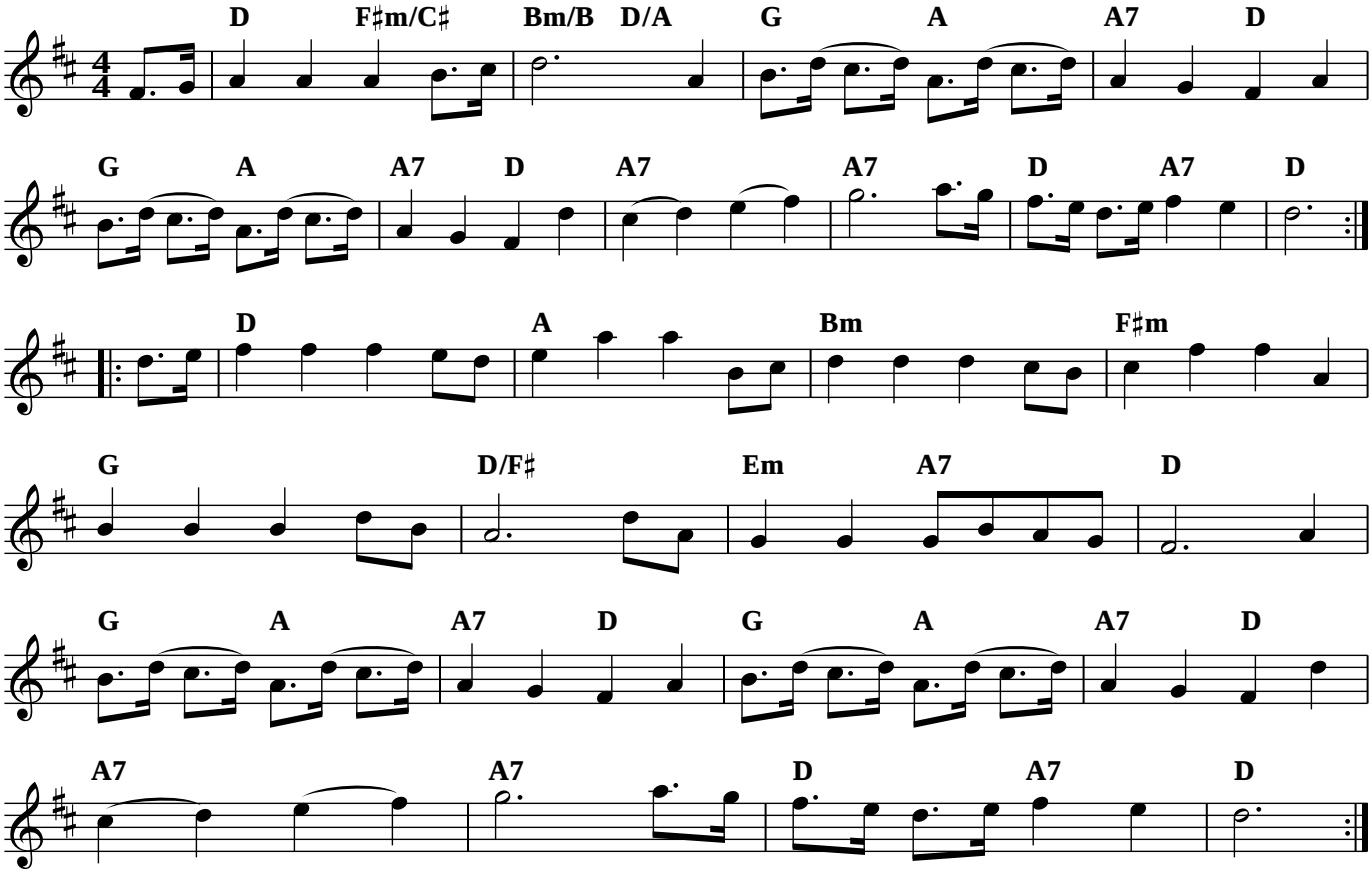
Scandinavian Fiddle Tunes

~ Marches ~

Mars nr. 51 eftir Svabo

Faroe Islands

Dotted pairs are played with a lightly dotted rhythm

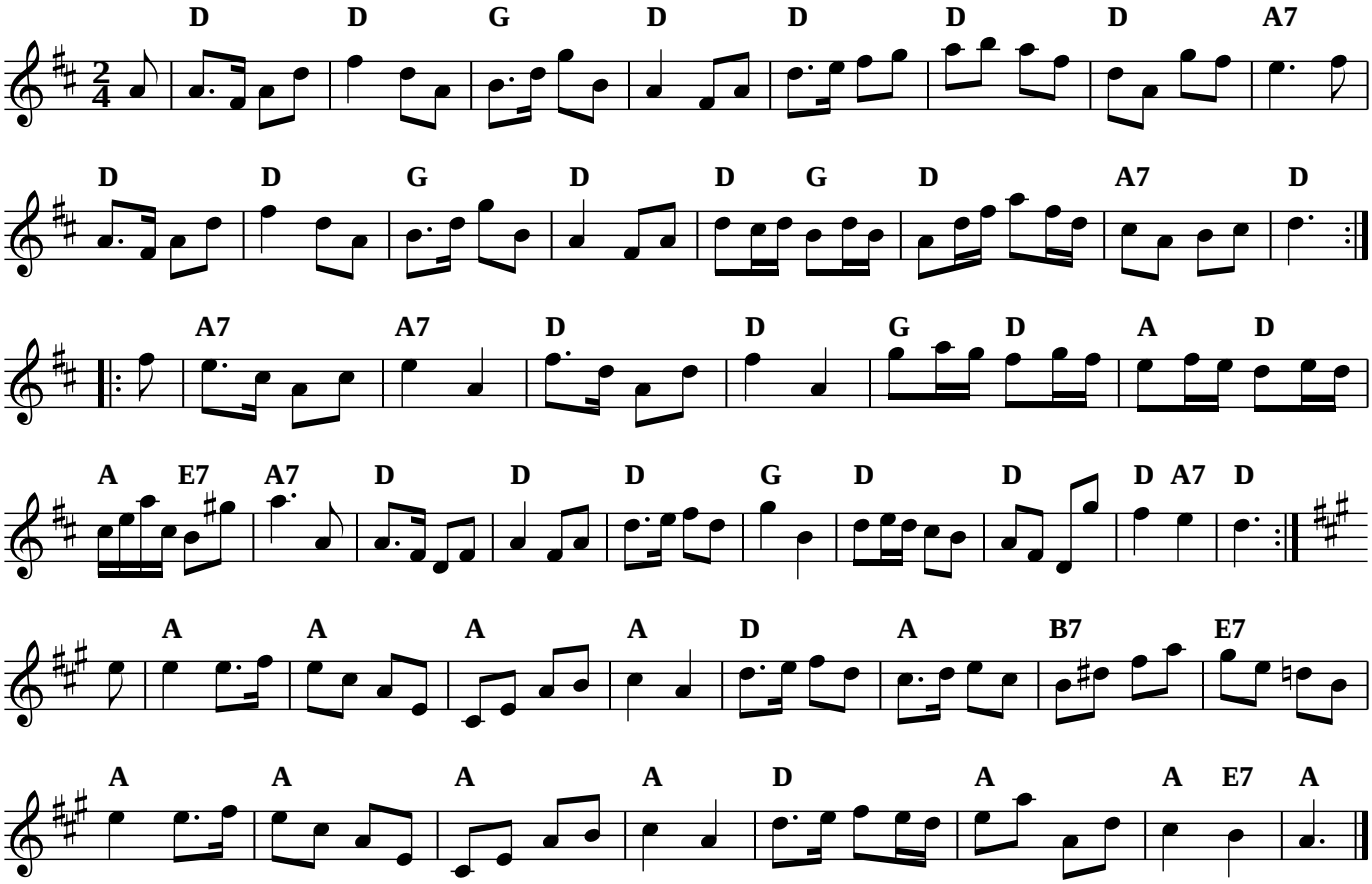


Source: Spaelimenninir, *Malagrot*. Tutl, SHD066, 2003.

Notes: From the liner notes, Jens Christian Svabo (1746-1824) was a linguist and ethnographer, but also a fiddler; he likely played for dances. In 1928 a manuscript was discovered in an attic that turned out to be Svabo's handwritten collection of tunes dated 1775. This was one of the tunes.

