Transcriptions for the tunes on Peter Hedlund's *Resonans*

These are transcriptions for eighteen of the tunes on this CD, all but the two *vallåtar.* Peter's choice of traditional tunes represents a worthy selection of the music that has been associated with the nyckelharpa for two centuries or more.

These are *transcriptions* – representations of how someone once thought the tune sounded. Most are fairly close to the tunes as Peter plays them. Ornamentation is a personal matter, and much of the detailed ornamentation that Peter plays doesn't appear in these transcriptions. The variations that Peter sometimes plays the second time through a part or a tune don't appear either.

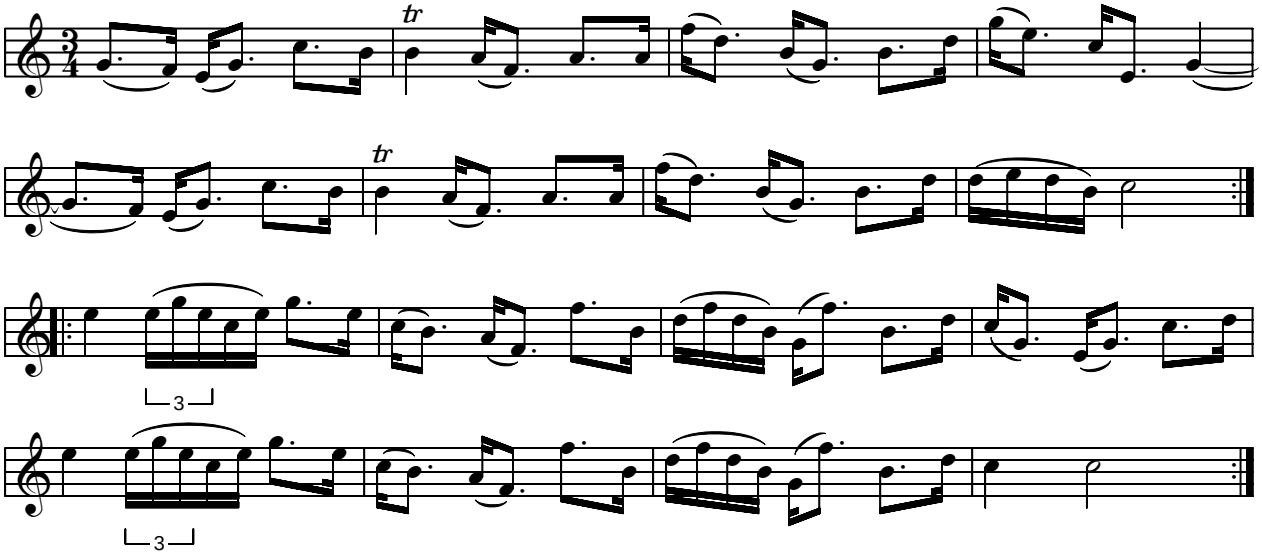
When a tune has a bowing shown, that's my suggestion for bowing. It is not the "one permissible way to bow the tune," nor is it necessarily the way Peter plays it.

I hope you find these transcriptions helpful.

Matt Fichtenbaum
January, 2007

Gas-Anders lillpolska

efter Anders Ljungkvist (Gås-Anders)



Transcriptions from Peter Hedlund: Resonans

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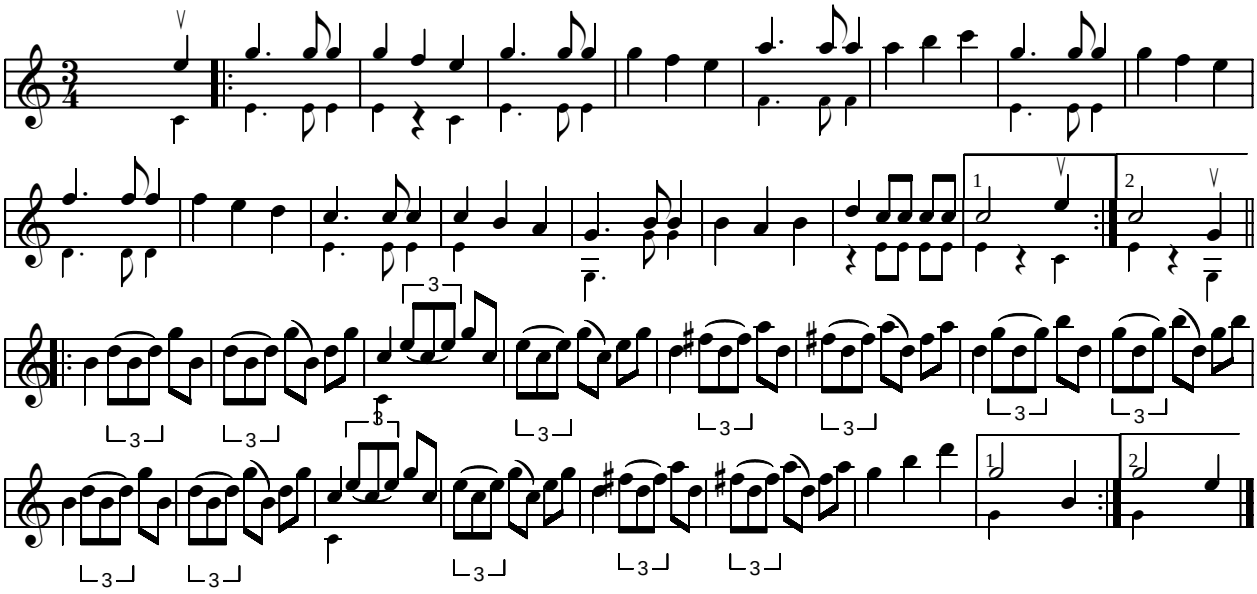
Dödens Vals

