LARGER PIANO COMPOSITIONS

EDVARD GRIEG

EDITED BY

BERTHA FEIRING TAPPER

OLIVER DITSON
COMPANY

MADE IN U. S. A.

LARGER PIANO COMPOSITIONS BY EDVARD GRIEG

151928 replacement

LARGER PIANO COMPOSITIONS
EDVARD GRIEG

EDITED BY

BERTHA FEIRING TAPPER

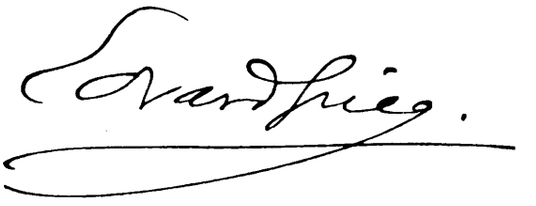
BOSTON: OLIVER DITSON COMPANY

NEW YORK: CHAS. H. DITSON & CO. CHICAGO: LYON & HEALY

COPYRIGHT, 1908, BY OLIVER DITSON COMPANY

CONTENTS

	PAGE
HUMORESQUES (HUMORESKEN), OP. 6	
I. Tempo di Valse	1
II. Tempo di Minuetto	5
III. Allegretto con grazia	9
IV. Allegro alla burla	11
SONATA, IN E MINOR, OP. 7	16
SKETCHES OF NORWEGIAN LIFE, OP. 19	
1. On the Mountains (*Auf den Bergen*)	40
2. Bridal Procession (*Norwegischer Brautzug im Vorüberziehen*)	47
3. At the Carnival (*Aus dem Carneval*)	52
BALLADE, IN G MINOR, OP. 24	64
FROM HOLBERG'S TIME (AUS HOLBERG'S ZEIT), OP. 40	
1. Praeludium	84
2. Sarabande	89
3. Gavotte	91
4. Air	93
5. Rigaudon	97
CONCERTO, IN A MINOR, OP. 16	101



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, Horneman, 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 accomplished 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 fatherland. 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.

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 pianoforte 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 theatric 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.

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

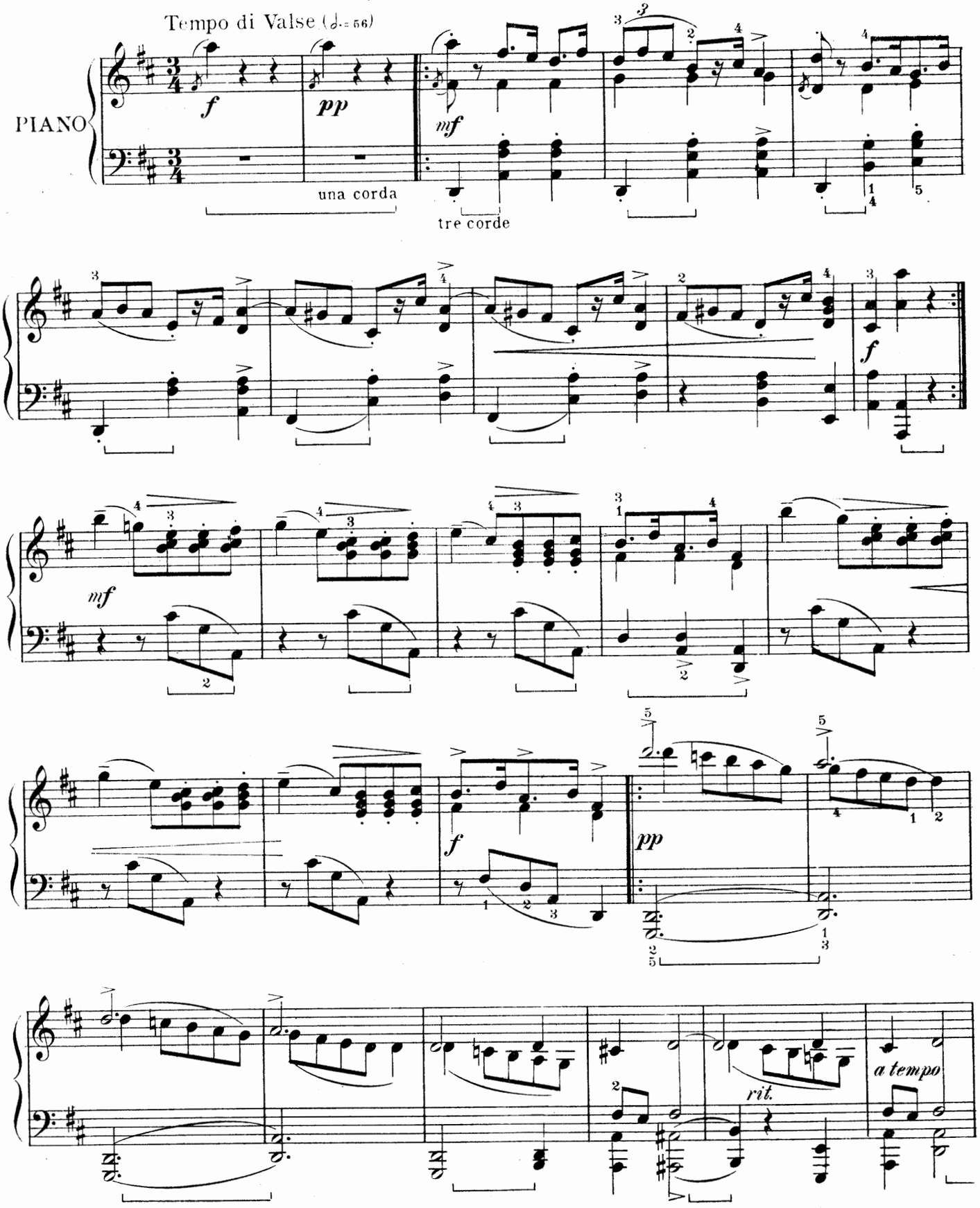
An unfinished string quartet (*completed by Julius Roentgen of Amsterdam*)

To Richard Nordraak

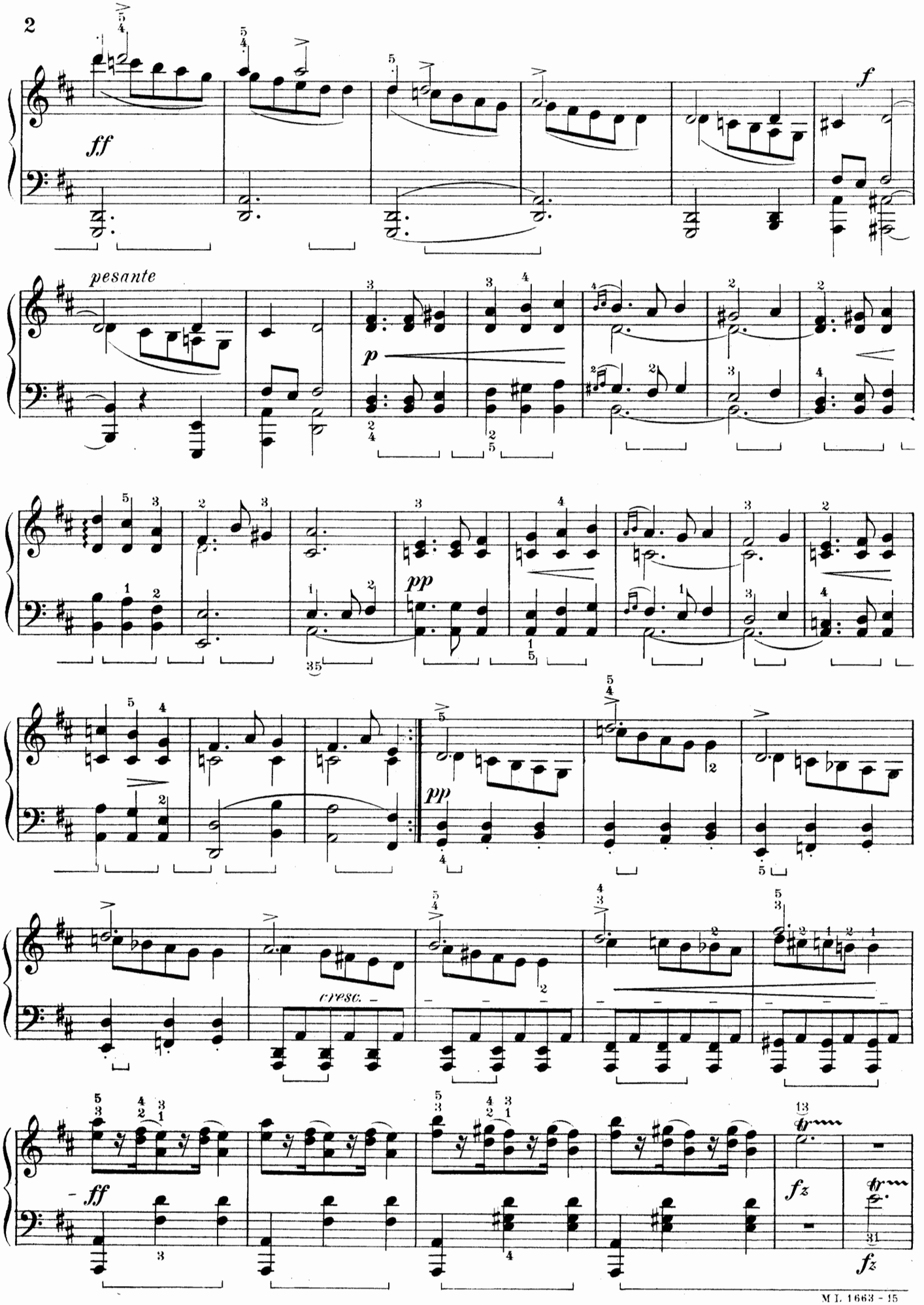
HUMORESQUES
(HUMORESKEN)
I

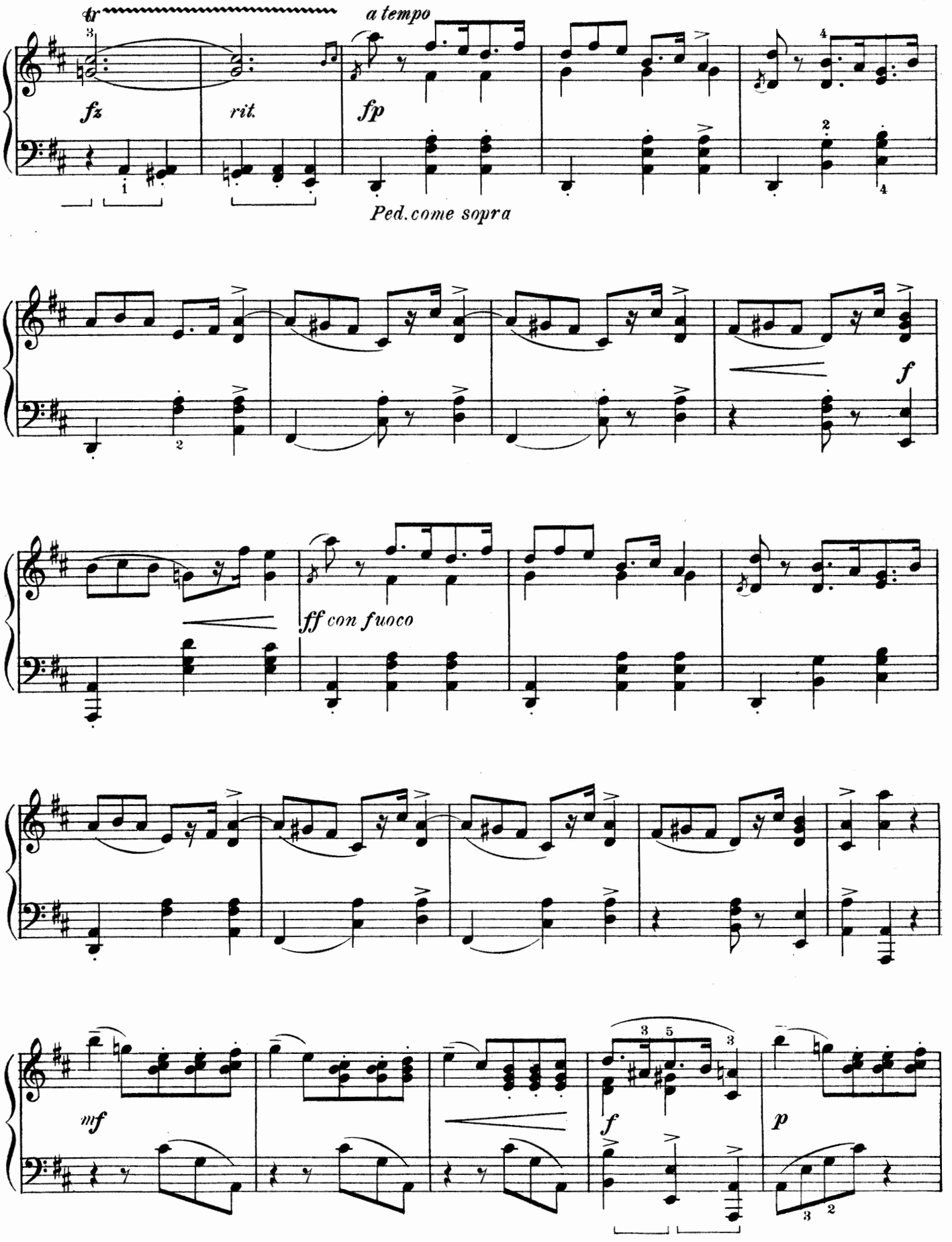
Edited by Bertha Feiring Tapper

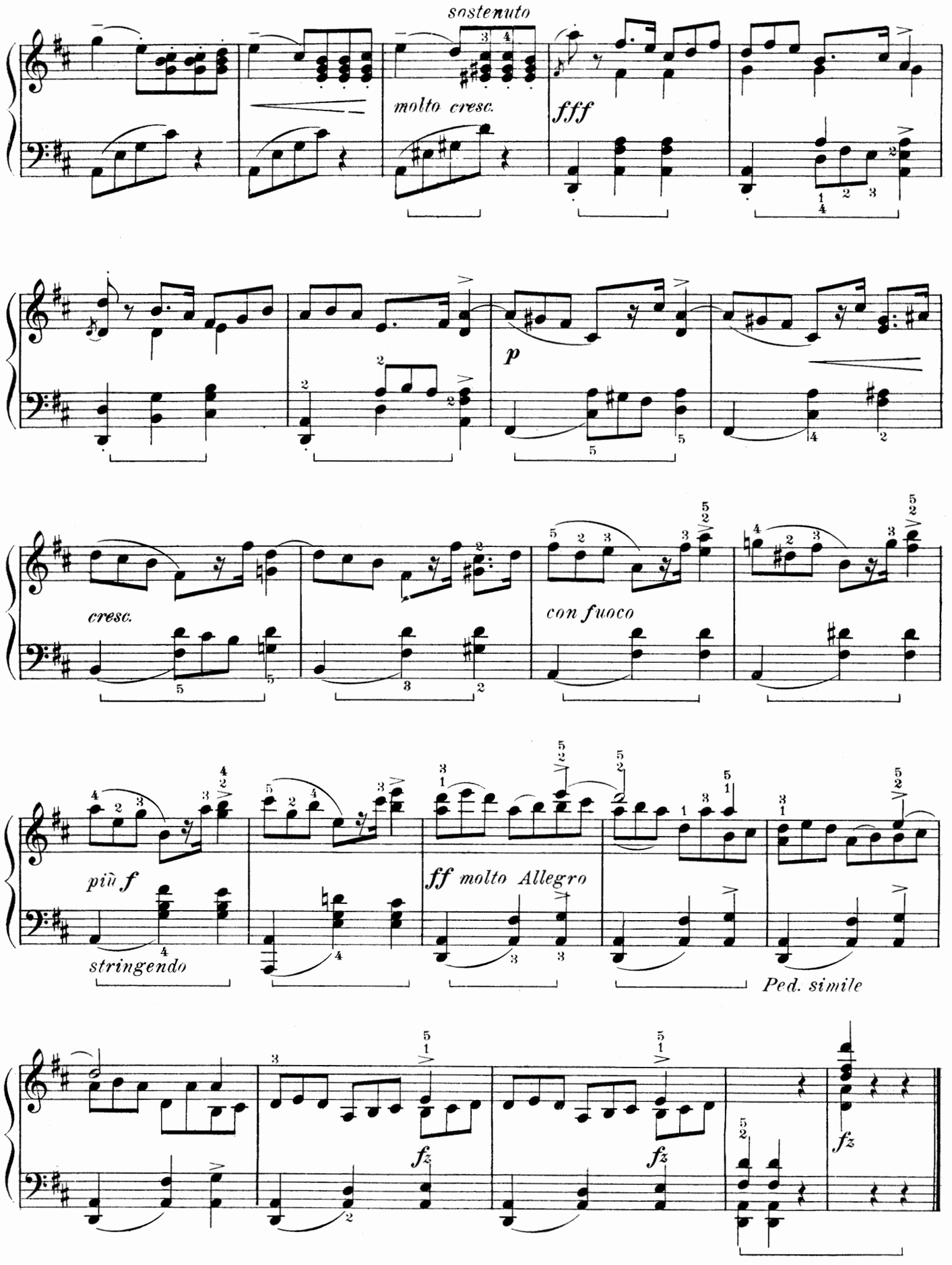
EDVARD GRIEG, Op. 6



Copyright MCMVIII by Oliver Ditson Company

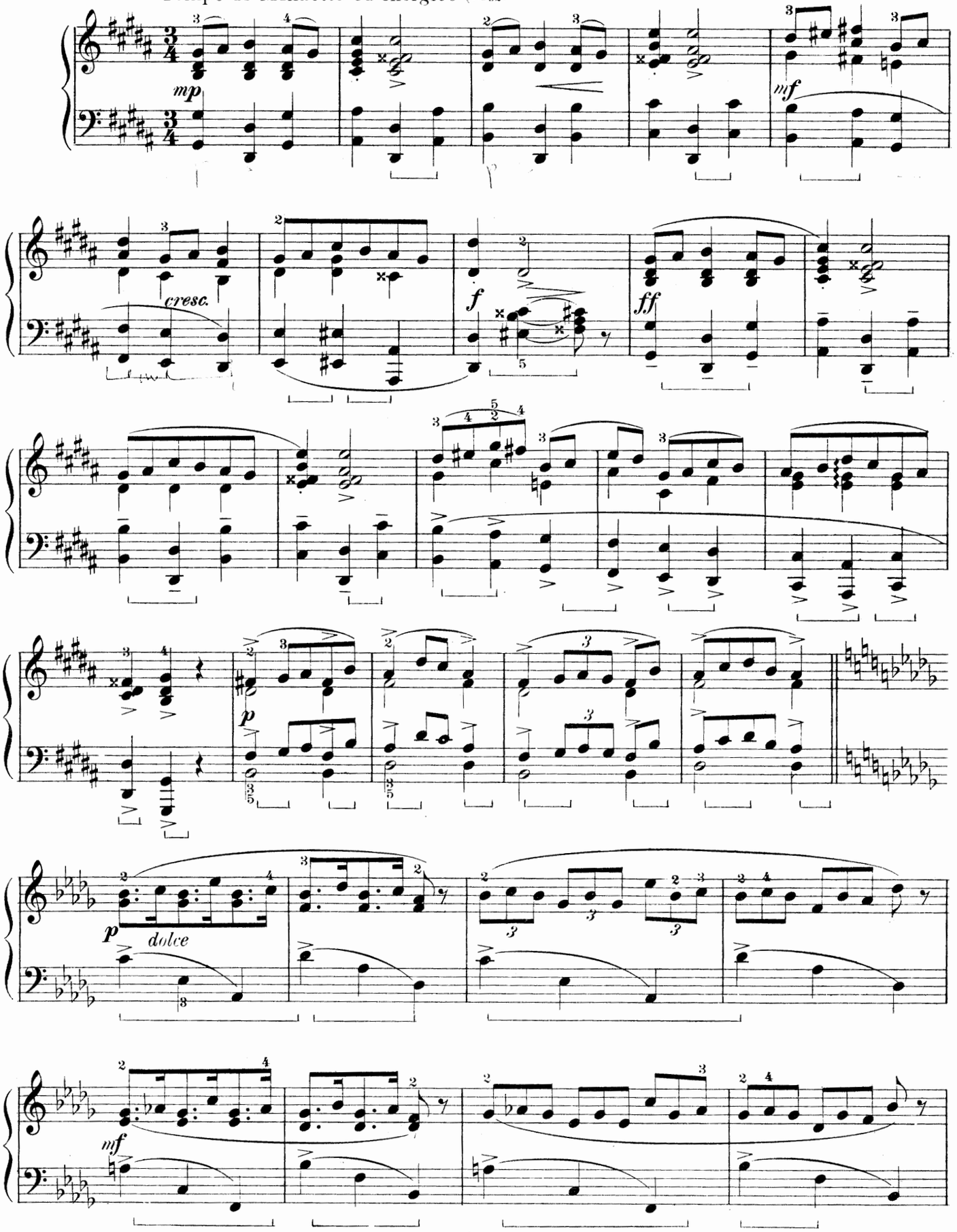

ff
f
pesante
p
pp
pp
cresc.
ff
fz
fz

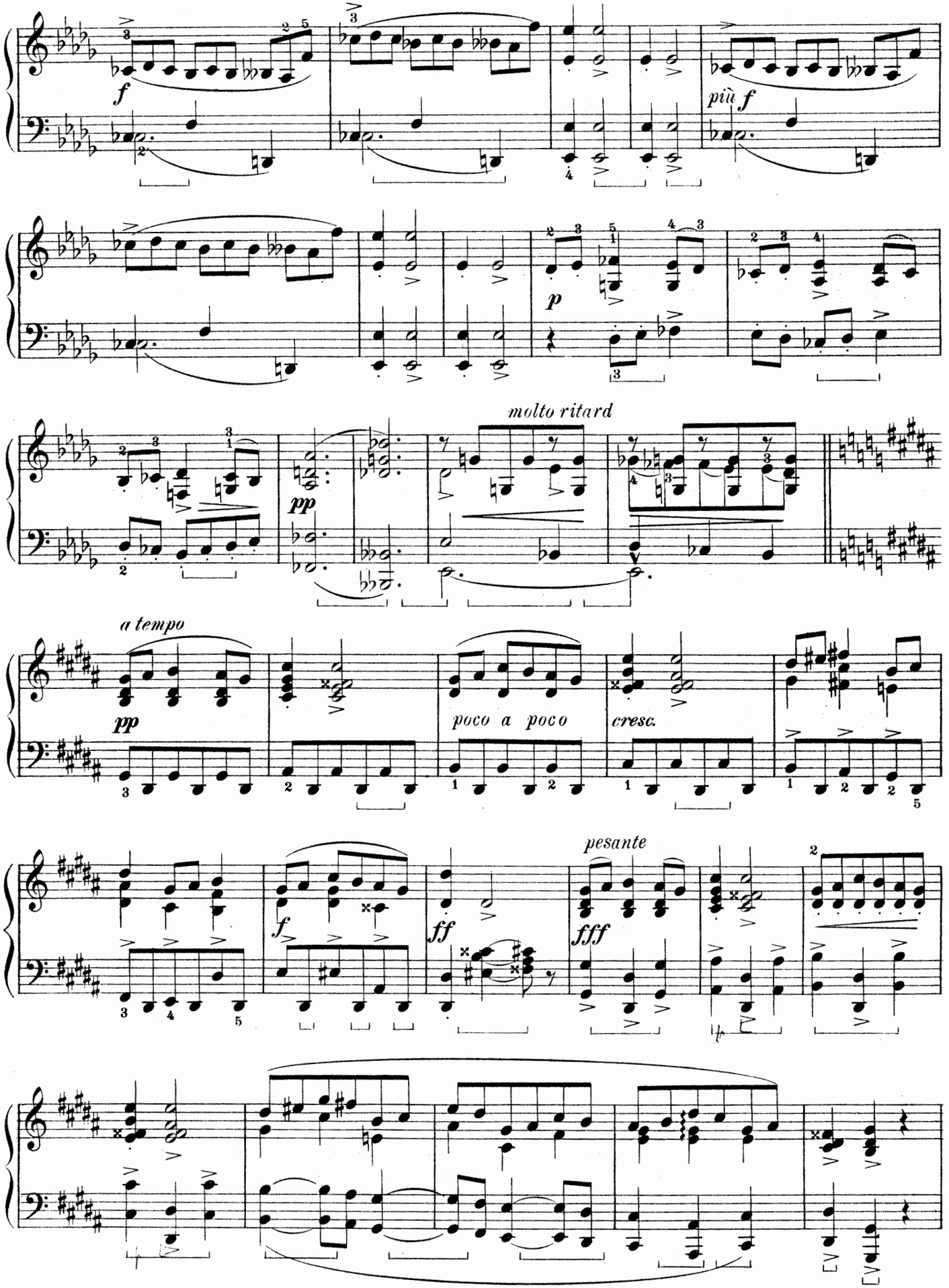

tr
a tempo
fz
rit.
fp
Ped. come sopra
f
ff con fuoco
mf
f
p

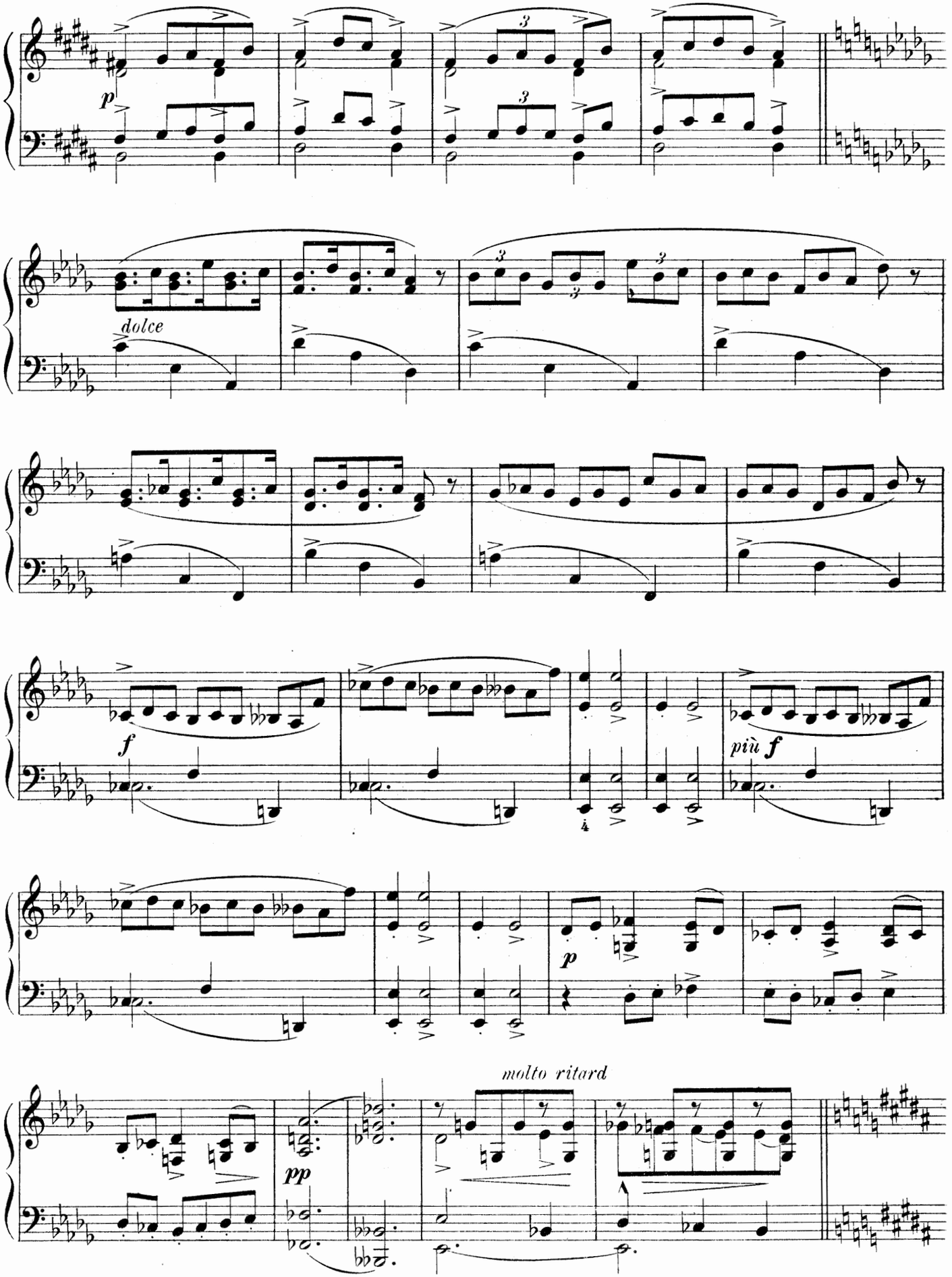

sostenuto
molto cresc.
fff
p
cresc.
con fuoco
più f
stringendo
ff molto Allegro
Ped. simile
fz
fz
fz

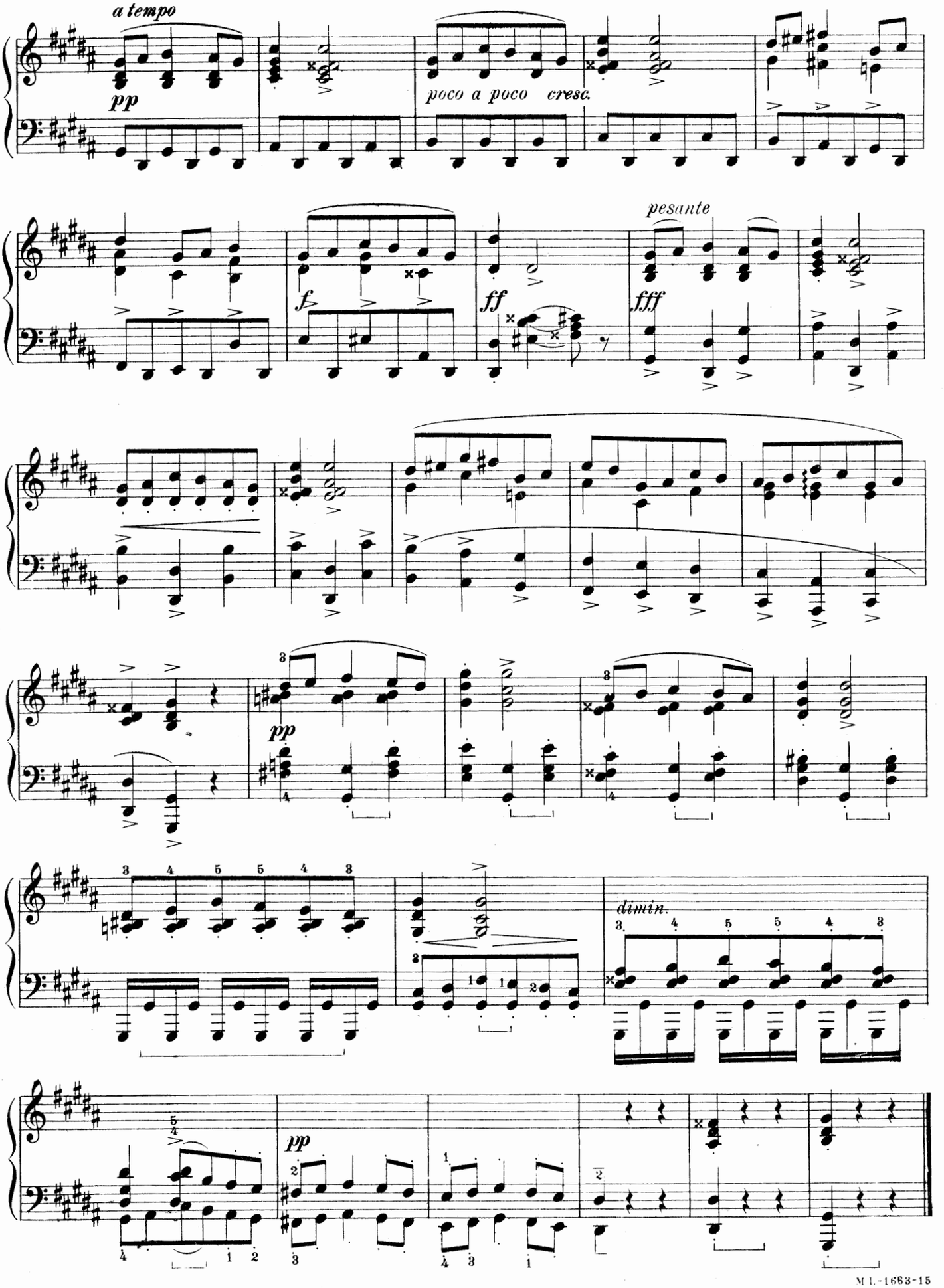
II

Tempo di Minuetto ed energico (♩= 52)

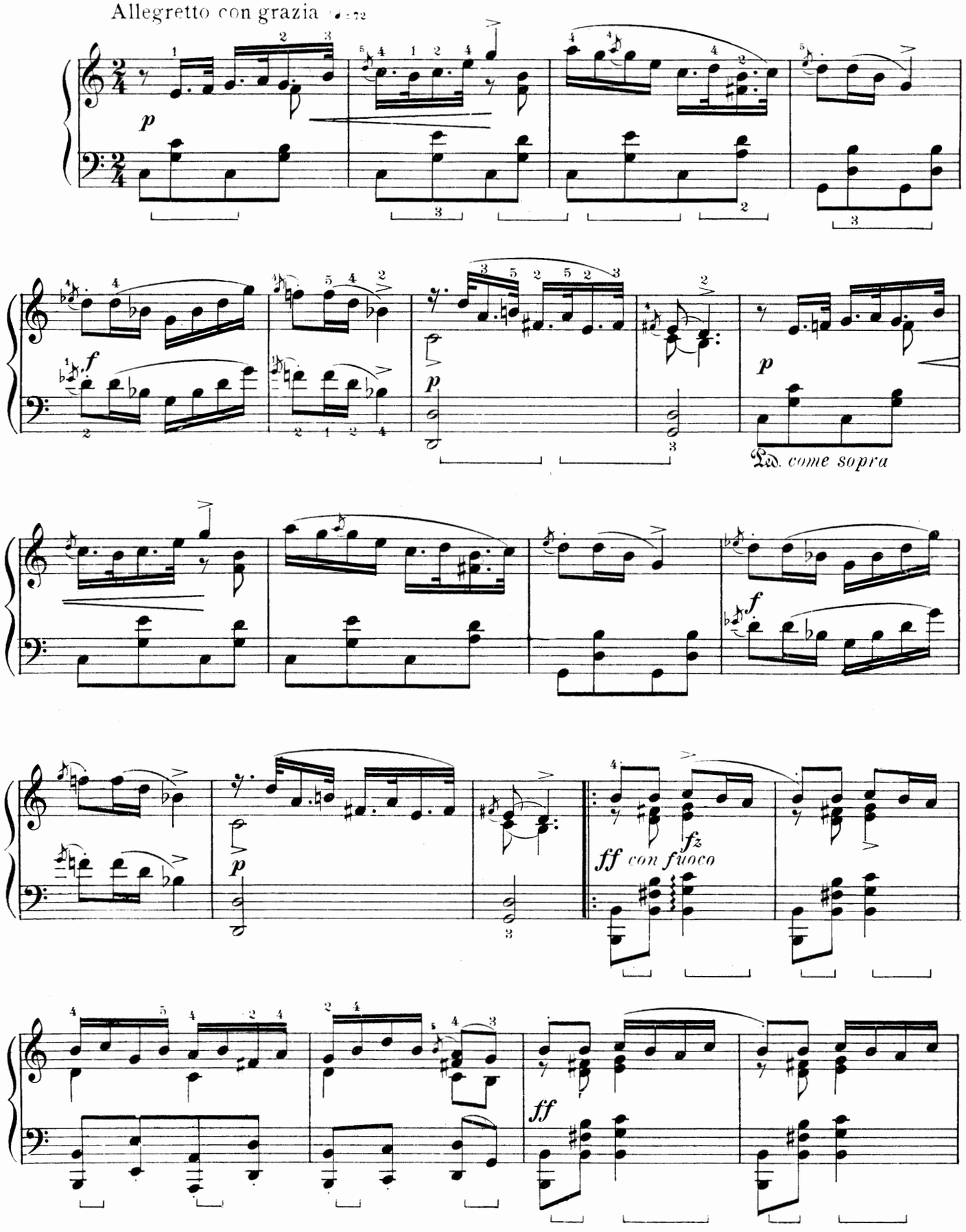


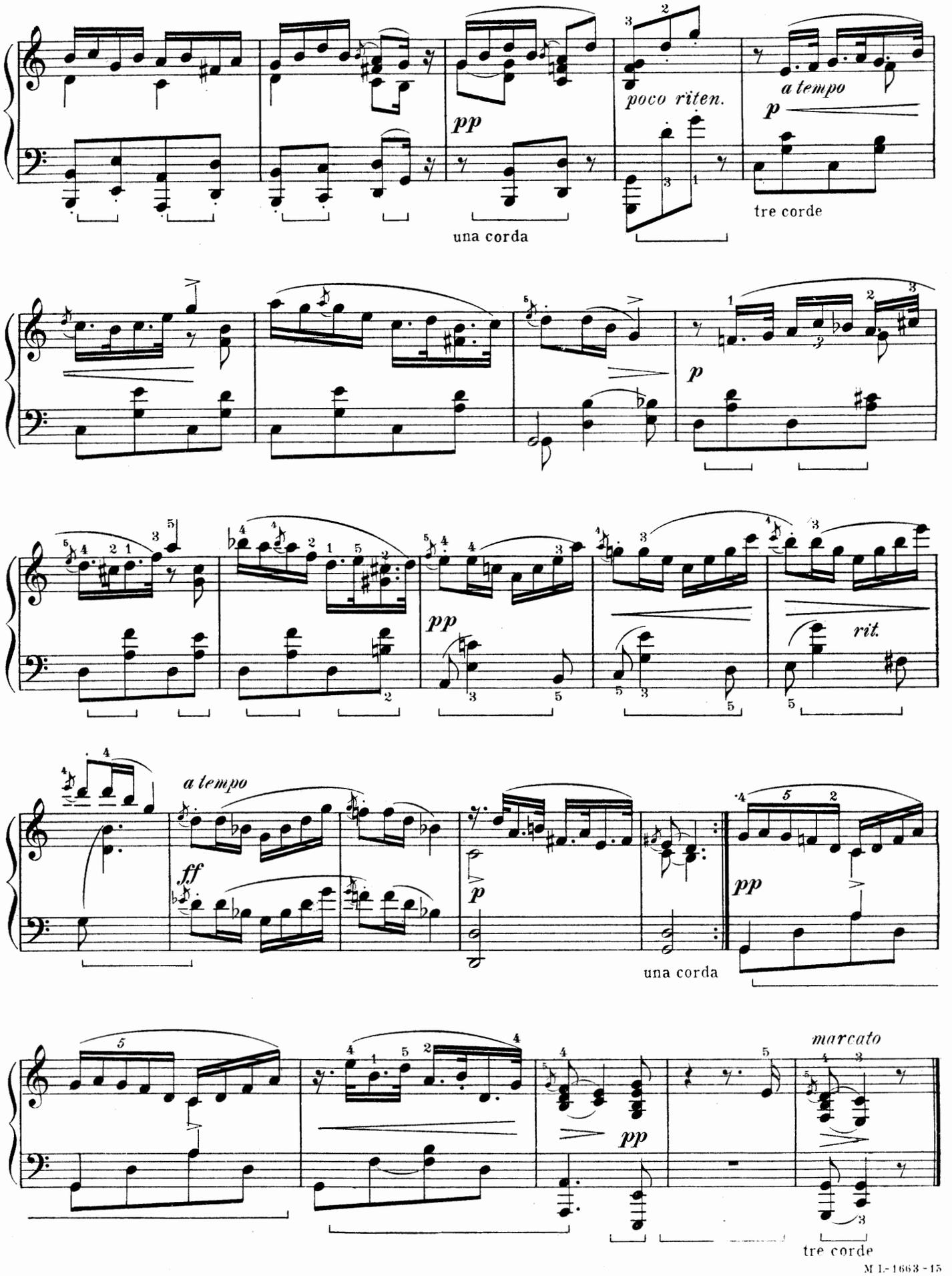

f
più f
p
molto ritard
pp
a tempo
pp
poco a poco
cresc.
f
ff
pesante
fff


p
dolce
f
più f
p
molto ritard
pp

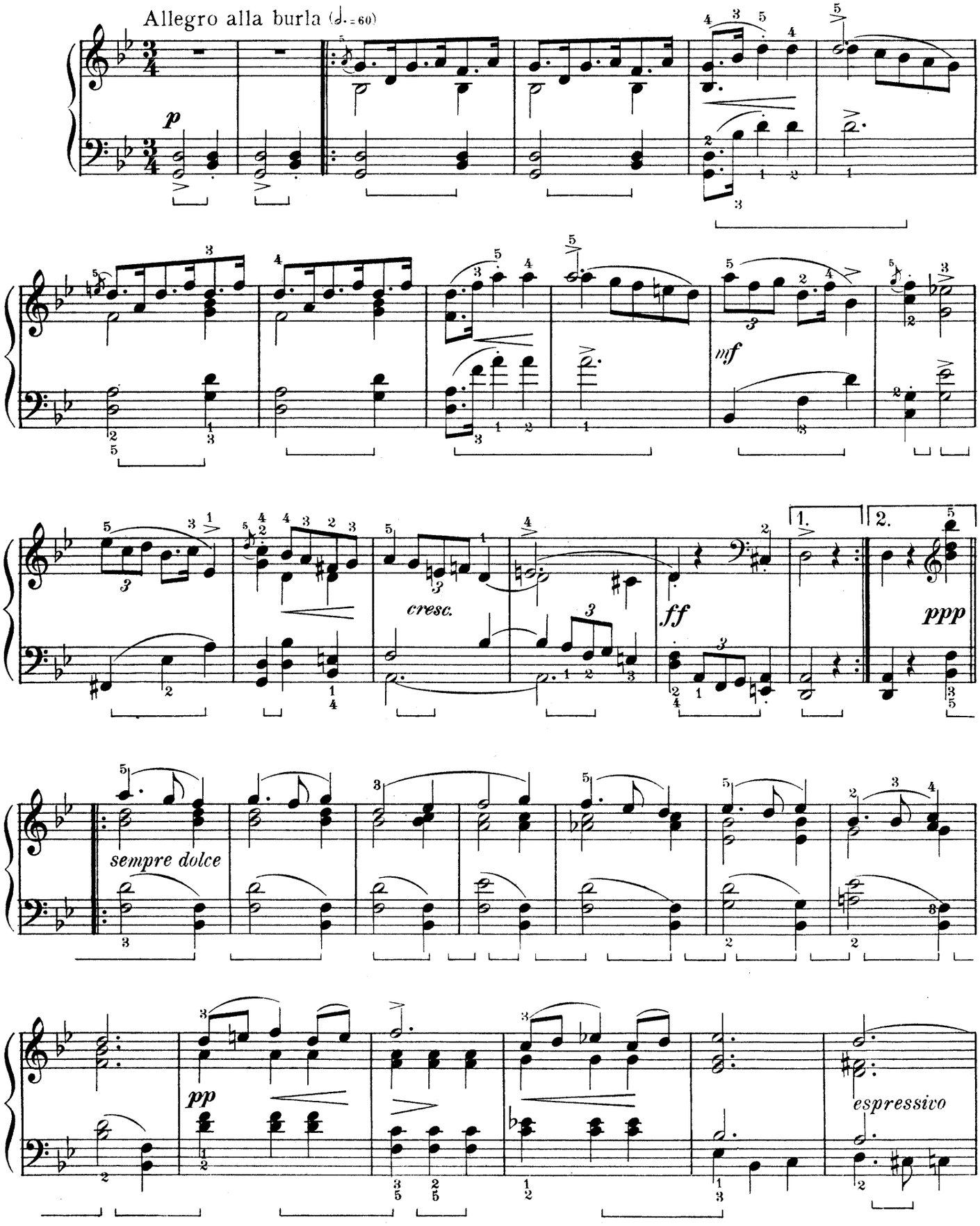

a tempo
pp
poco a poco cresc.
f
ff
pesante
fff
pp
dimin.
pp

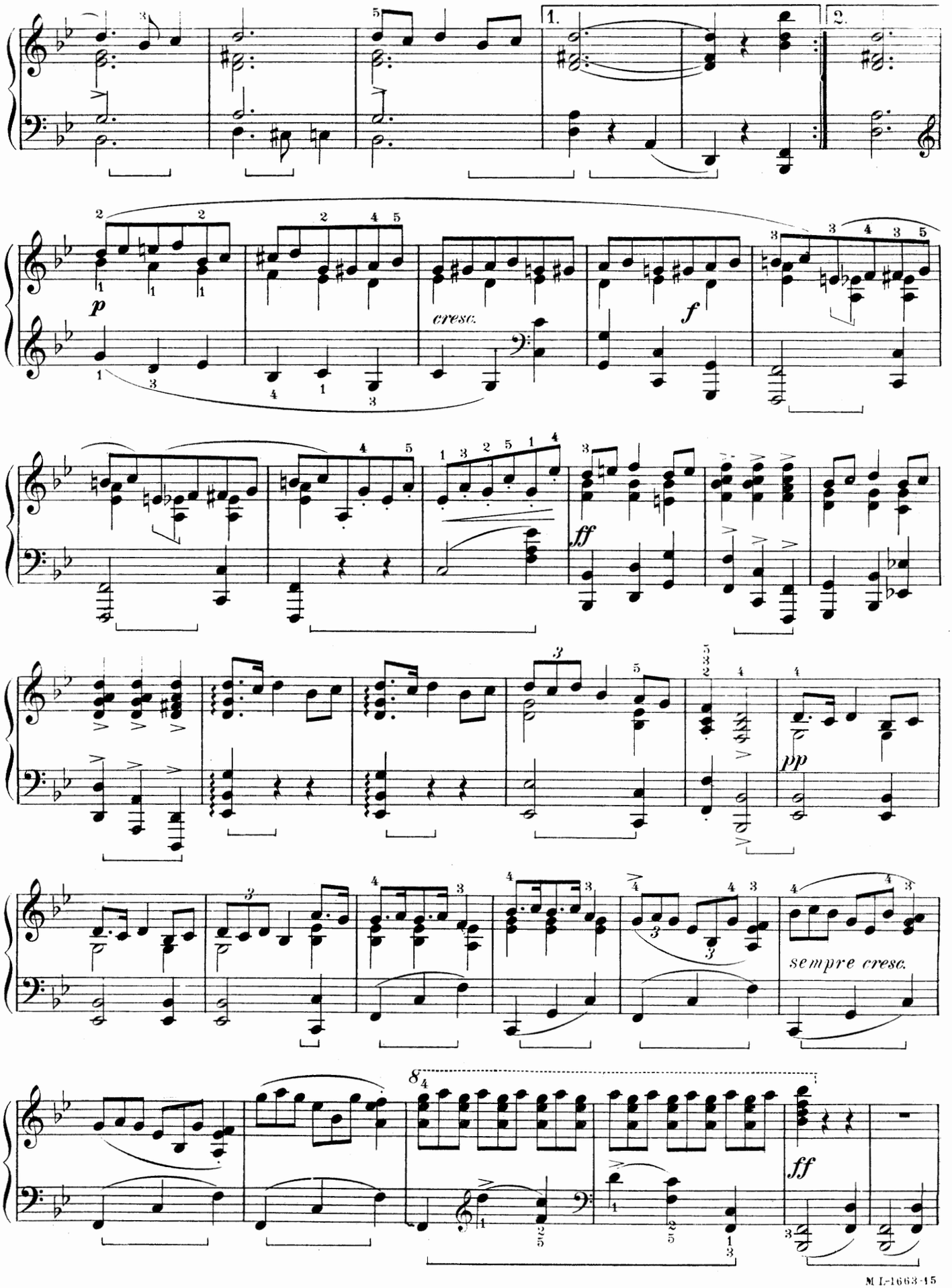
III

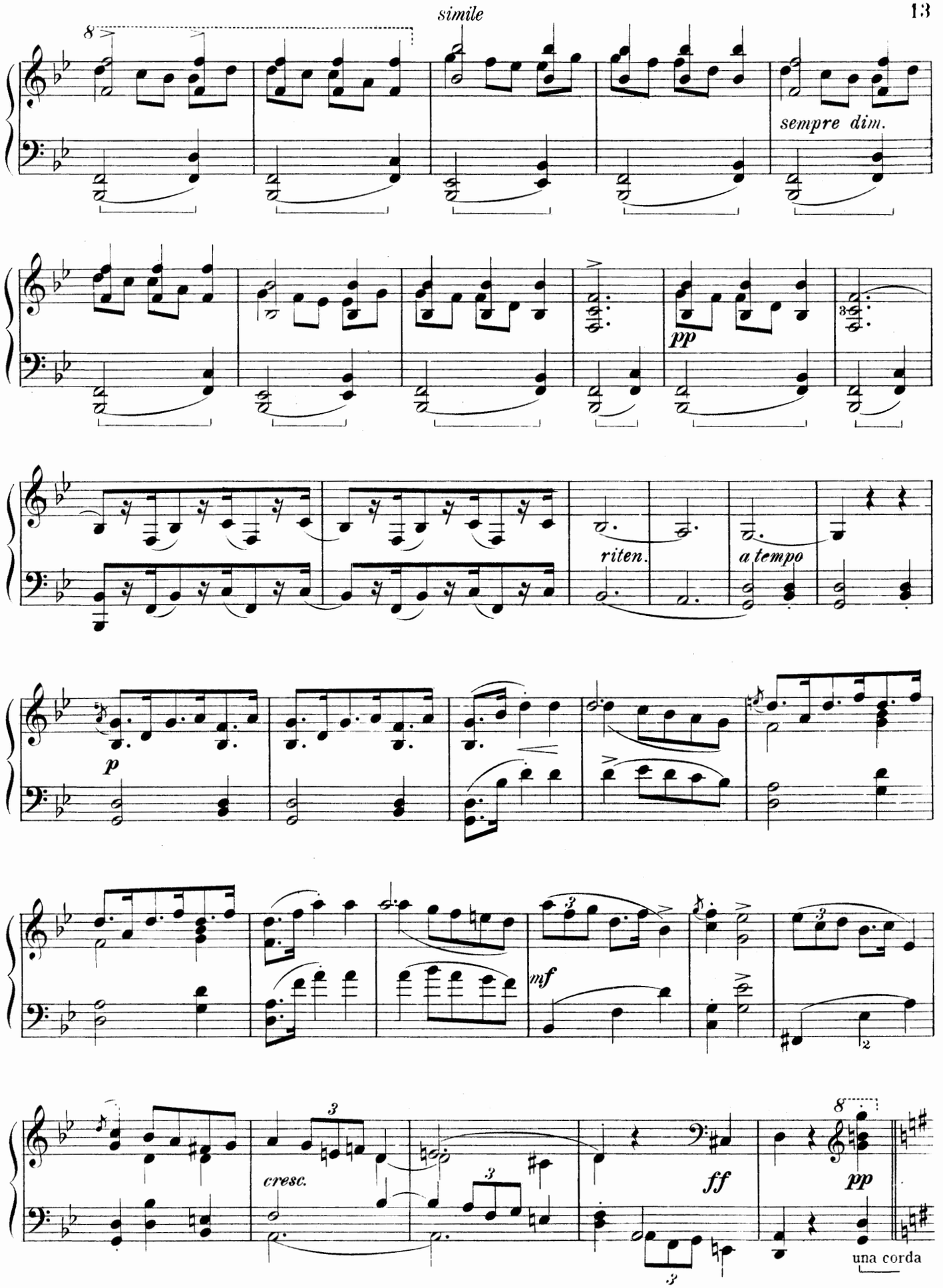

Allegretto con grazia
p
f
p
Ped. come sopra
f
p
ff con fuoco
fz
ff

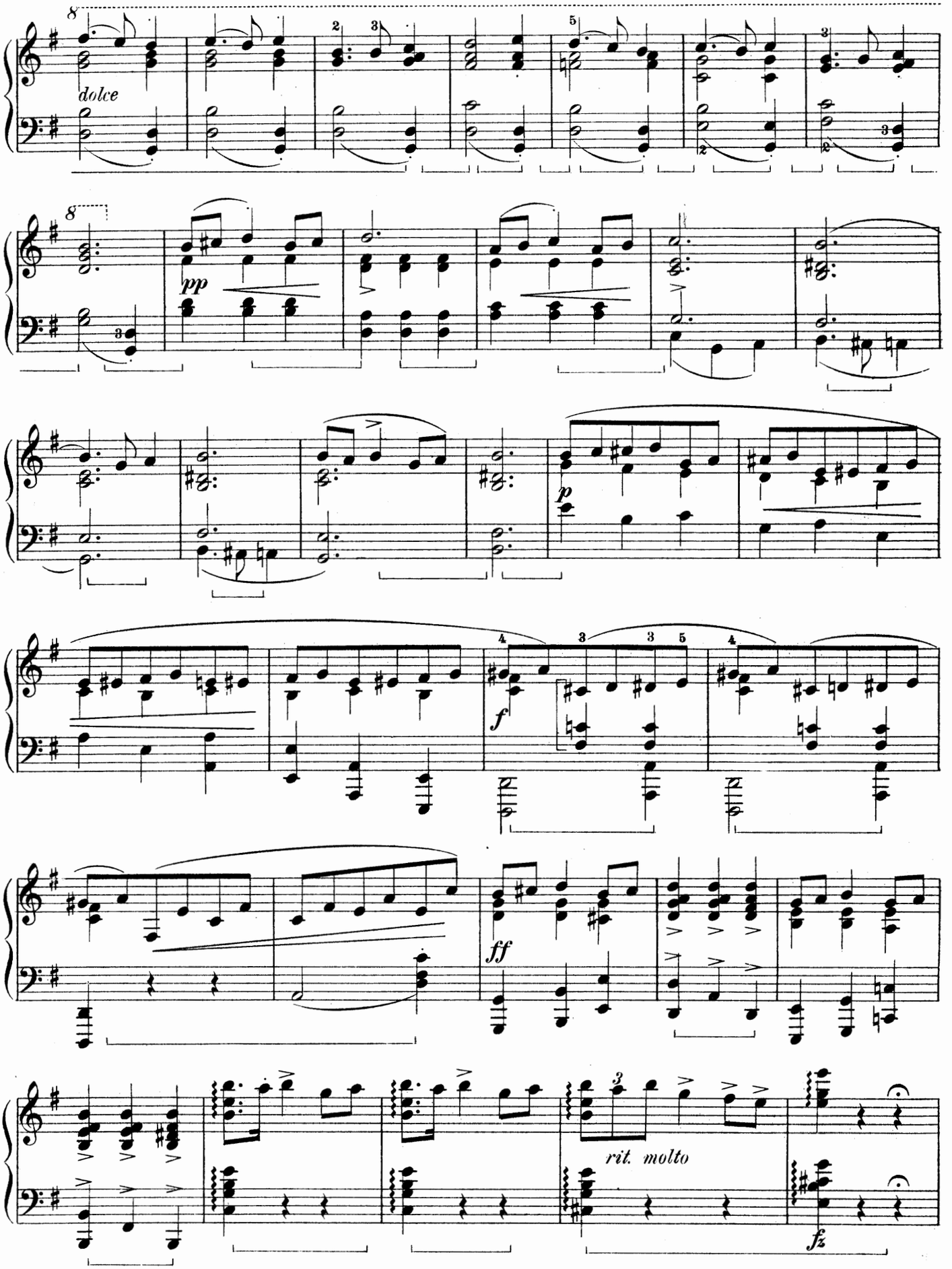

pp
una corda
poco riten.
a tempo
p
tre corde
p
pp
rit.
a tempo
ff
p
una corda
pp
pp
marcato
tre corde

