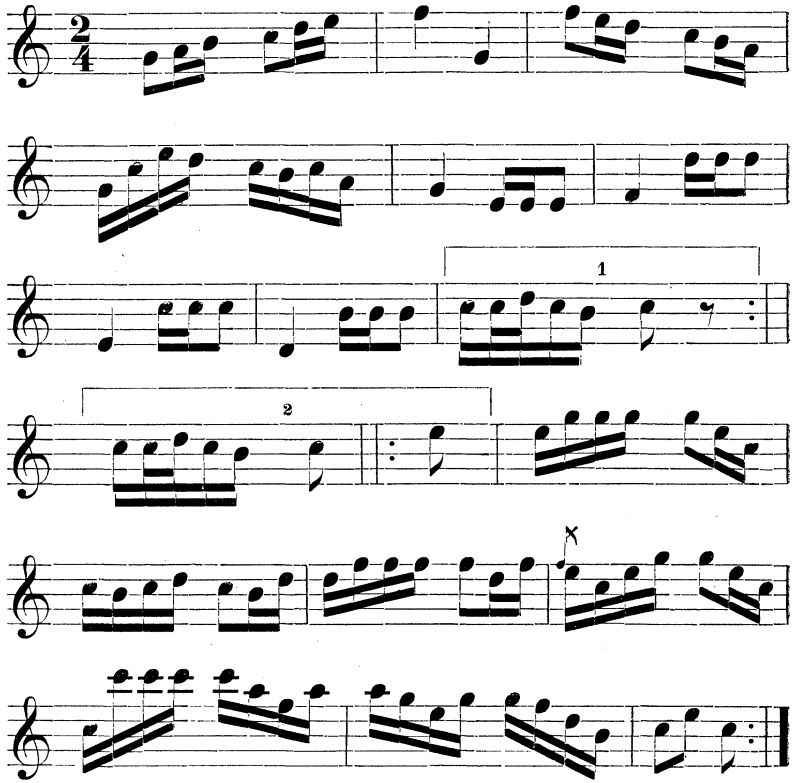
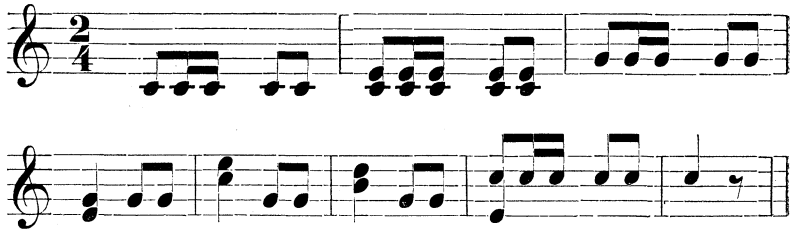
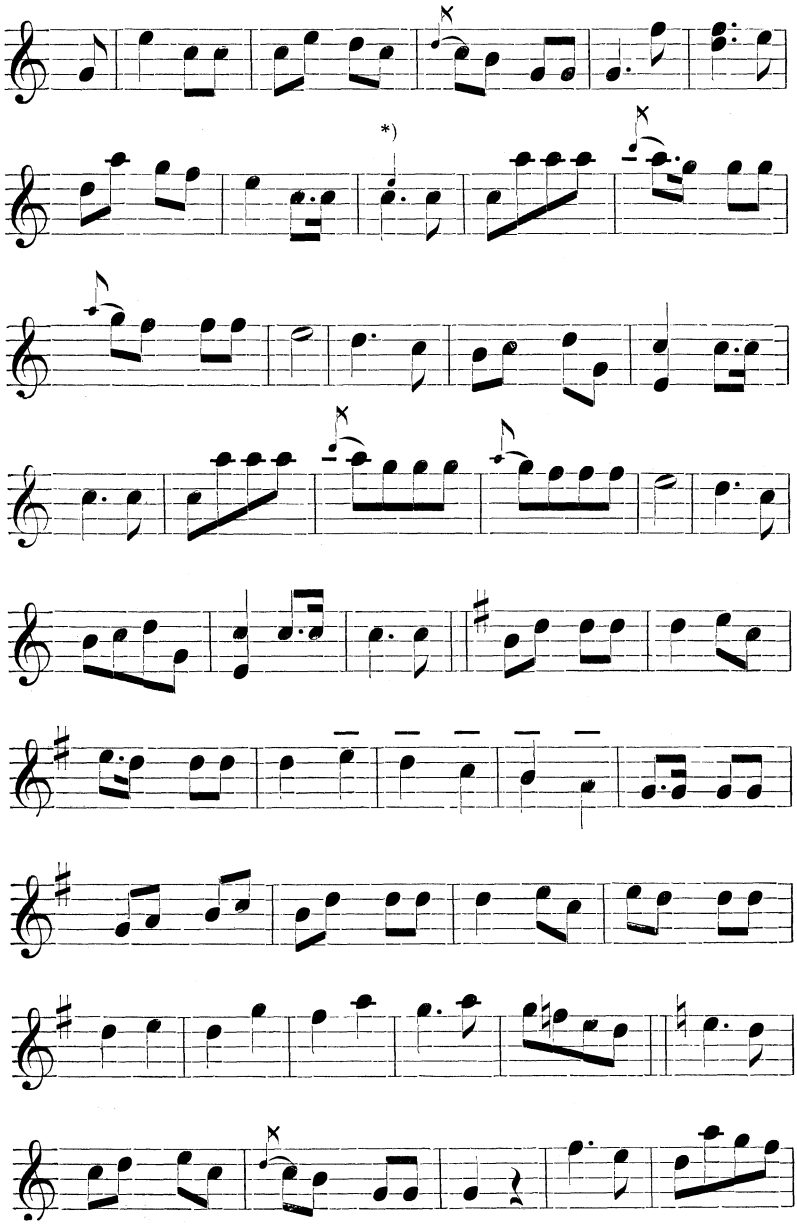
Marscher.

1. Brudmarsch; efter Lyckner.

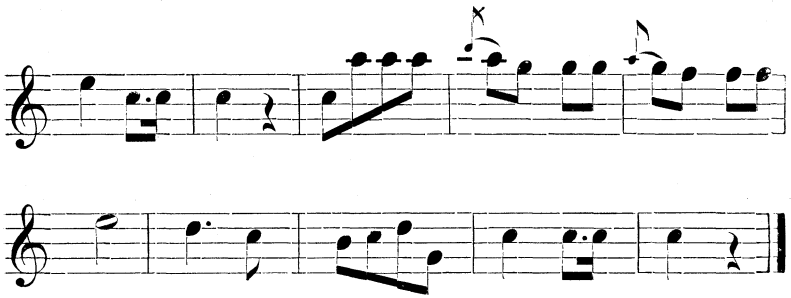


2. Brudmarsch; efter Lyckner.

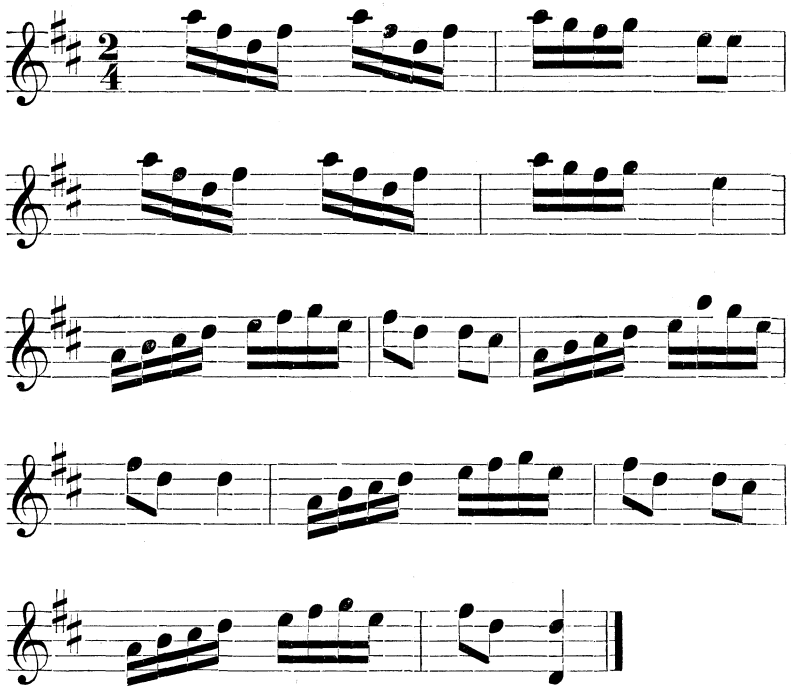




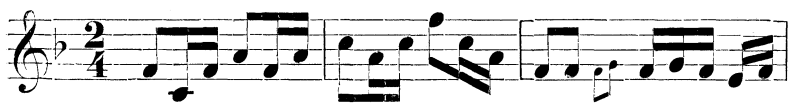
*) *Anm.* E togs tillsammans med C, men svagare.

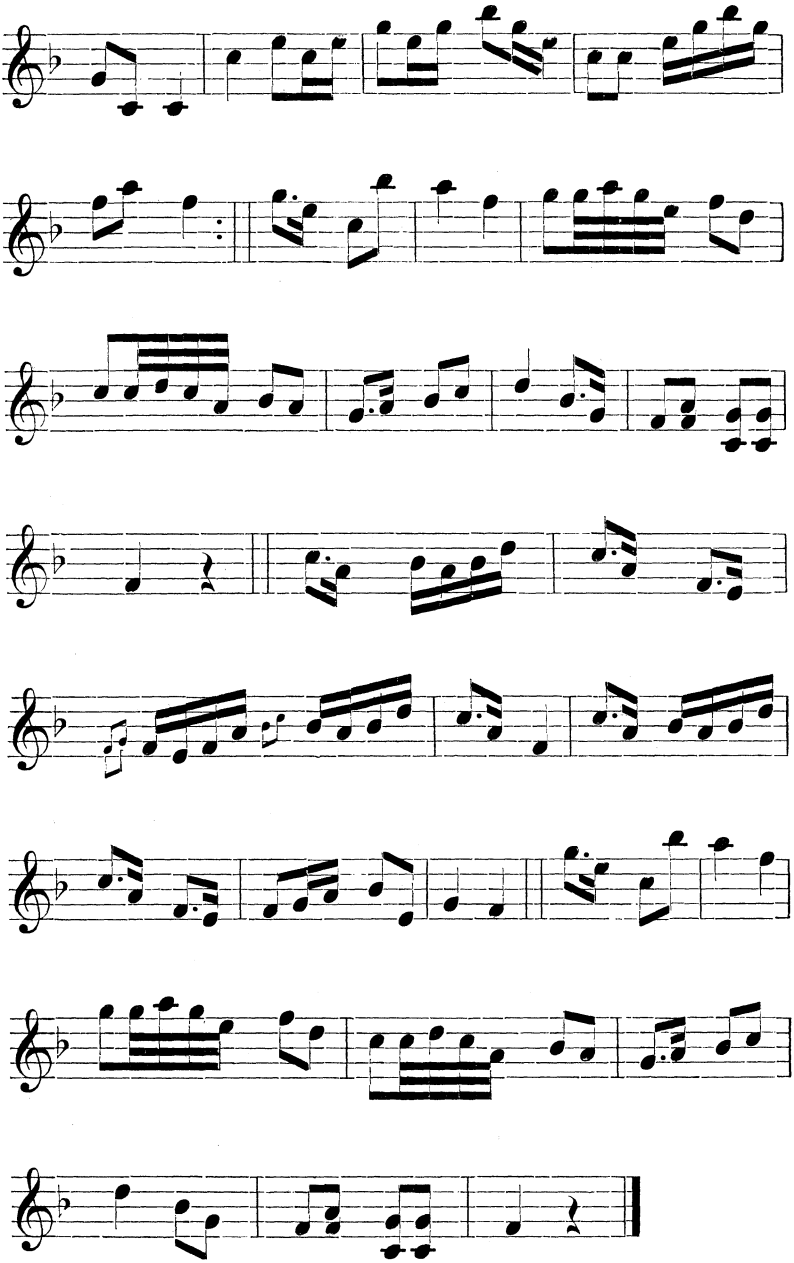


3. Steklåt; efter Lyckner.

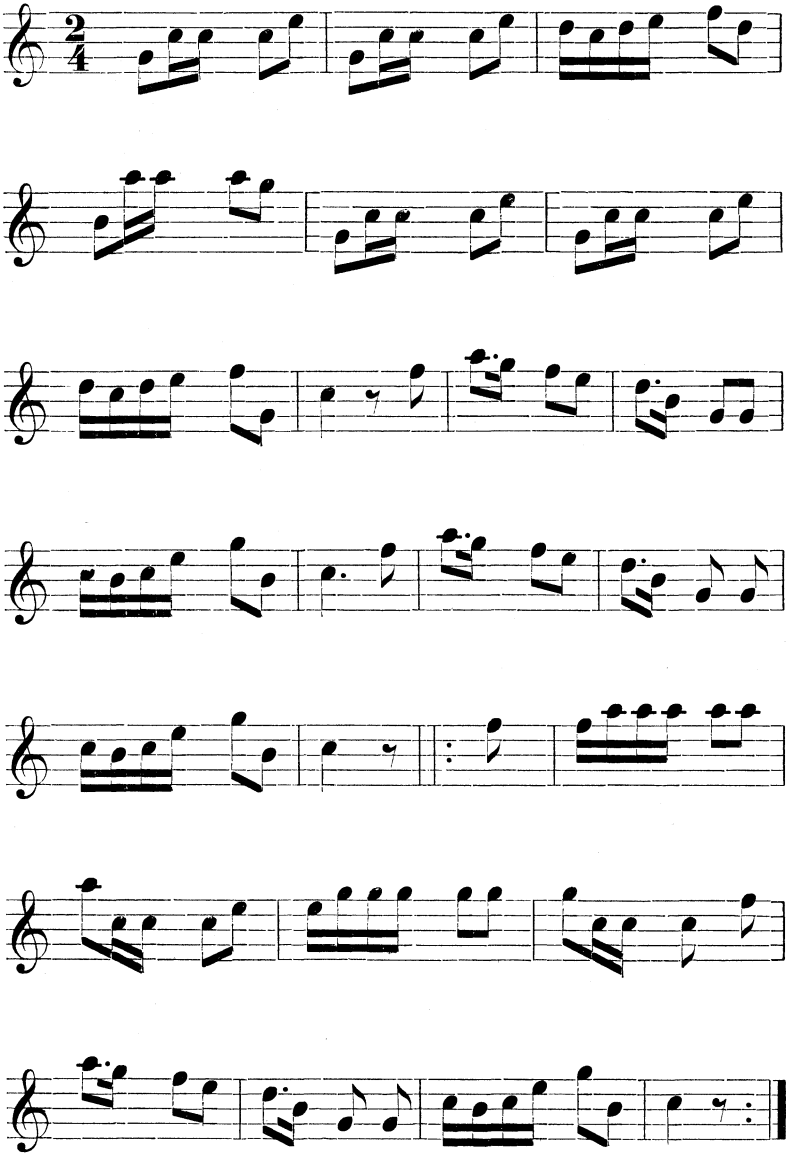


4. Skänklåt; efter Lyckner.



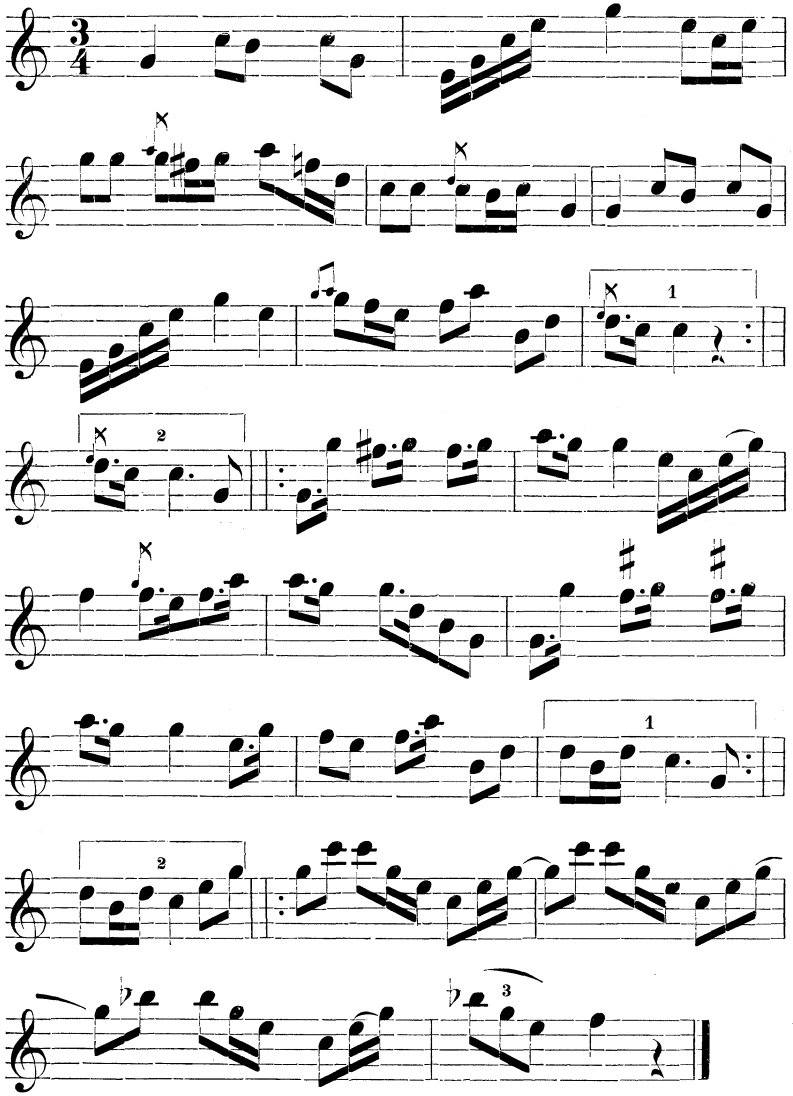


5. Från Arbrå; efter Ahlström.

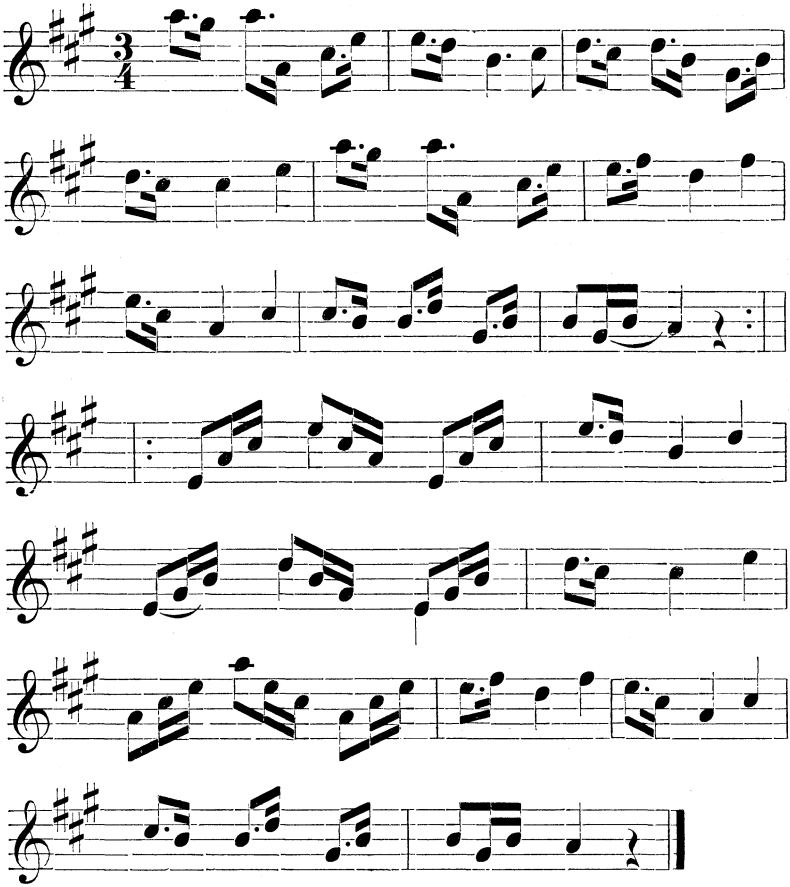


Säxtondelspolskor.

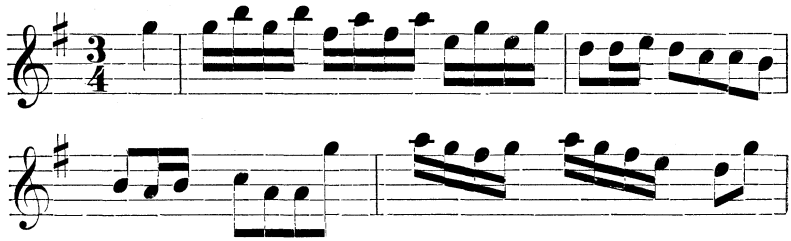
6. Efter Herou.

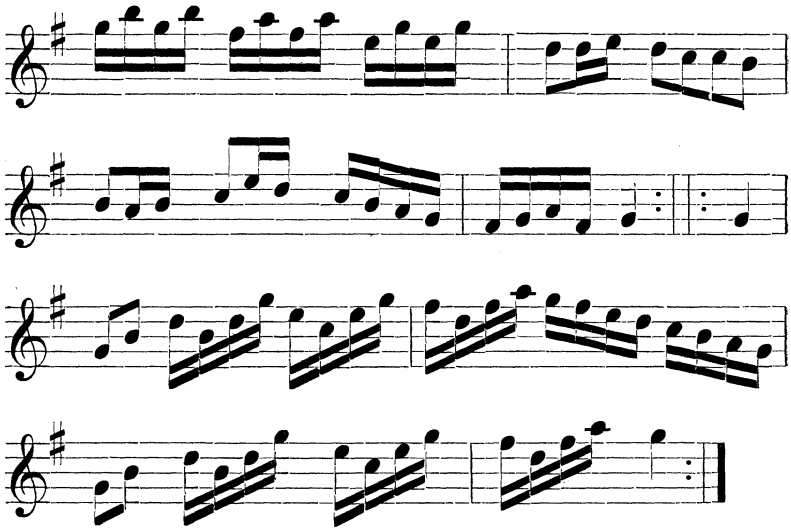


7. Kallad »Fiapolska», emedan det förr i Stålbo fanns en glad flicka vid namn Fia, som alltid begärde denna polska; efter Herou.

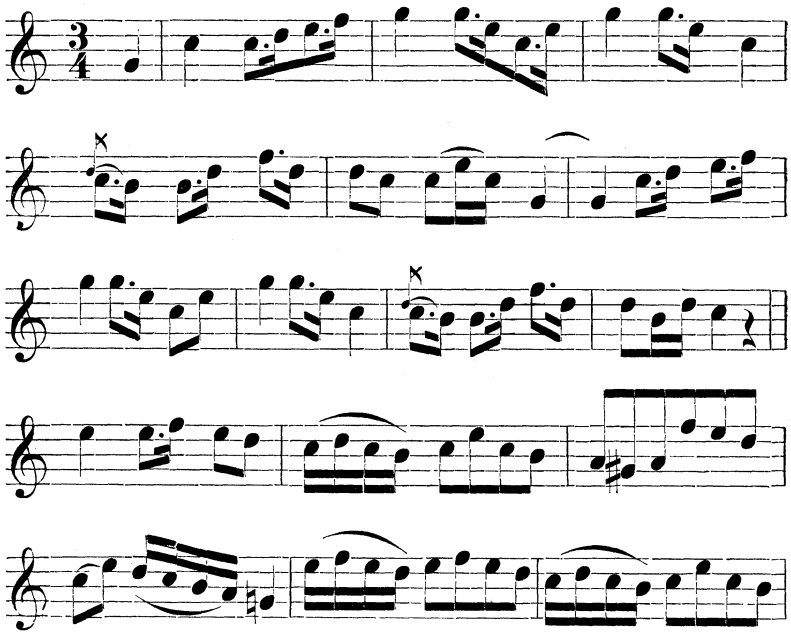


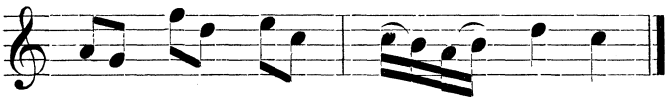
8. Efter »Kvicken», skomakare i By.





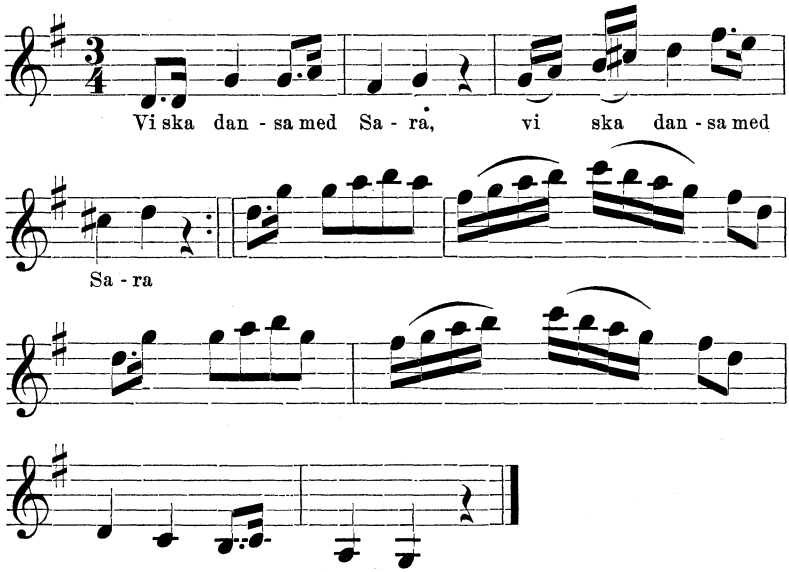
9. Efter Lyckner.



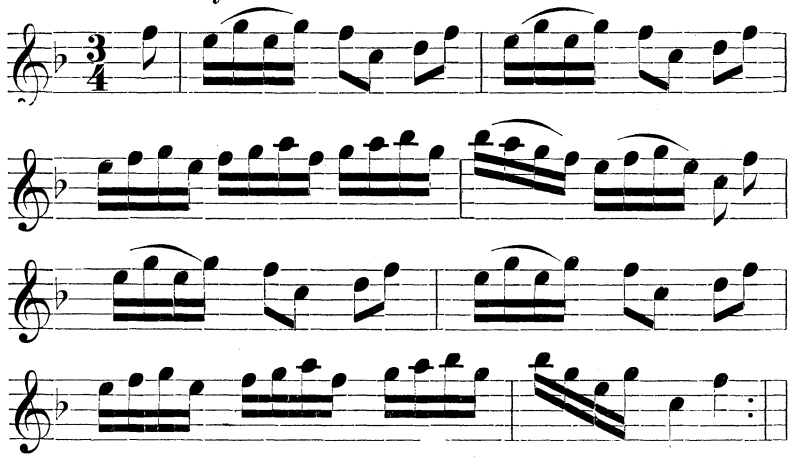


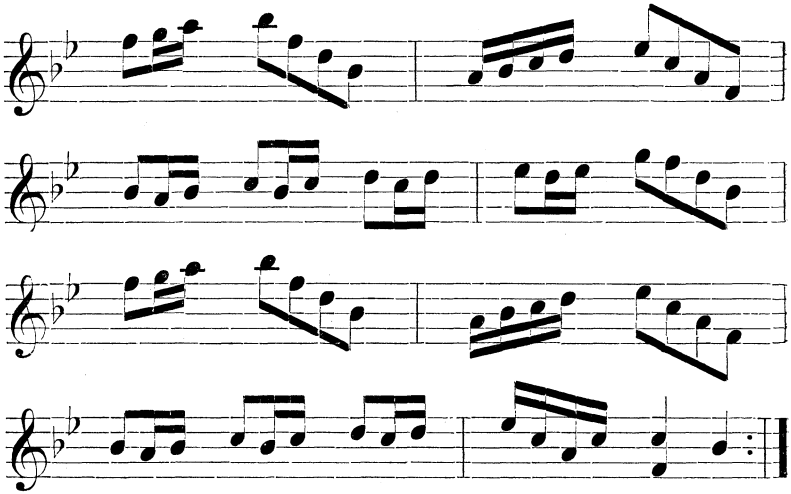
Anm. Obs. huru andra reprisen övergår till säxtondelspolska.

10. Efter Lyckner.

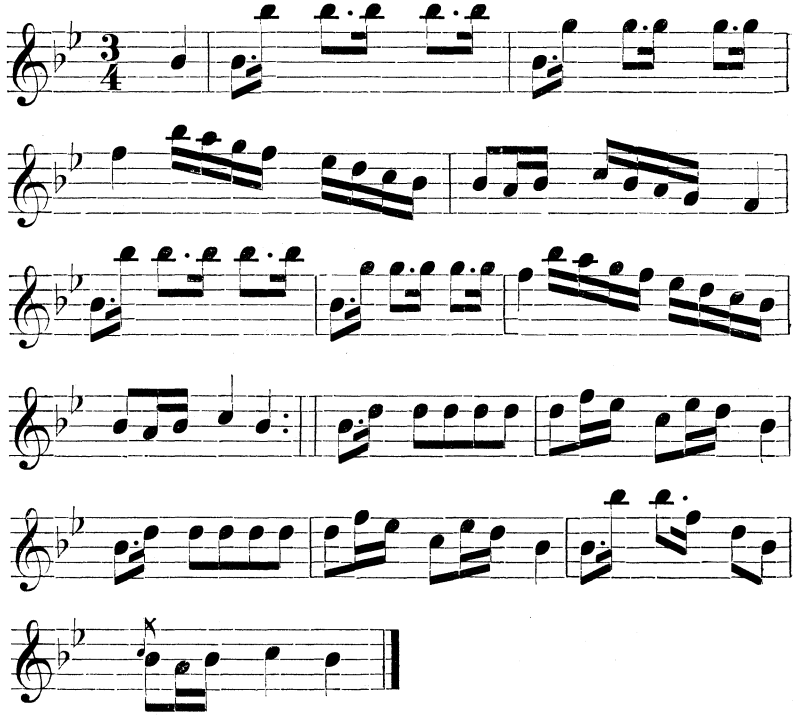


11. Efter Lyckner.

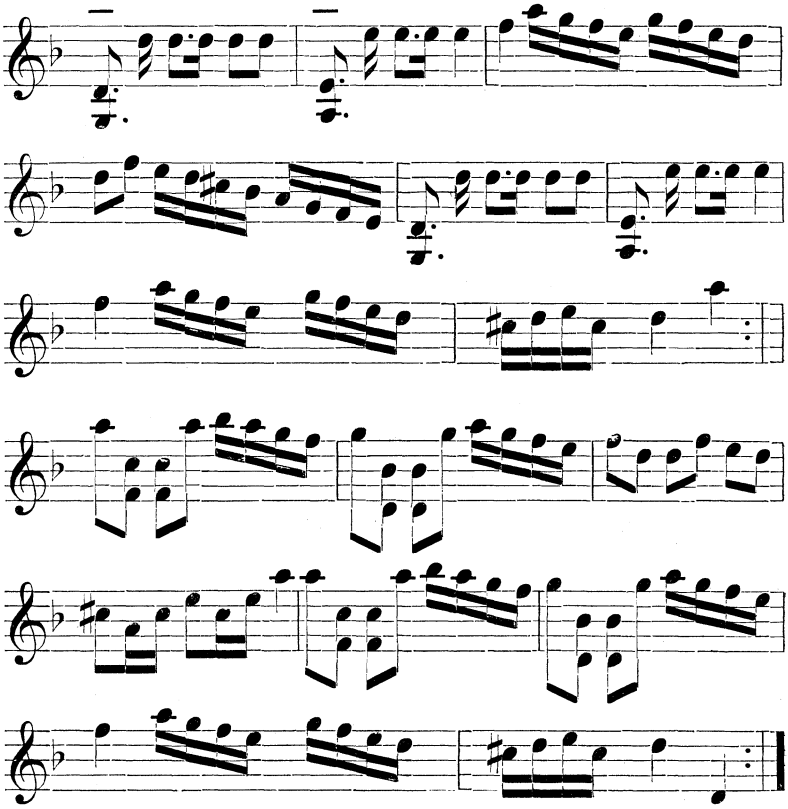




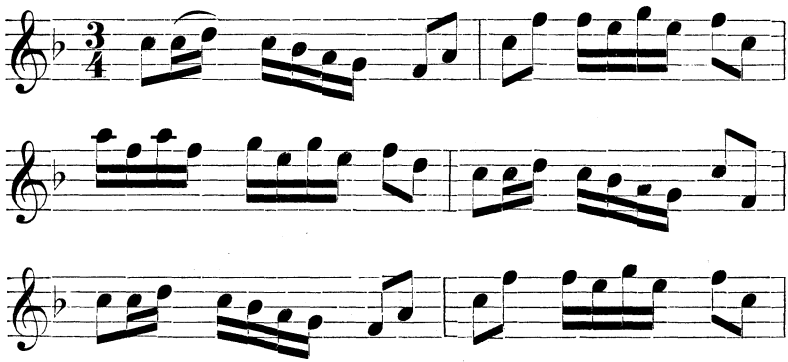
12. Efter Lyckner.

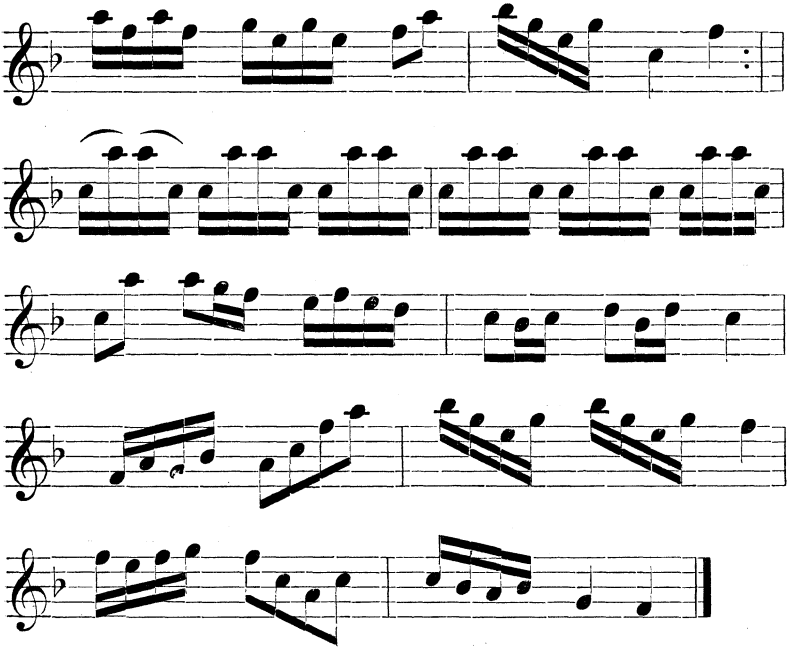


13. Efter Lyckner.

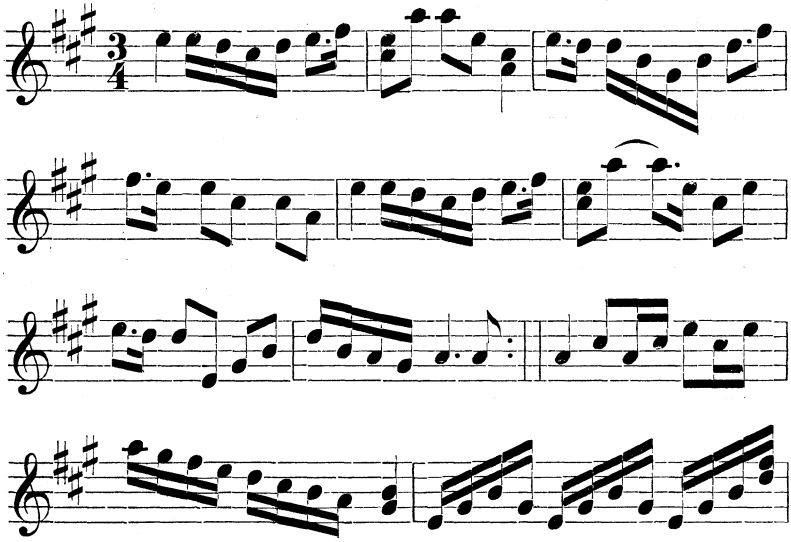


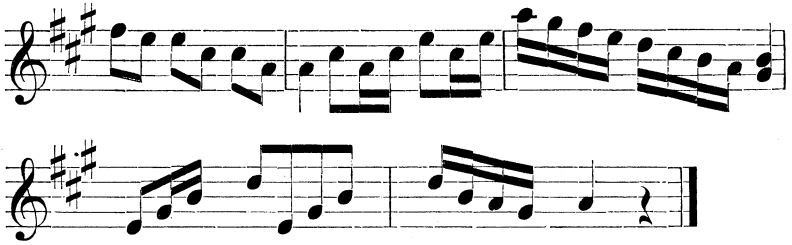
14. Efter Lyckner.