Spælimenninir Í Hoydølum

W. R. (Ronnie) Aim

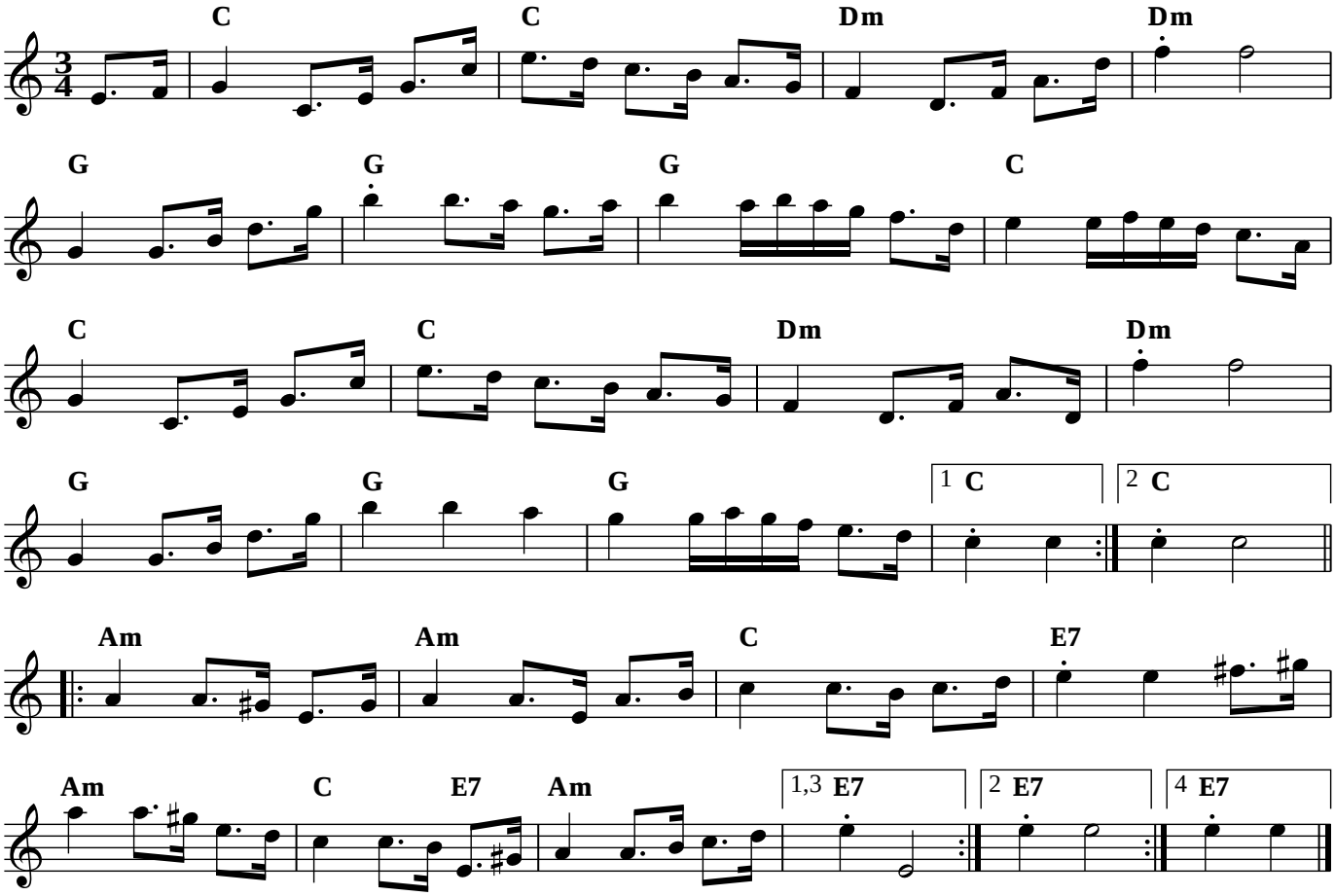


Source: Spaelimenninir í Hoydølum, *Umaftur*. Tutl SHD002CD, 2000.

Notes: Written for the band of the same name. It has too many measures to be used for a phrased contradance. but It would work very well for a grand march, and it would make a great polka. (I believe that it's actually a sønderhoning but I can't find any supporting documenation.)

Dover Polska

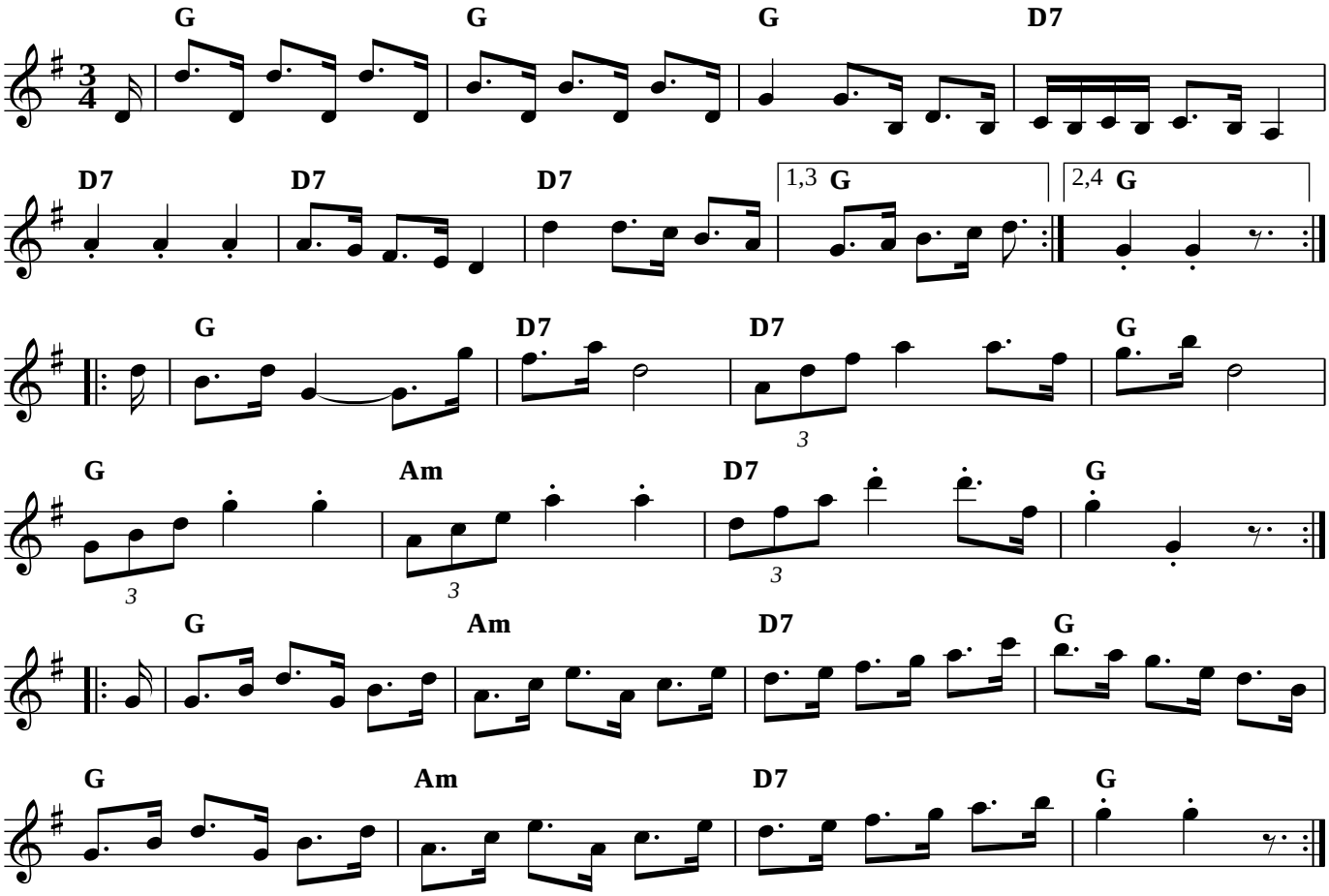
Sequence: AABBBB ~ End on an A Part *Peter Yarensky, December 3, 1987*



Notes: Written when I lived in Dover, NH. To my surprise it sounded more like a polska than anything else.

Hipp Hopp Hambo

In G

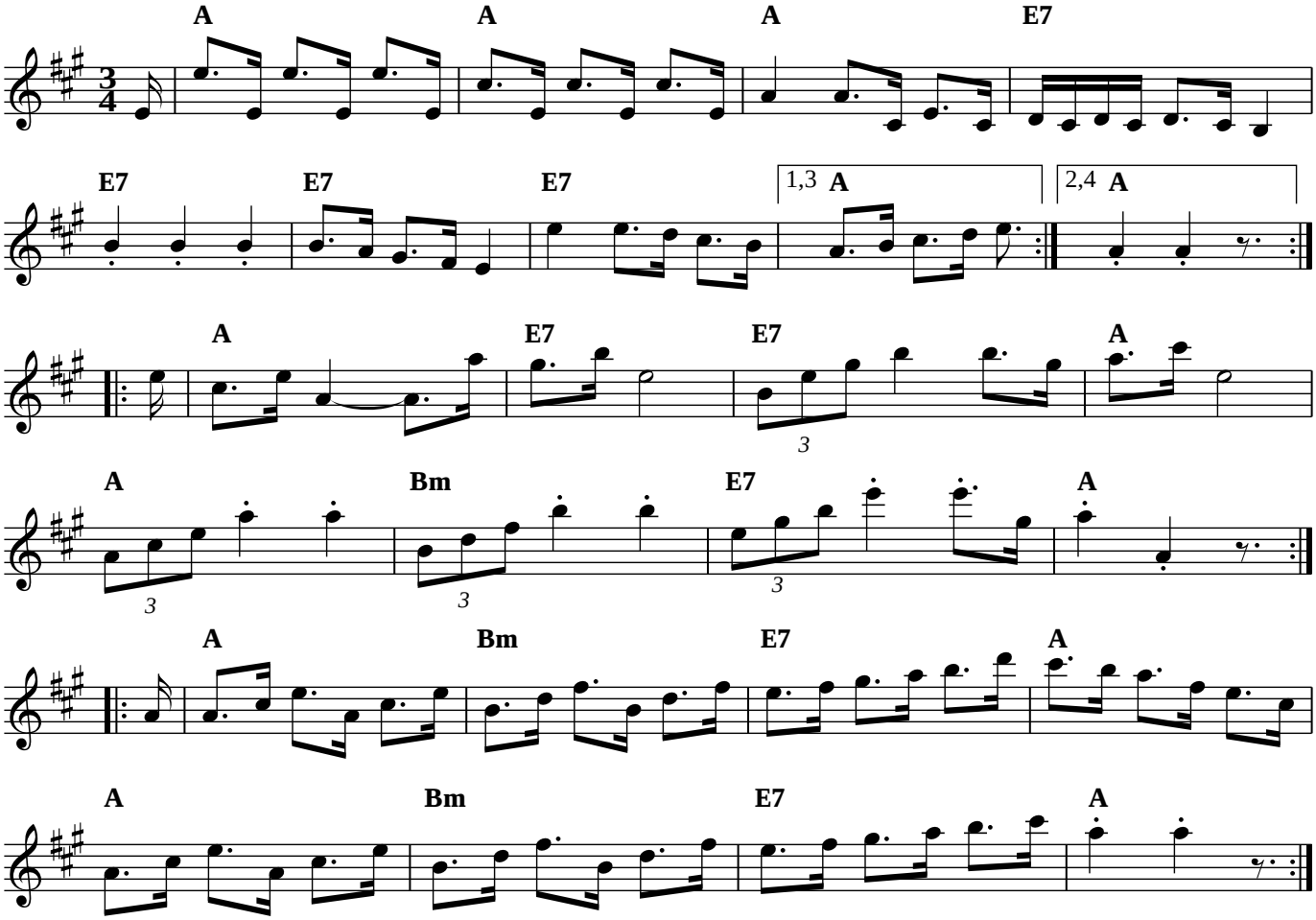


Source: Karl Grönstedt's Dragspelsorkester and the Swedish Folk Dance Fiddlers, *Swedish Polkas and Hambos*. Capitol Records, T-10039, 1956.

