

ÆLDRE OG NYERE

Norske Hjemmelodier,

samlede og bearbejdede for

PIANOFORTE.

AF

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Femte Hefte.

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CHRISTIANIA.

P. T. Mallings Forlagshandel.

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Noderne ere udførte i Zinktryk i Edw. Winters lithografiske Institut og
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Allegretto.

Springdands.

Aamot.

No 189.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte (*f*) dynamic and features a continuous eighth-note melody. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

The second system continues the piece with similar notation. The upper staff maintains the eighth-note melody, while the lower staff provides accompaniment with some chordal textures.

The third system continues the piece. The upper staff features a more active eighth-note melody, and the lower staff accompaniment includes some triplet-like figures.

The fourth system includes dynamic markings. The upper staff has a *Fine. p* marking and a *cresc.* (crescendo) marking. The lower staff has a *cresc.* marking. The system concludes with a double bar line.

The fifth system includes dynamic markings. The upper staff has a *p* (piano) marking, a *cresc.* marking, and another *p* marking. The lower staff has a *cresc.* marking. The system concludes with a double bar line.

The sixth system includes dynamic markings. The upper staff has a *cresc.* marking, a *p* marking, another *cresc.* marking, and a *D.C.* (Da Capo) marking. The lower staff has a *cresc.* marking. The system concludes with a double bar line.

Moderato.

Halling.

Aamot.

Nº190.

The first system of music for 'Halling' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass staff begins with a bass clef and accompaniment consisting of quarter notes G2, B1, and D2, with a half note G2. A dynamic marking of *p* (piano) is placed below the first measure.

The second system continues the piece. The treble staff features a more active melody with eighth and sixteenth notes. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *mf* (mezzo-forte) is placed between the two staves.

The third system shows the continuation of the melody and accompaniment. The treble staff has a series of eighth notes. The bass staff includes some sixteenth-note patterns. A dynamic marking of *p* (piano) is placed below the treble staff.

The fourth system continues with the piece. The treble staff has a melodic line with some slurs. The bass staff has a rhythmic accompaniment. A dynamic marking of *f* (forte) is placed below the treble staff.

The fifth system is the final system for 'Halling' on this page. It features a concluding melodic phrase in the treble staff and a final accompaniment chord in the bass staff.

Allegretto.

Springdands.

Sigdal.

Nº191.

The first system of music for 'Springdands' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff begins with a bass clef and accompaniment consisting of quarter notes G2, B1, and D2. A dynamic marking of *p* (piano) is placed below the first measure. A *cresc.* (crescendo) marking is placed below the treble staff in the final measure of the system.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *mf* (mezzo-forte).

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *p* (piano) and *f* (forte).

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *p* (piano) and *f* (forte).

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamics include *f* (forte). The system concludes with first and second endings marked with '1' and '2'.

Allegretto.

Springdands.

Österdalen.

Nº192.

mf *dim.*

p. *p.*

f *mf*

dim. *f* *Fine. p*

f *p* *cresc.*

dim. *f* *D.C.*

Moderato.

Halling.

Tin i Thelemarken.

Nº193.

First system of musical notation for piece Nº193. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bass staff begins with a bass clef, the same key signature, and a 2/4 time signature. The treble staff contains a melodic line with notes and rests, marked with dynamics *p* and *f*. The bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation for piece Nº193. It consists of a treble staff and a bass staff. The treble staff continues the melodic line with notes and rests, marked with dynamics *cresc.* and *f*. The bass staff continues the harmonic accompaniment.

Third system of musical notation for piece Nº193. It consists of a treble staff and a bass staff. The treble staff continues the melodic line with notes and rests, marked with dynamics *p* and *cresc.*. The bass staff continues the harmonic accompaniment.

Allegretto.

Springdands.

Nº194.

First system of musical notation for piece Nº194. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The bass staff begins with a bass clef, the same key signature, and a 3/4 time signature. The treble staff contains a melodic line with notes and rests, marked with dynamic *p*. The bass staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation for piece Nº194. It consists of a treble staff and a bass staff. The treble staff continues the melodic line with notes and rests, marked with dynamic *cresc.*. The bass staff continues the harmonic accompaniment.