(Farfars-valsen)

trad., efter Eric Sahlström, Göksby



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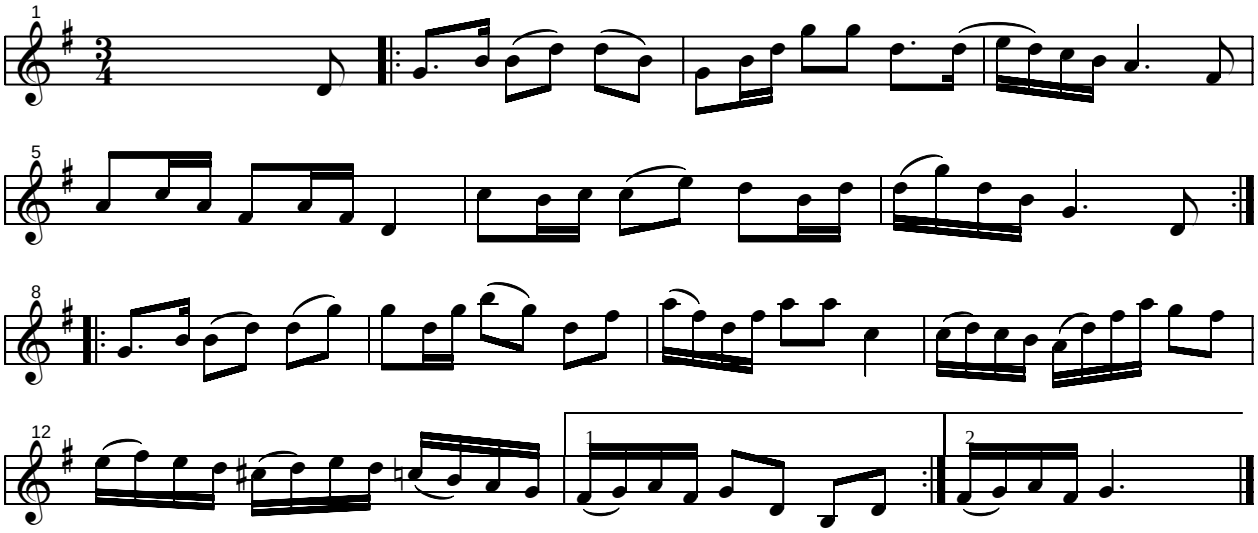
Bohlins brudpolska

efter August Bohlin, Harbo, Uppland



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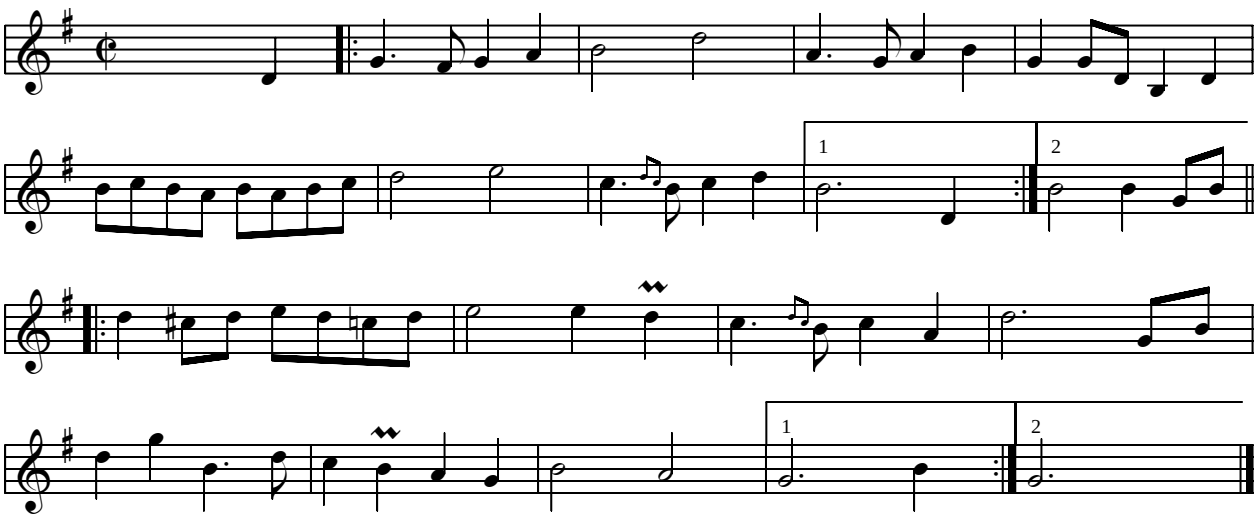
Leipzigs krigsmarsch

efter Leonard Larsson (Viksta-Lasse)



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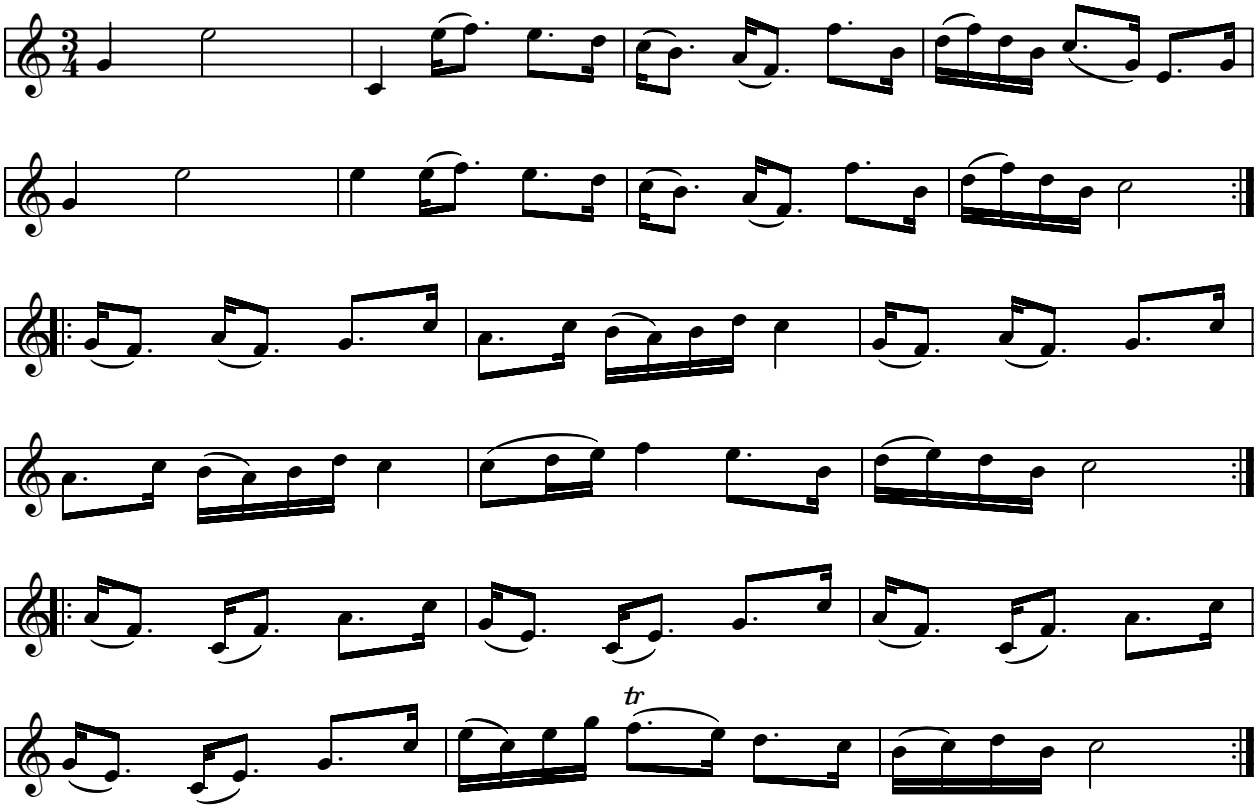
Pinntorpafrun

