

# LARGER PIANO COMPOSITIONS EDVARD GRIEG

EDITED BY  
BERTHA FEIRING TAPPER



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**LARGER PIANO COMPOSITIONS  
BY EDVARD GRIEG**





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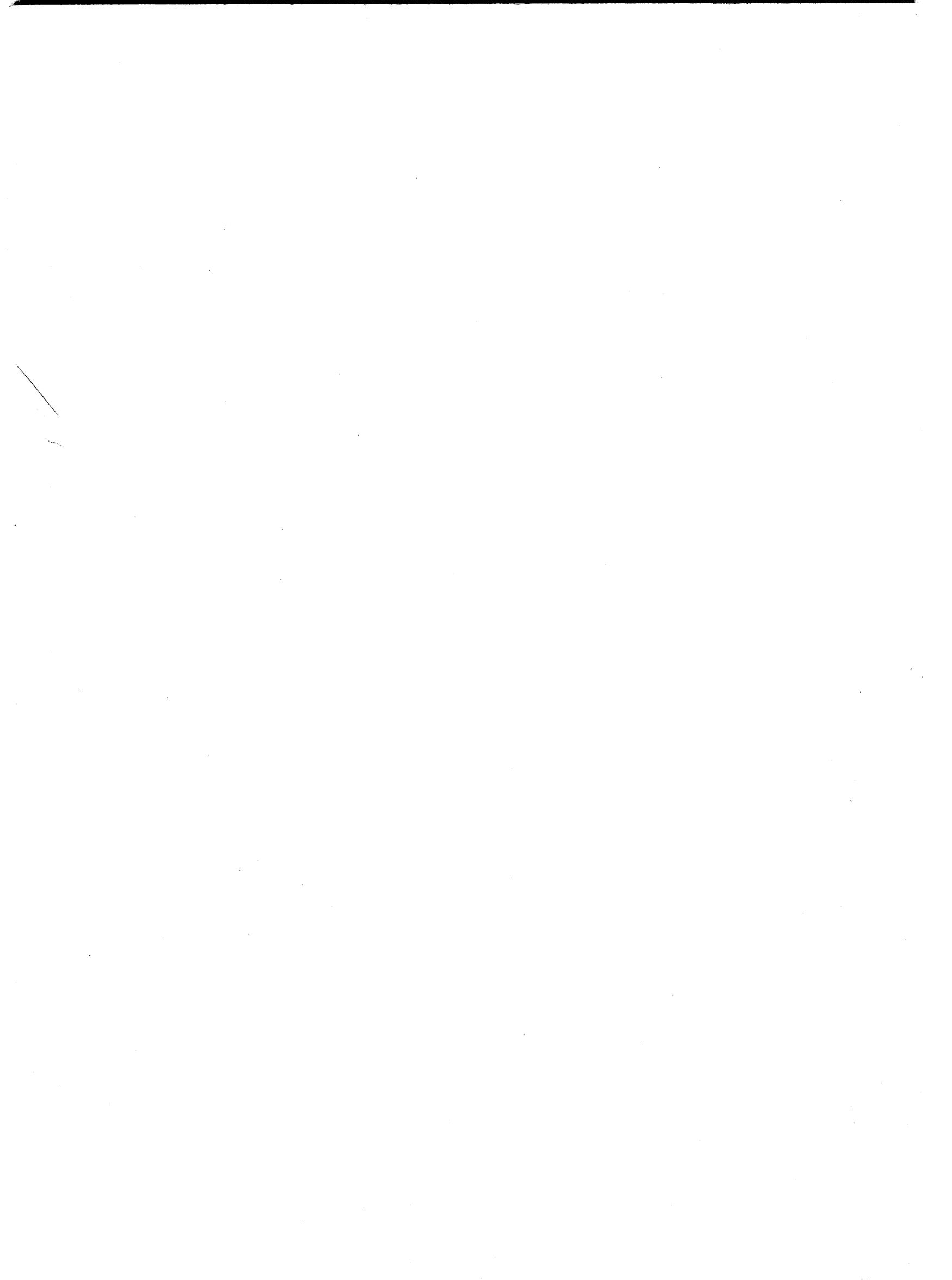
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*Svend Hie.*

FROM A PHOTOGRAPH TAKEN FROM LIFE BY OTTO BORGEN, BERGEN

## EDVARD GRIEG



EDVARD GRIEG was born June 15, 1843, at Bergen, Norway, the birthplace of the playwright Ludvig Holberg, and of the violinist Ole Bull; and he died there on September 4, 1907. His father, Alexander Grieg, who was English consul there, was the grandson of Alexander Grieg, formerly a merchant of Aberdeen, a Scotchman who had supported the Pretender, Charles Edward Stuart, and had fled to Norway after the battle of Culloden, changing the spelling of his name in accordance with the Northern mode of pronunciation. That he remained true to his native country, however, is shown in the fact that he returned home every year to partake of the communion at the Scotch Reformed Church, of which he was a member.

Grieg's mother, Gesine Hagerup, an unusually cultivated and musical woman, taught him the piano from his sixth year. She had studied in Germany with Albert Methfessel, and later in London, so well that she performed in public such works as Beethoven's Fantasia, Op. 80, with orchestra and chorus. The boy composed, too, and once carried to school some variations on a German melody, his Opus 1, subsequently destroyed. This cherished "opus" was roundly disparaged by the master into whose hands it fell, but the boy was not discouraged. When fifteen years old, he travelled through northern Norway with his father. So great was his enjoyment of the scenery that a sincere wish to become a painter formed itself in his mind. The inclination was diverted at the return of Ole Bull to Bergen, after the failure of his colonizing attempt in Pennsylvania. The violinist, recognizing the promise of Grieg's attempts at composition, succeeded in persuading his parents to send him to the Leipzig Conservatory. This beginning of his professional education was made in 1858.

Mr. Henry T. Finck, in his *Life of Grieg*, presents in Grieg's own words an interesting picture of this important moment in the boy's

life: "I cannot now understand what Ole Bull could find at that time in my juvenile pieces. But he was quite serious, and talked quietly to my parents. The matter of their discussion was by no means disagreeable to me. For suddenly Ole Bull came to me, shook me in his own way, and said, 'You are to go to Leipzig, and become a musician.' Everybody looked at me affectionately, and I understood just one thing, that a good fairy was stroking my cheek and that I was happy. And my good parents! Not one moment's opposition or hesitation; everything was arranged, and it seemed to me the most natural thing in the world."

At Leipzig, Grieg's teachers in harmony and counterpoint were Hauptmann and Richter; in composition, Rietz and Reinecke, and in piano playing, Plaidy, Moscheles, and Wenzel. He worked very eagerly, and in the spring of 1860 fell ill with pleurisy. This necessitated a return to Bergen and a protracted rest. The following autumn he went back to Leipzig, completing his course in 1862, playing on the occasion of his graduation the four pieces afterwards issued as his Opus 1. The academic training had been very strict and devoid of any great stimulus for self-development. Writing later to Liszt of his Leipzig days, Grieg said: "In a place where there were so many young Schumanns and Mendelssohns, I felt myself too utterly unworthy, so I went to Copenhagen." This was in 1863.

In a Danish paper, *Dagbladet*, he has described his new life at Copenhagen as follows: "I was crammed with Chopin, Schumann, Mendelssohn, and Wagner, and felt a sort of craving to get elbow-room, to breathe a more individual and independent air. The name of Gade, too, lured me back to the North. I longed to become personally acquainted with the remarkable artist, who was able to give such clear and masterly expression to his ideas. On the other hand, I have

never been his pupil, as is erroneously stated in several dictionaries of music."

At Copenhagen he met Nordraak, Horne-man, and Gottfred Matthison-Hansen, and, as he has said: "You may be sure we wrote reams of music. There was no end to our compositions; we founded the Euterpe Musical Society, we instituted a revolution against the established coteries, we enjoyed ourselves in royal fashion. Those were splendid times. It was then, too, that I became engaged. My wife's family, as you know, is Danish. Her mother played comedy parts in the provinces, under the name of Madame Wehrlich. She must have been fairly successful, for newspapers often styled her 'The Frau Heiberg of the Provinces.' For my own part, I was glad at that time to take organist's work, and frequently took Gottfred Matthison-Hansen's place at the German church in Kristianshaven. I was obliged to think of doing something for a livelihood if I was to get married."

At first, Gade's influence over Grieg was considerable. Grieg admired him sufficiently to compose, at his suggestion, a whole symphony, performed once under the direction of Lumbye at the Tivoli, but never published in its entirety. When the piano sonata and first violin sonata had been completed, during an especially happy spring vacation, Grieg took them to Gade. He gives us this account of the way in which the old musician was impressed by them: "Gade glanced through them with satisfaction, nodded, tapped me on the shoulder and said, 'That's very nice indeed. Now we'll go over them carefully and look into all the seams.' So we climbed a small, steep staircase to Gade's studio, where he sat down at the grand pianoforte and played with absolute inspiration."

The individuality of Gade held no protracted empire over Grieg's disposition. Of Rikard Nordraak he became more and more an admiring disciple. The unique quality of Northern folk music, the keen flavor, the elemental and simple strength of the Norwegian folk-songs, had inflamed this musician with enthusiasm, and he lost no time in imparting it to Grieg. Nordraak died,

unhappily, soon afterward. He was but twenty-four years old, but his passion for the national music of Norway had been transplanted in a mind capable of bearing it for a lifetime. The scholarly training of years was dedicated by Grieg to this passion, and he became at once the most accom-plished and the most loyal musical nationalist in history. It has been said that he is a "Northern" composer; that "he represents the musical spirit of Scandinavia." He himself repudiates this title emphatically. In the *New York Times* he has contradicted a careless assertion made by the editor of a prominent magazine, in the following words: "I am not an exponent of Scandinavian music, but only of Norwegian. The national characteristics of the three peoples—the Norwegians, the Swedes, and the Danes—are wholly different, and their music differs just as much." In the same rejoinder it is made perfectly clear that Grieg does not consider it the duty of other composers to express the essential spirit of their respective countries, but that it is the due of *his* genius to be expressed in the idioms of his Norwegian fa-therland. He frankly maintains that the creative impulse of a Mozart should be free of all territorial influence and restrictions.