Third system of musical notation for piece Nº194. It consists of a treble staff and a bass staff. The treble staff continues the melodic line with notes and rests, marked with dynamics *f* and *dim.*. The bass staff continues the harmonic accompaniment.

Allegretto

Springdands.

Bergen.

Nº195.

First system of musical notation for piece Nº195. The treble staff begins with a piano (*p*) dynamic and a *cresc.* marking. The bass staff provides a harmonic accompaniment.

Second system of musical notation for piece Nº195. The treble staff features a forte (*f*) dynamic. The bass staff continues with a steady accompaniment.

Third system of musical notation for piece Nº195. The treble staff starts with a *dim.* (diminuendo) marking, followed by a piano (*p*) dynamic. The bass staff has a more active accompaniment.

Fourth system of musical notation for piece Nº195. The treble staff has a *cresc.* marking. The bass staff features a series of chords and moving lines.

Fifth system of musical notation for piece Nº195. The treble staff ends with a forte (*f*) dynamic. The bass staff concludes with a final chord.

Allegretto.

Springdands.

Aamot

Nº196.

First system of musical notation for piece Nº196. The treble staff begins with a piano (*p*) dynamic. The bass staff provides a simple accompaniment.

mf *p*

Fine.

mf *p*

mf *D.C.*

Nº197. *Allegretto.* **Springdands.** *Thelemarken.*

p *f*

p *cresc.*

mf

Allegretto

Springdands.

Valders.

Nº198

mf

p

f

Allegretto.

Halling.

Valders.

Nº199

mf

Røt - nams Knut æ kaat o mjuk dæ fins in - kje no - kon, so ja - gån

p

ut Røt - nams Knut æ kaat o mjuk, dæ fins in - kje no - kon so ja - gån

ut, *p* sur - li ul - - lam sur - li du, sur - li ul - lam sur - li

du, *cresc.* sur - li ul - lam sur - li du, *f* sur - li ul - - lam sur - li du.

Allegretto.

Iködn.

Valders.

Nº200

mf J - ködn sto i Eugen o slo. ing - g'in Mann dæ vi - - stö, Kraa - ka ho breid - dö

Du - va ho drog, ves - lö Pjökkön kjojr - dö, i - - mor - go so ska mit Bryl - - laup staa mæ

fi - re o kju - ö He - sta, mæ tolv o kju - ö Pre - - - sta sum - le ri - ö
cresc.

sum - le gaa, *mf* ves - lö Pjök - kön ja - - ga paa, til lil lil Plom - ma.

Allegro maestoso.

Her Peder.

Valders.

Nº201.

Her Pe - der han rei - ste ut aa mei - de, det blaaser kalt Ve - der i - fra

Sjøn, alt ef - ter si Sy - sier aa lei - te; blaaser kalt, kalt Ve der i - fra Sjøn.

Moderato.

Han Tarald.

Aadalen.

Nº202.

Han Ta - rald skul - de paa Skjyt - te - ri gaa, det da - ga so no - s'an,

tra - re - ri - tra, saa tok en Ræf - la mæ Hyl - te - run paa; Ta hit Krute mit du saa, Han

Ta - rald lig - ger i Lun - den i si Le - - - go.

Andante.

Han Ole.

Valders. 121

Nº203.

p Han O - le han tjente i Kon - nin - gens Gaard, der tjen - te han for Klæ - der og for

Fü - de, so fik han eit Brev i fraa Ro - sen - de - Lund, som siger, at hans Kjæreste var dö - de.

Allegretto.

Hindræleiken.

Valders.

Nº204.

1. *p* Hin - den o - ver Hei - de, so faa me a - ra flei - re, Fa - ger - Hin - den

ha - va me, men Hjort ha me ing - in; so gaa me hen for kor Mands Dør o spør um Hjort æ

hei - me. 2. Statt upp Hjort, følg me me, Fa - ger - Hinden gje e de, Han æ so strak i Ryg - ge, so

Stöl - pe staar en tryg - gö, han æ upp - rön - nin, so ei Röyr; væl va den Fe - star - möy, so han faar.

