

Hambo/polska



Ur AF:s krönika 1957.

Hambo från Östra Harg

Danser och Låtar nr 19



Melodin är en starkt rytmisk tretaktsmelodi som spelades av Elsa Uhr som hambo till olika folkdanslag. Melodin är inte en typisk hambo enligt dagens sätt att se utan liknar mer en mazurka. Det stämmer troligen med att den tillkom i mitten av 1800-talet, vilket var innan hambon blev populär i Sverige runt 1900.

Östra Harg är en socken nära Linköping.

Damernas hambo

av John Olsson

The musical score is written for piano and voice in 3/4 time. It consists of five systems of staves. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and chords. The piano part features a steady bass line with chords, while the vocal part has a melody with some grace notes and accents. The score is marked with dynamics like *f* (forte) and *p* (piano), and includes chord symbols like C, G7, and F. The first system starts with a forte (*f*) dynamic and a piano part marked with a forte (*f*) dynamic. The second system ends with a repeat sign. The third system starts with a piano (*p*) dynamic. The fourth and fifth systems continue the melody and bass line. The score is written in a standard musical notation style with a treble and bass clef for the piano part and a single clef for the vocal part.

8va

f C G⁷ C *Fine*

p F C⁷

F

v

b⁷ G

Gm F C⁷ F

The image displays a piano score for a four-measure phrase in G minor. The notation is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The first system begins with a repeat sign and a double bar line. The chords and dynamics are as follows:

- Measure 1: **A⁷ *f*** (Treble: A4, C#5, E5; Bass: G2, Bb2, D3)
- Measure 2: **Dm** (Treble: D4, F4, A4; Bass: G2, Bb2, D3)
- Measure 3: **C⁷** (Treble: C4, Eb4, G4, Bb4; Bass: G2, Bb2, D3)
- Measure 4: **F** (Treble: F4, Ab4, C5; Bass: G2, Bb2, D3)

The second system continues the progression:

- Measure 1: **C⁷ *p*** (Treble: C4, Eb4, G4, Bb4; Bass: G2, Bb2, D3)
- Measure 2: **F** (Treble: F4, Ab4, C5; Bass: G2, Bb2, D3)
- Measure 3: **C⁷** (Treble: C4, Eb4, G4, Bb4; Bass: G2, Bb2, D3)
- Measure 4: **F** (Treble: F4, Ab4, C5; Bass: G2, Bb2, D3)

The third system repeats the first system's chord sequence:

- Measure 1: **A⁷** (Treble: A4, C#5, E5; Bass: G2, Bb2, D3)
- Measure 2: **Dm** (Treble: D4, F4, A4; Bass: G2, Bb2, D3)
- Measure 3: **C⁷** (Treble: C4, Eb4, G4, Bb4; Bass: G2, Bb2, D3)
- Measure 4: **F** (Treble: F4, Ab4, C5; Bass: G2, Bb2, D3)

The fourth system concludes the phrase:

- Measure 1: ***p* Gm** (Treble: G4, Bb4, D5; Bass: G2, Bb2, D3)
- Measure 2: **F** (Treble: F4, Ab4, C5; Bass: G2, Bb2, D3)
- Measure 3: **C⁷** (Treble: C4, Eb4, G4, Bb4; Bass: G2, Bb2, D3)
- Measure 4: **F** (Treble: F4, Ab4, C5; Bass: G2, Bb2, D3), ending with a double bar line and repeat dots.

D.C. al Fine

Hambo a-moll



Kommer från Philochoros' album "Gamla svenska danser och låtar".



Elsa Uhr framför pianot. Ur AF:s jubileumsskrift 1962.

Jämthambo

efter Elsa Uhr

The musical score for "Jämthambo" is written in 3/4 time and consists of five staves. The chords indicated below the notes are: Am, E7, Am, Am, E7, Am (Staff 1); E7, Am, E7, Am (Staff 2); E7, D, Am, E7 (Staff 3); Am, E7, D (Staff 4); and Am, E7, Am, E7, Am, Am (Staff 5). The score includes repeat signs and first and second endings.

Låten är en rättvikspolska, komponerad av fiolspelmanen Höök Olle, Rättvik (1860–1930). Den upptecknades med en något längre andrarepris år 1907 och publicerades som nr 1115 i "Svenska låtar, Dalarna" år 1922.



Uhret framför pianot. Ur AF:s krönika 1950.

Hambo

av Gösta Runnqvist

The musical score for "Hambo" is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass staff joined by a brace. The score includes various musical notations such as chords, triplets, and first/second endings.

System 1: Treble staff begins with a G chord and a triplet of eighth notes. Bass staff has a G chord. Chords: G, D7, G, C, G, F.

System 2: Treble staff has a triplet of eighth notes. Bass staff has a G chord. Chords: G, D7, Em, D7, D7, G. First ending: D7. Second ending: D7, G. Ends with "Fine".

System 3: Treble staff has a trill. Bass staff has a D chord. Chords: D, A7, D. Ends with a triplet of eighth notes.

System 4: Treble staff has a triplet of eighth notes. Bass staff has a D chord. Chords: E7, A, Em, A7, D, D7. Ends with "D.C. al Fine".

Hambo från Småland 1

efter Salomon Uhr

G D⁷ G D⁷ G

D⁷ G D⁷ G

G D⁷/A G/H D⁷ G D⁷

G C G D⁷ G

Varianter finns i Uppland och Sörmland och många andra landskap. De har ofta en text som börjar ungefär: ”Min lilla lön, den är inte stor, den går åt till snus och brännvin.....”.



Salomon Uhr. Bild från Ingrid Hermerén, Lund.

Hambo från Småland 2

efter Salomon Uhr

G Am G D7

Am G /A Am D7

G Am G D7

C G D7 G

G D7 G

Am D7 /C /A G



*Ur AF:s krönika 1955. Elsa Uhr och
Åke Carlestam.*

Västbergapolska



Det finns en text av Wendela Hebbe (1808–1899) till melodin:

Huset det står vid Siljan,
och blommor växa kring alla knutar,
uppå taket sitta duvorna och titta,
kroka snällt på fönsterrutan.
Trala-la-la-la-la, la-la-la-la-la-la,
la-la-la-lal-la, lal-la.
Hända kunde det att där innanför
ibland han och jag vi gnabbas också litet grand,
han och jag vi gnabbas också litet grand,
tra-la-la-la-la-la, lal-la.

Rödaste solen skiner,
och lindelöven i gräset fulla,
björkarna de susa, bäckarna de brusa,
fåglarna och jag vi tralla.
Trala-la-la-la-la, la-la-la-la-la-la,
la-la-la-lal-la, lal-la.
Vi kvittra muntert under sommarhimlen blå,
kivas smått som de, men trivas bra ändå,
kivas smått som de, men trivas bra ändå,
tra-la-la-la-la-la, lal-la.

Hambo

efter Lisen Uhr

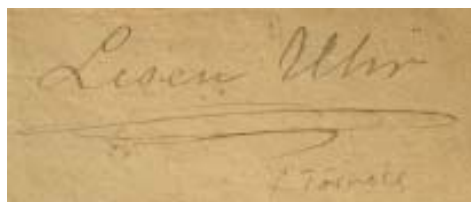


Bild från Ingrid Hermerén, Lund.



Elsa Uhr, Axel Myrman och Arne Blomberg. Ur AF:s krönika 1963.

Klubba/polka/polkett



Ur AF:s krönika 1957.

Fröléns klubba

enligt Elsa Uhr. Originalen enligt Danser och Låtar



”Gamla pappa Frölén spelade åt SFV” sade Olle Schager på en bandinspelning. Detta har ett samband med låtens namn. En mycket snarlik variant av denna låt spelades in på skiva 1910 med de dragspelande bröderna Oscar och Ragnar Sundqvist under titeln ”Skuttapolka”. Senare kallades den ”Polka från Hammarby”, och då anges R. Sundqvist som kompositör.



Elsa Uhr, c:a 18 år. Bild från Ingrid Hermerén, Lund.

Klubba

Efter Elsa Uhr

The musical score for 'Klubba' is written in 2/4 time and consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a repeat sign followed by a series of eighth and sixteenth notes. Chords 'C' and 'G7' are indicated below the staff. The second staff continues the melody with similar rhythmic patterns, ending with a double bar line and a repeat sign. Chords 'C' and 'C' are indicated below. The third staff features a more varied melody with eighth and sixteenth notes, including a quarter rest. Chords 'C' and 'F' are indicated below. The fourth staff concludes the piece with a final melody line, including a repeat sign and a double bar line. Chords 'G7', 'C', and 'C' are indicated below.



*Elsa Uhr och Axel Myrman.
Ur AF:s krönika 1967.*

Klubba



Hittad bland Uhrets egna nedteckningar. Var hon fått den ifrån är okänt.



