhere. However, he wanted to publish not only the old songs sung by peasants, but the contemporary popular songs of other social classes. Despite of their lower artistic value, these pieces have a serious musicological and cultural-historical significance. Szini thought that everybody was able to separate these so-called „patrician folksongs” and the peasant songs from each other, even if they were mixed in his publication.

He noticed with love that he had learnt these songs as a little child and as a young man in the villages and little towns of North-Eastern Hungary „where everybody was always singing”. Thus he asked his readers to send him their own songs, because he knew that there were various versions of the songs he published and there were also many other songs in the other parts of the country: „Dialects appear in folksongs just like they appear in language.” He also asked the composers

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<sup>7</sup> „If we want to know, what the real nice Hungarian music is like, we must get to know the old songs... these little songs are wonderful... a few-lined little song is able to give a whole-day of work and pleasure for us, because that three-four bars are full of thoughts and feelings.” Szini 1865. 5–6.

<sup>8</sup> „In... narrower sense, peasant music is the outcome of changes wrought by a natural force whose operation is unconscious... For this reason, the individuals of which it consists – the single tunes – are so many examples of high artistic perfection. In their small way, they are as perfect as the grandest masterpieces of musical art. They are, indeed, classical models of the way in which a musical idea can be expressed in all its freshness and shapeliness – in short, in the very best possible way, in the briefest possible form and with the simplest of means.” Bartók 1924. VII., in English Bartók 2002. III.

to send him their own songs which had already become folksongs being singed very often – as we would say today, they have been folklorised.

In the introduction Színi also wrote about the musical features of the melodies. He gave a lot of information about the rhythm of the three-quarter songs, and drew attention to the difference between these songs and the German songs, e.g. the waltz. He described the phenomenon of a song being played by the gipsy band in two different ways: first slow for singing and then faster for dancing. In these cases, in the publication we can find two performance marks above the songs.

Unfortunately we know nothing about the circumstances of the collection's birth. Some scores in it show that Színi might knew the hand-written folksong-collections of Sámuel Almási<sup>9</sup> and István Bartalus<sup>10</sup>.

The construction of the publication also typifies Károly Színi's musical knowledge. There is no global principle in it, however the author made some little groups out of the songs according to some similar features in them. It shows Színi's excellent sense of style, and perhaps also his strong emotional bonding to the songs. In his transcriptions he could sign the various features of the performance, ornamentation and variants.

### 3. Patriotic songs, Hungarian art songs, Westeuropean melodies

It is typical to Színi's personality that the collection starts with the two most important patriotic songs of the Hungarian nation: the *Szózat* (which means allocution) and *Himnusz* (meaning anthem). The first is perhaps a little bit more kind for the Hungarian soul; but the second is the official national Anthem of Hungary until today.<sup>11</sup>

Színi's transcription shows a spontaneous phenomenon of live performance which was not rare in the nineteenth century: the end of the melody jumps an octave up, indicating a plus emotional charge.

There are twelve more patriotic songs in the collection, among them the – folklorised – Kossuth-song.<sup>12</sup> This very popular piece about the leader of the war of independence in 1848–49, was sung very often without any mention of Lajos Kossuth at that time. We can find it that way also in this song-book.

<sup>9</sup> Almási S. 1834. In details on this collection see Paksa 1988. 16–20, in English 268., Almási I. 2004.

<sup>10</sup> Bartalus 1873–1896. In details on this collection see in this panel by Kata Riskó; Paksa 1988. 49–60, in English 271–174.

<sup>11</sup> Ferenc Kölcsey's poem *Himnusz* was written in January 1823. The competition announced for the musical adaptation of the poem in 1844 was won by Ferenc Erkel. For details see Bónis 1995. The photograph of Ferenc Erkel's manuscript can be viewed on the website of the National Széchényi Library: <http://www.oszk.hu/zenemuvek> (2015-02-26).

<sup>12</sup> See Tari 2014a.; Tari 2014b.

sz.  
**Isten, áldd meg a magyart!**  
(Hymnus.)

*Lassu.* *C dur.*

Is-ten, áldd meg a magyart Jó kedvvel, hő-ség-gel;  
Nyujts fe-lé-je vé-dő kart, Ha küzd el-len-ség-gel;  
Bal-sors a kit ré-gen tép, Hozz rá vig esz-tendőt:  
Megbűnhö-dte már e nép A multat s jö-ven-dőt!

