

1. MARSCH GÄNGLÄT

2. POLKA POLKETTE GALOPP

3. SCHOTTIS RENLÄNDER PAS DE QUATTRE

4. ANGLAIS ENGELSKA BRÄNNVINSPOLSKA

5. MAZURKA RUMPEDARRA HAMBO

6. VALS

7. MARKERAD POLSKA SVINGEDANS BUGADANS RUNTENOM KÖREPOLSKA

8. SLÄNPOLSKA POLONAIS SEXTONDELPOLSKA

9. LÄNGDANS.

10. MENUETTE

11. ÖVRIGA LÄTAR

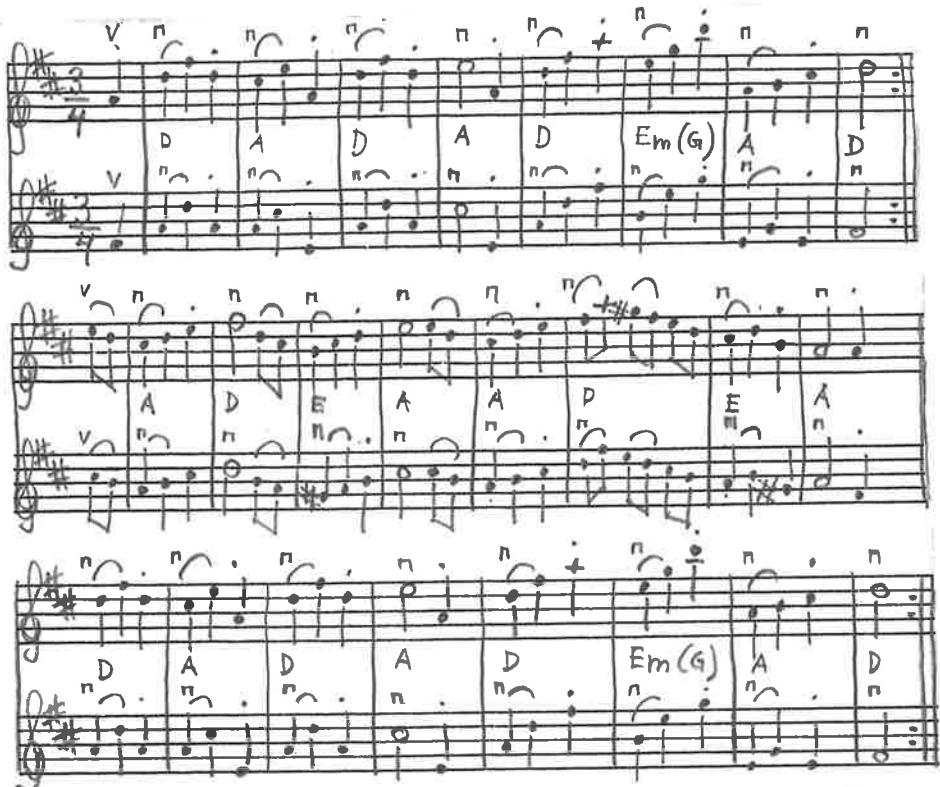
12. ÖVRIGT MATERIAL

VALS SOM KALLADES "KUNGENS VALS" SPELAD AV PER OLSSON
KVÄRLÖV. UPPT. AV JOHN ENNINGER

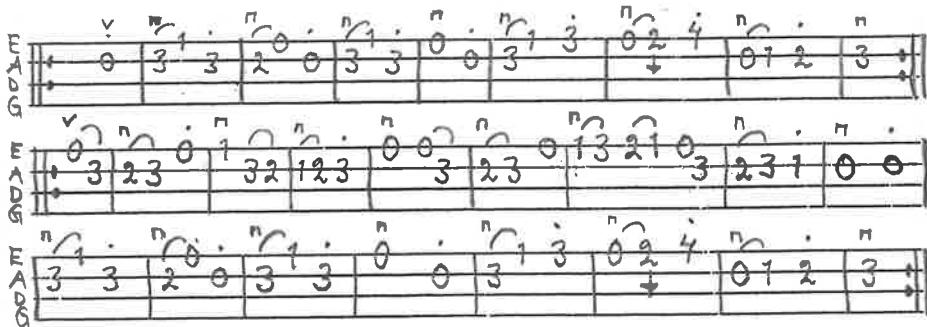
MELODI.

KARL XV JOHAN BRUKADE HYRA BÄCKASKOGS SLOTT, SOM LIGGER PÅ ETT NÄS MELLAN OPPMANNASJÖN OCH JVÖSJÖN UNGEFÄR 1850-TALET. DENNA VALS VAR HANS ÅLSKLINGVALS. HAN BRUKADE DANSA "SÖNDER" SINAS DANSPARTNERS. DET ANSES ÖCKSÅ ENLIGT SAMMA UPPGIFT LÄMNARE ATT HAN HADE MÅnga BARN I TRAKTEN. MUSIKEN VID DESSA TILLFÄLLLEN UTFÖRDÉS AV SPelman FRÅN TRAKTEN T. EX. PER BJÖRK FRÅN OPPMANNA, NILS MÅNSSON JUNQUIST FRÅN BALSBY, SVEN LUDEVIG PIHLBLAD GETABERGA, OTTO BERNARD HARBERG FRÅN VÄSTRABY MED SÖNER. KUNGEN BRUKADE FRÅM HÅLLA PER BJÖRK SOM DEN FRÄMSTE SPelmanEN. Valsen är här avskriven såsom JOHN ENNINGER uppfattat den. Den finns även i SV. L. SK. NR 532 i en förenklad version.

VALS UR JACOB ANTON AUGUST HALLGREENS NOTBOK
MÄLMO ÅR 1838 NR 9 M 48, MUSIKMUSÉET ST HLM



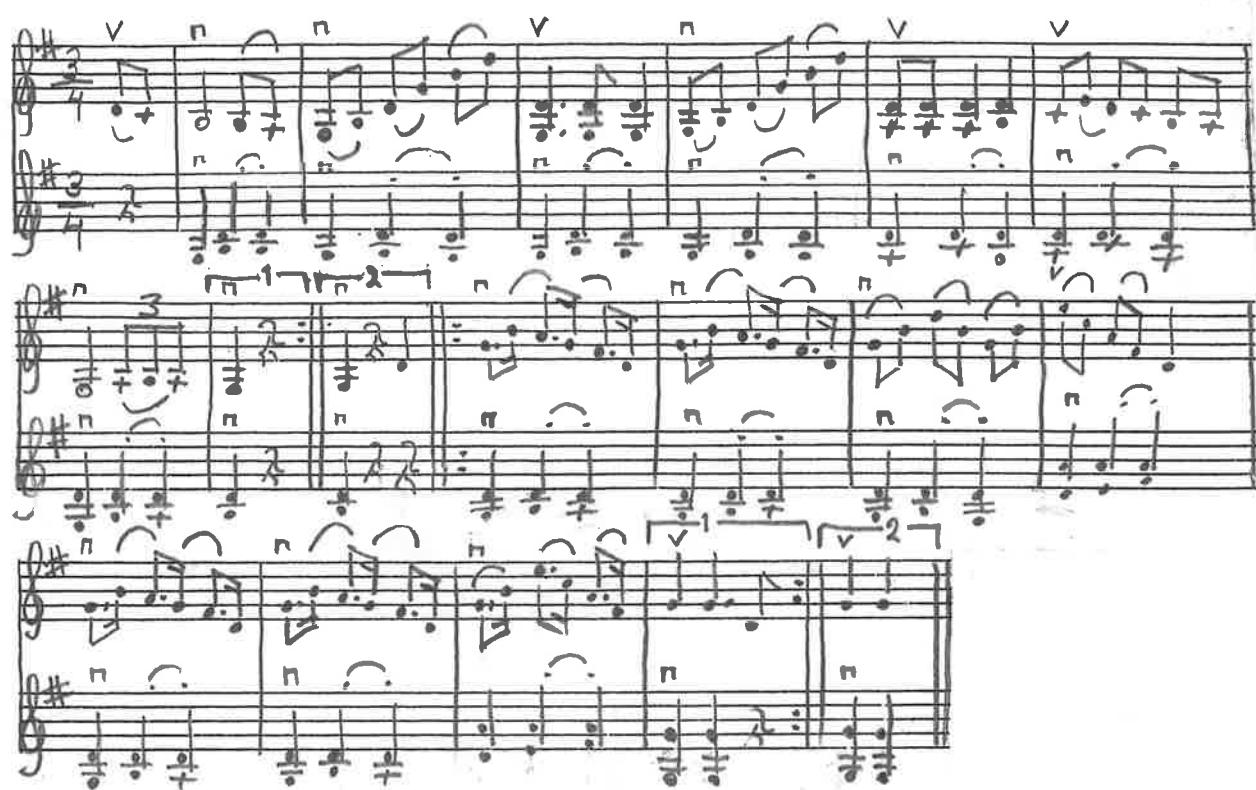
MELODI



9 Harsts.



"BJÖRN VALS EFTER LORENS BROLIN, SKIVARP SV.L SK 993
OM'ÄNDRAD



MELODI.

KOMP.

VALS EFTER JONAS LARSSON, HÄLJARP NOTBOK
OMÄNDRAD (GÖKVALS) AV BE

BENGT ERICSSON JAN-98

*) I den ursprungliga noten står det

MELODI.

flag..... flag.....

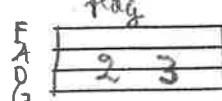
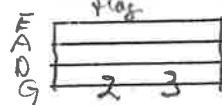
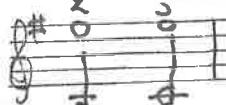
12. lyft

STÄNNA.

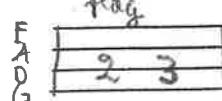
12. lyft

MAN KANTOM EXPERIMENTERA MED
FLAGEOLETTONERNA GENOM ATT KOMPA:

G-ACKORDET



D-ACKORDET



SVART KALLES A-MOLL VALS

Handwritten musical notation for a guitar piece in A-Moll Vals. The notation uses two staves of sixteenth-note patterns with 'n' and 'v' markings above the notes.

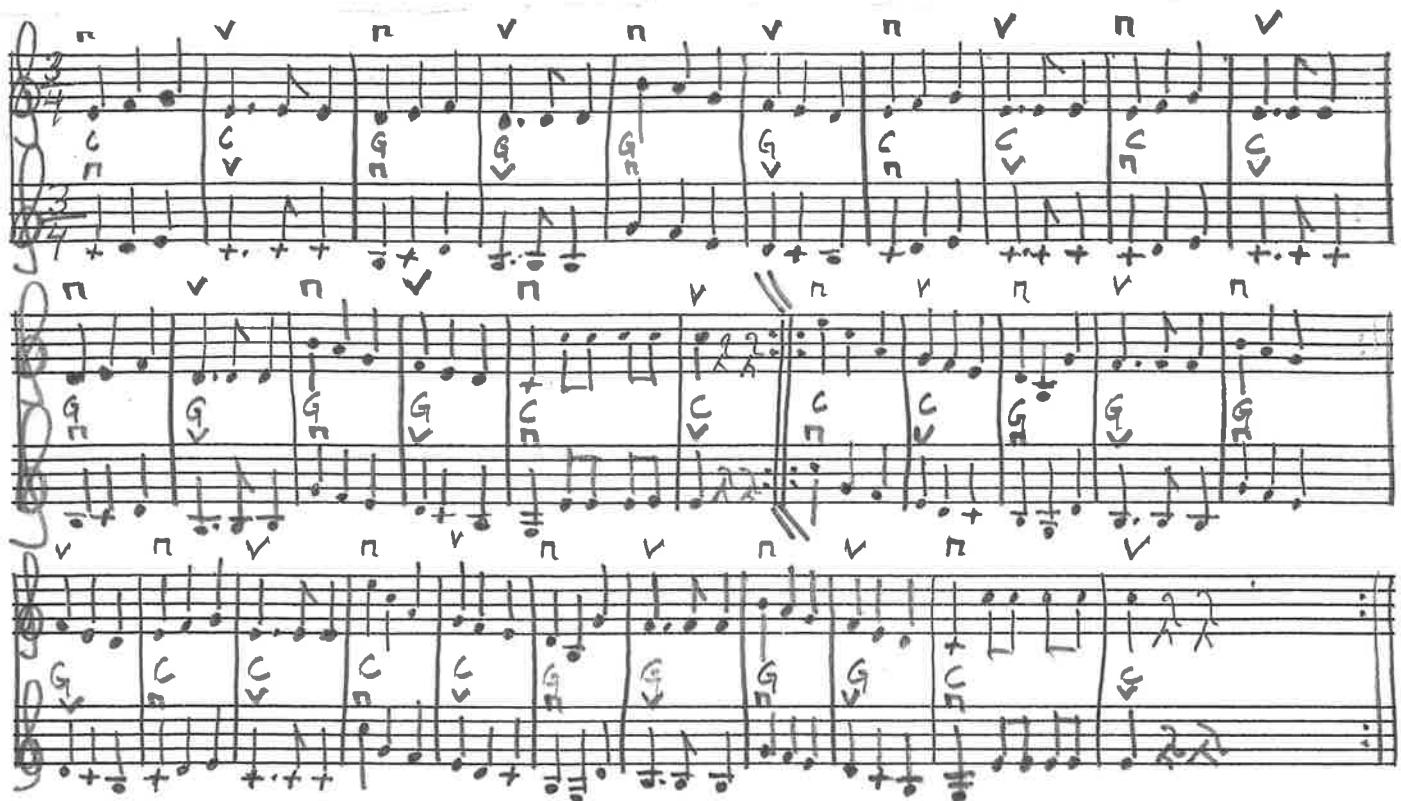
MELODI.

Handwritten tablature for the Melodi part of the piece. It shows two staves of sixteenth-note patterns with 'n' and 'v' markings above the notes, with the strings labeled E, A, D, G.

KOMPSTÄMMA

Handwritten tablature for the Kompstämma part of the piece. It shows two staves of sixteenth-note patterns with 'n' and 'v' markings above the notes, with the strings labeled E, A, D, G.

VALS "MIN MOR HAR SAGT TILL MEJ" ALLMÄN



MELODI.

Handwritten tablature for the melody of the Vals. The tablature is for a six-string guitar and shows the fingerings and strumming patterns. The strings are labeled E, A, D, G, B, E from top to bottom. The tablature includes vertical arrows indicating downstrokes and horizontal strokes indicating upstrokes. The melody consists of a series of eighth-note chords and single notes.

TEXT.

MIN MOR HAR SAGT TILL MEJ, ATT JÄG SKA AKTA MEJ, SÅ INGA
RÄLIA PÅGAR (TÖSER) FÄR FATT I MEJ. FÖRST VILL DOM KRAMA MEJ,
SEN VILL DOM KYSSA MEJ, SEN VILL DOM FÖLJA MEJ HEM TILL
MIN LILLA SÄNG.

VALS FRÅN LIMHAMN

JOHAN NILSSON
FISKARE

Handwritten musical score for "Vals från Limhamn" by Johan Nilsson Fiskare. The score consists of two staves of music with lyrics written below the notes. The music is in common time with a key signature of one sharp. The lyrics are in Swedish.

BENGT ERICSSON JAN - 96

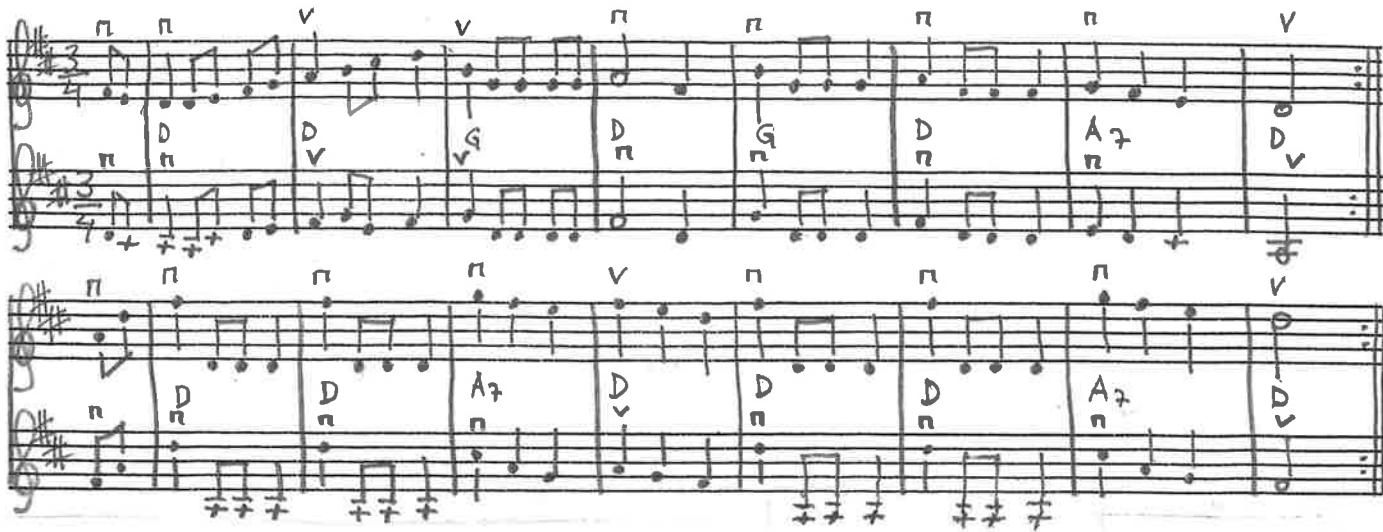
MELODI.

Handwritten tablature for the Melody (Melodi) of "Vals från Limhamn". The tablature shows fingerings and strumming patterns for a guitar or banjo. The strings are labeled E A D G E A D G.

STÄMMA.

Handwritten tablature for the Chorus (Stämma) of "Vals från Limhamn". The tablature shows fingerings and strumming patterns for a guitar or banjo. The strings are labeled E A D G E A D G.

ERIK NISCHAS VALS EFTER MIN FAR, RAFTSJÖHÖJDEN, JÄMTLAND



MELODI.

VALS EFTER FARFAR SPELAD AV KARL ANDERSSON (1885-1976)
LUGNET BOX HOLM, SMÅLAND, INSPELAT AV RAGNAR SJÖBLÖM

A handwritten musical score for a fiddle tune. The score is written on four staves. The top three staves represent the fiddle part, while the bottom staff represents the bass. The music is in 3/4 time. Various弓头 (picks) and chords are indicated throughout the piece.

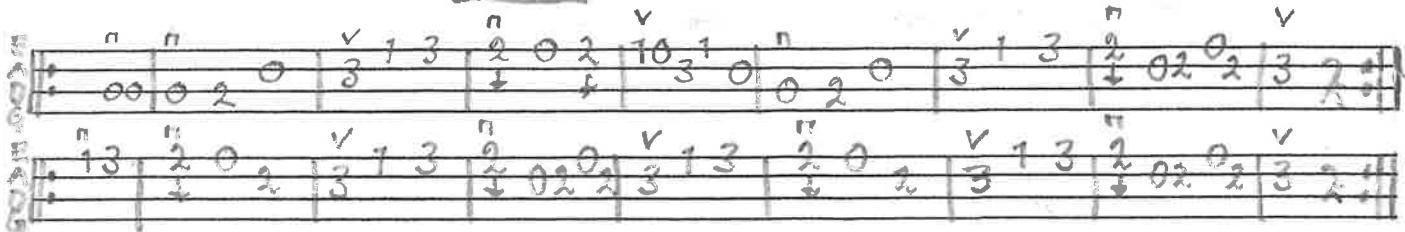
MELODI

A handwritten guitar tablature for the melody. The tablature is divided into three staves, each representing a string. Above the notes, there are fingerings indicating which fingers should be used for each note. The word "GUITAR" is written vertically on the far left of the tablature.

VALS AF PEHR HENRIKSSON SÖVESTAD NOTBOK PEHR JÖNSSON N°22
SNÅRESTAD



MELODI.



VALS NR 4 "LILLA LYSTIG" PER HENRIKSSON, SÖVESTAD M 107 MM

Top Staff (Common Time):
 Measures 1-10:
 n n n v v n n n v
 D D D V D A7 A7 A7 A7 D
 Bottom Staff (3/4 Time):
 Measures 1-10:
 n n n v n n n v
 D D D V D A7 A7 A7 D
 V

MELODI.

Top Staff:
 23 00 02 33 13 0 33 00 00 32 0 33 00 012 3
 Bottom Staff:
 13 33 33 31 3 0 00 00 32 0 33 00 012 3

STÄMMA.

Top Staff:
 01 22 202 00 30 2 11 11 11 130 2222 202 11 33 131 2
 Bottom Staff:
 03 1111 130 2222 202 11 33 131 2

KODANSEN EFTER JÖNS NILSSON
VÅNGA BY 1850

A ||: 1 2 3 | 2 1 0 | 1 2 3 | 2 1 0 :||
D ||: 0 1 2 | 3 0 2 | 3 2 | 3 2 | 3 3 ytt ||

TEXT

||: KOM MIN KO SÖTA KOM MJÖLK
I MIN BÖTTA KOM :||

KOM MIN KO KOM MIN KO

KOM KOM KOM KOM KOM

VALS EFTER CHRISTEN JÖNSSON, VALLKÄRRA, AVSKRIFT
AV OLOF ANDERSSON, ÅHUS.

MELODI.

VALS nedtecknad av Knut Hallberg, Bjärred efter fadern

JAG HAR FÅTT
DENNA LÅT AV
STAFFAN BENGTSSON,
BINDNINGARNA
ÄR STAFFANS.
EN VARIANT PÅ
DENNA VALS
SPELAS AV BROR
DAHLGREN.

MELODI.

STÄMMA.

