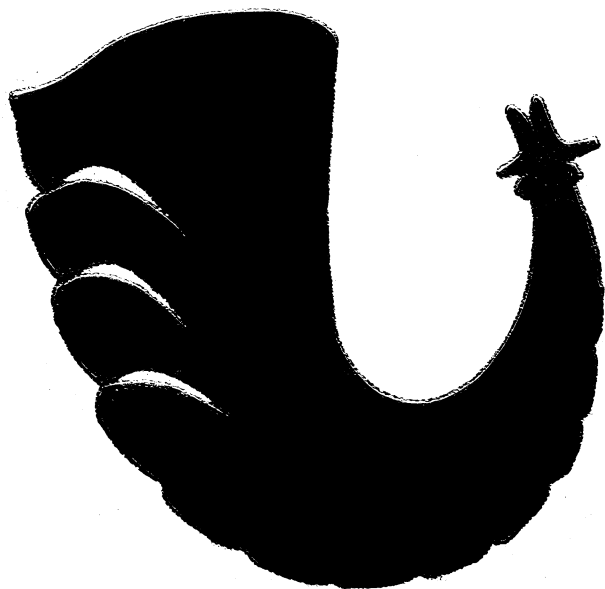


ØSTERDALS- MUSIKKEN

O.M.SANDVIK



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1979

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M E L O D I E R

I

BRURMARSJER

Tegnet x over en note betegner en «kvarrtone», dvs. tonen ligger ca. $\frac{1}{4}$ trin høyere (f. eks. $\frac{x}{g}$ altså mellom g og giss).

3-tallet over triolen er i taktinndelte nummer ofte sløffet.

I løkk og salmetone krever det nøyaktig rytmiske bilde her og der en overskytende ottendedel.

BRURMARSJER.

85

Johan Elgshöen.

1a

1. 2.

1b

Per Solvang.

tr *x*

2.

nr. 2 - 5^a: Johan Elgshöen.

1. 2. 1. 2.

3.

4.

1) også: eller: 2) også:

5a

Särna:
 1) o.s.v. 2) o.s.v. 3)

P. S. Brandsnæs, Fcldal.

5b

A single musical staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and quarter notes. It features a first ending bracketed with '1.' and a second ending bracketed with '2.'.

nr. 6 - 8^a: Johan Elgshöen.

6.
 Musical staff for exercise 6, first line. Treble clef, key signature of one sharp, 2/4 time. The melody starts with a quarter rest followed by eighth notes.

Musical staff for exercise 6, second line. Continuation of the melody from the first line, featuring a triplet of eighth notes.

Musical staff for exercise 6, third line. Continuation of the melody, ending with a quarter note and a fermata.

7.
 Musical staff for exercise 7, first line. Treble clef, key signature of one sharp, 2/4 time. The melody features a triplet of eighth notes and a trill (tr) over a quarter note.

Musical staff for exercise 7, second line. Continuation of the melody, including a trill (tr) and a fermata.

Musical staff for exercise 7, third line. Continuation of the melody, featuring a fermata and a quarter rest.

Musical staff for exercise 7, fourth line. Continuation of the melody, ending with a quarter note and a fermata.

8a
 Musical staff for exercise 8a, first line. Treble clef, key signature of one sharp, 2/4 time. The melody is primarily quarter notes with a fermata over the final note.

Musical staff for exercise 8a, second line. Continuation of the melody, featuring a triplet of eighth notes.

Musical staff for exercise 8a, third line. Continuation of the melody, featuring a fermata and a quarter rest.

Musical staff for exercise 8a, fourth line. Continuation of the melody, ending with a quarter note and a fermata.

8b

læs a.

Johan Elgshöen.

9.

nr. 10-12: Per Solvang.

10.

Etterspill.

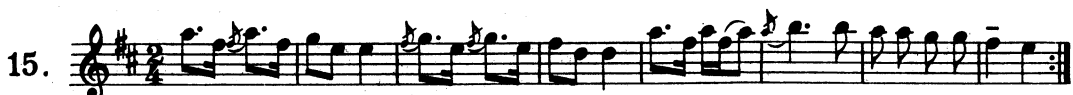
11.

1. 2.