After a brief visit to Italy, Grieg travelled northward in 1866, and settled in Christiania. He conducted, for many years, the Christiania Musical Society, producing in excellent manner the ancient and modern classics, and doing pioneer work for his country in the matter of musical performances. In 1874 he received from the government a stipendium of one thousand six hundred crowns. This was in recognition of his services to Norwegian art, and was an assurance of freedom from financial care. In 1870 and 1871 he was again in Italy, enjoying particularly his stay in Rome, where Liszt was living at the time. Returning to Christiania, he continued his quiet life of composing and occasional concert touring. Great enthusiasm was aroused by his playing at Leipzig, where he lived for a time and performed his piano concerto, Opus 16, at a Gewandhaus concert. A part of the winter of 1888 was spent in London, and the following year he was cor-

dially received in Paris. In subsequent years it was necessary for him practically to discontinue the unique concerts, given usually with his wife as the interpreter of his songs. Grieg made many concert tours, appearing as pianist and conductor in England, France, and Germany, arousing invariably great enthusiasm, both for his works and his interpretation.

A glance at the following list of Grieg's works will reveal that the majority of them are small in form, for voice and piano. Of the seventy-three opus numbers, twenty-four are for piano solo, twenty are for vocal solo and piano accompaniment; there are three violin sonatas, one string quartet, one piano concerto, several works for voice and orchestra, the Peer Gynt music, works for string orchestra, and a sonata for piano and violoncello. Grieg transcribed some of his own works (*i. e.*, Opus 41, six songs transcribed for piano; Opus 52, six songs transcribed for piano; Opus 53, two songs transcribed for string orchestra).

Grieg's music has in every measure a distinct individual idiom. He is not, and would not permit it to be said of him, a Scandinavian composer. He is distinctly Norwegian. At the same time that he is so distinctly Norwegian in his work, it is true, as Mr. Henry T. Finck points out in his *Songs and Song Writers*, that there is much more of Grieg than of Norway in his compositions. He has actually used Norwegian tunes in but a few of his works; everything else is entirely original. It is as incorrect to describe his music otherwise than as his own, as it would be to describe Dvořák's *New World Symphony* in terms of an American or African idiom; a popular fallacy, by the way, which Dvořák combated earnestly.

Well known as are the songs and the Lyrical Pieces for piano, it is undoubtedly true that the A minor Concerto, the music to Peer Gynt, and the Violin Sonata in F have contributed to a very great degree to Grieg's popularity. Yet to a very large number of admirers he is known by his songs and piano pieces alone. They represent the composer at all periods of his activity. Every

work is a beautiful masterpiece; however small its proportions, the exquisite finish of the gifted artist breathes from every measure. These qualities, added to the unique individual charm of the composer's idioms, place his works among those that will endure.

#### THE A MINOR CONCERTO

Grieg dedicated the A minor Concerto to Nordraak, whom he met at Copenhagen. It has been said above that Nordraak influenced Grieg to turn from following in the footsteps of Gade,—who in turn was a disciple of Mendelssohn,—revealing to him the treasure-house of Norwegian folk-song, and persuading him to embody in his music the true national spirit. But Nordraak died in 1865, and the second edition of the concerto bears a dedication to Edmund Neupert, the pianist, who was born at Christiania in 1842, and died at New York in 1888.

The concerto was composed in the Danish village of Tölleröd, during Grieg's vacation in the summer of 1868, and was performed at a Gewandhaus concert at Leipzig, February 22, 1872. The pianist was Miss Erike Lie. The new and startling idiom of the music excited lively comment,—even hostility,—being described as a "Scandinavianized" conglomerate of Schumann and Chopin. Even to-day various opinions exist concerning this work. Ernest Closson, in a biographical sketch of Grieg written in 1892, assigns it a place among the composer's most important productions. "Although conceived under the visible influence of Schumann, it remains exceedingly individual. Each phrase, surrounded with complicated figuration, is in its proper place. There is an absence of the passages of sheer 'virtuosity' with which pieces of this kind are usually loaded."

In 1868 Liszt wrote warmly in praise of Grieg's first violin sonata, Op. 8. This induced the Norwegian government to give Grieg a stipendium which enabled him to go to Rome the next year to meet Liszt. This first meeting with Liszt took place at the monastery near the Forum, where the great pianist lived in Rome.

## EDWARD GRIEG

The second meeting, soon afterward, was described by Grieg in a letter first published in 1892.

Mr. Henry T. Finck has republished the following in his *Life of Grieg*: "I had fortunately just received the manuscript of my piano-forte concerto from Leipzig, and took it with me. Besides myself there were present Winding, Sgambati, and a German Lisztite whose name I do not know.... Winding and I were very anxious to see if he would really play my concerto at sight. I, for my part, considered it impossible; not so Liszt. 'Will you play?' he asked, and I made haste to reply, 'No, I cannot' (you know I have never practised it). Then Liszt took the manuscript, went to the piano, and said to the assembled guests, with his characteristic smile, 'Very well, then, I will show you that I also cannot.' With that he began. I admit that he took the first part of the concerto too fast, and the beginning, consequently, sounded helter-skelter; but later on, when I had a chance to indicate the tempo, he played as only he can play. It is significant that he played the cadenza, the most difficult part, best of all. His demeanor is worth any price to see. Not content with playing, he at the same time converses and makes comments, addressing a bright remark now to one, now to another of the assembled guests, nodding significantly to the right or left, particularly when something pleases him. In the adagio, and still more in the finale, he reached a climax, both as to his playing and the praise he had to bestow.

"A really divine episode I must not forget. Toward the end of the finale, the second theme is repeated in a mighty fortissimo. In the very last measures, when in the first triplets the first tone is changed in the orchestra from G sharp to G, while the pianoforte in a mighty scale passage, rushes wildly through the whole reach

of the keyboard, he suddenly stopped, rose up to his full height, left the piano, and, with big dramatic strides and arms uplifted, walked across the large cloister hall, at the same time literally roaring the theme. When he got to the G in question, he stretched out his arms imperiously and exclaimed: 'G, G, not G sharp! Splendid! That is a real Swedish Banko!' to which he added very softly, as in a parenthesis, 'Smetana sent me a sample the other day.' He went back to the piano, repeated the whole strophe, and finished. In conclusion, he handed me the manuscript, and said in a peculiarly cordial tone: 'Fahren Sie fort; ich sage Ihnen, Sie haben das Zeug dazu, und—lassen Sie sich nicht abschrecken!' ('Keep steadily on; I tell you, you have the capability, and—do not let them intimidate you!')

"This final admonition was of tremendous importance to me; there was something in it that seemed to give it an air of sanctification. At times when disappointment and bitterness are in store for me, I shall recall his words, and the remembrance of that hour will have a wonderful power to uphold me in days of adversity."

While Liszt admired the undeniable originality of the work, he suggested some alterations in the orchestral score. The composer accepted these suggestions. But Liszt on this occasion, it has been pointed out, had made the mistake of following his own fiery temperament instead of considering Grieg's more idyllic nature, and so the scoring turned out to be too heavy for its poetical contents. Later on, Grieg published a revised edition of the concerto, in which he partly reverted to his first simpler and more appropriate scoring. The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, one bass tuba, kettledrums, and strings.

*Bertha Kiering Tappan*

September 15, 1908.

# 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. ?
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
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*)



To Richard Nordraak

1

HUMORESQUES  
(HUMORESKEN)

Edited by Bertha Feiring Tapper

I

EDWARD GRIEG, Op. 6

Tempo di Valse ( $\text{d} = 56$ )

PIANO

una corda      tre corde

*f*      *pp*      *mf*

*una corda*      *tre corde*

*mf*      *f*      *pp*

*a tempo*

*rit.*

Sheet music for piano, page 2, measures 2-13. The music is in 2/4 time with a key signature of one sharp. Measure 2 starts with a dynamic *ff*. Measures 3-4 show eighth-note patterns with grace notes. Measure 5 begins with a dynamic *p*. Measures 6-7 continue the rhythmic pattern. Measure 8 starts with a dynamic *pp*. Measures 9-10 show eighth-note patterns. Measure 11 begins with a dynamic *pp*. Measures 12-13 show eighth-note patterns.

*tr*

*fz*      *rit.*      *fp*

*Ped. come sopra*

*ff con fuoco*

*mf*

*f*

*p*

*3 5*

*3*

*3 2*

*sostenuto*

*molto cresc.*      *fff*

Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

*p*

Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

*cresc.*      *con fuoco*

Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

*più f*      *ff molto Allegro*

*stringendo*

*Ped. simile*

Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

*fz*      *fz*      *fz*

Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Tempo di Minuetto ed energico (♩ = 52)

mp

cresc.

f

ff

ff

p dolce

mf

6

*f*

*più f*

*p*

*molto ritard*

*a tempo*

*poco a poco*

*cresc.*

*pesante*



Musical score page 7, measures 6-10. The top staff is in E-flat major (two flats). The bottom staff is in A major (no sharps or flats). Measure 6 is marked 'dolce'. Measures 7-10 show a continuation of the melodic line in E-flat major.

Musical score page 7, measures 11-15. The top staff is in E-flat major. The bottom staff is in A major. Measures 11-14 show a melodic line with eighth-note pairs. Measure 15 begins with a dynamic 'f'.

Musical score page 7, measures 16-20. The top staff is in E-flat major. The bottom staff is in A major. Measures 16-19 show a melodic line with eighth-note pairs. Measure 20 begins with a dynamic 'più f'.

Musical score page 7, measures 21-25. The top staff is in E-flat major. The bottom staff is in A major. Measures 21-24 show a melodic line with eighth-note pairs. Measure 25 begins with a dynamic 'p'.

Musical score page 7, measures 26-30. The top staff is in E-flat major. The bottom staff is in A major. Measures 26-29 show a melodic line with eighth-note pairs. Measure 30 begins with a dynamic 'pp' and is marked 'molto ritard'.

*a tempo*

*pp*      *poco a poco cresc.*

*pesante*

*pp*      *ff*      *fff*

*dimin.*

*pp*

## III

Allegretto con grazia  $\frac{2}{4}$ 

*P*

*f*

*p*

*p*

*fz*

*ff con fuoco*

*ff*

Musical score page 10, measures 1-5. Treble and bass staves. Dynamics: *pp*, *poco riten.*, *a tempo*, *p*, *una corda*, *tre corde*.

Musical score page 10, measures 6-10. Treble and bass staves. Dynamics: *p*.

Musical score page 10, measures 11-15. Treble and bass staves. Dynamics: *pp*, *rit.*

Musical score page 10, measures 16-20. Treble and bass staves. Dynamics: *ff*, *a tempo*, *p*, *pp*, *una corda*.

Musical score page 10, measures 21-25. Treble and bass staves. Dynamics: *pp*, *marcato*, *tre corde*.

## IV

Allegro alla burla ( $\text{d} = 60$ )

*p*

*mf*

*cresc.*

*ff*

*semper dolce*

*espressivo*

3 5  
1. 2.  
2. 2 4 5  
*cresc.* f  
1 3 4 1 3 5  
4 1 3  
4 5 1 3 2 5 1 4  
*ff*  
3 5 2 4 4 4  
*pp*  
5 3 2 4 4  
3 4 3 4 4 3  
*sempre cresc.*  
8<sub>4</sub> ff  
5 5 5 5 3 3 3 3

*simile*

*sempre dim.*

*p*

*riten.*      *a tempo*

*cresc.*

*ff*      *pp*

*una corda*

A musical score for piano, page 14, featuring six staves of music. The score consists of two systems of three staves each. The key signature is one sharp (F# major). The tempo is indicated as *dolce*.