Notes: The recording is in A, but I believe it is more commonly played in G by fiddlers. I present it in A as well elsewhere.

Hipp Hopp Hambo

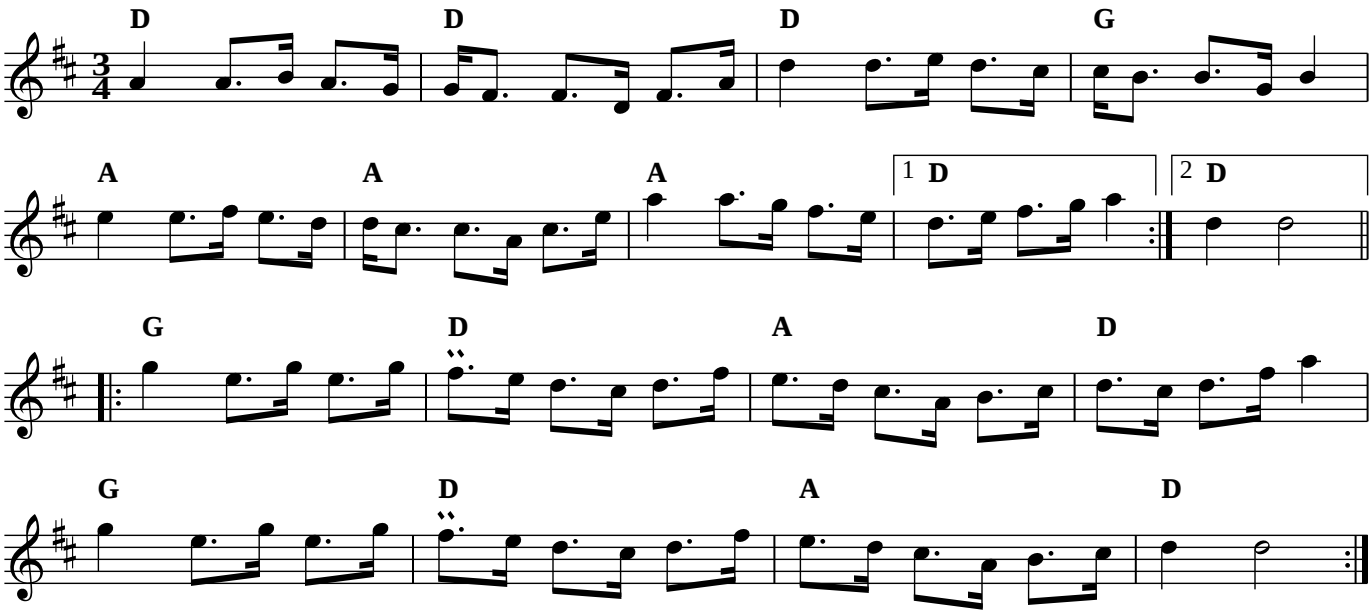
In A



Source: Karl Grönstedt's Dragspelsorkester and the Swedish Folk Dance Fiddlers, *Swedish Polkas and Hambos*. Capitol Records, T-10039, 1956.

Notes: The recording is in A, but I believe it is more commonly played in G by fiddlers. I present it in G as well elsewhere.

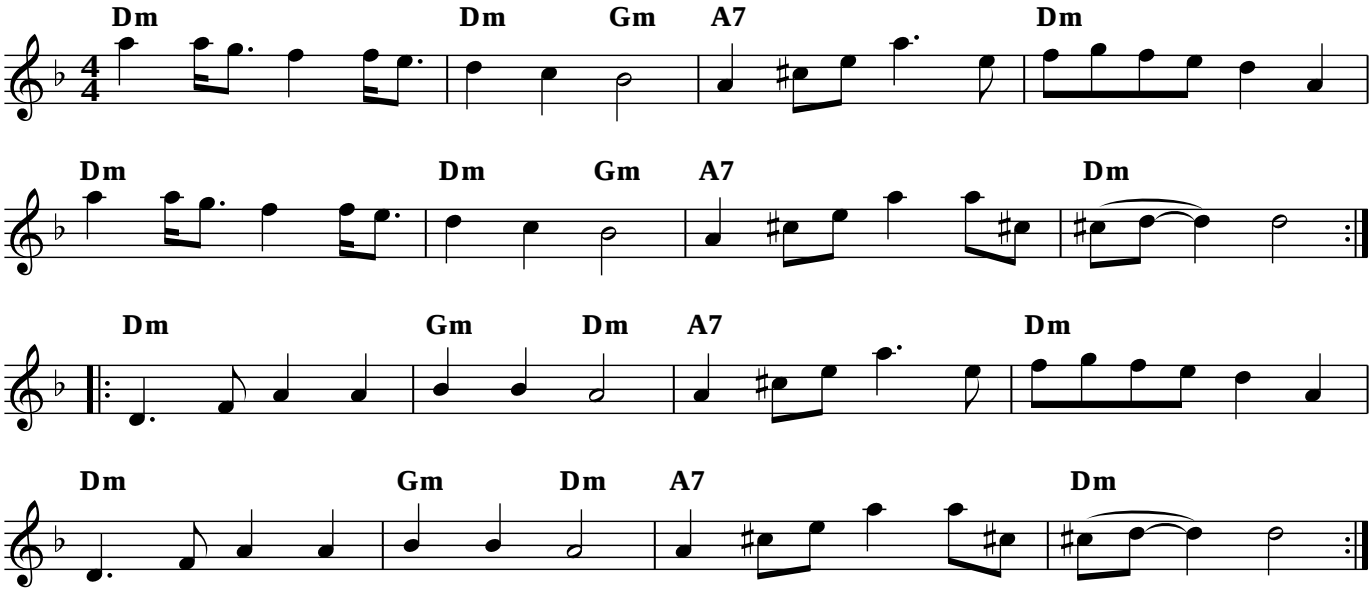
Karis Pers Polska



Notes: This is a very well known Swedish polska, often used for a hambo. In Sweden both parts are generally played for double the length shown.

Schottis efter Andrea Hoag

Sweden

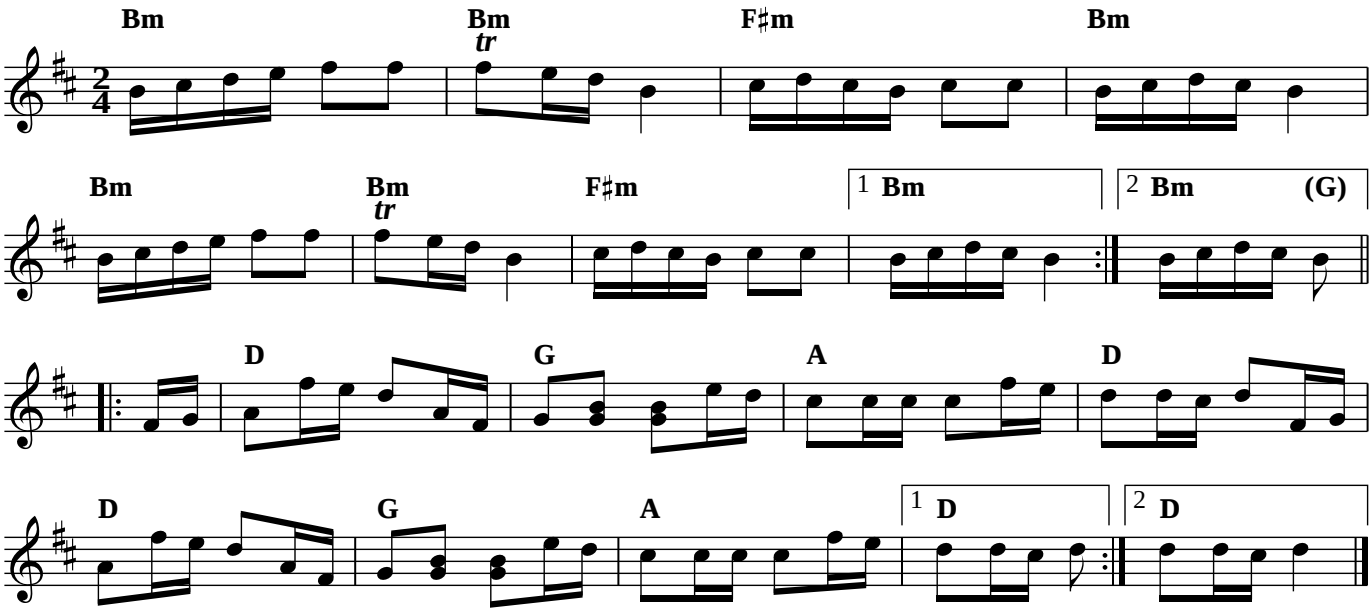


Source: Andrea Hoag, from a class at Northern Week at Ashokan.

Notes: People who have heard this tune have said it might be from the northern part of Sweden, and it might be a song. So far I haven't been able to learn much about the tune.