3. O væl va dei Lo - var so det - te Haa - re to - var, o væl va dæ Sy - ster, so
cresc. *cresc.*

det - te Haa - re by - ster, o væl va dæ Fin - ga smaa, so den - ne Hat - ten se - tö paa. Tre
f

p Gön - ge vil me reu - nö för Hjør - ten Hin - den kjen - ner, tre Gön - ge vil me lö - põ för
cresc.

Hjør - ten Hin - den kjö - per, tre Gön - ge vil me gaa i - kring, för Un - ge svein faar Jomfru - en sin. Kjeks
f

in - kji den yng - stö, kjeks in - kji den eld - stö, men kjeks de ei i sa - ma Ring, o

la so Lei - ken gaa i - kring. 4. Dæ bra - ka i By - o, ner Brud - menn - ad - n ri - ö, o
p

(1. forener (2. om den anden Haand.

ner dei ri - ö al - lö - mest, daa han N. N., N. N. fäst. So len - gji ha o
cresc. *f* *p*

gjen - gji, de go - ö ha o fyn - gji. Han lei - e ho - na aat Lyk - kens Gar, gje hen - ne Sal - ma
cresc.

Sil - kji paa. Fint Sil - kji ska ho sli - tö, der - for let ho se li - tö, godt klæ - e skol - dö o
p *cresc.*

li - tö, ti vild' o det - ta frei - stö; ko - ma kæm, so ko - ma vil, bur - tö æ ho N. den

ve - ne Möy. Kæm ha ho burt - ta - - ke, han N. hen - nö Li - kje. 5. Mi Bru æ
f *pp*

bur - tö ho - na, e vil et - te hen - nö gang - a, no ra i ve - gjo, He - le - brand o
cresc.

(1. lede.

leg - gjo, skul - dö e ho fin - nö in - kji skuld - o sprin - gö. Kjæ - re Far o
p *cresc.*

Mor stätt upp, la me faa Löv o lei tö. 6. Mi Bru den ha e fön - ne, raudt Gull, da
ff

ha o spön - ne, o al - le sko kjys - so o al - le sko klap - - pö.

Moderato.

Kjydn gaa i Lio .

Valders.

N^o205.

Kjyd' - n gaa i Li - o, o So - le ho skj - nö, Kjyd' - n gaa i
p *cresc.*

Li - - o o So - le ho skj - nö, o kjæ - re mi - na Gjen - to de bi - ö me der, o
f

kjæ - re mi - na Gjen - to de bi - ö me der, bi - ö me paa des - sa Klan - - te.
dim. *pp*

(1 Klippestykke.

Jolöleik ette Haugakjæring'n, ein Budei-Laatt.

Moderato.

Valders.

Nº206.

Ded' - n ded' - n Ly - klö - gut' - n, ded' - n ded' - n Bon - dö - svein, e had - dö al - la

p

Kjyd' - n mi - ha i Kveld ve det - te Lei - te ne - me so ho Him - mels - fru gjekk

cresc. *f*

piu moto.

at i al - lis Bei - te. Ein - fo - ten, Leik - ro - sen, Bu - li - a

dim. *mf*

tempo primo.

Bu - lyk - ka, Bu - rö - sta, Bu - gaa - sa. Ein kvi - tö Met - tö - mel - lö gaar

p

at - tö bur - ti Fjel - le, Ro - sa e Dok - ka, Stor - spe - na, Spjaa - ta, Fri - gjeit o Frög - na

cresc.

rit.

Blu - kö o Aa - lö o Trip - pö o ho Lyk - la.. Ki - ti - hu! Gjei - tad' - n mi - na.

f *dim.*

Laatten so den Vonde tralla i Taarne.

Allegro vivace.

Langeleiklaat.

Valders.

Nº207.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), common time signature (C). The music begins with a forte dynamic (*f*). A triplet of eighth notes is marked with a '3' above it. The bass line consists of chords and single notes.

Second system of musical notation. Continuation of the piece. The treble clef part features a melodic line with eighth and sixteenth notes. The bass line provides harmonic support with chords.

Third system of musical notation. The tempo is marked *piu lento.* The treble clef part ends with a repeat sign and a fermata. The dynamic is marked *Fine. p* (piano). The bass line continues with chords.

