Edvard Storm

CITTERN MUSIC *from the notebook of* Edvard Storm.
Edited by Rockford Mjos *with a tanscription and versions for guitar.*

Melodier på Zitter in B Acordt

EDVARD STORM

(1749–94) was a Norwegian-born poet and educator who has left us a manuscript containing about 41 musical pieces (I have not seen the original). This edition presents the pieces for cittern in edited tablature with a transcription and versions for guitar.

Storm's cittern music is written in French tablature using a 5-line staff with indications for two additional courses. The manuscript tuning directions clarify the tuning of the sixth course. Ånon Egeland gives a tuning of B f b d' f' a' d'' (B = B-flat) in his brief commentary on the manuscript (in *Christopher Hammer Norsk Kogebok 1793*, 1994). However, I feel a seventh course tuned to C (a G is also a possibility) is a more satisfactory choice, based on its frequent use suggesting a dominant harmony and the passages where a repeated phrase seems to set the bass note in the lower octave. You will see that I have still altered the placement of many bass notes to improve (to my ear) the harmony.

There are two markings which suggest ornaments, but these are not explained in the manuscript pages that I have seen. The transcription suggests one way of interpreting the signs.

My sincere thanks to Frank Nordberg who generously shared copies of the Storm manuscript, to Arthur Ness for his readings of difficult-to-read titles, and to Edward Martin for discussing the issue of ornamentation.

Rockford Mjos
Saint Paul, Minnesota
November 15, 2008
rockypeggy@earthlink.net

The Cittern Pieces
from the notebook of Edvard Storm

Edvard Storm (August 21, 1749 – September 29, 1794)
Manuscript in the Norwegian Academy of Music, Oslo
Transcribed and edited by Rockford Mjos

Die Untterrichtung auf der Zitter in B Acordt. [page 2]

[page 3]

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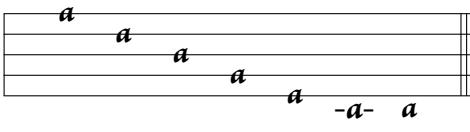

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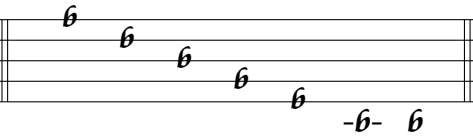

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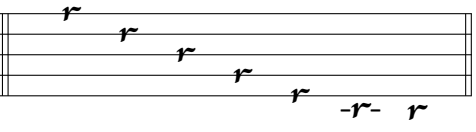

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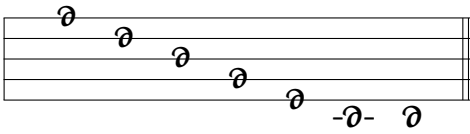

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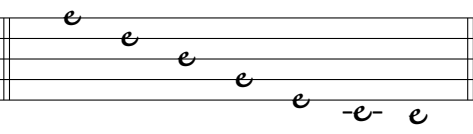

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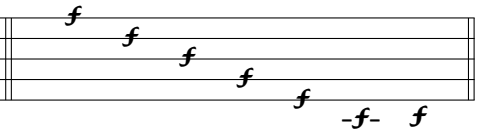

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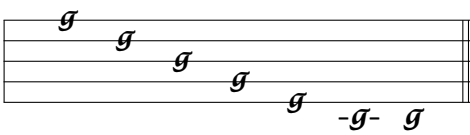

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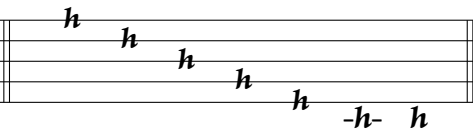

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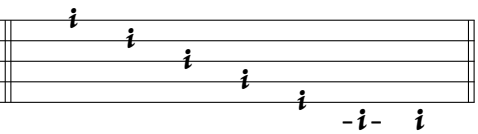
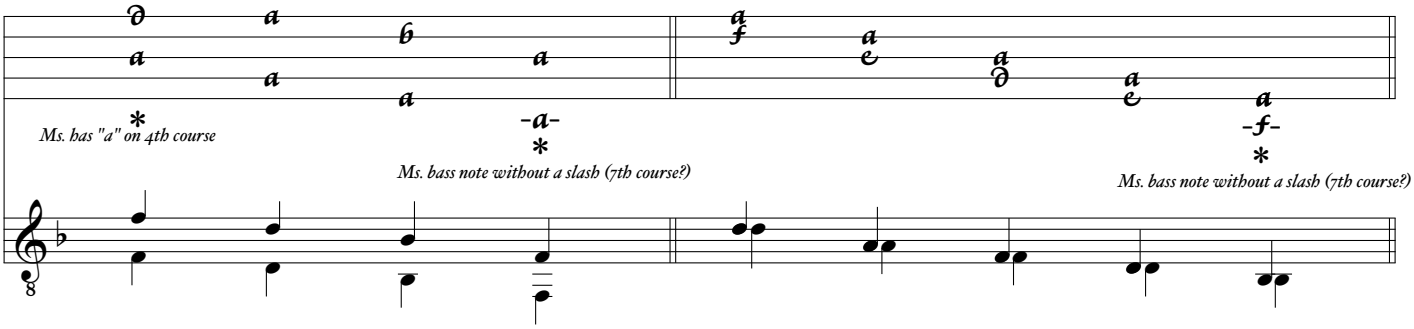


Octaven

Die Gleichstimung [?]



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The Cittern Pieces
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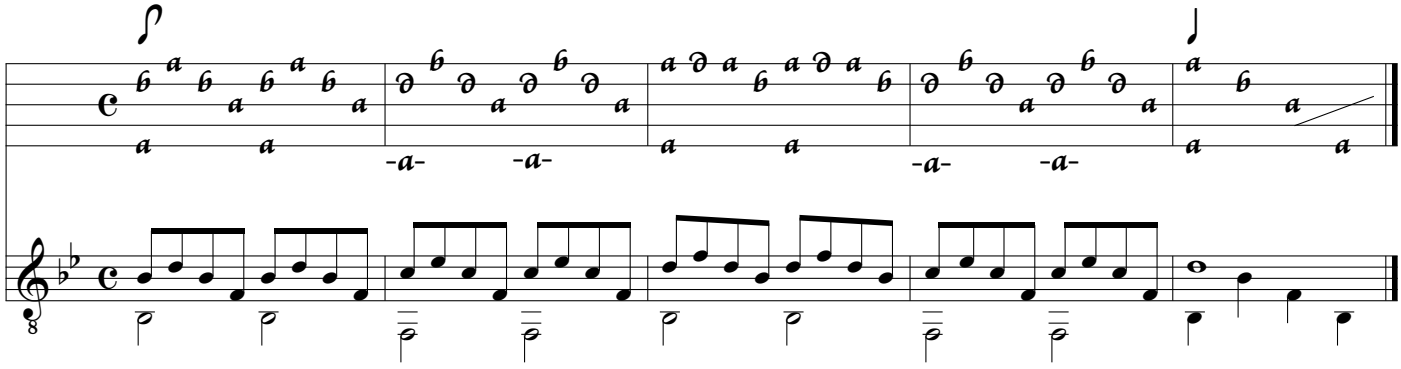
[1] *Praeludium* [page 4]



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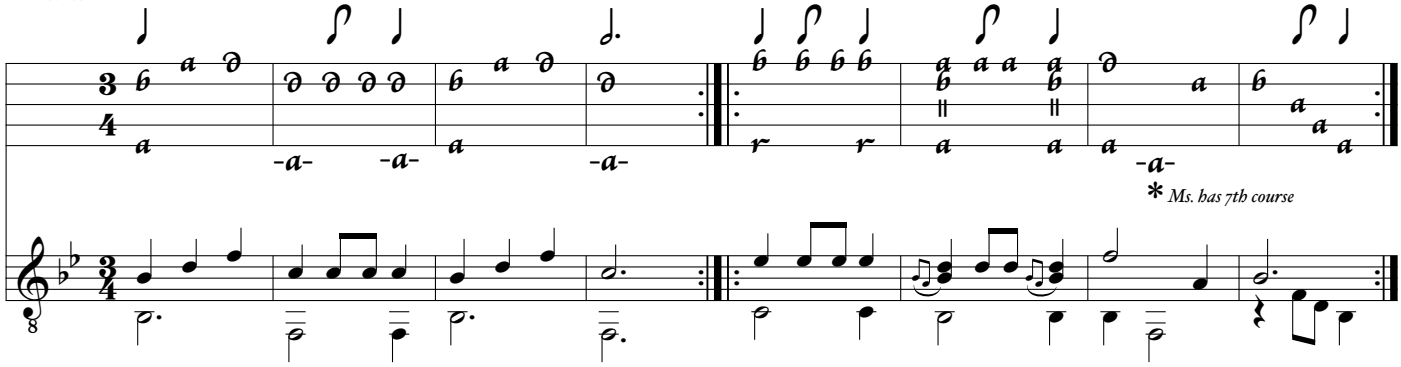
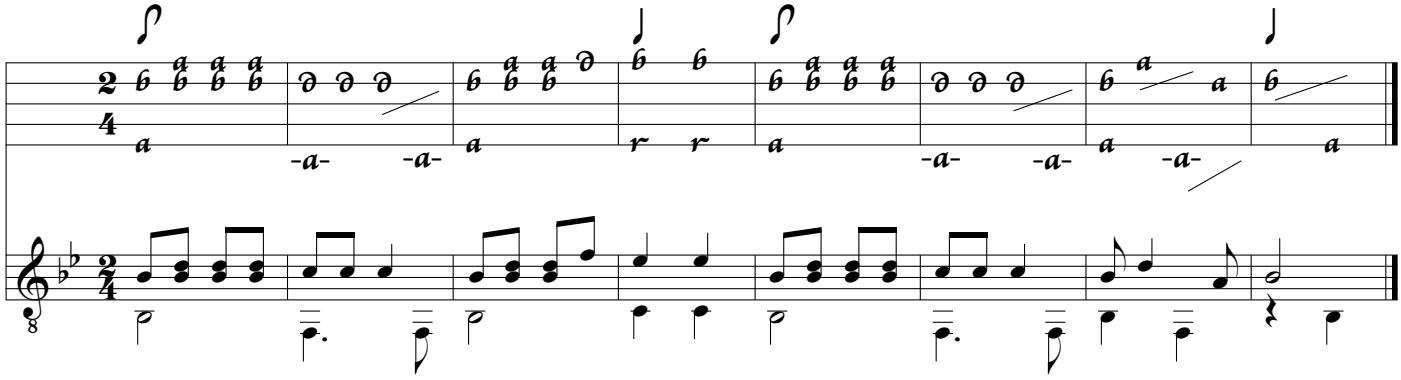


[3] *Cosakij* [page 5]