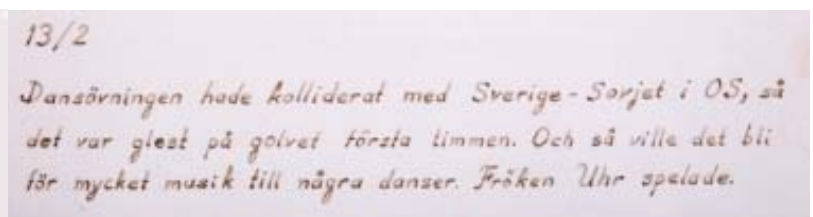
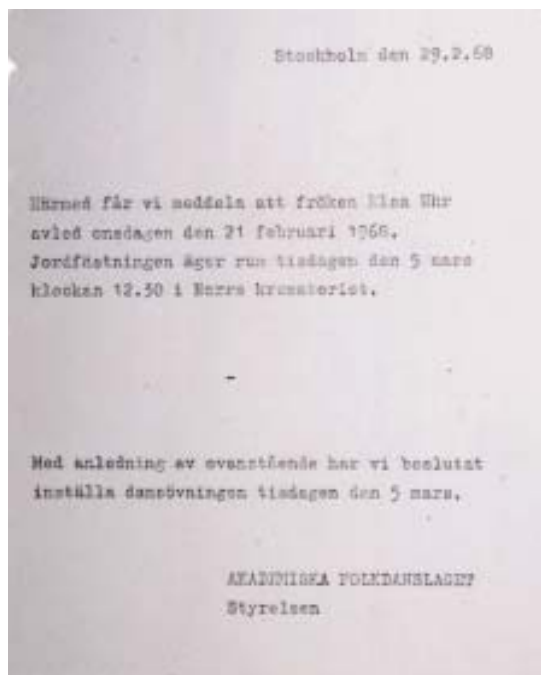
*Elsa Uhr. Ur SFV:s
jubileumsskrift 1943.*

Klubba

Skotsk melodi



Melodin heter "My love is but a Lassie yet".



Ur AF:s krönika 1968.

Klubba

Efter Salomon Uhr



*Salomon Uhr. Bild från
Ingrid Hermerén, Lund.*

Klubba

Efter Olle Ek



Olof Knut-Ekwall (1877–1965) var violinist och violinpedagog från Tranås-trakten. Han var också anlitad som Skansenspelman på 1910-talet, och kallade sig för "Olle Ek" eller "Olle på Öa". Under sin tid i Stockholm spelade han mycket åt SFV.



Uttringe. Ur SFV:s jubileumsskrift 1943.

Klubba "Galopede"

Skotsk folkmelodi

The musical score for "Klubba Galopede" is written in 2/4 time and consists of six staves. The key signature has one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some staves featuring triplets. Chords are indicated below the staff lines.

Staff 1: F C⁷/E Dm Gm C⁷

Staff 2: F C⁷/E Dm C⁷ F

Staff 3: F Gm F C⁷

Staff 4: F Gm F C⁷ F

Staff 5: F C⁷

Staff 6: F C⁷ F

Klubba

The image displays a piano score for a piece titled "Klubba". The music is written in G major (one sharp) and 2/4 time. It consists of four systems, each with a treble and bass staff joined by a brace. The bass line is a simple, rhythmic accompaniment of eighth notes. The treble line features a melody of eighth and sixteenth notes. Chords G and D7 are indicated above the treble staff in each system. The first system has four measures. The second system has four measures, with the final measure ending in a double bar line and repeat dots. The third system has four measures. The fourth system has four measures, with the final measure ending in a double bar line and repeat dots.

System 1:

- Measure 1: Treble (G4, A4, B4), Bass (G3, B2)
- Measure 2: Treble (A4, B4, C5), Bass (A2, C3)
- Measure 3: Treble (B4, C5, D5), Bass (B2, D3)
- Measure 4: Treble (C5, B4, A4), Bass (A2, C3)

System 2:

- Measure 1: Treble (G4, A4, B4), Bass (G3, B2)
- Measure 2: Treble (A4, B4, C5), Bass (A2, C3)
- Measure 3: Treble (B4, C5, D5), Bass (B2, D3)
- Measure 4: Treble (C5, B4, A4), Bass (A2, C3)

System 3:

- Measure 1: Treble (G4, A4, B4), Bass (G3, B2)
- Measure 2: Treble (A4, B4, C5), Bass (A2, C3)
- Measure 3: Treble (B4, C5, D5), Bass (B2, D3)
- Measure 4: Treble (C5, B4, A4), Bass (A2, C3)

System 4:

- Measure 1: Treble (G4, A4, B4), Bass (G3, B2)
- Measure 2: Treble (A4, B4, C5), Bass (A2, C3)
- Measure 3: Treble (B4, C5, D5), Bass (B2, D3)
- Measure 4: Treble (C5, B4, A4), Bass (A2, C3)

Gånglåt efter Anders Frisell

Upptecknad 1910 av Karl Sporr



Lisen och Elsa Uhr. Bild från Ingrid Hermerén, Lund.

Solskengånglåten från Mockfjärd



En av de låtar AF dansar klubba till.

I samlingen Dalalåtar, utgiven av Dalarnas Spelmansförbund, finns det 42 låtar, varibland många av de oftast spelade. Som nummer 20 finns en "Gånglåt, Solskengånglåten från Mockfjärd". Den är i A-dur och är samma melodi som fröken Uhrs "Klubba".

I Karl-Erik Forsslunds "Med Dalälven från källorna till havet", Mockfjärdsdelen, finns det många låtar. Bland gånglåtarna finns melodin i A-dur som nummer 24 "Gånglåt. Efter Anders Frisell. Uppteckn. av Karl Sporr 1910." Som kommentar under notraderna står det "Den låten kan man vid hembygdsfester och spelmansstämmor få höra utförd av ett tjog fiolister eller fler från hela Dalarna samfällt i spetsen för ett långt taktfast tåg – liksom förr här i spetsen för en prunkande brudskara av de gamla mästerspelmännen" etc.

Låten var alltså i början av seklet ofta spelad i Mockfjärdstrakten och kan från början ha varit en brudmarsch. Men hur fick låten sitt namn, Solskengånglåten? Enligt forskaren Gunnar Ternhag skulle Karl Sporr ha lanserat namnet och ha fått inspiration vid hemfärden i soluppgången efter nedtecknandet. Gunnar Ternhag anser dock detta vara sekundärt, och hänvisar i stället till noteringen i 'Dalälven': "En strålande melodi, vars solsken dock dämpas, särskilt i slutfallet." Emellertid syftar inte detta på denna melodi, utan på gånglåten nummer 20 "Första gång i världen, jag dina blå ögon såg", som står på sidan innan.

Klubba "Solskensgånglåten"

Efter Anders Frisell, Mockfjärd



Denna låt finns även i Svenska låtar som nummer 1028 Brudmarsch, Skullbräddlek. Den spelas ofta ihop med låten ovan som repris 3 och 4. Att spela ihop två kända brudmarscher ligger nära till hands. Och att utnyttja ordet "solsken" i texten till båda eller bara den ena är inte helt orimligt.

När Gustav Ankarcrona (1869–1933) i Tällberg fyllde 50 år den 11 maj 1919 använder Forsslund den andra melodin till en födelsedagshyllning med bland annat texten "... och han vill att vi ska gå tillsammans ner till kullu-rullu-rullorna i byn...". Denna visa trycktes i tidningen Strix och blev genast populär och fick namnet "Kullerullvisan". Som sådan trycktes den bland annat i Gröna visboken 1953 och fick en ytterligare spridning. I 'Dalälven' kommenterar Forsslund blygsamt detta "Med ny text av K. E. F. tryckt för några år sedan i Strix, lär den vara spridd under namnet Kullurullvisan."

Hur spelas den i dag av spelmännen? Ett gott exempel kan nog CD-skivan Fiolen min från 1990 vara. Där kallas de hopspelade gånglåtarna Solskenslåten/Kullerullvisan och sägs vara efter Knis Karl Aronsson, Leksand, mångårig ledare av Dalarnas Spelmans-förbund. Med hans dominerande ställning i åtanke kan man förutsätta, att man har spelat så under lång tid.

Olles polka

The musical score for "Olles polka" is written in 2/4 time and consists of four systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The first system shows a melodic line in the treble and a bass line in the bass, with a G7 chord indicated in the first measure. The second and third systems are marked with a repeat sign and feature a more complex melodic line in the treble, often with triplets, and a bass line with chords. The fourth system continues the melodic line and includes a key signature change to one sharp (F#) in the first measure, indicated by a key signature change symbol. The chords in the fourth system are E7, Am, D7, and G.

System 1: Treble staff has a melodic line starting with a dotted quarter note. Bass staff has a bass line with a G7 chord in the first measure.

System 2: Treble staff has a melodic line with triplets. Bass staff has a bass line with chords G7 and C.

System 3: Treble staff has a melodic line with triplets. Bass staff has a bass line with chords G7 and C.

System 4: Treble staff has a melodic line with triplets. Bass staff has a bass line with chords E7, Am, D7, and G. The key signature changes to one sharp (F#) in the first measure.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 4/4.