**Staff 1 (Top Left):** Treble clef, 8th note time. Measures 1-5. Dynamics: *dolce*.

**Staff 2 (Top Right):** Treble clef, 8th note time. Measures 1-5. Dynamics: *pp*.

**Staff 3 (Bottom Left):** Bass clef, 8th note time. Measures 1-5.

**Staff 4 (Bottom Right):** Treble clef, 8th note time. Measures 1-5. Dynamics: *p*.

**Staff 5 (Second System, Top Left):** Treble clef, 8th note time. Measures 1-5. Dynamics: *f*.

**Staff 6 (Second System, Top Right):** Treble clef, 8th note time. Measures 1-5. Dynamics: *ff*.

**Staff 7 (Second System, Bottom Left):** Bass clef, 8th note time. Measures 1-5.

**Staff 8 (Second System, Bottom Right):** Treble clef, 8th note time. Measures 1-5. Dynamics: *rit. molto*, *fz*.

Più Allegro

*pp*

*cresc. sempre*

*sost.*

*ff con fuoco*

*ff*

To Niels W. Gade

## SONATA, in E minor

Edited by Bertha Feiring Tapper

I

EDWARD GRIEG, Op. 7

Allegro moderato

PIANO

Musical score for piano, page 17, featuring six staves of music. The score includes dynamic markings such as *p*, *sf*, *cresc. sempre*, *ff*, *pp*, *sostenuto*, *p dolce*, and *a tempo*. Articulation marks like accents and slurs are present. Performance instructions include *una corda* and *tre corde*. Fingerings are indicated above the notes in several staves.

17

*p*      *sf*      *p*      *sf*

*cresc. sempre*      *sf*      *ff*

*p*

*pp*      *una corda*

*sostenuto*      *p dolce*      *a tempo*

*tre corde*

dim. e rit.

*ff*

*il basso marcato*

*sempre cresc.*

*p*

Sheet music for piano, page 19, featuring five staves of musical notation. The music is in common time and consists of measures 19 through 23.

**Staff 1:** Treble clef. Dynamics: *sempre cresc.* Measure 19: Measures 20-21: Measures 22-23: Measure 23: Includes a dynamic marking  $\frac{1}{2} \frac{2}{3}$ .

**Staff 2:** Bass clef. Dynamics: *f* Measure 19: Measures 20-21: Measures 22-23: Includes a dynamic marking *p*.

**Staff 3:** Treble clef. Dynamics: *molto cresc. sempre* Measure 19: Measures 20-21: Measures 22-23: Includes a dynamic marking *p*.

**Staff 4:** Bass clef. Dynamics: *ff* Measure 19: Measures 20-21: Measures 22-23: Includes a dynamic marking *p*.

**Staff 5:** Treble clef. Dynamics: *ff* Measure 19: Measures 20-21: Measures 22-23: Includes a dynamic marking *p dolce*. Includes performance instructions: *molto rit.* and *a tempo*.

2       $\frac{4}{5}$      $\frac{2}{3}$      $\frac{3}{4}$      $\frac{1}{2}$      $\frac{3}{1}$

*leggiero*

8

*cresc.*    *f*    *ff*

*più f*

*sostenuto*

Musical score for piano, page 21, featuring six staves of music. The score includes dynamic markings such as *p*, *ff*, *cresc.*, *dim. e poco rit.*, *a tempo*, *pp*, and *una corda*. Articulation marks like *>* and *v* are present. Performance instructions include *Allegro molto* and *tre corde*. Fingerings are indicated below certain notes in the bottom staff.

*p*      *ff*      *cresc.* -      *dim. e poco rit.*      *a tempo*      *pp*      *una corda*

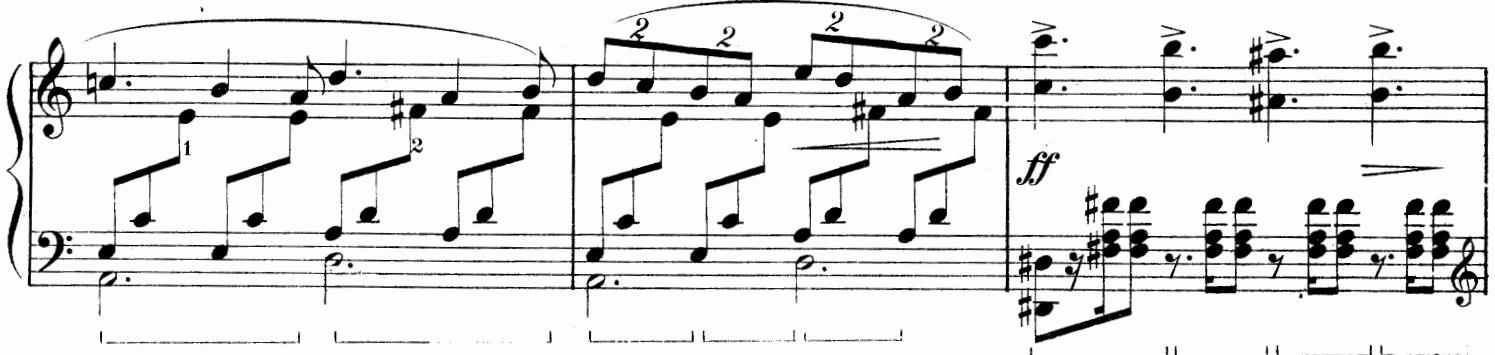
*Allegro molto*      *tre corde*

*m.s. sopra*
  
*ff*
  
*con fuoco*
  
*sf*
  
*p*
  
*cresc.*
  
*sf*
  
*sf*
  
*molto cresc.*
  
*Ossia*
  
*ff*
  
*sff*
  
*sff*
  
*sff*

Andante molto  
*cantabile*



L'istesso tempo



*un poco più vivo*

The image shows five staves of musical notation for piano, arranged vertically. 
 - The top staff (treble clef) consists of two measures of chords followed by a measure of eighth-note patterns. 
 - The second staff (bass clef) has two measures of sixteenth-note patterns with dynamic markings '3' and '4'. 
 - The third staff (bass clef) contains two measures of sixteenth-note patterns with dynamic markings '3 2 1 2 3 4' and '4 1 3 2 4'. 
 - The fourth staff (treble clef) starts with 'a tempo' and 'pp' dynamics, followed by two measures of sixteenth-note patterns with dynamic markings '3 1 4' and '1'. 
 - The fifth staff (bass clef) has two measures of sixteenth-note patterns with dynamic markings '3' and '1'. 
 - The sixth staff (treble clef) features two measures of eighth-note patterns with dynamic markings '5' and '3'. 
 - The seventh staff (bass clef) shows two measures of eighth-note patterns with dynamic markings '3 1 2 1 3' and '3'. 
 - The eighth staff (treble clef) includes two measures of eighth-note patterns with dynamic markings '1 3 2 1 3' and '1 2 4'. 
 - The ninth staff (bass clef) has two measures of eighth-note patterns with dynamic markings 'ffz' and 'V'. 
 - The tenth staff (bass clef) concludes with 'molto cresc.' and 'pp poco rit.' 
 The notation uses standard musical symbols like treble and bass clefs, measures, bars, and rests. Performance instructions include dynamic markings such as 'pp', 'ffz', 'molto cresc.', and 'poco rit.', as well as fingerings and grace notes. Measure numbers are indicated above some of the measures.

*cresc. e poco sostenuto*      *f*      *molto rit.*      *p*      *a tempo cantabile*

*4*      *4*      *4*      *4*

*cresc.*      *f*

*rit.*      *ff*      *fp*      *p sempre dim.*      *simile*

*molto rit.*      *pp*

This musical score page contains five staves of piano music. The first staff uses bass clef and has dynamic markings for crescendo, sostenuto, forte, molto ritardo, piano, and a tempo cantabile. The second staff uses treble clef and includes dynamic markings for 4/4 time, 4/3 time, and 4/2 time. The third staff uses bass clef and features a crescendo instruction. The fourth staff uses treble clef and includes dynamic markings for ritardo, fortissimo, and piano sempre diminuendo. The fifth staff uses bass clef and ends with a dynamic marking for piano.

Alla Menuetto, ma poco più lento

III

*p* cresc.

*ff* dim.

*p*

*cresc.*

*ff*

*pesante* sosten. sf *ff*

5 5 4

*a tempo*

rit.

p pp p

una corda tre corde

una corda

una corda

tre corde

tre corde

tre corde

mf

una corda

*p*  
*tre corde*

*cresc.*

*pesante*

*rit.*

**FINALE**  
Molto Allegro

IV

*f*

*p*

*simile*

*p*

*poco a poco*

Sheet music for piano, page 30, featuring six staves of musical notation. The music is in common time and consists of six staves, likely for two hands. The notation includes various dynamics such as *cresc.*, *ff*, *cresc.*, *f con fuoco*, *dim.*, and *p*. Fingerings are indicated above certain notes and chords. The music is primarily in G major, with some sharps appearing in later staves.

Detailed description of the staves:

- Staff 1:** Treble clef, key signature of one sharp. Measures show eighth-note patterns with fingerings like 3 2, 3 2, 3 2, and 3 2.
- Staff 2:** Bass clef, key signature of one sharp. Measures show eighth-note patterns with fingerings like 1 1, 2 2, 3 4, 5 4, 3, and 2 1.
- Staff 3:** Treble clef, key signature of one sharp. Measures show eighth-note patterns with fingerings like 5 5 5, 2 1 2, 4 1, 5 3, 5 1, 5 2, 4 1, and 5 3.
- Staff 4:** Treble clef, key signature of one sharp. Measures show eighth-note patterns with fingerings like 3 1 1 1, 3 1 1 1, 2, 4 3 2 3, and 4 3.
- Staff 5:** Treble clef, key signature of one sharp. Measures show eighth-note patterns with fingerings like 8, 3 5, 3, 2, and 2.
- Staff 6:** Bass clef, key signature of one sharp. Measures show eighth-note patterns with fingerings like 1, 2, 3, 4, 5, and 6.

Musical score for piano, page 31, featuring six staves of music. The score includes dynamic markings such as *pp*, *mf*, *sf*, and *f*. Performance instructions include *simile* and *come sopra*. The music consists of six staves, likely for two hands, with various note heads, stems, and rests. Measure numbers 4234, 534, and 32 are indicated above the final staff.

