

LARK CAMP July 28 – August 5, 2023

Repertoire for Gaita de fol



The bagpiper “Farruco de Montrove”

Note. Portrait of Francisco Vázquez, better known as "Farruco de Montrove", here accompanied by a boy playing a little drum. It was painted in oil by Antonio Jaspe Moscoso in 1876 and is currently in the *Escola de Belas Artes* of A Coruña.

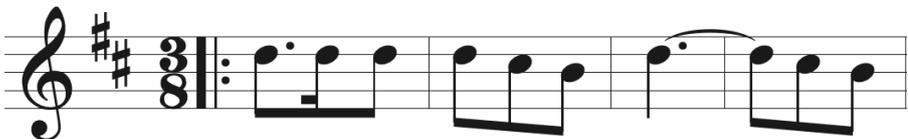
By Alexandre Cadarso - CANO

REPERTORIO

1. Arregaça
2. Carvalhesa de Moimenta
3. Danza de Torás
4. Danza e Contradanza de San Roque do Hío
5. Danza Gremial de Zapateiros de Sobrado
6. Fandango Pontevedra CS356
7. Foliada de Cercedo
8. Muiñeira antiga de Lugo BG597
9. Muiñeira de Trandeiras
10. Muiñeira Vella de Mórdomo
11. Na boca do demo
12. Ó minha Rosinha
13. Pasacorredoiras do Choqueiro
14. Xota da Ponte Nova
15. Xota de Recelle

1. ARREGAÇA

Portuguese song

Gaita de fol 

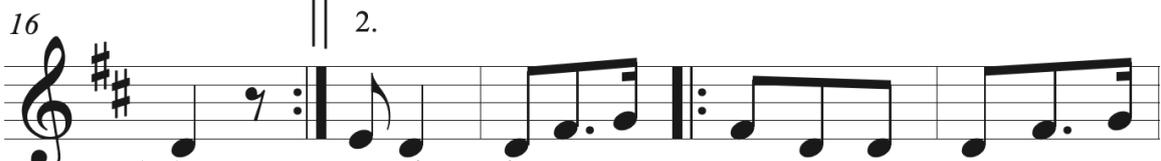
Se fo res ao rio la var _____ la var

5 

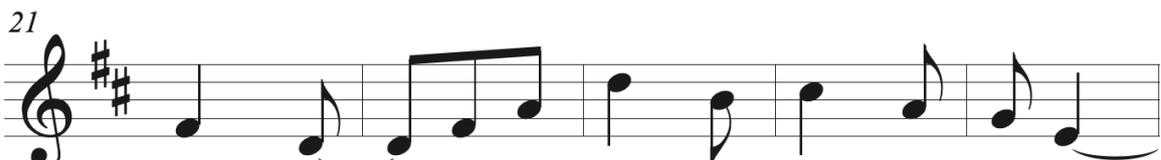
na pe dra do me io _____ mas se vi

10 

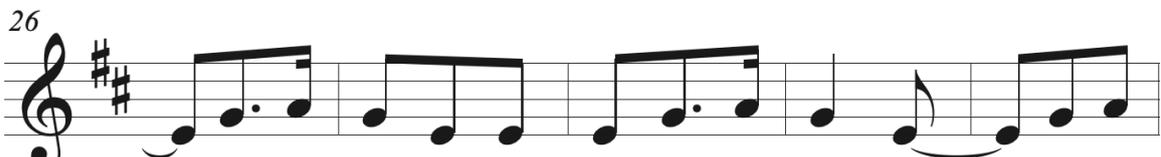
res cair flo res _____ a pa nha mete as pro sei o

16 

_____ A rre ga ça pum pum A rre

21 

ga ça _____ A rre ga çao teu ves ti do _____

26 

_____ A rre ga ça pum pum A rre ga ça _____ as cal

31 

ças do teu ma ri do _____

ARREGAÇA PUM PUM

Se fores ao rio lavar
lava na pedra do meio
mas se vires cair flores
apanha mete-as pro seio

Arregaça pum pum arregaça
Arregaça o teu vestido
Arregaça pum pum arregaça
As calças do teu marido

Os meus olhos de chorar
já nenhuma graça tem
hei de dizer aos meus olhos
que não chorem por ninguém

Arregaça pum pum arregaça ...