Böl-Olle-låten Schottis

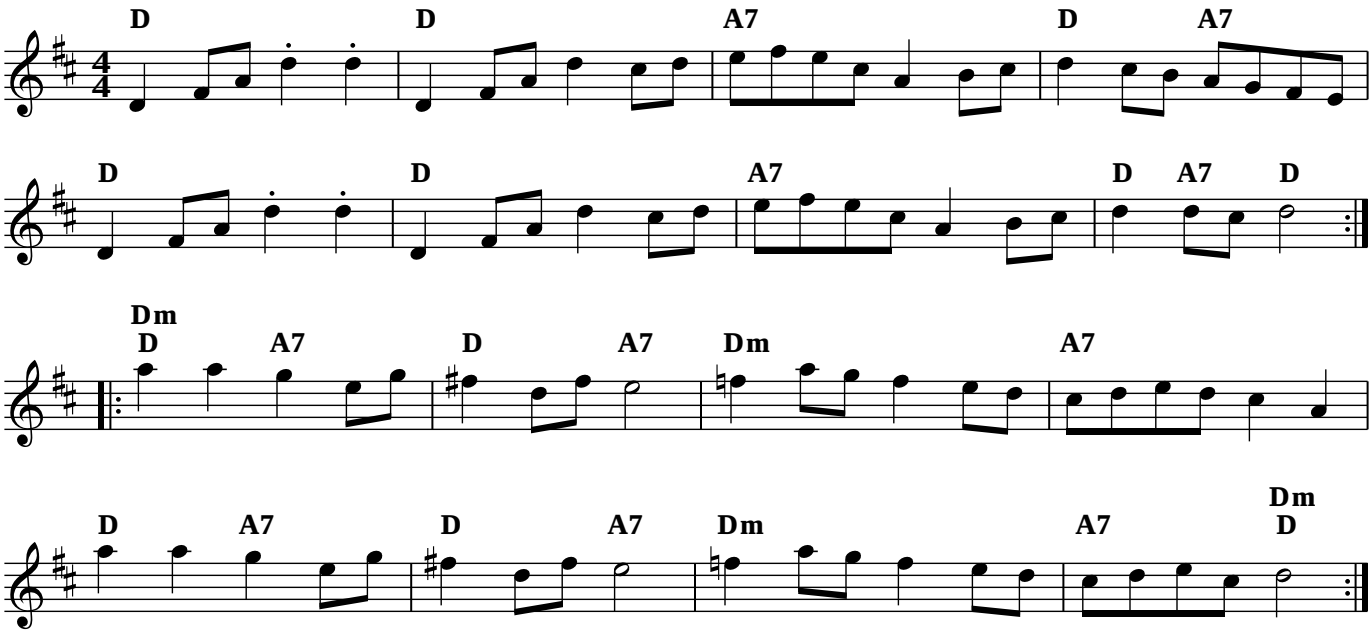
Sweden



Source: Learned from David Kaynor at Ashokan, many years ago.

Notes: David likes to end the A part with a G chord sometimes. This surprise contrasts with the minor-key A part and leads nicely into the D-major B part.

Schottis från Idre *(D)*

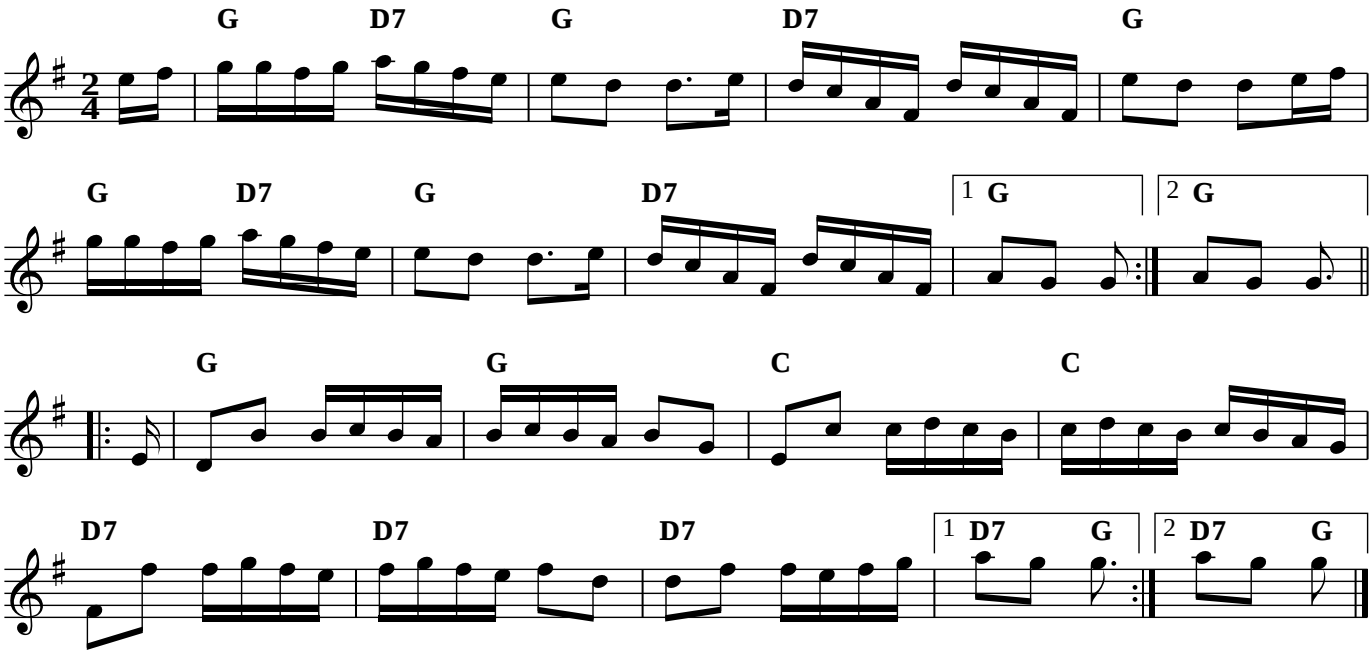


Notes: This is a fairly popular tune among Swedish musicians, not to be confused with another popular schottis from Idre in Dm. Note the contrast in the B part between the major and minor portions. I understand that some musicians reverse them, playing the first two measures of each line in minor and the next two in minor. The two Dm chords in the upper row are alternative chords. When listening to recordings I noticed that some people start the B part with a Dm. Although the end of the B part is usually shown as resolving to a D major, I think it sounds right with a Dm as well.

Nattskift på Pizzafabriken

Night Shift in the Pizza Factory

Julia Borland-Ferneborg



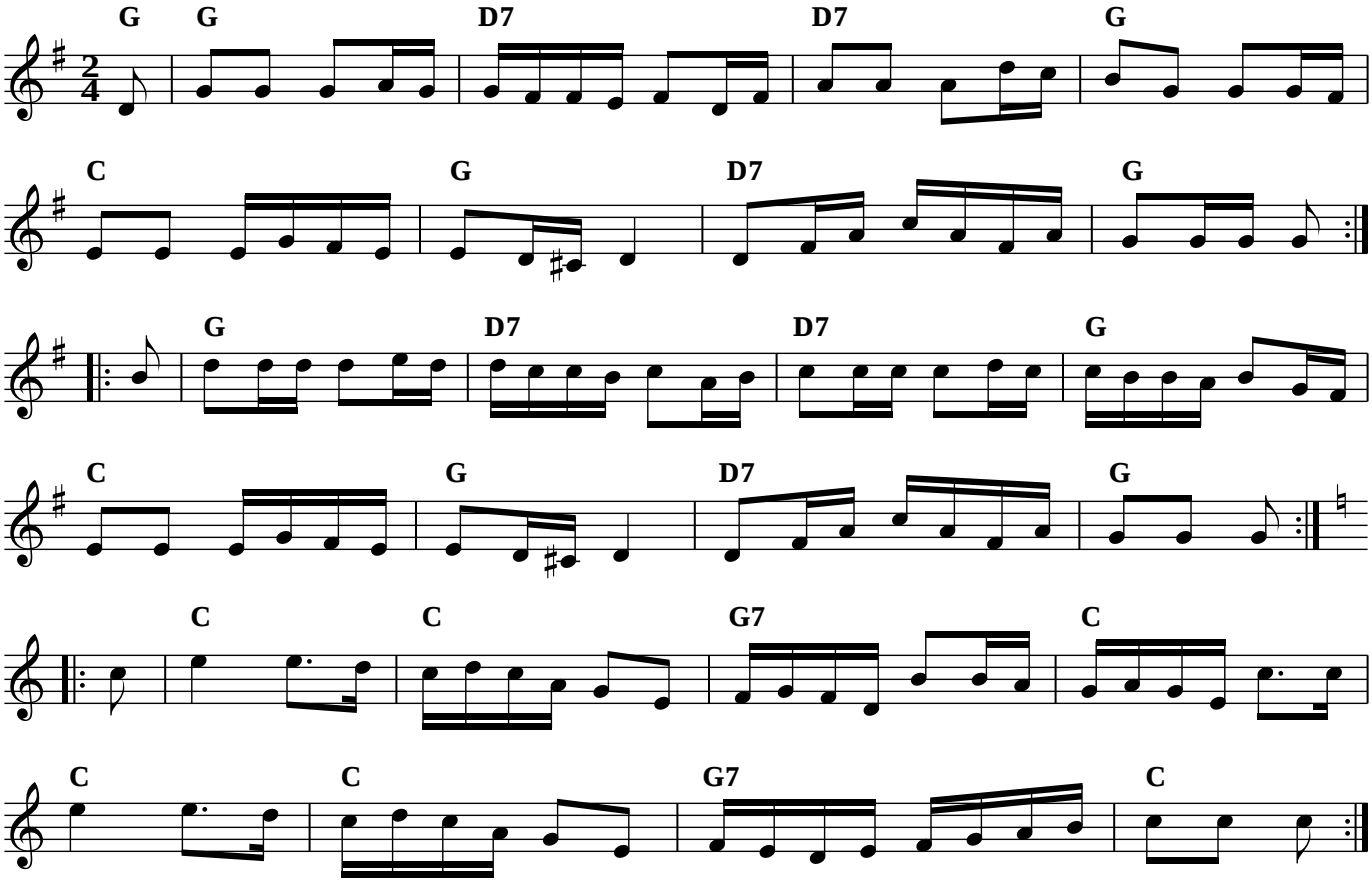
Notes: This is a modern Swedish schottis. Julia was originally from the United States but spent a number of years in Sweden learning about Swedish traditional music. While she was there she wrote this fun tune.