Musical score for piano, page 32, featuring six staves of music. The score includes dynamic markings such as *fp*, *cresc.*, *f pesante*, *sf*, *ff*, *sempre ff*, and *simile*. Performance instructions like *3*, *1*, *2*, *5*, and *1* are also present. The music consists of six staves of piano notation, with the top staff being treble clef and the bottom staff being bass clef. Measures are indicated by vertical bar lines, and rests are represented by empty spaces on the staff.

33

*pp*

*cresc.*

*sempre cresc.*

*una corda*

*tre corde*

*f*

*pp*

*una corda*

*tre corde*

*pp*

*cresc. -*

*cresc. sempre*

4 3 2  
5 2 1 4 3 2  
4 5



Musical score for piano, page 35, featuring six staves of music:

- Staff 1 (Treble Clef):** Dynamics include ***ff***, ***p***, and ***sforzando***. Articulation marks (>) are placed above many notes.
- Staff 2 (Bass Clef):** Dynamics include ***p*** and ***#p***.
- Staff 3 (Treble Clef):** Dynamics include ***sost.***, ***sf***, ***p***, and ***poco rit.***
- Staff 4 (Bass Clef):** Dynamics include ***pp*** and ***pp poco rit.***
- Staff 5 (Treble Clef):** Dynamics include ***p***. Performance instruction: ***una corda e senza pedale***.
- Staff 6 (Bass Clef):** Dynamics include ***p***. Articulation marks (>) are placed above many notes. Performance instructions: ***pedale come sopra***, ***staccato sempre***, and ***cresc. sempre***.



Musical score for orchestra and piano, page 37, measures 1-5. The score consists of five systems of music. The top system shows the piano's right hand playing eighth-note chords and the left hand providing harmonic support. The second system features a melodic line in the piano's right hand over sustained bass notes. The third system includes dynamic markings *f* and *pp*. The fourth system shows rhythmic patterns in the piano's right hand. The fifth system concludes the page with dynamic markings *dim.*, *p*, and staccato dots above the piano's right hand.

Musical score for piano, page 38, featuring five staves of music:

- Staff 1:** Treble clef, key signature of four sharps. Measures show eighth-note patterns.
- Staff 2:** Bass clef, key signature of four sharps. Measures show eighth-note patterns.
- Staff 3:** Treble clef, key signature of four sharps. Measure 1 starts with a dynamic *fp*. Measure 2 shows a sixteenth-note pattern with fingering 5 3 2 1 3. Measure 3 shows a sixteenth-note pattern with fingering 3 3. Measure 4 shows a sixteenth-note pattern with fingering 3 3.
- Staff 4:** Treble clef, key signature of four sharps. Measures show eighth-note patterns. A dynamic *f* is indicated in measure 1, and *sf* (sforzando) is indicated in measure 4.
- Staff 5:** Bass clef, key signature of four sharps. Measures show eighth-note patterns. A dynamic *ff* is indicated in measure 1. In measure 4, there is a dynamic *sostenuto* followed by *fff sempre*.

*grandioso*

*simile al presto*

*sostenuto*

Presto

*rit.*

*Ped. simile*

To J.P.E. Hartman

**ON THE MOUNTAINS**  
 (AUF DEN BERGEN)

Nº 1 from "SKETCHES OF NORWEGIAN LIFE"

Edited by Bertha Feiring Tapper  
 Un poco Allegro

EDWARD GRIEG, Op. 19, Nº 1

PIANO

Un poco Allegro

*pp*

*pp e sempre staccato*

*una corda*

*5*

*3*

*4*

*3, 2, 3*

*3*

*4*

*2*

*3*

*1*

*3*

*4*

*2*

*3*

*1*

*2*

*4*

*1*

*2*

*3*

*1*

*2*

*3*

*4*

*p*

*tre corde*

Musical score page 41, 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. The key signature changes from A major (no sharps or flats) to D major (one sharp). Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 continues with eighth-note pairs.

Musical score page 41, measures 3-4. 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. The key signature changes from D major to G major (two sharps). Measure 3 shows eighth-note pairs. Measure 4 continues with eighth-note pairs.

Musical score page 41, measures 5-6. 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. The key signature changes from G major to C major (no sharps or flats). Measure 5 shows eighth-note pairs. Measure 6 continues with eighth-note pairs.

Musical score page 41, 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. The key signature changes from C major to F major (one sharp). Measure 7 shows eighth-note pairs. Measure 8 continues with eighth-note pairs.

Musical score page 41, 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. The key signature changes from F major to B major (two sharps). Measure 9 shows eighth-note pairs. Measure 10 continues with eighth-note pairs.

8

8

sostenuto      molto

8va bassa

*tranquillo*

$\frac{4}{2}$

*pp legato*

2da volta una corda

2      4      5      3      4      5  
 tre corde      V  
*poco a poco cresc.*

*fz*      *fz*  
*fz*      *f*      *cresc.*

*ff sempre*

*fff*

8

A musical score for piano, page 44, consisting of six staves of music. The score is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature changes throughout the piece, indicated by various sharps and flats. The dynamics are marked with *pp* (pianissimo) and *sempre staccato*. The first staff begins with eighth-note pairs in a 2:1 ratio. The second staff features a 3:2 ratio with sixteenth-note patterns. The third staff includes a measure with a single eighth note. The fourth staff shows a transition with eighth-note pairs followed by quarter notes. The fifth staff contains measures with eighth-note pairs and sixteenth-note patterns. The sixth staff concludes with eighth-note pairs and quarter notes.

8

*ff*

*ffz*

*lento*

*molto rit.*

*molto cresc.*

*f*

*ff*

*ffz*

*lento*

Presto

1 2 3 4 5 6 7 8 9 10

*p*

*cresc.*

*fz*

*ff*

**BRIDAL PROCESSION**  
 (NORWEGISCHER BRAUTZUG IM VORÜBERZIEHEN)

Nº 2 from "SKETCHES OF NORWEGIAN LIFE"

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 19, Nº 2

Alla marcia

PIANO

molto leggiero e marc.

\*<sup>2</sup> volta una corda

The image shows five staves of musical notation for piano, likely from a score by Chopin. The top staff uses bass clef and has a key signature of two sharps. The second staff uses treble clef. The third staff uses bass clef. The fourth staff uses treble clef. The fifth staff uses bass clef. Various dynamics are indicated throughout, including *f*, *ff*, *p*, *cresc.*, *dim.*, and *pp una corda*. Performance instructions like "1 2 3 4" and "1 2 3 4" are also present. Fingerings such as 1, 2, 3, 4, 5, and 2 3 4 are marked above certain notes. Measure numbers 4, 3, 2, and 1 are also visible.

Musical score for piano, page 49, featuring five staves of music:

- Staff 1 (Treble Clef):** Dynamics *ppp*. Fingerings: 3, 4, 2, 1, 2, 3, 4, 3, 4, 2, 1, 2, 3, 4, 3, 4.
- Staff 2 (Bass Clef):** Fingerings: 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4.
- Staff 3 (Treble Clef):** Dynamics *cresc. poco a poco tre corde*. Fingerings: 1, 2, 3, 4, 3, 2, 4, 2, 3, 2, 5. Dynamic *f*.
- Staff 4 (Bass Clef):** Fingerings: 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4.
- Staff 5 (Treble Clef):** Fingerings: 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4.
- Staff 6 (Bass Clef):** Fingerings: 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4.
- Staff 7 (Treble Clef):** Dynamics *più f*. Fingerings: 4, 2, 1, 3, 3, 2, 1, 3, 1, 3, 2, 1, 3, 4.
- Staff 8 (Bass Clef):** Fingerings: 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4.
- Staff 9 (Treble Clef):** Dynamics *ff e marcato*. Fingerings: 3, 2, 3, 1, 2, 3, 4, 3, 2, 3, 1, 2, 3, 4, 3, 2.
- Staff 10 (Bass Clef):** Fingerings: 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4.
- Staff 11 (Treble Clef):** Fingerings: 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2.
- Staff 12 (Bass Clef):** Fingerings: 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4.
- Staff 13 (Treble Clef):** Fingerings: 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2.
- Staff 14 (Bass Clef):** Fingerings: 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4.

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

*sempre più f*

*sostenuto*

1 3 2 1 2 4 3 2 1 8

*mf dim.*

A musical score for piano, consisting of five staves of music. The key signature is two sharps. The first staff shows a treble clef and bass clef, with a dynamic instruction "dim. sempre". The second staff begins with a treble clef and bass clef, followed by a treble clef. The third staff begins with a treble clef and bass clef, followed by a treble clef. The fourth staff begins with a treble clef and bass clef, followed by a bass clef. The fifth staff begins with a treble clef and bass clef. Various dynamics and performance instructions are included, such as "p", "più p", "pp", "una corda al fine", "più pp", "morendo", and "ppp". Fingerings are indicated above the notes in several measures.

To J. P. E. Hartman

**AT THE CARNIVAL**  
**(AUS DEM CARNEVAL)**

Nº 3 from "SKETCHES OF NORWEGIAN LIFE"

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 19, Nº 3

Allegro alla burla

**PIANO**

1 > > 2 3 4 > 2

*cantabile*

3 5 > > 2 > 3 >

2 3 4 > 2

dim.

poco a poco rit.

*pp*

cresc.

poco a poco string.

*f*

4 2      4 2      4 2      4  
ff

2 3 2 4      2      2      2

4      4      4      4  
2      2      2      2

1 2      1 2      1 2      1 2  
m.d. sopra cresc.

string.

rall.      a tempo  
una corda

Musical score for piano, page 56, featuring five staves of music:

- Staff 1 (Top):** Treble clef. Measures show eighth-note patterns. Dynamics: *cresc.*
- Staff 2:** Bass clef. Measures show eighth-note chords.
- Staff 3:** Treble clef. Measures show eighth-note patterns. Dynamics: *ff*.
- Staff 4:** Treble clef. Measures show sixteenth-note patterns. Dynamics: *fz*, *fz*.
- Staff 5:** Treble clef. Measures show sixteenth-note patterns. Measure 1 starts with a dynamic *p*. Fingerings: (2) over 1, 3; 1 over 3. Measure 2 starts with a dynamic *p*. Fingerings: 1 over 3.
- Staff 6:** Bass clef. Measures show sixteenth-note patterns. Fingerings: 4 over 2, 3; 2 over 3; 4 over 2, 3; 2 over 3.
- Staff 7:** Treble clef. Measures show sixteenth-note patterns. Fingerings: 4 over 2, 3; 2 over 3; 4 over 2, 3; 2 over 3.
- Staff 8:** Bass clef. Measures show sixteenth-note patterns. Fingerings: 5 over 4; 2 over 3; 5 over 3; 2 over 3.