Ao passar o ribeirinho
água sobe e água desce,
dei a mão ao meu amor,
não quis que ninguém soubesse.

Arregaça pum pum arregaça ...

Ao passar o ribeirinho
pus o pé molhei a meia,
não casei na minha terra,
fui casar em terra alheia.

Arregaça pum pum arregaça ...

3. Danza de Torás

Gaita de fol

4

1. 2.

9

15

18

21

1. 2.

27

33

1. 2.

Fin Da Capo

Danza de Torás

A piece created by the *Sección Femenina** of A Coruña, from a melody collected by the musicologist Pedro Echeverría in Torás, which is in the municipality of A Laracha, in the province of A Coruña.

This is the central part of a pandeirada (a song sung by a female group accompanied by large tambourines) which is in compound meter (3/4 + 2/4), and which contains these lyrics (Moncho do Orzán, p. 199):

“Joseiño ha de vir-e,
que o dixo a súa nai.
Se Joseiño non ven,
foliada non a hai”.

You can see this dance performed by the Sección Femenina in 1961 in Laracha, A Coruña and registered in the “Fondo de Música Tradicional do CSIC”. youtube <https://youtu.be/X1Hhg5lAZu8>.

***Sección Femenina**

The *Sección Femenina* (Female Section), founded in July 1934, was the women’s branch of the Falange political movement in Spain. This organization that, during the Franco dictatorship, tried to educate women to be submissive and to orient them towards household and family tasks. Isabella I of Castile and Saint Teresa of Ávila served as Sección Femenina’s inspirational models.

One of the organization’s activities was to organize “Coros y Danzas” (Choirs and Dances) throughout the provinces of Spain to instill Spanish patriotic sentiment. After Franco's death and the beginning of the so-called democracy, in 1977 this organization was suppressed.

4. Danza e Contradanza de San Roque do Hío

Danza

Gaita

7

13

18

24

Contradanza

29

33

38

42

1. 2.

This dance dates from the 16th century and can be found in the *Cancionero Gallego* by Martínez Torner and Bal e Gay, number 415 (Martínez and Bal, 1973).

There are two hypotheses as to its origin: one, that it was meant to thank *San Roque* for curing the people from the plague, and another, that it was a dance meant to celebrate the

local nobility.

It is danced on August 16th, surrounded by the monumental setting formed by the *Cruceiro** (Large Cross), the church of *Santo André* and the rectory of the town of *O Hío*, in Pontevedra.

The ensemble is made up of 16 dancers, consisting of 10 young gallants (men) who dress in white, with hat, cravat and black jacket, and 5 ladies who wear a costume very similar to that of pilgrims on the *Camino*.

In addition there is a guide called *mordomo* (majordomo), who usually wears a blue sash and gives the directions to the dancers. They all move to the sound of the *gaita de fol*, drum and the castanets of the gallants.

After the solemn mass, the *Danza* forms a somber part of the procession, and when they return to the church with the Icon of *San Roque*, the *Contradanza* begins with more lively rhythm.

* **Cruceiro** (Large Cross). This is considered one of the most relevant *cruceiros* (stone crosses) in Galicia. It was sculpted in 1872 by José Cerviño and represents the most significant moments of human life, from creation to redemption. The Baroque iconography and its symbolism have long been debated. It is divided into three large sections which depict the story of Christianity, from the base with Adam and Eve committing the original sin, followed by the shaft with Mary Immaculate, and lastly the capital with Christ's removal from the cross. It is situated on the square in front of the Church of *Santo André* and with the exception of some free-standing pieces, the entire *cruceiro* is carved from a single block of granite.