<p>1. Isten áldd meg a magyart Jó kedvvel, bőséggel; Nyujts feleje védő kart, Ha küzd ellenséggel; Balsors a kit régen tép, Hozz rá vig esztendőt . . . Megbűnhötte már e nép A multat jövendőt!</p>	<p>S merre zognak habjai Tiszának, Dunának Árpád hős magzatjai Felvirágoznak.</p>
<p>2. Öseinket felhozád Kárpát szent bérézére, Altalad nyert szép hazát Bendeguznak vére;</p>	<p>3. Értünk Kunság mezein Ért kalászt lengettél, Tokaj szőlővesszein Nektárt csapgettettél. Zászlónk gyakran plántálád Vad török sánczára, Nyögte Mátyás bús hadát Bécsnek büszke vára.</p>

**Fig. 2.** Anthem of Hungary – the second piece of Szini's issue

There are more than a dozen West-European melodies in the collection, which are odd and unusual in the Hungarian traditional music, and also several pieces in the western style of Biedermeier. These songs aren't connected with our current theme, they must be analyzed separately.

#### 4. Popular art-songs<sup>13</sup>

Naturally several well-known contemporary *popular art-songs* can be found in the collection too. Among them there are ten melodies to the poems of the most important Hungarian poet of that era, Sándor Petőfi. Most of them have not folklorized either. The only exception is the poem of Petőfi about a poor shepherd, to whom a rich man offers money for his sweetheart, but he doesn't accept the „business”. János Erdélyi<sup>14</sup> himself had applied melody to this poem.<sup>15</sup> The song, incorporated into the shepherd's heritage, is quite popular until today in the North of Hungary and on the Great Hungarian Plain. We know many variants of it, which are

<sup>13</sup> About the genre see Kodály 1937., in English Kodály 1971. 14–15., Kerényi 1964.

<sup>14</sup> Erdélyi János (1814–1868), in details see in this panel by Lujza Tari; Tari 2014c.

<sup>15</sup> Móser 2012. 54., Bereczky 2013. 584.

very similar.<sup>16</sup> In some places there are further strophes added to the original poem, completing the content of Petőfi's story. Színi could also have written here „slow and fast”, because the melody, besides its *parlando-rubato* singing form, is also used for accompaniment of slow and fast „csárdás” dance. It's adjustable, dotted rhythm and melodic line shows the characteristic of the *new style of the Hungarian folk music*.<sup>17</sup>

29.

**Juhászlegény, szegény . . .**

*Lento.* *D. n. ott.*

Juhász legény, szegény ju-hász le-gény, Te-le pénz-zel  
ez a kő-vér erszény, Megve-szem a szegény-sé-get  
tő - led, Bá - a - dá - sül add a sze-re - te - det.

1. Juhászlegény, szegény juhászlegény,  
Tele pénzzel ez a kővér erszény:  
Megveszem a szegénységet tőled,  
Rádásul add a szeretődöt.

2. „Ha ez a pénz volna csak foglaló,  
S még száz ennyi vún a borra való,  
S idődnék a világot ráldának,  
Szeretődmet még sem adnám másnak!”

Petőfi.

**Figure 3.** Színi 1865. No. 29. *Juhászlegény – Shepherd, poor shepherd*

## 5. Folk songs – earlier styles

Let us see now the tunes of the collection according to the stylistic system of the Hungarian folk music created by László Dobszay and Janka Szendrei.<sup>18</sup> We can easily recognise those songs, which were qualified as art songs in 1865, and have later folklorized. It is much more exciting to meet pieces, that were folksongs at that time – it is obvious because of their style – but which have already vanished by the twentieth century, so these songs cannot be found in our archives.

More than a dozen songs represent those old styles, which we can consider the eastern heritage of the Hungarian folk music, unlike the styles of the European

<sup>16</sup> See Bereczky 2013. 580–586., Móser 2012. 51–57.

<sup>17</sup> For further information about this musical style see Bartók 1924. XXXV–XLVI., in English Bartók 2002. XXXVII–XLIX., Kodály 1937., in English Kodály 1971. 62–76., Vargyas 2005. 351–361 Bereczky 2013.

<sup>18</sup> See Dobszay–Szendrei 1992.

folksongs.<sup>19</sup> These are: seven *lament style tunes*, three *descending pentatonic songs with a quintal-shift structure*, and at least three pieces in the *bagpipe tune and swine-herd's dance-tune style*. The collection doesn't contain the *psalmodic group*, which live mainly in Transylvania.<sup>20</sup> Bartalus has published some tunes of this style, thanks to his Transylvanian connections, but it seems that Színi didn't hear such melodies in his own surroundings.