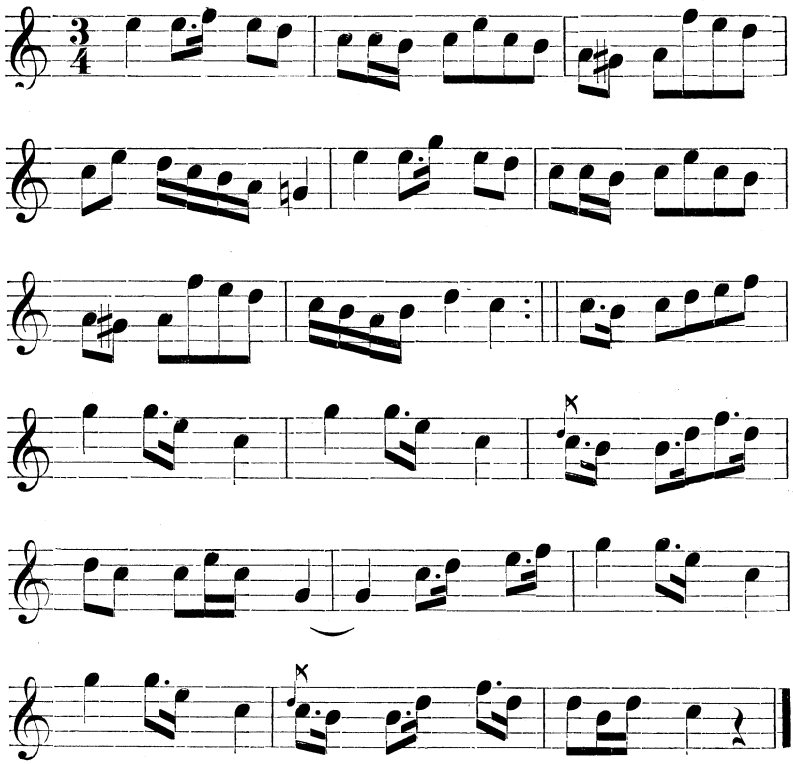


15. Efter Lyckner.

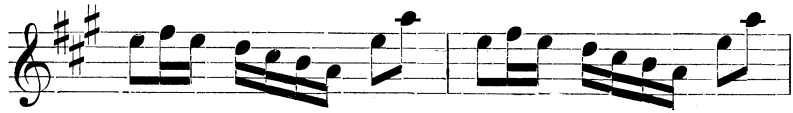


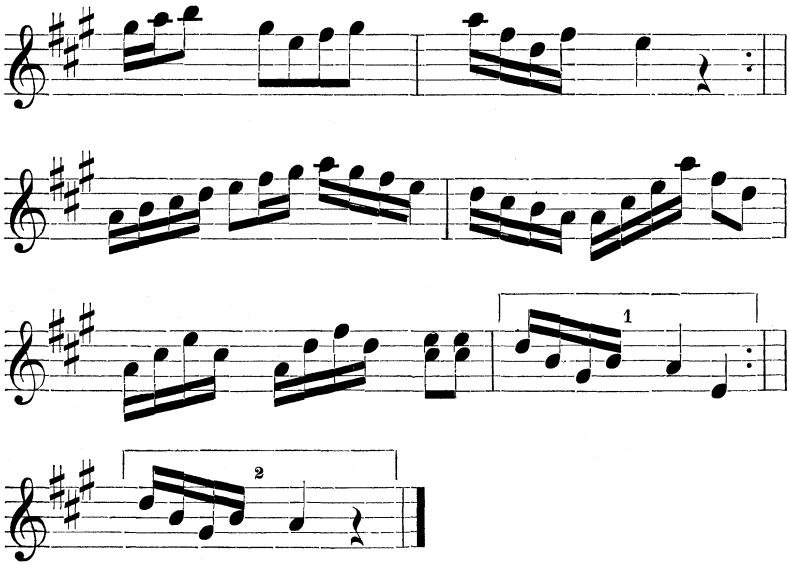


16. Efter Lyckner.

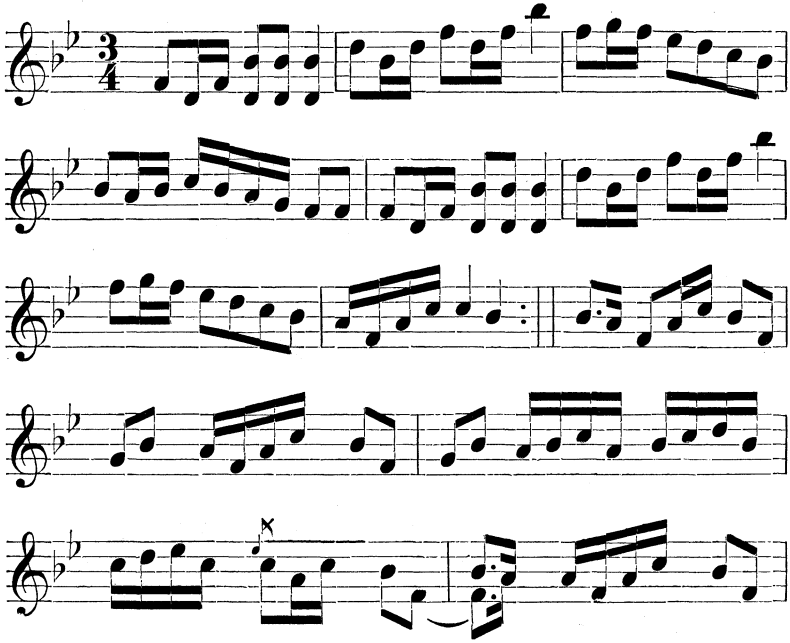


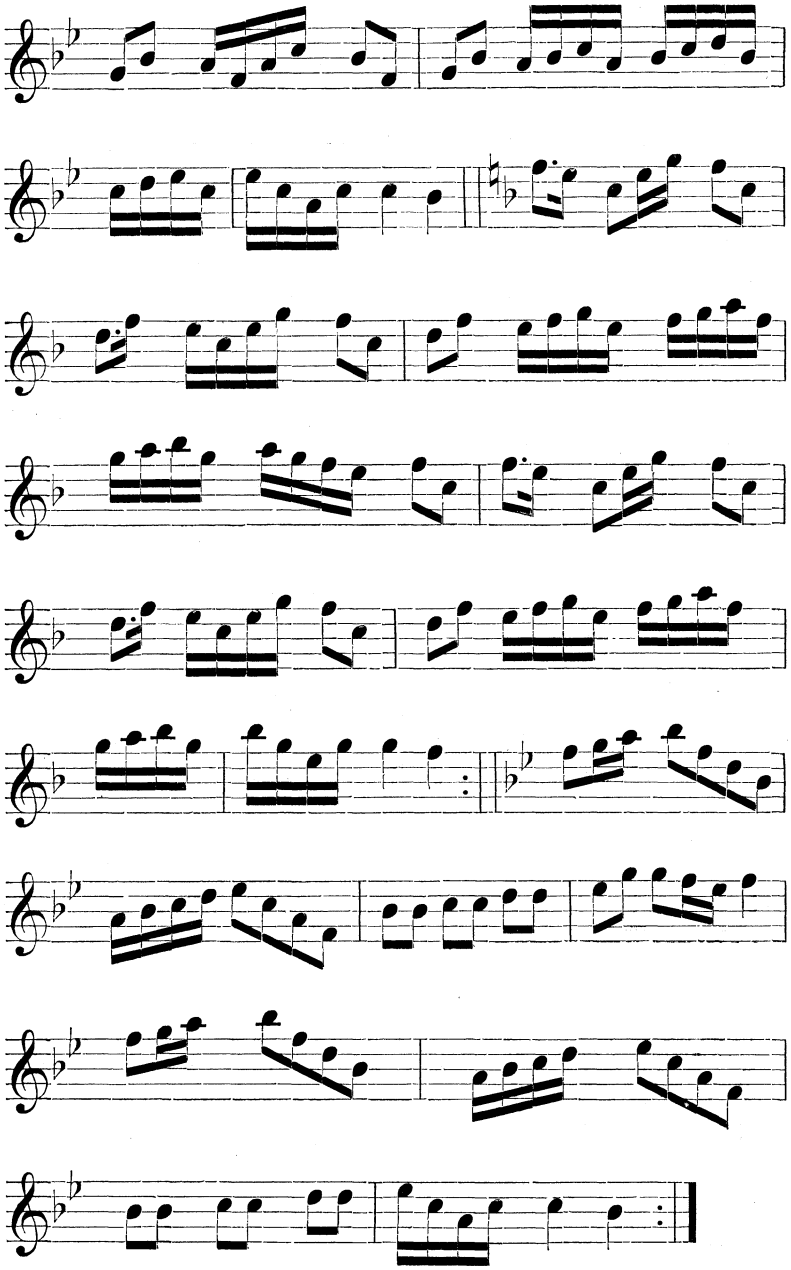
17. Efter Lyckner.



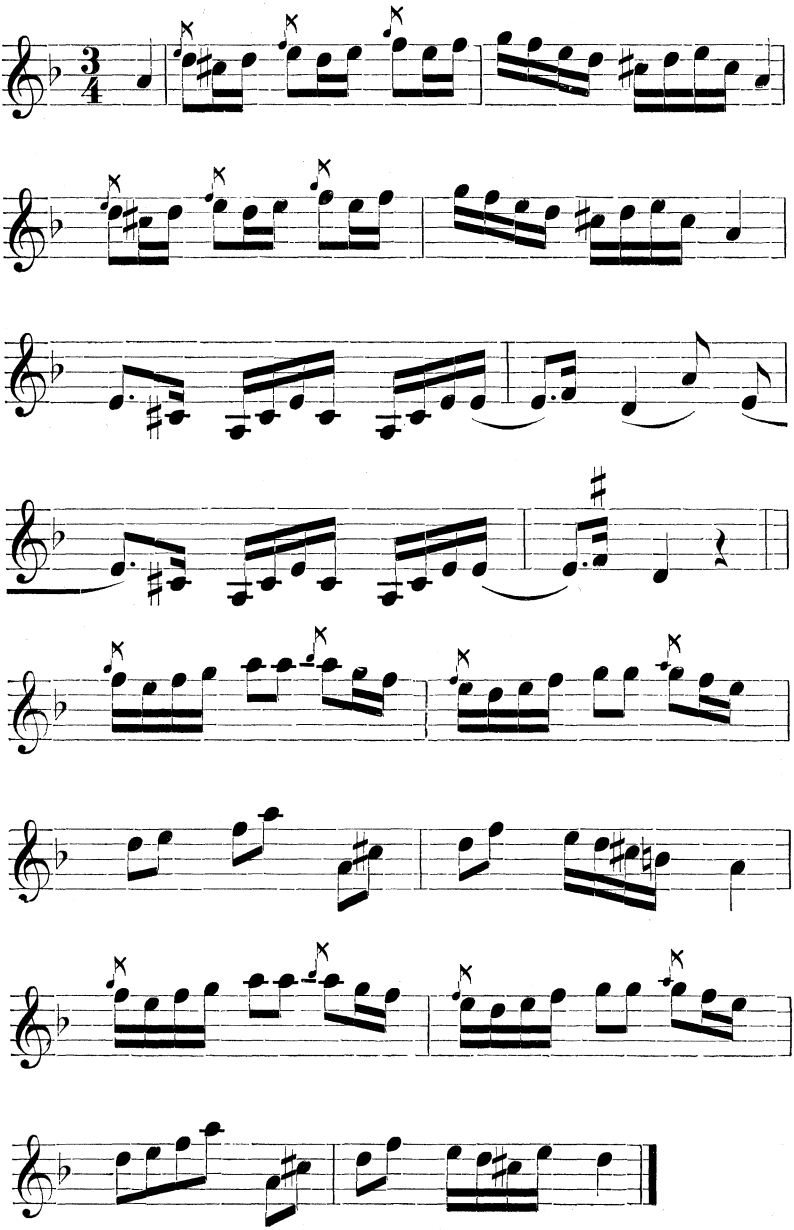


18. Efter Lyckner.

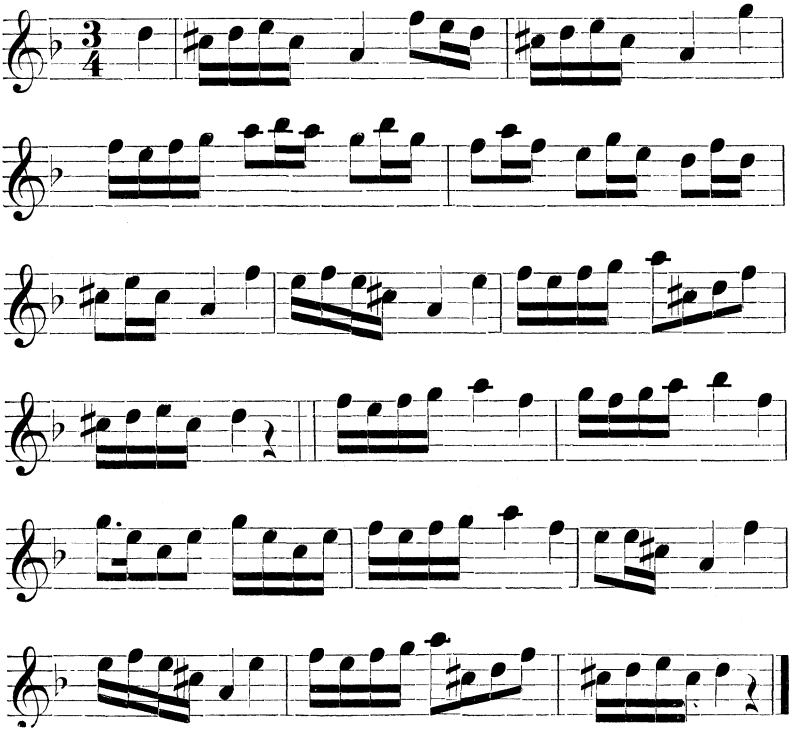




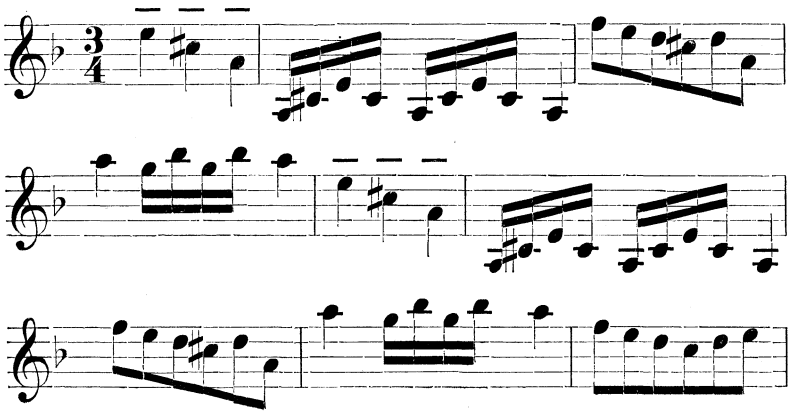
19. Efter Lyckner.

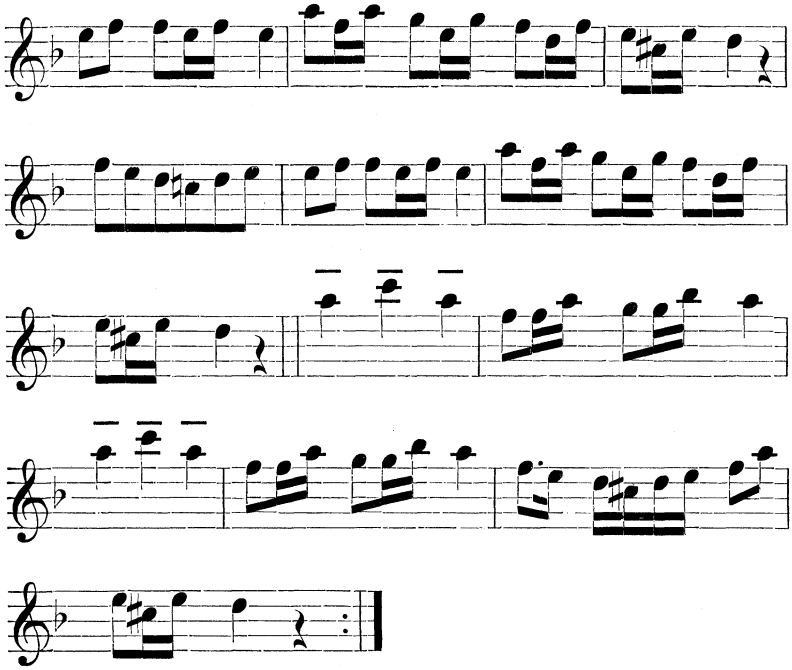


20. Efter Lyckner.

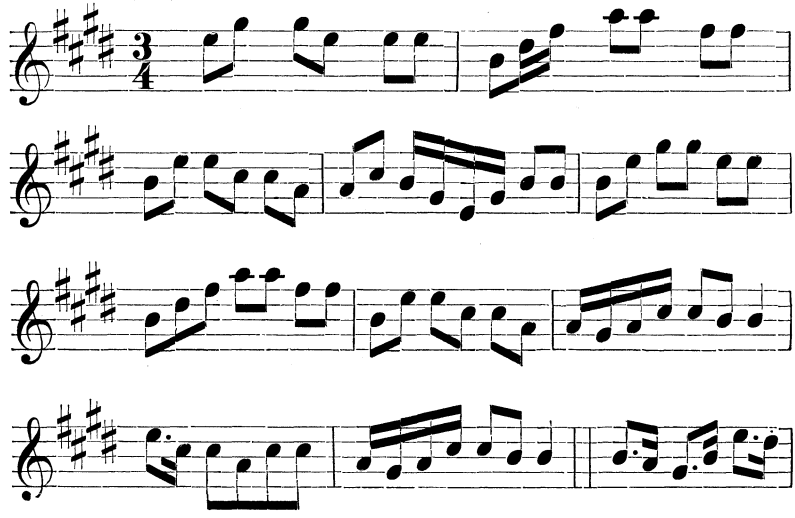


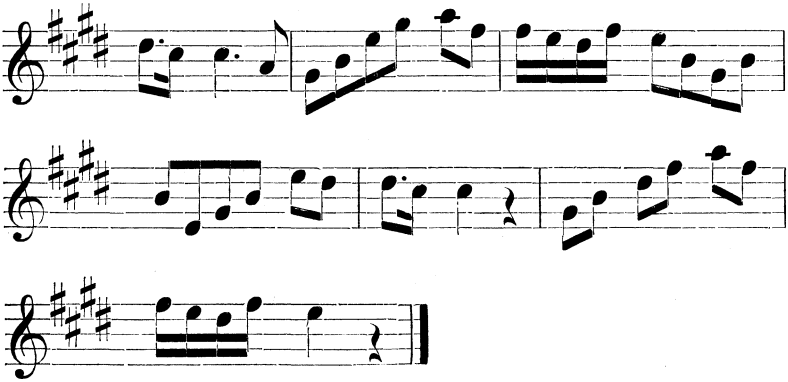
21. Efter Lyckner.



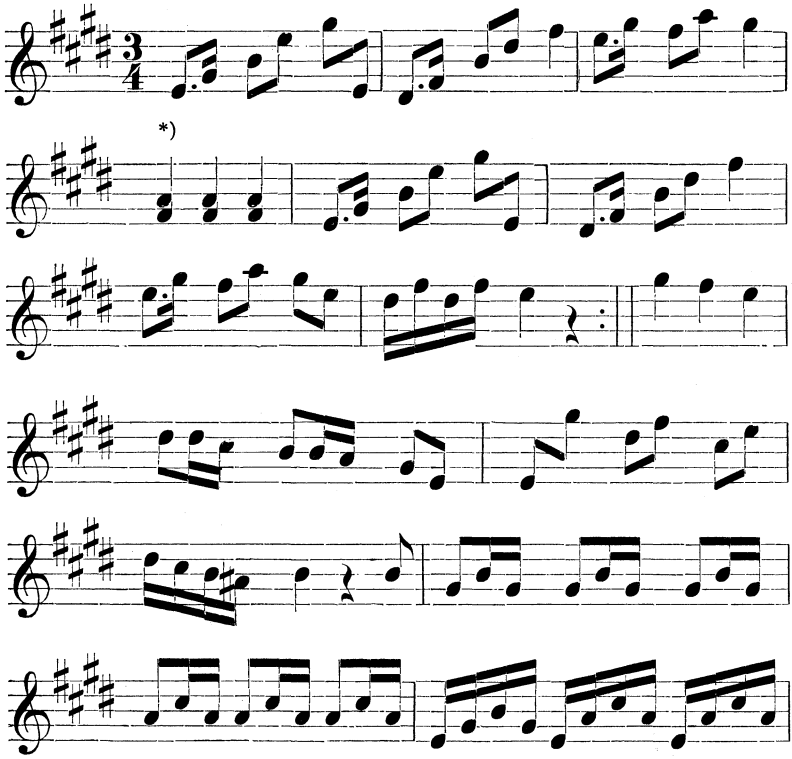


22. Efter Eklund.

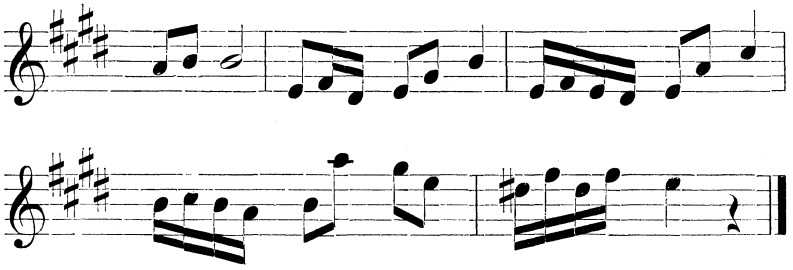




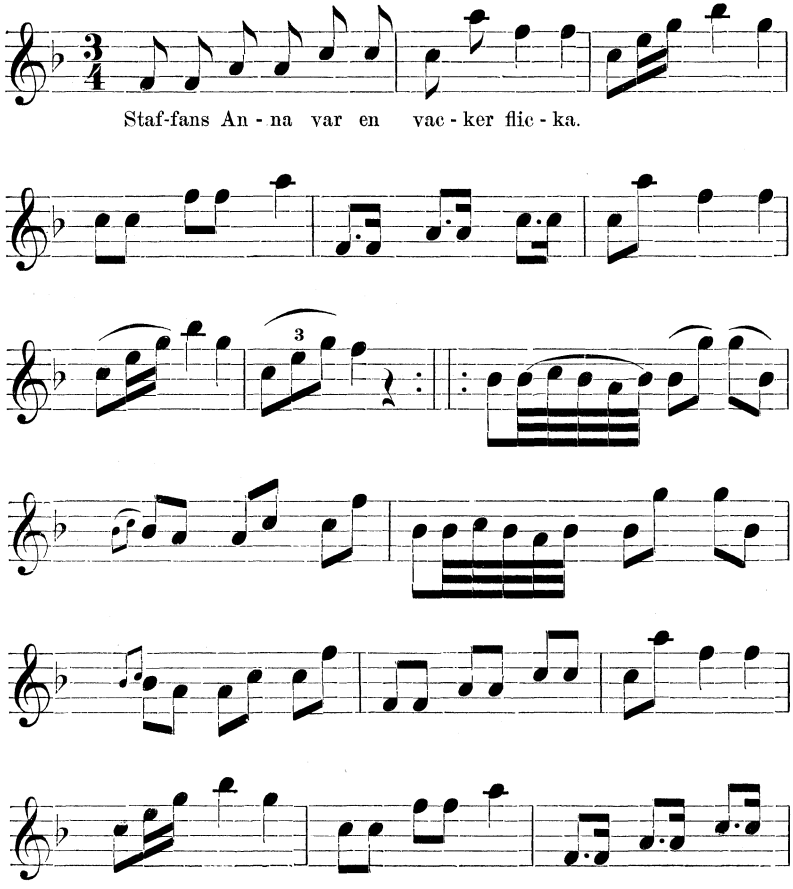
23. Efter Eklund.

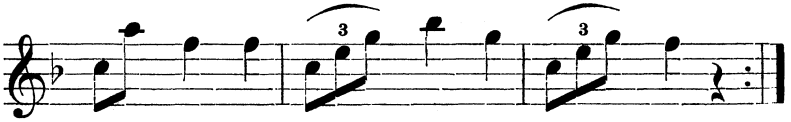


*) A ströks här svagt, så att Fiss framträdde som meloditon.

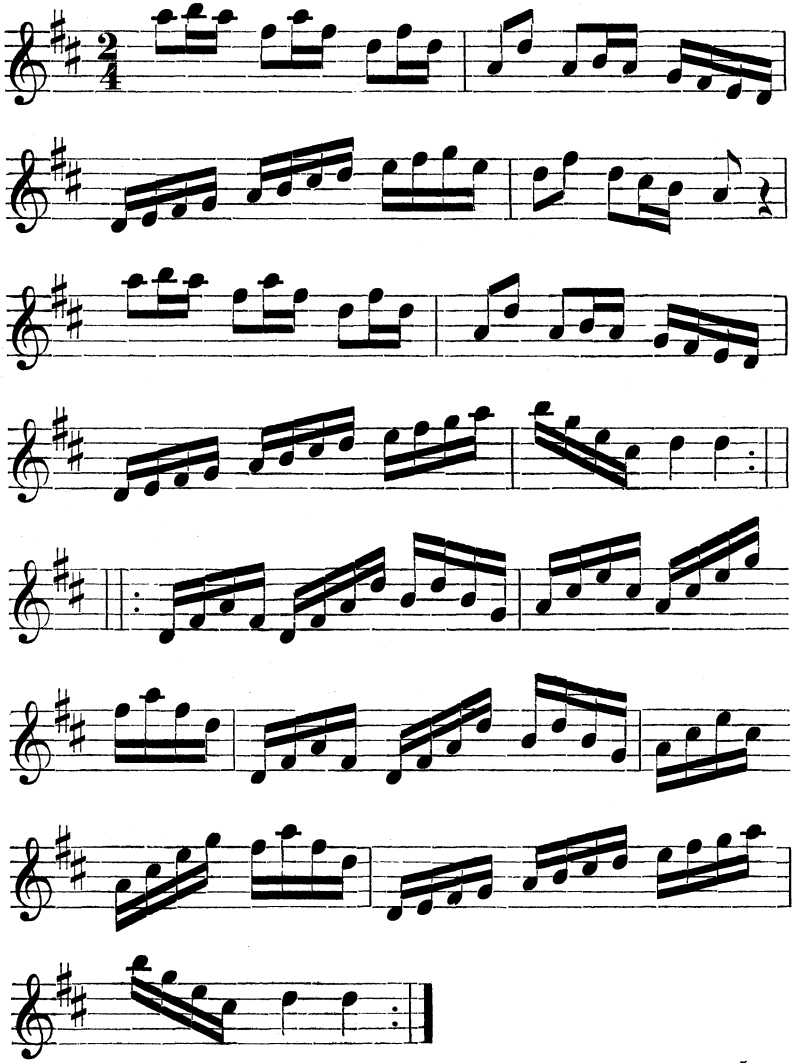


24. Brudpolska från Husby i Dalarna; efter Carlström.

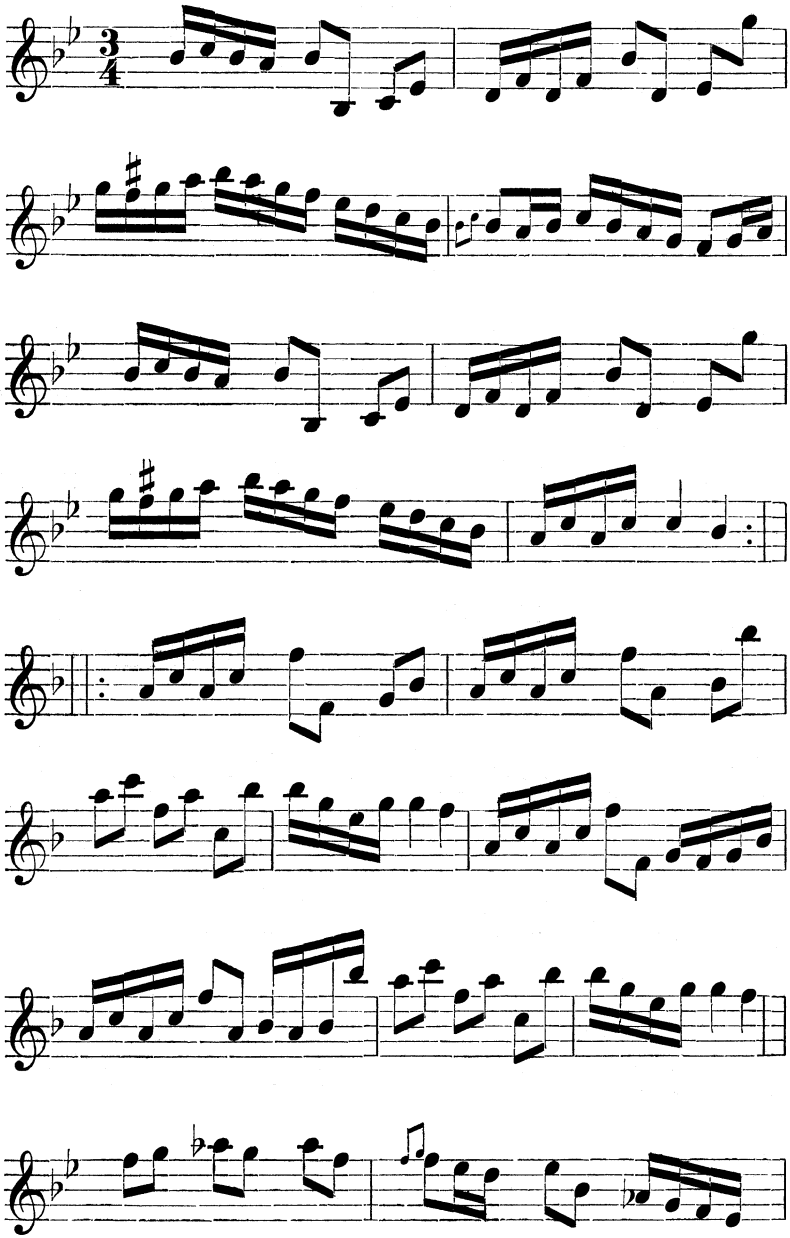


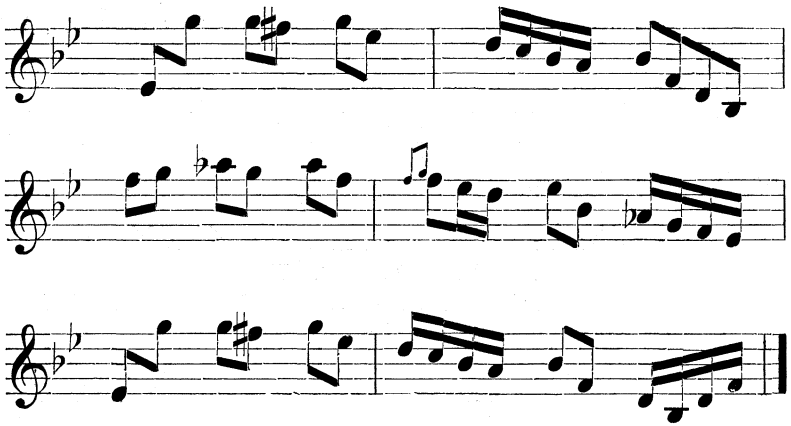


25. Efter Carlström.



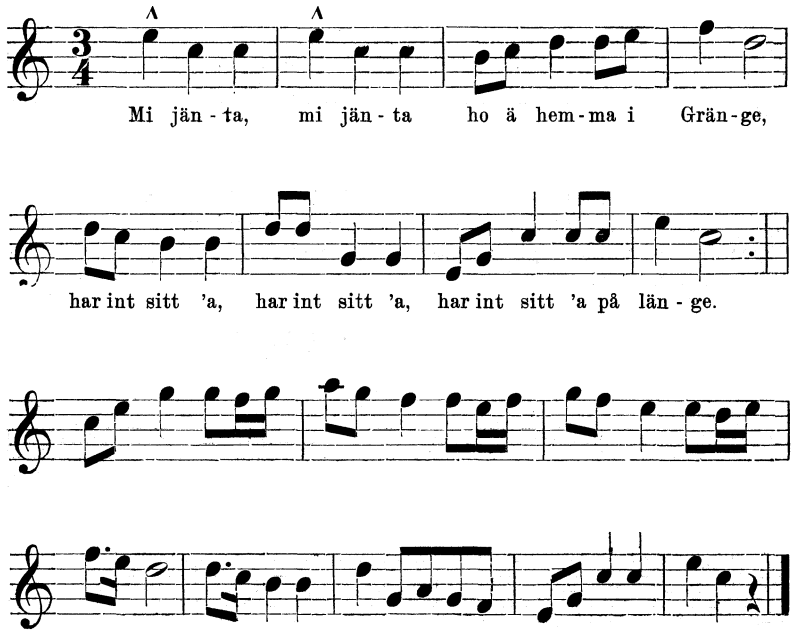
26. Från Ofvansjö; efter Carlström.



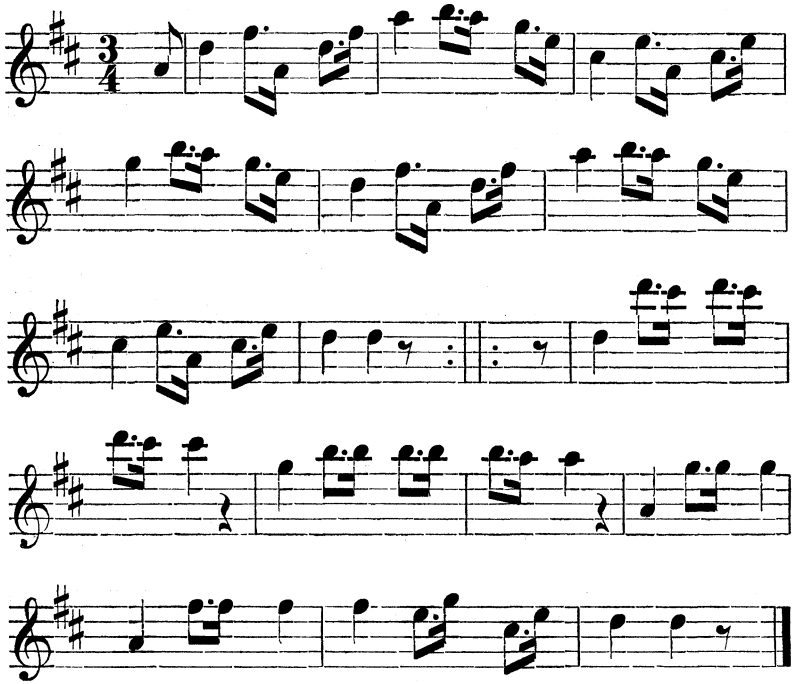


Åttondelspolskor.