Photo: <https://turismoriasbaixas.com/descubre/fiestas/danza-san-roque>

5. Danza Gremial de Zapateiros de Sobrado

Danza

Gaita



4

8

12

15

Pateado



19

27

34

Danza de Sobrado dos Monxes

Sobrado dos Monxes is a small village in the province of A Coruña that borders on the province of Lugo, and is well known for being the location of the *Monastery of Santa María* as well as being located next to the Camino de Santiago. UNESCO *, in 2015, included the *Caminos de Santiago del Norte Peninsular* in the World Heritage list of parts of the Camino de Santiago, and Sobrado is part of its final section. Compostela is 65 km away.

Today, the *Monastery of Santa María* continues to play an important role spiritually by welcoming pilgrims on their way.

The dance of the *Ensaio of Sobrado dos Monxes* belongs to the category of guild dances, and was encouraged by the friars of the monastery to be danced on August 15th in honor of St. Mary.

It was collected by the *Grupo Etnográfico das Mariñas of Ferrol*, in 1978 and 1979 and the informants were the Millares family from Eirexanova, who passed it from parents to children, María de Fandiño of Guitizá, the Lotos brothers of Reboredo, and the residents of Nogueira, Esgueva and As Pías.

It seems that this dance was brought to Sobrado by the master shoemaker Sr. Lanzón, from the *Shoemakers' Guild* of Noia (A Coruña). In choreography, details and music, it is very similar to the shoemaker's dances of Noia and Betanzos (A Coruña).

As in the “autos sacramentais” (a form of dramatic literature) the participants in this dance include *madamas* and *madamitos*, figures that represent good and the evil, and the standard-bearers, who represent the civil and religious authorities.

The dance maintains a peculiar rhythm with its own melody in 6/8, but ends with a traditional dance called Pateado, in 3/8 rhythm.

* UNESCO: *United Nations Educational, Scientific, and Cultural Organization*

6. Fandango Pontevedra (CS356)

Gaita de fol 

4 

9 

14 

19 

Eo ca-ra - vel can-do na-ce-e _____ de pe-que-

26 

ni-ñoa-rre - sen-de-e _____ non hai cou - sa máis bo - ni-ta-a _____

33 

_____ queo a-mor can-do pre - ten-de-e _____ queo a-mor can-do pre - ten-de-e

40 

_____ Ai la le lo Ai la la la a _____

FANDANGO DE PONTEVEDRA CS346

E o caravel cando nace,
de pequeniño arrecende,
non hai cousa máis humilde,
que o amor cando pretende (bis)
Ai la le lo ai la la a.

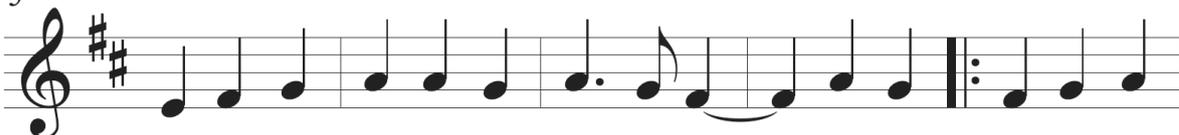
De querer a non querer,
hai un camiño moi longo,
e todo o mundo o anda,
sen saber cando nin como (bis)
Ai la le lo ai la la a.

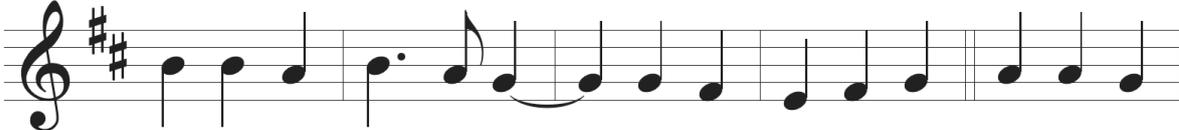
Se o querer fora dun día,
ou tan sequera dun ano,
iso de ser para sempre,
heche cousiña do fado (bis)
Ai la le lo ai la la a.

