

Sveriges Spelmäns
Riksförbund



Svensk folkmusik för två fioler

100 låtar från Sveriges alla landskap
utgivna av
Sveriges Spelmäns Riksförbund

FÖRORD

Av alla de rika kulturskatter, som våra förfäder lämnat efter sig, utgör det folkmusikaliska arvet ett av de värdefullaste men också ett av de ömtåligaste. De nya seder och tänkesätt, som under de senaste hundra åren vunnit insteg i vårt land, ha på ett högst betänktligt sätt uppluckrat och undergrävt vår folkliga tonkonst. Folkvisan, som förr beledsagade arbetet hemma eller ute på åker och äng, har tyvärr och ersatts av slagdänger eller importerade "schlagers" och den uttrycksfulla, självfulla fiolen, som förr var så allmänt företrädd, har nu mångenstadies ersatts av handklaver, grammofon eller radioapparat. Det är ju helt naturligt, att en tondiktning, som så intimt hänger samman med naturlivet och som obemärkt fram-sprungit ur folksjälens innersta gömma, upp-hörligt måste ha nya utövare som ersättare för de äldre, som går bort. I vår mekaniserade tid är detta ett brännande problem, ty spelmansarvet mister sitt verkliga värde om inga spelmän finnas kvar. Skall den gamla spelmanskulturen vidmakthållas, måste efterföljarna till bygdens folkliga tonkonstnärer, som på sina instrument tolkat sommarkällens ungdomsglädje på loft och loge, feststämmingen i bröllopsgården eller storskogens mystik, uppmuntras till att fortfarande utöva sin konst och beredas tillfälle att låta höra sig. En tillgänglig, god låtrepertoar är därför av stor vikt och oskattbart värde.

De bättre och mera kända av de äldre spelmännen ha utan tvivel varit rikt musikaliskt utrustade. Många, ja kanske de flesta, ha väl alltid fått någon slags undervisning av traktens klockare eller någon annan musikkunnig person. Vi ha ju många exempel på hur konstmusiken går igen i allmogemusiken, hur spelmanen gjort om vad han hört och som på så sätt blivit en för hans åhörare mera lättillgänglig och förståelig låt. Icke desto mindre har spelmanen haft den största betydelse som kulturspridare bland folket, även om han haft en oansenlig plats i samhället. Ty den folkliga musikbegåvningen är den grund på vilken den högre nationella musiken skall byggas. Spelmanen har i viss mån varit en folkets musikaliska lärare och har medverkat till att utveckla och förädla sina åhörares musikaliska smak. Det utesluter givetvis icke att det även funnits dåliga spelman ej endast i fråga om spelförmåga. Genom flitigt medverkande vid fester och gillen kunde en karaktärsvag spelman lätt förfalla till övermått i fråga om mat och dryck.

Mången har nog frågat sig, hur gamla anor vår spelmanstradition har. Ett fullgiltigt svar på den frågan kan väl knappast lämnas, men säkert är, att den är mycket gammal. Känt är, att redan på 900-talet förekommo här i Sverige stränginstrument, nämligen lyra, harpa och giga, vilka gingo under den gemensamma benämningen harpa. Det var således enbart knäppinstrument. Från denna tid saknas emellertid säkrå uppgifter om hur musiken utövades och under vilka förhållanden och villkor de utövande spelmännen eller musikanterna levde och verkade. På 1100-talet omnämnes fiddlan, ett stränginstrument som spelades med stråke, och ungefärligt torde de första yrkesmännen ha framträtt. De synas från början ej ha varit fast bosatta men fingo sedan på 1300-talet sitt eget skrä i städerna liksom andra yrkesmän. Förhållandena

på landet utanför städerna voro dock annorlunda. Där hade spelmännen (lekarna) sämre anseende, varom Västgötalagen, Drapa Balk k. 7 (från 1200-talets början) säger följande: "Varder lekare sårad — den som med giga går eller med fiddla far eller trumma — då skall man taga en otam kviga och leda henne upp på en kulle; då skall man allt håret av svansen raka, och sedan smörja; då skall man give honom nysmorda skor, då skall lekaren taga kvigan om svansen; en man slå med vasst gissel. Gitter lekaren hålla, då skall han hava det goda kreaturet och njuta det såsom hunden gräs. Gitter han ej hålla, have och tåle han det som han fick, skam och skada; begäre aldrig förr rätt än en hudstrukten trälina." Denna grymma lag upphävdes år 1523 av Gustav Vasa, vilken liksom sin son Erik (XIV) lär ha varit god lutspelare. I stort sett torde spelmanen då ha funnits litet varstädes i landet, ty Olaus Magnus omnämner, att bland nordborna förekommo "mångahanda folklekar och folkdanser med musik".

I samband med skräväsendet förekommo stadsmusikanter, vilka på 1600-talet hade stor betydelse såväl i kyrkligt som världsligt avseende. På fester och tillställningar fingo de spelmanspengar och på 1700-talet var det så gott som regel på landet att spelman voro engagerade vid festerna. Dessa spelman sökte liksom andra yrkesmän rättigheter i häradet hos landshövdingen. Men på 1800-talet försunno dessa häradsspelman då skräväsendet upphörde.