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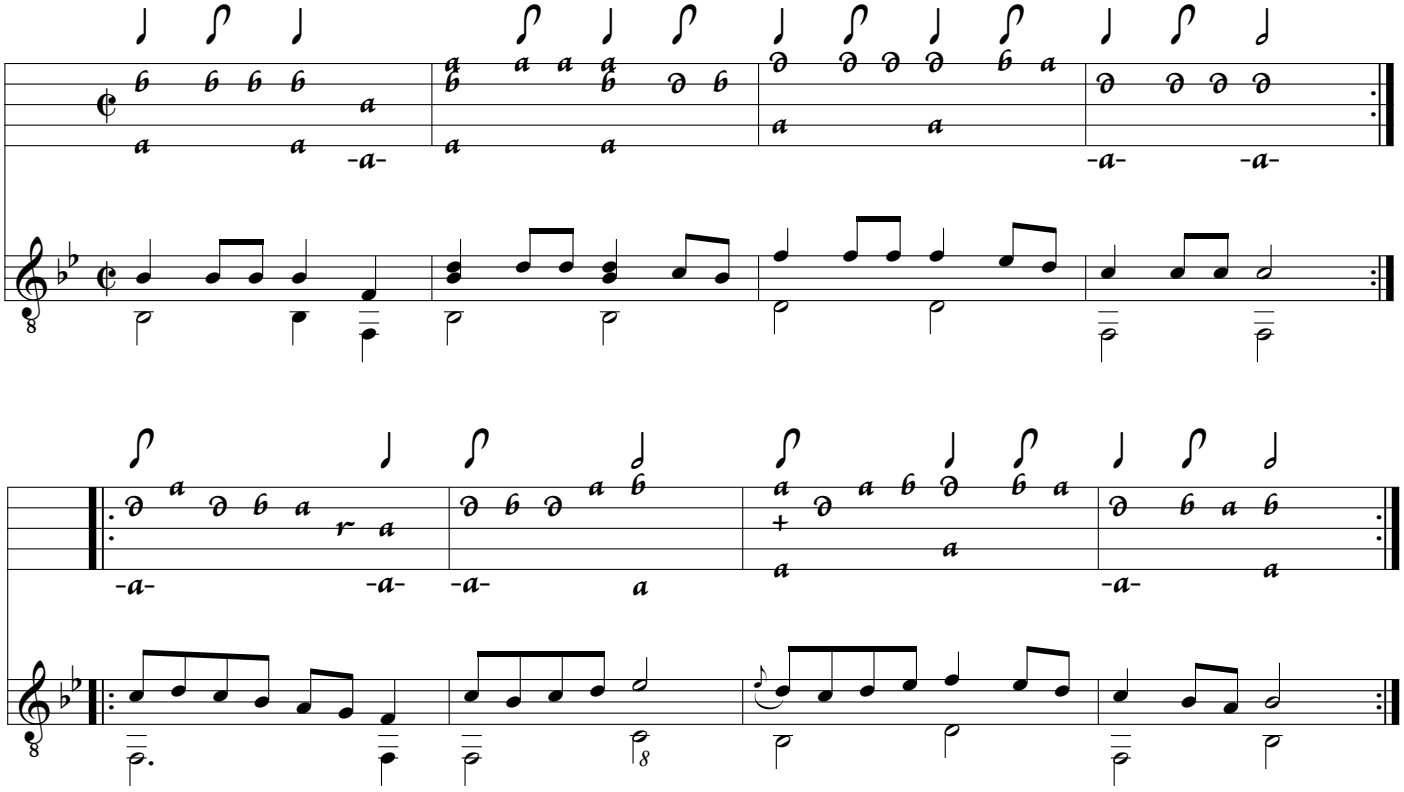
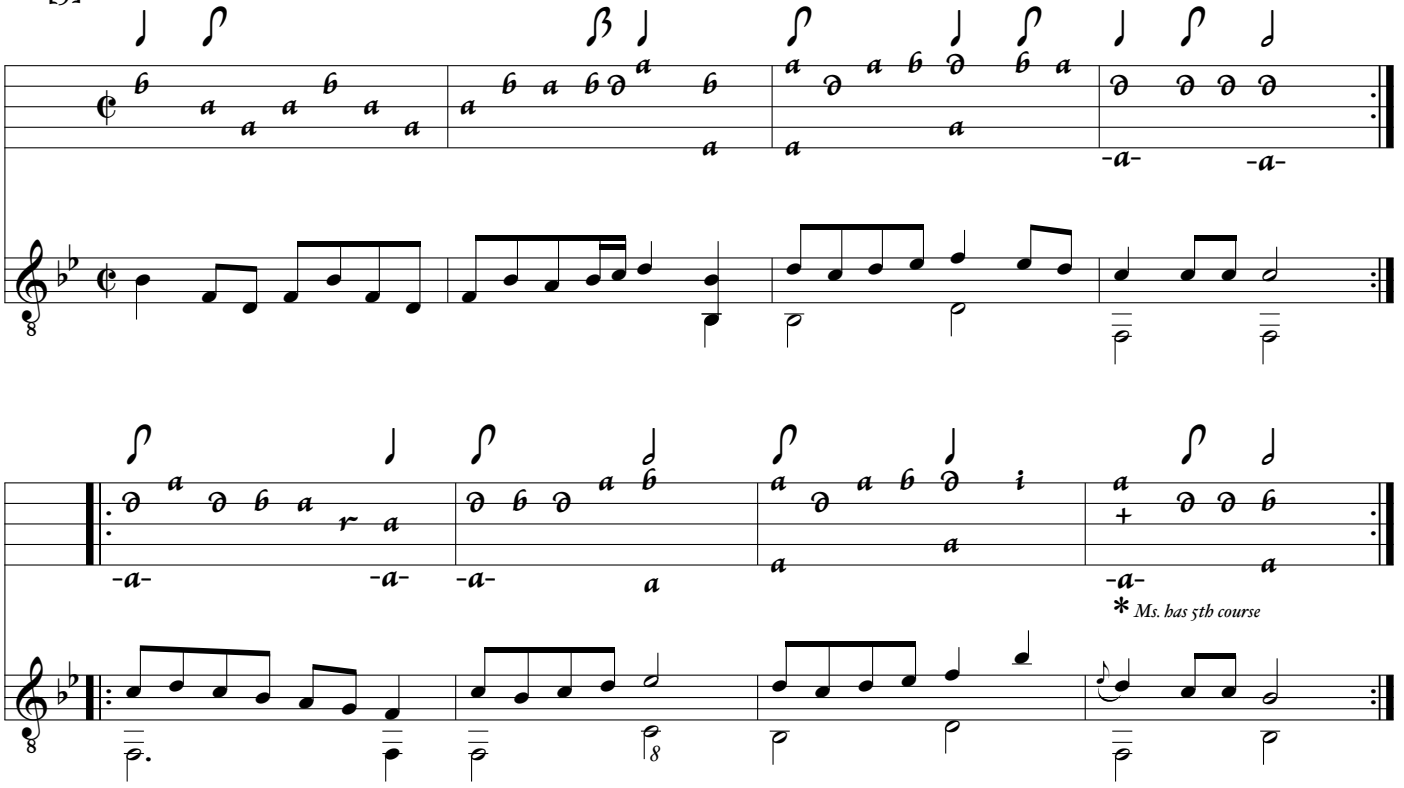
[4] *Marsch*

[page 5]

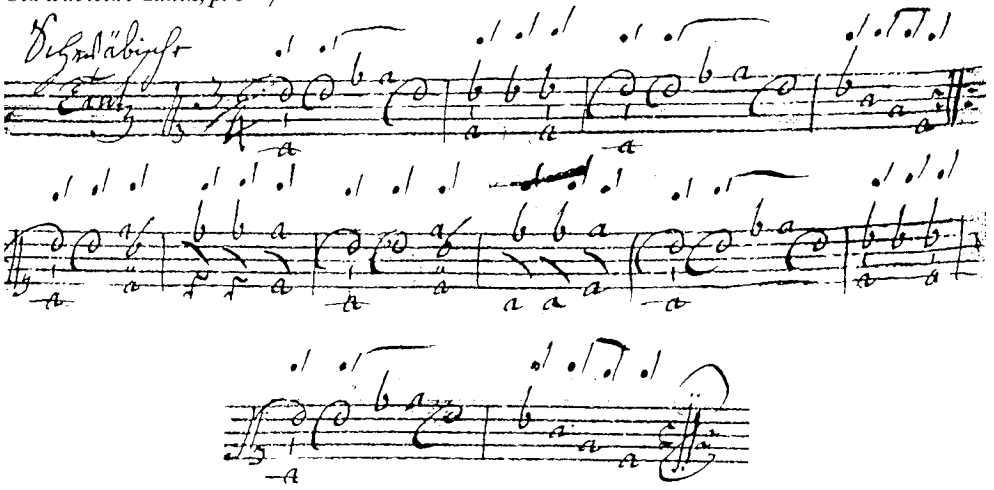


[5] *Marsch*

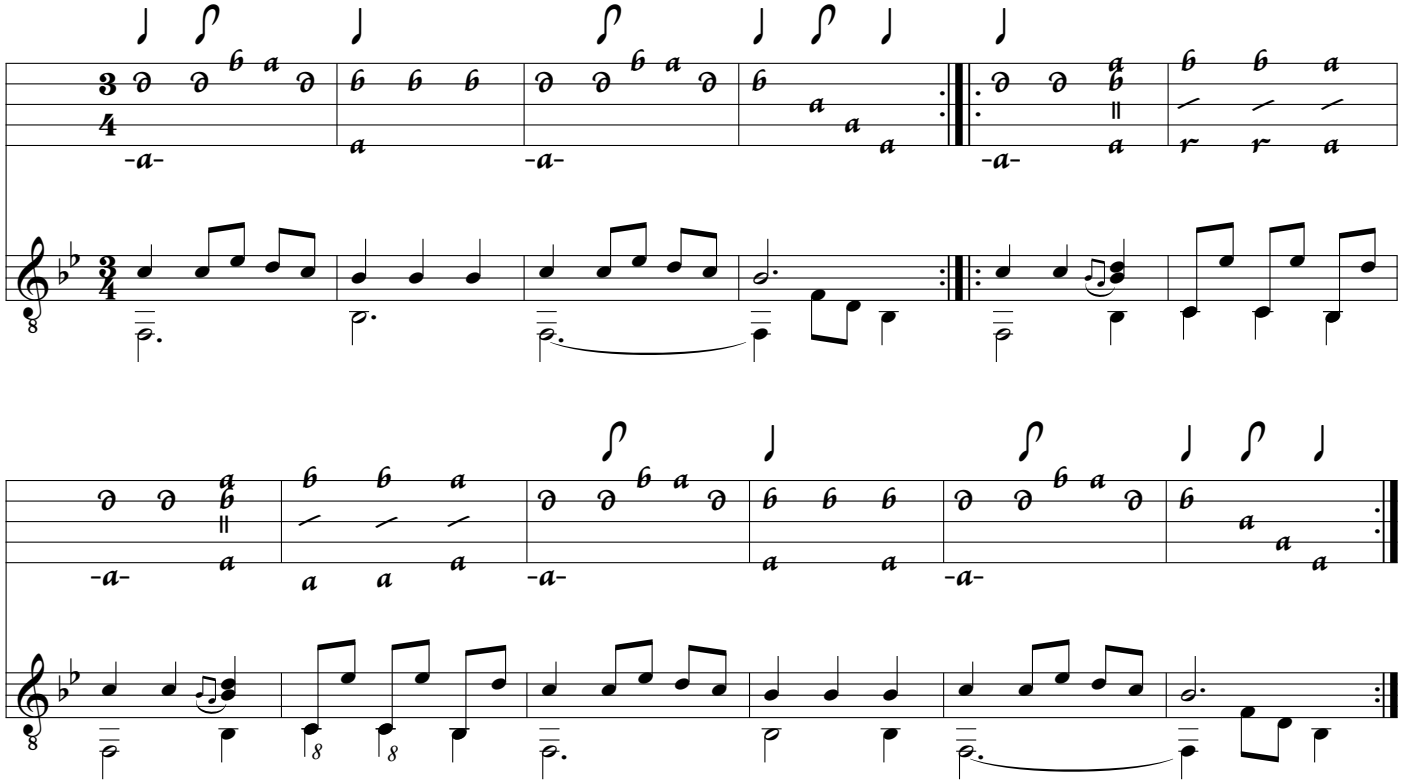
[page 6]



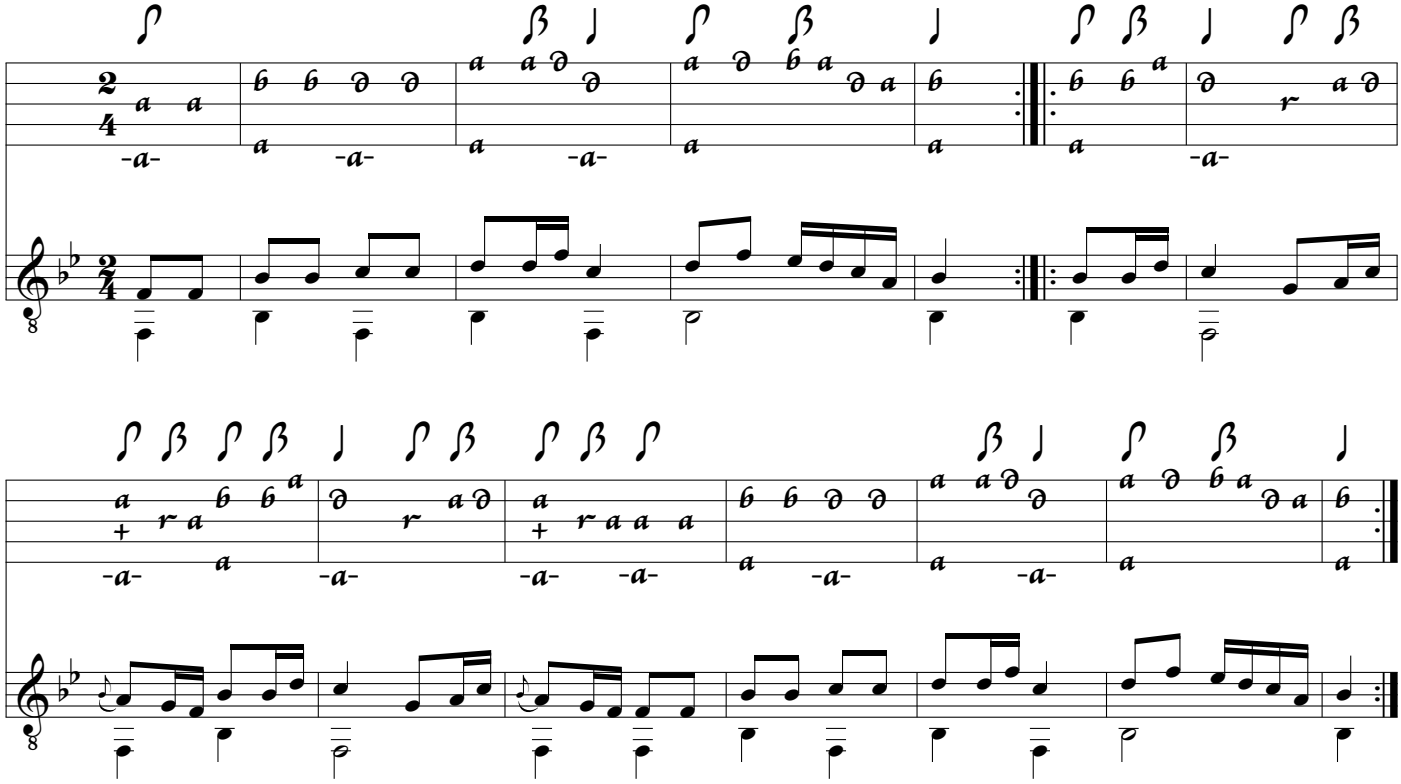
Schwäbische Tantz, p. 6 – 7



[6] *Schwäbische Tantz* [pages 6–7]