As No. 24–25 Színi has put two variants of the same melody side-by-side. The only significant difference is the number of syllables to their tune-lines. They show the gradate descending melodic line and Dorian scale of the *diatonic lament style*. As we could at the previous song, we can notice the adjustable, dotted rhythm here as well. Variants of this melody are very popular until quite recently in the region of Színi's birthplace. The theme is also the life of the sheperds and highwaymen. The first is a poem of Sándor Petőfi. He was also born on the Great Hungarian Plain, and he often wrote about his love to this land. The author of the other lyrics is unknown. The latter one has become more popular, its variants live until today with different melodies.

24. Pusztán születtem ...

25. Pej paripám patkószege ...

1. Pusztán születtem, a pusztán lakom,  
Nincs földem, költényem hajlalom.  
De van csodáim, van jó paripám ...  
Csikós vagyok az alföldi rónán.

2. Sándor anoktan megülte a lovat,  
Ha jól vagy oda ténem elhal,  
Nem székeség a nyereg a hátán ...  
Csikós vagyok az alföldi rónán.

3. Győze a gatyán, patyolat az íngem,  
Nem váltam, a rónán verek legyem ...  
Haj, maholnap az én piros rónán!  
Csikósné: leas az alföldi rónán!

1. Pej paripám patkószege de fényes,  
Madárnai csirője lyszava de kedves!  
Gyönyörű lója bucsuzója a vállán,  
Stárfintos selyemből a nyakán.

2. Madárnai csirője előt van egy fa,  
Elugrottunk, kedves lovam, ma oda;  
Ott mulassunk a szép lyszavnyal kedvünkre,  
Feltárlja majd ő a mai szivünkre.

3. Elutazt már pej lovam a kóphalát,  
Harmal napja nem evett egy kenyérszál;  
Lass már nékem, lass már abrak, elutasz már,  
Éngemet seip szeretőmből vihetes már.

Fig. 4. Színi 1865. No. 24–25.

The following two melodies are also in pair. They are similar in their melodic line and the number of syllables to their tune-lines. They belong to the *bagpipe tune style*. Their parlendo interpretation and lamentable theme are also the same. It is nice that Színi has transposed them to the same final note, in spite of their different scale. He gives the scales of the tunes with the terms of the functional art music. It seems

<sup>19</sup> See Bartók 1924. XIII–XXXIV., in English Bartók 2002. XI–XXXVI., Kodály 1937., in English Kodály 1971. 23–61., Vargyas 2005. 268–316.; Dobszay–Szendrei 1992. 42 (Note 178).

<sup>20</sup> Transylvania is part of Romania today.

that he could perceive the elder scales of the melodies and their relations, although he couldn't express them.

These transcriptions show the rhythm of the parlando-rubato interpretation in a sensitive way.

68. **Nem tudom én...**  
Lassu, keserves. *f* modt.  
Nem tudom én, hol szü-lettem; Tudom, ga-zon sze-vel-  
ked-tem. Cip-ke bo-ko-r volt szál-lá-som,  
Sok sze-gény lé-gény paj-lá-som. Cip-ke bo-ko-  
r volt szál-lá-som. Sok sze-gény lé-gény paj-lá-som!

1. Nem tudom én, hol születtem;  
Tudom, gazon szelkédtem.  
Cipke-bokor volt szállásom,  
Sok szegény-legény pajtásom.

2. Debreceni gulyajárás,  
Minden darab egy máriás...  
Te voltál szeretőm, nem más;  
Mégis gyalástatom a jászai!

3. Édes anyám sok szép szava,  
Kit meg nem fogadtam -oha!...  
Megfogadtam még valaha,  
Ha valaki jót mondana.

69. **Édes anyám...**  
Lassu, keserves. *f* modt.  
Édes anyám is volt nekem, Ke-ser-ve-sen tar-tott en-gem.  
Éjszaka font, nappal mosott. Ja, je, ke-ser-ve-sen tar-tott!

1. Édes anyám is volt nekem,  
Keservesen tartott engem;  
Éjszaka font, nappal mosott...  
Ja, je, keservesen tartott!

2. Édes volt az anyám teje,  
Keserű a más kenyece.  
Ki nem hiszi, próbálja meg,  
Minden magáról tudja meg.