Musical score for piano, page 57, featuring five staves of music:

- Staff 1 (Treble Clef):** Dynamics include  $p$  and dynamic markings  $(2)$ ,  $5\ 4\ 2$ , and  $1$ . Fingerings  $2$  and  $1$  are shown.
- Staff 2 (Bass Clef):** Dynamics include  $p$  and dynamic markings  $(2)$ ,  $5\ 4\ 2$ , and  $1$ .
- Staff 3 (Bass Clef):** Dynamics include  $p$  and dynamic markings  $(5)$ ,  $4$ , and  $2$ .
- Staff 4 (Bass Clef):** Dynamics include  $ff$  and dynamic markings  $m.d.$ ,  $1\ 3$ ,  $5\ 4$ ,  $1\ 2\ 4$ , and  $5\ 4\ 1\ 2\ 3$ .
- Staff 5 (Treble Clef):** Dynamics include  $p$  and dynamic markings  $1\ 3$ ,  $5\ 4$ ,  $1\ 2\ 4$ ,  $5\ 4\ 1\ 3$ , and  $5\ 3$ .



Musical score page 58, measures 4-6. The top staff consists of eighth-note chords in treble clef. The bottom staff provides harmonic support with eighth-note chords. Measure 4 starts with a bass note followed by a treble eighth-note pair. Measures 5 and 6 continue the harmonic pattern.

Musical score page 58, measures 7-9. The top staff consists of eighth-note chords in treble clef. The bottom staff provides harmonic support with eighth-note chords. Measure 7 starts with a bass note followed by a treble eighth-note pair. Measures 8 and 9 continue the harmonic pattern.

Musical score page 58, measures 10-12. The top staff consists of eighth-note chords in treble clef. The bottom staff provides harmonic support with eighth-note chords. A crescendo dynamic is indicated above the bass staff in measure 11. Measure 10 starts with a bass note followed by a treble eighth-note pair. Measures 11 and 12 continue the harmonic pattern.

Musical score page 58, measures 13-15. The top staff consists of eighth-note chords in treble clef. The bottom staff provides harmonic support with eighth-note chords. Dynamics ff, V, fz, fz are indicated. Measure 13 starts with a bass note followed by a treble eighth-note pair. Measures 14 and 15 continue the harmonic pattern.

The image displays five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a bass clef, with a key signature of one flat. It features dynamic markings like 'v.' and '5.'. The second staff also uses a treble and bass clef, with a key signature of one flat. The third staff uses a treble clef and a bass clef, with a key signature of one flat. The fourth staff uses a treble clef and a bass clef, with a key signature of one flat. The fifth staff uses a treble clef and a bass clef, with a key signature of one flat. Various musical elements include eighth and sixteenth note patterns, grace notes, slurs, and dynamic markings such as 'rit.', 'cresc.', and 'a tempo'. Articulation marks like dots and dashes are also present.

Musical score for piano, page 60, featuring five staves of music:

- Staff 1 (Top):** Treble clef, B-flat key signature. Measures 8-10. Dynamics: *f*. Fingerings: 2, 3; 3, 4; 3.
- Staff 2 (Second from top):** Bass clef, A major key signature. Measures 8-10. Fingerings: 2, 3; 3, 4; 3.
- Staff 3 (Third from top):** Treble clef, A major key signature. Measures 8-10. Dynamics: *più f*, *ff*.
- Staff 4 (Fourth from top):** Treble clef, A major key signature. Measures 8-10.
- Staff 5 (Bottom):** Bass clef, A major key signature. Measures 8-10. Dynamics: *cresc.*, *rall.*

*a tempo*

p

cresc.

ff fz fz fz fz fz

Allegro

Poco Andante

ppp

ff

fz

Poco Andante

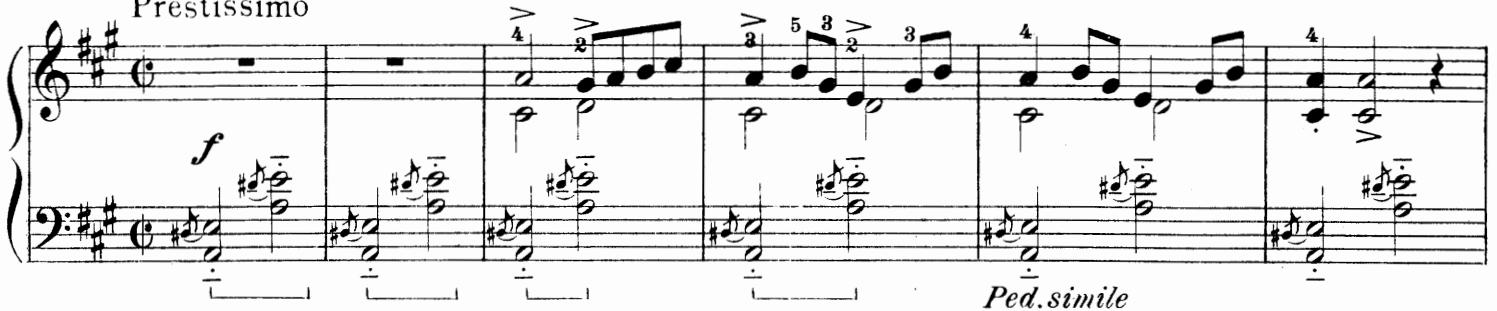
pp una corda



Allegro



Prestissimo



*mf cresc.*      *ff*      *stretto*  
*sempre*

*8va bassa*

*fz ff*      *ff*  
*8.....*      *8va bassa*

*f*      *8.....*      *8.....*  
*8.....*      *8.....*

*fz*  
*V*      *1 8*      *3 1*      *8*  
*2 5*      *5 2*      *5 3*      *5*  
*2 5*      *5 2*

*stretto*  
*pesante*  
*fz*  
*8va bassa*

*fz*  
*8va bassa*

BALLADE, in G minor  
VARIATIONS ON A NORWEGIAN MELODY

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 24

Andante espressivo

PIANO

Poco animato

Tempo I.

Poco meno Andante, ma molto tranquillo

Simile

*Poco animato*

*poco ten.*

*poco ten.*

*animato*

*1.*

*2.*

*più tranquillo*

*rit.*

*pp*

*Allegro agitato*

*p*

*cresc.*

*f*

*v.*

*V.*

*V.V.*

Musical score for piano, page 66, featuring five staves of music:

- Staff 1:** Treble clef, two sharps. Dynamics: *ff*, *fz*. Measure 1: 4 eighth-note chords. Measure 2: 4 eighth-note chords.
- Staff 2:** Bass clef, one sharp. Measure 1: 4 eighth-note chords. Measure 2: 4 eighth-note chords.
- Staff 3:** Treble clef, one sharp. Measure 1: 4 eighth-note chords. Measure 2: 4 eighth-note chords.
- Staff 4:** Treble clef, one sharp. Measure 1: 4 eighth-note chords. Measure 2: 4 eighth-note chords.
- Staff 5:** Bass clef, one sharp. Measure 1: 4 eighth-note chords. Measure 2: 4 eighth-note chords.

Performance instructions and dynamics:

- Staff 1:** *ff*, *fz*
- Staff 2:** *p*
- Staff 3:** *dolcissimo*
- Staff 4:** *pp*
- Staff 5:** *p*
- Staff 1:** *cresc.*
- Staff 2:** *poco sosten.*
- Staff 3:** *ff*
- Staff 4:** *ritenuto*
- Staff 5:** *fz*

*Adagio (la sopra melodia molto tenuta)*

Musical score for piano, 3/4 time, key signature one flat. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth notes with dynamics *pp*, *mf*, *legato*, *pp*. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes. Measure 5: Treble staff has eighth notes. Bass staff has eighth notes. Measure 6: Treble staff has eighth notes. Bass staff has eighth notes. The section ends with a repeat sign and the instruction *ved simile*.

*molto espressivo*

Continuation of the musical score. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes. Measure 5: Treble staff has eighth notes. Bass staff has eighth notes. Measure 6: Treble staff has eighth notes. Bass staff has eighth notes. The section ends with a dynamic *pp* and a measure number 3.

Continuation of the musical score. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes. Measure 5: Treble staff has eighth notes. Bass staff has eighth notes. Measure 6: Treble staff has eighth notes. Bass staff has eighth notes.

Continuation of the musical score. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes. Measure 5: Treble staff has eighth notes. Bass staff has eighth notes. Measure 6: Treble staff has eighth notes. Bass staff has eighth notes.

Continuation of the musical score. The top staff has a treble clef and the bottom staff has a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes. Measure 5: Treble staff has eighth notes. Bass staff has eighth notes. Measure 6: Treble staff has eighth notes. Bass staff has eighth notes. The section ends with a dynamic *p* and a measure number 10.

*una corda*

*agitato e stretto*
*poco a poco a tempo**lento*
*Allegro capriccioso*
*leggiero*
*legg.*



Musical score page 70 featuring six staves of music. The score includes dynamic markings such as *f strettto*, *rit. — p*, *a tempo*, *f*, *stretto*, *pp dolce*, *f risoluto*, *rit. — p*, *p*, *p rit.*, and *lento*. Performance instructions like slurs, grace notes, and fingerings (e.g., 1, 2, 3, 4, 5) are also present. Measure numbers 1 through 8 are indicated above the staves.

## Allegro scherzando

*p*

*cresc.*

*f*

*p*

*f*

*p*

*fz*

*fz*

*p*

*fz*

*fz*

*p*

*f*

*p*

*p*

*2da Volta una corda*

*1*

*2*

*ff*

*p*

*ff*

4                    5                    5                    5                    4                    4  
*p*

4                    1                    1                    3                    1                    1  
*f sempre stacc.*      *ff*      *p*  
3                    1                    1                    2                    4                    1  
*fz*      *fz*      *fz*      *fz*

4                    5                    4                    5                    4                    5  
*fz*      *fz*      *fz*      *fz*      *fz*      *fz*

4                    5                    4                    5                    4                    5  
*p*      *p*      *p*      *p*      *p*      *p*

3                    2                    1                    3                    5                    1  
*poco rit.*      *mf*      *stacc. sempre*      *cresc.*

*a tempo*

*f strepitoso*

Lento  $\frac{5}{4}$

*pp*

*sempre tenuto*

*Ped. simile*

*pp dolcissimo*

*poco sosten.*

*a tempo*

*ppp*

*Ped. simile*

*poco rit.*

*1*

*2*

*pp*

*rit.*

74 Un poco Andante

*p espressivo*

*dolce pp*

*ppp*

*mf* *dim.*

*poco rit.* *p a tempo*

*agitato*

*tranquillo* *molto*

*p dolce* *una corda*

*sempre*

*poco stretto*

*dim. e rit.*

*p* *tre corde*

*Più lento*

*molto*

*ff*

*p rit.*

*rit.*

Un poco allegro e alla burla

*p leggiero*

*f*

*p legg.*

*fp*

*cresc. molto*

*ff*

8

8

*ff*

*p legg.*

*ff*

*fp*

*fp*

*cresc. e più marcato*

*fz*

Più animato

m.d.

molto

pp

12 8 : *m.d.*

*sempre più animato*

*cresc. molto*

*p* *tre corde*

*poco a poco cresc.*

12 8 : 12 8 :

Meno allegro e maestoso

*più f*

*poco rit.*

*fff con tutta forza*

Musical score for piano, five systems of four staves each. Key signature: A major (two sharps). Time signature: Common time.