[7] *Wusch Englisch* [Vusch Englisch?] [page 7]



[8] *Menuet*

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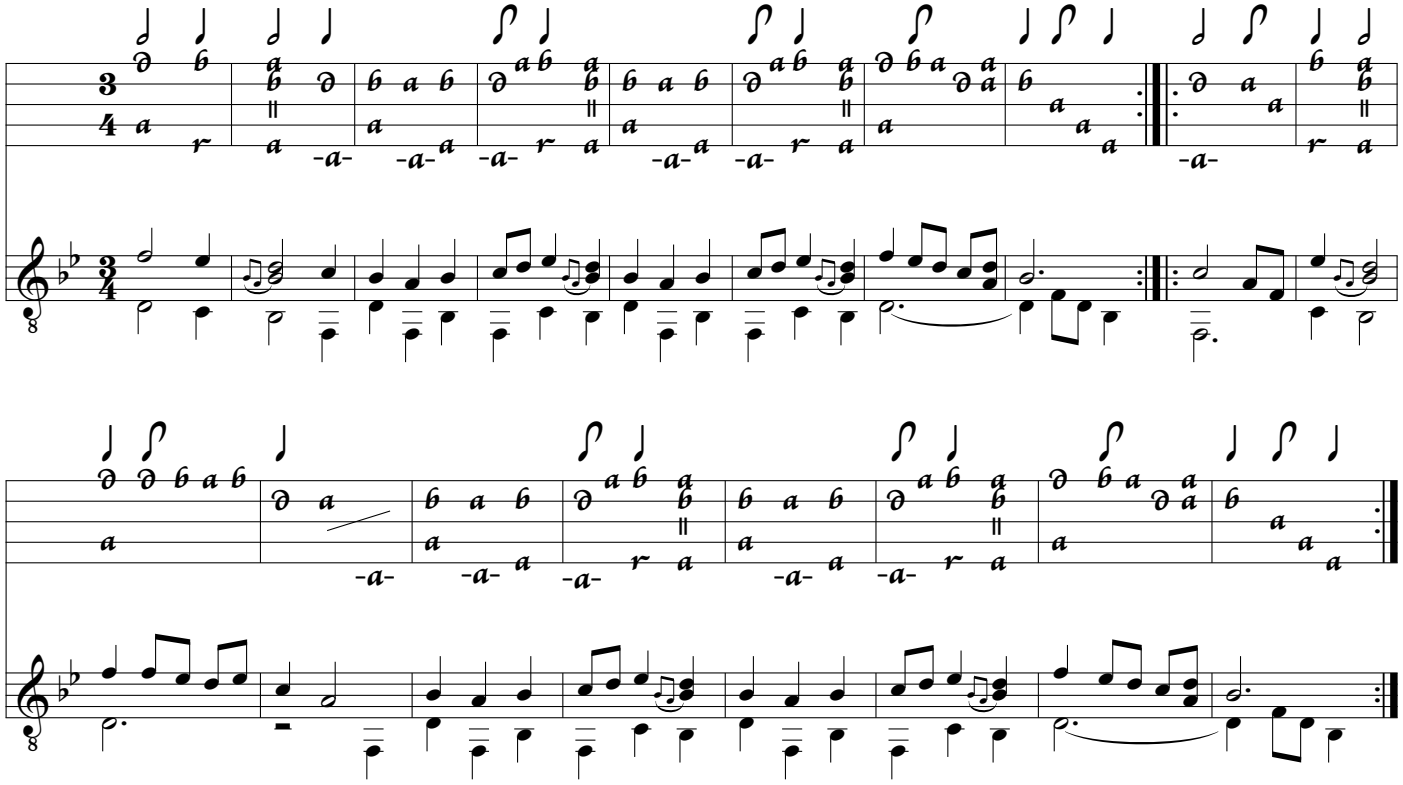
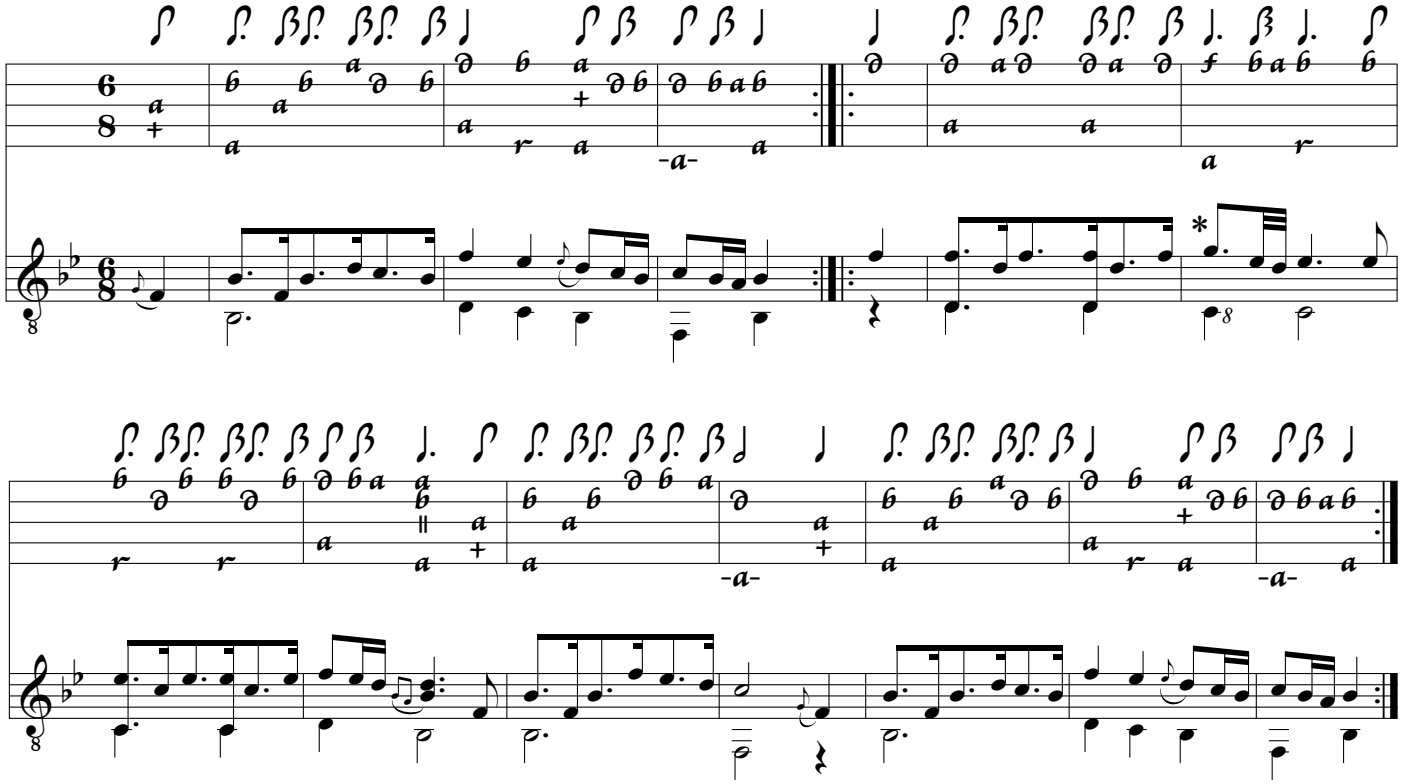


[9] *Aria*

[pages 8–9]

* *Ms. has dotted sixteenth note*



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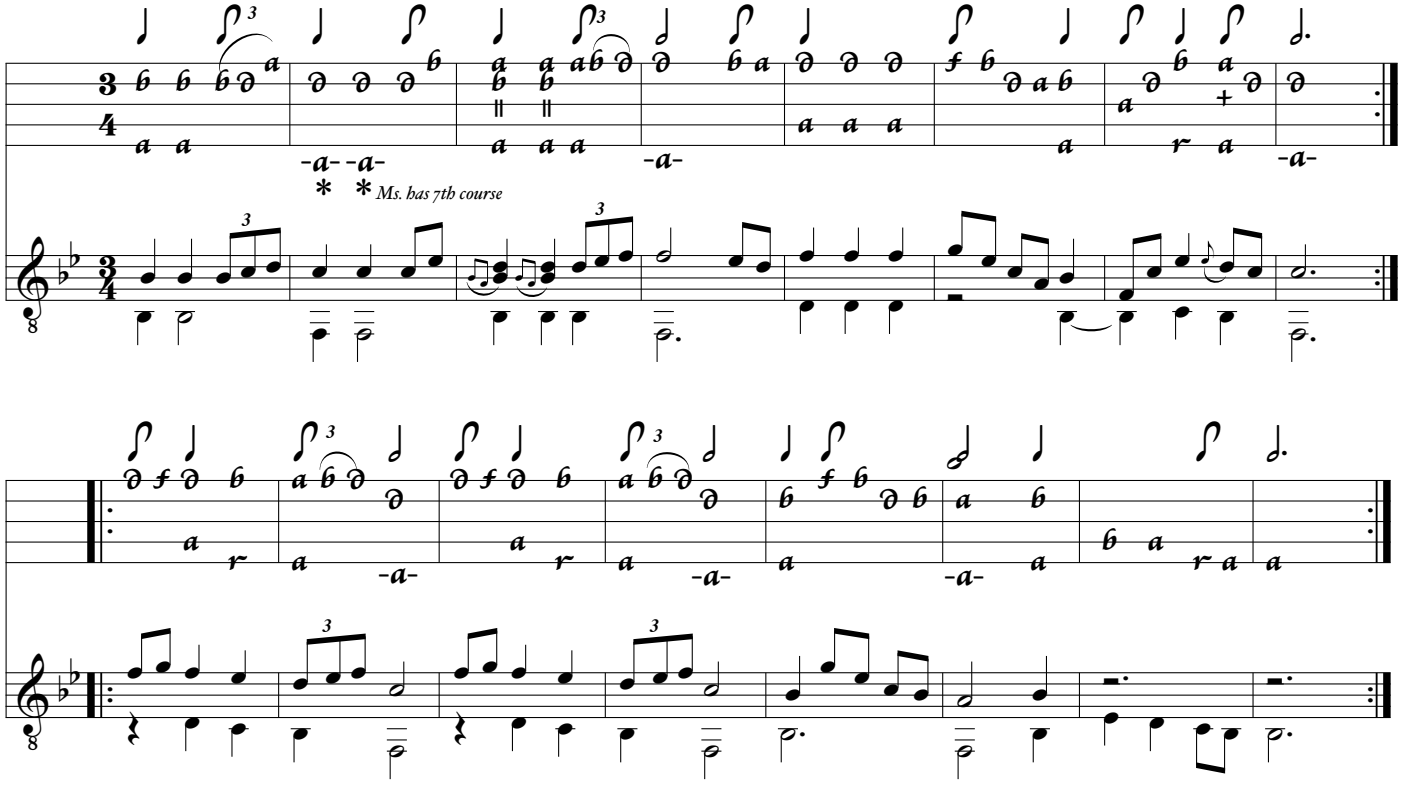

