

PIANO LYRICS AND SHORTER COMPOSITIONS EDVARD GRIEG

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**PIANO LYRICS AND SHORTER COMPOSITIONS
BY EDVARD GRIEG**

**PIANO LYRICS
AND SHORTER COMPOSITIONS
EDVARD GRIEG
EDITED BY
BERTHA FEIRING TAPPER
WITH A PREFACE BY SAMUEL SWIFT**



**BOSTON : OLIVER DITSON COMPANY
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Svend frieg.

FROM A PHOTOGRAPH TAKEN BY L. FORBECH, CHRISTIANIA

EDVARD GRIEG



ASKED for a concise estimate of Edvard Grieg as a composer, the late Anton Seidl, choosing his words, once wrote this sentence: "Grieg is a painter of beautiful aquarelles." The famous conductor had done much to popularize the Norwegian's music in America, and his characterization was written with a regard almost affectionate. At the same time, Mr. Seidl's words implied a clear view of the nature and scope of the composer's genius. Grieg's musical paint-brush was not a broad one, nor did he often work in the large style. But within his range, and at his best, especially in the years before he was forty, Grieg was not wanting in vigor or originality. More than that, his music is of strongly marked physiognomy, and the greater part of it bespeaks a genuine and a lovable soul. He developed early the power of creating melodies that were expressive and of a beautiful simplicity, and these he set in a frame of admirably appropriate harmonies. Quite aside from any question of technical proficiency in the handling of musical material (and Grieg has had many superiors in this art), his music bears the stamp of a positive and a singularly winning personality; it is distinctively and unmistakably his own. Chiefly, it bases its almost universal appeal upon a secure foundation of folk song; it is art music redolent of the folk quality.

As to the Norwegian nationalism that stimulated and controlled the composer's work, Grieg came by it honestly, though he also carried in his veins one part in eight of Scottish blood. On his mother's side, Edvard Grieg traced his descent from Kjeld Stub, a noted seventeenth century Scandinavian, at once cleric, warrior, and man of science. Grieg's paternal great-grandfather, however, was a Scotchman of Aberdeen, Alexander Greig, who migrated to Norway after the battle of Culloden in 1746 had ended disastrously the hopes of the Pretender. Settling at Bergen, he changed the spelling of his name

to conform to Norwegian pronunciation, and married a Norwegian wife. John Grieg, their son, and Alexander, son of John, were both Bergen merchants, who served also as British consuls. Alexander Grieg married Gesine Judith Hagerup, a woman of artistic and musical talents, and their son was Edvard Hagerup Grieg, born at Bergen, June 15, 1843.

Musical precocity marked the boy Edvard, and his mother found him an apt though not a diligent pupil. When the lad was fifteen, the violinist, Ole Bull, home from adventurous touring in America, advised that Edvard be sent to the Leipzig Conservatory, and thither he went in 1858. Four years of not wholly congenial study left young Grieg weakened in health, but deeply bent upon developing the national element in his music. Niels Gade, with whom he next studied, at Copenhagen, found him too radically Norwegian, but luckily did not succeed in checking this tendency. Richard Nordraak, a kindred spirit, to whom Grieg dedicated the admirable *Humoresken* of Op. 6, joined the young composer in founding, in 1864, a Danish society to make propaganda for the progressive Scandinavian group. A maturer venture was the Musical Union in Christiania, founded by Grieg in 1867, and conducted by him until 1880. The year 1867 saw also his marriage to Nina Hagerup, his cousin, who, as a sympathetic singer, helped to make known his songs. Grieg was cordially praised by the musical autocrat of his day, Franz Liszt, in Rome in 1870. Two violin sonatas and other considerable works had then already been completed, and Grieg's star was mounting steadily higher. Henrik Ibsen's invitation, in 1874, to write incidental music for his fantastic drama, "Peer Gynt," led Grieg to produce perhaps the best work of his career—and he was then barely past thirty.

Superlative popularity marked Grieg's later years. As composer, pianist, and conductor, he

EDWARD GRIEG

became a familiar and beloved figure in many European capitals. During the autumn of his life, which set in earlier than with most men, Grieg and his wife had their summer home at Troldhaugen, on a fjord near Bergen, surrounded by a noble expanse of northern scenery.

The clear voice of the North speaks out of the best of Edvard Grieg's music. Now fresh and invigorating, now tender and of evanescent beauty, and again keen and shrill as the north wind itself, or bleak as a field of melting ice, the Norwegian's musical speech is attuned to a land remote and of strongly marked climate and topography. In the natural expression of a northern race, there is an underlying and often hardly concealed melancholy. When summer sunshine sparkles brightest on the woods and waters of Norway, it is still not easy to forget the colder skies that are soon to resume their sway. The very perfection of the short period of summer carries its warning note of grim days and frosty nights to come. Such is the impression made by Grieg's music, especially that for the pianoforte. The enduring heat of lower musical latitudes finds no place in it—the song of ardent and devastating passion is scarcely sounded. But the naïve honesty of the peasant northerner, left undisturbed by the traffic of nations that ebbs and flows across Central Europe, is voiced by Grieg with faithful sincerity; his is music to be liked and to be trusted. This is to say once more that it is rooted deeply in the folk spirit. Grieg knew at first hand the fertile valleys, the deep fjords, the rugged mountains, and the rushing streams of his home land. He loved well every aspect of its haunting beauty and aloofness, out of which had gradually grown the folk spirit that gave shape and color to the national songs and dances. It was as though the same seed that had come slowly to fruition in the popular heart had implanted itself in the stimulating soil of Grieg's musical nature, and had blossomed there with corresponding rapidity and profusion. It is not every composer, nowadays, that can put himself under the primal influences lying at the foundation of his country's folk song, and still less often is there a nature

simple and responsive as Grieg's, to fuse these elements into music that is at once authentically national and artistically excellent. So this man, besides earnestly studying Norwegian popular melodies and frankly utilizing them as thematic material, created, so to say, a folk music of his own. It was his able and loving interpretation of Norway and the North that won Grieg his enviable place in nineteenth century music.

II

GRIEG published ten books of *Lyric Pieces for the Pianoforte*, and the present volume draws from all of them, besides including four of the *Poetic Tone Pictures*, two *Album Leaves*, one of the *Improvisations on Norwegian Folk Songs*, a group of transcriptions by the composer of some of his own best known songs, excerpts from both the *Peer Gynt* suites, several of the *Impressions* or *Mood Pictures*, and other short pianoforte pieces.

The opening piece in the present volume is, appropriately enough, Op. 1, No. 1. Not many famous composers can afford to exhibit their first numbered work, but Grieg's modest *Klavierstück* in D major cuts a passable figure. Grieg himself, referring to his closing days at the Leipzig Conservatory in 1862, once wrote: "I played some pianoforte pieces of my own; they were lame productions enough, and I still blush to-day that they appeared in print as Op. 1; but it is a fact that I had an immense success, and was called for several times."

Of the half dozen *Poetic Tone Pictures*, Op. 3, four are included here. At once we are in a clearer atmosphere, revealing familiar elements of Grieg's musical landscape. The first piece, in E minor, sounds a note of distinction in its alternating triple and double rhythms, in measures seven, eight, and nine. There is a touch of cool and exotic beauty here, and one welcomes its repetition, after the innocent diversion of the middle section has given place to the returning *tempo primo*. The construction of this little piece is typical of many that follow. After two introductory measures, there begins in the right hand a phrase extending through four measures (num-

bers three, four, five, six), which may be called A. This is followed by a complementary or answering phrase in four measures (seven, eight, nine, ten), phrase B, the tenth bar containing a transition leading back to a repetition of phrase A (measures eleven, twelve, thirteen, fourteen). The last four measures (fifteen, sixteen, seventeen, eighteen) of this first division of the *Poetic Tone Picture*, beginning *forte*, *con fuoco*, with the F major arpeggio, constitute a new phrase, C, developed out of the simple D major arpeggio figure in measure ten, and concluding in measure eighteen with a cadence or resting place, marked *ff*, on the chord and octave of the tonic or fundamental key, E minor. Thus, the foregoing section or melody of sixteen measures, following the two introductory measures, consists of two pairs of phrases, A B, A C. Each pair of phrases is called a period, and the two periods, taken together, constitute a melody.

Next comes a middle portion, of twenty-four measures, constructed of phrases closely allied to what has gone before. The first unit is a phrase of four measures, almost exactly like A. It has, however, a minor second (F-natural) in its scale (measure two) instead of the major interval, as in measure four of the first division, and a cadence in E major instead of E minor, in its own fourth measure. This four-measure phrase is repeated with subtle changes (measures five, six, seven, eight), and the next follow two longer groups of eight measures each, developing the same general material, and bringing the listener back to a repetition (*Tempo I*) of the original sixteen-measure melody, without change.

It will be seen that the musical ground plan of this piece is quite simple, and the units of design are small. Such is generally, though not always, the case with Grieg's pianoforte music. Again, the marked rhythmic accentuation will also be noticed. The rhythm that gives character to the piece as a whole is that of measures three and four, obtained by holding the first note (G) for two beats, the F-sharp following on the third and enduring for only one beat, while the succeeding measure has six notes of equal time

value, lasting half a beat each. The remaining two measures of phrase A are also definitely marked, rhythmically, but it is the first two that determine the hearer's mental impression of this musical unit. The melodic intervals are not distinctive, anywhere in the piece, except in measures seven, eight, nine, already mentioned. Harmonically, there is nothing memorable in these two early pages of Grieg's well-filled album. The composer has not hesitated to sound warring dissonances, among them a D-sharp in the bass with E-natural in the treble, unrelieved by any intervening notes. But they do not seem to serve any valuable purpose, except to carry out a certain symmetry of contour in the lower voice.

The next of the *Poetic Tone Pictures* is a square-cut, sharply accented piece in the cold key-color of C minor. Unless played, as directed, *con moto*, this piece will sound rhythmically stiff. The fifth of this group is the best known and has animation, with the hint of charming waywardness that is one of Grieg's most popular qualities. The middle section, after a hurried climax, returns to the opening melody by way of three effective measures of open fifths and fourths, a characteristic bit of humor and good spirits. There is a wintry bleakness in the last of these *Poetic Tone Pictures*, enhanced by speed and relieved by the wide range of dynamic variation prescribed by the composer, who knew well how to gain considerable effects with economy of means.

The first book of *Lyric Pieces* begins with the familiar and graceful *Arietta* in E-flat major, only twenty-three measures in length. This is Grieg under a summer sky; the melody floats onward with an effortless glide. It is a tender little song, and simple withal. The *Waltz*, second of the set, is a typical specimen of the composer's style. There are few notes, yet the three-part harmony is not thin, and when a fourth note is added, the effect is of surprising fulness. It was after Grieg had seen a performance of "Macbeth" that he composed the *Watchman's Song*. Its measured pace is interrupted by uneasy arpeggio passages, which arouse a fanfare

EDVARD GRIEG

of trumpets. After this not very alarming intermezzo, which a note in the score entitles "Spirits of the Night," the march-like tread of the watchman is resumed. It is naïvely simple. A more natural expression is found in the gnomic staccato tripping of the *Fairy Dance*. The *Folk Song*, number five of the first set of *Lyric Pieces*, is a melody of real beauty, skilfully harmonized, without overloading. Passing over the *Album Leaf*, we reach the *National Song*, which sounds as though written for four-part men's chorus, and has a good deal of the broad general character demanded for a national anthem. Henry T. Finck, in his entertaining biography of Grieg, quotes an account, written by the composer, of a Christmas festival at the house of his friend Björnsterne Björnson, in Christiania, in 1868. Grieg had just published this first book of *Lyric Pieces*, and he played this *Vaterlandslied* for the distinguished author. Björnson at once announced that he would write a poem to it, and the next day he reported that it was to be a song for all young Norwegians. "But," he said, "at the beginning there is something that has so far baffled me. A quite definite 'Wortklang.' I feel that the melody demands it, yet it eludes me. But it will come."

"The next morning," writes Grieg, "while I was sitting in my garret room, giving a lesson to a young lady, some one in the street pulled the bell cord as though he were trying to tear out the whole thing. Then there was a clattering as if a wild horde were breaking in, and a voice shouting, 'Forward! Forward! Hurrah! I have it! Forward!' My pupil trembled like an aspen leaf. My wife, in the adjoining room, was almost frightened out of her wits. But when, a moment later, the door was opened, and Björnson stood there, joyous and beaming like a sun, there was great glee. And then we listened to the beautiful poem just completed."

III

Two *Album Leaves*, taken from Op. 28, follow, and the second one, in A major, is thoroughly characteristic and of a delicate yet lively charm.

Very individual are the A minor measures near the end of the second page, with their dotted eighth and sixteenth notes in writhing rhythm.

Second to few of Grieg's short pianoforte pieces is the *Improvisation upon a Norwegian Folk Song*, included in this collection as number one of Op. 29. The song itself is of singular beauty, and is burdened with a truly northern melancholy, although, for the purposes of his art form, Grieg lets a shaft of sunlight illumine its final measure. With the first page of this music before us, we can trace the original outline of this sorrowful song of Scandinavia, set in the key of A minor. The introductory measures suggest the preliminary flourish of a peasant's fiddle, and then begins the mournful lay of the singer. The first phrase is set forth with the left hand, in measures six, seven, eight, nine, with the utmost simplicity, but with genuine eloquence. This is immediately repeated, with growing insistence, by both hands in unison (measures ten, eleven, twelve, thirteen). The second period of the melody falls within measures fourteen and fifteen, again in the left hand, while the completing phrase of the song occupies measures nineteen and twenty, which round out the page. The harmonization is consistent with the straightforward character of this appealing national utterance. There follows a staccato variation and then one in $\frac{3}{4}$ time, both in the sombre key of A minor, after which the original $\frac{6}{8}$ melody is again proclaimed, this time in enriched harmony and in octaves. It mounts to a dramatic climax and then dies away, in an arpeggiated A major chord. Nothing more sincere or more saturated with the northern spirit could be asked.