3. Nem szólok én, csak hallgatok,  
Mert idegen helyen vagyok.  
Nem szel az idegen vendég,  
Mégis van bánja ideg.

4. Édes anyám, ha keres kend,  
Debrecen felé jűjjen kend.  
Ott vannak az új rekruták,  
Kiknek gondor hajat nyírják.

Fig. 5. Szini 1865. No. 68–69.

There are not any close variants of these two songs in our collections from the twentieth century. But we have their further relative, in *tempo giusto*, from the transitional area between the Plain and Transylvania<sup>21</sup>, so not far from Szini's home, with the same lyrics.

Kársztelek /Szilágy/

Műrmer Jánosné Szabó Katalin  
/a "Farsó Pista Kálif" /1901/ /102/  
Hat évig Nagyváradon laktak, kő-téglén  
672041k  
V/g. 1963. IV. 11., lejt.: 1972. XII.

Magn. 1374-A-53  
AP 47c3-b

*f* = 112

1. Édesanyám is volt nekem,  
Keservesen nevelt engem.  
Éjszaka font, nappal mosott,  
Ja, je, de keservesen tartott.

Fig. 6. *Édesanyám is volt nekem – I have also had a mother*  
Kársztelek (Szilágy County). Collected by Rudolf Víg, 1963. IV. 11.  
Folk Music Archives of the Institute for Musicology HAS, AP 4723-b.

<sup>21</sup> Kársztelek (Szilágy County, today in Romania)



There are a lot of datas about the next tune. It also belongs to the big family of our *bagpipe tune style*. We can find it in a dozen collections from the nineteenth century, and besides Hungarians, it is sung also by the Slovaks and Croats. Two variants were published in the *Slovenské Spevy*,<sup>22</sup> and three other by Vinko Žganec in 1924<sup>23</sup>. It was also recorded in 1937, for the *Patria Hungarian Folk Music Recordings*<sup>24</sup>, by László Lajtha.

172.

*Élénk, érzéssel.*      **Sikolt-rikolt.**      *D moll*



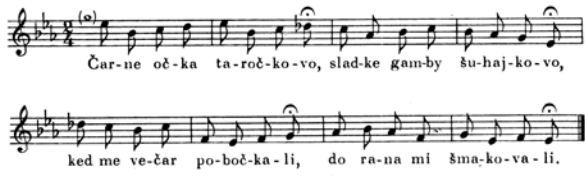
Si-kolt ri-kolt a sar-kantyu, Csókot kér a barna fattyu.  
Adjon ne-ki, húgom asszony, Ne sikolt-son olyan nagyon.

<p>1. Sikolt-rikolt a sarkantyu. Csókot kér a barna fattyu. Adjon neki, húgom asszony, Ne sikoltson olyan nagyon.</p>	<p>2. Be szép a szeretőm szeme, Be szépen néz az emberre! Oly szépen néz az emberre, Hogy én majd meghalok érte.</p>
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Fig. 7. Színi 1865. No. 172

529.

Andantino      K. Szereday, [1880], *Saritsko-zemplínska*



Čar-ne oč-ka ta-roč-ko-vo, slad-ke gam-by šu-haj-ko-vo,  
ked me ve-čar po-boč-ka-li, do ra-na mi šma-ko-va-li.

<p>Čarne očka taročkovo,*) sladke gamby šuhajkovo, ked me večar pobočkali, do rana mi šmakovali.</p>	<p>Čarne očka, co plačece, šak vy mojo nebudzece; budzece vy šuhajkovo, budu bočkac lička joho.</p>
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(\*) Taročkovo = trnkové)

Fig. 8. *Slovenské Spevy* 1972. 1/529.

<sup>22</sup> *Slovenské Spevy* 1972. 1/384, 1/529

<sup>23</sup> Žganec 1924. No. 420, 510, 511., see also Olsvai 1991.

<sup>24</sup> See *Patria* 2010., Tari 2002., Tari 2003.

(Zabilježena 1921. g.)

Fl. Andrašec, Dekanovci.



Oj ne-sreć-ni Za-greb va-raš, ki ju-na-ke na zlo spra-vljaš.

Oj ne-sreć-ni Za-greb va-raš, ki ju-na-ke na zlo spra-vljaš.

\* Slična melodija pod br. 510. i 511.