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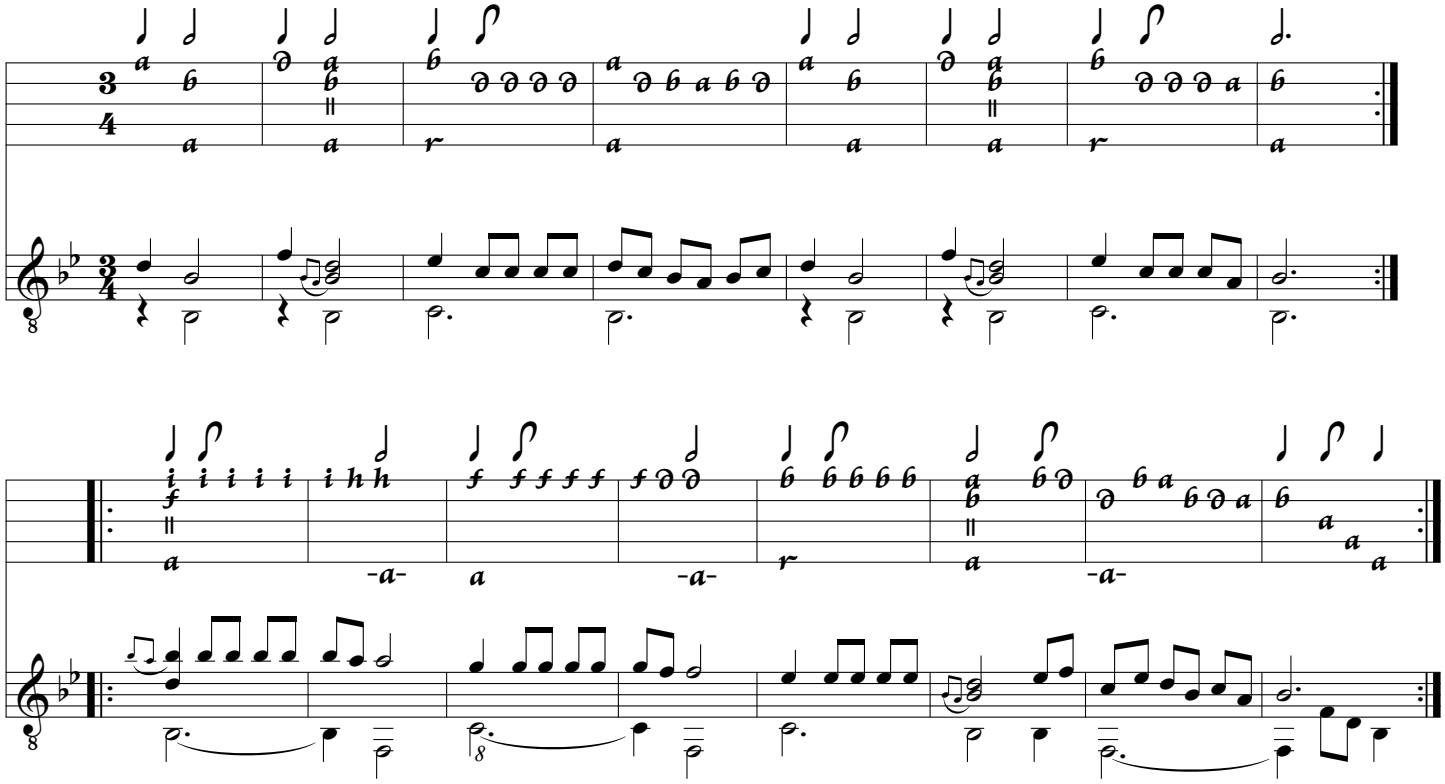
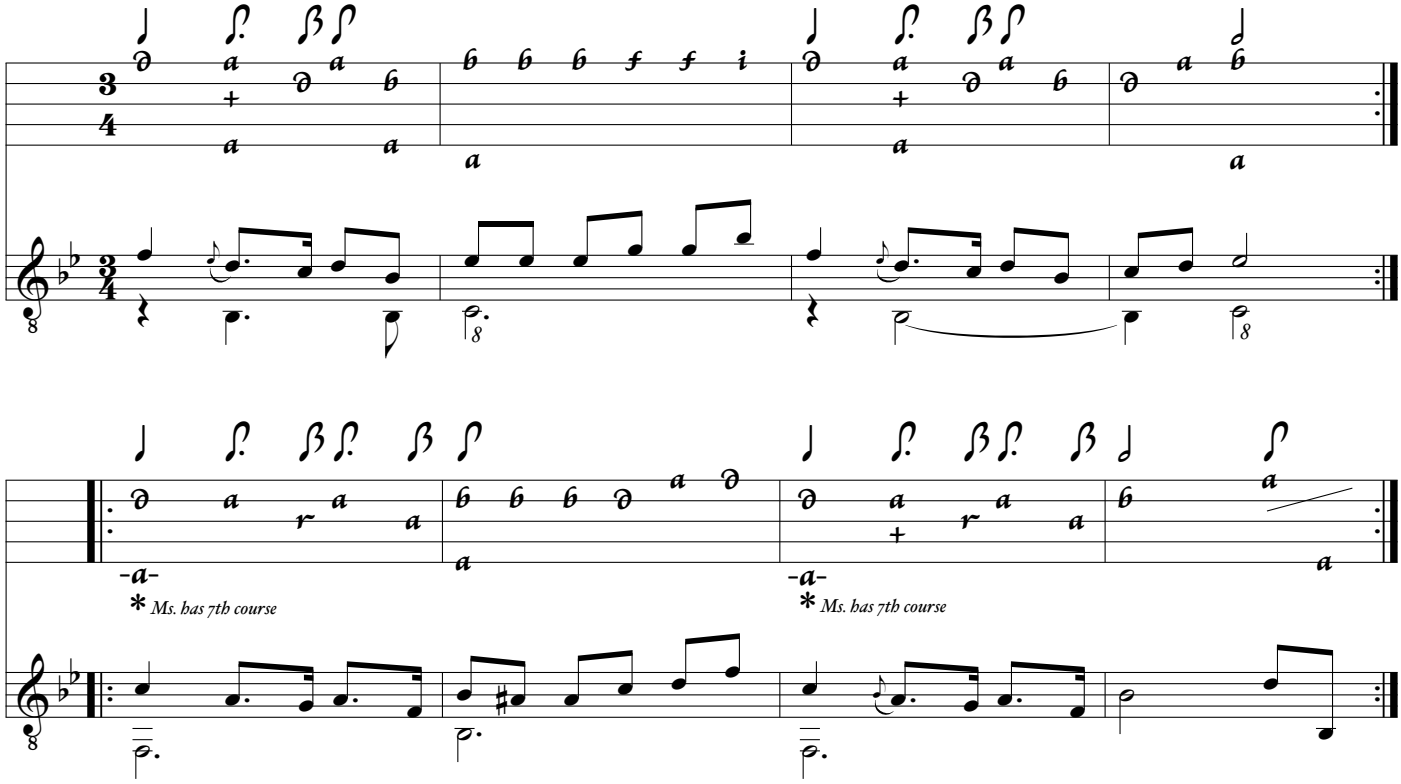


