

folk
music
of...

NORWAY

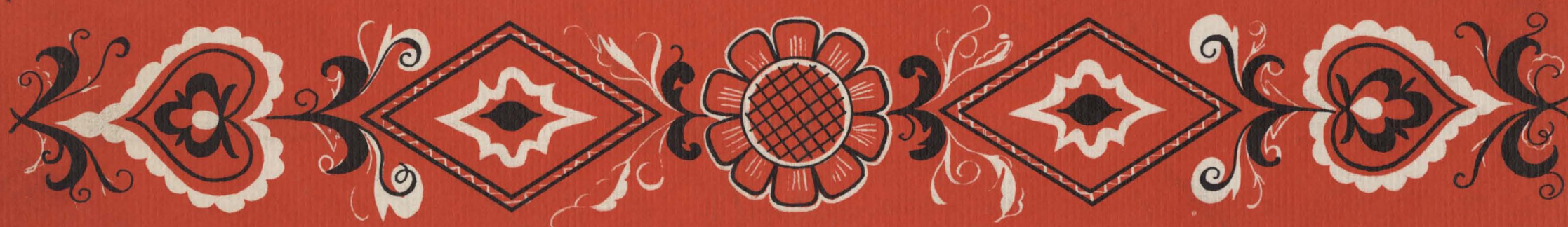
ann malnes

halling
polsdans

springer
gangar

draumkvedet
love songs

lullabies
ballads



MONOGRAPH SERIES of the ETHNIC FOLKWAYS LIBRARY • FM 4008

SI-T-P-WB/-D U-01284
Folk music of Norway

FOLK MUSIC OF NORWAY

FOLKWAYS ETHNIC SERIES FM 4008

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descriptive
folder
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ETHNIC FOLKWAYS LIBRARY Album No. FE 4008

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SONGS AND DANCES OF NORWAY



Notes by O. M. Sandvik

SIDE I, Band 1. DANCE SONG -- Kjeringji Mae Stav'en (The Old Woman With the Staff). This dance song dates from the time when instruments were not used to accompany dancing. From Telemark. Sung by Talleiv Røysland.

Kjeringji mae stav'en
høgt upp i Hakadalen:
"Åtte potter rjome,
fire merk'er smør,
so kjinna Kari,
Olav hadde før."
Kjeringji mae stav'en.

The old woman with her stick, high up in the Hakadale, tells about Olav's old wife Kari who has churned two pounds of butter from eight quarts of cream.

SIDE I, Band 2(a): HALLING (acrobatic solo dance) -- Kivledal Girls. From Telemark. Played on willow flute by Eivind Groven.

The Halling is an acrobatic solo dance for men in 2/3 -- a dance which demands great strength and agility. The climax of the halling comes when one of the girls at a country dance stands on a chair or table holding a hat on the end of a stick which the solo dancer must then kick off with a turning leap in perfect rhythm.

The seljefløyte or willow flute is the most typical wind instrument found in Norwegian folklore, being fashioned from a willow branch about two feet long and having a single sound hole only.

SIDE I, Band 2(b): LULLABY. From Telemark. Played on willow flute by Eivind Groven.

SIDE I, Band 3: SPRINGLEIK (dance). From Gudbrandsdal. Played on violin by Hans Brimi. The Springleik (also known as Springdans, Springar or Pols) is a 3/4 dance for couples related in some respects to the Polish mazurka and its variant, the Swedish polska. In its several variants the Springer can be found with equal stress on the three beats, with the stress on the second beat, or with the stress on the third beat.

SIDE I, Band 4: POLSDANS. From Røros. Played on violin by Sven Nyhus.

SIDE I, Band 5(a): SAND-VASS-BYLGJUN (Sand-water Waves) -- Younger Stanza. From Setesdal. Sung by Sigrid Faremo.

Sand-vass-bylgjun dei rullar hoglegt,
dei tykkjer live'e e berre løglegt.
D'e som dei ropar: "Kom her ut på,
ska eg lindre sut'i du baer'e på!"

The waves in sandy water roll smoothly. They think life is beautiful and they seem to say: Get out in the water and we'll ease all your sorrows.

SIDE I, Band 5(b): I VALLE (In Valle) -- Younger Stanza. From Setesdal. Sung by Sigrid Faremo.

I Valle stima dei same lei'i,
Og niv'en sit'e so laust i skjei'e;
mae granne-fisl i eit baer-lag,
ja so vaknar villmannen mae eitt slag.

Up in Valle the knives are loose in their sheathes and when neighbors quarrel they all turn savage.

SIDE I, Band 5(c): MAE LJOS-BLÅ AUGO (With Light Blue Eyes) -- Younger Stanza. From Setesdal. Sung by Sigrid Faremo.

Mae ljøs-blå augo og dokk i hòka,
so er han laga, den eg hev lova.
Han e so greileg fra topp te tå;
der e alli lyti på han å sjå.

The one to whom I am betrothed has light blue eyes and a dimple in his chin. There is no blemish on him from top to toe.

SIDE I, Band 5(d): DEI SAT SO SAELE (So Happily They Sat) -- Younger Stanza. From Setesdal. Sung by Sigrid Faremo.

Dei sat so saele i bjørke-lii;
dae va i fagraste sumar-tii.
Før sol'i seig bak den håge hei,
ha dei bæ svore sin truskaps-ei.

They sit among the birches in beautiful midsummer and before the sun sets they have sworn to be faithful to each other.

SIDE I, Band 6 (a): EG KAN 'KJE GLØYME (I Can't Forget) -- Younger Stanza. From Setesdal. Sung by Olav Harstad.

Eg kan 'kje gløyme den Setesdalen,
der nord i gjenom mae preste-garden;
dei Vike-vollan, den Rikes-li,
dei koma alli or hugje mi.

Sin barne-heim, den vil minne gjeste;
der e dei finaste strengjer feste.
Dei glae år'i hjå far og mor
e sol-umkransa på denne jord.

Som søte angar frå alde-hagar
ja, so e minni frå barndoms-dagar.
Dei minni huggar meg dag'en lang,
som bla og blomar meg drys i fang.

I cannot forget the Setes-dale, the rich pastures
and the green hills. The memory goes back to the
childhood home. There is a halo around the happy
years spent with father and mother. The childhood
days are like the sundrenched sweetness of the
orchard and I never tire of the memories.

SIDE I, Band 6(b): DEI HUSMANNS-DØTTAN
(The Crofter's Daughters) -- Younger Stanza.
From Setesdal. Sung by Olav Harstad.

(Han :)

Dei husmanns-døttan e alli rike;
men du, å du, dei e grei' og fine!
Dei rynnner upp som ein hasle-stav;
dei blømer liksom eit lilje-bla.

(Ho :)

Lause kara va alli vanda;
hav' dei 'kji garda, so hav' dei anna.
Hav' dei 'kji pening, hav' dei 'kji jord,
so hav' dei greileik i overflod.

Ein rik og ljot'e kom inn og fria;
ein laus og vèn'e sto ute, bia.
Den rik' og ljôte eg alli lei;
men den laus' og vène, å ei ei eil

The daughters of the crofters are never wealthy.
but they are nice and pretty. They are straight like
a stem of a hazel tree and they are pretty like a
lily. (The girl sings): The sons of the crofters have
never been ignored. If they don't have land they have
other assets. If they don't have money or farms,
they are nice and lively. A rich and ugly one came
in and asked for my hand. A handsome and poor one
waited outside. I never could like the wealthy and
ugly, but the poor and handsome one - my oh my!

SIDE I, Band 7(a): HALLING (acrobatic solo dance).
From Valdres. Played on Langeleik by Ola Brenno.

The langeleik (literally, "the long instrument") which
is still played in the province of Valdres is a dul-
cimer-like instrument with an elongated case a
little over two feet in length. There are eight strings
in all, but only one of these plays the melody, a
plectrum being used for this purpose. Customary
tuning is in the chord of the 6th and the 4th, and the
resulting scale differs considerably from the con-
ventional European variety.

SIDE I, Band 7 (b): JULEKVELDEN (Christmas Eve).
From Valdres. Played on Langeleik by Ola Brenno.

SIDE II, Band 1 (a): SULLA RULLA GJERTRUE MI
(Sulla Rulla My Gertrude) -- Lullaby. From Gûd-
brandsdal. Sung by O. M. Sandvik.

Sulla rulla Gjertrue mi,
vil du hå snore på trøya di?
Vil du hå raue,
hell vil du hå blå?
Vil du hå gule,
so ska du få.
Sulla rulla Gjertru.

Sleep, my little Gertrude, do you want colored
braids on your jacket? Blue or red or yellow -
you'll get what you want. Sleep little Gertrude.

SIDE II, Band 1(b): VASSRO-FELA (Watercreek
Fiddle Was Wooden) -- Lullaby. From Gudbrands-
dal. Sung by O. M. Sandvik.

Vassro-fela va tå tre;
synst på Losna sokk 'o ne.
Ti ein bråtå fanst 'o att;
sia lét 'o dag og natt;
Suli luli luli luli lei,
luli, luli leia.

The watercreek fiddle was made of wood, it sank
in the Losna Lake, but was found again by a bush
and now it sounds day and night: Suli, luli lei.

SIDE II, Band 1(c): BISSAM, BISSAM BÅN'E
(Sleep, Sleep My Baby) -- Lullaby. From Valdres.
Sung by O. M. Sandvik.

Bissam bissam bån'e.
Gryta heng'e i jån'e,
koka full tå rjome-graut
åt dae vesle bån'e.
Far han sit'e og harpa kønn;
mor ho blaes'e i vakkert hønn;
syste ho sit'e og spinn'e gull;
broren går i skog'e
jaga alle ville dyr.
E han kvit, so kjøyr 'en hit.
E 'n han grå, so lat 'en gå.
E 'n brun i bóg'e,
so lat 'en gå i skog'e.

Sleep my Baby. The kettle is on the fire full of
porridge for you. Father is sifting the corn,
mother blows in the pretty horn, sister is spinning
gold and your brother is hunting wild animals in
the woods. If it's white, bring it home, if it's grey
let it go, but if it's brown let it wander in the
forest.

SIDE II, Band 2: SPRINGAR (dance). From Telemark. Played on Hardanger Fiddle by Johannes Dale.

Most celebrated of all Norwegian folklore instruments is the hardingfele or hardanger fiddle which seems to have originated among the Norwegian country folk about the middle of the 17th century. It is somewhat smaller in size than the conventional European violin with a higher arch in the belly. In addition to the customary four strings found on the violin, the hardanger fiddle has also four thin metal sympathetic strings. As a result, the hardanger fiddle when played with real skill and musicianship produces an astonishing sonority thanks to the wealth of overtones. The four playing strings are usually tuned A D A E with the sympathetic strings tuned D E F# A. Other tunings are A E A E for the playing strings with the sympathetic strings C# E F# D. If the playing strings are tuned in customary violin fashion, then the sympathetic strings are tuned D E G A. The hardanger fiddle is found in most frequent use throughout Telemark and Western Norway, however, in the Eastern areas of Norway and in the North, the country fiddlers use the conventional violin.

SIDE II, Band 3: SKALGMOYANE (The Girls from Skalg) -- Gangar. From Telemark. Played on Hardanger Fiddle by Olav Heggland.

The Gangar (literally, the "Going dance") is a 6/8 dance for couples which proceeds somewhat in the manner of a processional in circular pattern. This dance is of very ancient origin and was probably at one time a ceremonial dance of religious character. Only in a very few rural districts can it be found today.

SIDE II, Band 4: MYLLARGUTENS (The Miller Boy's Wedding March). From Telemark. Played by Eivind Groven on Hardanger Fiddle. Edvard Grieg used this theme as No. 8 of his Slåtter, Op. 72.

SIDE II, Band 5: SPRINGAR (dance). From Telemark. Played on Hardanger Fiddle by Eivind Groven.

SIDE II, Band 6: CATTLE CALLS. From Osterdal. Helene Tronsmo and Ingeborg Jordet.

The cattle calls recorded here are apparently very old and are used in the Norwegian mountains. The characteristic melisma episodes are distinctly

reminiscent of the Kyrie and Hallelujah melodies heard by the Norwegian folk during the five centuries that Norway had its religious affiliation to the Church of Rome prior to the Reformation in 1536.

SIDE II, Band 7: VERSES FROM THE DRAUM-KVEDET (ancient heroic ballad). From Telemark. Sung by Gudrun Grave Norlund. A large number of the Kjempeviser-melodier or ancient heroic ballads have been preserved in the Province of Telemark. The most famous of them all is the so-called Draumkvedet -- the Vision of Heaven and Hell -- which dates back to the 12th Century. It describes the legendary dream of a man who slept from Christmas Eve to Epiphany and the visions he witnessed of souls in purgatory. Most of these old ballads are in the nature of dance songs in which the leader of the group renders the narrative while others join in the refrain.

Vil du meg lye, eg kvea full kan
um einkvan nytan drengjen,
um han Olav Aasteson,
som heve sovi so lengje.
Aa det var Olav Aasteson, som heve sovi so
lengje.

Han la seg ned um joleftan
og sterkan svevnen fekk
vakna 'kje fyrr um trettandagjen,
då folkji åt kyrkjunn gjekk.

If you'll listen I can tell you about a brave lad - about Olav Aasteson who slept so long. He fell asleep Christmas Eve and didn't wake up until Epiphany when people went to church.

SIDE II, Band 8: ROLAND OG MAGNUS KONGJEN (Roland and Charlemagne) -- Heroic Ballad. From Telemark. Sung by Gudrun Grave Norlund.

"Seks mine sveinar heime vera,
gjøyme dae gull'e balde;
dei are seks på heilings-londo
røyne dei jønn'i kalde!"

Dei slogest ut på Rusar-vollen
i dagane twå og trjá;
då fall heiningan for Rolands-svaere
som storr'en for goan ljå.

Roland sette lur'en for bløgga munne,
bles han i mae vreie;
då rivna mur og marmor-stein
i nie døgr av leie.

Six of my lads stayed home to guard my gold, the
other six would try their cold irons in heathen
countries. For two and three days they fought in
Roncevalles and the pagans fell for Roland's sword
like grass for the sharp scythe. Roland put his horn
to his bloody mouth and blew in great anger. Walls
and marble burst and broke as far as nine days'
travel.

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Harold Courlander, Editor
Moses Asch, Production Director



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