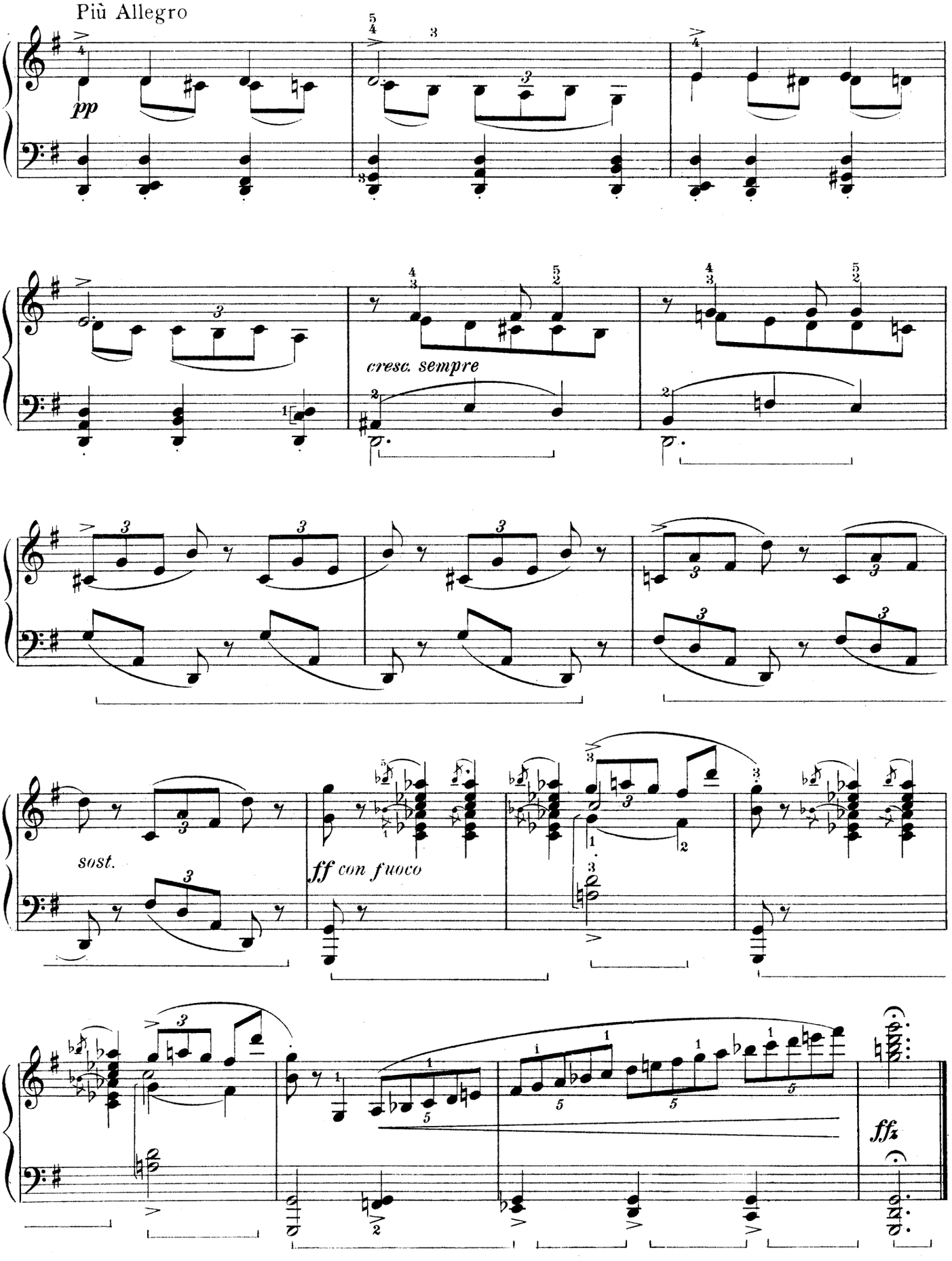
IV


Allegro alla burla (𝅗𝅥. = 60)
p
mf
cresc.
ff
1.
2.
ppp
sempre dolce
pp
espressivo


1.
2.
p
cresc.
f
ff
pp
sempre cresc.
8
ff


simile
sempre dim.
pp
riten.
a tempo
p
mf
cresc.
ff
pp
una corda


dolce
pp
p
f
ff
rit. molto
fz


Più Allegro
pp
cresc. sempre
sost.
ff con fuoco
fff

To Niels W. Gade

SONATA, in E minor

I

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 7

Allegro moderato

PIANO

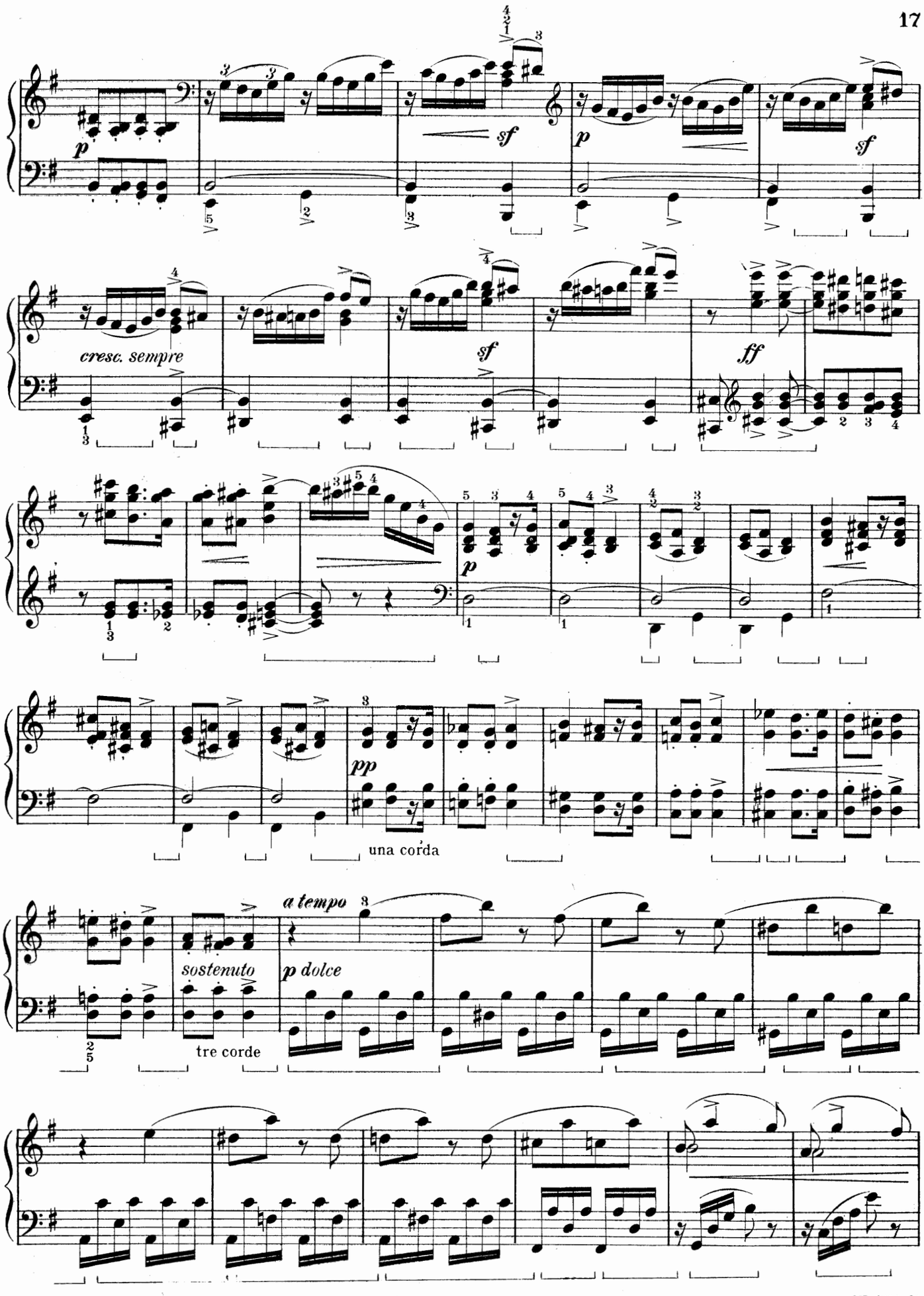
mf

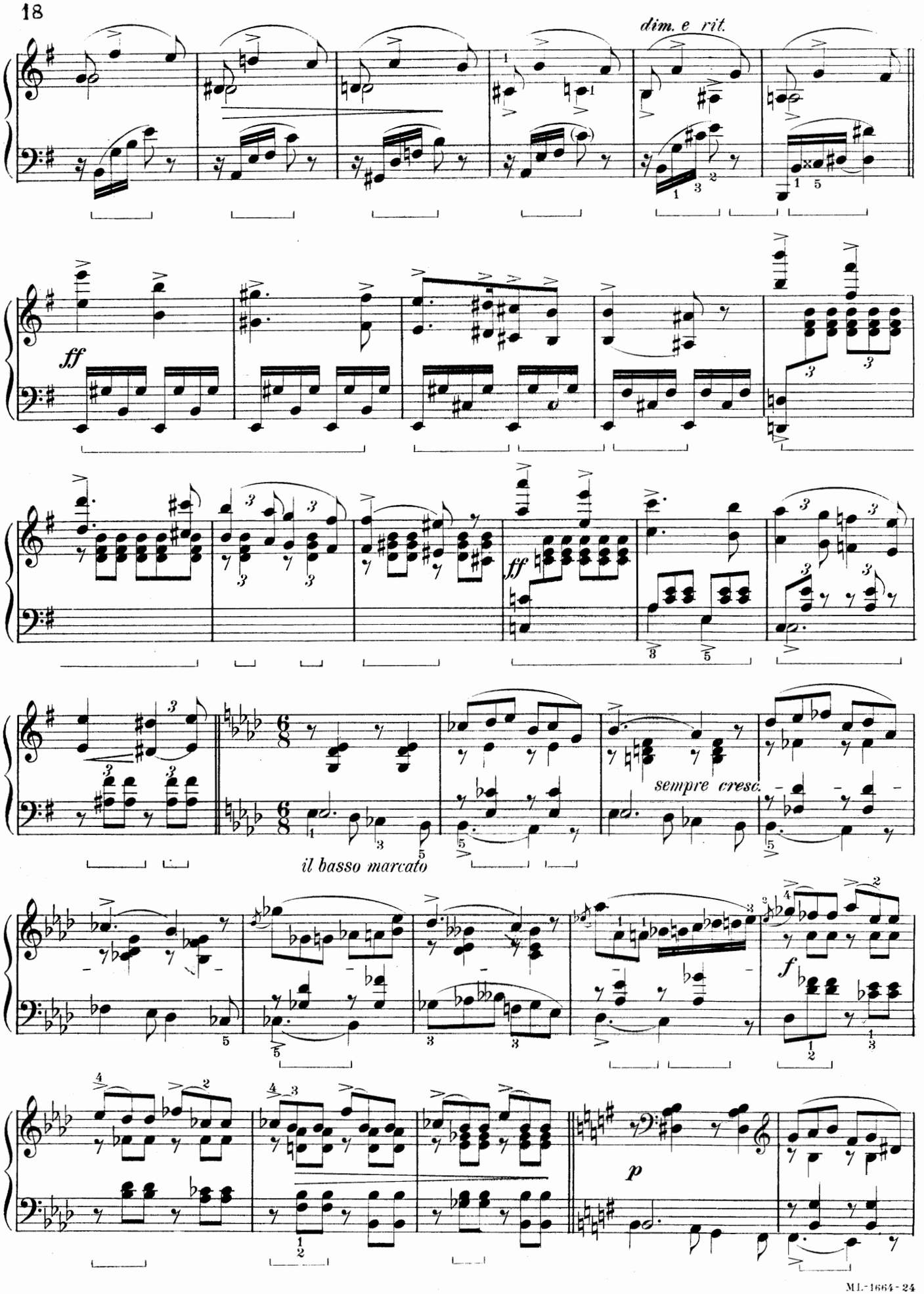
cresc.

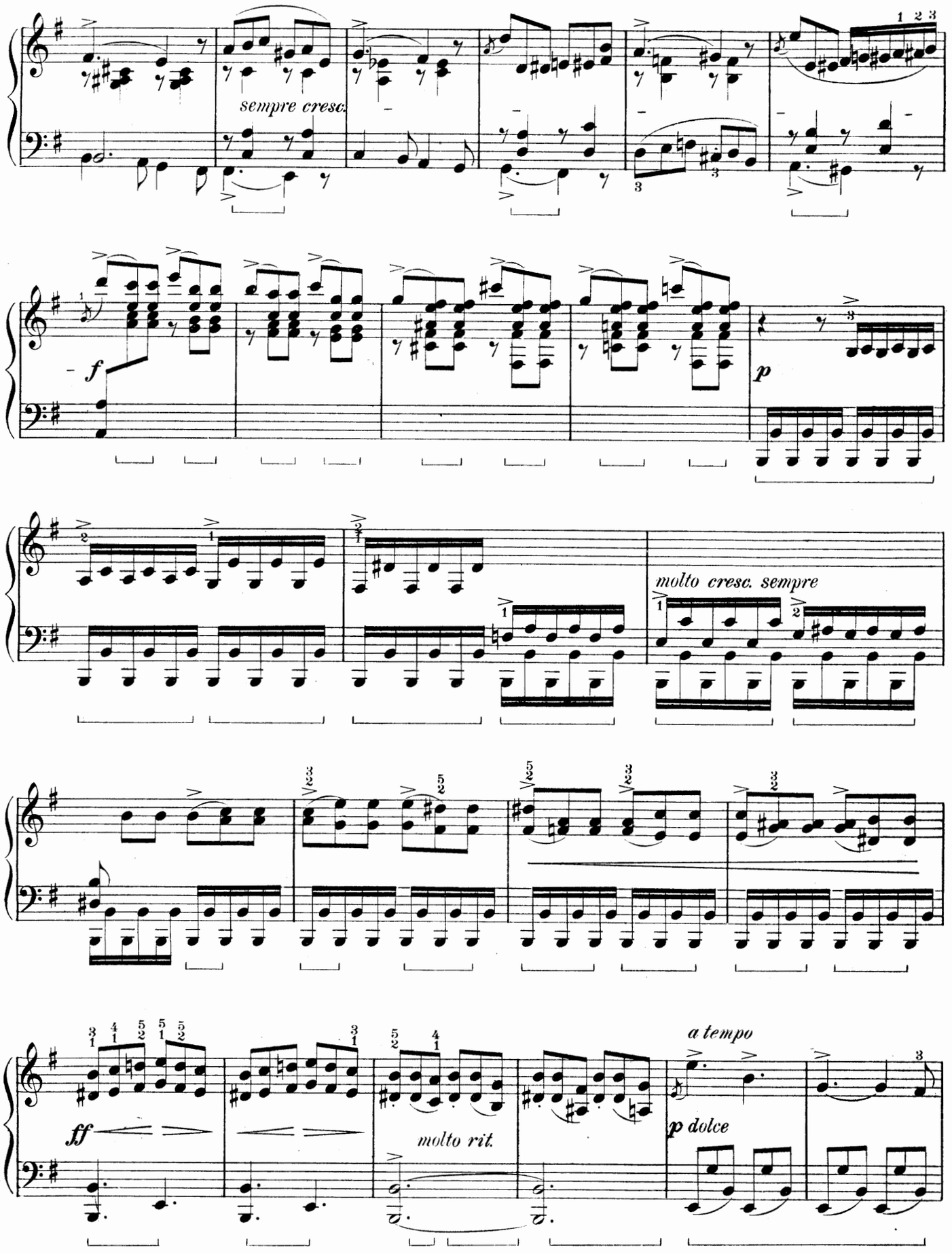
f

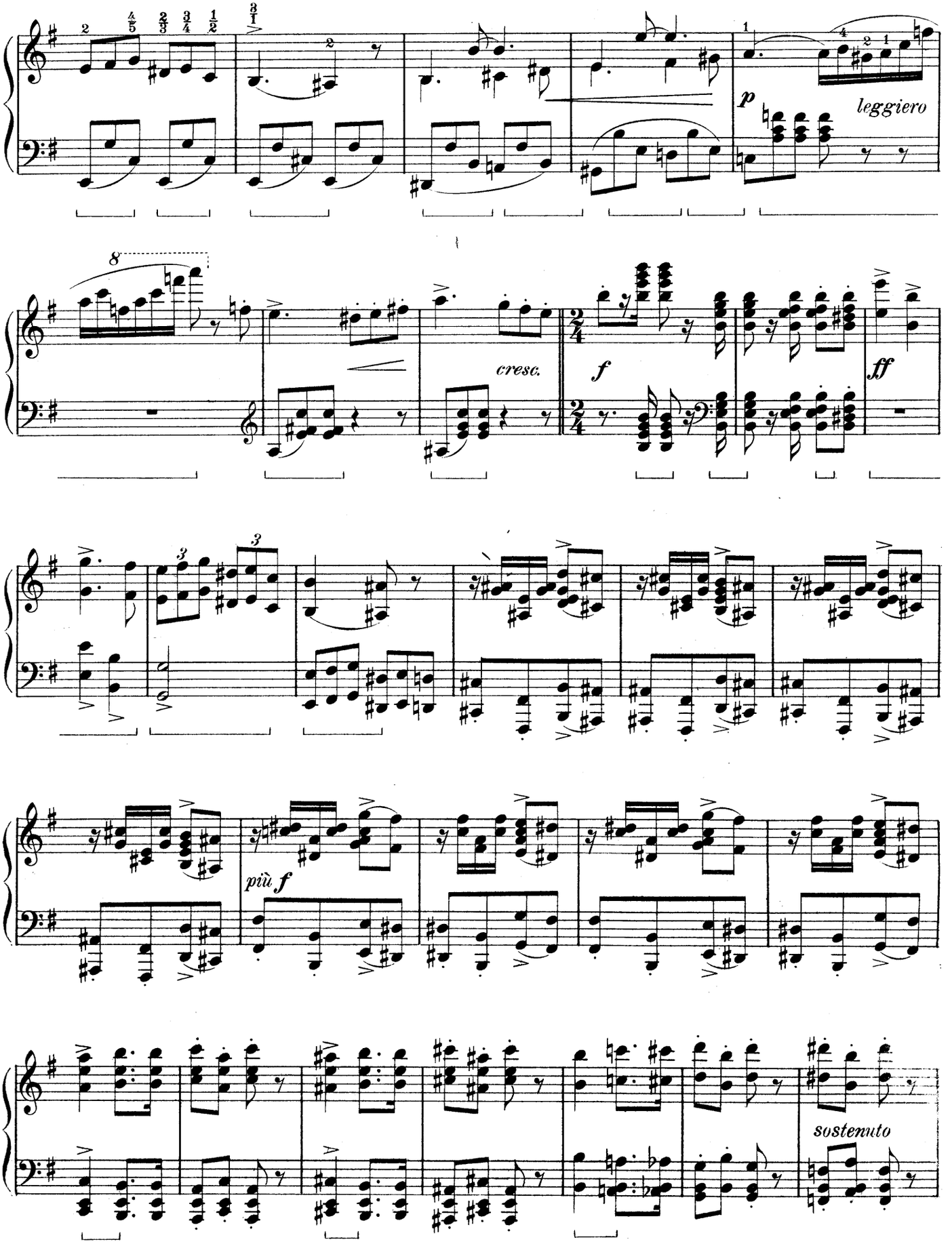
ff

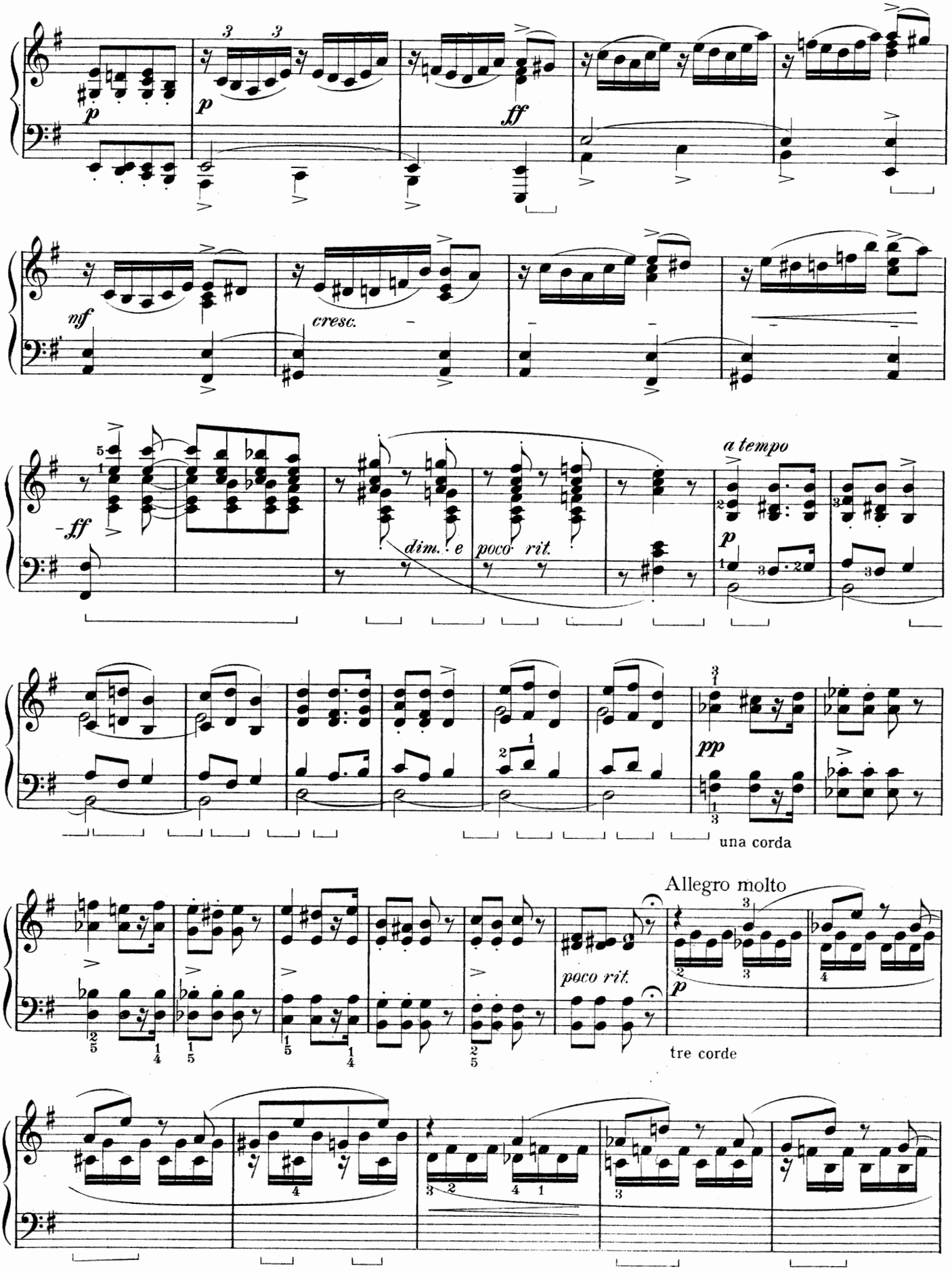
Copyright MCMVIII by Oliver Ditson Company

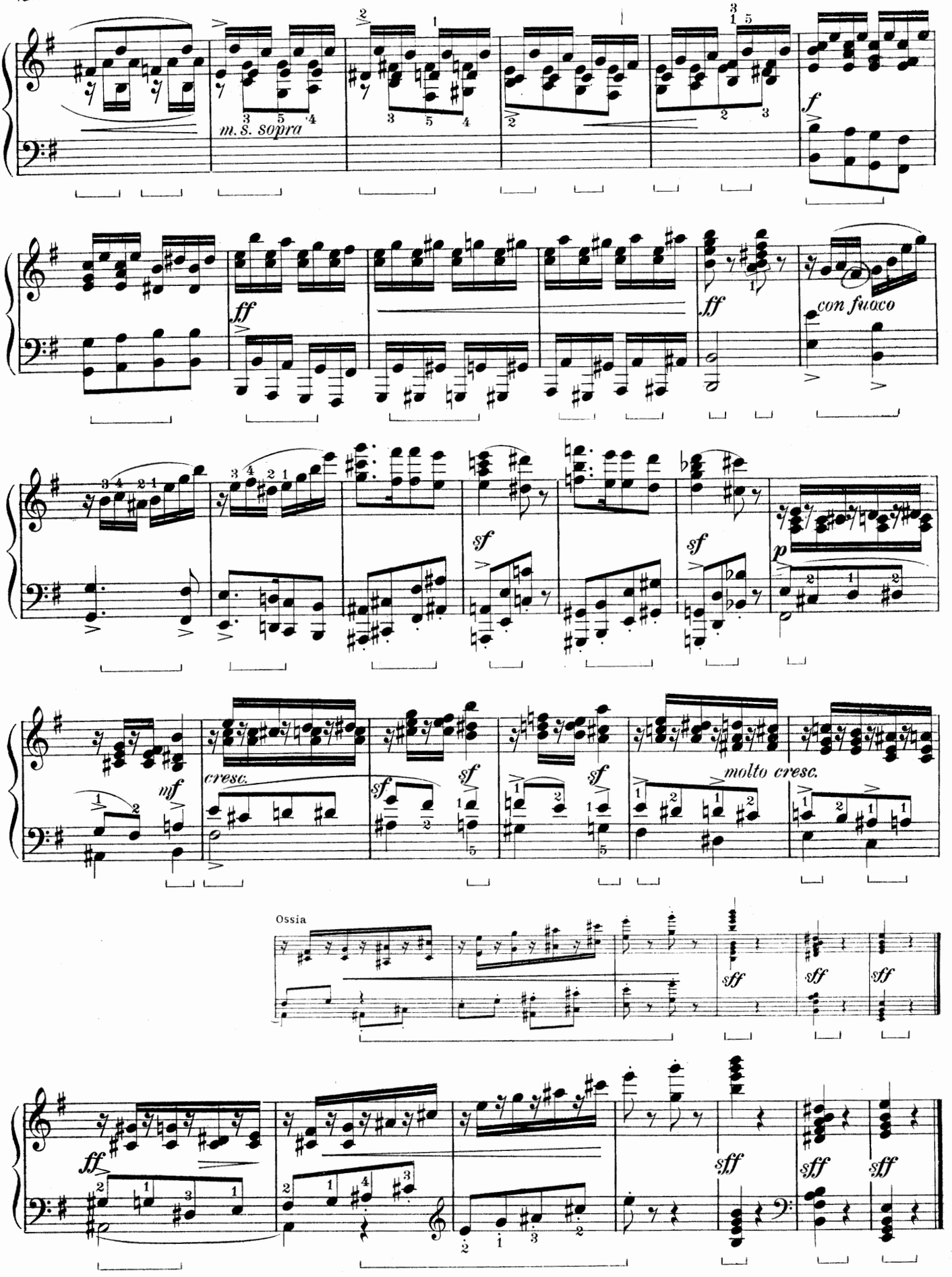

p
sf
p
sf
cresc. sempre
sf
ff
p
pp
una corda
a tempo
sostenuto
p dolce
tre corde

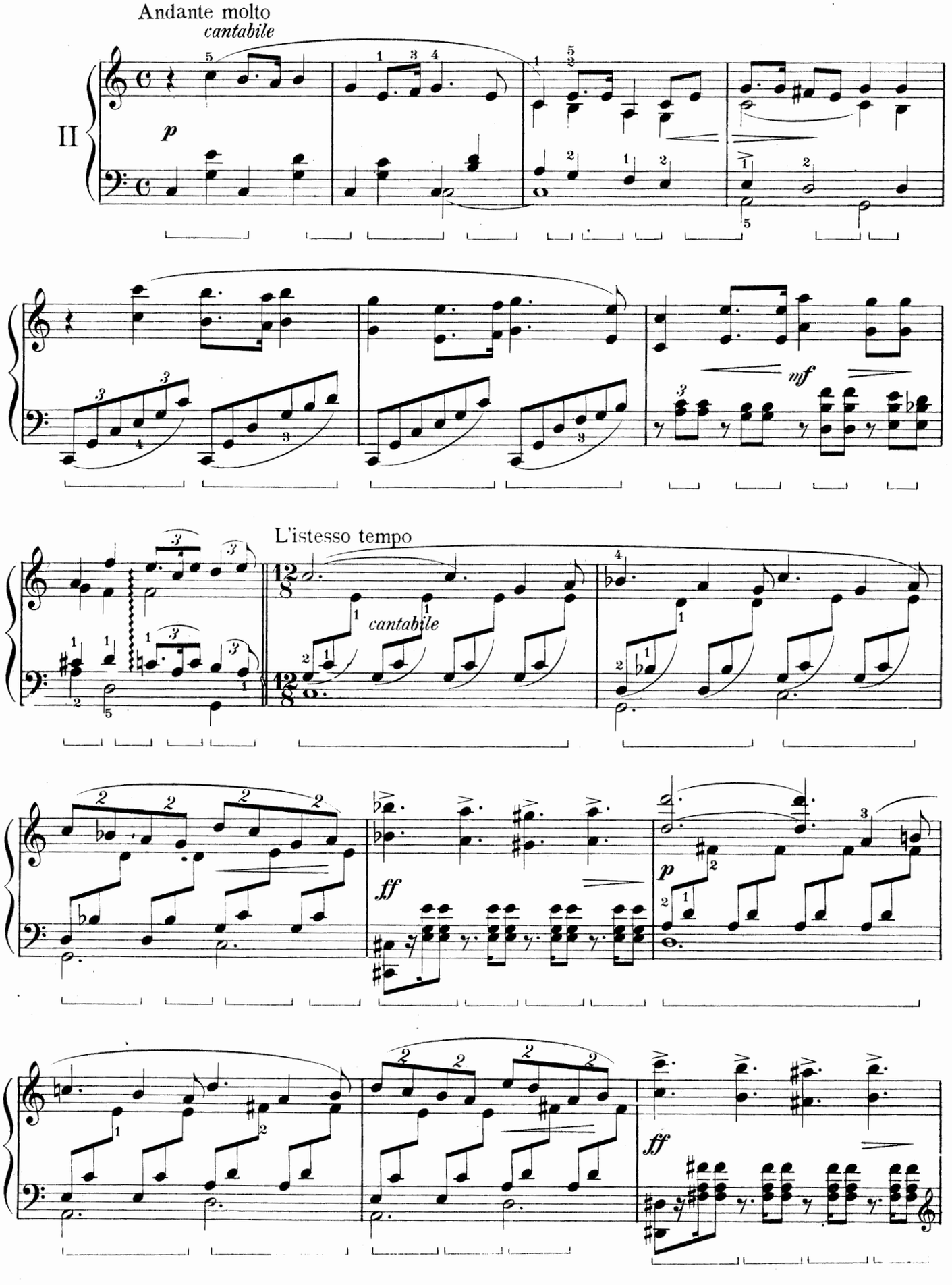

dim. e rit.
ff
ff
sempre cresc.
il basso marcato
f
p

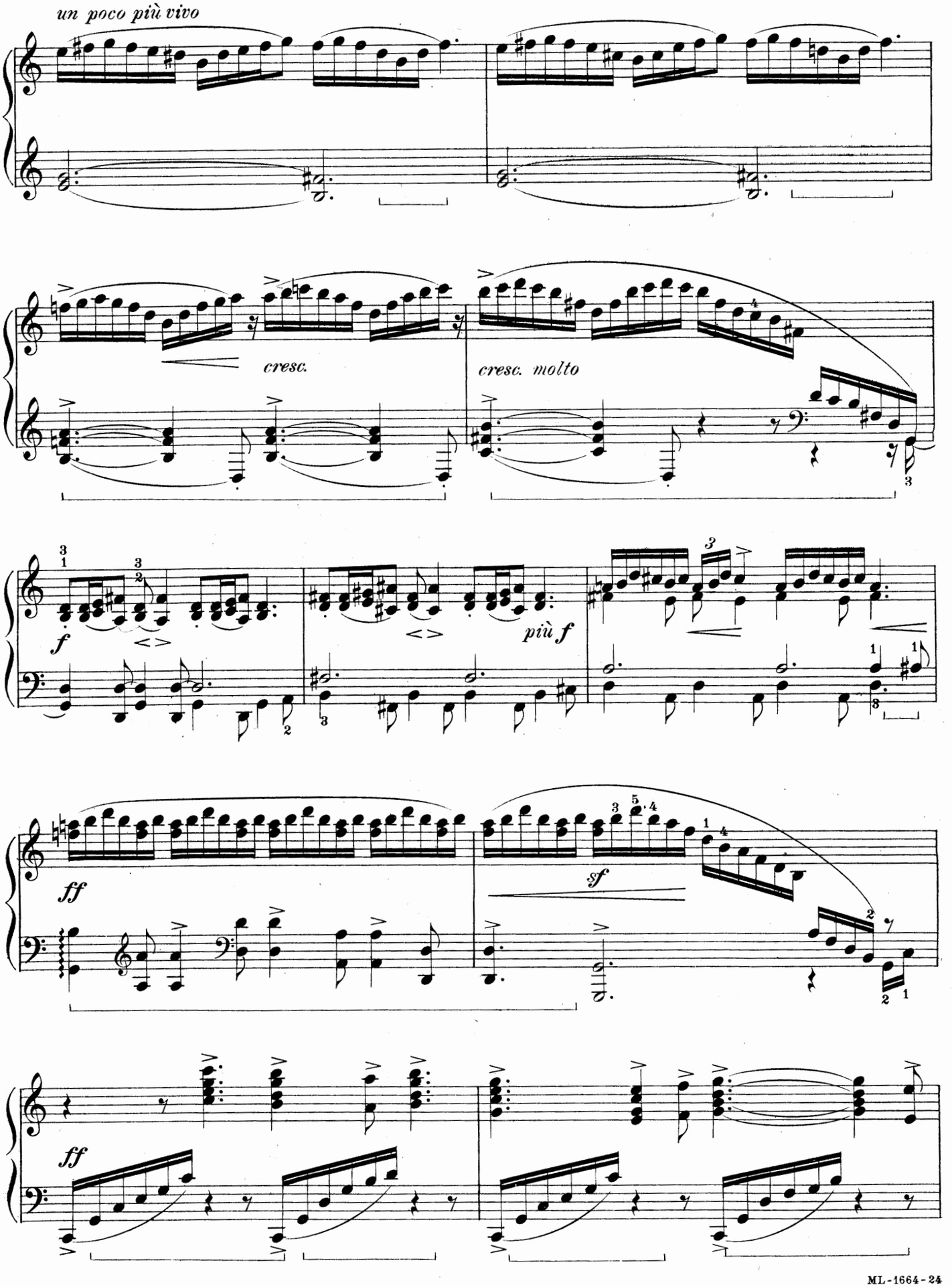

sempre cresc.
f
p
molto cresc. sempre
ff
molto rit.
a tempo
p dolce

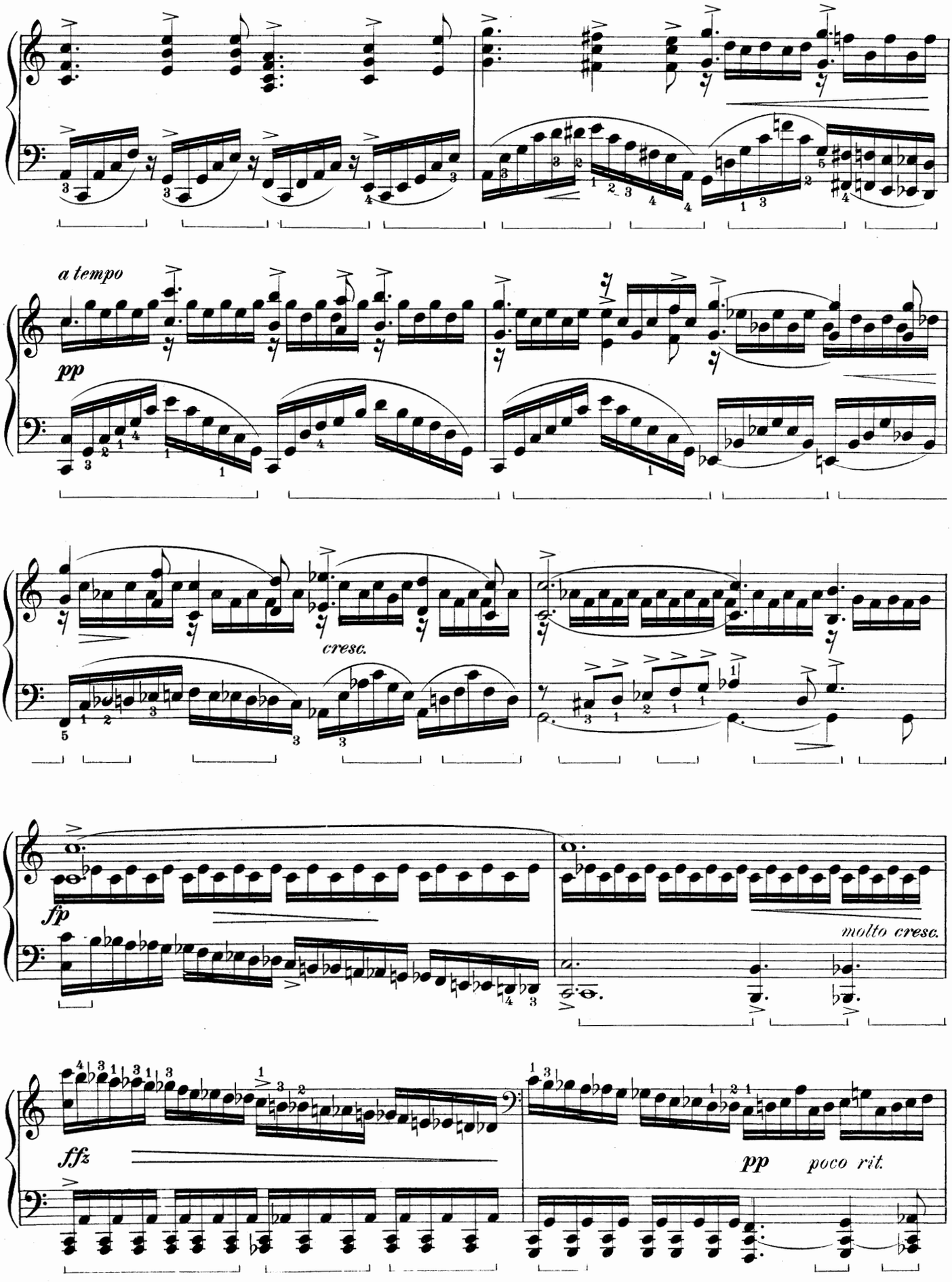

p
leggiero
cresc.
f
ff
più f
sostenuto

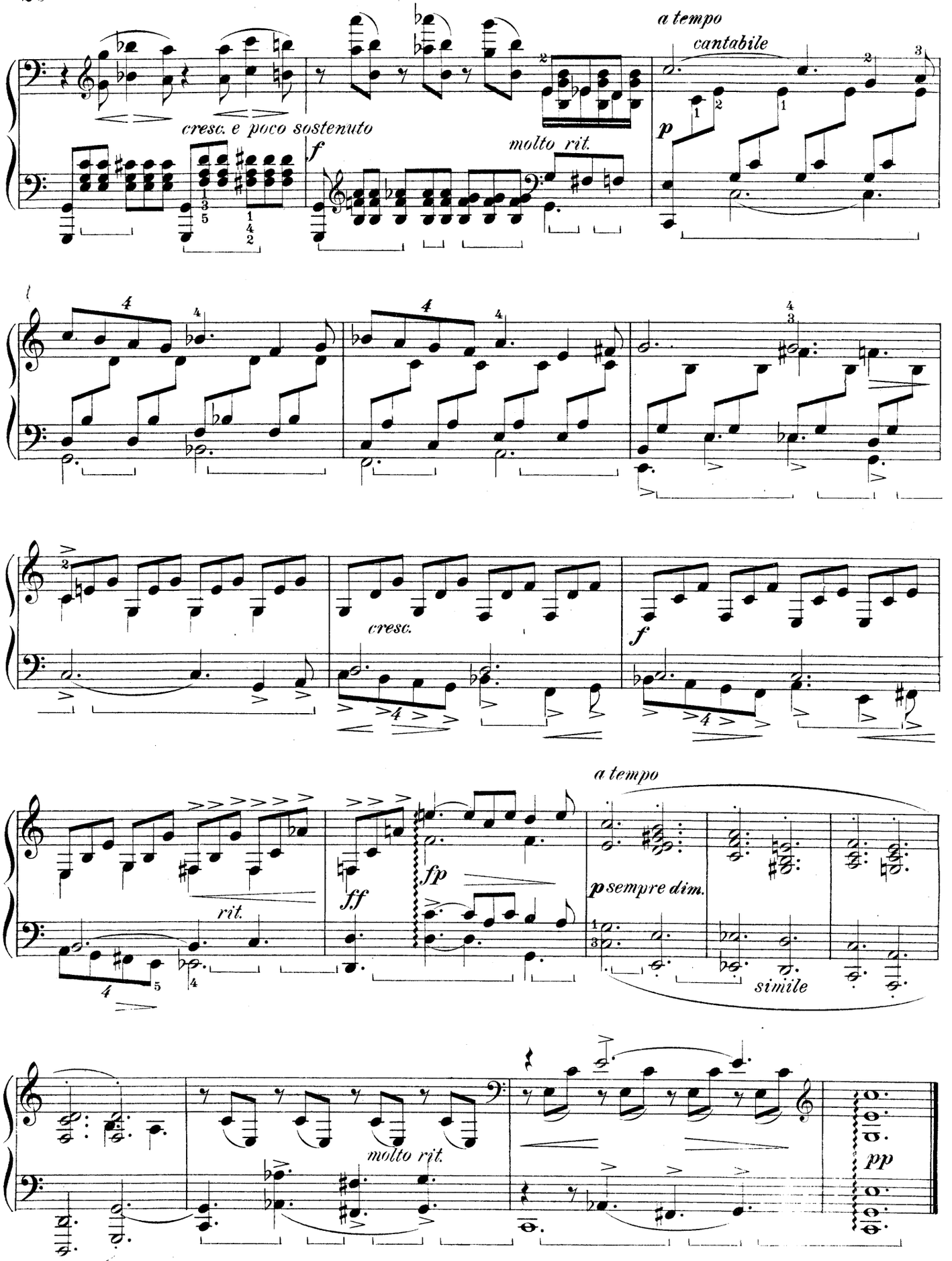

p
p
3 3
ff
nf
cresc.
ff
dim. e
poco rit.
a tempo
p
pp
una corda
Allegro molto
poco rit.
p
tre corde


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


Andante molto
cantabile
II
p
mf
L'istesso tempo
cantabile
ff
p
ff

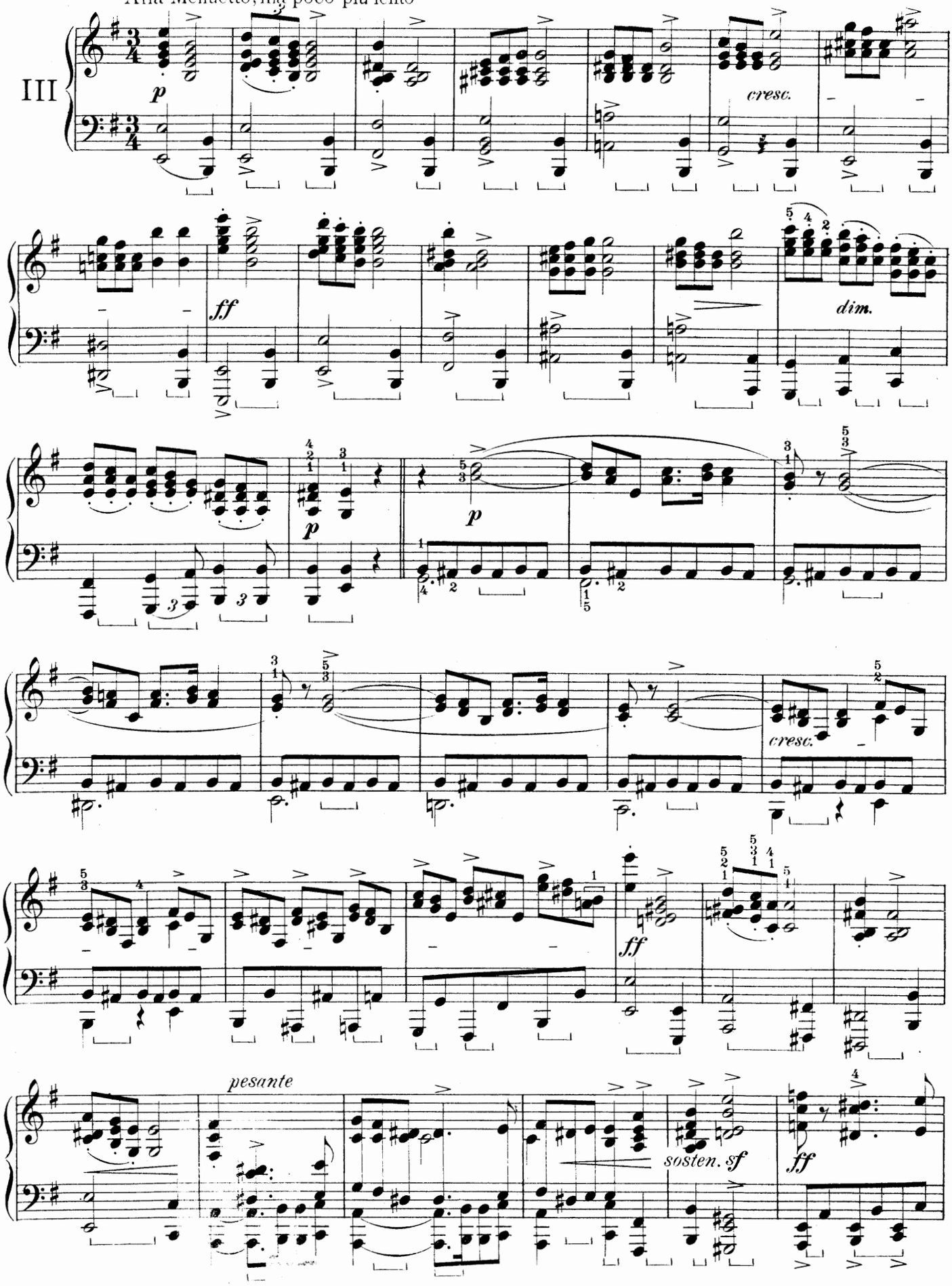

un poco più vivo
cresc.
cresc. molto
f
più f
ff
sf
ff

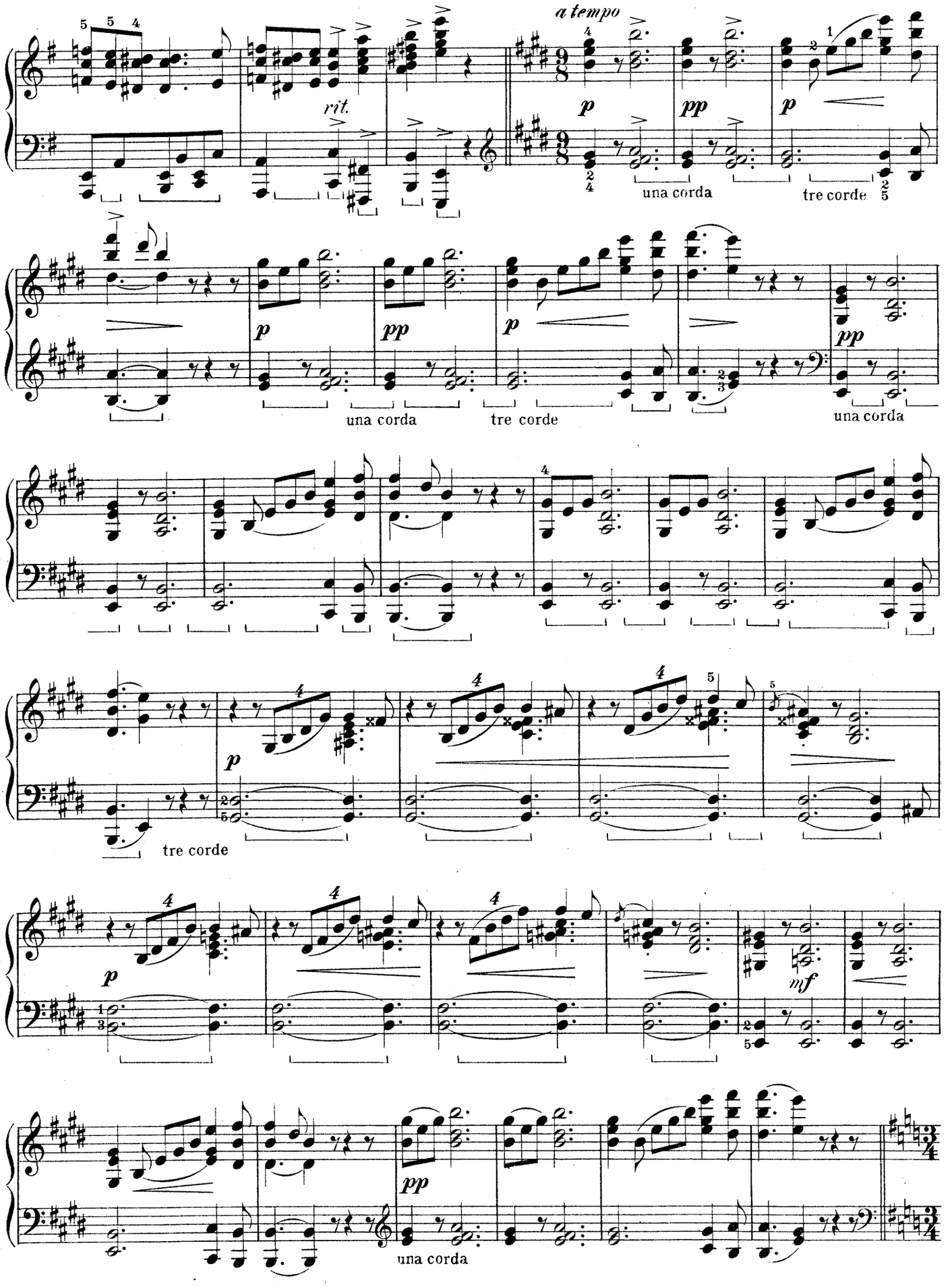

a tempo
pp
cresc.
fp
molto cresc.
ffz
pp
poco rit.