Fourth system of musical notation. Continuation of the piece. The treble clef part has a melodic line with some accidentals. The bass line features a series of chords.

Fifth system of musical notation. The dynamic is marked *cresc.* (crescendo). Both the treble and bass lines show increasing intensity in their respective parts.

Sixth system of musical notation. The tempo is marked *rit.* (ritardando). The piece concludes with the instruction *D.C.* (Da Capo). The treble clef part has a melodic line with many notes, and the bass line has a rhythmic accompaniment.

Allegretto .

Gjenta so vildö gjiftö se .

Valders . 127

Nº208.

p E vil in - gin Spe - lemann ha , taa e kan in - kji dan - - sö , men e vil me ein

Skraddar ha , so söy - ma fi - ne Kran - sa , Hei hop - sja fa - le - li - la , hei hop - sja fa - le - li - *cresc.*

- la - la - la , hei *f* hop - sja fa - le - li - la , hei hop - sja fa - le - li - la . *dim.*

Vivace .

Draumekvæe .

Skien .

Nº209.

Aa som eg kom at Hjør - le - le ' e , eg stud - de meg in at Stet - te , saa man - ge som paamit

Bel - te saag , dei löf - te paa Hattog paa Het - te . I vil - lan Hei högtupp i Lan - di der kjenner dei meg . *rit.*

Andante con moto. **Kan eg nu slet inkje di skjöne Dotter faa.**

Bö i Thelemarken.

Nº210.

Kan eg nu slet in - kje di skjö - ne Dot - ter faa, saa yis - se - lig maa

eg ut af Land og Ri - ke gaa, og le - ve der af Sor - gen al - e - ne.

Moderato.

Den store Kraaka.

Saude.

Nº211.

Mann han rei - ste at Bei - te - skog, hei fa - la at Bei - te - skog, saa

fekk han höy - re den Kraa - ka gol, hei fa - la li - de - li li - de - li la - la - la.

Moderato.

Laugmann rider sig under Öy.

Hjerdal.

Nº212.

p Laug - mann ri - der seg un - der Öy, *mf* dan - ser I vel mit skjö - ne *p* un - ge Liv, han

fe - ster ho lu - ge - lil saa ven ei Möy; *f* maatt'a vel væ - ra mi. *p*

Kjivlemoÿarne.

Andante.

Andantino.

Sillejord.

Nº213.

The first system of music consists of two staves. The treble staff begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). It starts with a piano (*p*) dynamic and features a triplet of eighth notes. The bass staff begins with a bass clef and a 3/8 time signature, with a piano (*pp*) dynamic. A repeat sign is present at the end of the system.

The second system continues the piece with two staves. The treble staff has a treble clef and a 3/8 time signature. The bass staff has a bass clef and a 3/8 time signature. The music features a mix of eighth and sixteenth notes.

The third system consists of two staves. The treble staff has a treble clef and a 3/8 time signature, marked with a *cresc* (crescendo) and a forte (*f*) dynamic. The bass staff has a bass clef and a 3/8 time signature, with a *cresc* marking. A triplet of eighth notes is visible in the treble staff.

The fourth system consists of two staves. The treble staff has a treble clef and a 3/8 time signature, marked with a mezzo-forte (*mf*) dynamic. The bass staff has a bass clef and a 3/8 time signature, marked with a piano (*p*) dynamic. A *Fine.* marking is present in the treble staff. The system concludes with a double bar line and a repeat sign.

The fifth system consists of two staves. The treble staff has a treble clef and a 3/8 time signature, marked with a *cresc* (crescendo) dynamic. The bass staff has a bass clef and a 3/8 time signature, also marked with a *cresc* dynamic.

The sixth system consists of two staves. The treble staff has a treble clef and a 3/8 time signature, marked with a forte (*f*) dynamic. The bass staff has a bass clef and a 3/8 time signature, marked with a piano (*pp*) dynamic. The system concludes with a double bar line.

p

f

crese.

D.S.

Moderato.

Liti Kersti.

Sillejord.

Nº214.