VALS EFTER BYGGMÄSTARE P.J. EKELUND, KIVIK. UPPT. AV
ARTUR MALMGREN SOMMAREN 1929 LUF 3413. NGTOMÄNDR.

MELODI.

"STÄMMA.

VALS EFTER ORED ANDERSSON (1820-1910)
EFTER KORNSPELEMANNEN JÖNS TAPP LINDERÖD SV.L.SK. 322

MELODI.

STÄMMA.

Vals (Långdans)

Upptecknad av
Nils Andersson
efter Ola Mårtensson Brantevik

"Du är den första mig handen
har givit"

Ja sä du är den längre som första mig handen har ar givit livet ja
du är den längre gärde första som ur bliva tankar skall och min sinn
det aldrig skall ske varart händu mig ser å-att
jag skulle-e giva mitt hjärta if tier

MELODI

VALS EFTER ENNINGER

BENGT ERICSSON MAJ 1990

Handwritten musical score for 'Vals efter Enninger' featuring five staves of music with various notes and rests. Chords labeled include Em, D, Em, G, D, G, Em, Hm, Em, D, Em, Hm, Em, D, G, D, Em, Em, Hm, Em, and Em.

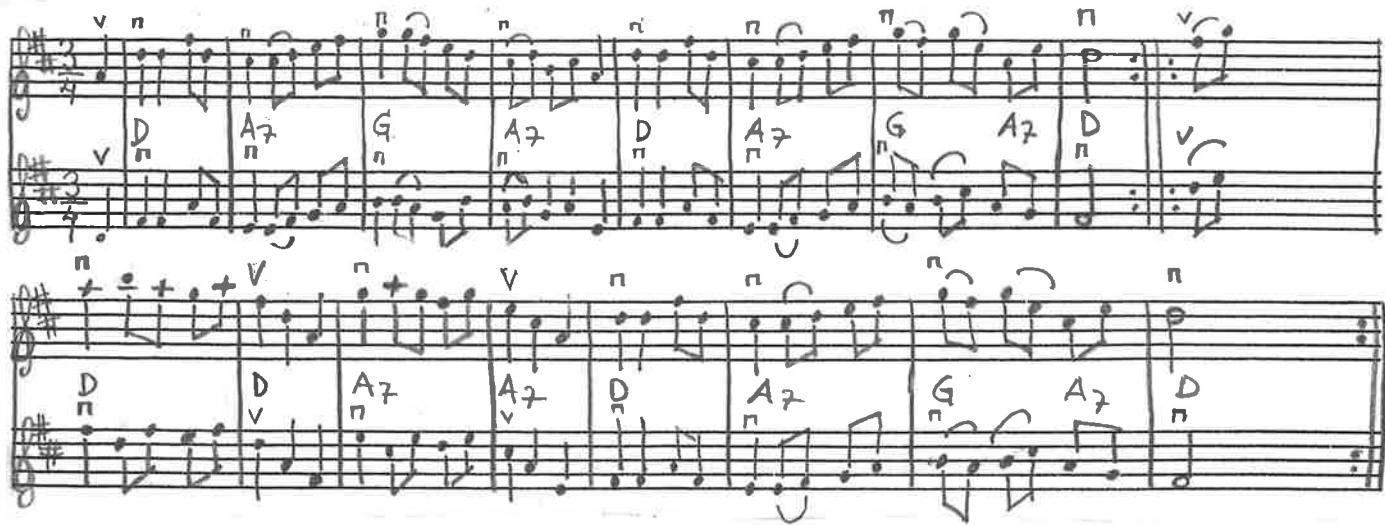
MELODI

Handwritten guitar tablature for the melody of 'Vals efter Enninger'. It shows three staves for the left hand (Bass) and three staves for the right hand (Fretboard). The strings are labeled E A D G from top to bottom. The tablature uses numbers and symbols to indicate fingerings and strumming patterns.

STÄMMA

Handwritten guitar tablature for the bass line ('Stämma') of 'Vals efter Enninger'. It shows four staves for the bass, with strings labeled E A D G from top to bottom. The tablature uses numbers and symbols to indicate fingerings and strumming patterns.

VALS UR MANDELGRENS SAMLINGAR NR 188, KULTUREN I LUND
SAMMA VALS FINNS I OLA HANSSON'S NOTBOK, BRUNNBY



MELODI.

Fiddle tablature for the melody. The left side shows a neck diagram with fingerings (e.g., 0, 3, 3, 3, 2, 2, 3) and a metronome marking of 120 BPM. The right side shows a neck diagram with fingerings (e.g., 3, 4, 3, 2, 3, 1, 3, 0, 2, 3, 2, 3, 1, 3, 2, 2, 3, 0, 1, 2, 1, 2, 0, 2, 0, 3) and a metronome marking of 112 BPM.

STÄMMA

"VALS AV ZIMERDAHL" UR ANDERS LARSSON PÄNGS NOTBOK.
PRIVAT ÄGO. REKONSTRUKTION

MELODI.

VALS LLR C. L. RAMELIUS' NOTBOK NR 36 M54 : 32

BENGT ERICSSON APRIL - 98

MELODI.

The score consists of three staves, each with a different tuning:

- DGD staff:** The first measure shows a melodic line with two groups of sixteenth-note patterns. The first group is labeled "bis". The second group is also labeled "bis".
- EAE staff:** The first measure shows a melodic line with two groups of sixteenth-note patterns. The first group is labeled "bis". The second group is also labeled "bis".
- GEG staff:** The first measure shows a melodic line with two groups of sixteenth-note patterns. The first group is labeled "bis". The second group is also labeled "bis".

STÄMMA.

Sjinnmyra valsen

Danmark



1 2 ä 3 1 2 ä 3 1 2 3 1 2 ä 3 ä

E					
A	(0) (0)	1	0 2	(0)	3 2 1 0
D	2 4 2 4	3	4	3	

1 2 ä 3 1 2 ä 3 1 2 3 1 2 3

E					
A	(0) (0)	1	0 2	(0)	3
D	2 4 2 4	3	3	2	.

1 2 3 1 2 ä 3 1 2 3 1 2 ä 3

E	1 3	2	1 0	2	1 0
A	3	1	2	1	3

1 2 ä 3 1 2 ä 3 1 2 3 1 2 3

E					
A	(0) (0)	1	0 2	(0)	3
D	2 4 2 4	3	3	2	.

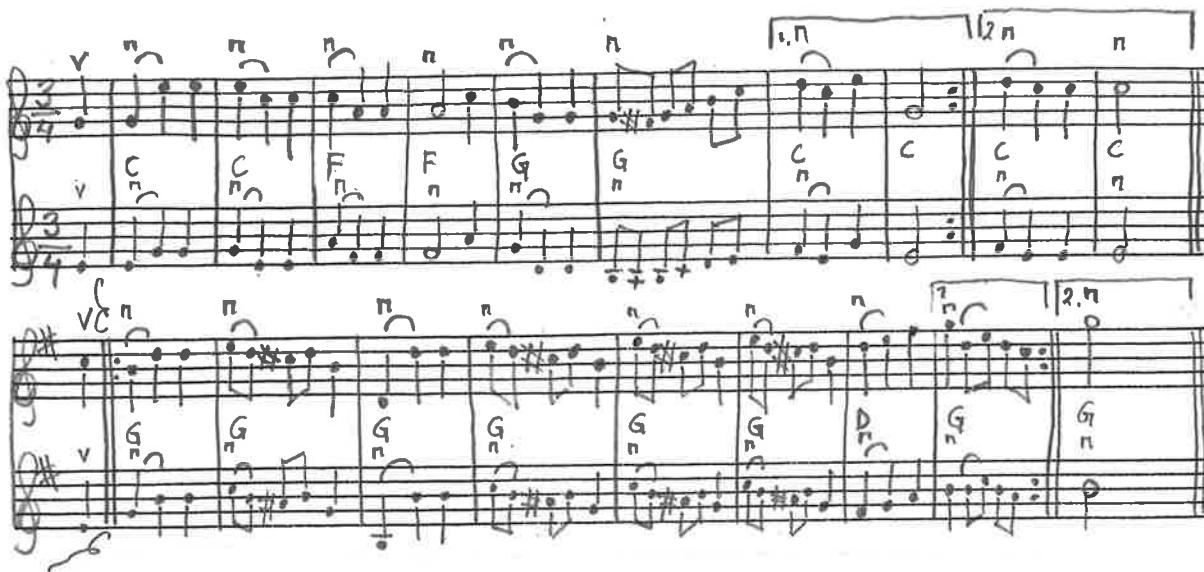
Bengt Boisen Aug-88

VALS EFTER MARTIN JOHAN RAMELIUS Ö. JNGELSTAD SV. L. SK. nr 1161

BENGT ERICSSON OKT. -98

MELODI.

VALS NO 10 MÅRTEN OLOSSONS NOTBOK, GUSSNAVA



MELODI.

STÄMMA.

VALS NR 25 MÅRTEN OLSSONS NOTBOK, GUSSNAVA

Handwritten musical score for Vals Nr 25 in G major, 3/4 time. The score is divided into three staves. The first staff starts with a dotted half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. The third staff starts with a dotted half note followed by eighth notes. The score includes various dynamics like 'lyft' and 'v'.

MELODI.

Handwritten tablature for the melody of Vals Nr 25. The tablature is divided into three staves. The first staff starts with '03 3 3 | 3 3 | 3 1 3 2 | 2 2 |'. The second staff starts with '02 2 1 | 3 3 | 3 1 3 2 | 0 0 |'. The third staff starts with '01 0 2 | 3 3 | 0 1 0 2 | 1 1 |'. The tablature uses numbers 0-3 to indicate finger placement.

TUSSA-BENGTAS VALS. UR A.A. ANDERBERGS NOTBOK TÖRNA -
HÄLLESTAD

MELODI.

Klunkevælsen eller Per Banks vals

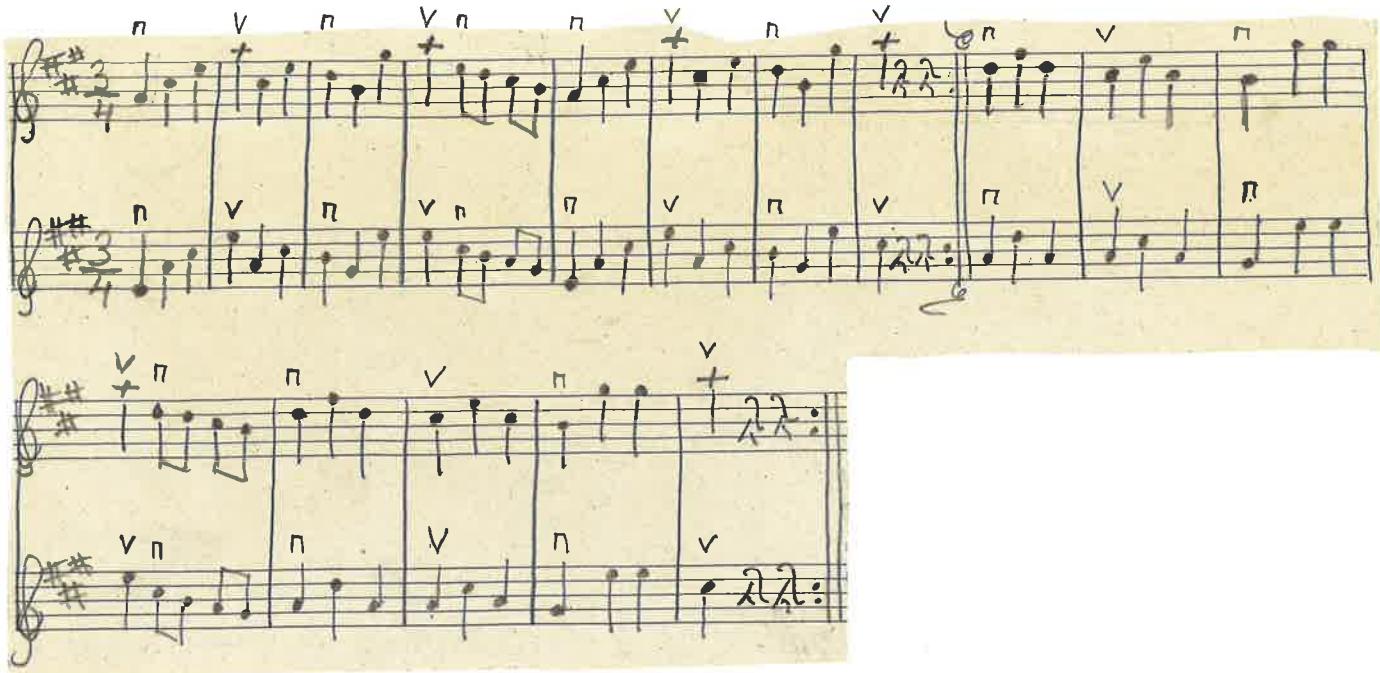
Lomma, Burlöv, Tottarp

Per Banks var en kring-
vandrande fiolspelare
i sien domme.

Komp:
H:2 | L: 1/4 | L:ff held tiden
Man kan klunka på lösa God straxan

VALS PER HENRIKSSON, SÖFVESTAD

NOTBOK MH: 107 nr 18

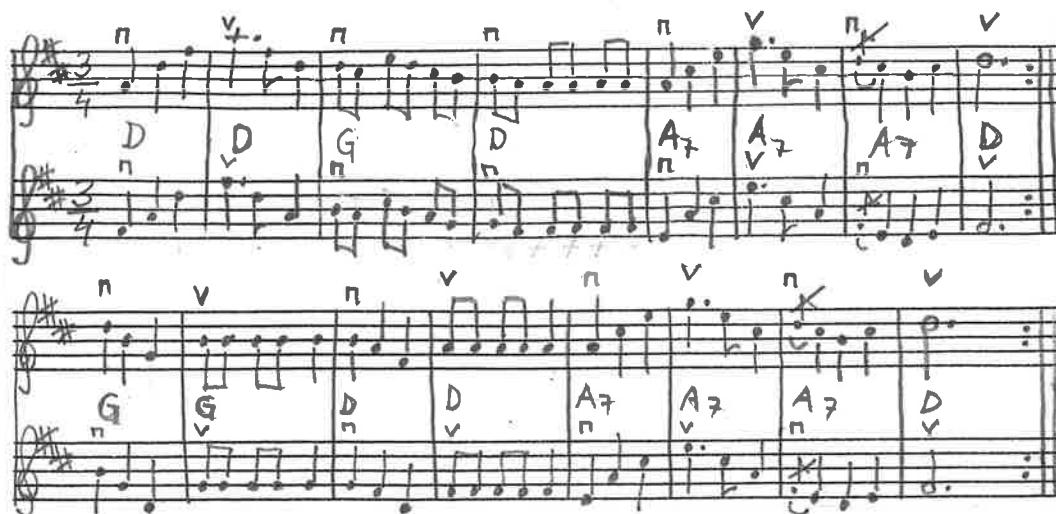
MELODI.

Melodi tablature for a six-string guitar. The top staff shows a sequence of notes with fingerings: 0, 2, 0, 3, 2, 0, 3, 1, 2, 3, 0, 3, 2, 1, 0, 2, 0, 3, 2, 0, 3, 1, 2, 3, 0, 3, 2, 1, 0, 2, 1, 2, 2. The bottom staff shows a continuation of these fingerings: 3, 0, 3, 2, 1, 3, 1, 3, 2, 0, 2, 1, 2, 2, 3, 2, 2. The strings are indicated by letters E, A, D, B, G from left to right.

"STÄMMA,

Stämma tablature for a six-string guitar. The top staff shows a sequence of notes with fingerings: 0, 2, 0, 0, 2, 1, 3, 0, 2, 1, 0, 2, 0, 2, 1, 2, 0, 2, 1, 2, 2, 0, 3, 0, 0, 2, 0, 3, 0. The bottom staff shows a continuation of these fingerings: 2, 1, 0, 1, 3, 0, 0, 2, 0, 1, 3, 0, 2, 2, 2. The strings are indicated by letters E, A, D, B, G from left to right.

RALLAREVALS FRÅN 1850-TALET. NOTBOK PER ÅKESSON, KNICKARP 1911
PRIVATÄGO



MELODI

STÄMMMA

VALS EFTER ANDERS SVENSSON, SLIMMINSE SV.L. SK. 1024

Handwritten musical score for a Vals in 3/4 time, key of G major. The score is divided into four systems, each containing four measures. The instruments are indicated by letter heads: G, C, D⁷, G, G, D⁷, G, and D⁷. The music is written on five-line staves.

MELODI.

Handwritten guitar tablature for the Melody. The tablature is divided into two systems, each containing four measures. The first staff uses a standard six-line staff, and the second staff uses a staff with vertical bar lines. Fingerings are indicated above the notes, and dynamic markings (v, n) are placed above specific notes.

MALTES VALS AV BO "LUPPE" LUNDIN, Malmö UPPT. BE.

The musical score is a handwritten piece for guitar, featuring four staves of music. The first three staves are in common time (indicated by '8') and the fourth staff is in 6/8 time (indicated by '6'). The music includes various chords such as Dm, A7, and G, along with performance instructions like 'lyft' (lift) and 'n' (normal). The score is written on standard musical staff lines.

MELODI

The tablature section is titled "MELODI" and contains four staves of guitar tablature. The tablature uses a standard six-string guitar neck diagram with vertical columns representing individual strings. Above each string, there are horizontal strokes indicating the direction of the strum or pick movement. The tablature is organized into measures separated by vertical bar lines, with some measures spanning multiple staves.

VALS PER HENRIKSSON, SÖFVESTAD, NOTBOK MM 107:II NR 23

BEST SESSIONS-96

Handwritten musical score for a Vals in A major, 2/4 time. The score is divided into four staves, each containing a series of notes and rests. Chords labeled include A, E₇, and E₂. The score is written on yellowed paper.

MELODI.

Handwritten guitar tablature for the Melodi section, showing three staves of chords and fingerings. The chords are numbered and lettered (e.g., 002, 020, 31, 13, 13, 13, 327, 020).

STAMMA.

Handwritten guitar tablature for the Stamma section, showing three staves of chords and fingerings. The chords are numbered and lettered (e.g., 102, 102, 133, 2, 2+3, 1, 2, 13, 13, 10, 13, 2, 213, 1, 110, 2, 1, 003, 1, 2, 10, 10, 10, 2, 213, 1, 110, 2, 1, 003, 1, 2, 13, 13, 0, 13, 13, 3, 3, 3, 3).

VALS NR 160 MANDELGRENS SAML. KULLAKAPSELN LUF

MELODI.

STÄMMA.

VALS "KORTELLJANG", PER HENRIKSSON SÖVESTAD, NOTBOK MM 107:10 NR 22

BENGT ERICSSON SEPT -96

MELODI

STÄMMA

BENGT ERICSSON JUNI 1990

VALS EFTER OLAN NILSSON Ö.BROBY

Handwritten musical score for Vals Efter Ola Nilsson by Ö. Broby. The score is written on four staves, likely for a band. The top staff shows a guitar part with chords and rhythmic patterns. The subsequent staves show parts for other instruments, including a bass line. The score includes lyrics in Swedish and includes chords such as D, G, A7, and E7.

MELODI

Handwritten guitar tablature for the melody of "Vals Efter Ola Nilsson". The tablature is divided into three staves, each representing a different section of the melody. The strings are labeled E, A, D, G, B, and E from top to bottom. The tablature includes various note heads and numbers indicating fingerings and picking patterns.

DAMERNA VALS EFTER BROR DAHLGREN, BJÄRSJÖLAGÅRD

Musical score for two staves, measures 1-10. Top staff: Melodic line with letter notes (G, G, C, C, D, D, G, G, G, G, C). Bottom staff: Harmonic line with letter notes (G, G, G, G, G, G, G, G, G, G).

MELODI.

Melodi tablature for two staves, measures 1-10. Fingerings include: 0, 3, 3, 3, 0, 1, 2, 2, 1, 3, 2, 2, 0, 1, 2, 3, 3, 3, 3, 1, 3, 3, 1, 2, 3, 3.

KOMPSTÄMMA.

Kompstämma tablature for two staves, measures 1-10. Fingerings include: 0, 0, 2, 0, 0, 2, 0, 0, 3, 1, 0, 3, 1, 1, 3, 0, 1, 3, 0, 0, 2, 0, 0, 0, 0, 2, 0, 0, 3, 1, 0, 3, 1, 1, 3, 0, 0, 2, 0, 0, 0.

(TJUG ?) KODANS EFTER NOTBOK JÖNS NILSSON, VÄNGA BY 1850
SPELAS SOM VALS LUF N5

LUF N5

Handwritten musical score for a three-part vocal arrangement. The score consists of three staves. The top staff has lyrics: "KOM MIN KO SÖTA KOM MJÖLK I MIN BÖTTA KOM KOM MIN KO KOM MIN KO". The middle staff has lyrics: "LYFT". The bottom staff has lyrics: "KOM KOM KOM KOM KOM". The music is in common time (indicated by a 'C') and includes various dynamics like forte (f), piano (p), and accents (^). Measures are separated by vertical bar lines.

MELODI.

Handwritten musical notation for a guitar part, consisting of two staves. The top staff is for the melody and the bottom staff is for the bass line. The notation includes various note heads, rests, and the word "LYFT".

KOMP STÄMMA.

A handwritten guitar tablature for the song 'LYFT'. The top staff shows a melody with notes on the 1st, 2nd, and 3rd strings. The bottom staff shows chords: G, C, G, C, G, C. The lyrics 'LYFT' are written above the 3rd string of the bottom staff.