[12] *Tantz*



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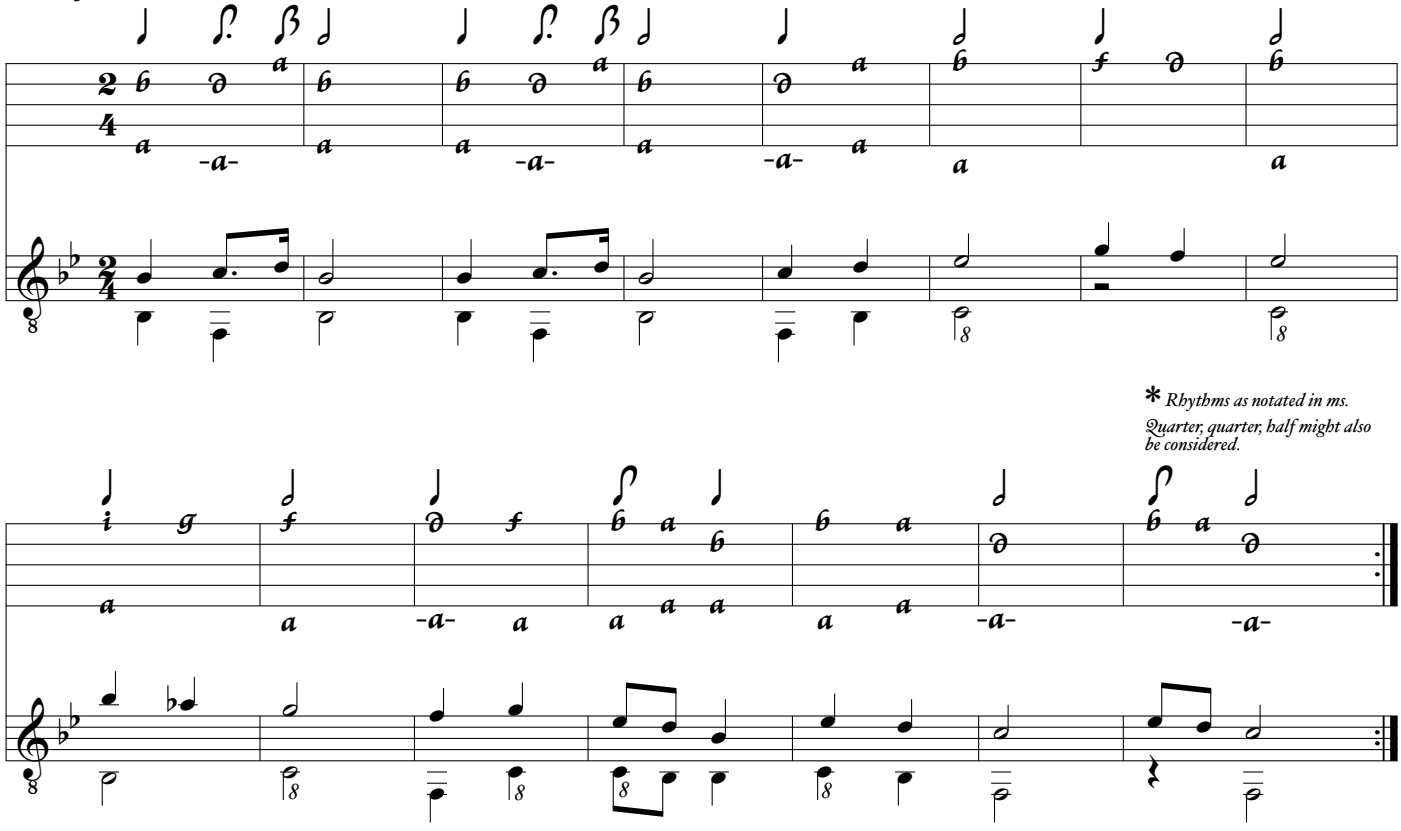
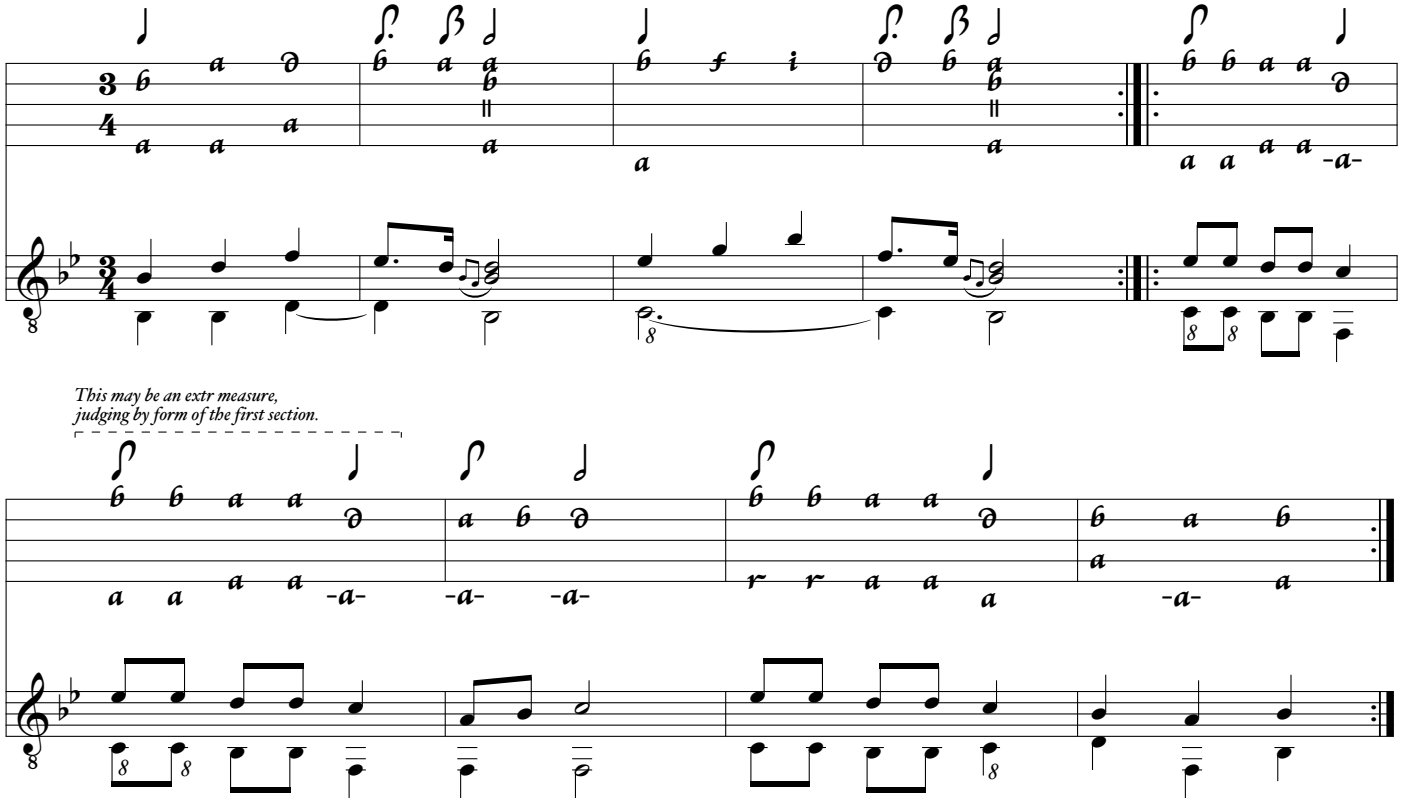
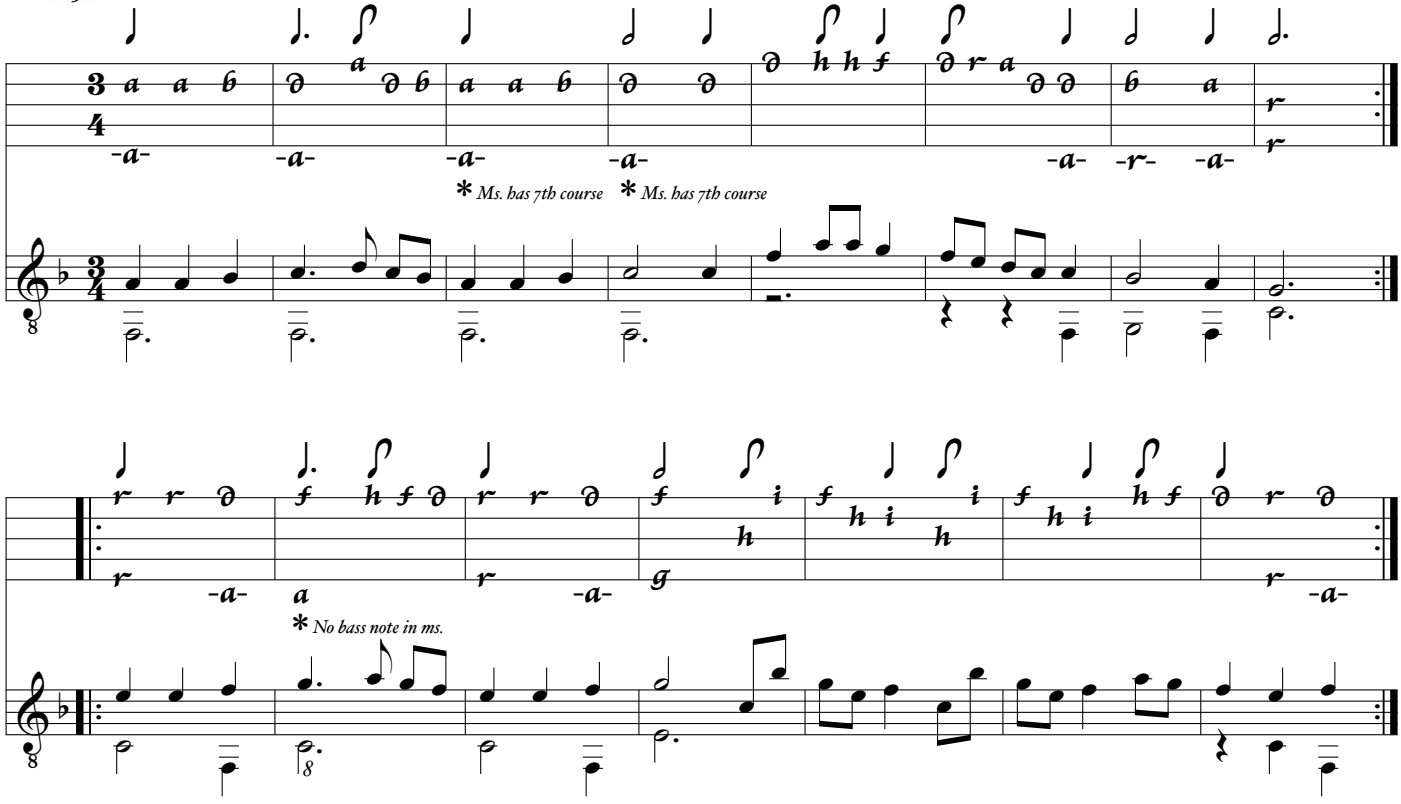


[14] *Polonoisse* [page 13]



[15] *Menuet* [page 14]



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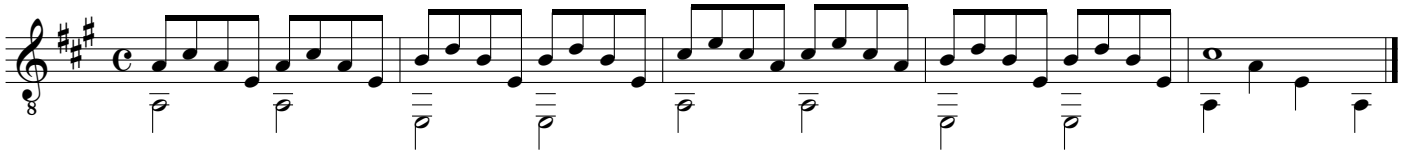

[2] *Menuet*

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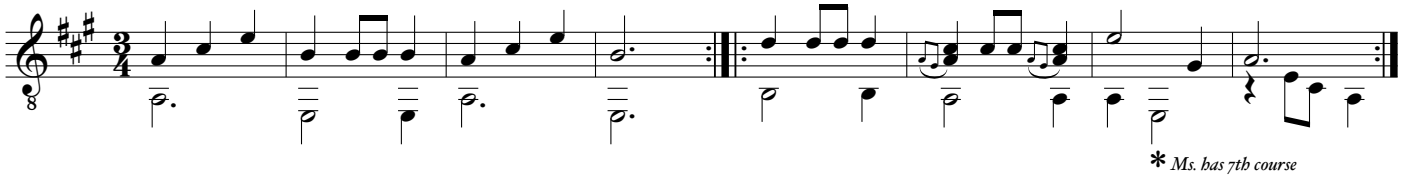
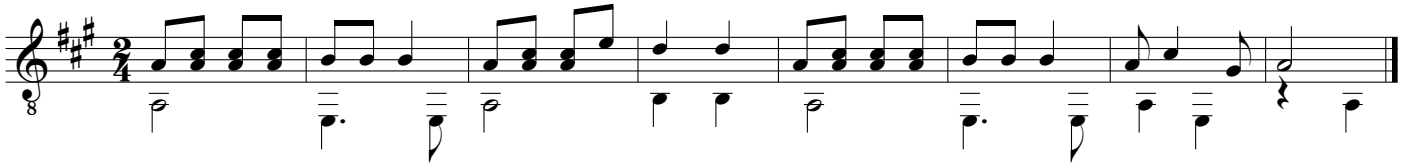


[3] *Cosakij*

[page 5]



[4] *Marsch*

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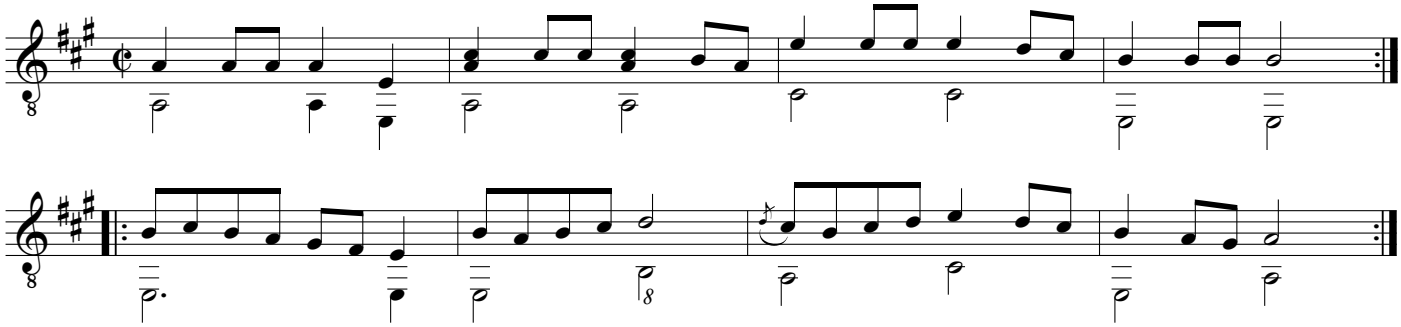
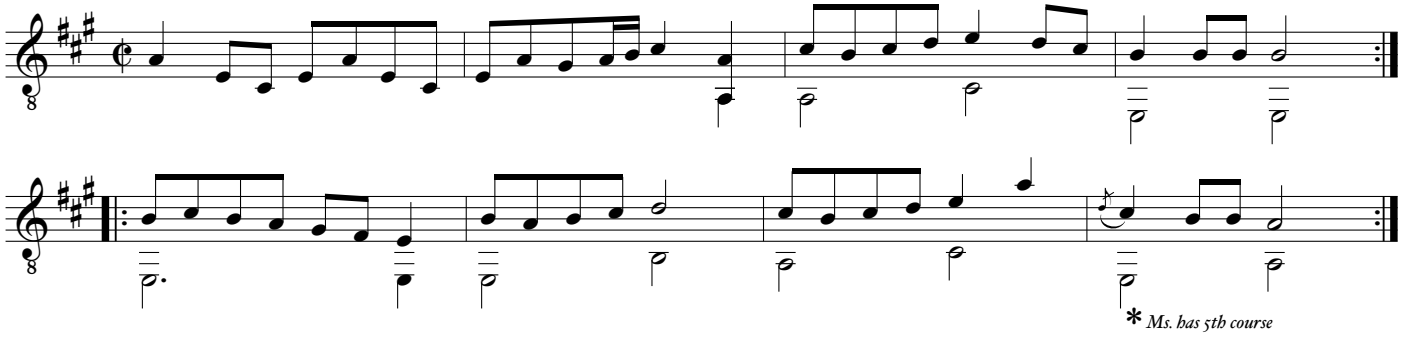


[5] *Marsch*

[page 6]



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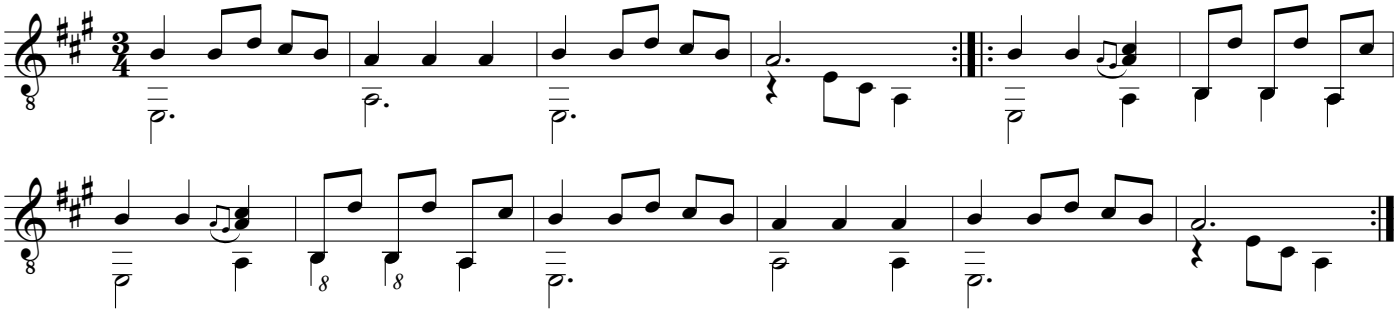
[6] *Schwäbische Tantz* [pages 6–7]



