

EDVARD GRIEG

COMPOSITIONS FOR PIANOFORTE

	Price		Price
Op. 6, No. 3. ALLEGRETTO in C (Humor- eske)	35	Op. 43, No. 2. EINSAMER WANDERER (Sol- itary Wanderer)	35
" 7. MENUET in E minor	40	" 43 " 3. IN DER HEIMATH (At Home)	25
" 12, No. 3. WÄCHTERLIED (Watchman's Song)	35	" 43 " 4. VÖGLEIN (Birdling)	35
" 12 " 4. ELFENTANZ (Elfin Dance)	30	" 43 " 5. EROTIK	50
" 12 " 7. ALBUMBLATT (Albumleaf) in E minor	25	" 43 " 6. AN DEN FRÜHLING (To Spring)	50
" 12 " 8. VATERLÄNDISCHES LIED (Patriotic Song)	25	" 46 " 1. MORGENSTIMMUNG (Morn- ingmood)	40
" 19 " 1. AUF DEN BERGEN (On the Mountains)	50	" 46 " 2. ASE'S TOD (Ase's Death)	35
" 19 " 2. NORWEGIAN BRIDAL PRO- CESSION	50	" 46 " 3. ANITRA'S TANZ (Dance of Anitra)	40
" 19 " 3. AUS DEM CARNEVAL (From the Carnival)	60	" 46 " 4. IN DER HALLE DES BERG- KÖNIGS (In the Hall of the Mountain King)	50
" 28 " 3. DANCE CAPRICE	40	" 54 " 3. ZUG DER ZWERGE (March of the Dwarfs)	50
" 35 " 2. NORWEGIAN DANCE	40	" 54 " 4. NOTTURNO (Nocturne)	50
" 38 " 1. BERCEUSE	40	" 54 " 5. SCHERZO	35
" 38 " 5. SPRINGTANZ	25	" 54 " 6. KLOKKEKLANG (Ringing Bells)	25
" 40 " 5. RIGAUDON	50	" 65 " 6. WEDDING-DAY AT TROLD- HAUGEN	75
" 41 " 1. WIEGENLIED (Cradle-Song)	35	" 68 " 1. SAILOR'S SONG	35
" 41 " 3. I LOVE THEE (Transcription)	50	" 68 " 2. GROSSMUTTER'S MENUETT (Grandmother's Minuet)	50
" 43 " 1. PAPILLON (Butterfly)	40	" 68 " 3. ZU DEINEN FÜSSEN (At thy Feet)	50

PIANO FOUR HANDS

	Price		Price
Op. 19, No. 2. NORWEGIAN BRIDAL PRO- CESSION	75	Op. 46, No. 2. ASE'S TOD (Ase's Death)	25
" 34 " 2. VAREN (Last Spring)	35	" 46 " 3. ANITRA'S TANZ (Dance of Anitra)	50
" 35 " 3. NORWEGIAN DANCE in G	50	" 46 " 4. IN DER HALLE DES BERG- KÖNIGS (In the Hall of the Mountain King)	50
" 37 " 2. VALSE-CAPRICE	60		
" 46 " 1. MORGENSTIMMUNG (Morn- ingmood)	50		

NEW YORK  G. SCHIRMER

Zu deinen Füßen.

(At thy feet.)

EDVARD GRIEG. Op. 68, No 3.

Poco andante e molto espressivo.

cantabile

p

cresc.

dolce

dim. molto

pp

fz

p

Ped.

poco ritard.

pp

Più mosso.

p cantabile

stretto

cresc.

agitato

f

dim. e rall.

a tempo

p la melodia ben ten.

cresc. molto

poco rit.

dim. molto

16255

a tempo, ma agitato

First system of musical notation for piano, measures 1-5. The right hand features chords and triplets, while the left hand plays a steady eighth-note pattern. Dynamic marking: *p*. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*. Fingerings: 5, 3, 2, 2, 2.

Second system of musical notation for piano, measures 6-10. The right hand continues with chords and triplets. Dynamic marking: *pp*. Performance instruction: *cresc. e string.*. Pedal markings: ***, *Ped.*, ***, *Ped.*, *Ped.*. Fingerings: 2, 2, 2, 3, 2.