- System 1:** Treble clef, bass clef, treble clef, bass clef. Measures 1-4. Dynamics:  $\gamma$ ,  $\gamma$ ,  $\gamma$ ,  $\gamma$ .
- System 2:** Treble clef, bass clef, treble clef, bass clef. Measures 5-8. Dynamics:  $\gamma$ ,  $\gamma$ ,  $\gamma$ ,  $\gamma$ .
- System 3:** Treble clef, bass clef, treble clef, bass clef. Measures 9-12. Dynamics:  $\gamma$ ,  $\gamma$ ,  $\gamma$ ,  $\gamma$ . Articulation: *più ff*.
- System 4:** Treble clef, bass clef, treble clef, bass clef. Measures 13-16. Dynamics:  $\gamma$ ,  $\gamma$ ,  $\gamma$ ,  $\gamma$ .
- System 5:** Treble clef, bass clef, treble clef, bass clef. Measures 17-20. Dynamics:  $\gamma$ ,  $\gamma$ ,  $\gamma$ ,  $\gamma$ . Articulation: *ff*.

Section C begins at the end of System 5.

5  
6

*p*

*molto cresc.*

7  
8

*fffz*

*cresc. molto e strepitoso*

*p*

*ff*

9  
10

*mf cresc.*

*fz*

11  
12

*fz*

13  
14

*sempre più furioso*

*fz*   *fz*   *fz*   *fz*   *fz*   *fz*  
*ffz*   *p*   *molto ff*   *p*  
*molto cresc. ff*   *sostenuto ffffz*  
*ff sempre e furioso*  
*84*

*molto pesante e furioso*

Ossia

*trem.*

*Andante espressivo*

*fffz*      *fffz*      *lunga*      *p*      *il canto ben tenuto*  
*p molto legato*

*poco a poco riten.*      *pp*

To Frau Erika Lie-Nissen

# FROM HOLBERG'S TIME

## (AUS HOLBERG'S ZEIT)

(Ludwig Holberg (1684-1754), the Molière of the North, was the father of the modern Danish and Norwegian literature.)

### 1. Præludium

EDVARD GRIEG, Op. 40

Edited by Bertha Feiring Tapper

Allegro vivace ( $\text{d} = 80$ )

PIANO

*f*<sup>3</sup>

*pp*

*mf* *cantabile*

*S.P.*

*p*

*cresc.*

*molto*

*fz*

\*) Sostenuto Pedal = 3<sup>d</sup> or middle pedal.

release S.P.

*m.d. sopra*

*ff*

*fp*

*m.s. sopra*

*ff m.d. sopra*

*m.s. sopra*

*f*

*m.s. sopra*

*fz*

*fz*

*mf*

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

*m.d. sopra*

una corda

*m.s. sopra*

pp  
molto

tre corde

f  
27  
Ped. vibrato

Musical score page 87, measures 1-4. Treble clef, key signature of one sharp. Dynamics: *p.*, *fz*. Fingerings: 3, 2; 3, 2, 1; 3, 2; 1. Measure 4 ends with a trill.

Musical score page 87, measures 5-8. Treble clef, key signature of one sharp. Fingerings: 3, 5; 3, 2; 3, 2, 4; 3, 2, 4, 2. Bass clef, key signature of one sharp. Fingerings: 3, 4, 5; 2, 3, 4, 5.

Musical score page 87, measures 9-12. Treble clef, key signature of one sharp. Dynamics: *ff*. Bass clef, key signature of one sharp.

Musical score page 87, measures 13-16. Treble clef, key signature of one sharp. Bass clef, key signature of one sharp.

Musical score page 87, measures 17-20. Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. Dynamics: *poco rit.*, *a tempo*, *p*, *pp*, *p tranquillo*, *cantabile*, *S.P.*

Musical score for piano, page 88, featuring five staves of music. The score includes dynamic markings such as *ff*, *molto*, *f*, *fz*, *più f*, *rit.*, and *release S.P.*. Articulation marks like 1, 2, 3, 4, and 5 are used throughout. Performance instructions include *ff pesante* and *Ped. simile*. Measure numbers 5, 2, 5, 31, 131, and 1323 are indicated. The score consists of two systems of music, each with two staves per system.

## 2. Sarabande

Andante espressivo (♩ = 52)

*p legato*

2da volta una corda

32 3 5 3 4 5 4 2 3  
3 2 4 2 5 3 35 312 41

3 2 3 4 5 4 2 3 2  
2 4 3 25 4 3 2 1

3 5 4 2 3 4 3 5 3  
5 34 4 3 5 3

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

3 5 3 4 2 3 4 2 3  
3 31 3 2 3 1 3 2 1

una corda

The musical score consists of four staves of piano music. The top two staves are in bass clef, and the bottom two are in treble clef. The key signature changes between G major and F# major. The time signature varies from common time to 2/4. Fingerings are indicated above the notes, and dynamic markings include *cresc.*, *poco*, *a*, *p*, *ff*, *molto cresc.*, *f*, and *p*. Performance instructions like "tre corde" and "Tempo I" are also present. The music includes various note values such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

## 3. Gavotte

91

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

*p*

*f*

*p*

*pp*

*fz*

*p*

*f*

una corda

tre corde

*f*

*pp*

*f pesante*

*poco a poco rit.*

*ffz*

*532*

*Fine.*

## MUSSETTE

Un poco più mosso

*pp*

*2d volta una corda*

*p*

*cresc.*

*343*

*348*

*f*

*349*

*350*

*351*

*352*

*353*

*354*

*più f*

*ff*

*ffz*

*pp*

*Gavotte D.C. al Fine*

ML-1669-17

## 4. Air

Andante religioso (♩ = 54)  
*cantabile*

*cantabile*

*cresc.*

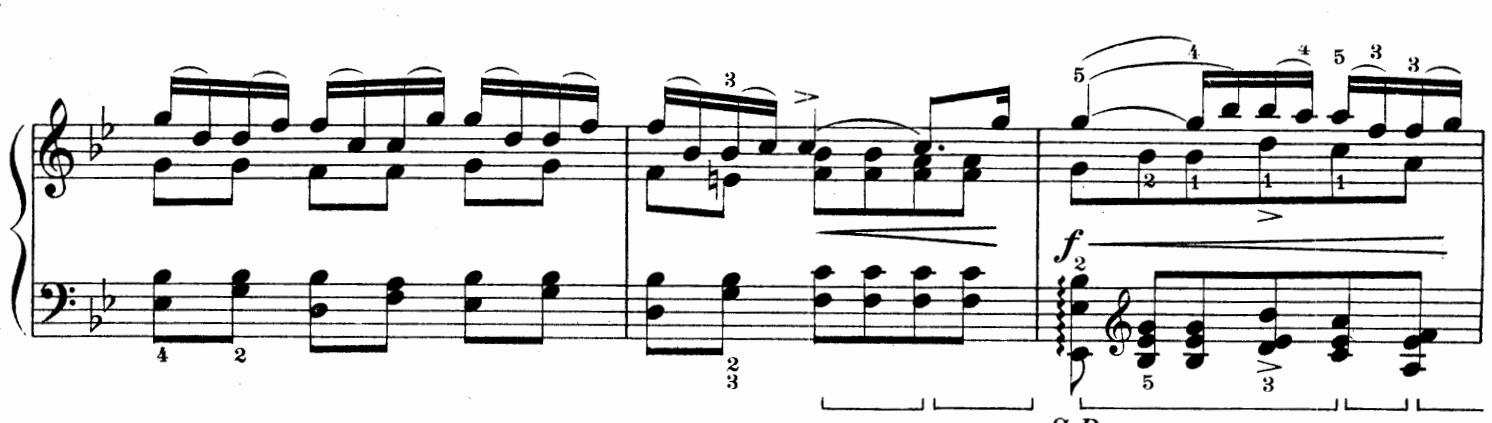
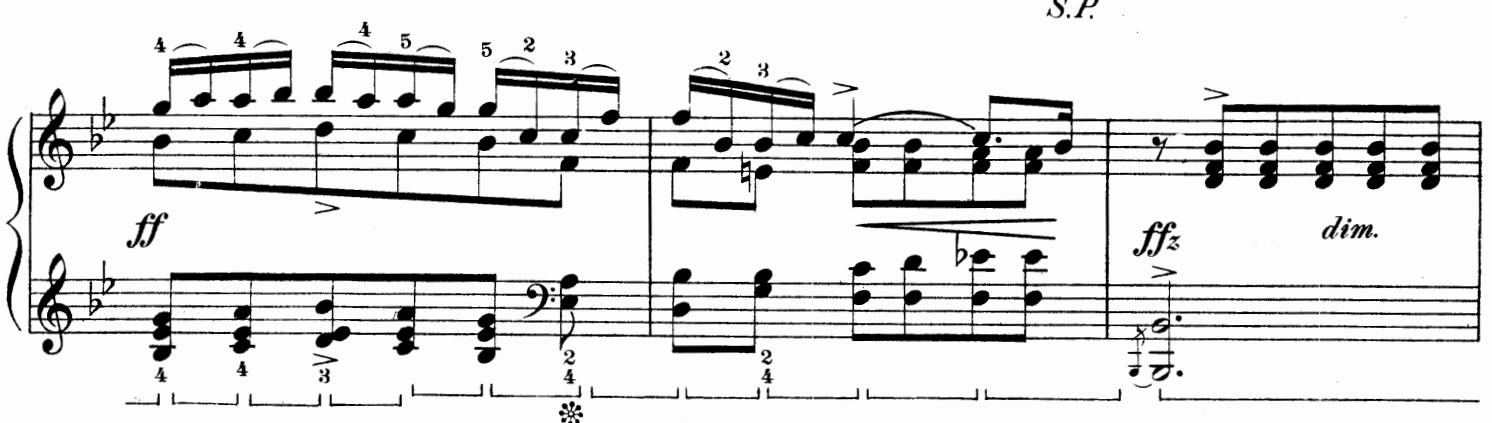
*molto cresc.*

*ffz*   *dim.*

*e*   *rit.*

*fp più rit.*   *pp*

4      5      4      3  

  
 5      4      3  

  
 4      4      5      3      3  


*release S.P.*

A musical score for piano in G major, 2/4 time. The left hand plays sustained notes in the bass clef staff, while the right hand plays chords and eighth-note patterns in the treble clef staff. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic, featuring a sixteenth-note pattern. Measures 7 and 8 continue the harmonic progression with different chord progressions.