Den i mitten av 1800-talet framträdande nya riktningen av pietismen ("väckelsen") inverkade rätt avsevärt på spelmansverksamheten. En del goda spelman lade då ned sin stråke, ty att vara spelman ansågs då som synd. Folkmusiken hade dock en så stark förankring i folkets djupa led, att den fortlevde trots närmnda åderlättning. För att stimulera och stödja folkmusikens utövare utlyste konstnären Anders Zorn en spelmanstävling i Gesunda (Mora) den 1 september 1906. Denna första svenska spelmanstävling följdes sedan av många liknande i de flesta av våra landskap. På 1930-talet utbyttes dock dessa tävlingar mot spelmanstämmor (utan något tävlingsmoment), enär man ansåg, att full rättvisa ej kunde skipas vid tävlingar av detta slag.

Några ansatser till organisation av spelmanen torde under senare tid ej ha gjorts förrän år 1922 vid en spelmanstävling i Malmköping, då interimstyrelse valdes för ett Södermanlands spelmanförbund. Vissa omständigheter gjorde dock, att förbundet i verkligheten kom att bildas midsommardagen 1925 och blev därmed Sveriges första spelmanssammanslutning. Senare ha liknande spelmanorganisationer bildats i de flesta av våra landskap och antalet spelmanförbund och gillen uppgår nu till 22 med omkring 1800 medlemmar.

För att på bästa sätt tillvarataga spelmanens intressen och samordna strävandena för spelmansverksamheten, beslöto den 5–6 juli 1947 i Leksänd samlade ombud från 14 spelmanorganisationer att bilda Sveriges Spelmäns Riksstyrelse, vilket namn år 1951 utbyttes mot Sveriges Spelmäns Riksförbund. En av de uppgifter, som förbundets Verkställande Utskott ansett sig böra förverkliga, är utgivandet av föreliggande nothäfte, ty bristen på en ge-

mensam repertoar har mången gång visat sig alltför kännbar, när spelmän från olika delar av vårt land sammanträffat.

Ett avsevärt uttagningsarbete ligger bakom detta arbete tillkomst, i det att närmare 10 000 låtar genomspelats. Därvid har särskilt det musikaliska värdet varit utslagsgivande, vilket inverkat även på landskapens representation beträffande låtantalet. I låtuttagningen ha utom undertecknade även deltagit Knis Karl Aronsson, ordförande i Dalarnas Spelmansförbund och Jan Martin Johansson, dåvarande ordförande i Södermanlands Spelmansförbund.

Utgivningen har möjliggjorts genom ett anslag av 4 000 kronor från Konung Gustaf VI Adolfs 70-årsfond och 1000 kronor från Stim (Svenska Tonsättares Internationella Musikbyrå), för vilka bidrag vi här uttrycka alla svenska spelmäns uppriktiga tack.

Stockholm i mars 1956

SVERIGES SPELMÄNS RIKSFÖRBUND

Verkställande Utskottet

Henry Arnstad Oskar Lindberg*) John Carlö
Sven Axéll Ture Gudmundsson

*)Vid professor Oskar Lindbergs fränfälle år 1955
återstodo i huvudsak endast tryckeritekniska
detaljer.

VORWORT

Von allen den reichen Kulturschätzen, die unsere Vorfahren hinterlassen haben, ist die Volksmusik einer der wertvollsten, aber auch einer, der mit der grössten Vorsicht behandelt werden muss. Die neue Lebens- und Denkart, die sich in den letzten hundert Jahren in unserem Land entwickelt hat, hat in bedenklicher Weise unsere volkliche Tonkunst aufgelockert und untergraben. Das Volkslied, das früher die Arbeit im Heim oder in Feld und Flur begleitet hat, ist verstummt und wurde durch einheimische oder importierte Schlager ersetzt und statt der ausdrucksvollen, gefühlvollen Geige, die früher allgemein gespielt wurde, hört man jetzt viel häufiger Ziehharmonika, Grammophon oder Radio. Es ist ja ganz selbstverständlich, dass eine Tondichtung, die so intim mit dem Naturleben zusammenhängt und so ursprünglich aus der Tiefe der Volksseele hervorgewachsen ist, unaufhörlich neue Ausüber bekommen muss als Ersatz für die der älteren Generation. In unserer mechanisierten Zeit ist das ein brennendes Problem; denn das Spielmannserbe verliert seinen wirklichen Wert, wenn es keine Spielmänner mehr gibt. Soll die alte Spielmannskultur erhalten bleiben, so müssen die Nachfolger der volkstümlichen Tonkünstler in jedem Gau, welche aus ihren Instrumenten die Freude der Jugend am Sommerabend auf dem Tanzboden, die Feststimmung bei der Hochzeit, oder die Mystik des Waldes locken können, dazu aufgemuntert werden, ihre Kunst auch in Zukunft auszuüben und es muss ihnen Gelegenheit gegeben werden sich hören zu lassen. Ein zu Verfügung stehendes gutes Repertoire von Volkstänzen ist deshalb von grossem Gewicht und unschätzbarem Wert.

Die besseren und bemerkteren Spielleute waren zweifellos musikalisch reich begabt. Viele, ja sicher die meisten, sind wohl unterrichtet worden von dem Küster oder einem anderen Musiker. Es gibt ja viele Beispiele darüber, wie die Kunstmusik auch in der

Volksmusik wieder auftaucht, wie der Spielmann umarbeitet, was er gehört hat und wie das Umgestaltete für seine Zuhörer leichter verständlich und empfänglich wird. Nichtsdestoweniger hat der Spielmann die grösste Bedeutung als Kulturverbreiter unter dem Volk gehabt, auch dann, wenn er einen bescheidenen Platz in der Gemeinde hatte. Denn die volkliche Musikbegabung ist der Grund, auf dem die höhere nationale Musik aufgebaut werden soll. Der Spielmann war in gewissem Grad der musikalische Lehrer des Volkes und hat dazu beigetragen dem musikalischen Geschmack seiner Zuhörer zu entwickeln. Das schliesst natürlich nicht aus, dass es auch schlechte Spielleute nicht nur in Bezug auf die Ausführung des Spieles geben hat. Durch fleissiges Mitwirken bei Festen und Gilden konnte ein charaterschwacher Spielmann auch leicht dem übermässigen Genuss an Speise und Trank sich hingeben.