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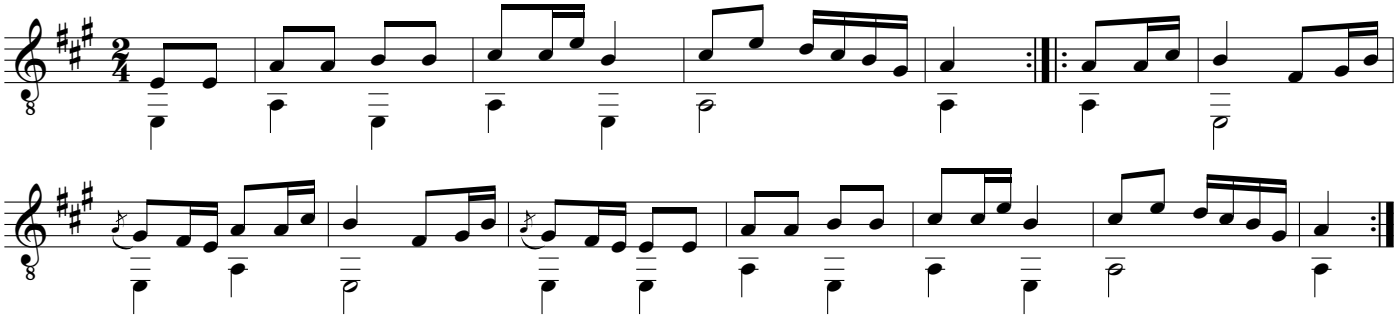

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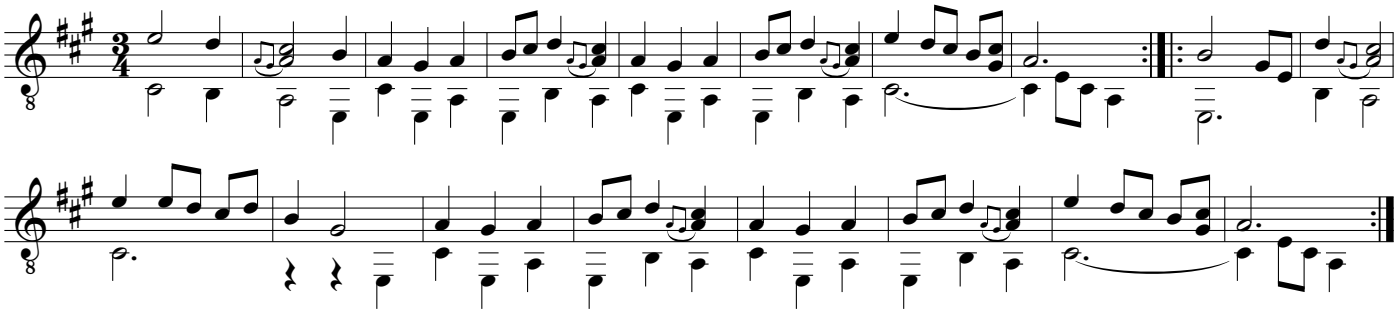
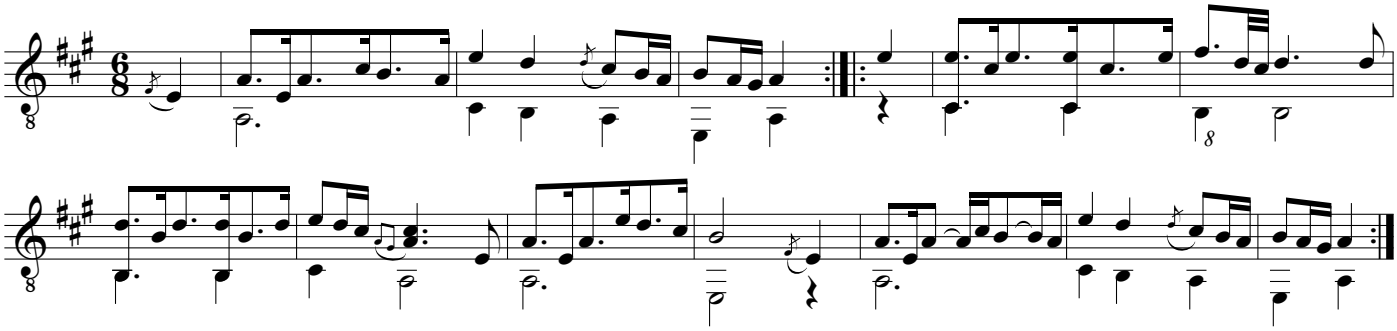


[9] *Aria* [pages 8–9]

* *Ms. has dotted sixteenth note*



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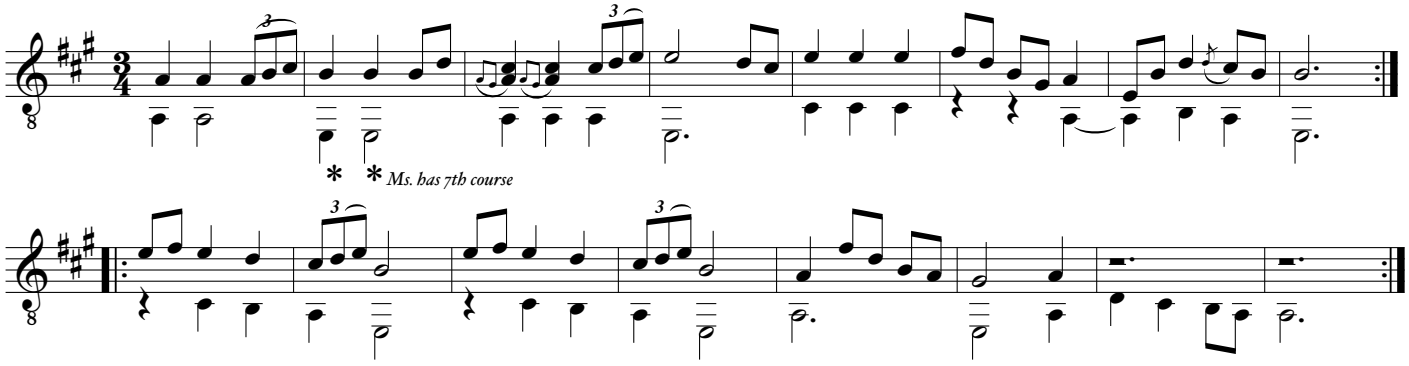
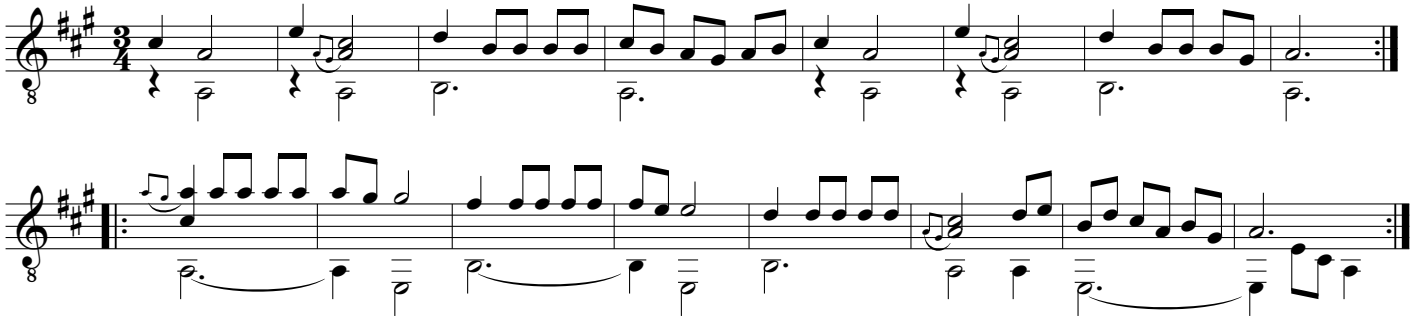
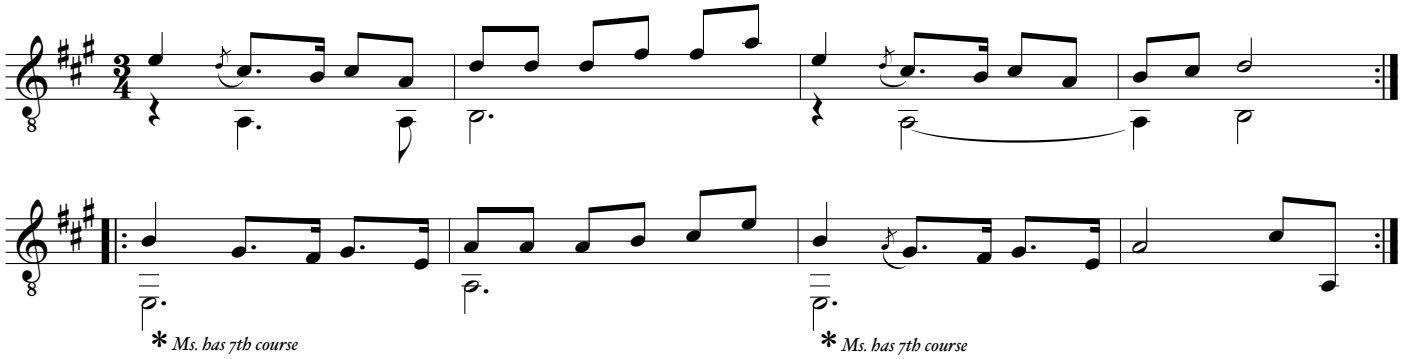


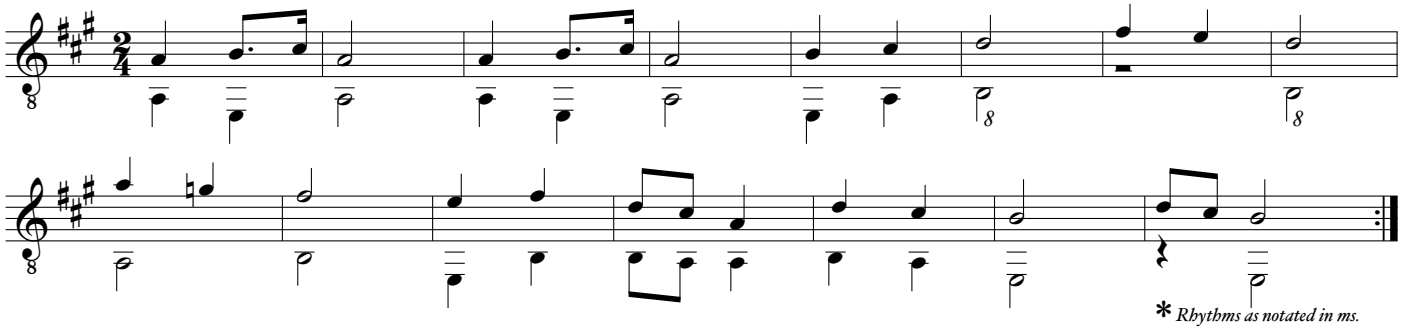
[11] *Menuet* [page 11]



[12] *Tantz* [page 12]

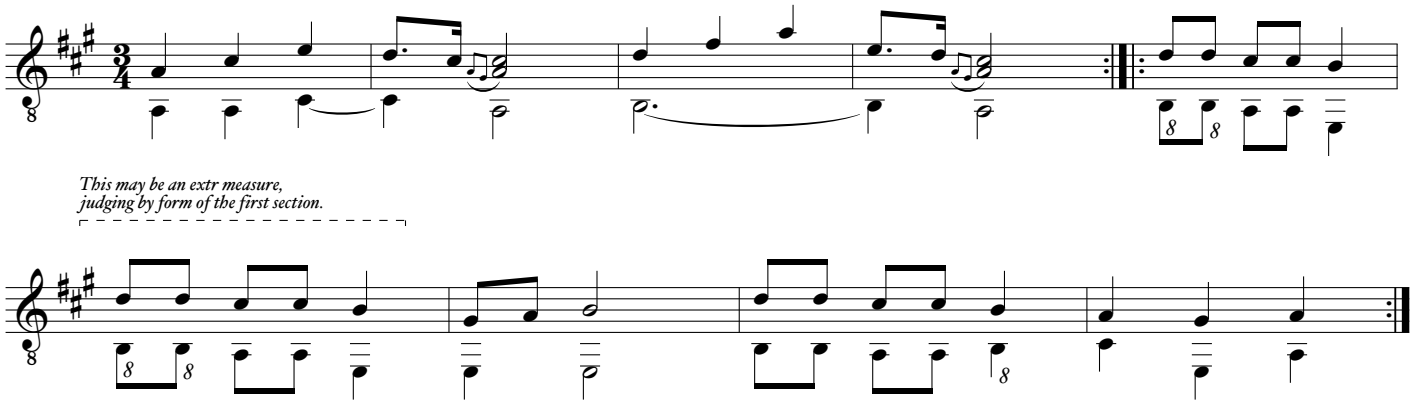


[13] *Aria* [page 12]