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 (indicated by 'C'). The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic. Measure 14 begins with a piano dynamic. Measure 15 starts with a forte dynamic. Measure 16 begins with a piano dynamic. Measure 17 starts with a forte dynamic. Measure 18 begins with a piano dynamic. Measure 19 starts with a forte dynamic. Measure 20 begins with a piano dynamic. Measure 21 starts with a forte dynamic. Measure 22 begins with a piano dynamic. Measure 23 starts with a forte dynamic. Measure 24 begins with a piano dynamic. Measure 25 starts with a forte dynamic. Measure 26 begins with a piano dynamic. Measure 27 starts with a forte dynamic. Measure 28 begins with a piano dynamic. Measure 29 starts with a forte dynamic. Measure 30 begins with a piano dynamic. Measure 31 starts with a forte dynamic. Measure 32 begins with a piano dynamic. Measure 33 starts with a forte dynamic. Measure 34 begins with a piano dynamic. Measure 35 starts with a forte dynamic. Measure 36 begins with a piano dynamic. Measure 37 starts with a forte dynamic. Measure 38 begins with a piano dynamic. Measure 39 starts with a forte dynamic. Measure 40 begins with a piano dynamic. Measure 41 starts with a forte dynamic. Measure 42 begins with a piano dynamic. Measure 43 starts with a forte dynamic. Measure 44 begins with a piano dynamic. Measure 45 starts with a forte dynamic. Measure 46 begins with a piano dynamic. Measure 47 starts with a forte dynamic. Measure 48 begins with a piano dynamic. Measure 49 starts with a forte dynamic. Measure 50 begins with a piano dynamic. Measure 51 starts with a forte dynamic. Measure 52 begins with a piano dynamic. Measure 53 starts with a forte dynamic. Measure 54 begins with a piano dynamic. Measure 55 starts with a forte dynamic. Measure 56 begins with a piano dynamic. Measure 57 starts with a forte dynamic. Measure 58 begins with a piano dynamic. Measure 59 starts with a forte dynamic. Measure 60 begins with a piano dynamic. Measure 61 starts with a forte dynamic. Measure 62 begins with a piano dynamic. Measure 63 starts with a forte dynamic. Measure 64 begins with a piano dynamic. Measure 65 starts with a forte dynamic. Measure 66 begins with a piano dynamic. Measure 67 starts with a forte dynamic. Measure 68 begins with a piano dynamic. Measure 69 starts with a forte dynamic. Measure 70 begins with a piano dynamic. Measure 71 starts with a forte dynamic. Measure 72 begins with a piano dynamic. Measure 73 starts with a forte dynamic. Measure 74 begins with a piano dynamic. Measure 75 starts with a forte dynamic. Measure 76 begins with a piano dynamic. Measure 77 starts with a forte dynamic. Measure 78 begins with a piano dynamic. Measure 79 starts with a forte dynamic. Measure 80 begins with a piano dynamic. Measure 81 starts with a forte dynamic. Measure 82 begins with a piano dynamic. Measure 83 starts with a forte dynamic. Measure 84 begins with a piano dynamic. Measure 85 starts with a forte dynamic. Measure 86 begins with a piano dynamic. Measure 87 starts with a forte dynamic. Measure 88 begins with a piano dynamic. Measure 89 starts with a forte dynamic. Measure 90 begins with a piano dynamic. Measure 91 starts with a forte dynamic. Measure 92 begins with a piano dynamic. Measure 93 starts with a forte dynamic. Measure 94 begins with a piano dynamic. Measure 95 starts with a forte dynamic. Measure 96 begins with a piano dynamic. Measure 97 starts with a forte dynamic. Measure 98 begins with a piano dynamic. Measure 99 starts with a forte dynamic. Measure 100 begins with a piano dynamic.

Musical score for piano showing measures 4-7. The score consists of two staves. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef and has a key signature of one flat. Measure 4 starts with a forte dynamic and includes a measure repeat sign. Measure 5 begins with a dynamic of *p* and a tempo marking of *cantabile*. Measure 6 shows a continuation of the melodic line. Measure 7 concludes the section.

Musical score for piano, page 10, measures 4-5. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a series of eighth-note chords. Measure 4 starts with a half note followed by a sixteenth-note rest, then a sequence of four eighth-note chords. Measure 5 begins with a half note, followed by a sixteenth-note rest, then a sequence of four eighth-note chords. The bottom staff is in bass clef, B-flat key signature, and common time. It shows a bass line with eighth-note chords. Measure 4 starts with a half note followed by a sixteenth-note rest, then a sequence of four eighth-note chords. Measure 5 begins with a half note, followed by a sixteenth-note rest, then a sequence of four eighth-note chords.

Musical score for piano, page 10, measures 11-16. The score consists of two staves: treble and bass. Measure 11 (measures 11-12) starts with a forte dynamic (f) in the bass, followed by eighth-note patterns in both staves. Measure 12 (measures 13-14) begins with a piano dynamic (p) in the bass, followed by eighth-note patterns. Measure 13 (measures 15-16) starts with a piano dynamic (p) in the bass, followed by eighth-note patterns. Measure 14 (measures 17-18) starts with a piano dynamic (p) in the bass, followed by eighth-note patterns.

## 5. Rigaudon

Allegro con brio ( $\text{d} = 144$ )

*fp*

*f*

*p*

*cresc.*

Sheet music for piano, page 98, featuring five staves of musical notation:

- Staff 1 (Bass):** Treble clef, key signature of one sharp (F#). Fingerings: 3, 5; 4, 3; 5. Measure 1: 3, 5. Measure 2: 4, 3. Measure 3: 1, 1. Measure 4: 2, 1. Measure 5: 1, 1. Measure 6: 2, 1.
- Staff 2 (Treble):** Treble clef, key signature of one sharp (F#). Measure 1: 1. Measure 2: 2, 1. Measure 3: 1, 1. Measure 4: 2, 1. Measure 5: 1, 1. Measure 6: 2, 1.
- Staff 3 (Bass):** Treble clef, key signature of one sharp (F#). Measure 1: 2, 4, 3, 4. Measure 2: 1, 1, 2, 2, 1, 1, 3, 2, 4. Measure 3: 1, 1, 2, 2, 1, 1, 3, 2, 4.
- Staff 4 (Treble):** Treble clef, key signature of one sharp (F#). Measure 1: 2, 4, 3, 4. Measure 2: 1, 1, 2, 2, 1, 1, 3, 2, 4. Measure 3: 1, 1, 2, 2, 1, 1, 3, 2, 4.
- Staff 5 (Bass):** Treble clef, key signature of one sharp (F#). Measure 1: 2, 4, 3, 4. Measure 2: 1, 1, 2, 2, 1, 1, 3, 2, 4. Measure 3: 1, 1, 2, 2, 1, 1, 3, 2, 4.

Performance instructions and dynamics:

- Staff 1:** Measure 1: dynamic *p*. Measure 2: dynamic *pp*.
- Staff 2:** Measure 1: dynamic *pp*.
- Staff 3:** Measure 1: dynamic *pp*.
- Staff 4:** Measure 1: dynamic *ppp*.
- Staff 5:** Measure 1: dynamic *ff*.
- General:** Measures 1-3: slurs. Measures 4-6: slurs.
- Staff 5:** Measure 1: dynamic *fz*. Measure 2: dynamic *a tempo*.
- Staff 5:** Measure 3: dynamic *un poco rit.*
- Staff 5:** Measure 4: dynamic *Fine*.

TRIO

**TRIO**

*p* *tranquillo*

*mf*

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5 starts with a forte dynamic (F) and ends with a decrescendo (f). Measure 6 begins with a piano dynamic (p). Measure 7 features a melodic line with grace notes and a fermata over the third note. Measure 8 contains a sustained note with a fermata. Measure 9 shows a dynamic change from piano to forte (f). Measure 10 concludes with a final dynamic instruction.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) and includes various rhythmic patterns like eighth-note pairs and sixteenth-note chords. Measure 12 begins with a piano dynamic (p), followed by a sustained note and a final eighth-note chord.

Musical score for piano, page 10, measures 11-16. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 features a melodic line with eighth-note pairs. Measure 14 shows a rhythmic pattern of eighth and sixteenth notes. Measure 15 continues the melodic line. Measure 16 concludes with a piano dynamic and a crescendo dynamic.

Ped. simile

Musical score for orchestra and piano, page 8, measures 11-12. The score consists of two staves. The top staff is for the orchestra, featuring multiple parts with various clefs (G-clef, C-clef) and key signatures (F major, B-flat major). The bottom staff is for the piano, also with multiple parts. Measure 11 begins with a forte dynamic (f). Measure 12 starts with a dynamic instruction "molto cresc." followed by a dynamic ff. The score includes several slurs and grace notes.

*molto tranquillo*

*p* rit. *p* *pp*

*Ped. simile*

*f* *p*

*cresc.* *molto cresc.* *ff*

*molto tranquillo*

*p* *rit.* *pp*

*Rigaudon D. C. al fine  
ma senza repetizione*

ML-1669-17

**CONCERTO, in A minor  
FOR PIANO AND ORCHESTRA**

(The orchestra arranged for a second piano)

Edited by Bertha Feiring Tapper

EDWARD GRIEG, Op. 16

Allegro molto moderato (♩ = 84)

PIANO I (Solo)

SOLO

ff

poco rit.

Allegro molto moderato (♩ = 84)

Tymp.

pp

a tempo

stringendo

1 2 3 4 5

TUTTI

TUTTI

1

3 4 5

\* The "Tutti" may be played by both pianos.

102

measures 1-4

measures 5-8

measures 9-12

measures 13-16

measures 17-20

measures 21-24

*poco rit.*

*a tempo*

*cresc.*

*p animato e molto leggiero*

*animato*

*ff*

*fz*

*p*

*fz*

\* The 32ds are to be played as grace notes *pp*.

I

*p*

2 5 3 1

*p*

*ff*

$\frac{1}{3}$

*fz* *p*

*p leggiero*

*pp*

*dim.*

*p* *calando*

*a tempo  
cantabile*

B 3 2 3 5 >

I B Ob. 3

pp

I mf 3 > 4 molto cresc.

cresc.