Namoreime dun espiño
e o vento levoulle a flor
pobre de quen se namora
de quen ten pouco valor (bis)
Ai la le lo ai la la a

7. Foliada de Cercedo

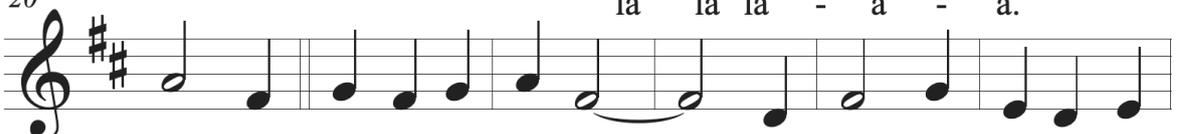
Gaita 

5 E no me-dio no me-dio da ri - a - a _____ ao com-


10 pás ao com - pás do can - ta - re - e _____ o ven - ti - ño que
 lle na ven-


vi - ña de lon - xe - e _____ í - a - lle na ven - ta - na pe -
 ta - na pe - ta - re - e. _____ Ai la le lo Ai la la la

15 1.  2.  Fin

20 ta - re - e, _____ í - a la la la - a - a. Ei -


26 che de con - tar un con - to _____ un con - to de mil men-


tir - ras, _____ Ei - che de con - tar un con - to - o un
 con - to tó - dos os dí - a - as. Ai

32 1  2  Da Capo

con - to to - dos os dí - as _____ un la la - a. E no
 la le lo ai la

FOLIADA DE CERCEDO - PONTEVEDRA

Eiche de contar un conto
un conto de mil mentiras,
eiche de contar un conto
un conto todos os días (bis).
Ai la le lo, ai la la la ...

*E no medio, no medio da ria,
ao compás, ao compás do cantare,
o ventiño que viña de lonxe
íalle a ventana petare
íalle a ventana petare
ai la le lo, ai la la la la la.*

Ei de beber auga santa
na fontaña dos teus ollos,
porque son tan bonitiños
que volven aos homes tolos (bis).
ai la le lo, ai la la la ...

E no medio, no medio da ria ...

Coitadiño, coitadiño,
coitadiño do que chora,
quen comeu o allo verde
non o pode botar fóra (bis).
ai la le lo, ai la la la ...

E no medio, no medio da ria ...

Foliada de Cerdedo

Saturnino Cuiñas Lois (Cotobade, 1897 – Cesullas, 1978) was a priest with the soul of a musician.

From his childhood, surrounded by dancers, singers and bagpipers, he made a commitment to rescue and preserve the musical memory of Galicia.

He shared this folkloric legacy freely, without anything being asked in return, with anyone who approached Saturnino.

But it was the choir from A Coruña “Cántigas da Terra” (fig. 45), thanks to Saturnino’s friendship with its director, Adolfo Anta Seoane, which was fortunate enough to receive his entire archive.

This was a musical treasure trove: foliadas, pandeiradas, alalás, songs of new year, of the cradle, of blind traveling musicians, of stonecutters and on and on

Adolfo Anta arranged the *Foliada de Cerdedo*, collected by Saturnino, and this piece became part of the repertoire of *Cántigas da Terra*.

It premiered on May 18th, 1933.



Figure 45. Cántigas da Terra Choir. A Coruña, 1917

Note. *Cántigas da Terra* had its first performance on July 12th, 1917, at the *Rosalía de Castro Theater* in A Coruña. Photo: Cántigas da Terra archive.