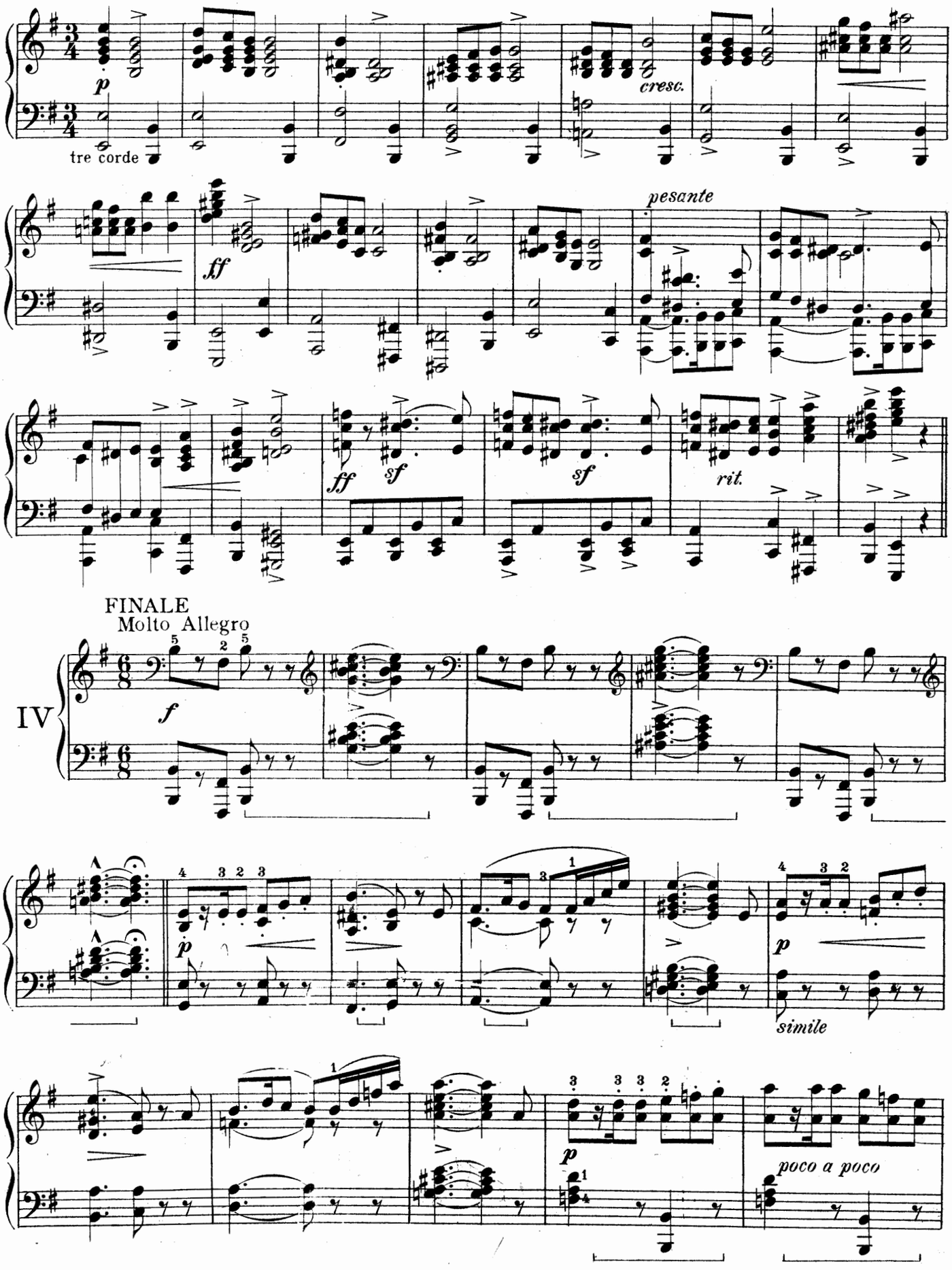

a tempo
cantabile
cresc. e poco sostenuto
molto rit.
cresc.
rit.
fp
ff
p sempre dim.
simile
molto rit.
pp

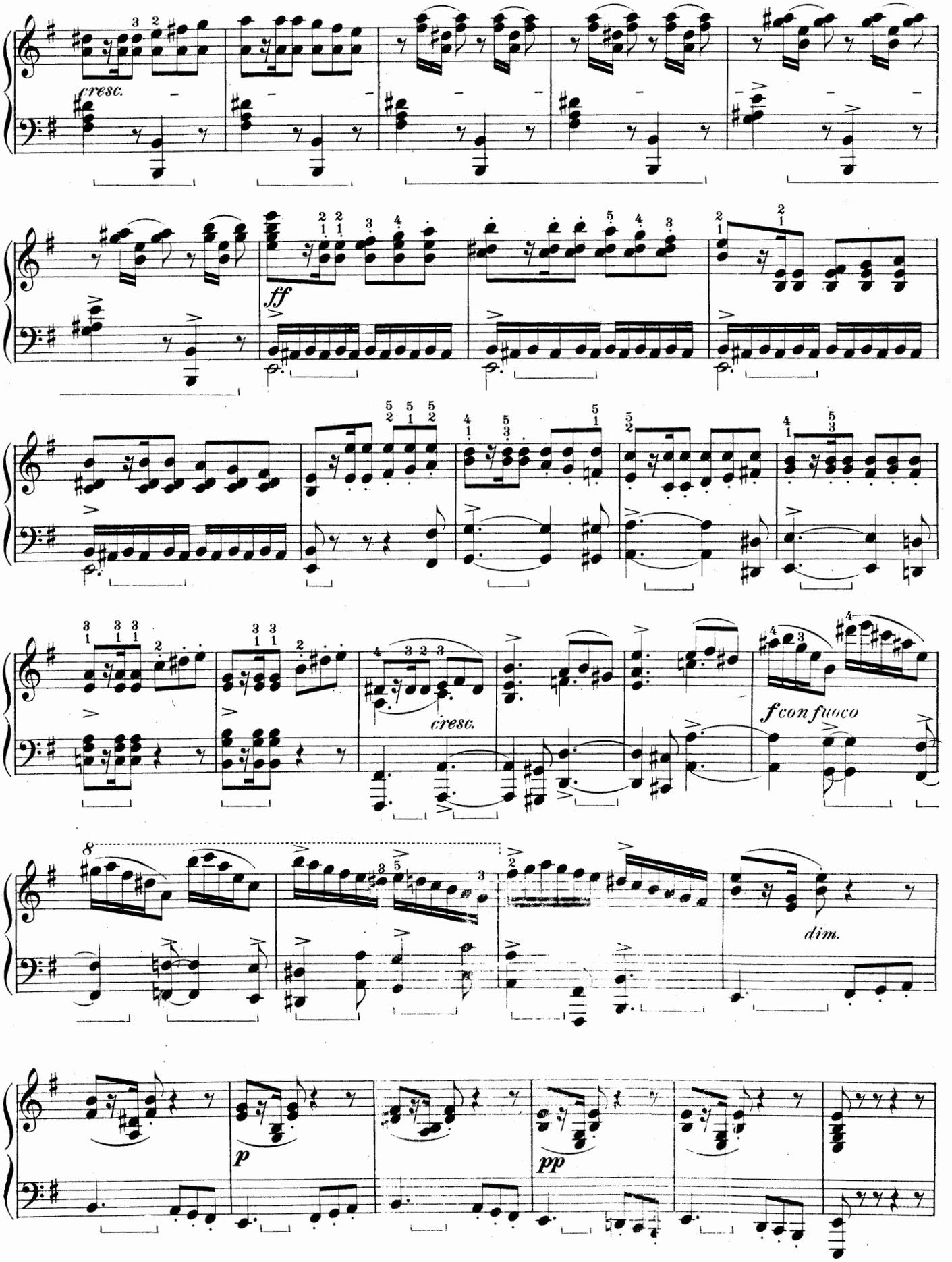
Alla Menuetto, ma poco più lento

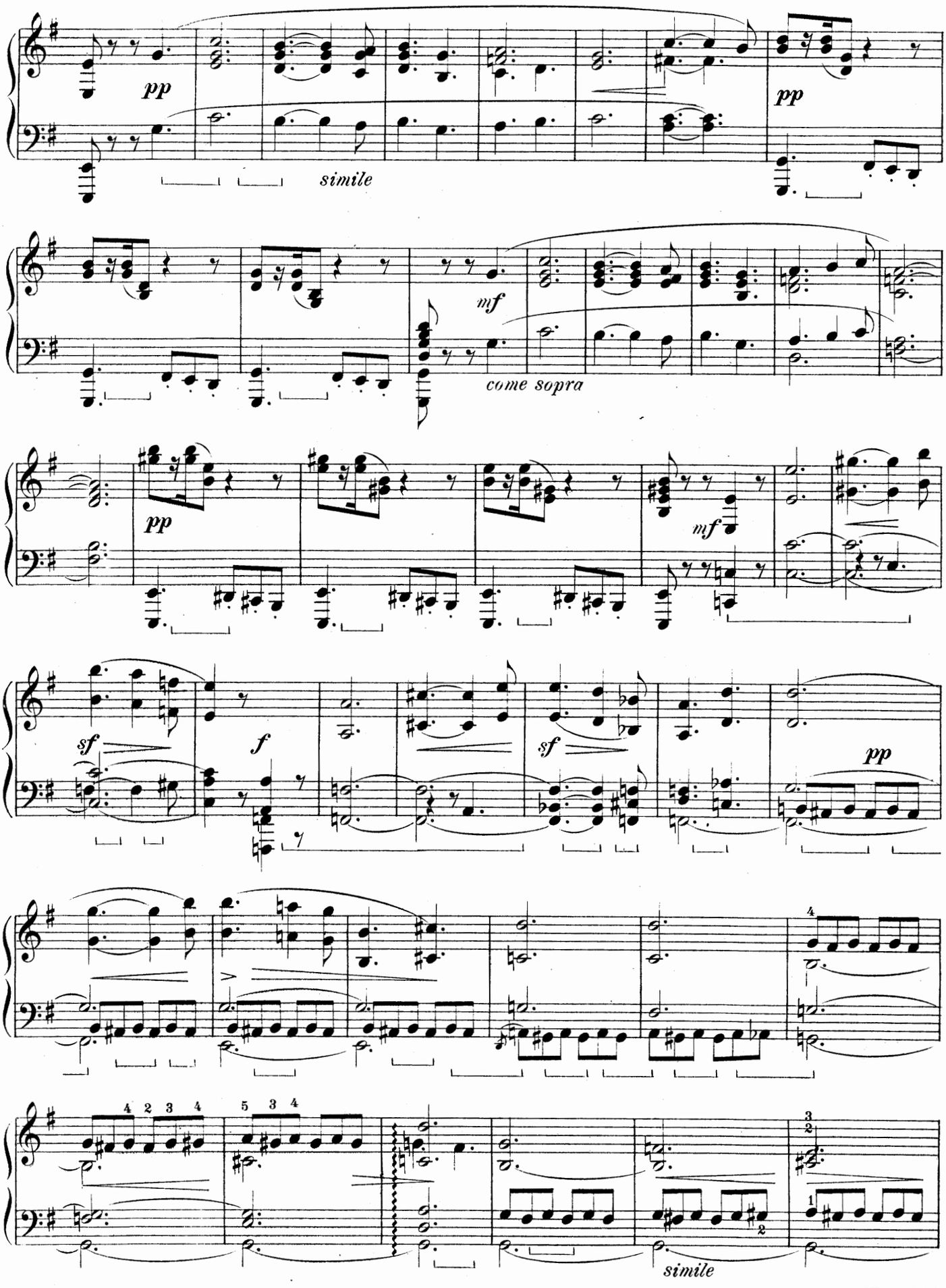
III



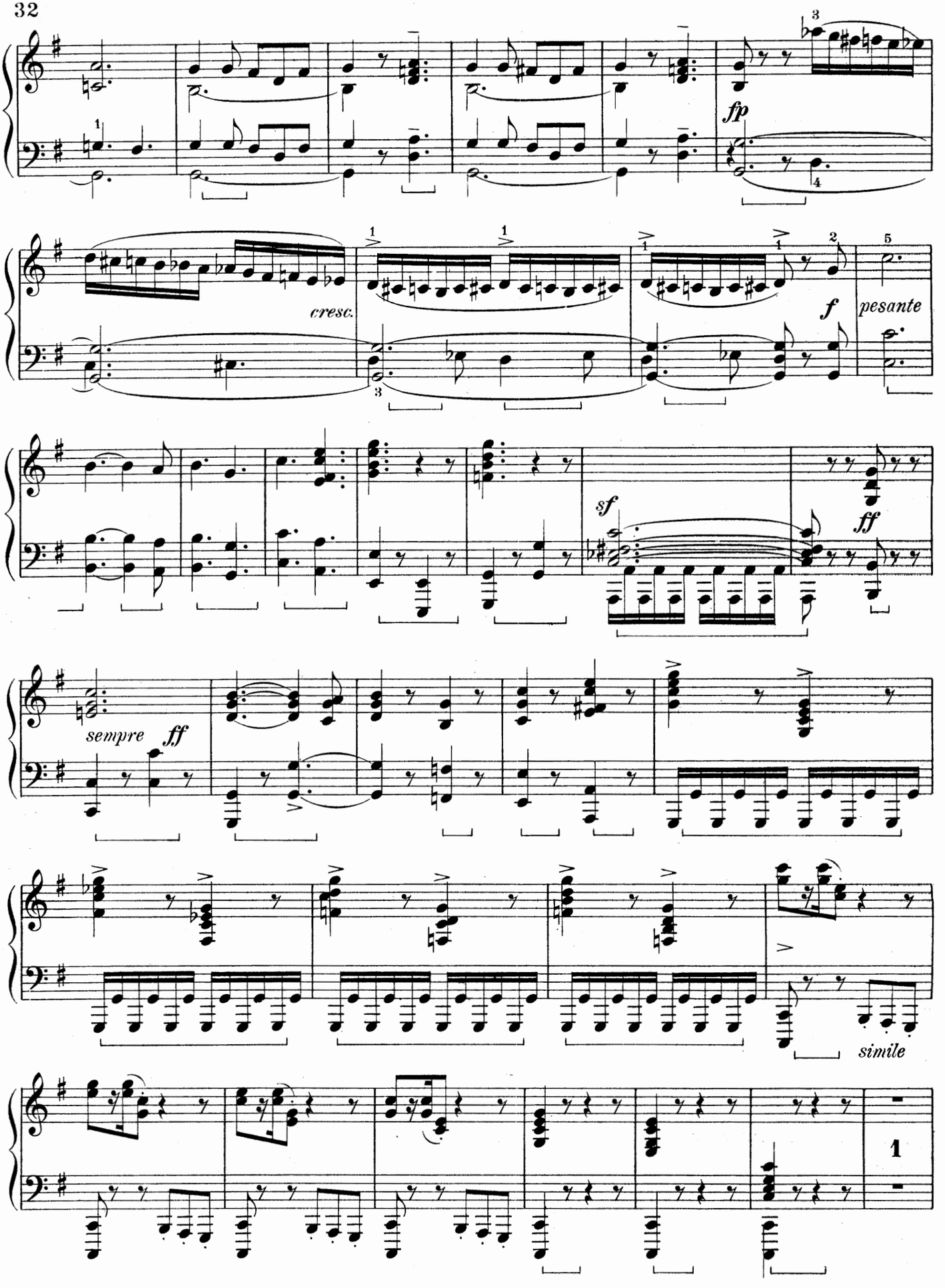

a tempo
rit.
una corda
tre corde
una corda
tre corde
una corda
tre corde
una corda

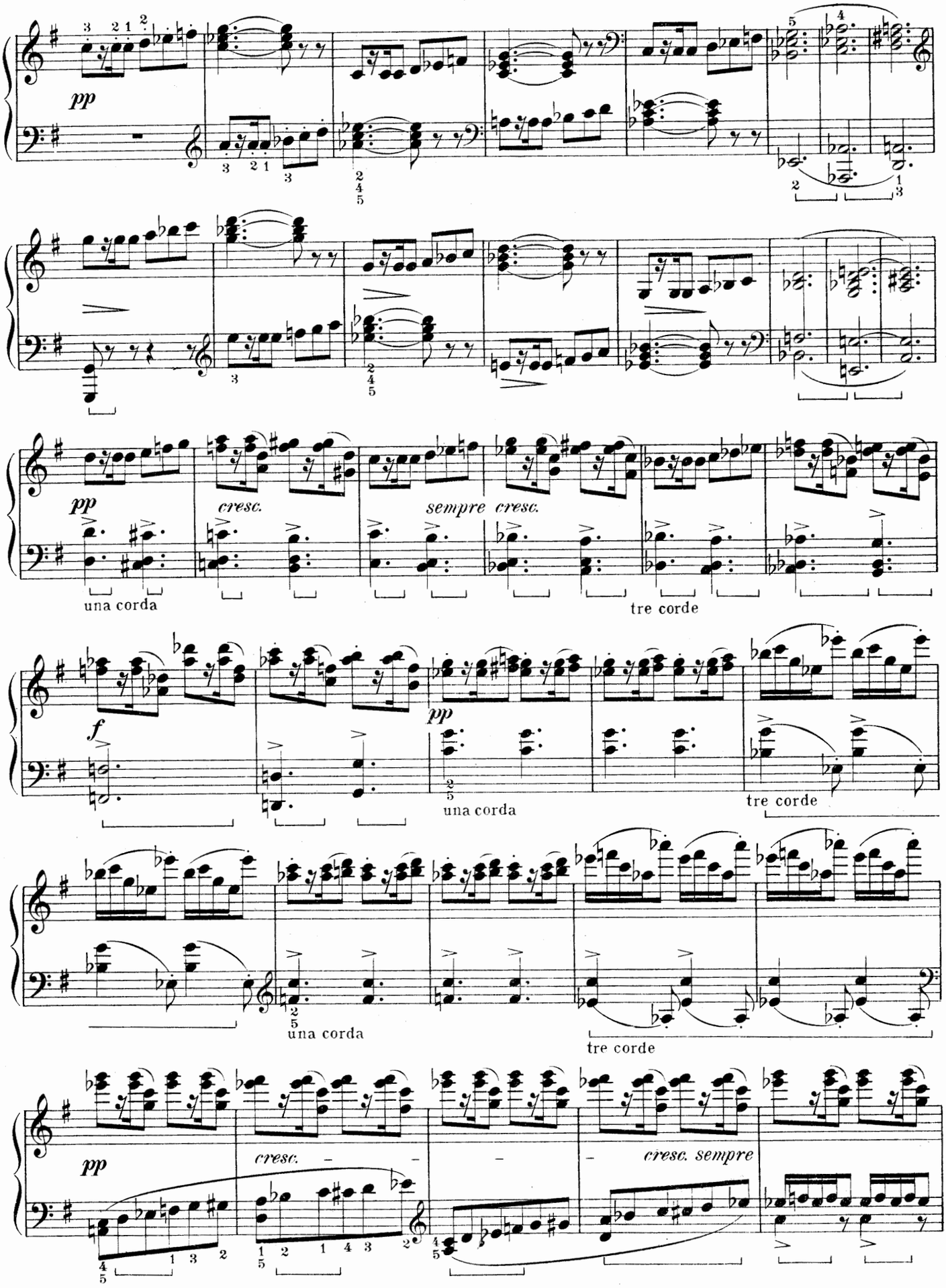

p
tre corde
cresc.
ff
pesante
ff
sf
sf
rit.
FINALE
Molto Allegro
IV
f
p
simile
p
poco a poco

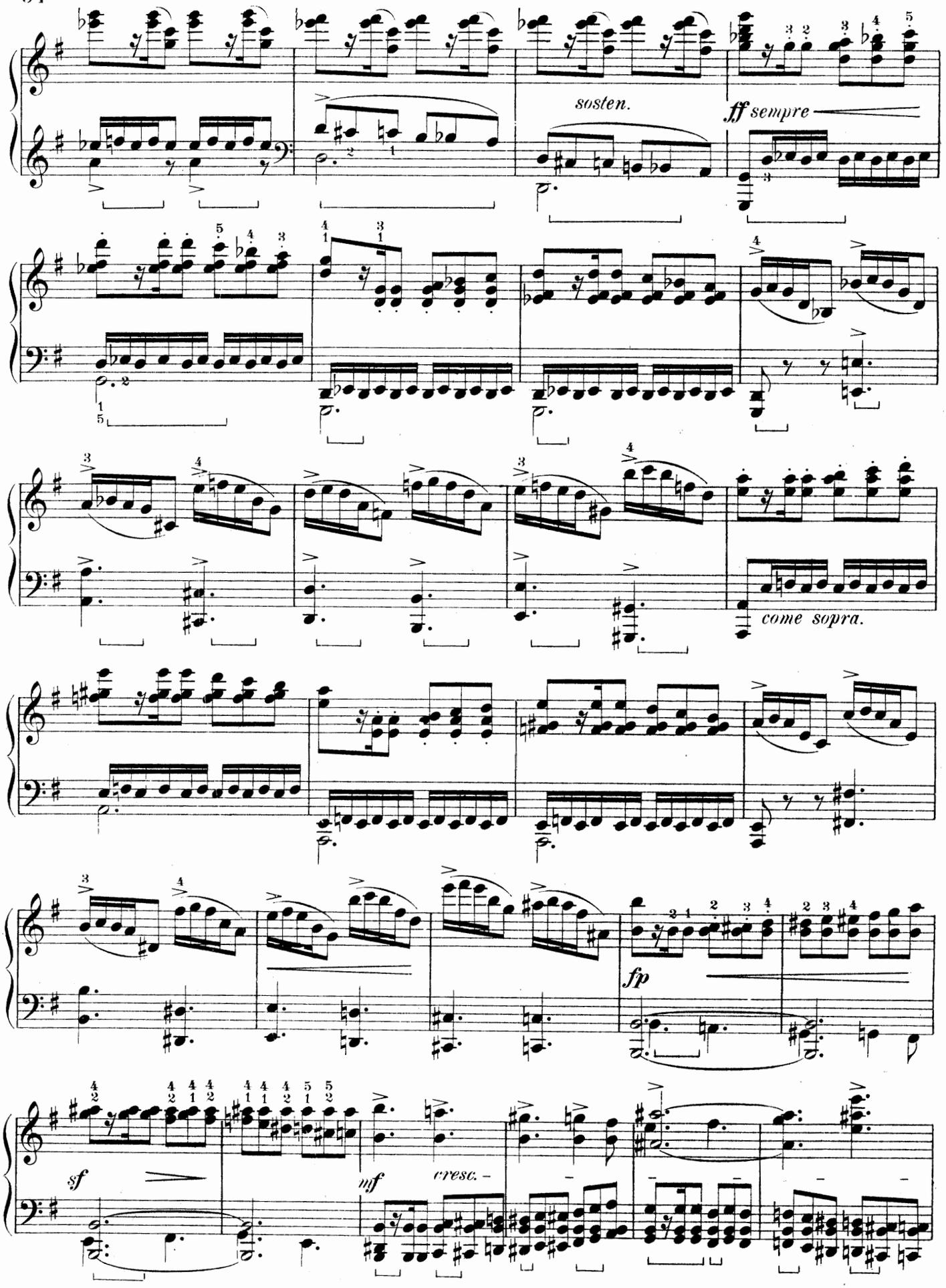

cresc.
ff
cresc.
f con fuoco
dim.
p
pp

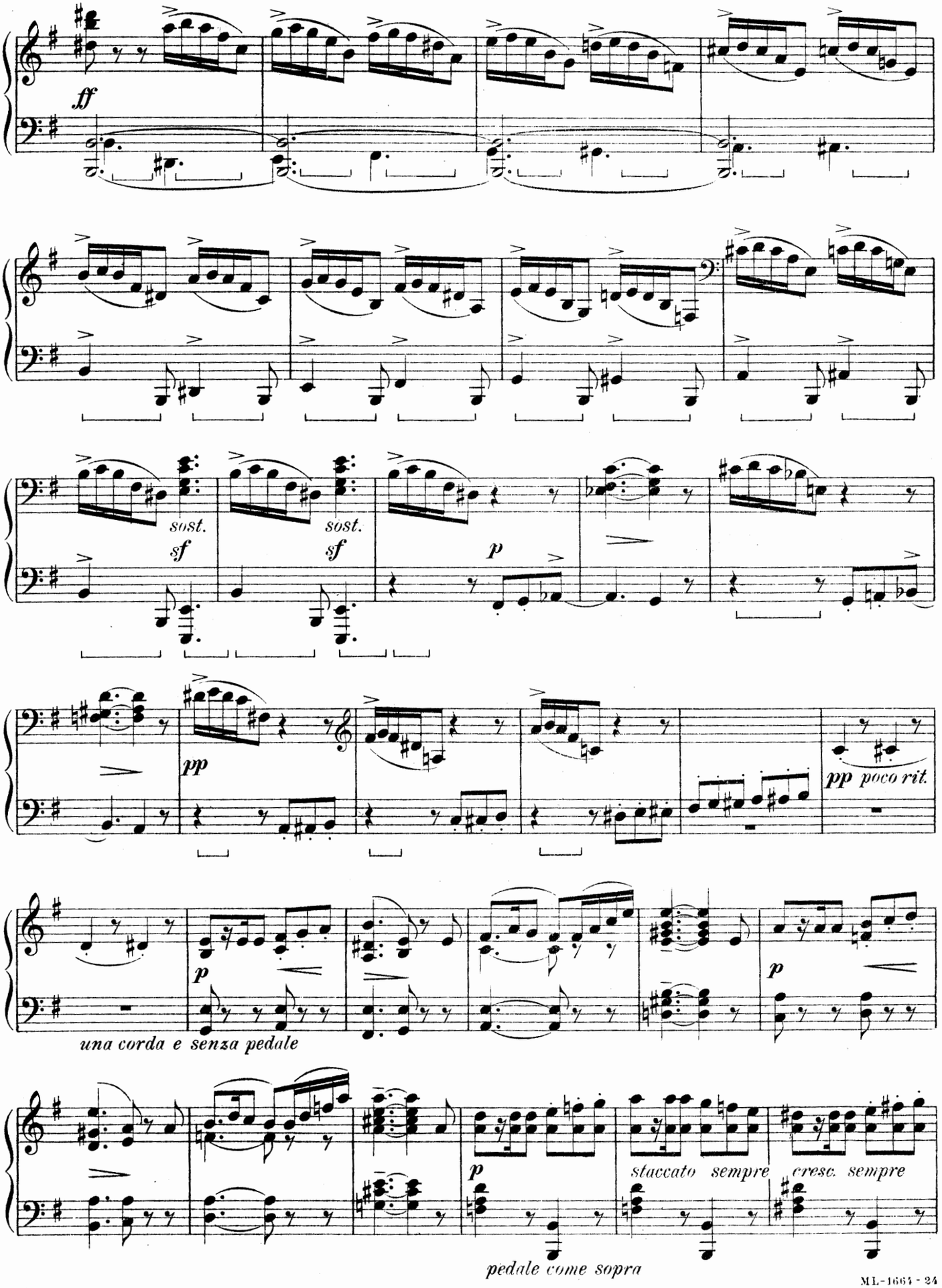


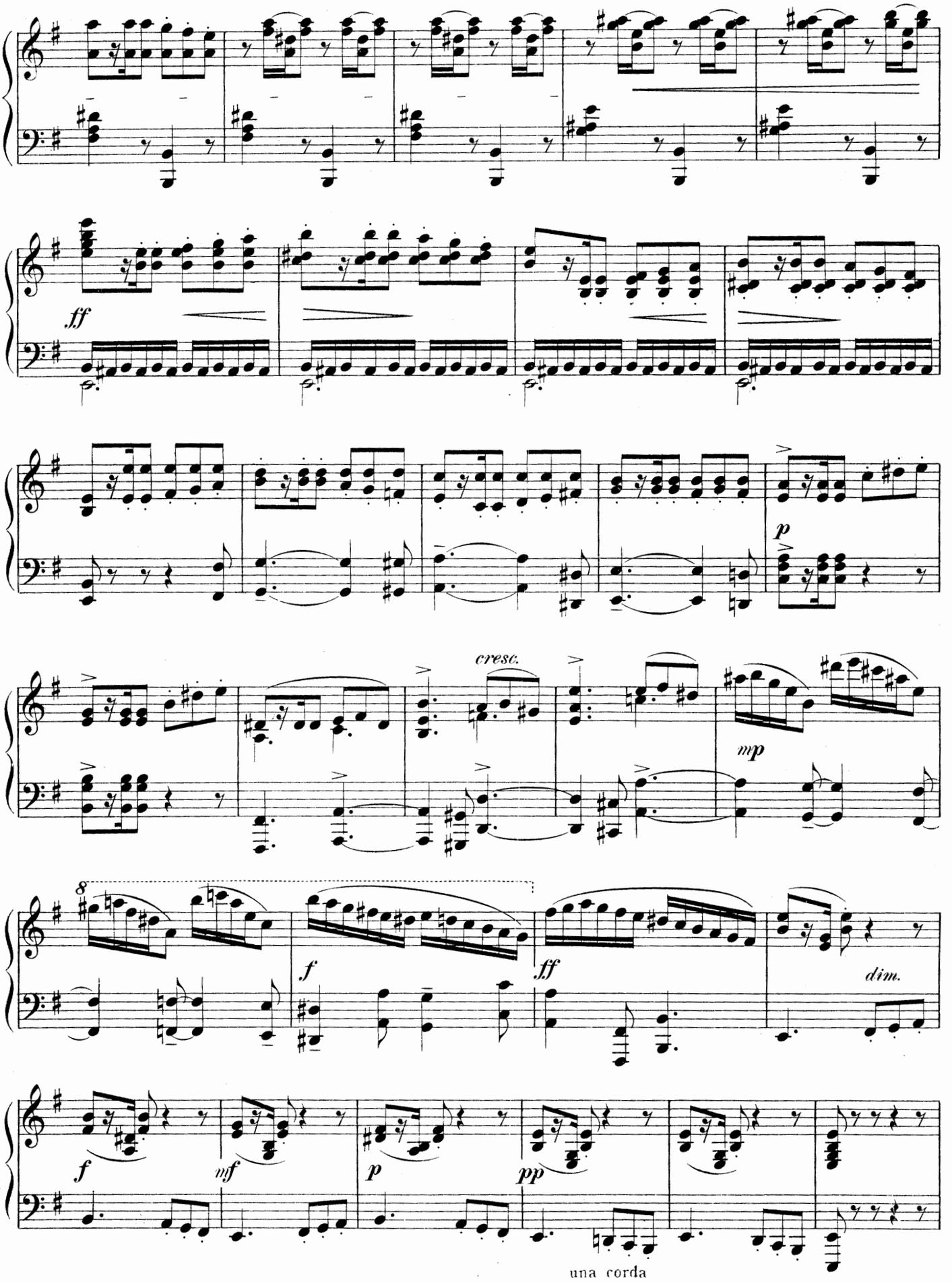
151928

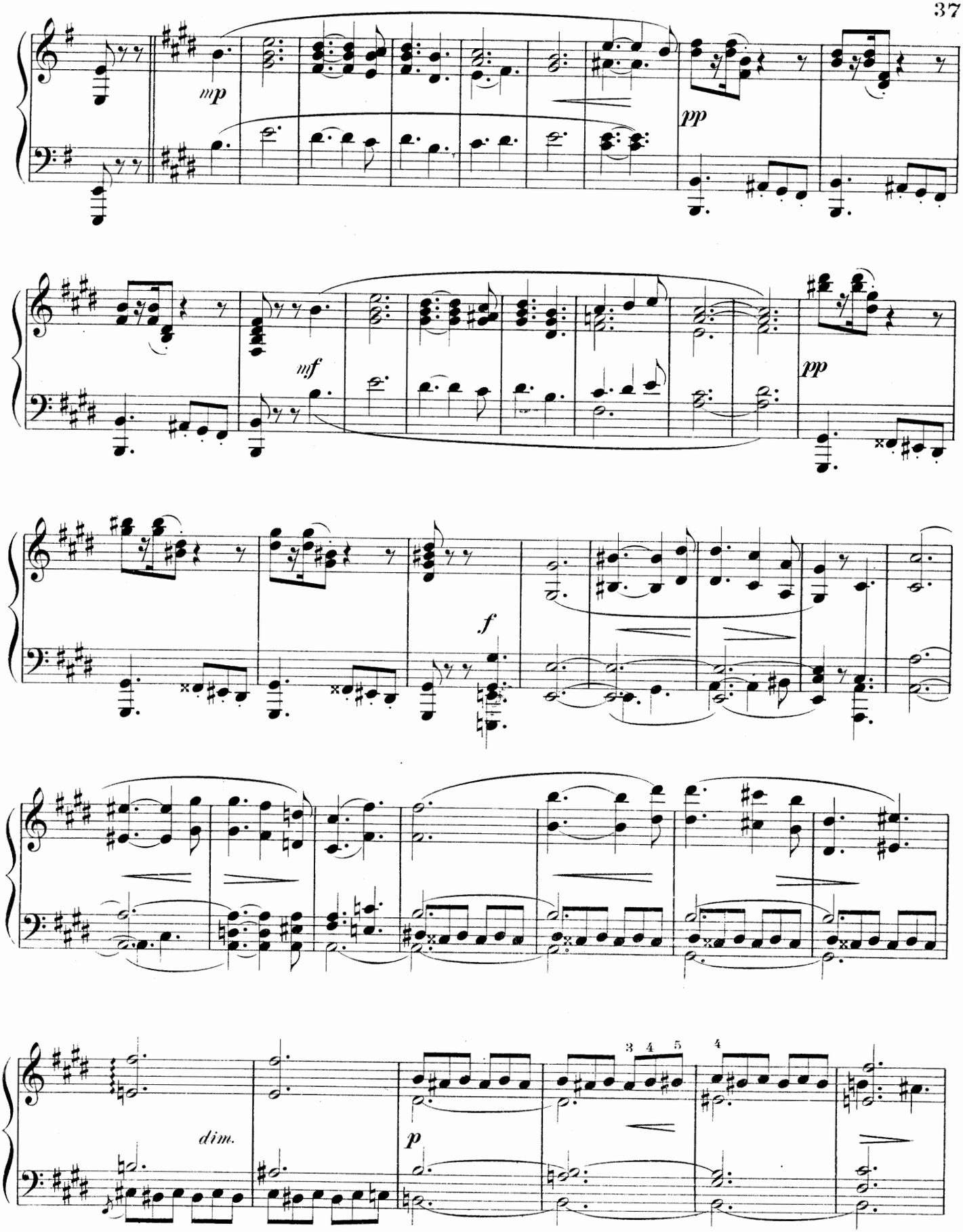

fp
cresc.
f
pesante
sf
ff
sempre ff
simile

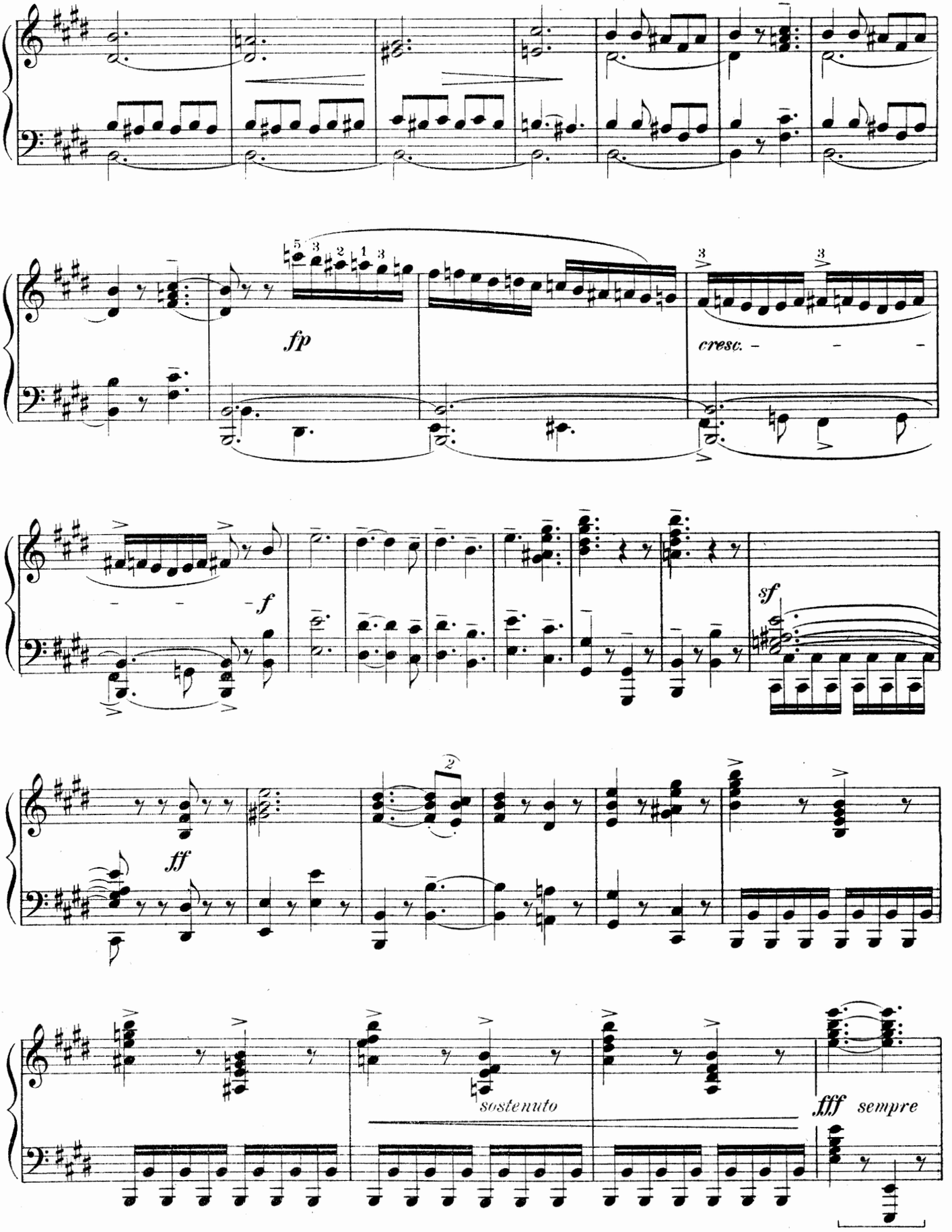

pp
una corda
cresc.
sempre cresc.
tre corde
f
pp
una corda
tre corde
una corda
tre corde
pp
cresc.
cresc. sempre

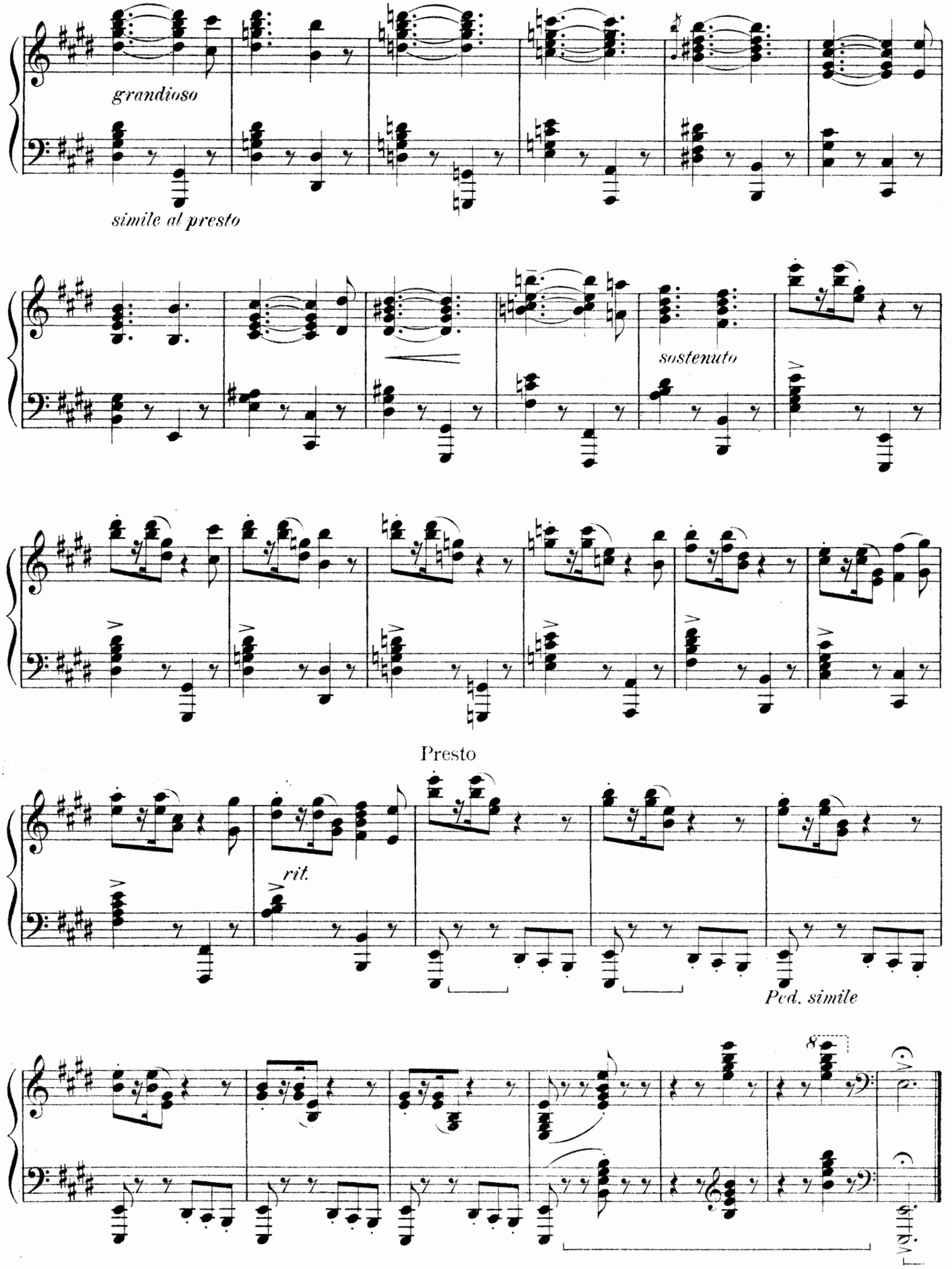

sosten.
ff sempre
come sopra.
fp
sf
mf
cresc.


ff
sost.
sf
sost.
sf
p
pp
pp poco rit.
p
una corda e senza pedale
p
staccato sempre
cresc. sempre
pedale come sopra


ff
p
cresc.
mp
8
f
ff
dim.
f
mf
p
pp
una corda


mp
pp
mf
pp
f
dim.
p
3 4 5
4


fp
cresc.
f
sf
ff
sostenuto
fff sempre


grandioso
simile al presto
sostenuto
Presto
rit.
Ped. simile
8va

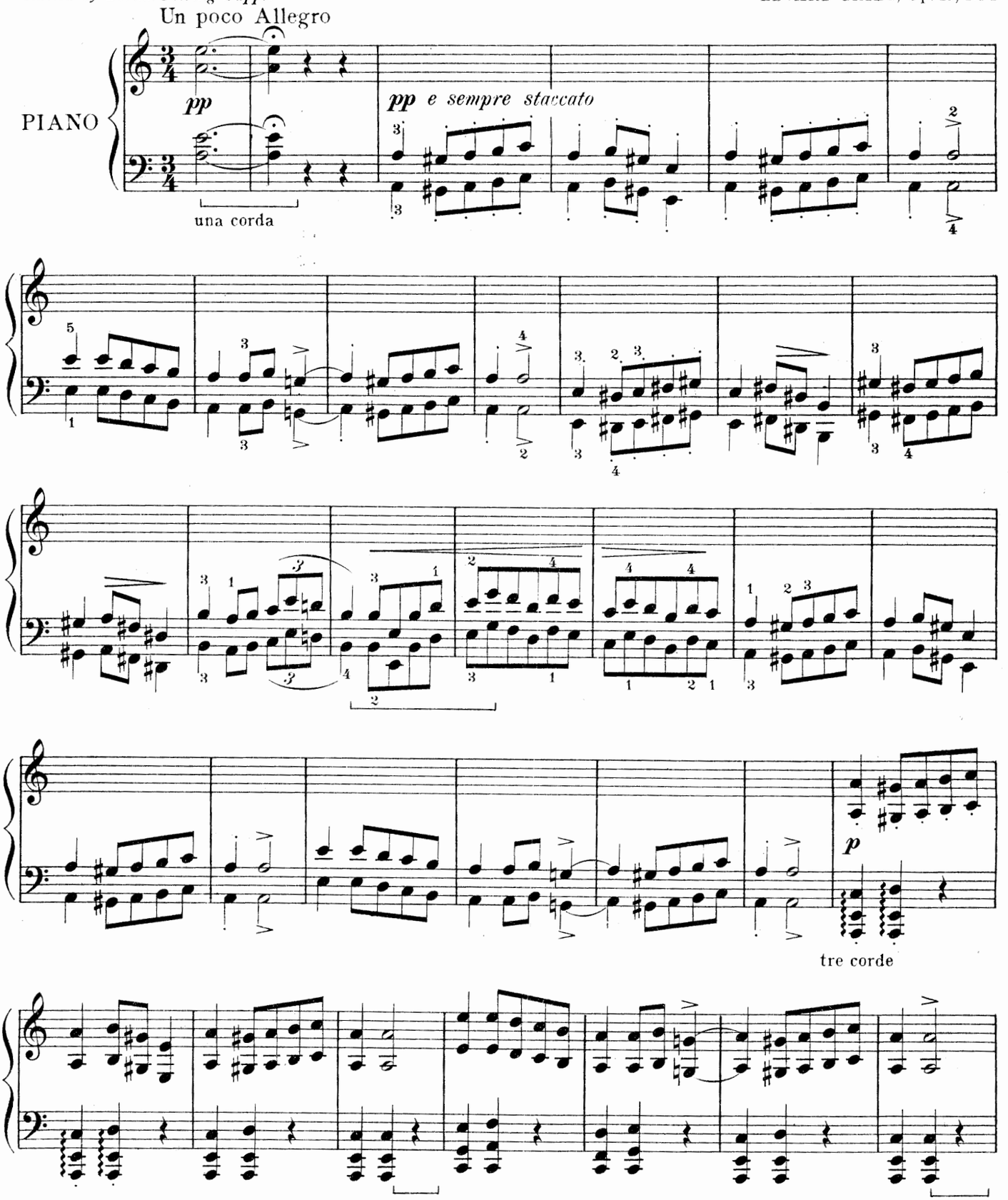
To J.P.E. Hartman

ON THE MOUNTAINS
(AUF DEN BERGEN)

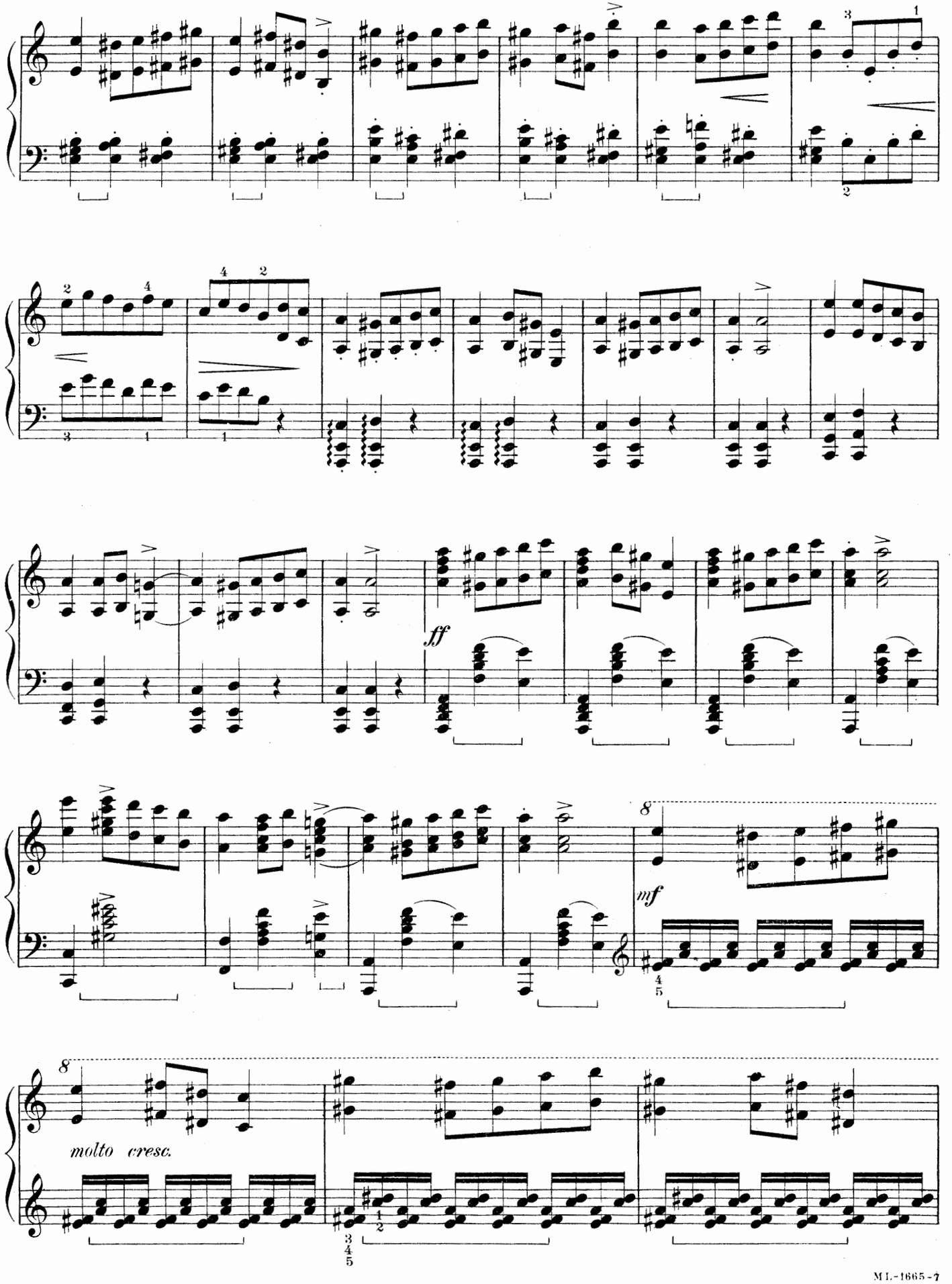
№ 1 from "SKETCHES OF NORWEGIAN LIFE"

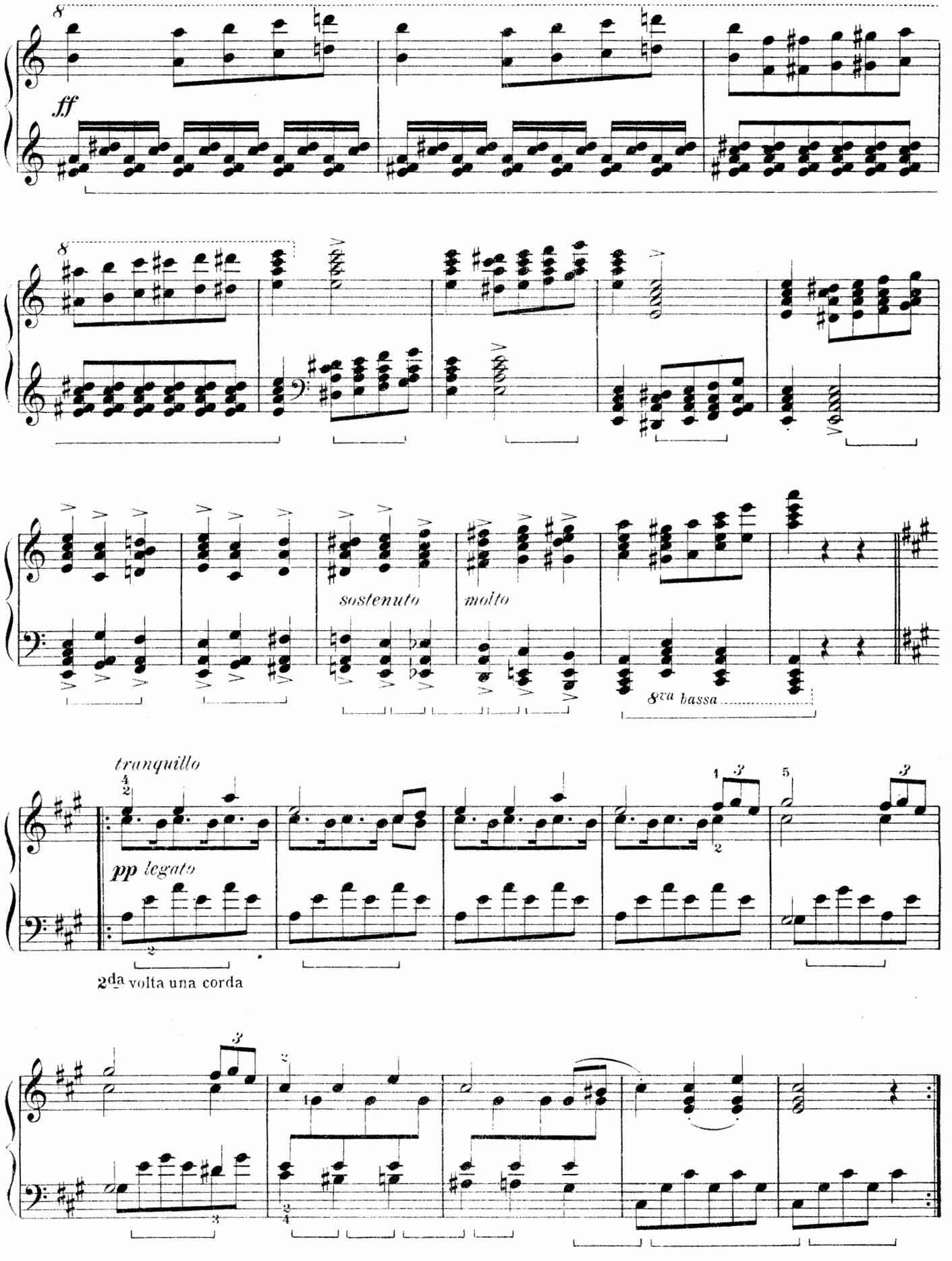
Edited by Bertha Feiring Tapper

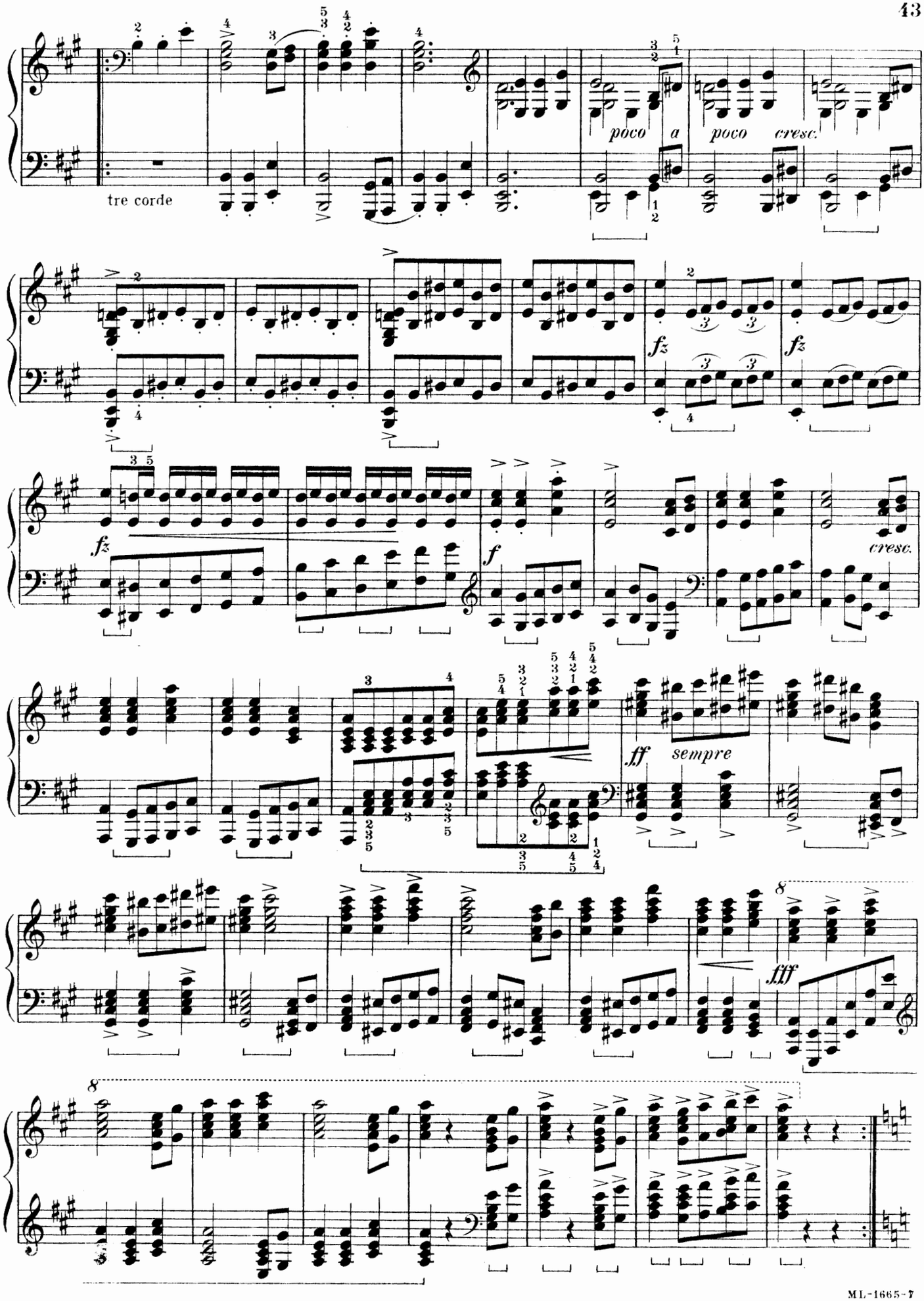
EDVARD GRIEG, Op. 19, № 1

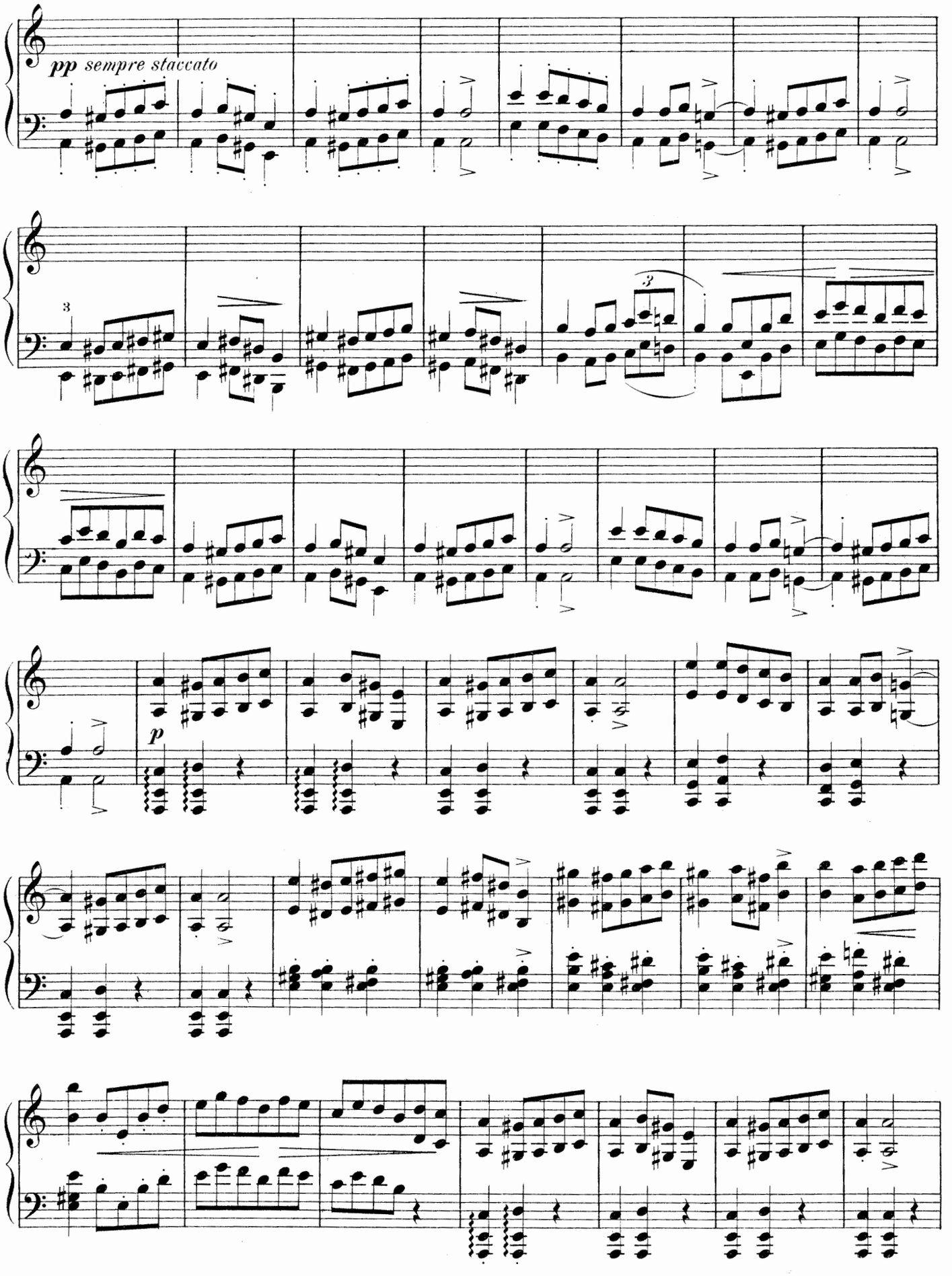


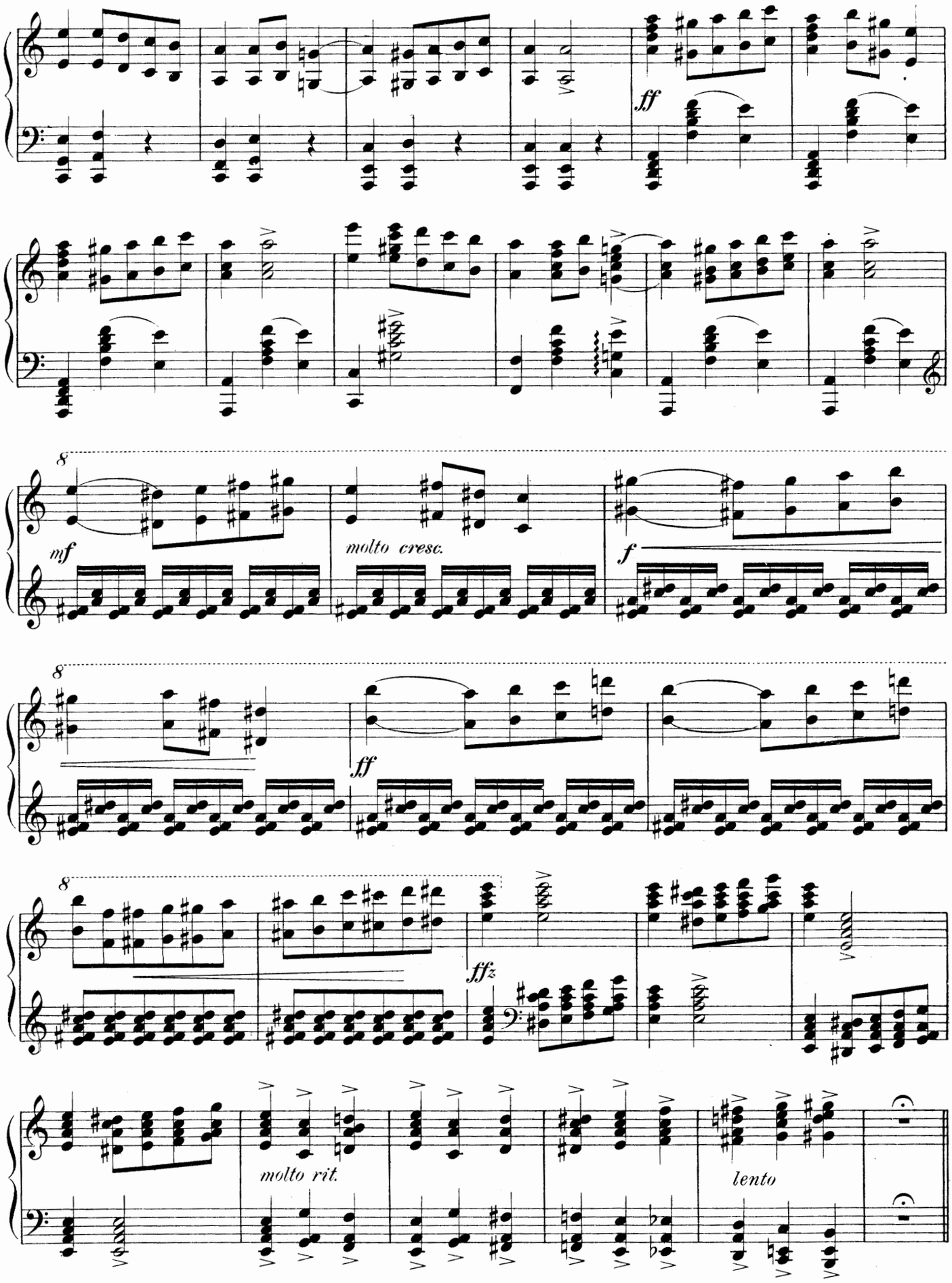
Copyright MCMVIII by Oliver Ditson Company


ff
mf
molto cresc.