The second book of *Lyric Pieces* opens with the tender *Berceuse*, which retains its charm in spite of being hackneyed. It is a good example of Grieg's harmonic structure, and of his skill in delaying a climax until the psychic moment; note the increasing tension of the last line on the second page of this little score, and the upper line of its third page. Note, too, how ingeniously the composer has relieved this tension by graduated steps, in the four measures containing descending

octaves in the right hand, leading to the return of the gentle crooning melody. Here he has worked to a real culmination, without overstepping the character of the piece. Another *Folk Song* follows, in the favorite key of E minor, with a sunny middle episode in G major.

Passing over the next piece, which lacks distinction, we come to the first of several settings written for the Halling, one of the Norwegian national dances. The Halling is for a single dancer and is in $\frac{2}{4}$ time. The sturdy peasants admire most of all the dancer who, as the Halling grows more and more animated, can leap into the air and strike the rafters with his foot. The *Spring Dance*, of which one of Grieg's several musical settings follow here, is for a man and a woman, and its joyous movement, in triple rhythm, is good to see. This music is in character, but not in any way remarkable. Nor is the waltz, which is next in the series, an inspired piece of work. Last of Book II of the *Lyric Pieces* is the *Canon*, which is melodically worth while as well as technically ingenious.

Op. 41 comprises transcriptions by the composer of a group of his own best known songs. The *Cradle Song*, in five sharps, will repay the exploring reader. *Little Haakon* loses measurably in this pianoforte version, and *I Love Thee* will probably also give most satisfaction, in this form, to those not familiar with the terse beauty of the original song.

In his third book of *Lyric Pieces*, Op. 43, Grieg is close to his apogee. The five numbers from this set included in the present volume all deserve special mention. *Butterfly* is an example of fleetness and the light touch. *Lonely Wanderer* is a concentrated mood picture, filled with the regretful melancholy implied in the title. *Little Bird* is an echo of the forest, and not wanting in hints of its mystery and solitude. There are undertones of foreboding in this little piece. *Erotic* is persuasive but not commanding. It lacks the fire and passion that would win a woman.

To the Spring is one of the most deservedly popular of Grieg's short pieces. It has indubitable grace and tenderness, and its left-hand

melody, afterward heard in octaves in the right hand, must sing with sustained yet never insistent tones, to draw down into material form this delicate piece of imagination. Rhythmically it is felicitous, and harmonically it is happily contrived. This is one of Grieg's approaches to a mood of thrilled ecstasy; it is a work of genuine imagination and feeling.

IV

FROM the two *Peer Gynt* suites, four excerpts are given here: *The Death of Åse* (pronounced "O-za," with O as in *home*); *Anitra's Dance* and *In the Hall of the Mountain King*, from the first group, and *Solvejg's Song* from the second. *Peer Gynt* (pronounced "Pair Günt") is Henrik Ibsen's allegoric and legendary personage, who, after a wild youth as a braggart and adventurous Norwegian peasant, passes in foreign countries through phases of selfishness and grandiloquent self-deception, until at the end, having sought to balance deliberate evil by hypocritical good, he is threatened with a return to the melting-pot of the Button Molder, to have his neutral and wasted identity merged into the general mass. Peer is a conscienceless rascal, but he is not without sympathetic qualities. Åse is his old mother, whose life he has helped to harass with his froward doings. After robbing a bridegroom of his bride, and carrying her on his back to a mountain fastness, Peer has had a price set upon his head. Exiled thus, he has curious adventures. Looking amorously upon a daughter of the King of the Mountain Trolls, a magic and mischievous folk, Peer is all but ready to swear allegiance to their band, but refuses when told such an oath is irrevocable. Seeking to escape from their domain, Peer is chased by these maleficent imps, with a poor chance for his life, until the ringing of far-away church bells, by his mother and Solvejg, the one woman who believes in him, causes the Mountain King's hall to vanish and sets Peer free.

Solvejg ascends the mountain to share his solitude, but Peer leaves her standing before his hut, being unwilling to face her with an evil con-

EDWARD GRIEG

science. By night, he steals back to his old home in the valley, to find his mother dying. To soothe her passing, and to salve his own conscience, Peer harnesses a chair by her bed and pretends to be driving her to the castle gates guarded by St. Peter. With singular pathos, the imaginary ride is brought to a halt by the weary passenger's release. We next come upon Peer Gynt, gray, rich, and accompanied by a quartet of globe-trotting tourists, as a leisurely wanderer in North Africa. Anitra, daughter of a sheik, dances for him, and he has adventures too many to recount, until, broken in health and purse, he fares back to Norway, and at last finds refuge with the faithful and patient Solveig, who had waited for him from youth to middle age, in serene confidence of his return.

The Death of Åse is Grieg at his best. So simple are the two four-measure phrases out of which its two pages are built, that one may easily underrate the creative energy required to produce them. Strangely haunting is this accompaniment to the waning moments of the weary Norwegian woman. Not a note too many has Grieg woven into this musical pattern. It is a masterpiece in miniature. In playing it, the slurs binding together each phrase within itself must be carefully observed. If it be kept in mind that *The Death of Åse* was written originally for string orchestra, the necessary union of smoothness and accentuation will be readily understood. The tempo should not be too slow, yet there must be no sense of haste.

Anitra's Dance is usually played too fast. The guileful Arab girl at first allowed Peer Gynt to believe that she took him for a prophet, but presently undeceived him, after she had lightened his purse. Her dance was of tropical languor, and Grieg came as near to suggesting this as his cool northern nature would permit. It is music of exquisite grace. *In the Hall of the Mountain King* has been called a bit of musical claptrap. It is, however, in the true sense, picture music, written for the theatre, to heighten the tension of a dramatic episode, and in this it succeeds admirably. A single idea, repeated under all manner of harmonic guises, and with increasing stringency

of rhythmic accent, sums up its musical content. Begun slowly, as the venomous hill trolls start their cat-and-mouse game with the hapless Peer, the pace grows faster and faster, ending in a furious rout. It is amazingly effective in the orchestral version.

After Peer Gynt's futile attempt to carry off Anitra, which left him convinced that women were a worthless crew, Ibsen's drama ironically shows us the devoted Solveig, now a middle-aged woman, fair-haired and comely, sitting alone with her spinning-wheel in the sunshine, before her hut in the forest. She sings:

"May be both the winter and spring will pass by,
And the next summer, too, and the whole of the year;
But thou wilt come one day, that know I full well;
And I will await thee, as I promised of old."

This is set to Norwegian folk music of pristine beauty and simplicity.

v

FROM the fourth book of *Lyric Pieces* is taken another *Spring Dance* in G major with a full complement of fifths and octaves. Wholesome music this, and aglow with vigor. Out of Op. 52, another book of song transcriptions, comes *Mother Sorrow*, which is over-elaborated and has lost some of its original potency. *Solveig's Song* has already been touched upon, in referring to the *Peer Gynt* music. Grotesquerie that is expressive and appropriate is found in *March of the Dwarfs*, from the fifth book of *Lyric Pieces*. The $\frac{2}{4}$ rhythm, with its great number of accented staccato notes, calls up effectively a vision of the precision and nimbleness of the little people. The tender cantabile theme that provides contrast bears an intervallic likeness to one of the *Humoresken*. In the same set is the *Notturno*, a composition of elegiac mood, containing a lovely melody. *Bell Ringing*, or "Bell Voices," as its title might have been translated, would have gained by brevity. It is at best a musical oddity, seeking to imitate, by a long series of open fifths, the confused jarring tones of a chime of bells. To get any effect in performing it, variety must be obtained by strongly marked dynamic gradations.

The sixth book of *Lyric Pieces* has yielded for the present volume a minuet, entitled *Vanished Days*, and a little piece, whose name, *She Dances*, explains its nature. The theme of the first one has character, but again Grieg has amplified to the point of tenuity. The second piece shows the same tendency toward exhaustion of theme long before the final bar is reached.

Proceeding to the seventh book, the *French Serenade* leaves us in doubt how far Grieg could apprehend the spirit of Gallic elegance. *Brooklet*, with its theme based on a running figure, demands both speed and lightness of touch. *Vision* is brief and not individual. More interesting is *Journeying Homeward*, its quadruple beat suggesting the fall of horses' hoofs on a hard road, while the mood is of joyous expectation. A lovely folk melody provides its middle division. Out of Book VIII have been taken the *Ballad* and *Wedding Day at Troldhaugen*, the latter being Grieg's hospitable home on the fjord near Bergen. The guests honored by this piece of occasional music were evidently loath to leave—the length of the piece hints at a prolonged affair, just a little tedious.

Neither *Grandmother's Minuet* nor *At thy Feet*, from Book IX, invite comment. *Evening in the Mountains*, however, is a composition of distinction. Grieg establishes the atmosphere of the music by a long sustained note, and gives it local character by the piping of a single voice, as of a shepherd alone. One thinks of Tristan, and also of Giovanni Segantini's drawings and paintings made in the high Alps, with their spacious air and their great silences. It is said that the Swiss peasants' hushed voices are due to long sojourning in such lofty solitudes. Refreshingly rich in its harmony and of a tender melodic strain is *At the Cradle*, also from Book IX. And it is not too long.

The tenth and last book of *Lyric Pieces* supplies the *Kobold*, another characteristic bit of fairy

lore. It is in Grieg's familiar idiom, and is a good specimen of his ingenious musical picture-making. Puck is at the height of his mischief, when there sounds a signal for departure, in the form of a long held B-flat, following abruptly the chords of E major. Then come a hasty flight and disappearance. Another Halling is bracketed with this, but it will suffer from comparison.

The Grieg manner may be studied in the *Scherzo Impromptu*, Op. 73, No. 2, while No. 3 of the same set, *A Ride at Night*, marked *allegro misterioso*, exhales adventurous suggestion, with a reminder at times of the horse's footsteps. There is a hint of the "Doppelgänger" mood in the chromatic octaves, but it is Grieg's own—and it endures longer than is necessary to convey the desired impression. The study entitled *Hommage to Chopin* betokens the Norwegian's very real admiration for the Polish genius. In the final *Mountaineer's Song* we hear once more the shepherd piping.

As a final word, let it be suggested that the music in this volume be taken in reasonably restricted portions at a single sitting. Like most creative artists, Grieg had his limitations of thought and style. His later work is, on the whole, inferior to that of his first five books of *Lyric Pieces*, but nearly all of his music bears his unmistakable imprint. His short-phrased themes, his alternation of rhythms, his effective use of empty fourths and fifths, his ingenious modulations by means of unison passages, his free employment of bleak dissonances, his almost always likable guidance of his melody from the seventh down to the fifth of a scale, the cool beauty of his harmonies,—these are some determining marks of Edward Grieg's musical style. There is much repetition, and often little development, in the sonata form sense, yet before you have played a dozen measures, in any of these short pieces, you are aware that the composer has made the idea his own—and yours.

New York, June 15, 1910.

EDVARD GRIEG'S WORKS

OPUS

1. Four Pieces, for pianoforte
2. Four Songs, for contralto
3. Six Poetic Tone-Pictures, for pianoforte
4. Six Songs
5. Four Songs
6. Three Humoresques, for pianoforte
7. Sonata in E minor, for pianoforte
8. First Violin Sonata, in F major
9. Four Songs
10. Four Romances, for voice and pianoforte
11. Concert Overture (*In Autumn*)
12. Lyrical Pieces, for pianoforte. Book I
13. Second Violin Sonata, in G major
14. Two Symphonic Pieces, for pianoforte, 4 hands
15. Four Songs
16. Pianoforte Concerto, in A minor
17. Northern Dances
18. Eight Songs
19. Sketches of Norwegian Life, for pianoforte
20. "At the Cloister Gate." Scene for soprano and alto solo, women's chorus and orchestra
21. Four Songs
22. Two Songs from "Sigurd Jorsalfar," for solo, men's chorus, and orchestra
23. Songs from Peer Gynt
24. Ballade, for pianoforte, in G minor
25. Five Songs
26. Four Songs
27. String quartet, in G minor
28. Four Album Leaves, for pianoforte
29. Improvisation on two Norwegian Folk Songs, for pianoforte
30. Album of Part Songs, for men's voices
31. "Recognition of Land," for baritone solo, men's chorus, and orchestra
32. "Alone" (*Der Einsame*), for baritone solo, string orchestra, and two horns
33. Twelve Songs
34. Two Elegiac Melodies, for string orchestra
35. Four Norwegian Dances, for pianoforte, 4 hands
36. Sonata for violoncello and piano, in A minor

OPUS

37. Two Valse-Caprices, for pianoforte
38. Lyrical Pieces, for pianoforte. Book II
39. Five Songs
40. "Holberg" Suite, for string orchestra
41. Six Songs, transcribed for pianoforte
42. Bergliot. Poem for declamation, with orchestra
43. Lyrical Pieces, for pianoforte. Book III
44. Four Songs, from "Fjeld and Fjord"
45. Third Violin Sonata, in C minor
46. Peer Gynt Suite (No. 1), for orchestra
47. Lyrical Pieces, for pianoforte. Book IV
48. Six Songs
49. Six Songs
50. "Olav Trygvason," for solo voices, chorus, and orchestra
51. Romance, with variations, for two pianos, 4 hands
52. Six Songs, transcribed for pianoforte
53. Two Songs, transcribed for string orchestra
54. Lyrical Pieces, for pianoforte. Book V
55. Peer Gynt Suite (No. 2), for orchestra
56. "Sigurd Jorsalfar." Three pieces for orchestra
57. Lyrical Pieces, for pianoforte. Book VI
58. Five Songs
59. Six Songs
60. Five Songs
61. Seven Songs for children
62. Lyrical Pieces, for pianoforte. Book VII
63. Two Norwegian Melodies, for string orchestra
64. Symphonic Dances, for pianoforte, 4 hands
65. Lyrical Pieces, for pianoforte. Book VIII
66. Popular Norwegian Melodies
67. The Mountain Maid (*eight songs*)
68. Lyrical Pieces, for pianoforte. Book IX
69. Five Songs
70. Five Songs
71. Lyrical Pieces, for pianoforte. Book X
72. Norwegian Peasants' Dances
73. Impressions (*Stimmungen*), for pianoforte
Funeral March
An unfinished string quartet (*completed by Julius Roentgen of Amsterdam*)

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**PIANO LYRICS AND SHORTER COMPOSITIONS
BY EDVARD GRIEG**

PIANO PIECE (KLAVIERSTÜCK)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op.1, No.1

Allegro con leggerezza

PIANO

p sempre legato

cresc.

f

fz

p.

rit.

e dim.

p

cresc.

fz

p.