[14] *Polonoisse*

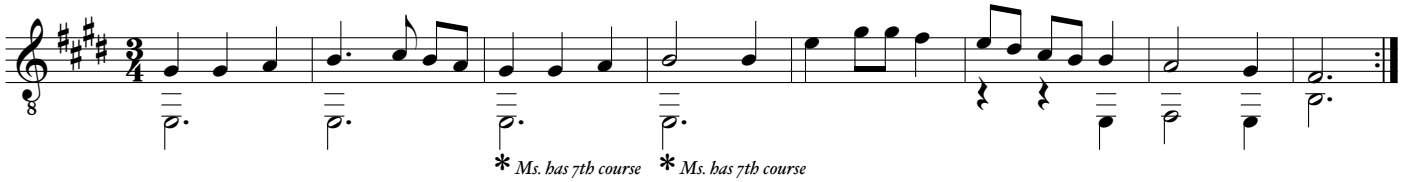
[page 13]



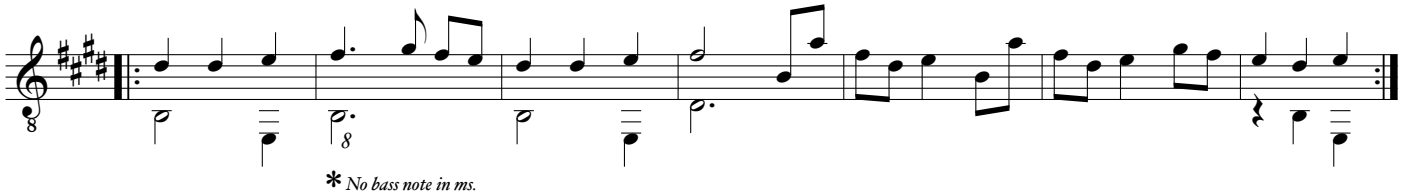
This may be an extr measure,
judging by form of the first section.

[15] *Menuet*

[page 14]



* *Ms. has 7th course* * *Ms. has 7th course*



* *No bass note in ms.*

The Cittern Pieces from the notebook of Edvard Storm

Transposed for guitar (version 2)

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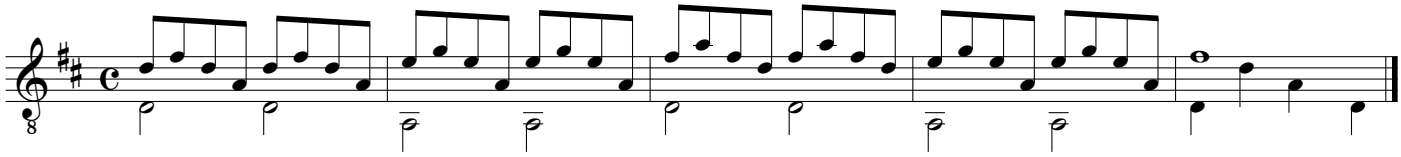
[1] *Praeludium* [page 4]



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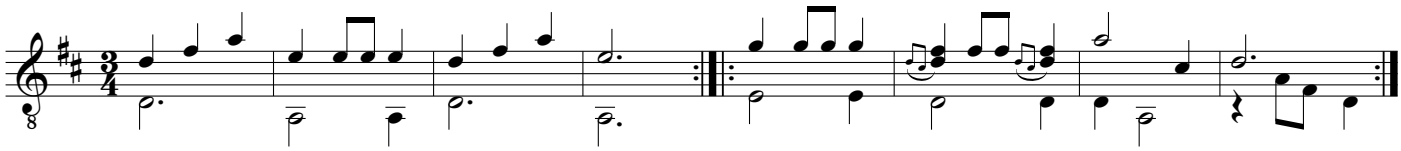
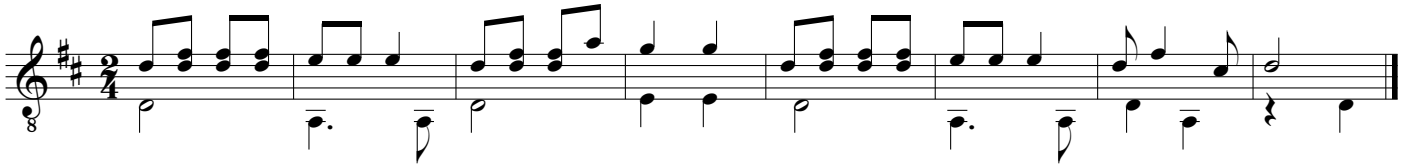
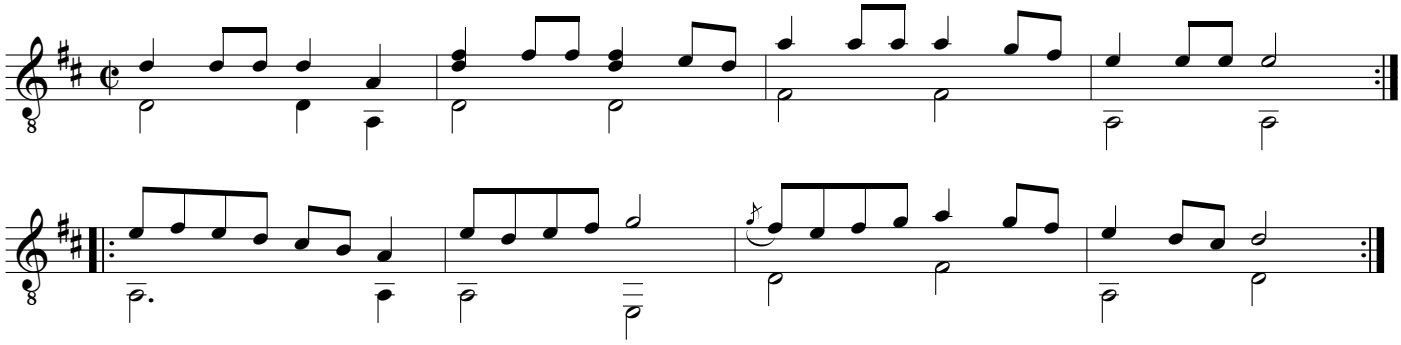


* *Ms. has 7th course*

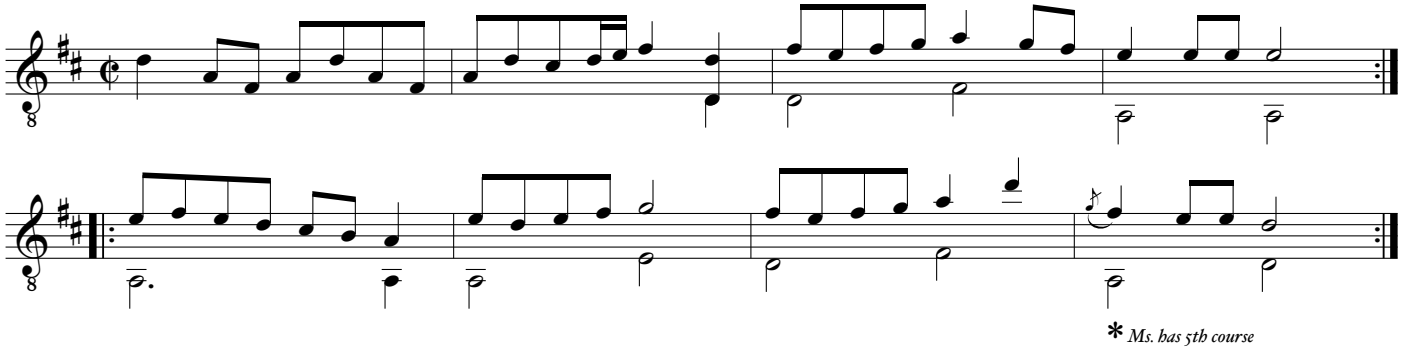
[3] *Cosakij* [page 5]



[4] *Marsch* [page 5]



[5] *Marsch* [page 6]



* *Ms. has 5th course*

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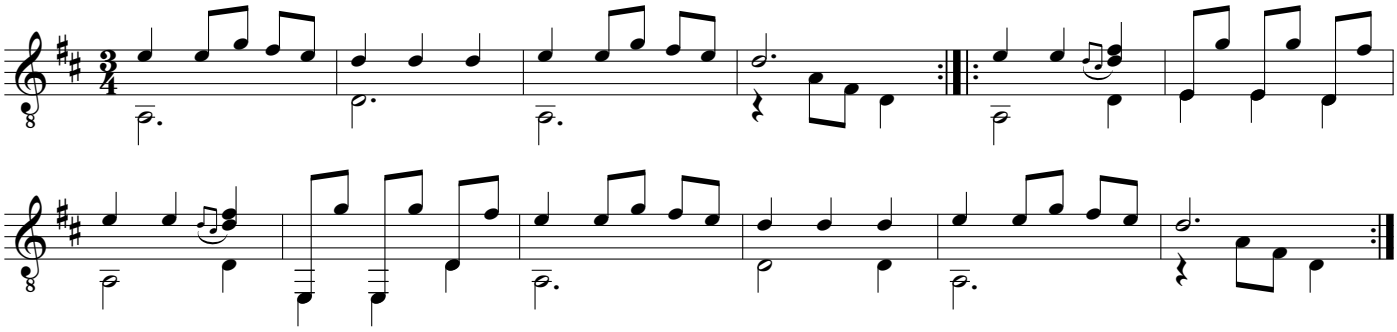
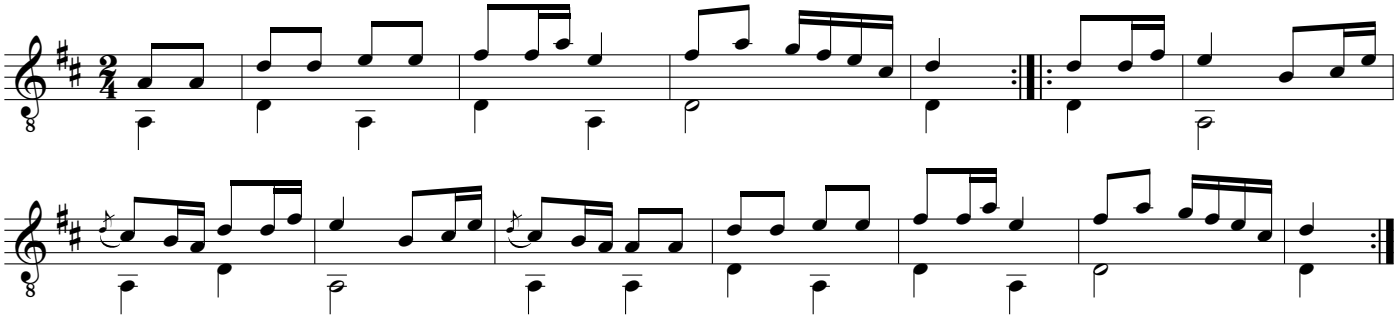
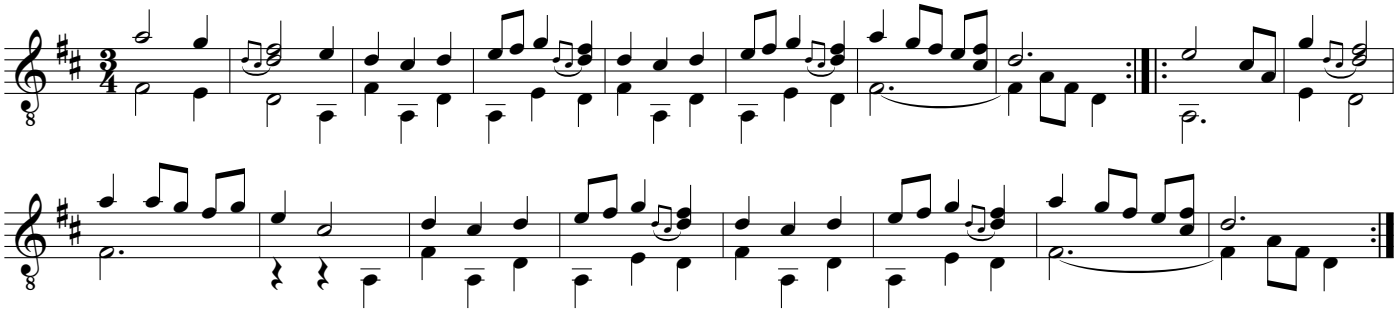
[6] *Schwäbische Tantz* [pages 6–7]