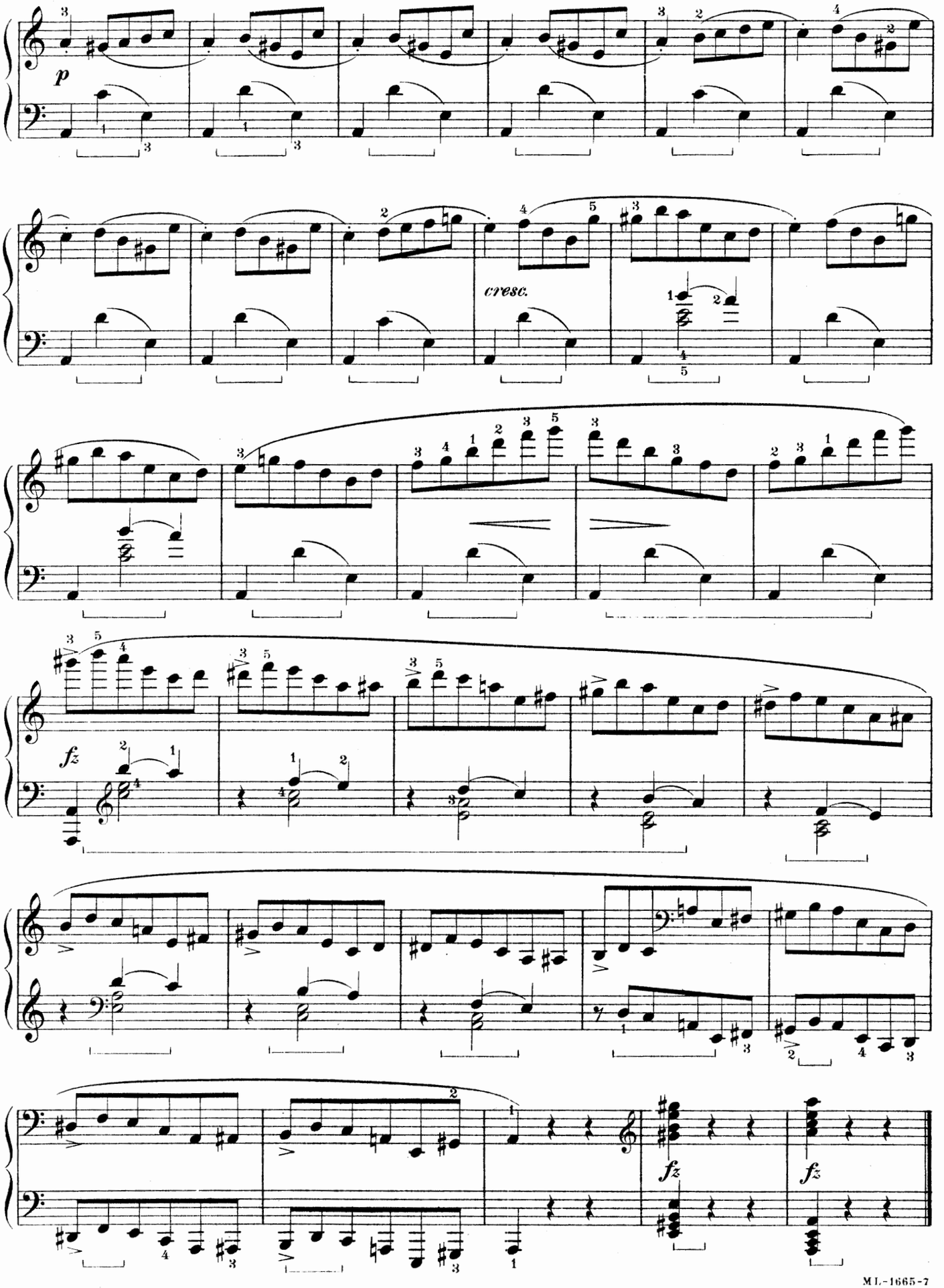

ff
sostenuto
molto
8va bassa
tranquillo
pp legato
2da volta una corda


tre corde
poco a poco cresc.
fz
fz
fz
cresc.
f
ff sempre
fff


pp sempre staccato
3
3
p


ff
8
mf
molto cresc.
f
8
ff
8
ffz
molto rit.
lento

Presto



To J. P. E. Hartman

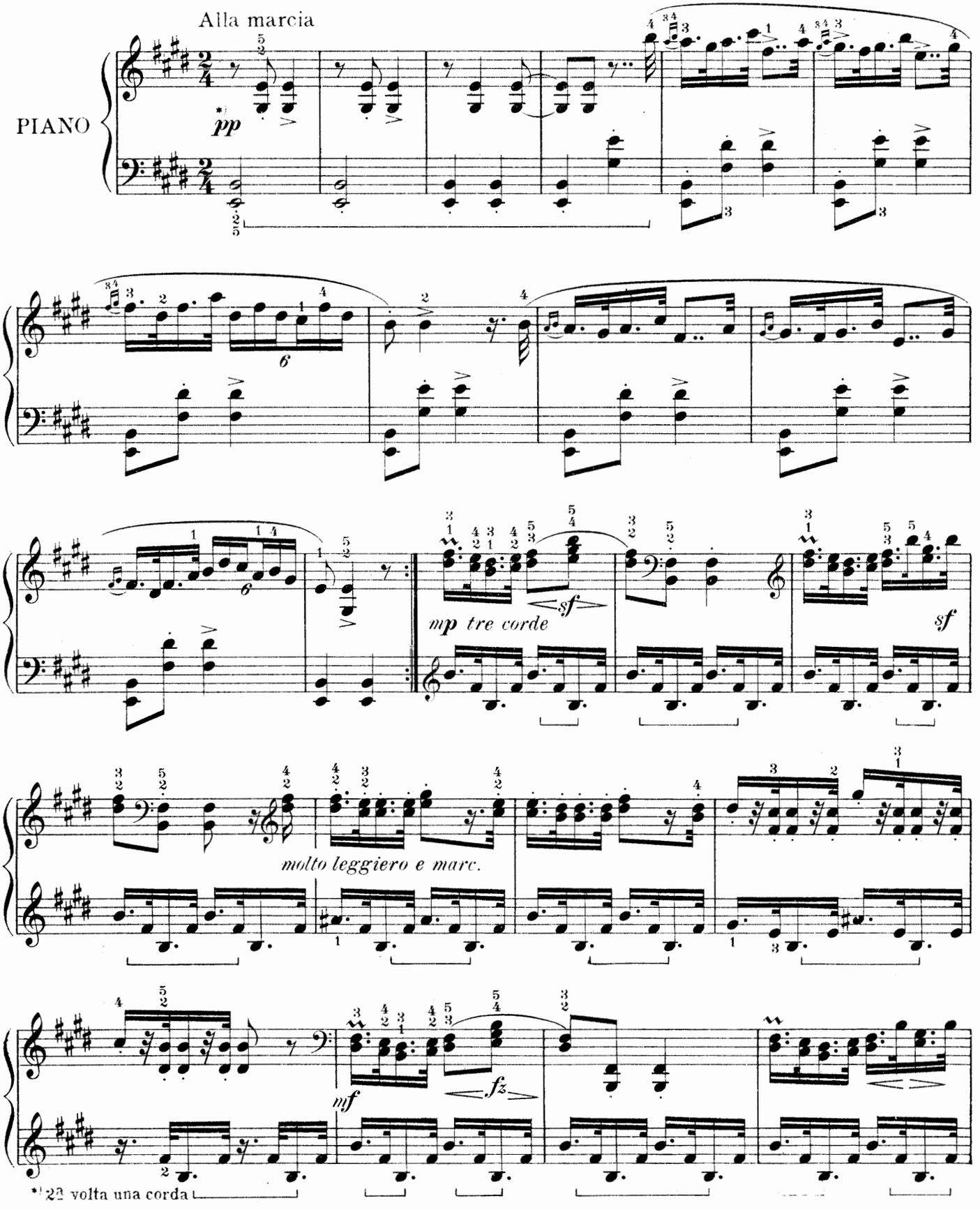
BRIDAL PROCESSION

(NORWEGISCHER BRAUTZUG IM VORÜBERZIEHEN)

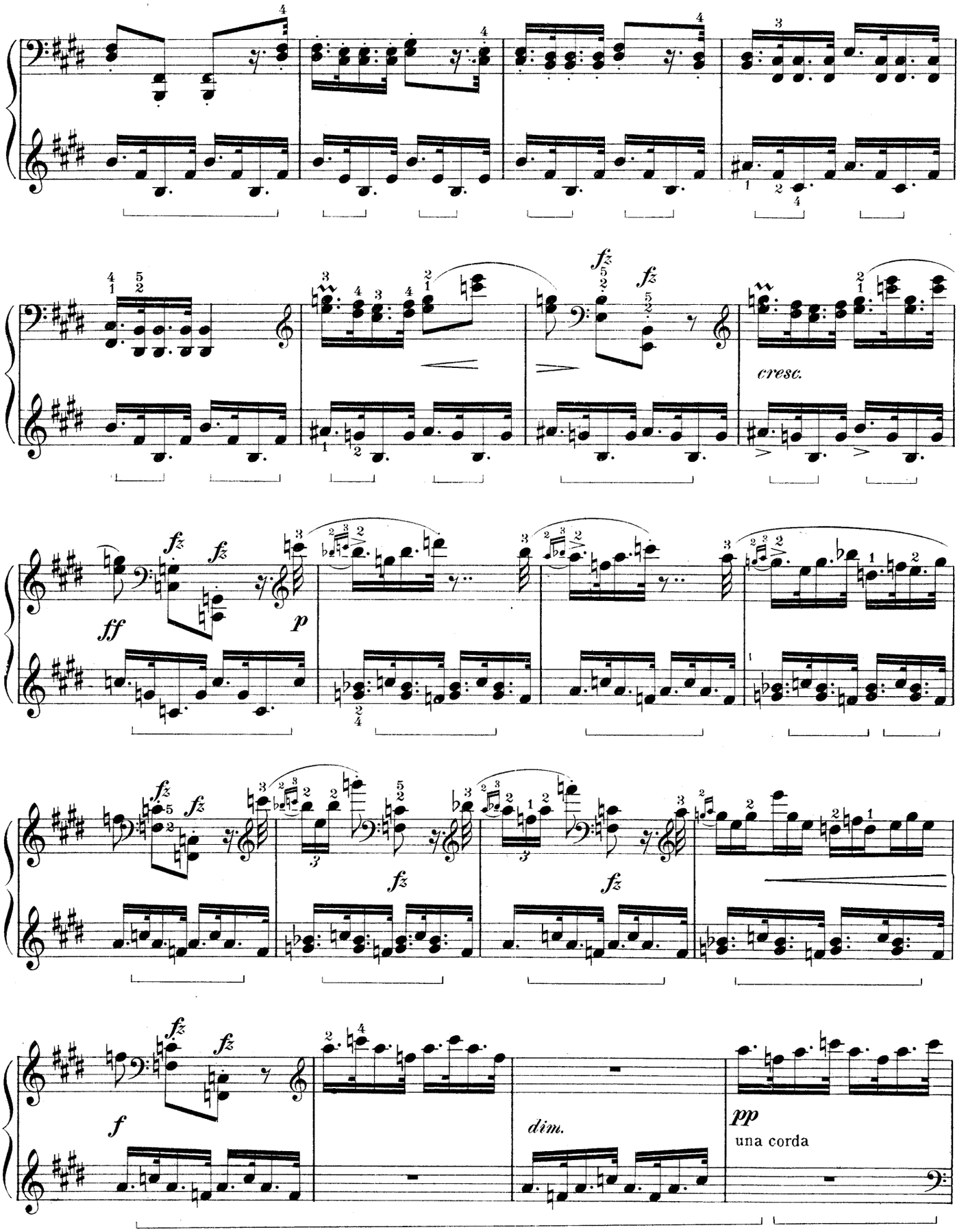
№ 2 from "SKETCHES OF NORWEGIAN LIFE"

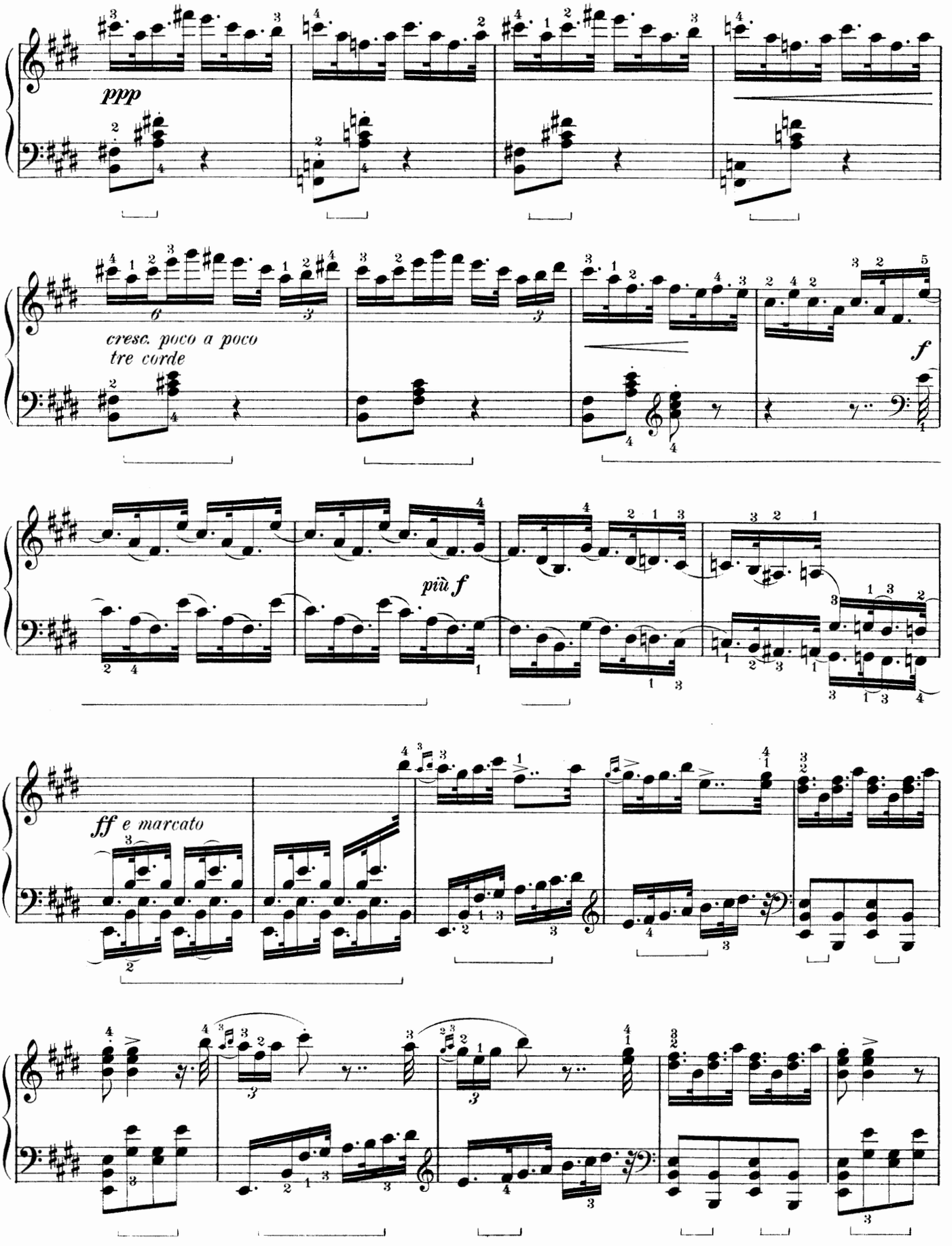
Edited by Bertha Feiring Tapper

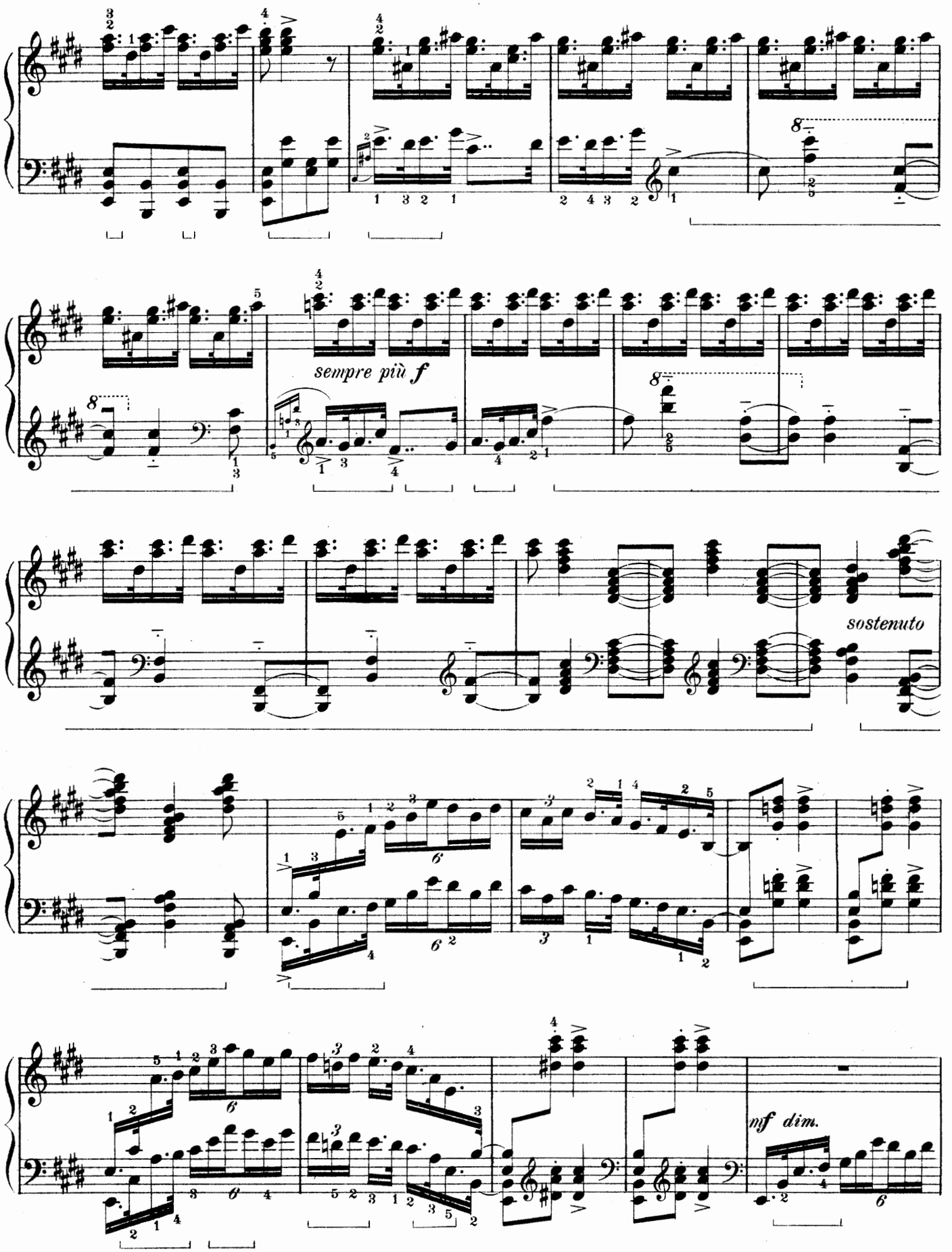
EDVARD GRIEG, Op. 19, № 2

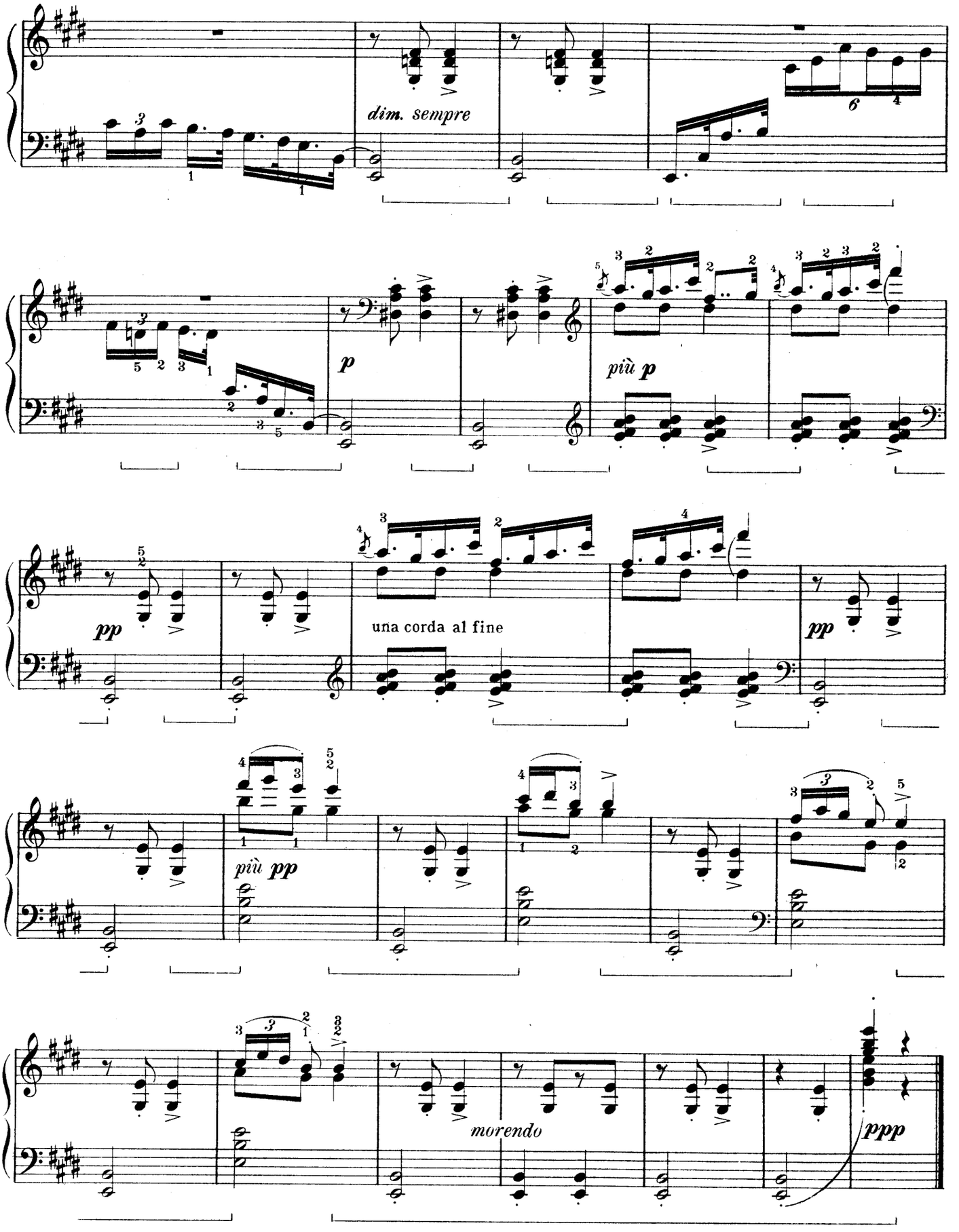


Copyright MCMVIII by Oliver Ditson Company


cresc.
ff
p
f
dim.
pp
una corda


ppp
cresc. poco a poco
tre corde
f
più f
ff e marcato


sempre più f
sostenuto
nf dim.


dim. sempre
p
più p
pp
una corda al fine
pp
più pp
morendo
ppp

To J. P. E. Hartman

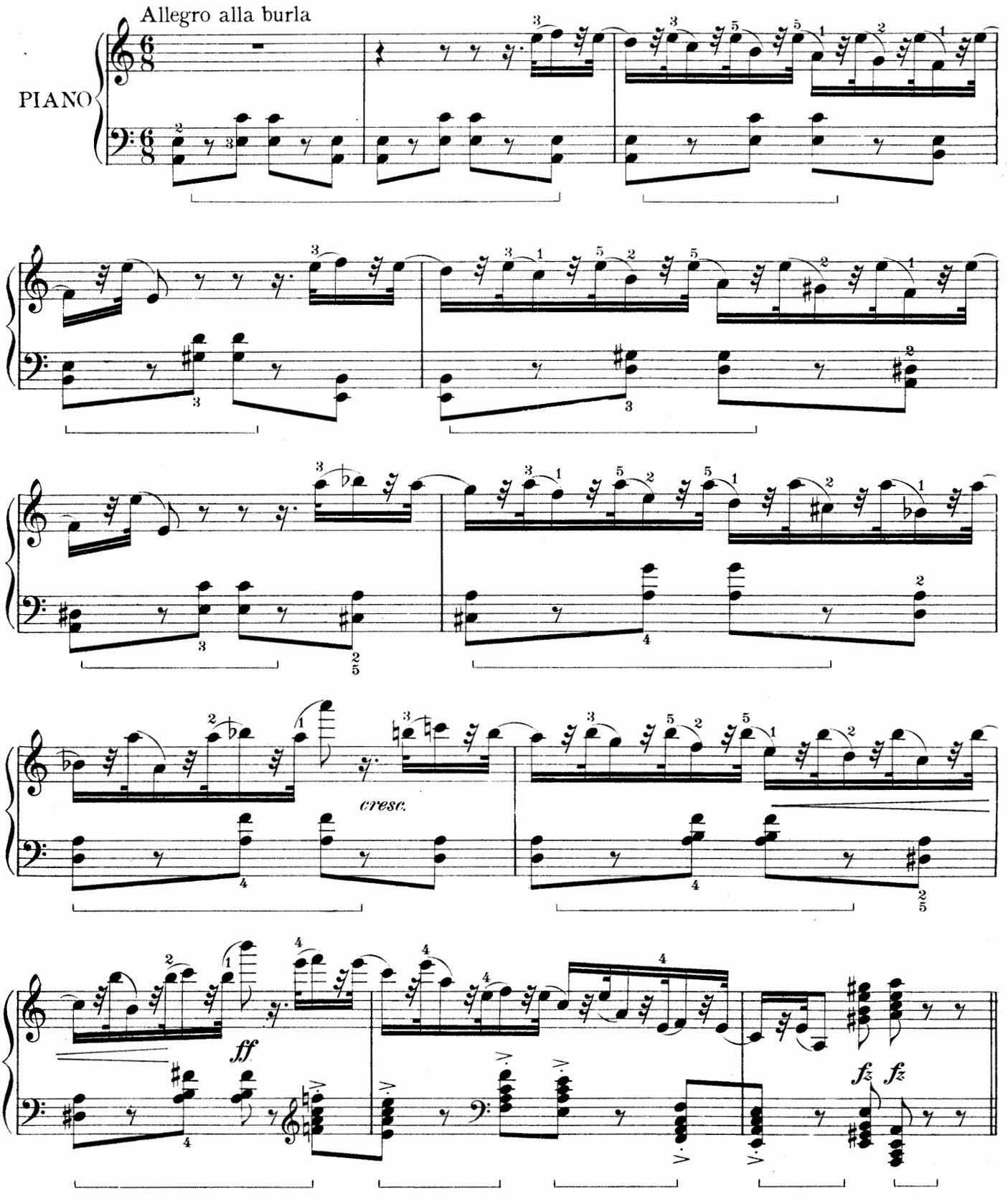
AT THE CARNIVAL

(AUS DEM CARNEVAL)

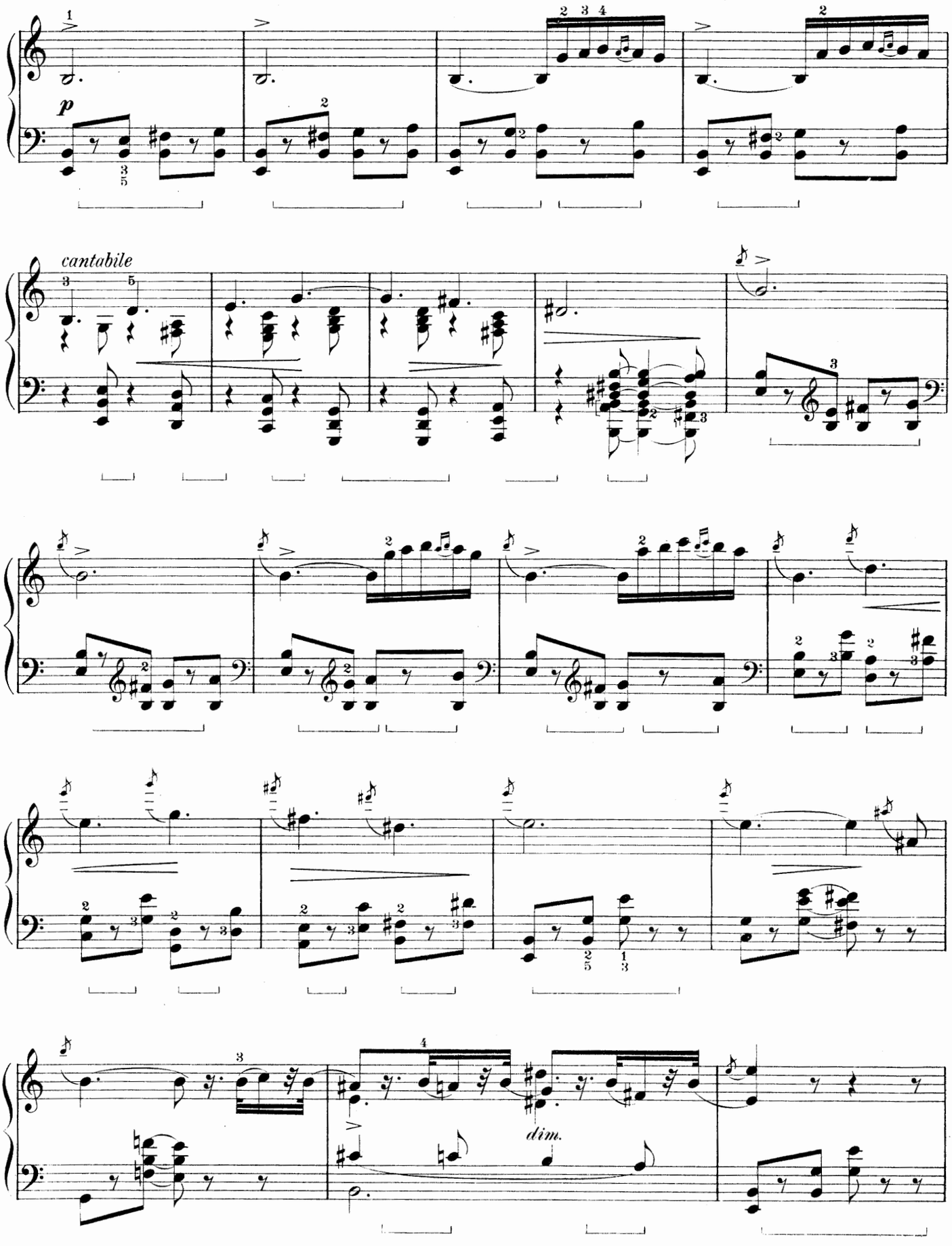
№ 3 from "SKETCHES OF NORWEGIAN LIFE"

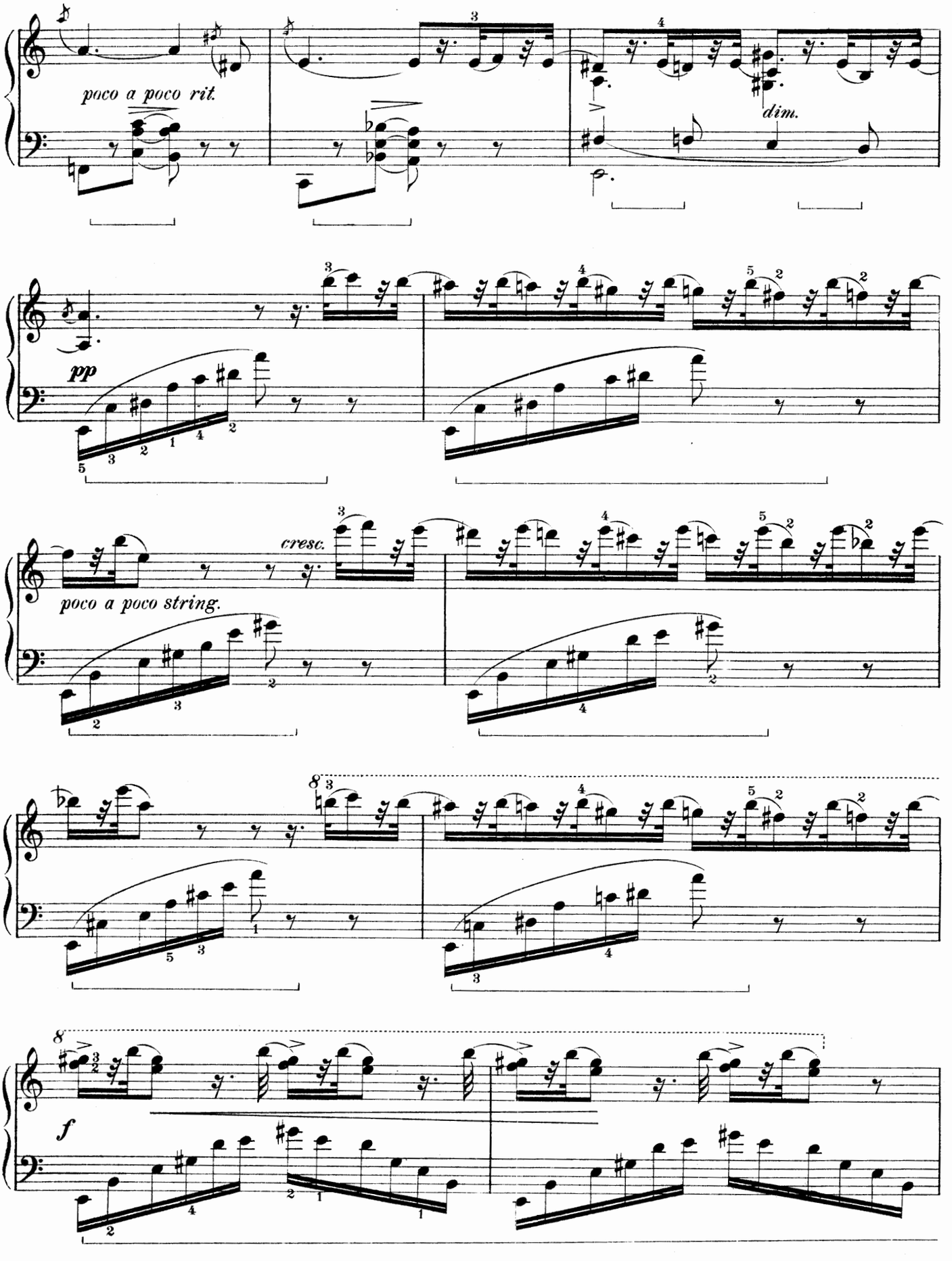
Edited by Bertha Feiring Tapper

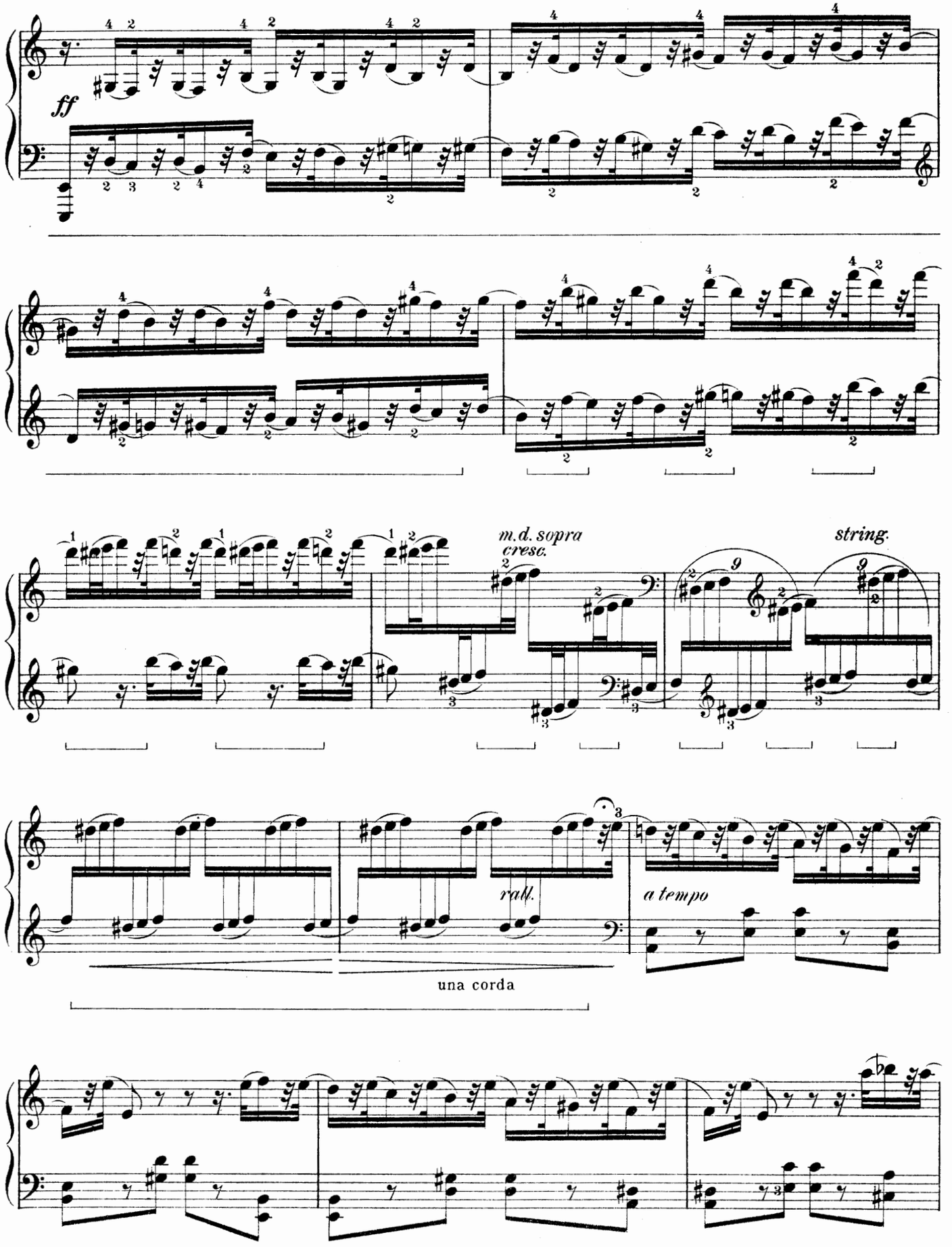
EDVARD GRIEG, Op. 19, № 3

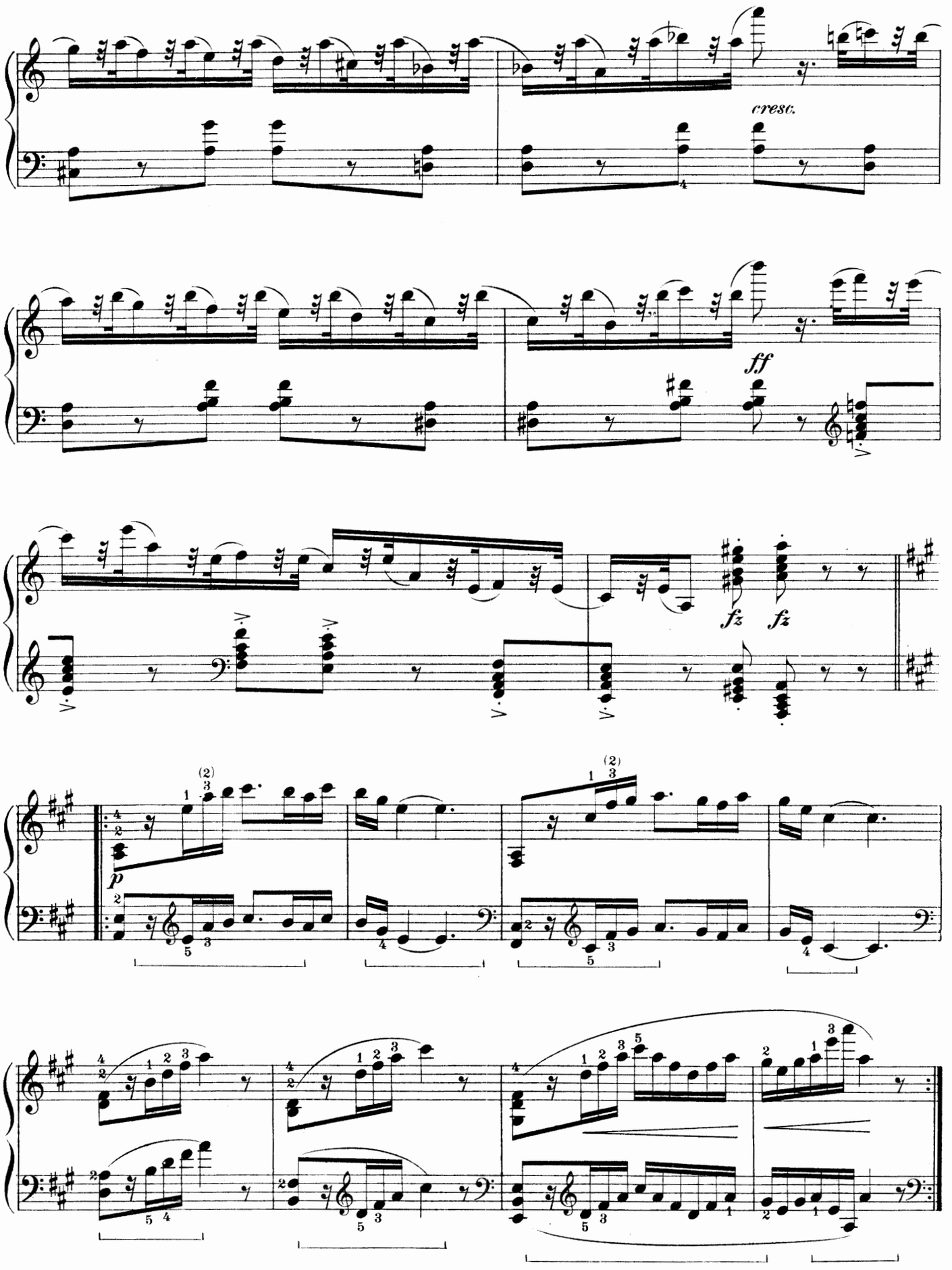


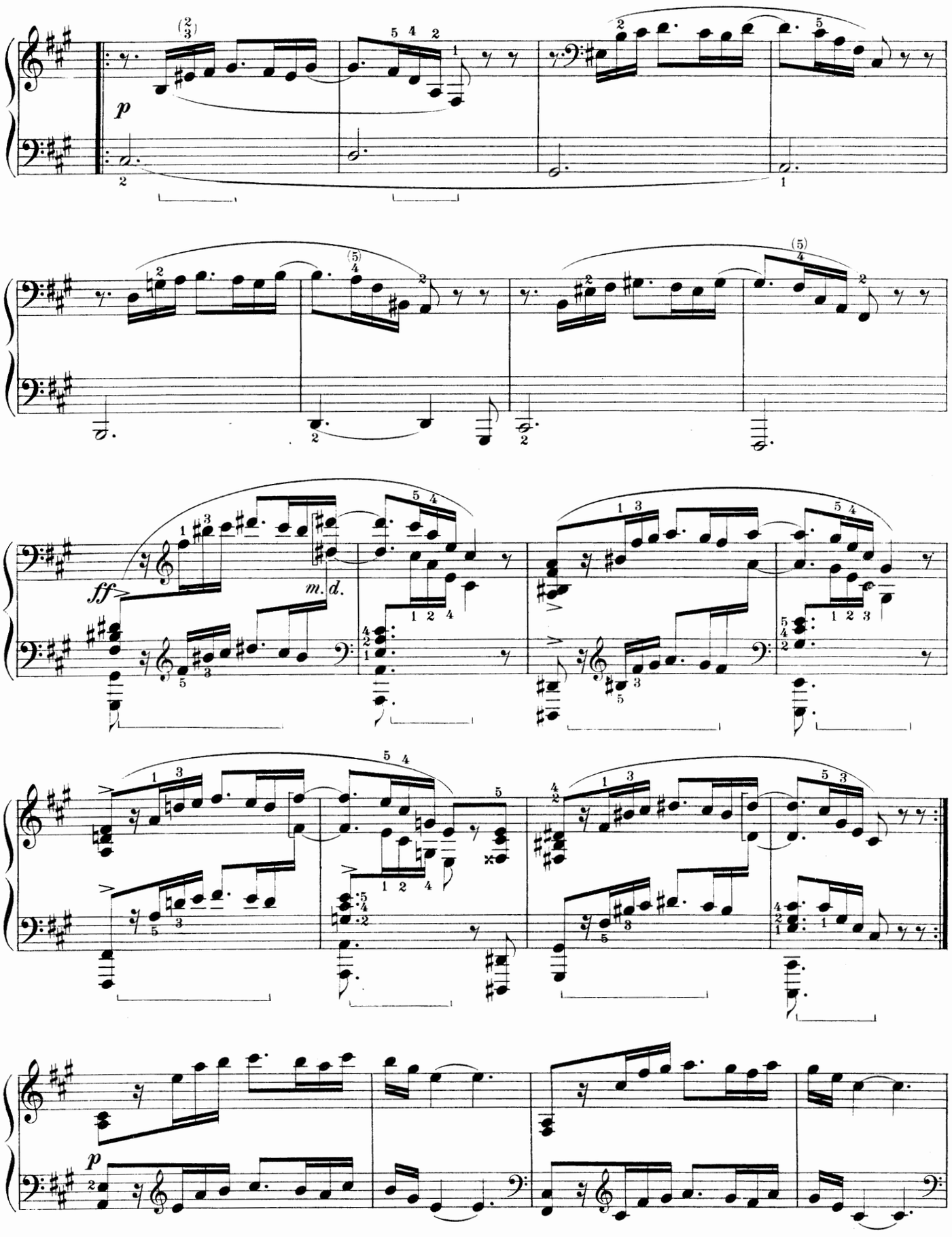
Copyright MCMVIII by Oliver Ditson Company

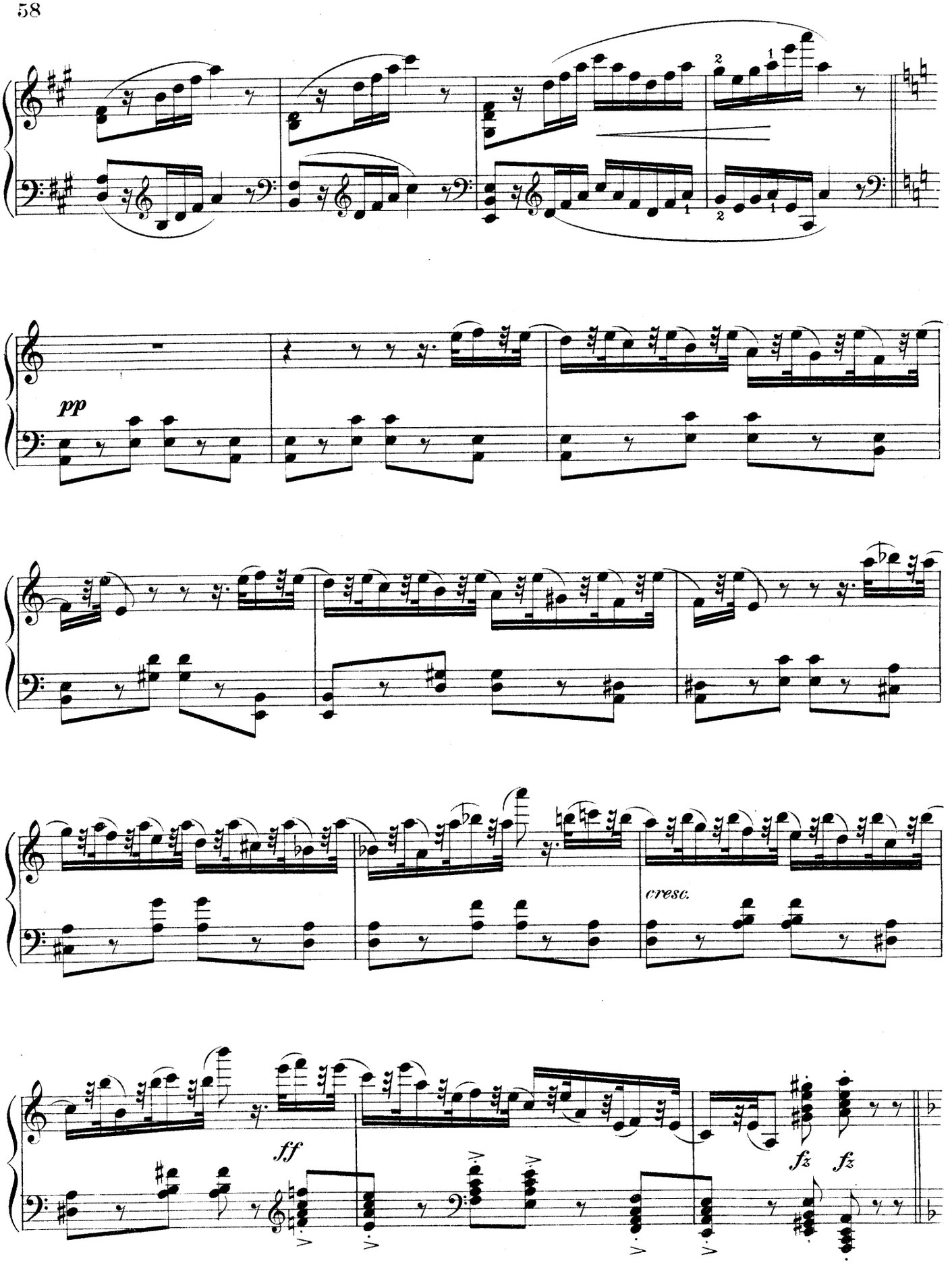

p
cantabile
dim.