Polska efter Eric Sahlström



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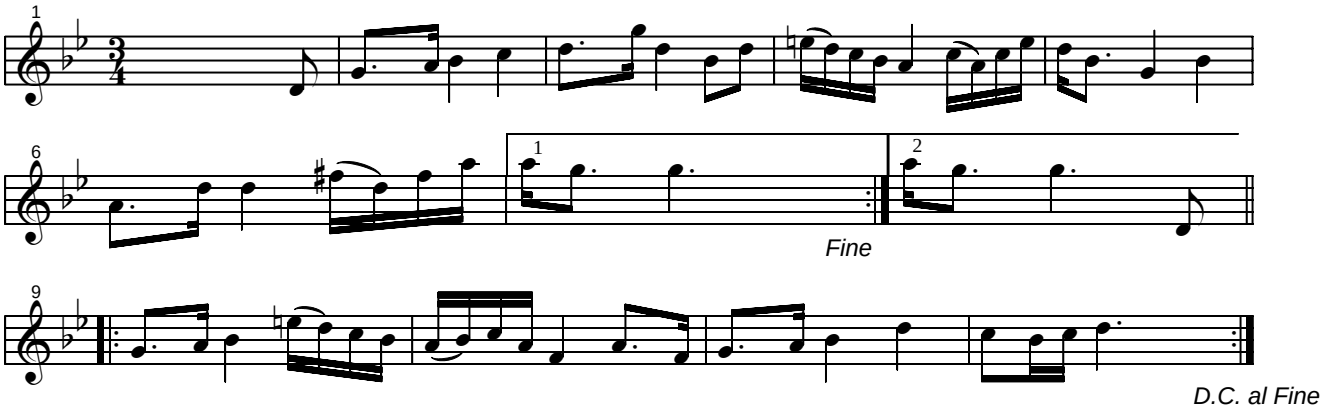
Västanmadspolskan

Brudpolska efter Byss-Calle



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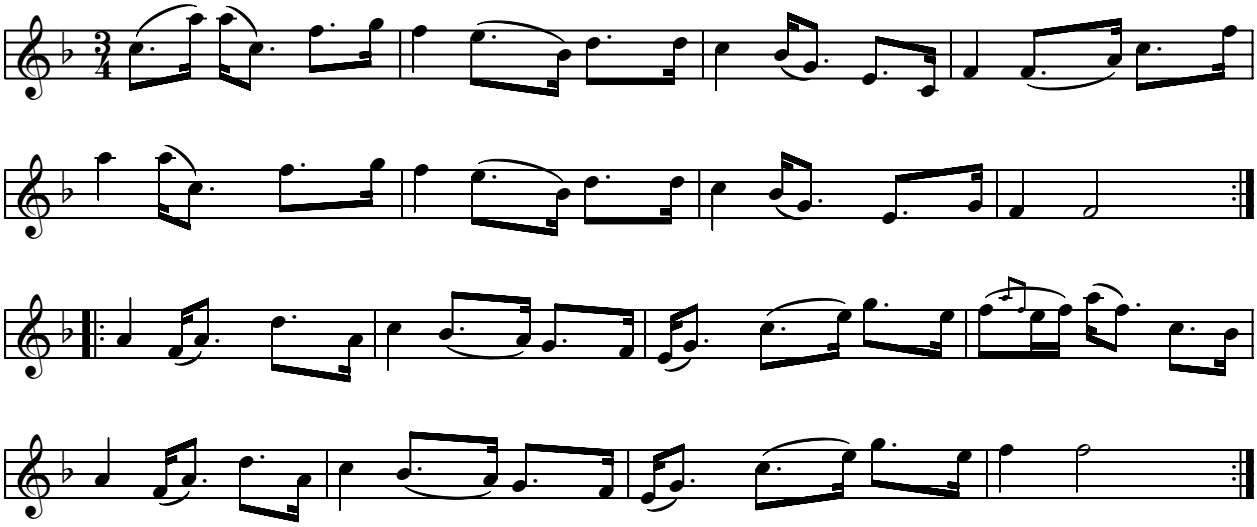
Tobogubben

Polska efter Eric Sahlström



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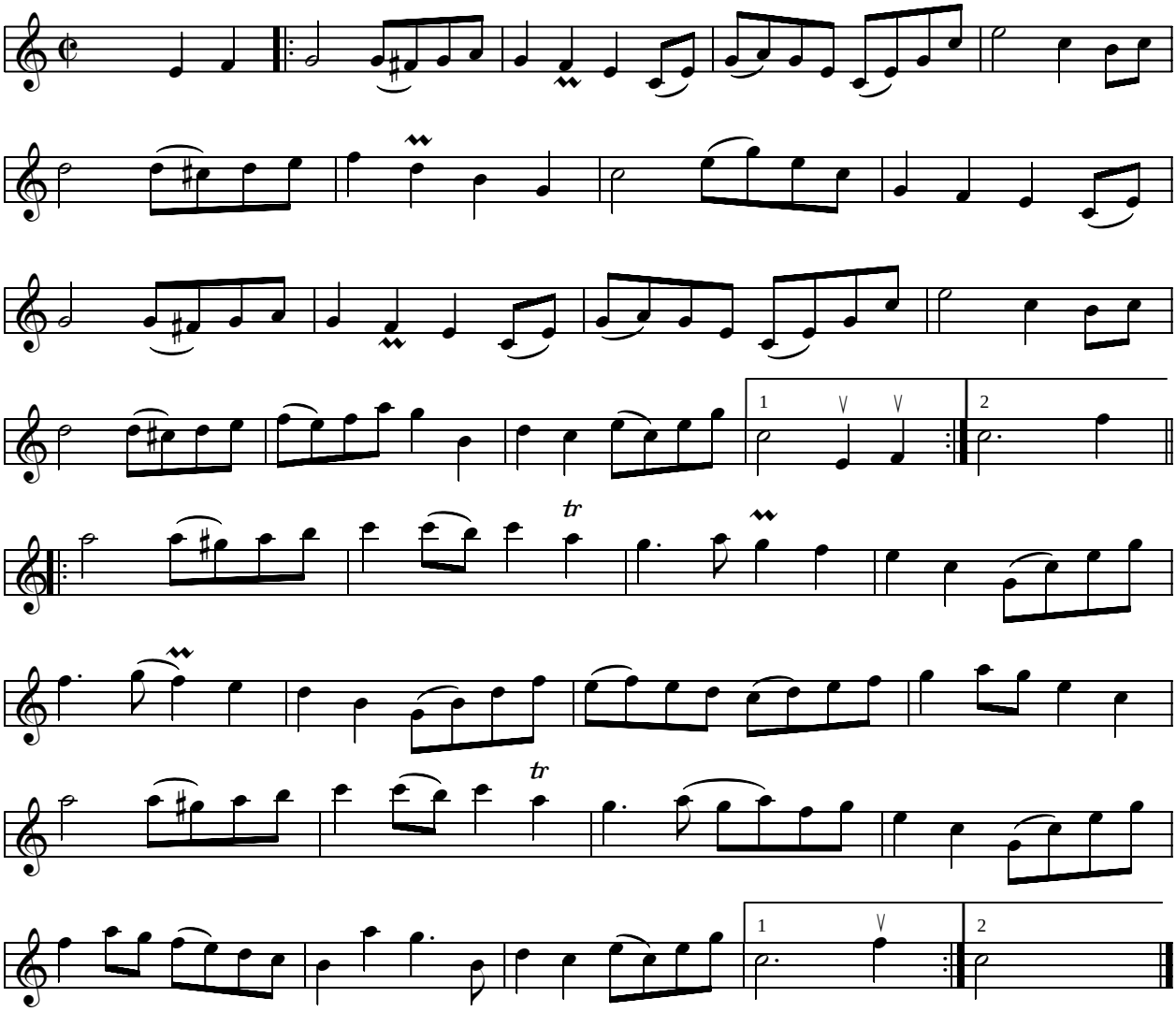
Hellstedts brudmarsch

