

ÆLDRE OG NYERE

Norske Gjældmelodier,

SAMLEDE OG BEARBEJDEDE FOR

P I A N O F O R T E .

AF

Ludvig H. Lindeman.

ANDET BINDS FØRSTE HEFTE.

Subskriptionspris: 84 β. ————— Forlæggerens Eieendom. ————— Ladepriis: 112 β.

CHRISTIANIA.

P. T. MALLINGS FORLAGSHANDEL.

1858.

Noderne ere udførte i Zinktryk i Edw. Wint Nords Bogografiske Institut og
Zink-Nodetrykkeri i Christiania.

Springdands.

Allegretto.

Tin.

Nº284.

The musical score is written for piano and tin snare. It consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto.' and the instrument is 'Tin.'.

- System 1:** Starts with a piano (*p*) dynamic. The piano part features a melodic line with eighth and sixteenth notes, while the tin snare part provides a rhythmic accompaniment with chords and single notes.
- System 2:** Continues the melodic development in the piano part.
- System 3:** The piano part reaches a fortissimo (*f*) dynamic. The tin snare part continues with a steady accompaniment.
- System 4:** The piano part returns to a piano (*p*) dynamic. The tin snare part has a more active role with eighth-note patterns.
- System 5:** Features a crescendo (*cresc.*) in the piano part, leading to a fortissimo (*f*) dynamic. The tin snare part has a more active role with eighth-note patterns.
- System 6:** The piano part returns to a piano (*p*) dynamic. The tin snare part continues with a steady accompaniment.
- System 7:** The piano part features a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The tin snare part has a more active role with eighth-note patterns.

Moderato quasi Andante.

Halling.

Tin.

Nº285.

Allegretto.

Springdands.

Aamot.

Nº286.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes. A piano (*p*) marking is present in the upper staff, and a crescendo (*cresc.*) marking is in the lower staff.

Moderato.

Halling.

Østerdalen.

Nº 287.

The second system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The time signature is 2/4. The music is characterized by a steady eighth-note melody in the upper staff and a bass line in the lower staff. A piano (*p*) marking is present in the upper staff.

The third system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The music features a melody in the upper staff and a bass line in the lower staff. A crescendo (*cresc.*) marking is in the upper staff, and a forte (*f*) marking is in the lower staff.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The music continues with the melody in the upper staff and the bass line in the lower staff.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps. The music features a melody in the upper staff and a bass line in the lower staff. A piano (*p*) marking is in the upper staff, and a crescendo (*cresc.*) marking is in the lower staff.

Springdands.

Allegretto.

No 288.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a piano (*p*) dynamic. The bass staff begins with a bass clef, the same key signature, and time signature. The music is written in a simple, rhythmic style.

The second system continues the piece. The treble staff features a triplet of eighth notes. The bass staff continues with a steady accompaniment.

The third system shows the continuation of the melody in the treble staff and the accompaniment in the bass staff.

The fourth system introduces a *cresc.* (crescendo) marking. The treble staff contains several triplet markings. The bass staff accompaniment becomes more active.

The fifth system features a piano (*p*) dynamic marking. The treble staff continues with triplet figures. The bass staff accompaniment is marked with a *no* (noisy) or similar symbol.

The sixth system begins with a forte (*f*) dynamic marking. The treble staff continues with triplet figures. The bass staff accompaniment is marked with a *no* symbol.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. Dynamic markings 'p' (piano) and 'f' (forte) are placed above the notes in the upper staff.

Springdands.

Allegretto.

Nº 289.

The second system continues the piece. The upper staff features a rhythmic pattern of eighth notes. The lower staff has a more melodic line with slurs. Dynamic markings 'p' and 'marc.' (marcato) are present. The key signature and time signature remain consistent with the first system.

The third system shows a continuation of the musical themes. The upper staff has a melodic line with some rests. The lower staff features a bass line with slurs. Dynamic markings 'f' and 'marc.' are used to indicate changes in volume and articulation.