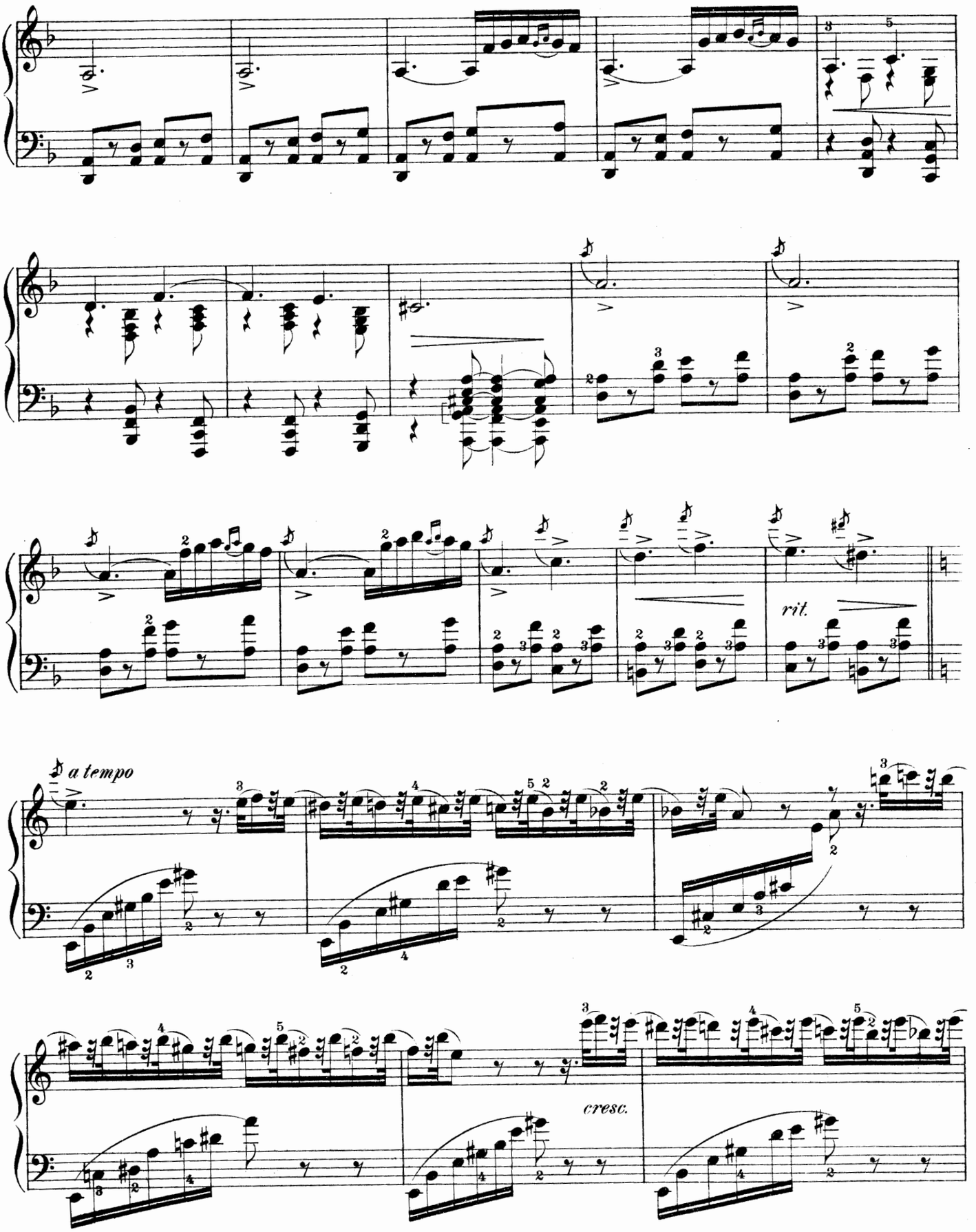

poco a poco rit.
dim.
pp
cresc.
poco a poco string.
f

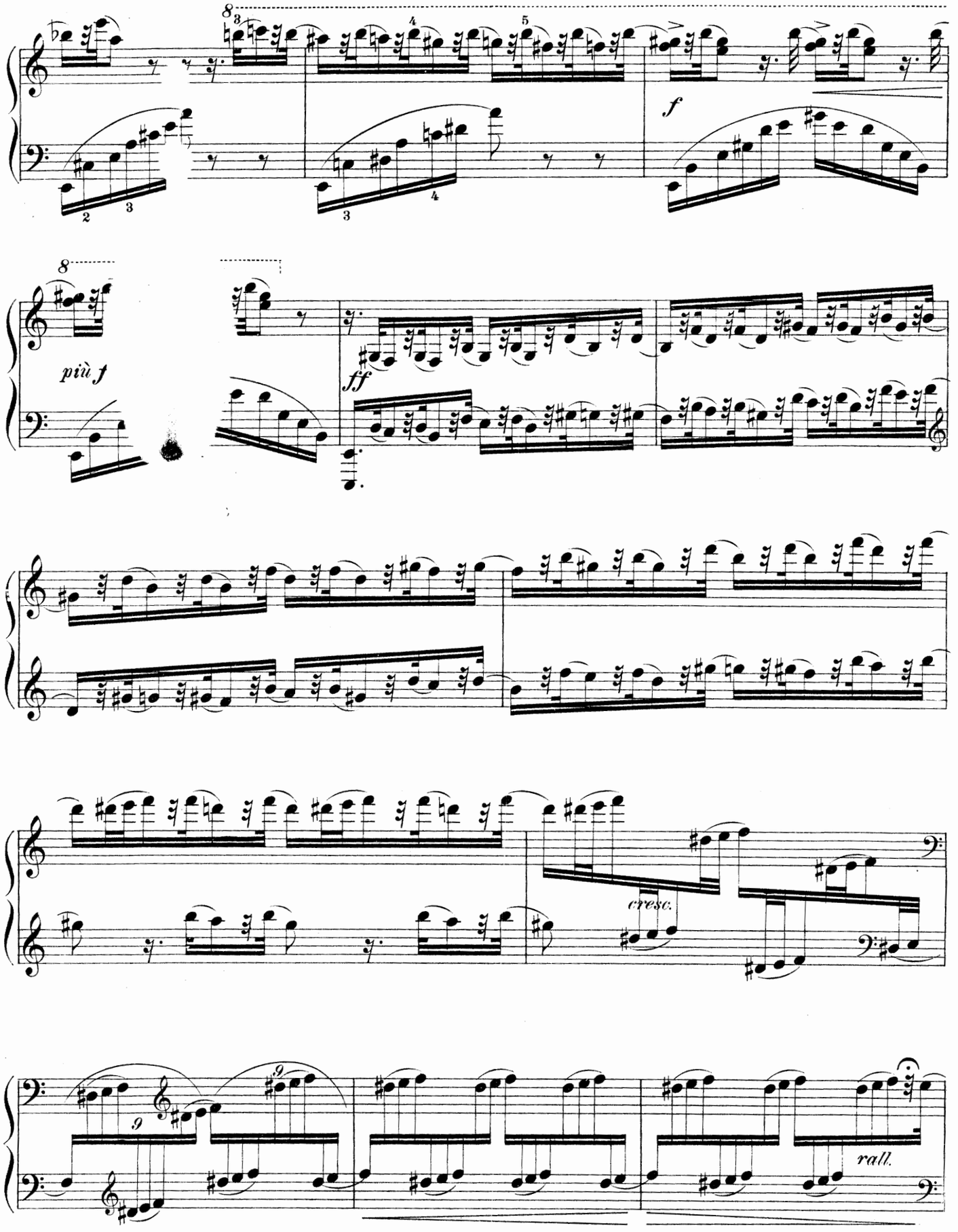

ff
m.d. sopra
cresc.
string.
rall.
a tempo
una corda

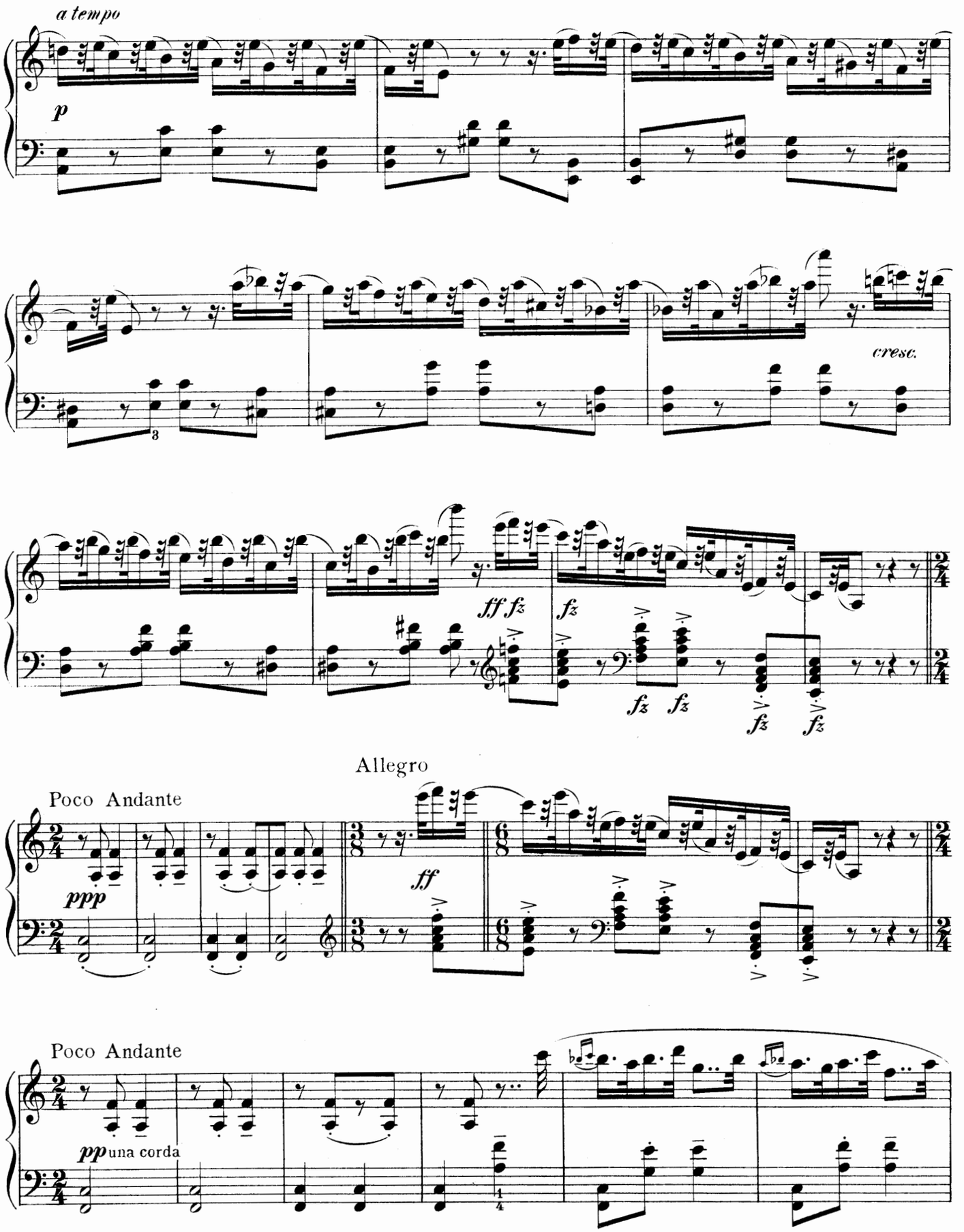

cresc.
ff
fz
fz
p

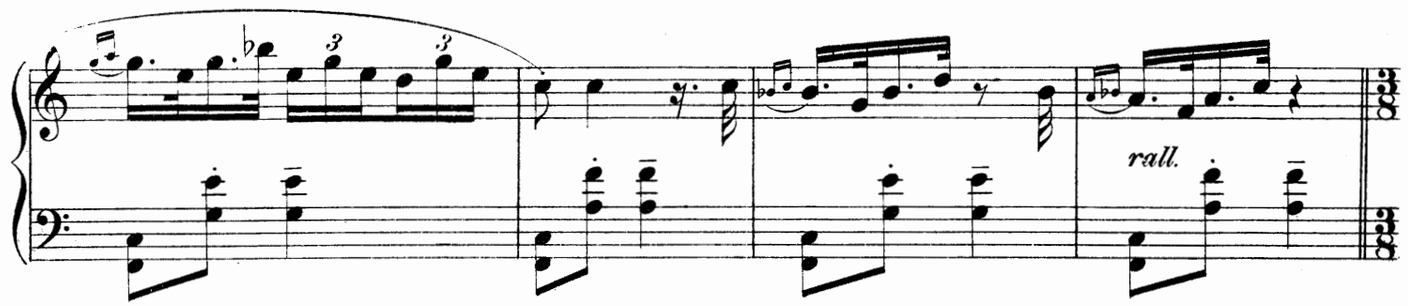

p
ff
m. d.
p


pp
cresc.
ff
fz
fz

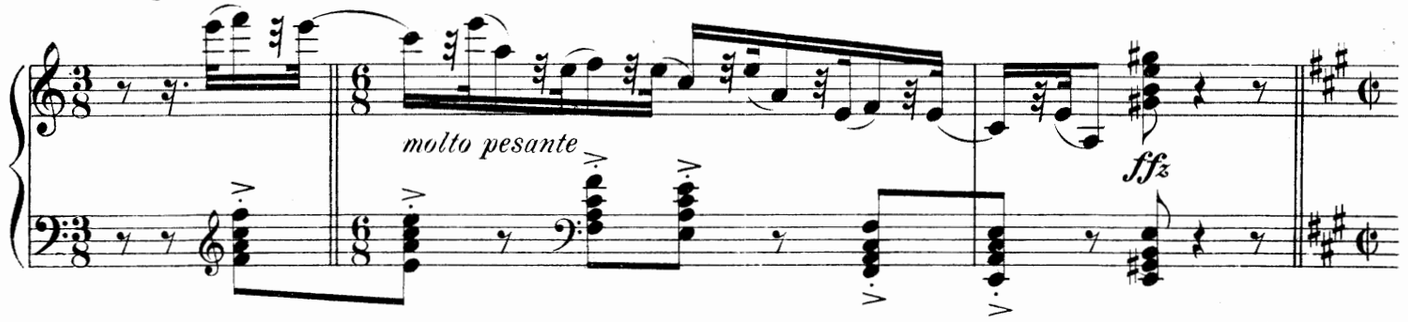

rit.
a tempo
cresc.


8
f
più f
ff
cresc.
rall.

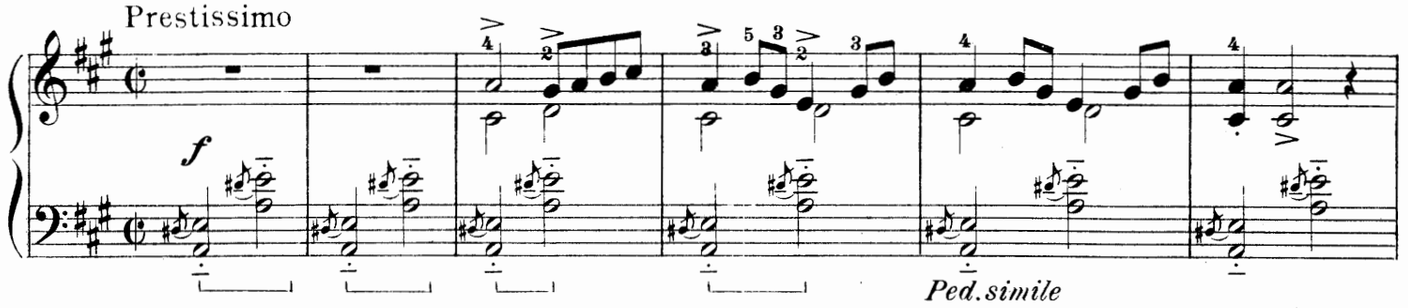

a tempo
p
cresc.
ff fz
fz
fz fz
fz
fz
Allegro
Poco Andante
ppp
ff
Poco Andante
pp una corda

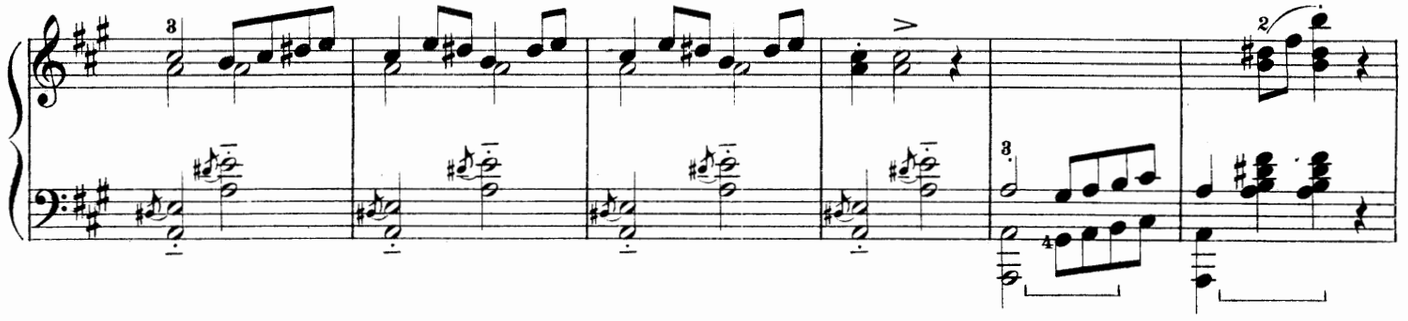


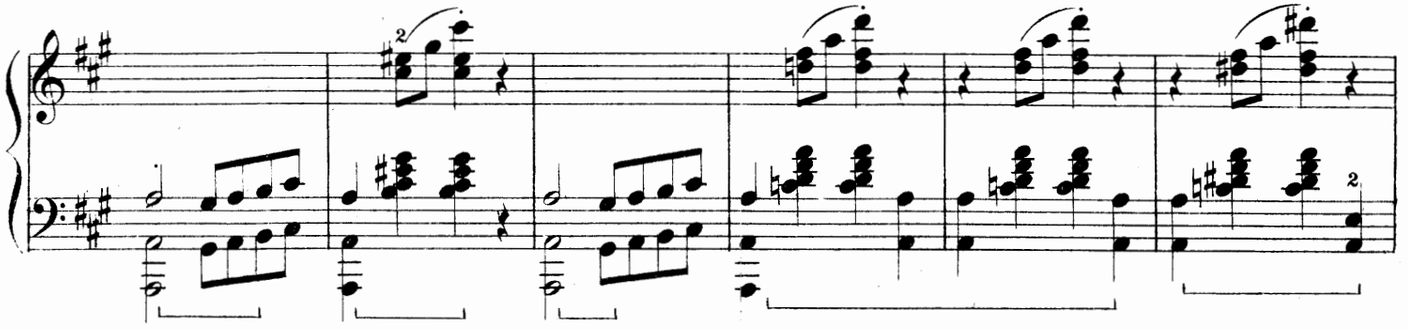
Allegro

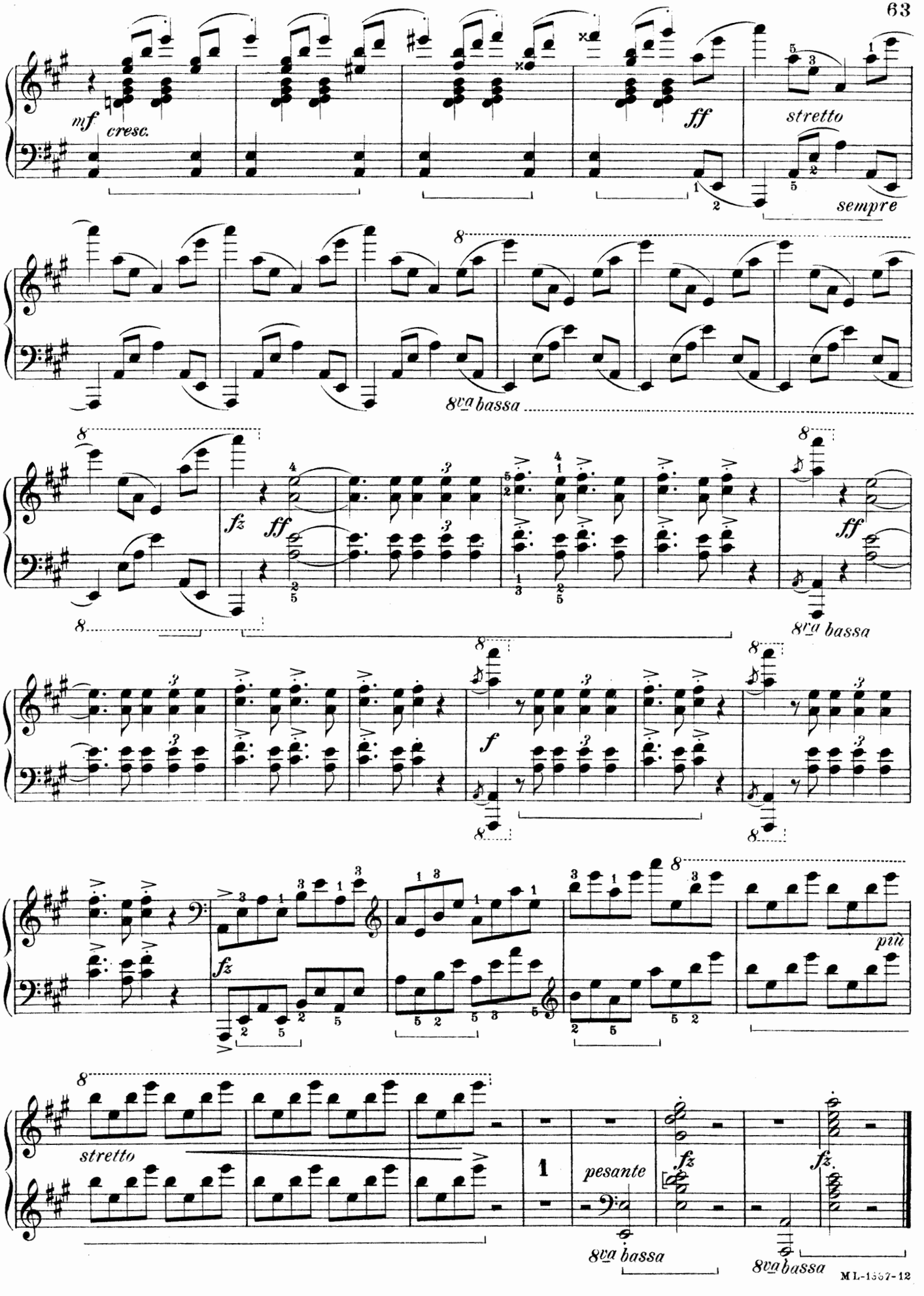


Prestissimo







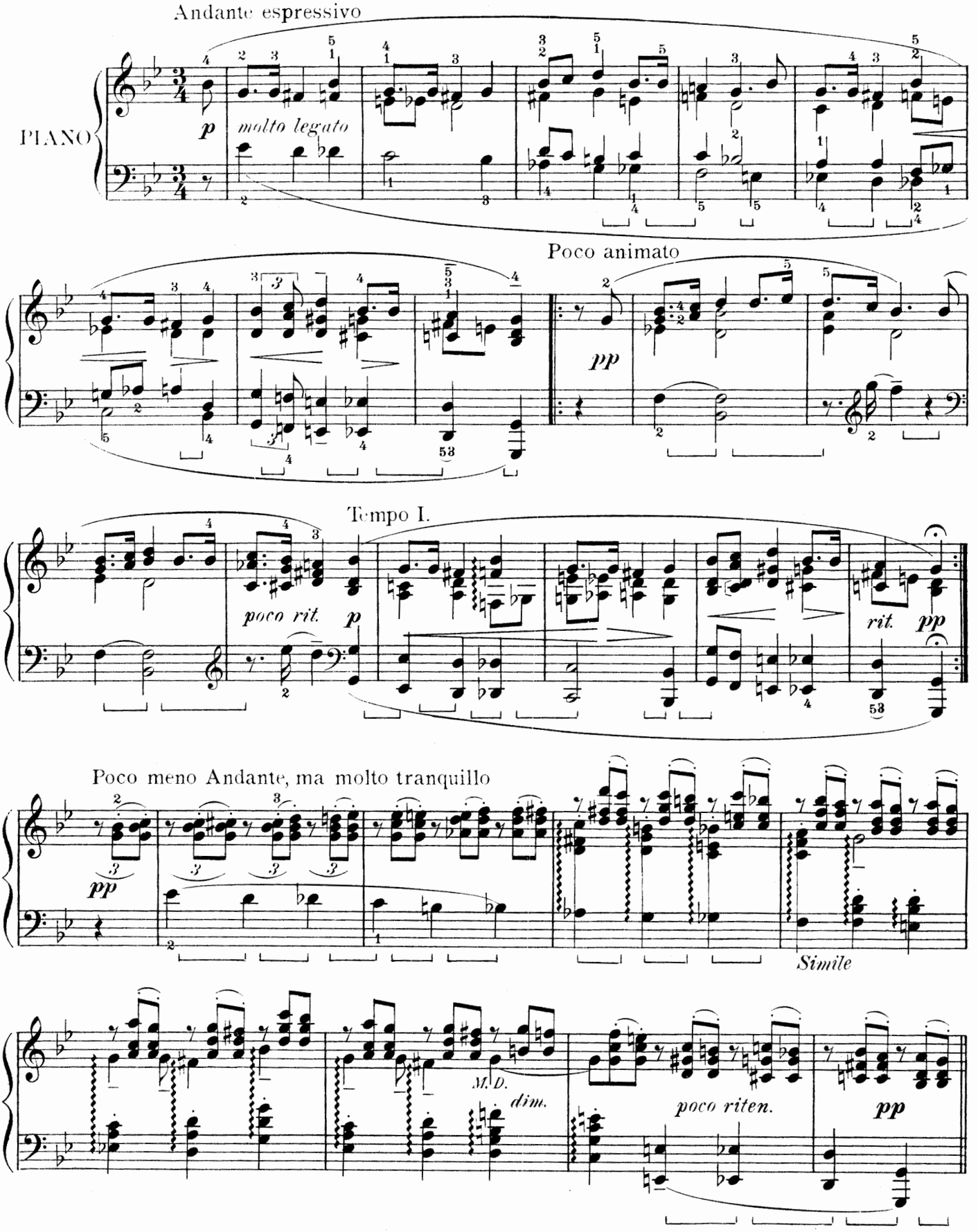

mf
cresc.
ff
stretto
sempre
8va bassa
fz
ff
8va bassa
ff
f
più
stretto
1
pesante
fz
fz.
8va bassa
8va bassa

BALLADE, in G minor

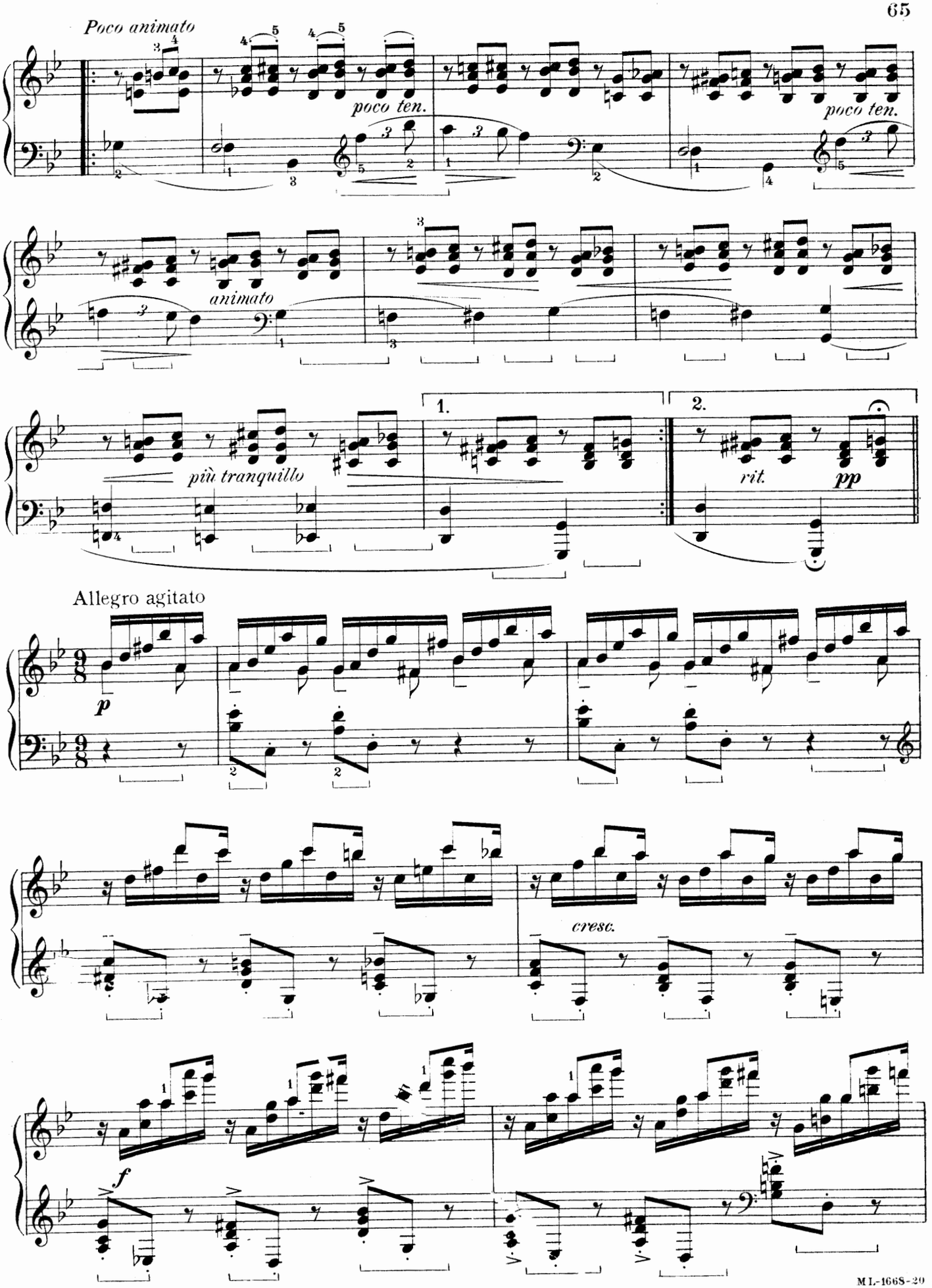
VARIATIONS ON A NORWEGIAN MELODY

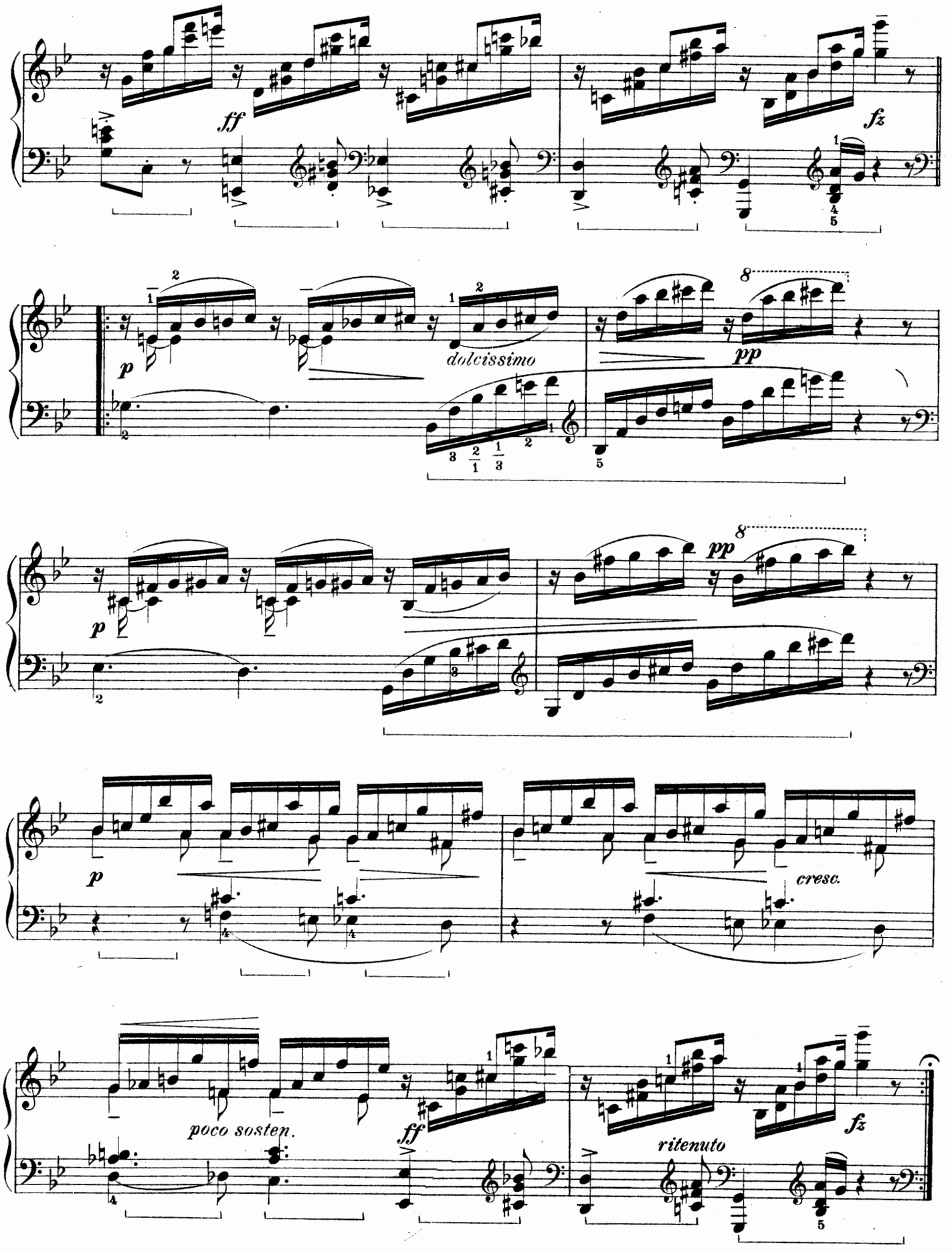
Edited by Bertha Feiring Tapper

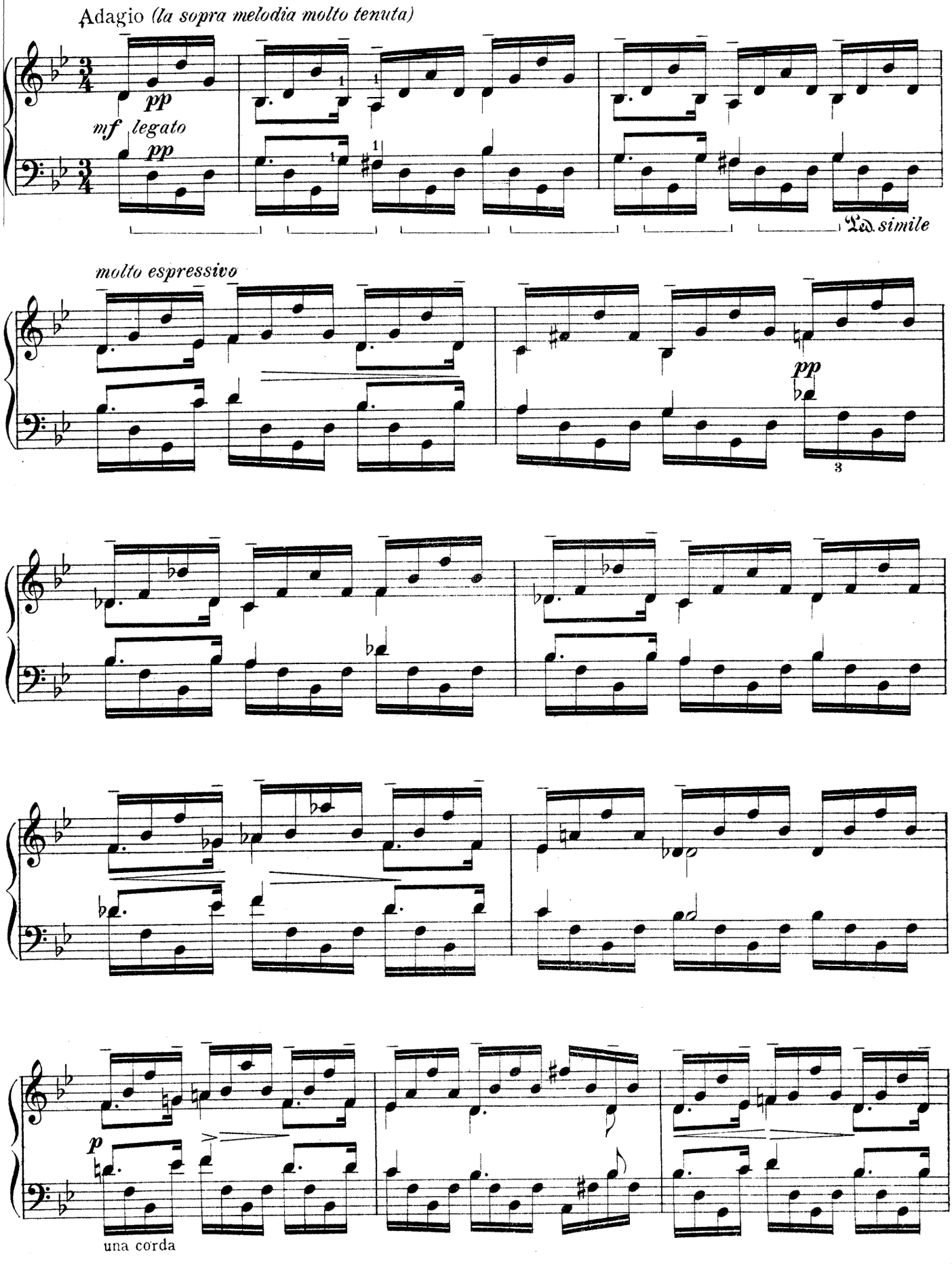
EDVARD GRIEG, Op. 24

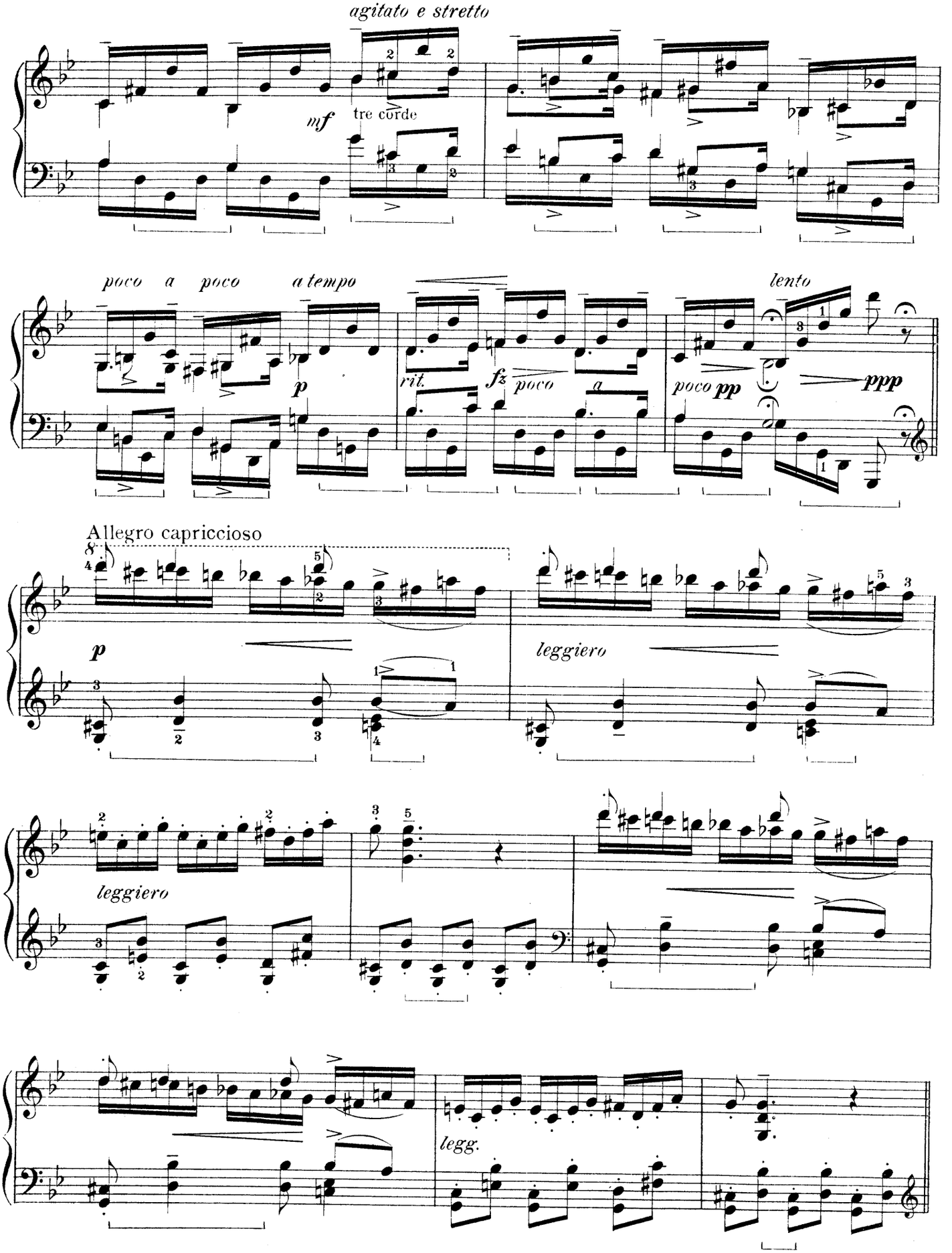


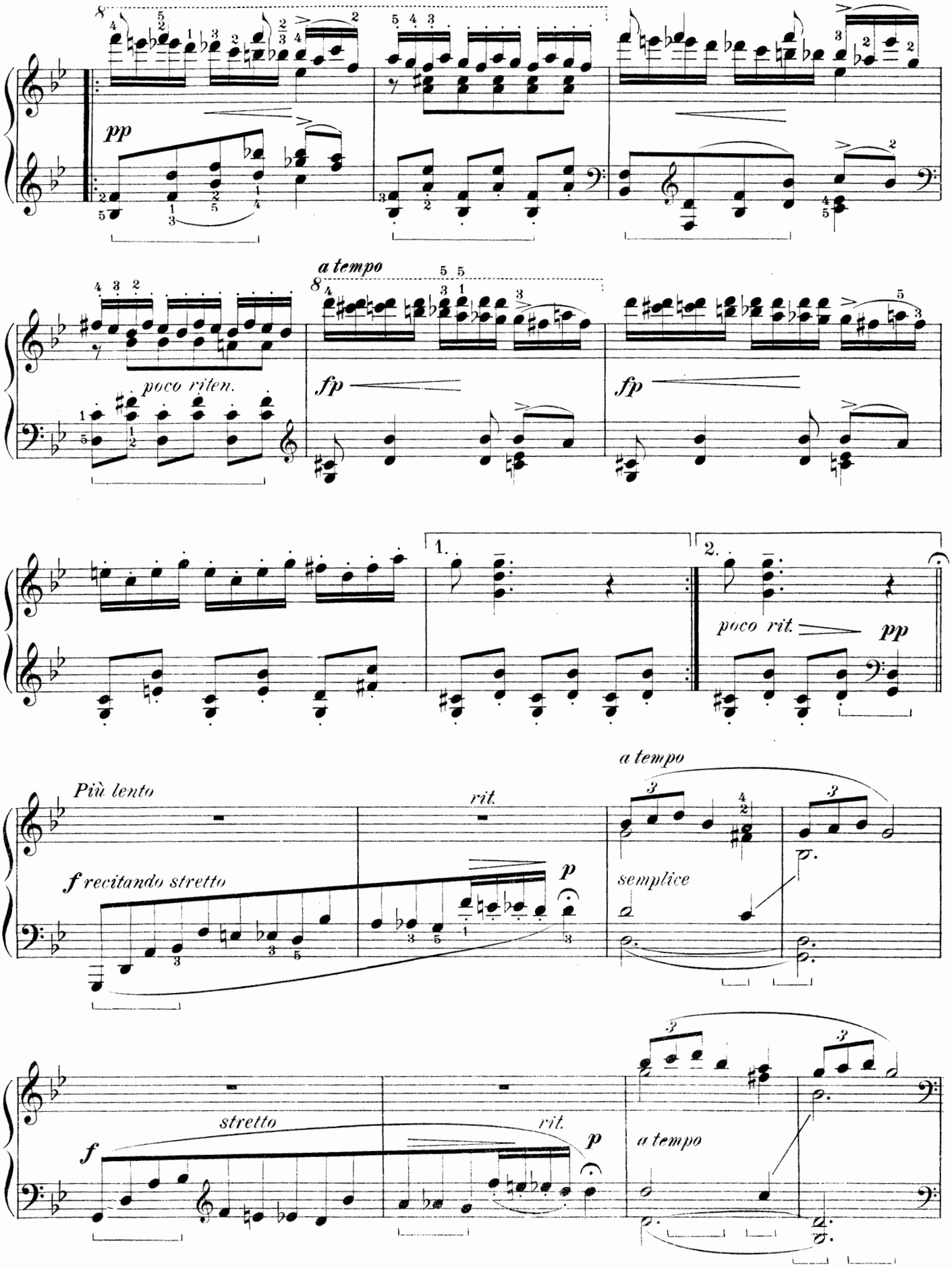
Copyright MCMVIII by Oliver Ditson Company

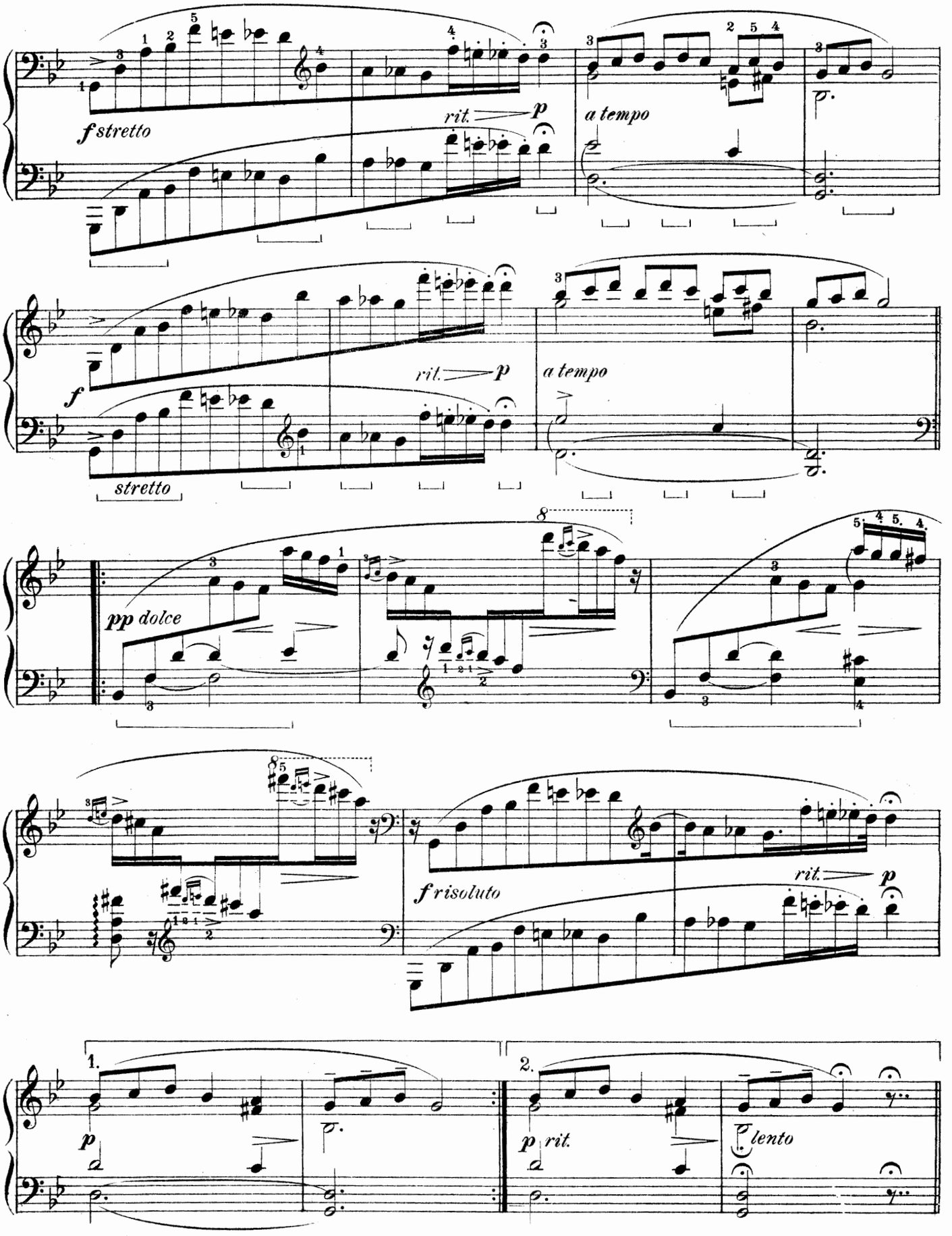

Poco animato
poco ten.
poco ten.
animato
più tranquillo
1.
2.
rit.
pp
Allegro agitato
p
cresc.
f

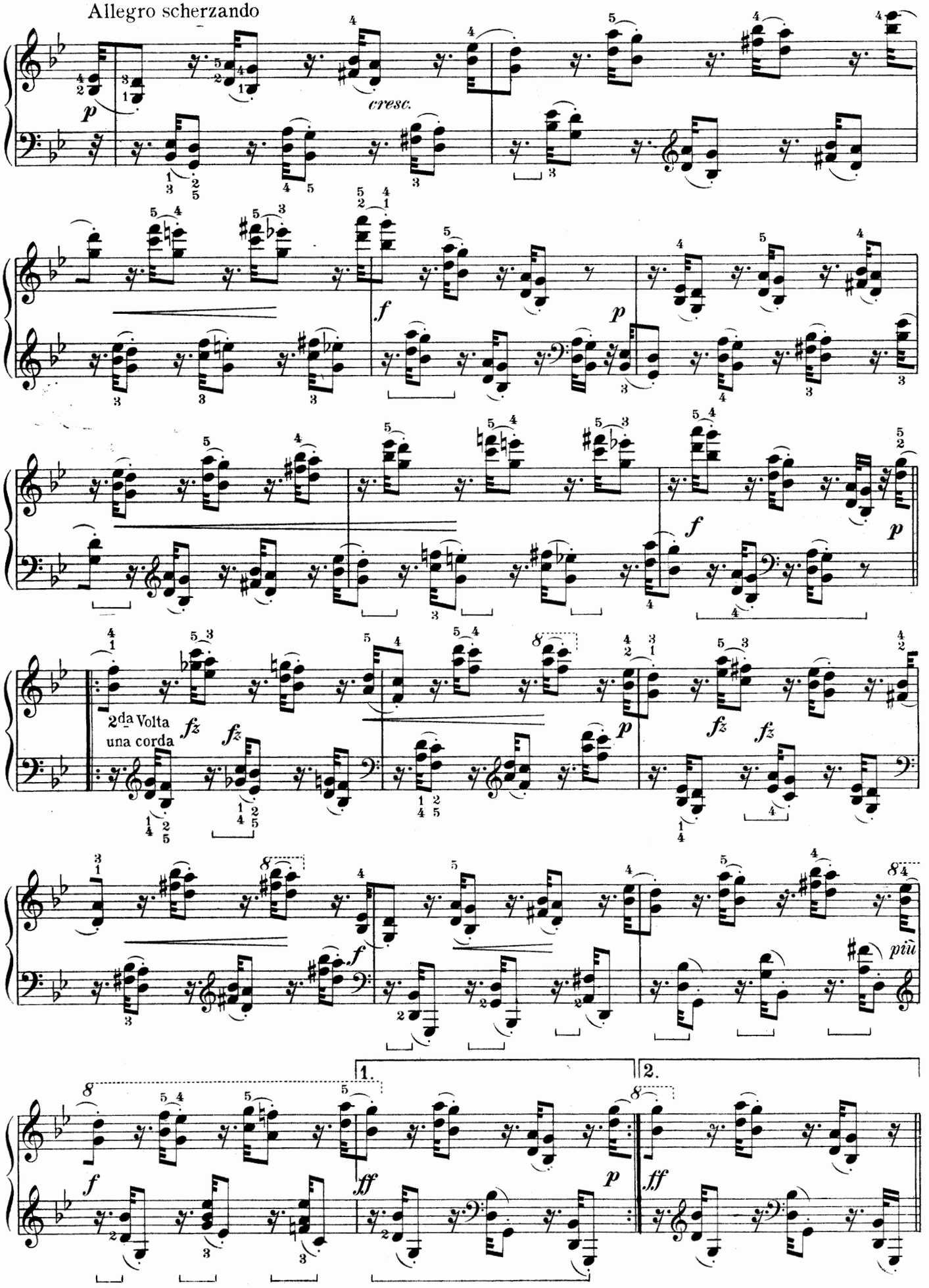

ff
fz
p
dolcissimo
pp
8
p
pp
8
p
cresc.
poco sosten.
ff
ritenuto
fz

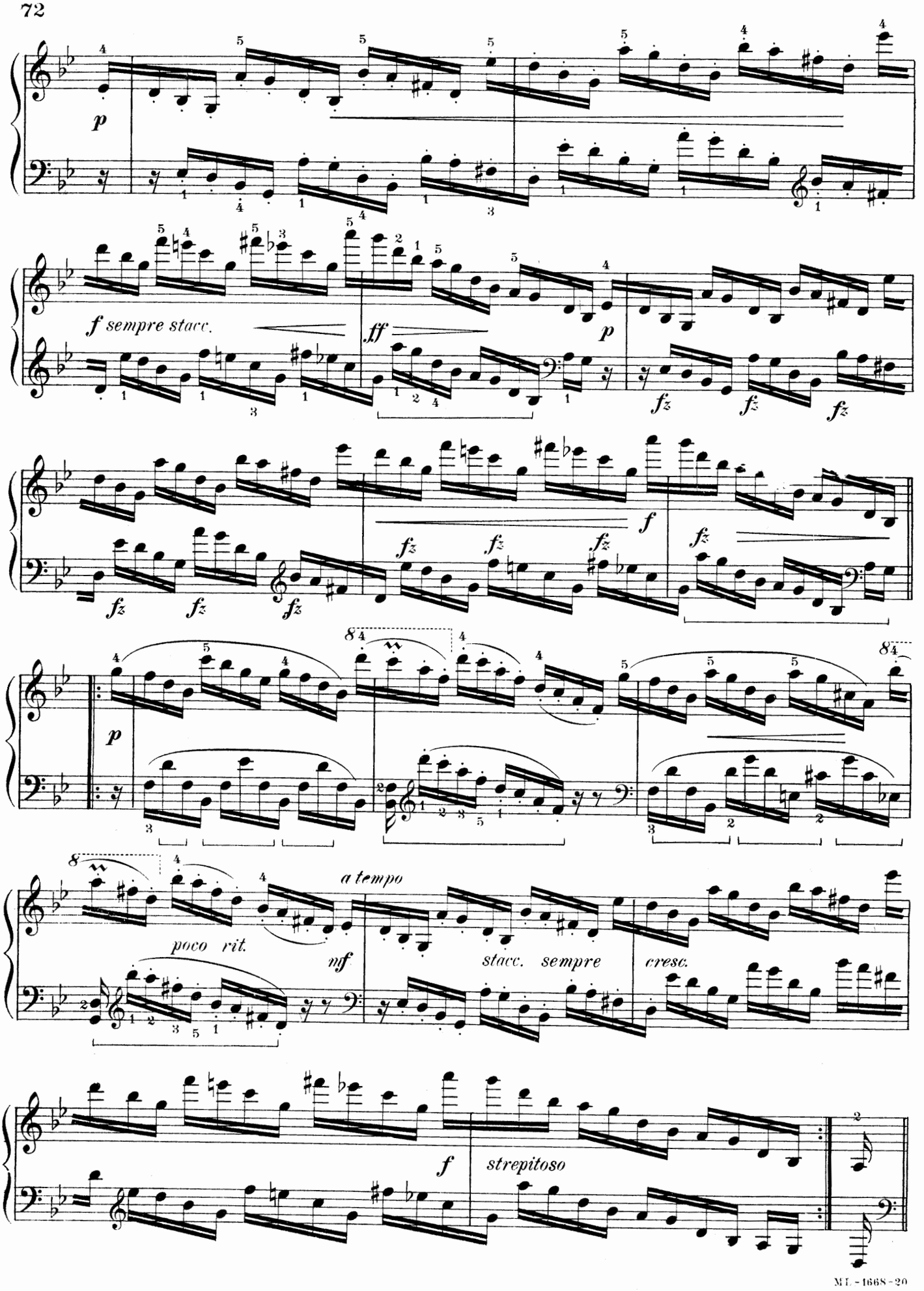

Adagio (la sopra melodia molto tenuta)
pp
mf legato
pp
Ped. simile
molto espressivo
pp
3
p
una corda

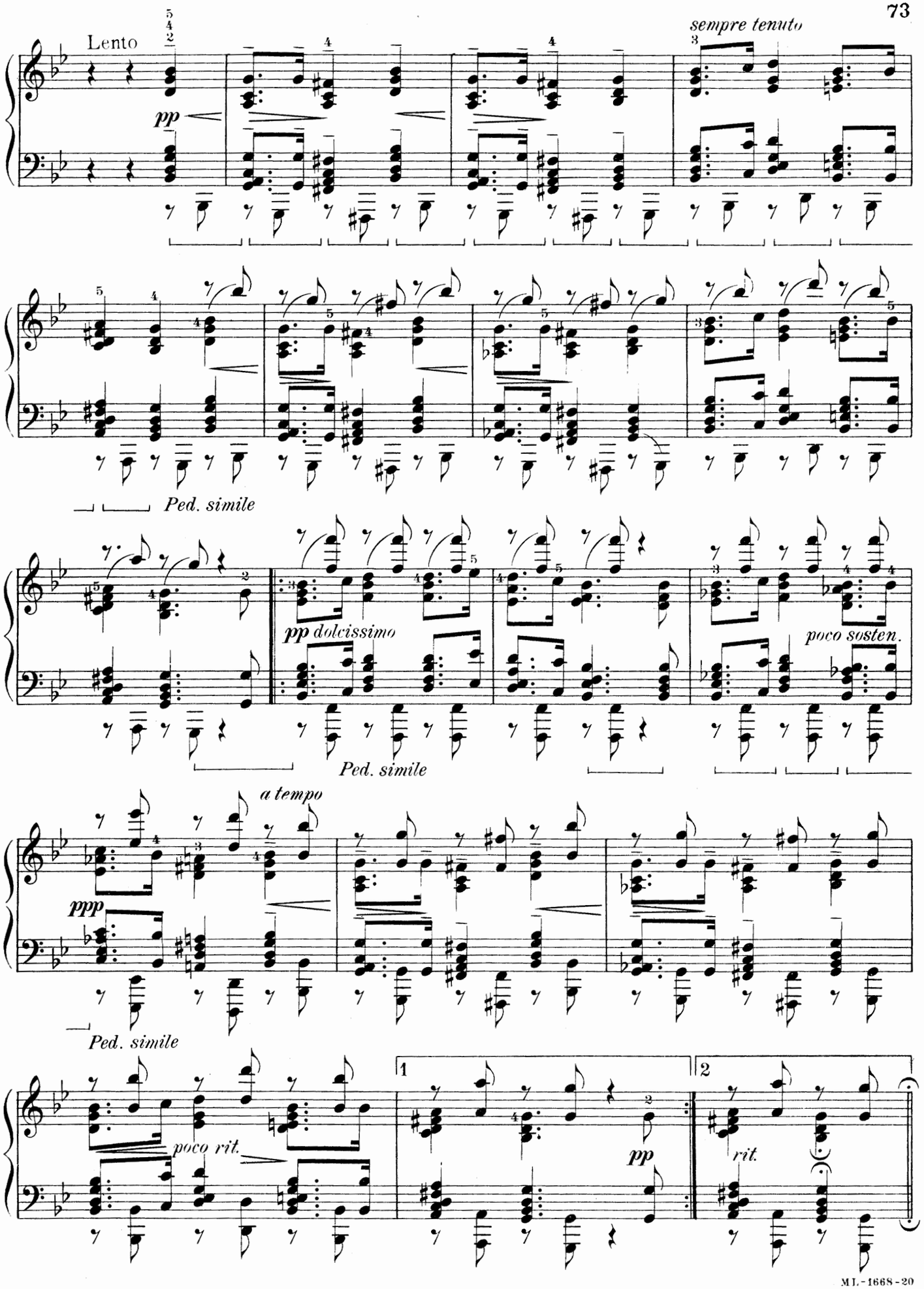

agitato e stretto
mf
tre corde
poco a poco
a tempo
p
rit.
fz
poco
a
lento
poco pp
ppp
Allegro capriccioso
p
leggiero
leggiero
legg.