I ff 8 poco rit. p

TUTTI Più lento

molto rit. sf p

sf

C tranquillo e cantabile SOLO 3 4

mp pp

C SOLO 5 4 3

pp

M L-1670-49

I

*mf*      *f*

*pp* *sosten.*

*p cantabile*

*3*

*2*

*2*

*sosten.*

*mf più animato*

*sempre più animato*

*Ped. simile*

*più animato*

*p*

*più vivo*

*sosten.*

*più vivo*

*sosten.*

I

*ff* *stretto*

*Ped sempre*

*fz* *fz* *fz*

*m.s.*

D (♩ = 112)

*f*

D TUTTI (♩ = 112)

*fz* *fz* *fz* *ffz*

I

I

I

Molto tranquillo (♩ = 80)

*SOLO*

*dol.*

*p*

Molto tranquillo (♩ = 80)

*SOLO*

*Fl.*

*p*

Horns

*sostenuto*

*TUTTI*

*SOLO*

*Ped. come sopra*

*Fl.*

*rit.*

*1*

*2*

*3*

*1 2*

*7 m.d.*

*3 2 1*

*1*

*8*

*6*

*7 1*

*1*

*6*

*3*

*1*

*2*

*3*

*4*

*5*

*6*

*7*

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*837*

*838*

*839*

*840*

*841*

1  
 6 6  
 1 2  
 Horns  
 7 7  
 1 2 3  
 1 m.d.  
 10 8  
 1 2 3 4 5 6 7 8 9 10 11 12  
 TUTTI sostenuto  
 SOLO brillante ffff  
 SOLO f  
 una corda  
 f  
 p  
 p

110

tre corde

I

una corda

cresc.

stretto

tre corde

1 8. E

ff fz fff ff f

f

8. E A

ff fz f

ff fz f fp

I

I

I

Tempo I (♩ = 84)

SOLO

I

Horns      dim.      Horns      Tempo I (♩ = 84)

I

cantabile

I

sempre  $\sharp$  pp

I

*mf*

I

sosten.

TUTTI

TUTTI

cresc.

I

*f*

SOLO  
*animato*

*p*

SOLO  
*pp animato*

*ff*

*fz*

*sf*

*p*

*p*

8

*ff*

*V* 5  
*pp leggiero*

*f dim.* *p* *calando*

I *F a tempo*  
*cantabile*

*F* *Ob.* *pp*

114

I

*cresc.*

*f* *molto cresc.*

*#3 cresc.*

*TUTTI* *Più lento*

*poco rit.*

*p*

*TUTTI* *Più lento*

*sf p rit.* *dolce*

*SOLO* *tranquillo e cantabile*

*mp*

*SOLO*

*p*

*pp*

*mf*

*f*

*pp* *sostenuto*

*pp*

ML-1670-49

*animato, cantabile*

3      1      3

*p*      cre - scen - do

*animato*

*p Horns*

*sosten.*      2

*dim.*      *mf sempre più animato*

*f*      *sosten.*      *ff vivo*

*vivo*      *cresc.*

*fff stretto*

116

I

TUTTI

fz

rall.

TUTTI

sf. ff.

I

Adagio SOLO

Cadenza f

rit.

Presto pp

8

8

*meno presto*

*più moderato*

*Andante*

*Lento*

*molto rit.*

*ppp*

**Tempo I**

*pp legato sempre*

*poco a poco*

*molto cresc.*

*al*

*sempre più ff*

*e stringendo*

The musical score consists of six staves of piano music. The top two staves are labeled 'I' and show complex patterns of eighth and sixteenth notes. The third staff is also labeled 'I' and features sustained notes with dynamic markings 'fff' and 'p'. The fourth staff is labeled 'I' and includes a performance instruction 'Ped simile'. The fifth and sixth staves are labeled 'J' and feature eighth-note patterns with dynamic markings 'fff' and 'fz' (fortissimo). The score is divided into measures by vertical bar lines.

I

I

I

I

I

120

Poco più allegro

I

Poco più allegro  
Ob.

SOLO

*Ped. simile*

*cresc.*

*ff*

*fz*

*ff*

*fz*

Adagio (♩ = 84)

I

Adagio (♩ = 84) TUTTI

*pp*

*cresc.*

*f*

*dim.*

*sf*

Vcello

Ob.

*a tempo*  
SOLO

I

Horns  $\beta$

A SOLO

*p*

*pp rit.*

*p*

I

I

I

*Ped. come sopra*

TUTTI

*ffz pp*    *ffz pp*    *ffz pp*

*cresc.*    *e*

*string.*

*ff*

*sosten.*

*sf*

I

*p*

*pp*

*Fl. SOLO*

*V.*

*string.*

*cresc.*

*8*

*cresc. e string.*

*V.*

*f*

*p*

*molto cresc.*

*8*

>

8

I

*poco rit.*

B

*ff* *a tempo pesante*

*V'cello*

*poco rit.*

*f* B

*a tempo trem.*

*m.s.*

*f*

*m.d.*

*p dolce*

*p cresc.*

*m.s.* *m.d.*

Horns

*pp*

*cresc.*

*f*

I

8

*ff*

*cresc.*

*md.*

*sf*

*p*

*cantabile tranquillamente*

*f*

*rit.*

*pa tempo*

*tr*

*Lento*

*rit.*

*Horns*

*p*

*pp*

*pp*

*(longa)*

*attacca*

*attacca*

Allegro moderato molto e marcato (♩ = 108) SOLO

I TUTTI

Allegro moderato molto e marcato (♩ = 108)

TUTTI SOLO

poco animato

*f*

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

*fz* *fz* *p* *fz* *fz* *fp*

*pp* *f*

ML-1670-49

428

I

I

I

A TUTTI

a tempo

ff

3 3 4 22

A TUTTI

ff

I

SOLO 1 2 3 5  
*p* 3 1 3 5  
SOLO  
Bassoon  
Vcello

I

Flute

I

Ped simile  
*fz*  
*fp*

I

*fz*  
Ob. *mf*  
Fl. *mf*

ML-1670-49

130

*cantabile*

I

*con bravura*

*cresc.*

I

*rit.*

B *a tempo*

I

*rit.*

B *a tempo*

*pp*

I

F1

m.s.

8

I

8

m.s.  
cresc.

I

cresc.

m.s.

I

I

I

ML-1670-49

C

I *ff* TUTTI

*molto cresc.* 3 3 3 C TUTTI *ff*

Tromb.

I

*ffff*

SOLO

*ffz* SOLO

*ffz*

*prestissimo* 2/4 *p poco cresc.*

*simile*

5

I

*a tempo*

*ff.*

*a tempo*

*p.*

*p.*

*cresc.*

MI-1670-40

MI-1670-40

I

Measures 1-4: The top two staves show two voices playing eighth-note patterns. The first measure starts with a quarter note followed by eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The bottom two staves are blank.

I

Measures 5-8: The top two staves show two voices playing eighth-note chords. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The bottom two staves are blank.

D  
8.  
TUTTI

I

Measures 9-12: The top two staves show two voices playing eighth-note chords. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The bottom two staves are blank.

D TUTTI  
ff

Measures 13-16: The top two staves show two voices playing eighth-note chords. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The bottom two staves are blank.

I

Measures 17-20: The top two staves show two voices playing eighth-note chords. The first measure has eighth-note pairs. The second measure has eighth-note pairs. The third measure has eighth-note pairs. The fourth measure has eighth-note pairs. The bottom two staves are blank.

I

1 2 3 4 5

*p*

*cresc.*

SOLO

SOLO

MI-1670-49

136

I

*f*

*pp rit.*

*a tempo*

*rit.*

*E a tempo*

*pp*

*fz*

*mf agitato e string.*

*cresc.*

*decresc.*

ML-1670-49

I

*f* 1 2 *sempre dim. e poco* 1 *a poco molto rit.*

*mf* 2 *dim.* *rit. molto*

*pp quasi a tempo*

*pp a tempo* *pp*

*perdendosi* *rit.* *a tempo*

*ppp rit.* *a tempo*

*ppp* 1 *ppp* 1

138 TUTTI

*a tempo*

I

TUTTI  
*a tempo*

SOLO  
*un poco marcato*  
*f* *p*

I

*p* *pp*

SOLO

I

*f* *p* *f* *fz* *fz*

Pedale sempre come la Ima volta

I

I

*pp* *f* *fp*

I

*sf* *pp*

I

*p*

I

*pp*

I

*cresc e stringendo*

*fz*

*sempre più f*

I

5

22

5

22

*rit.*

F **TUTTI**  
*a tempo*

**ff**

F **TUTTI**  
*a tempo*

**ff**

*sf*

*sf*

*sf*

**SOLO**

*p*

*fz*

*fz*

*fz*

**SOLO**

*p*

I

F1.

fz

p

fz

fp

fz

fz

marcato

cresc.

cresc.

fz

sf

This page contains three systems of musical notation for piano, labeled I, II, and III.

**System I:** The first system begins with a dynamic of  $fz$ . It features complex fingerings above the notes, such as 3-4-2-1-3-4-2-1, and includes dynamic markings  $ff$  and  $f$ .

**System II:** The second system starts with a dynamic of  $f$ . It includes a ritardando instruction (*rit.*) and fingerings like 5-2-1, 5-2-1, and 3-2-1.

**System III:** The third system begins with a dynamic of  $p$  at tempo. It features eighth-note patterns and dynamic markings  $G$ ,  $p$ , and  $p\#$ . The system concludes with a dynamic marking of  $p$ .

I

8

*sempre*

*cresc.*

*cresc.*

*ff*

*più cresc.*

*sostenuto con fuoco*

*sostenuto*

I

I

H *a tempo*  
TUTTI

H *a tempo*  
TUTTI

I

I

cresc. sempre

I

I

I

SOLO 8

I

I

I

fff

ffz

ffz

fffz

I

I

Quasi presto

*p sempre staccato il basso*

Quasi presto

I

I

*scherzando*

*fp*

*fp*

*fp*

*fz*

*fz*

*f*

*mf*

53.2  
32.1

I

8

p

f

p

ff

54.2  
42.1

I

cresc.

I

*fz* *fz* *fz sempre più f e stretto* *fz* *fz* *fz* *fz*

*fp* *cresc.*

*fz* *fz* *fz* *fz* *fz* *fz* *fz*

*sf* *sf* *sf* *sf*

*fz* *fz* *fz* *fz* *fz* *fz* *fz*

*poco rit.* *13* *1* *1* *1*

*fff* *1* *1* *3* *3*

*C* *ff* *A* *C*

*Andante maestoso (♩ = 80)*

*Tromb.* *sosten.*

*Andante maestoso (♩ = 80)*

ML-1670-49

I

I

I

I

8  
poco rit.

a tempo  
*fff pesante* rit.  
*8va b.*

ff  
poco rit.  
a tempo

I

8

*ff marcatissimo*

I

8  
*ffz*

*ffz* *sf* Tim.

*ffz*

MT-1620-49