The fourth system continues the piece. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. Dynamic markings 'p' and 'marc.' are present.

The fifth system shows a continuation of the musical themes. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. Dynamic markings 'cresc.' (crescendo) and 'f' are used.

The sixth system is the final system on the page. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. Dynamic markings 'p' and 'cresc.' are present.

Springdands.

Allegretto.

Nº 290

The musical score for "Springdands" (No. 290) is written in 3/4 time with a key signature of one sharp (F#). It consists of seven systems of two staves each. The first system is marked with *f* in both staves. The second system has *p* in the treble and *f* in the bass. The third system has *f* in the treble. The fourth system has *p* in the treble and *cresc.* in the bass. The fifth system has *tr* in the treble and *p* in the bass. The sixth system has *cresc.* in the treble and *f* in the bass. The seventh system has *tr* in the treble. The piece concludes with a final chord in the bass staff.

Springdands.

Allegretto.

Valders.

Nº 291.

First system of musical notation for 'Springdands.' It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegretto.' and the dynamics are marked 'p' (piano). The music features a rhythmic melody in the treble and a supporting bass line.

Second system of musical notation for 'Springdands.' It continues the grand staff from the first system. The dynamics are marked 'cresc.' (crescendo). The melody in the treble staff becomes more active, while the bass line provides harmonic support.

Third system of musical notation for 'Springdands.' The dynamics are marked 'f' (forte) in the treble and 'p' (piano) in the bass. The piece concludes with a final cadence in the treble staff.

Fourth system of musical notation for 'Springdands.' This system contains the final measures of the piece, showing the treble staff ending with a double bar line and a final chord.

Jeg sjunger med et sorrigfuldt Hjerte.

Andante lamentoso.

Valders.

Nº 292.

First system of musical notation for 'Jeg sjunger med et sorrigfuldt Hjerte.' It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (Bb and Eb), and the time signature is common time (C). The tempo is marked 'Andante lamentoso.' and the dynamics are marked 'p' (piano). The music features a slow, expressive melody in the treble and a simple bass line.

Second system of musical notation for 'Jeg sjunger med et sorrigfuldt Hjerte.' It continues the grand staff from the first system. The melody in the treble staff is highly expressive, with long notes and slurs. The piece concludes with a final cadence in the treble staff.

Vivace.

E reiste te min Ven.

Valders.

N^o 293.

E reiste te min Ven for o tala, mæ den, hu lova me si Æra o si Tro Tro;

men tre Da-ga deref-ter, so skreiv hu me eit Brev, at hu einsom villa le-va uti Ro.

Ro unge Bru, ein Joleleik.

Andante con moto.

Brura.

Valders.

N^o 294.

Ki ror du so mi un-ge Bru? Ki ska e' kji ro mæ Gra-sö gror i

Sum-ma-rön? Dæ ha e no höyrt, dæ ha e no spurt, din Far lian æ no

dau. Dæ æ li-kö-gött kæm so le-ve ell döyr, ner e o min Fæ-stö-mann

le-va væl. Brura fæll Vak up, vak up un-ge Bru, no æ din Far i Li-ve. i Ovet

*) Far, Mor, Bror, Syste, Fæstoman.

Kjæmpødandsen.

Andante.

EIN LANGELEIKLAAT.

Valders

Nº 295.

p

pp

accelerando.

più Allegro.

The first system consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps). The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

Vivace.

The second system consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The tempo is marked "Vivace." The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

poco a poco accelerando.

The third system consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The tempo is marked "poco a poco accelerando." The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

The fourth system consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

The fifth system consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

Bruralaatt.

Moderato.

Valders.

Nº 296.

p

f

p

Ein Pilt paa Frieri.

Allegretto.

Valders.

Nº 297.

Han Pilt han sat u - ti Døren o gret, Jamfruga spor - de et - - te,

ko dæ va so let; o dæ æ e, sa en Pilt. Ki græto du no so saa - re? e vildø so

gjednø sleppø innum Dø-re te de, men e veit in-kje um e tø - - le; o

gjednø kan du sleppø in-num Dø - re te me, o graat so in - - kji mei - - rø.