efter Eric Sahlström



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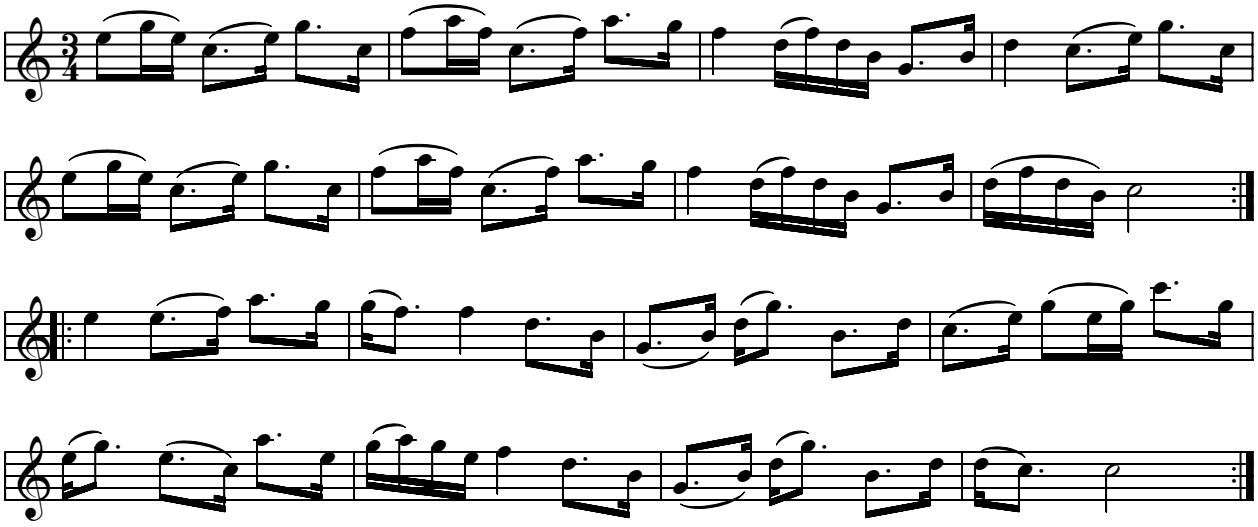
Styfbergspolska

efter Karl Styfberg



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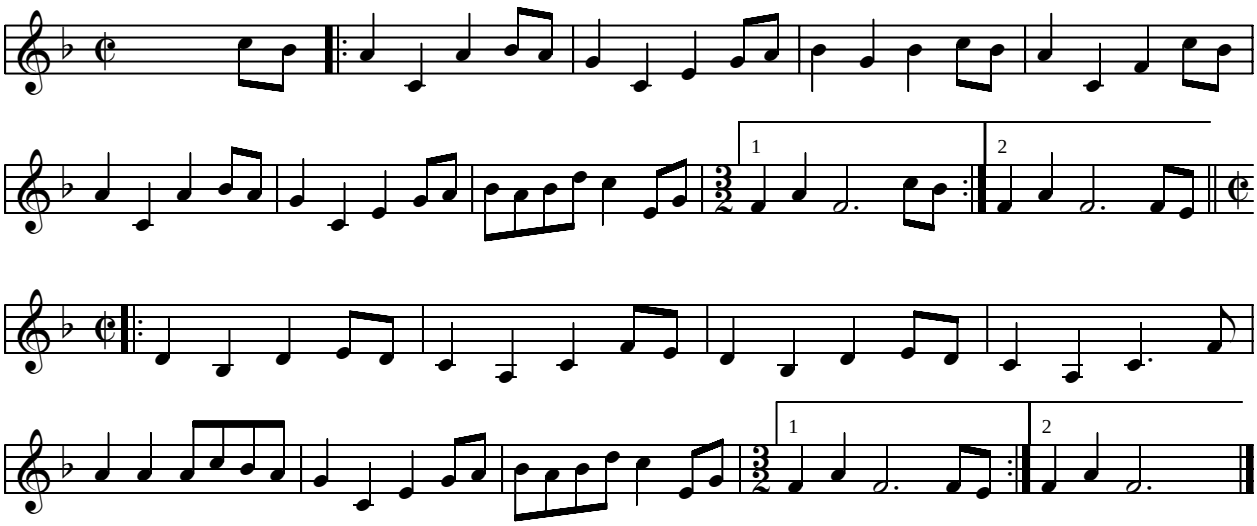
Ceylonpolkett