27. Från Husby, Dalarna; efter Herou.

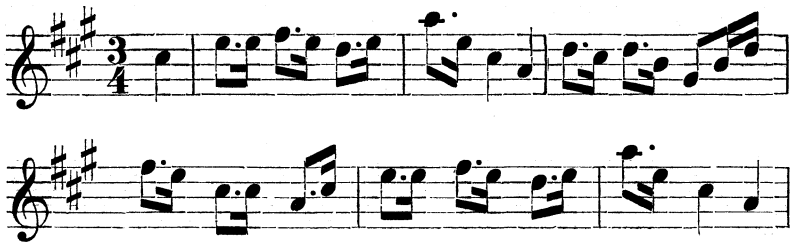


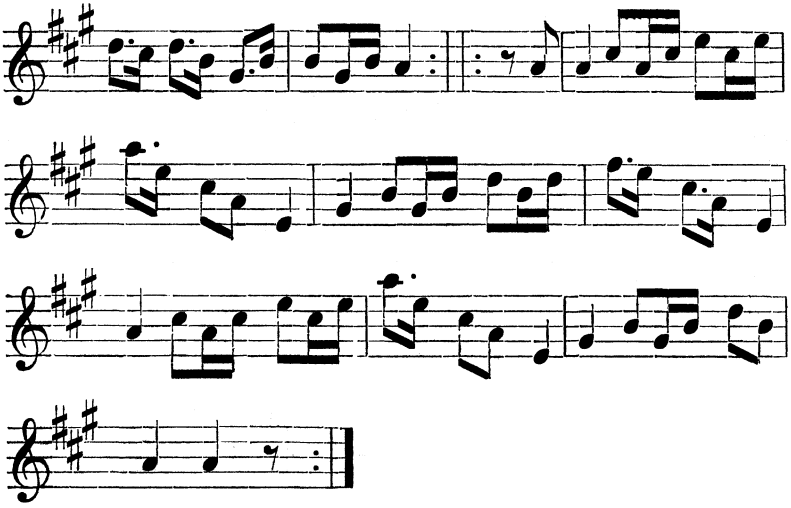
28. Efter »Torn-Lasse», en timmerarbetare från Åsunda; uppt. av Herou.



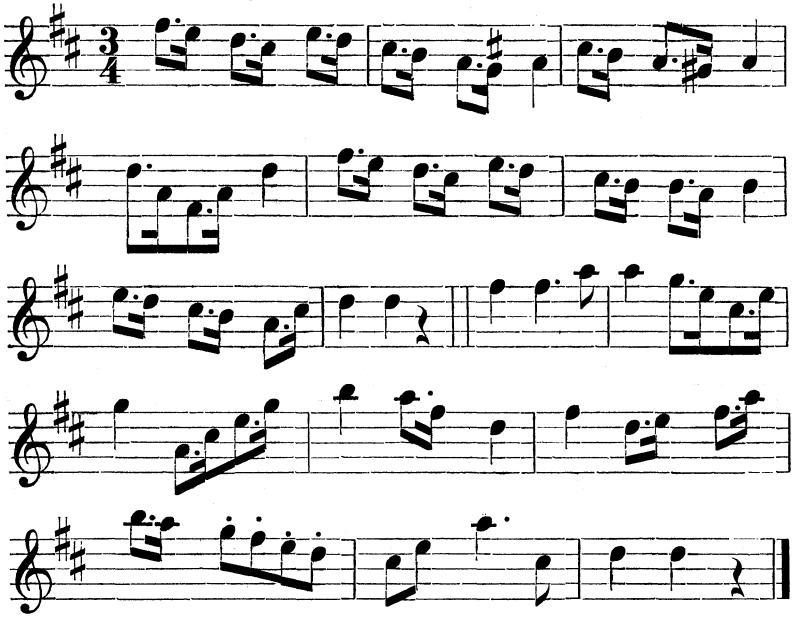
Denna melodi användes i Näs socken, söder om Uppsala, såsom polkett, fast opunkterad. Den kan även i hastigare tempo, opunkterad ock hälst med första fjärdedelen i första ock motsvarande takter upplöst i två åttondelar, användas såsom gammal vals. Det är utförandet som vid dylika mångtydiga melodier ger dem deras särskilda danskaraktär.

29. Efter bokhållare Hornberg, från Värmland; uppt. av Herou.





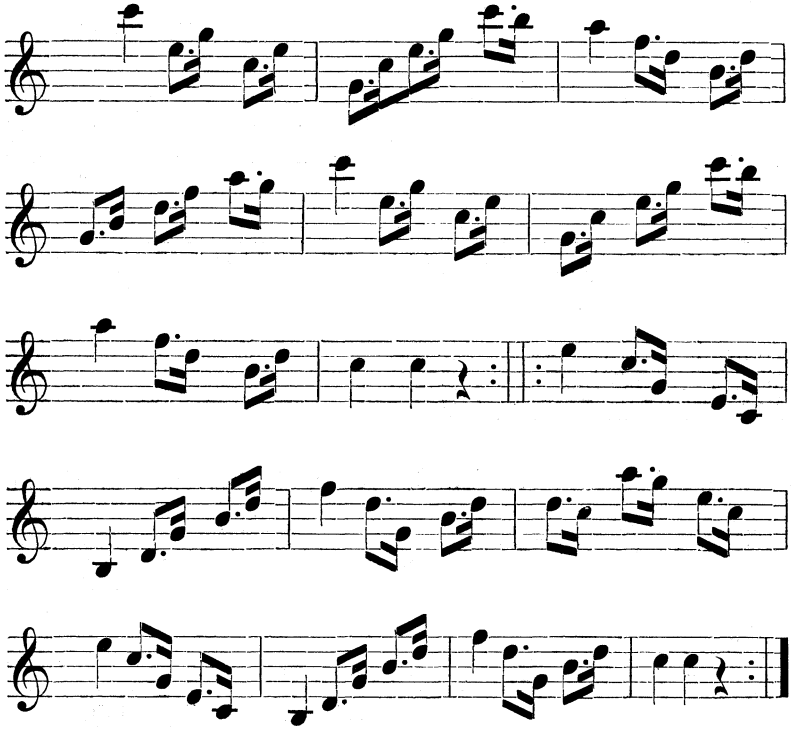
30. Efter torparen Jon Ols Jonas, Stålbo; uppt. av Herou.



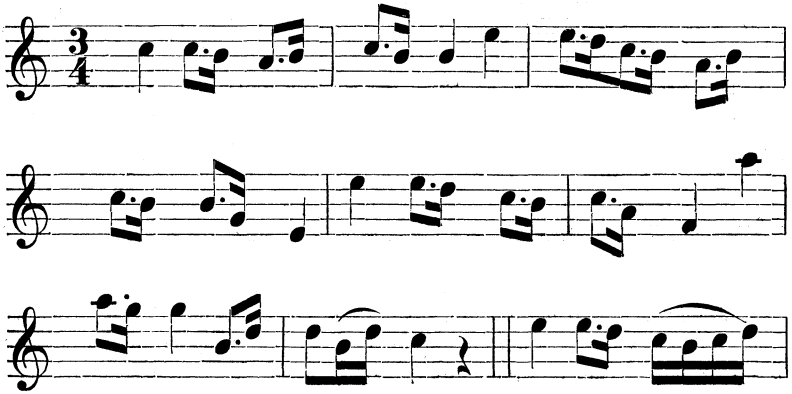
Jonas var klarinettblåsare. Polskan har han antagligen blåst i C, fast HEROU vid spelande ur minnet kommit att spela in den på sin fiol i D ock sedan så upptecknat den.

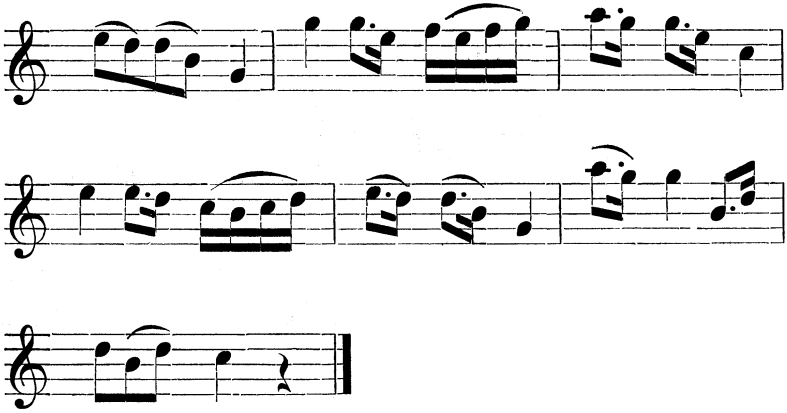
31. Uppt. av Herou.

För klarinett.

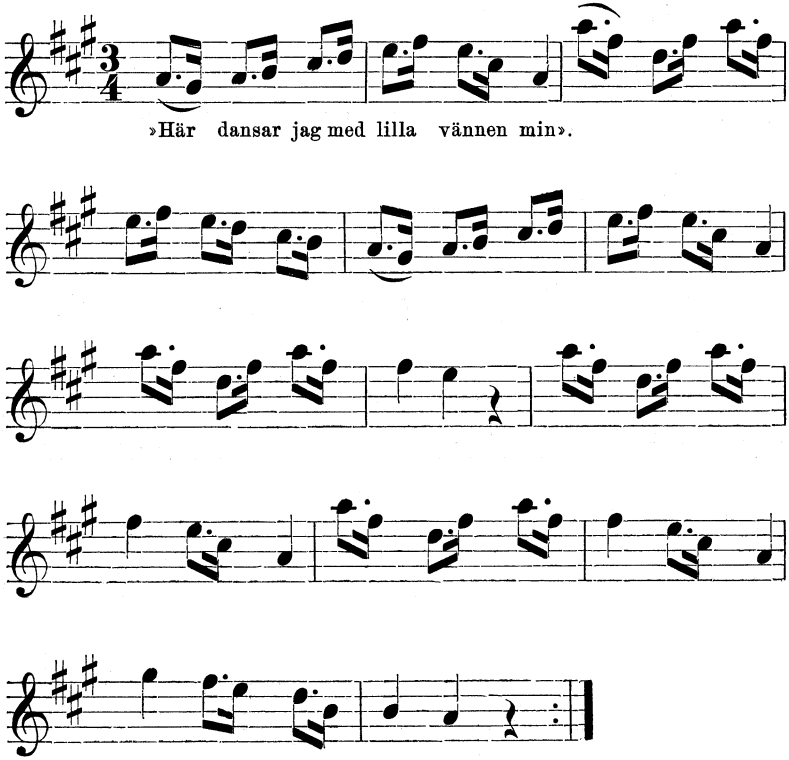


32. Efter Lyckner.

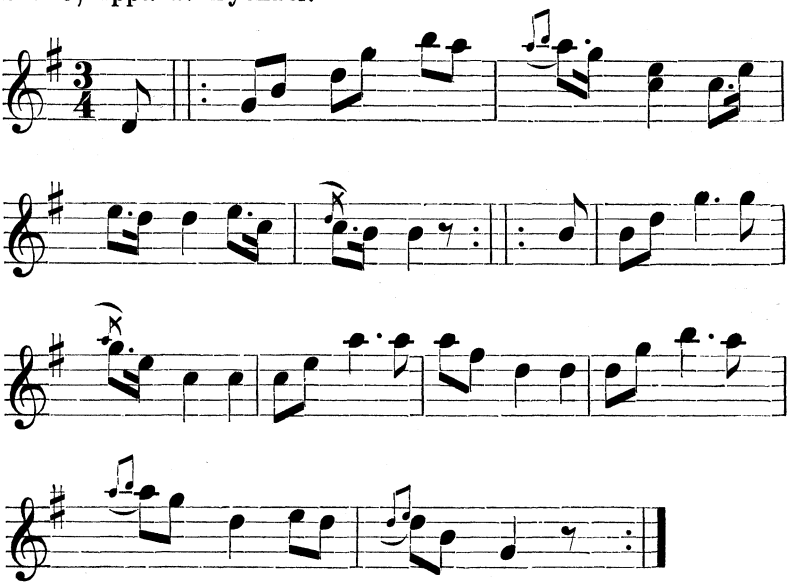




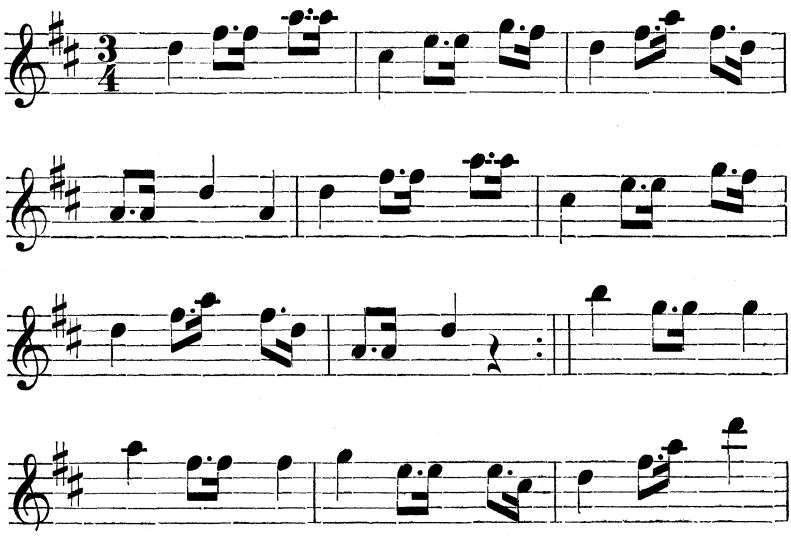
33. Efter Lyckner (gammal danslek).

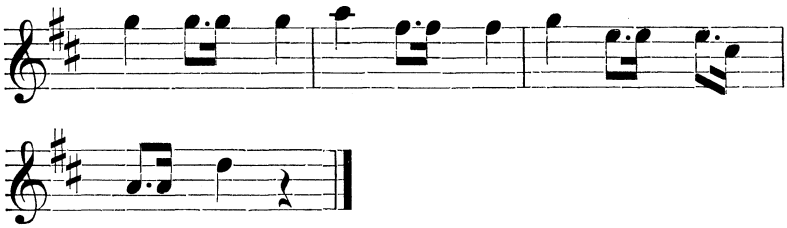


34. Efter Bud Anders Larsson från Dalarna, kom 1846 till Stålbo; uppt. av Lyckner.

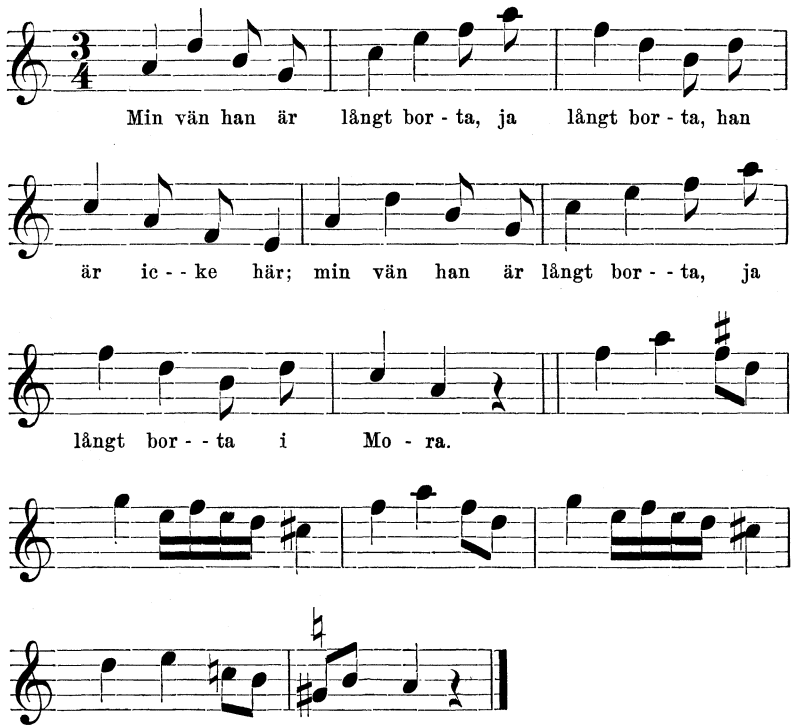


35. Efter Lyckner.

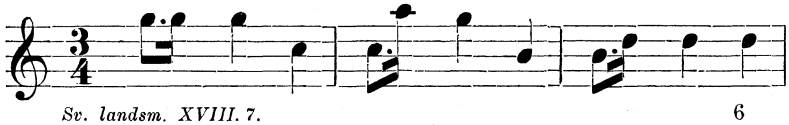


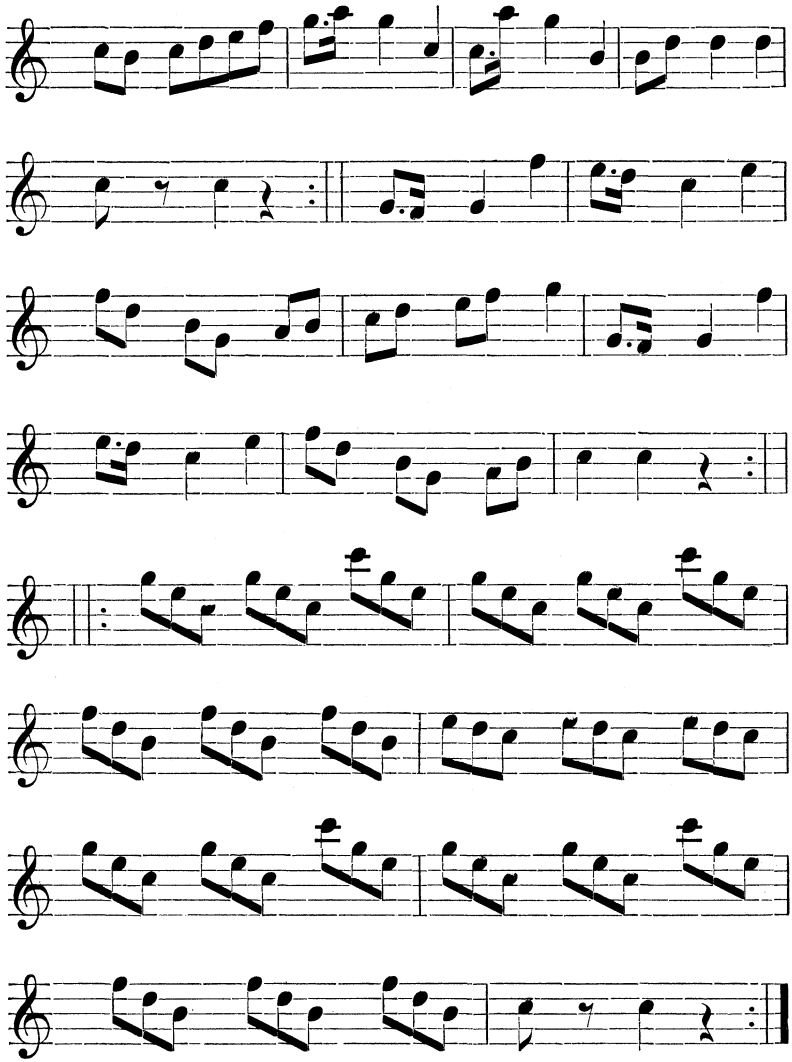


36. Efter Bud Anders Larson.

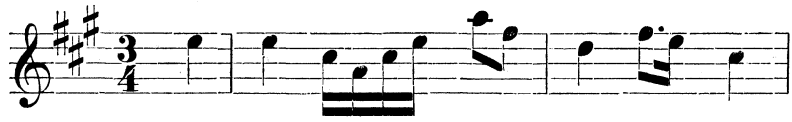


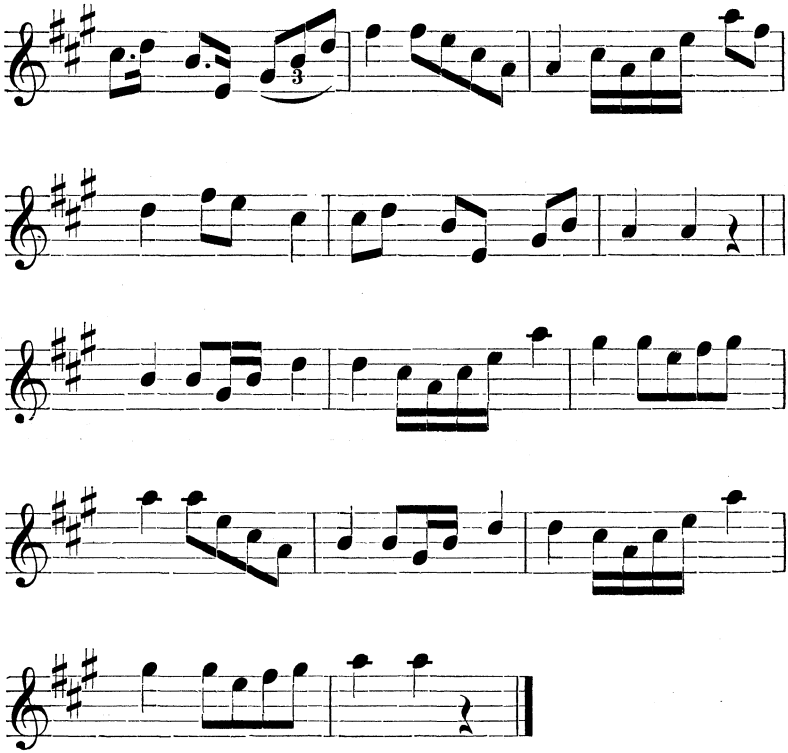
37. Efter Eklund (användes även som hambopolkett).



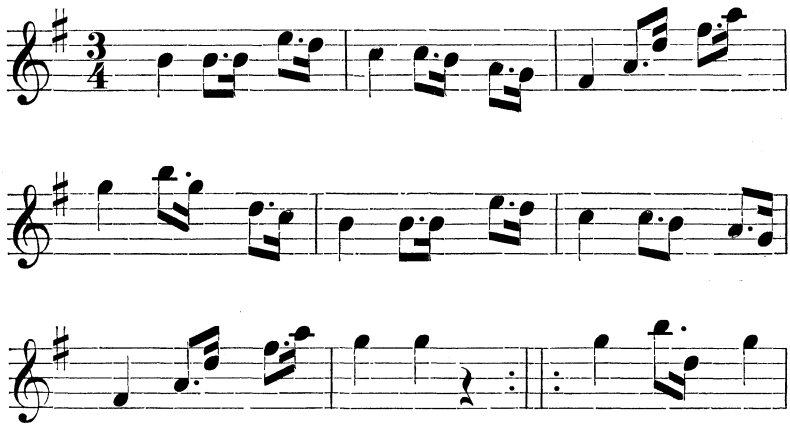


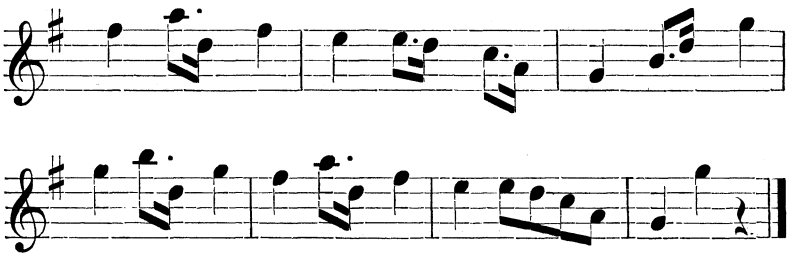
38. Efter Eklund.



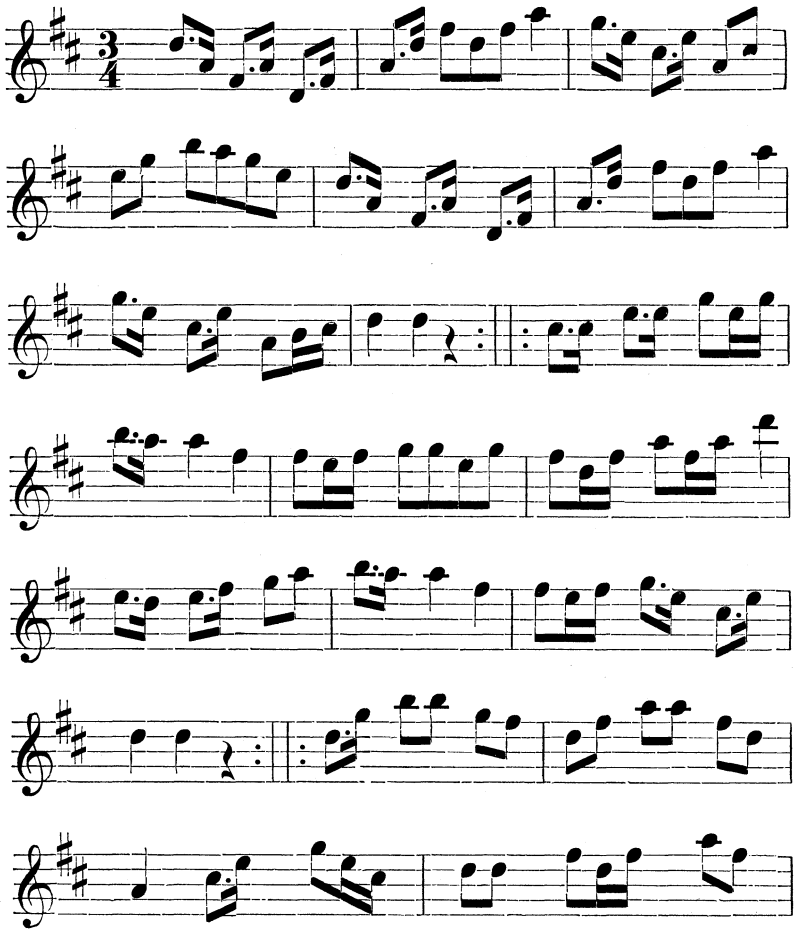


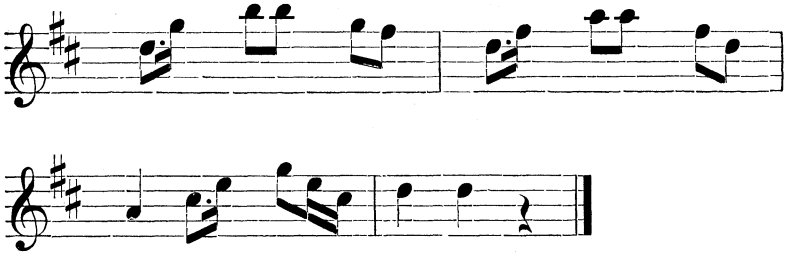
39. Efter Eklund.



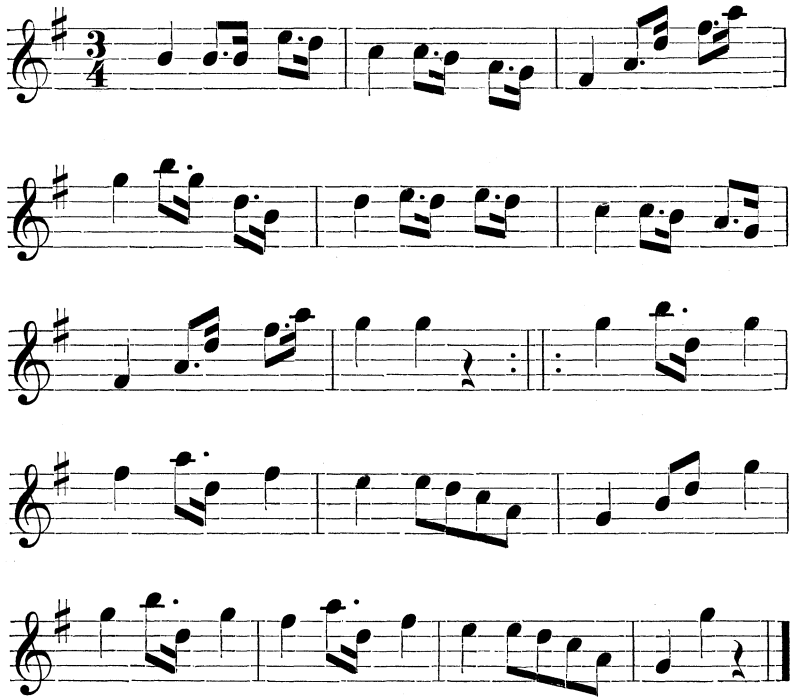


40. Efter Eklund.

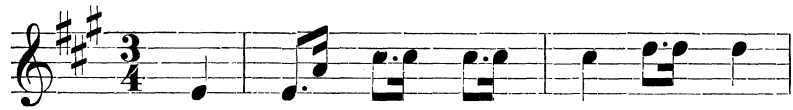


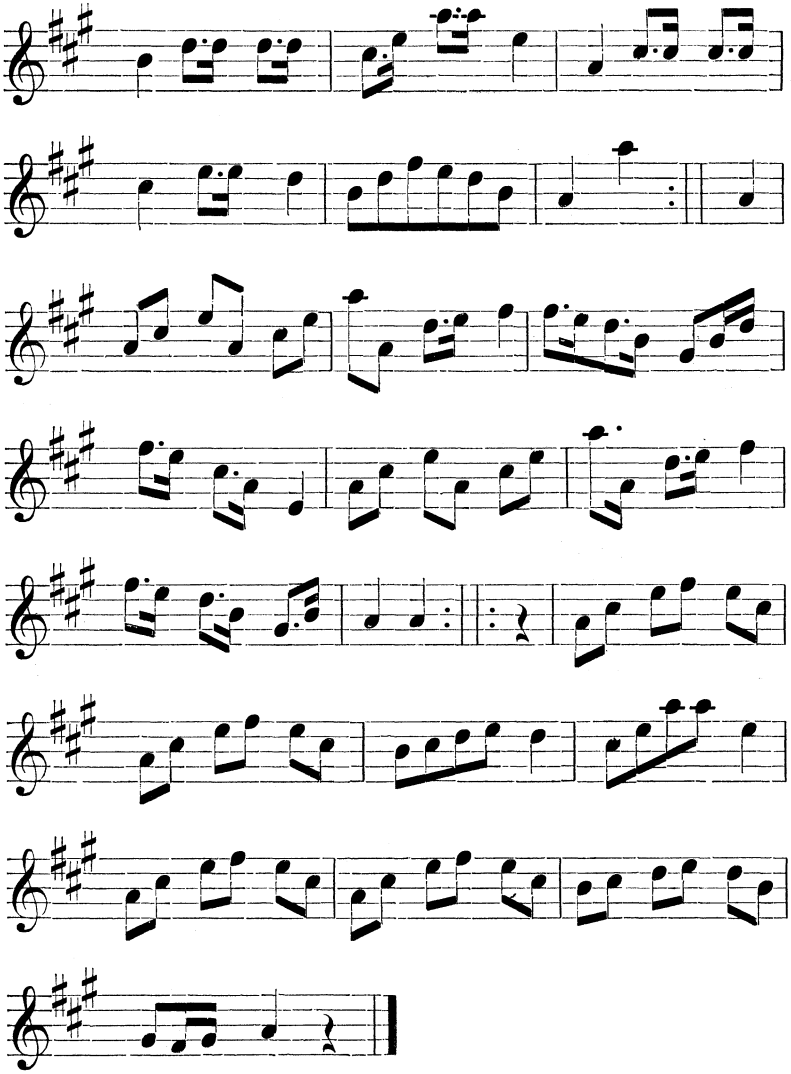


41. Efter Eklund.

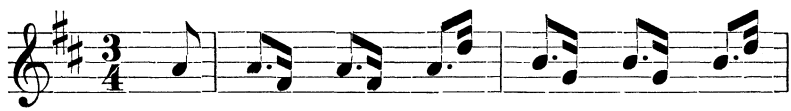


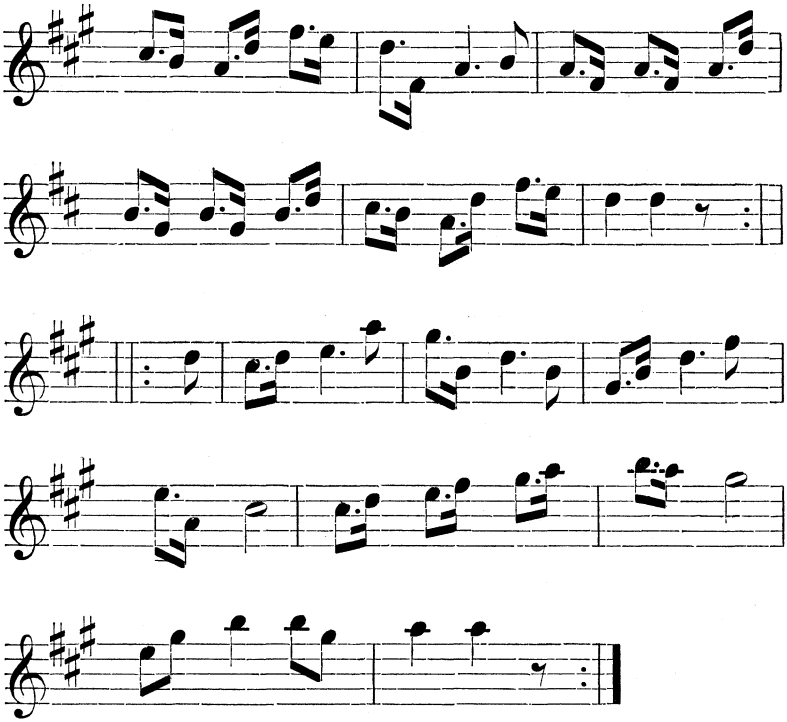
42. Hambopolkett, efter Eklund.



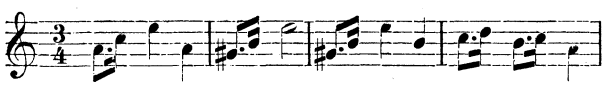


43. Hambopolkett, efter Eklund.





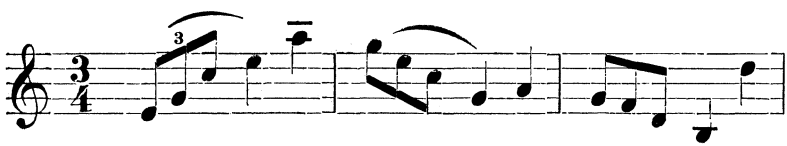
I Eklunds repertoar ingick även en hel del moderna konstkompositioner. Bland annat spelade han följande masurka:

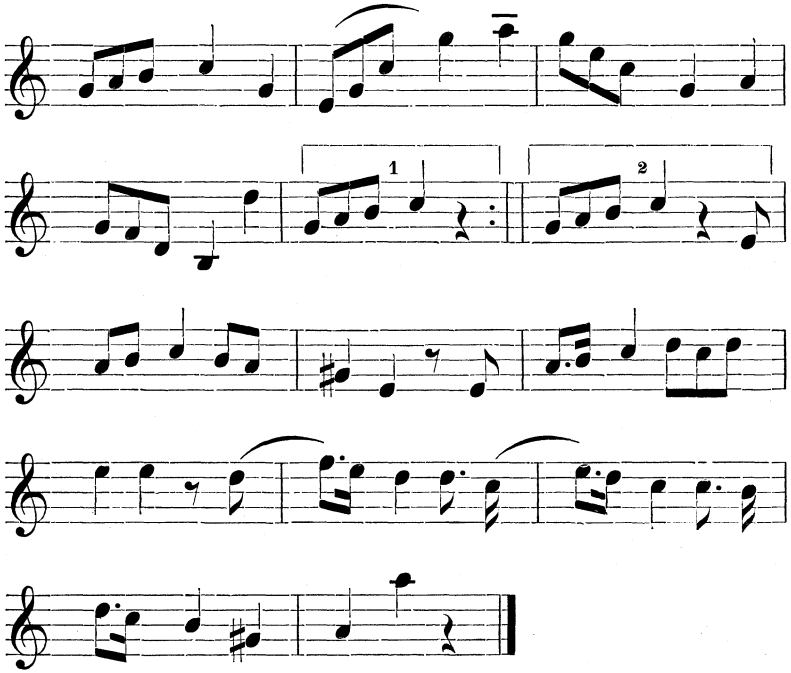


o. s. v.