Fig. 9. *Žganec 1924. No. 420*

## 6. The new Hungarian folksong style

Beside the pieces of the elder Hungarian folksong styles, the collection shows the momentary state of the new Hungarian folksong style's formation quite well. Along with the *tunes with narrow compass, determined by the modern harmony* and along with the *wide compass, ascending tunes* the first pieces of the *Hungarian folk song's new style* are developing in front of us. Színi's collection illustrates – and verifies – our knowledge about the birth of this style. There are precedents of only the earliest typical structural schemata of it.<sup>25</sup> It's the  $AA^5BA$ , in which the matter of the first line is repeated a fifth higher in the second line, and returns as the fourth line. We have six melodies of this form in this collection, five of them have – closer or further – variants, known until today. Színi's collection does not include any pieces of  $AA^5A^5A$  and  $ABBA$  structures. Although we can find five tunes of  $AABA$  form, these are not the examples of Hungarian new style, but have come from the West. Most of them are art songs. It is also characteristic of this developing level that there are no tune-lines consisting of more than twelve syllables in these folksongs. The number of syllables have increased later.<sup>26</sup>

An interesting example of Színi's melody-groups shows the  $AA^5$  connection and three different types of returning. All three of them can also be found in the collection of Sámuel Almási, but there they are not next to each other. Lujza Tari supposes – for various reasons – that Színi adopted these songs from there.

<sup>25</sup> „The new-style tunes differ most obviously from the old-style tunes through their structure, which is rounded, architectonic... If it be admissible that short lines are older than long lines... the oldest architectonic forms are  $AA^5BA$  and  $A^5A^5A$ , and the most recent is  $AABA$ .” (Bartók 1924. XXXV., in English: Bartók 2002. XXXVII.) As Kodály writes: „Setting aside less important types, the main ones have the following musical content:  $AA^5A^5A$ ,  $ABBA$ ,  $AA^5BA$ ,  $AABA$ . Most wellknown Hungarian songs belong to one or other of these types.” (Kodály 1971. 62.)

<sup>26</sup> See Bartók 1924. XXXV., in English: Bartók 2002. XXXVII., Bereczky 2013. 30–31.

15. **Arra járjunk, arra.** *1. vers.*  
 Arra járjunk, ar-ra, Merre fu-ru-lyúl-nak, Mer-re a le-  
 gyünk. E-jjel nap-pal já-rnak. E-j-jel nap-pal jár-nak.

1. Arra járjunk, arra,  
 Merre furulyának,  
 Merre a legények  
 Ejjel-nappal járnak,  
 Ejjel-nappal járnak.

2. Szabad a legénynek  
 Ejjel-nappal járni;  
 De a asszony lánynak  
 Házihoz kell várni,  
 Házihoz kell várni.

3. Házihoz kell várni,  
 Talpon istrázzálni,  
 Sok éjjeli álmot,  
 Ercé elmulatni.

16. **Bárcsak engem valaki...** *Sóber.*  
 Bárcsak en-gem va-la-ki, Se - tét - le,  
 Bárcsak en-gem va-la-ki, Se - tét - le,  
 Bárcsak en-gem va-la-ki Ró-zsát szedni hi-na ki,  
 Se - tét - le.

1. Bárcsak engem valaki,  
 Setétbe.  
 Bárcsak engem valaki,  
 Setétbe.  
 Bárcsak engem valaki  
 Rózsát szedni hi-na ki,  
 Setétbe!

2. A péczei piacon.  
 Setétbe,  
 Rózsát árul egy asszony,  
 Setétbe!  
 Ercél, legény, végy rózsát,  
 Kész belőle bakelit,  
 Setétbe!

17. **Bíró Sári udvara...** *Gyermek.*  
 hi-ro Sá-ri ud - va - ra Kő-vics-  
 cel van ki-rak-va, rak - va, ki-rak-va, rak - va,  
 ki - rak - va.

1. Bíró Sári udvara  
 Kővicscel van -  
 Kirakva, rakva,  
 Kirakva, rakva,  
 Kirakva.

2. Azót van a kirakva,  
 A nőtárs -  
 Jár oda, oda,  
 Jár oda, oda,  
 Jár oda.

3. Tudnám én azt, ha járna,  
 Mert a szívem -  
 Dobogna, dobna,  
 Dobogna, dobna,  
 Dobogna.

4. Sári lalbon, gyere ki,  
 Vár a jegyző -  
 Ide ki, de ki,  
 Ide ki, de ki,  
 Ide ki.

5. Tudnám én azt, ha várna,  
 Mert a szívem -  
 Dobogna, dobna,  
 Dobogna, dobna,  
 Dobogna.

Fig. 10. Szini 1865. No. 15–16–17.

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