8. Muiñeira antiga de Lugo

Gaita



3



6



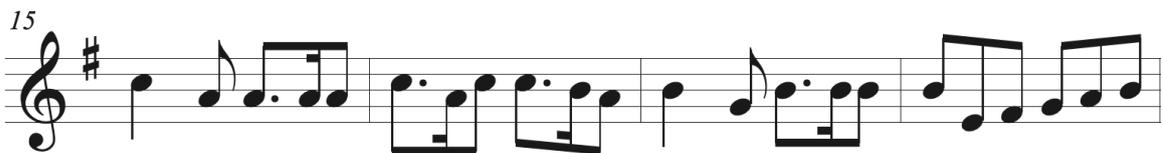
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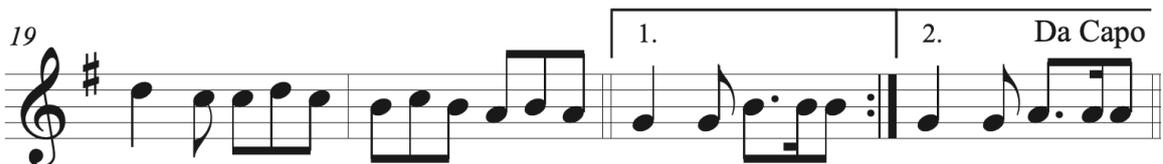
12



15



19



Muiñeira antiga de Lugo

This muiñeira is printed in the Galician Songbook *Cancionero Gallego* of Martínez Torner and Bal e Gay, (Martínez and Bal, 1973), number 597, and also appears in the archives of a choir from Lugo city. Note that the first part is centered on the tonic (D major), and the second part modulates the subdominant (G major).

This way of modulating the second part to the dominant (5° degree) or the subdominant (4° degree), as in is this case, is very common in baroque and classical European period pieces.

Eric Montbel, the great scholar and researcher of the French bagpipes, in his work “*Carnet des notes. Cahier de répertoire pour Chabrette*” (Montbel, 2007), divides part of that book’s repertoire (waltzes and bourrées) according to whether a piece is played in the tonic or in the 4th degree.

According to Montbel these two ways to play are named:

Plein-jeu: when we cover all the holes of the chanter except the little finger of the right hand and the bass drone is tuned to the tonic. For Galicians, this is how we usually tune the gaita.

L’entremain: when we take the middle of the chanter as a tonic (the 4th degree), and the bass drone is tuned a 4th below.

These old words *plein-jeu* and *l’entremain* come directly from a seventeenth-century method book called *Traité de la musette* written by Borjon de Scellery in 1672 (Borjon, 1972), in which he published many pieces that he himself collected in Bresse (France) directly from the masters of this instrument, called *ménéstriers*, and in which he describes these two ways to play the cornamuse*.

***cornamuse** and **musette** are both names for French bagpipes.

9. Muiñeira de Trandeiras

Gaita de Fol

3

7 1. 2.

10

13

16 1. 2.

This muiñeira was collected by *Brincadeira* * from the bagpiper Marcelino de Rivas, in June 1989, in the little village of Trandeiras. This place is located in Brañas, in the municipality of Toques, in the province of A Coruña.

* The group *Brincadeira* formed in the late 1970^{'s} with the aim of preserving and disseminating traditional Galician music and dance. Their repertoire was collected throughout the Galician geography and their performances faithfully reproduce the music, dance and costumes of each region.

10. Muiñeira Vella de Mórdomo

Gaita

4

8 1. 2.

12

16 1. 2.

20

24 1. 2. Fin Da Capo

The bagpiper Francisco Paradela played this beautiful muiñeira when the group of the *Sección Femenina* of A Coruña danced the *Old muiñeira of Mórdomo*. Mórdomo is a parish that belongs to Traba, in the municipality of Laxe, province of A Coruña, and is a well-known place because there is a stone figure called *Pena de Mórdomo* and from its top you can see the Atlantic Ocean in all its splendor.