12.

nr. 13-17: *Martinus Helgesen.*

1) En liten sving med buen, så oppstrøket kan fortsette.



17.

Fra Trysil.

18.

Einar Uthus, Hernes.

19.

Fra Tynset.

20.



Martinus Amundsen.



Johan Veum.



Ole Eggen, Sollien.

23.

p

Fine.

D. C. al Fine.

Petter Høistad, Os.

24.

T. Tronsgård, Foldal.

25.

Fra Trysil.

26.

P. Høistad.

27.

Musical notation for the first system, featuring two staves with treble clefs and a key signature of one sharp (F#). The first staff begins with a first ending bracket labeled '2.' and contains a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns and ends with a repeat sign.

28. *Fra Trysil.*

Musical notation for the second system, starting with measure 28. It features a treble clef and a key signature of one sharp. The melody is written on a single staff with eighth notes and rests. It includes first and second endings, with the first ending leading to a double bar line and the second ending leading to a final cadence. The word "Fine." is written below the staff.

Musical notation for the third system, continuing from the previous system. It features a treble clef and a key signature of one sharp. The melody includes a triplet of eighth notes. It includes first and second endings, with the first ending leading to a double bar line and the second ending leading to a final cadence. The instruction "D. C. al Fine." is written below the staff.

29. *Fra Kvikne.*

Musical notation for the fourth system, starting with measure 29. It features a treble clef and a key signature of one sharp. The melody is written on a single staff with eighth notes and rests, including accents. It includes first and second endings, with the first ending leading to a double bar line and the second ending leading to a final cadence.

30. *Etter Anders Haugens manuskript.*

Musical notation for the fifth system, starting with measure 30. It features a treble clef and a key signature of one sharp. The melody is written on a single staff with eighth notes and rests. It includes first and second endings, with the first ending leading to a double bar line and the second ending leading to a final cadence.

31.

Knut Torsplassen, Alvda.

32. **Brudedans I.**

II.

Fra Kvikne.

33.

II
HALLINGER

HALLINGER.

nr. 1-4: *Martinus Amundsen.*

1.

2.

3.

4. 

nr. 5-9: *Martinus Helgesen*

5. 

6. 

7. 

0 3 3

8.

1. 2. 3 V

9.

CODA.

10.

11.

12.

Paul Olsen.

13.

P. A. Olsen Stensland.

14.

P. S. Brandsnæs.

15.

D. C. al Fine.

T. Tronsgård.

16.

Frk. Atneosen etter Gunnar Fjöseggen.

17.

18.

19.

nr. 20 - 21: Hallvor Opset.

20.

21.

22.

Ole Bæk.

D. C. al Fine.

nr. 23-24: Fra *Kvikne*.

23. 

24. 

III
POLSDANSER

POLSDANSER.

nr. 1-12: *Martinus Helgesen.*

1.

Fine.

1. 2.

D. C. al Fine.

2.

Fine.

3.

Fine.

1. 2.

D. C. al Fine.

4.

5.

1.)

1. 2.

Fine.

D. C. Fine.

1) og:

6.

7.   

Fine.

D. C. al Fine.

8.   

Fine.

D. C. al Fine.

CODA, som stundom brukes: 

9.   

Fine.

D. C. al Fine.

1) og:  eller:  2) og: 

10.  

Fine.

D. C. al Fine.

1) og: 

11.

12.

1) klimpring med venstre hånd.

„Pus-Jo“ nr. 13-33: Johan Elgshöen.

13.

14.

Sö-leken. (= Sau)

15.

Glätten.

16.

1) og: 2) og:

Brækningen.

17.

18.

19.

20.

21.

d. = 54

22.

23.

Fine.

1. 2.


D. C. al Fine.

24. 

Grovhurven.

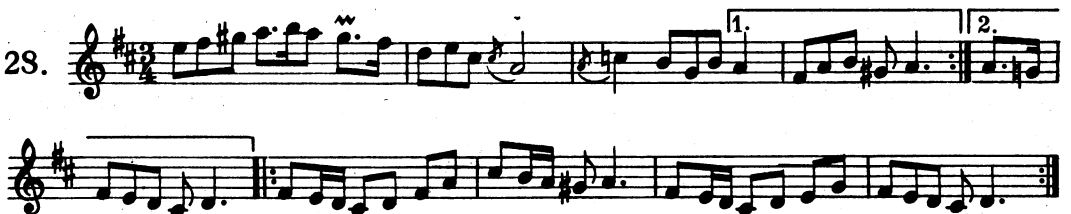
25. 