- System 1:** Treble staff has eighth-note chords. Bass staff has chords: E7, Am, D7, and a final chord with a quarter rest.
- System 2:** Treble staff has eighth-note chords. Bass staff has chords: G7, C, G7, and C. Accents (^) are placed over the first two notes of each bass staff measure.
- System 3:** Treble staff has eighth-note chords. Bass staff has chords: G7, C, G7, and D³. Accents (^) are placed over the first two notes of each bass staff measure.
- System 4:** Treble staff has eighth-note chords. Bass staff has chords: G7, C, G7, and C. A dashed line labeled "8va" is above the treble staff. Accents (^) are placed over the first two notes of each bass staff measure.
- System 5:** Treble staff has eighth-note chords. Bass staff has chords: G7, C, G7, and C. A dashed line labeled "8va" is above the treble staff. Accents (^) are placed over the first two notes of each bass staff measure.
- System 6:** Treble staff has eighth-note chords. Bass staff has chords: G7, C, G7, and C³. The word "Fine" is written at the end. Accents (^) are placed over the first two notes of each bass staff measure.



Am D7 G Am

G D7 G C7

Am D7 G Am

1. 2.

G D7 G G

D.C. al Fine

Olle var John Olsson (1872–1909), en av de första spelmännen i SFV. Han komponerade mängder med melodier som finns samlade i bl.a. "Olles melodier". Han uppträdde under tre olika namn: "Olle", "Spel-Olle" eller "Jonas". Uhret efterträdde honom som spelman i SFV. Om man vill spela Uhrets version av Olles polka så ska man ta bort introduktionen, ta bort alla repristecken och ta bort dubbelnotraden på 8:e, 9:e och 13:e raden.

Polka

av John Olsson

The musical score is written for a single melodic line in 2/4 time. It begins with a key signature of one sharp (F#) and a common time signature of 2/4. The melody is composed of eighth and sixteenth notes, with some measures containing triplets and sixteenth-note runs. Chords are indicated below the staff, including C, Dm, F, G, G7, and C7. The score includes a first ending (1.) and a second ending (2.) marked with 'Gliss.' and '8va'. The second ending features a sixteenth-note run marked '10' and '10'. The piece concludes with a 'Fine' marking. A 'Da Capo al Fine' instruction is provided at the bottom right.

1. 2. *Gliss.* *8va* *Gliss.* *10* *10* *Fine*

Da Capo al Fine

Polka

av Gösta Runnqvist

The musical score is written for a single melodic line in 2/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as eighth and sixteenth notes, triplets, and trills. Chords are indicated by letters with accidentals and superscripts (e.g., D^b, A^b7, G^b, D^b, G^bm, A^b7, D^b). The score is organized into six horizontal staves, each containing a sequence of notes and rests. The first staff begins with a treble clef and a key signature of three flats. The second staff includes a trill (tr) and a triplet (3). The third staff includes a trill (tr) and a triplet (3). The fourth staff includes a trill (tr) and a triplet (3). The fifth staff includes a trill (tr) and a triplet (3). The sixth staff includes a trill (tr) and a triplet (3). The score concludes with a double bar line.

Elsa Uhrs tolkning av "Danser och Låtar" nr 12, som finns på nästa uppslag.

Polka

av Gösta Runnqvist. Danser och Låtar nr 12

The musical score is for a Polka in G major, 2/4 time, by Gösta Runnqvist. It consists of four systems of piano accompaniment. The first system starts with a forte (*f*) dynamic and a trill (*tr*) in the right hand. The second system features a piano (*p*) dynamic and a G major chord. The third system includes a forte (*f*) dynamic and a trill (*tr*). The fourth system begins with a first ending (1.) and includes G and D7 chords. The score is written for piano with treble and bass staves.

2. *tr*

G

p *D*

tr

G

Em

*A*⁷

f

tr

tr

mf

D

G

Gm

D

f *A*⁷

D

Elsa Uhr spelade denna i Dess-dur i ett något annorlunda arrangemang. Se dessa noter på sid 33.

Skåningen eller Stoppen

The musical score is written for piano in 2/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The score is divided into four systems, each containing two staves. The first system starts with a treble staff measure containing a quarter note G4 and a half note A4, followed by a bass staff measure with a quarter rest and a half note G3. The second system begins with a treble staff measure containing a quarter note G4 and a half note A4, followed by a bass staff measure with a quarter note G3 and a half note G3. The third system starts with a treble staff measure containing a quarter note G4 and a half note A4, followed by a bass staff measure with a quarter note G3 and a half note G3. The fourth system begins with a treble staff measure containing a quarter note G4 and a half note A4, followed by a bass staff measure with a quarter note G3 and a half note G3. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols (G, D7, G, Am) are placed above the bass staff. Dynamics (f, p) are indicated. The piece concludes with a double bar line.

System 1: Treble staff (G4, A4), Bass staff (G3, G3). Chords: G, D7, G, D7, G. Dynamics: *f*.

System 2: Treble staff (G4, A4), Bass staff (G3, G3). Chords: D7, G, D7, G. Dynamics: *f*, *p*.

System 3: Treble staff (G4, A4), Bass staff (G3, G3). Chords: D7, G. Dynamics: *p*, *f*.

System 4: Treble staff (G4, A4), Bass staff (G3, G3). Chords: Am, G, D7, G. Dynamics: *f*.

Polkett



Gånglåt eller polkett efter Johan Björkman, Enviken.



Elsa Uhr på Högloftet c:a 1965. Ur SFV:s jubileumsskrift 1983.

Järnapolka

av Wilhelm Törnell

The musical score for "Järnapolka" by Wilhelm Törnell is presented in four systems, each consisting of a grand staff (treble and bass clefs) in 2/4 time. The key signature is B-flat major (two flats). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like accents (>). Chord symbols are placed above the notes: B7 and Eb in the first two systems, and F, B, and F7 in the last two systems. The piece concludes with a double bar line and a key signature change to B-flat major.

När man lyssnar på inspelningar med Elsa Uhr så spelar hon repriserna i ordningen ABACDD, dvs. hon spelar först första repriserna en gång, sedan den andra en gång och sedan återigen första repriserna en gång. Hon spelade inga repriserna på repriserna med undantag för den fjärde repriserna.

Polkan är skriven c:a 1870. Wilhelm Törnell var folkskollärare i Järna i Sörmland.

Polkett från Uppland

Chord symbols: G, D7, G.

Ur Einar Lundbergs spelbok (1893), heter ”Trollhättan”.

Mazurka



Ur AF:s krönika 1944.

Polketta

efter Olle Ek

The musical score for "Polketta" is written in 3/4 time and the key of D major (indicated by two sharps: F# and C#). The melody is composed of eighth and sixteenth notes, creating a lively, dance-like feel. The chords are indicated by letters below the staff: G, D7, G, D7, G, D7, G, D7, G, D7, G, D7, D, A7, D7, A7, D. The piece concludes with a double bar line and repeat dots.

Spelas även till skånsk mazurka.

Skånsk mazurka

efter Elsa Uhr

The musical score for "Skånsk mazurka" is written in 3/4 time and consists of 8 staves. The key signature has one sharp (F#), and the melody is primarily in the treble clef. Chords are indicated by letters (C, G7, F, C7) and slash notation (/C, /D, /E, F) below the staff. Ornaments, specifically mordents, are placed above certain notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 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2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 4179, 4181, 4183, 4185, 4187, 4189, 4191, 4193, 4195, 4197, 4199, 4201, 4203, 4205, 4207, 4209, 4211, 4213, 4215, 4217, 4219, 4221, 4223, 4225, 4227, 4229, 4231, 423

Skånsk mazurka

efter Lisen Uhr



Lisen Uhr. Bild från Ingrid Hermerén, Lund.

Schottis



Ur AF:s krönika 1944.

Blue-Bell Polka

Folkdans från Irland

Chords: G, D7, G, G, D7, G, D, A7, D, D, A7, D

Fine

Da Capo Al Fine

Ett exempel på hur fröken Uhr lånade melodier, som hon gillade, och anpassade dem till nya användningsområden. Den här melodin blev i hennes hjärna en schottis.



Bild från Ingrid Hermerén, Lund.

Schottis

efter Manne Algurén

The musical score for 'Schottis' is written in 2/4 time and consists of six staves. The key signature has two flats (B-flat and E-flat). The chords indicated below the staves are: E-flat, B7, E-flat, E-flat, B7, E-flat, B7, A-flat, B7, E-flat, B7, E-flat, and E-flat. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes. There are also ornaments (trills) and triplets (marked with a '3') throughout the piece.

Manne Algurén var musikanförelare i SFV 1916–1917.

Schottis

efter Lisa Steier, som Elsa Uhr spelade den.