1

2

3

4

5

6

poco a poco cre - > scen-

do al d v ffz

L.H. R.H.

dimin- uen do

p pp

Sheet music for piano, 5 staves, 2 systems.

Staff 1 (Top): Treble clef, 2 sharps (F# G#). Dynamics: *mf*, *mf*. Articulation: > (upward arrow).

Staff 2: Bass clef, 2 sharps (F# G#). Dynamics: *p*, *mf*.

System 1 (Continuation):

- Staff 1:** Dynamics: *dim. e un poco ritard.* Articulation: > (upward arrow).
- Staff 2:** Dynamics: *p*.

System 2 (Continuation):

- Staff 1:** Dynamics: *fz*, *cresc.* Articulation: > (upward arrow).
- Staff 2:** Dynamics: *p*.

Staff 3 (Bottom): Treble clef, 2 sharps (F# G#). Dynamics: *fz*, *string.*, *fz*, *fz*, *dim.*, *ritenuto*. Articulation: > (upward arrow), 1, 2.

Staff 4 (Bottom): Bass clef, 2 sharps (F# G#). Dynamics: *a tempo*, *p*, *morendo pp*, *L.H.*. Articulation: > (upward arrow), 1, 2.

POETIC TONE PICTURES
(POETISCHE TONBILDER)

Edited by Bertha Feiring Tapper

I

EDWARD GRIEG, Op 3, N°1

Allegro ma non troppo

PIANO

dolce

Musical score page 5, measures 1-6. Treble and bass staves. Measure 1: 4 eighth notes. Measure 2: 4 eighth notes. Measure 3: dynamic *p*, 4 eighth notes. Measure 4: dynamic *poco accel.*, 4 eighth notes. Measure 5: 4 eighth notes. Measure 6: dynamic *cresc. sempre*, 4 eighth notes.

Musical score page 5, measures 7-12. Treble and bass staves. Measure 7: 4 eighth notes. Measure 8: dynamic *agitato*, 4 eighth notes. Measure 9: dynamic *f*, 4 eighth notes. Measure 10: 4 eighth notes. Measure 11: 4 eighth notes. Measure 12: dynamic *cresc. sempre*, 4 eighth notes.

Musical score page 5, measures 13-18. Treble and bass staves. Measure 13: dynamic *dim. e ritard.*, 4 eighth notes. Measure 14: dynamic *Tempo I*, 4 eighth notes. Measure 15: 4 eighth notes. Measure 16: 4 eighth notes. Measure 17: 4 eighth notes. Measure 18: 4 eighth notes.

Musical score page 5, measures 19-24. Treble and bass staves. Measure 19: dynamic *p*, 4 eighth notes. Measure 20: 4 eighth notes. Measure 21: 4 eighth notes. Measure 22: 4 eighth notes. Measure 23: 4 eighth notes. Measure 24: 4 eighth notes.

Musical score page 5, measures 25-30. Treble and bass staves. Measure 25: dynamic *cresc.*, 4 eighth notes. Measure 26: dynamic *ff con fuoco*, 4 eighth notes. Measure 27: 4 eighth notes. Measure 28: 4 eighth notes. Measure 29: 4 eighth notes. Measure 30: dynamic *ff*, 4 eighth notes.

III

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 3, No 3

PIANO

Con moto

p stacc. sempre

Musical score page 7, measures 1-4. Treble and bass staves. Dynamics: *p*, *fz*, *fz*, *fz*, *pp*. Measure 4 includes a dynamic bracket labeled "2".

Musical score page 7, measures 5-8. Treble and bass staves. Dynamics: *p*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *poco a poco cresc.*

Musical score page 7, measures 9-12. Treble and bass staves. Dynamics: *f*, *f*, *f*, *f*.

Musical score page 7, measures 13-16. Treble and bass staves. Dynamics: *fz*, *p dim.*, 1., 2., *pp*, *f*, *fz*.

Musical score page 7, measures 17-20. Treble and bass staves. Dynamics: *pp*, *poco ritard.*, *a tempo*, *p stacc. sempre dim.*

5 4

3 5

pp

p

una corda

stacc. sempre

Pedale come sopra

legg.

tre corde

poco rit.

a tempo

f

ff

fz

This block contains five staves of musical notation for piano. The top staff shows a melodic line with dynamic markings *pp* and *p*, and a performance instruction *una corda*. The second staff features a rhythmic pattern with *stacc. sempre* and *Pedale come sopra* instructions. The third staff includes *legg.* and *tre corde* markings. The fourth staff has *poco rit.*, *a tempo*, and *f* dynamics. The bottom staff concludes with *ff* and *fz* dynamics.

V

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 3, No. 5

Allegro moderato

PIANO

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

3 2 1
pp

5 4 2 1 3 2
>

5 3 2 3 2
molto cresc.
con fuoco

5 3 1 5 2
più f

3 1 3 3 1
fz
fz
v.

3
p
poco ritard.

a tempo

3 4
fz
ritard.
pp

VI

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 3, No 6

Allegro scherzando

PIANO

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ML-1804-2

fz
fz
fz
#

agitato
8
ff
fz
p
string.

e cresca molto
fz
f
dim.

pp
pp
pp sempre

ppp

ARIETTA

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 12, No. 1
Lyric Pieces (Lyrische Stücke) Book I

Poco Andante e sostenuto

PIANO

Poco Andante e sostenuto

PIANO

una corda

Ped. simile

tre corde

ritard.

pp

Ped. come sopra

una corda

WALTZ

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op.12, No 2

Allegro moderato

PIANO

1 2

3 4

5 6

7 8

f rit. *p* *pp*

Ped simile
una corda

17

Ped. come sopra

CODA.

una corda

WATCHMAN'S SONG
(WÄCHTERLIED)

Composed after witnessing a performance of Shakespere's "Macbeth"

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 12, No. 3

Molto Andante e semplice

PIANO

INTERMEZZO

(Spirits of the night.)

Piano sheet music for measures 1-2. The music is in G major (two sharps) and common time. The left hand (L.H.) plays eighth-note chords in "una corda" (soft) dynamic. The right hand (R.H.) plays eighth-note chords in "tre corde" (three strings) dynamic, with fingerings 1, 2, 3, 5. The R.H. also has a dynamic marking of *mf*.

Piano sheet music for measures 3-4. The left hand (L.H.) continues eighth-note chords in "una corda". The right hand (R.H.) begins eighth-note chords in "tre corde" with dynamic *f*, using fingerings 1, 2, 3.

Piano sheet music for measures 5-6. The left hand (L.H.) continues eighth-note chords in "una corda". The right hand (R.H.) begins eighth-note chords in "tre corde" with dynamic *pp*, using fingerings 1, 2, 3.

Piano sheet music for measures 7-8. The left hand (L.H.) plays eighth-note chords in "tre corde" dynamic *p*. The right hand (R.H.) plays eighth-note chords in "tre corde" dynamic *p*.

Piano sheet music for measures 9-10. The left hand (L.H.) plays eighth-note chords in "tre corde" dynamic *f*. The right hand (R.H.) plays eighth-note chords in "tre corde" dynamic *f*. The dynamic *ritard.* (ritardando) is indicated above the staff.

FAIRY DANCE (ELFENTANZ)

Edited by Bertha Fetting Tapper

EDWARD GRIEG, Op. 12, N°4

Molto Allegro e sempre staccato

PIANO

Musical score for 'Fairy Dance' (Op. 12, No. 4) by Edvard Grieg. The score consists of five staves of piano music. Staff 1 (treble clef) starts with a dynamic of *pp*. Staff 2 (bass clef) starts with a dynamic of *fz*. Staff 3 (treble clef) starts with a dynamic of *f*. Staff 4 (bass clef) starts with a dynamic of *pp*. Staff 5 (treble clef) starts with a dynamic of *f*. The music is in common time, with various key changes indicated by sharps and flats. Measure numbers 1 through 5 are marked above the staves. Articulation marks like *cresc.* and *una corda* are also present.

Musical score for piano, page 19, featuring six staves of music:

- Staff 1 (Top):** Treble clef, key signature of one sharp. Dynamics: *fz*, *fz*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 2:** Treble clef, key signature of one sharp. Dynamics: *f*, *pp*, *f*, *pp*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 3:** Bass clef, key signature of one sharp. Dynamics: *cresc.*, *pp*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 4:** Treble clef, key signature of one sharp. Dynamics: *pp*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 5:** Treble clef, key signature of one sharp. Dynamics: *fz*, *pp*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.
- Staff 6 (Bottom):** Bass clef, key signature of one sharp. Dynamics: *una corda al Fine*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs.

FOLK SONG
(VOLKSWEISE)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op.12, №5

PIANO

Con moto

Piano part (treble and bass staves) with fingerings and dynamics.

Final instruction: *Ped. come sopra*



morendo

Musical score for piano, two staves. Key signature: G major (two sharps). Time signature: common time. Measure 5: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has quarter notes.

Musical score for piano, two staves. Key signature: G major (two sharps). Time signature: common time. Measure 9: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 10: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 11: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 12: Treble staff has eighth-note pairs; Bass staff has quarter notes.

Musical score for piano, two staves. Key signature: G major (two sharps). Time signature: common time. Measure 13: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 14: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 15: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 16: Treble staff has eighth-note pairs; Bass staff has quarter notes.

morendo

Musical score for piano, two staves. Key signature: G major (two sharps). Time signature: common time. Measure 17: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 18: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 19: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 20: Treble staff has eighth-note pairs; Bass staff has quarter notes.

ALBUM LEAF
(ALBUMBLATT)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 12, No. 7

Allegretto e dolce

PIANO

sosten.

pp
una corda

p

sosten.

fz *p*
tre corde

f

mf

NATIONAL SONG
(VATERLÄNDISCHES LIED)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 12, No. 8

Maestoso

R.H.

PIANO

R.H.

L.H.

R.H.

L.H.

R.H.

L.H.

R.H.

L.H.

ALBUM LEAF

(ALBUMBLATT)

Edited by Bertha Feiring Tupper

EDWARD GRIEG, Op. 28, No. 1

Allegro con moto

PIANO

poco rit.

a tempo

Seconda volta una corda

cresc. —

dim.

a tempo

5 84

poco rit. *a tempo* *stretto*

cresc. *p* *cresc.* *f*

poco rit. *a tempo*

dim. *p* *mf*

Ped. come sopra

poco rit.

a tempo

p *f* *dim.*

v

poco rit.

a tempo

una corda

Ped. come sopra

poco a poco

cresc. e stretto

f ed un poco rit.

dim.

a tempo

p

un

poco stretto

pp

ALBUM LEAF

(ALBUMBLATT)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 28, No. 3

Vivace

PIANO { *p* *poco stretto*

Seconda volta una corda

a tempo

p poco rit. *pp*

a tempo

p

stretto

cresc.

3 5
dim. e ritard. -
a tempo

poco stretto

a tempo
fz
p poco rit
pp

p
pp

una corda

fp

tre corde

dolciss.

f *fp* *f* *fp* *pp*
una corda

f *fp* *f*
tre corde

fp *pp*
una corda

poco rit. *a tempo* *p.*
tre corde

f *p* *f* *fp*

Ped. come sopra al fine

f *dim.* *e* *poco rit.* - - *p* *a tempo*
rit. *mf*

To Frau Ida Aqvist

IMPROVISATION UPON A NORWEGIAN FOLK-SONG

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 29, No 1

Allegretto con moto

PIANO

a tempo

pp *p* *la melodia ben tenuto* *cresc.*

una corda *tre corde*

poco a poco

f pesante *ff* *poco rit.* *molto* *p* *pp*

Allegro

p

fp

pp

cresc. molto

una corda

tre corde

f

ff

Molto vivace

Molto vivace

pp *fz*

fz

fz

fz *sempre pp*

fz

cresc. poco a poco

ritard

Tempo I, ma molto agitato e pesante

ff

Ped. simile

più *ff* e stretto

un poco

ritard

poco stretto

poco ritard.

p ritard.

pp

lento

BERCEUSE

*Edited by Bertha Feiring Tapper*EDWARD GRIEG, Op.38, No.1
Lyric Pieces (Lyrische Stücke) Book IIAllegretto tranquillo ($\text{J} = 92$)

PIANO

rit.

a tempo

una corda

ppp

Ped. come sopra

morendo

Con moto

p tre corde

45

rit.

a tempo

p

rit.

a tempo

più p

una corda

R.H.

pp tre corde

3

3

3

3

3 cresc.

stretto

5
3
f
4

dim. e rit. *molto*

a tempo
p
una corda al fine

pp

morendo
ppp

FOLK SONG
(VOLKSWEISE)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op.38, N°2

Allegro con moto (♩ = 144)

PIANO

4 2 4 8 2 4

p

cresc.

una corda

mf cresc.

tre corde

4

sempre cresc.