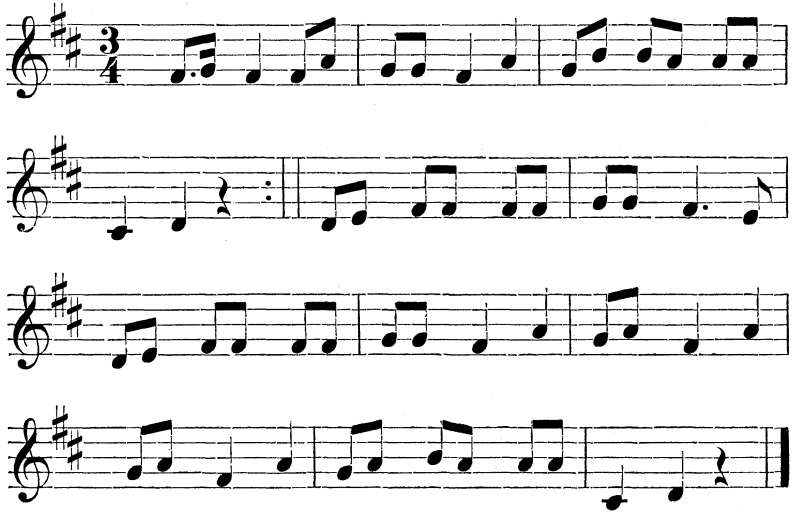
Han kallade den »Signeerskan» ock utförde den i en ständig kastning mellan dur ock moll samt med en förvrängning av de olika repriserna, vilken var rent vidunderlig. Själv ansåg han denna »hambopolkett» vara »illa svår» ock »mycket finurligare än andra hambopolketter».

44. Efter Carlström.

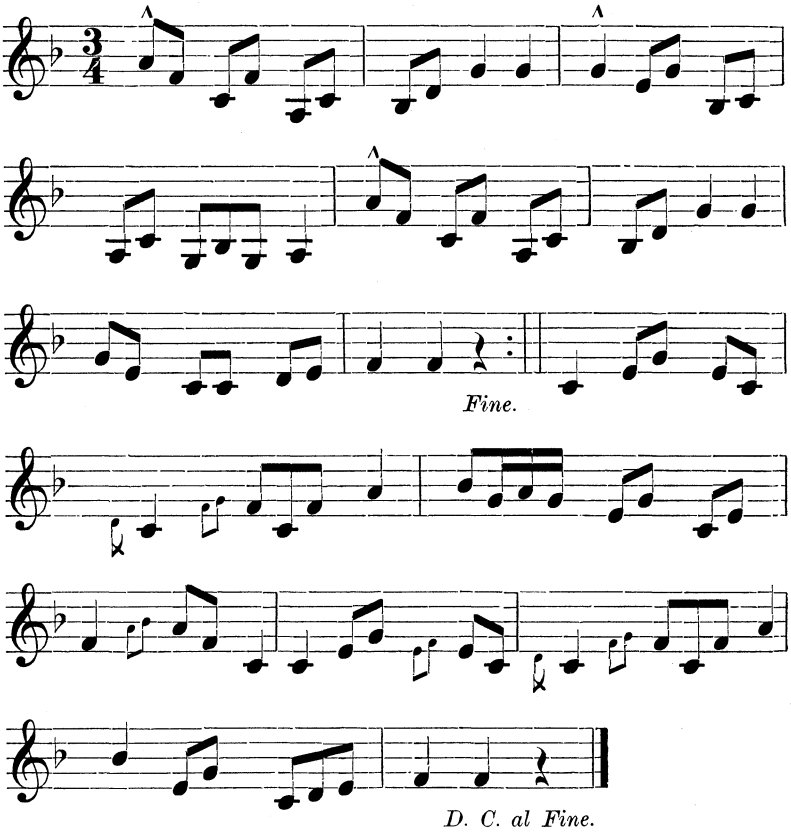




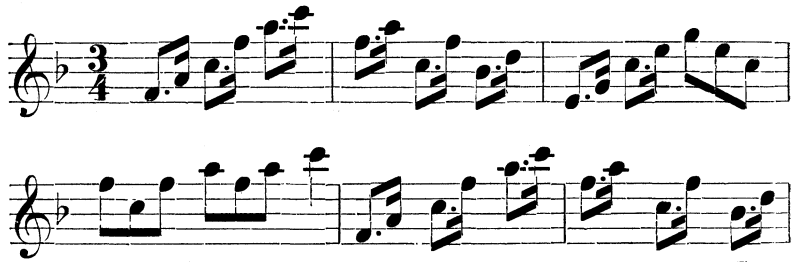
45. Efter Carlström; enligt uppgift från Norge.

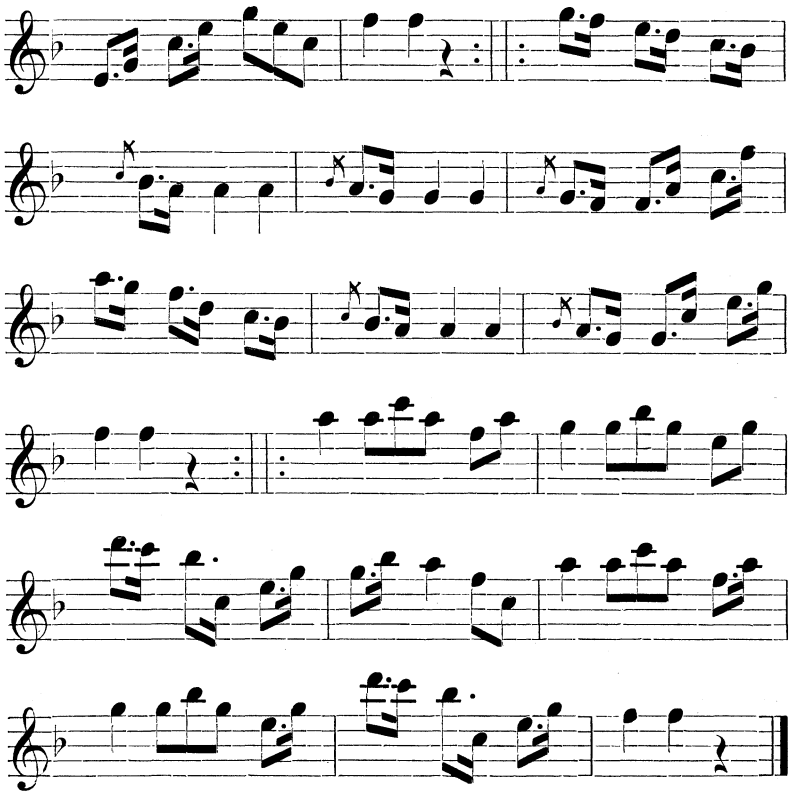


46. Efter Carlström.

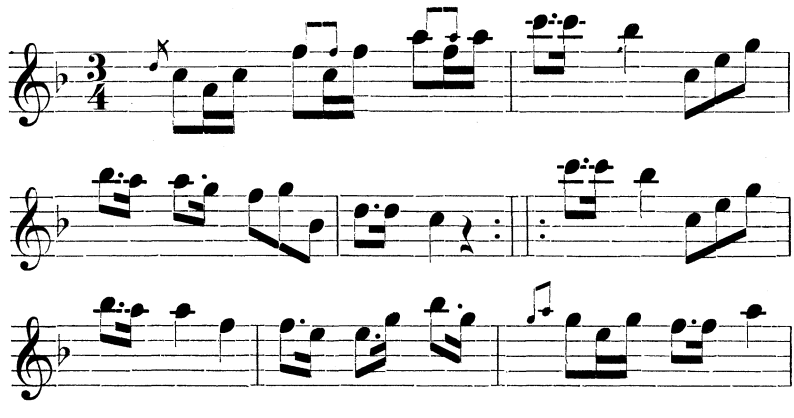


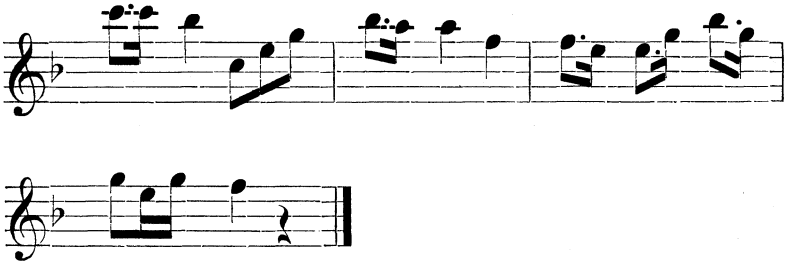
47. Efter Carlström.



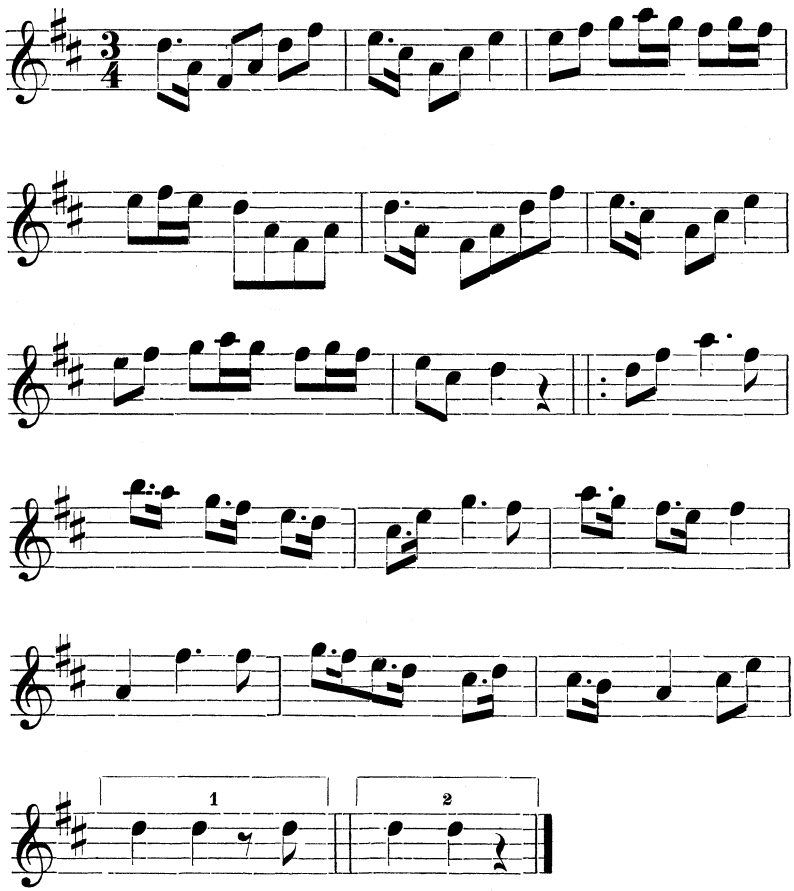


48. Efter Carlström.

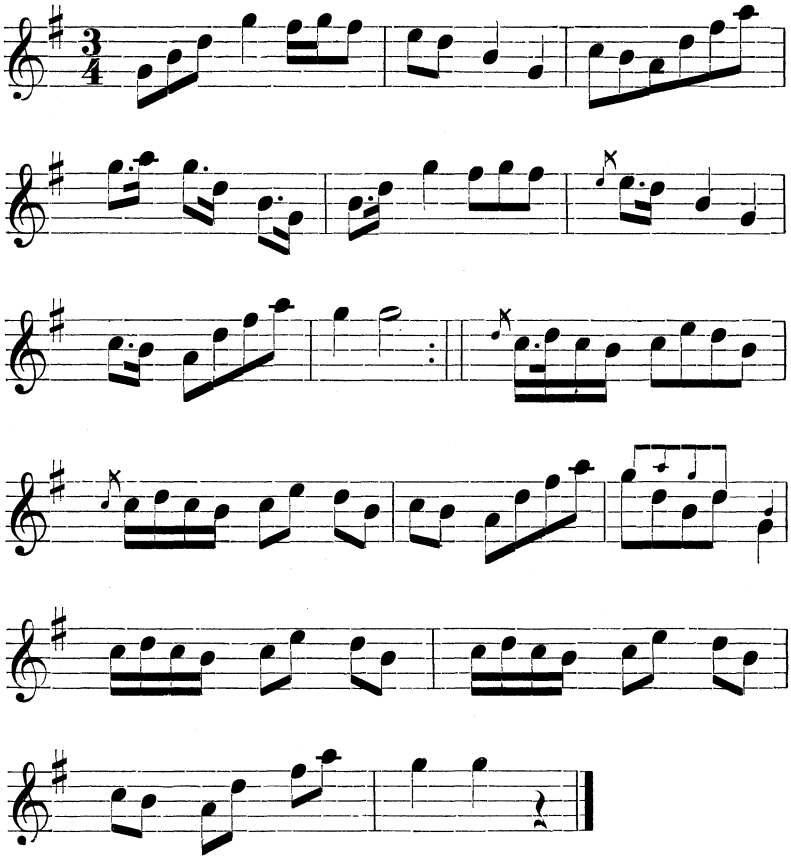




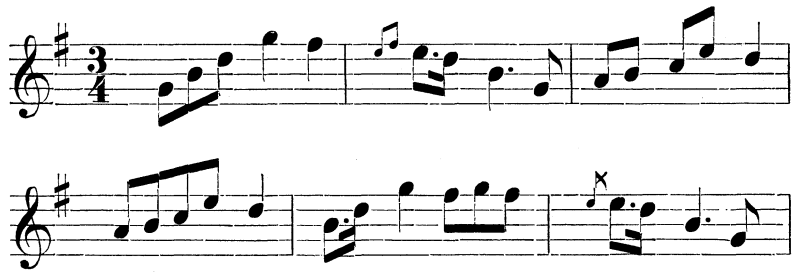
49. »Rättviks målarepolska»; efter Rydberg.

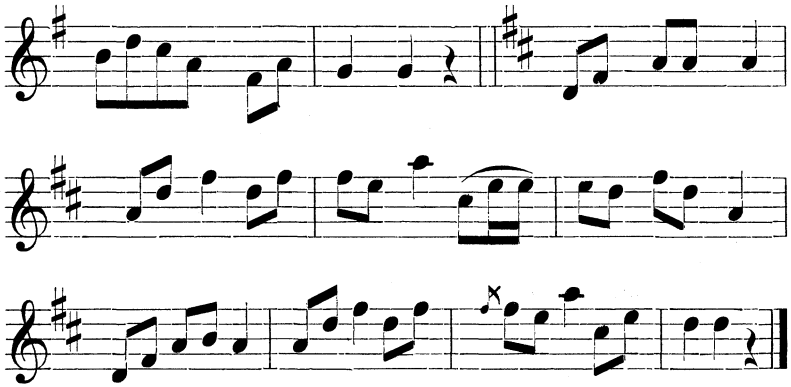


50. Från Gagnev; efter Rydberg.

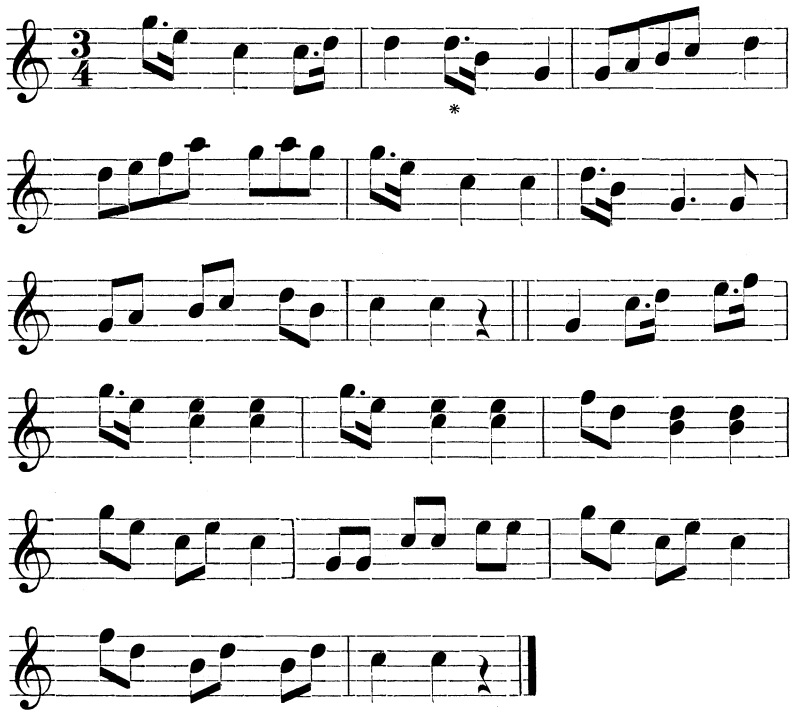


51. Variant av föregående, mera i polkettstil; efter Rydberg.



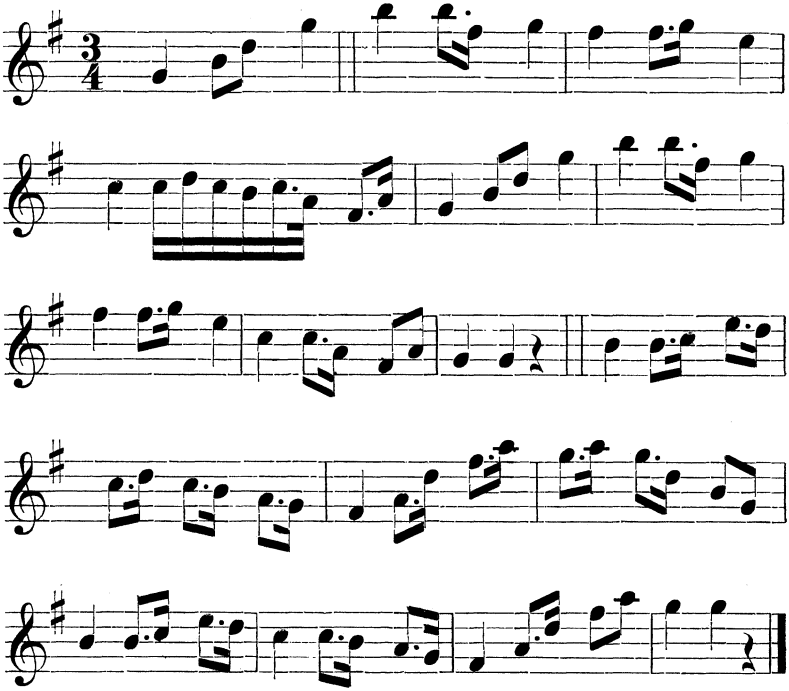


52. Från Malung; efter Rydberg.

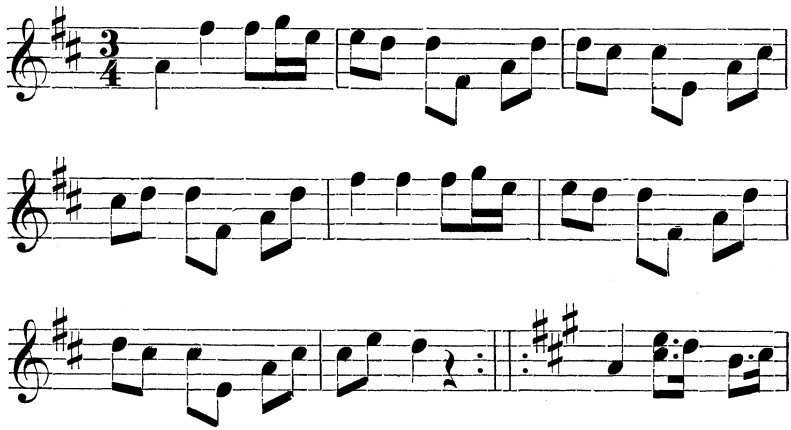


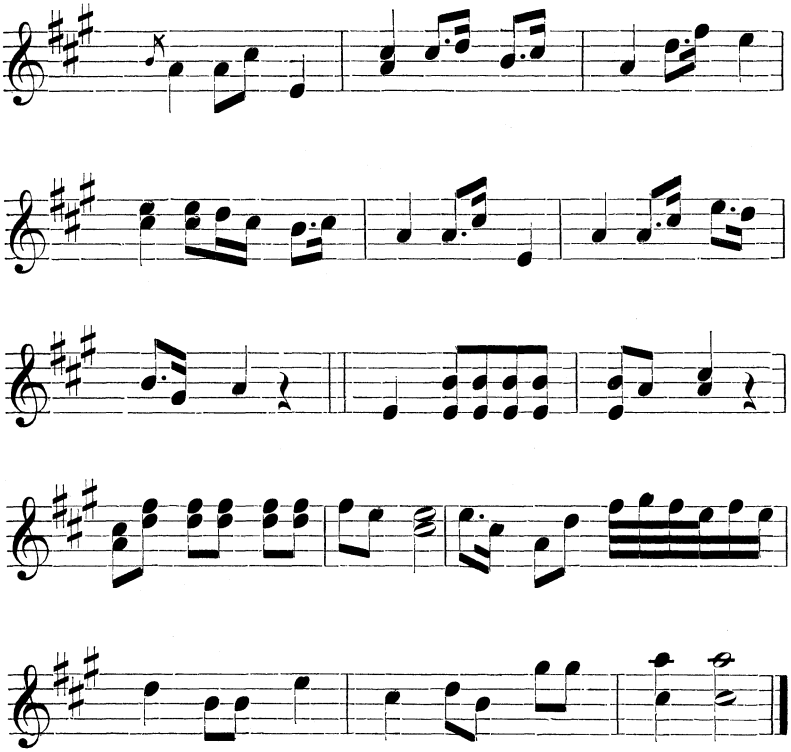
*) Jfr sjätte takten.

53. Från Hedemora; efter Rydberg.

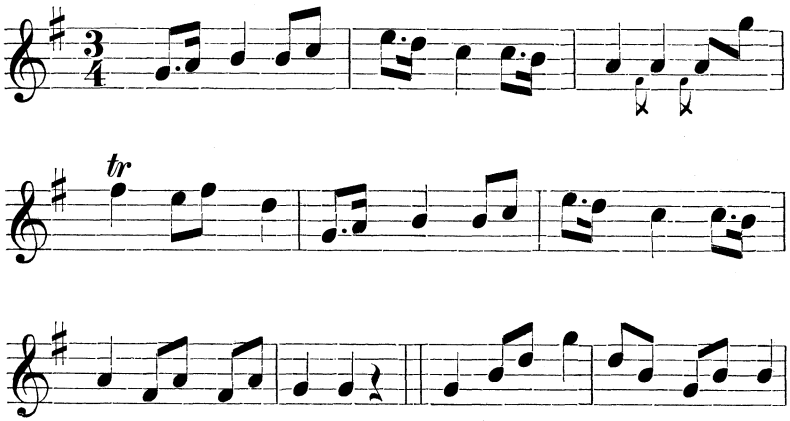


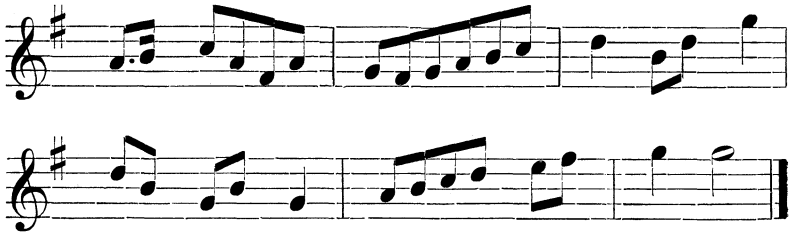
54. »Kopparbärgspolska»; efter Rydberg.



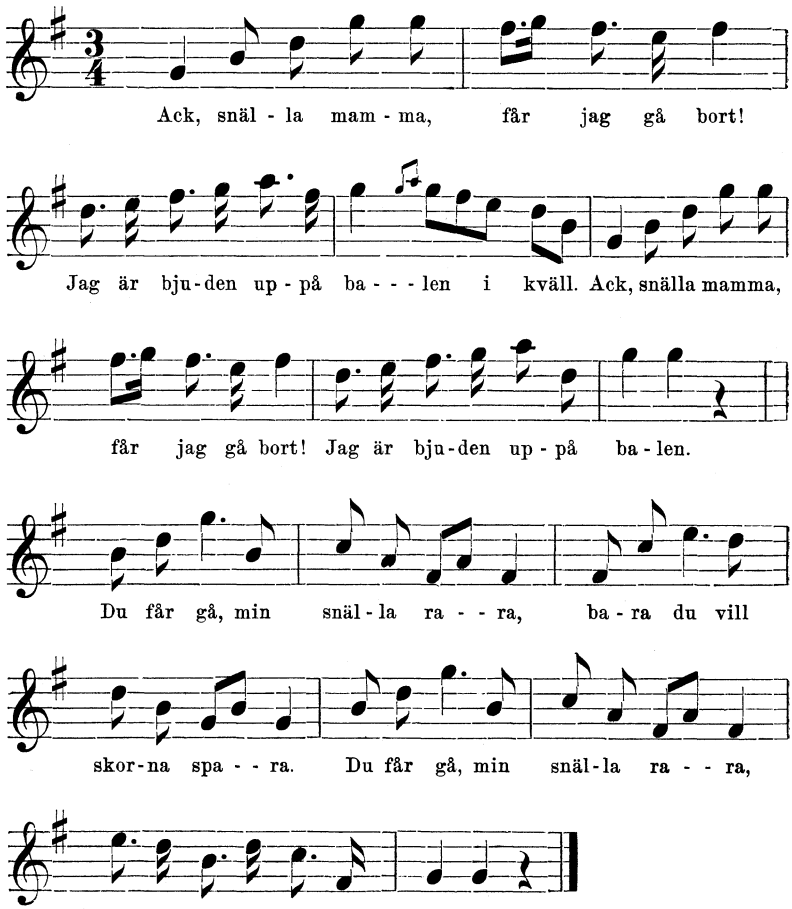


55. Från Äppelbo; efter Rydberg.

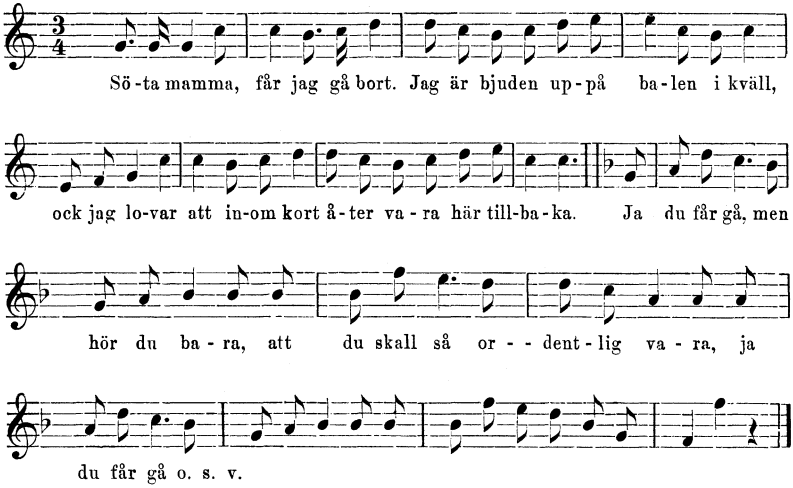




56. Från Järna; efter Rydberg.

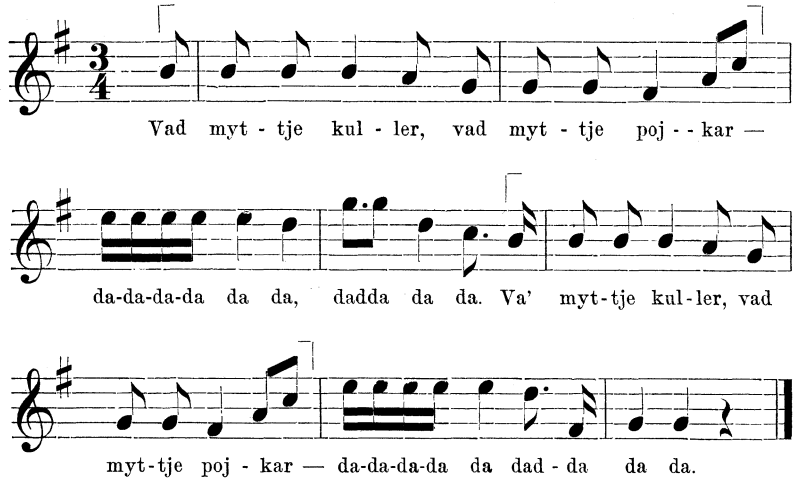


Jämför följande från Gävletrakten:



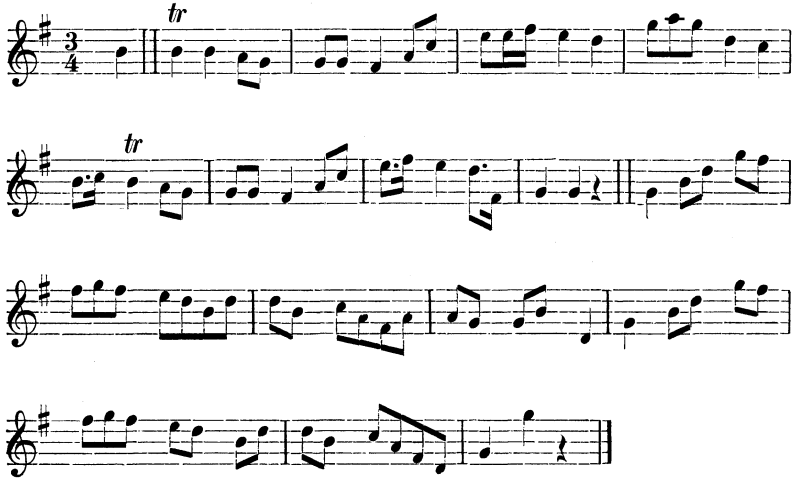
Melodien är ursprungligen en masurka (av Faust?).

57. Från Floda i Västerdalarna; efter Rydberg.



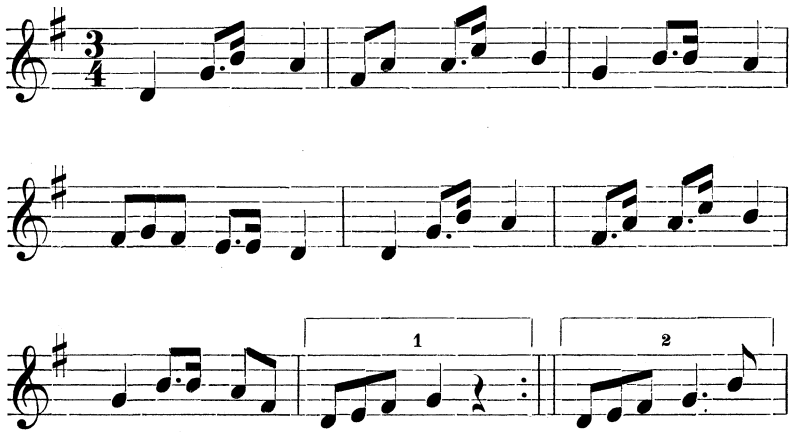
De inklamrade tonerna endast sjöngos, varefter stråken föll in ock understödde sången. Fortsättningen spelades hela tiden, men sjöngs på

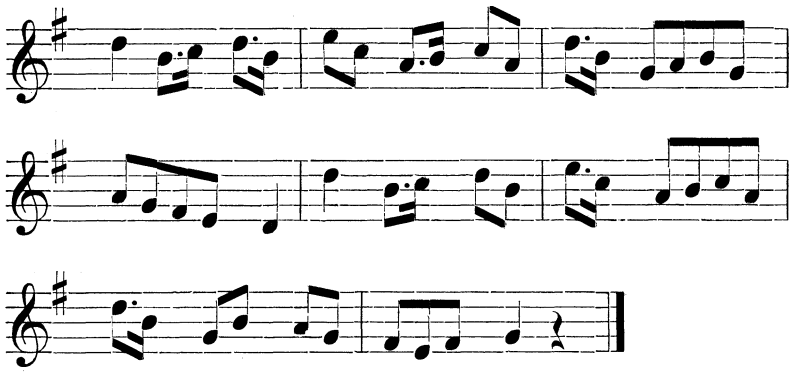
samma gång med varierande ljud — da, du, la, lu o. s. v. — i falsett i samma höjd, som melodien togs på fiolen. Jag meddelar här melodien, sådan den tog sig ut, när den endast spelades.



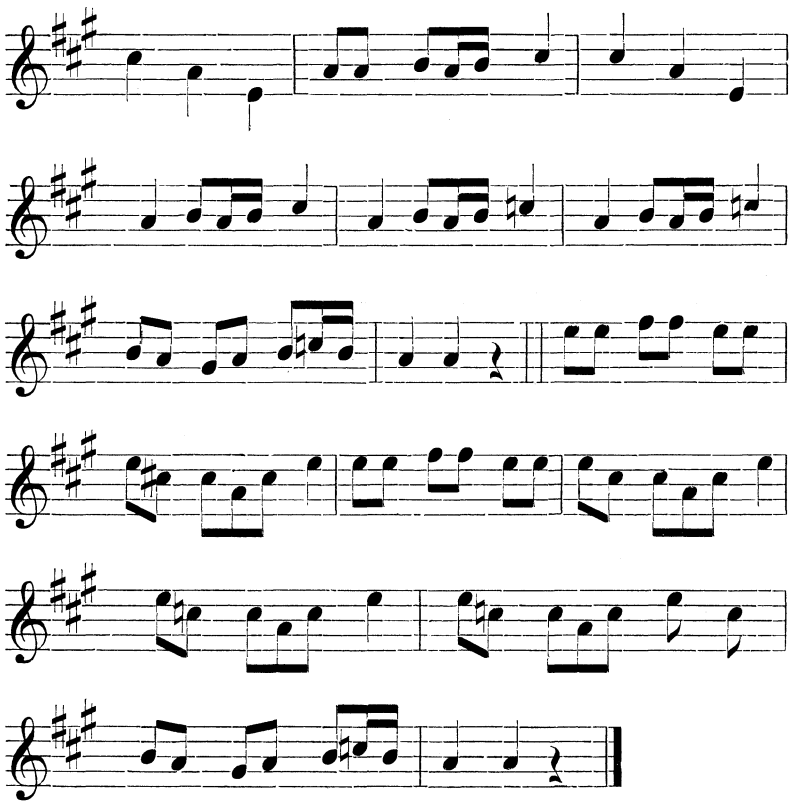
Andra reprisen blev alltid lika, men ej första. Vid sången ock försöket att falla in med fiolen rubbade RYDBERG takten, så att man ej kunde dansa efter polskan, när han sjöng.

58. Malungslåten, från Gysinge; efter Svinhufvud.

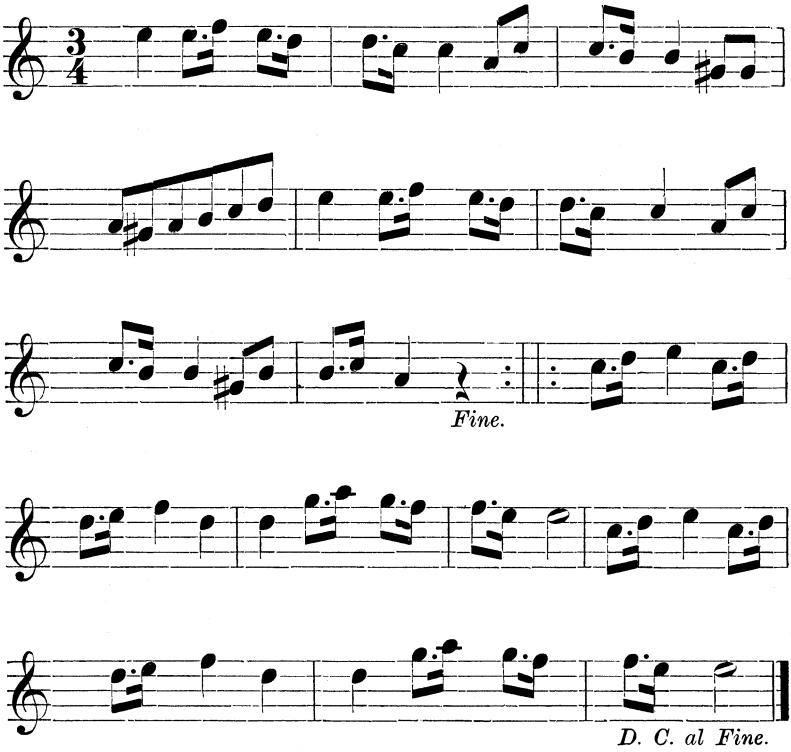




59. Från Kilaforstrakten; efter Svinhufvud.

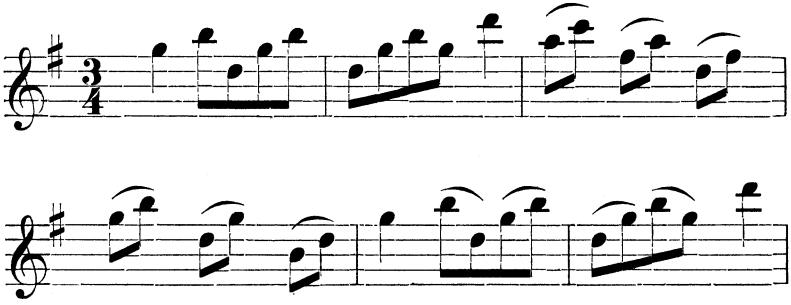


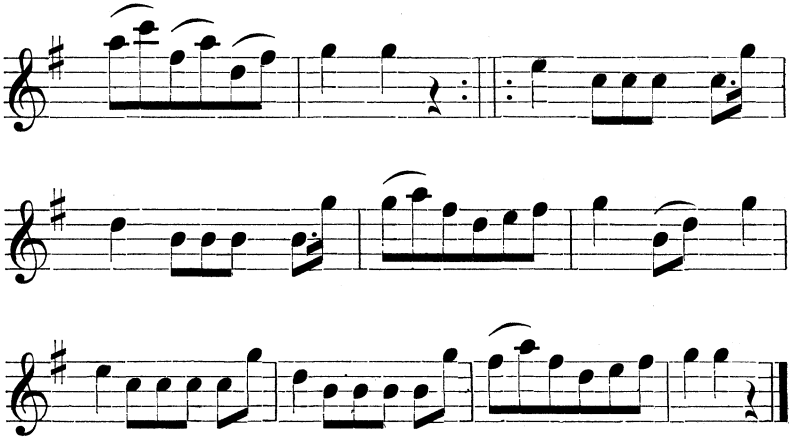
60. Horgalåten; efter Svinhufvud.