Viele haben sich wohl schon gefragt, wie alt unsere Spielmannstradition ist. Eine genaue Antwort auf diese Frage gibt es kaum; aber sicher ist die Überlieferung sehr alt. Bekannt ist, dass schon im 10. Jahrhundert hier in Schweden Saiteninstrumente vorkamen, nämlich Leier, Harfe und Geige, welche unter der gemeinsamen Benennung Harfe zusammengefasst wurden. Das waren also ausgeschlossen Zupfinstrumente. Aus dieser Zeit fehlen doch sichere Aufschlüsse darüber, wie die Musik ausgeübt wurde und unter welchen Verhältnissen und Bedingungen die ausübenden Spielleute oder Musikanten lebten und wirkten. Im 12. Jahrhundert wird die Fiedel erwähnt, ein Saiteninstrument, das mit einem Bogen gespielt wurde und ungefähr gleichzeitig dürften die ersten Berufsmusikanten aufgetreten sein. Diese scheinen von Anfang an keinen festen Wohnplatz gehabt zu haben; aber sie bekamen seit dem 14. Jahrhundert ihre eigene Zunft in den Städten, wie andere Berufsleute. Die Verhältnisse auf dem Lande ausserhalb der Städte waren doch anders. Dort hatten die Spielleute kein gutes Ansehen, wie aus einem alten Gesetz vom Anfang des 13. Jahrhunderts aus dem Kreis Västergötland (Västgötalagen, Drapa Balk, kap. 7.) hervorgeht. Da heisst es: Wenn ein Spielmann — einer der mit der Geige, Fiedel oder Trommel umherfährt — verwundet würde, sollte man eine wilde junge Kuh auf einen Hügel führen, ihr alles Haar vom Schwanz scheren und ihn mit Fett bestreichen. Dann sollte man dem Spielmann frisch eingefettete Schuhe geben, worauf dieser die Kuh am Schwanz halten müsse, während ein Mann sie mit einer Geissel schlagen solle. Könne dann der Spielmann die Kuh festhalten, so dürfe er „die gute Kreatur behalten und sie geniessen wie der Hund das Gras“. Gelänge es ihm aber nicht sie festzuhalten, solle er das dulden „als Schande und Schaden“. Wolle er Gerechtigkeit heischen, so käme er in der Rangordnung erst nach einer gepeitschten Leibeigenen. Dieses grausame Gesetz wurde im Jahre 1523 durch Gustaf Vasa aufgehoben, der, wie auch sein Sohn Erik (XIV), ein guter Lautenspieler gewesen sein soll. Im grossen und ganzen dürften wohl um diese Zeit sich überall im Lande Spielleute befunden haben; denn Olaus Magnus erwähnt, dass bei den Nordländern vielerlei Volksspiele und Volks tänze mit Musik vorkämen.

Im Anschluss an das Zunftwesen gab es auch Stadtmusikanten, welche im 17. Jahrhundert von grosser Bedeutung sowohl in kirchlicher als auch in weltlicher Hinsicht waren. Bei Festen und sonstigen Veranstaltungen bekamen sie Spielmannsgeld, und im 18. Jahrhundert wurden auf dem Lande allgemein Spielleute zu den Festen engagiert. Diese Musikanten suchten, wie andere Gewerbetreibende, Konzessionen bei den zuständigen Behörden des Kreises. Aber im 19. Jahrhundert verschwanden diese Kreisspielalte, als das Zunftwesen aufhörte.

Der in der Mitte des 19. Jahrhunderts auftretende Pietismus beeinflusste in recht hohem Grade die Spielmannstätigkeit. Manch guter Spielmann legte da seinen Bogen beiseite; denn der Spielmannsberuf wurde in dieser Zeit für Sünde gehalten. Aber die Volksmusik hatte doch eine so starke Verankerung im Volke, dass sie trotz dieser Aderlassung fortlebte. Um die Ausüber der Volksmusik anzuregen und zu unterstützen, schrieb der Maler Anders Zorn für den 1. September 1906 in Gesunda (Mora) einen Wettbewerb aus. Diesem ersten schwedischen Spielmannswettbewerb folgten dann viele ähnliche in den meisten von unseren Gauen. Seit ungefähr 1930 wurden doch statt dieser Wettbewerbe Versammlungen (ohne Wettstreit) abgehalten, weil man einsah, dass volle Gerechtigkeit bei den Wettbewerben nicht geübt werden konnte.

Versuche zur Organisation der Spielleute dürften in letzter Zeit erst im Jahre 1922 gemacht worden sein und zwar bei einem Spielmannswettbewerb in Malmköping, wo ein Interimsvorstand für einen Spielmannsbund Södermanlands gewählt wurde. Gewisse Umstände bedingten jedoch, dass der Bund in Wirklichkeit erst am Mittsommertag (24. Juni) 1925 gebildet wurde und ist damit die erste Spielmannsvereinigung Schwedens. Später sind in den meisten von unseren Gauen ähnliche Spielmannsorganisationen entstanden, und die Anzahl dieser Vereinigungen und Zünfte ist jetzt 22 mit etwa 1800 Mitgliedern.

Um auf das Beste die Interessen der Spielleute zu wahren und ihre Bestrebungen zu koordinieren, beschlossen am 5.—6. Juli 1947 die in Leksand versammelten Bevollmächtigten von 14 Spielmannsorganisationen einen „Reichsvorstand der schwedischen Spielleute“ („Sveriges Spelmäns Riksstyrelse“) zu bilden, welcher Name 1951 ausgetauscht wurde gegen „Reichsverein der schwedischen Spielleute“ („Sveriges Spelmäns Riksförbund“). Eine von den Aufgaben, die der bewerkstelligende Ausschuss sich auszuführen genötigt sah, ist die Herausgabe von vorliegendem Notenheft; denn der Mangel an einem gemeinsamen Repertoire hat sich oft als nur zu fühlbar bewiesen, wenn Spielleute von verschiedenen Teilen unseres Landes zusammentrafen.

Die Entstehung dieses Werkes bedingte eine beträchtliche Sortierungsarbeit. Es mussten fast 10 000 Melodien durchgespielt werden. Dabei war besonders der musikalische Wert ausschlaggebend, was auch auf die Representation der verschiedenen Gauen in Bezug auf die Anzahl der Melodien einwirkte. Bei der Auswahl der Melodien haben außer den Unterzeichneten auch noch mitgewirkt: Knis Karl Aronsson, Vorsitzender in Dalarnas Spielmannsbund und Jan Martin Johansson, damaliger Vorsitzende in Södermanlands Spielmannsbund.

Die Herausgabe wurde ermöglicht durch einen Anschlag von 4000 Kr. von König Gustaf VI. Adolfs Stiftung zu seinem 70. Geburtstag und 1000 Kr. von Stim (Internationales Musikbureau schwedischer Musiker). Für diese Beiträge drücken wir den aufrichtigen Dank von allen schwedischen Spielleuten aus.

Stockholm, März 1956.

REICHSVEREIN DER SCHWEDISCHEN
SPIELLEUTE

Bewerkstelligender Ausschuss:
Henry Arnstad Oskar Lindberg John Carlö
Sven Axell Ture Gudmundsson

FOREWORD

Of all the rich cultural treasures our forefathers bequeathed to posterity, our heritage of folk-music is one of the most precious: it delicate. The new customs and ways of thinking which have been gaining ground in this country in the last hundred years have undermined and weakened our traditional folk-music in a way that must cause us no little concern. The folk-songs that in an earlier day accompanied the labours of the people, in their homes and on plough and pasture, have fallen silent, and have had their places taken by cheap commercials and imported hits. The expressive and soulful violin, which once had so many devotees, has now all around us given way to the concertina, the gramophone and the radio. A form of poetic expression which is so intimately bound up with the life of nature, and which has sprung so spontaneously from the very depths of the national consciousness, inevitably demands a ceaseless flow of new exponents to take the places of the old as they pass from the scene. In this age of mechanisation this problem is one of the greatest urgency, for the heritage of the folk-musician will lose its true value should the day ever dawn when there are no folk-musicians left. If the old musical culture is to be kept alive, then the heirs of the countryside musicians whose instruments gave expression to the joy of youth dancing on summer evenings in hay-loft and barn, to the festive spirit in the bridal home, or to the mystery of the great forests, must be encouraged to persevere in the exercise of their art, and must moreover be given the chance of being heard. An easily accessible repertoire of good melodies is therefore of great importance and inestimable value.

The better and more widely known of the oldtime minstrels were undoubtedly richly endowed with musical talents. Many, perhaps most, received in all probability some form of musical instruction from the local organist or some other person skilled in music, and there are innumerable examples of how the more esoteric forms of the art are reflected in folk-music, and of how the folk-musician has recast what he has heard elsewhere so that it has become more easily accessible and comprehensible to his listeners. The folk-musician has none the less had the greatest significance as a disseminator of culture among the people, humble though his place in society may have been. For the musical talent of the people is the foundation on which the higher national music must build. In a certain degree the minstrel has been musical mentor to the common people, and has played his part in developing and refining

the musical taste of his listeners. But of course this does not mean to deny that there have been bad musicians—bad not only in respect of instrumental skill. Through his presence at festivals and revels of all kinds, a musician of weak character could easily fall a victim to excess in matters of eating and drinking.

Many people have no doubt often wondered just how far back the tradition of the minstrel has its roots. It is doubtful whether it will ever be possible to answer that question finally; it is quite certain however that the tradition is very ancient. It is established that string instruments were known in Sweden as far back as the 10th century; they comprised the lyre, the harp and the "giga", a form of fiddle, and went under the collective name of "harp". All these instruments were played by plucking. There is however a lack of reliable evidence from this period to show how the calling of music was followed, and the conditions under which those practising it lived and worked. From the 12th century we hear tell of the "fiddla", a string instrument played with a bow, and the first professionals must have appeared on the scene at about the same time. It seems that in their early days they were men of no fixed abode, but later on, in the 14th century, they had their own guilds in the towns like other professional craftsmen. But the conditions outside the town in the countryside were quite different. Musicians there—the "players" as they were called—were held in lower repute; in the Drapa Code of Laws of Västergötland, dating from the 13th century, there is a passage which, in translation, runs roughly as follows:—"If a player be wounded—one who wandereth about the realm with giga or fiddla or tabor—ye shall take an untamed heifer, and lead her up onto a hill; all the hair of her tail shall ye shave off, and grease the tail, and ye shall give him new-greased shoes, and he shall take the heifer by the tail; scourge then the beast with a sharp scourge. An he holdeth her fast, then shall she be given unto him to do with as he will, but if he loseth his hold, let him be content with that which he hath, insult and injury, no more to plead his rights than should a bondmaid which hath been whipped". This barbarous law was repealed in the year 1523 by Gustav Vasa, who, like his son Erik XIV, was said to have played skilfully on the lute. At this period, it would appear, minstrels were to be found in most parts of the country; Olaus Magnus mentions that "divers folk-games and dances with music" flourished among the northern peoples.

Closely connected with the guild movement were the town musicians, who during the 17th century were men of considerable importance both in ecclesiastical and in temporal matters. At festivities and entertainments they received "players' pence", and by the 18th century it was an established custom in country districts to engage folk-musicians to play on all festive occasions. These performers, like the other professional craftsmen, applied to the "häradshövding", the district justice, for privileges in their "härad"¹. But in the 19th century these district players disappeared with the break-up of the guild system.

¹ Roughly = petty jurisdictional district.

The new revivalist impulses in Pietism that marked the middle of the 19th century profoundly affected the activities of the folk-musicians. At that time many a good fiddler laid aside his bow, for it was then held a sin to follow the calling of the musician. But folk-music had such powerful roots among the mass of the people that it succeeded in surviving despite the drain. In order to provide stimulus and support for the exponents of folk-music the artist Anders Zorn organised a competition in Gesunda (Mora) on September 1st, 1906. This, the first Swedish contest for folk-musicians, was followed by many others in most of the provinces of Sweden. In the 1930's, however, these contests gave place to conventions of folk-musicians, from which the competitive element was excluded, since it was held impossible to do full justice to the competitors in contests of this kind.

No attempts appear to have been made in recent times at organising folk-musicians until, at a contest in Malmköping, an interim committee was elected as a first step towards the formation of an association of Södermanland's folk-musicians. Various circumstances gave rise to delay, and in practice the association was finally formed on Midsummer Day, 1925. It was Sweden's first organised federation of folk-musicians. Similar organisations were later formed in most of the provinces, and the number of associations and clubs for folk-music now totals 22, having in all about 1,800 members.

In order to further the interests of folk-musicians and to co-ordinate the efforts being made on behalf of the movement, the representatives of 14 organisations, meeting in Leksand on July 5th–6th, 1947, passed a resolution on the formation of "Sveriges Spelmäns Riksstyrelse", the name of which was changed in 1951 to "Sveriges Spelmäns Riksförbund" (The National Association of Swedish Folk-musicians). One of the tasks which the Executive Committee of the Association set itself was the publication of the present collection of music, since the lack of a common repertoire had made itself uncomfortably felt on many occasions when musicians from different parts of the country were assembled.

Behind the appearance of this work lies a considerable labour of selection, in the course of which nearly 10,000 pieces have been played over. The primary criterion herewith was the musical value of the material, which has had its effect on the quantitative representation of the different provinces. Besides the undersigned, Knis Karl Aronsson, chairman of the Dalarnas Spelmansförbund, and Jan Martin Johansson, then chairman of the Södermanlands Spelmansförbund, have taken active part in the work of selection.

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Stockholm, March 1956
SVERIGES SPELMÄNS RIKSFÖRBUND
Executive Committee

Henry Arnstad Oskar Lindberg John Carlö
Sven Axell Ture Gudmundsson

Blekinge

1. Polska

ARR. GUNNAR HAHN

The sheet music for 'Blekinge' features two staves of musical notation. The first staff begins with a forte dynamic (f) and a treble clef. The second staff begins with a mezzo-forte dynamic (mf) and a bass clef. The music is in common time. Key signatures change throughout the piece: F major (one sharp), C major (no sharps or flats), and G major (one sharp). Various dynamics are indicated, including forte (f), mezzo-forte (mf), and piano (p). Performance techniques such as slurs and grace notes are also present. The piece is divided into sections by vertical bar lines and section labels '1.' and '2.'.

2. *Anglås*

ARR. GUNNAR HAHN

ossia

(2 g.)
(1 g.)

3. *Polska*

ARR. GUNNAR HAHN

ossia

Bohuslän

4. Polska

ARR. GUNNAR HAHN

Musical score for three staves of a piece in 3/4 time. The top staff starts with a forte dynamic (f) and includes measure numbers 3 and 3. The middle staff has dynamics 'p' (piano), 'cresc.', 'dim.', and '3'. The bottom staff includes dynamics 'cresc.', 'f', and '3'.

5. Anglås

ARR. GUNNAR HAHN

ARR. GUNNAR HAHN

a la säckpipa 2. stämmman klingar bäst i stämning e² a¹ e¹ a

f-mf

2 gn.

1 gn.

6. Polska

ARR. GUNNAR HAHN

mp

cresc.

Fine. *f*

mf

D.C. al Fine.

1) *A inom parentes spelas ej vid duett.*

7. Polska

ARR. GUNNAR HAHN

p dolce

mf

p

mf

Dalarna

8. Skallbräddlek

ARR. TURE GUDMUNDSSON

The musical score consists of ten staves of music, each with a treble clef and a key signature of two sharps (F major). The music is in common time. The first staff contains a melodic line with eighth and sixteenth notes. The second staff begins with a asterisk (*), indicating that the second strain of the melody is played by the second voice. The subsequent staves continue the melodic line, with some staves featuring more complex harmonic patterns indicated by bass notes and rests.