8

f >

2

dim.

poco

a

poco

3

rit.

>

p a tempo

una corda

4

cresc.

f

5

p

>

>

dim. e rit.

>

M E L O D Y
(MELODIE)

41

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 38, No. 3

PIANO

Allegretto ($\text{d} = 72$)

R.H.

L.H.

R.H.

L.H.

R.H.

L.H.

R.H.

L.H.

R.H.

cresc.

rit.

strettio

a tempo

R.H. *L.H.* *R.H.* *L.H.*

p *una corda*

R.H. *L.H.*

p *L.H.*

poco *p* *stretto* *p* *p* *#*

a tempo *f* *R.H.* *L.H.*

R.H. *L.H.* *p* *pp* *una corda*

HALLING
NORWEGIAN DANCE

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 38, No 4

Allegro marcato ($\text{♩} = 116$)

PIANO

4

a tempo

f

p

Ped. come sopra

pp

p

pp *rit.*

a tempo

fp

poco rit. *pp*

NORWEGIAN DANCE
(SPRINGTANZ)

Edited by Bertha Fairing Tapper

EDWARD GRIEG, Op. 38, N^o 5

PIANO

Allegro giocoso ($d=60$)

p leggiero

This image shows five staves of handwritten musical notation for piano, likely in common time. The notation uses a combination of treble and bass clefs. Various dynamics and performance instructions are included, such as **ff**, **poco**, **dim.**, **a poco**, and **pp**. Measure numbers 8 through 13 are indicated at the beginning of each staff. The music includes eighth-note patterns, sixteenth-note patterns, and sustained notes. Measures 11-12 feature grace notes and slurs. Measure 13 includes a bass clef change and a dynamic marking of **pp**.

WALTZ

Edited by Bertha Feiring Tupper

EDWARD GRIEG, Op.38, N°7

Piano { Poco Allegro ($\text{d} = 60$)

PIANO { Poco Allegro ($\text{d} = 60$)

4 8 23 5

ri- - tar - - dan - do

4 8 23 5

Presto ($\text{d} = 108$)

una corda

Musical score page 48, measures 1-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 1: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 2: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Measure 3: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Measure 4: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (A, B), (D, E), (F, G), (B, C). Measure 5: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B).

tre corde

Tempo I.

Musical score page 48, measures 6-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 6: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 7: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Measure 8: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Measure 9: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (A, B), (D, E), (F, G), (B, C). Measure 10: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B).

p a tempo *cresc.* *f*

Ped come sopra

Musical score page 48, measures 11-15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 11: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 12: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Measure 13: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Measure 14: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (A, B), (D, E), (F, G), (B, C). Measure 15: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B).

p

Lento

Musical score page 48, measures 16-20. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 16: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 17: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Measure 18: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Measure 19: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (A, B), (D, E), (F, G), (B, C). Measure 20: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B).

ri - - tar - - dan - do

CANON

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 38, No 8

Allegretto con moto ($\text{d} = 80$)

cantabile

PIANO

cantabile

cresc.

dim.

p

cresc. e stretto

fagitato

ff

dim.

rit.

p a tempo

dim. e rit.

pp morendo

ppp

Fine.

50

Più mosso, ma tranquillo ($\text{d} = 126$)

Ped. simile

una corda

tre corde

Minore Da Capo al Fine.

CRADLE SONG
(WIEGENLIED)

51

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 41, No. 1
Transcribed from the Song by the Composer

PIANO

Allegretto doloroso

Sheet music for piano, two staves. Key signature: F major (one sharp). Time signature: common time.

Measures 1-4: Treble staff: *ppp*. Bass staff: *ppp*.

Measure 5: Treble staff: *cresc.* Bass staff: *tre corde*.

Measure 6: Treble staff: *a tempo, ma tranquillo*. Bass staff: *fz*, *dim.*, *poco rit.*, *cantabile*, *p*.

Measure 7: Treble staff: *una corda*. Bass staff: *pp*.

Measure 8: Treble staff: *L.H.* (2nd hand), *rit.* Bass staff: *tre corde*, *una corda*.

Measure 9: Treble staff: *p*, *dim.*, *pp*. Bass staff: Measures 5-8 indicated.

LITTLE HAAKON
(KLEIN HAAKON)

53

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 41, No 2

Transcribed from the Song by the Composer

Andante e ben tenuto

PIANO

pp *p dolce*

una corda
pp

mf
tre corde

pp dolcissimo
una corda

cresc.
tre corde

Sheet music for piano, five staves. Measure 54 starts with two staves in common time, 2 flats. The right hand has eighth-note chords, dynamic *p*. The left hand has eighth-note chords, dynamic *pp*. Measures 55-56 continue with eighth-note chords in common time, 2 flats. Measure 57 begins in 3/4 time, 2 flats. The right hand has eighth-note chords, dynamic *f*. The left hand has eighth-note chords, dynamic *p*. Measures 58-59 begin in 2/4 time, 2 flats. The right hand has eighth-note chords, dynamic *pp*. The left hand has eighth-note chords, dynamic *p*. Measure 60 begins in 3/4 time, 2 flats. The right hand has eighth-note chords, dynamic *cresc.* The left hand has eighth-note chords, dynamic *p*. Measures 61-62 begin in 2/4 time, 2 flats. The right hand has eighth-note chords, dynamic *cresc.* The left hand has eighth-note chords, dynamic *p*. Measures 63-64 begin in 3/4 time, 2 flats. The right hand has eighth-note chords, dynamic *più cresc.* The left hand has eighth-note chords, dynamic *p*. Measures 65-66 begin in 2/4 time, 2 flats. The right hand has eighth-note chords, dynamic *dim.* The left hand has eighth-note chords, dynamic *p*. Measures 67-68 begin in 3/4 time, 2 flats. The right hand has eighth-note chords, dynamic *pp una corda*. The left hand has eighth-note chords, dynamic *p*.

Musical score for piano, page 55, featuring five staves of music:

- Staff 1:** Treble clef, 2 flats. Measures show eighth-note patterns with dynamic markings: > tre corde cresc. and mf.
- Staff 2:** Treble clef, 2 flats. Measures show eighth-note patterns with dynamic cresc. molto and f.
- Staff 3:** Treble clef, 2 flats. Measures show eighth-note patterns with dynamic p and dim.
- Staff 4:** Treble clef, 2 flats. Measures show sixteenth-note patterns with dynamic una corda.
- Staff 5:** Treble clef, 2 flats. Measures show sixteenth-note patterns with dynamic pp, strettissimo molto, and rit.
- Staff 6:** Bass clef, 2 flats. Measures show sixteenth-note patterns with dynamic Lento and ppp.

Performance instructions include: > tre corde cresc., mf, cresc. molto, f, p, dim., una corda, pp, strettissimo molto, rit., Lento, and ppp.

I LOVE THEE
(ICH LIEBE DICH)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 41, No. 3
Transcribed from the Song by the Composer

Andante

PIANO

una corda

quasi Baritono

tre corde la melodia ben

tenuta

5 5 5 5
pp
cresc.

R.H.
f
tranquillo
p

dim.
poco animato
cantabile
quasi Soprano

1
2 3 4 5 3 2 4 5 3 4 5 4 2

5 2
1 3 1 2 3 8
4 1 2 3 8 2

Musical score for piano, four staves, page 58.

Staff 1 (Top): Treble clef, 5 measures. Measure 1: Bassoon part (muted) with dynamic f . Measures 2-4: Treble clef. Measure 5: Treble clef. Measure 5 ends with a fermata over the bassoon part.

Staff 2 (Second from top): Bass clef, 5 measures. Measure 1: Bassoon part (muted). Measures 2-4: Treble clef. Measure 5: Bassoon part (muted).

Staff 3 (Third from top): Treble clef, 5 measures. Measure 1: Bassoon part (muted). Measures 2-4: Treble clef. Measure 5: Bassoon part (muted).

Staff 4 (Bottom): Bass clef, 5 measures. Measure 1: Bassoon part (muted). Measures 2-4: Treble clef. Measure 5: Bassoon part (muted).

Text: *agitato poco a poco*

Text: *cresc.*

Text: *più cresc.*

ff pesante

poco rit.

a tempo

dim.

più dim.

p

dim. e poco stretto

una corda

poco rit.

dolciss.

Lento

ppp

BUTTERFLY (SCHMETTERLING)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 43, No 1
Lyric Pieces (Lyrische Stücke) Book III

Allegro grazioso (♩ = 182)

PIANO

Musical score for piano, page 61, featuring five staves of music. The score includes dynamic markings such as *una corda*, *pp*, *rit.*, *a tempo*, *dolce*, *Ped. come sopra*, *cresc. poco a poco*, and *con moto e poco stretto tre corde*. Performance instructions like slurs, grace notes, and fingerings are also present.

una corda

pp

rit.

a tempo

dolce

Ped. come sopra

cresc. poco a poco

*con moto e poco stretto
tre corde*

A musical score for piano, page 62, featuring five staves of music. The score consists of two systems of measures. Measure 1 starts with a forte dynamic (f) in the treble staff, followed by a dynamic marking "dim." in the bass staff. Measure 2 begins with a piano dynamic (p) in the bass staff. The music is written in common time, with a key signature of two sharps. The notation includes various note heads, stems, and bar lines, with some notes connected by horizontal lines above the staff. Measure 3 starts with a dynamic marking "v." in the treble staff, followed by a dynamic marking "p" in the bass staff. Measure 4 starts with a dynamic marking "v." in the treble staff, followed by a dynamic marking "p" in the bass staff. Measure 5 starts with a dynamic marking "v." in the treble staff, followed by a dynamic marking "p" in the bass staff.

rit.

a tempo

dolce

tre corde

cresc. poco a poco

poco stretto

tre corde

f

ff

dim. e rit.

p

pp

una corda

The musical score consists of five staves of piano music. Staff 1 (Treble) starts with a ritardando, followed by dynamic markings. Staff 2 (Bass) begins with a dynamic marking. Staff 3 (Treble) includes performance instructions like 'a tempo' and 'dolce'. Staff 4 (Bass) features dynamics and performance instructions. Staff 5 (Treble) shows dynamics and performance instructions. The music concludes with a dynamic marking and a performance instruction.

LONELY WANDERER

(EINSAMER WANDERER)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op.43, N° 2

PIANO

Allegretto semplice ($\text{♩} = 116$)

poco rit.

f

p

a tempo

ped. come sopra

a tempo

a tempo

poco ritard.

f

a tempo

p

rit.

a tempo

p

rit.

LITTLE BIRD

(VÖGLEIN)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 43, No 4

PIANO

Allegro leggiero (♩ = 88)

una corda *come sopra*

fz

tre corde

cresc.

p

una corda al Fine

pp

poco rit.

ML-1885-2

The musical score consists of six staves of piano music. The top staff uses treble clef, the second staff bass clef, and the third staff treble clef. The fourth staff uses bass clef, the fifth staff treble clef, and the bottom staff bass clef. Measure 1 starts with eighth-note chords in the bass and treble. Measure 2 features sixteenth-note patterns with a dynamic instruction 'cresc.'. Measure 3 shows eighth-note chords with a dynamic 'p'. Measure 4 ends with a dynamic instruction '*una corda al Fine*'. Measures 5 and 6 continue with eighth-note chords. Measure 7 begins with a dynamic 'pp' and a tempo marking 'poco rit.'. Measure 8 concludes with a dynamic 'pp'.

EROTIC
(EROTIK)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 43, No 5

PIANO

Lento molto (♩ = 54)

più mosso e sempre stretto
cresc.
più cresa.
Tempo I
fri - tar - dan *do mol - to*
dolce
più p tranquillo *ri - tar - dan* *do pp*

TO THE SPRING
(AN DEN FRÜHLING)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 43, N° 6

PIANO

Allegro appassionato (d.: 84)

una corda

pp

2nd volta una corda

cantabile e molto tenuta la melodia

tre corde

fz rit. molto

p a tempo

cresc.

poco rit. f

p a tempo

stretto poco a poco

cresc.

R.H.

f agitato

R.H.

L.H.

più f

rit.

ff

This musical score page contains five staves of piano music. The first staff uses bass and treble clefs, with dynamics *p a tempo* and *stretto poco a poco*. The second staff uses a treble clef and includes a dynamic instruction *cresc.*. The third staff uses a treble clef. The fourth staff uses a treble clef and includes dynamic markings *R.H.*, *f agitato*, *R.H.*, and *L.H.*. The fifth staff uses a treble clef and includes dynamics *più f*, *rit.*, and *ff*. Articulation marks like dots and dashes are placed above and below the notes throughout the score.

Tempo I

Musical score for piano, four staves, measures 72-76.

Measure 72: Treble staff: *p dolce*, *R.H.* Bass staff: *p*

Measure 73: Treble staff: *p*. Bass staff: Measures are grouped by brackets under the bass staff.

Measure 74: Treble staff: *p*. Bass staff: Measures are grouped by brackets under the bass staff.

Measure 75: Treble staff: *animato*. Bass staff: Measures are grouped by brackets under the bass staff.

Measure 76: Treble staff: *poco rit.* Bass staff: Measures are grouped by brackets under the bass staff.

Measure 77: Treble staff: *a tempo*. Bass staff: Measures are grouped by brackets under the bass staff.

Measure 78: Treble staff: *cresc.* Bass staff: Measures are grouped by brackets under the bass staff.

Measure 79: Treble staff: *poco rit.* Bass staff: Measures are grouped by brackets under the bass staff.

Measure 80: Treble staff: *a tempo*. Bass staff: Measures are grouped by brackets under the bass staff.

Measure 81: Treble staff: *dim.* Bass staff: Measures are grouped by brackets under the bass staff.

Measure 82: Treble staff: *cresc.* Bass staff: Measures are grouped by brackets under the bass staff.

Measure 83: Treble staff: *dim.* Bass staff: Measures are grouped by brackets under the bass staff.

cresc. molto *f* *sostenuto*
cresc. molto *f* *sostenuto*
ritard. - *ff* - *p a tempo* *dim. e rit. poco a poco*
ritard. - *ff* - *p a tempo* *dim. e rit. poco a poco*
una corda
pp a tempo *pp a tempo*
ritard. *L.H.*
R.H. *Lento* *L.H.*
8
più rit.
ppp

M L-1827-4

ASA'S DEATH (ÅSES TOD)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 46, № 2
"Peer Gynt" Suite, № 1

Andante doloroso (♩ = 50)

PIANO

Ped simile

5 3 1 2 4

pp

p

più p

pp

dim.

una corda

ANITRA'S DANCE

(ANITRA'S TANZ)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 46, N° 3
"Peer Gynt" Suite, N° 1

Tempo di Mazurka ($\text{♩} = 160$)

PIANO

The sheet music contains five staves of piano music. Staff 1 (treble clef) starts with a dynamic *mp*. Staff 2 (bass clef) starts with a dynamic *p*. The music features various trills and grace notes. The piano part includes both treble and bass staves.

*The trills to be played without a finish.

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M.L.-1829-4

Musical score for piano, page 77, featuring five staves of music:

- Staff 1:** Treble clef. Dynamics: *tr*, *pp*. Measure 1: 4 notes. Measure 2: 4 notes. Measure 3: 4 notes. Measure 4: 4 notes.
- Staff 2:** Bass clef. Measures 1-4: 4 notes. Measure 5: 4 notes. Dynamics: *f*, *f*.
- Staff 3:** Treble clef. Measure 1: 5 notes. Measure 2: 5 notes. Measure 3: 4 notes. Measure 4: 5 notes. Dynamics: *p*, *fp*. Measure 5: 5 notes.
- Staff 4:** Bass clef. Measures 1-4: 5 notes. Measure 5: 5 notes. Dynamics: *fp*.
- Staff 5:** Treble clef. Measures 1-4: 5 notes. Measure 5: 5 notes. Dynamics: *fp*, *fp*.

Musical score for piano, page 78, featuring five staves of music. The score includes dynamic markings such as *mf*, *pp*, *fp*, and *cresc.*. Fingerings are indicated above the notes, and performance instructions like "tr" and "tr" are present. Measure numbers 1 through 18 are marked at the top of each staff. The score consists of two systems of music, separated by a double bar line with repeat dots.

Staff 1: Treble clef, 2/4 time, key signature of 2 sharps. Measures 1-18. Dynamics: *mf*, *pp*.

Staff 2: Treble clef, 2/4 time, key signature of 2 sharps. Measures 1-18. Dynamics: *pp*.

Staff 3: Treble clef, 2/4 time, key signature of 1 sharp. Measures 1-18. Dynamics: *fp*.

Staff 4: Treble clef, 2/4 time, key signature of 1 sharp. Measures 1-18. Dynamics: *cresc.*

Staff 5: Bass clef, 2/4 time, key signature of 1 sharp. Measures 1-18. Dynamics: *fp*.

5
4
2
dim.
fz
14

8 1 3
rit.
5

p a tempo

tr
8 1 5 2 4 tr
3
2 4 8 1 tr
p

mf
248
p
mf
p
248
tr
p

pp
2
1
2

1. 2.
f pp
2.

IN THE HALL OF THE MOUNTAIN KING
 (IN DER HALLE DES BERGKÖNIGS)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 46, No. 4
 "Peer Gynt" Suite, No. I

Alla marcia e molto marcato ($\text{J} = 138$)

PIANO

The musical score consists of ten staves of piano music. The first staff shows a treble clef, a key signature of one sharp, and a tempo marking of $\text{J} = 138$. It includes dynamics pp and *sempre staccato e*, and a performance instruction *una corda*. Subsequent staves show bass clefs, a key signature of one sharp, and various dynamic markings like p , f , and ff . The music features rhythmic patterns such as eighth-note pairs and sixteenth-note chords, often with grace notes indicated by small vertical strokes above the main notes.

Musical score for piano, featuring five staves of music:

- Staff 1 (Top):** Treble clef, 2/4 time, key signature of two sharps. Measures show eighth-note patterns with dynamic markings like > and 1.
- Staff 2:** Bass clef, 2/4 time, key signature of two sharps. Measures show eighth-note patterns.
- Staff 3 (Second page):** Treble clef, 2/4 time, key signature of one sharp. Dynamics include *p*. Measure 1 has grace notes. Measure 2 has a dynamic marking of 2 over 5. Measure 3 has a dynamic marking of 2 over 5. Measure 4 has a dynamic marking of 2. Measure 5 has a dynamic marking of 3 over 2 over 4. Measure 6 has a dynamic marking of 5 over 4 over 2. Measure 7 has a dynamic marking of >. Instruction: *tre corde*.
- Staff 4:** Treble clef, 2/4 time, key signature of one sharp. Measures show eighth-note patterns.
- Staff 5 (Third page):** Treble clef, 2/4 time, key signature of one sharp. Measures show eighth-note patterns. Instruction: *Ped. simile*.
- Staff 6 (Fourth page):** Treble clef, 2/4 time, key signature of one sharp. Measures show eighth-note patterns. Instruction: *poco a poco cressa e stretto*.
- Staff 7 (Bottom):** Bass clef, 2/4 time, key signature of one sharp. Measures show eighth-note patterns.

mf *e* ₆ *sempre cresc.* ₆

ff più vivo

simile

sempre stretto al fine

Musical score for piano, page 83, featuring six staves of music. The score consists of two systems of three staves each. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The music includes various dynamics such as *fz*, *pp*, *p*, and *molto*. Measure numbers 8 through 13 are indicated above the staves. The score is divided into measures by vertical bar lines and measures by horizontal bar lines. Measures are grouped by brackets under the bass staff.

8 8 8 8 8 8

fz *fz* *fz*

pp *p* *ff*

ML-1880-4

NORWEGIAN DANCE (SPRINGTANZ)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 47, No. 6
Lyric Pieces (Lyrische Stücke) Book IV

PIANO

Allegro vivace

Piano

Allegro vivace

p

1 2 3 4

5 6 7 8

9 10 11 12

p

13 14 15 16

cresc.

molto

ff

Ped. simile

Ped. simile

p
come sopra

vib

cresc. *vib* *molto* *ff*

vib *vib* *vib*

dim. *p* *una corda* *pp* *ppp*

MOTHER SORROW

(MUTTERSCHMERZ)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 52, No 1
Transcribed from the Song by the Composer

Allegretto con moto

PIANO

p

una corda

tre corde

poco rit. *a tempo*

mf. molto cantabile

Musical score for piano, page 87, featuring five staves of music. The score includes dynamic markings such as *p*, *fz*, *poco rit.*, *a tempo*, and *cresc.*. Performance instructions like crescendo and decrescendo are indicated by arrows above and below the staves. Measure numbers 1 through 8 are present at the beginning of some staves. The music consists of two systems of measures, separated by a repeat sign with a '2' superscript.

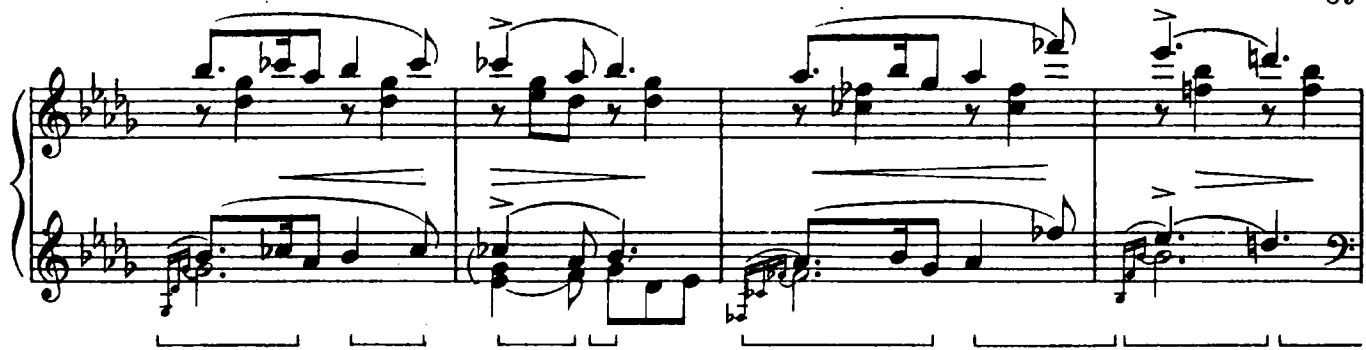
poco rit. *a tempo*

cresc.

fz *poco rit.*

a tempo

A musical score page featuring five staves of piano music. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves are in a key signature of four flats. The music consists of eighth-note patterns. The first two staves begin with a dynamic instruction: "Ped. come sopra". The third staff includes dynamics "poco rit." and "a tempo". The fourth staff is marked "cantabile" and "mf". The fifth staff concludes with a treble clef. Measure numbers 1 through 5 are indicated below the bass staff.



p cresc.

poco a poco f rit.

a tempo

p

rit.

Ped. come sopra

dim.

poco rit.

una corda

a tempo

molto rit.

pp

ML-1832-4

SOLVEJG'S SONG
(SOLVEJGS LIED)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op.52,N^o4
Transcribed from the Song
by the Composer

PIANO

Andante

cantabile

L.H.

cresc.

f

dim.

p

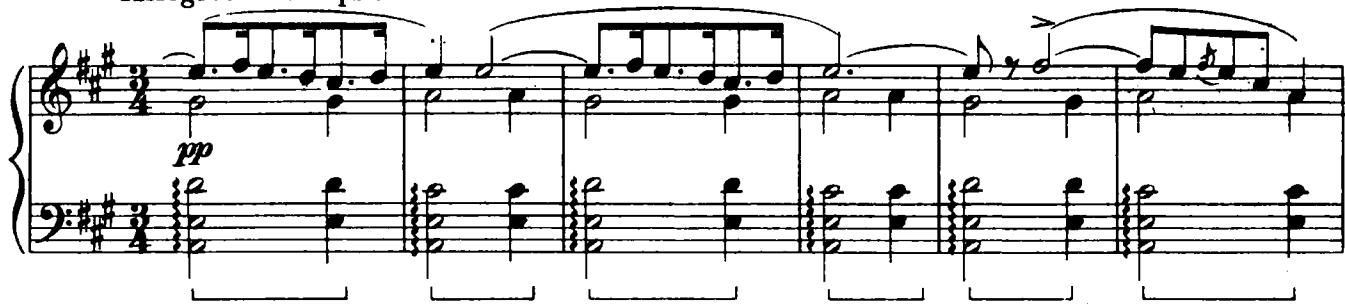
poco rit.

tempo

cresc.

f

Allegretto tranquillamente



Musical score page 92, measures 4-5. The score consists of two staves. The top staff is in common time (indicated by '2') and has a key signature of one sharp. The bottom staff is in common time and has a key signature of one sharp. Measure 4 starts with a dynamic 'cresc.' followed by 'f'. The bass line features eighth-note chords. Measure 5 begins with 'bon ton.' and continues with eighth-note chords. Measure 54 is indicated at the end of the measure.

Allegretto tranquillamente

Musical score page 92, measures 6-7. The top staff is in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp. Measure 6 starts with 'pp' dynamics. Measure 7 continues with eighth-note chords.

Ped. come sopra

Musical score page 92, measures 8-9. The top staff is in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp. Measures 8 and 9 show eighth-note chords.

Andante

Musical score page 92, measures 10-11. The top staff is in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp. Measure 10 includes 'poco rit.'. Measure 11 shows eighth-note chords.

Musical score page 92, measures 12-13. The top staff is in common time with a key signature of one sharp. The bottom staff is in common time with a key signature of one sharp. Measure 12 starts with 'mf' dynamics. Measure 13 starts with 'f' dynamics. The bass line features eighth-note chords. Measure 13 ends with 'una corda' dynamics.

MARCH OF THE DWARFS
(ZUG DER ZWERGE)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 54, No. 3
Lyric Pieces (Lyrische Stücke) Book V

Allegro moderato

PIANO

This sheet music for piano consists of five staves of musical notation. The top two staves are treble clef, and the bottom three are bass clef. The music is divided into measures by vertical bar lines. Various dynamic markings such as 'v' (volume), '5', '4', '2', and '1' are placed above or below the notes. Measure 1 starts with a treble clef staff containing eighth-note pairs, followed by a bass clef staff with eighth-note pairs. Measures 2 through 5 show a repeating pattern of eighth-note pairs in both treble and bass staves. Measure 6 begins with a treble clef staff containing sixteenth-note pairs, followed by a bass clef staff with eighth-note pairs. Measures 7 and 8 continue this pattern. Measure 9 starts with a treble clef staff containing eighth-note pairs, followed by a bass clef staff with eighth-note pairs. Measure 10 begins with a treble clef staff containing sixteenth-note pairs, followed by a bass clef staff with eighth-note pairs. Measure 11 starts with a treble clef staff containing eighth-note pairs, followed by a bass clef staff with eighth-note pairs. Measure 12 begins with a treble clef staff containing sixteenth-note pairs, followed by a bass clef staff with eighth-note pairs. Measure 13 starts with a treble clef staff containing eighth-note pairs, followed by a bass clef staff with eighth-note pairs. Measure 14 begins with a treble clef staff containing sixteenth-note pairs, followed by a bass clef staff with eighth-note pairs. Measure 15 starts with a treble clef staff containing eighth-note pairs, followed by a bass clef staff with eighth-note pairs. Measure 16 begins with a treble clef staff containing sixteenth-note pairs, followed by a bass clef staff with eighth-note pairs. Measure 17 starts with a treble clef staff containing eighth-note pairs, followed by a bass clef staff with eighth-note pairs. Measure 18 begins with a treble clef staff containing sixteenth-note pairs, followed by a bass clef staff with eighth-note pairs. Measure 19 starts with a treble clef staff containing eighth-note pairs, followed by a bass clef staff with eighth-note pairs. Measure 20 begins with a treble clef staff containing sixteenth-note pairs, followed by a bass clef staff with eighth-note pairs.

Musical score for piano, page 95, featuring five staves of music:

- Staff 1 (Top):** Treble clef. Dynamics: *p*. Measure 1: 8th-note patterns. Measure 2: 8th-note patterns. Measure 3: 8th-note patterns. Measure 4: 8th-note patterns.
- Staff 2:** Bass clef. Measures 1-4: 8th-note patterns. Measure 5: 8th-note patterns.
- Staff 3:** Treble clef. Dynamics: *dim.* Measure 1: 8th-note patterns. Measure 2: 8th-note patterns. Measure 3: 8th-note patterns. Measure 4: 8th-note patterns.
- Staff 4:** Bass clef. Dynamics: *pp*. Measure 1: 8th-note patterns. Measure 2: 8th-note patterns. Measure 3: 8th-note patterns. Measure 4: 8th-note patterns.
- Staff 5 (Bottom):** Treble clef. Dynamics: *una corda*. Measure 1: 8th-note patterns. Measure 2: 8th-note patterns. Measure 3: 8th-note patterns. Measure 4: 8th-note patterns. Measure 5: 8th-note patterns.

Sheet music for piano, page 96, featuring five staves of musical notation. The music is in common time and consists of measures 1 through 10.

Staff 1: Measures 1-10. Treble clef. Dynamics: γ , γ . Fingerings: 8, 8, 8, 8, 8, 8, 8, 8, 8, 5. Measure 10 ends with a bracket under the bass staff.

Staff 2: Measures 1-10. Treble clef. Dynamics: pp , pp . Fingerings: 1, 6, 6, 1, 8, 5, 1, 8. Measure 10 ends with "una corda".

Staff 3: Measures 1-10. Treble clef. Fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. Measure 10 ends with a bracket under the bass staff.

Staff 4: Measures 1-10. Treble clef. Fingerings: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Measure 10 ends with a bracket under the bass staff.

Staff 5: Measures 1-10. Treble clef. Fingerings: 3, 5, 1, 4, 5, 1, 4, 5, 1, 4. Dynamics: pp , rit., *pa tempo*, una corda. Ped. come sopra. Measure 10 ends with a bracket under the bass staff.

Staff 6: Measures 1-10. Treble clef. Fingerings: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. Measure 10 ends with "tre corde".

Musical score page 97, measures 1-2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 begins with a dotted half note, followed by a sixteenth-note pattern, and ends with a dynamic *p*. The right hand has fingerings 1, 2, 3, 4, 5, 6. Measure 3 starts with a sixteenth-note pattern.

Musical score page 97, measures 3-4. The score continues with two staves. Measure 3 shows a sixteenth-note pattern with fingerings 1, 2, 3, 4, 5, 6. Measure 4 begins with a dynamic *dim.*, followed by a sixteenth-note pattern with fingerings 1, 2, 3, 4, 5, 6. The instruction *una corda* is written below the bass staff. Measure 5 starts with a sixteenth-note pattern.

Musical score page 97, measures 5-6. The score continues with two staves. Measure 5 shows a sixteenth-note pattern with fingerings 1, 2, 3, 4, 5, 6. Measure 6 begins with a sixteenth-note pattern with fingerings 1, 2, 3, 4, 5, 6. The instruction *tre corde* is written below the bass staff.

Musical score page 97, measures 7-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 7 starts with a dynamic *pp*, followed by a sixteenth-note pattern with the instruction *staccato*. Measure 8 continues with a sixteenth-note pattern.

Musical score page 97, measures 9-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measures 9 and 10 show a continuous sixteenth-note pattern.

sempre pp

staccato

una corda

staccato cresa · poco a poco

tre corde

molto ff

8

8

dim. poco a poco

p

dim. *pp*
una corda

ff

tre corde

M.I. - 1884 - 7

NOTTURNO

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 54, No. 4

Andante

PIANO

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2818

p a tempo *poco*

una corda

p *poco*

tre corde

Più mosso *pp*

una corda

ppp *poco a poco* *cresc.*

molto

ff

tre corde

poco rit.

The musical score consists of five staves of piano music.
 Staff 1 (treble clef) has a dynamic of *p a tempo*. It features eighth-note patterns with grace notes and a fermata over the first measure.
 Staff 2 (bass clef) has a dynamic of *una corda Ped. come sopra*.
 Staff 3 (treble clef) shows a melodic line with grace notes and slurs.
 Staff 4 (bass clef) shows a rhythmic pattern of eighth-note pairs.
 Staff 5 (treble clef) shows a melodic line with grace notes and slurs.
 The score includes various dynamics such as *p*, *cresc.*, *f*, and *ff*, as well as performance instructions like *molto* and *5*.

Musical score page 103, measures 1-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measure 2 begins with a sixteenth-note pattern. Measure 3 features a sustained note with a wavy line. Measures 4-8 show a continuation of sixteenth-note patterns. Measure 8 concludes with a dynamic instruction *dim. sempre*.

Musical score page 103, measures 9-16. The top staff continues with sixteenth-note patterns. Measure 10 shows a transition with measure numbers 54 and 55. Measure 11 includes a dynamic *poco rit.*. Measures 12-16 show a continuation of the sixteenth-note patterns.

Musical score page 103, measures 17-24. The top staff starts with a dynamic *p a tempo*. Measure 18 includes a dynamic *una corda*. Measures 19-24 feature sixteenth-note patterns with grace notes.

Musical score page 103, measures 25-32. The top staff shows a sustained note with a wavy line. Measures 26-32 feature sixteenth-note patterns. Measure 31 includes a dynamic *morendo*.

Musical score page 103, measures 33-40. The top staff shows a sustained note with a wavy line. Measures 34-37 feature sixteenth-note patterns. Measure 38 includes a dynamic *Adagio*. Measure 39 has a dynamic *pp*. Measures 40-41 show a final sixteenth-note pattern.

BELL RINGING

(GLOCKENGELÄUTE)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 54, No 6

PIANO

Andante

pp sempre

2da volta una corda

pp

una corda

Ped. simile

ppp

pp

ppp

cresc. poco a poco

sempre più cresc. - - - *molto* - - - *fff*
dim. molto e poco rit. - - -
Tempo I
pp
dim.
1 pp *molto ff*
p *pp* *una corda* *1*

VANISHED DAYS
(ENTSCHWUNDENE TAGE)

MINUET

Edited by Bertha Feiring Tapper

Andantino

EDWARD GRIEG, Op. 57, No. 1
Lyric Pieces (Lyrische Stücke) Book VI

PIANO

The sheet music for the piano part of "Vanished Days" (Op. 57, No. 1) is presented in six staves. The first staff begins with a dynamic of *p*. The music is in 2/4 time, with a key signature of one sharp. The notation includes various hand and finger markings (e.g., 1, 2, 3, 4, 5, 8, 9, 10) above the notes. The second staff continues with a dynamic of *p*, followed by *pp*. The third staff features a dynamic of *pp*. The fourth staff includes a dynamic of *poco a poco cresc.* The fifth staff ends with a dynamic of *ff* and a instruction for the right hand (*R.H.*). The sixth staff concludes with a dynamic of *p*.

Musical score page 107 featuring six staves of piano music. The score includes dynamic markings such as *pp una corda*, *cresc.*, *più cresc.*, *motto*, *ff*, *poco dim. e molto rit.*, and *Adagio*. Articulation marks like \checkmark and \wedge are also present. Time signatures vary throughout the piece, including common time, 3/4, 5/4, and 6/8.

107

pp una corda

tre corde

cresc.

più cresc.

motto

ff

poco dim. e molto rit.

Adagio

ML-1887-6

108 Allegro vivace

p dolce e leggiero

248

Ped. come

sopra

248

f *p* *molto*

cresc. e stretto

pp *longa*

Molto vivo

Ped. come sopra

Ped. come sopra

molto

cresc. e stretto

Più lento

longa

Molto vivo

110 Tempo I

Piano sheet music for measure 110. The music consists of two staves. The top staff uses treble clef and has a dynamic of *p*. The bottom staff uses bass clef. Measure 110 begins with a forte dynamic. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 111 continues with eighth-note chords, with dynamics *pp* and *p*. Measure 112 shows a transition with sixteenth-note patterns. Measure 113 features eighth-note chords. Measure 114 includes a dynamic marking *poco a poco cresc.* Measure 115 concludes with a dynamic of *ff*, a dynamic instruction *R.H.*, and a dynamic of *p*. Measure 116 begins with eighth-note chords. Measure 117 concludes with a dynamic of *p*.

Musical score for piano, page 111, featuring six staves of music:

- Staff 1:** Treble clef, common time. Measures show various dynamics and articulations.
- Staff 2:** Bass clef, common time. Measures show various dynamics and articulations.
- Staff 3:** Treble clef, common time. Measure 1: *pp una corda*. Measure 2: *tre corde*. Measure 3: *orec.* Measure 4: *più cresca*.
- Staff 4:** Treble clef, common time. Measures show various dynamics and articulations, including *motto*, *f*, *ff*, and *poco dim. e molto rit.*
- Staff 5:** Treble clef, common time. Measures show various dynamics and articulations.
- Staff 6:** Treble clef, common time. Measures show various dynamics and articulations, including *Adagio*, *p*, and *pp*.

SHE DANCES
(SIE TANZT)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op.57, No.5

PIANO

Tempo di Valse

p

f

mf

8 1

p

la come sopra

v



p dolce

cantabile

cantabile

114

animato

pp *pp*

5 2 1 *2 1* *2 1* *5 2 1*

p *cresc.*

5 2 1 *2 1* *2 1* *5 2 1*

dim. ed un poco ritard.

5 2 1 *2 1* *2 1* *5 2 1*

a tempo

p

Pd. come sopra

f

V *V*

f sempre

V *V* *V* *V*

3 1

p dolce

cantabile

cantabile

animato

pp

p

cresc.

dim. ed un poco

ritard.

a tempo

p

f

f sempre

ML-1888-6

più vivo

f *p*

f

pp

due Pedal Fine.

FRENCH SERENADE
(FRANZÖSISCHE SERENADE)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 62, No. 3
Lyric Pieces (Lyrische Stücke) Book VII

Andantino grazioso

PIANO

1 4 1 4
p

2 3 1 1 1 1
8 4 4 4 4 4

4 4 4 4 4 4
cresc. 2 2 2 2 2 2
pp

8 8 8 8 8 8
Ped. come sopra

2 3 2 3 2 3

Sheet music for piano, page 119, featuring six staves of musical notation.

Staff 1: Treble clef, key signature of two sharps. Measures show eighth-note patterns. Dynamics: *cresc.*, *#*, *#*, *scherzando*, *pp*.

Staff 2: Treble clef, key signature of one sharp. Measures show eighth-note patterns. Dynamics: *p*.

Staff 3: Treble clef, bass clef. Measures show eighth-note patterns. Dynamics: *cresc.*

Staff 4: Treble clef, bass clef. Measures show eighth-note patterns. Dynamics: *p*, *cresc.*, *f*.

Staff 5: Treble clef, bass clef. Measures show eighth-note patterns. Dynamics: *p*, *cresc.*

Staff 6: Treble clef, bass clef. Measures show eighth-note patterns. Dynamics: *pp*, *scherzando*.

Ped. come sopra al Fine

cresc.

p

cresc.

f

p

f

pp scherzando

una corda

ppp

BROOKLET
(BÄCHLEIN)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op.62, №4

PIANO

Allegro leggiero

Detailed description of the musical score: The score consists of six staves of piano music. Staff 1 (treble clef) has dynamic *p* and fingerings 1, 2, 3, 4, 5. Staff 2 (bass clef) has dynamic *p*. Staff 3 (treble clef) has dynamic *cresc.* Staff 4 (treble clef) has dynamic *fz* and fingerings 1, 2. Staff 5 (bass clef) has dynamic *p* and instruction *Ped. simile una corda*. Staff 6 (bass clef) has dynamic *p*.

5
1 4 3 2 3
pp
5
1 4 3 2 3
5
1 4 3 2 3
5
1 4 3 2 3

5
3 2 3
cresc.
4
tre corde

5
1 4 3 2 3
f
5
1 4 3 2 3
5
1 4 3 2 3

5
1 3 2 1
5
1 2 1 3 2
5
1 2 1 3 2
5
1 2 1 3 2

5
2 4 1 5
fz
5
dim.
5
1
2 1 3 1

una corda

Ped. simile

cresc.

f

pp

senza Pedale

pp

cresc.

pp

cresc.

ritard.

a tempo

f sempre

dim. ed un poco

più vivo

f *p*

ff

pp

f

dim.

due Ped. al Fine.

FRENCH SERENADE
(FRANZÖSISCHE SERENADE)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 62, No. 3
Lyric Pieces (Lyrische Stücke) Book VII

Andantino grazioso

PIANO

Andantino grazioso

PIANO

p

cresc.

scherzando

pp

una corda

Ped. come sopra

A musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of two sharps. The music includes dynamic markings such as *cresc.*, *pp*, *p*, *f*, and *scherzando*. Performance instructions like "1", "2", "3", "4", and "8" are placed above certain notes and measures. Measures 1-4 are shown in the first staff, followed by a repeat sign and measures 5-8. Measures 9-12 are shown in the second staff, followed by a repeat sign and measures 13-16. Measures 17-20 are shown in the third staff, followed by a repeat sign and measures 21-24. Measures 25-28 are shown in the fourth staff, followed by a repeat sign and measures 29-32. Measures 33-36 are shown in the fifth staff, followed by a repeat sign and measures 37-40. Measures 41-44 are shown in the sixth staff.

120

p

Ped. come sopra al Fine

cresc.

p

cresc.

f

p

pp scherzando

una corda

ppp

ML-1889-8

The musical score consists of six staves of piano music. Staff 1 (treble) starts with a dynamic 'p' and ends with 'Ped. come sopra al Fine'. Staff 2 (bass) has a bass clef and includes a crescendo instruction. Staff 3 (treble) has a bass clef and includes a dynamic 'p'. Staff 4 (bass) has a bass clef and includes a crescendo instruction. Staff 5 (treble) has a bass clef and includes a dynamic 'f'. Staff 6 (bass) has a bass clef and includes a dynamic 'p'. Staff 7 (treble) has a bass clef and includes a dynamic 'pp scherzando' and 'una corda'. Staff 8 (bass) has a bass clef and includes a dynamic 'ppp'. Measure numbers 1 through 8 are indicated at the beginning of each staff.

BROOKLET
(BÄCHLEIN)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.62, №4

Allegro leggiero

PIANO

The music is in 3/4 time, major key. The first staff shows a treble clef and a bass clef, with a dynamic marking *p*. The second staff shows a treble clef. Fingerings are indicated above the notes: 1, 2, 3, 4, 5. The third staff shows a treble clef. The fourth staff shows a treble clef. The fifth staff shows a treble clef. Dynamic markings include *cresc.*, *fz*, and *p*. Fingerings are indicated above the notes: 1, 2, 3, 4, 5. The score consists of five staves of music.

5
1 4 3 2 3
pp
V 1 8 V 3 V 4

5
3 2 3
cresc.
V 4 tre corde

V 1 4 3 2 3
5
4 3 2 3
f
V 4 V 5 V 5

4
1 3 2 1
5 2 1 3 2
4 > > > >

5 2 1 5
fz dim.
2 1 3 1

pp

una corda

Ped. simile

cresc.

f

pp

senza Pedale

pp

cresc.

Musical score page 124, first system. The score consists of two staves. The top staff is in treble clef and has a dynamic marking of *f*. The bottom staff is in bass clef. Both staves are in common time and have a key signature of one sharp (F#). The music features eighth-note patterns with various accidentals.

Musical score page 124, second system. The score continues with two staves. The top staff has a dynamic marking of *fz*. The bottom staff has a dynamic marking of *dim.* The music consists of eighth-note patterns with accidentals.

Musical score page 124, third system. The score consists of two staves. The top staff has a dynamic marking of *pp*. The bottom staff has a dynamic marking of *p*. The music features eighth-note patterns with accidentals.

Musical score page 124, fourth system. The score consists of two staves. The top staff has a dynamic marking of *cresc.* The bottom staff has a dynamic marking of *p*. The music features eighth-note patterns with accidentals.

Musical score page 124, fifth system. The score consists of two staves. The top staff has a dynamic marking of *f*. The bottom staff has a dynamic marking of *pp*. The music features eighth-note patterns with accidentals.

A musical score for piano, consisting of five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is A major (three sharps). The time signature varies throughout the piece. The first staff features sixteenth-note patterns with brackets under groups of four notes. The second staff includes a dynamic marking 'sfz' (sforzando) over a sixteenth-note pattern. The third staff shows eighth-note patterns with a bracket under a group of four notes. The fourth staff has a dynamic marking 'pp' (pianissimo) over a sixteenth-note pattern. The fifth staff concludes with a sixteenth-note pattern.

VISION
(TRAUMGESICHT)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 62, No 5

Poco Andante ed espressivo

PIANO

Poco Andante ed espressivo

PIANO

p *cantabile*

pp *Ped. simile*
una corda

pp

una corda

tre corde

Musical score page 127 featuring six staves of piano music. The score includes two treble clef staves and four bass clef staves. Measure 1 consists of two staves: the top staff has eighth-note pairs with dynamics *Ped. come sopra* and *una corda*; the bottom staff has eighth-note pairs with dynamic *pp*. Measure 2 continues with eighth-note pairs on both staves, alternating between *una corda* and *tre corde* dynamics. Measure 3 shows eighth-note pairs on both staves, alternating between *una corda* and *tre corde* dynamics. Measures 4-5 show eighth-note pairs on both staves, alternating between *tre corde* and *cresc.* dynamics. Measures 6-7 show eighth-note pairs on both staves, alternating between *dim.* dynamics and *p* dynamics. Measure 8 begins with a treble clef change and a key signature change to one sharp. It features eighth-note pairs with dynamics *5 1*, *p*, *2 1*, *pp*, and *2 1*.

JOURNEYING HOMeward
(HEIMWÄRTS)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op 62, № 6

Allegro giocoso alla marcia

PIANO

p

p semper

cresc *poco* *a poco*

Musical score for piano, page 129, featuring five staves of music. The score consists of two systems of measures.

Staff 1 (Top):

- Measure 1: Treble clef, key signature of four sharps. Measures begin with a dotted half note followed by eighth-note pairs. Measure 1 ends with a fermata over the first measure of the second staff.
- Measure 2: Bass clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 2 ends with a fermata over the first measure of the third staff.
- Measure 3: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 3 ends with a fermata over the first measure of the fourth staff.
- Measure 4: Bass clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 4 ends with a fermata over the first measure of the fifth staff.
- Measure 5: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 5 ends with a fermata over the first measure of the second staff.

Staff 2:

- Measure 1: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 1 ends with a fermata over the first measure of the second staff.
- Measure 2: Bass clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 2 ends with a fermata over the first measure of the third staff.
- Measure 3: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 3 ends with a fermata over the first measure of the fourth staff.
- Measure 4: Bass clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 4 ends with a fermata over the first measure of the fifth staff.
- Measure 5: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 5 ends with a fermata over the first measure of the second staff.

Staff 3:

- Measure 1: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 1 ends with a fermata over the first measure of the second staff.
- Measure 2: Bass clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 2 ends with a fermata over the first measure of the third staff.
- Measure 3: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 3 ends with a fermata over the first measure of the fourth staff.
- Measure 4: Bass clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 4 ends with a fermata over the first measure of the fifth staff.
- Measure 5: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 5 ends with a fermata over the first measure of the second staff.

Staff 4:

- Measure 1: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 1 ends with a fermata over the first measure of the second staff.
- Measure 2: Bass clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 2 ends with a fermata over the first measure of the third staff.
- Measure 3: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 3 ends with a fermata over the first measure of the fourth staff.
- Measure 4: Bass clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 4 ends with a fermata over the first measure of the fifth staff.
- Measure 5: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 5 ends with a fermata over the first measure of the second staff.

Staff 5 (Bottom):

- Measure 1: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 1 ends with a fermata over the first measure of the second staff.
- Measure 2: Bass clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 2 ends with a fermata over the first measure of the third staff.
- Measure 3: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 3 ends with a fermata over the first measure of the fourth staff.
- Measure 4: Bass clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 4 ends with a fermata over the first measure of the fifth staff.
- Measure 5: Treble clef, key signature of four sharps. Measures begin with eighth-note pairs. Measure 5 ends with a fermata over the first measure of the second staff.

Performance Instructions:

- Staff 1:** Measure 1: 2, 3. Measure 2: 2, 3. Measure 3: 2, 3. Measure 4: 2, 3. Measure 5: 2, 3.
- Staff 2:** cresc. molto. f. Measure 1: 2, 3. Measure 2: 2, 3. Measure 3: 2, 3. Measure 4: 2, 3. Measure 5: 2, 3.
- Staff 3:** f_z. Measure 1: 2, 3. Measure 2: 2, 3. Measure 3: 2, 3. Measure 4: 2, 3. Measure 5: 2, 3.
- Staff 4:** f_z. f_z. f_z. f_z. Measure 1: 2, 3. Measure 2: 2, 3. Measure 3: 2, 3. Measure 4: 2, 3. Measure 5: 2, 3.
- Staff 5:** più f. Measure 1: 2, 3. Measure 2: 2, 3. Measure 3: 2, 3. Measure 4: 2, 3. Measure 5: 2, 3. poco rit.

Molto Allegro

ff

>

stretto

Tempo I.

mf cantabile

Ped. come sopra

131

una corda *Ped. come sopra*

poco rit.

tre corde

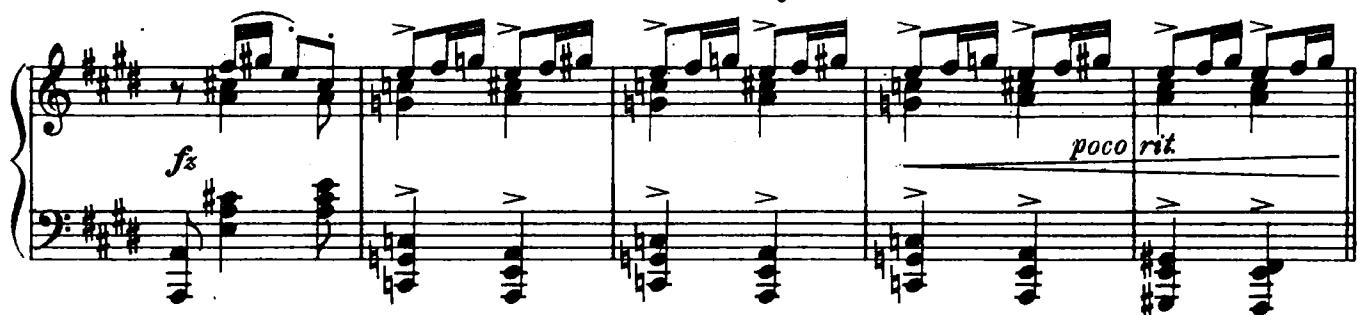
una corda Ped. come sopra al Fine.

pp sempre

tre corde

cresc poco a poco

cresc molto



Molto Allegro.



BALLAD
(IM BALLADENTON)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 65, No. 5
Lyric Pieces (Lyrische Stücke) Book VIII

Lento lugubre.

PIANO

un poco mosso

pp

cresc.

dim.

una corda

dim. e rit.

Tempo I

cresc. molto

ff

tre corde

dim.

p

pp

una corda

cresc.

f

pp

cresc.

tre corde

poco rit. Tempo I

f

p

cresc.

molto

ff

dim. e rit.

p

pp

WEDDING DAY AT TROLDHAUGEN*

(HOCHZEITSTAG AUF TROLDHAUGEN)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 65, No. 6

Tempo di Marcia un poco vivace

PIANO

2 5
V
2 3
4
2 3
V
2 3
una corda
V
2 3

*Trolldhaugen, country home of the composer.

sempre *pp*

V.

f

5 *9*

dim. pp dolce

una corda

f

tre corde

dim. pp

pp sempre

una corda

pp sempre

A musical score for piano, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one sharp. The music consists of eighth-note chords. Measure numbers 5 and 2 are indicated above the staves. The bass staff has a dynamic instruction "sempre" at the end of measure 2. The treble staff has a dynamic instruction "cresc." at the end of measure 2. The bass staff has a dynamic instruction "sempre tre corde" at the end of measure 8. The treble staff has a dynamic instruction "poco a poco" above the first measure. The bass staff has a dynamic instruction "sempre" at the end of measure 5. The treble staff has a dynamic instruction "più cresc." at the end of measure 5. The bass staff has a dynamic instruction "sempre" at the end of measure 7. Measure numbers 5, 2, 8, 5, 5, 5, 4, 1 are indicated above the staves. Measure 8 ends with a forte dynamic "f". Measure 9 begins with a dynamic instruction "V" above the bass staff.

Musical score for piano, page 139, featuring five staves of music. The score includes dynamic markings such as *v*, *vcl*, *marcato*, *più f*, *poco rit.*, *a tempo*, *fff*, *fz*, and *v.v.*. Performance instructions include fingerings (e.g., 1, 2, 3, 4, 5, 6) and slurs. The music consists of measures 1 through 10, with measure 10 concluding with a key change to A major.

Measure 1: Treble clef, 2 sharps (F# G#). Bass clef. Measures 1-2: Treble clef, 2 sharps (F# G#). Bass clef. Measure 3: Treble clef, 2 sharps (F# G#). Bass clef. Measure 4: Treble clef, 2 sharps (F# G#). Bass clef. Measure 5: Treble clef, 2 sharps (F# G#). Bass clef. Measure 6: Treble clef, 2 sharps (F# G#). Bass clef. Measure 7: Treble clef, 2 sharps (F# G#). Bass clef. Measure 8: Treble clef, 2 sharps (F# G#). Bass clef. Measure 9: Treble clef, 2 sharps (F# G#). Bass clef. Measure 10: Treble clef, 2 sharps (F# G#). Bass clef. Measure 11: Treble clef, 1 sharp (G#). Bass clef.

Poco tranquillo

cantando

p

dolce

pp

R.H.

una corda

Tempo I

Ped. come sopra

una corda

sempre pp

dim. *pp dolce*

una corda

tre corde

Musical score for piano, page 143, featuring six staves of music. The score includes dynamic markings such as *dim.*, *pp dolce*, *una corda*, *pp sempre*, *cresc.*, *tre corde*, *più cresc.*, and *f*. Performance instructions include slurs, grace notes, and fingerings. The music consists of six staves, likely for two hands, with various note heads and rests.

1. Staff 1: *dim.*, *pp dolce*, *una corda*, *pp sempre*

2. Staff 2:

3. Staff 3: *cresc.*, *tre corde*

4. Staff 4:

5. Staff 5: *più cresc.*

6. Staff 6: *f*

144

v.

marcato

più f

a tempo fff

poco rit.

fff sempre

ff

staccato sempre

V.v.

mf

V.v.

p dim.

sopra

pp

sempre Ped.

una corda

tre corde

GRANDMOTHER'S MINUET
(GROSSMUTTERS MENUETT)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 68, No 2
Lyric Pieces (Lyrische Stücke) Book IX

Allegretto grazioso e leggierissimo.