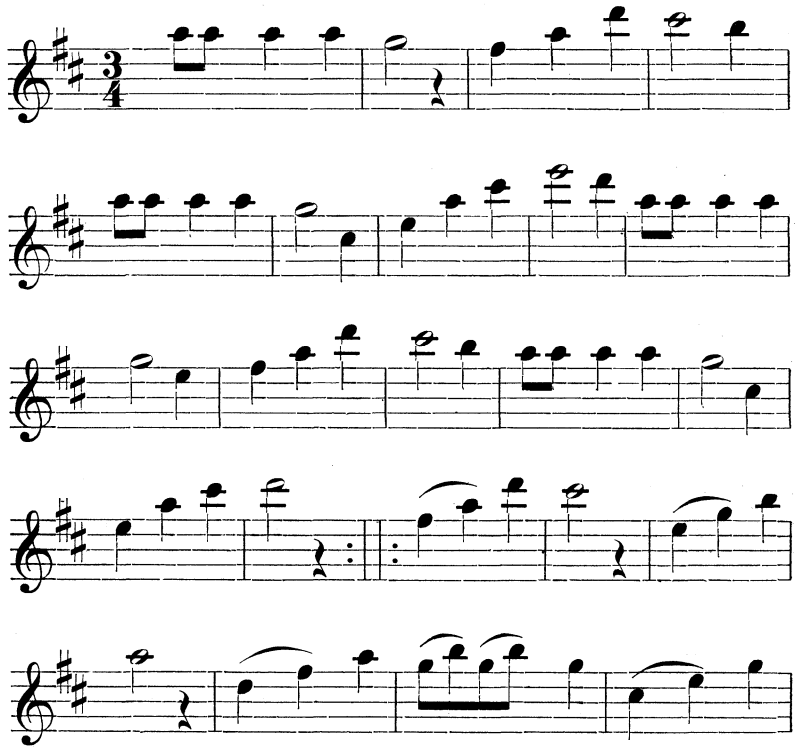
Gammalvalser.

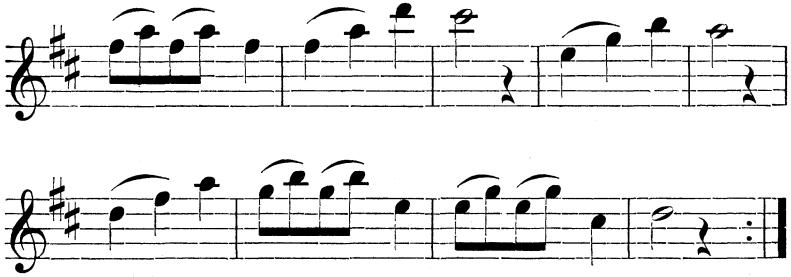
61. Efter Herou.



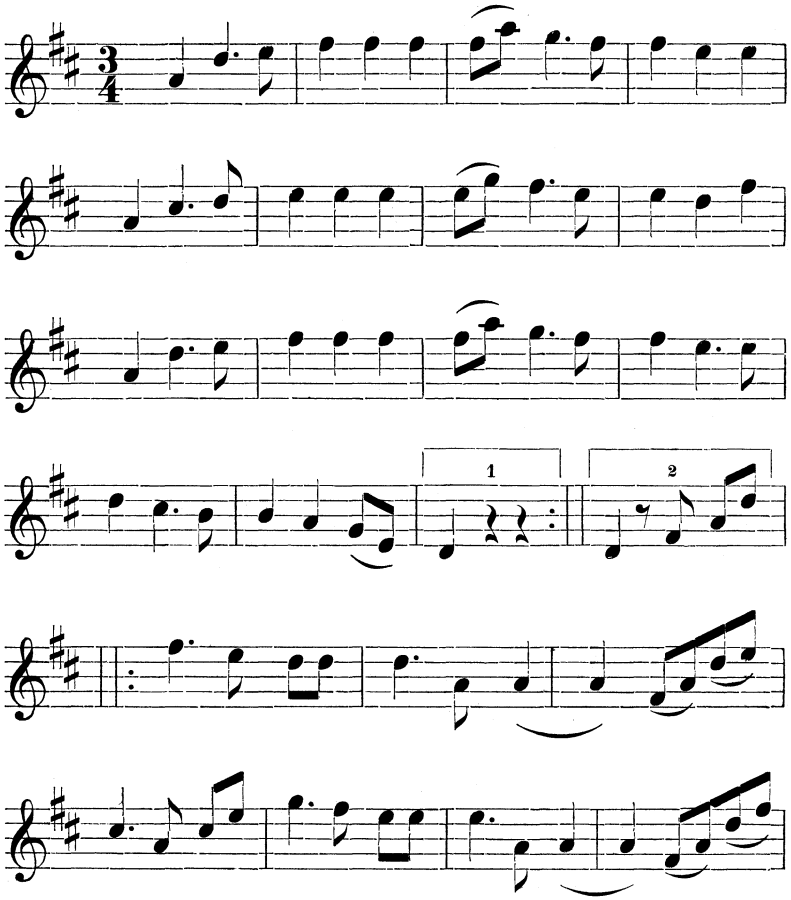


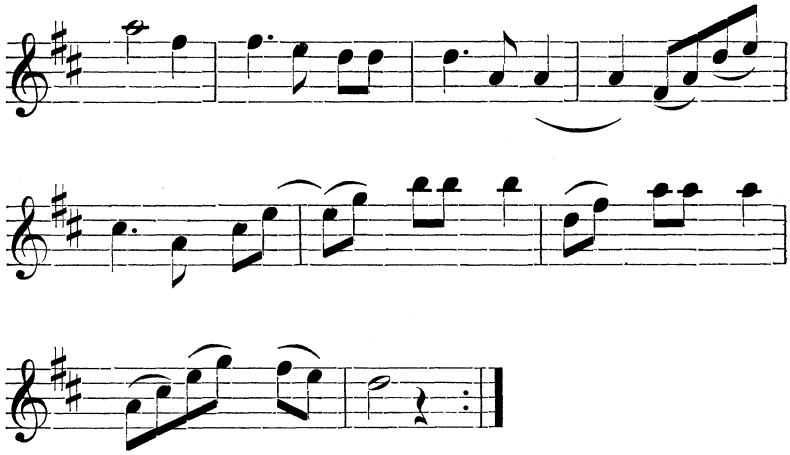
62. Efter Herou.



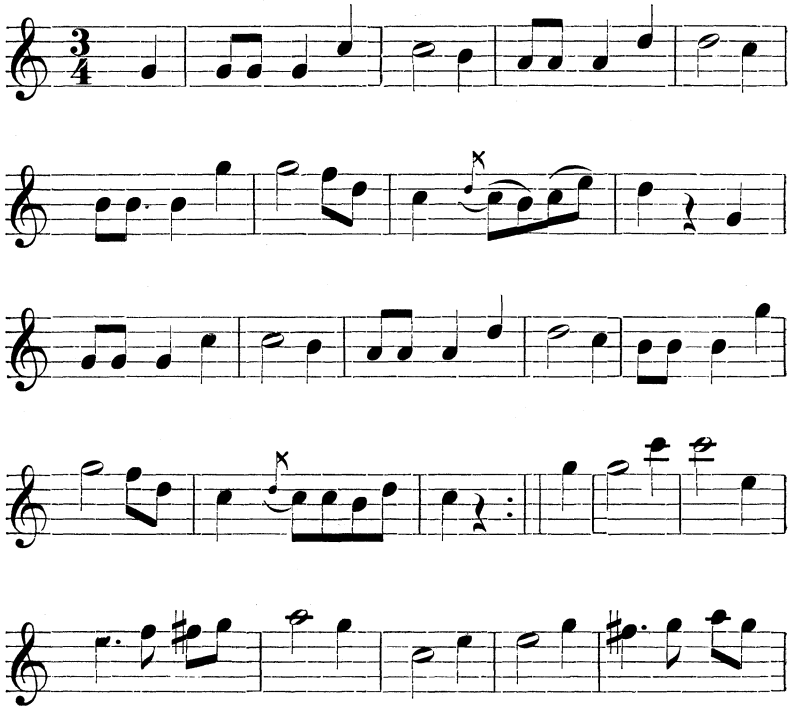


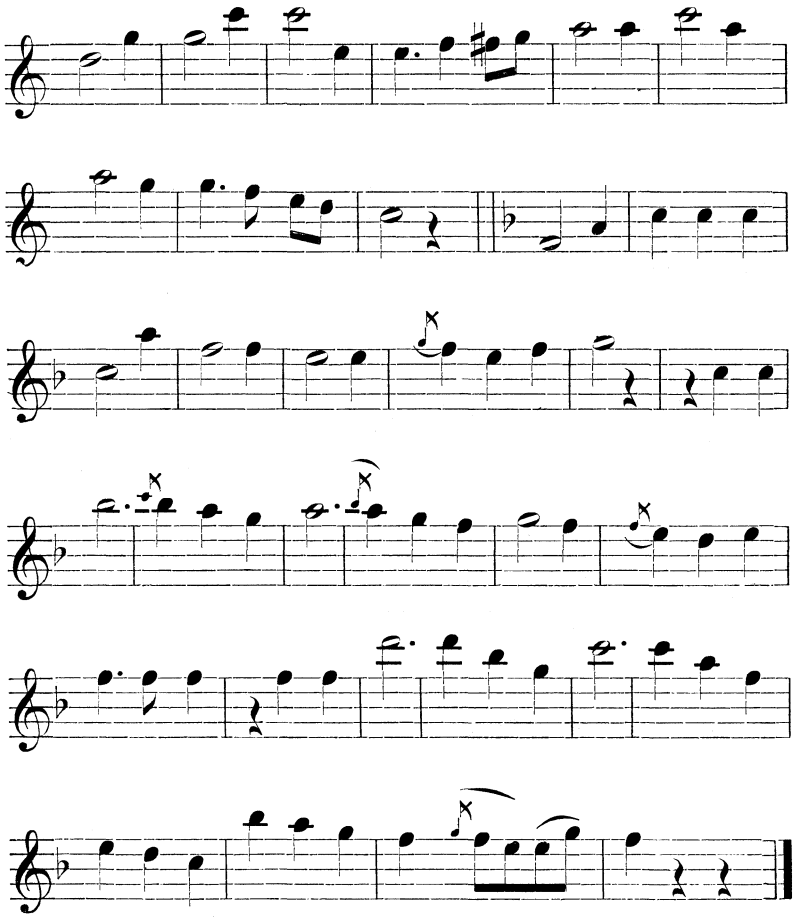
63. Efter Herou.





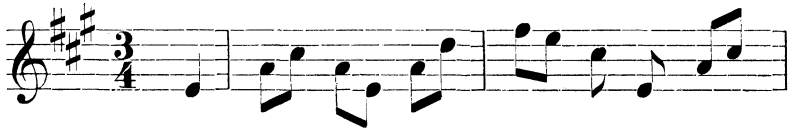
64. Efter Herou.

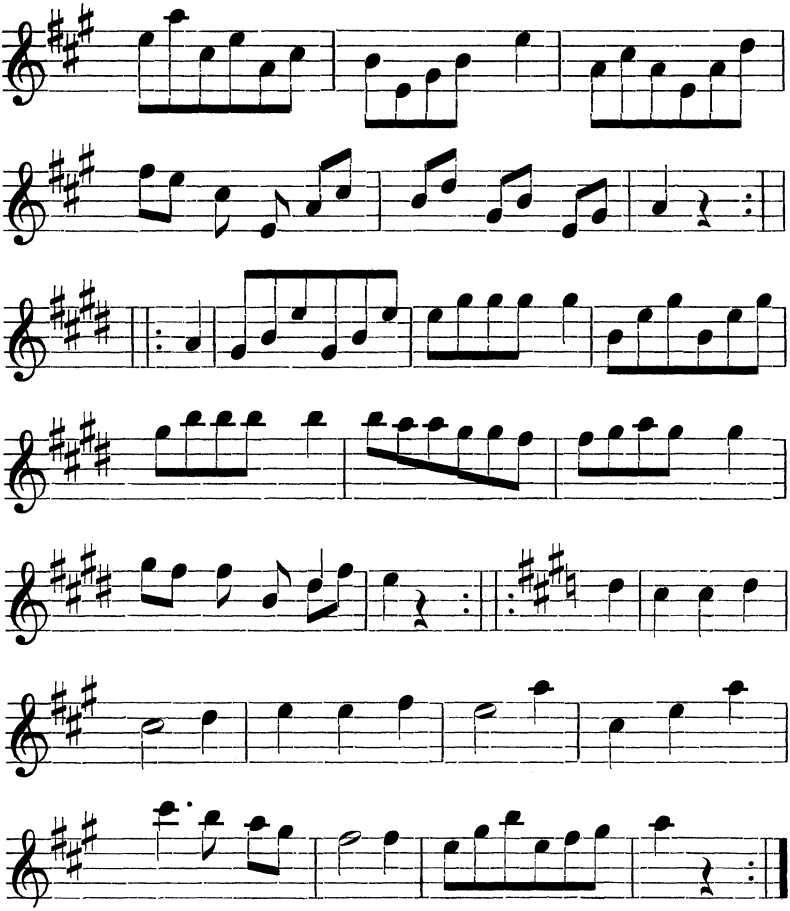




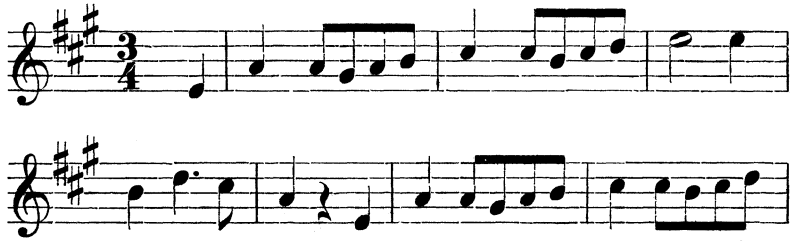
Denna bland alla Stålbo spelmän välbekanta vals har jag medtagit som en kuriositet, karakteristisk för spelmanstendensen att omsätta ock till ett helt sammanställa olika moderna konstkompositioner.

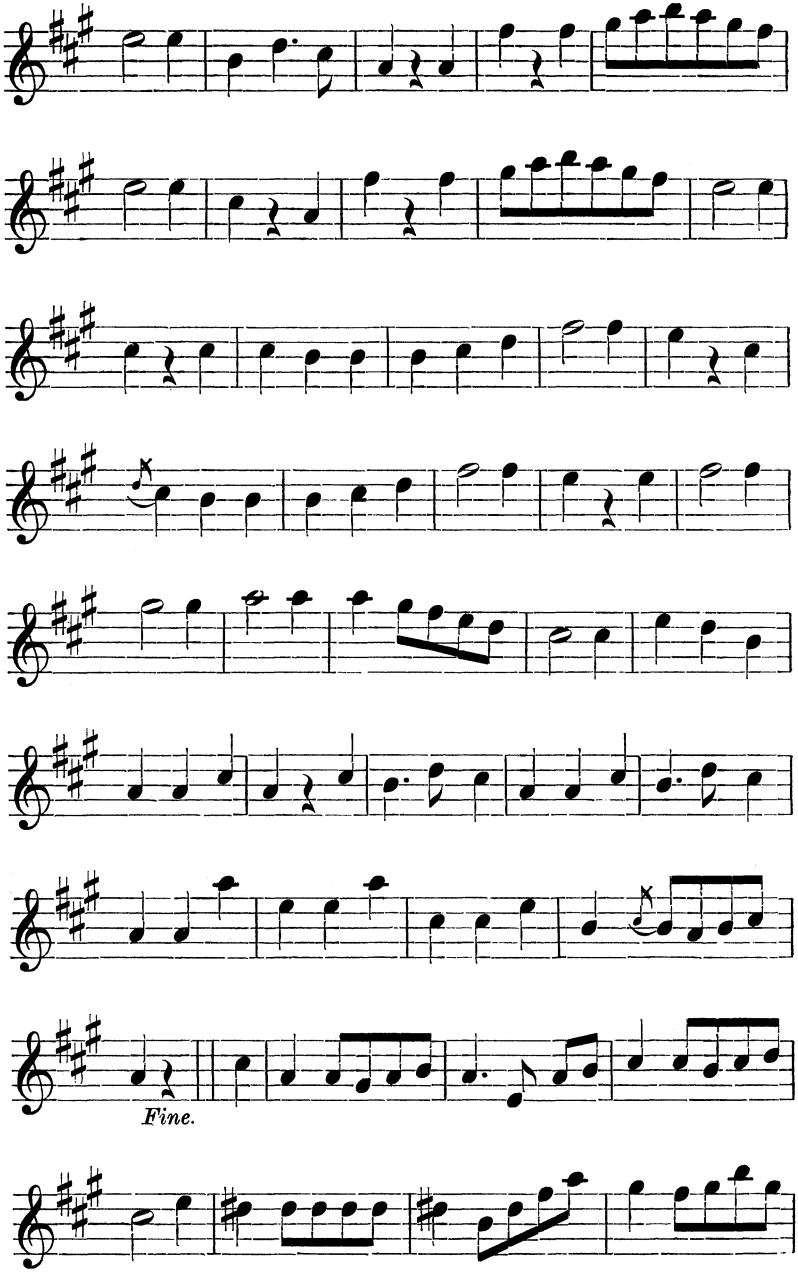
65. Efter Hornberg, från Värmland; uppt. av Herou.

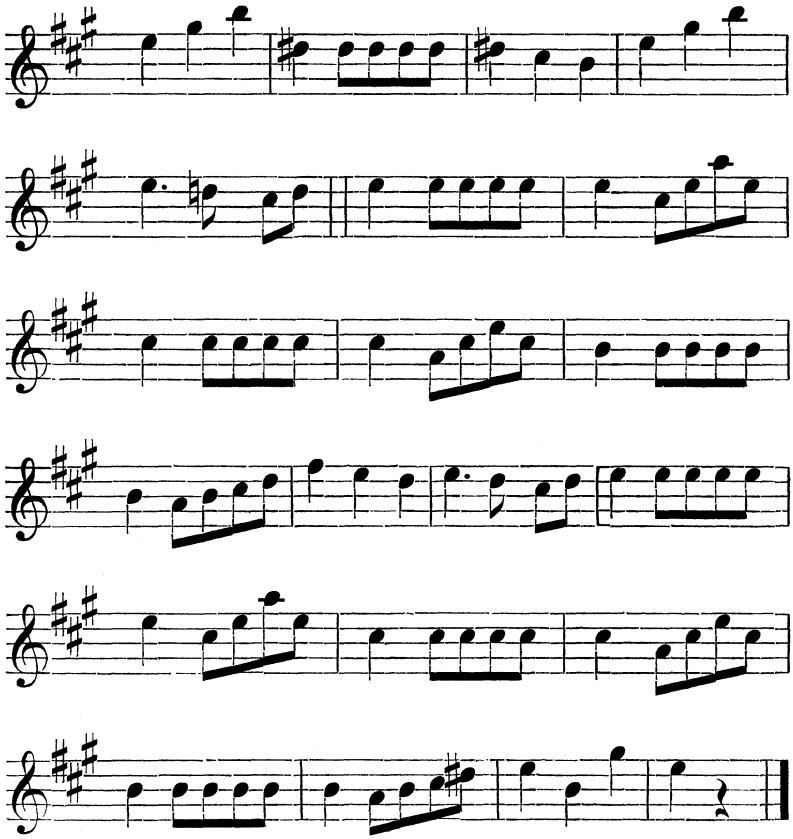




66. Efter Hornberg; uppt. av Herou.

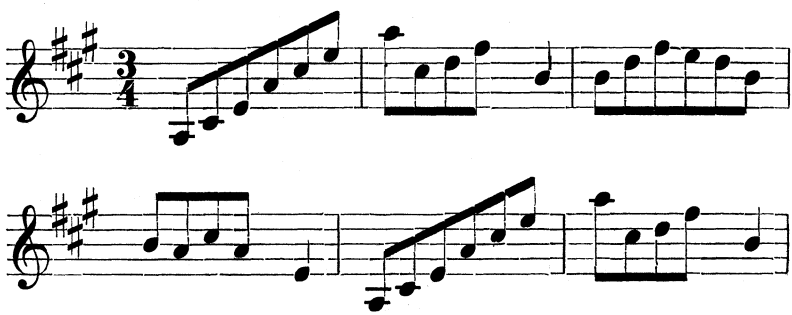


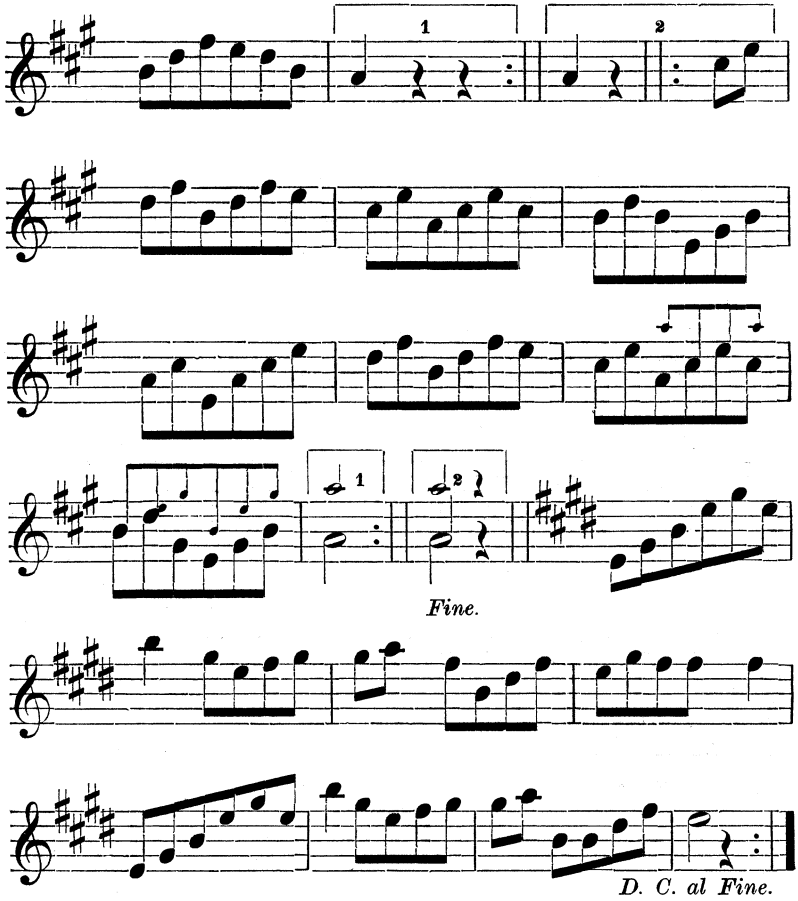

Fine.



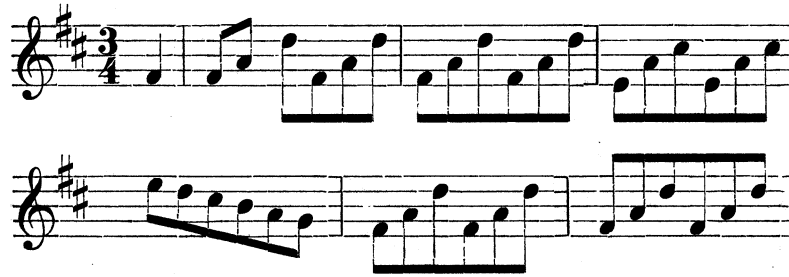
D. C. al Fine.

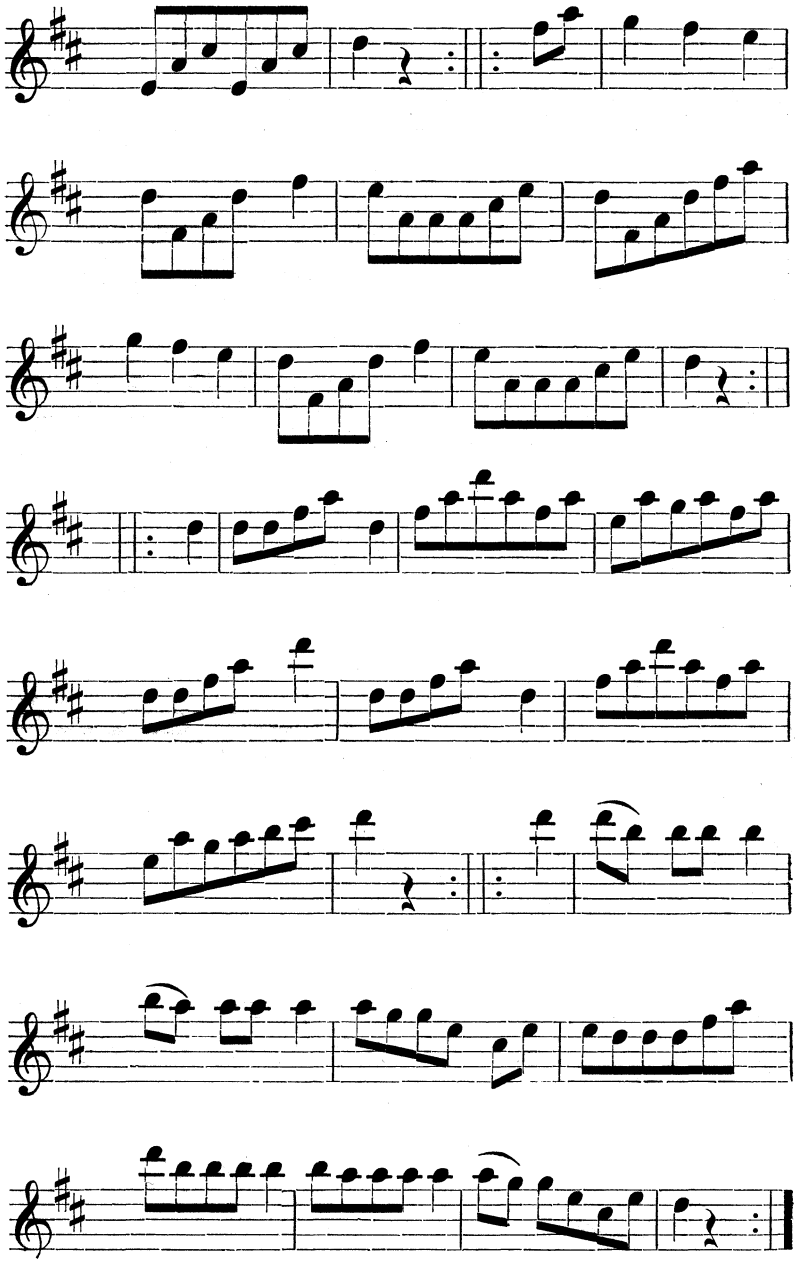
67. Efter Hornberg; uppt. av Herou.



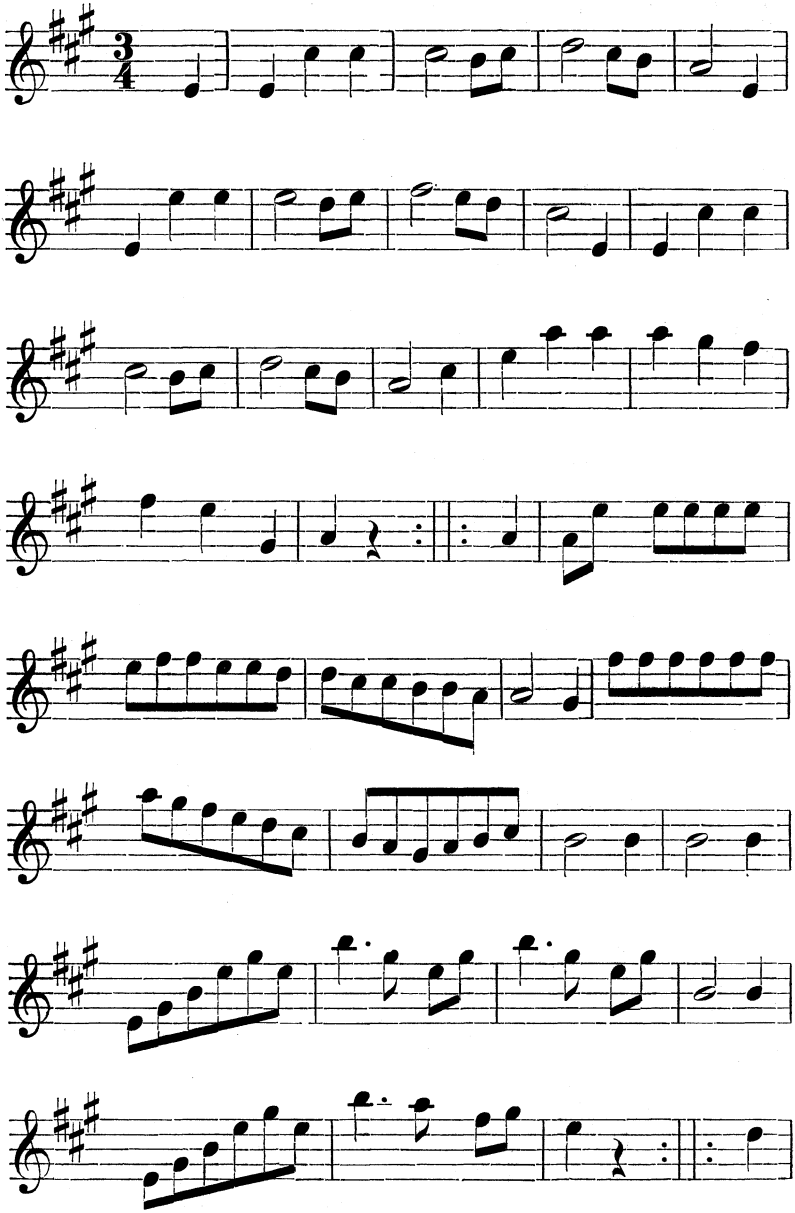


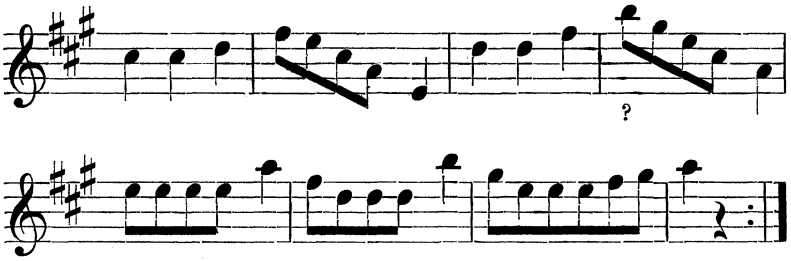
68. Efter Hornberg; uppt. av Herou.