VALS EFTER NILS STRÖBECK, ÖVED SV.L.SK.

nr. 1340

8/3/4

BENGT ERICSSON AUG. 1991

GUITAR GUITAR GUITAR

STRÖVALSEN EFTER FRANS OHLESON, SKARHULT

V n V V n n V V lyft
G G D7 D7 G G D7 D7 G
n n n n n
G G D7 D7 G G D7 D7 G

BENGT ERIKSSON JAN.-93

MELODI.

STÄMMA

VALS HENRY MÅNSSON, HENKE LTORP
DÖSJÖBRO

A handwritten musical score for a Vals in 2/4 time. The score consists of eight staves of music, each with six horizontal lines. The notes are represented by numbers (1, 2, 3, 4) and symbols (v, n, -). The first staff starts with 3 2 | 1 0 1 | 2 1 2 | 1 3 2 | 4 2 | 3 3 3 3 | 3 2 1 |. The second staff continues with 2 2 2 | 2 1 0 | 3 2 1 0 1 | 2 1 2 7 3 2 | 4 2 | 3 3 3 3 |. The third staff begins with 3 2 1 | 2 3 | 2 1 2 | 1 0 | 2 1 2 | 0 3 | 1 3 |. The fourth staff starts with 3 2 1 2 3 | 2 1 2 | 0 3 3 3 3 | 3 1 3 2 | 1 0 | 2 1 2 | 0 3 |. The fifth staff begins with 1 3 | 3 2 1 2 3 | 2 1 2 | 0 3 3 3 3 | 3 1 3 2 | 1 0 |. The sixth staff starts with 2 2 3 | 4 3 2 | 1 1 2 | 3 2 1 | 3 2 | 2 2 2 | 1 0 |. The seventh staff begins with 2 1 2 | 0 3 | 1 3 | 3 2 1 2 3 | 2 1 2 | 0 3 3 3 3 | 3 2 |. The eighth staff ends the piece.

VALS EFTER LARS PÅNG (OMÄNORAD)

MELODI.

STÄMMHA.

Peter Olof Annas vals Småland

Beugt fräcka
jan -89

Lyft sträken

Lyft sträken

Lyft sträken

BENGT EPICSSON OKT. 1990

Vals efter Spel-Häken i Brändamålen
Blekinge

VALS EFTER LASSE I LYBY, SV.L.SK.nr 1370

BENGT ERICSSON OKT. 1990

Handwritten musical score for a band, featuring five staves of music and three staves of guitar tablature.

Music Staff Details:

- Staff 1:** Treble clef, 3/4 time, key signature of one sharp (F#). Contains six measures of music with various note heads and rests.
- Staff 2:** Treble clef, 3/4 time, key signature of one sharp (F#). Contains six measures of music with various note heads and rests.
- Staff 3:** Treble clef, 3/4 time, key signature of one sharp (F#). Contains six measures of music with various note heads and rests.
- Staff 4:** Treble clef, 3/4 time, key signature of one sharp (F#). Contains six measures of music with various note heads and rests.
- Staff 5:** Treble clef, 3/4 time, key signature of one sharp (F#). Contains six measures of music with various note heads and rests.

Guitar Tablature Staff Details:

- Staff 1:** Standard tuning (EADGBE). Labeled "MELODI". Contains six measures of tablature with corresponding fingerings (e.g., 02, 03, 21).
- Staff 2:** Standard tuning (EADGBE). Contains six measures of tablature with corresponding fingerings (e.g., 02, 03, 21).
- Staff 3:** Standard tuning (EADGBE). Contains six measures of tablature with corresponding fingerings (e.g., 02, 03, 21).

Text Labels:

- MELODI**: Located above the first guitar staff.
- STÄMMA**: Located above the third guitar staff.

Vals ur Henry Månssons Samlingar

BENGT ERICSSON JAN 1991

MELODI.

STÄMMA TILL SJIN MYRA VALSEN.

BENGT ERICSSON MARS 1991

The image shows four staves of guitar tablature, each consisting of six horizontal lines representing the strings. The first staff starts with a dot above the first string. The second staff starts with a dot above the third string. The third staff starts with a dot above the second string. The fourth staff starts with a dot above the third string. Each staff is divided into measures by vertical bar lines. The notes are represented by numbers indicating the frets: 0, 2, 3, and 4. Some notes have small circles or dots above them, likely indicating downbeats or specific picking techniques. The tablature is written in a simple, handwritten style.

KONPET TILL SJIN MYRA VALSEN
MAN SPELAR DETTA HEZA LÄTEN
IGENOM.

A single staff of guitar tablature, similar in structure to the ones above it. It consists of six horizontal lines representing the guitar strings. The notes are indicated by numbers (0, 2, 3) and some with small circles or dots above them. The staff is divided into measures by vertical bar lines. The tablature is handwritten in a simple style.

VALS EFTER PER MUNKBERG, BARSEBÄCK, "SKÅNEVALSEN"

BENGT ERICSSON FEBR. 1990

STAMMA

JONTE FRÅN SKÄLSNÄS' VALS

SMAÅLAND

Handwritten musical score for "Jonte från Skälsnäs' Vals". The score consists of six staves of music, each with a different rhythm pattern. Chords are labeled above the staves: D, G, A₇, D, G, A₇, D, G, A₇, D, G, A₇, D. The score is in common time (indicated by '8' and '3/4').

MELODI.

Handwritten guitar tablature for the melody of "Jonte från Skälsnäs' Vals". The tablature shows six strings (A, D, G, B, E, A) with corresponding fingerings and rests. The tablature is divided into measures by vertical bar lines.

Böleq T. Sjödén
jan -89

Vals från Tornälvdalen

BENGT ERICSSON
SEPT. 1991

MELODI

STÄMMA.

VALS UR EN KADRILO JÖNS PERSSON, ROAR LÖV,
MUSIKMUSEET STHLM H 45

Handwritten musical score for a Vals in D major, 3/4 time. The score is divided into four measures. Measure 1: Notes, rests, and a G chord. Measure 2: Notes, rests, and a G chord. Measure 3: Notes, rests, and a D7 chord. Measure 4: Notes, rests, and a G chord.

MELODI.

Handwritten Melody staff showing fingerings (e.g., 0, 3, 3, 0, 1, 2) and a downward arrow indicating a bend or slide.

KOMP.

Handwritten Chords staff for the accompaniment, showing chords like G, D, and G major.

SV.L. SK. 1135
ST. KÖPINGE

VALS EFTER ERLAND ERLANDSSON

skriva b
2491.02

Handwritten musical score for three staves of a Vals in G major. The score consists of three staves, each with a key signature of one sharp (G major). The first staff uses a treble clef, the second a bass clef, and the third an alto clef. The music is written in common time. The notes are primarily eighth notes with various rests and grace marks. Chords are indicated by Roman numerals (I, IV, V) and letters (A, D, E). The score is divided into measures by vertical bar lines.

MELODI.

Handwritten tablature for the Melodi part, consisting of three staves. The staves are labeled "GUITAR GODA", "GUITAR GODA", and "GUITAR GODA". The tablature uses a standard six-string guitar tab system where each horizontal line represents a string and each vertical tick mark represents a fret. The notes are indicated by vertical strokes or short horizontal dashes. Measures are separated by vertical bar lines.

STÄMMA.

Handwritten tablature for the Stämma part, consisting of three staves. The staves are labeled "GUITAR GODA", "GUITAR GODA", and "GUITAR GODA". The tablature uses a standard six-string guitar tab system where each horizontal line represents a string and each vertical tick mark represents a fret. The notes are indicated by vertical strokes or short horizontal dashes. Measures are separated by vertical bar lines.

BENGT ERICSSON
APRIL -95

VALS

"MOR ANDERS GÖRANS VALS" efter Ola Andersson
ÖSLÖV, BOSARP

MELODI.

"STÄMMA.

VALS NR 23 PER HENRIKSON, SÖFVESTAD NOTBOK M:M 107

Handwritten musical score for Vals Nr 23, featuring three staves of music. The first two staves are in common time (indicated by '1') and the third staff is in common time (indicated by '1'). The key signature is A major (two sharps). The music consists of various notes (quarter, eighth, sixteenth), rests, and letter-like markings (G, C, D7) under the notes.

MELODI.

Handwritten guitar tablature for the Melodi part, showing two staves of sixteenth-note patterns. The tablature uses a standard six-string guitar notation with downward arrows indicating picking direction.

STÄMMA.

Handwritten guitar tablature for the Stämma part, showing two staves of sixteenth-note patterns. The tablature uses a standard six-string guitar notation with downward arrows indicating picking direction.

METODL.

Handwritten metronome markings on four staves:

- Top staff: 60, v, 60, v, 70, v
- Second staff: 70, 3, 202, 3, 3, 30
- Third staff: 60, 20, 210, 03, 7, 100
- Bottom staff: 60, 20, 270, 030, 2, 30, 3

Lisbets vals

Tillägnad Lisbet Lindgren av Elna och Ninni Carr

Komponerad av Elna och Ninni Carr 1994

Sheet music for Lisbets vals, 3/4 time, key of G major, tempo 144 BPM. The music consists of four staves of music with various dynamics and articulations.

SISTA VALSEN EFTER GÖSTA EKBLAD, SNÄRRESTAD

A handwritten musical score consisting of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves share a common key signature of one sharp (F#) and a common time signature. The music features various note heads, some with vertical stems and others with horizontal stems pointing right or left. Several notes have small 'n' or 'v' markings above them. The first staff begins with a 'G' note. The second staff begins with a 'D' note. The third staff begins with a 'G' note. Measures are separated by vertical bar lines. The score includes several rests and a section of sixteenth-note patterns.

TEXT. (1st repre.)

Nu är jag trött å svett å varm
å sträken är förtung för
min gamla arm. Nu sista
valsen går i kväll.
trädaj didaj.....

MELODI.

Handwritten musical score for a six-string instrument (EADGBE tuning) in common time. The score is divided into three staves:

- Staff 1:** Starts with a measure of 3/2 followed by 10/8. Measures include: 3 0 2 7.5 3 3 3 3 1 3 | 2 1 0 7 | 0 7 2.
- Staff 2:** Measures include: 3 1 | 3 2 0 3 | 3 7 3 | 3 1 3 3 2 1 2 0 | 0 3 | 3 2 1 2 0 | 2 0 (7).
- Staff 3:** Measures include: 7 3 2 3 1 | 3 1 3 | 3 3 3 1 1 | 3 3 1 1 3 3 | 2 1 2 0 | 2 0 3 | 3 2 1 2 0 | 2 0 3.

STÄMMA.

STAMMA.

VÖLIN IFOLKLIG VALS(Swedish Folkmusic by LilleBror Söderlund)
arranged by Sue

Handwritten musical score for Violin I in FOLKLIG VALS. The score consists of six staves of music. The first four staves are in common time, with key signatures changing from G major to A major to D major to E major. The fifth staff begins in common time with a key signature of one sharp, followed by a section in common time with a key signature of two sharps. The sixth staff continues in common time with a key signature of two sharps. The score concludes with a "fine" marking and a dynamic "p". Below the score, a bracket covers the first four staves with the instruction "da capo al fine".

MELODI.

Handwritten tablature for Melodi, consisting of six staves of musical notation for a six-string guitar. The notation uses numbers and arrows to indicate fingerings and strumming patterns. The first five staves are in common time, while the sixth staff begins in common time and ends in common time. The tablature includes a "fine" marking and a dynamic "p". Below the tablature, a bracket covers the first five staves with the instruction "da capo al fine".

VALS FRÅN LOM VÅRDAL NØRGE

A handwritten musical score for a guitar or ukulele, consisting of three staves of music. The music is written in common time. Chords are indicated by hand-drawn circles above the staff. The first staff starts with a G major chord, followed by a circle with 'Am' and 'n'. The second staff starts with a C major chord, followed by a circle with 'Am' and 'n'. The third staff starts with a D major chord, followed by a circle with 'Am' and 'n'. The music continues with various chords and rests, with some notes having small 'x' marks. The handwriting is in black ink on a light-colored background.

MELODI

STÄMMA.

KOMP.

A handwritten musical score on a single staff. The staff consists of six horizontal lines. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests. There are also some slurs and grace notes indicated by small strokes above the main notes. The handwriting is in black ink on a light-colored background.

Violin

VALS FRÅN VILHELMINA

Arr: Göran Lundquist, Malmö Nov-91

Violin 1

A handwritten musical score consisting of three staves of music. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems. Fingerings are indicated by numbers above the notes: '1' at the beginning, '3' in the second measure, '1' in the third measure, '3' in the fourth measure, '1' in the fifth measure, and '12' in the sixth measure. The middle staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. Fingerings are indicated by numbers above the notes: '1' in the first measure, '2' in the second measure, '1' in the third measure, '3' in the fourth measure, and '1' in the fifth measure. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six measures of music. Fingerings are indicated by numbers above the notes: '0' in the first measure, 'A1' in the second measure, '3' in the third measure, '2' in the fourth measure, '0' in the fifth measure, and 'E2' in the sixth measure.

Handwritten musical score for guitar:

Top Staff (Fretboard 1):

- Measure 12: Chord 31 (3 1)
- Measure 13: Chord 33 (3 3)
- Measure 14: Chord 1-3 (1 - 3)
- Measure 15: Chord 1-2 (1 - 2)
- Measure 16: Chord 1-2 (1 - 2)

Middle Staff (Fretboard 2):

- Measure 1: Chord 210 (2 1 0)
- Measure 2: Chord 3 (3)
- Measure 3: Chord 212 (2 1 2)
- Measure 4: Chord 2 (2)
- Measure 5: Chord 1-2 (1 - 2)

Bottom Staff (Fretboard 3):

- Measure 1: Chord 013 (0 1 3)
- Measure 2: Chord 20 (2 0)
- Measure 3: Chord 1 (1)
- Measure 4: Chord 202 (2 0 2)
- Measure 5: Chord 113 (1 1 3)
- Measure 6: Chord 00 (0 0)
- Measure 7: Chord 0 (0)

Anderslövsvalsen

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The score consists of three staves. The top staff starts with a V, followed by two measures of G, then D₇, D₇, and D₇. The middle staff starts with a measure of D₇, followed by G, G, G, and G. The bottom staff starts with a measure of C, followed by C, D₇, D₇, D₇, and G.

BENGT ERICSSON
TEEB. - 89
A
D

FEB. - 89

MELODI

A | V h | V n | 0 1 0 | V n | 0 0 0
D : 0 0 3 3 | 3 2 3 | n | 0 2 |
A | 0 1 2 | 3 3 3 | 3 2 | V n | 1 3 3 | 3 1 | 3
D | n | V n | V n | 0 2 0 | 2 2 | 3 :
A | 3 1 | 1 1 | 0 0 0 | 0 2 | 2 2 | 3 :

Handwritten guitar tablature for the song "STÄMMMA". The tablature uses four sets of horizontal lines representing the strings A, D, G, and E from top to bottom. The notation includes vertical strokes (v) and horizontal dashes (n) indicating specific fingerings or techniques. The title "STÄMMMA" is written above the first measure.

A D G : | v n | | v n | | v n | | v |
A D G : | 0 2 2 | 2 1 2 | 3 3 | 1 | 0 | 2 2 2 |
A D G : | n 0 | / / / | / / / | : | v n | / / / | / / / | 3 0 |
A D G : | 2 3 | / / / | / / / | : | 3 3 | / / / | / / / | 3 0 |
A D G : | n | v n v | n | 0 2 | 0 0 | n |

VALS FRÅN S:T OLLOF

Aprie - 89

MELODI

BENGT BRÖSSON

STRÅKVARIANT 1

STRÅKVARIANT 2

Holländsk brudvals efter
Lars Torgny Lasson

A handwritten musical score for a folk tune. It consists of two staves of music notation. The top staff uses vertical stems and horizontal bar lines, while the bottom staff uses vertical stems and diagonal bar lines. Various note heads, including 'n' and 'v', are placed above the stems.

MELODIN I TABULATUR (NEDAN) spelas
RÄKT IGENOM UTAN REPRISER

Four staves of guitar tablature for the melody. Each staff is labeled with the strings E, A, D, G. The tablature shows fingerings (e.g., 3, 0, 2, 3) and rests (e.g., n, v). The four staves correspond to the four measures of the musical score above them.

KOMPSTÄMMA TILL HOLLÄNDSK BRUDVALS

Left Hand (Piano):

Right Hand (Guitar):

n v	n v	n v	n v
0 2 2	0 2 2	0 2 2	0 2 2
n v	n v	n v	n v
0 2 2	0 2 2	0 2 2	0 0

STÄMMA TILL DÄR DANSAR EN GÖING

Left Hand (Piano):

Right Hand (Guitar):

n	n	n	n	v	n
1 1	0 0	1 1	0 0	1 1 1	0 0
v	n	v	v	v	v
2 2	0	1 1 0	1	1 1 1	0 0

Sjömyravalsen (STÄMMA)

Handwritten musical notation for Sjömyravalsen, consisting of two staves of standard staff notation. The notation uses various note heads and stems to represent different sounds.

Handwritten fingerstyle tablature for Sjömyravalsen, showing two staves of six strings each. The tablature uses numbers (0, 1, 2, 3) and letters (E, A, D, G, B, E) to indicate fingerings and string selection.

STÄMMA TILL JONTE PÅ SJÄLSNÄS' VALS (NOTERNA SEP.)

Handwritten fingerstyle tablature for Stämma till Jonte på Själsnäs' Vals, showing four staves of six strings each. The tablature includes various fingering markings (n, v, ↑, ↓) and note values.

STÄMMA TILL SKÅNEVALSEN (NOTER SEP.)

Handwritten fingerstyle tablature for Stämma till Skånevalsen, showing five staves of six strings each. The tablature includes various fingering markings (n, v, ↑, ↓) and note values.

Vals efter Per Olsson Kvärlöv

Tecknat av Christian Ing. 89

Vals efter Bror Dahlqvist

Cochlearia gallica var. ^{se} ~~not~~ described by
Pax et Cie 1880.

Sägerit E. Hillman

The score consists of six staves of handwritten musical notation. The first five staves are in common time (indicated by 'C') and the last staff is in 2/4 time (indicated by '2/4'). The key signature varies between staves, showing F# major (one sharp), C major (no sharps or flats), and G major (one sharp). The notation includes various note heads (solid, hollow, cross-hatched), stems, and bar lines. Several performance instructions are written above the staves:

- Staff 1: 'se' (soft dynamic) over the first measure.
- Staff 2: 'se' (soft dynamic) over the first measure.
- Staff 3: 'se' (soft dynamic) over the first measure, followed by 'z' (sharp dynamic) over the second measure.
- Staff 4: 'se' (soft dynamic) over the first measure, followed by 'z' (sharp dynamic) over the second measure.
- Staff 5: 'se' (soft dynamic) over the first measure, followed by 'z' (sharp dynamic) over the second measure.
- Staff 6: 'ibland' (occasionally) over the first measure, followed by 'spelas' (plays) over the second measure.
- Staff 7: 'ev' (even) over the first measure, followed by 'Vid återtagning av läten' (at return of tone) over the second measure.
- Staff 8: 'der takten förekommer' (at this beat it occurs) over the first measure, followed by 'ev gliss' (even glissando) over the second measure.
- Staff 9: 'Vid återtagning, av hela läten' (at return, of entire tone) over the first measure, followed by 'ev' (even) over the second measure.

Nedanstående tabulatur är en förenklad version

EADGEGADGEADGEGADGEADGEGADGEGADG

BENGT ERICSSON FEB. 1990

KATT PERS VALS

GARBERG

Handwritten musical score for two pieces: Katt Pers Vals and Garberg. The score consists of three staves of music. The top staff starts with a treble clef, a key signature of $\#$, and a time signature of $\frac{3}{4}$. The middle staff starts with a treble clef and a key signature of $\#$. The bottom staff starts with a treble clef and a key signature of $\#$. The music includes various note heads (triangles, circles, squares) and rests.

MELODI

Handwritten guitar tablature for Melodi. It features three staves of tablature, each with six horizontal lines representing the strings. The tablature includes fingerings (e.g., 0, 1, 2, 3, 4, 5) and string numbers (e.g., 1, 2, 3, 4, 5, 6).

STÄMMMA

Handwritten guitar tablature for Stämma. It features three staves of tablature, each with six horizontal lines representing the strings. The tablature includes fingerings (e.g., 0, 1, 2, 3, 4, 5) and string numbers (e.g., 1, 2, 3, 4, 5, 6).

Här är stämman (undermelodin) till
valsen från S:t Olof

BENGT EKESON 0101-89

Staves:

- String 1: 0 2 2 | 1 3 3 | 1 3 3 | 2 0 3
- String 2: 0 2 2 | 1 3 3 | 1 3 3 | 2
- String 3: 2 0 3 | 1 ↓ 2 | 0 2 0 | 3 1
- String 4: 0 2 2 | 1 3 3 | 1 3 3 | 2

Göingedansen efter spelmanen
Per Olsson i Kvärlöv, Skåne

Staves:

- Top Staff: 0 1 2 3 0 0 3 2 3 0 1 2 3 0
- Bottom Staff: 0 0 3 1 2 3 0 0 3 2 3 0 0 3 1 2 1 0

VALS EFTER ANDERS JOHAN ERIKSSON, ÖLAND

BENGT ERICSSON OKT. 1990



MELODI

MELODI

EADG

EADG

EADG

STÄMMMA

STÄMMMA

EADG

EADG

EADG

TEXT

VAR DET DU ELLER VAR DET JAG, SOM GICK I VALSEN SÅ BRA
 VI SUPER OCH VI RUMLER, VI DANSER Å VI TUMLER
 O KOM, SKÖNA FLICKA, GÅ I VALSEN MED MEJ!

Horrepolska

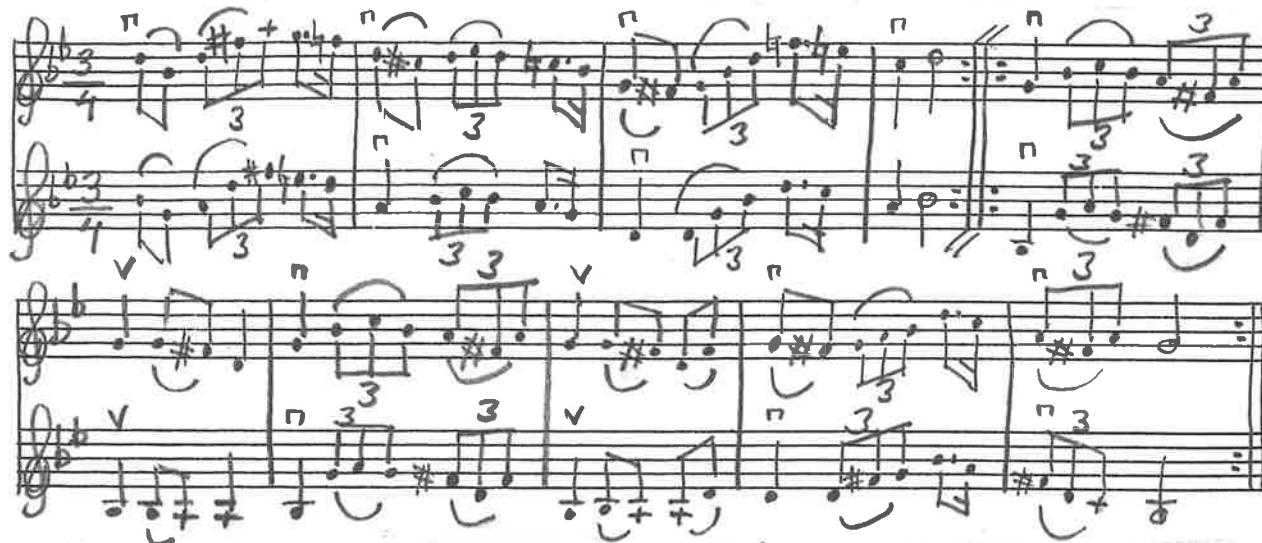
Carl Elof Öhman
Tostarp Härlöv



MELODI.

STÄMMHA.

POLSKA "GÖSTA RACKARES POLSKA" EFTER JOHANNES ERLANSSON,
GUNNARP, HALLAND



MELODI.

GÖSTA
3 1 3 13 2 1
↓ ↓
3 2 3 4 3 2 1
↓ ↓
3 2 3 13 +
↓
1 0
↓
2 3 // 3 1 2 1 0 0
↓ ↓ ↓ ↓
ERLANS
3 3 2 0 | 3 1 2 1 0 2 0 | 3 3 2 0 2 | 3 2 3 0 1 3 2 | 0 2 0 3 :|

JOHANNES ERLANSSON BODDE UNDER SLUTET AV SITT LIV I
SVEDALA, DÄR HAN TRÄFFADE OLOF ANDERSSON 1930. HAN FÖDDES
1847 PÅ GÅRDEN MÖLNHULT I GUNNARPS SOCKEN.
GÖSTA VAR RACKARE I KALVS SOCKEN, VÄSTERGÖTLAND. ERLANSSON
HADE LÄRT POLSKAN AV SIN MOR, SOM VAR FÖDD 1821.

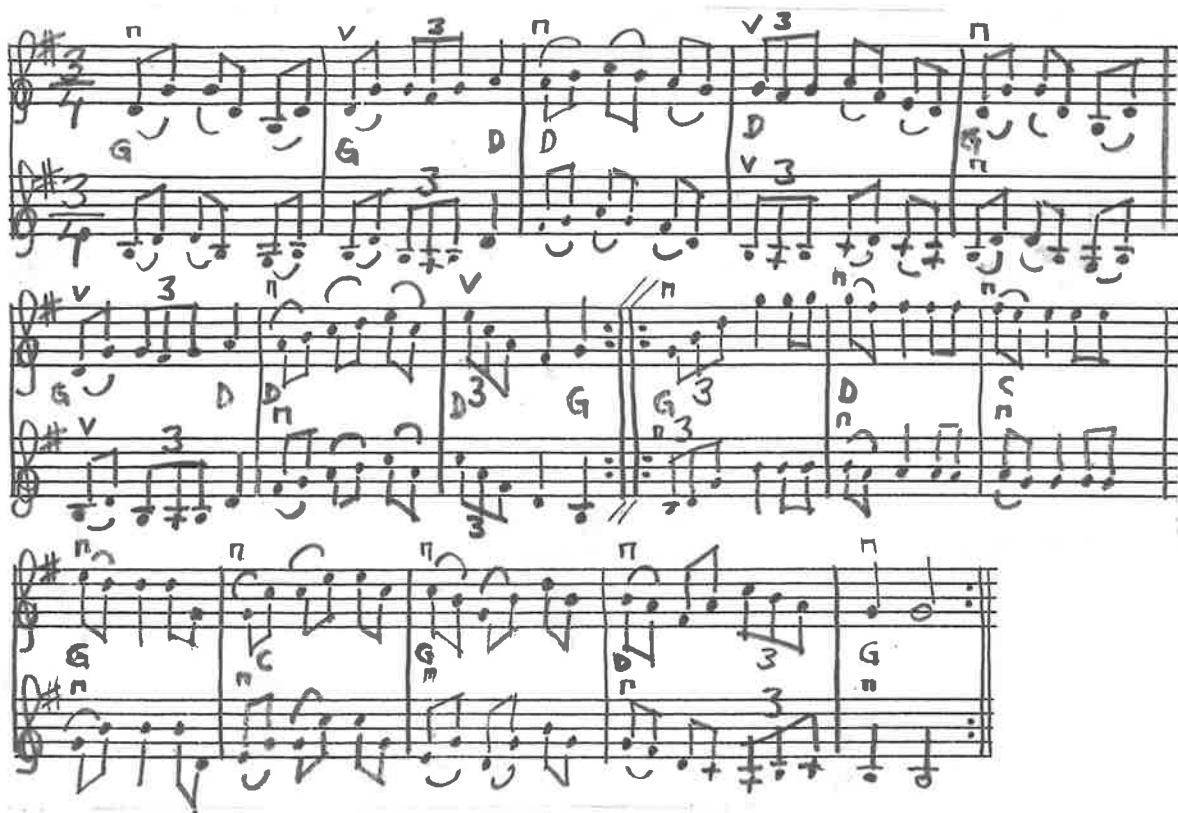
Polska ur not bok N. Persson, 1887 LUNDS VÄSTRA,
privat ägo. Bildningarna utsatta av Staffan Bengtsson

A handwritten musical score for a polka. It consists of six staves, each with a different key signature and time signature. The first four staves are in common time, while the last two are in 3/4 time. The music includes various note heads (circles, triangles, squares) and rests, with some notes having vertical stems and others horizontal. There are also several grace notes indicated by small 'v' symbols above the main notes.

MELODI.

Handwritten guitar tablature for the melody. It features five lines of sixteenth-note patterns, each corresponding to a different string (E, A, D, G, B). The tablature uses a system where vertical strokes indicate the position of the fingers (e.g., 1, 2, 3, 4) and horizontal strokes indicate the direction of the strum or pick. The patterns are divided by vertical bar lines, and some notes are connected by horizontal lines to show sustained sounds or specific fingerings.

TEGELSLAGÅRENS POLSKA EFTER HELGE EMLSSON
Ö. HERRESTAD, SKÅNE



MELODI.

The tablature shows the following patterns across the six strings:

- String 1: 03 30 | 03 32 3 | 0 0 1 2 1 0 3 | 3 2 3 0 2 1 0 | 0 3 3 0 | 0
- String 2: 2 0 | 2 0 | 2 0 | 2 0 | 2 0 | 2
- String 3: 0 3 3 2 3 | 0 1 2 3 | 0 2 0 2 3 | 0 3 1 3 | 2 2 1 2 1 | 1 1 1 1 | 0 0 0 0
- String 4: 0 3 3 3 | 0 3 3 3 | 0 2 0 0 | 0 2 1 3 1 | 1 0 2 0 | 2 1 0 | 0 3 3 | 0
- String 5: 0 3 3 3 | 0 3 3 3 | 0 2 0 0 | 0 2 1 3 1 | 1 0 2 0 | 2 1 0 | 0 3 3 | 0
- String 6: 0 3 3 3 | 0 3 3 3 | 0 2 0 0 | 0 2 1 3 1 | 1 0 2 0 | 2 1 0 | 0 3 3 | 0

RUNTENOM AV BRÖR DAHLGREN, BJÄRSJÖLAGÅRD SKÅNE

MELODI.

STÄMMA.

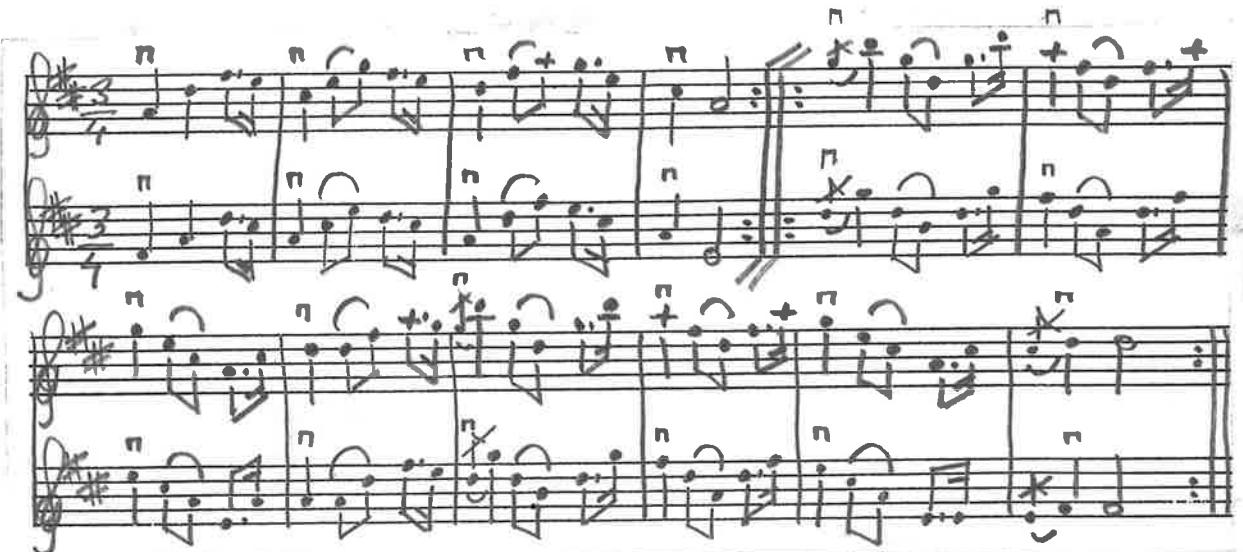
BERLINSKA UR PER HENRIKSSONS NOTBOK MM 107:8 SÖVESTAD

The score consists of three staves of music for a guitar-like instrument. The first staff uses a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The second staff uses a bass clef, a key signature of one sharp (F#), and a time signature of 4/4. The third staff uses a bass clef, a key signature of one sharp (F#), and a time signature of 3/4. The music features various chords and notes, with some notes having small 'n' or 'p' markings above them.

MELODI.

The melody line is written on three staves, each representing a different string of a guitar. The top staff starts with an open string (0) followed by a note at 323. The middle staff starts with a note at 323 followed by an open string (0). The bottom staff starts with an open string (0) followed by a note at 323. The melody continues with various notes and rests, indicated by numbers and symbols like '1', '2', '3', '0', '3', '2', '1', '0', '0', '3', '2', '3', '2', '0', '1', '1', '1', '0', '3', '2', '1', '3', '2', '0', '2', '3', '3', '3', '!'.

POLSKA FRÅN BODA, DALARNA "JAN MOR" EFTER RÖJÅS ERIK



MELODI.

Fiddle tablature for the melody, showing fingerings and弓 (pizzicato) markings. The tablature is divided into measures by vertical bar lines. Fingerings are indicated above the strings, and pizzicato strokes are shown below the strings.

0	3	10	2	02	10	3	13	20	2	0	24	23	24	3	1	3	13	
2	02	02	3	3	1	32	24	27	24	3	17	13	2	07	2	02	23	3

POLSKA FRÅN FROSTVIKEN, JÄMTLAND. (UR MINNET)

A handwritten musical score consisting of three staves, each with four measures. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measures 1-2 show eighth-note patterns with various dynamics like forte, piano, and sforzando. Measures 3-4 show sixteenth-note patterns with dynamics. Measure 4 concludes with a double bar line and repeat dots.

MELODI.

Handwritten musical notation for a guitar solo, consisting of two staves of sixteenth-note patterns. The notation uses a combination of standard musical symbols (notes, rests, clef, key signature) and specific markings such as '^' and 'v' above or below the notes. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef and a common time signature.

STÄMMA.

A handwritten musical score for guitar, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have four measures. Measures 1-2: The top staff has a '2' above the first note, '3212' above the second, '37' above the third, and '3' above the fourth. The bottom staff has '1' above the first note, '10' above the second, '20' above the third, and '10' above the fourth. Measures 3-4: The top staff has '2' above the first note, '3212' above the second, '31' above the third, and '1' above the fourth. The bottom staff has '2' above the first note, '21' above the second, '31' above the third, and '2' above the fourth. Measure 5: The top staff has '1' above the first note, '10' above the second, '20' above the third, and '10' above the fourth. The bottom staff has '23' above the first note, '21' above the second, '31' above the third, and '33' above the fourth.

BENGT ERICKSSON DEC. 2000

Serras nr. 9

Rasmus Storms
nodebog c.a. 1760

Handwritten musical score for a three-string bowed instrument (likely a bowed psaltery or similar) and a melodic instrument (likely a fiddle). The score consists of five systems of music.

System 1: Three staves of music. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '3'). The music includes various note heads (solid, hollow, etc.) and rests. Fingerings are indicated above the notes.

System 2: Three staves of music. The key signature changes to D major (one sharp). The time signature is common time (indicated by '3'). The music includes various note heads and rests. Fingerings are indicated above the notes.

System 3: Three staves of music. The key signature changes to G major (two sharps). The time signature is common time (indicated by '3'). The music includes various note heads and rests. Fingerings are indicated above the notes.

System 4: Three staves of music. The key signature changes to A major (one sharp). The time signature is common time (indicated by '3'). The music includes various note heads and rests. Fingerings are indicated above the notes.

System 5: Three staves of music. The key signature changes to D major (one sharp). The time signature is common time (indicated by '3'). The music includes various note heads and rests. Fingerings are indicated above the notes.

Melody: A single staff of music labeled "MELODI". It consists of six measures of music, each with a different note head and rest pattern. The staff is labeled "EADG" at the beginning.

Stämma: A single staff of music labeled "STÄMMA". It consists of six measures of music, each with a different note head and rest pattern. The staff is labeled "EADG" at the beginning.

Bottom Staff: A single staff of music labeled "EADG" at the beginning. It consists of six measures of music, each with a different note head and rest pattern. The staff is labeled "EADG" at the beginning.

POLSKA
"INGA PENGAR HAR JAG"



MELODI

A || n v n v n v n v n | v n n n n n n n | v n v n v n v n v n | v n v n v n v n v n |
 D || 2 2 2 2 2 2 | 2 1 2 3 | 0 1 2 3 0 1 2 3 | 2 2 1 1 0 1 2 3 |

RÄKNA 1å 2å 3å 1å 2å 3 1 2å 3å 1å 2å 3

STÄMMA

A || 0 0 0 0 0 0 | 0 0 1 2 0 | 0 2 3 2 | 0 0 1 1 | 0 . |
 D || 0 0 0 0 0 0 | 0 0 1 2 0 | 0 2 3 2 | 0 0 1 1 | 0 . |
 G || 0 0 0 0 0 0 | 0 0 1 2 0 | 0 2 3 2 | 0 0 1 1 | 0 . |

RÄKNA 1å 2å 3å 1å 2å 3 1 2å 3å 1å 2å 3

G || 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
 RÄKNA 1å 2å 3å 1å 2 3 1 2å 3å 1å 2å 3

STÄMMA

① ||: INGA PENGAR HAR JAG, MEN JAG HAR EN SLANT:
 ||: JAG HAR EN ^{GOSSE}_{FLICKA} SOM ÄR SÅ GALANT:||

② ||: HAN KAN GRÄVA, SKÄRA, SKÖRDA, HAN KAN SÅ :||
 ||: MEN NÄR HAN DANSAR STUKAR HAN SIN TÅ :||

③ ||: HON KAN VARKEN KARDA, SPINNA ELLER SY:||

||: MEN NÄR HON DANSAR ÄR HON PIGG OCH KRY:||

① OCH ② SJUNGES AV FLICKORNA. POJKarna SPELAR UNDRE STÄMMAN. MARKERA POLSKERYTMEN (1 o 3 I TAKTEN). SEDAN SPELAS POLSKAN MED STÄMMORNAs EN GANG. DÄREFTER ÄR DET POJKARNAS TUR. TILL SIST SPELAS POLSKAN ÄNNU EN GANG.

Polska after Rolf o Reine Nilsson

Begagnat - 85

Stämman är gjord av Reine Steen.

Körepolska

Lars Lundin Åkarp
och Skräddare Dahlquist Arlöv



melodi

E 1 1 1 (0) (0) 1 1
A 3 0 3 3 2 4 0 2 4 2 3 0 3 3 2 1 1 0 :

E 3 1 2 3 1 2 0 1 2 3 1 2 3 1 2 0 1 2
A : ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

E 1 1 3 (0)
A 3 2 4 3 3 :

N. Dahlquist var skräddare i Arlöv och har lärt ut denna körepolska till Lars Lundin (1870 - 1946) född i Stanstorp i Nevishög. Dräng i Burlöv och Kabbarp. Verkstadsateljör i Arlöv, husägare (Kabbarp 8 vid Åkarp). Lärde sig tidigt att spela Harmonika. Spelad mycket till dans i Åkarp, Arlöv, Burlöv och Kabbarp, samt även på fester på Hvilans folkhögskola. Han var en god kännare av ortens folkliga dansrepertoar. Han hade en son John Lundin (1900 - 1975) som var snickare och spelade både fiol och harmonika.

(Ingemar Ingors)

POLSKA OCH VISA SV.L.SK 568 EFTER JOHN ENNINGER (NÅGOT ÄNDRAD)

TERSSÄMMA.

MELODI.

KOMPÄMMA.

TERSSÄMMA.

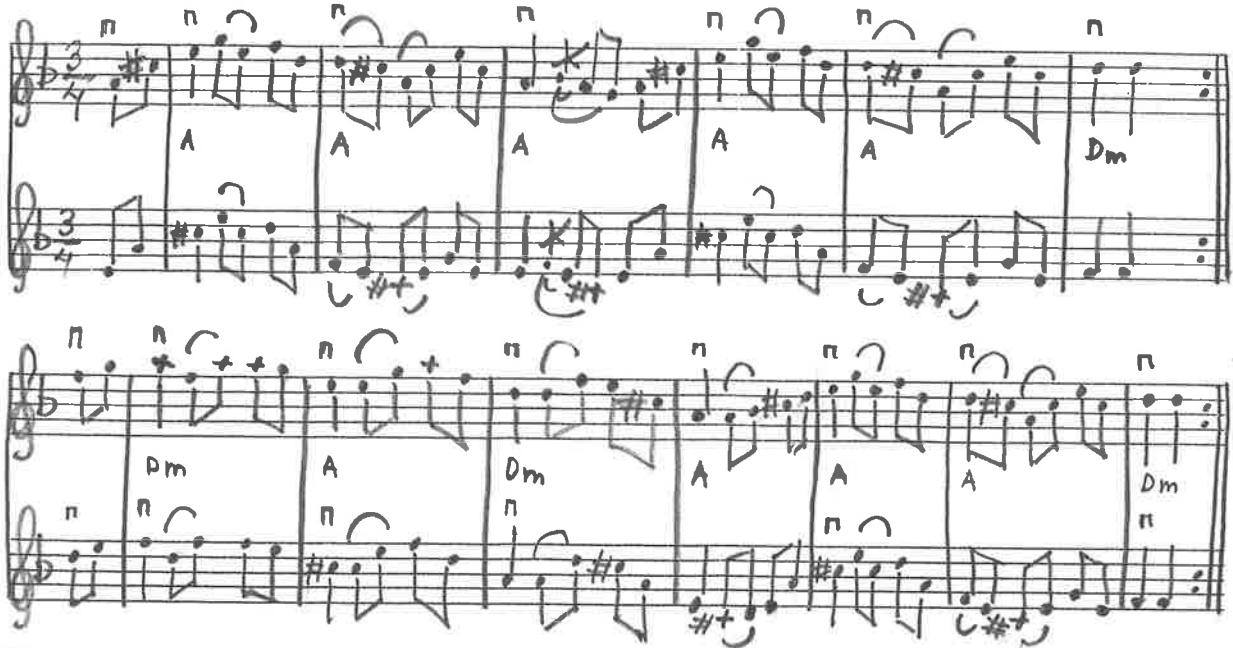
TEXT.

||: NÄR DE ALLA HADE BLIVIT MÄTTA:||: BÖRJADE ALLA:|| ALLA PÅ VARANDRA
TRÄTTA ||

EGEN TEXT T. EX.

||: NÄR VI ALLA SKULLE BÖRJA SPELA:||: BÖRJADE ALLA:|| ALLA BÖRJA'
SPELA FELA || 2dla repr. kan användas till namnuppräkning

DOCKEDANSEN EFTER OLA HANSSON, SMEDSTORP, BRUNNBY
(NÅGOT OMÄNDRAD)



BENGT ERICSSON KARS-97

MELODI.