PIANO

Allegretto grazioso e leggierissimo.

PIANO

pp

22.

8

una corda

Ped. come sopra

pp semper

poco rit.

con moto

pp

1 4 2 5 1 5 8 1 4 2 1 5 8 5

1 4 2 5 1 4 8 1 8 2 2 4

2 2 1 2 4 2 4 2 4 2 1

un poco stretto

fz

un poco rit.

Tempo I



Musical score for piano, page 11, measures 11-15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, followed by a forte dynamic. Measure 13 starts with a piano dynamic, followed by a forte dynamic. Measure 14 starts with a piano dynamic, followed by a forte dynamic. Measure 15 starts with a piano dynamic, followed by a forte dynamic. The vocal part in measure 12 includes lyrics: "un poco stretto". The dynamic markings include "f", "p", "f", "p", "f", and "fz". Measure numbers 11 and 12 are written above the staves.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 consists of six eighth-note chords. Measure 12 begins with a sixteenth-note pattern followed by a measure of rests. The instruction "un poco rit." is written above the first measure of rests. Measure 13 starts with a sixteenth-note pattern followed by a measure of rests. Measure 14 concludes with a sixteenth-note pattern.

Tempo I

pp

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one sharp. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a bass note followed by a sixteenth-note pattern. The dynamic instruction *pp al fine* is placed between the two measures.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 1 begins with a forte dynamic. Measure 2 starts with a piano dynamic. The score includes the number '1' above the first measure and 'ritard' below the second measure.

AT THY FEET
(ZU DEINEN FÜSSEN)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 68, No. 3

Poco Andante e molto espressivo *cantabile*

PIANO

mf

cresc.

dolce

dim. molto

pp

poco ritard

A musical score page featuring five staves of piano music. The top staff begins with a dynamic of **p** *cantabile*. The second staff starts with a dynamic of **2**. The third staff features dynamics **stretto**, **cresc.**, and **agitato**. The fourth staff includes dynamics **dim. e rall.**, **a tempo**, **p la melodia ben tenuto**, and **Ped. come sopra**. The bottom staff concludes with dynamics **cresc. molto**, **f**, **dim. molto**, and **poco rit.**.

ML-1846-4

a tempo, ma agitato.

p

pp *cresc. e string.*

più cresc e molto appassionato

Pedal sempre

ff

poco rit.

Tempo I.

cantabile ben tenuto

pp

Ped. come sopra

cresc.

dim. molto

pp

p

fz

p

pp *poco a poco ritard.*

ppp

ML-1548-4

EVENING IN THE MOUNTAINS
(ABEND IM HOCHGEBIRGE)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 68, No. 4

Allegretto

PIANO

Andante espressivo

agitato

dim. molto e più trang.

poco rit.

a tempo

p

poco rit.

Tempo I

p

cresc.

f

più f e ten.

ff

agitato

5 4 1 4 3 1 dim. molto e più trang.

a tempo trang.

poco rit.

a tempo

AT THE CRADLE

(AN DER WIEGE)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 68, No. 5

Allegretto tranquillamente.

PIANO

p cantando

cresc.

pp

pp sempre

Musical score for piano, page 158, featuring five staves of music:

- Staff 1:** Dynamics include *cresc. molto* and *fz*. Articulation marks (e.g., 1, 2, 3, 4, 5) are placed above the notes.
- Staff 2:** Dynamics include *p*, *ppp*, *p*, and *cresc.* Articulation marks (e.g., 1, 2, 3, 4, 5) are present. Instructions *una corda* and *a tempo* appear.
- Staff 3:** Dynamics include *poco rit.*, *molto fz*, *molto*, and *a tempo*. Articulation marks (e.g., 1, 2, 3, 4, 5) are present. Instruction *p la melodia ben ten.* appears.
- Staff 4:** Articulation marks (e.g., 1, 2, 3, 4, 5) are present.
- Staff 5:** Dynamics include *dim. e rit.*, *pp*, and *ppp*. Articulation marks (e.g., 1, 2, 3, 4, 5) are present. Instruction *Ped. al Fine.* appears.

P U C K (KOBOLD)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 71, № 3
Lyric Pieces (Lyrische Stücke) Book X

PIANO

Allegro molto (d = 176)

pp

una corda

f

tre corde

pp

f

fz

Musical score for piano, page 10, measures 5-10. The score consists of two staves. The top staff uses bass clef and has a key signature of four flats. The bottom staff also uses bass clef and has a key signature of four flats. Measure 5 starts with a forte dynamic. Measure 6 begins with a crescendo. Measures 7-10 show a rhythmic pattern of eighth and sixteenth notes. Measure 10 concludes with a forte dynamic.

Musical score for piano showing a melodic line. The score includes dynamic markings such as *più cresc.*, *f*, *pp*, *dolce*, and *una corda*. Fingerings like 8, 5, 4, 4, 5, 4, 5, 4, 5, 4, 5, 1 are indicated above the notes. Pedal markings 3 2 are shown below the bass staff. Measure numbers 1 through 10 are present at the end of each measure.

cresc. molto

Musical score for orchestra, page 10, measures 22-25. The score consists of two staves. The top staff shows a treble clef, a key signature of four flats, and a common time signature. The bottom staff shows a bass clef, a key signature of four flats, and a common time signature. Measure 22 starts with a forte dynamic (f). Measures 23 and 24 continue with eighth-note patterns. Measure 25 concludes with a piano dynamic (p).

Musical score page 161, first system. The score consists of two staves. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, B-flat major, and 2/4 time. The music begins with a forte dynamic. Measures 1-2 show eighth-note chords. Measure 3 starts with a dynamic of $\text{b}\overline{\text{o}}$ followed by a dim. (diminuendo). Measures 4-5 show eighth-note chords with dynamics $\text{b}\overline{\text{o}}$ and pp . Measure 6 shows eighth-note chords with dynamics o and o . The instruction "una corda" is written below the staff.

Musical score page 161, second system. The score consists of two staves. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, B-flat major, and 2/4 time. Measures 1-5 show eighth-note chords with dynamics o and o . Measure 6 starts with a dynamic of o , followed by a forte dynamic pp sempre. Measures 7-8 show eighth-note chords.

Musical score page 161, third system. The score consists of two staves. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, B-flat major, and 2/4 time. Measures 1-2 show eighth-note chords. Measures 3-4 show eighth-note chords. Measures 5-6 show eighth-note chords. Measures 7-8 show eighth-note chords.

Musical score page 161, fourth system. The score consists of two staves. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, B-flat major, and 2/4 time. Measures 1-2 show eighth-note chords. Measures 3-4 show eighth-note chords. Measures 5-6 show eighth-note chords. Measures 7-8 show eighth-note chords. The instruction "tre corde" is written below the staff.

Musical score page 161, fifth system. The score consists of two staves. The top staff is in treble clef, B-flat major, and 2/4 time. The bottom staff is in bass clef, B-flat major, and 2/4 time. Measures 1-2 show eighth-note chords. Measure 3 shows eighth-note chords with dynamics 1 pp . Measures 4-5 show eighth-note chords. Measures 6-7 show eighth-note chords. Measures 8-9 show eighth-note chords.

HALLING
NORWEGIAN DANCE

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 71, No 5

Allegro molto (d: 184)

PIANO

Allegro moderato e marcato (d: 116)

segue

una corda

fz

pp

1 2 3 4 5 6 7 8

5
una corda

f pp

2 3 4
cresc poco a
Pedal simile

poco più cresc

f 5 4 2 1
ML-1850-4

164

più f

glissando

Ped. simile

p

Ped. simile

pp

dim.

senza Pedale

Repeat ad lib.

1. 2. 3. 4. 5.

ppp calando

una corda

Allegro molto*Doppio movimento*

p

cresc.

f

Tempo I

fff marcatissimo

trem.

ML - 1850 - 4

SCHERZO - IMPROMPTU

*Edited by Bertha Feiring Tapper*EDVARD GRIEG, Op. 73, № 2
Moods (Stimmungen)

Allegro capriccioso ($\text{d} = 120$)

PIANO

1 3 4

1 8

4 2

1 2

1 3

5 4 2

5

3

4

pp

cresc. e string

dim.

poco a poco rall.

p

poco rit.

slientando

a tempo vivo

mf

Ped. come sopra

cresc.

f *pp* *cresc.*

*p**più cresc.* *f*

f *p* *f*

Musical score page 169, first system. Treble and bass staves. Dynamics: *p*, *stretto*, *molto f.*, *molto*, *poco rit.*

Musical score page 169, second system. Treble and bass staves. Dynamics: *p*.

Musical score page 169, third system. Treble and bass staves. Dynamics: *rall.*, *pp*, *dim.*, *molto*, *ppp*. Articulation: *una corda*.

Musical score page 169, fourth system. Treble and bass staves. Dynamics: *Molto vivace*, *p*, *stretto*, *cresc.*, *fz*. Articulation: *tre corde*.

Musical score page 169, fifth system. Treble and bass staves. Dynamics: *ff*, *Tempo I*, *pp*. Articulation: *una corda*.

A RIDE AT NIGHT
(NÄCHTLICHER RITT)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 73, No. 3

Allegro misterioso (d=98)

PIANO

una corda

p

pp

pp semper

cresc. *ed animato poco a poco*

tre corde

A musical score for two voices. The top voice (soprano) starts with a dotted half note followed by eighth notes. The bottom voice (bass) enters with a quarter note. Measure 1 ends with a repeat sign. Measures 2-3 show a continuation of the voices. Measure 4 begins with a bass entry, followed by a soprano entry. The soprano part includes a dynamic instruction "più cresc" above a measure. The bass part has a dynamic instruction "Ped. simile" below it. The music concludes with a final measure.

A continuation of the musical score. The top voice (soprano) has a sustained note followed by eighth-note pairs. The bottom voice (bass) has a sustained note followed by eighth-note pairs. The music ends with a dynamic instruction "ff" (fortissimo).

A continuation of the musical score. The top voice (soprano) has a sustained note followed by eighth-note pairs. The bottom voice (bass) has a sustained note followed by eighth-note pairs. The music ends with a dynamic instruction "ff".

A continuation of the musical score. The top voice (soprano) has a sustained note followed by eighth-note pairs. The bottom voice (bass) has a sustained note followed by eighth-note pairs. The music ends with a dynamic instruction "ff".

A continuation of the musical score. The top voice (soprano) has a sustained note followed by eighth-note pairs. The bottom voice (bass) has a sustained note followed by eighth-note pairs. The music ends with a dynamic instruction "ff".

agitato

sempre ff

fff feroce

dim. *p*

pp

una corda

ppp

pp

C

lunga

pp

Ped. come sopra

Meno mosso (d. so)

fp

fp

tre corde

A musical score for two pianos, page 174. The score consists of six staves, each with a treble and bass clef, and a key signature of one sharp. The music is divided into measures by vertical bar lines and separated by horizontal repeat signs. Measure 1 starts with a forte dynamic (f) and a tempo marking. Measures 2-3 show a transition with dynamics like *dolce*, *una corda*, and *rit.*. Measures 4-5 continue with *la melodia ben marc.* and *tre corde*. Measures 6-7 show a return to a previous section with *Ped simile* and dynamic changes. Measures 8-9 introduce a new section with dynamic *poco* and *pp*. Measures 10-11 conclude with *a poco rit.* and *dim.*.

Tempo I.

pp

una corda
Ped. come sopra al fine

pp sempre

cresced animato
tre corde

poco a poco
più cresc.

176

agitato

sempre ff

fff feroce

dim.

p

pp *ppp*

una corda

lunga

tranquillo

rit.

S T U D Y
(Homage to Chopin)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op 73, No 5

Allegro agitato (♩ = 100)

PIANO

Ped. simile

cresc.

cresc. e stretto

f

a tempo

4 2 3

1.

2.

p

cresc.

ben tenuto

f

p

cresc.

agitato

f

stretto e più f

ff

180

1 2 3 4 5 6 7 8

marcato

dim.

p

Ped. come sopra al fine

cresc.

Musical score for piano, page 181, featuring six staves of music. The score includes dynamic markings such as *pp*, *cresc. e stretto*, *più cresc.*, *f*, *ff*, *dim. e poco rit.*, and *p a tempo*. Performance instructions include slurs, grace notes, and slurs with dots. The music consists of eighth and sixteenth note patterns, primarily in common time.

1. Staff: Measures 1-4. Dynamics: *pp*. Measure 4 ends with a fermata over the bass staff.

2. Staff: Measures 1-4. Dynamics: *cresc. e stretto*.

3. Staff: Measures 1-4. Dynamics: *più cresc.*

4. Staff: Measures 1-4. Dynamics: *f*. Measure 4 ends with a fermata over the bass staff.

5. Staff: Measures 1-4. Dynamics: *ff*. Measure 4 ends with a fermata over the bass staff.

6. Staff: Measures 1-4. Dynamics: *dim. e poco rit.* Measure 4 ends with a fermata over the bass staff.

7. Staff: Measures 1-4. Dynamics: *p a tempo*.

8. Staff: Measures 1-4. Dynamics: *p a tempo*.

MOUNTAINEER'S SONG
(GEBIRGSWEISE)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 73, No. 7

Allegretto semplice ($\text{d}=92$)

PIANO

1 2 3 4 5

4 8 4

1

5 4

ff

pp

una corda

ff
tre corde

pp
una corda

ff
tre corde

pp più pp
una corda

ppp

tranquillo

un poco rit.

p

f

tre corde

a tempo

p

senza pedale

f

L.H.

più lento

p rit. e morendo

una corda

The End.