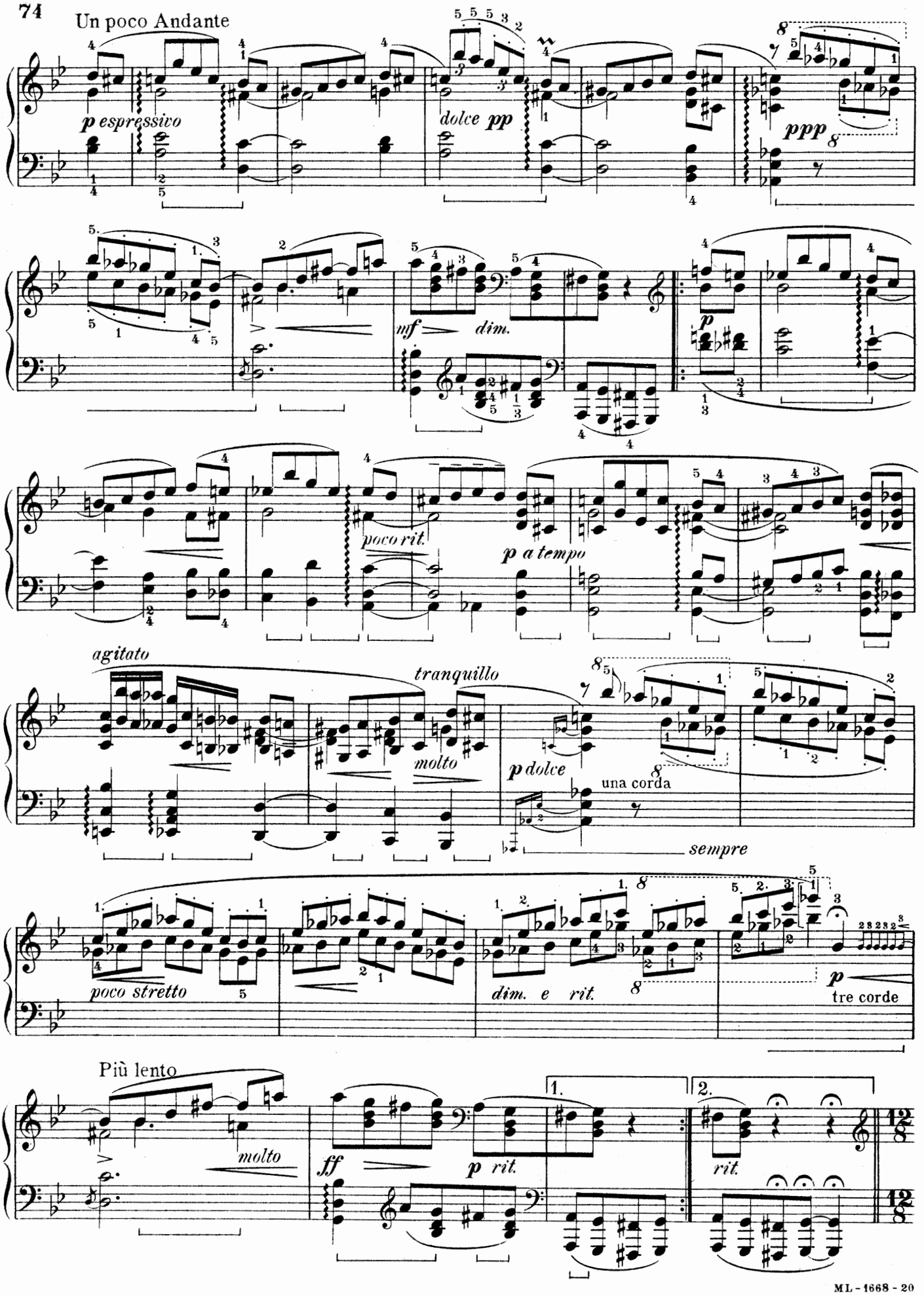

pp
poco riten.
a tempo
fp
fp
1.
2.
poco rit.
pp
Più lento
rit.
a tempo
f recitando stretto
p
semplice
f
stretto
rit.
p
a tempo


f stretto
rit.
p
a tempo
f
stretto
rit.
p
a tempo
pp dolce
f risoluto
rit.
p
1.
2.
p
p rit.
lento

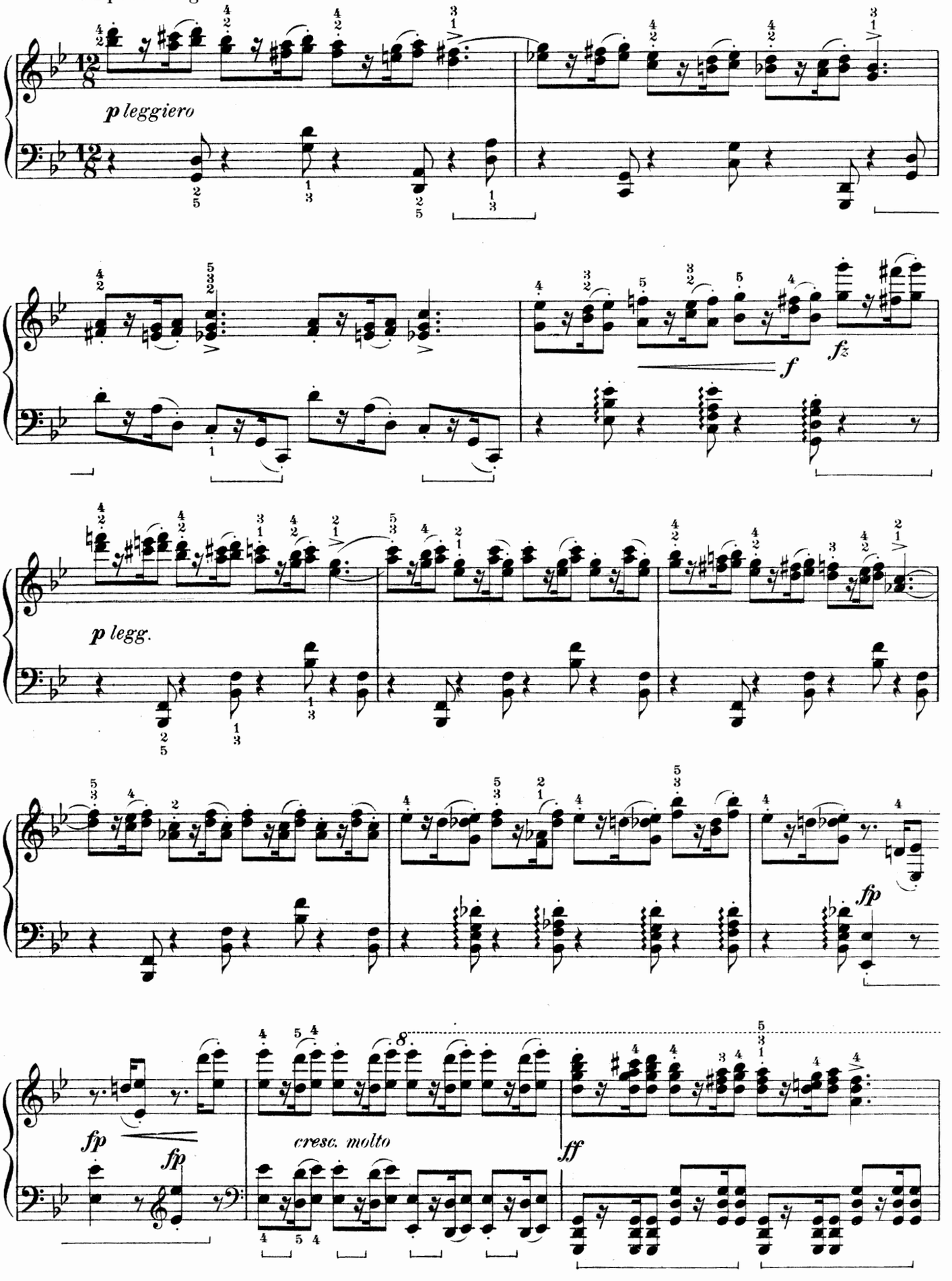

Allegro scherzando
p
cresc.
f
p
f
p
2da Volta
una corda
fz
fz
p
fz
fz
f
f
più
1.
2.
ff
p
ff

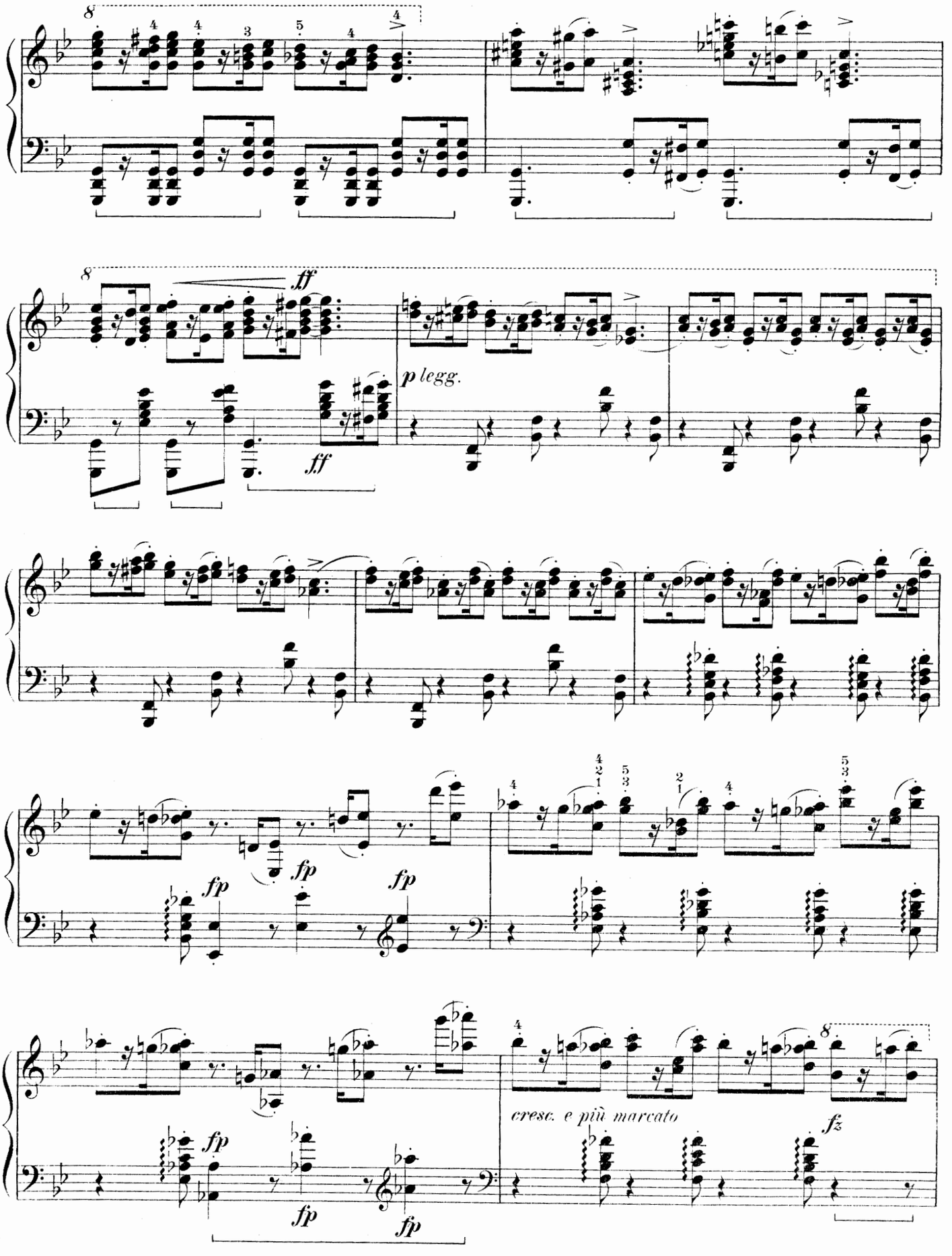

p
f sempre stacc.
ff
p
fz
f
a tempo
poco rit.
mf
stacc. sempre
cresc.
strepitoso


Lento
pp
sempre tenuto
Ped. simile
pp dolcissimo
poco sosten.
Ped. simile
a tempo
ppp
Ped. simile
poco rit.
1
2
pp
rit.

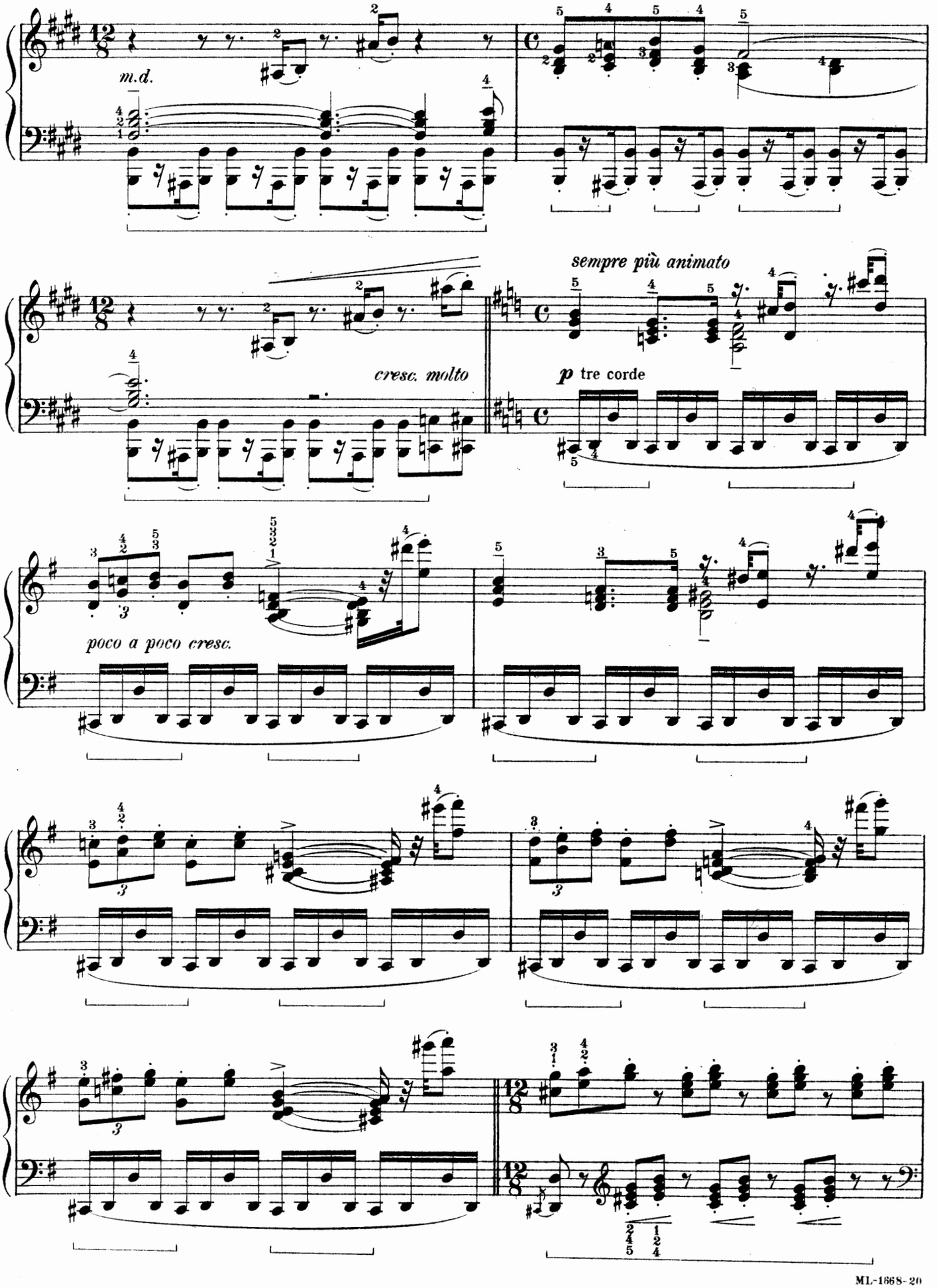

Un poco Andante
p espressivo
dolce pp
ppp
mf
dim.
p
poco rit.
p a tempo
agitato
tranquillo
molto
p dolce
una corda
sempre
poco stretto
dim. e rit.
p
tre corde
Più lento
molto
ff
p rit.
rit.

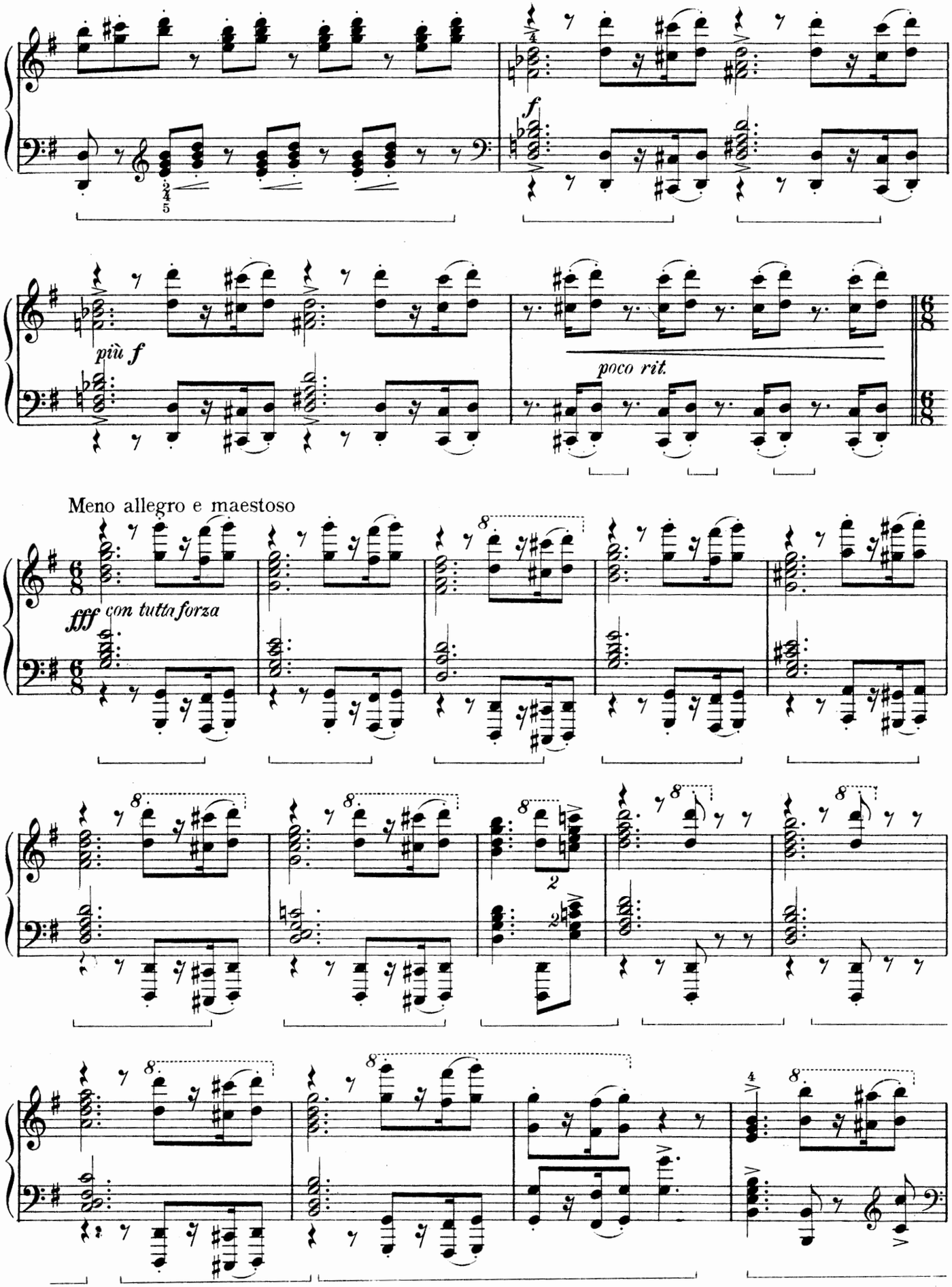
Un poco allegro e alla burla

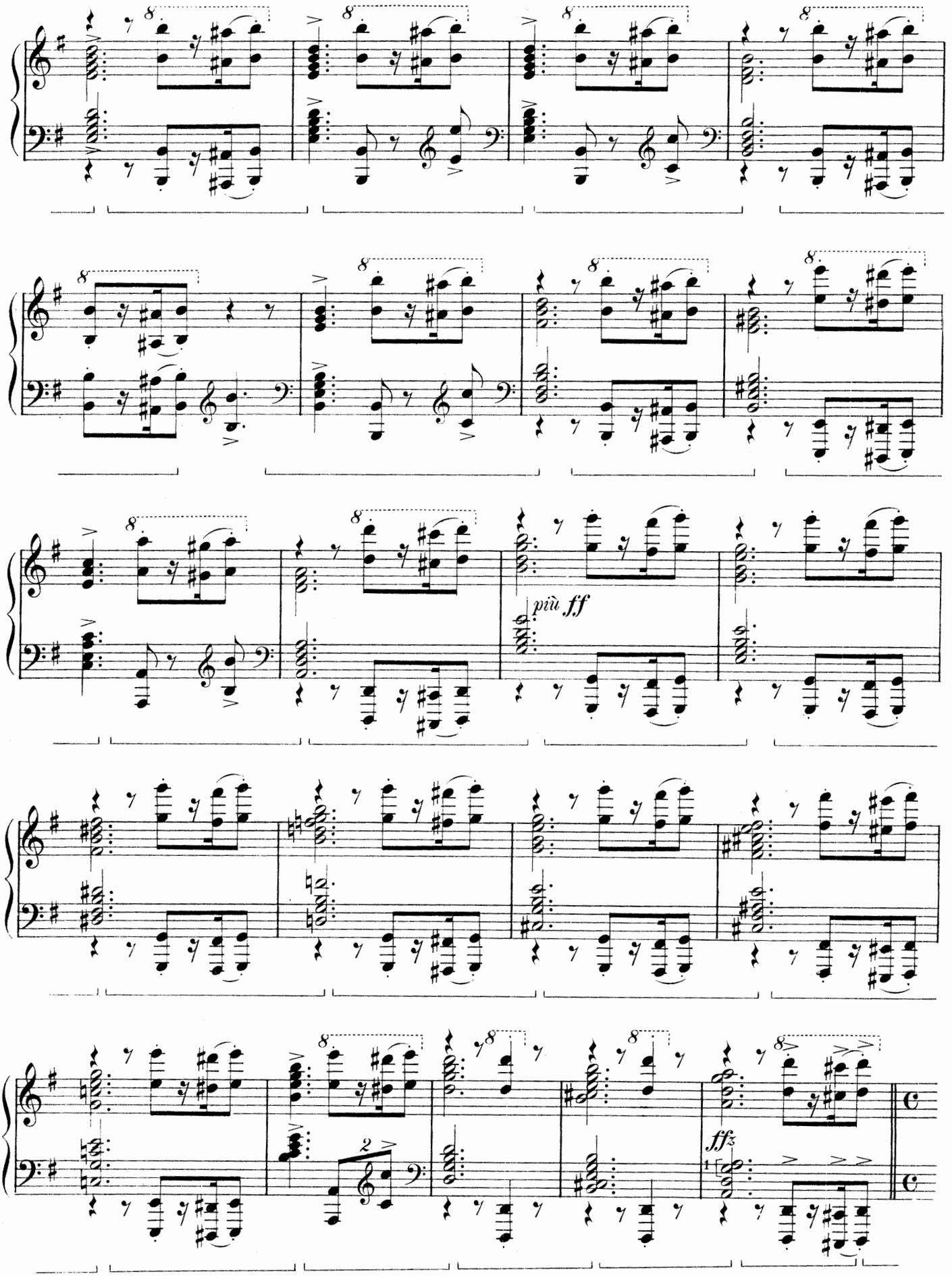


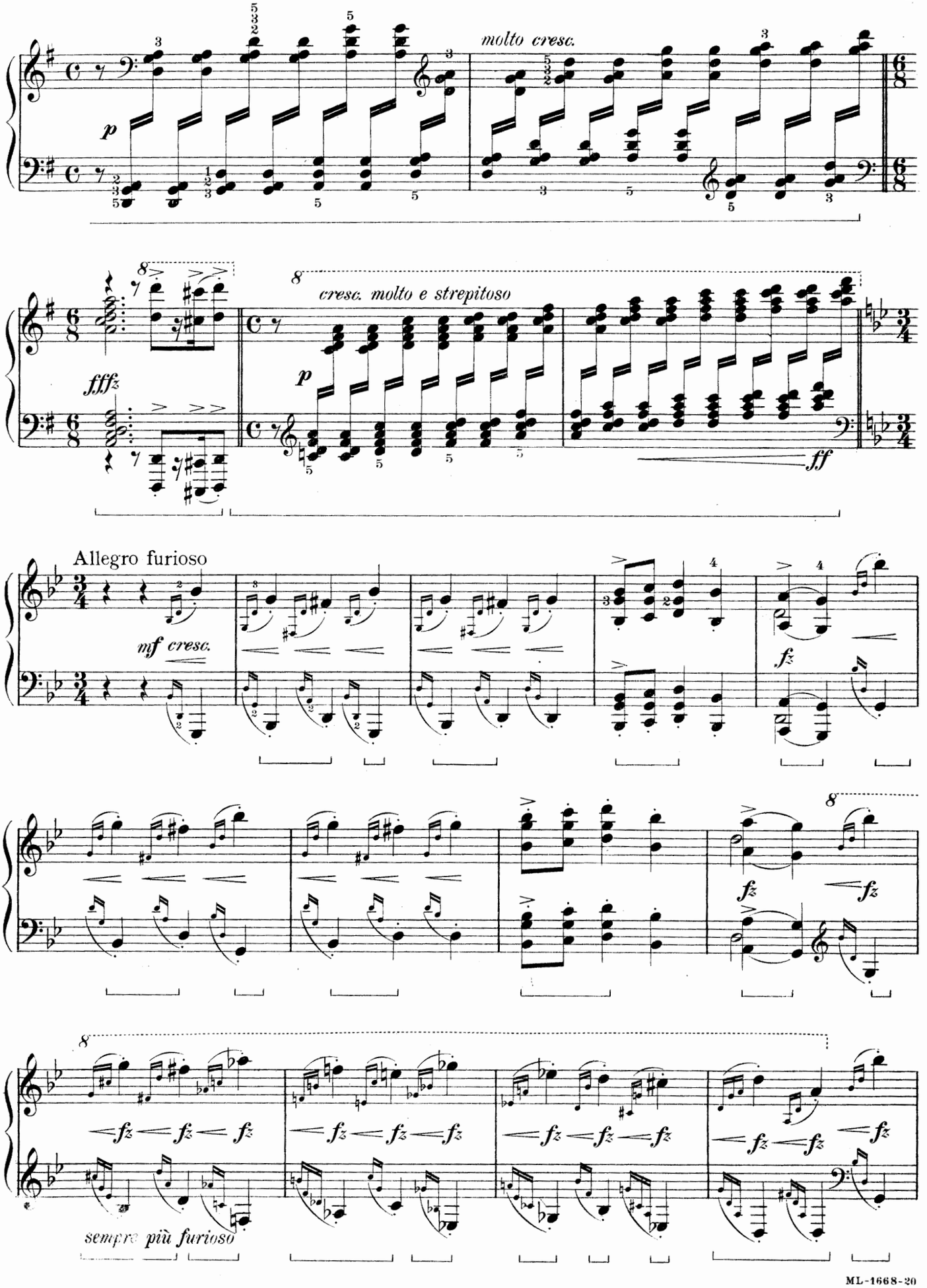

ff
ff
p legg.
fp
fp
fp
fp
fp
fp
cresc. e più marcato
fz

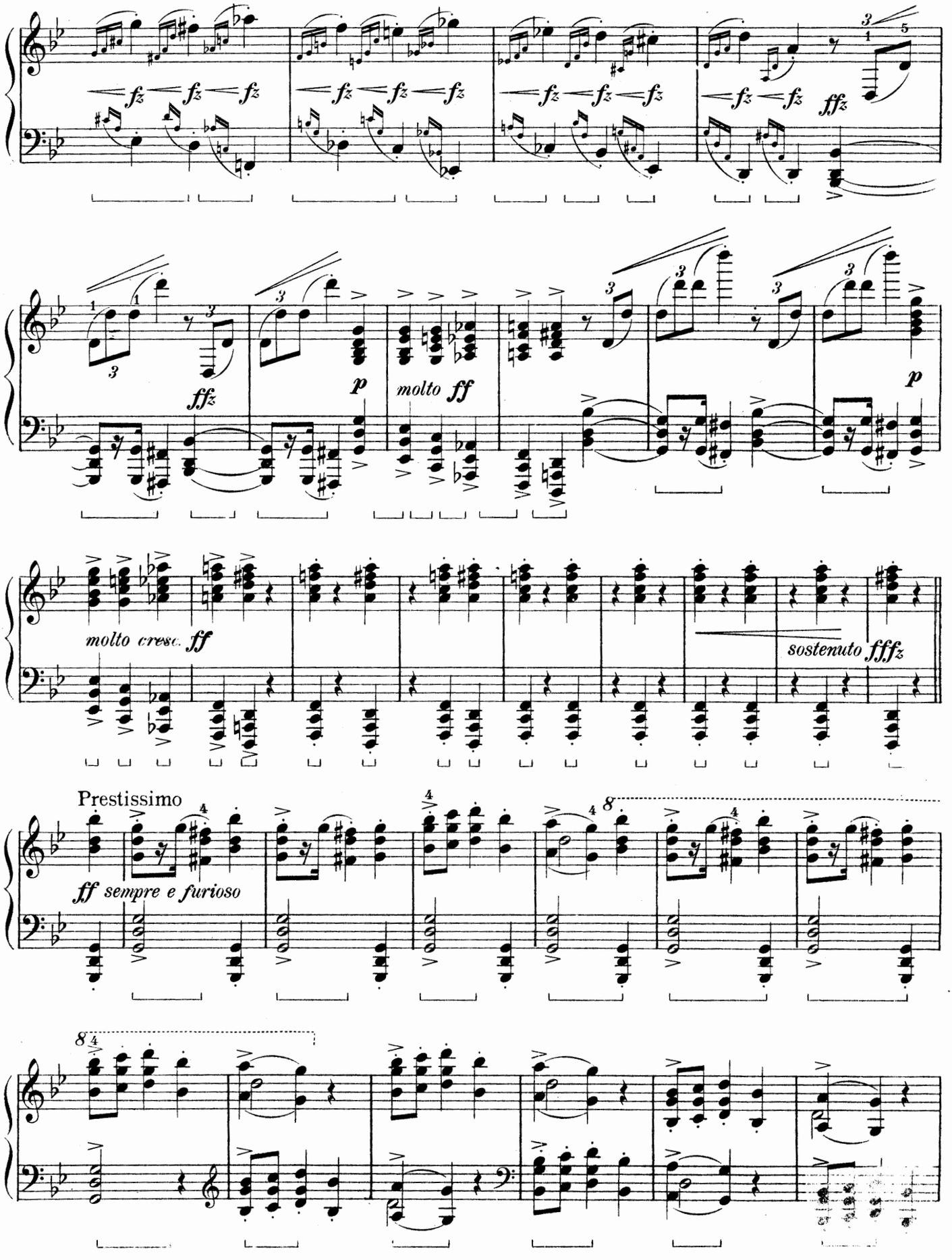
più f
Più animato
ppp una corda
m.d.
m.d.
molto
pp

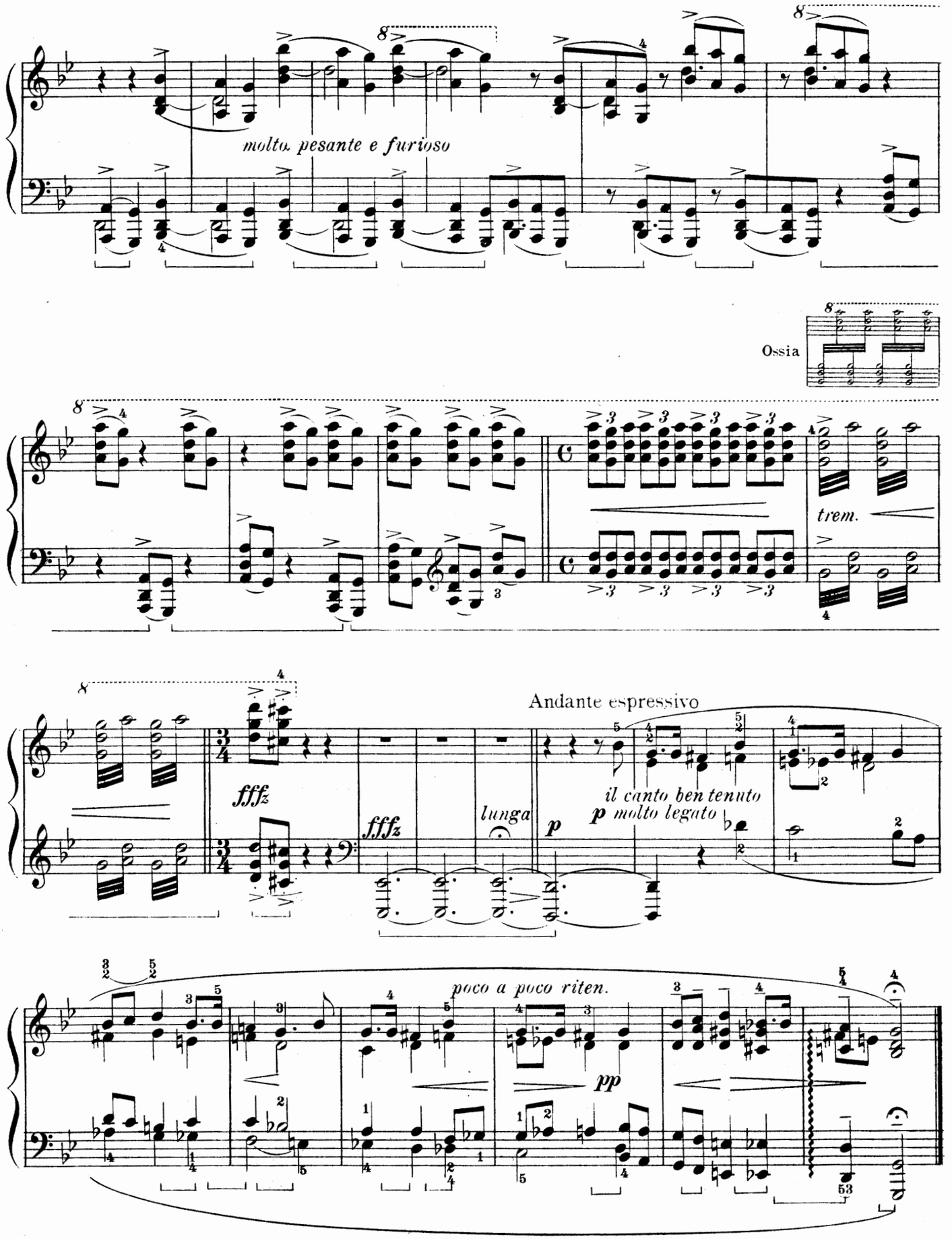

m.d.
cresc. molto
sempre più animato
p tre corde
poco a poco cresc.


f
più f
poco rit.
Meno allegro e maestoso
fff con tutta forza


più ff
ffz


molto cresc.
p
fffz
cresc. molto e strepitoso
p
ff
Allegro furioso
mf cresc.
fz
fz
fz
fz fz fz
fz fz fz
fz fz fz
fz fz fz
sempre più furioso


fz fz fz
fz fz fz
fz fz fz
fz fz fffz
ffz
p
molto ff
p
molto cresc. ff
sostenuto ffffz
Prestissimo
ff sempre e furioso


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

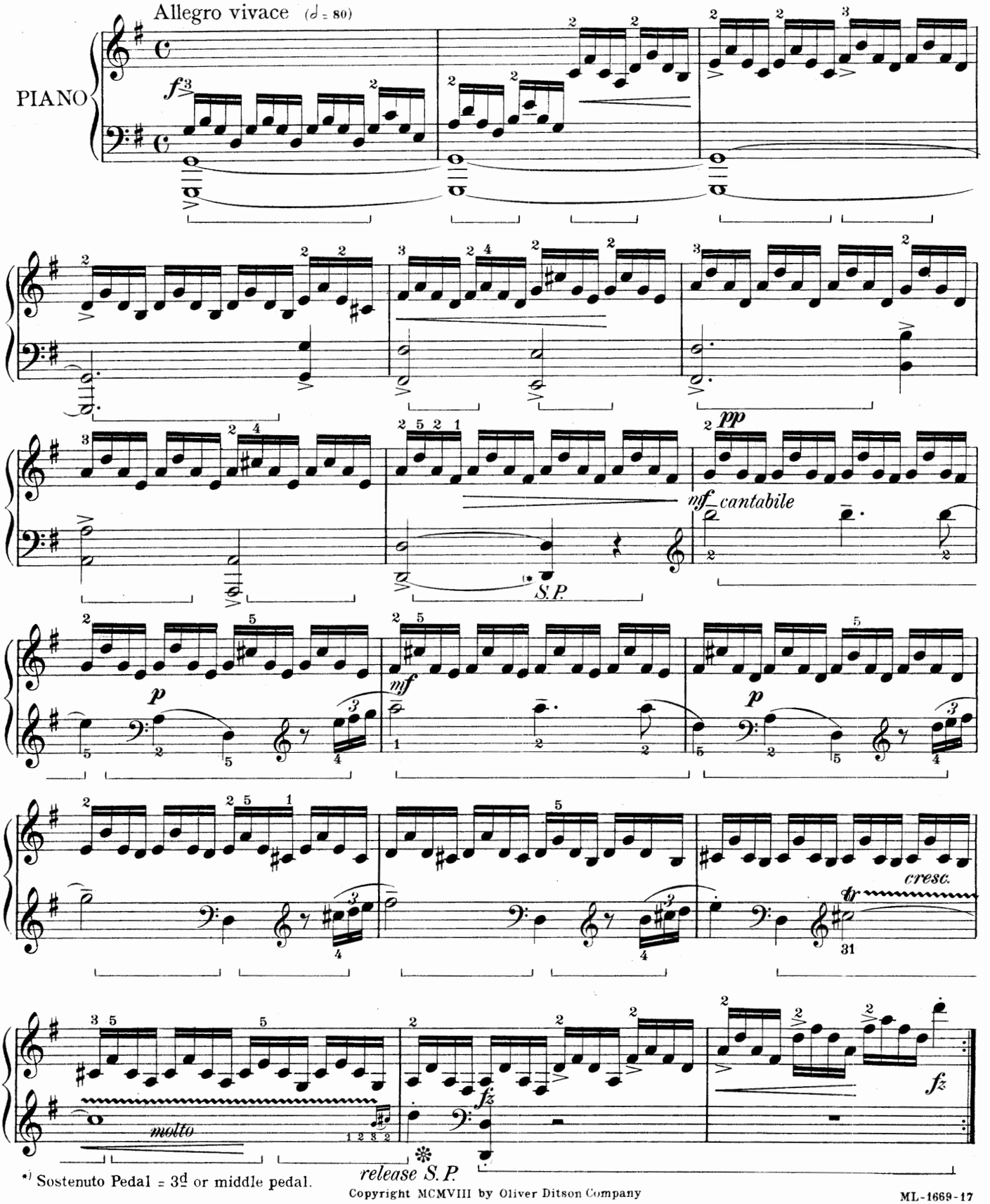
(AUS HOLBERG'S ZEIT)

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

1. Præludium

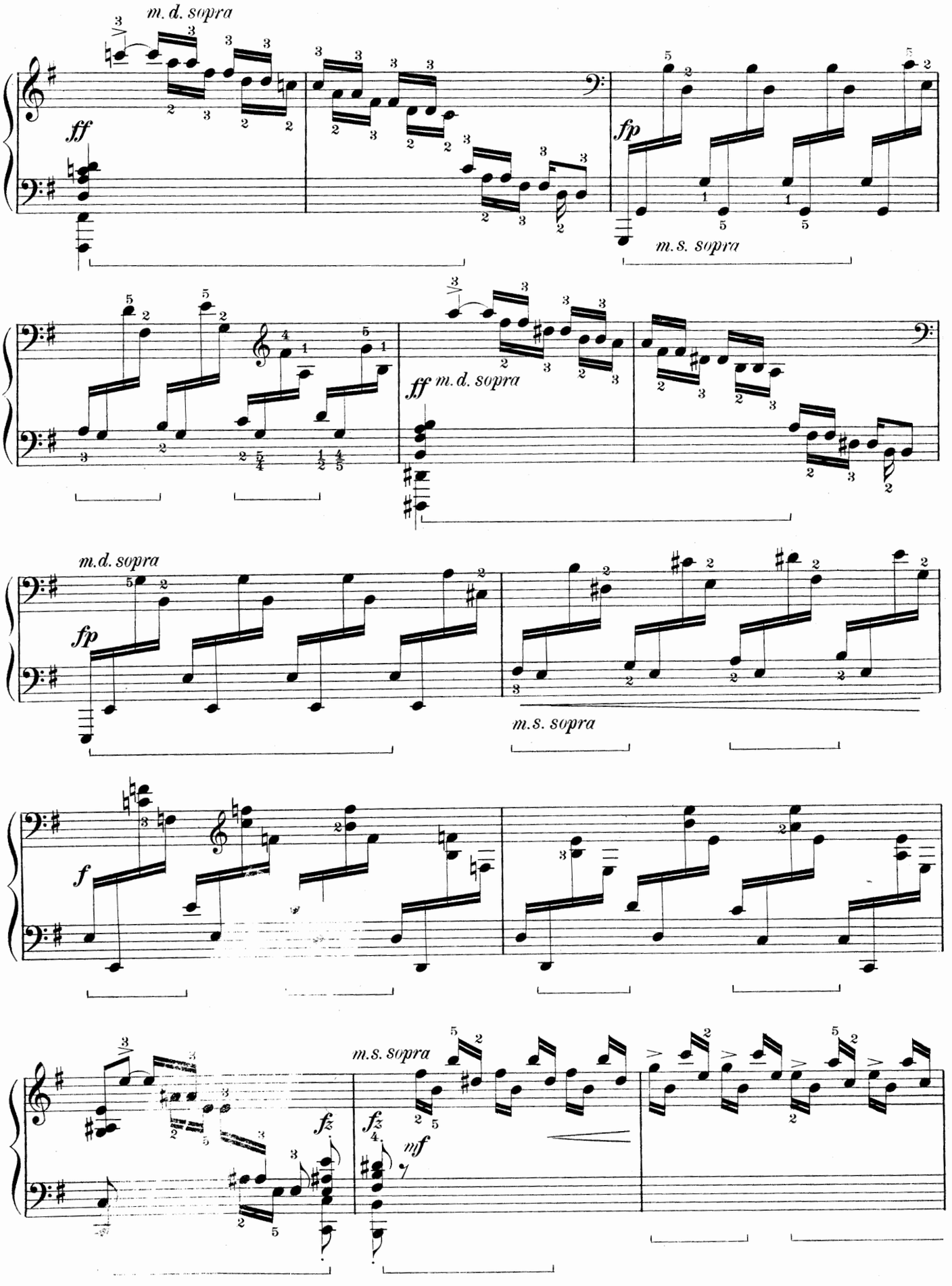
Edited by Bertha Feiring Tapper

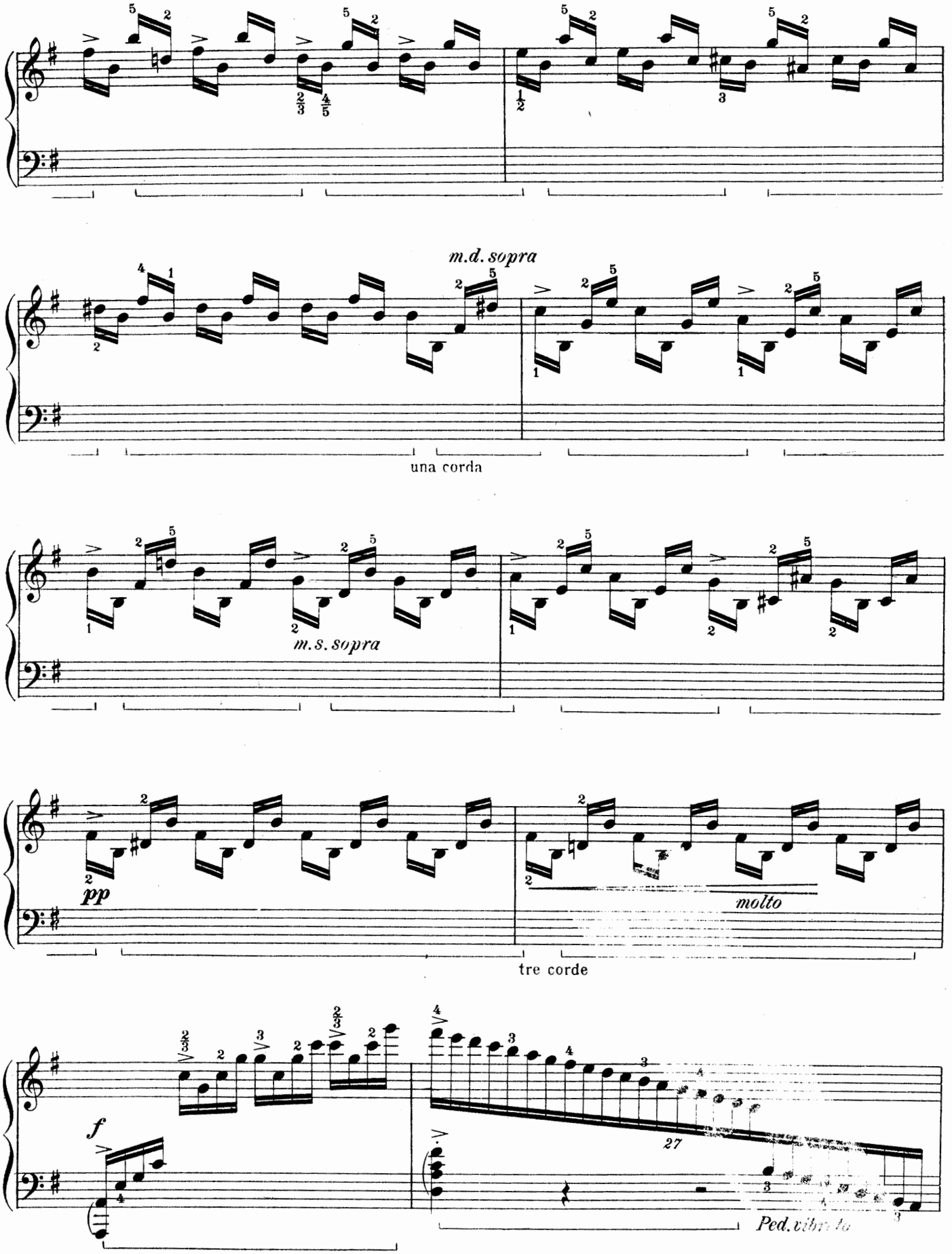
EDVARD GRIEG, Op. 40

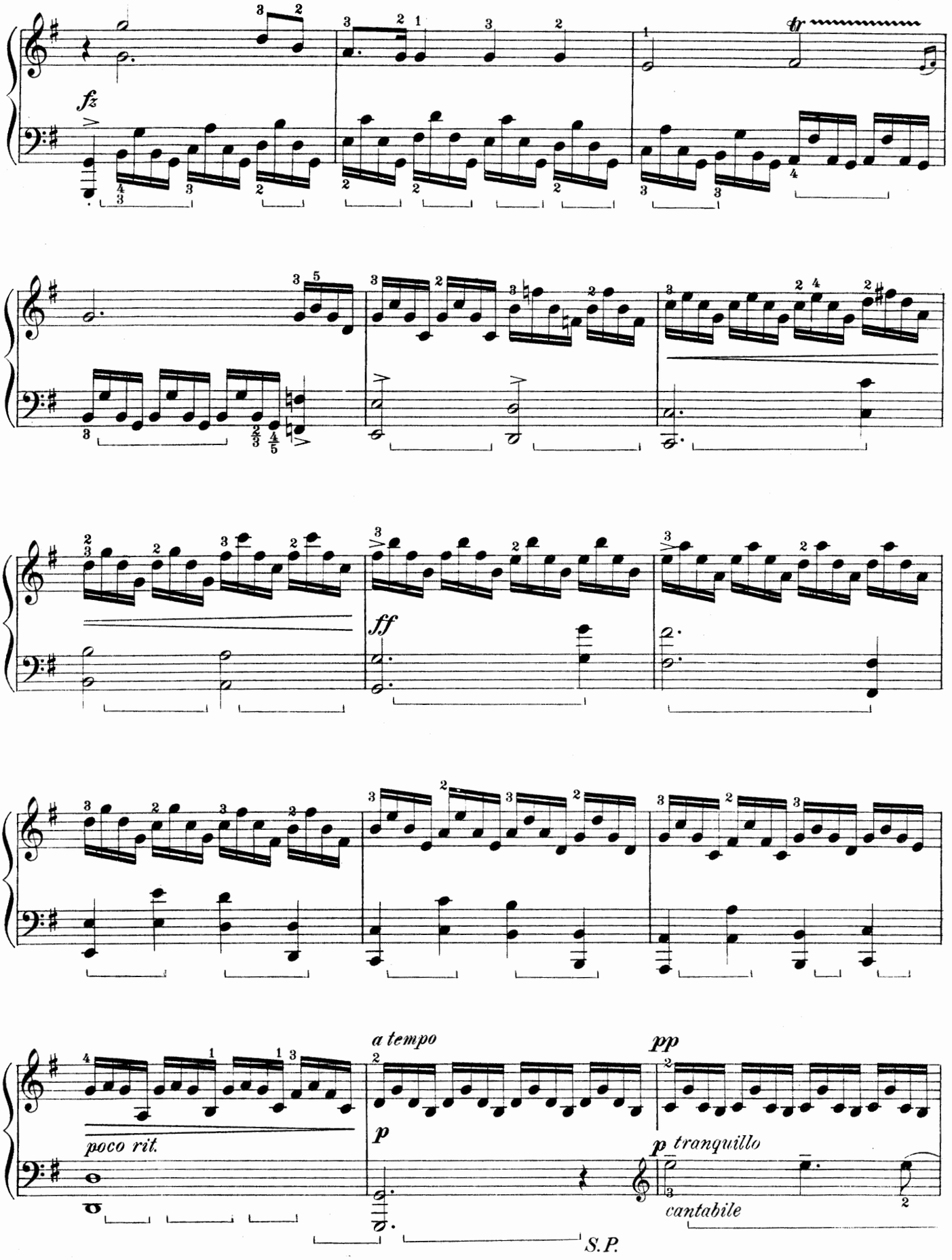


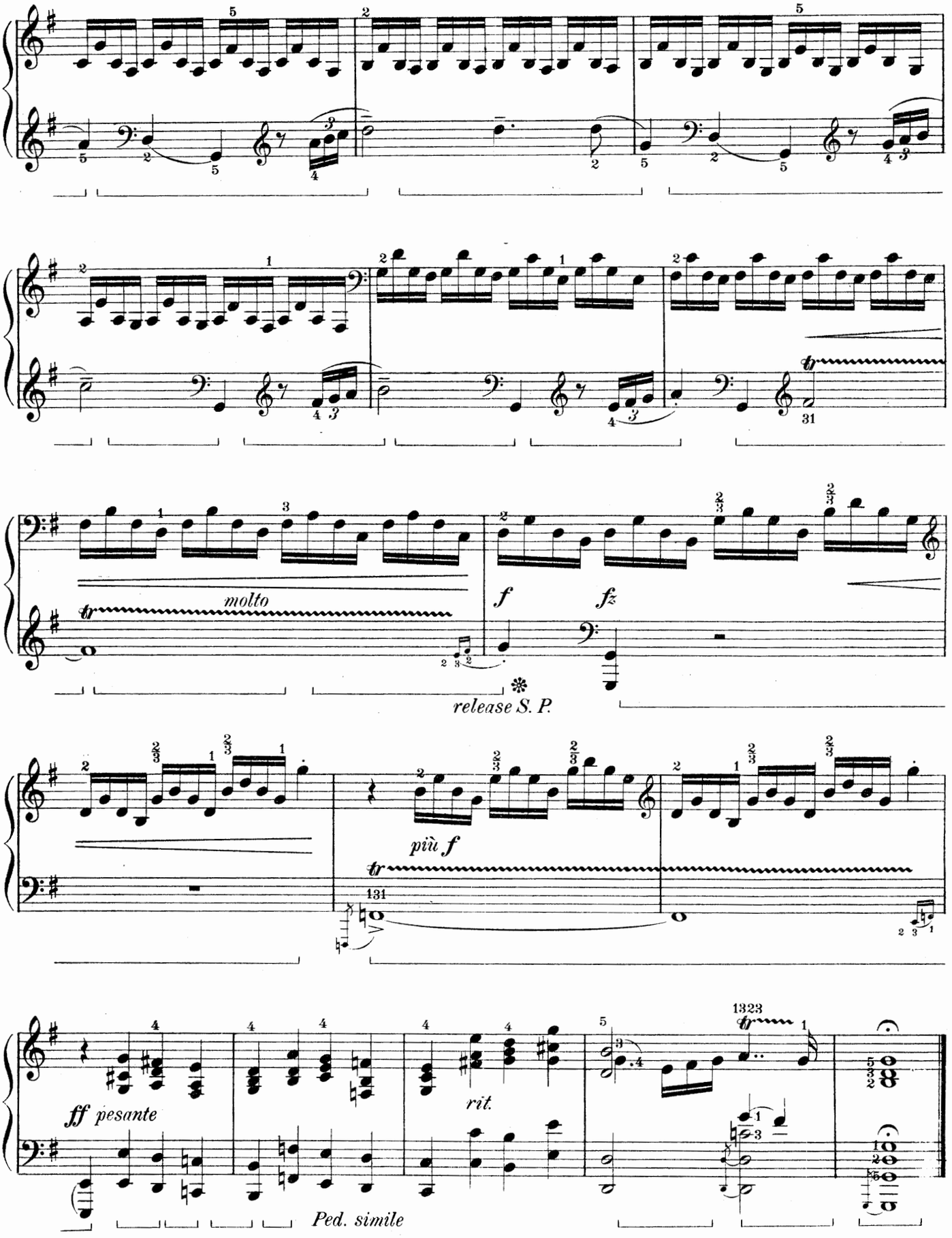
*) Sostenuto Pedal = 3d or middle pedal.

Copyright MCMVIII by Oliver Ditson Company

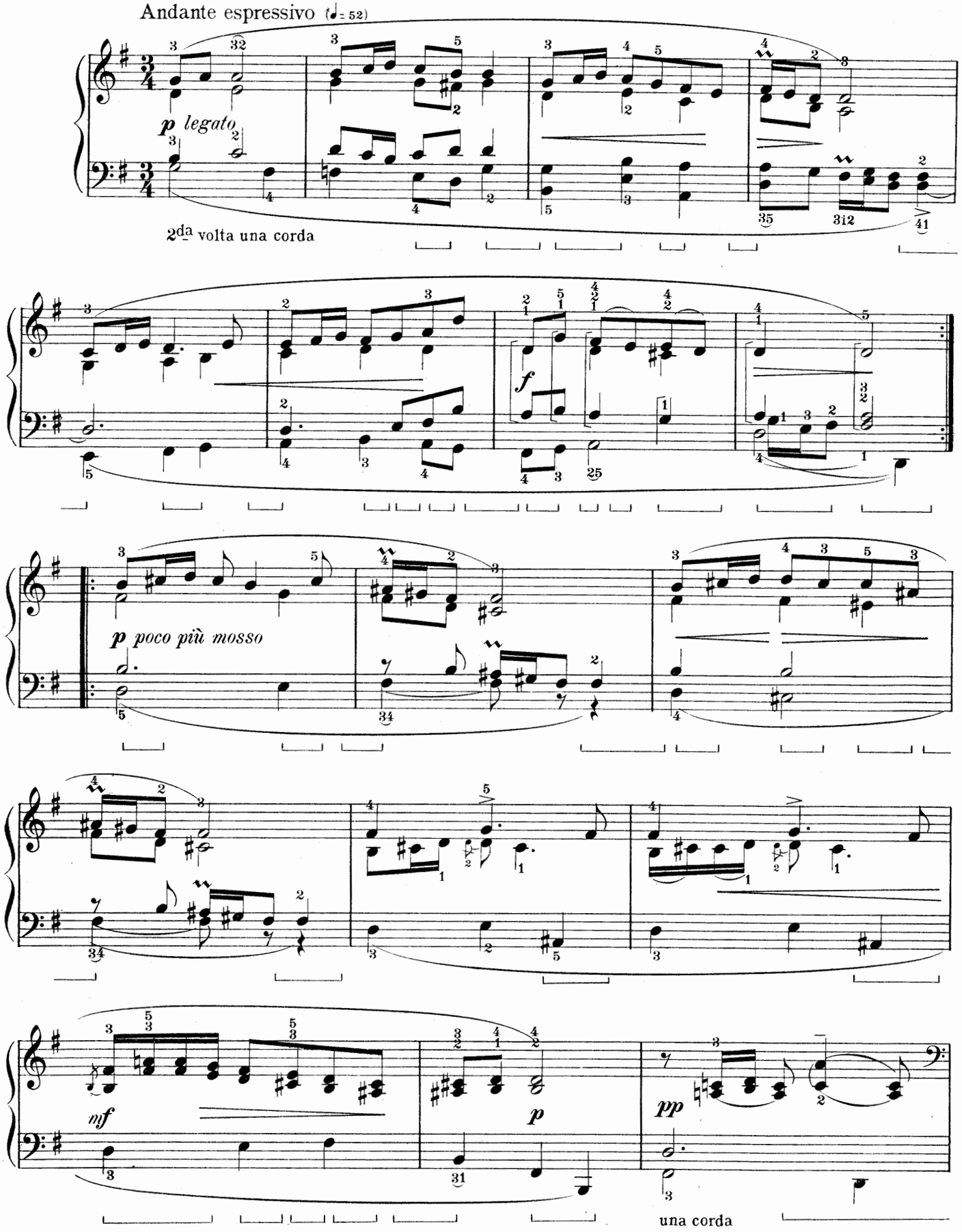

m. d. sopra
ff
fp
m. s. sopra
ff m. d. sopra
m. d. sopra
fp
m. s. sopra
f
m. s. sopra
fz
fz
mf

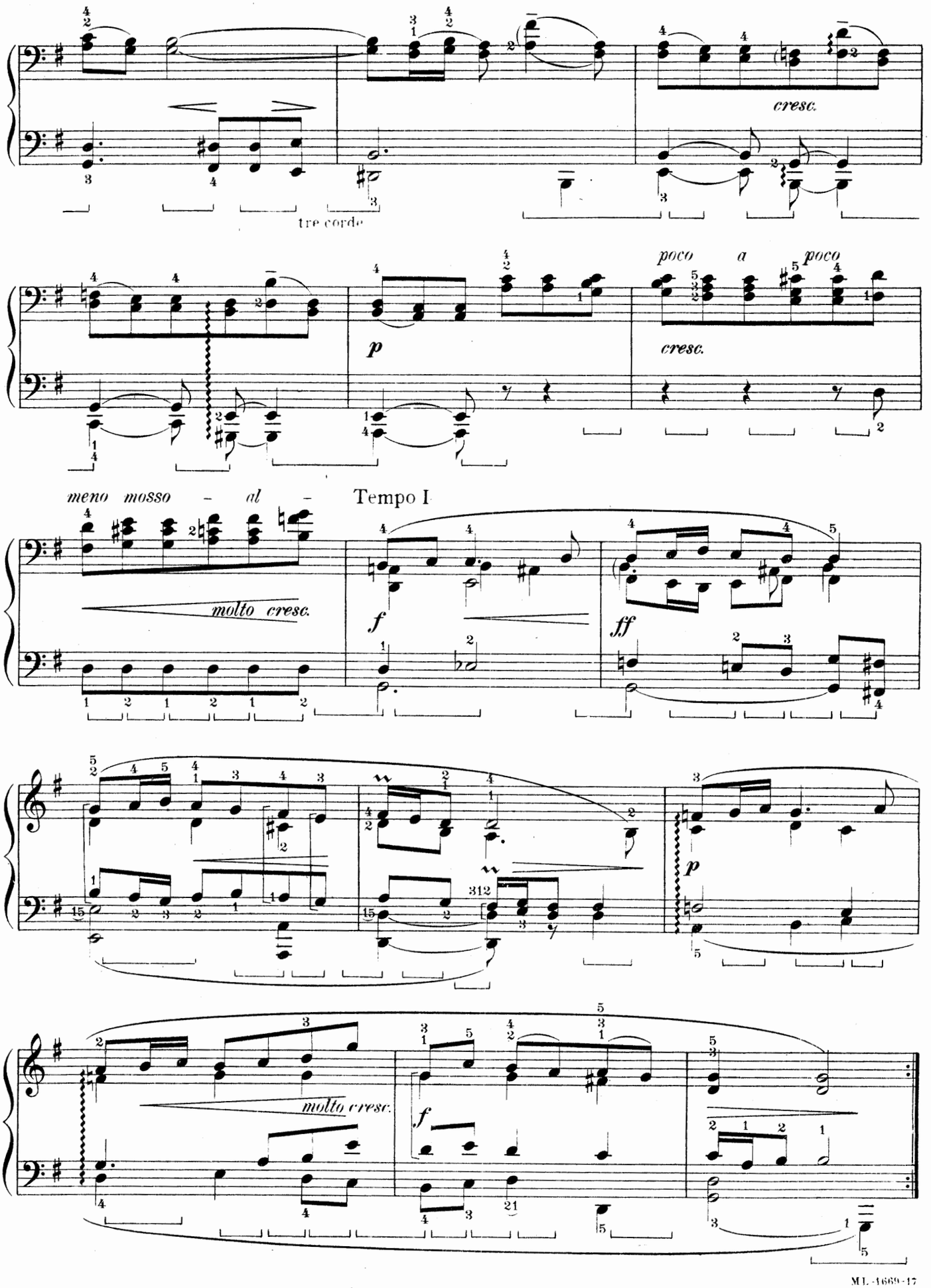

m.d. sopra
una corda
m.s. sopra
pp
molto
tre corde
f
27
Ped. vibrato


fz
tr
ff
a tempo
pp
p
poco rit.
p tranquillo
cantabile
S.P.