Li - ti Kersti va seg saa li - til eit Viv. Bron - fo - len löyper let; ho

p

f

pp

kun - na kji raa - de sit un - ge Liv, mæ dæ reg - ner aa dæ blas, fe

p

mf

no - ran un - de Fjöl - lo, der lei - ka dei Nor - mem.

cresc.

f

Andantino.

Baantull.

Sillejord.

Nº215.

Mit Baan si - te paa ei Tu - ve, spin - ne Gul - le te ei Lu - ve, spin - ne grant fintsomeit

p

Haar, dæ hev ho gjort i alt det - te Aar. No vil me burt aa gjæ - te Sau - in - ne vaa - re, Mit Baandæ söve li - tes de.

Moderato.

Kom Kjyne min'o'Fjella.

Laurdal.

Nº216.

Kom Kjy - ne mi - n'o Fjel - le: Ring - rei aa Rang - rei, Jo - le - bott aa Tand - rei,

p

Lil - le - folk aa Lau - ros, Spi - le - pot aa Hang - ros, Hop - rei aa Tri - böt, Kji - ra Ring - gol Su - ten.

cresc. *f*

Allegretto

Kongen aa Dronningen sidde ved Bord.

Mo i Thelemarken.

Nº217.

Kon - gen aa Dron - nin - gen sid - de ved Bord, Vi hö - re naar el - le - ve

Ør - ne fald - ne, de ta - la saa - man - ge skjemtan - de Ord alt om den un - ge Kóng E - rik.

Knut liten aa Sylverlin .

Nissedal .

Moderato .

Nº218 .

Aa Kon-gen aa Knut li - ten dei sat i - vi Bord , I - se - lil - jau ,

dei ta - la saa man - ge dei skjem - tan - de Ord, saa saa-re syrgjer Sylver-lin for lis-le Knut i Löyn-dom.

Bonden i Bryllaupsgaren .

Hardanger .

Vivace .

Nº219 .

I rju - kan - de U - ver aa fju - kan - de Vind i Fjo - ren eg bau - ta för

eg kom her in aa Sjo - en han sto i ei Rö - ra ; men rett som eg va no ein

Mo - le i - fraa daa haur' eg da ljo - na aa dum - dra i Skraa, da brast so ein Dott for mit Öy - ra .

Brurelaatt naar Brurefæle kjem inni Galen.

Allegretto.

Gol i Hallingdal.

Nº220.

Vivace.

Mass aa en Lasse.

Kristiansand.

Nº221.

Han Mass aa en Las skulde ut aa gaa, tren-ne Da-ge te En - - de, da saag de kor-den

Bjöd-nen sto; skjyt du den, sa en Mass, ja gjør de sa en Lass; tak de Va-ra, sa en Mass te han Lass, Lass, Lass!

Bryllaupsvisen.

Allegro.

Lessje

Nº222.

Allegretto.

Husk op i Ring Ola Gutten min.

Trøndhjem.

Nº223.

p
Husk op i Ring, O - la Guten min. Snu deg omkring Sjuksaaten min, O - sten den va mug - gen.
cresc.

Ka - ka den va raa, Kniven den va ru - sten, bei - te in - te paa, Haa, haa, haa. veit du in - te Raa?
p

Bry - na paa Kni ven, skra - - pa saa paa. O du æ saa fa - ger aa saa fin.
f *p*

va du Al - ler - kjæ - re - sten min, Ma - kan fan - tes ei!
f *dim.* *p*

Andante.

Alderdomin.

Trøndhjem.

Nº224.

p
Ga - mal Kal - len kom ti Stu - gu Snjog hekk kring fleinskal - la Hu gu: Krykkja hjalp om

sta at Aa - rin, Ut - ur An - gom pul - la Taa - rim, Han taa rei - ne Els - skjinn brok sylv - be - sligne
cresc.

Sms hoin tok, Stab - bin set - te han seg paa, Byd - ja skjöl - vand kved - ja saa.

pp
cresc.

Maestoso.

Fjeldbyggen.

Trondhjem.

Nº225.

Fjeld - byg - gen ag - ter paa Ti - - den om Vin - tren naar Da gen er li - den.

p

piu mosso.