Schottis efter Lisa Steier är en av de Uhr-låtar vi fått i arv. Lisa Steier (1888–1928) dansade i Operabaletten och fröken Uhr spelade på deras övningar. Låten är inte alls en schottis från början. Den utkom 1901 under namnet "Pardansen Orion" och var skriven av en dansk kompositör, Louis Forgeron alias för balettrepetitören vid Det Kongelige Theater, Ludvig Smith (1850–1924). Den skrevs som jubileums-melodi till en cykelfabrik i Århus. Lisa Steier har troligen varit på Det Kongelige i Köpenhamn och lärt sig melodin. Sedan uppe i Stockholm har hon förmedlat den till fröken Uhr och låten har hux flux blivit en schottis.

Schottis



Hittad bland Uhrets egna nedteckningar.
Var hon fått den ifrån är okänt.

Från början kallades dansen schottis för "schottisch" på svenska. Ordet kommer från tyskan. Det förenklades så småningom till "schottis". Hur länge man använde man då stavningen schottisch? År 1928 utkom Ungdomsringen med Svenska folkdansmelodier, och där stavas det schottisch.

I Philochoros-Album 1900 användes Rheinländer. I äldre låtsamlingar för spelmän finns inte dansen med, den var väl för modern. I uppslagsbok från 1954 är det modernt stavat.

Schottis



Detta är en rheinländer från Norge och har en text som börjar ”Kom till mig om kvällen...”. Det finns en tredje repris i d-moll.

I Sörmlandslåtens schottisnummer 1972 skriver Henry Sjöberg/Arne Blomberg:

”... Att man i Tyskland kallar dansen för Schottisch är ganska följdriktigt, liksom att man i de södra och västra delarna av vårt land kallar den för skotsk. Men i mellansverige är det tyska namnet vanligast...”

Intressant är också Gustaf Wetters (1901–1977) uppteckningar. Han använder i sina handskrivna rubriker schottisch, men övergår till schottis, sannolikt ganska sent, eftersom dessa låtar har högre nummer i samlingen. Han använde schottisch åtminstone 1941, vad jag kan utläsa. Den första gången han har schottis är 1964. Däremellan hittar jag inga upptecknade schottisar.

Så det är nog både lokalt och personligt hur spelmännen skriver.

Schottis 7 h:n



Ur AF:s krönika 1962.

Schottis från Enviken

The musical score is written in 2/4 time and consists of four staves. The first two staves are in the key of D major (one sharp). The first staff begins with an *Em* chord and ends with an *H⁷* chord. The second staff begins with an *Em* chord, has an *H⁷* chord in the middle, and ends with an *Em* chord and the word *Fine*. The third staff begins with a *C* chord, followed by *F*, *G⁷*, and *C*. The fourth staff begins with a *Dm* chord, followed by *C*, *G⁷/H*, and *C*, and ends with the instruction *D.C. al Fine*.

Låten har första reprisen efter låt nr 49 och andra reprisen efter låt nr 48 i K.E. Forsslunds "Med Dalälven från källorna till havet", del III, bok 1. Bägge två är schottisar efter Vilhelm Hedlund, Enviken.

Schottis från Östergötland

Danser och Låtar nr 26

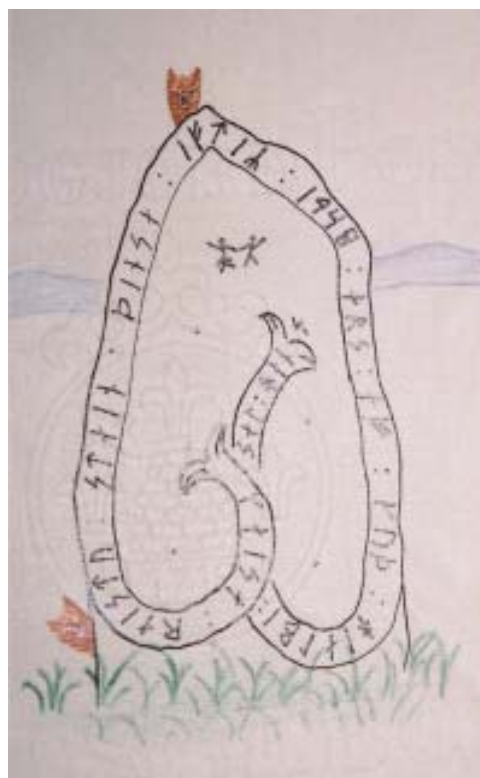
The musical score is written for piano in 2/4 time, featuring a key signature of two sharps (F# and C#). It consists of four systems of music, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. Chord symbols 'D' and 'A7' are placed above the bass staff to indicate the harmonic structure. The piece is characterized by a lively, rhythmic melody with many eighth and sixteenth notes, and a steady bass line. The first system has six measures, the second has six measures, the third has five measures, and the fourth has five measures. The piece concludes with a final chord in the bass staff.



Ur AF:s sångbok. Teckning av Harriet Ekdahl.

Schottis

efter Elsa Uhr



Ur AF:s krönika 1949.

Schottis

efter Elsa Uhr

The musical score is written for a Schottis in 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes). Chords are indicated by letters below the staff: F, B, F, C, B, F. The second staff continues the melody with chords B, F, C, G7, and C. The third staff features chords F, C7, and F. The fourth staff has chords B, F, C7, and F. The fifth staff includes chords C7, F, C7, and F. The sixth staff concludes with chords B, F, C7, and F. The music is characterized by its rhythmic complexity, particularly the use of triplets and sixteenth-note patterns.

Denna melodi är perfekt anpassad för "Schottisch i turer" såsom AF och SFV dansar den, nämligen i 3×3 turer. Det var på detta sätt som dansledaren Axel Österlöf i Philochoros och sedermera SFV på 1890-talet arrangerade några schottischvarianter för scenbruk.

Vinjerkaschottis

som Elsa Uhr spelade den



Se även sidan 124 och 125.



*nos: Elsa Rönbergströmen 112
Skolan 112*

Bilder från Ingrid Hermerén, Lund.

Vals



Ur AF:s krönika 1945.

Der Haxenschmeisser

"Schwedisch" från Steiermark, Österrike

The musical score for "Der Haxenschmeisser" is written in 3/4 time and the key of D major (indicated by two sharps). The score consists of six staves of music. The first staff begins with a repeat sign and contains the following chords: /G, /F#, /G, /A, /G, /A, G, and D7. The second staff contains the chords: G, /G, /F#, /G, /A, /G, /A, and G. The third staff contains the chords: D7, G, and a first ending (1.) followed by a second ending (2.). The fourth staff contains the chords: D7, G, and D7. The fifth staff contains the chords: G and D7. The sixth staff contains the chords: G, D7, and G. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as repeat signs and first/second endings.

Borgholmsvalsen

Danser och Låtar nr 3

First system: Treble clef, key signature of two sharps (F# and C#), 3/4 time. The melody begins with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass line consists of a half note D3. The first system is marked with a forte (*f*) dynamic and a D major chord.

Second system: The melody continues with a half note A4, a quarter note B4, a quarter note C#5, and a half note D5. The bass line consists of a half note D3. The second system is marked with a piano (*p*) dynamic and a D major chord.

Third system: The melody begins with a half note D5, followed by a quarter note C#5, a quarter note B4, and a half note A4. The bass line consists of a half note D3. The third system is marked with a piano (*p*) dynamic and a D major chord.

Fourth system: The melody continues with a half note G4, a quarter note F#4, a quarter note E4, and a half note D4. The bass line consists of a half note D3. The fourth system is marked with a piano (*p*) dynamic and a D major chord.

Chord progression in the fourth system: H7, Em, G, Ddim, D.



Många känner nog igen den här melodin i formen ”Drömmen om Elin”. Den kände dragspelaren Calle Jularbo fastnade uppenbarligen för melodin, ändrade litet grand, och försåg den med text. Här har vi i alla fall den ursprungliga valsens.



Elsa Uhr med dragspelet. Bild från Ingrid Hermerén, Lund.

Carinas harpa

The musical score for "Carinas harpa" is written in D major (two sharps) and 3/4 time. It consists of seven staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff has a second ending bracket. The third staff also features first and second endings. The fourth staff contains a repeat sign. The fifth staff includes a complex chord sequence: /D /C# /H G D A7 D. The sixth staff continues the melody with a D A7 chord. The seventh staff concludes with a first ending bracket and a final D A7 chord.



Carina är balettdansösen Carina Ari. Elsa Uhr var en av hennes nära vänner och tillika hennes pianist. Valsen har sitt ursprung i Småland och heter egentligen "Vals från Småland". Jämför Vals efter Elsa Uhr.

Carina Ari (1897–1970) hette egentligen Carina Johansson och var även koreograf och skulptör. Hon var utbildad vid Kungliga Teatern och turnerade dels med "Svenska baletten", dels med en egen trupp under 1920-talet. År 1932 blev hon balettmästare vid Opéra Comique i Paris och prima ballerina där. Hon lämnade scenen 1938 och grundade Carina Ari-stiftelsen.

På SFV:s Uttringe står en byst av Elsa Uhr, som Carina Ari gjort.

Vals efter Elsa Uhr

som Olle Schager spelade den

The musical score is written in D major (two sharps) and 3/4 time. It consists of eight staves of music. The chords indicated below the staves are as follows:

- Staff 1: D, G, A⁷
- Staff 2: D, G, A⁷
- Staff 3: D, A⁷
- Staff 4: D, G
- Staff 5: D, A⁷, D
- Staff 6: G, A⁷, D
- Staff 7: G, A⁷, D
- Staff 8: A⁷, D

A7
 D G D
 /D A7 /A /A D
 G D
 A7 D G D
 A7 D

Ursprunget till denna vals är troligen Carinas harpa (se denna). Denna nedteckning är på det sätt Olle Schager spelade långt senare på 1970-talet.



Carina Ari. Bild från Ingrid Hermerén, Lund.

Hardangervalsen

av Henning Weidling, efter Elsa Uhr

The musical score for "Hardangervalsen" is presented in five systems, each consisting of a treble and bass staff. The key signature is one flat (F major), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and chord symbols (Fm, Bm, C7). The first system shows the initial chords Fm and Bm. The second system shows Fm, C7, and Fm. The third system shows C7 and Fm. The fourth system shows Fm and Bm. The fifth system shows Fm, C7, and Fm. The score includes various musical notations such as treble and bass staves, notes, rests, and chord symbols.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various chords and melodic lines. Chord labels are placed above or below the staves: C7, Fm, Bm, Eb7, and Ab. The score includes various chords and melodic lines. The final measure of the last system ends with a double bar line and repeat dots.

Under många år var detta Elsa Uhrs slutvals. Det finns också en speciell vals som heter “Hardangervals”,

Hastabergsvalsen

av Christoffer Wallroth (1841–1917)

The musical score for "Hastabergsvalsen" is written in 3/4 time with a key signature of one sharp (F#). The melody is presented on a single staff with various musical notations including accents, slurs, and a repeat sign. Chords are indicated by letters (G, Am, D7, C, F, Dm, G7, C7) placed below the staff. The piece concludes with a double bar line and the word "Fine".

Chords indicated in the score:

- G
- Am
- D7
- G
- Am
- D7
- G
- C
- F
- Dm
- G7
- C
- F
- Dm
- G7
- C
- C7
- F
- C7
- F
- C7
- F



Hastaberg ligger i Filipstadstrakten. Fröken Uhr har anknytning till Värmland via sin pappa, som kom därifrån. Man kan spekulera i att han lärt sig valsen i Värmland.



Tyresta. Ur AF:s krönika 1945.

Jägarn

Blom

The musical score for "Jägarn" by Blom is written in A major (three sharps) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of three sharps. The melody is composed of eighth and quarter notes, with a final half note. Chords A, E7, and A are indicated below the staff. The second staff continues the melody, featuring a chromatic descent in the final measure. Chords E7 and A are indicated. The third staff introduces a more active bass line with eighth-note patterns. Chords E7 and A are indicated. The fourth staff continues the bass line with similar eighth-note patterns. Chords E7 and A are indicated. The fifth staff concludes the piece with a final melodic phrase. Chords hm, E7, and A are indicated.

E7 A
 hm E7 A
 E7 A
 E7 A
 E7 A

Jägmästare Blom, som var medlem i SFV, lär ha skrivit denna vals år 1910.

Jämtvals nr 1

Danser och Låtar nr 6

First system: Treble staff (F#) 3/4, Bass staff (D major) 3/4. Chords: G, C, D7.

Second system: Treble staff (F#) 3/4, Bass staff (D major) 3/4. Chords: G³, C, D7.

Third system: Treble staff (F#) 3/4, Bass staff (D major) 3/4. Chords: G, D, A7.

Fourth system: Treble staff (F#) 3/4, Bass staff (D major) 3/4. Chords: A7, D.



Korkskruven och Ritsen

Två valser av Gösta Runnquist

Korkskruven

/D /F /A D A⁷ D Em A⁷

/D /F# /A D A⁷ D Em A⁷ D

D⁷ G H⁷ Em

C G D⁷ G

Ritsen

G D⁷ G

D⁷ G E⁷

Am G A⁷ D⁷ G

Uhret spelade ibland ett par-tre valser i potpurriform. Anledningen var nog bland annat att hon ansåg, att valser skulle vara långa och det då blev tjatigt om melodin bara hade ett par reprisar.

I det här exemplet har fröken Uhr på ett kongenialt sätt vävt samman två av Gösta Runnquists valser.

8va

The musical score is written for guitar in G major (one sharp). It consists of eight staves of music. The first staff begins with a repeat sign and a melodic line. The second staff continues the melody and includes a bracketed section labeled 'Korkskruven' (key twist) with a key signature change to A major. The third staff features a melodic line with a key signature change to D major. The fourth staff continues the melody in D major. The fifth staff features a melodic line with a key signature change to E major. The sixth staff continues the melody in E major and includes a 'Ritsen' (slide) technique. The seventh staff continues the melody and includes a 'gliss.' (glissando) technique. The eighth staff concludes the piece with a final melodic line and a key signature change to G major. Chords are indicated below the staff: C, F, G7, C, F/A, /G /F, G7/H, /A/G, C, D7, G, E7, Am, A7, D7, G, C, G7, C, C, F, G7, C, C, gliss., 1., 2., C, gliss.

C F G⁷ C

C F/A /G /F G⁷/H /A/G C G

D⁷

G

E⁷ Am

Ritsen 8va G

A⁷ D⁷ G C

G⁷ C C gliss. C

1. 2. C gliss.

Hälsingevals

av Thore Härdelin d.ä.

The musical score for "Hälsingevals" is written in 3/4 time and the key of D major (two sharps). It consists of nine staves of music. The chords indicated below the staves are A, D, and E7. The score includes first and second endings, marked with "1." and "2." and repeat signs. The melody is primarily in the treble clef, with some bass clef notes in the lower staves. The piece concludes with a final double bar line and repeat sign.

Thore Härdelin d.ä. hade med denna komposition i ett häfte han gav ut c:a 1930, "25 spelmanslåtar från Hälsingland". Den är även tryckt 1928–29 som nr 235 i "Svenska låtar, Hälsingland".

La comédienne dansante

Paris 1911

The musical score is written in 3/4 time and consists of eight staves. The key signature has one flat (B-flat). The chords are indicated below the notes on each staff:

- Staff 1: F, C7, F, C7
- Staff 2: F, C7, F, C7, F
- Staff 3: C7, F, C7, F, C7
- Staff 4: F, C7, F, C7, F
- Staff 5: Dm, Gm, Dm, A7, Dm
- Staff 6: Gm, Dm, A7, Dm
- Staff 7: F, C7, F, C7
- Staff 8: F, C7, F, C7, F

L'Evonienne

Skotsk vals

The musical score for "L'Evonienne" is written in D major (two sharps) and 3/4 time. It consists of eight staves of music. The chord markings below the staves are as follows:

- Staff 1: D, A7, D, A7
- Staff 2: D, A7, D, D, A, D
- Staff 3: A7, D, A7, D
- Staff 4: A7, D, A7, D
- Staff 5: A7, D, A7, D
- Staff 6: A7, D, A7, D
- Staff 7: A7, D, A7, D
- Staff 8: A7, D, A7, D

The piece concludes with a first ending (marked "1.") and a second ending (marked "2.") on the final staff.

Luffarvalsen

efter Lisen Uhr



Lisen Uhr. Bild från Ingrid Hermerén, Lund.



Ur AF:s jubileumsskrift 1962.

Magyarvalsen

efter Elsa Uhr

Em H⁷ Em H⁷

C D Em H⁷ Em Em H⁷ Em

C G D⁷ D⁷ G

C D⁷ G G/H D⁷/A D⁷ G

G D⁷ G E⁷ A E⁷ A

D⁷ G D⁷ G

C G D G

C G D⁷ G

Magyarvalsens är en av Uhrets mest omtyckta melodier. Den blev populär efter Amaranterbalen 1850. Ursprungligen, 1849, hette den Magyarerna (med sex repris) komponerad av Josef Gung'l och återfinns bl a i Barnens dansalbum på 1890-talet. Gung'l var ungrare och hovkapellmästare hos kejsar Franz Joseph. Med "magyarerna" avses ungrarna. Det är en hyllning till den delen av dåvarande dubbelmonarki Österrike–Ungern.

Uhret har fått melodin via sin morbror, och den är då i tre repris. När hon kom till SFV hade de emellertid på sin repertoar Gung'ls första repris och en tillskriven av Gösta Runnqvist i SFV. Så är den också tryckt i Olles melodier. I bandupptagningarna spelar hon Gung'ls tre första samt SFV:s.

Historien går vidare. Uhret spelade mycket ihop med Anders Soling (1890–?) från Boda i Dalarna. Denne har spritt valsen till Boda spelmanslag, vilket syns på omslaget till en grammofonskiva inspelad i Laggår-Anders kök i Boda. På skivan finns första repris och SFV-repris. Älvdalingarna, en grupp som var mycket populär på 1970-talet, hade valsen på sin repertoar, hämtad från grammofonskivan. I slutet av en av AF:s polskeaftnar 1978 annonserade spelledaren en "gammal fin vals från Rättvik som vi tycker så mycket om", och vad fick vi väl höra! På så sätt kom valsen "hem" igen. I Svenska Låtar, Värmlandsdelen nr 70, kan man hitta ytterligare en variation på temat Magyarvalsens, med fler repris.

Möckelmyrsvalsen

av Olof Tillman

The musical score for "Möckelmyrsvalsen" is written in 3/4 time and the key of D major (two sharps). It consists of 16 staves of music. The melody is characterized by frequent trills, indicated by the "tr" symbol. The harmonic accompaniment uses a variety of chords, including D, G, D, A⁷, A, E⁷, and D. The score includes a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending concludes the piece. The notation includes various musical symbols such as notes, rests, trills, and chord symbols.

Orr-Jonkes vals

Norrbo, Hälsingland

The musical score for 'Orr-Jonkes vals' is written in 3/4 time and consists of five staves. The chords and other markings are as follows:

- Staff 1: C, F, G⁷, C, G⁷
- Staff 2: C, F, G⁷
- Staff 3: 1. C, G, C; 2. C, C, C (triplet), G⁷ (triplet)
- Staff 4: C (triplet), C (triplet), C
- Staff 5: F (triplet), dm, G⁷, C

Lär vanligen ha spelats i B-dur.

Ryska valsen

efter Hommage-valse av Florian Hermann

The musical score is written for piano in 3/4 time, featuring a key signature of one sharp (F#). It consists of five systems of music, each with a treble and bass staff joined by a brace. The notation includes various chords and melodic lines with eighth notes and rests. Chord labels are placed above or below the notes: H7, Em, Am, and H7. An 8va (octave) marking is present in the third and fourth systems, indicating an octave shift for the right hand. The piece concludes with a final double bar line and a key signature change to one sharp.

The musical score is written for piano in E major (three sharps: F#, C#, G#). It consists of six systems, each with a treble and bass staff. The chords and their approximate positions are as follows:

- System 1:** Treble staff has a series of eighth notes. Bass staff has chords labeled E, H7, and E.
- System 2:** Treble staff has a series of eighth notes. Bass staff has chords labeled H7, E, and A.
- System 3:** Treble staff has a series of eighth notes. Bass staff has chords labeled E, H7, E, and H7.
- System 4:** Treble staff has a series of eighth notes. Bass staff has chords labeled Em, H7, Em, and Am.
- System 5:** Treble staff has a series of eighth notes. Bass staff has chords labeled Em, H7, and Em.

Fröken Uhr lär ha spelat litet annorlunda. Nedteckningen är efter en inspelning med Olle Schager.

Tornvallers vals



En variant (med längre andra repris) av denna låt kallas "John Strömblads vals". På Uhrets noter är Strömblads överstruket och ersatt med "Tornvallers vals". Piano- och fiolspelmanen Strömblad var stockholmare, Skansenspelman och spelade åt SFV redan 1912. Han dog på 1950-talet.



*Uttringe. Ur SFV:s
jubileumsskrift 1943.*

Uttringevalsen

Uttringevalsen

På bandinspelningen spelar Uhret Uttringevalsen i kombination med Borgholmsvalsen.

Uttringe är SFV:s sportstuga i Uttringe. Föreningen fick den i 10-årspresent från Helen Berg 1903.

Tre valser

Möckelmyrsvalsen

Orr-Jonkes vals

Notraderna 1 till 4 är "Möckelmyrsvalsen" av Olof Tillman, Dala-Floda. Notraderna 5 till 8 är "Orr-Jonkes" vals från Norrbo, Hälsingland (vanligen i B-dur). Notraderna 9, 14 och 15 är återigen Möckelmyrsvalsen. Notraderna 10 till 13 är en variant av Vals från Rättvik. Olle Schager sade vid något tillfälle,

Möckelmyrsvalsen

D G D A⁷ D

Vals från Rättvik

D A⁷ D A

D A⁷ D A⁷ D

D A⁷ D

D A⁷ D

Möckelmyrsvalsen

D G D A⁷ D

D G D A⁷ D

att den sista av dessa valser kallade fröken Uhr för "Lomjansgutten". Lomjansgutten var en värmländsk 1800-talsspelman.

Olof Tillman (1878–1962) var redan som 12-åring en fullfjädrad spelman, som själv kunde spela på bröllop i Dala-Flodatrakten. Han fick uppleva många av de stora spelmanstävlingarna i början av seklet, och han reste sällan förgäves. Han var en bredbent säker karl, som var väl medveten om att han var en av de dominerande spelmännen i Västerdalarna. Att så mycket av den gamla Flodamusiken bevarats är till stor del Olof Tillmans förtjänst. Han intresserade sig också för hur låtarna dansades och hans största insats är att han lyckades återuppliva Huppleken.

Unges vals

Kälkbacksvalsen

The musical score is written in 3/4 time and consists of four systems. The first two systems are piano accompaniment, and the last two systems include a vocal line labeled 'Hvissling'.

System 1: The piano accompaniment features a treble and bass staff. The treble staff has a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with eighth and quarter notes. Chords are indicated below the bass staff: Gm, D7, Gm, D7, Gm, and D.

System 2: Similar to the first system, the piano accompaniment continues with a treble and bass staff. Chords are indicated below the bass staff: Gm, D7, Gm, D7, and Gm.

System 3: The vocal line 'Hvissling' is introduced. The treble staff has a melody with eighth and quarter notes, and the bass staff provides a harmonic accompaniment with eighth and quarter notes. Chords are indicated below the bass staff: E7, B7, and E7.

System 4: The vocal line continues. The treble staff has a melody with eighth and quarter notes, and the bass staff provides a harmonic accompaniment with eighth and quarter notes. Chords are indicated below the bass staff: B7, E7, and A7.

The image displays three systems of piano music notation for a waltz. Each system is written on a grand staff, combining a treble and a bass clef. The music is in B-flat major, indicated by two flats in the key signature. The first system shows the initial measures with a melody in the treble and a harmonic accompaniment in the bass. Chord symbols B7 and E-flat are placed above the treble staff. The second system continues the piece, with the melody moving to a new phrase. Chord symbols B7, Cm, and Gm are placed above the treble staff. The third system concludes the waltz with a final melodic phrase and a double bar line. The bass staff provides a steady accompaniment throughout.

Valsen är tillägnad en av systrarna von Unge (Britta eller Greta). Dessa var medlemmar i SFV. Jämför med Elsas vals.

Vals efter Lisen Uhr

F C⁷ F C⁷ F *Fine*
 F C⁷ F C⁷ F
 Dm Gm Dm A⁷ Dm Gm Dm A⁷ Dm
D.C. al Fine



*Ur AF:s sångbok. Teckning av
Harriet Ekdahl.*

Vals efter Jönsagubben

The musical score is written in 3/4 time and consists of six staves. The key signature has one flat (B-flat). The chords indicated below the staves are: F, C7, F, F, C7, F, F, C7, F, Dm, Gm, Dm, A7, Dm, Gm, Dm, A7, Dm. The score ends with the instruction 'D.C. al Fine'.

Det här är en vals från Hälsingland, publicerad i Svenska låtar nr 625. Jönsagubben var Olof Jonsson från Arbrå (1816–1899), elev till From-Olle i Järvsö (1794–1873). Valsen var mycket spelad, speciellt i södra Hälsingland.

Elsas vals

Chords: G, C, Am, D7, Fine



Troligen skriven av Gösta Runnqvist i SFV någon gång i början av 1910-talet och tillägnad Elsa Uhr när hon var ny i föreningen. Det var en tradition inom SFV att skriva melodier som tillägnades olika personer.



Uttringeorkestern. Ur SFV:s jubileumsskrift 1943.

Vals

1.

2.

1.

2.

D A7 /A /A A7 D D A7 /A D /D D G A7 /A /A D

Låten heter "Iduna-vals" efter fiolspelmanen August Medin (1834 – 1897). Han kallades "Necken" och var från Svenljunga, Västergötland. Den publicerades (med pianoarrangemang i G-dur) c:a 1901 i häftet "Neckens dansmusik, häfte 1".

Vals

1. 2.

D A⁷

A⁷ D A⁷ D

1. 2.

A⁷ D

A⁷ D

Hittad bland Uhrets egna nedteckningar. Var hon fått den ifrån är okänt.
Vad gäller repris 2, jämför med Vals från Enviken.

Vals från Rättvik

The musical score for "Vals från Rättvik" is written in 3/4 time and the key of D major (indicated by two sharps: F# and C#). The score consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps. It features a series of eighth and quarter notes, followed by a repeat sign. The second staff continues the melody with a repeat sign and a first ending. The third staff features a series of eighth and quarter notes, followed by a repeat sign and a first ending. The fourth staff continues the melody with a repeat sign and a first ending. The fifth staff features a series of eighth and quarter notes, followed by a repeat sign and a first ending. The chords D, A7, and D are indicated below the first three staves. The first ending of the second staff is marked with a "1." and the second ending with a "2.". The first ending of the fourth staff is marked with a "1." and the second ending with a "2.". The first ending of the fifth staff is marked with a "1." and the second ending with a "2.".