Polkett från Lövsta bruk efter Ceylon Wallin



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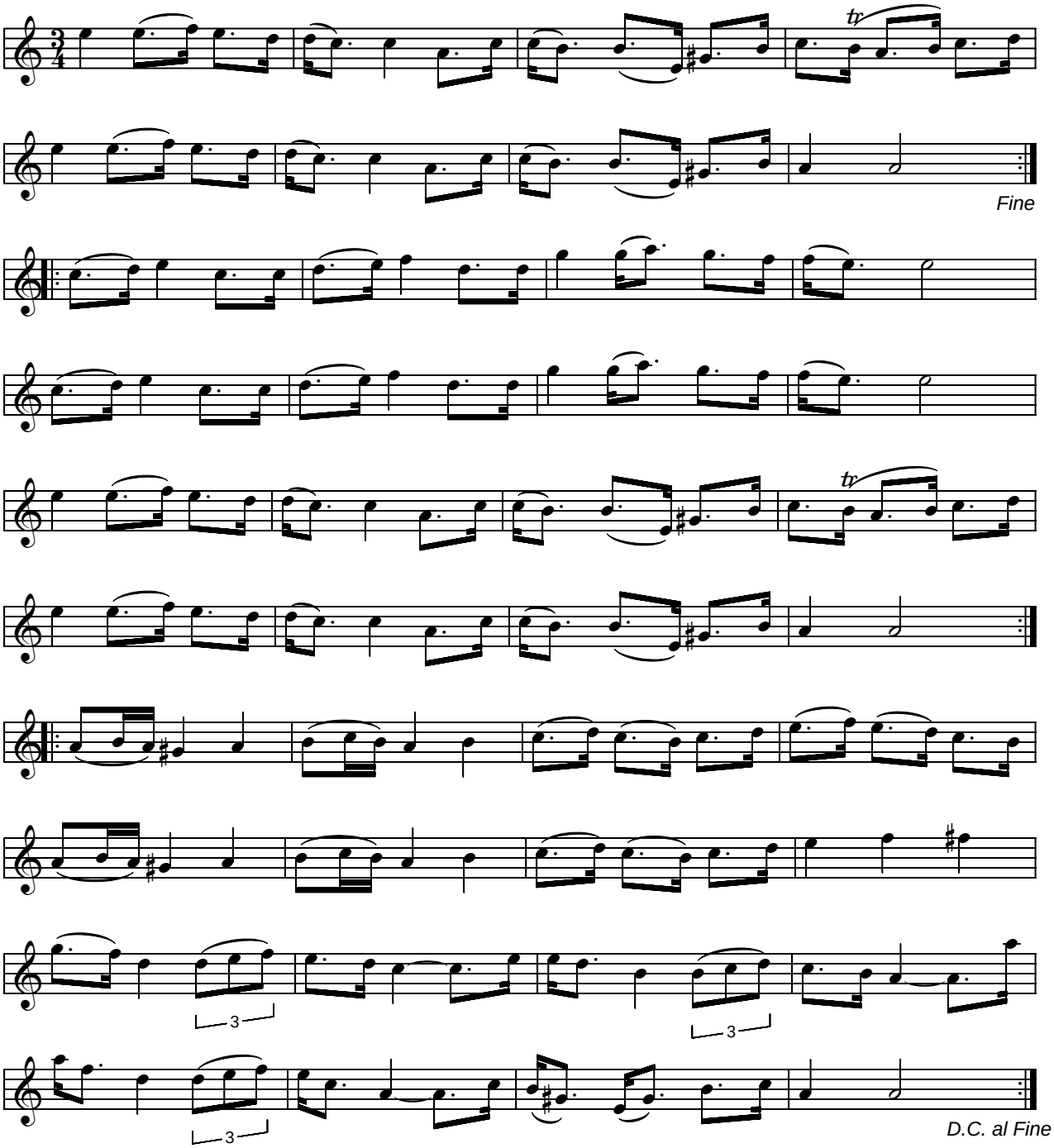
Hårgalåten

Polska från Hälsingland



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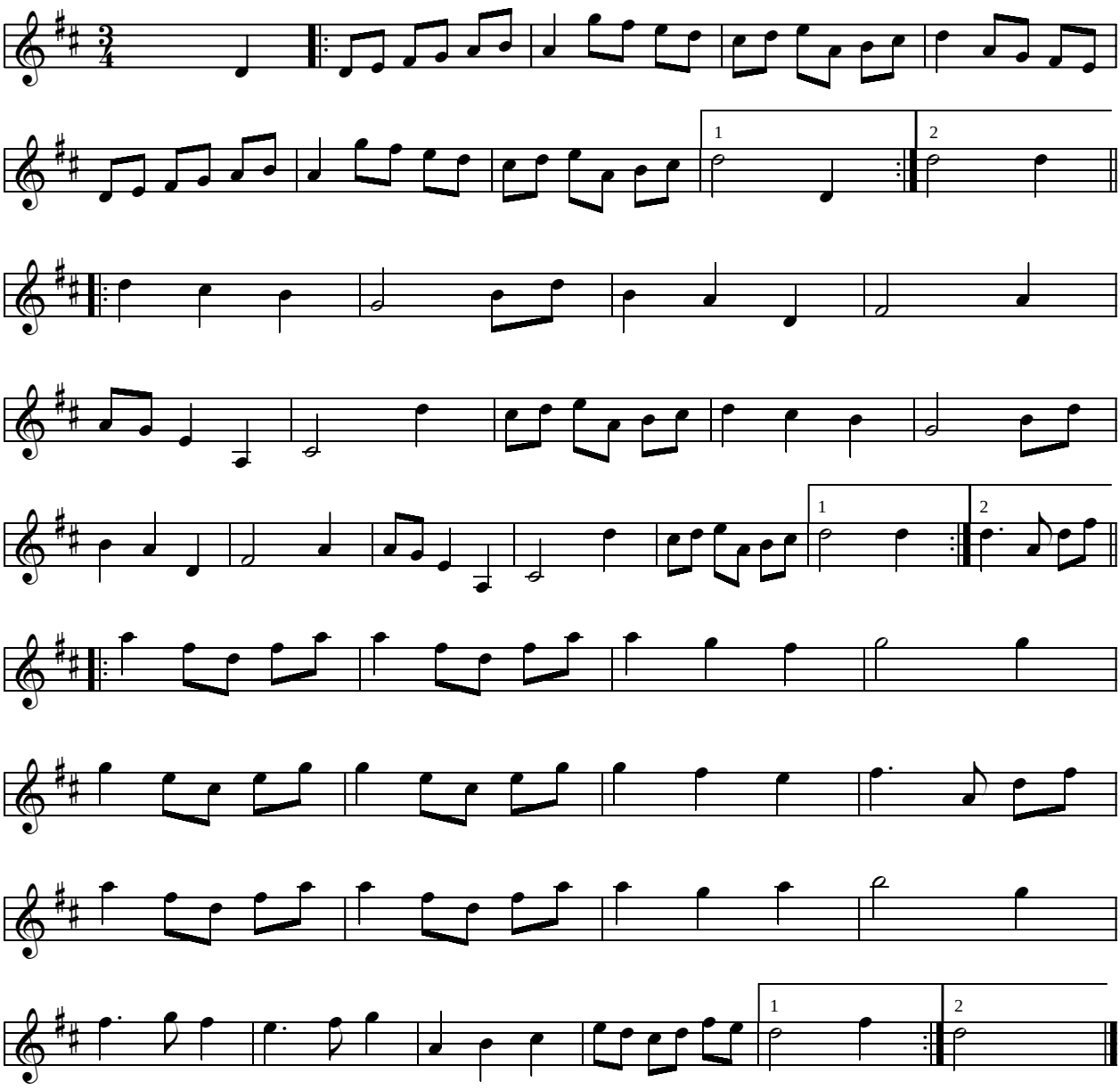
Peter omits the repeats the second time through the tune.