Tar han Øks paa Nakken i Bak - ken gaar i dy ben Sne op til Lænder - ne, fin der sig et Træ.

p
cresc.

tempo 1^{mo}.

kroget til at se, gjør sig deraf Me - je, som plei - e bruges under Skæder paa Ve - je.

f

Moderato.

Jeg var en Gut i mit femtende Aar.

Trondhjem.

Nº226.

Allegretto.

Sæterreise.

Ørkedalen.

Nº227.

p Markje grönas, Snjogen braa - na, Fjell bli bært aa Lan - ve sprett, Mu - ri -

- ny - kil staarti Da - lom, Kü - e seg fæ e - ta mæt. Alt som li - vi byr - ja kræ - ka, Fjön -

kjem taa Hli - e fram, Ut - ur Fjö - se spring for - nøg - de Kü - aa Kalv aa Sau aa Lam.

Moderato.

Bryllaupe aat hu Siri.

Aker.

Nº228.

p Höyr du Si - ri. Dot - ter mi, Per i Li vil te deg fri ut - i dis - se Da - ga, ut - i dis - se

Da - ga. Kan din Hog te honom staa, saa vil eg du han ska faa te din Ægte - ma - ka, te din Æg - te - ma - ka.

Lento.

I Fjol gjætt' e Gjeitinn.

Nº229.

p I Fjol gjætt' e Gjei - tinn i dju - pa - ste Da - lom. I Fjol gjætt' e Gjei - tinn i

dju - pa - ste Da - lom, I Aar maa e gaa mæ ein Vaak kring i Ga - lom, I Aar maa e

eller

gaa mæ ein Vaak kring i Ga - lom. I Aar maa e gaa mæ ein Vaak kring i Ga - lom.

Aa kjære Ola.

Con moto.

Nº 230.

Aa kjæ - re O - la ta paa deg Ve - sten paa den - ne Dag, aa spend saa

fö - re den Tam - bur - he - sten aa bed te Lag; for Svei - no An - der - sen aa Ki - sti

Kang - le - sken aa Kas - per Spe - le - mann aa'n Jör - gen Fe - ste - mann aa Ver - ten sjöl, aa han Mik - kel

Jen - sen aa Ki - sti Mit - skaug aa Hel - je Bent - sen aa Lensmand Hol - te - bý aa Löitnant

ritenuto.

Svin - dal aa Pre - sten Rön. Men Jom - fru Ros - næs, min hjer - te Bro - der, hun blev no glöymt.

*Allegretto.***Springdands .****Nº231.**

Kjær - rin - ga mæ Sta - - ven, höyt op i Hak - ke - da - len; Aat - te Pot - ter Røme,

fi - re Mer - ker Smør saa kjin - na Ka - ri O - la had - de för Kjær - rin - ga mæ Sta - ven.

*Andantino.***Hvad er det godt at lande .****Hitterdal .****Nº232.**

Hvad er det godt at lan - de i Him - lens sø - de Havn, Fra Ver - dens vil - de

Stran de Fra frem - med Land og Stavn; Fra Rø - ver - Nest til En - gle - fest, Fra Svi - ne - egn til

Fa - dersFavn! Hvad er det godt at lan - de i Him - lens sø - de Havn, i Brud - goms Skjød fra

Strid og Stød, Ja Alt, hvad har af Sor - rig Navn, hvad er det godt at lan - de I Him - lens sø - de Havn !
Brorson.

Lento.

Jeg haver min Sag til Gud hjemstilt .

Valders .

Nº233.

Jeg ha - ver min Sag til Gud Gud hjem - stilt, Ved al min Sor - rig ha - ver

han - mig skilt, Jeg gi - ver mig un - der hans fa - der - li - ge Vil - je, er

taa - lig og stil - le, Ju - gen - Ting skal os ad - skil - le.

Lento.

Herre Jesu Krist, sand Menneske og Gud .

Valders .

Nº234.

Her - re Je - su Krist, sand Men - ne - ske og Gud, Som Bang - hed Pi - ne og sor - rigfuldt

Med For mig led ind til Kor - sets Død, Og frel - ste mig fra den e - vi - ge Nød .
destr.