* 2:dra stämmman
spelas med
stämnning



9. Vals

ARR. TURE GUDMUNDSSON

Musical score for '9. Vals' in 2/4 time, arranged by Ture Gudmundsson. The score consists of six staves of music for two voices. The top two staves are soprano and alto, and the bottom four staves are bass and tenor. The music features various note heads, stems, and rests, with some notes having horizontal dashes or dots. Measure numbers 1 and 2 are indicated above the first two staves.

10. Polska

ARR. TURE GUDMUNDSSON

Musical score for '10. Polska' in 3/4 time, arranged by Ture Gudmundsson. The score consists of three staves of music for two voices. The top staff is soprano and the bottom staff is bass. The music features various note heads, stems, and rests, with some notes having horizontal dashes or dots. Measure numbers 1 and 2 are indicated above the first two staves.



11. Visa

ARR. TURE GUDMUNDSSON

1.

2.

3.

12. Teksands skänklåt

ARR. TURE GUDMUNDSSON

The musical score for "Teksands skänklåt" is arranged for two voices. It consists of eight staves of music. The top two staves are in 2/4 time, and the bottom six staves are in 3/4 time. The music includes various note heads, stems, and rests, with dynamic markings such as "tr" (trill) and "3" (triplets). The vocal parts are separated by a vertical bar line.

13. Barkbrödslåten

ARR. TURE GUDMUNDSSON

The musical score consists of ten staves of music, likely for a band or orchestra. The staves are arranged in two columns of five. The first column starts with a treble clef staff in common time, followed by a bass clef staff in common time, another treble clef staff in common time, a bass clef staff in common time, and a treble clef staff in common time. The second column continues with a treble clef staff in common time, a bass clef staff in common time, a treble clef staff in common time, a bass clef staff in common time, and a treble clef staff in common time. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as accents and slurs. Measure numbers 1 and 2 are indicated above certain measures. The score is arranged in a way that suggests it might be played by multiple instruments simultaneously.

14. Skordlåten

ARR. TURE GUDMUNDSSON

Musical score for Skordlåten, featuring two staves of music in common time with a key signature of one flat. The first staff ends with a dynamic 'f' and a repeat sign. The second staff begins with a forte dynamic and includes endings labeled '1.' and '2.'

15. Polska

ARR. TURE GUDMUNDSSON

Musical score for Polska, featuring five staves of music in common time with a key signature of one sharp. The score includes various dynamics like 'v', 'tr', and '3', and endings labeled '1.' and '2.'

16. Hornlåt



17. Polska

ARR. TURE GUDMUNDSSON

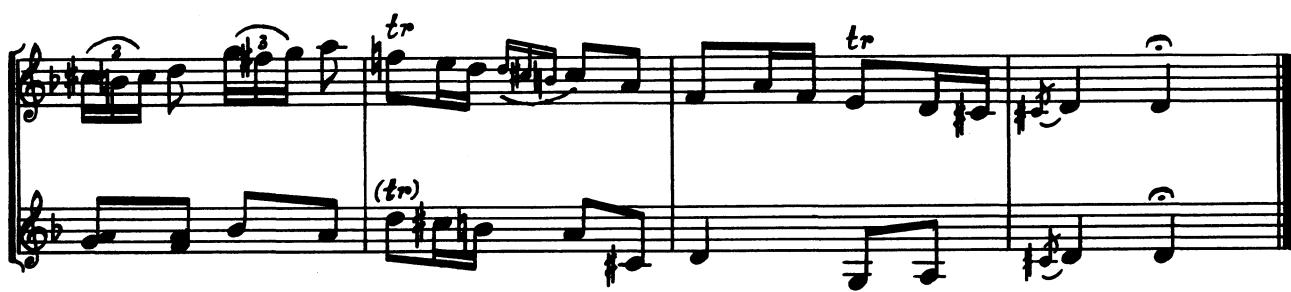
Musical score for Polska, consisting of four staves of music in G major, 3/4 time. The arrangement is attributed to Ture Gudmundsson. The music includes various rhythmic patterns, including triplets indicated by '3' over groups of notes.

18. Peckos Pers brudmarsch

ARR. TURE GUDMUNDSSON

The music consists of eight staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features several 'dr' (drill nedåt) markings above the notes. The second staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The third staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The fourth staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The sixth staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The seventh staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The eighth staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature.

1) dr = drill nedåt

19. *Polska*

ARR. TURE GUDMUNDSSON

A musical score for two voices, arranged in six staves. The music is divided into three systems, each containing two staves. The top staff of each system uses a treble clef and the bottom staff uses a bass clef. The key signature changes between systems. Various musical elements like note heads, stems, and rests are present. Dynamic markings include 'dr' (dotted rhythm), 'tr' (trill), and '3' (a triplet bracket). The score concludes with a final cadence.

20. *Polska*

ARR. TURE GUDMUNDSSON

The musical score for "20. Polska" is arranged for two voices. It consists of eight staves of music. The top staff is in 3/4 time, and the bottom staff is in 2/4 time. The music includes various note patterns, such as sixteenth-note figures and sustained notes. Measure numbers 1 and 2 are indicated above certain measures in the middle section.

Dalsland**21. Marsch**

ARR. GUNNAR HAHN

The musical score for "Dalsland 21. Marsch" is arranged for two voices. It consists of eight staves of music in common time with a key signature of one sharp. The vocal parts are labeled "vid duett". The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like "p" (piano) and "f" (forte). The score is divided into measures by vertical bar lines.