Rapp-Kalles vals

efter Eric Sahlström



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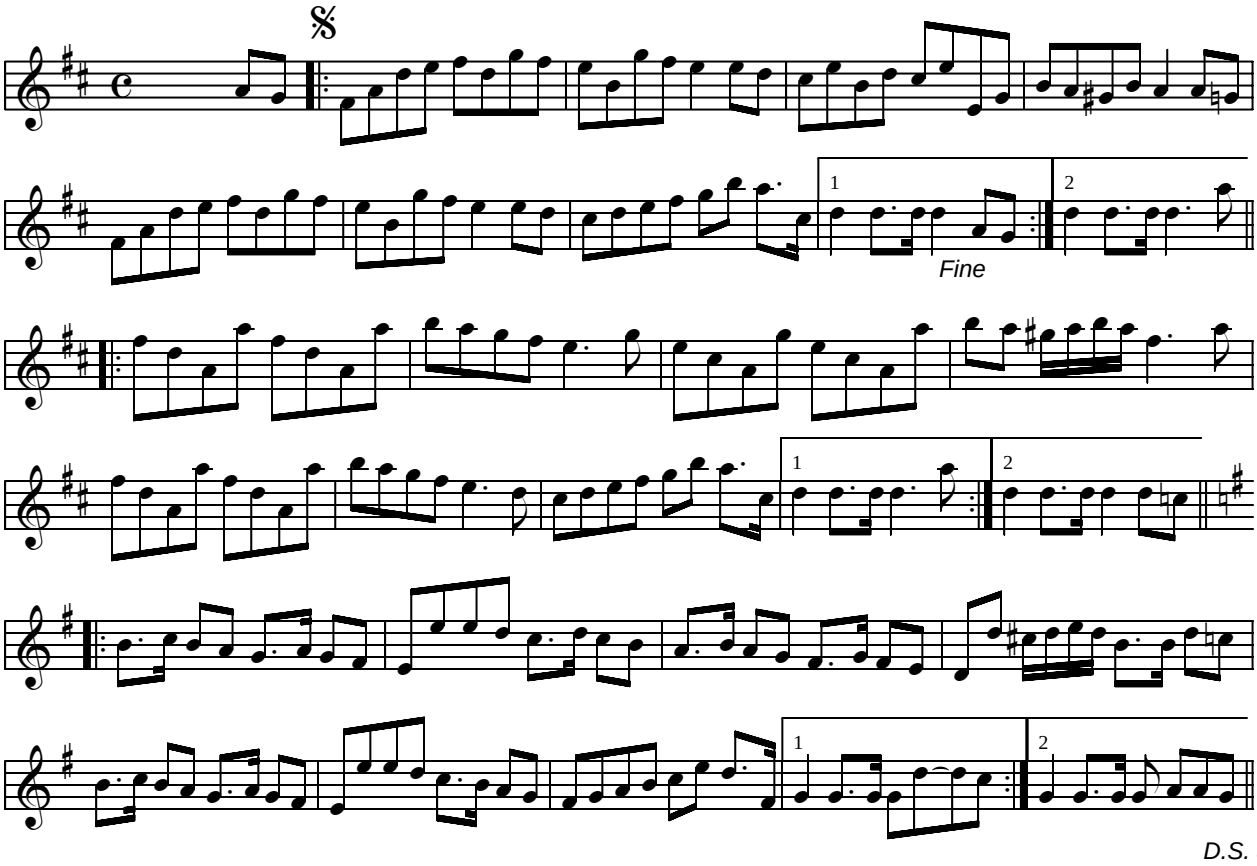
Marsch från Hardanger

efter Hillmar Alexandersen



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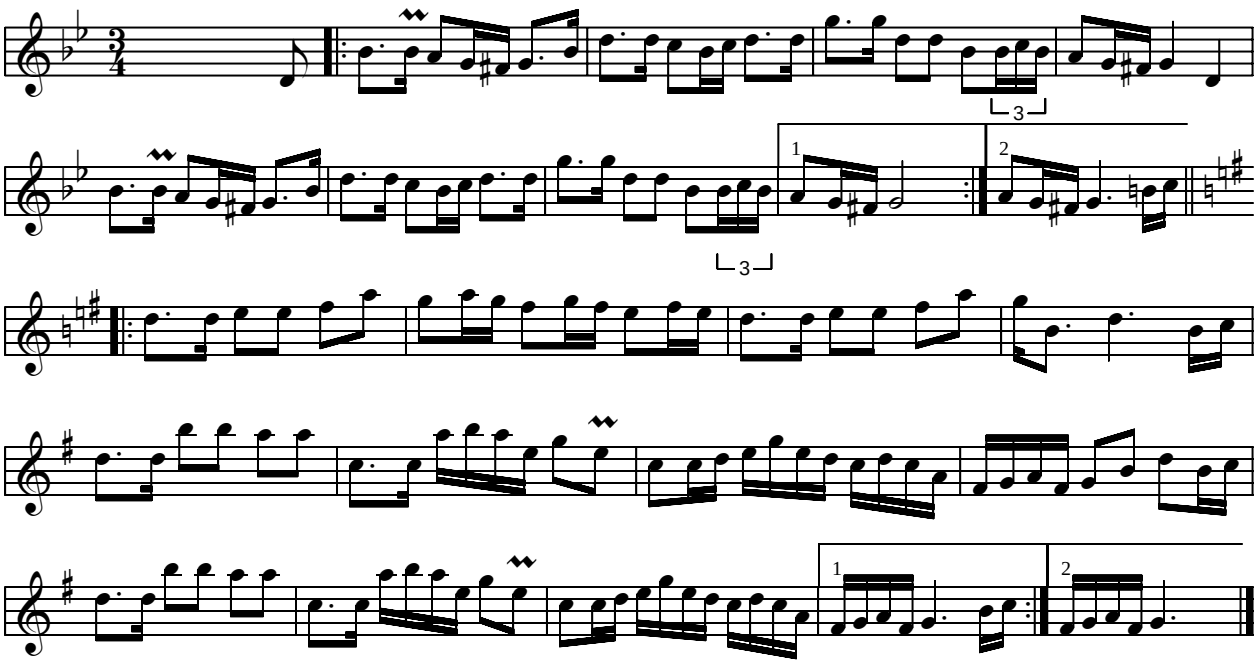
Petter i Alas polska