Denna ingår i något annan skepnad som vals nummer 3 i "Tre valser".

Vals från Enviken

The musical score for "Vals från Enviken" is written in 3/4 time and G minor. It consists of eight staves of music. The first staff begins with a Gm chord and ends with a D7 chord. The second staff begins with a Gm chord. The third staff features a D7 chord and a Gm chord, followed by a first ending and a second ending. The fourth staff begins with a Gm chord and ends with a D7 chord. The fifth staff begins with a Gm chord. The sixth staff features a D7 chord and a Gm chord, followed by a first ending and a second ending. The seventh staff begins with a Gm chord and ends with a Gm chord. The eighth staff features a D7 chord and a Gm chord, followed by a first ending and a second ending.

De två första repriserna är upptecknade efter Vilhelm Hedlund. Den tredje repriserna upptecknades efter Olof Måhlén, Enviken, 1924. Melodin är nedtecknad såsom Fröken Uhr spelade den.

Östgötavalsen nr 2

efter Elsa Uhr och Olle Ekvall



Elsa Uhr. Bild från Ingird Hermerén, Lund.

A7 D
 A E7 A A7 D
 A7 D A7 D
 /D A7 D Hm
 Em Hm D A7
 D A7 D
 D.C. al Fine



Ur AF:s jubileumsskrift 1962.

Bondvals

av Wilhelm Törnell

The musical score for "Bondvals" is written in G major (one sharp) and 3/4 time. It consists of ten staves of music. The chords indicated below the staves are as follows:

- Staff 1: G, C
- Staff 2: G, D7, G
- Staff 3: D7, A7, D, D
- Staff 4: C, G, D7
- Staff 5: G, C
- Staff 6: D7, G
- Staff 7: G, Am, G, D7
- Staff 8: G, D7, G, Am
- Staff 9: G, Am, G, D7

Detta är troligen Elsa Uhrs tolkning av Färnebovals (se denna, tryckt version).

Äggavalsen

Efter Wilhelm Törnell och Elsa Uhr

8^{va} A 8^{va} 8^{va} 8^{va} E⁷

1. 2.

A E⁷ A

A E⁷

A E⁷ 8^{va} E⁷ 8^{va}

A Hm

A E⁷ A

Äggavalsen trycktes 1915 i häftet "På Förstukvisten". Det var låtar från södra Östergötland "spelade på Skansen utå Lars i Svarven". Lars i Svarven hette egentligen Lars Johan Sundell (1874– 1923) och var en fiolist från Västervik. Cirka 1915 spelade han in den på skiva, vilken är återutgiven på skivan Äldre Svenska Spelmän, vol. II.

Färnebovalsens

av Wilhelm Törnell

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). The score is organized into four systems, each with a treble and bass staff joined by a brace. The first system begins with a repeat sign and a first ending bracket. The second system includes a second ending bracket. The third system contains a first ending bracket. The fourth system includes a second ending bracket. The score is marked with various chords and melodic lines, including a first ending bracket and a second ending bracket. The chords are labeled with letters: F, B, C⁷, G⁷, and C. The melodic lines are written in the treble staff, and the bass lines are written in the bass staff. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

The image displays a piano accompaniment for a hymn, consisting of four systems of music. Each system is written for a grand piano with a treble and bass staff. The key signature is one flat (B-flat major). The first system contains measures 1 and 2, with a B chord in measure 1 and a C7 chord in measure 2. The second system contains measures 3 and 4, with an F chord in measure 3 and a C7 chord in measure 4. The third system contains measures 5 and 6, with a B chord in measure 5 and an F chord in measure 6. The fourth system contains measures 7 and 8, with a C7 chord in measure 7 and an F chord in measure 8. The piece concludes with a double bar line and repeat signs in the final measure.

Wilhelm Törnell var organist i Färnebo landsförsamling vid Filipstad 1874–1886.

Östgötavalsen nr 1

efter Wilhelm Törnell, Olle Ekvall och Elsa Uhr

The musical score for "Östgötavalsen nr 1" is written for a single melodic line in treble clef, 3/4 time, with a key signature of three sharps (F#, C#, G#). The score consists of ten staves. Chords are indicated by letters (A, E, H, D, Em) and superscripts (7) below the staff lines. The music features a mix of eighth and sixteenth notes, with some measures containing rests or ties. The piece concludes with a final measure containing a whole note and a fermata.

Chords indicated in the score:

- Staff 1: A, E⁷
- Staff 2: A
- Staff 3: E⁷, A, E
- Staff 4: H⁷, E
- Staff 5: H⁷, E
- Staff 6: E⁷, A, E⁷
- Staff 7: A, E, A, E⁷
- Staff 8: D, A⁷
- Staff 9: D
- Staff 10: Em, D, A⁷, D

Vals i Ess-dur

av Wilhelm Törnell efter På svallande våg av Edvard Strauss, utgiven 1877



Markeringen ">" betyder att Uhret ibland gjorde en drill, ibland arpeggio eller ibland spelade ett förslag.

Kommentar till förra sida:

Östgötavalsen nr 1 gavs ut i A-dur i ett nothäfte från Nils Axbergs musikförlag (årtal okänt) med titeln "Östgötavalsen No. 1, upptecknad och arr. af "Ek-Uhr"." Ek är Olof Knut-Ekwall, violinist från Tranås.

Vals

av Wilhelm Törnell (efter Elsa Uhr)

The musical score is written for piano in E-flat major (three flats) and 3/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. Chord symbols are placed above the bass staff: E-flat, B7, E-flat, Gm, D7, Gm, E-flat, A-flat, B7, E-flat, A-flat, B7, and E-flat. The piece features a mix of eighth and sixteenth notes in the melody, with some measures containing triplets. The bass line often consists of sustained chords or simple eighth-note patterns. The final measure of the fourth system ends with a fermata over a half note in the treble staff.

This musical score is a piano accompaniment in B-flat major, consisting of four measures. The bass line is a steady eighth-note pattern starting on B-flat. The treble clef contains a melody with various chords and accidentals.

Measure 1: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: A.

Measure 2: Treble clef has a half note E-flat and a half note G. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: E-flat.

Measure 3: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: A-flat.

Measure 4: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: A-flat.

Measure 5: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: E-flat.

Measure 6: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: B7.

Measure 7: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: E-flat.

Measure 8: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: E-flat.

Measure 9: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: D-flat.

Measure 10: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: A-flat.

Measure 11: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: E-flat7.

Measure 12: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: A-flat.

Measure 13: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: A-flat.

Measure 14: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: D-flat.

Measure 15: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: A-flat.

Measure 16: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: E-flat7.

Measure 17: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: A-flat.

Measure 18: Treble clef has a half note B-flat and a half note D. Bass clef has a steady eighth-note pattern starting on B-flat. Chord: A-flat.

Vals från Enviken

av Vilhelm Hedlund

dm A7 3

dm

A7 3 dm

F C7

F dm

A7 dm

Övrigt



Ur AF:s krönika 1945.

Menuett ur ”Elverhøj”

The musical score is written for piano in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The score is divided into four systems, each containing two staves. Chords are indicated by letters (Dm, A7, Gm/B) placed above the corresponding notes in the bass staff. The melody consists of eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line in the final measure of the fourth system.

Detta är en variant på en melodi som kallas ”La Folia”, känd från många europeiska länder. I Sverige finns många polskevarianter på denna grundmelodi. Den tysk-danske kompositören Friedrich Kuhlau (1786–1832) använde melodin i ”Elverhøj”, ett skådespel med sång som hade premiär i Köpenhamn 1828.

"Rokoko", menuett

av Christian Danning

The musical score for "Rokoko", menuett by Christian Danning, is written in 3/4 time. It consists of five systems of piano accompaniment, each with a treble and bass staff. The chords and melodic lines are as follows:

- System 1:** Treble staff has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and a quarter note G4. Bass staff has a bass line starting with a quarter note F3, followed by eighth notes E3, D3, and a quarter note C3. Chords: F, G7, C.
- System 2:** Treble staff has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and a quarter note G4. Bass staff has a bass line starting with a quarter note F3, followed by eighth notes E3, D3, and a quarter note C3. Chords: C, F, G7, C.
- System 3:** Treble staff has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and a quarter note G4. Bass staff has a bass line starting with a quarter note F3, followed by eighth notes E3, D3, and a quarter note C3. Chords: G, G7, C, Am, Em.
- System 4:** Treble staff has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and a quarter note G4. Bass staff has a bass line starting with a quarter note F3, followed by eighth notes E3, D3, and a quarter note C3. Chords: Am, G7, C, F, G7.
- System 5:** Treble staff has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and a quarter note G4. Bass staff has a bass line starting with a quarter note F3, followed by eighth notes E3, D3, and a quarter note C3. Chords: C, F, G7, C.



Christian Danning (1867–1925) var en dansk kapellmästare.