11. Na boca do demo

Os Campaneiros de Vilagarcía

Gaita de Fol

The musical score is written for a Gaita de Fol in the key of D major (two sharps) and 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. A section symbol (§) is placed above the second measure. The second staff starts at measure 3. The third staff starts at measure 7 and includes a 3/4 time signature change at measure 8. The fourth staff starts at measure 11. The fifth staff starts at measure 15 and features a first ending (1.) and a second ending (2.). The sixth staff starts at measure 18 and includes a 3/4 time signature change at the end. The seventh staff starts at measure 21 and includes a 2/4 time signature change at measure 22. The eighth staff starts at measure 24 and features a first ending (1.) and a second ending (2.) that concludes with the words 'Fin' and 'Da Capo'.

Os Campaneiros de Vilagarcia

was a bagpipe quartet playing traditional Galician music, which was formed in the 1920's in Vilagarcia de Arousa and which remained active until 1984. The brothers Xosé and Ramón Valiñas Oubiña, from Sisto (in Vilagarcia de Arousa) performed for the first time under the name Os Campaneiros in the year 1926. They took the name Campaneiros because their great grandfather was an artisan making bells.

Several percussionists performed with the brothers during the group's long career but the best known were the brothers José and Celestino, sons of Pallamada, a well known bagpiper from the Arousa region. In the year 1983 Pallamada's native village arranged a celebration of his life, in which the groups Milladoiro, Fuxan os Ventos, Brincadeira, Airiños do Parque de Castrelos, and Os Rosales all performed.

In 1984 Os Campaneiros performed for the last time, at the Seafood Festival in Grove, due to Ramón's health condition.

The group was very prolific, having edited a disc and several home recordings that will be re-released in modern editions. We also find a large number of their compositions among the current Galician gaita repertoire.

Focusing on Os Campaneiros interpretive style, it is important to note their particular way of understanding the role of percussion within the traditional formation of the gaita quartet.

12. Ó minha Rosinha

D

Gaita de fol

Ó mi - nha Ro - si - nha eu hei de tea -

A D

4

mar, de dia a - o sol, de noi-teao lu - ar, de

D A

9

noi-teao lu - ar, de noi-teao lu - ar, Ó mi - nha Ro -

G

14

si - nha eu hei de tea - mar. Ai a lai, a la - rai a

A D

20

lai, Ai a lai, a la - rai a lai.

Ó minha Rosinha eu hei-de te amar

De dia ou de noite, de noite ao luar.

De noite ao luar, de noite ao luar,

Ó minha Rosinha eu hei-de te amar!

Ai a lai a larai a lai (4 vezes)

**Ó minha Rosinha eu hei-de ir,
hei-de ir jurar a verdade que eu não sei mentir.**

Que eu não sei mentir, que eu não sei mentir, Ó minha Rosinha eu
hei-de ir, hei-de ir.

Ai a lai a larai a lai (4 vezes)

Ó minha Rosinha! Eu quero, eu quero
Entrar no teu peito, formar um castelo. Entrar no teu peito, formar um
castelo, Ó minha Rosinha! Eu quero, eu quero...

Ai a lai a larai a lai (4 vezes)

Ó minha Rosinha bailaste, bailei Bailaste no adro que eu bem te
mirei Que eu bem te mirei, que eu bem te mirei Ó minha Rosinha
bailaste, bailei

Ai a lai a larai a lai (4 vezes)

Ó minha Rosinha do meu coração Tu vais p'ra Lisboa, não levas
paixão Não levas paixão, não levas paixão Ó minha Rosinha do meu
coração

Ai a lai a larai a lai (4 vezes)

Ó minha Rosinha cartas são papéis Não quero que gastas comigo
dez reis Comigo dez reis, comigo dez reis
Ó minha Rosinha cartas são papéis

Ai a lai a larai a lai (4 vezes).

13. Pasacorredoiras do Choqueiro

Gaita

Preludio

6

11

16

20

23

27

30

Pasacorredoiras do Choqueiro

This piece was collected from the bagpiper José Manuel Pazó and is contained in the *Cancioneiro Musical de Galicia* number 440 and with its prelude nº 301 (Sampedro, 1984).