efter Wilhelm Hedlund, Enviken



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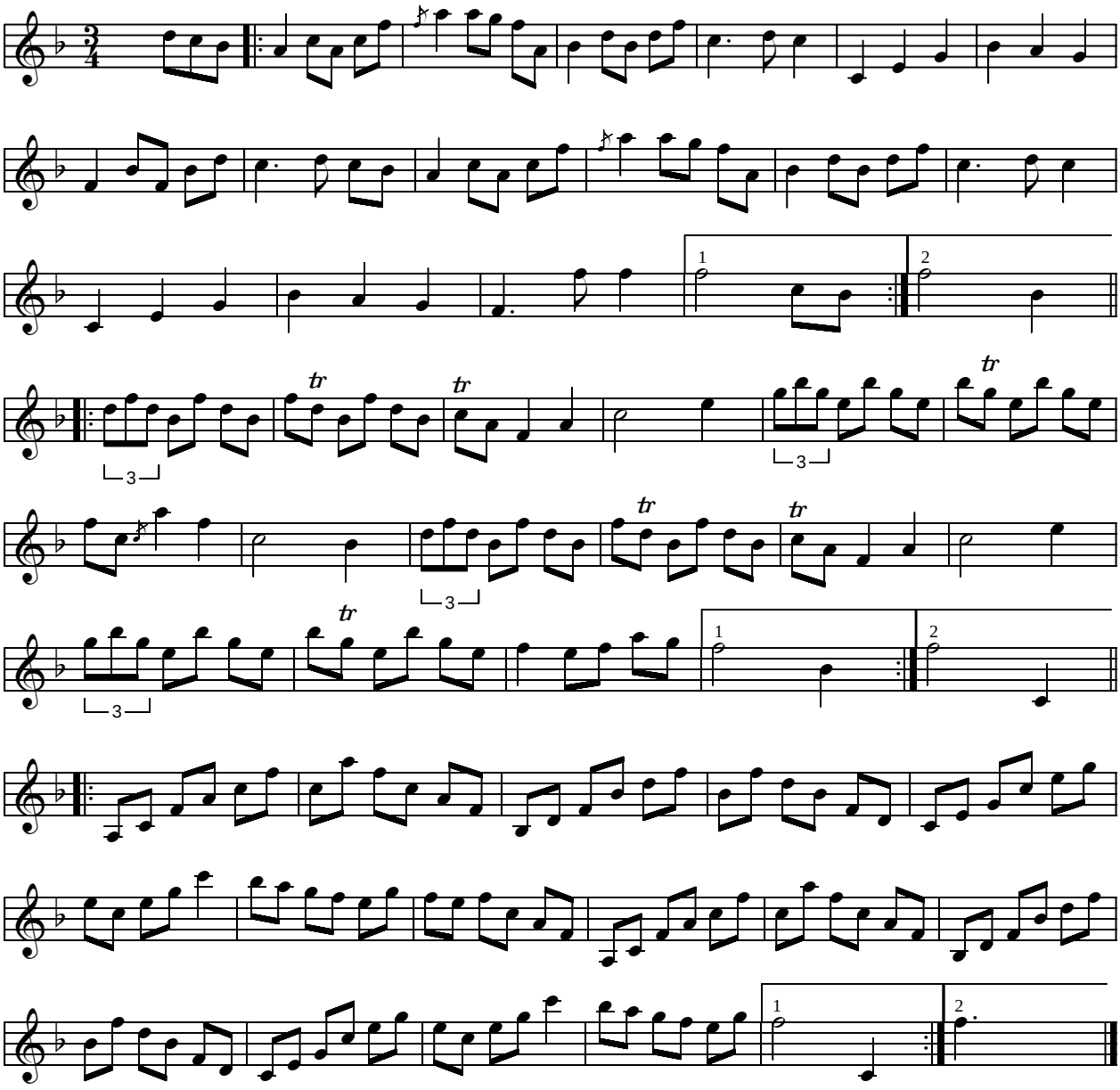
Skomakarvalsen

efter Karl Styfberg



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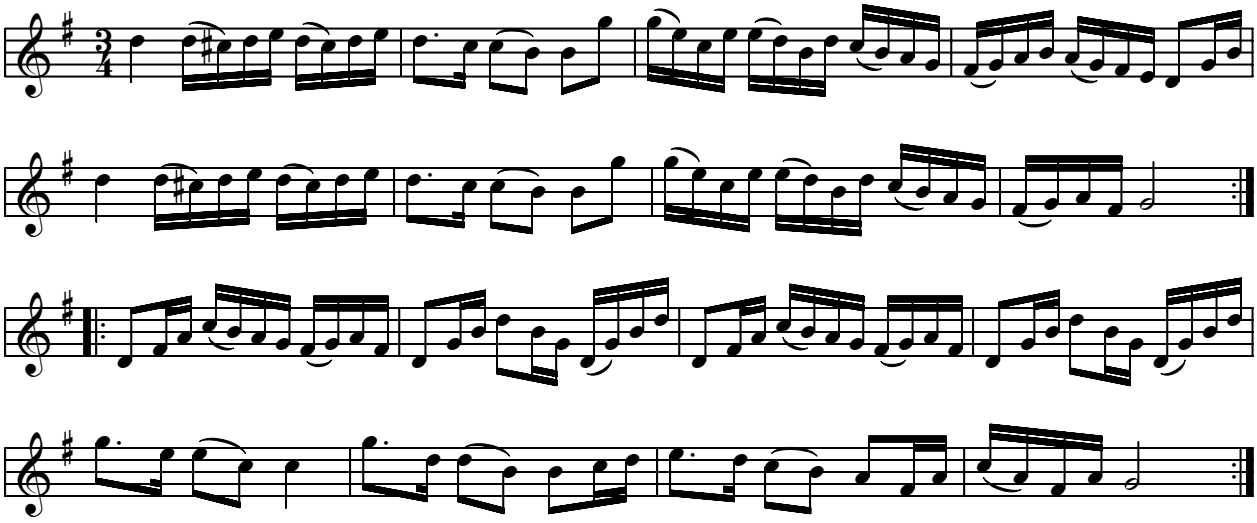
G-dur polska
efter Byss-Calle