Moderato.

Lualaat.

Valders.

Nº 298. *pp* Han O-la min kom no-ra-te, løk-ka Fe-ø u-tø te; kom at o

Canon in quarto.

cresc. Vaa - ren mæ gu-lø Haa - - re, mæ Knappø - naale mæ Brennøvins Butile nemæLaare.

Allegro.

Kattyglø-Visa.

Valders.

Nº 299. *mf* Jeg saa en-lig gik engang ud-i Skog og En - - ge. Hør-te jeg en

Ug - le - sang, stod' og lyd - de læn - - ge. Tænk - te jeg: Hvad er det her?

f

mens jeg ikke Uglen ser, som saa ynkelig hy - - ler, som saa ynkelig hy - - ler.

Jeg lagde mig saa sildig.

Nº 300.

Moderato. *Vaage.*

Jeg lagde mig saa sil - dig alt sent om en Kveld, jeg vid - ste in - gen

Kyi - de til at ha - ve; saa kom der da Bud i - fra Kjæ - - re - sten min, jeg

maat - te til hen - - de vel fa - re! In - gen har man el - sked o ver hen - de!

Huldre ho sat uppaa Nykkelberg.

Nº 301.

Andante. *Vaage.*

p Huldre ho sat up - paa Nyk - kel - berg, sul - la aa rul - la Smaa -

Allegro.

baa - - nom fyst en Ei - nar, saa en Stei - nar, saa ho Gjy - ri, saa ho Gro,

saa ho Ragnild, saa ho Magnild, saa ælle vælt Gjøagraa mi.

Sinklars Marsch.

Allegretto.

Vaage.

Nº 302.

f

f

p

cresc.

f

Den sidste Laurdags-Kvelden.

Andante.

Nº 303.

Den sid-ste Laurdagskvel-den eg skulle sta aa fri, Eg rei-ste in-kje

heim - - att før Klok-ko ho va ti; Men daa me kom paa Ve - - ja daa

met-te me godt Lag; Dei spelte aa dei dan-sta te dae va ljo-se Dag.

Vaarvise.

Allegretto.

Nº 304.

Ner Ma-i-da-gen lok - - ka aa So-le skjin so vart aa veent, daa

Gjentunn ut - i Flok - - ka lyt pyn-te seg so peent. Dei sten-de ut fraa

Hus aa Gar, mæ Fe aa Gjeit aa Sau dei dra', dekk Hug te Fjellom istend.

Je ser dei ut for Gluggen.

Andante con moto.

N^o 305.

P Je ser dei ut for Gluggen kjær søte Vennen min! Je kjenner dei paa

Skuggen, du slepper in - te inn! *mf* I Kvel je gløymde naa Kubben aa velte, je

cresc. mener du æ baa'e vill aa gælen, som in - te kann høyre at Styg - - gen æ

pp hi - me, kjær søte Ven - nen min! sur - ril sur - ril, sur - ril sur - ril, lei.

Paa Tutla - Moen.

Allegretto.

N^o 306.

mf Paa Tut - la - Mo - en der lap - per dei Sko - en, der dandser dei friskt paa

Næ - ver - so - len.

17

piu' lento.

Fine. *p*

Canon.

D. C.

Saa tente jeg mig hos en Telebondemann.

Vivace. Kragersø.

Nº 307.

Saa ten-te jeg mig hos en Te-le-bondemann og han ga mig en Gar, og

7de v.

Garen he-te læk-kra-ste Gulland. Saa ten-te jeg mig hos en Te-le-bondemann, og

7. V. 6. V.

han ga mig en Hund og Hunden he-te Vuf-vuf og Kat-ta he-te Jam-jam og

C. W. 327 II. 1.

*) i 2 V. „Hest“ i 3 V. „Ku“ o. s. v. **) Herfra fortsættes fra nedenstaaende 2 V. 3 V., o. s. v.

5. v.

4. v.

3. v.

Gjei-ta he-te Sprik-hønn, og Sauen he-te Mæ-hæ, og Ku-a he-te Klammarhønn, og

2. v.

Hesten he-he Flinkumbein, og Ga-ren he-te læk-kra-ste Gul-land.

En gammel Visetone.

Grave.

Nº 308.

Paa Kongjens Fødsldag.

Maestoso.

Ringerike.

Nº 309.

No kom æg taa Fjel-le, dar rauk Snøen lik-so Ha-ve, knapt va da paa

Skji-aa æg had-de sloppe fram. No kom æg taa Sjo-naa, han rauk likso ein Snjokave

- cen - - - do.

knapt va dæ mæ Baaten æg had-de rokkje Land. Ja Gud signe Mø - te aa væl va da mæ

fanst, Me i-dag vil drikka aa snu oss i ein Dans. Eg veit væl du kjen - ne Prim -

sta - - ven Ar - va - æt - ti maa dar gro Mose paa! Kongjens Arva - rett staa, te Vær - e dett!

Ein valdskongjen lengje le - - - va! Gud gje Fisk taa Ha - ve, Høj aa Kodn taa Land,

Sylv aa Jedn taa Fjelle, Skoga paa vaar Strand, aa gje Beiste tri - vast, so, trivst kvær ein Mann!

Høyr du Siri Dotter mi.

Ringrike.

Nº 310.

Høyr du, Si - ri Dotter mi! Per i Li vil te deg fri ut - i dis - se

Da - ga; kann din Hug te haanom staa, saa vil eg du han ska faa te din Æg - te - ma - ka.

Naa æ jeg indskreven aa vœra Soldat.

Con moto.

Smaalenene.

Nº311.

Sø-Laat naar Reikjerringadn bœra Sœe i Brurestugo.

Moderato.

Gol i Hallingdal.

Nº312.

Min Moder bort - dø - de, da jeg var et Barn, min Fa - der gjen - lev - de med

mange smaa Bœrn, om - si - der da fik jeg Stigmoder i gjen, saa maatte jeg reise til Fremmede hen; jeg

fremmed da var paa Stedet, jeg kom, jeg kun-de haft Venner, men jeg var for ung, om -

si - der da fik jeg en Ven, som var huld, den gjemte vist Herren i Him - me - lens Skjul.

Skilsmisse.

Nº 313

Moderato. *Hitterdal.*

Reis, reis du din Vei, jeg dig skjætter ei, Lyk - ken gi - - ver

Gud; skal jeg bli - ve Mand, han mig gi - ve kan nok saa kjæk en Brud.

Nº 314.

Andante con moto. *Hjerdal*

Aa op paa den Haugen.*)

Aa op paa den Haugen der stender en Lind, aa op paa den Haugen der

stender en Lind, som skinner vel femtene Mi - le omkring aa en li - den Jord.

*Se "Nordan for Trondheim" i Landstads Samling.

Majoren aa hans Kompani.

Kristianssand.

Allegretto.

N^o 315.

Ma - jo - ren med sit he - le Kompa - ni, hei kom fal - di ral - di, ral - di - ra

skri - ver han dem for Mønstringen bi, hei kom fal - di - ra. Der staar de en Ti - me ei ler to,

hei kom fal - di ral - la - la - la, skriver han dem, som Afsked skal faa, fal - le - ri, fa - le - ra.

Signelin.

Moderato

Saude.

N^o 316.

Signe - lin bygde seg up - paa ei Borg, dæ syng ein Fuggel, *pp* *P* ho

vidst' inkje af hverken Sut ell Sorg, den ei - ne gjeng æller ut af min Hug.

Allegretto.

Paal paa Haugen.

Hitterdal.

N^o 317.

Paal paa Haugen si - ne Høner udslipper, de meget lystig o - ver Haugen sprang, aa

Paal han kunde saa me-get godt merke at Ræven var u-de med Rompasii saa lang, Ka, ka, ka, sa

cresc.

Hø-na i Haugen. Paal han stod der og vrængte paa Au-ga. No tør jeg in-te koma heim te. a Mor.

f

Ser du noko Gjeiterne mine.

Nº 318.

Allegretto. Hjerdal.

Ser du no-ko Gjei-ter-ne mi-ne nor un-de Fjel-le

p

di-ne gang aa bi-te: Taang aa Ti-ne, Mjel aa Mi-ne, Perse aa J-le, Ro-se, aa

cresc.

Dokke, Da-ne mark aa Sok-ke, Aa-le aa Ar-te li-ta Gjeit aa Tar-te Spenne-buk-ken aa

piu moto.

p *cresc.*

Smør-lokken dei ligg at i Hau-ga-nes Bei-te.

Moderato.

Niels Tallefjoren.

Hjerdal.

N^o 319.

Niels Talle-fjo-ren den kau-te Karen han bela seg af te Høkstul Garen aa alt han

be-la saa gik de bra, da va Madam Tul-le han vilde ha, da va Madam Tulle han vilde ha.

Moderen tala te Datteren sin.

Andante con moto.

Sillegjord.

N^o 320.

Mo-de-ren ta-la te Dat-te-ren sin,

hvo bryder Løvet af de Trær, kvi bæ-re du saa blei-ke Kjinn; saa

træ-der ho Dug-gen af Jorden.

Hølje Dale indtaget i Fjeldet.

Andantino.

Sillegjord.

N^o 321.

Alt i Hei-ma Dagjen graanar Hødurs Magt den svinder hen aa me Himlen

ven - lig blaamar, dei Smaafug - lar syng i - gjen. So - li sprett paa hø - gast Tin - - dar,

dæ æ Sondags Morgen bli; Folkje seg te Kjyrkja van - drar, dei veit dæ æ Kjyrkje Ti.

Allegretto.

Roland .

Sillegjord.

Roland satte Lu - ren fæ blo - ga Mun - ne

Nº 322.

saa bles han i mæ Vrei - - e; da rev - na Mur og

Marmelstein i ni - e Døgri af Lei - e.

cresc. *ff*

Nº 323. Allegretto. **Liti Kjersti.** Laurdal.

Aa Mo-de-ren spørger no Dat-te-ren sin,

til - lil - lil Hau-gen min, kvi rin - der da Mjlk ut - af Bry - ste - ne din. E

dansar saa let gjennem Lun - - den. *dim.*

Nº 324. Con moto. **Paa Dovrefjeld i Norge.** Haukelie.

Paa Dovrefjeld i Norge laa der Kjømper u - den Sorg, men

hvem skal fø - re vo - res Runer, mens vi selv ei maa, men hvem skal

fø - re vo - re Runer mens vi selv ei maa. P. Syvs Kjempeviser.

Solfager og Ormekongen.

Andante.

Mo i Thelemarken.

Nº 325.

Aa Or - me kon - gen komm seg ri - an - des i

Gaar med de Vi - vit va saa ungt. Sol -

cresc.

fa - - ger stænd u - te aa so - - la sit Haar, mig ly - ster i Lunden ut - ri - de.

p

I Himmelen.

Andantino.

Hitterdal.

N^o 326.

J Himmelen i Himmelen hvor Gud vor Her - re boer; hvor saligt did at

kom - me hen hvor er den Glæ - de stor. For e - - vig e - - vig skal vi der se

Gud i Ly - set som han er, se Herren Se - ba - oth.

dest.

Jesus Kristus er opfaren.

Lento.

Valders.

N^o 327.

Je - sus Kri - - stus er op - fa - - - ren o - - ver

al - le En - gle - ska - - - re, Him - len ind gan - - gen, Og tog saa

dest.

Fæng - slet fan - - gen. Ky - - ri - - e e - - lei - - - son.

sin.

INDHOLD.