Pindsvine Reinländer

Westby Schottische #1

Sweden, Denmark, Norway

End on A2

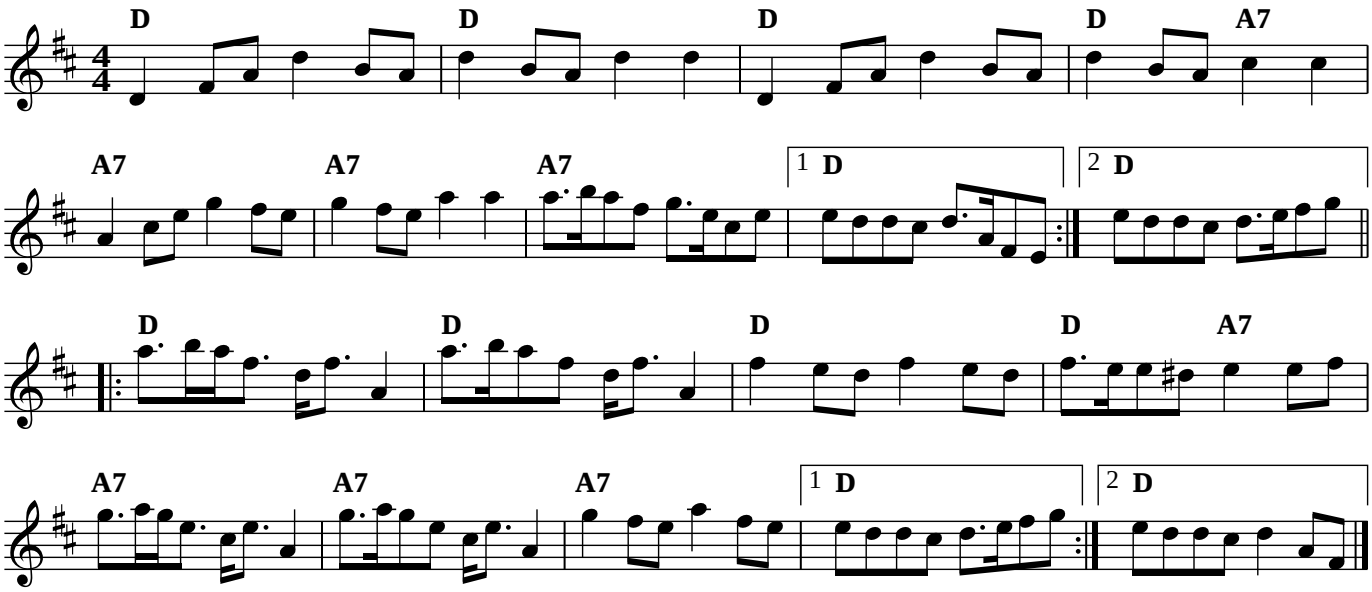


Source: Leroy Larson & the Minnesota Scandinavian Ensemble *Play Scandinavian-American Old Time.* Banjar Records BR-1828, 1975.
Spaelimenninir í Hoydølum, *Spaelimenninir í Hoydølum*. Tutl, SHD 1CD, 1977, 2000.

Notes: Commonly known as Pindsvine, but called Westby Schottische by the Minnesota Scandinavian Ensemble. The Spaelimenninir liner notes say it is known in both Sweden and Denmark. The Minnesota Scandinavian Ensemble liner notes say they learned it from a Norwegian fiddler. This version is based on the Spaelimenninir recording.

Skepparschottis

Thore Härdelin (Sweden)

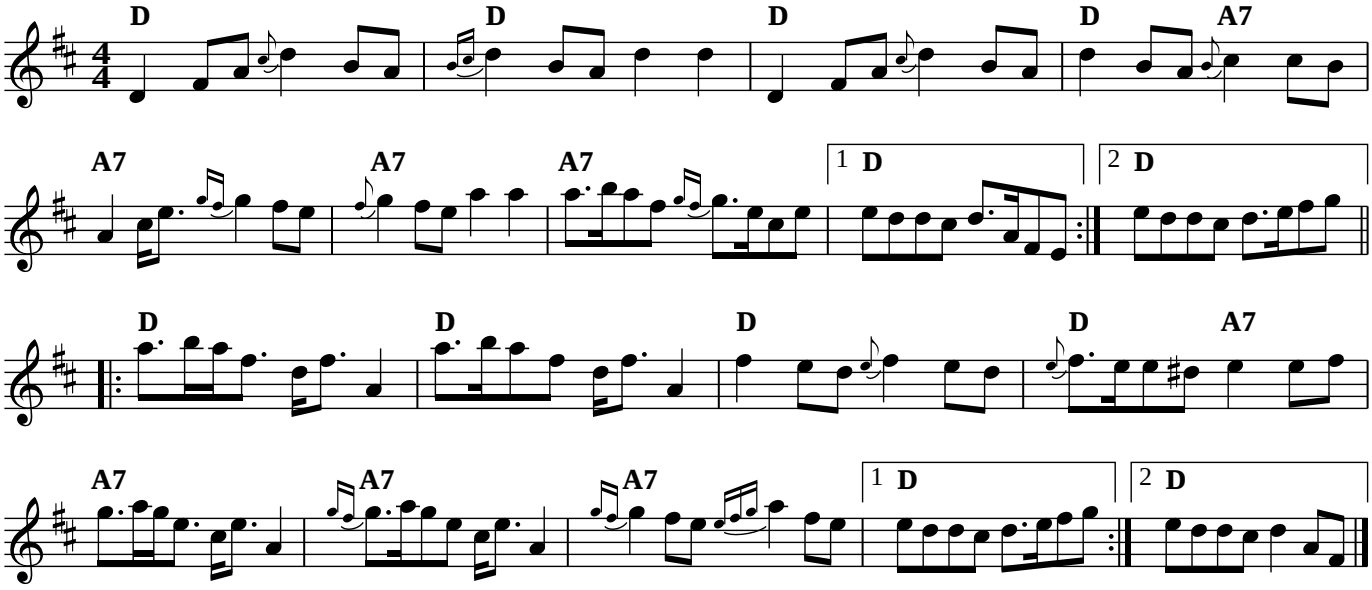


Source: Laurie Hart, Northern Week, Ashokan, 2010

Notes: There is a second version of the tune with suggested ornamentation.
Dotted note pairs are played with a lightly dotted rhythm.

Skepparschottis

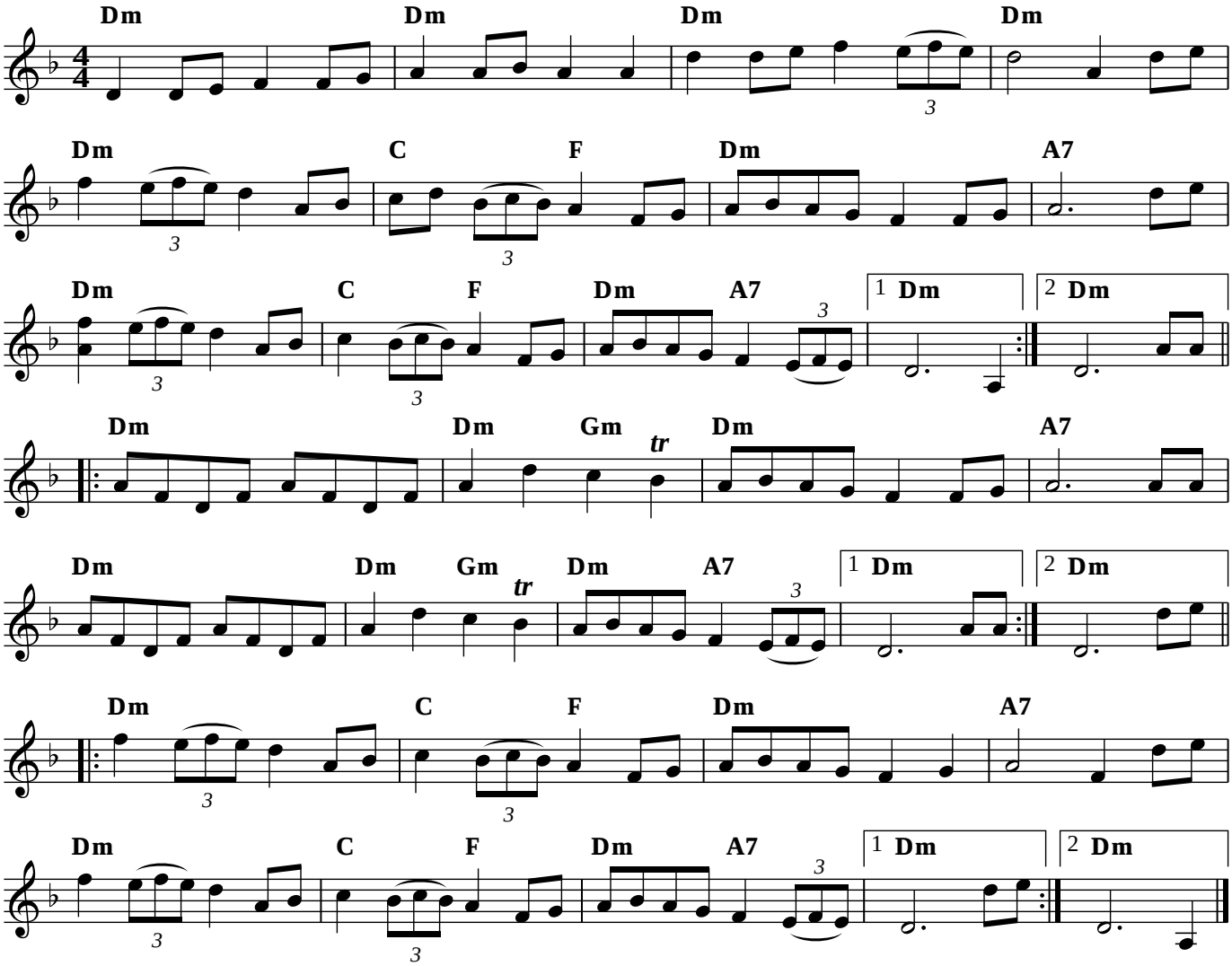
Thore Härdelin (Sweden)



Notes: Ornamentation based on the playing of Laurie Hart, Northern Week, Ashokan, 2010
There is another version of the tune without ornamentation that may be easier to read for basic melody.
Dotted note pairs are played with a lightly dotted rhythm.