“- seier'n Sæming Joten i jul'n; de æ sekkert ö de!“

26. 

Per Moen-leken.

27. 

28. 

29.

1)

1 og:

osv.

30.

1)

2)

1) Hele vendingen repeteres.

31.

1)

2)

3)

Hans-Ola-leken.

32.

nr. 34.-35: Karl Olsen, Trysil.

34.

35.

nr. 36-37: Oline Lokholt, Trysil.

36.

37.

38a

Storhurven. Ola Bæk, Trysil.

38b

Storhurven. Per Myhr, Herjedal.
(8 takter = 10 sekunder)

Fine.

D.C. al Fine.

38c

Slutningen av: „Låten hass far“ Per Myhr.

Storhurven.

Alf Hulbækmo, Tolga.

38d Musical notation for the first system of 'Storhurven.' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with a first ending bracket and a second ending bracket.

Musical notation for the second system of 'Storhurven.' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody continues on a single staff with first and second ending brackets.

nr. 39-44: Johan Elgshöen.

39. Musical notation for the first system of 'nr. 39-44: Johan Elgshöen.' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody includes a trill (tr) and first and second ending brackets.

Musical notation for the second system of 'nr. 39-44: Johan Elgshöen.' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody continues with first and second ending brackets.

Musical notation for the third system of 'nr. 39-44: Johan Elgshöen.' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody continues with first and second ending brackets.

40. Musical notation for the first system of 'nr. 39-44: Johan Elgshöen.' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody includes a first ending bracket.

Musical notation for the second system of 'nr. 39-44: Johan Elgshöen.' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody includes first and second ending brackets.

Musical notation for the third system of 'nr. 39-44: Johan Elgshöen.' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody includes first and second ending brackets.

41. Musical notation for the first system of 'nr. 39-44: Johan Elgshöen.' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody includes accents (>) and first and second ending brackets.

Musical notation for the second system of 'nr. 39-44: Johan Elgshöen.' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody includes accents (>) and first and second ending brackets.

Musical notation for the third system of 'nr. 39-44: Johan Elgshöen.' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody includes accents (>) and first and second ending brackets.

42. Musical notation for the first system of 'nr. 39-44: Johan Elgshöen.' in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The melody includes a wavy line (~) and first and second ending brackets.

43.

44.

45.

„Skjeftaasen“

46. 

nr. 47-75: *Martinus Amundsen, Elverum.*

47. 

48. 

49. 

50.

51.

Hurven.

52.

Fine.

D. C. al Fine.

53.  

54.   

55.   

„Jemngo' me' in lokk denna“

56.    

57.

58.

59.

Pols på bukkehorn:

60.

61.

62.

63.

64.

65.

II. violin („sikkun'“) slik Kr. Schie spelte:

66.

„Sikkun“ etter Kr. Schie.

Dansen hass far.

67.

68.

1) og

69.   

1) og: 

70.   

71.   

1) og: 

72.   

73.

74.

75.

1) og:

Bum-bom-leiken

nr. 76 - 77: T. Tronsgård, Foldal.

76.

77.

nr. 78 - 81: *Marit Steinhaug og Tulla Tallerås.*

78.

79.

80.

1. del spilles også slik:

81.  

82.  

Tomine.

nr. 83-85: *Per Solvang, Engerdal.*

83.   

84.  

Knut Jonsen.

85.  

86. 

nr. 87-88: opptegn. av *M. N.*

87. 

88. 

Velt-hurven.

nr. 89-91: opptegnet av *Eivind Groven*, etter *M. N.*

89. 

D. C. al Fine.

90. 

91. 

92. 

Jens Lindberg.

93. 

Kristen Aalborg, Tynset.

94.

95.

96.

P. A. Olsen Stensland, Målselv.

97.

98.

1) og: