

ÆLDRE OG NYERE

# Norske Sjældmelodier,

SAMLEDE OG BEARBEJDEDE FOR

**PIANOFORTE.**

A?

Ludvig M. Lindeman.

**ANDET BINDS TREDIE OG FJERDE HEFTE.**

Subskriptionspris: 1 Spd. 80 β ————— Forlæggerens Eieendom. ————— Ledspris: 1 Spd. 80 β.

**CHRISTIANIA.**

P. T. MALLINGS FORLAGSHANDEL.

1861.

Noderne ere udførte i Zinktryk i Edw. Winthers lithografiske Institut og  
Zink-Nodetrykkeri i Christiania.

Springdands .

Allegretto .

Nº379

Musical score for Springdands, No. 379. The piece is in 3/4 time with a key signature of one sharp (F#). It consists of six systems of piano accompaniment. The first system is marked *mf*. The second system is marked *p* and *f*. The third system is marked *p*. The fourth system is marked *f*. The fifth system is marked *p*. The sixth system is marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Springdands .

Bergen .

Allegretto .

Nº380

Musical score for Springdands, No. 380. The piece is in 3/4 time with a key signature of one sharp (F#). It consists of one system of piano accompaniment marked *mf*. The score includes various musical notations such as slurs and accents.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the treble staff.

Second system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line, and the bass staff provides accompaniment. A forte (*f*) dynamic marking is present in the treble staff.

Third system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line, and the bass staff provides accompaniment.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line, and the bass staff provides accompaniment.

**Allegretto.** a. ē. ā. ē. = Akkord. Flagiolet paa a **Springdands.**

**№381.**

Fifth system of musical notation, featuring a treble and bass staff. The treble staff begins with a piano (*p*) dynamic marking and a *cresc.* marking. The bass staff provides accompaniment.

**Fl.**

Sixth system of musical notation, featuring a treble and bass staff. The treble staff begins with a piano (*p*) dynamic marking and a *cresc.* marking. The bass staff provides accompaniment.

Fl.

Fl.

*cresc.* *p*

*cresc.* *mf*

*dim.*

*mf*

*dim.*

# Halling.

Allegretto moderato.

Nº 382.

First system of musical notation for 'Halling'. 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 has two sharps (F# and C#), and the time signature is 2/4. The piece begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

Second system of musical notation. The treble clef continues the melodic line with various dynamics, including piano (*p*) and forte (*f*). The bass clef accompaniment remains consistent with the first system.

Third system of musical notation. The treble clef melody continues, marked with piano (*p*) dynamics. The bass clef accompaniment continues with quarter notes.

Fourth system of musical notation. The treble clef melody is marked with a crescendo (*cresc.*). The piece concludes with a final cadence in both staves.

# Springdands.

Allegretto.

A amot.

Nº 383.

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 has two flats (Bb and Eb), and the time signature is 3/4. The piece begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

Second system of musical notation. The treble clef melody continues with dynamics of *dim.* (diminuendo), *mf*, and *dim.*. The bass clef accompaniment continues with quarter notes.

mf dim. mf

*p.* *p.* *p.* *p.* *p.*

dim.

cresc. mf

Springdands.

Allegretto.

A amot.

Nº 384.

mf

mf

p mf p

First system of musical notation, consisting of a treble staff and a bass staff. The music is in a minor key and 4/4 time. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The dynamic marking *p* (piano) is present in both staves.

Second system of musical notation, continuing the piece. It features the same treble and bass staves. The melodic line in the treble staff continues with similar rhythmic patterns. The dynamic marking *p* is maintained throughout the system.

**Halling.** Østerdalen.

Moderato. a. ē. ā. cis. = Akkord.

**Nº385.**

Third system of musical notation, marked *Moderato* and *mf*. The treble staff features a more active melodic line with triplets and sixteenth notes. The bass staff continues with a steady accompaniment. The dynamic marking *mf* is in the treble staff, and *piz* (pizzicato) is indicated above the treble staff.

Fourth system of musical notation, marked *p* (piano) and *cresc.* (crescendo). The treble staff shows a melodic line with some grace notes. The bass staff accompaniment is consistent. The dynamic marking *p* is in the bass staff, and *cresc.* is written above the treble staff.

Fifth system of musical notation, marked *piz.* (pizzicato) and *mf*. The treble staff features a melodic line with many sixteenth notes. The bass staff accompaniment is steady. The dynamic marking *mf* is in the bass staff, and *piz.* is written above the treble staff.

Sixth system of musical notation, marked *p*, *mf*, and *piz*. The treble staff continues with a melodic line. The bass staff accompaniment is consistent. The dynamic marking *p* is in the bass staff, *mf* is in the treble staff, and *piz* is written above the treble staff.

Springdands .

Allegretto .

Nº 386.

mf

p

mf p

mf

Halling ell Bondølaatt.

Allegretto .

Vang i Valders .

Nº 387.

Hei so dan sa Gu - ro - - Saan; faar han Brendø - vin saa staarn;

p



Gjen - tudn vil - ja in - kji sjaan tral - la lal - -lal lal - lal la tral - - la

lal - -lal lal - lal tral - la - lal tral - la lal - lal lal - lal lal lal lal.

Moderato.

## Mann aa Kjæringa.

Hedalen i Valdres.

N<sup>o</sup> 388.

Mann han skuldø te Vi - jo - -skogs gaa aa spikkø dej Kjeppe so

kvi - - te; Kjæringa svor paa Sje - la si du ska dem sjøl faa sli - -tø.

Runt um Hu - se der holtte dei eit Ting, midt paa Gøl - ve trulla Kal - len i - kring Vel -

an vel - -an hver Kjæring aa Mann, slig Kjæring e al - drig for - gløi - -me kan.

## Næmingen den unge.

Andante con moto.

Slidre i Valders.

Nº 389.

Næmin - gen han gjik se aat Ber - ge inn alt dit so El - den mon - ne

ski - - ne aa in - ne so sat den fa - gra - ste Jørg aa rør - de i Brando mæ

Na - - so Næ - min - gen den un - ge han kun - de paa Skji - o ren - ne.

## Sveinn Svane.

Moderato.

Vang i Valders.

Nº 390.

Sveinn Sva - ne han van - - drar al Væ - - re um - kring der møt - to de

han - - nom ein li - ten Vandringsmann. Hør du min li - ten Van - - drar ko

e vil sei - a de, e har no eit Spørs - maal so e vil spør - ja de.

Retno kjæmø Kultn<sup>x)</sup>

Vang i Valders.

Moderato.

N<sup>o</sup> 391.

Ret - no kjæ - mø Kul - ten taa Fjæl - le; kjæ - mø han heim te Klaa - bakk,

*p*

Ret - no kjæ - mø Kulten taa Fjælle, kjæmø han heim te Klaa - bakk; so kjæ - mø han inn te

*cresc.*

Stø - go - manne, der be - gjære han Tø - - bak, so kjæ - mø han inn te Stø - go - manne

der be - gjæ - re han Tø - - bak, Suu - lu dei die suu - lu dei dam suu - lu dei die

*p*

suu - lu dei dam dei di suu - lu dei di dei dam suu - lu su dei dam.

*cresc.*

## Kjæringe mjølka Kjyre si.

Vang i Valders.

Allegretto.

N<sup>o</sup> 392.

Kjæ - - rin - ge mjøl - ka sit tri - - spen - na Naut, dam du - ri dam, so

*p* *f*

x) en tyk Mand.

kok - tø ho ein fei - tø Bar - søls - graut, dam du - ri du - ri dur du - ri dur - ram dei.

*p* *f*

Andante. **Baadnlaat.** Vang i Valders.

**Nº393.**

Kraaka si - tø paa Gar - stau - re ro - pa et - te ein Na - - var; ko vil du mæ

*pp*

Na - va - re? e vil bø - ra mæ ein Sle - e; ko vil du mæ Sle - a? e vil kjøre Fo - - re;

*p* *mf* *mf*

ko vil du mæ Fo - - re? e vil gjeva Kjy - re mi - nø; ko vil du mæ Kjyrn? e vil mjølkø

*p* *mf* *p* *mf*

Mjølk taaen; ko vil du mæ Mjøl - - ken? e vil y - stø Øst taan; ko vil du mæ

*p* *mf*

Ø - - ste? e vil gjeva Præste før'n syn - - gø so vak - kørt i Kjyrkjun.

*ff*

Joleleik .

Aurdal i Valdres.

Moderato.

Nº394.

1.

Spa - ser - te sig en Rid - der alt paa den grøn-ne Vold, spa -

*p*

ser - te sig en Rid - der alt paa den grønne Vold, han beilte til en Jom - fru, som

var saa disk og dolk, han beilte til en Jom - fru som var saa disk og dolk. Saa

2.

gik du dig ved Lin - den, ved Lin - den

Var

ik - ke du min Hjertens Dokke lil - - le

**Allegretto.**

4.  $\frac{3}{8}$

De Ro - ser og Per - ler de vok - se paa Træ

**Moderato.**

5. Dammen.

El - ske Dammen al - le sammen

## 6. Lysningen.

Nu ly - ser jeg for Saa - nen min<sup>(x)</sup>

(x) Datter min.

Ein Langeleik-Laatt, so den Vonde tralla te Guten som drap Gjenta sl. 71

Aurdal i Valders.

Nº395.

*p* *cresc.*

*p*

*cresc.*

Joløleik .

Allegretto .

Vang i Valders.

Nº396.

*mf* Ly - sta Un - gø - svein o gaa mæ Pø - - sa ei Gøng,

*p* Ro - ser o Ef - fa - - o - - le, Ro - ser o lil - la Val - - mor smaa,

*cresc.* kor de - res Hjerte kan for - maa, Ro - ser o Ef - fa - o - - le. *dim.* *pp*



Reiselaatt for Brurefælen, naar dei komma ifraa Kjirkjun.

Gol i Hallingdal.

Moderato.

Nº 397.

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 common time signature (C). It features a melody with eighth and sixteenth notes, including a trill (tr) over a note. The lower staff is in bass clef with the same key signature and time signature, providing a bass line with eighth and sixteenth notes. Dynamic markings include *mf* in the bass staff and *p* in the treble staff.

The second system continues the piece with two staves. The upper staff has a melody with eighth notes and some chords. The lower staff has a bass line with eighth notes. Dynamic markings include *mf* in the bass staff and *cresc.* in the treble staff.

The third system continues with two staves. The upper staff features a melody with eighth notes and a trill. The lower staff has a bass line with eighth notes. Dynamic markings include *p* in the bass staff and *mf* in the treble staff.

The fourth system continues with two staves. The upper staff has a melody with eighth notes. The lower staff has a bass line with eighth notes. A dynamic marking of *p* is present in the bass staff.

The fifth system concludes the piece with two staves. The upper staff has a melody with eighth notes. The lower staff has a bass line with eighth notes. A dynamic marking of *cresc.* is present in the bass staff.

Til-til Tove.

Aadalen.

Andante.

Nº 398.

The sixth system is a vocal piece with two staves. The upper staff is a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal line: "Til-til To-ve! tolv Mann i Skove, tolv Manne-re de, tolv Svær bæ-re de,". A dynamic marking of *p* is present in the bass staff.

*cresc.*  
Bjell - ku - a bin - de de, Store - stu - ten stunge de, Bu - hunden hængje de, Gjes - le - bo - na

*ff.* *dim.*  
dængje de, aa mei ville de vald - ta - ka bort, som li - to li - to var.

**Allegretto. Aa eg ser paa deg. Nordhordlehu.**

**Nº 399.** *p*  
Aa eg ser paa deg, aa du ser paa meg, aa eg ser paa deg, aa

du ser paa meg, aa hei, aa hei, aa hildrande deg, Kaa il - de du ha naa nar - ra meg.

**Allegro. I rykande Ovær. Romsdalen.**

**Nº 400.**  
I ry - kan - de O - vær aa fy - kan - de Vind I Fjo - ren eg bau - ta før

eg kom her - inn, Aa Sjø - en han sto i ei Rø - re, Men rett som eg va no ein

Mol-le i - fraa, Saa haur' eg dæ ljo-na aa dundra i Skraa, Dæ brast som ein Dott for mit Øi-re.

**Je veet e liten Gjente.**

Andante.

Smaalenene.

**Nº 401.**

*p* *cresc.*

*dim.*

Moderato.

**Jølstring.**

Jølster.

**Nº 402.**

*mf*

*p*

*mf*

*piu mosso.*

*f*

**Aa Ole engang i Sinde fik at beile . .**

**Allegretto.**

**Nº403.**

ste som i Bygden gik; Men om hun Godhed for hannem fatter. Derpaa kommer det an, Ole! men vær ikke bly af dig, du kan ikke faa mere end Nei. Hun har Pen-ge, opredte

Sen - ge til Bei - le - - re hun jo ei kan træn - ge, Nei kan hun ei. Men derfor ikke forsagt, jeg er forresten lige saa god Karl, som hun er Pige.

Moderato.

Aa denne Visa har ingen Ende.

N<sup>o</sup>404.

Aa denne Vi - sa har in - gen En - de aa denne Vi - sa kan Ingen kjenne aa denne

Vi - sa har gjort seg sjøl ho kom no rekandes paa ei Fjøl ho kom no re - kandes paa ei Fjøl.

Andante.

Draumkvæe.

Thelemarken.

N<sup>o</sup>405.

*p* Vi du meg ly - - e, eg kvæ - a kann, Alt om dei kaa - te  
*cresc.*

*p* Dren - gjir; Alt om en O - - lav Aa - ste - son, som he - ve so - ve saa

læn - - gje. So - - li skjinn aa Væ - - gjinn fad - - de vi - - e.

Moderato .

Asker .

Nº406.

*p*

*mf*

*p*

*cresc.*

Skjøn Anna .

Andante .

Gol: i Hallingdal .

Nº407.

Skjøn An-na ind ad Dø-rer tren baade med Angest og Mø-de;

hendes syv Sønner for hen-de gik, va-re klædte i Skarla-gen rø-de .

## Britta Valaas.

Kristiansands Stift.

Moderato.

N<sup>o</sup>408.

Reis deg mi Brit - ta gak aat Straanne, tak han Tor - - jus

trygt i Haanne aa bi - - a. Naar han sæt - te deg me si hø - - gra Si - a,

saa maa du en - de - lig buk - ka aa ni - a aa bi - - - a,

Gan - gje at Staa - - va ma - sa saa snilt, Hed - le\* aa laa - ve saa ver - te de gjilt

Moderato.

## Truls mæ Bogan.

Saude.

N<sup>o</sup>409.

Truls han teen - te i Kon - gens Gaard i fjor - ten Vin - trar i

fjor - - ten Vaar. Gji me Løn, sa Truls mæ Bo - gan.

\* holde.

And. con moto.

Støls Marjit.

Hitterdal. 79

Nº410.



Støls Mar-jit ho vil-de seg te Kjør-kja gaa, saa tok hu den



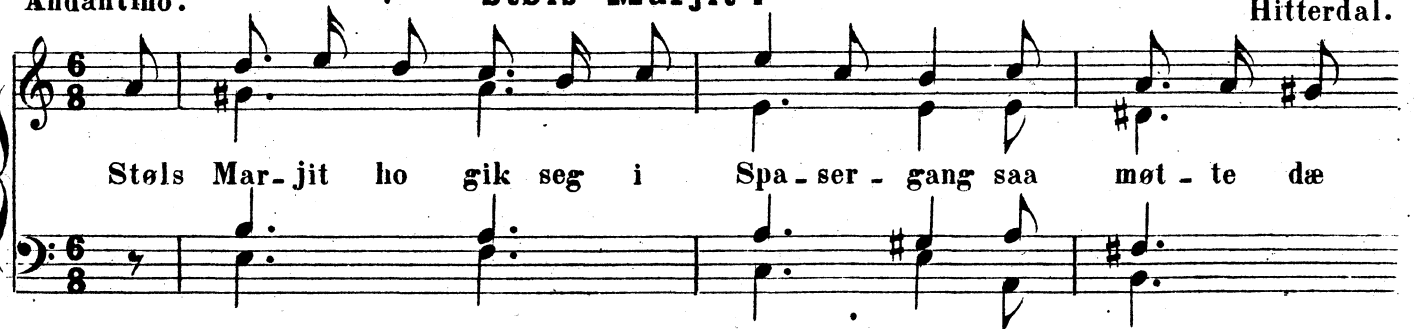
Væ-gen te Ber-gje laag, fæ eg bær Sor-gja mi tung.

Andantino.

Støls Marjit.

Hitterdal.

Nº411.



Støls Mar-jit ho gik seg i Spa-ser-gang saa møt-te dæ



her-nar ein gaa-maal Mann; sjøl træ-der hu Døg-gja te Jo-ra.

Allegretto.

Hitterdal.

Nº412.



Tau-se-ne dei gje 'no Dren-ge-ne Mel-ka, Kal-va-ne dei lig-ge



dau-e. No ha vi'kje at-te meir en den ei-ne Stu-ten aa saa den lilt-le rau-e.



Moderato.

## Raumund aa Else.

Hjertdal.

Nº413.

Ridder Raumund han ri-der sig en Dag up paa Jagt, aa den Lil - - la, saa

ser han li - den El - se i Græsset sad aa spand: I vor Stall har hun tjent i stor Løn - dom

Andante.

## Storebror aa Lillebror.

Sillegjord.

Nº414.

Sto-re-bror ta - - la te Lil-le-bror sin: Eg veit meg ei Jom - fru saa

fa - ger aa saa fin. Du æ den, du æ den meg har tvin - ga i min Ung - dom.

Allegretto.

## Truls me Baagan.

Laurdal.

Nº415.

Truls tok op sin Baaga for Sne for ta li - ken Svend, saa skaut han den

Bjød'n saa han dat ne, lig der lig der sa Truls me Baa-gan sin.

## Lislan Kari.

Moderato.

Flatdal.

Nº 416.

Vel - an du lis - lan Ka - ri aa vil du væ - ra mi, sju

Skiber, u - ti Flaaden gaar, vil jeg, for - æ - ra dig. Sju Skiber u - ti Flaaden gaar pas -

sar jeg ik - ke paa; gjev dei di un - ge Dron - ning, lad meg mæ Æ - ren gaa.

## Svein Normann.

Moderato.

Moland.

Nº 417.

Svein Normannhan kjeme seg ri - ans i Gar fæ den som æ grævin un - der

Møl - li; stolt Gun - bjer sto u - - te mæ ut - - slæ - i Haar, fæ

her - an bei - lar Svein, Svein Normann fær no - ran un - der Berg - jan.

## En liten Haarraa i Skogen gaar.

Andante con moto.

Kvikne.

Nº 418.

First system of musical notation for 'En liten Haarraa i Skogen gaar.' It consists of a grand staff with a treble clef and a bass clef, both in G major. The time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of musical notation for 'En liten Haarraa i Skogen gaar.' It continues the grand staff from the first system.

## Jesus mig Alting er.

Andante.

Raulandstrand.

Nº 419.

First system of musical notation for 'Jesus mig Alting er.' It consists of a grand staff with a treble clef and a bass clef, both in G major. The time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Je - sus mig Al - ting er. In - gen Slags Skade Er mig for svær,' are written below the notes.

Second system of musical notation for 'Jesus mig Alting er.' It continues the grand staff from the first system. The lyrics 'Naar jeg end - og saa det Bed - ste skal la - de, Og ham kun har. Ti - me - lig er kun et' are written below the notes.

Third system of musical notation for 'Jesus mig Alting er.' It continues the grand staff from the first system. The lyrics 'Latn el - ler Lei - - e, Og slippes maa. Til og fra gaardet u - tal - li - ge Ve - - je.' are written below the notes.

Fourth system of musical notation for 'Jesus mig Alting er.' It continues the grand staff from the first system. The lyrics 'Ei lad det gaa. Je - sus mig Al - ting er. In - gen Slags Skade er mig for svær. Brorson.' are written below the notes.