Lento .

Hjertelig mig nu længes .

Valders .

No 235.

Hjer - te - lig mig nu læn - ges Ef - ter en sa - lig End, Thi jeg yn -

- ke - lig træn ges Af Drøvel - se og E - lend, At. Van dre er jeg re - de Fra

Ver den med en Fart Til Him - me - ri - ges Glæ de; Kom, Je - su! kom nu snart .

Lento .

Hvo sig fortrøster Alt paa den Høiestes Magt.

Meldalen .

No 236.

Hvo sig for - trøs - ter Alt paa den Høi - e - stes Magt, Han - sig for -

ly - ster Un - der hans Skyg - ges Vagt, Og si ger selv til Her - ren blid, Naar

mig feil og brø - ster Est Du al min Til - lid, Est Du al min Til - lid .

Indhold.

- | | |
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| <p>No. 189. Springdands, fra Aamot.
 — 190. Halling, - do.
 — 191. Springdands, - Sigdal.
 — 192. do. - Osterdalen.
 — 193. Halling, - Tin i Thelemarken.
 — 194. Springdands, - do.
 — 195. do. - Bergen.
 — 196. do. - Aamot.
 — 197. do. - Thelemarken.
 — 198. do. - Valders.
 — 199. Halling, - do.
 — 200. Iködn, - do.
 — 201. Her Peder, - do.
 — 202. Han Tarald, - Aadalen.
 — 203. Han Ole, - Valders.
 — 204. Hindraleiken, - do.
 — 205. Kjydn gaa i Lio, fra do.
 — 206. Jolöleik ette Hangakjæring'n, ein Budei-Laot, fra do.
 — 207. Laatten so den Vonde tralla i Taarne, fra do.
 — 208. Gjenta so vildö gjiftö se, fra do.
 — 209. Draumekvæe, fra Skien.
 — 210. Kan eg nu slet inkje di skjöne Dotter faa, fra Bø i Thelemarken.
 — 211. Den store Kraaka, fra Saude.
 — 212. Langmann rider sig under Öy, fra Hjerdal.
 — 213. Kjivlemöyarne, fra Sillejord.</p> | <p>No. 214. Liti Kersti, fra Sillejord.
 — 215. Baantull, - do.
 — 216. Kom Kjyne min' o' Fjella, fra Laurdal.
 — 217. Kongen aa Dronningen sidde ved Bord, fra Mo i Thelemarken.
 — 218. Knut liten aa Sylverlin, fra Nissedal.
 — 219. Bonden i Bryllaupsgaren, fra Hardanger.
 — 220. Brurelaatt naar Brureføle kjem inni Galen, fra Gol i Hallingdal.
 — 221. Mass aa en Lasse, fra Kristiansand.
 — 222. Bryllaupsvise, fra Lessje.
 — 223. Husk op i Ring Ola Gutten min, fra Thronhjem.
 — 224. Alderdomin, fra do.
 — 225. Fjeldbyggen, fra do.
 — 226. Jeg var en Gut i mit femtende Aar, fra do.
 — 227. Sæterreise, fra Örkedalen.
 — 228. Bryllaupe aat hu Siri, fra Aker.
 — 229. I Fjol gjætt' e Gjeitinn.
 — 230. Aa kjære Ola.
 — 231. Springdands.
 — 232. Hvad er det godt at lande, fra Hitterdal.
 — 233. Jeg haver min Sag til Gud hjemstilt, fra Valders.
 — 234. Herre Jesu Christ, sand Menneke og Gud, fra do.
 — 235. Hjertelig mig nu længes, fra do.
 — 236. Hvo sig fortröster Alt paa den Höiestes Magt, fra Meldalen.</p> |
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Ans. Melodierne leveres uden Tillempninger saaledes som de ere optegnede fra Folkemunden, hvilket ofte er skeet dels efter en mindre nöagtig Tekst, dels efter et Vers udi Visen; og for Melodiernes Skyld ere derfor ogsaa Ordene — hvilke velvilligt ere gennemseede af Hr. Ivar Aasen — benyttede saaledes som de ere foresungne.

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P. T. Malling.