Schottis from Spaelimenninir

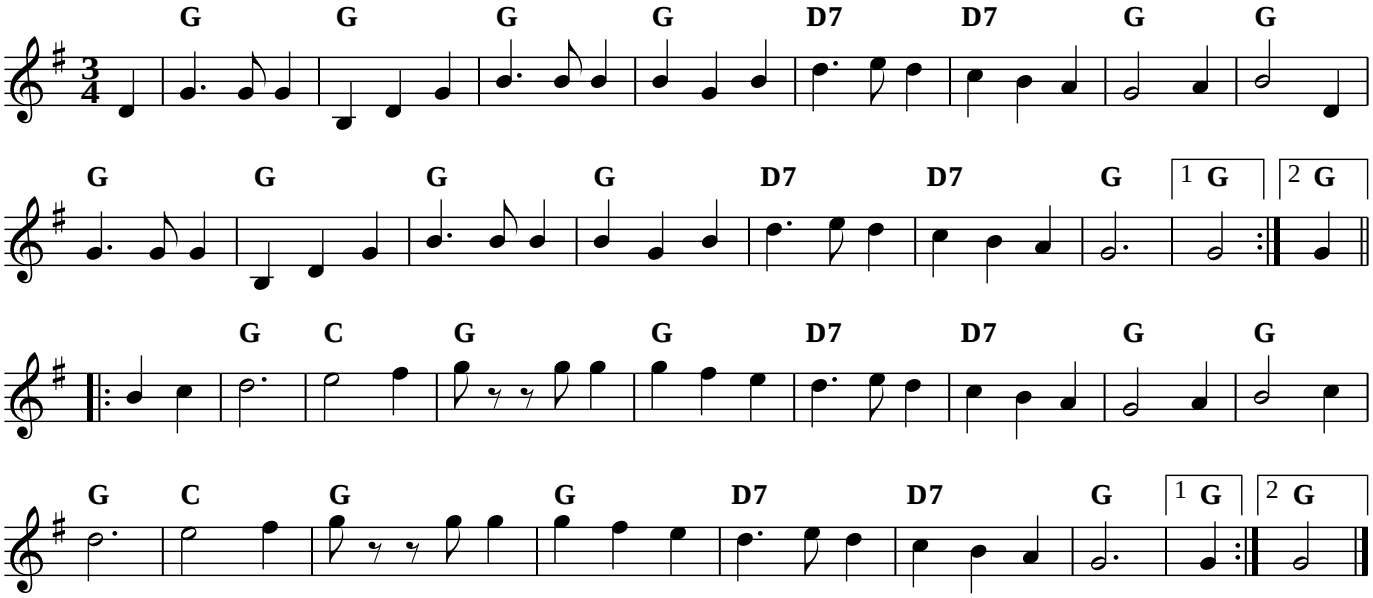
Scandinavian



Source: Spaelimenninir, *Burturav*. Tutl SHD004, 1980.

Katrinevalsen

Denmark

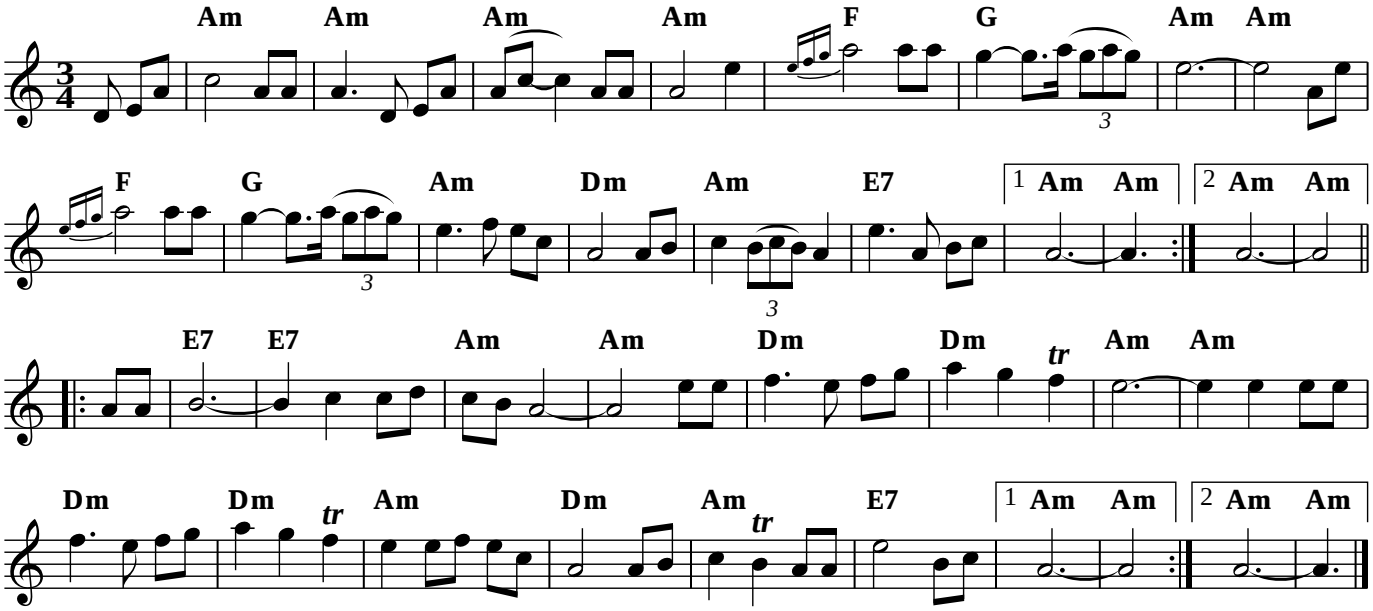


Source: Spaelimenninir í Hoydølum, *Umaftur*. Tutl SHD002CD, 1977, 2000.
Notes: This is a fun tune that I've enjoyed playing for years.

Maivalsurin

Ívar Bærentsen (Færoe Islands)

As Played by Spaelimenninir



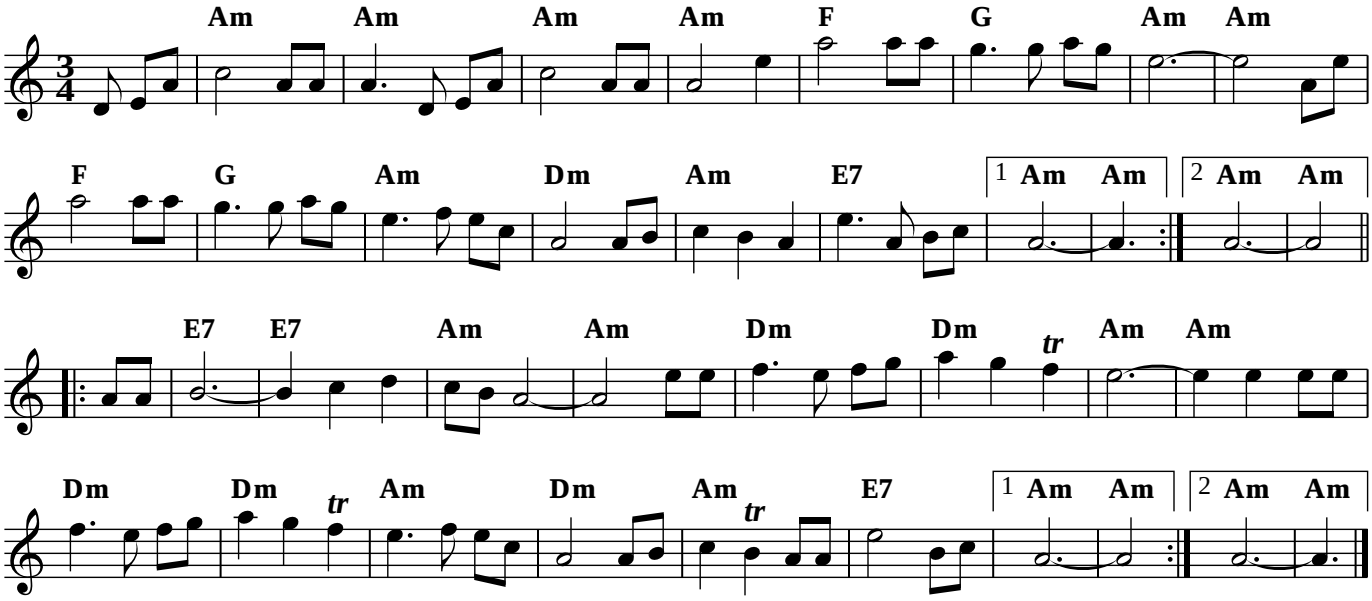
Source: Spaelimenninir, *Burturav*. Tutl SHD004, 1980.

Notes: A fairly careful transcription from the recording on *Burturav*. I have also included a transcription of the core melody that is easier to read.

Maivalsurin

Ívar Bærentsen (Færoe Islands)

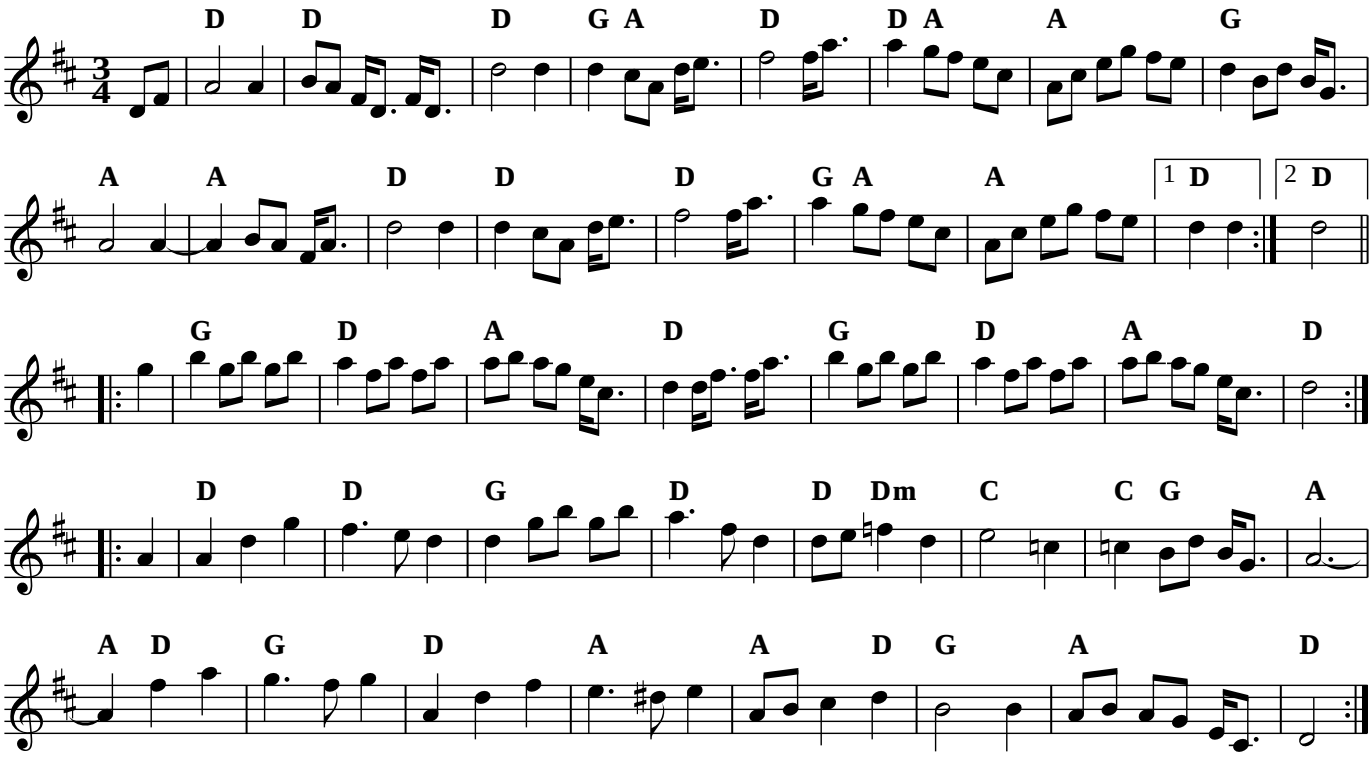
Basic Melody



Source: Spaelimenninir, *Burturav*. Tutl SHD004, 1980.