- | | |
|---|--|
| <p>No. 284 Springdands, fra Tin.
 — 285 do. - do.
 — 286 Halling, fra Aamot.
 — 287 do. - Østerdalen.
 — 288 Springdands.
 — 289 do.
 — 290 do.
 — 291 do. - Valders.
 — 292 Jeg sjunger med sorrigfuldt Hjerter, fra do.
 — 293 E reiste te min Ven, fra do.
 — 294 Ro unge Bru, (ein Joleleik), fra do.
 — 295 Kjæmpodandsen, fra do.
 — 296 Brura-Laatt, fra do.
 — 297 Ein Pilt paa Friøri, fra do.
 — 298 Lua-Laatt, fra do.
 — 299 Katyglø-Visa, fra do.
 — 300 Jeg lagde mig saa sildig, fra da.
 — 301 Huldre ho sat oppaa Nykkelberg, fra Vaage.
 — 302 Zinklars Marsch, fra do.
 — 303 Den sidste Laurdagkvelden.
 — 304 Vaarvise.
 — 305 Je ser dei ut for Gluggen.
 — 306 Paa Tulla-Moen.</p> | <p>No. 307 Saa tente jeg mig hos en Telebondemann, f. Kragerø.
 — 308 En gammel Visetone.
 — 309 Paa Kongjens Fødsledag, fra Ringerike.
 — 310 Høyr du Siri Dotter mi, - do.
 — 311 Naa æ jeg iadskreven aa værø Soldat, fra Smaalenene.
 — 312 Sô-Laatt, naar Reikjerringadn bæra Sôe i Brurestugo, fra Gol i Hallingdal.
 — 313 Skilsmisse, fra Hitterdal.
 — 314 Aa op paa den Haugen, fra Hjordal.
 — 315 Majoren aa hans Kompani, fra Kristiansand.
 — 316 Signelin, fra Saude.
 — 317 Baal paa Haugen, fra Hitterdal.
 — 318 Ser du noko Gjeiterne mine, fra Hjordal.
 — 319 Niels Tallefjoren, fra do.
 — 320 Moderen tala te Datteren sin, fra Sillegjord.
 — 321 Hølje Dale, indtaget i Fjeldet, fra do.
 — 322 Roland, fra do.
 — 323 Liti Kjersti, fra Laurdal.
 — 324 Paa Dovrefjeld i Norge, fra Haukelie.
 — 325 Solfager og Ormekongen, fra Mo i Thelemarken.
 — 326 I Himmelen, fra Hitterdal.
 — 327 Jesus Kristus er opfaren, fra Valders.</p> |
|---|--|

A n m. Melodierne leveres uden Tilhøpsninger saaledes som de ere optegnede fra Folkemunden, hvilket ofte er skeet dels efter en mindre nøiagtig Tekst, dels efter et Vers udi Visen; og for Melodiernes Skyld ere derfor ogsaa Ordene — hvilke velvilligt ere gjennemseede af Hr. Ivar Aasen — benyttede saaledes som de ere foresungne.

Nærværende 2det Bind af „Norske Fjeldmelodier“ vil omfatte cirka 40 Ark, der ville udkomme i Hefter paa 5 à 8 Ark à 12 β pr. Ark for Subskribenter. Enkelte Hefter, uden Forpligtelse til at løse de følgende Hefter, 16 β pr. Ark.

Subskribenter, der have løst samtlige Hefter, ville med sidste Hefte erholde Tittelblad samt Indholdsfortegnelse til det hele Værk.

Hefterne ville udkomme til ubestemte Tider. Subskription kan tegnes i alle solide Boglader her i Riget, i Stockholm hos D'Hrr. Samson & Wallin og Hr. Bonnier, i Gothenborg hos Hr. Bonnier og i N. J. Gumperts Boghandel, i Kjøbenhavn i C. G. Iversens Boghandel og hos D'Hrr. Loose & Delbanco, samt i Christiania hos Førlæggeren

P. T. Malling.