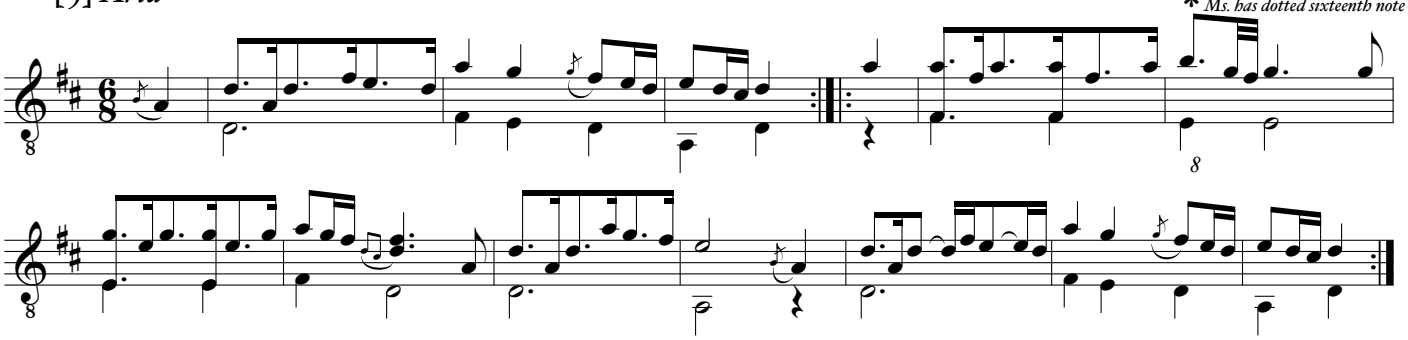
[7] *Wusch Englisch* [Vusch Englisch?] [page 7]



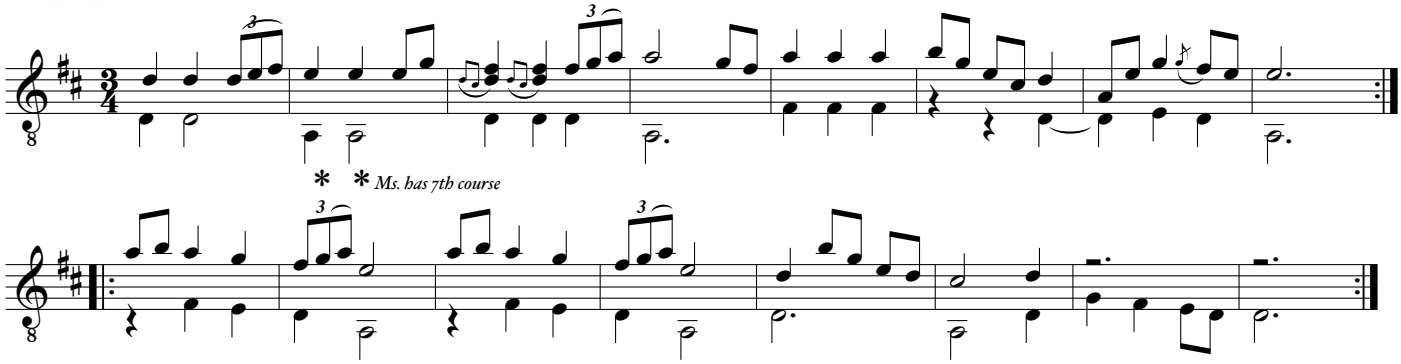
[8] *Menuet* [page 8]



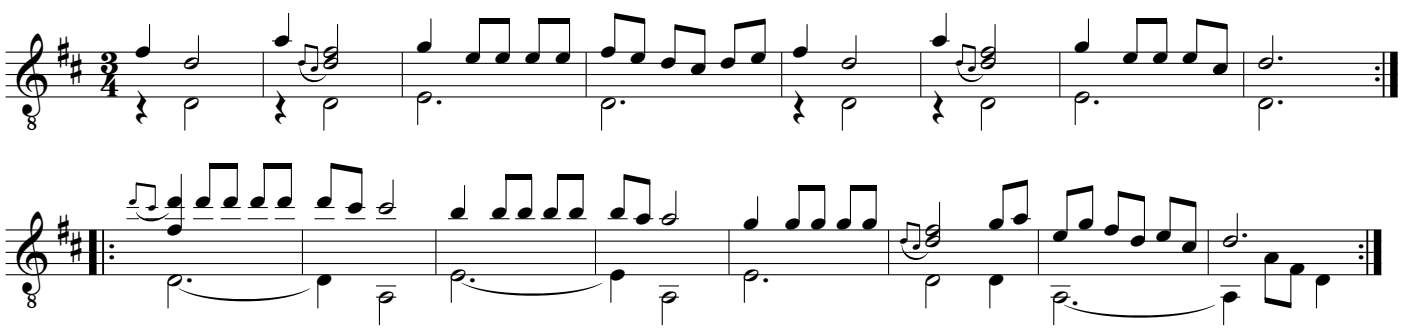
[9] *Aria* [pages 8–9]



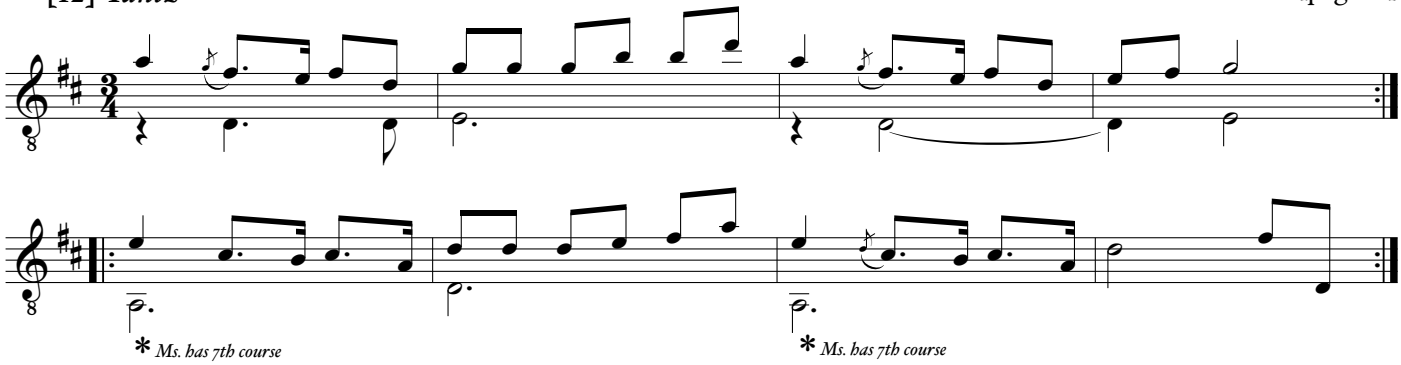
[10] *Menuet* [page 10]



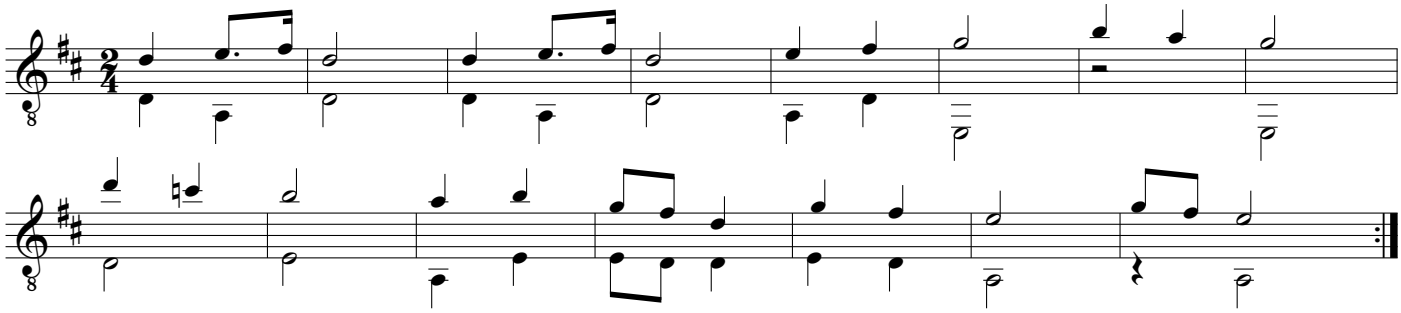
[11] *Menuet* [page 11]



[12] *Tantz* [page 12]



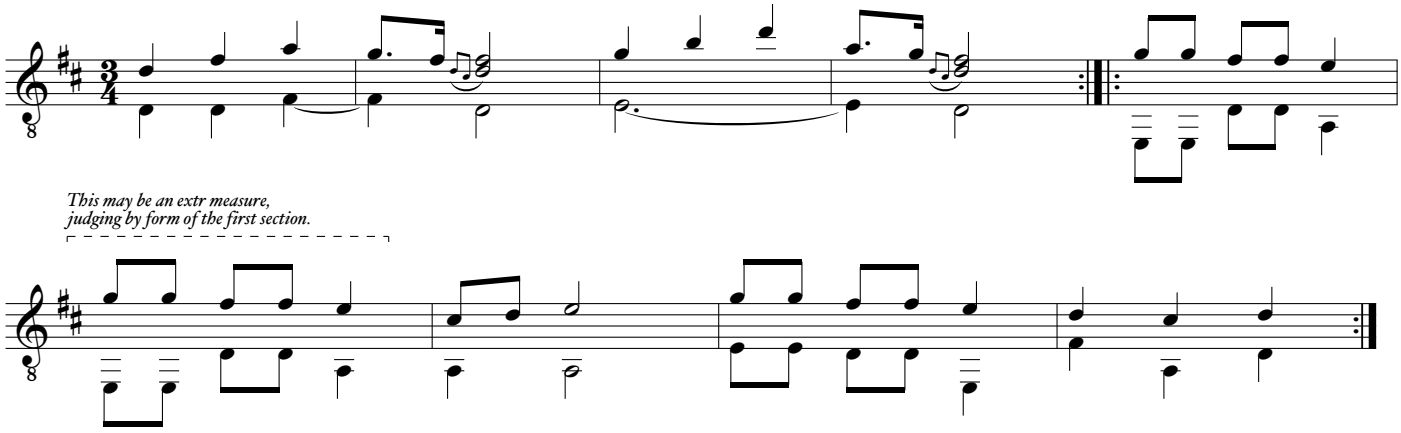
[13] *Aria* [page 12]



* *Rhythms as notated in ms. Quarter, quarter, half might also be considered.*

[14] *Polonoisse*

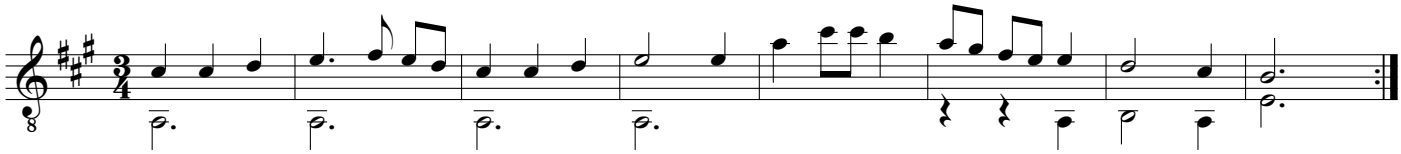
[page 13]



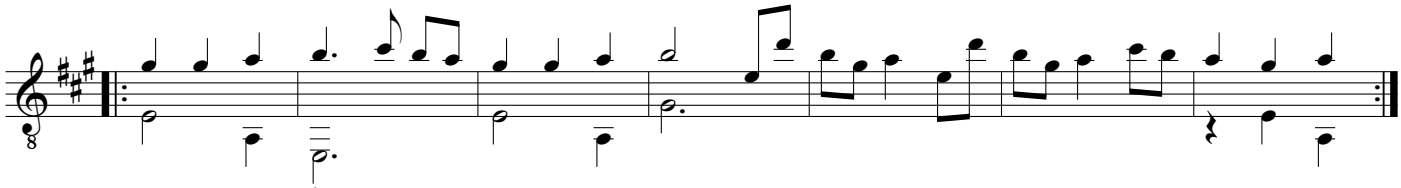
This may be an extr measure,
judging by form of the first section.

[15] *Menuet*

[page 14]



* *Ms. has 7th course* * *Ms. has 7th course*



* *No bass note in ms.*