#25 in 57 låtar efter Byss-Kalle



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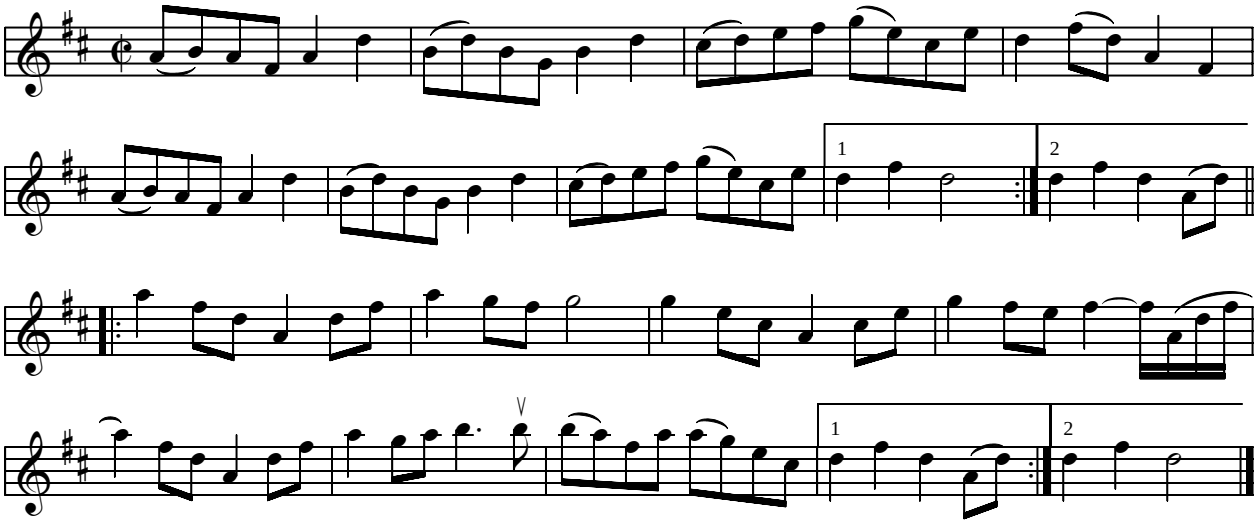
Tyska polskan

Schottis efter Sven Larsson



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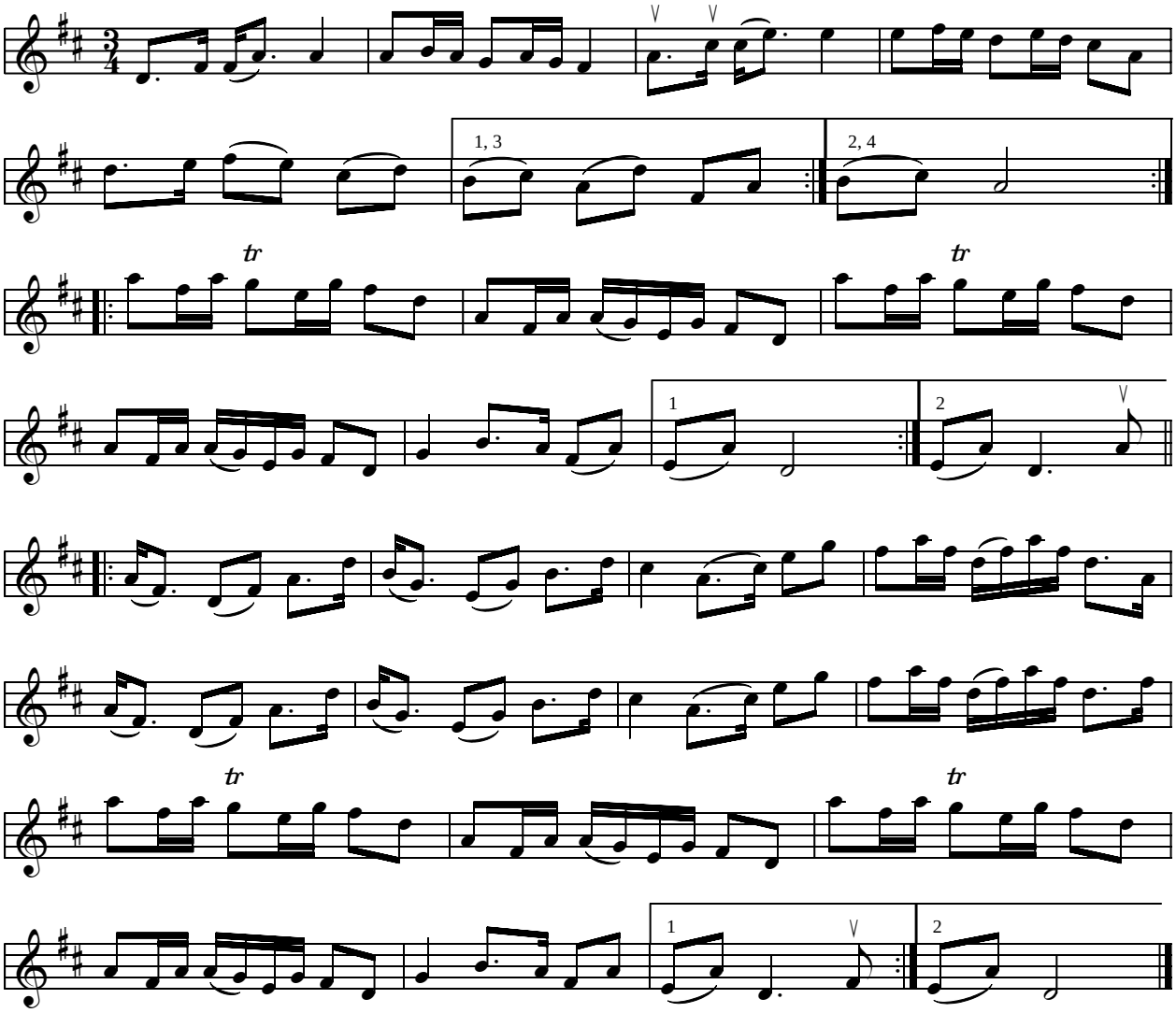
Näcken och Sko-Ella

polska efter Eric Sahlström



This is an idiosyncratic tune and different people play it differently. Some play the repeats differently, e.g., two repeats only on the first part, once only through the third part. Some play the dotted figures with different rhythm, or vary the notes and ornaments. This is similar, but not identical, to the way Peter Hedlund plays it on Resonans.

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