Guitar tablature for the Melody part. The notation is divided into four measures by vertical bar lines. The first measure shows a pattern of sixteenth notes on the top staff and eighth notes on the bottom staff. The second measure shows a similar pattern. The third measure shows a pattern of sixteenth notes on the top staff and eighth notes on the bottom staff. The fourth measure shows a pattern of sixteenth notes on the top staff and eighth notes on the bottom staff.

STÄMMA.

Guitar tablature for the Stämma part. The notation is divided into four measures by vertical bar lines. The first measure shows a pattern of sixteenth notes on the top staff and eighth notes on the middle and bottom staves. The second measure shows a similar pattern. The third measure shows a pattern of sixteenth notes on the top staff and eighth notes on the middle and bottom staves. The fourth measure shows a similar pattern.

Polska

Upptecknad av
John Enninger 1875

text.

||: Alelöv o- och lindelöv och
lomman full utav
nötter:||

||: Dansa lätt min lilla vän
jag fryser så om mina
fötter:||

A n v 1 v 1 n v 1 2 3 2 v
D o 3 ↓ 1 2 3 2 3 2 3 2 v
G o 3 ↓ 1 2 3 2 3 2 3 2 v

A n v 1 2 3 1 0 3 2 3
D ↓ 1 2 3 1 0 3 2 3
G 1 2 3 1 0 3 2 3

A n v n v n v
D ↓ 1 2 1 0 3 2 3
G 2 1 0 3 2 3 0 0

Uppteckningen är
gjord efter Johan Jakob
Bruun (1818 - 1889)
Särslör, Södervidinge.

Om Bruun skriver Enninger följande: "Bruun var en god
flöjtist och mycket förtjent i musik; han hade ett gott minne
i allt. Till följe hans klena ögon kunde han på de sista 30 åren
ej sysselsätta sig med något men kunde ändå vägleda sig.
Han existerade med att blåsa till dansmusik, då han helst
ackompanjerade till fiol." John Enninger (1844 - 1908) var
fiolspeloman, utbildad violinist samt kantor i Höör. Han upp-
tecknade 2000 låtar.

SNURKEPOLSKA efter Anders Andersson, Stävie
Upptecknad efter J. J. Braun, 1879 av John Enninger

3/4

Bergslagen maj. - 89

E A

E A

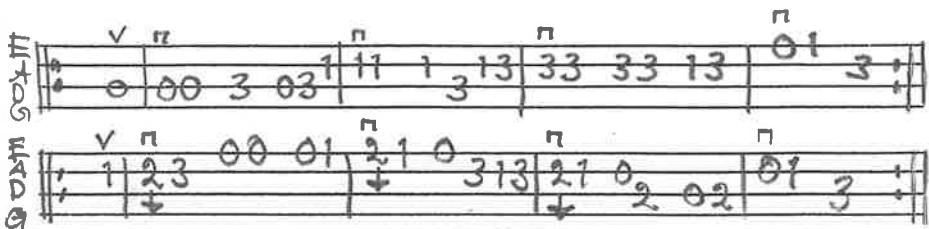
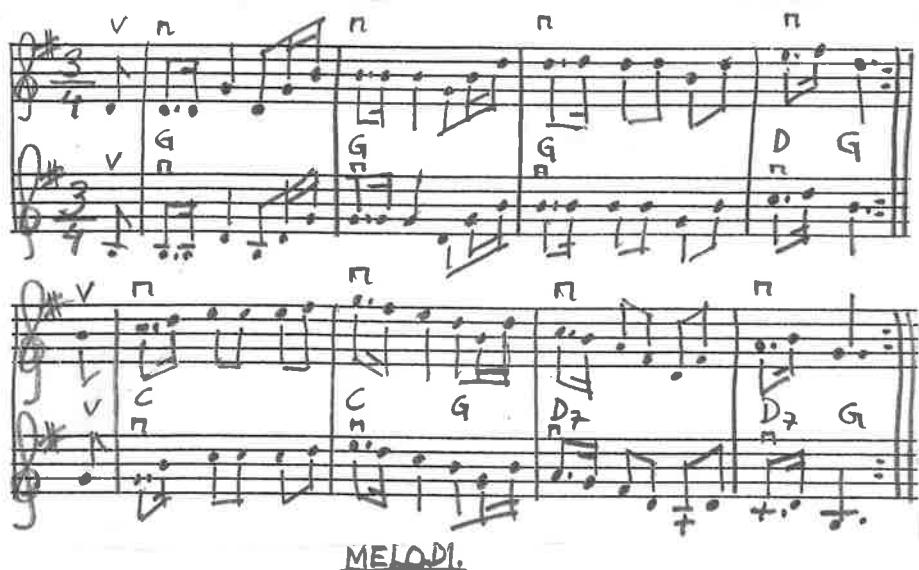
G D A E

SVINGEDANS UR NOTBOK MED C. L. RAMELIUS' NOTSKRIFT
 KAN HA TILLHÖRT PER JÖNSSON I SNÅRESTAD, PRIVAT ÄGO
 ORIGINALTONART G-DUR

MELODI.

STÄMMA.

SVINGEDANS UR PER ÅKESSONS NOTBOK (II)
HYLLERÖD ÅR 1895



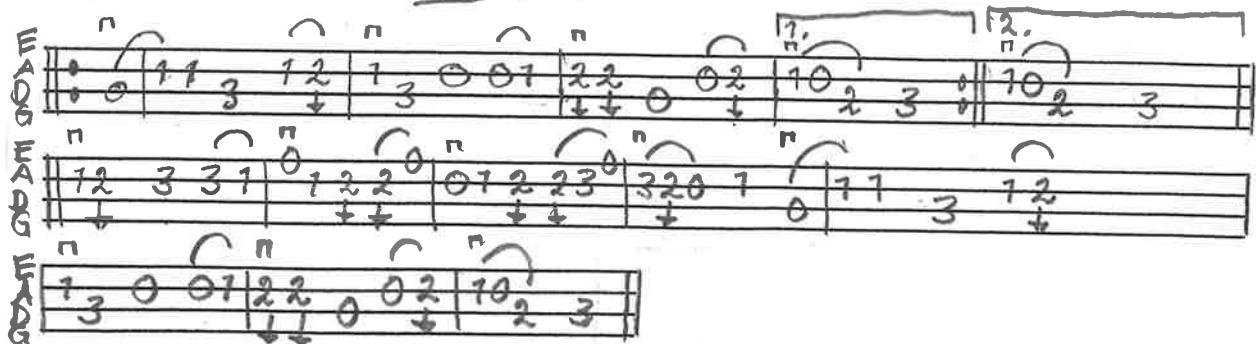
BENGT ERIKSSON NOV. 2000

- ① II: Jag haret äpple uti min lomma
det ska jag gömma till min lilla vän :||
II: Men om hon nu iute skulle komma
så äter jag upp mitt äpple själu
- ② II: Jas såg i öster, jas såg i väster
jas såg i söder och jag såg i nord :||
II: Jas såg så många granna gräbbor dansa
men inte såg jag den jag såg i fjor :||
- ③ II: Men jag kan inte till vännen komma
och varken åka rida eller gå :||
II: Men jag ska vänta tills det blir sommat
då seglar jag uppå böljen blå :||
- ④ II: Jag är så ledsen jag börjar tröttna
jag tror jag övergiver alltihop :||
II: men får jag brännevin så blir jag munter
då ska jag roa er allihop :||

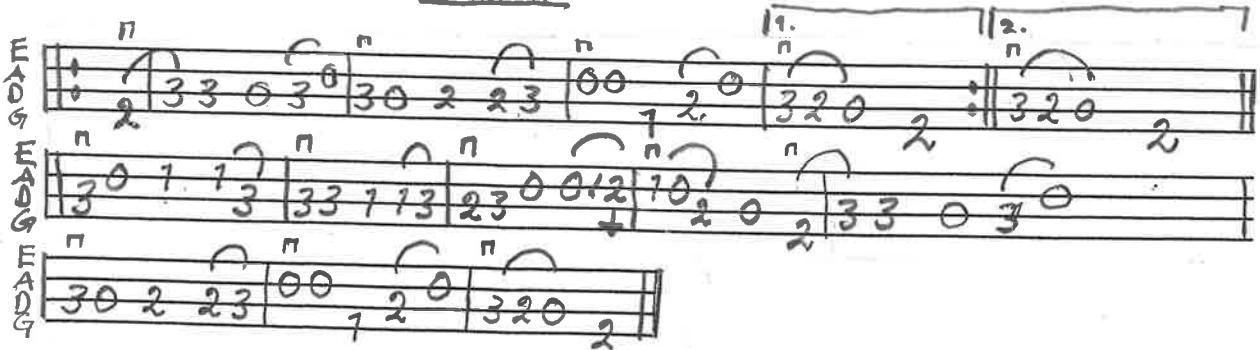
SVINGEDANS "SÅ BISTER KALL BLÄSER NORDANVINDEN"
EFTER BROR DAHLGREN, BJÄRSJÖLAGÅRD



MELODI.



STÄMMA.



POLSKA (SVINGEDANS) UR NOTBOK EFTER J.A. GULDSTRAND HJORTSHÖG. BÖRJE WALLINS SAMLINGAR

MELODI.

Handwritten musical notation for guitar, featuring two staves of sixteenth-note patterns. The notation uses a combination of standard staff notation and tablature-like symbols. The first staff begins with a 'H' and a 'V', followed by a series of notes: 0, 3, 3, 3, 2, 0, 2, 3, 2, 1, 2, 3, 1, 3, 0, 3, 3, 3, 2, 0, 2, 3, 2, 1, 2, 3, 1, 3. The second staff begins with a 'H' and a 'V', followed by: 3, 0, 3, 1, 3, 3, 3, 1, 3, 1, 0, 0, 2, 2, 0, 3, 3, 1, 3, 3, 0, 3, 1, 3, 3, 1, 3, 1, 0, 0, 2, 2, 0, 3, 3, 1, 3.

STÄMMA.

BENGT ERICSSON OKT. - 99

VISA FRÅN MARKS HÄRAD, ÅLFBORG'S LÄN, EFTER AGDA SÖDERBERG
NEDTECKNAD AV JOHNENNINGER, HÖÖR 17 FEB. 1892
2 DRA " REPR. KOMP. AV REINE " STEEN



MELODI.

Handwritten tablature for a melodic line, likely for a bowed instrument like a fiddle. It consists of four horizontal staves, each representing a string. The notes are indicated by numbers (0, 1, 2, 3) and vertical strokes. Arrows and dots above the staves indicate specific performance techniques such as slurs and grace notes. The tablature is written on yellowed paper.

STÄMMA.

Handwritten tablature for a harmonic or rhythmic part, labeled "STÄMMA". It consists of four horizontal staves, each representing a string. The notes are indicated by numbers (0, 1, 2, 3) and vertical strokes. Arrows and dots above the staves indicate specific performance techniques. The tablature is written on yellowed paper.

Stringedans eft. Carin Hallberg som lärt den av sin far Sven Thom. Edby
uppbördad, och sånt till reprisat P. Sten



MELODI.

EADG EADG EADG EADG

STÄMMA.

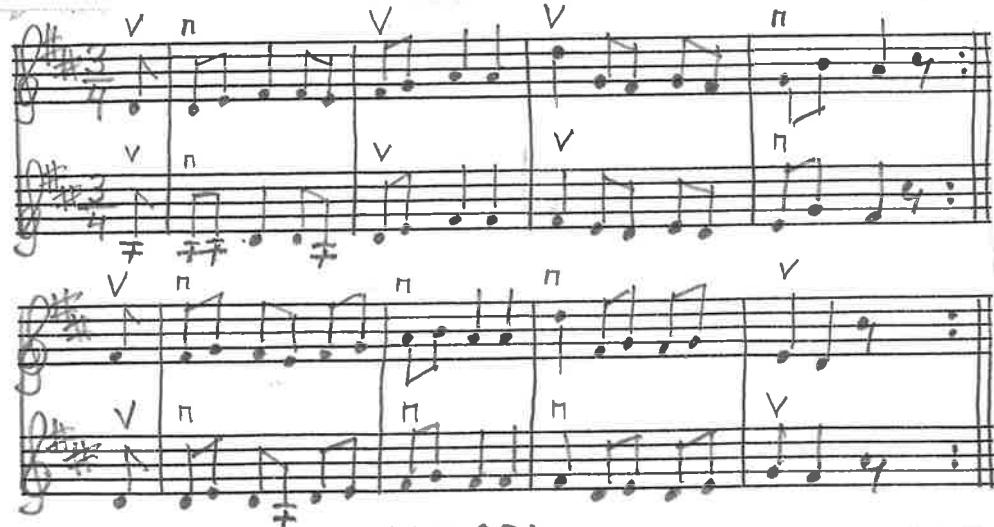
EADG EADG EADG EADG

TEXT.

TILL LANDSKRONA VILL JAG FARA, DÄR FINNS FLICKOR SOM
ÄR RARA. VACKRA ÖGON GER DOM KARLAR, SOM HOS DOM
VILL VARA.

BENGT ERICSSON
JAN. 1991

POLSKA EFTER PER LARSSON, SNÅRESTAD
 UPPTECKNAD AV NILS ANDERSSON
 VERS 2-4 ÅRTILL VISS DEL PÅHITTADE
 AV BENGT ERICSSON NA 88 SMS



MELODI.

STÄMMA.

TEXT.

1. II: JAG ÄR SÅ GLAD FÖR MIN SNÄLLA KVINNA
 SJUNG FALLE RALLE RALLE RA:II
 II: FÖR HON KAN BÅDE VÄVA SY OCH SPINNA
 SJUNG FALLE RALLE RALLA:II
2. II: JAG ÄR SÅ GLAD FÖR MIN SNÄLLE GUBBE
 SJUNG FALLE RALLE RALLE RA:II
 II: FÖR HAN KAN BÅDE KLYVA VED OCH STUBBE
 SJUNG FALLE RALLE RALLA:II
3. II: VIÄR SÅ GLADA FÖR VÅRA GLYTTA
 SJUNG FALLE RALLE RALLE RA:II
 II: FÖR DOM KAN REDAN GÖRA LITE NYTTA
 SJUNG FALLE RALLE RALLA:II
4. II: NUSKA VILEVA OCH HA DET BRA
 SJUNG FALLE RALLE RALLE RA
 II: OCH SPELA FELATILL DOMEDAG
 SJUNG FALLE RALLE RALLA:II

KLUNKEPOLSKA (SVINGEDANS) AV BENGT ERICSSON, MÄLMO"

MELODI.

PÅ DESTÄLLEN I MELODIEN, DÄR MAN SPELAR PÅ TVÅ STRÄNGAR,
ÄR DEN ENKLA MELODIEN KRAFTIGARE MARKERAD I NOTERNA.

HÄCKAKROGADÅNSEN EFTER PEHR OJSSON, KVÄRLÖV
UPPT. AV JOHN ENNINGER. HÖÖR SV.L.SK. 564

The musical score consists of four staves. The top two staves are standard musical notation with stems and note heads. The bottom two staves are tablature for a six-string instrument, likely a guitar or banjo, showing fingerings and string numbers (0, 1, 2, 3). Brackets labeled '1' and '2' group specific measures of both the notation and tablature. The tablature staff is labeled "MELODI." above it.

Musical Notation Staff 1:

3/4 time signature, key signature of one sharp (F#). Measures 1-4 show eighth-note patterns. Measure 5 begins with a sixteenth-note pattern. Measures 6-7 show eighth-note patterns. Measure 8 begins with a sixteenth-note pattern. Measures 9-10 show eighth-note patterns. Measure 11 begins with a sixteenth-note pattern. Measures 12-13 show eighth-note patterns. Measure 14 begins with a sixteenth-note pattern. Measures 15-16 show eighth-note patterns. Measure 17 begins with a sixteenth-note pattern. Measures 18-19 show eighth-note patterns. Measure 20 begins with a sixteenth-note pattern. Measures 21-22 show eighth-note patterns. Measure 23 begins with a sixteenth-note pattern. Measures 24-25 show eighth-note patterns. Measure 26 begins with a sixteenth-note pattern. Measures 27-28 show eighth-note patterns. Measure 29 begins with a sixteenth-note pattern. Measures 30-31 show eighth-note patterns. Measure 32 begins with a sixteenth-note pattern. Measures 33-34 show eighth-note patterns. Measure 35 begins with a sixteenth-note pattern. Measures 36-37 show eighth-note patterns. Measure 38 begins with a sixteenth-note pattern. Measures 39-40 show eighth-note patterns. Measure 41 begins with a sixteenth-note pattern. Measures 42-43 show eighth-note patterns. Measure 44 begins with a sixteenth-note pattern. Measures 45-46 show eighth-note patterns. Measure 47 begins with a sixteenth-note pattern. Measures 48-49 show eighth-note patterns. Measure 50 begins with a sixteenth-note pattern. Measures 51-52 show eighth-note patterns. Measure 53 begins with a sixteenth-note pattern. Measures 54-55 show eighth-note patterns. Measure 56 begins with a sixteenth-note pattern. Measures 57-58 show eighth-note patterns. Measure 59 begins with a sixteenth-note pattern. Measures 60-61 show eighth-note patterns. Measure 62 begins with a sixteenth-note pattern. Measures 63-64 show eighth-note patterns. Measure 65 begins with a sixteenth-note pattern. Measures 66-67 show eighth-note patterns. Measure 68 begins with a sixteenth-note pattern. Measures 69-70 show eighth-note patterns. Measure 71 begins with a sixteenth-note pattern. Measures 72-73 show eighth-note patterns. Measure 74 begins with a sixteenth-note pattern. Measures 75-76 show eighth-note patterns. Measure 77 begins with a sixteenth-note pattern. Measures 78-79 show eighth-note patterns. Measure 80 begins with a sixteenth-note pattern. Measures 81-82 show eighth-note patterns. Measure 83 begins with a sixteenth-note pattern. Measures 84-85 show eighth-note patterns. Measure 86 begins with a sixteenth-note pattern. Measures 87-88 show eighth-note patterns. Measure 89 begins with a sixteenth-note pattern. Measures 90-91 show eighth-note patterns. Measure 92 begins with a sixteenth-note pattern. Measures 93-94 show eighth-note patterns. Measure 95 begins with a sixteenth-note pattern. Measures 96-97 show eighth-note patterns. Measure 98 begins with a sixteenth-note pattern. Measures 99-100 show eighth-note patterns.

Musical Notation Staff 2:

3/4 time signature, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 begins with a sixteenth-note pattern. Measures 4-5 show eighth-note patterns. Measure 6 begins with a sixteenth-note pattern. Measures 7-8 show eighth-note patterns. Measure 9 begins with a sixteenth-note pattern. Measures 10-11 show eighth-note patterns. Measure 12 begins with a sixteenth-note pattern. Measures 13-14 show eighth-note patterns. Measure 15 begins with a sixteenth-note pattern. Measures 16-17 show eighth-note patterns. Measure 18 begins with a sixteenth-note pattern. Measures 19-20 show eighth-note patterns. Measure 21 begins with a sixteenth-note pattern. Measures 22-23 show eighth-note patterns. Measure 24 begins with a sixteenth-note pattern. Measures 25-26 show eighth-note patterns. Measure 27 begins with a sixteenth-note pattern. Measures 28-29 show eighth-note patterns. Measure 30 begins with a sixteenth-note pattern. Measures 31-32 show eighth-note patterns. Measure 33 begins with a sixteenth-note pattern. Measures 34-35 show eighth-note patterns. Measure 36 begins with a sixteenth-note pattern. Measures 37-38 show eighth-note patterns. Measure 39 begins with a sixteenth-note pattern. Measures 40-41 show eighth-note patterns. Measure 42 begins with a sixteenth-note pattern. Measures 43-44 show eighth-note patterns. Measure 45 begins with a sixteenth-note pattern. Measures 46-47 show eighth-note patterns. Measure 48 begins with a sixteenth-note pattern. Measures 49-50 show eighth-note patterns. Measure 51 begins with a sixteenth-note pattern. Measures 52-53 show eighth-note patterns. Measure 54 begins with a sixteenth-note pattern. Measures 55-56 show eighth-note patterns. Measure 57 begins with a sixteenth-note pattern. Measures 58-59 show eighth-note patterns. Measure 60 begins with a sixteenth-note pattern. Measures 61-62 show eighth-note patterns. Measure 63 begins with a sixteenth-note pattern. Measures 64-65 show eighth-note patterns. Measure 66 begins with a sixteenth-note pattern. Measures 67-68 show eighth-note patterns. Measure 69 begins with a sixteenth-note pattern. Measures 70-71 show eighth-note patterns. Measure 72 begins with a sixteenth-note pattern. Measures 73-74 show eighth-note patterns. Measure 75 begins with a sixteenth-note pattern. Measures 76-77 show eighth-note patterns. Measure 78 begins with a sixteenth-note pattern. Measures 79-80 show eighth-note patterns. Measure 81 begins with a sixteenth-note pattern. Measures 82-83 show eighth-note patterns. Measure 84 begins with a sixteenth-note pattern. Measures 85-86 show eighth-note patterns. Measure 87 begins with a sixteenth-note pattern. Measures 88-89 show eighth-note patterns. Measure 90 begins with a sixteenth-note pattern. Measures 91-92 show eighth-note patterns. Measure 93 begins with a sixteenth-note pattern. Measures 94-95 show eighth-note patterns. Measure 96 begins with a sixteenth-note pattern. Measures 97-98 show eighth-note patterns. Measure 99 begins with a sixteenth-note pattern. Measures 100-101 show eighth-note patterns.