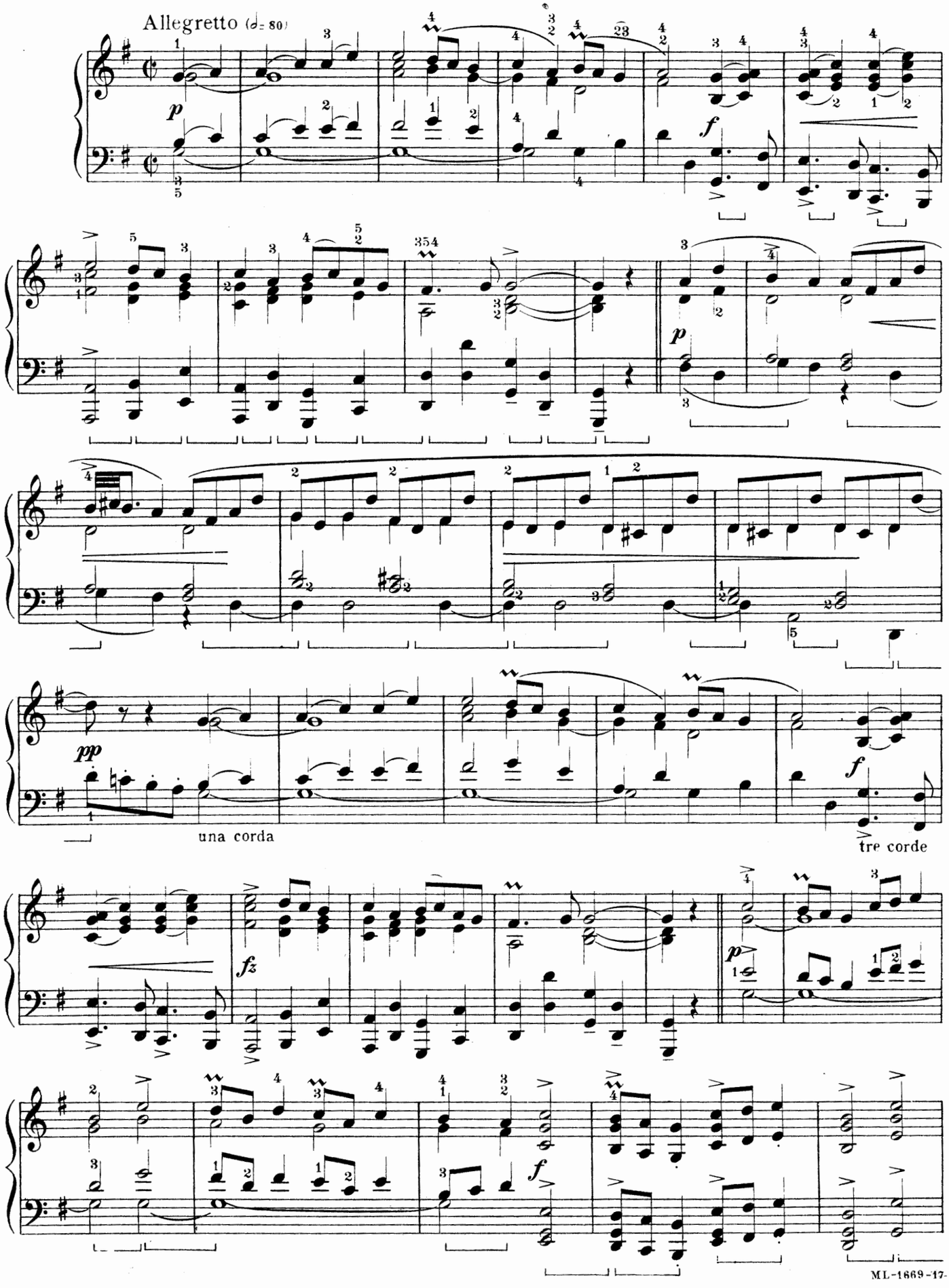

molto
f
fz
release S. P.
più f
ff pesante
rit.
Ped. simile

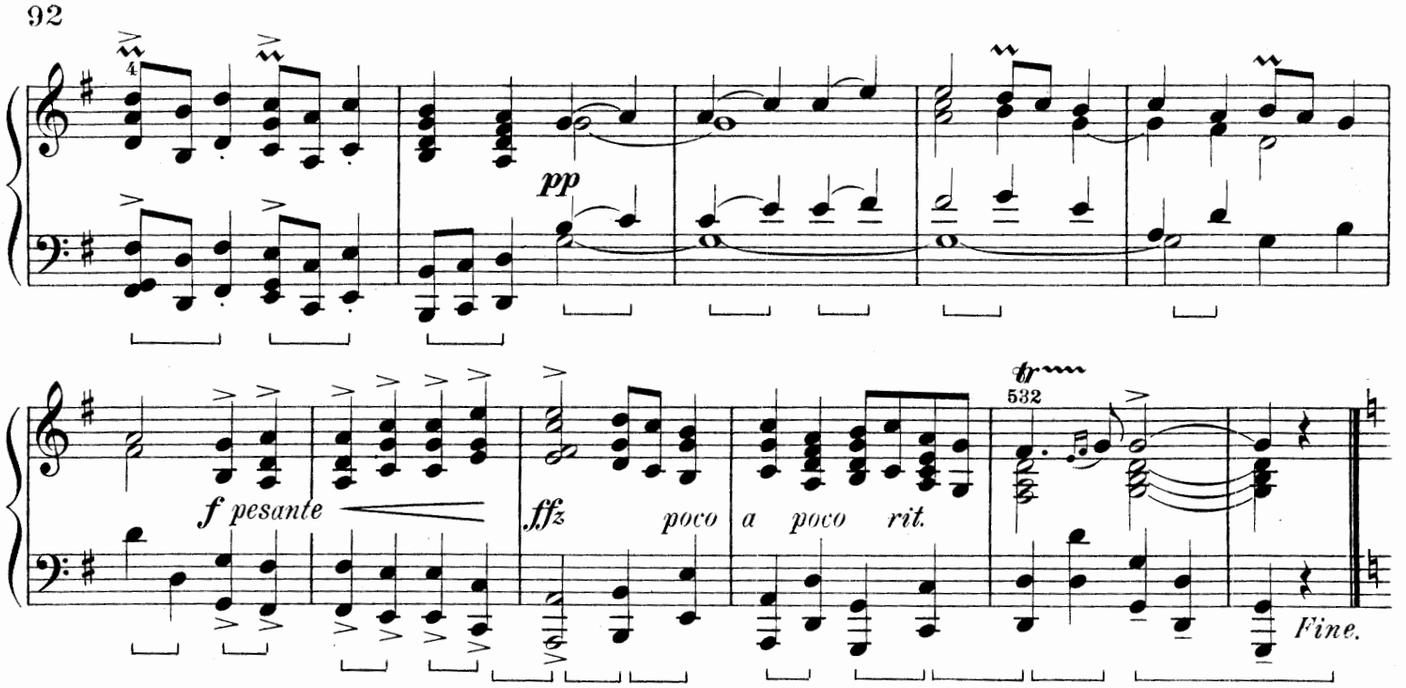
2. Sarabande


Andante espressivo (♩= 52)
p legato
2da volta una corda
f
p poco più mosso
mf
p
pp
una corda


cresc.
tre corde
poco a poco
p
cresc.
meno mosso - al -
Tempo I
molto cresc.
f
ff
p
molto cresc.
f

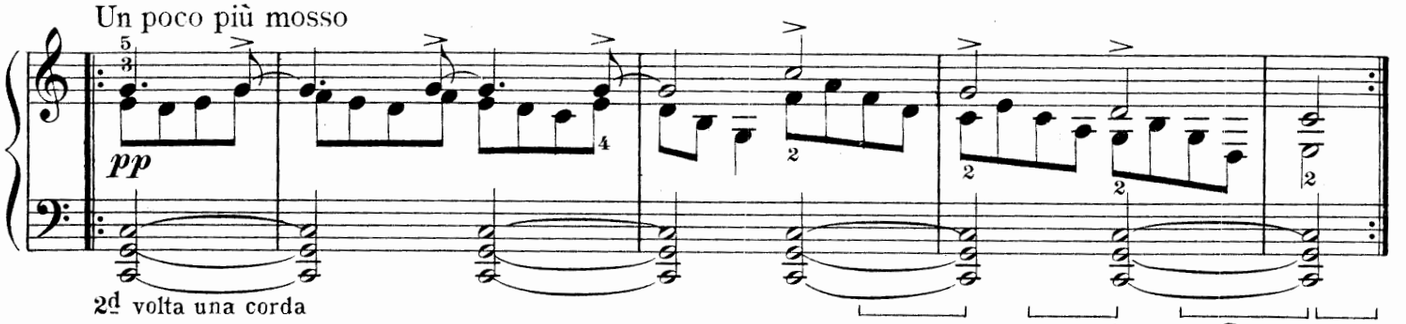
3. Gavotte



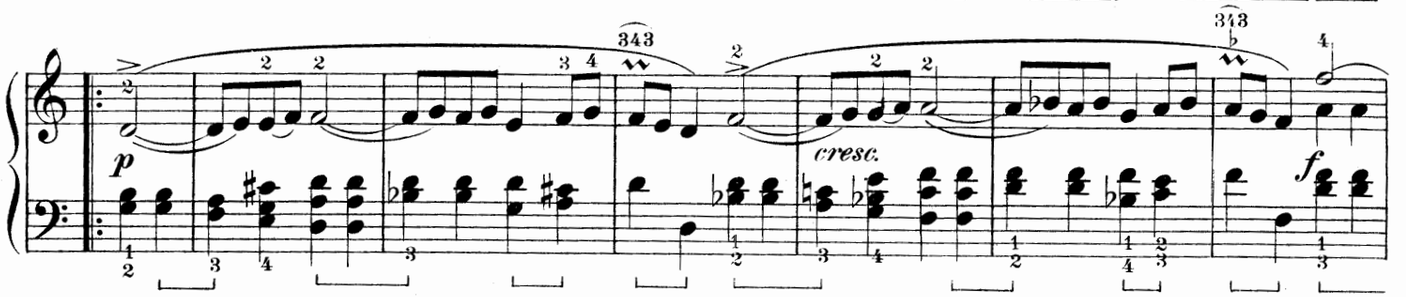


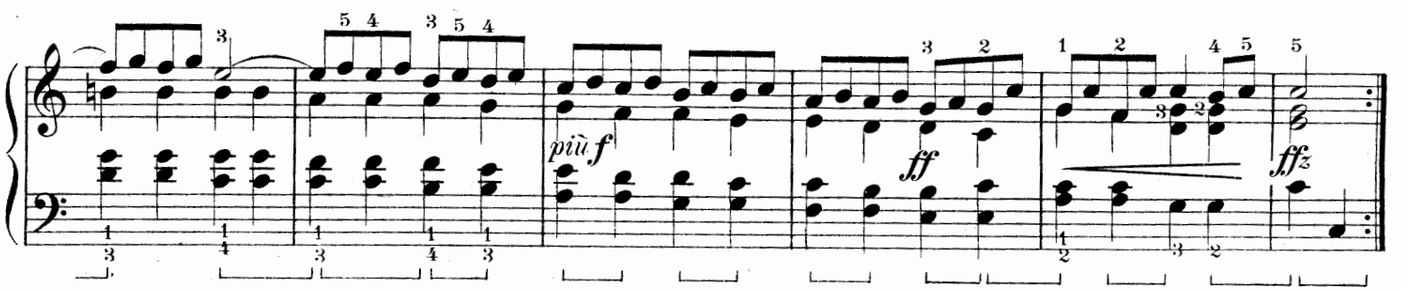
MUSETTE

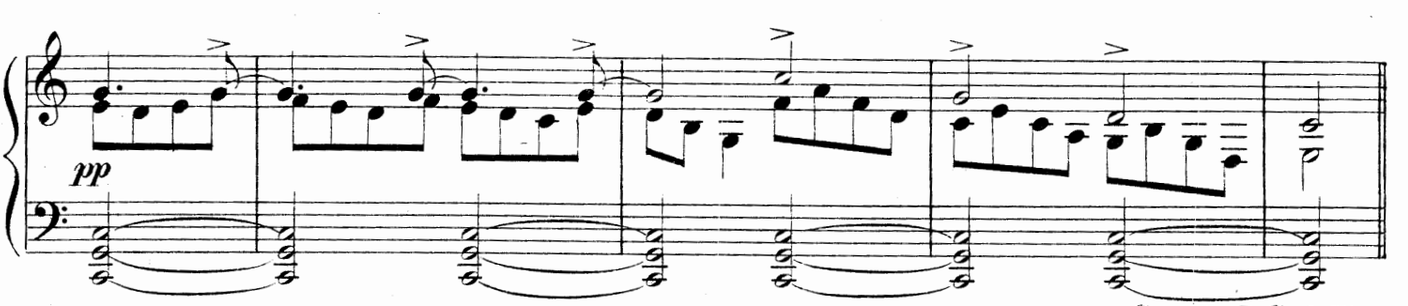
Un poco più mosso



2d volta una corda

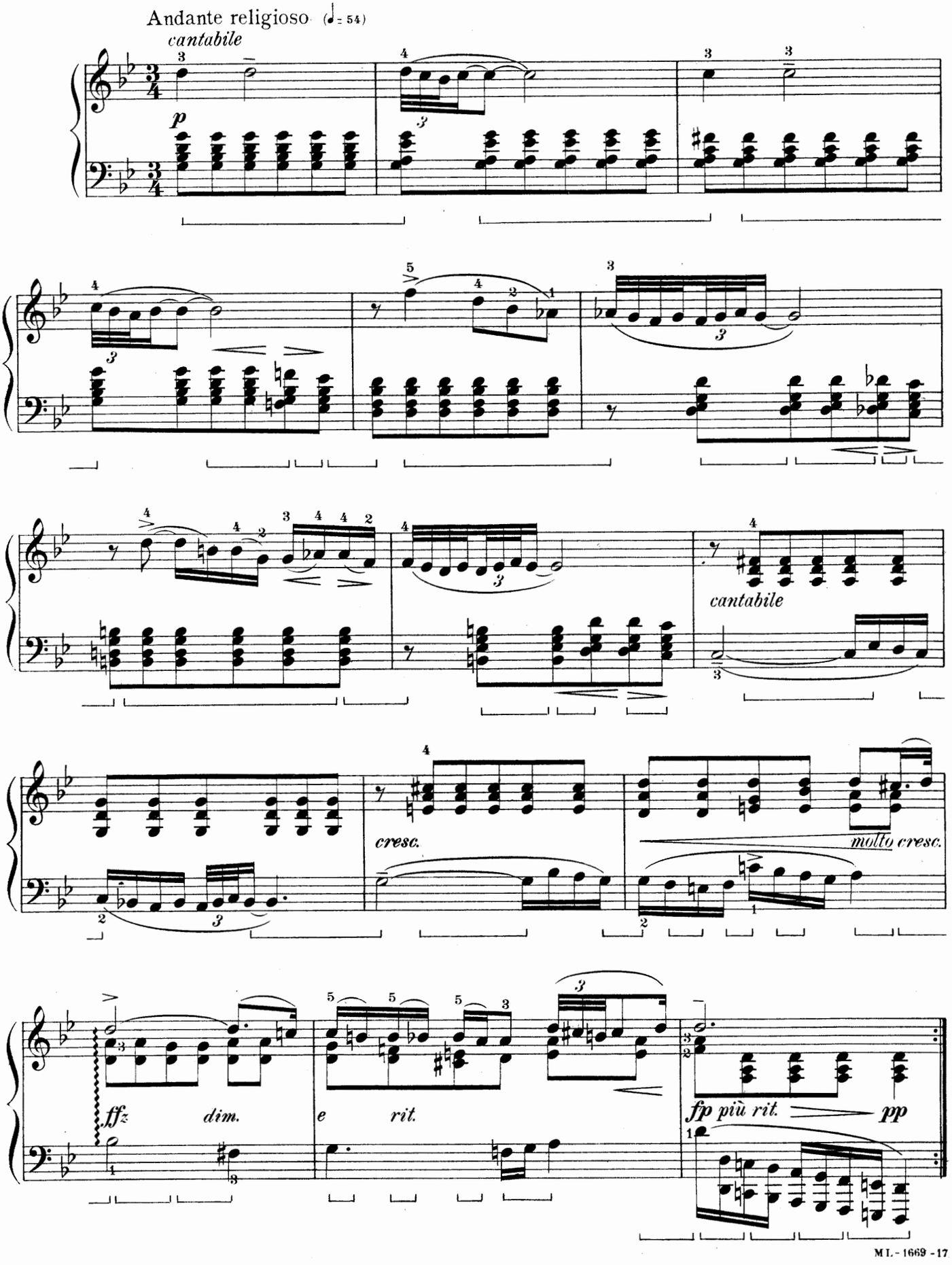


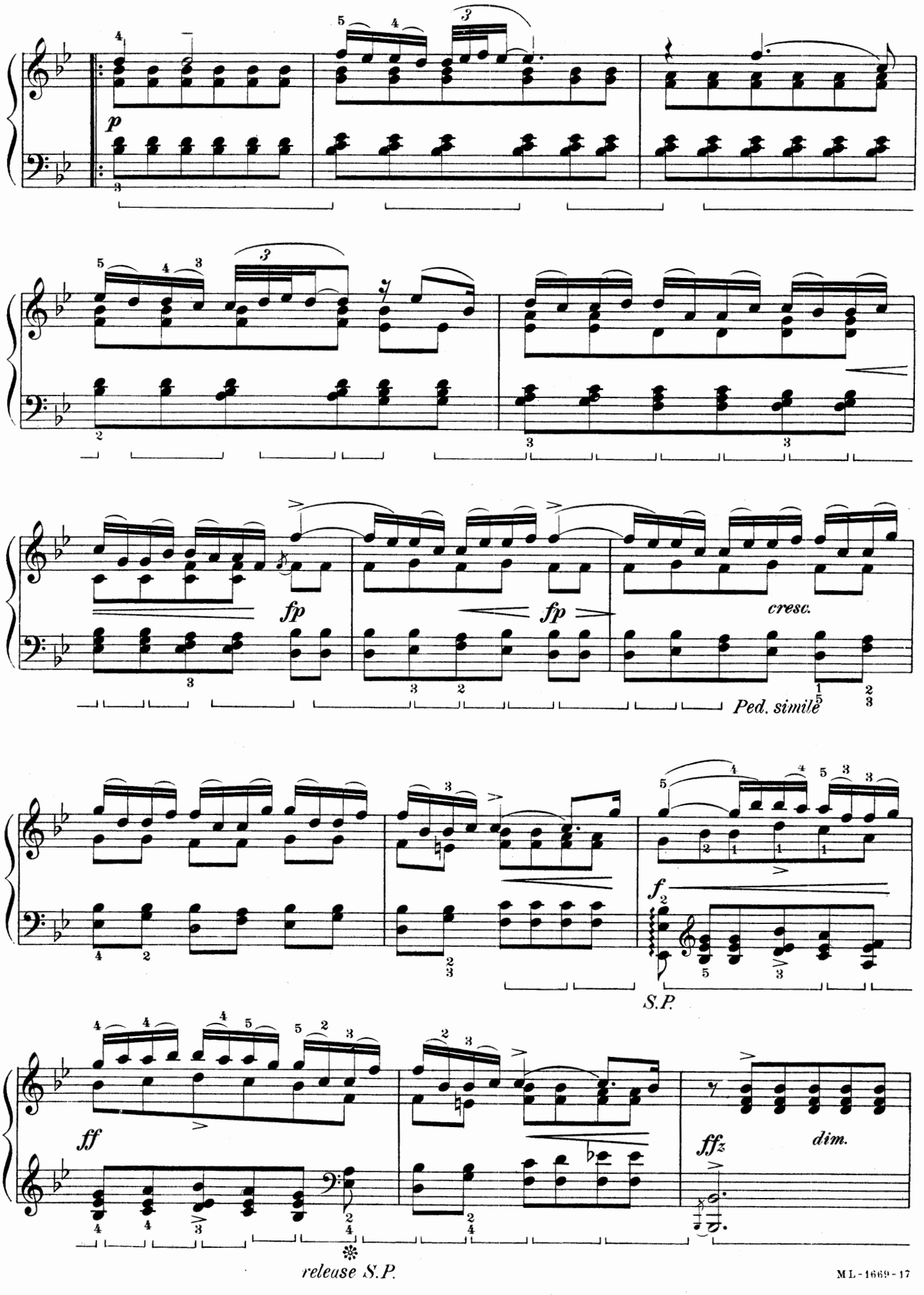


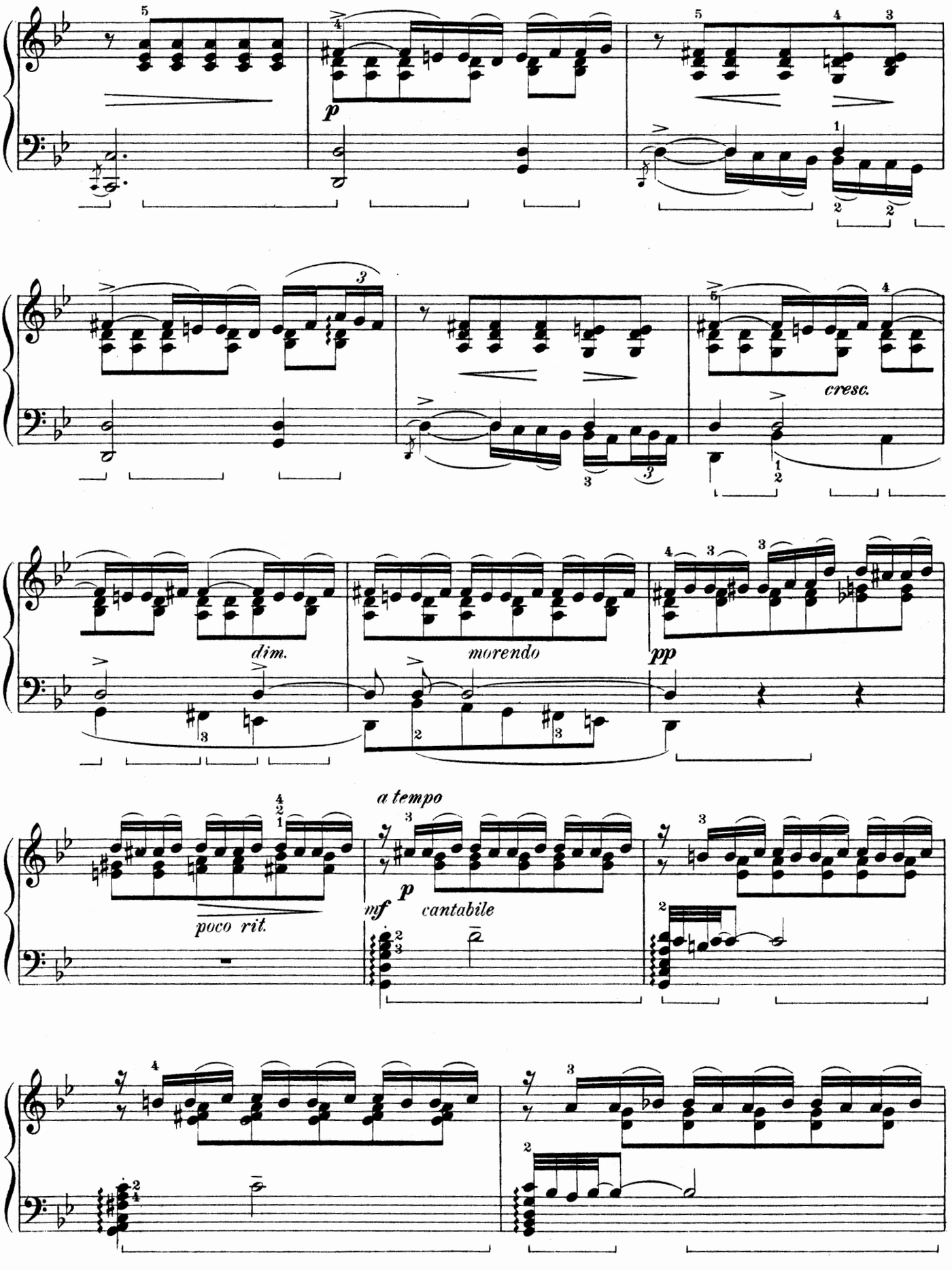


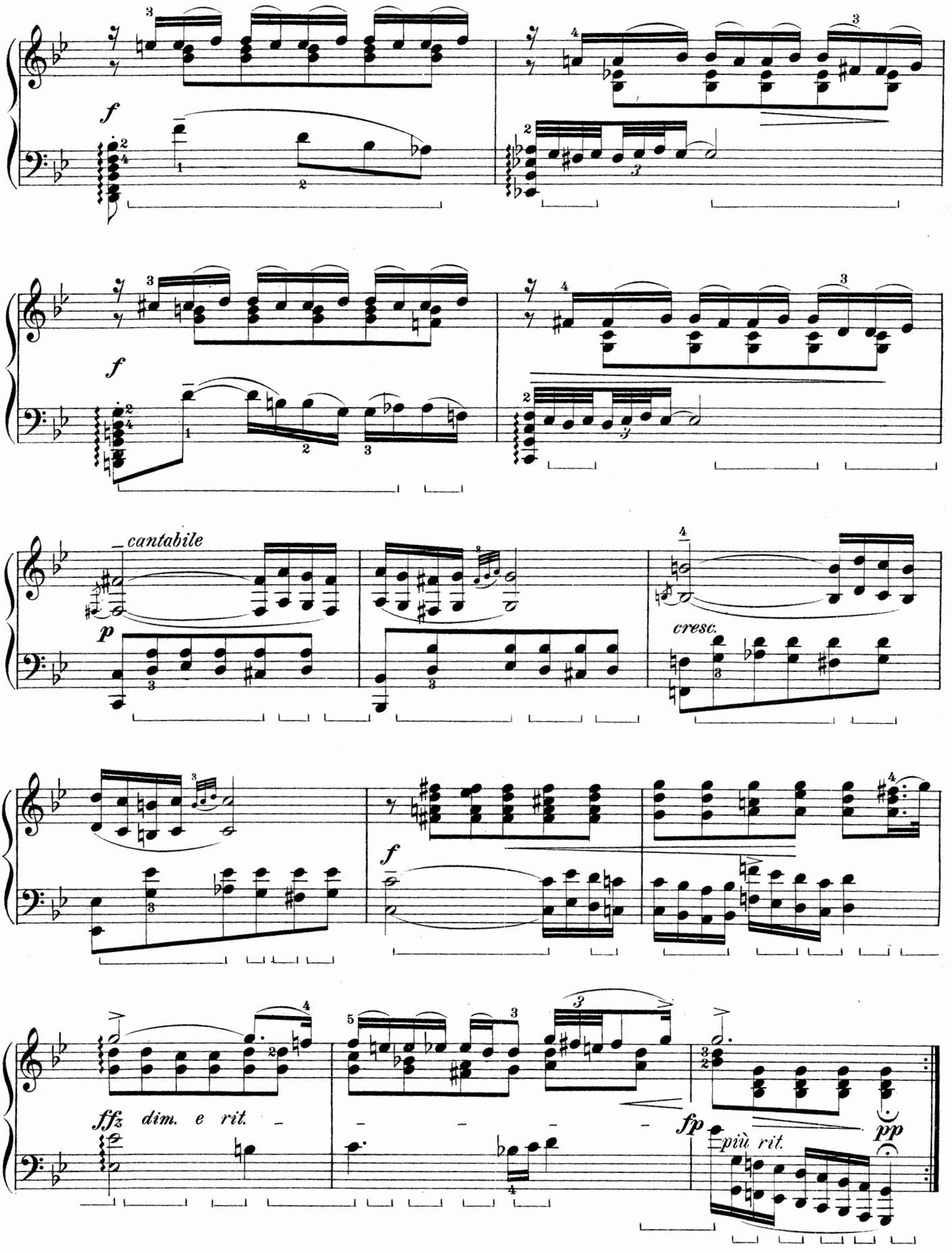
Gavotte D.C. al Fine

4. Air

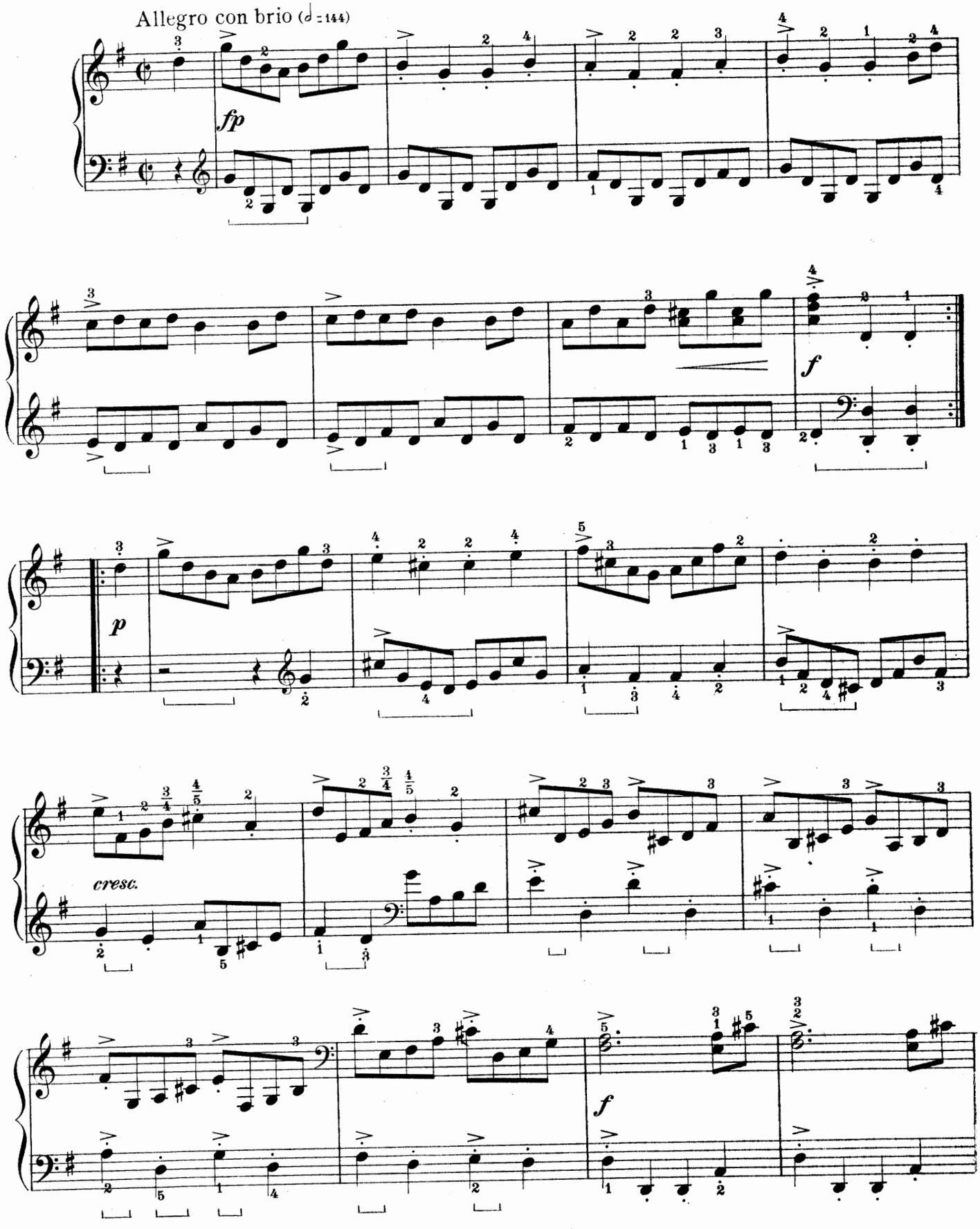

Andante religioso (♩= 54)
cantabile
p
cantabile
cresc.
molto cresc.
ffz
dim.
e
rit.
fp più rit.
pp

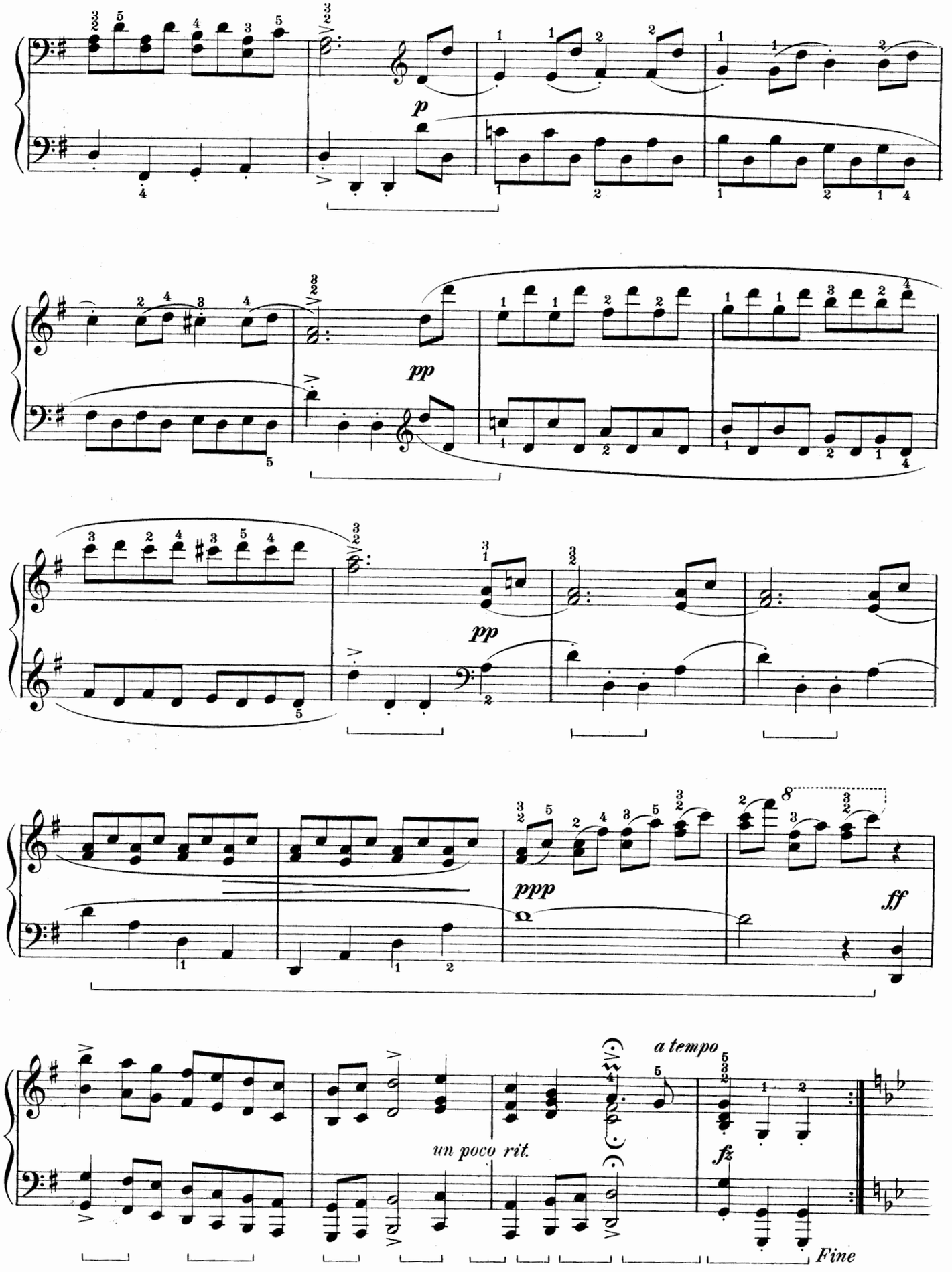

p
fp
fp
cresc.
Ped. simile
f
S.P.
ff
ffz
dim.
release S.P.


p
cresc.
dim.
morendo
pp
poco rit.
a tempo
mf
p
cantabile

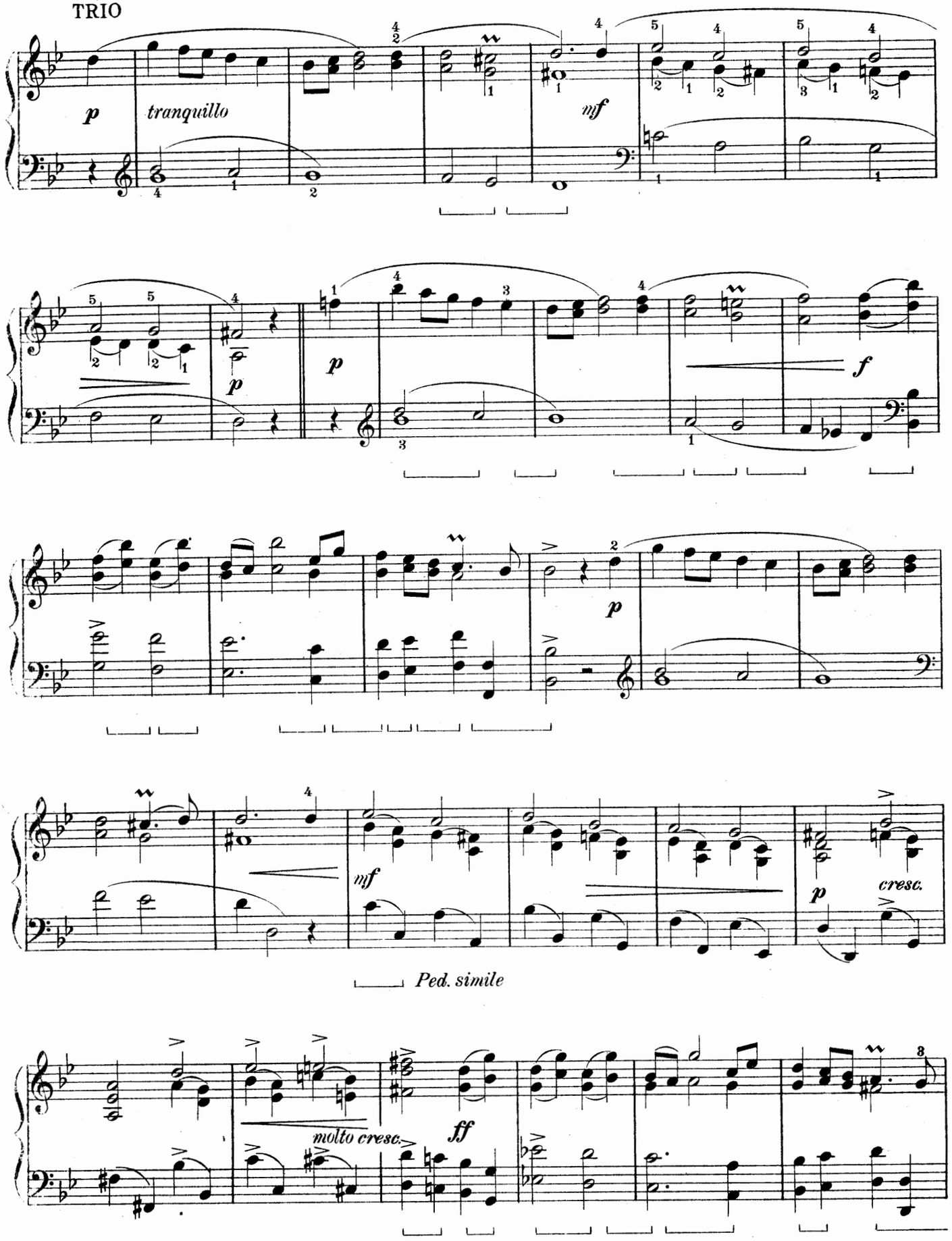

f
f
cantabile
p
cresc.
f
ffz dim. e rit.
fp
più rit.
pp

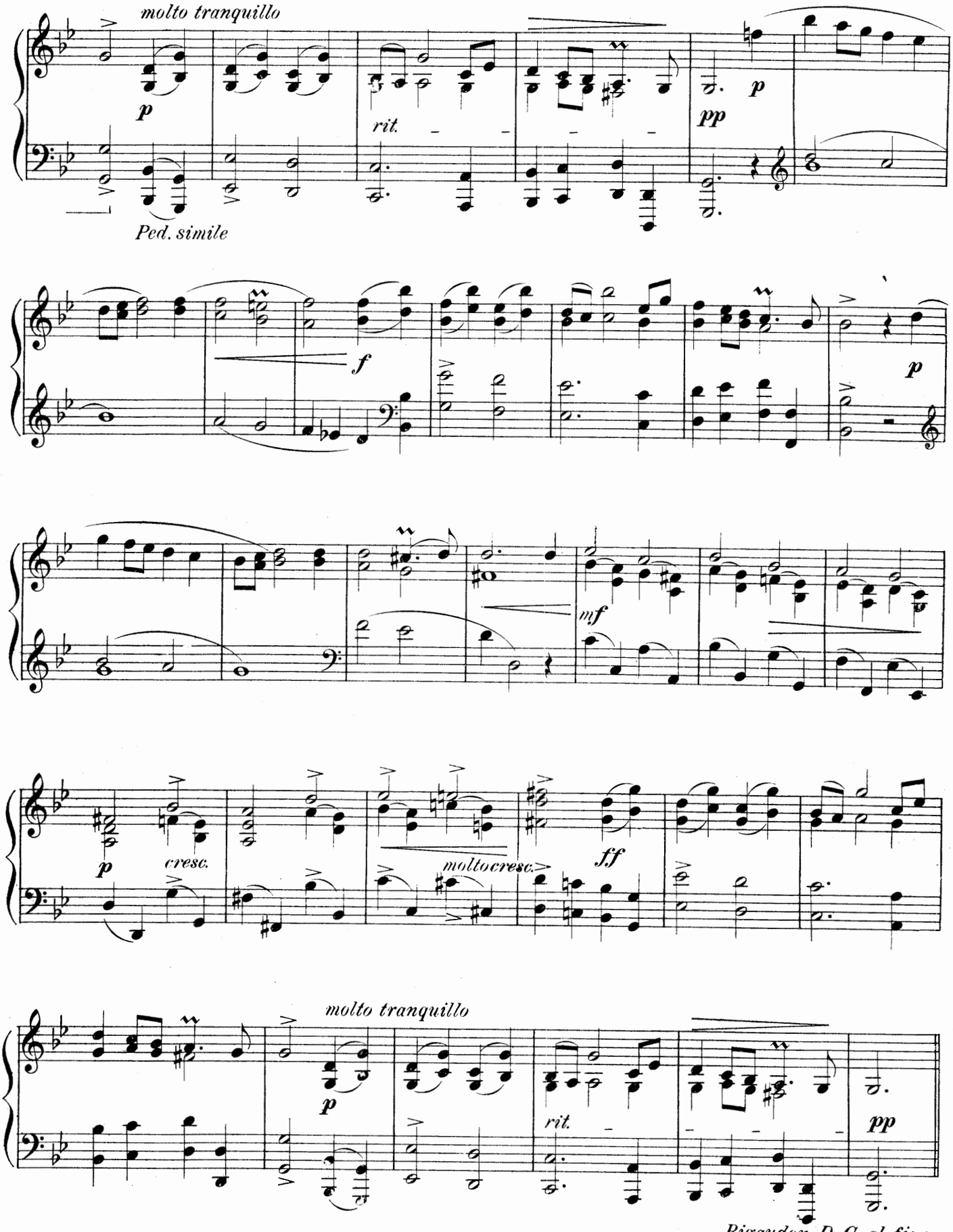
5. Rigaudon




p
pp
pp
ppp
ff
a tempo
un poco rit.
fz
Fine

TRIO





Rigaudon D. C. al fine
ma senza repetizione

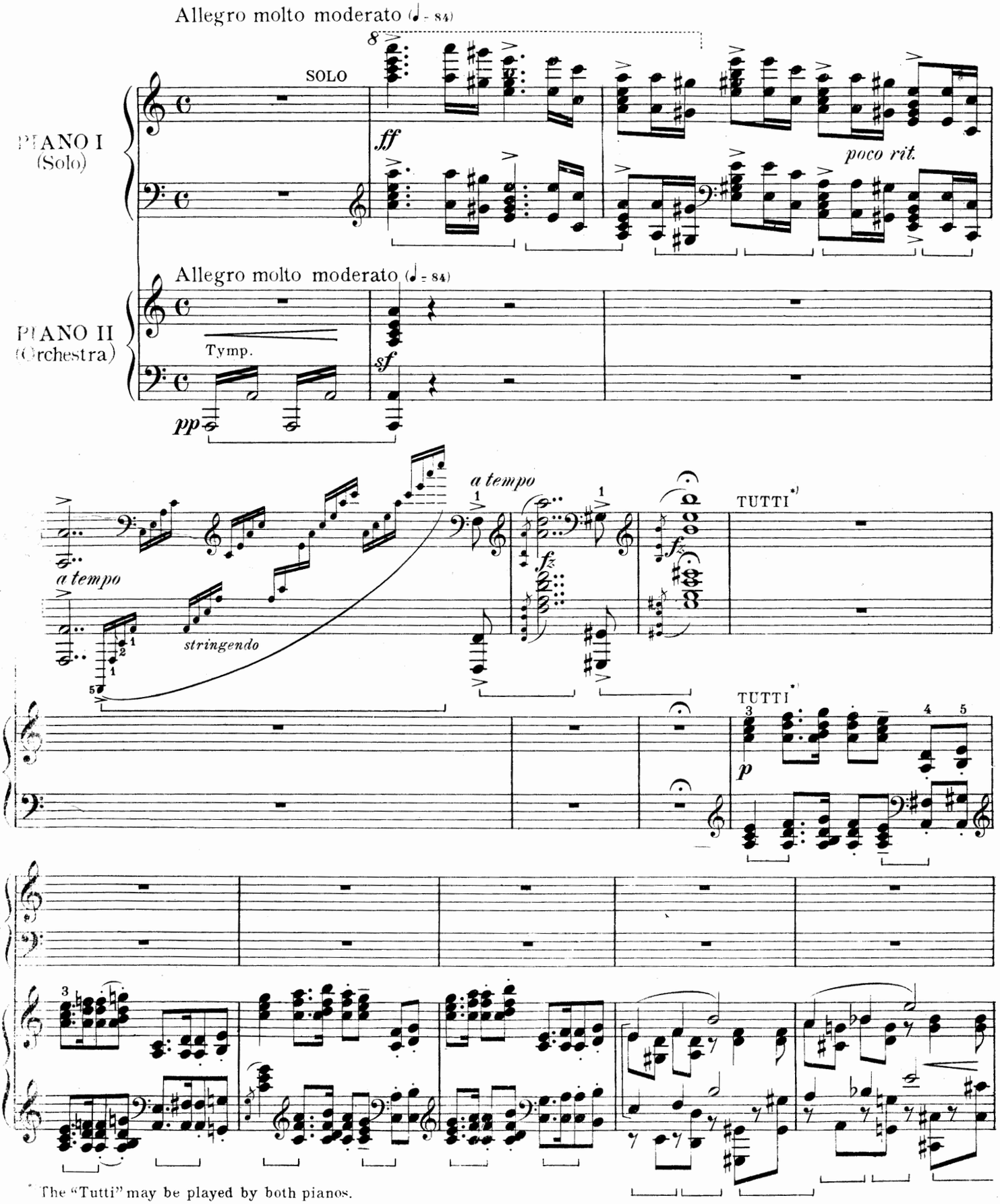
To Edmund Neupert

CONCERTO, in A minor
FOR PIANO AND ORCHESTRA

(The orchestra arranged for a second piano)

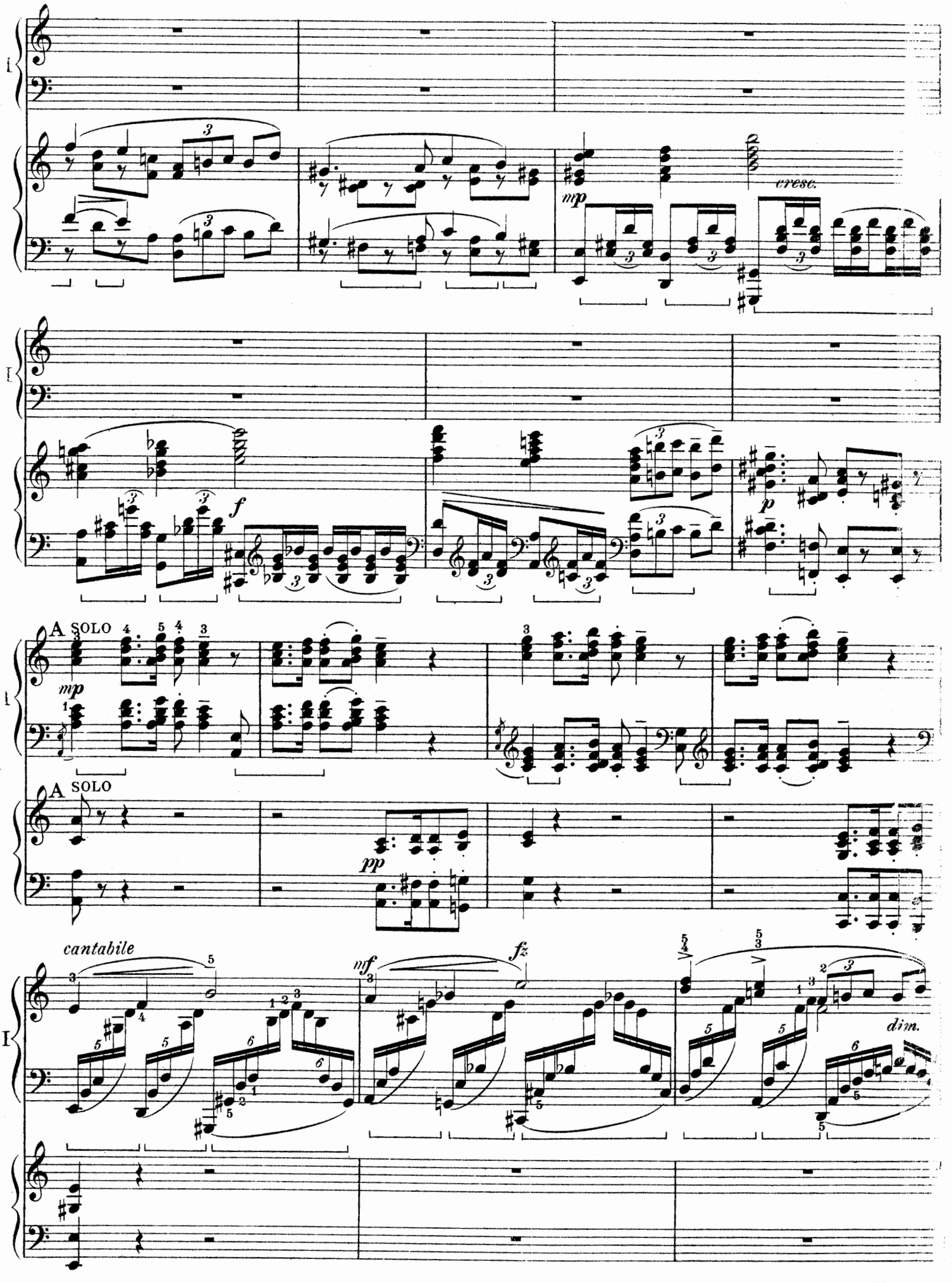
Edited by Bertha Feiring Tapper

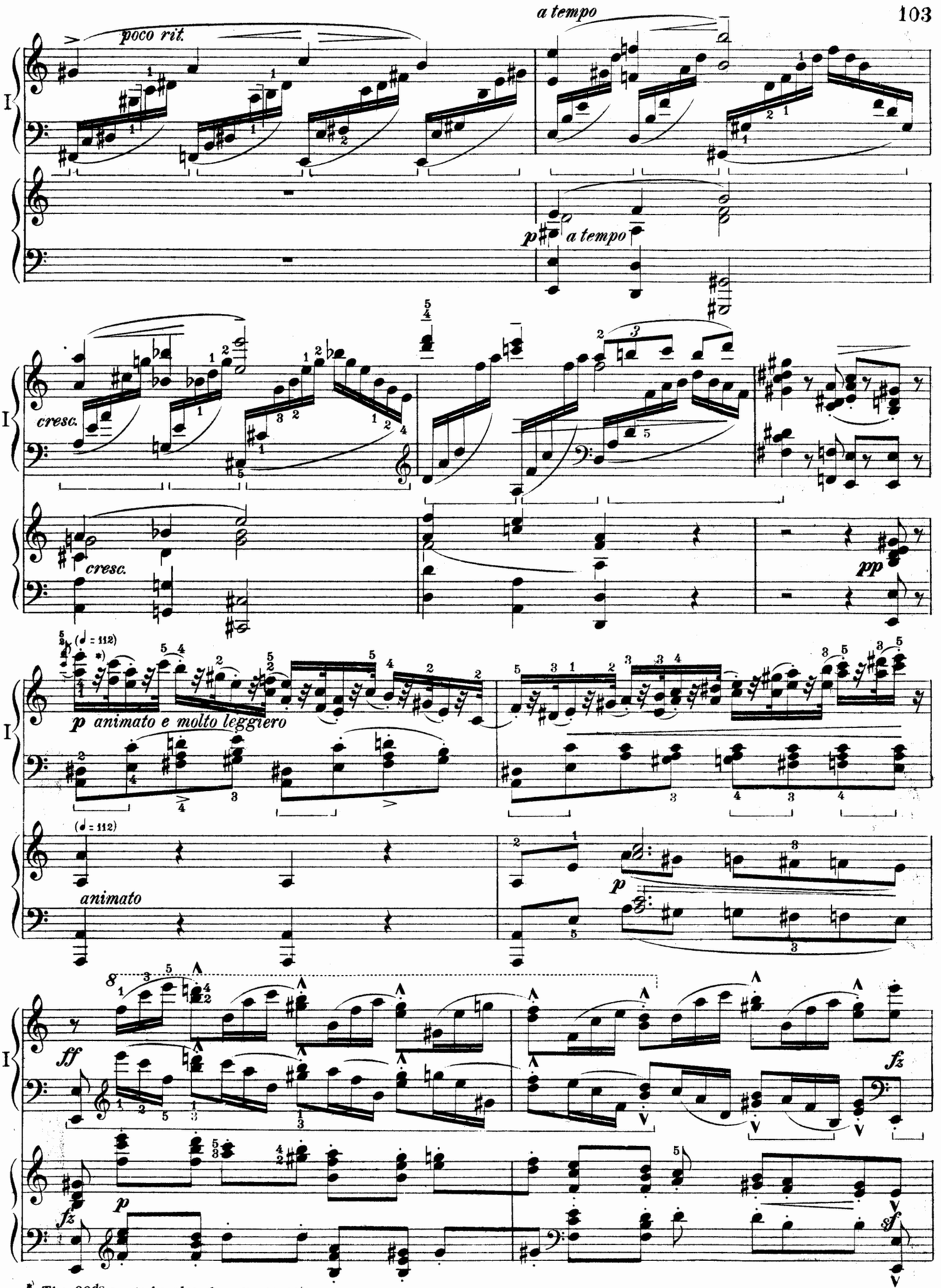
EDVARD GRIEG, Op. 16



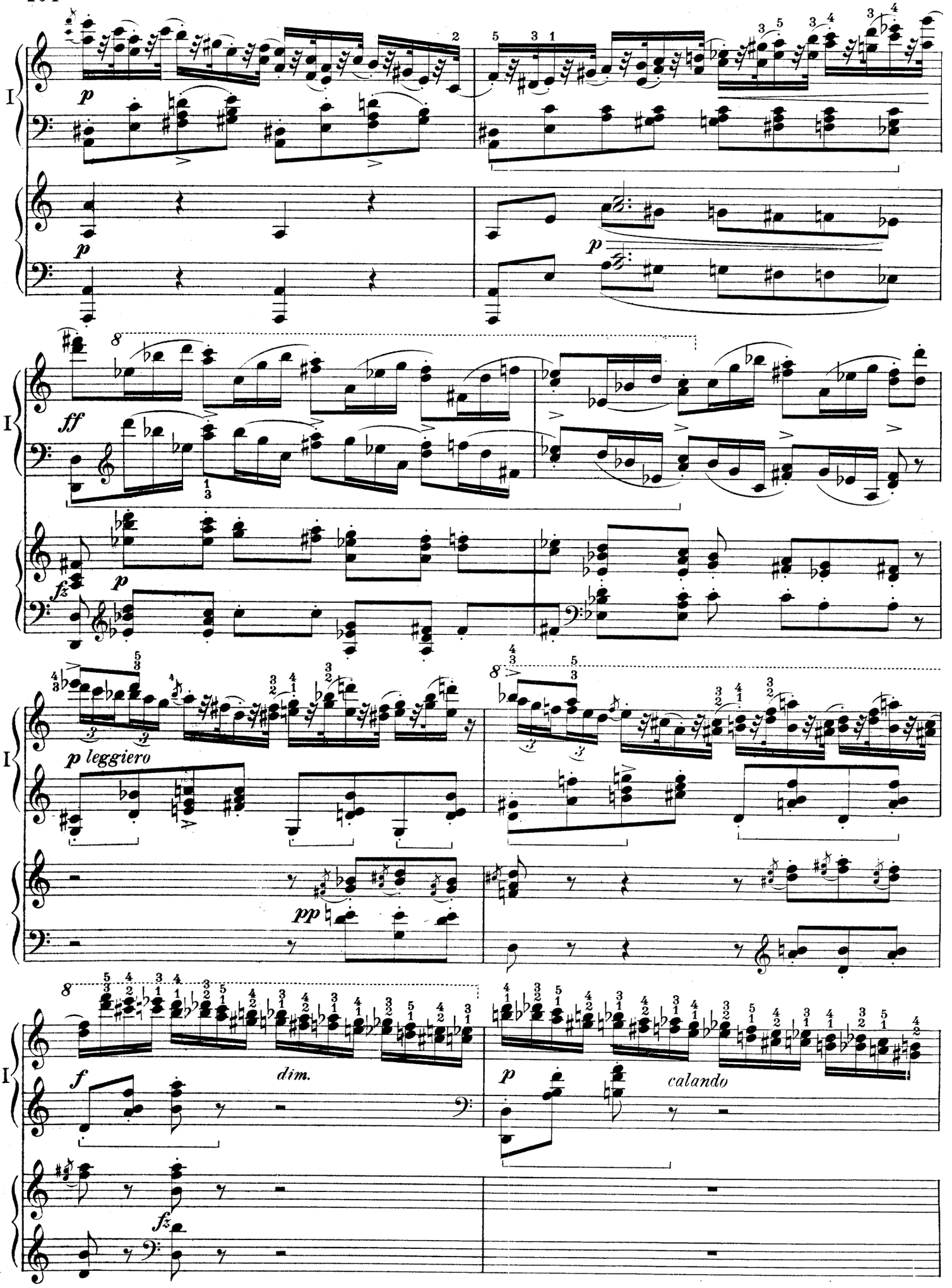
* The "Tutti" may be played by both pianos.