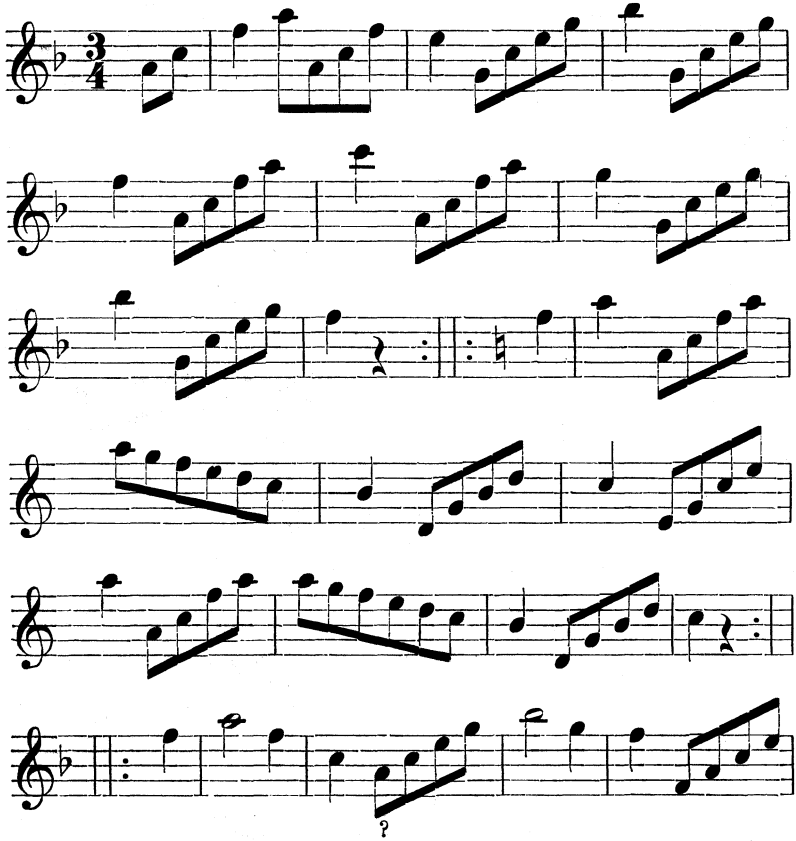


69. Efter Hornberg; uppt. av Herou.

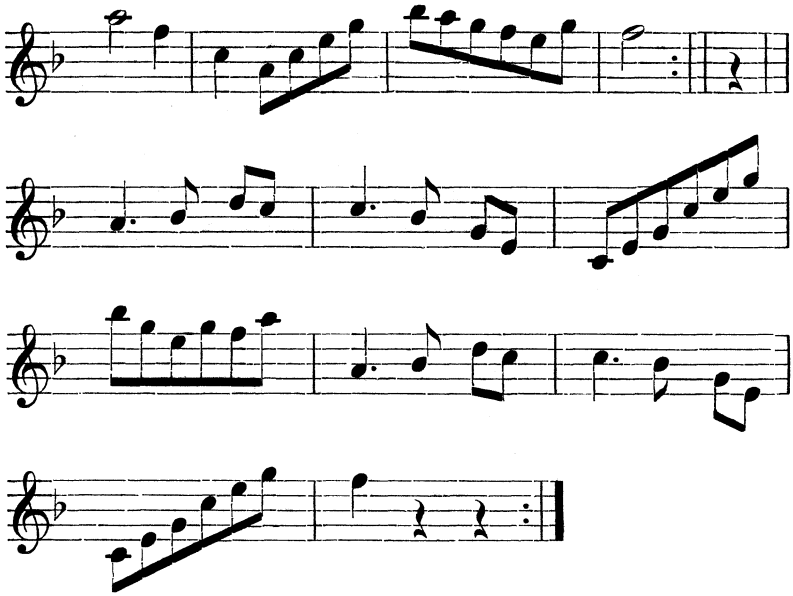




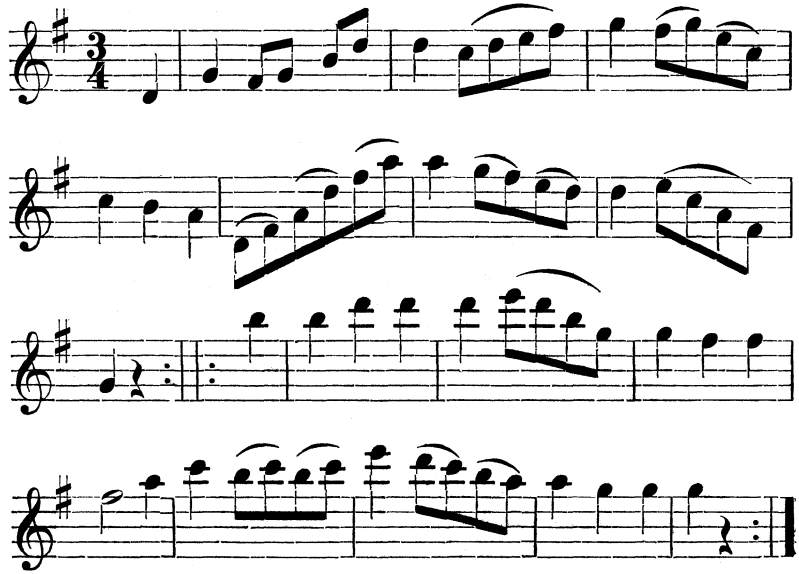
70. »Gilljams vals»; uppt. av Herou.[1]



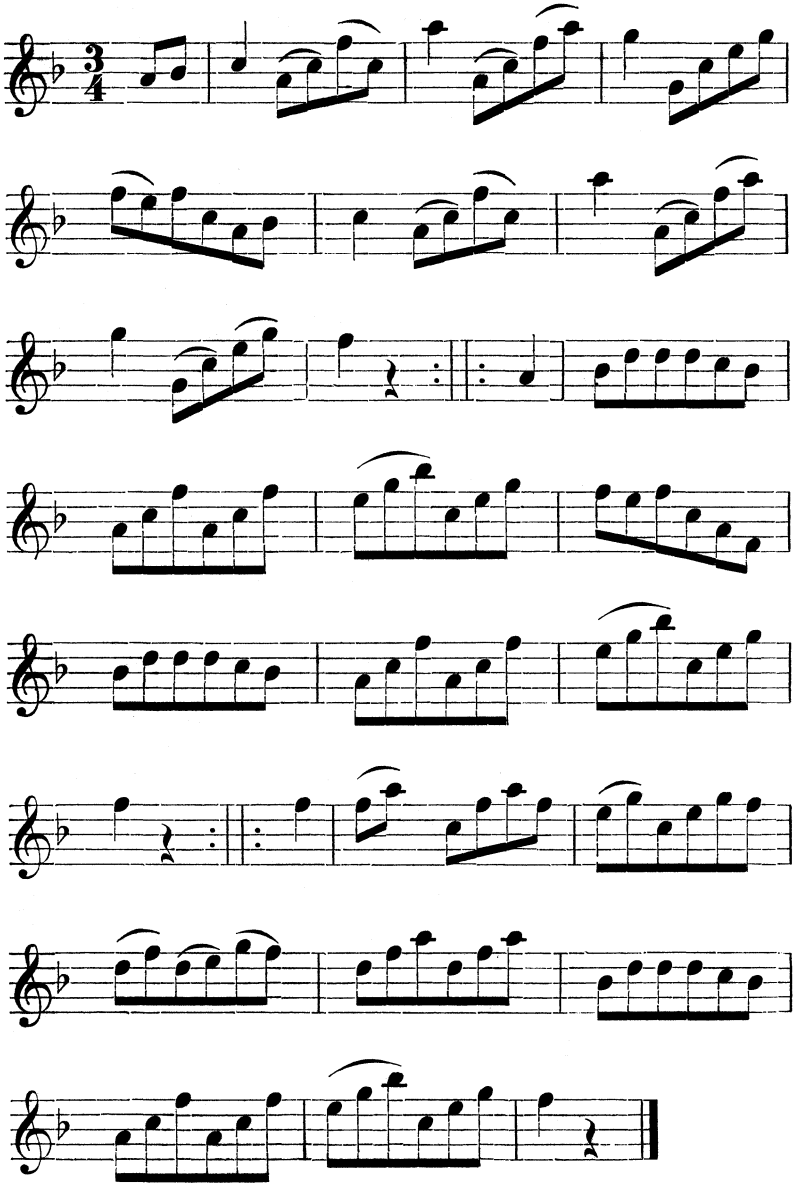
[1]) Gilljam var en pastorsadjunkt, som alltid begärde denna melodi för vals med bruden i stället för polska.



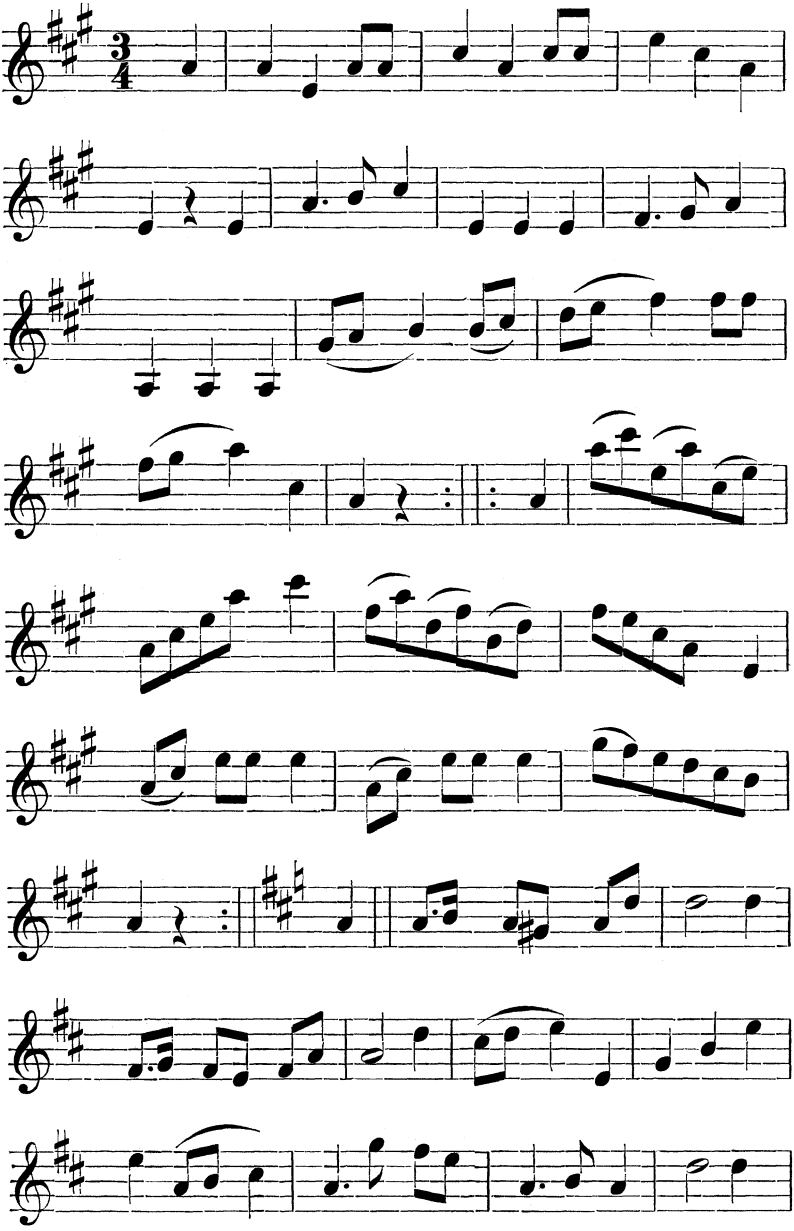
71. Efter »Kasper», en tysk sjöman som gick i Stålbo ock spelade för mat ock brännvin; uppt. av Herou.

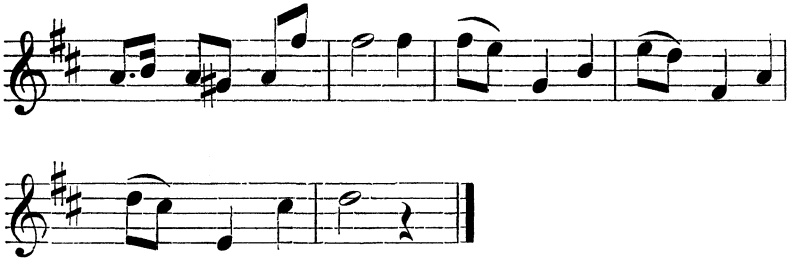


72. Uppt. av Herou.

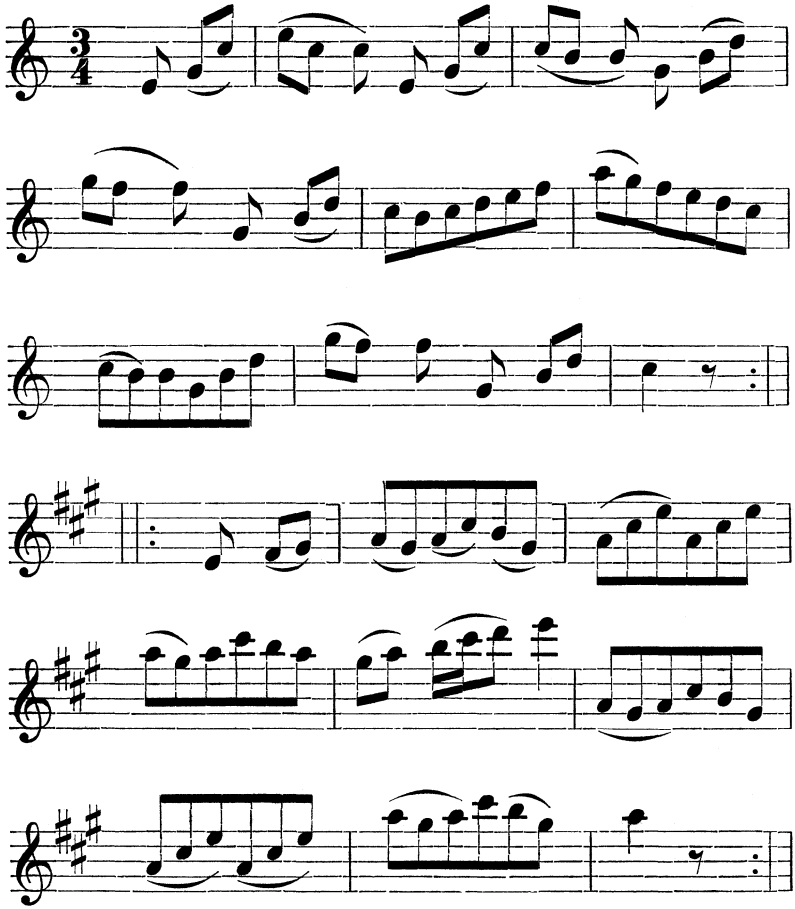


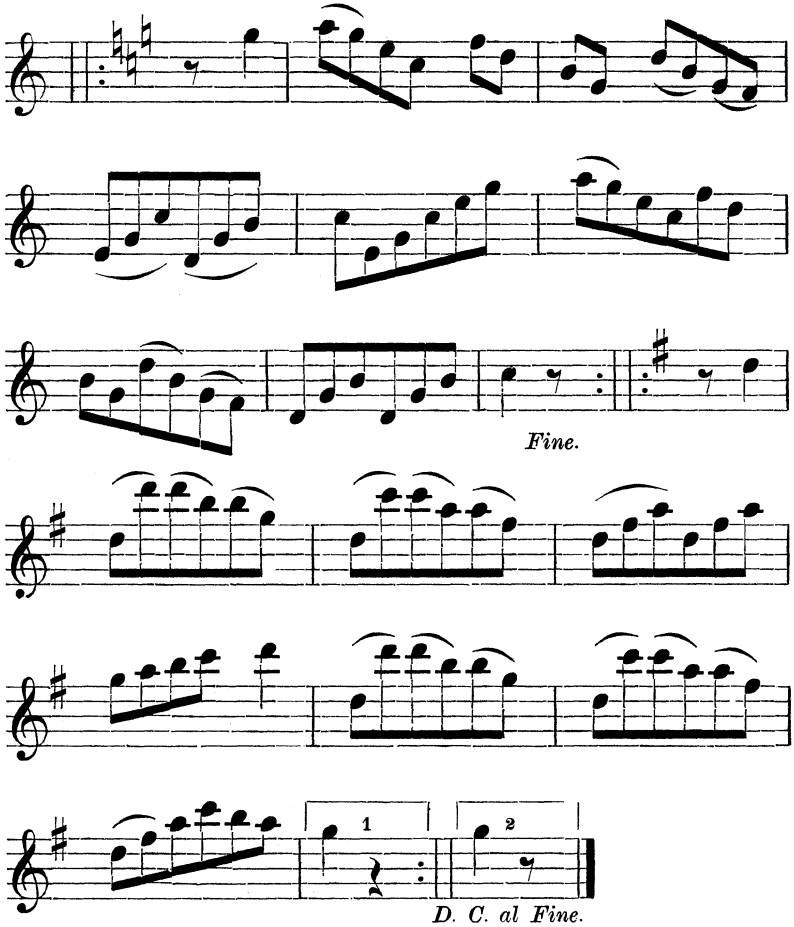
73. Uppt. av Herou.



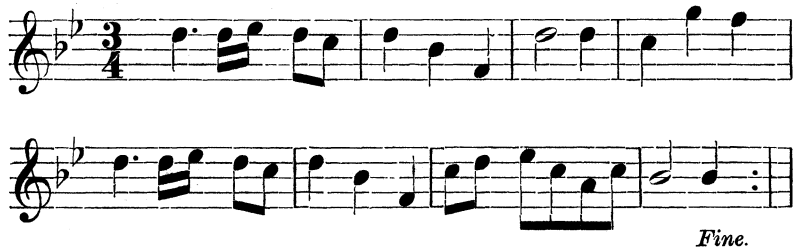


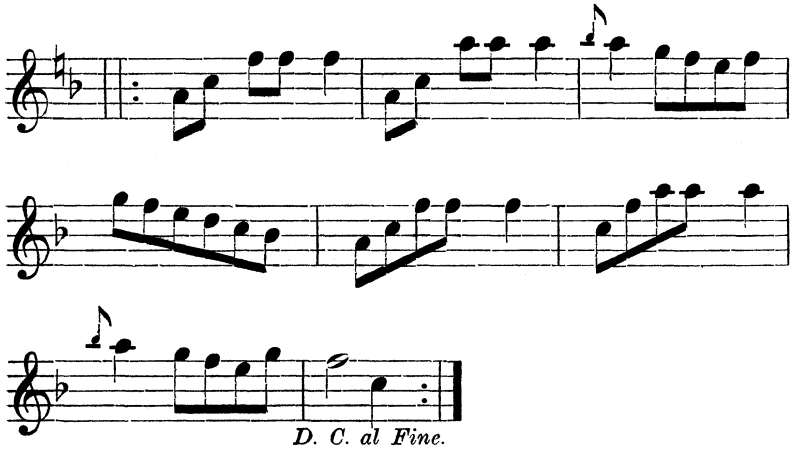
74. Av Herou själv.



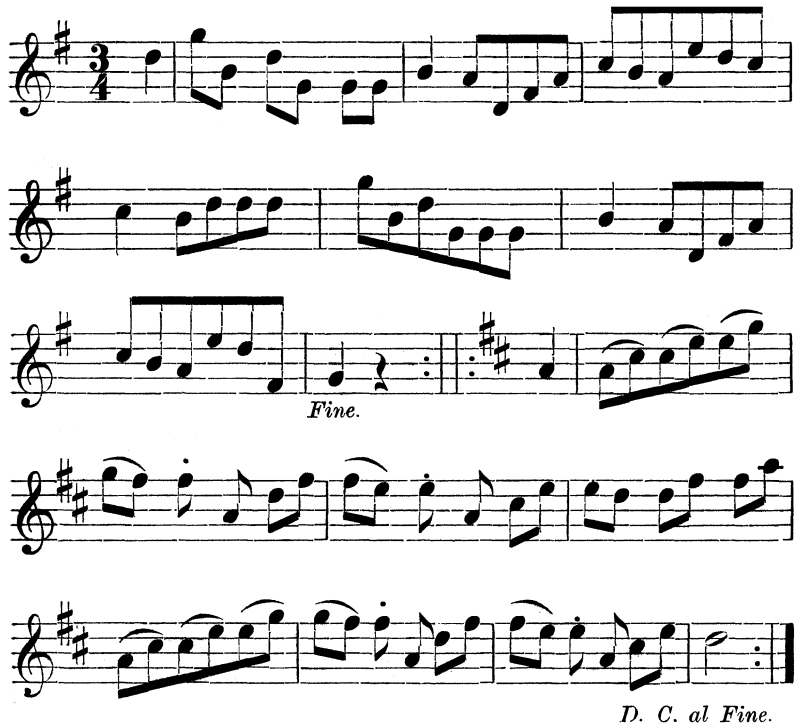


75. Efter Lyckner.

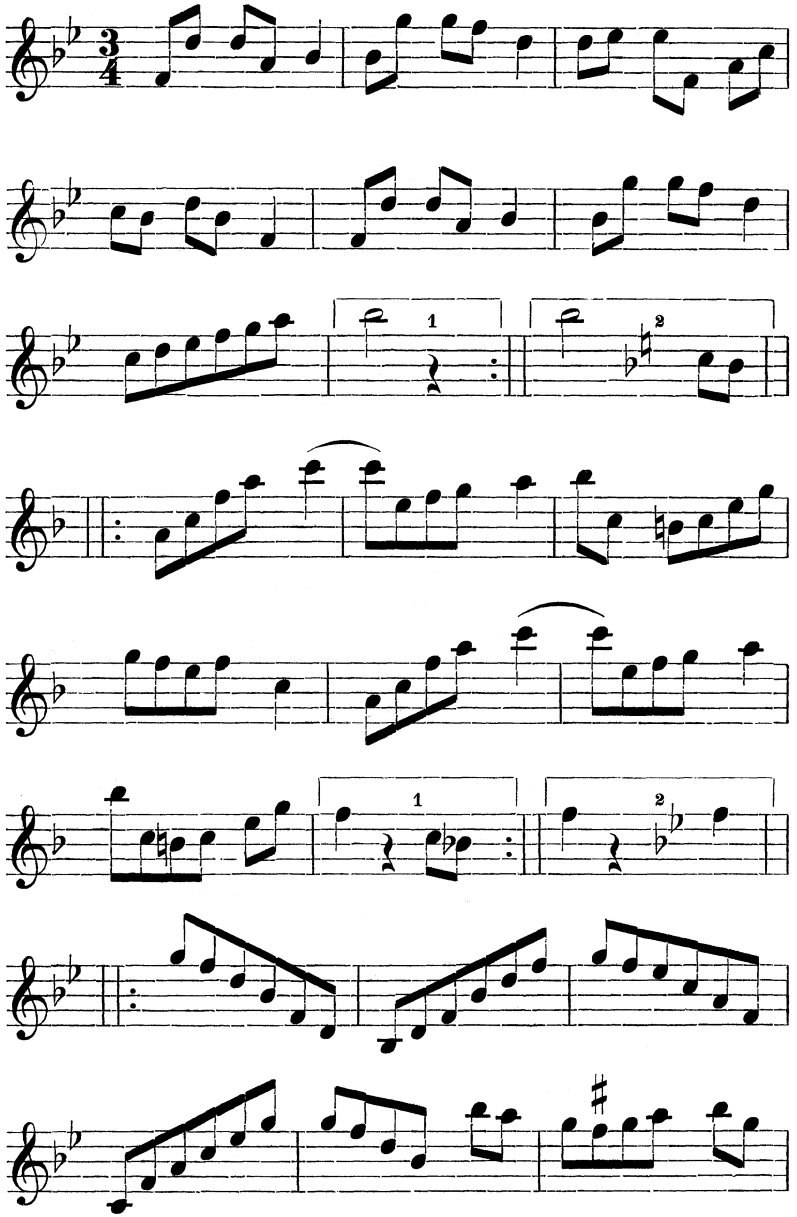


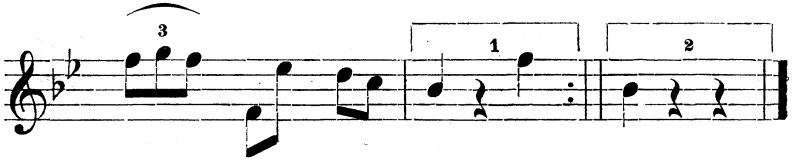


76. Efter Lyckner.

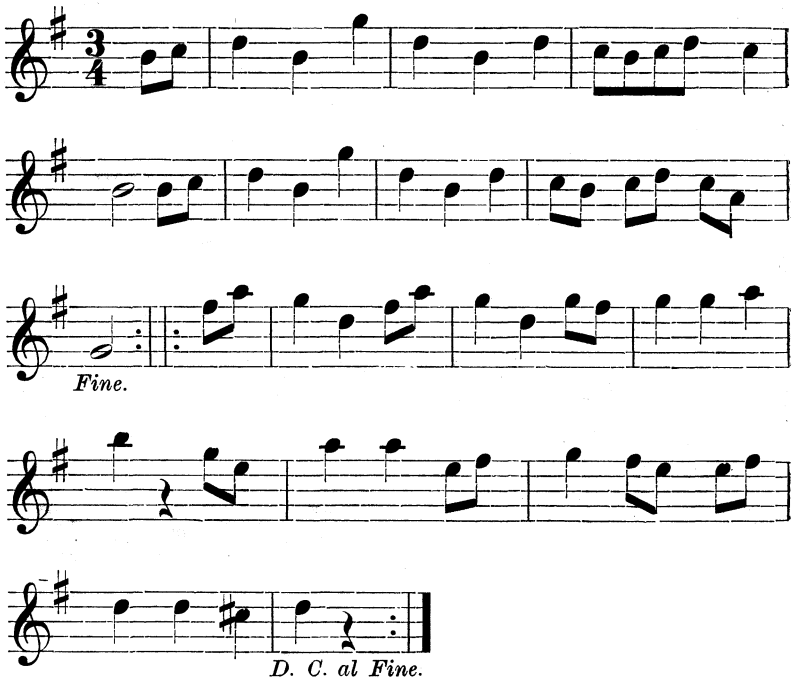


77. Efter Lyckner.

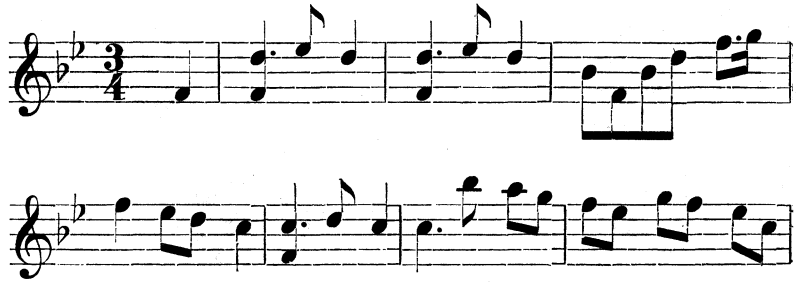


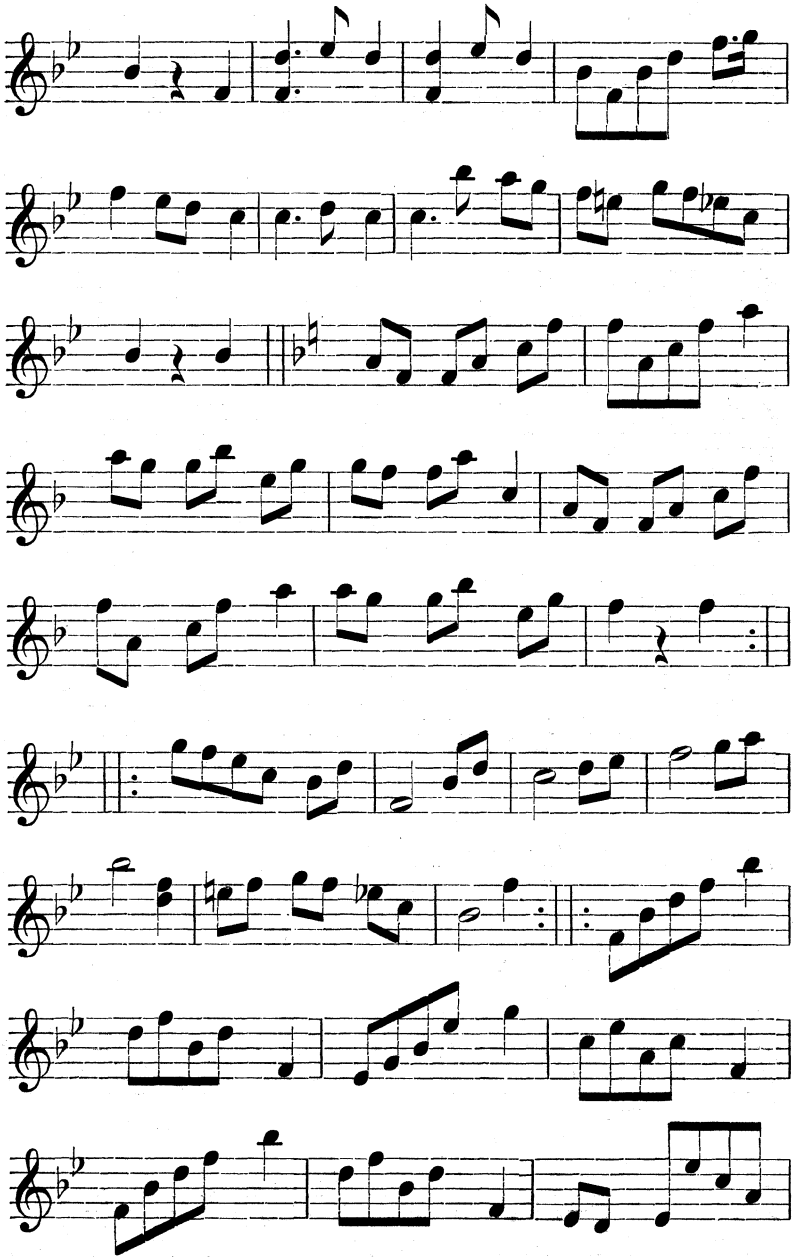


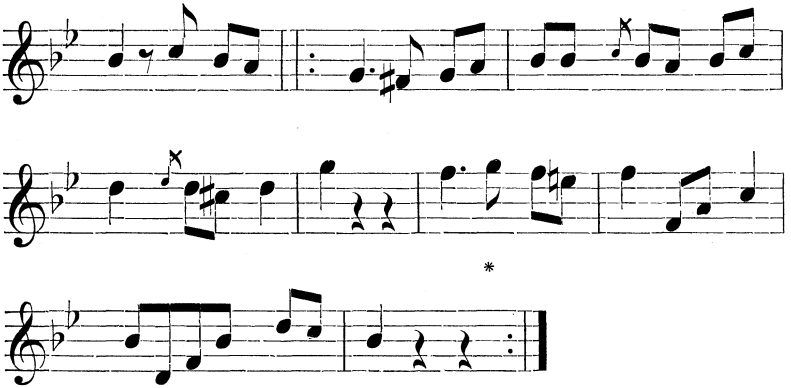
78. Murämsvalsen; efter Lyckner.



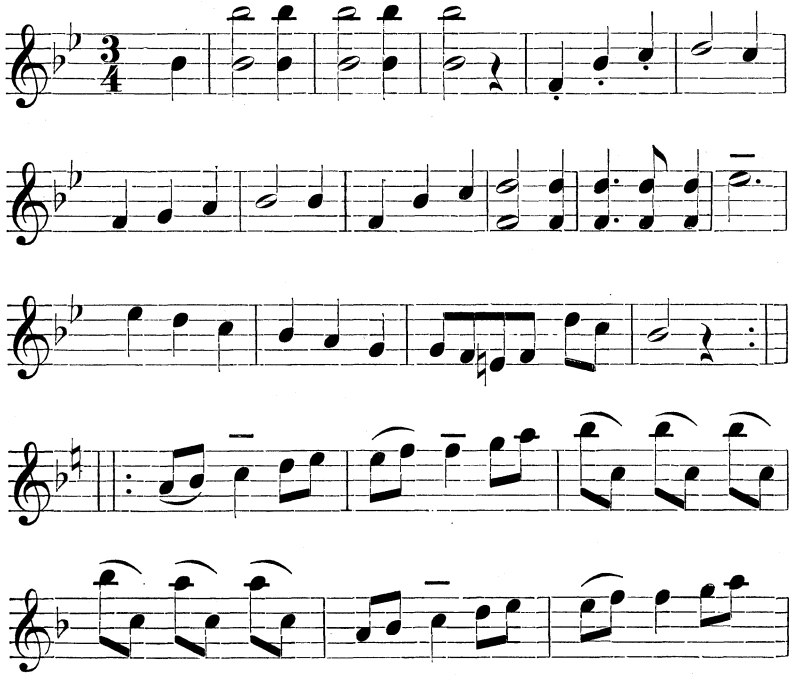
79. Efter Lyckner.



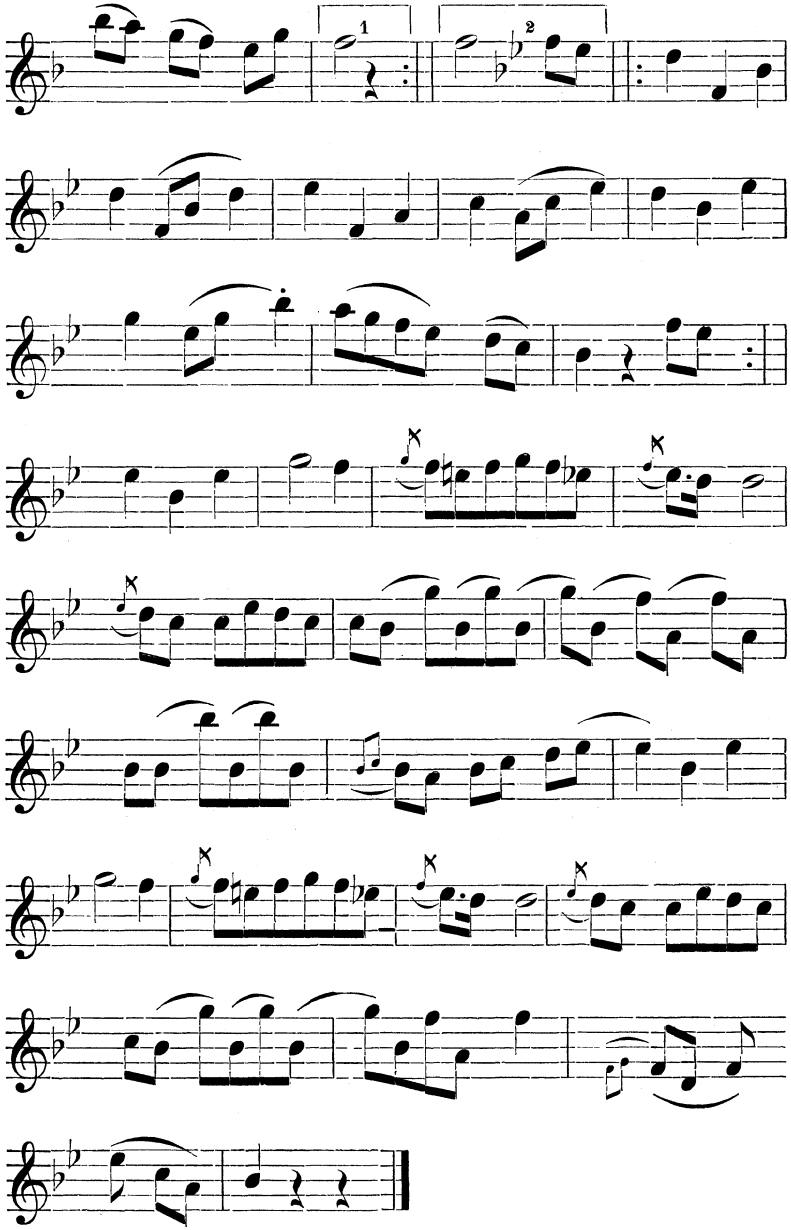




80. Efter Lyckner.



*) Jämför en i äldre dansalbum förekommande komposition, benämnd »Kronprinsens vals».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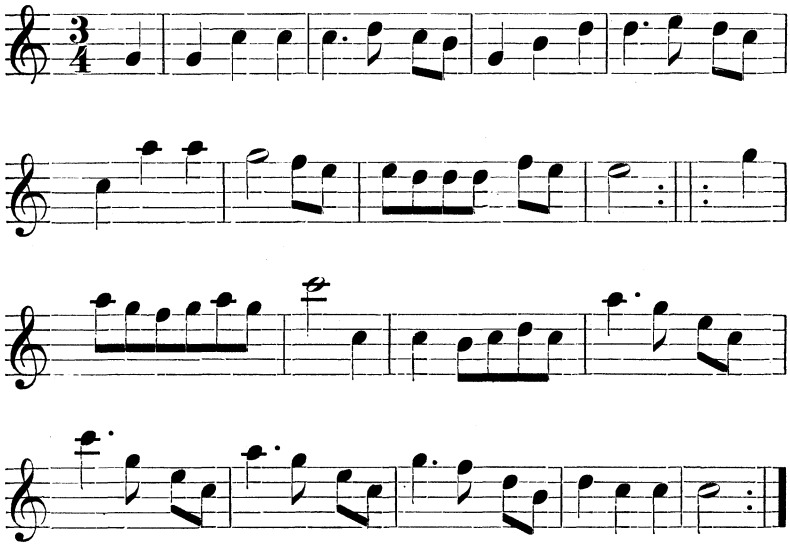
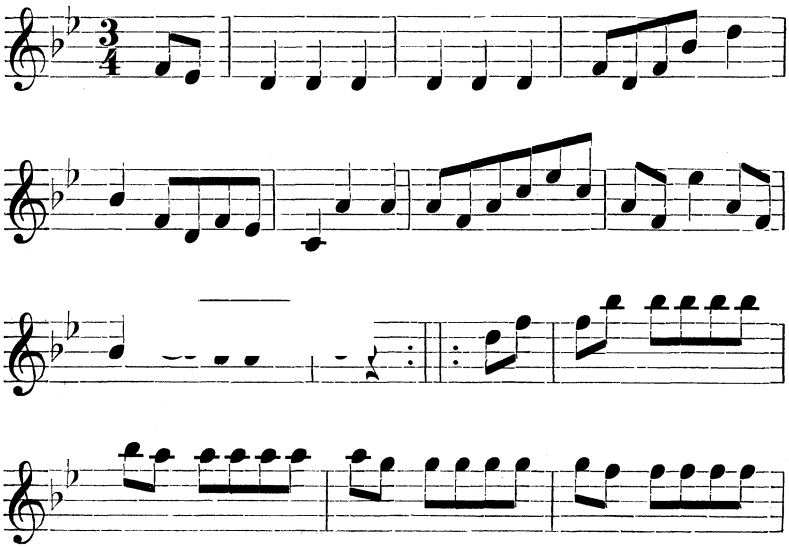
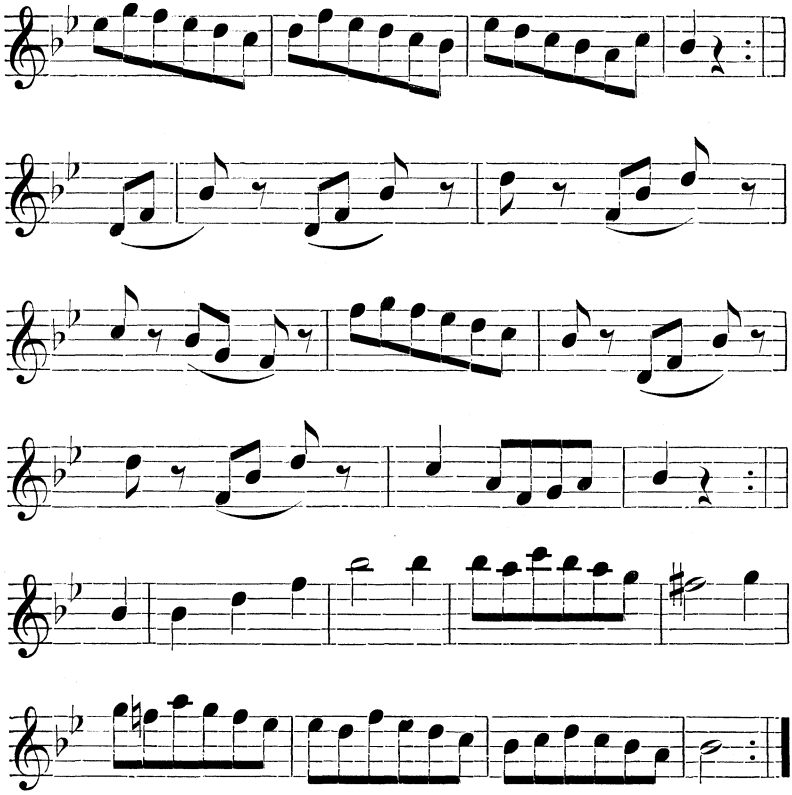
81. Efter Lyckner.