Third system of musical notation for piano, measures 11-15. The right hand features chords and triplets. Performance instruction: *più cresc. e molto appassionato*. Pedal marking: *Pedal sempre*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*. Fingerings: 3, 2, 2, 2, 2.

Fourth system of musical notation for piano, measures 16-20. The right hand features chords and triplets. Dynamic marking: *ff*. Performance instruction: *poco rit.*. Pedal marking: ***. Pedal markings: *Ped.*, ***. Fingerings: 2, 4, 3, 3, 2.

Tempo I. cantabile e ben ten.

Fifth system of musical notation for piano, measures 21-25. The right hand features chords and triplets. Dynamic marking: *pp*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*. Fingerings: 3, 2, 2, 2, 2.

First system of musical notation. Treble and bass staves. Treble staff has a 3-measure rest, then a triplet of eighth notes (F#, G, A) with a slur. Bass staff has a whole note (F#), then a half note (G), then a quarter note (A). Dynamics: *res.* (resonance) under the first and third measures. *cresc.* (crescendo) in the fourth measure.

Second system of musical notation. Treble staff has a half note (F#) with a slur, then a quarter note (G) with a slur, then a quarter note (A) with a slur. Bass staff has a half note (F#), then a half note (G), then a quarter note (A). Dynamics: *dim. molto* (diminuendo molto) in the second measure. *pp* (pianissimo) in the fourth measure.

Third system of musical notation. Treble staff has a half note (F#) with a slur, then a quarter note (G) with a slur, then a quarter note (A) with a slur. Bass staff has a half note (F#), then a half note (G), then a quarter note (A). Dynamics: *res.* (resonance) under the first and third measures.

Fourth system of musical notation. Treble staff has a half note (F#) with a slur, then a quarter note (G) with a slur, then a quarter note (A) with a slur. Bass staff has a half note (F#), then a half note (G), then a quarter note (A). Dynamics: *p* (piano) in the first measure. *fz* (forzando) in the second measure. *p* (piano) in the third measure.

Fifth system of musical notation. Treble staff has a half note (F#) with a slur, then a quarter note (G) with a slur, then a quarter note (A) with a slur. Bass staff has a half note (F#), then a half note (G), then a quarter note (A). Dynamics: *pp poco a poco ritard.* (pianissimo poco a poco ritardando) in the first measure. *ppp* (pianissimissimo) in the fourth measure. *res.* (resonance) under the first and third measures. *** (asterisk) under the first and third measures.

(originally composed for Piano and Orchestra)

[SUITE: "IN A NUTSHELL"]

No te las o to ala, mo te karearoto.

Awaiting arrival of belated train bringing one's sweetheart from foreign parts; great fun! The sort of thing one hums to oneself as an accompaniment to one's tramping feet as one happily excitedly paces up and down the arrival platform

for piano
by

PERCY ALDRIDGE GRAINGER

WITH HEALTHY AND SOMEWHAT FIERCE "GO" ♪ about 120

Piano

ing somewhat pertly

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SUITE: "IN A NUTSHELL"

Tune in a popular London Style

For my dear friend Edward J de Coppel

for piano
by

PERCY ALDRIDGE GRAINGER

N B. All big stretches can be harped (played *arpeggio*) at will

Gracefully flowing M. M. ♀ : about 100
Top notes to the fore

Piano

Easier

24

22

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All Rights Reserved

SUITE: "IN A NUTSHELL"

For my dear comrade in art and thought Cyril Scott

for piano
by

PERCY ALDRIDGE GRAINGER

N.B. All big stretches can be harped (played *arpeggio*) at will

Restful and dreamy, but wayward in time. Begin *d.* about 84

Piano

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SUITE: "IN A NUTSHELL"

For Henry and Abbie Finch, with love.

for piano
by

PERCY ALDRIDGE GRAINGER

N. B. All big stretches can be harped (played *arpeggio*) at will

Fast M. M. d_s between 116 and 120

Piano

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