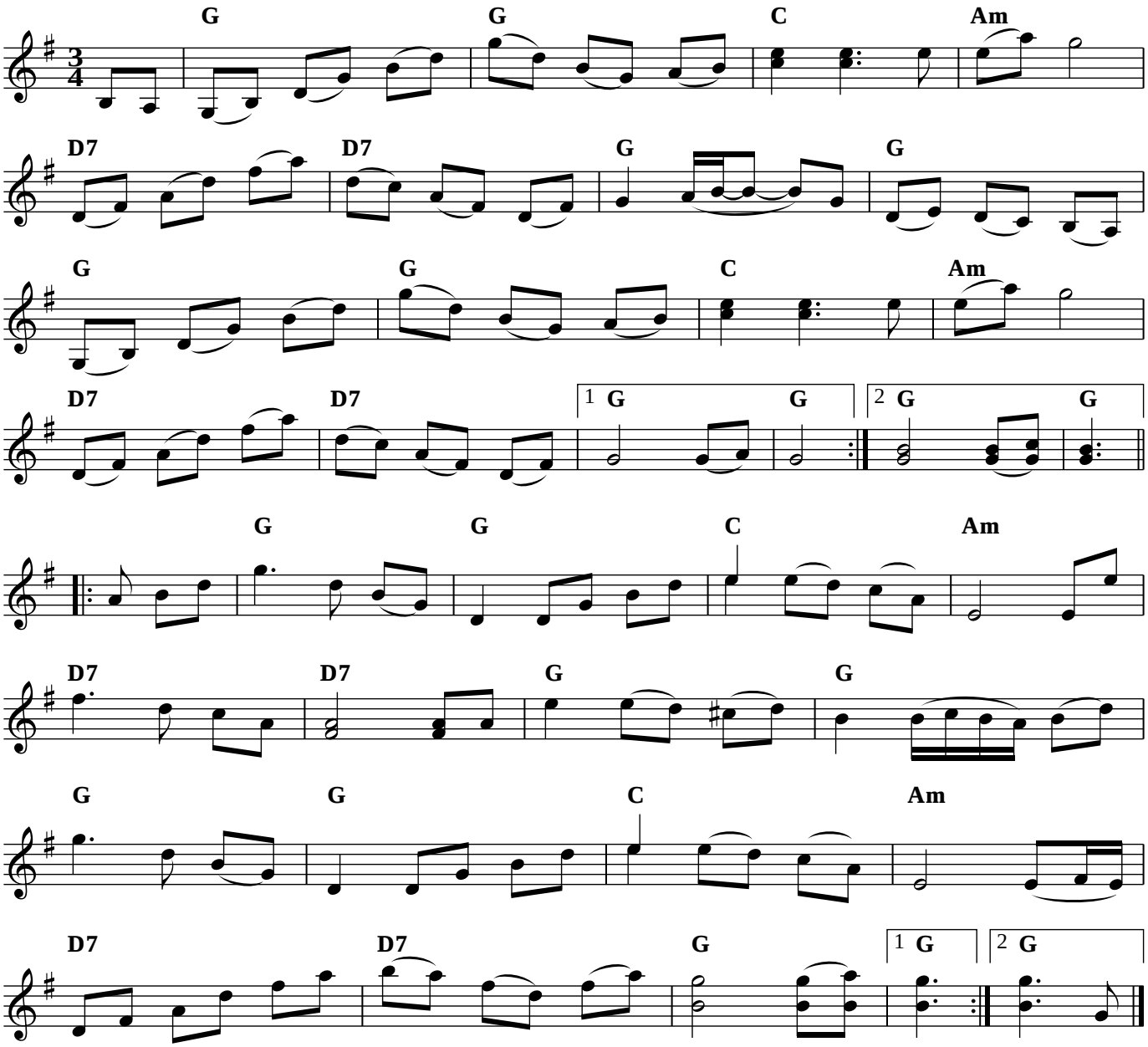
Notes: This is a transcription of the core melody from the recording on *Burturav*.
I have also included a transcription with some additional details of melody and ornamentation, which captures the Scandinavian style more accurately.

Vals från Orsa



Notes: Learned from Jane Orzechowski a long time ago. It's really much more suited to accompaniment by fiddle harmony than by a chord instrument.

Selmer Ramsey Waltz

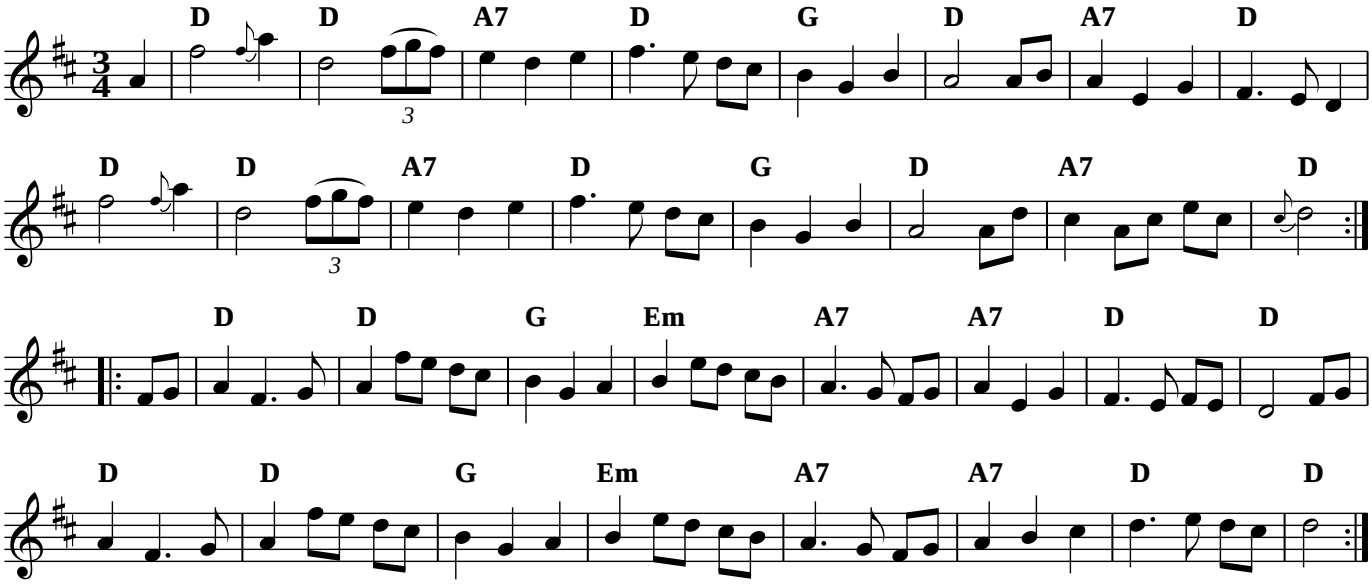


Source: Leroy Larson & the Minnesota Scandinavian Ensemble *Play Scandinavian-American Old Time.* Banjar Records BR-1828, 1975.

Notes: The tune should be played with a slight reverse dotted rhythm.
Selmer Ramsey (1914-1978) was from Minnesota and played for dances for many years. He made three records. I have two and this waltz isn't on either; I don't know if it's on the third. But it was very popular among upper midwestern Scandinavian fiddlers. This transcription is based on the playing of the Minnesota Scandinavian Ensemble.

Smed-Jens vals

Annar Gjelten, 1995 (Norway)

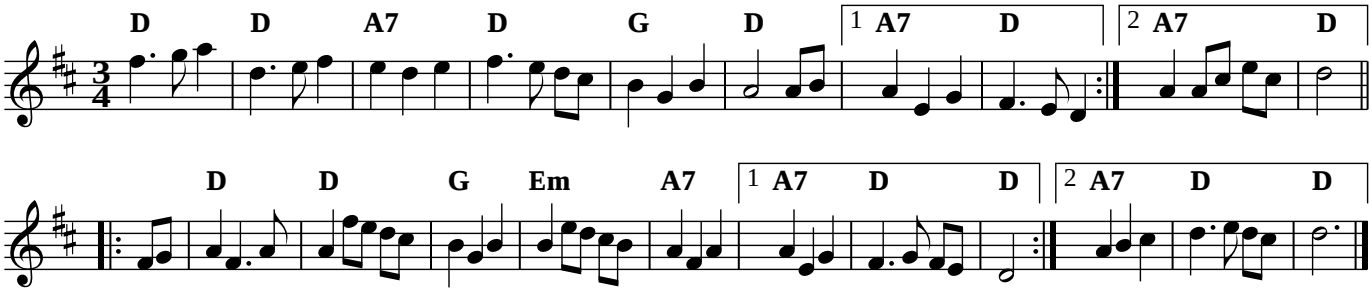


Source: Based on a transcription by John Chambers in 1998.

Notes: I've also included a transcription of the American version of the tune, under the name *Blacksmith's Waltz.*

Blacksmith's Waltz

Per the Blacksmith or Smed-Jens Vals



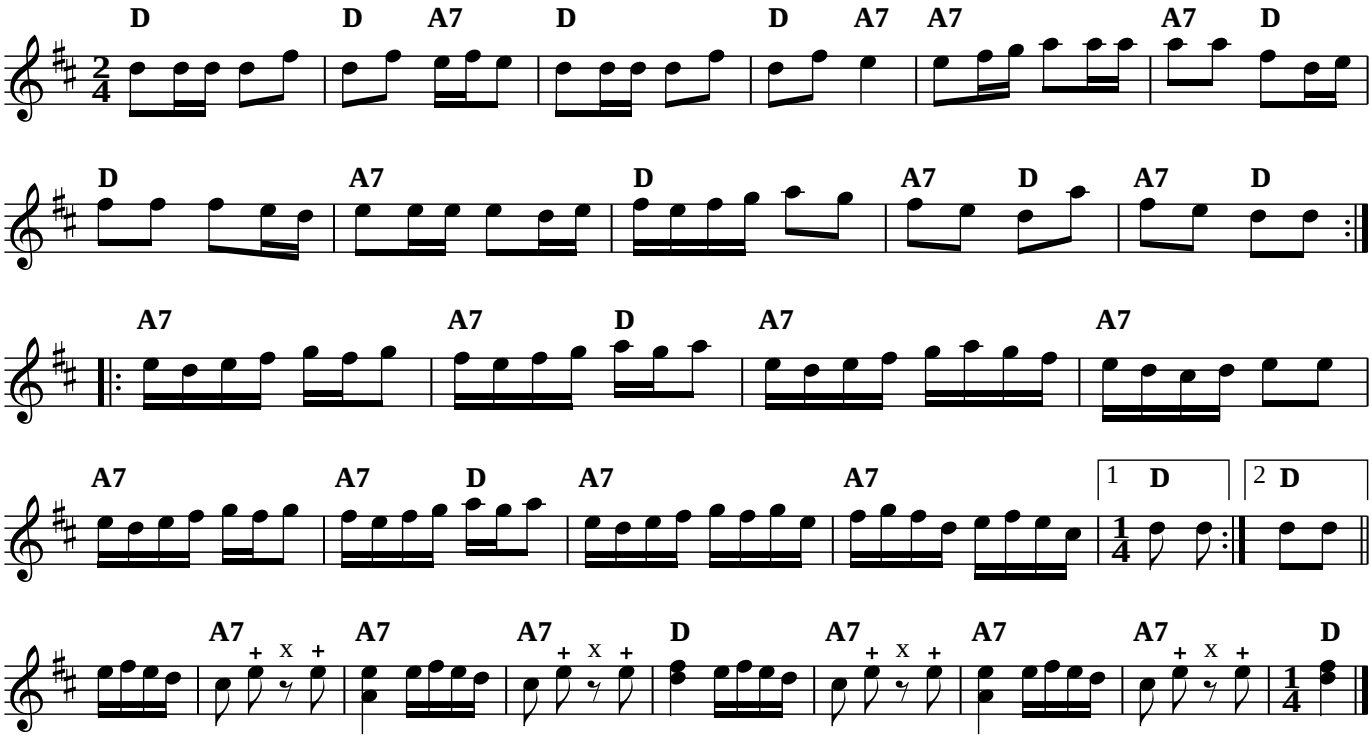
Notes: This appears to be an American version of *Smed-Jens Vals.* I learned it a long time ago, but I'm not sure of the source. I have also presented the Scandinavian version of the tune under the name *Smed-Jens Vals.*

Other Fiddle Tunes

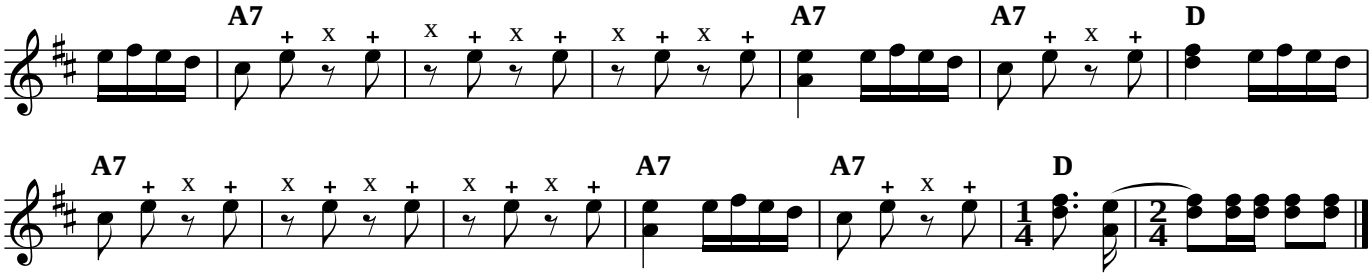
This section includes a few tunes that don't really fit any category in the classification system I've used in this collection.

Les quatre coins de St. Malo

Four Corners of Montreal



Final C Part (replaces regular C part):

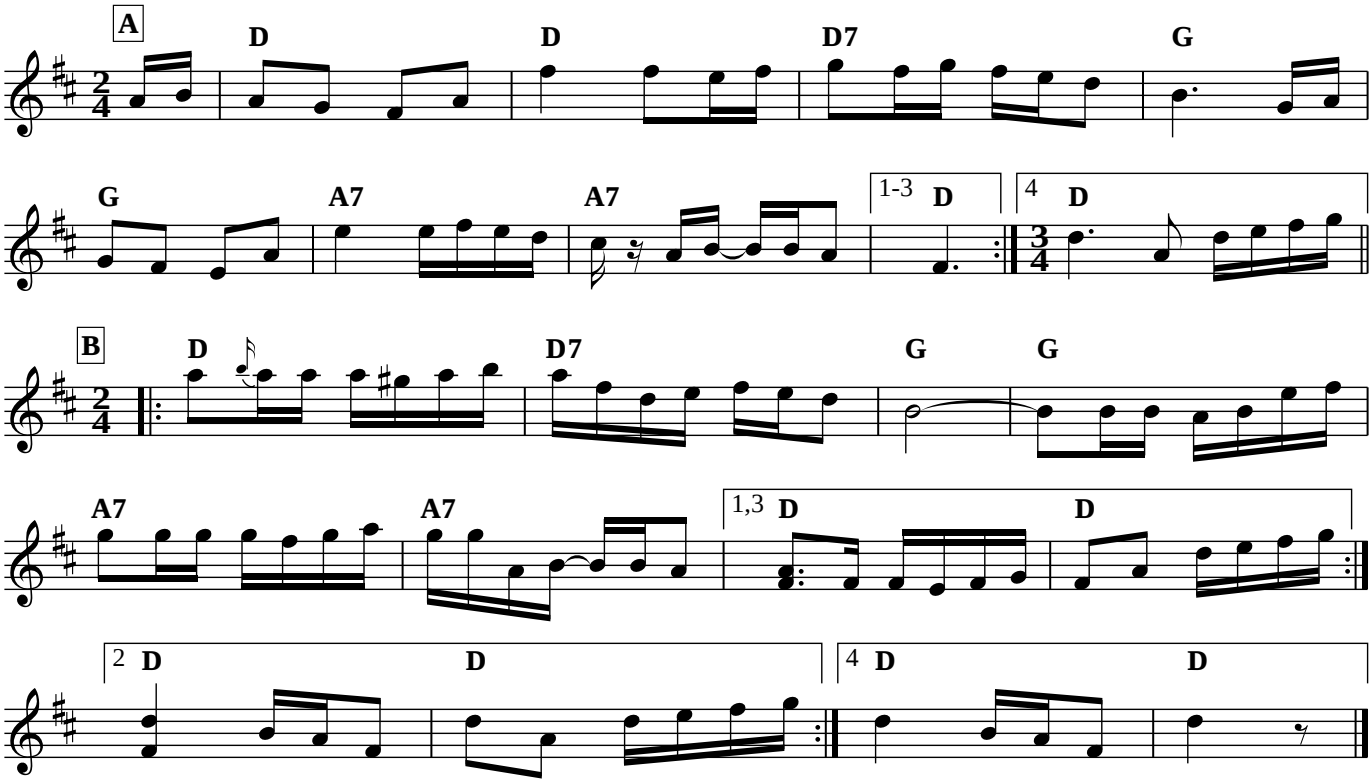


Source: Isidore Soucy et son Ensemble, *La Veillée chez Isidore.* RCA Victor, CPG / CPGS-215, 1968.

Notes: This is a great recording from his radio show. In the third part the "+" represents a left-hand pluck. It used to be common to alternate with tapping ("x") the four corners of the fiddle with the bow. These days the tap is often replaced with a rhythmic chord on the A and E strings. The last time through he played a long string of taps. This likely involved going around the four corners of the fiddle and possibly going across the diagonals. This was often done in the middle of the tune as well as the end.

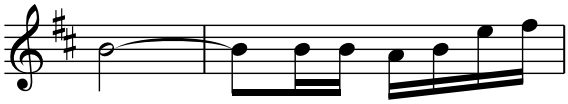
Quadrille de Rivière-du-loup

Sequence: AAAABBBB *Isidore Soucy*

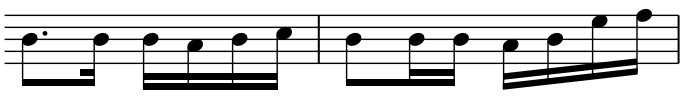


Many variations were played on the basic melody.

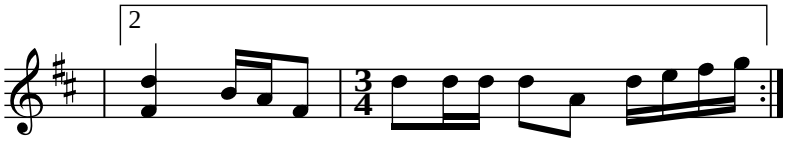
For example, this ...



... might be played like this. [B Part, Meas. 3-4]



One time through the second ending of the B part had an extra beat.



Source: La Famille Soucy, *Vol. 6: Quadrille de Rivière du Loup*, Franco Fun 22-1306 (CD).

Notes: These days the range of variations played is much greater. Pascal Gemme, one of the leading fiddlers of Québec, played a set of variations at Maine Fiddle Camp in 2018 that included doubling of notes, ghost notes, double shuffles and more.

There are a few other transcriptions of this tune, all of which are fairly different in many places. They may have used a different recording of the tune. I used a recording of La Famille Soucy with Fernando Soucy fiddling). Because of the calling and low volume of the fiddle in the mix it was very difficult to figure out the melody in places.