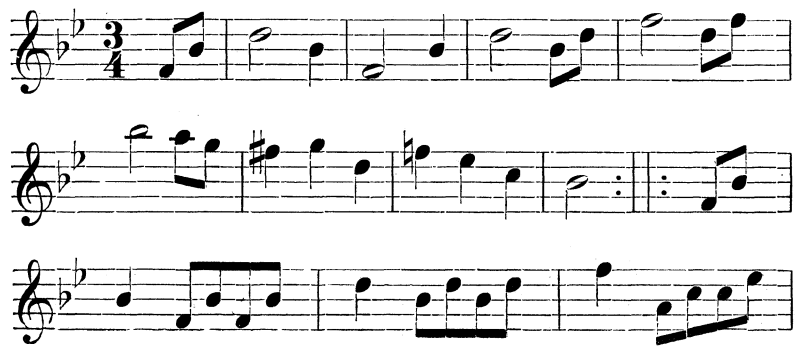


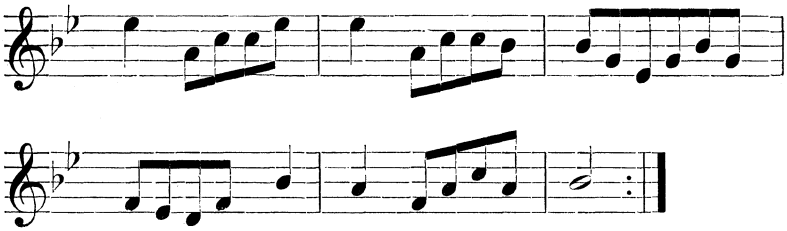
82. Efter Lyckner.



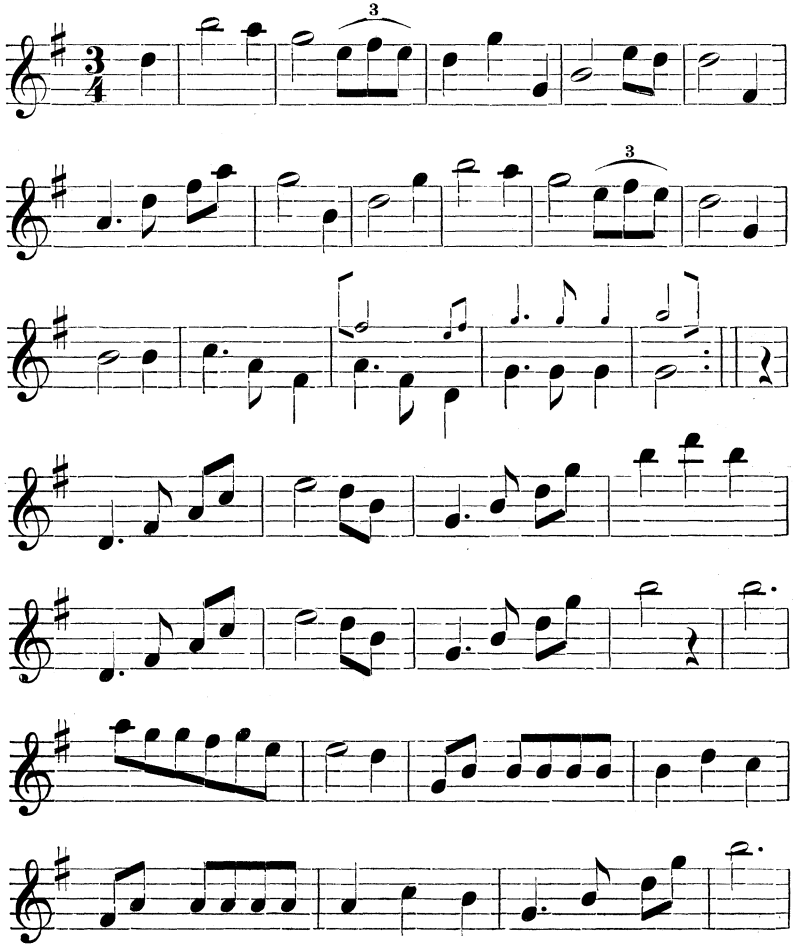


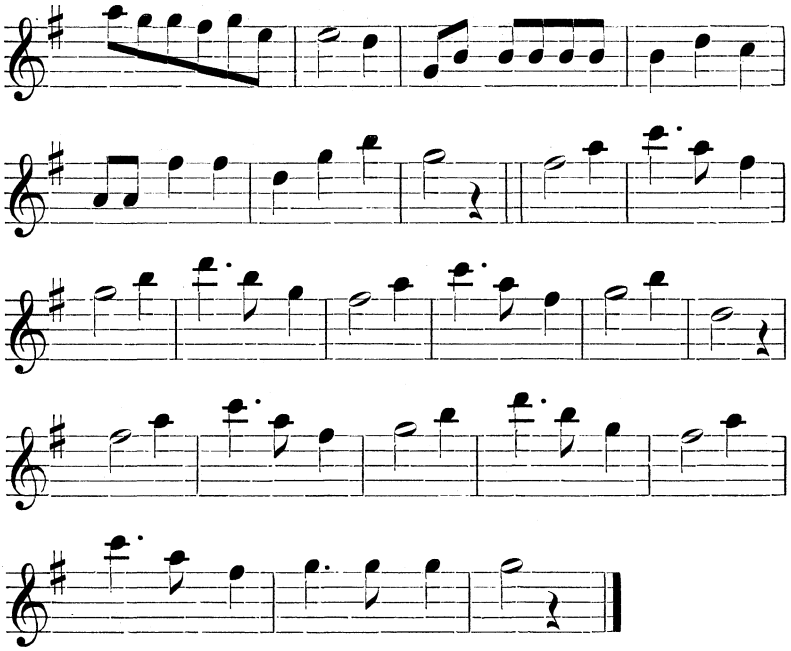
83. Efter Lyckner.



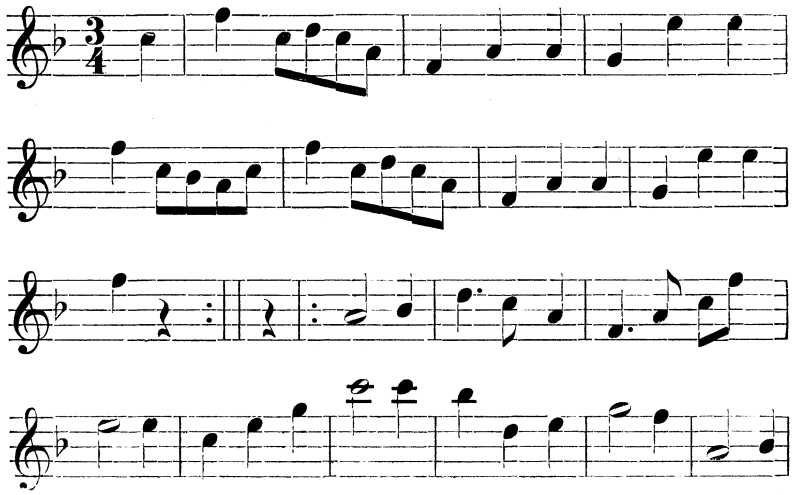


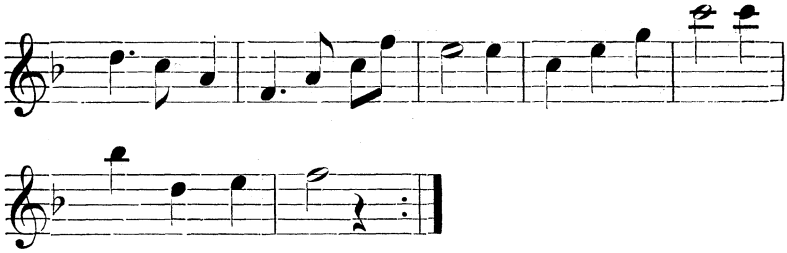
84. Efter Eklund.



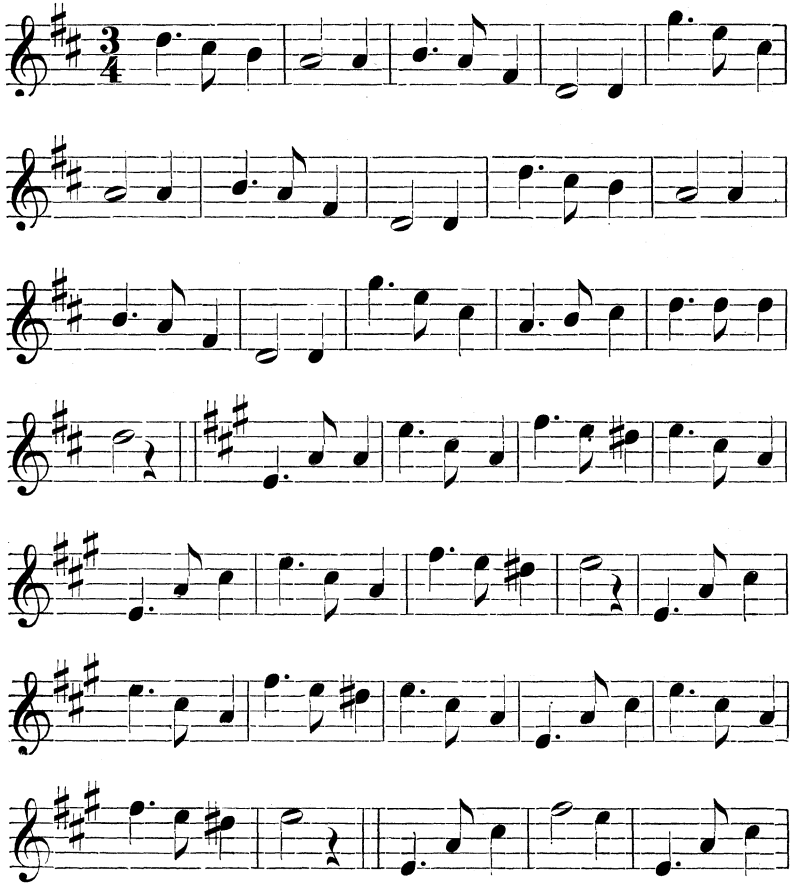


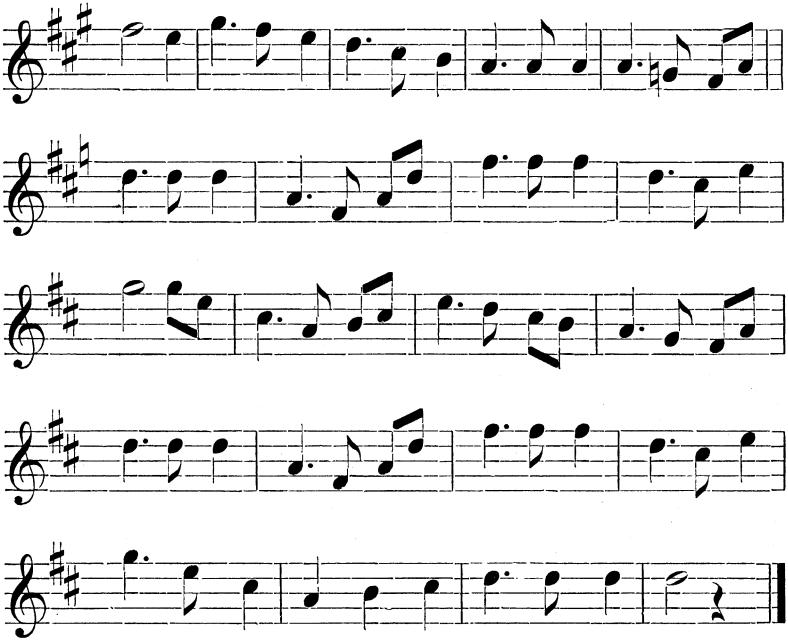
85. Efter Eklund.



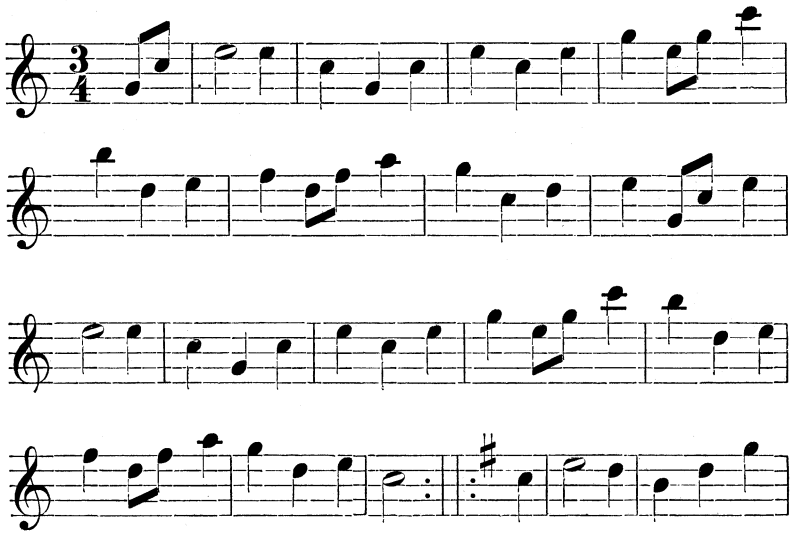


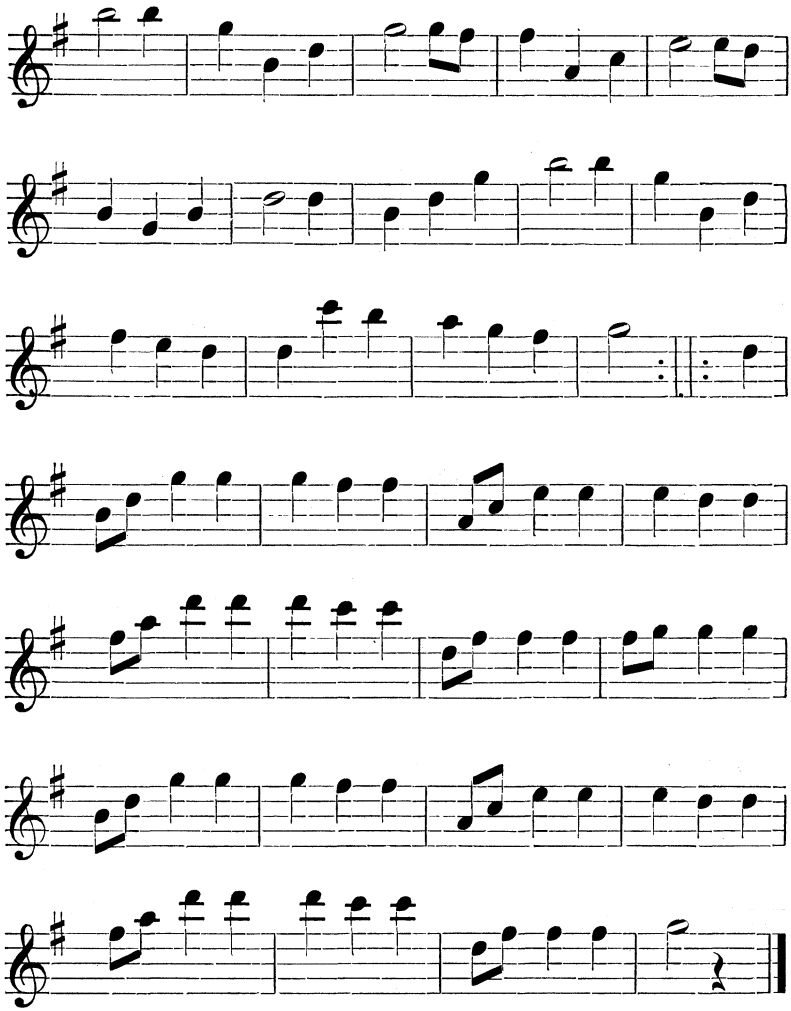
86. Efter Eklund.



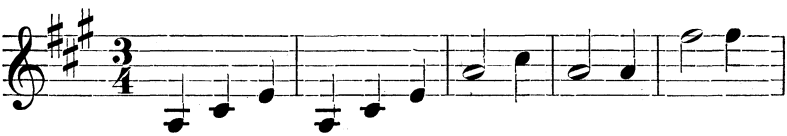


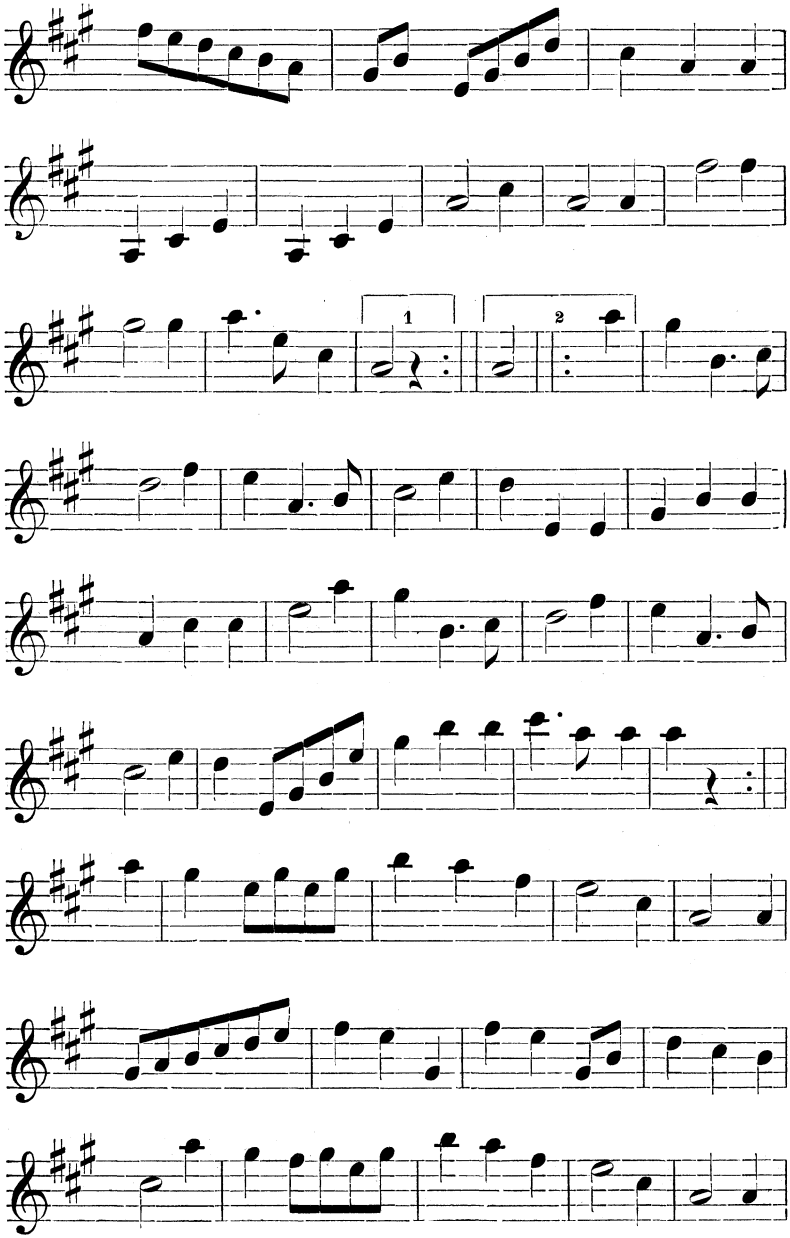
87. Efter Eklund.





88. Efter Eklund.

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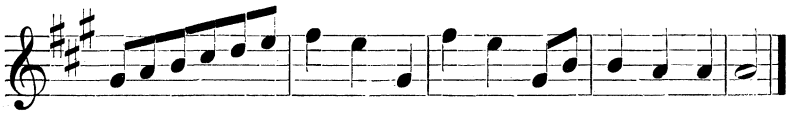
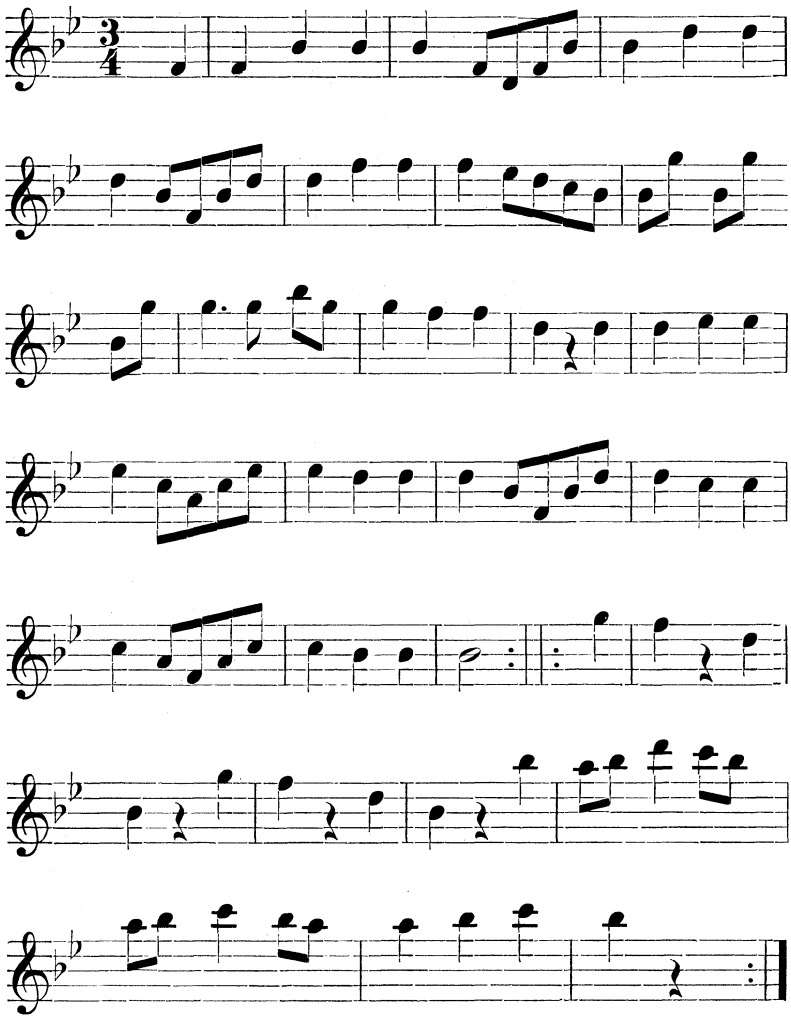
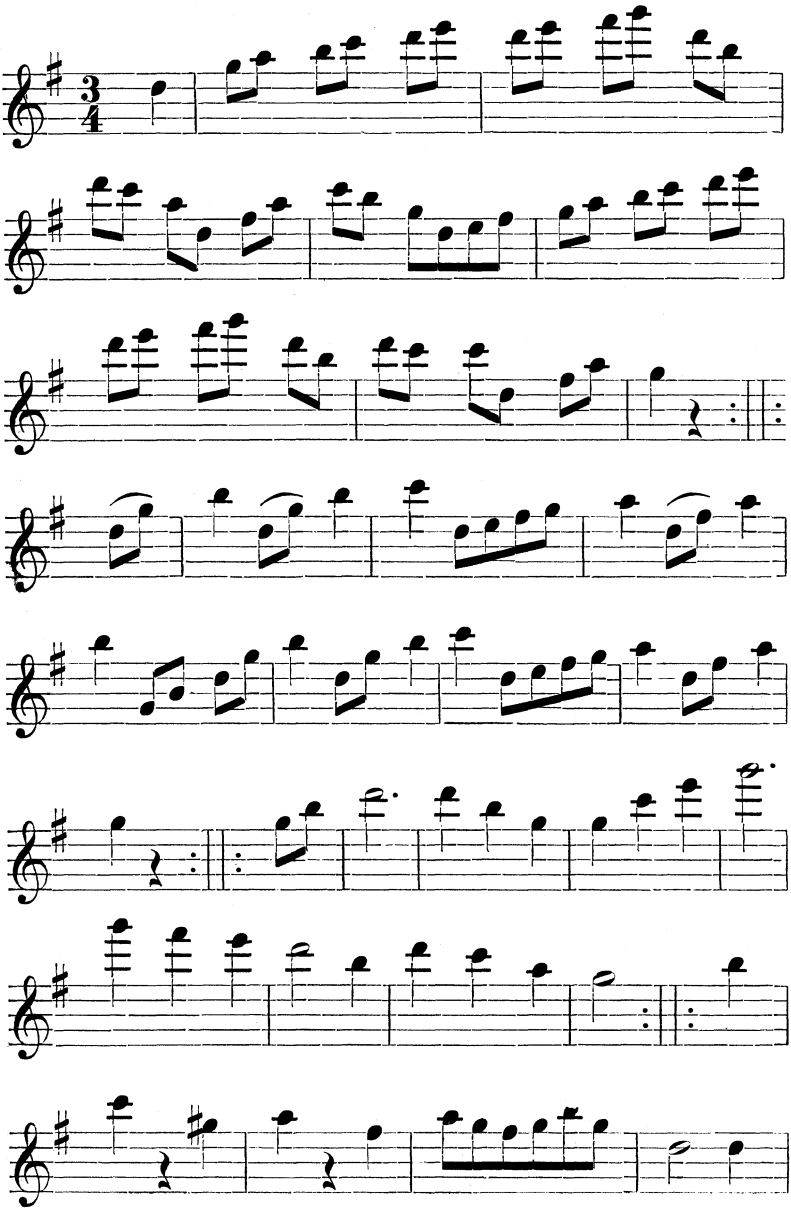
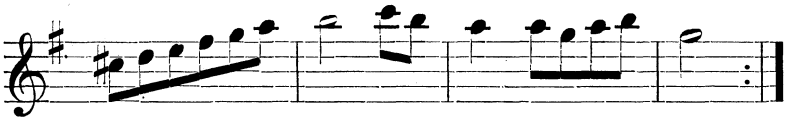


89. Efter Carlström.

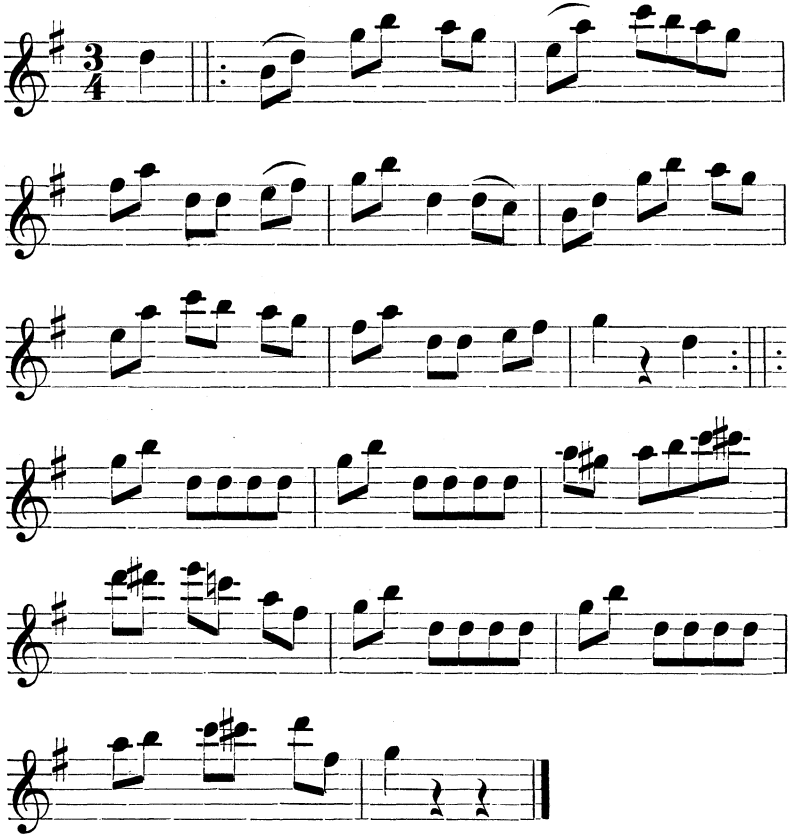


90. Efter Carlström.

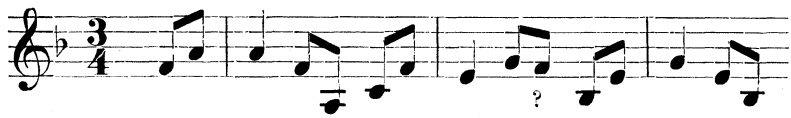


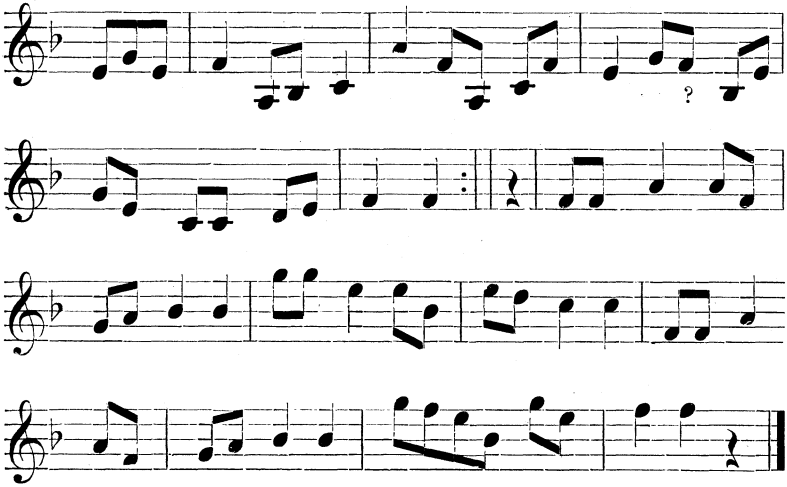


91. Efter Carlström.

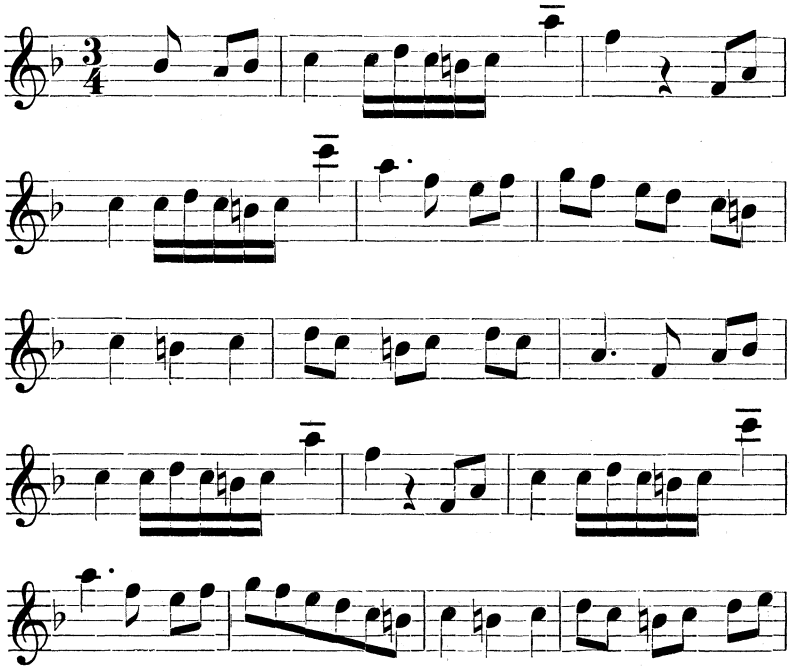


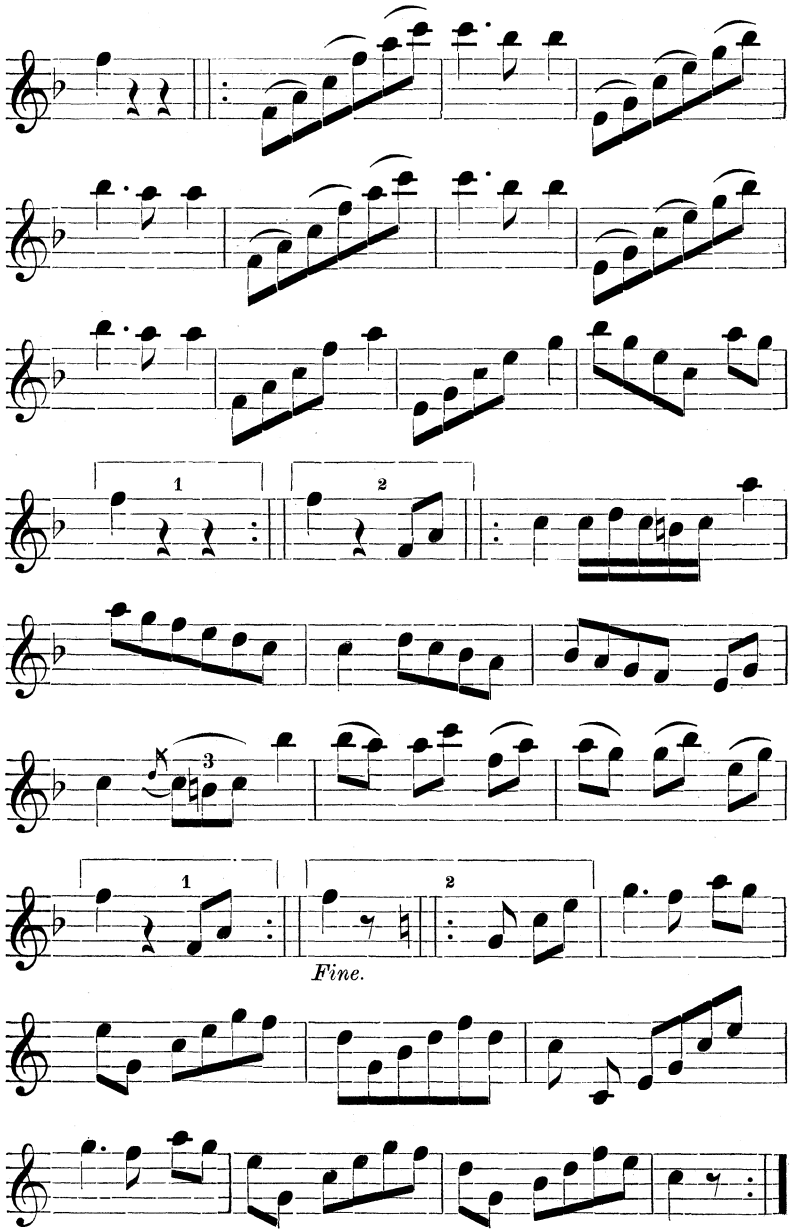
92. Efter Carlström.