22. Polska

ARR. GUNNAR HAHN

The sheet music for '22. Polska' features eight staves of musical notation. The music is in 3/4 time, indicated by the time signature at the beginning of each staff. The notation consists of two voices, with the top voice starting on a treble clef staff and the bottom voice on an alto clef staff. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The arrangement is for two voices, likely soprano and alto, as indicated by the two sets of staves.

23. *Polska*

ARR. GUNNAR HAHN

Musical score for 'Polska' (Polish Dance) in 2/4 time, key signature of one flat. The score consists of four staves of music for two voices. The first two staves are soprano and alto, and the last two are bass and tenor. The music features eighth-note patterns with triplets indicated by '3' over groups of notes. Dynamics include 'p' (piano) and 'f' (forte). The arrangement is by Gunnar Hahn.

24. *Halling*

ARR. GUNNAR HAHN

Musical score for 'Halling' (Norwegian Dance) in 2/4 time, key signature of one sharp. The score consists of four staves of music for two voices. The first two staves are soprano and alto, and the last two are bass and tenor. The music features eighth-note patterns with grace notes and slurs. The arrangement is by Gunnar Hahn.

Gotland

25. Psalmsång

(Li)-jäus - (ä) av - (ä) jäus - (ä) ou - (ä) morr - (ä) gonn - (ä) stjär - (ä) na, Kriss - (ä) - ti - (ä) san - - - nä
 soul - - (ä) u - (ä) dag. Ve - (ä) si - (ä) näu - (ä) dänn - (ä) soul - - en - (ä) gär - (ä) na framm (ä) - gå - (ä)
 äf - - - tar - (ä) ditt - - - (ä) be - (ä) hag, som mä rou - (ä) sens strå - (ä) lars (ä) skein.
 vär - (ä) - däns - (ä) krits - (ä) upp - (ä) - ly - - (ä) sar - (ä) ren, dätt - - (ä) äi - (ä) natt - (ä) vart (ä)
 gömt - (ä) upp - (ä) täk - - - kar okk - (ä) var - (ä) till - (ä) sitt - (ä) kall - - - (ä) upp - (ä) väk - kar.

26. Polska

ARR. ELIS HANSSON

A musical score consisting of six staves of music for two voices. The top two staves are in G major (indicated by a G clef) and the bottom four staves are in F major (indicated by an F clef). The music is written in common time. The notation includes various note values such as eighth and sixteenth notes, and rests. The first five staves conclude with a repeat sign and a double bar line, indicating a section to be repeated. The sixth staff begins with a repeat sign and a double bar line, followed by the instruction "D.C. al Fine." at the end of the staff.

27. Kadrilj

ARR. ELIS HANSSON

Fine.

D.C. al Fine.

D.C. al Fine.

28. Staikstrik

ARR. IVAN ERICSSON

The music is arranged in six systems:

- System 1: Treble clef, Bass clef. Measures 1-4.
- System 2: Bass clef. Measures 5-8.
- System 3: Treble clef. Measures 9-12.
- System 4: Bass clef. Measures 13-16.
- System 5: Treble clef. Measures 17-20.
- System 6: Bass clef. Measures 21-24.

Measure numbers are indicated above the music in some sections:

- System 3: Measure 11 has "1." above it.
- System 3: Measure 12 has "2." above it.
- System 5: Measures 18 and 19 have measure numbers above them.
- System 6: Measures 22 and 23 have measure numbers above them.

29. Menuett

ARR. GUNNAR HAHN

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time and 2/4 throughout the piece.

- Staff 1:** Starts with a dynamic of *mf*. The melody is primarily in the upper staff, with harmonic support from the lower staff.
- Staff 2:** Continues the melodic line, featuring eighth-note patterns.
- Staff 3:** Features eighth-note patterns and includes a dynamic of *f*.
- Staff 4:** Shows eighth-note patterns with a dynamic of *mf*.
- Staff 5:** Starts with a dynamic of *p*. It includes a section marked *f* *Snabbare*, followed by a dynamic of *mf* and the instruction *a tempo*.

Gästrikland

30. Polska

ARR. IVAN ERICSSON

A musical score for '30. Polska' in G major, 2/4 time. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small vertical strokes above the main notes. The arrangement is attributed to Ivan Ericsson.

31. Vallåt

A musical score for '31. Vallåt' in G major, 2/4 time. The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes, with some grace notes and a prominent bass line in the fourth staff.

32. Vals

ARR. IVAN ERICSSON

Musical score for '32. Vals' featuring three staves of music for two voices. The music is in common time and consists of six measures. The first staff begins with a treble clef, the second with a bass clef, and the third with a treble clef. Measures 1-3 feature eighth-note patterns with various rests. Measures 4-6 continue the eighth-note patterns, with measure 6 concluding with a half note.

33. Polska

ARR. IVAN ERICSSON

Musical score for '33. Polska' featuring five staves of music for two voices. The music is in common time and consists of eight measures. The staves alternate between treble and bass clefs. Measures 1-4 begin with eighth-note patterns. Measures 5-8 continue the eighth-note patterns, with measure 8 concluding with a half note.

Halland

34. Polska

ARR. GUNNAR HAHN

Lugnt tempo

1) d spelas endast vid duett

35. Kadrilj

ARR. GUNNAR HAHN

36. Vals

ARR. GUNNAR HAHN

1. 2.

cresc.

dim. 1. 2. *mf*

p

p 1. 2.

p

1. 2. *mf*

f

mf dolce 1. 2. *cresc.*

p 1. 2. *f*

1.) Vid duett

Hälsingland

37. Polska

ARR. IVAN ERICSSON

The sheet music consists of two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (G major), and a 2/4 time signature. It contains six measures of music, followed by a repeat sign, and then three more measures. The bottom staff begins with a bass clef, a key signature of one sharp (G major), and a 2/4 time signature. It also contains six measures, followed by a repeat sign, and three more measures. The music is composed of eighth and sixteenth notes, with various slurs and grace notes.