Tablature Staff 1 (MELODI.):

String numbers 6, 5, 4, 3, 2, 1 from left to right. Measures 1-2: 01 23 | 02 13 43 23 1 | 03 23 0 20 21 0 3. Measures 3-4: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 5-6: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 7-8: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 9-10: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 11-12: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 13-14: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 15-16: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 17-18: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 19-20: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 21-22: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 23-24: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 25-26: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 27-28: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 29-30: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 31-32: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 33-34: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 35-36: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 37-38: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 39-40: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 41-42: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 43-44: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 45-46: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 47-48: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 49-50: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 51-52: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 53-54: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 55-56: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 57-58: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 59-60: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 61-62: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 63-64: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 65-66: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 67-68: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 69-70: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 71-72: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 73-74: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 75-76: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 77-78: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 79-80: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 81-82: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 83-84: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 85-86: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 87-88: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 89-90: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 91-92: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 93-94: 02 32 12 0 3 | 03 23 0 20 21 0 3. Measures 95-96: 01 23 0 20 21 0 3 | 02 32 12 0 3. Measures 97-98: 03 23 0 20 21 0 3 | 01 23 0 20 21 0 3. Measures 99-100: 02 32 12 0 3 | 03 23 0 20 21 0 3.

Tablature Staff 2:

String numbers 6, 5, 4, 3, 2, 1 from left to right. Measures 1-2: 210 3 | 00 0 0. Measures 3-4: 02 0 20 | 210 3 0 1 1. Measures 5-6: 23 0 20 | 210 3 0 1 1. Measures 7-8: 23 0 20 | 210 3 0 0 0. Measures 9-10: 210 3 | 00 0 0. Measures 11-12: 02 0 20 | 210 3 0 1 1. Measures 13-14: 23 0 20 | 210 3 0 1 1. Measures 15-16: 23 0 20 | 210 3 0 1 1. Measures 17-18: 210 3 | 00 0 0. Measures 19-20: 02 0 20 | 210 3 0 1 1. Measures 21-22: 23 0 20 | 210 3 0 1 1. Measures 23-24: 23 0 20 | 210 3 0 1 1. Measures 25-26: 210 3 | 00 0 0. Measures 27-28: 02 0 20 | 210 3 0 1 1. Measures 29-30: 23 0 20 | 210 3 0 1 1. Measures 31-32: 23 0 20 | 210 3 0 1 1. Measures 33-34: 210 3 | 00 0 0. Measures 35-36: 02 0 20 | 210 3 0 1 1. Measures 37-38: 23 0 20 | 210 3 0 1 1. Measures 39-40: 23 0 20 | 210 3 0 1 1. Measures 41-42: 210 3 | 00 0 0. Measures 43-44: 02 0 20 | 210 3 0 1 1. Measures 45-46: 23 0 20 | 210 3 0 1 1. Measures 47-48: 23 0 20 | 210 3 0 1 1. Measures 49-50: 210 3 | 00 0 0. Measures 51-52: 02 0 20 | 210 3 0 1 1. Measures 53-54: 23 0 20 | 210 3 0 1 1. Measures 55-56: 23 0 20 | 210 3 0 1 1. Measures 57-58: 210 3 | 00 0 0. Measures 59-60: 02 0 20 | 210 3 0 1 1. Measures 61-62: 23 0 20 | 210 3 0 1 1. Measures 63-64: 23 0 20 | 210 3 0 1 1. Measures 65-66: 210 3 | 00 0 0. Measures 67-68: 02 0 20 | 210 3 0 1 1. Measures 69-70: 23 0 20 | 210 3 0 1 1. Measures 71-72: 23 0 20 | 210 3 0 1 1. Measures 73-74: 210 3 | 00 0 0. Measures 75-76: 02 0 20 | 210 3 0 1 1. Measures 77-78: 23 0 20 | 210 3 0 1 1. Measures 79-80: 23 0 20 | 210 3 0 1 1. Measures 81-82: 210 3 | 00 0 0. Measures 83-84: 02 0 20 | 210 3 0 1 1. Measures 85-86: 23 0 20 | 210 3 0 1 1. Measures 87-88: 23 0 20 | 210 3 0 1 1. Measures 89-90: 210 3 | 00 0 0. Measures 91-92: 02 0 20 | 210 3 0 1 1. Measures 93-94: 23 0 20 | 210 3 0 1 1. Measures 95-96: 23 0 20 | 210 3 0 1 1. Measures 97-98: 210 3 | 00 0 0. Measures 99-100: 02 0 20 | 210 3 0 1 1.

RINGDANS "I KVÄLL SÅ VILLA VI LEKA JUL NA 81 JESPERSKAN
I KVÄLL SÅ HÄLLER VI OSS ROLIA :|| N. VALLÖSA

MELODI.

STÄMMA

TEXT.

||: I KVÄLL SÅ VILLA VI LEKA JUL
I KVÄLL SÅ HÄLLER VI OSS ROLIA :||
||: VI FIRAR TI-ILL E-EN UNGER SVEN
OM HAN VILL GÅ I VÅRA RINGJA :||

Polska från Räng och St. Hammar
upptecknad av Nicolovius

MELODI

A	n	v	nv	n	(0)	v	n	v	n	v	nv	n	v	n	v
D	:	3	0	1	1	4	3	2	3	0	0	1	2	2	0

A	n	v	nv	n	v	n	v	n	v	nv	n	v	n	v	n
D	:	3	1	3	2	1	2	0	2	1	0	3	1	3	2

A	n	v	n	v	n	v	n	v	n	v	n	v	n	v	n
D	:	3	1	3	1	0	1	2	2	0	1	3	2	1	0

A	1	0	r	1	3	1	(0)	v	n	v	n	v	n	v	n
D	:	3	1	3	1	4	2	3	3	3	1	3	2	1	0

A	n	v	alt. n	v	n	v	n	v	n	v	n	v	n	v	n
D	:	4	3	1	3	1	4	3	1	3	1	3	2	1	0

Nils Lovén (Nicolovius) föddes i slutet av 1700-talet. Han växte upp i prästgården i S:t Hammar. Han skrev en bok om folklivet i Skutts härad, som kanske är den mest berömda i sitt slag, som vi har i Sverige. Den notbilaga till boken finns den här polskan.

SVINGEDANS "MOR STINAS VISA" FOLKHIVET I SKYTTTS HÄRAD
NICOLÖVIUS

The musical score consists of three parts:

- MELODI:** A treble clef staff with six measures of music. Fingerings (1 and 2) are indicated above the notes.
- STÄMMA:** Two bass clef staves (EADG and EADG) with six measures of music each. Fingerings (1 and 2) are indicated above the notes.
- Tablature:** Below the staves, there are two sets of tablatures corresponding to the Melodi and Stämma parts, showing fingerings (1 and 2) and specific note positions.

Mor Stinas visa

Där stod två jungfrur i rosenlund,
Och systrar voro de båda;
Den ena var så hjärtans glad,
Den andra sörjde så svåra.

Och syster sade till syster sin,
Vi sörjer du så svåra?
Och inte är din fader död
Ell' har du mistat din ära?

Och inte är min fader död,
Och Gud bevare min ära.
Jag sörjer mest för den ungersven,
Som har oss båda så kära.

Vi sörjer du för den ungersven,
Som har oss båda så kära.
Väl tar han mig, som rikdom har,
Och lar (läter) den fattiga fara.

Den ungersven stod ej långt därfrå,
De jungfrur hörde han tala;
Han bad så hjärtlig en suck till Gud,
Säg du mig vem jag skall taga!

Så kom en röst från himlen ned:
Den fattiga skall du taga;
Ty hon sin rikdom har hos Gud,
Den blir I värdiga båda.

Och ungersven steg ur busken fram
Och gav den fattiga handen;
Dig giver jag min hand och tro,
Därtill mitt redliga hjärta.

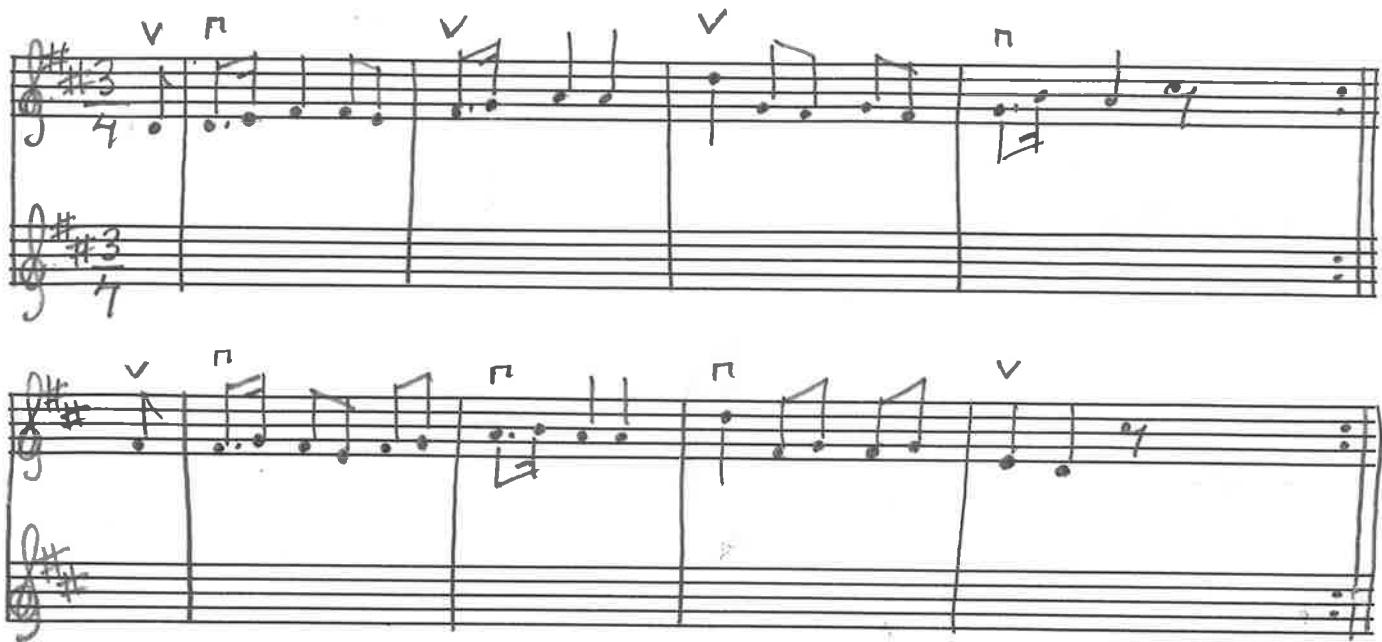
Den rika sad' till ungersven då:
Vi ge den fattiga handen?
Och ta ej mig, som rikdom har,
Och la den fattiga fara,

Och tar jag dig som rikdom har,
Och lar den fattiga fara,
Så gråter hon i all sin dar
Och fäller sorgsamma tårar.

Och rikdom är ett län av Gud,
Den kan så snarligt försvinna.
Den som är rik kan fattig bli,
Den fattige bliva riker.

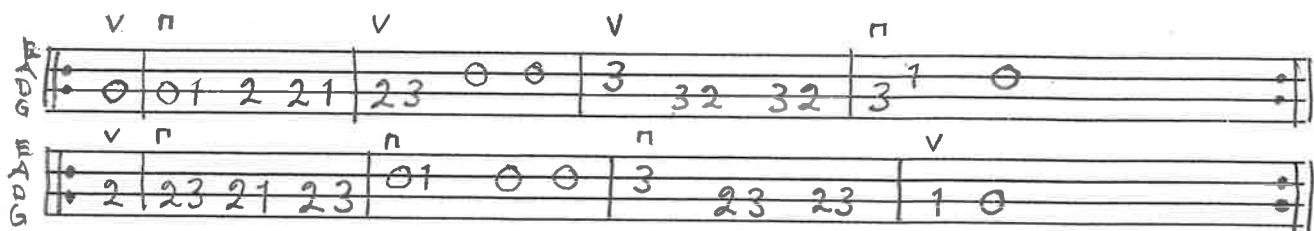
Och äpplet växer ju ej så högt;
Det må till jordena falla,
Det växer högt och det smakar sött;
Men lika sött ej för alla.

POLSKA UPPT. AV NILS ANDERSSON EFTER PER LARSSON
SNÅRESTAD NA 88



TEXT ||:JA E SO GLA FÖR MIN SNÄLLA QUINGJA
SJUNG FA-L-E-RAL-LE RAL-LE-RA :||
||:FÖR HUN KAN BÅ-DE VÄF-VA SY o SPINGJA
SJUNG FA-L-E-RAL-LE-RAL-HA :||

BENGT ERICSSON OKT-93



SVINGEDANS EFTER MÅRTEN SJÖBECK, LÖVESTAD, SPELAD AV OKÄND
SPELMAN INSPERAD AV REINHOLD ANDERSSON

MELODI.

STÄMMA.

*) DE TVÅ SISTA TAKTERNA I BÅDA REPRISERNA KAN LÄGGAS NER
EN OCTAV OM DET BLIR FÖR SVÄRT ATT STRÄCKA LILLFINGRET:

MELODI

STÄMMA

RUNTENOM EFTER NILSMÄRTENSSON, "RUSKEN", ST. HERRESTAD
(OMÄNDRAD) SV. L. SK. 1100



MELODI.

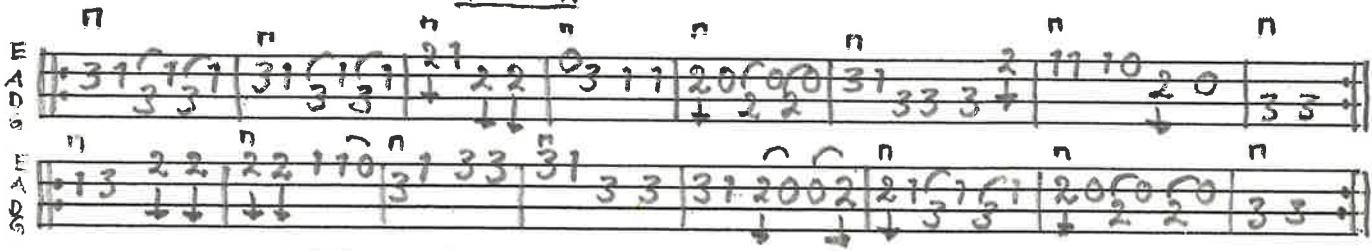
STÄMMA.

RUNTENOM "TROLLSLÄNDAN"

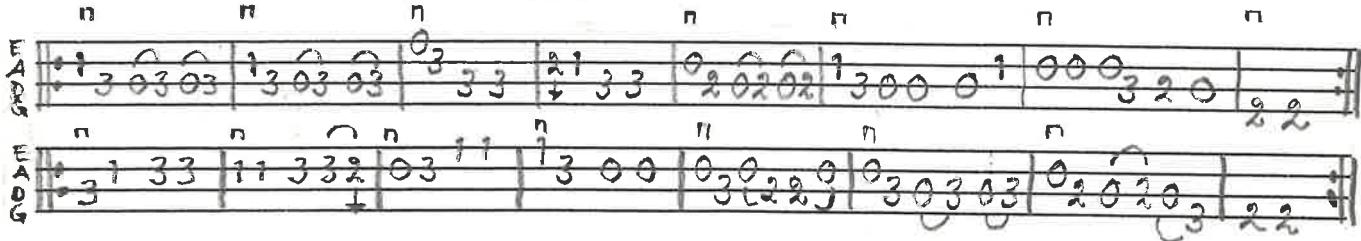
AV HILDING ÅBERG, NYÅKRA HÖRBY, 1949
UR BROR DAHLGRENS NOTBOK



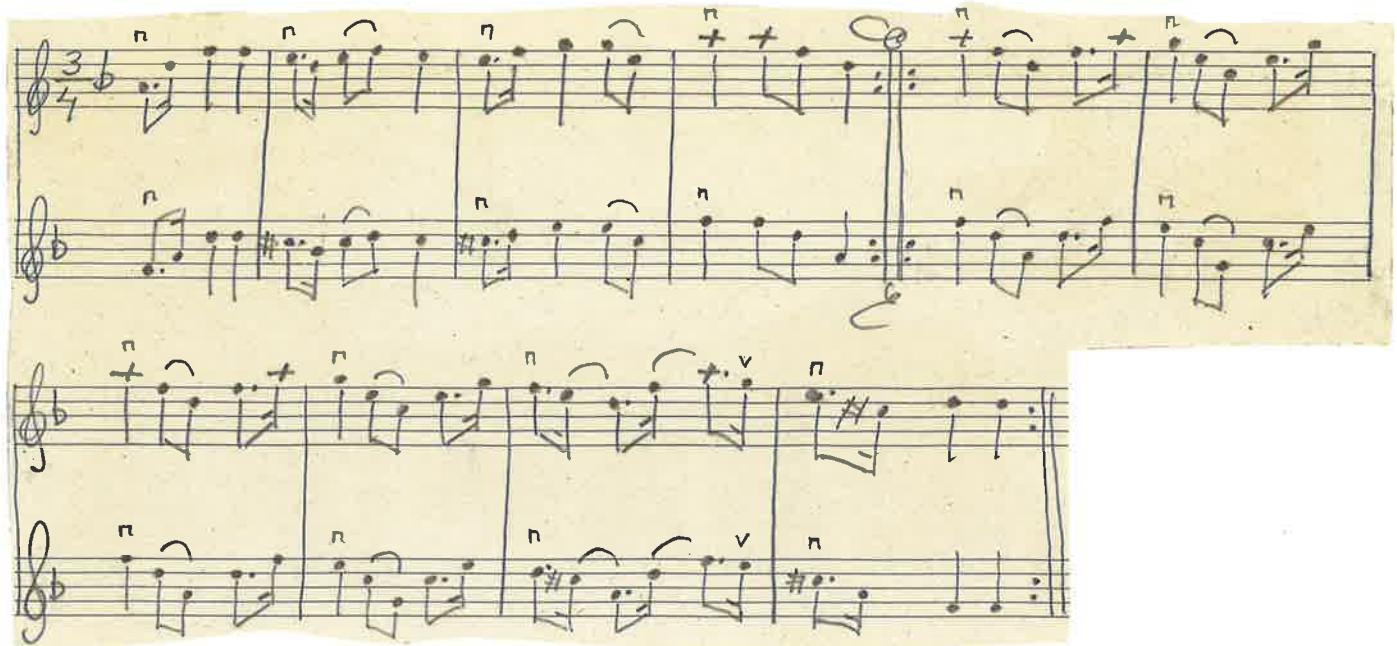
MELODI.



STÄMMA.



BIROMBOMSKAN, PER HENRIKSSON, SÖFVESTAD NOTBOK NM:107 nr 21



MELODI.

Stringed instrument tablature for Melodi. The tab shows two staves of six strings each. Fingerings are indicated by numbers (e.g., 0, 1, 2, 3) and arrows pointing down to the strings. The first staff starts with 0 3 1 1, and the second staff starts with 3 1 1 3.

STÄMMA.

Stringed instrument tablature for Stämma. The tab shows two staves of six strings each. Fingerings are indicated by numbers (e.g., 0, 1, 2, 3) and arrows pointing down to the strings. The first staff starts with 2 0 3 3, and the second staff starts with 1 3 0 3.

Bengt Gissler opus 89

SVINGEDANS

"Hvarför skulle nu den lampa slökna" Sövestad

Per Henriksson

π v π v π v π v π v π v π v π v

E 11:0 0 2 3 3 0 1 2 1 3 1 3 2 0 2 2 3 1 1 0 0

A 0 2 3 3 0 1 2 1 3 1 3 2 0 2 2 3 1 0 2 ::

π v π v π v π v π v π v π π v

E 11:0 1 2 3 0 1 2 1 0 0 1 0 0 3 1 3 2 0 3 0 3

A 1 2 3 0 1 2 1 0 0 1 0 0 3 1 3 2 0 3 0 3 ::

π v π v π v π v π π v π v π v

E 11:0 1 2 3 0 1 2 1 0 0 1 0 0 3 1 3 2 0 3 0 3 ::

A 1 2 3 0 1 2 1 0 0 1 0 0 3 1 3 2 0 3 0 3 ::

RUNTENOM

NILS MÄRTENSSON "RUSKEN" SV.L.SK 1095

Handwritten musical score for 'RUSKEN' featuring three staves of music. The first staff uses a treble clef, the second a bass clef, and the third a treble clef. The time signature is 3/4 throughout. The music consists of various notes and rests, with some specific chords labeled with letters like G, D, and C.

KOMP.

Handwritten musical score for 'RUSKEN' featuring two staves of music. The first staff uses a treble clef and the second a bass clef. The time signature is 3/4. The music consists of sixteenth-note patterns and rests.

MELODI.

Handwritten musical score for 'RUSKEN' featuring two staves of music. The first staff uses a treble clef and the second a bass clef. The time signature is 3/4. The music consists of sixteenth-note patterns and rests.

STAMMA.