*Siv Boalt, Elsa Uhr, Astrid Lissenius.
Ur AF:s krönika 1961.*

Uhrets Larousse

Chords: G, Am, D7, G, D7, G, D, A7, D, G, Am, D7, G, Am, D7, G, Am, D7, G.

Låten heter egentligen "La russe" vilket betyder "Den ryska (dansen eller kvinnan)". I England uttalas "Russe" med o-ljud. De två sista repriserna är egentligen en separat låt som heter Astleys Ride. De är snarare engelska än skotska. Till en början spelades bara de två första repriserna. Uhret spelade dem till schottis innan vi "kände till" dansen Larousse. Denna skotska dans tog SFV:s dansledare Stellan Bergqvist med hem till Stockholm 1952. Fröken Uhr lär ha fått melodin från gymnastikdirektör Svalling.

Sarabande Grandiose

ur Olles melodier



Fortsätter med Gammalpolka

Dal Segno efter behov

Inom SFV uppstod en tradition i början av 1900-talet att musik spelades när dansarna skulle ställa upp till Gammalpolka. För detta ändamål skrev John Olsson Sarabande Grandiose. Det har sedan blivit en tradition i SFV, och senare i AF, att detta stycke spelas vid uppställning till Gammalpolka.

La véritable polka

av A.E. Titl

The musical score is written for piano in 2/4 time. It consists of five systems, each with a grand staff (treble and bass clef). The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and a steady eighth-note bass line. The key signature is one sharp (F#), indicating D major or B minor. The score includes various chords: C, G7, G, C, D7, Am, and G. The piece concludes with a double bar line and repeat dots in the final measure of the fifth system.

G C G⁷ C
 F B^b F C⁷ F
 B^b F C⁷ F
 A⁷ Dm A⁷ Dm A⁷ Dm A⁷ C⁷
 F B^b F C⁷ F

Spelas till Gammalpolka som framfördes första gången år 1839 på Kungliga Teatern i Stockholm. Damen som dansade var Emelie Höggqvist men vem kavaljeren var är okänt.

Vengerka

The musical score for "Vengerka" is written in C major and 2/4 time. It consists of five systems of piano accompaniment. The first system has two measures with chords C and A7. The second system has four measures with chords Dm, G7, C, and G7. The third system has three measures with first and second endings, chords C, C, and F. The fourth system has four measures with chords Dm, G7, C, D7, and G. The fifth system has four measures with first and second endings, chords C, G7, C, and C.

Kallas på andra noter "Ungarisches Lied". Vengerka är ryska och betyder "ungersk". Detta är ursprunget till Vindeliska. Utgavs 1895 i S:t Petersburg med arrangemang av G. Aleksevitja.

Vindeliska

efter Axel Myrman och Elsa Uhr



Ur SFV:s jubileumsskrift 1943.

Åttetur frå Asker

The musical score for "Åttetur frå Asker" is written in 3/4 time and the key of D major (indicated by two sharps: F# and C#). The piece consists of four systems of music, each with a treble and bass staff joined by a brace. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The first system begins with a repeat sign and a key signature change to D major. The second system includes first and second endings. The third system features a key signature change to A major (F# and C#) for the first two measures, then returns to D major. The fourth system also includes first and second endings. Chord labels (G, D, A7) are placed above the bass staff to indicate the harmonic structure.

System 1: Treble staff has a repeat sign followed by a key signature change to D major. Bass staff has a G chord in the first measure, followed by D and G chords in subsequent measures.

System 2: Treble staff has a repeat sign followed by a key signature change to D major. Bass staff has a D chord in the first measure, followed by G and D chords in subsequent measures. The system ends with a first ending (1.) and a second ending (2.).

System 3: Treble staff has a repeat sign followed by a key signature change to A major (F# and C#). Bass staff has an A7 chord in the first measure, followed by D and A7 chords in subsequent measures. The system ends with a first ending (1.) and a second ending (2.).

System 4: Treble staff has a repeat sign followed by a key signature change to D major. Bass staff has a D chord in the first measure, followed by A7 and D chords in subsequent measures. The system ends with a first ending (1.) and a second ending (2.).

The image displays four systems of musical notation for a piano accompaniment in G major. Each system consists of a treble and bass staff. The first system has measures with chords G, D7, G, and G. The second system has measures with chords C, E7, Am, D7, and G. The third system has measures with chords G, E7, Am, G, Em, and D G. The fourth system has measures with chords C, E, Am, D7, and G. The melody is written in the treble staff, and the bass staff provides harmonic support with chords and single notes.

Detta är en norsk dans och norsk melodi. Asker ligger nära Oslo. Elsa Uhr spelade genomgående ackompanjemanget i valstakt. Detta skiljer sig mot vad som nedtecknats i t.ex. "Gillesdanser i Norden".

Schubertvals

The musical score for "Schubertvals" is written for piano in 3/4 time, featuring a key signature of two flats (B-flat major). The score is organized into six systems, each with a grand staff (treble and bass clefs). The first system begins with a treble staff containing a half note G4 and a half note B-flat4, while the bass staff has a whole rest followed by a half note G2 and a half note B-flat2. The second system continues with a treble staff melody of quarter notes (G4, A4, B-flat4, A4, G4) and a bass staff accompaniment of quarter notes (G2, B-flat2, G2, B-flat2). The third system shows a treble staff melody of quarter notes (G4, A4, B-flat4, A4, G4) and a bass staff accompaniment of quarter notes (G2, B-flat2, G2, B-flat2). The fourth system includes a treble staff melody of quarter notes (G4, A4, B-flat4, A4, G4) and a bass staff accompaniment of quarter notes (G2, B-flat2, G2, B-flat2). The fifth system features a treble staff melody of quarter notes (G4, A4, B-flat4, A4, G4) and a bass staff accompaniment of quarter notes (G2, B-flat2, G2, B-flat2). The sixth system concludes with a treble staff melody of quarter notes (G4, A4, B-flat4, A4, G4) and a bass staff accompaniment of quarter notes (G2, B-flat2, G2, B-flat2). The score includes repeat signs and first/second endings in the fourth system.

This image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. Each system contains a treble staff and a bass staff, both with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as notes, rests, and repeat signs.

The first system shows a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melodic and harmonic development. The third system features a more complex melodic line in the treble staff. The fourth system includes a repeat sign at the end of the treble staff. The fifth system shows a melodic line with a repeat sign at the end. The sixth system concludes with a first ending (marked '1.') and a second ending (marked '2.').

Ludvig XIII:s gavott

1, 5, 6



2, 7



3



4.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of five measures, and the second system consists of four measures. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The melody features a mix of eighth and sixteenth notes, while the bass line primarily uses eighth notes and rests. The piece concludes with a final chord in the treble clef.

Kommentarer

Förkortningar

AF	Akademiska Folkdanslaget
SFV	Svenska Folkdansens Vänner
Uhret	Smeknamn på Elsa Uhr

Kort om olika personer som nämns

Olof Knut-Ekwall (1877–1965) var violinist och violinpedagog från Tranåstrakten. Han var också anlitad som Skansenspelman på 1910-talet, och kallade sig för ”Olle Ek” eller ”Olle på Öa”. Under sin tid i Stockholm spelade han mycket åt SFV.

John Olsson (1872–1909) var en av de första spelmännen i SFV. Han komponerade mängder med melodier som finns samlade i bl.a. ”Olles melodier”. Han uppträdde under tre olika namn: ”Olle”, ”Spel-Olle” eller ”Jonas”.

Manne Algurén var musikanförrare i SFV 1916–1917.

Carina Ari (1897–1970) hette egentligen Carina Johansson och var balettdansös, koreograf och skulptör. Hon var utbildad vid Kungliga Teatern och turnerade dels med ”Svenska baletten”, dels med en egen trupp under 1920-talet. År 1932 blev hon balettmästare vid Opéra Comique i Paris och prima ballerina där. Hon lämnade scenen 1938 och grundade Carina Ari-stiftelsen.

Olle Schager var ordförande i SFV 1957–1969 och föreningens dansledare 1948–1954. Han spelade på Uttringe ibland, dock inte på några dansövningar.

Gösta Runnquist var en av många som skrev musik under SFV:s första decennier. Fröken Uhr införlivade många av dessa musikstycken i sin repertoar.

Urval av källor (fler finns i de texter som står i anslutning till respektive noter)

Olles melodier (1924) Samlade av Gösta Runnquist på initiativ av Svenska Folkdansens Vänner. A. Börtzells tryckeri A.-B. Stockholm.

Danser och Låtar från Svenska Folkdansens Vänner (1921) Elkan & Schildknecht Emil Carelius Kungl. Hof musikhandel.

Inspelningar med Elsa Uhr genomförda 1955–1956.

Information från Ulla Lundgren, Sten-Axel Julin och Allan Westin.

Enstaka nothäften

Spelmanslåtar från Hälsingland

Spelmanslåtar från Dalarna

”Dansboken”, Svenska Folkdansens Vänner, Stockholm 1992.