93. Efter Carlström.




1
2
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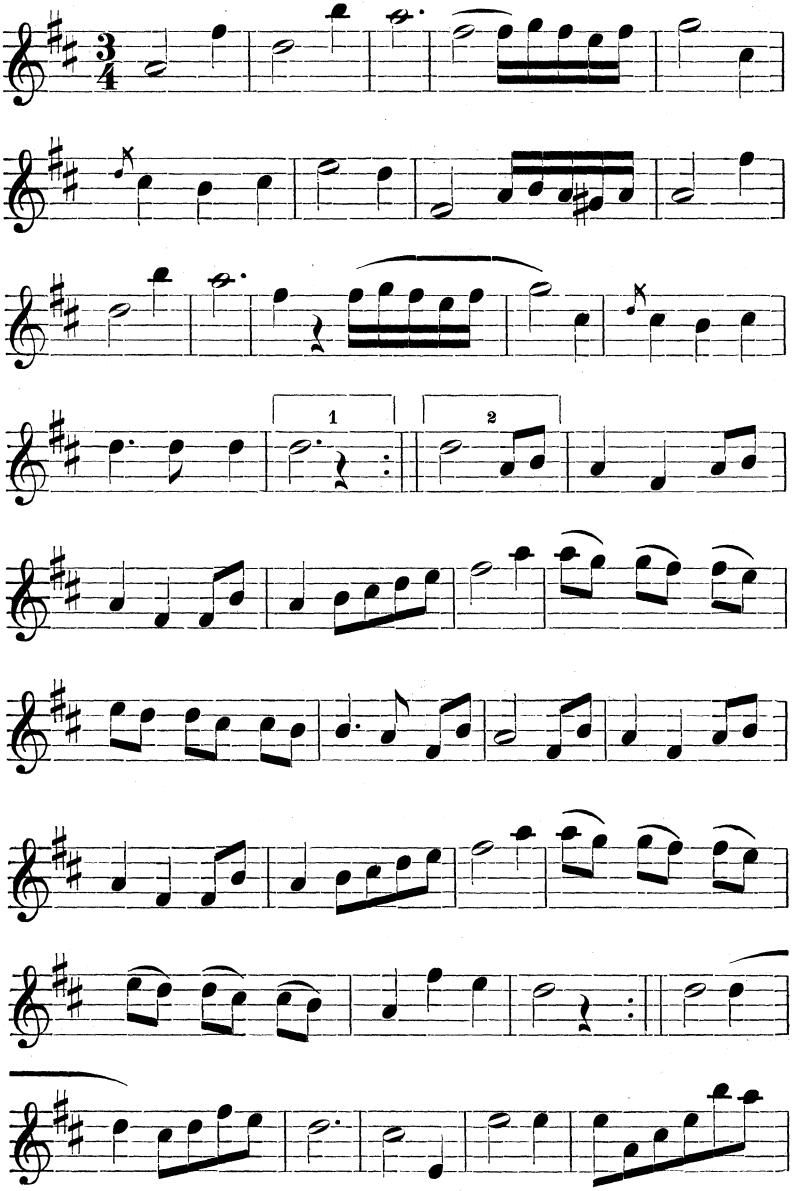
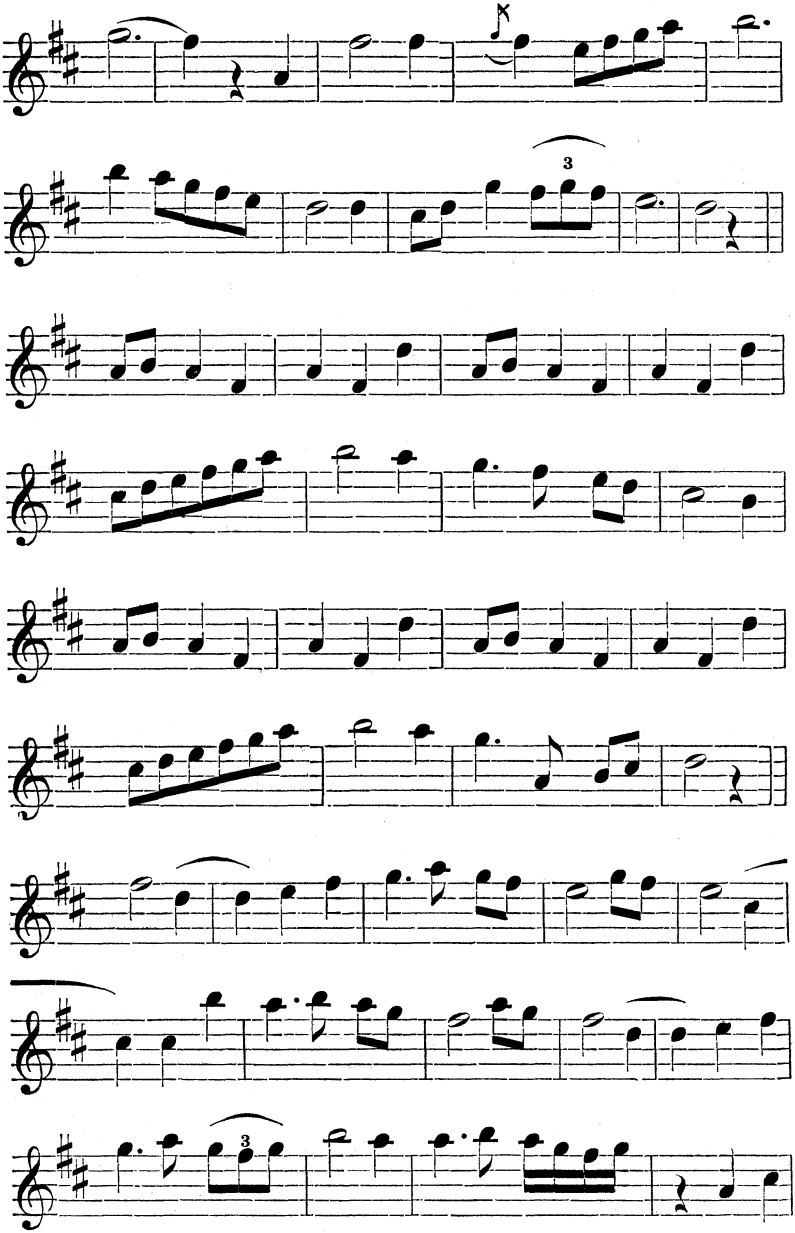
1
2
Fine.
D. C. al Fine.

94. Sjureprisvalsen; efter Ahlström.

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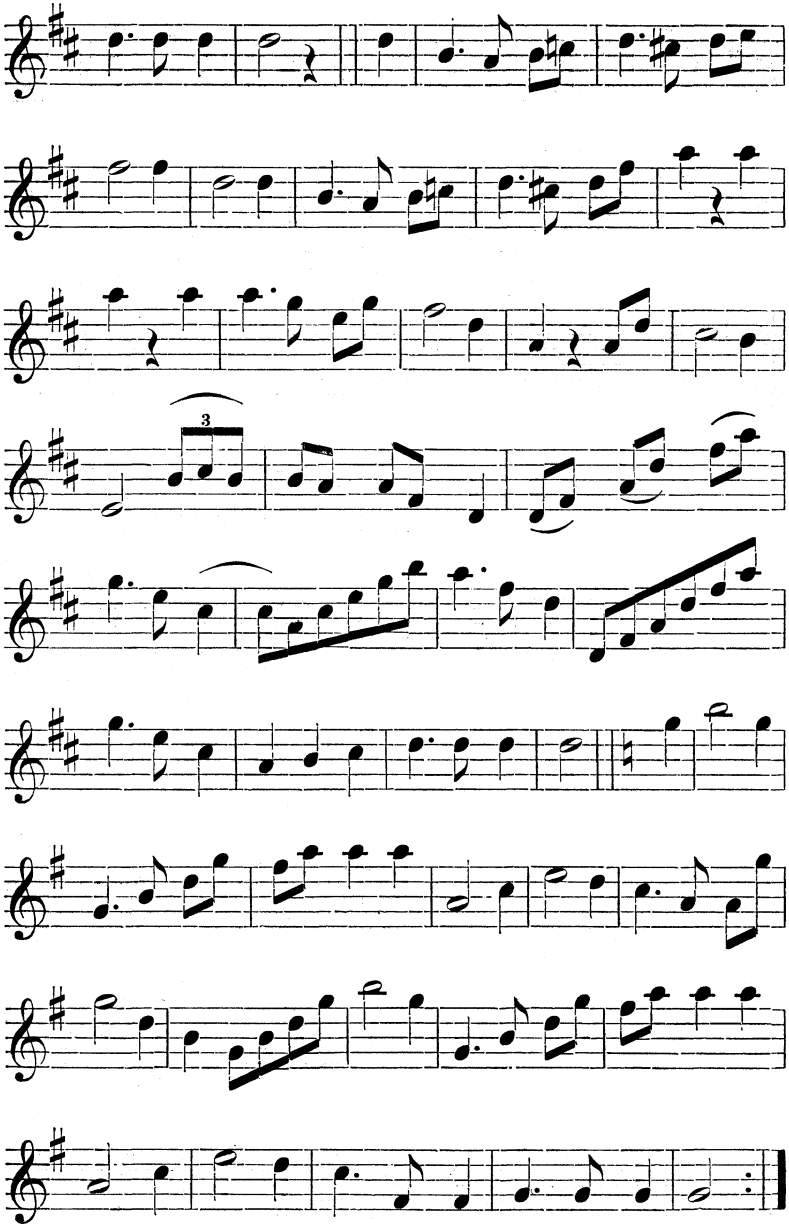
3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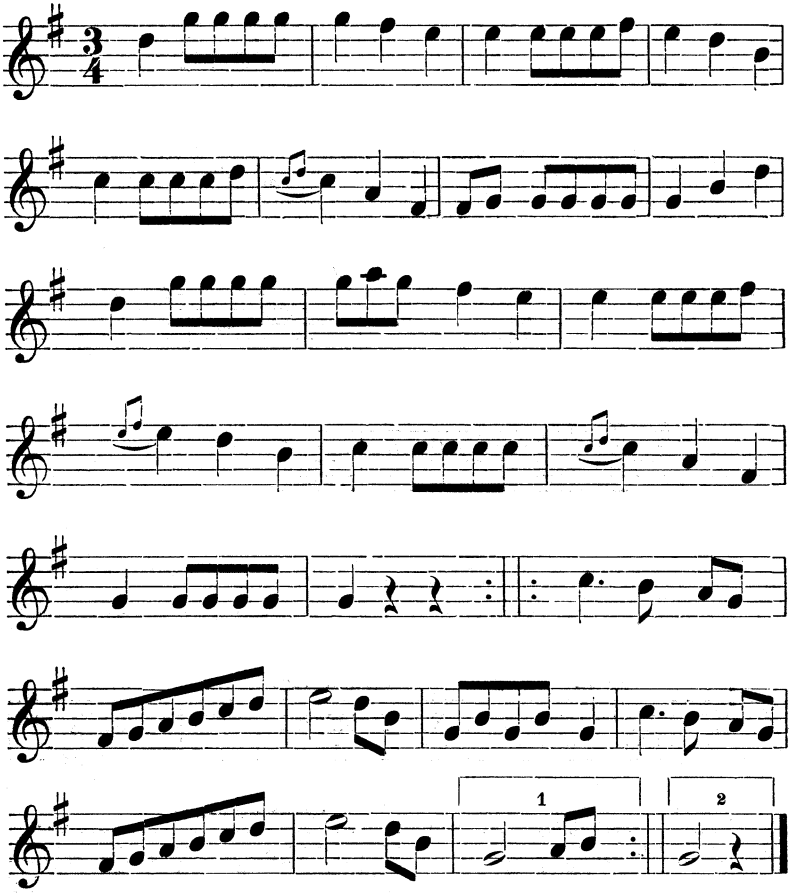
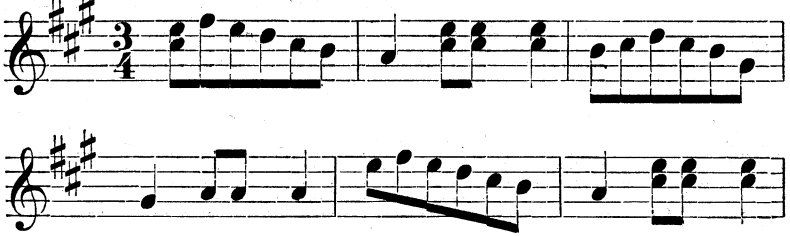
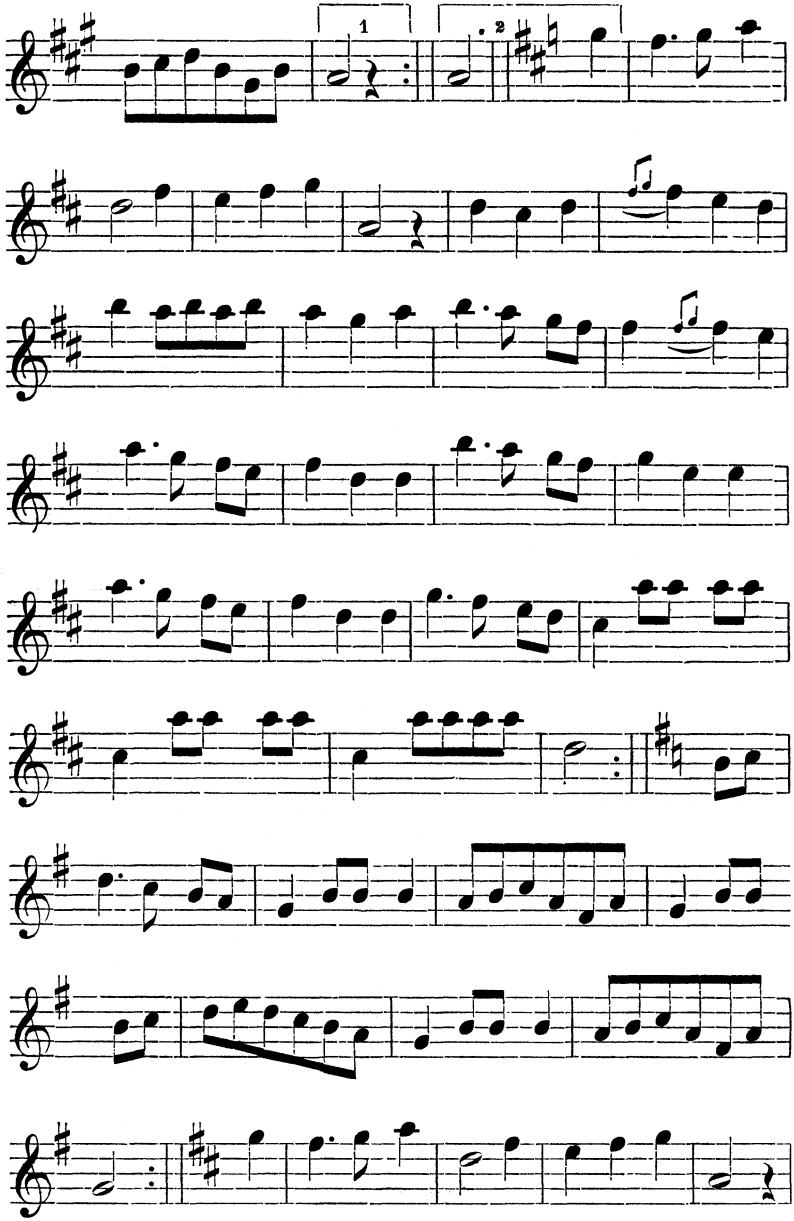
95. Efter Rydberg.



96. Efter Rydberg.

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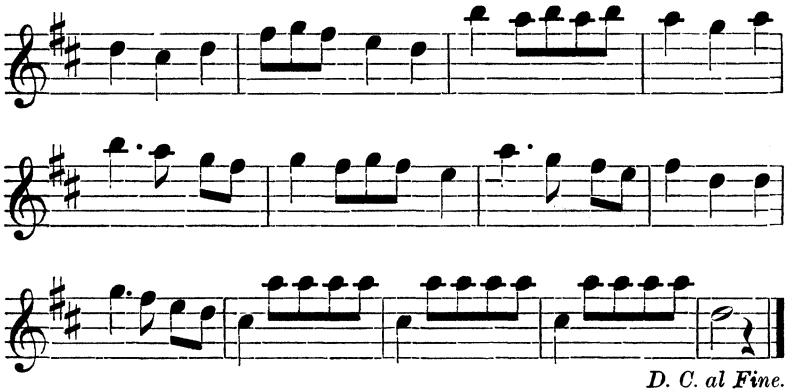
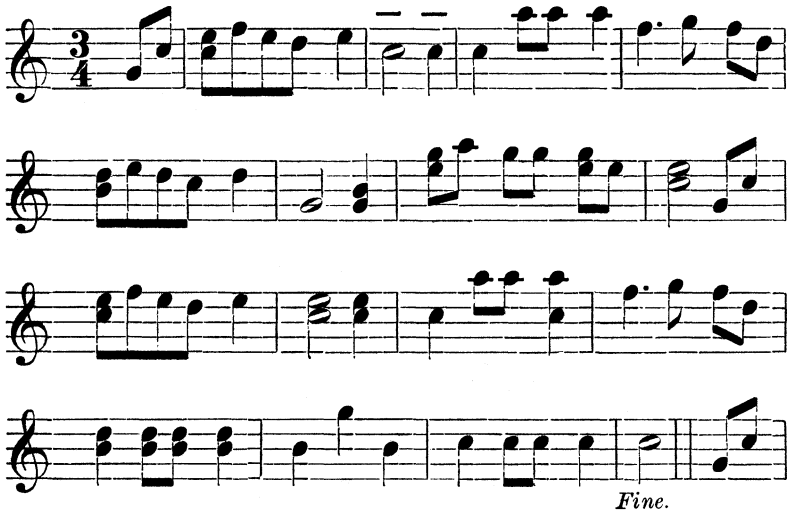


D. C. al Fine.

97. Bagarevalsen, Falun; efter Rydberg.



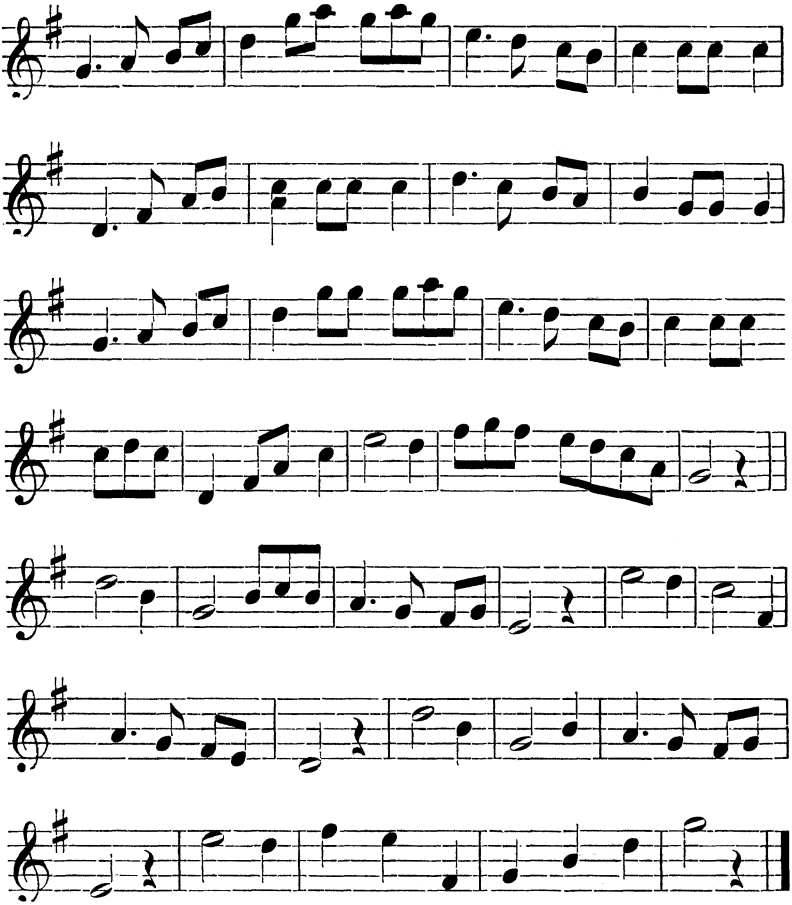
Fine.

10—12 takter

5—7 takter

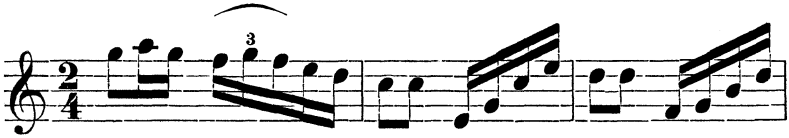
D. C. al Fine.

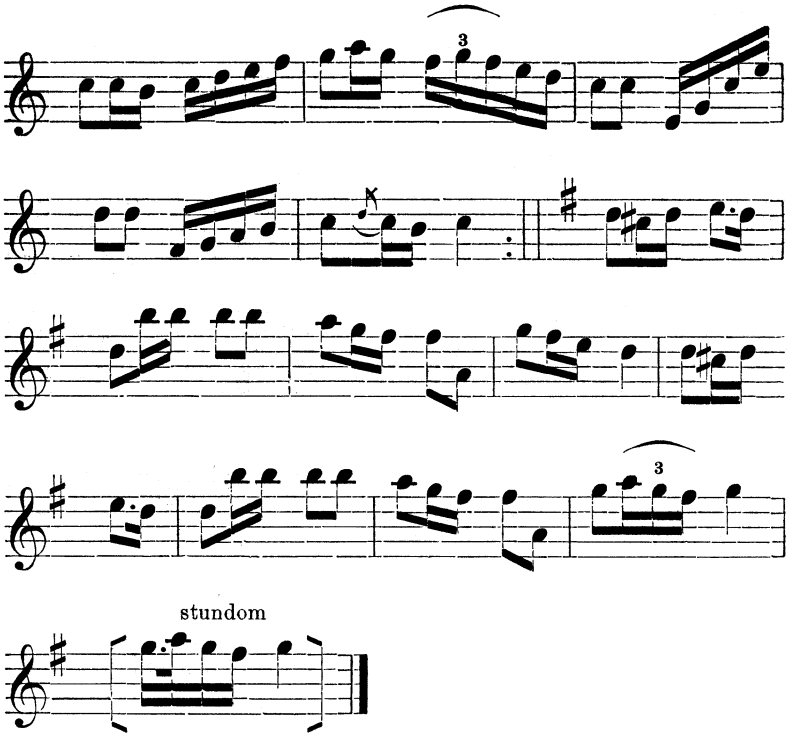
98. Efter Rydberg.



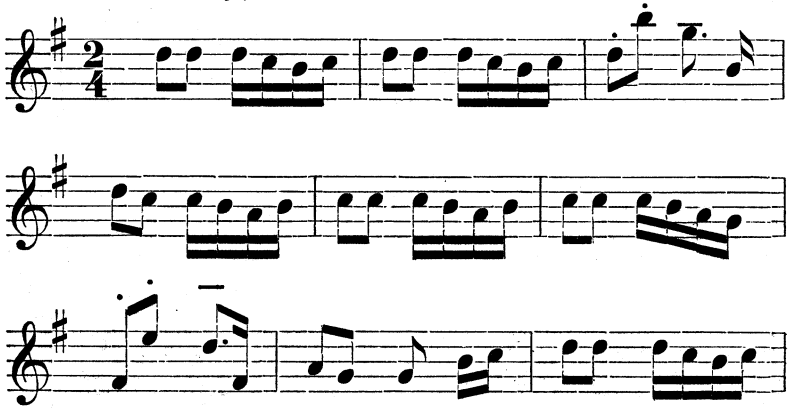
Polkor.

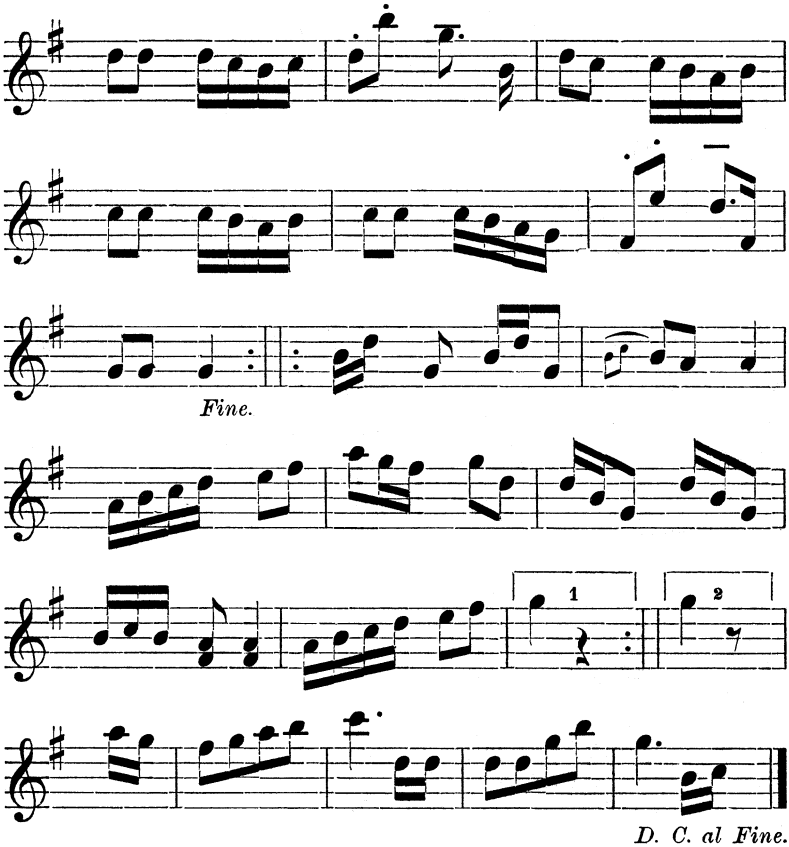
99. Efter Ahlström.





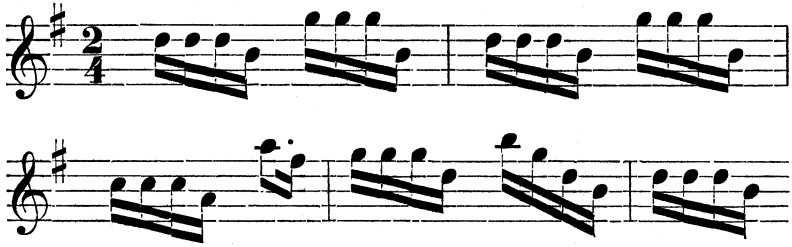
100. Från By; efter Ahlström.

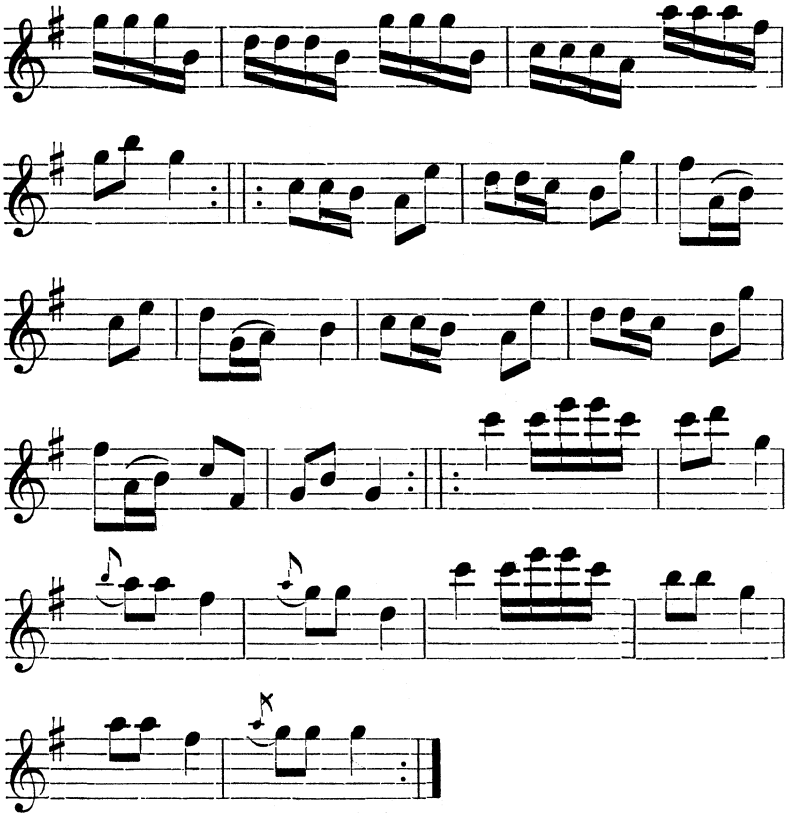




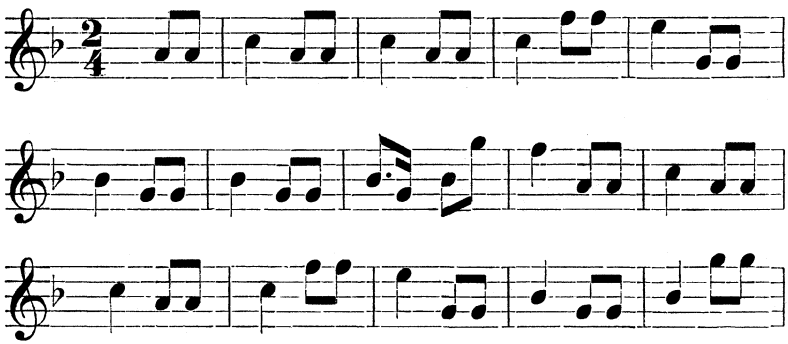
Hoppsa.

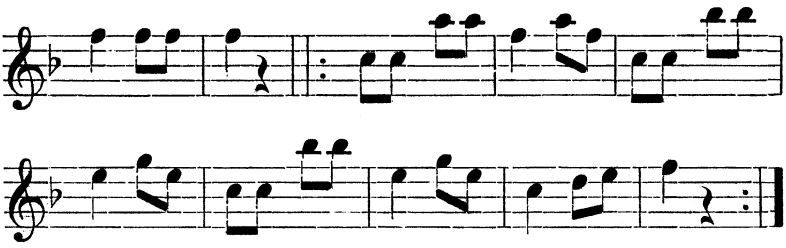
101. Från Husby, urspr. för klarinett; efter Herou.



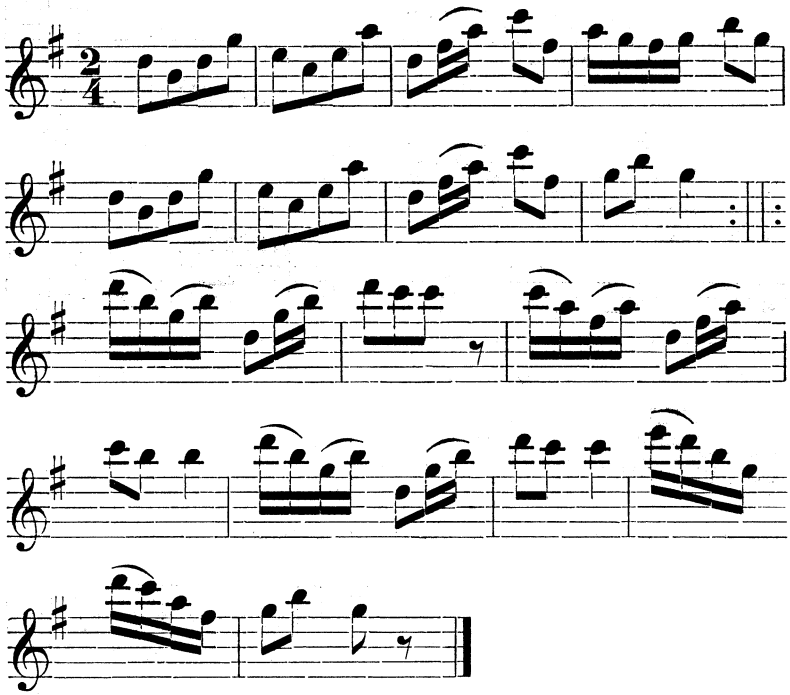


102. Vanligen för dragspel; efter Carlström.

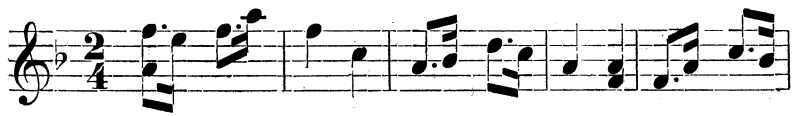


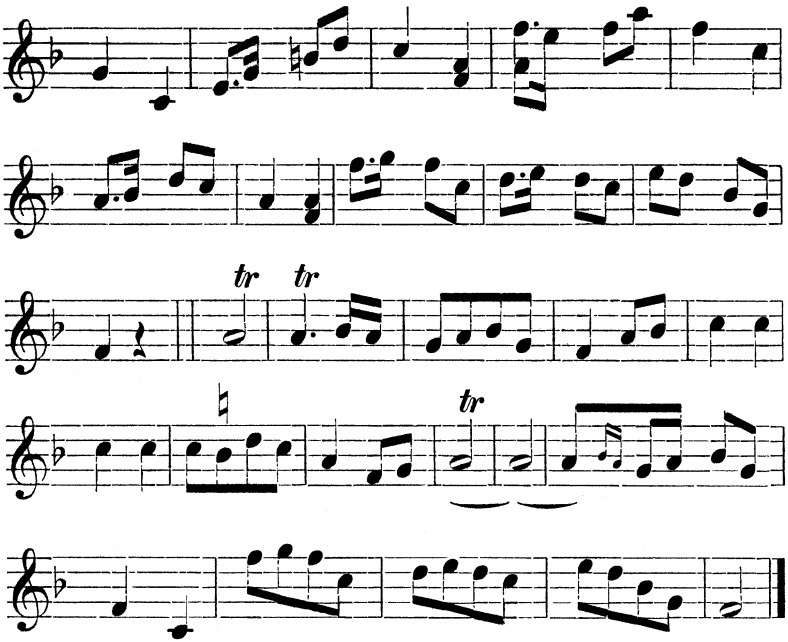


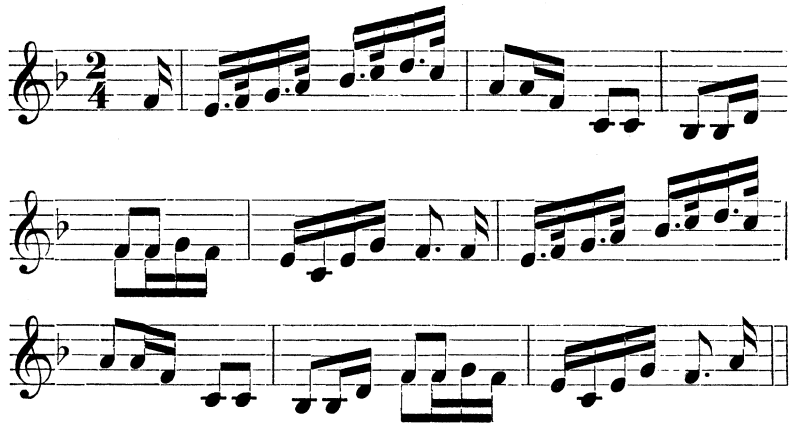
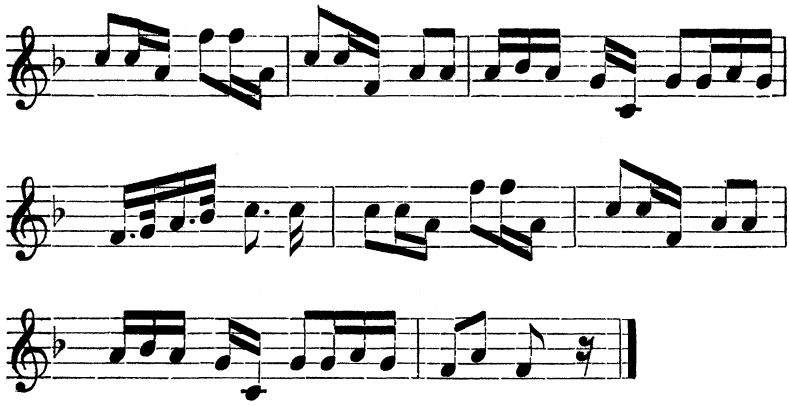
103. Efter Herou.



104. Av Rydberg.





Anm. Drillen i andra reprisen hölls ibland ut för länge, så att följande takt måste utföras så som vid andra stället av drillens uppträdande ovan.

105. Efter Vesslén vid Florafabriken i Gävle.