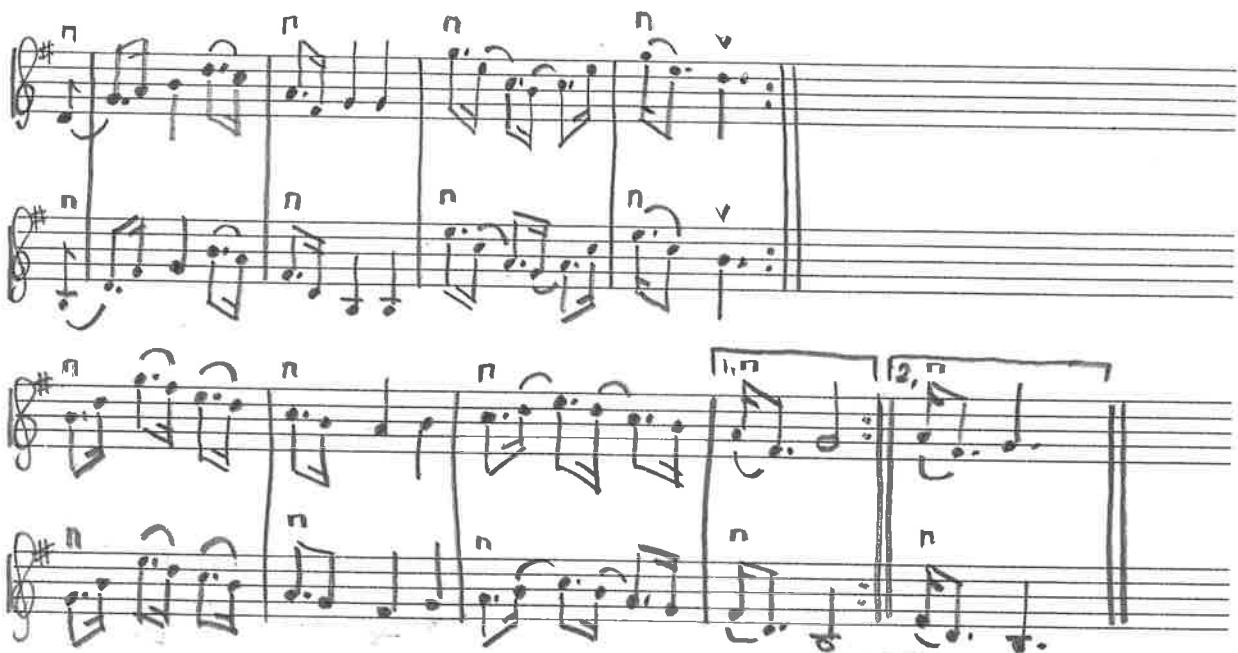
Handwritten musical score for 'RUSKEN' featuring two staves of music. The first staff uses a treble clef and the second a bass clef. The time signature is 3/4. The music consists of sixteenth-note patterns and rests.

KOMP.

Handwritten musical score for 'RUSKEN' featuring two staves of music. The first staff uses a treble clef and the second a bass clef. The time signature is 3/4. The music consists of sixteenth-note patterns and rests.

SVINGEDANS

PER HENRIKSSON
SÖVESTAD M 107 MUSIKHUSÉT



MELODI

Handwritten tablature for a guitar-like instrument. The notation shows two staves of sixteenth-note patterns. The left staff is labeled "E A D G B E" and the right staff is labeled "E A D G B E". The patterns involve various fingerings (e.g., 0, 1, 2, 3) and rests.

STÄMMA

Handwritten tablature for a guitar-like instrument. The notation shows two staves of sixteenth-note patterns. The left staff is labeled "E A D G B E" and the right staff is labeled "E A D G B E". The patterns involve various fingerings (e.g., 0, 1, 2, 3) and rests.

Springdans

Falster
Danmark

The score consists of six staves:

- Staff 1:** A staff with vertical bar lines and a 12/8 time signature. It features a mix of eighth and sixteenth note patterns.
- Staff 2:** A staff with vertical bar lines and a 12/8 time signature. It features eighth note patterns.
- Staff 3:** A staff with vertical bar lines and a 12/8 time signature. It features eighth note patterns.
- Staff 4:** A staff with vertical bar lines and a 12/8 time signature. It features eighth note patterns. Below this staff is a staff of notes with tablature. The tablature has six horizontal lines representing strings, with numbers indicating fingerings: 0, 3, 2, 1, 0, 1. Above this staff, the word "MELODI" is written above the first measure.
- Staff 5:** A staff with vertical bar lines and a 12/8 time signature. It features eighth note patterns.
- Staff 6:** A staff with vertical bar lines and a 12/8 time signature. It features eighth note patterns.

STÄMMA (TERS-SEXT)

The chords for the accompaniment are:

- Staff 1:** E 7 0 3 | 2 1 2 3 | 2 1 2 3 | 2 1 2 3 | 2 1 2 3 | 2 1 2 3 |
- Staff 2:** A 2 1 2 3 | 2 1 2 3 | 2 1 2 3 | 2 1 2 3 | 2 1 2 3 | 2 1 2 3 |
- Staff 3:** G 0 3 2 1 | 2 3 | 0 3 2 1 | 2 3 | 0 3 2 1 | 2 3 |
- Staff 4:** F# 2 3 0 | 2 3 | 2 3 0 | 2 3 | 2 3 0 | 2 3 |
- Staff 5:** D 2 3 0 | 2 3 | 2 3 0 | 2 3 | 2 3 0 | 2 3 |
- Staff 6:** C 2 3 0 | 2 3 | 2 3 0 | 2 3 | 2 3 0 | 2 3 |

SVINGEDANS EFTER MÅRTEN HATTSSON Ö. NÖBBELÖV SV.H. SK

MELODI.

STÄMMA.

BÄRLINSKAN NR 27, PER HENRIKSSON SÖFVESTAD, MN 107:13

MELODI.

STÄMMA.

SVINGEDANS

OLA GRÖNVALL, BARA

SV.L. SK. 946



MELODI.

Handwritten Melody tablature for Svinedans. It features two staves of fingerings for a six-string guitar. The top staff shows a sequence of chords: E (0), A (2 0 3 2 1), D (3 3), A (0 1 2 3), D (2 0 3 2 1), G (3), C (0 1 0 0), F# (0 2), B (0 1 3 2 1), E (3 1 0 0), A (0 2), D (0 1 3 2 1). The bottom staff shows a sequence of chords: G (3 1 4 3 2), C (0 2 0 3 2 1), F# (3 3), B (0 1 2 3), E (2 0 3 2 1), A (3 3), D (0 1 0 0), G (0 2).

STÄMMA.

Handwritten Chorus tablature for Svinedans. It features two staves of fingerings for a six-string guitar. The top staff shows a sequence of chords: E (0 2 0 1 10 3), A (2 2), D (13 0 1 20 1 10 3), G (2 3 3), C (1 0 2 3 10 3), F# (0 3 2 2), B (1 0 2 3 10 3). The bottom staff shows a sequence of chords: G (0 3 2 10), C (2), F# (2 0 1 10 3), B (2 2), E (13 0 1 20 1 10 3), A (2 2), D (2 1 1 3 3).

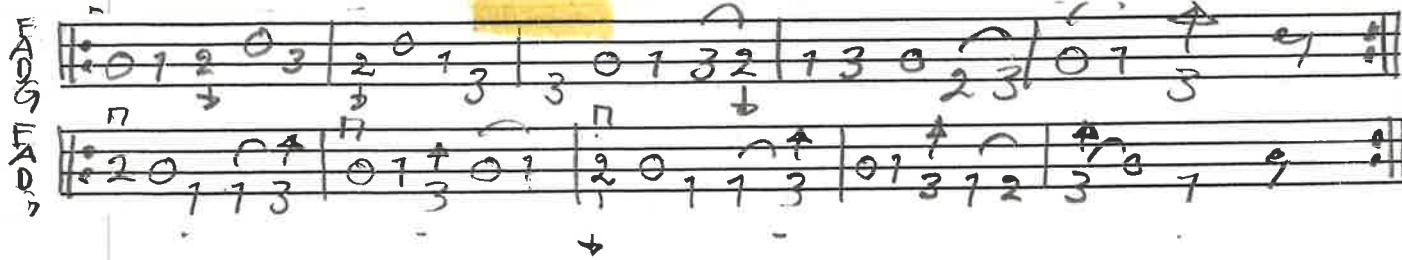
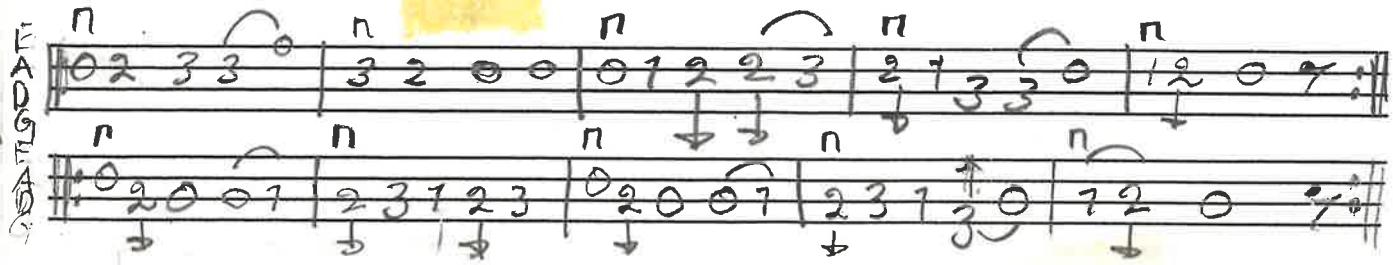
POLSKA (SVINGEDANS) AV OLOF ANDERSSON

ÅHUS



BENGT ERICSSON
13 SEPT - 97

METHOD



Brunsgården av Åke Bergström

Handwritten musical score for 'Brunsgården' by Åke Bergström. The score consists of four staves of music, each with a different key signature and time signature. The first three staves are in common time, while the fourth staff is in 2/4 time. The music includes various markings such as 'n', '3', 'v', and Roman numerals, likely indicating specific performance techniques or fingerings.

MELODI.

Handwritten tablature for the melody of 'Brunsgården'. The tablature shows a six-string guitar neck with various notes and rests indicated by numbers and arrows. The notes are numbered 1 through 10, and arrows indicate specific fingerings or picking directions.

"STÄMMA."

Handwritten tablature for the accompaniment ('stemma') of 'Brunsgården'. The tablature shows a six-string guitar neck with various notes and rests indicated by numbers and arrows, continuing from the previous melody tablature.

BENGT BENGTSSON
FEB -95

Polska av Staffan Bengtsson tillägnad Maria Troell

20.8.83



MELODI.

BENGT ERICSSON NOV. -92

"STÄMMA.

BENGT ERICSSON NOV. -92

Körepolska Ola Nilsson hans Sjörup

POLSKA EFTER LARS PENG UPPT. AXEL BOBERG



MELODI.

Guitar tablature for the Melody. The left side shows the six strings with fingerings (e.g., 0, 1, 2, 3) and rests. The right side shows the corresponding notes and rests for the melody line.

0	0	0	21	n	0	0	0	2	v	0	121	0	2	3	0	121	0	6(12)	33	33	33	43	0	202	
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

STÄMMA.

Guitar tablature for the Rhythmic Pattern (Stämma). The left side shows the six strings with fingerings and rests. The right side shows the corresponding notes and rests for the rhythmic pattern.

2	1	1	0	3	0	1	3	1	20	2	2	3	1	1	3	1	3	2	2	2	2	2	2	2	2
2	2	2	2	2	3	2	2	1	2	0	3	3	2	1	30	3	1	3	1	0	0	0	0	0	0

BENGT ERICSSON OKT. 1990

SVINGEDANS

Ola Persson, Tolånga
Sv.L.Sk. nr 1299

Handwritten musical score for 'SVINGEDANS' in 3/4 time. The score is divided into five staves, each representing a different instrument or part of the band. The notation uses standard musical symbols like note heads, stems, and arrows to indicate direction and timing.

MELODI.

Handwritten guitar tablature for the melody of 'SVINGEDANS'. The tablature is organized into three staves, each representing a six-string guitar. The strings are labeled E, A, D, G, B, and E from top to bottom. Each staff contains a sequence of notes with corresponding fingerings and strumming directions indicated by numbers and arrows.

STÄMMMA.

Handwritten guitar tablature for the accompaniment 'STÄMMMA.'. The tablature is organized into three staves, each representing a six-string guitar. The strings are labeled E, A, D, G, B, and E from top to bottom. Each staff contains a sequence of notes with corresponding fingerings and strumming directions indicated by numbers and arrows.

BENGT ERICSSON OKT. 1990

Polska efter Ola Hansson Brunnby



MELODI.

STÄMMA.

"LÅGHALTEN" POLSKA FRÅN ÄLVDALEN
EFTER LENA WERF

Handwritten musical notation for a folk tune, likely a polska. The notation is organized into four staves, each representing a measure. Below each staff, there are fingerings and rests indicated by numbers and symbols like '+' and 'nv'.

MELODI

Melodic notation for the Melodi part of the piece. It consists of two staves of music for a single instrument. Fingerings and rests are indicated below the notes.

STÄMMA

Bass (Stämma) notation for the piece. It consists of two staves of music for a single instrument. Fingerings and rests are indicated below the notes.

KNÄPP (+) MED VÄNSTER HAND, TREDJE FINGRET
MELODIRYTMEN FINNS I NOTERNA Ovan (1 2 3ā)
O. S. V. STAMPA PÅ ETTAN OCH TREAN ITAKTEN

Norsk dans

Blomgren
Hässlunda

$\text{G}^{\#} \text{A}^{\#} \text{B}^{\#}$ 3/4

Beg. E minor - 88

12 syst.

Fretboard diagram below the music:

n	v	n	v	n	v	n	v	n	v	n	v
0	2	3	0	3	2	3	4	2	3	0	2

String diagram below the fretboard:

G	D	A	E	B	F#
0	2	3	0	3	2

Arpeggios indicated above the strings:

- From G to D: 0, 2, 3
- From D to A: 0, 2, 3
- From A to E: 0, 2, 3
- From E to B: 0, 2, 1
- From B to F#: 0, 2, 1

POLSKA EFTER LARS MÅNSSON PENG, SÖVDE

MELODI.

BENGT ERICSSON OKT. 1990

STÄMMMA.

SVINGEDANS EFTER OLA OLSSON FEUER, LÖVESTAD
SV.L. SK. 1278



MELODI.

Handwritten tablature for a melodic line, likely for a fiddle or violin. It shows four staves of fingerings (numbers 0-3) and downbeats (downward arrows). The first staff starts with '3 1 3 33'. A bracket labeled 'bis' spans across the first two staves. The tablature is preceded by the text 'HÅLL HÅLL' on the left.

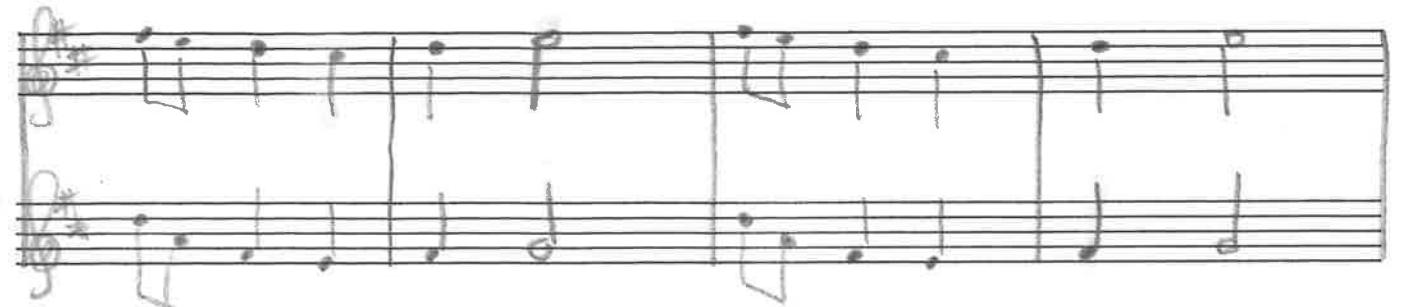
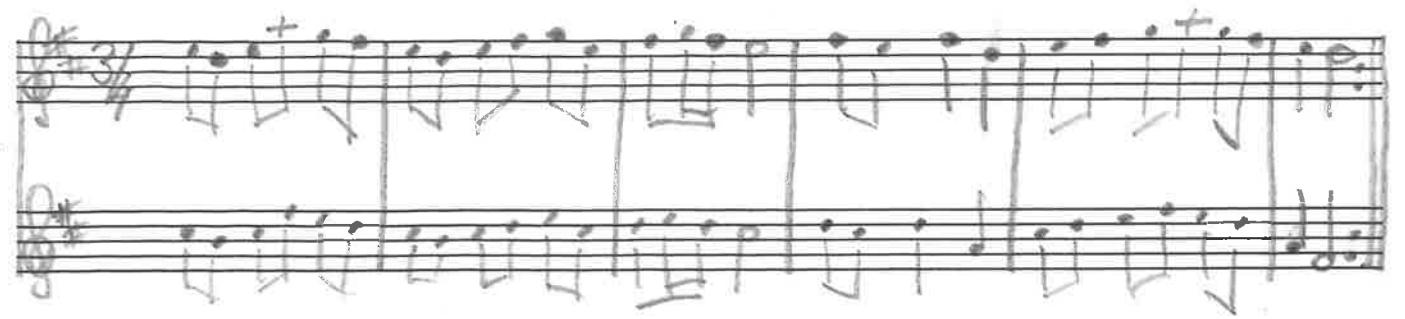
STÄMMMA.

Handwritten tablature for a harmonic or rhythmic pattern, likely for a fiddle or violin. It shows four staves of fingerings and downbeats. The first staff starts with '2 0 1 1 1'. A bracket labeled 'bis' spans across the first two staves. The tablature is preceded by the text 'HÅLL HÅLL' on the left.

Springdans

Falster
Danmark

BENGT ERICSSON SKL. -89



MELLODI

STÄMMA (TERS-SEXT)

TREDANSEN

BLEKINGE

MELODI

A	0 0	3 2 3	0 0	3 2	0 0	3 2 3	0 0	3 2	1 1	1 2 3 1
D										
G	n	n	n	n	n	n	v	n	n	v

STÄMMA

A	2 0 2 3	0	1 1 7 2 3 1	2 0 2 3	0	0 0	3 2 3	1 0	2
D									
G	n	v	n	n	n	n	v	n	v

A	2 2 1 0 1	2 2 1 0	2 2 1 0 1	2 2 1 0	1 1	1 1	1 1
D							
G	n	n	n	n	v	n	v

A	0 0 1 2	1 1 7 7 7 7	0 1	0 1 2	2 2 1 0 1	1 1	
D							
G	1		1	1		1	1

TEXT

TREDANSEN GÅR PÅ FIOLENS STRÄNG, TREDANSEN GÅR PÅ
 FIOLENS STRÄNG, DANSA LILLA PIGA SPELA WILLA DRÄNG,
 DANSA LILLA PIGA SPELA LILLA DRÄNG, DANSEN
 DEN GÅR TILL OTTAN

Gräs leken. komp.

Lösa strävningar

Two staves of handwritten musical notation. The top staff uses a common time signature with a mix of quarter and eighth notes. The bottom staff also uses common time with a mix of quarter and eighth notes. There are some rests and a few grace-like note heads.

FÖRÖVNING till Norske dans melodirytmen
och sträkebindningar

Bernt Eggersson okt.-89

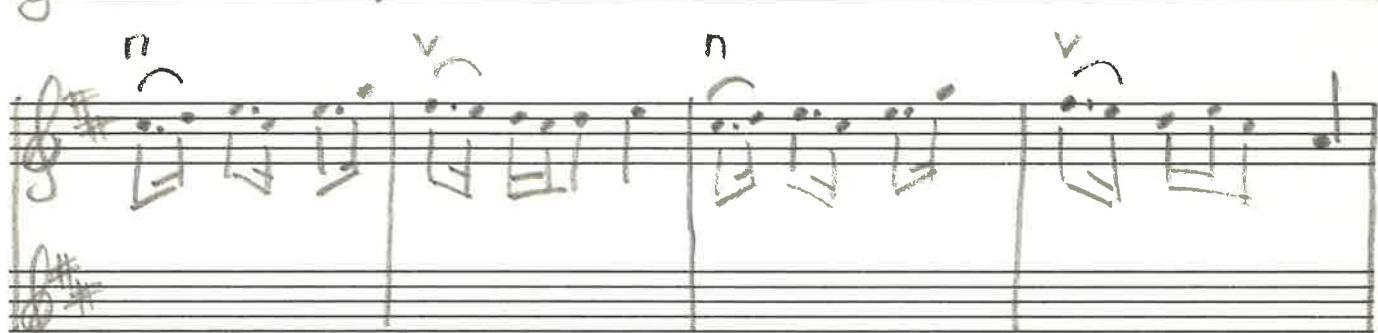
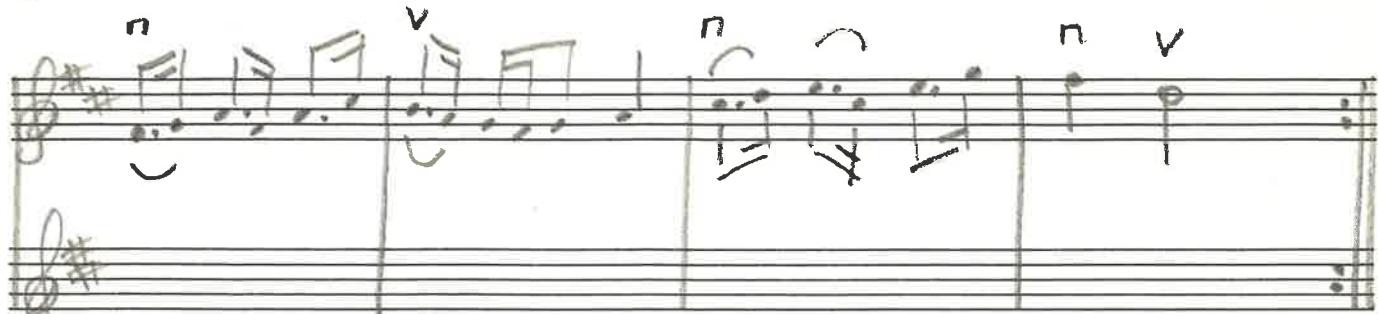
Four staves of handwritten musical notation. The first three staves are grouped by a bracket and labeled with the lyrics "1 2å 3å 1å 2å 3 1 2å 3å 1 2å 3". The fourth staff is labeled "1 2å 3å 1 2å 3å 1 2å 3å springande barn". Below each staff, there are corresponding lyrics: "1 2å 3å", "1 2å 3å", "1 2å 3å springande barn", and "1 2å 3å".

sträkrytmen till Norske dans. Går att spela
som bordunstamma till melodin. (Tonen A)

Four staves of handwritten musical notation. The first three staves are grouped by a bracket and labeled with the lyrics "1 2 3å", "1 2å 3", and "1 2 3å". The fourth staff is labeled "1 2å 3". Below each staff, there are corresponding lyrics: "1 2 3å", "1 2å 3", "1 2 3å", and "1 2å 3".