This bagpiper, originally from Cesantes (Redondela - Pontevedra), was well known as *O Choqueiro*.

At the end of the 19th century, José Manuel Pazó moved to Cangas do Morrazo (Pontevedra) and lived in a house where he opened a tavern. There people gathered to drink, dance and have fun.

José Manuel was a tall man and he played the *gaita de fol* at the entrance of the tavern and his wife Alexandra Otero (Lisandra) accompanied him on the tambourine, all the while keeping track of the jugs of wine that his daughter, Teresa, was serving at the tables.

O Choqueiro with Juan Villar (Juan da Canle) playing the clarinet and with Calino playing the accordion, performed at *foliadas* (party with music and traditional songs - session) anywhere they were asked.

He was widowed and later remarried and ended up having a very large family, which gave birth to five generations of *gaita* players. Today, Humberto and Guillermo Barreiro Villar are *gaita de fol* players of the fifth generation descended from *O Choqueiro* (Cuñarro and Mariño, 2017).

Choqueiro repertoire

In addition to this pasacorredoiras number 440, in the Songbook of Casto Sampedro we can find more repertoire from *O Choqueiro*: a sung muiñeira (nº 37), two preludes (nº 300 and 301), four muiñeiras (nº 324, 325, 326 and 327), the *Dance of Darbo* (nº 377), and in the book *Aires da Terra. La Poesía Musical de Galicia* written by José Luis Calle (Calle, 2003), the pieces attributed to *O Morrazo* can also come from *O Choqueiro*.

14. Xota da Ponte Nova

Gaita

8

16

24

31

37

42

49

57

The *Xota de Pontenova*, is a piece collected by Xabier Díaz* in 1995 from a bagpiper who lived in A Pontenova, and was presumably from the area of Casais, in the province of Lugo, but Xabier unfortunately does not remember

the name of the informant nor does he have any more details. This melody came to me thanks to the bagpiper Pedro Lamas.

The area between A Fonsagrada and A Pontenova in the province of Lugo, which are separated by 55 km, forms a region of forests, rivers, small villages, and water, with lots of vegetation.

This is a place with harsh weather, but with beautiful scenery. It is a great place for hikers and for those who love good food!

As far as the *gaita de fol* is concerned, it is an area rich in older solo bagpipers who have kept alive the *pechado* (closed fingering style) and the *requinteo*, high notes played above the octave, a style of play with influences from the western part of Asturias.

*** Xabier Díaz**

Xabier combines his facets as a musician and composer with a laborious activity as a researcher and compiler of traditional Galician folklore.

He is currently very successful, in Galicia and abroad, as a singer of traditional Galician music.

For more information <https://xabierdiaz.com/es/>

15. Xota de Recelle

5

10

16

22

27

33

38

This xota was collected in 1981 by the *Grupo Etnográfico das Mariñas* of Ferrol (fig. 65), in Recelle, parish of the municipality of Portomarin, in the province of Lugo.

This group rescued this beautiful xota thanks to a large number of Recelle neighbors, especially by the Regueiro Moar family, who taught them the music and dance steps. This xota connects with the style of the dances of the south of the province of Lugo, more specifically with the villages of the region of *Terra de Lemos*. In these places the xota maintained the cheerful and lively rhythm of the traditional xota in which the dancers played the castanets while they danced.

This xota was danced in pairs to the sound of the *gaita de fol* and tamboril at parties and romerías in the area, mainly at agricultural festivals, at *A tasca do liño*, hitting the linen with the *espadela* (a tool to clean the linen) as well as other community work, such as *A desfollada do millo*, the Husking of the maize. Recelle's xota was passed from parents to children through the decades, and we must preserve it as a treasure of our culture.



Figure 65. Grupo Etnográfico das Mariñas. Ibias, 2019

Note. Xota de Recelle, danced by the “Grupo Etnográfico das Mariñas” from Ferrol, in Ibias (Asturias). September 1st, 2019. Photo: A. Cabanas.