38. *Polska*

ARR. IVAN ERICSSON



39. Vals

ARR. IVAN ERICSSON

Fine.

$\frac{3}{4}$

D.C. al Fine.

40. *Polska*

ARR. IVAN ERICSSON

The sheet music for '40. Polska' features two staves of musical notation. The top staff begins with a measure of eighth notes, followed by a measure of sixteenth-note pairs. This is followed by a repeat sign, another measure of eighth notes, and a final measure of sixteenth-note pairs. The bottom staff follows a similar pattern. The music is in 2/4 time and A major (two sharps). Dynamic markings include 'f' (fortissimo) and 'p' (pianissimo). The arrangement includes a first ending section labeled '1.' and a second ending section labeled '2.'. The music concludes with a final section.



41. Gånglåt

ARR. IVAN ERICSSON

The first system of four staves of musical notation in G major, 2/4 time, arranged by Ivan Ericsson. The arrangement includes dynamic markings such as *tr.* (trill) and *s.* (sforzando).The second system of four staves of musical notation in G major, 2/4 time, arranged by Ivan Ericsson. The arrangement includes dynamic markings such as *tr.* (trill) and *s.* (sforzando).The third system of four staves of musical notation in G major, 2/4 time, arranged by Ivan Ericsson. The arrangement includes dynamic markings such as *tr.* (trill) and *s.* (sforzando).The fourth system of four staves of musical notation in G major, 2/4 time, arranged by Ivan Ericsson. The arrangement includes dynamic markings such as *tr.* (trill) and *s.* (sforzando).

42. Marsch

ARR. IVAN ERICSSON

Musical score for '42. Marsch' in 2/4 time, major key. The score consists of two staves of music, each with four measures. The first staff begins with a quarter note followed by eighth notes. The second staff begins with a half note followed by eighth notes. The music features various note heads and stems, including eighth and sixteenth notes.

43. Polska

ARR. IVAN ERICSSON

Musical score for '43. Polska' in 3/4 time, major key. The score consists of two staves of music, each with eight measures. The first staff begins with a quarter note followed by eighth notes. The second staff begins with a half note followed by eighth notes. The music features various note heads and stems, including eighth and sixteenth notes, as well as grace notes indicated by small stems and dots.

Härjedalen

44. Brudmarsch

ARR. GÖRAN O:SON-FÖLLINGER

The musical score consists of two staves of music. The top staff is in treble clef and 3/4 time, starting with a key signature of one sharp. It contains eight measures of music, ending with a fermata over the eighth measure. The bottom staff is in bass clef and 2/4 time, starting with a key signature of one sharp. It also contains eight measures of music, ending with a fermata over the eighth measure. The music features various note heads, stems, and bar lines. Articulation marks like dots and dashes are placed above and below the notes. Measure numbers are present at the beginning of each measure. The overall style is that of a traditional folk march arrangement.

45. *Polska*

ARR. GÖRAN O:SON-FÖLLINGER

Musical score for 45. *Polska*. The score is written for two staves in 2/4 time. The key signature is one sharp. The top staff features eighth-note patterns in measures 1 and 2, with measure 2 including a bass note. The bottom staff also features eighth-note patterns in measures 1 and 2, with measure 2 including a bass note.

46. *Polska*

ARR. GÖRAN O:SON-FÖLLINGER

Musical score for 46. *Polska*. The score is written for two staves in 2/4 time. The key signature is one sharp. The top staff features eighth-note patterns in measures 1 and 2, with measure 2 including a bass note. The bottom staff also features eighth-note patterns in measures 1 and 2, with measure 2 including a bass note.



47. Polska

ARR. GÖRAN O:SON-FÖLLINGER



48. Vallåt



Jämtland

49. Polska

ARR. GÖRAN O:SON-FÖLLINGER

The musical score for 'Jämtland' No. 49, Polska, arranged by Göran O:son-Föllinger, consists of eight staves of music for two voices. The top two staves are in common time (indicated by '4') and the bottom six staves are in 3/4 time (indicated by '3'). The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'v' (volume) and 'p' (piano). The arrangement includes a treble clef for the top voice and a bass clef for the bottom voice.

50. Brudmarsch

ARR. GÖRAN O:SON-FÖLLINGER

The musical score consists of five staves of music, likely for a church organ or piano. The music is in common time and features various note values including eighth and sixteenth notes, along with rests. Measure numbers 1. and 2. are indicated above the first two staves. The key signature changes between staves, with some staves starting in G major and others in C major. The tempo is marked with a 'V' above the first staff.

51. *Vallåt*

ARR. GUNNAR HAHN

Musical score for 'Vallåt' (No. 51) in four staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The music consists of eighth and sixteenth note patterns with various dynamics and slurs. Measure numbers 5 and 5 are indicated on the third and fourth staves respectively.

52. *Vals*

ARR. GÖRAN O:SON-FÖLLINGER

$\text{♩} = 130$

$\text{♩} = 130$

Musical score for 'Vals' (No. 52) in five staves. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a bass clef, and the bottom staff a bass clef. The tempo is marked as ♩ = 130. The music features eighth and sixteenth note patterns with measure repeat signs and endings.