GRÄSLEKEN

SÄRNA



MELODI

Förövningar

Stråkbindningar

Svingedans

Ljunits härad

1 {

2 {

3 {

4 {

5 {

Polkska från Jämtland

A handwritten musical score consisting of five staves, each with a treble clef. The music is written in a rhythmic style using vertical stems and horizontal strokes. The first staff begins with a measure containing a whole note, followed by a measure with a half note and a quarter note. The second staff starts with a measure containing a half note and a quarter note. The third staff begins with a measure containing a half note and a quarter note. The fourth staff starts with a measure containing a half note and a quarter note. The fifth staff begins with a measure containing a half note and a quarter note.

Melodi

Bug Specm
Jan -89

Polska efter Per Munkberg, Barsebäck
"Horren"

BENGT ERICSSON
SEPT. -89

MELODI

EADG

EADG

EADG

EADG

EADG

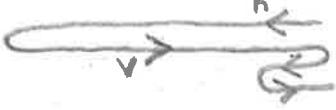
EADG

FÖRBEREDE ANDE STRÅKBINDNINGAR

A
D
G

RÄKNA 1 2 3 å 1 2 å 3 å 1 å 2 å 3 å Trallande barn

Denna låt är exempel på polske-
stråket, utom sluttakten i repriserna



Svingedans Skytts härad, Skåne

mel.

stäm

mel

stäm

MELODI

EADGBE

STÄMMA

EADGBE

Denna melodi har jag hittat i en årsbok utgiven av Skånska folkminnesföreningen 1926. Texten, som är försunken, handlar om Joseph och Marias sökande efter Jesus, då han efter besöket i Jerusalem vid 12 års ålder stannade kvar i templet.

Om någon till äventyrs hittar en text med detta innehåll, så höör av dig till mig!

Bengt Engström sept.-89

Polska

Upptecknad av
John Enninger 1875

Kan spelas utan bindningar. Om du vill spela med bindningar så blir det bäst med jämnt antal bindningar i varje repris, och helst bara två. I första reptisen

en bindning i första takten och en bindning i tredje takten. I andra repisen två bindningar i tredje takten. Prova gärna olika löshingar.

^{melodi}

A	n	v	"1	v	1	n	v	n	v	n	v	n	v
D	o	3	↓	↓	3	2	3	↓	↓	2	3	2	o
G	o	3											

A	n	v	n	v	n	v	n	v	n	v	n	v
D	1	o	o	1	2	3	1	o	3	2	3	o
G	↓		↓	↓	↓	↓	↓	↓	↓	↓	↓	

A	o	2	1	o	3	2	3	o
D	↓	↓	↓	↓	3	2	3	o
G	o	2	1	o	3	2	3	o

Uppteckningen är gjord efter Johan Jakob Bruun (1818 - 1889) Särslör, Södervidinge.

Om Bruun skriver Enninger följande: "Bruun var en god flöjtist och mycket förtjent i musik; han hade ett gott minne i allt. Till följe hans klena ögon leunde han på de sista 30 åren ej sysselsätta sig med något men kunde ändå vägleda sig. Han existerade med att blåsa till dansmusik, då han helst ackompanjerade till fiol." John Enninger (1844 - 1908) var fiolspelman, utbildad violinist samt kantor i Hörby. Han uppteknade 2000 låtar.

Aldrig har jag haft så roligt förr
Polska från Skåne



F n n n n n n n v

A	1 1 1 1 1 1	1 3 1 2	3 2 1 2 3	0 1 1	:
D	1	3	2	1	2
G	1	3	2	1	2
E	n	n	n	n	v
A	1 1 0 1	0 0 1 0	3 2 1 3	2 1	:
D	1 1 0 1	0 0 1 0	3 2 1 3	2 1	:
G	1 1 0 1	0 0 1 0	3 2 1 3	2 1	:

Vers 1 ||: Aldrig har jag haft så roligt förr
Som när jag skulle stå och fria :||

refräng ||: och när jag fått den jog vill ha
så reser jog till Lomma :||

Vers 2 ||: Och prästen han ska viga oss ihop
och klockorn han ska säga amen :||

refräng
(som ovan)

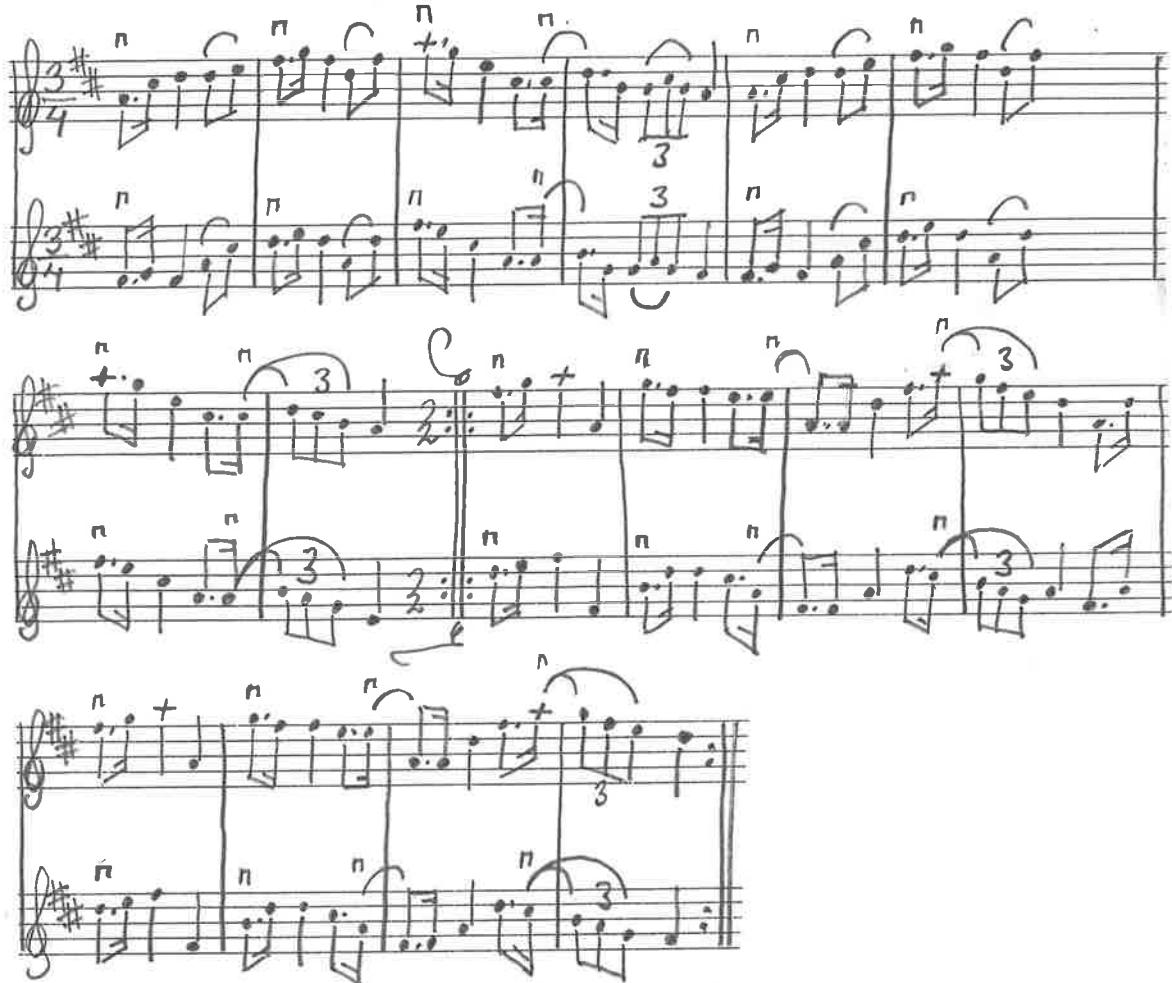
Vers 3 ||: Och kyrkostöten han ska ge ett rop
att vi är komna* samman :||

refräng
(som ovan)

* sjung ko-om na-a

Beng Giedre
- 87

SVINGEDANS "HVARFÖR SKULLE DU DEN LAMPAN SLOKNA"
PER HENRIKSSON M. 107:5 NR 11



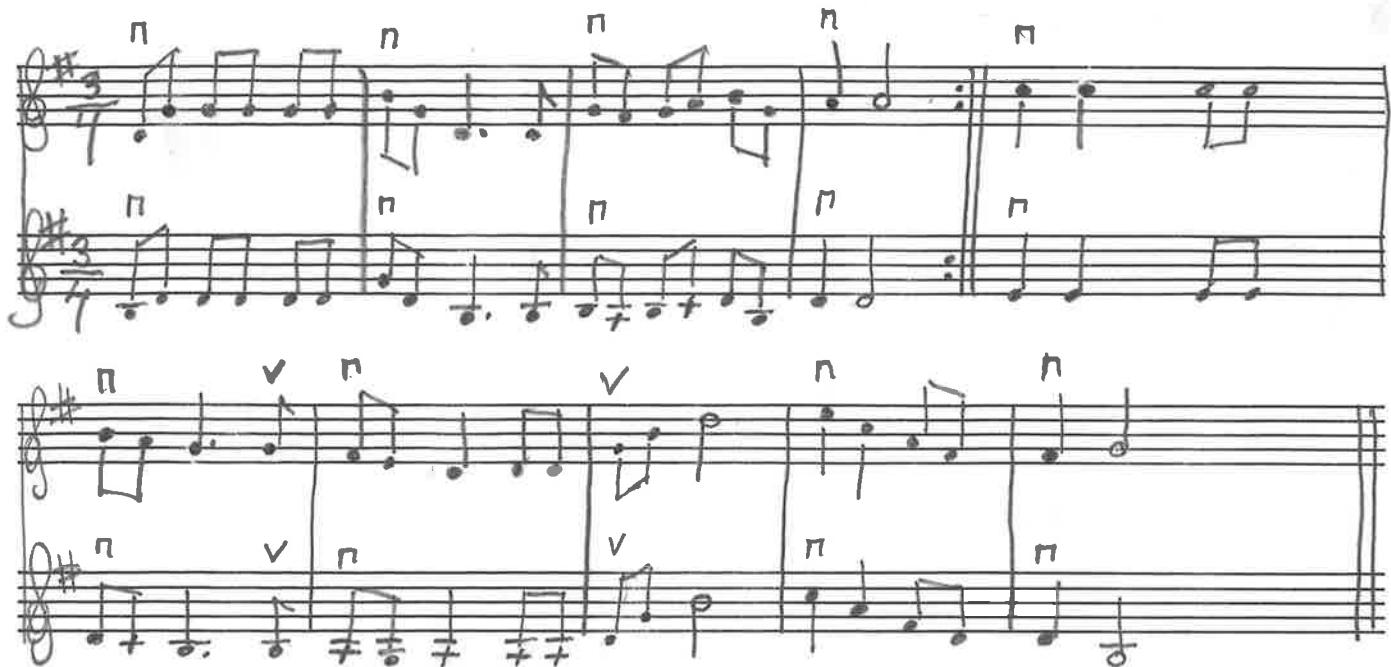
MELODI.

Handwritten tablature for a guitar, showing three staves of fingerings and string numbers. The staves are labeled 'GUITAR', 'BASS GUITAR', and 'DRUMS'. Fingerings are indicated above the strings, and string numbers are indicated below them.

STÄMMA.

Handwritten tablature for a guitar, showing three staves of fingerings and string numbers. The staves are labeled 'GUITAR', 'BASS GUITAR', and 'DRUMS'. Fingerings are indicated above the strings, and string numbers are indicated below them.

POLSKA UPPT. AV NILS ANDERSSON EFTER OLA MÄRTENSSON
BRANTEVIK
NA 11



BENGT ERICSSON SEPT-94

TEXT

ALLA MANNA SKULLE UT I KRIG Å MI-IN MA-AN
SKULLE ÄTTE. ALLA MANNA HADE HATTAR
PÅ MEN MI-IN MA-AN HADE INGEN.
MIN MAN TOG EN GAMMAL TRATT, HAN
GJORDE DÄRAV EN NYER HATT, HATT TRATT
HADE MIN MAN.

MELODI.

MELODI

STÄMMA.

STÄMMA

Kjøre Polonois af C Törnquist
ur notbok A. A. Andeborg Tonna-Hølestad

Handwritten musical score for Kjøre Polonois, featuring four staves of music. The score includes chords labeled D, Em7, A7, and D. The music consists of eighth and sixteenth note patterns.

EAD EAD EAD EAD

Handwritten guitar tablature for Kjøre Polonois, showing four lines of tab. Above the tabs, there are four lines of lettering: "nvrv", "nvnv v", "nv nv v", and "nv n v". The tabs show various fingerings and picking patterns.

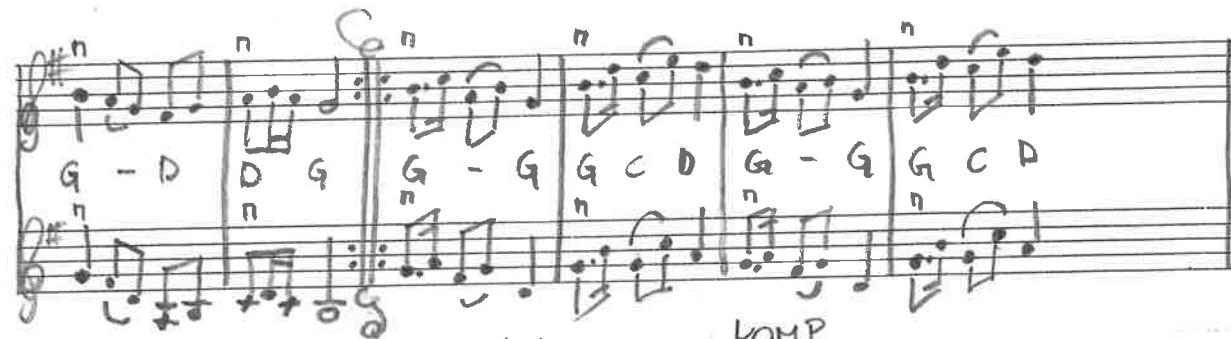
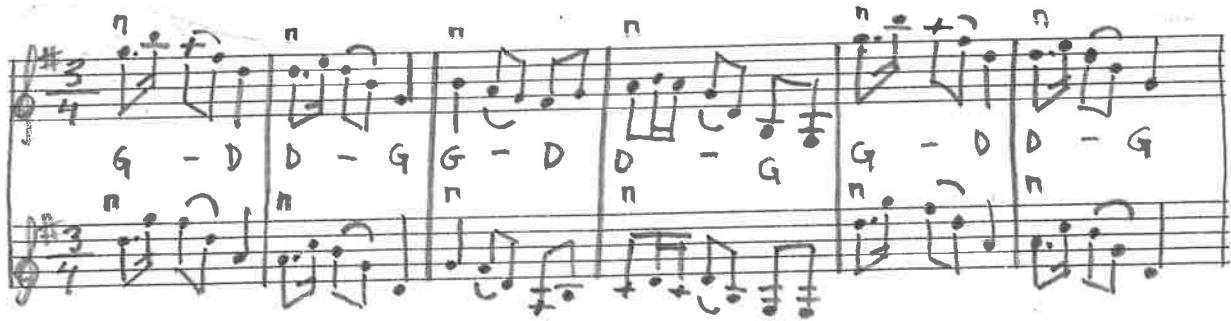
POLSKA EFTER NOTBOK JÖNS NILSSON, VÅNGA BY 1850
 (NOTERAD SOM VALS), ANDRA REPRISEN AV M. SVENSSON, 1997

BENGTSSON FEB-97

MELODI.

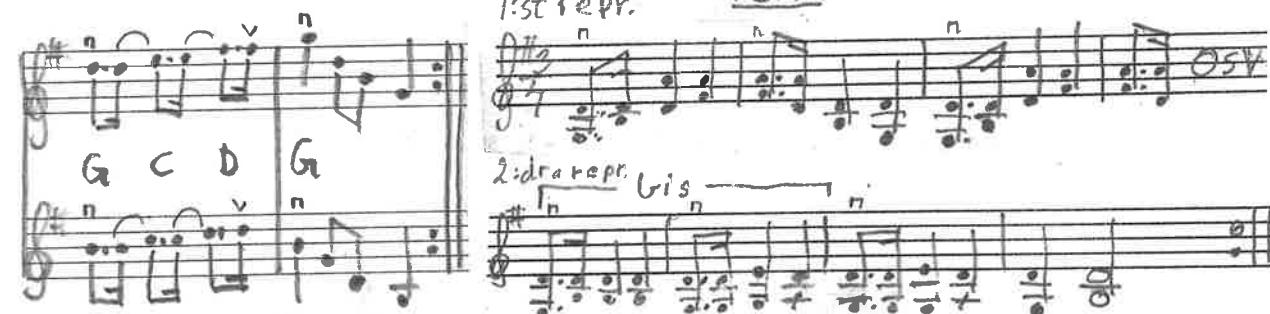
KOMPSTÄMMA.

SVINGEDANS NILS O. PERSSON, S:T OLLOF Kyrkeröd
NOTBOK MM: M 143



1:st repr.

KOMP.



2:dra repr. *bis* ——————

MELODI.

Guitar tablature for the melody. The strings are labeled E, A, D, G from top to bottom. The tab shows a sequence of chords and notes, starting with a G chord and ending with a D chord.

STÄMMA.

Guitar tablature for the bass line (Stämma). The strings are labeled E, A, D, G from top to bottom. The tab shows a sequence of notes and rests, ending with a D chord.

KOMP.

Guitar tablature for the accompaniment (Komp.). The strings are labeled E, A, D, G from top to bottom. The tab shows a sequence of chords, including a G chord at the beginning and a D chord at the end. A bracket labeled 'bis' is shown under the first four measures.

JA I VILLIE DÄR VILL JAG VARA (ORGANATONART G-DUR)

TEXT

① JA I VILLIE DÄR VILL JAG VARA, TRALLALLA...
FÖR DI TÖSERNA DI E SÅ RARA, TRALLALLA...
II: ÅTTA DALER I DA FYRA DALER IMORN:!!
FÖR DI TÖSERNA DI E SÅ RARA, TRALLALLA...

MELODI.

- ② EJ I MOSSBY DÄR VILL JA VARA
FÖR DÄR FÄR DI ÅTA KÅLEN BARA
- ③ SNART SÅ ÄR DE DEN TJUGOFJÄRDE
DÅ SÅ RESER VI VÅRA FÄRE
- ④ HEJ OHOPPSAN MIN LILLA GUMMA
VI SKA ROA VOSS MENS VI ÄR UNGA
STÄHMA.

Polska

efter Jöns Nilsson
född 1842, VISMARLÖV
UPPT. AV 'C-E BERNDT'

TEXT: ||: ALDRIG MÅ DU NÄNSIN DEJ IN BILLA
ATT DU FÄR MITT UNGA HJÄRTA LILLA:||

||: DU MÅ HOPPA SKUTTA RÄTTSA MYCKE DU VILL:||

||: MITT UNGA HJÄRTA HÖR EN ANNAN TILL :||

Swingodans

Gramma Tora

uppskriftning
av Tom Emanu

A handwritten musical score for three staves. The first staff starts with a treble clef, a G major chord, and a 4/4 time signature. The second staff starts with a bass clef, an F major chord, and a 3/4 time signature. The third staff starts with a treble clef, a G major chord, and a 4/4 time signature. Each staff contains six measures of music, primarily consisting of eighth and sixteenth note patterns.

* Kan även spelas

A handwritten musical score for two staves. The top staff starts with a treble clef, a G major chord, and a 4/4 time signature. The bottom staff starts with a bass clef, an F major chord, and a 3/4 time signature. Both staves contain six measures of music, featuring eighth and sixteenth note patterns.

MELODI.

A handwritten rhythmic notation for a melody, consisting of two staves of six measures each. The notation uses vertical strokes and numbers to indicate pitch and rhythm. The top staff is labeled "EADGBE" and the bottom staff is labeled "BEGDAB". The notation shows various note heads and stems, with some numbers indicating specific pitch or rhythm values.

STÄMMA.

A handwritten rhythmic notation for a harmonic or melodic line, consisting of two staves of six measures each. The notation uses vertical strokes and numbers to indicate pitch and rhythm. The top staff is labeled "EADGBE" and the bottom staff is labeled "BEGDAB". The notation shows various note heads and stems, with some numbers indicating specific pitch or rhythm values.

Polska, "äck du sparver lille..." SKÅNE

SKÅNE

A handwritten musical score for a band, consisting of five staves of music. The music is written in a variety of time signatures, including common time, 6/8, and 3/4. There are several performance markings throughout the score, such as asterisks (*), superscript 3, and the word "MELON". The score is written on five-line staff paper.

MELODI

BENGT ERICSSON
FEB. 1991

ÖVA DESSA BINDNINGAR UTOM SLUTTAKTERNA NEDAN.

Handwritten musical notation for a guitar solo, featuring six staves of tablature with numbered fingerings above the strings.

七

II V
6 2

~~SLUTTAKTER~~

ELLER 323



Visa från Märta härad av Alfhors län

Fra Fjordal Söderberg

För den 17 februari 1872



Ett nytt kompon i
Ring Skän