Copyright MCMVIII by Oliver Ditson Company


I
mp
cresc.
f
p
A SOLO
mp
A SOLO
pp
cantabile
mf
fz
dim.



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


I
p
p
p
ff
fz
p
p leggiero
pp
f
dim.
fz
p
calando

a tempo
cantabile

B

I

B

Ob.

pp

I

mf

molto cresc.

f

cresc.

I

ff

poco rit.

8

p

TUTTI

molto rit.

sf

sf

Più lento

p

C *tranquillo e cantabile*

SOLO

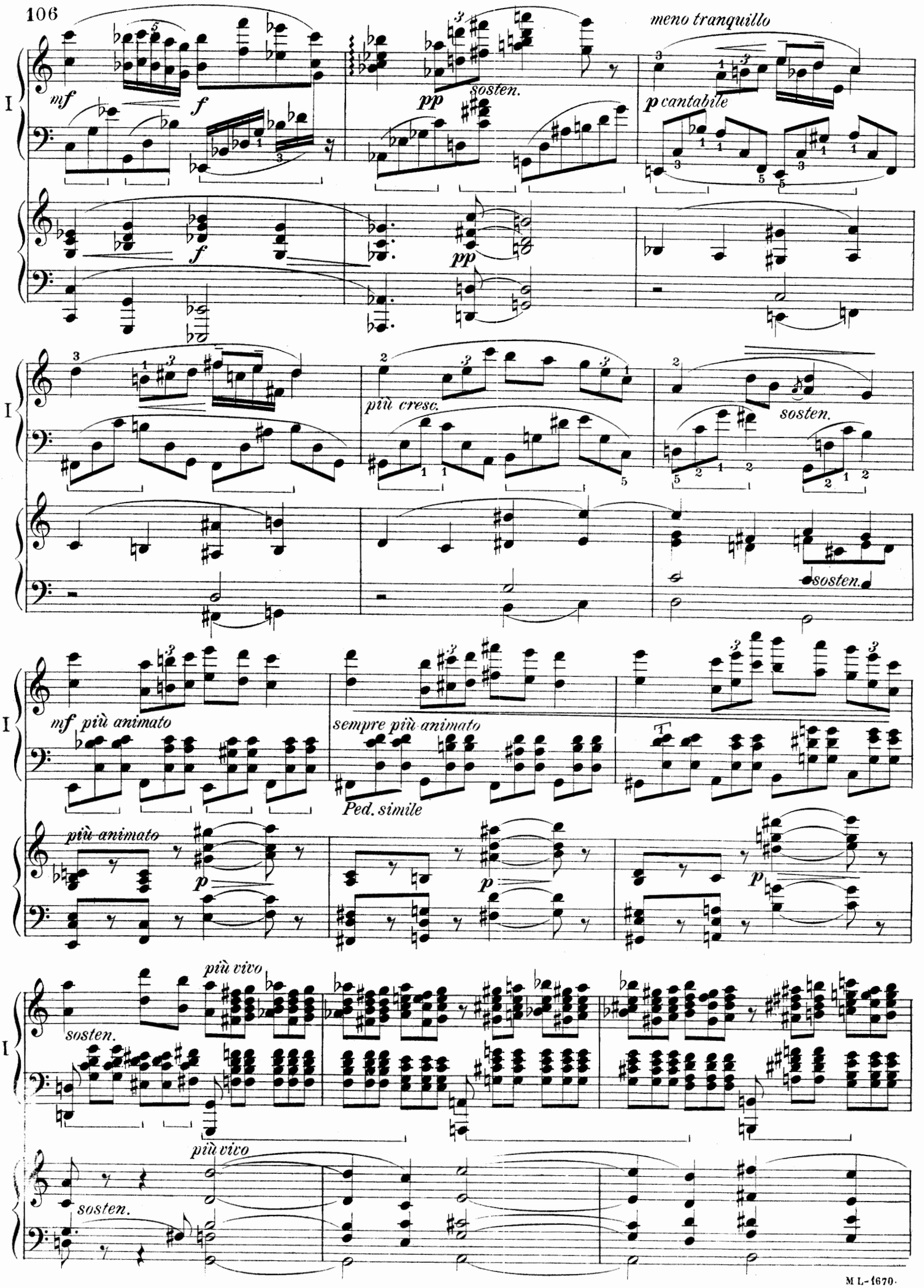
mp

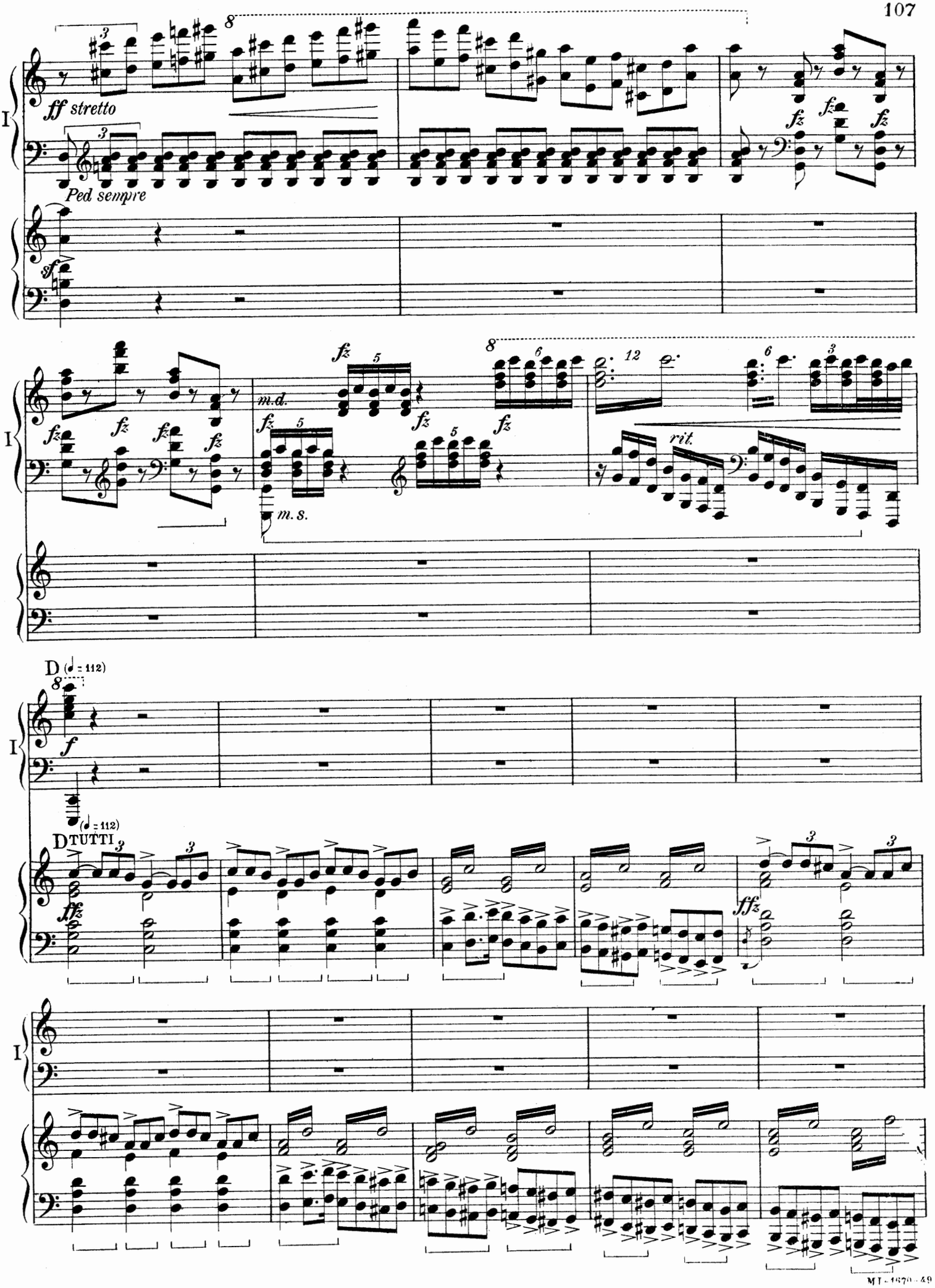
pp

I

pp

C SOLO


I
mf
f
pp
sosten.
meno tranquillo
p cantabile
più cresc.
sosten.
mf più animato
sempre più animato
Ped. simile
più animato
più vivo
sosten.


ff stretto
Ped sempre
sf
fz
m.d.
m.s.
rit.
D (♩ = 112)
f
(♩ = 112)
D TUTTI
ffz

I

fff

p

rit.

Molto tranquillo (♩= 80)

SOLO

dol.

p

Molto tranquillo (♩= 80)

SOLO

Fl.

p

I

7 m.d.

Horns

I

SOLO

Ped. come sopra

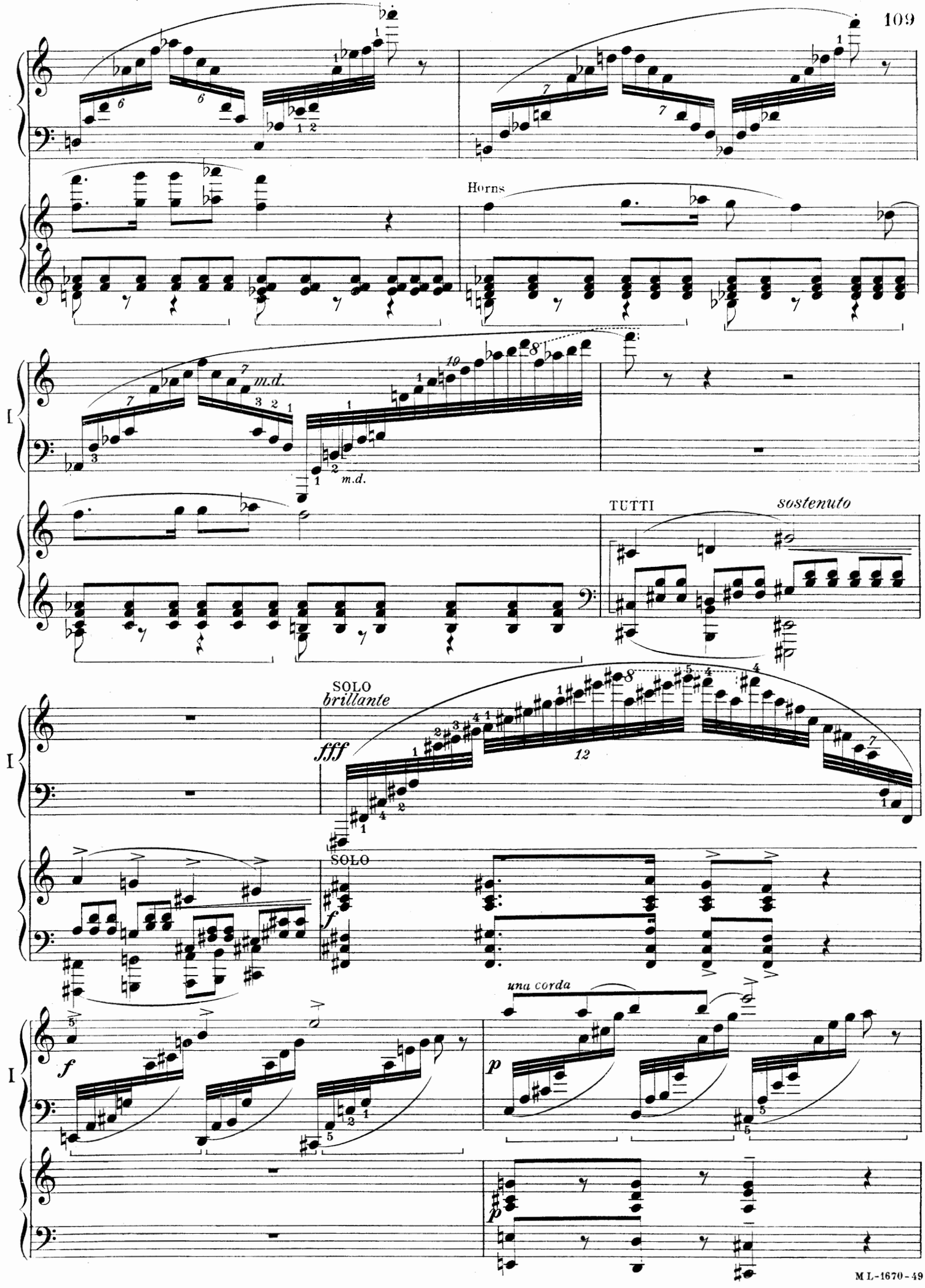
TUTTI

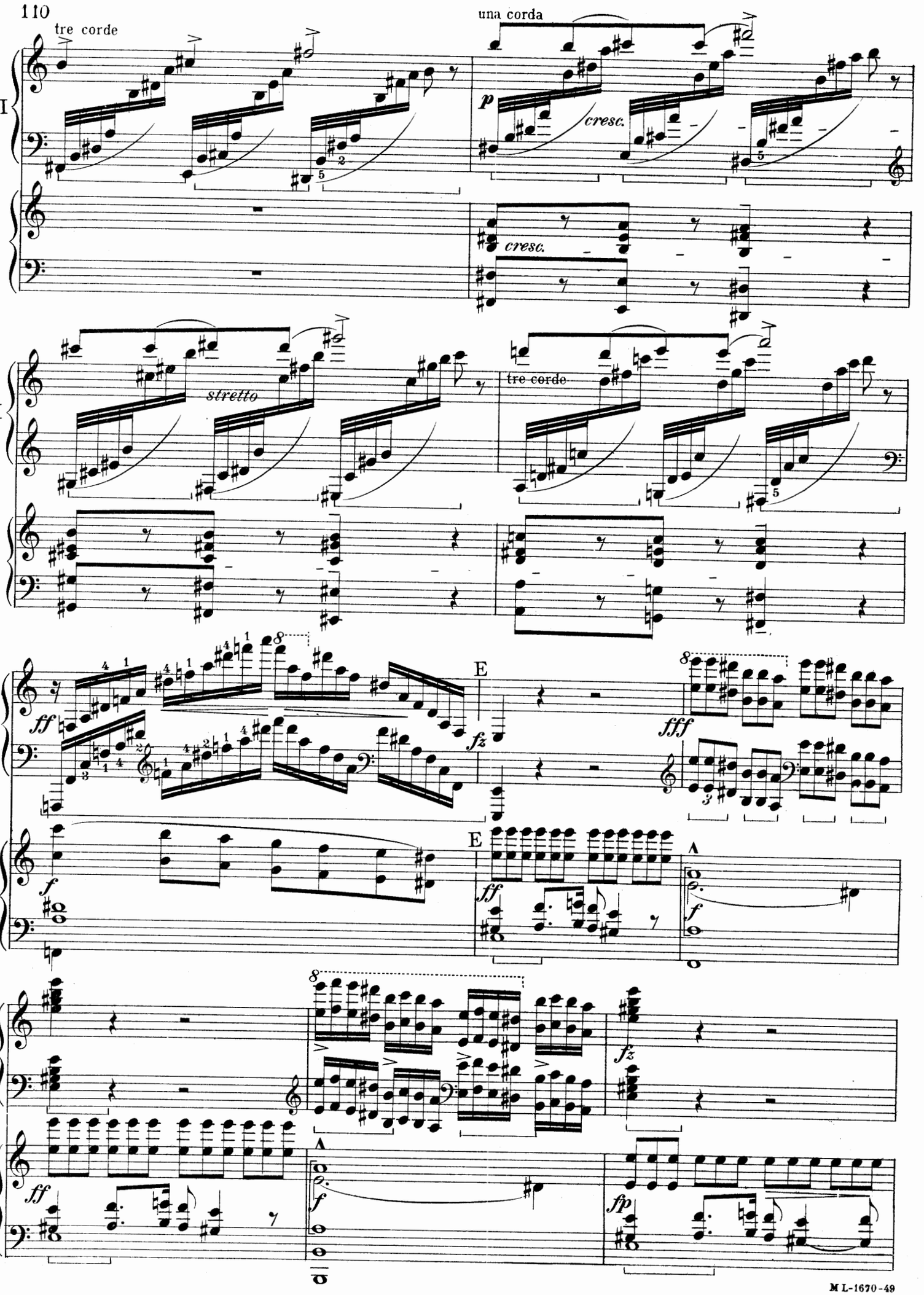
p

sostenuto

SOLO

Fl.


Horns
m.d.
m.d.
TUTTI
sostenuto
SOLO
brillante
fff
SOLO
f
una corda
p
p


tre corde
una corda
I
p
cresc.
cresc.
stretto
tre corde
ff
fz
E
fff
f
ff
f
fz
ff
f
fp

Tempo I (♩ = 84)

SOLO

p

Horns

dim.

Tromb.

Horns

Tempo I (♩ = 84)

pp

cantabile

sempre pp

mf

fz

dim.

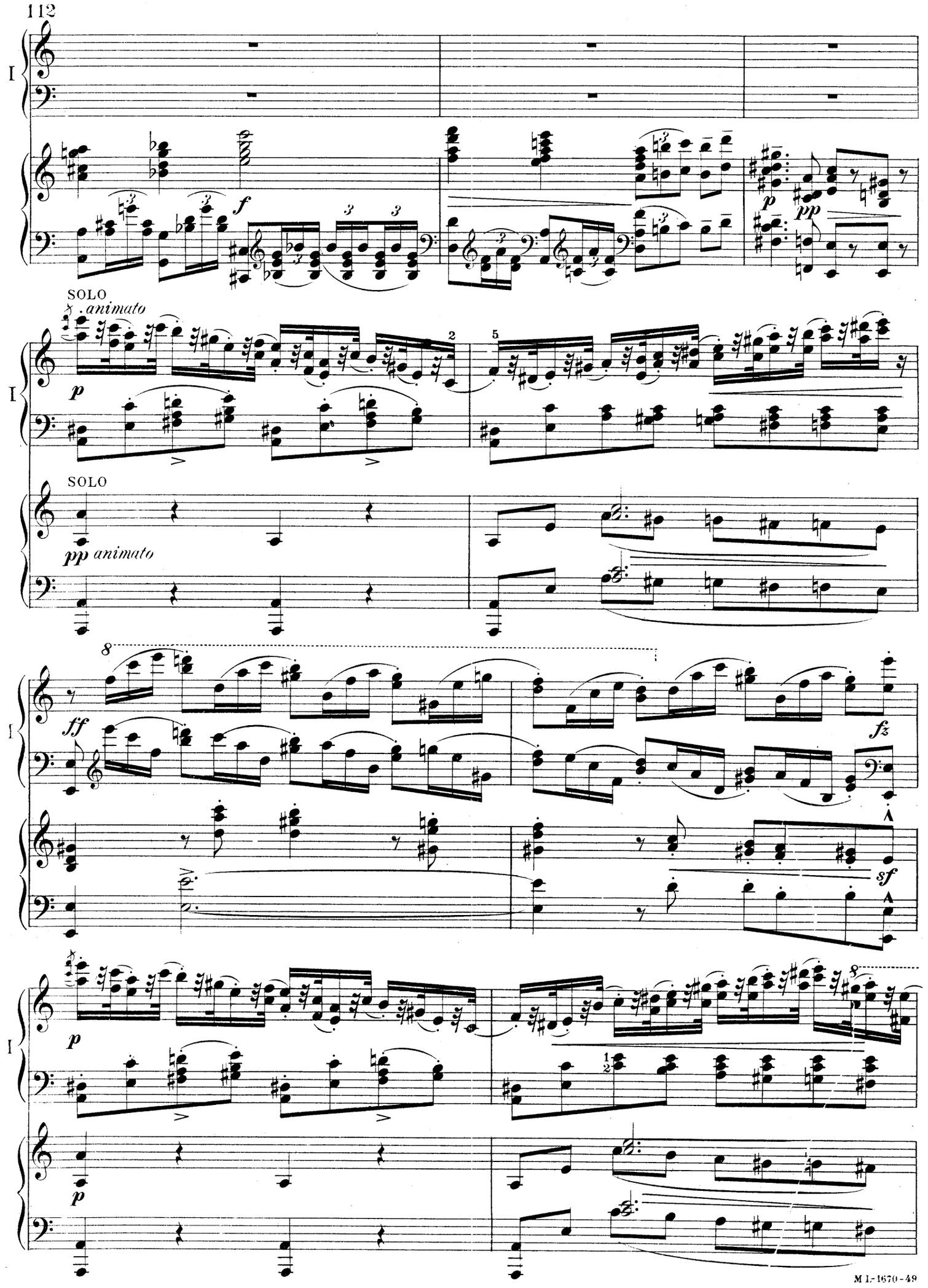
sosten.

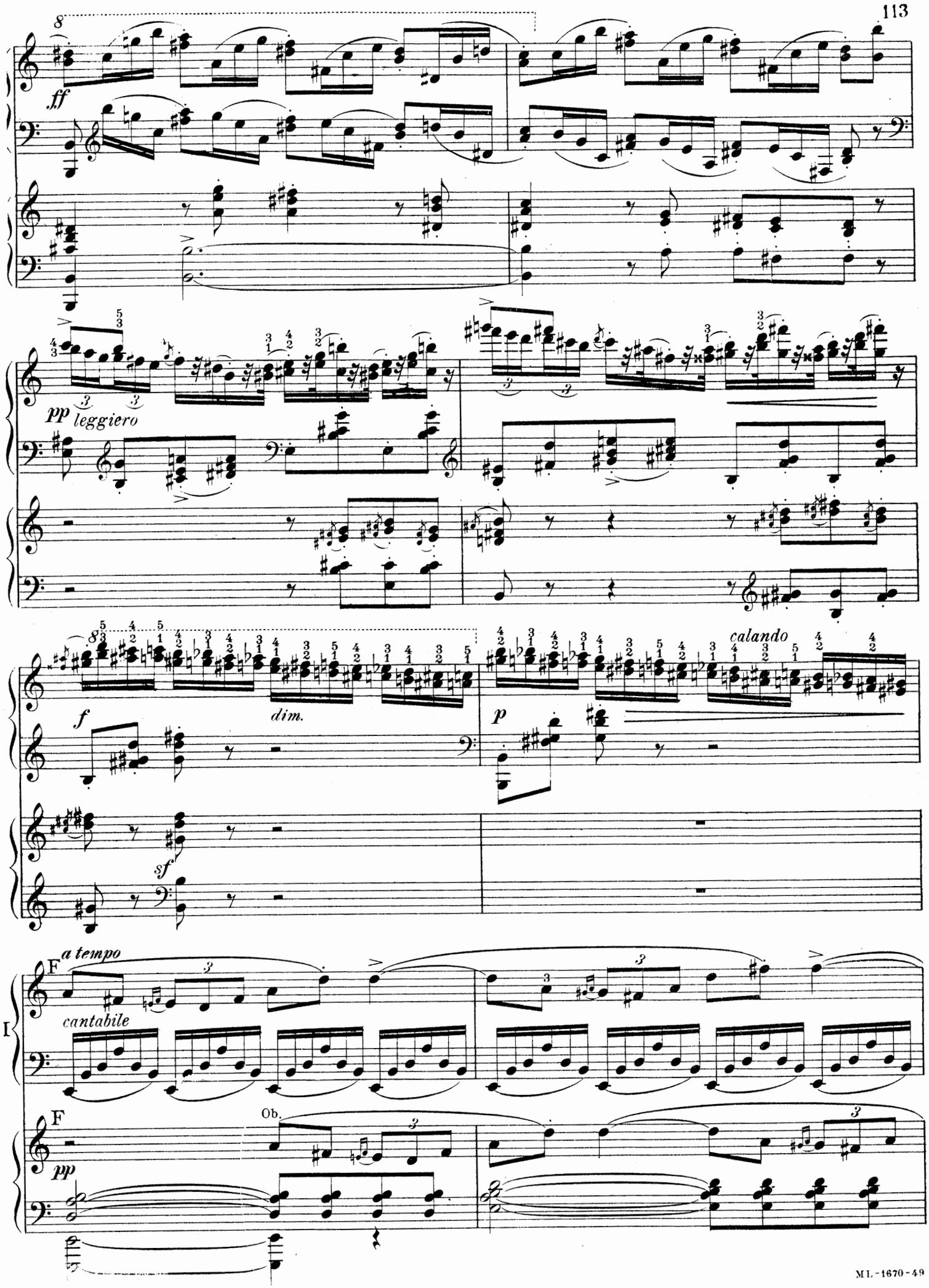
TUTTI

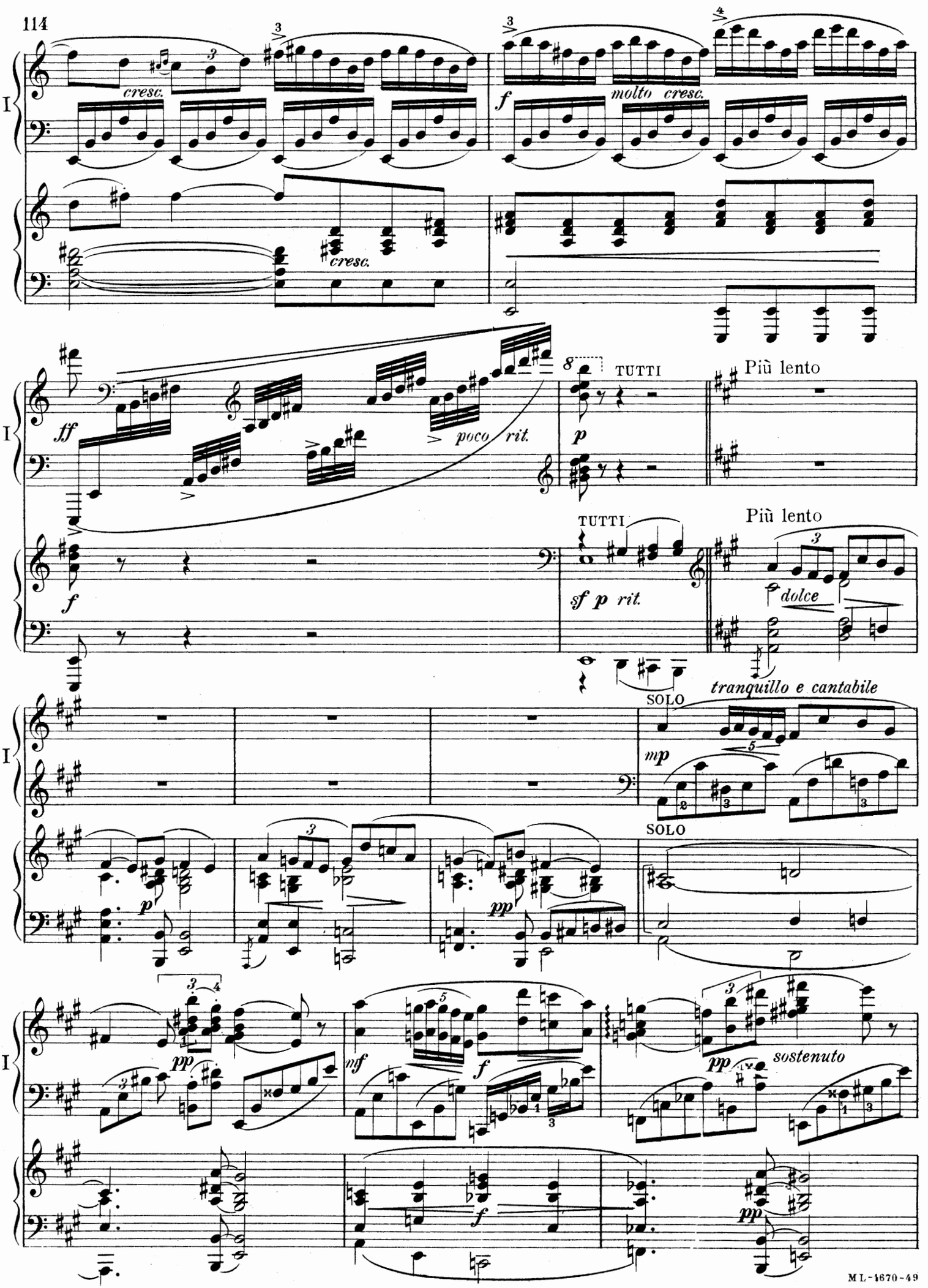
TUTTI

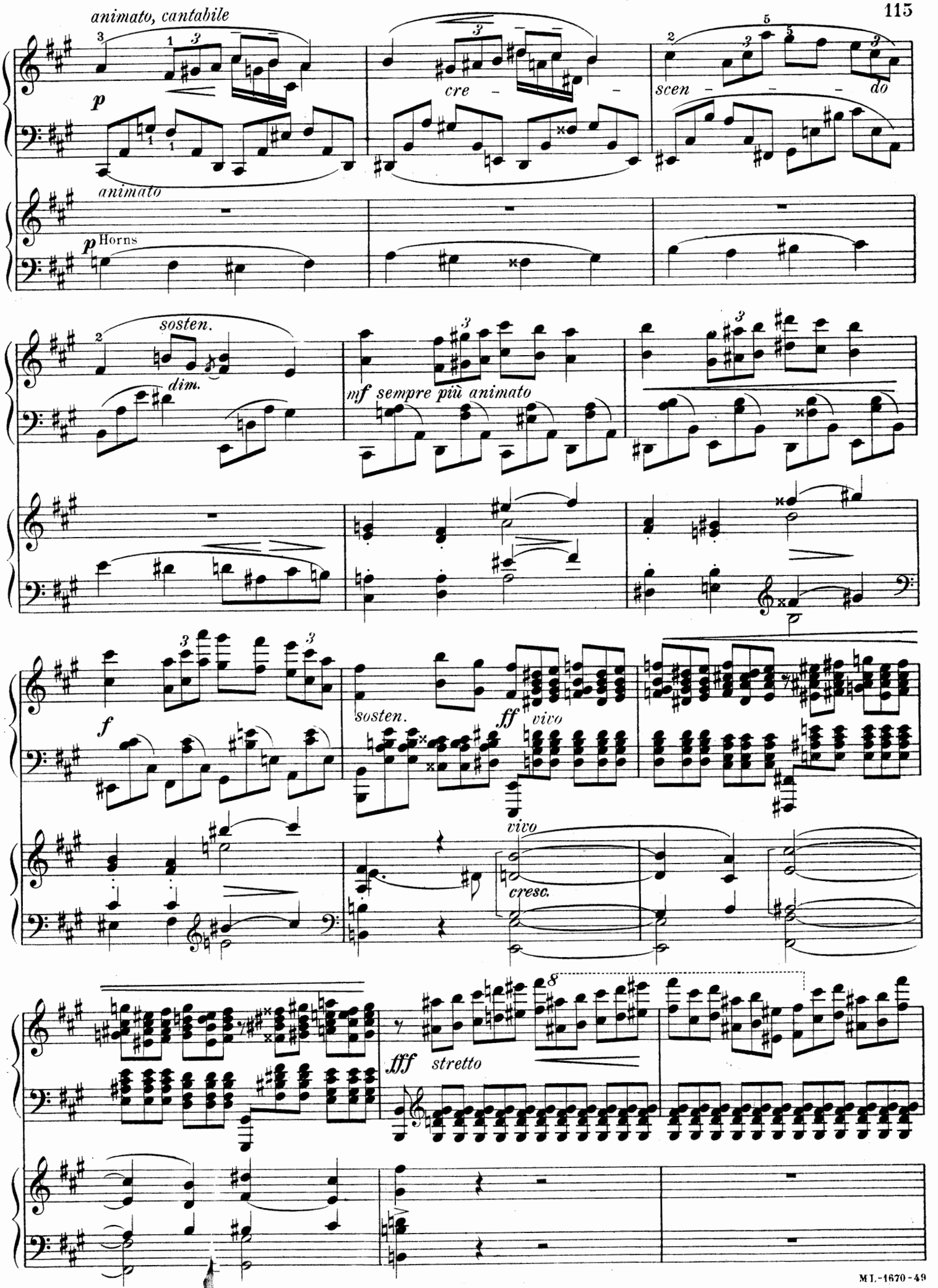
p

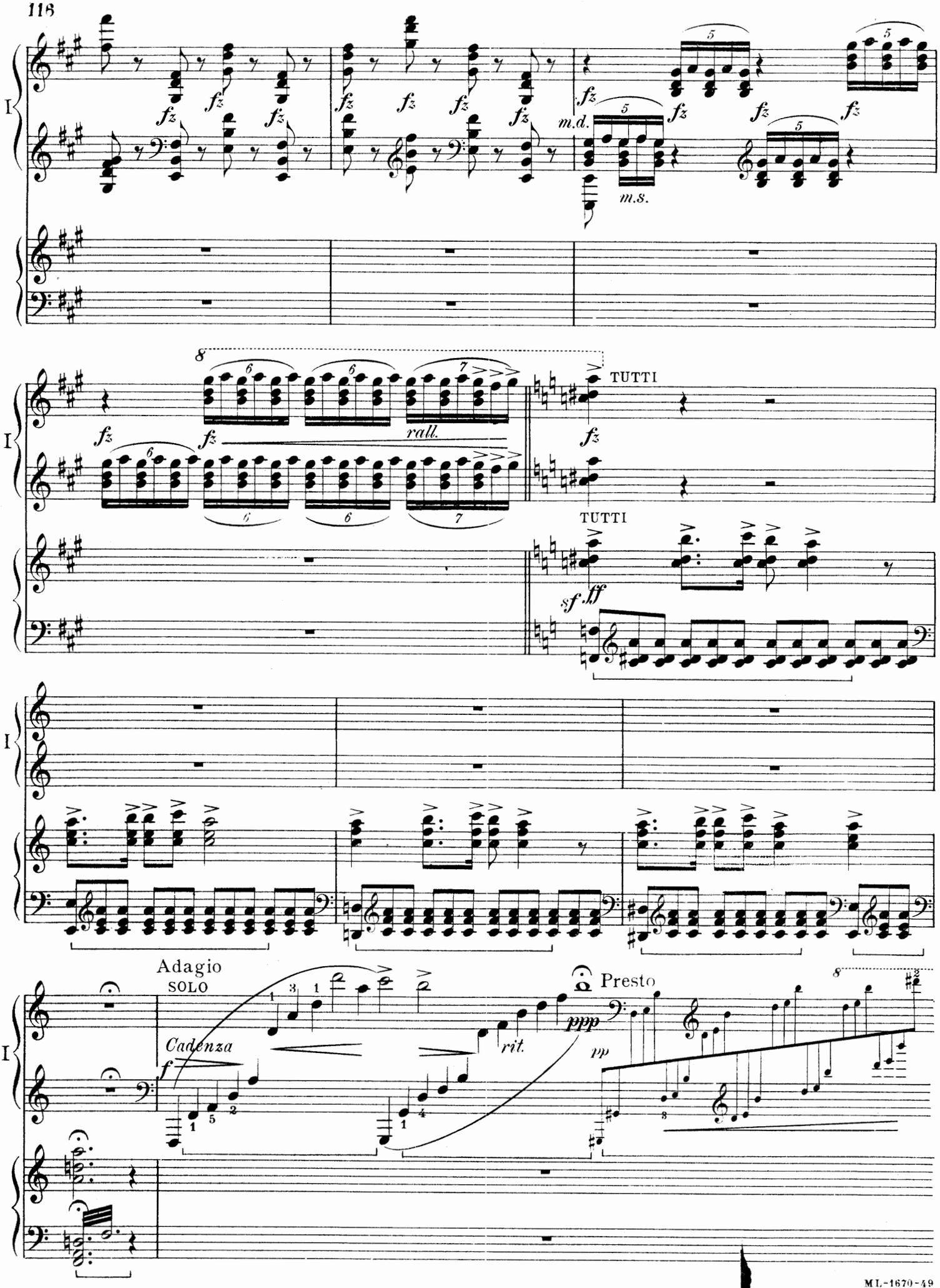
cresc.

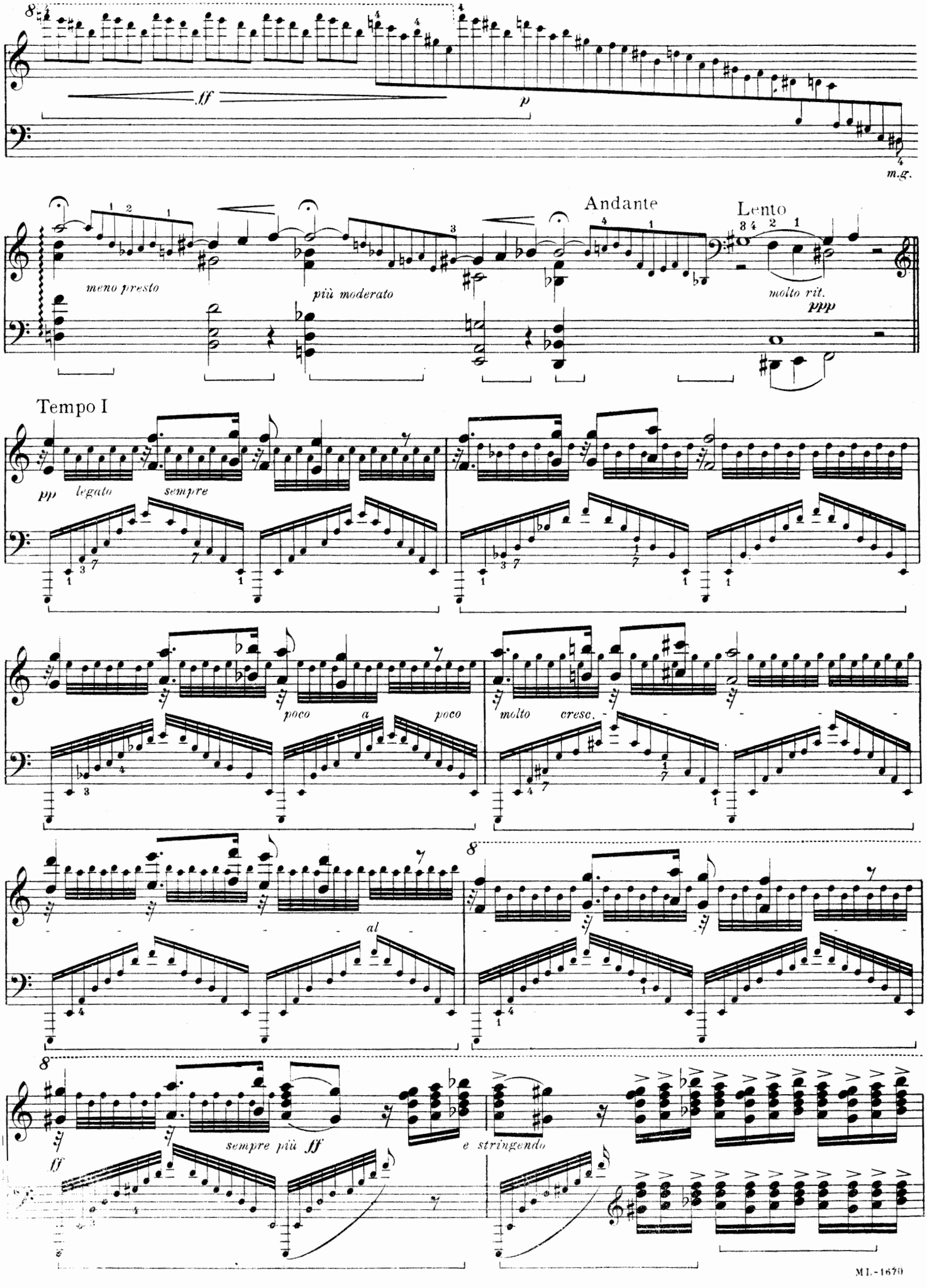

I
f
p
pp
SOLO
animato
p
SOLO
pp animato
ff
fz
sf
p
p

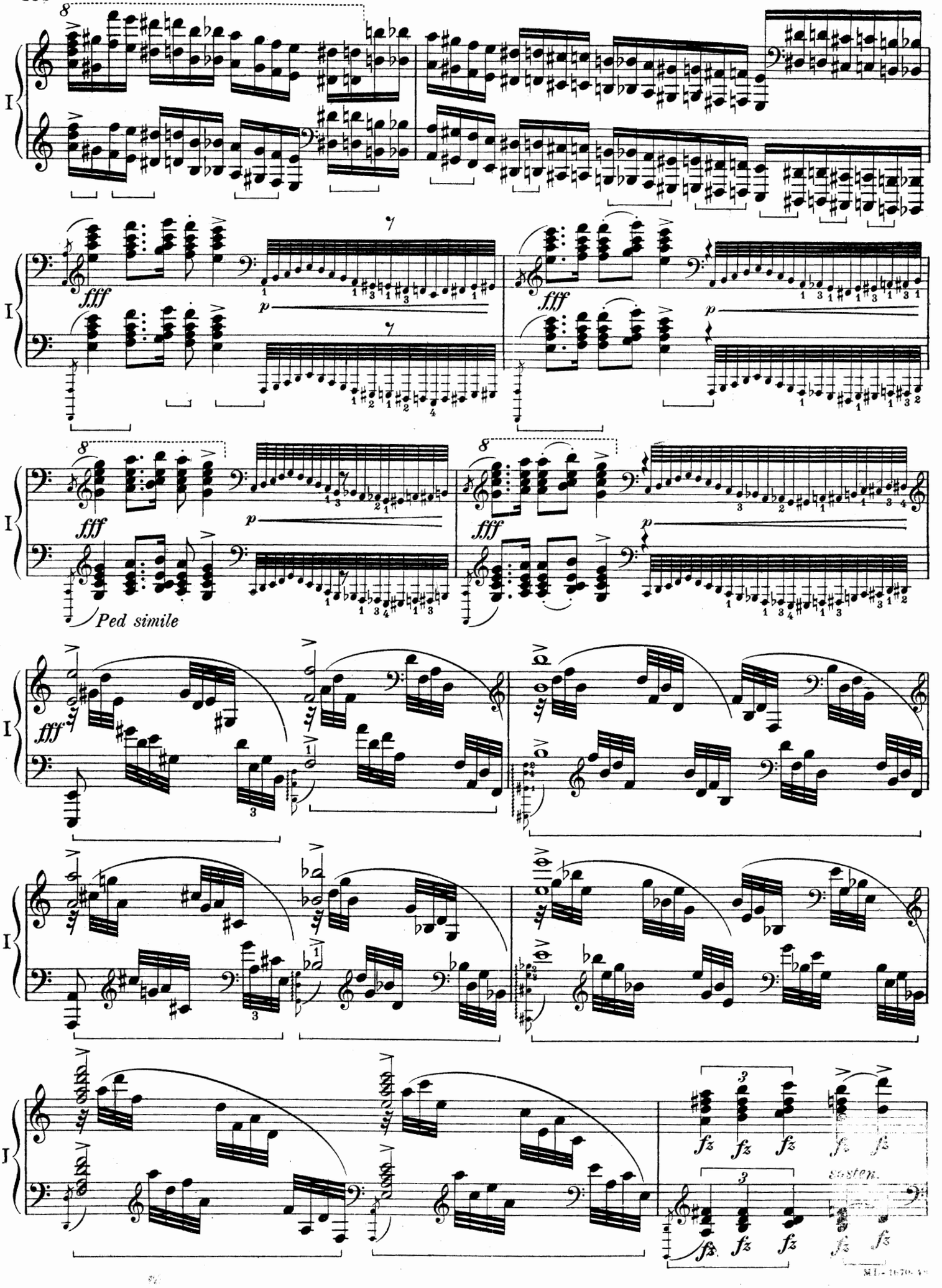

ff
pp leggiero
f
dim.
sf
p
calando
a tempo
F
cantabile
I
Ob.
pp

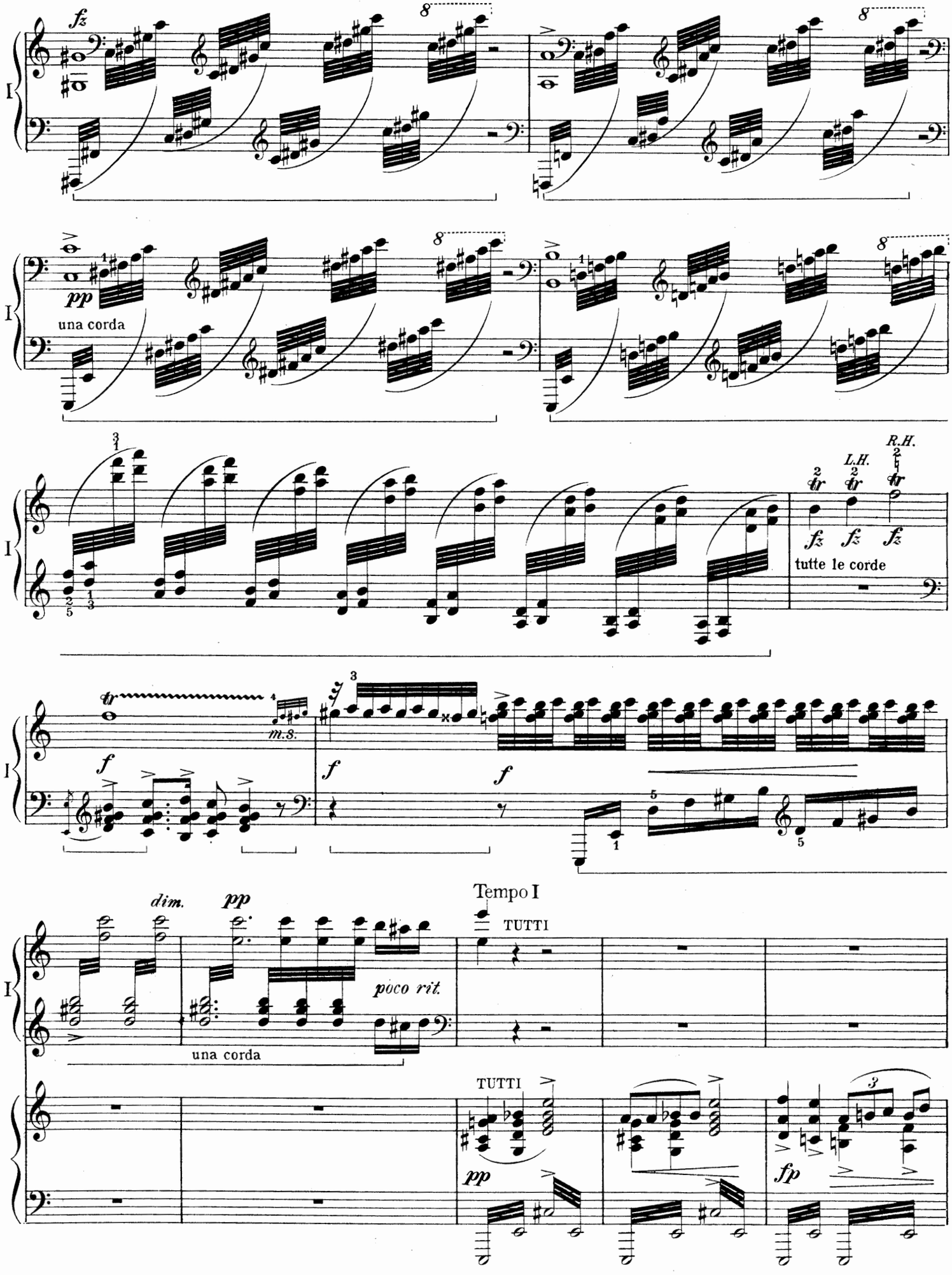

I
cresc.
cresc.
f
molto cresc.
ff
poco rit.
8
TUTTI
p
Più lento
TUTTI
sf p rit.
Più lento
dolce
f
SOLO
tranquillo e cantabile
mp
SOLO
p
pp
mf
f
pp
sostenuto
f
pp


animato, cantabile
p
cre
scen
do
animato
p Horns
sosten.
dim.
mf sempre più animato
f
sosten.
ff vivo
vivo
cresc.
fff stretto


I
fz
m.d.
m.s.
rall.
TUTTI
sf ff
Adagio
SOLO
Cadenza
f
rit.
ppp
Presto
pp


ff
p
m.g.
meno presto
più moderato
Andante
Lento
molto rit.
ppp
Tempo I
pp
legato
sempre
poco
a
poco
molto
cresc.
al
sempre più ff
ff
e stringendo


I
fff
p
Ped simile
sostenuto


fz
I
pp
una corda
L.H.
R.H.
tutte le corde
f
m.s.
dim.
poco rit.
Tempo I
TUTTI
fp

Poco più allegro

Poco più allegro

Ob.

SOLO

f

p

Ped. simile

ff

cresc.

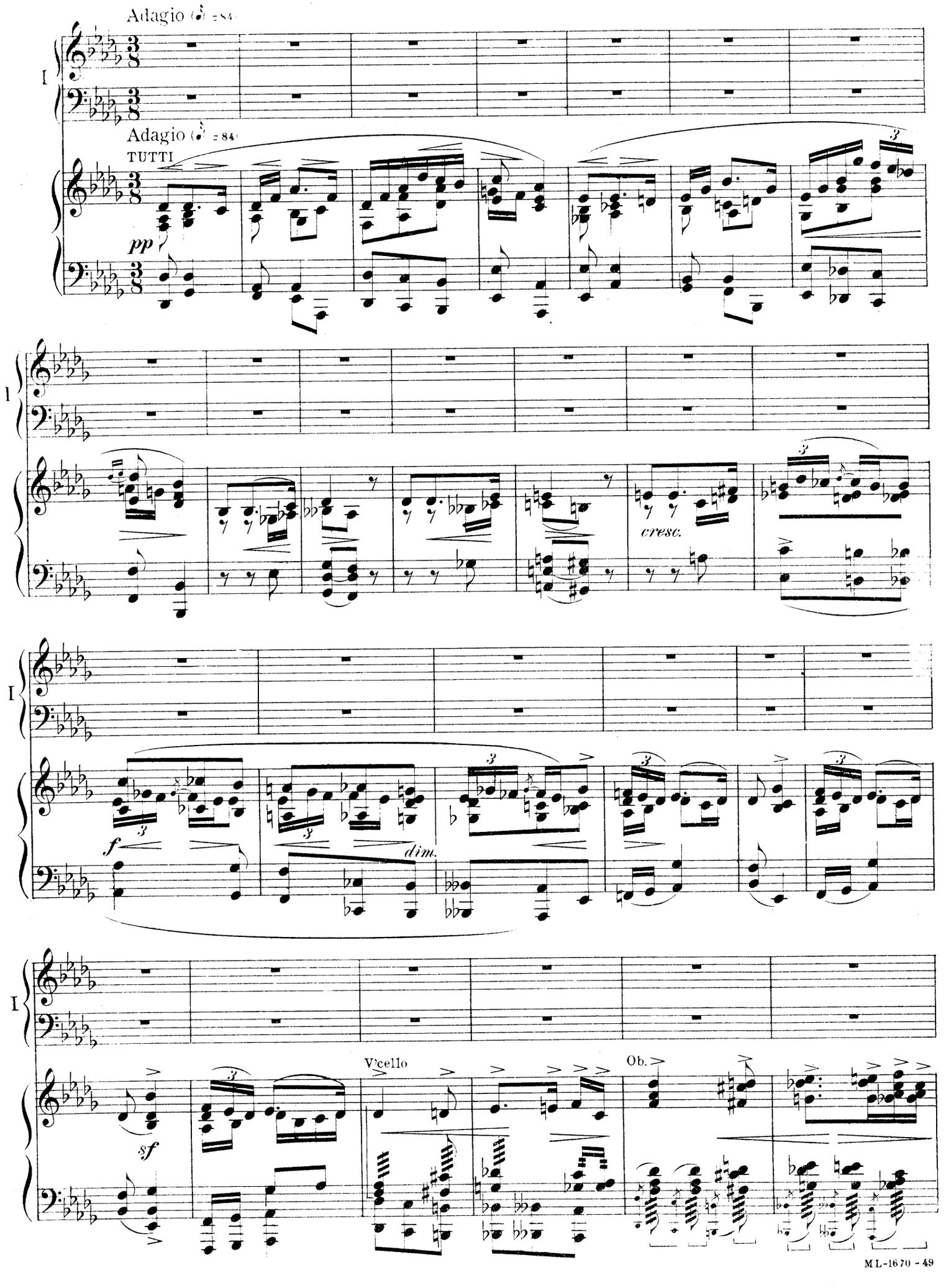
fz

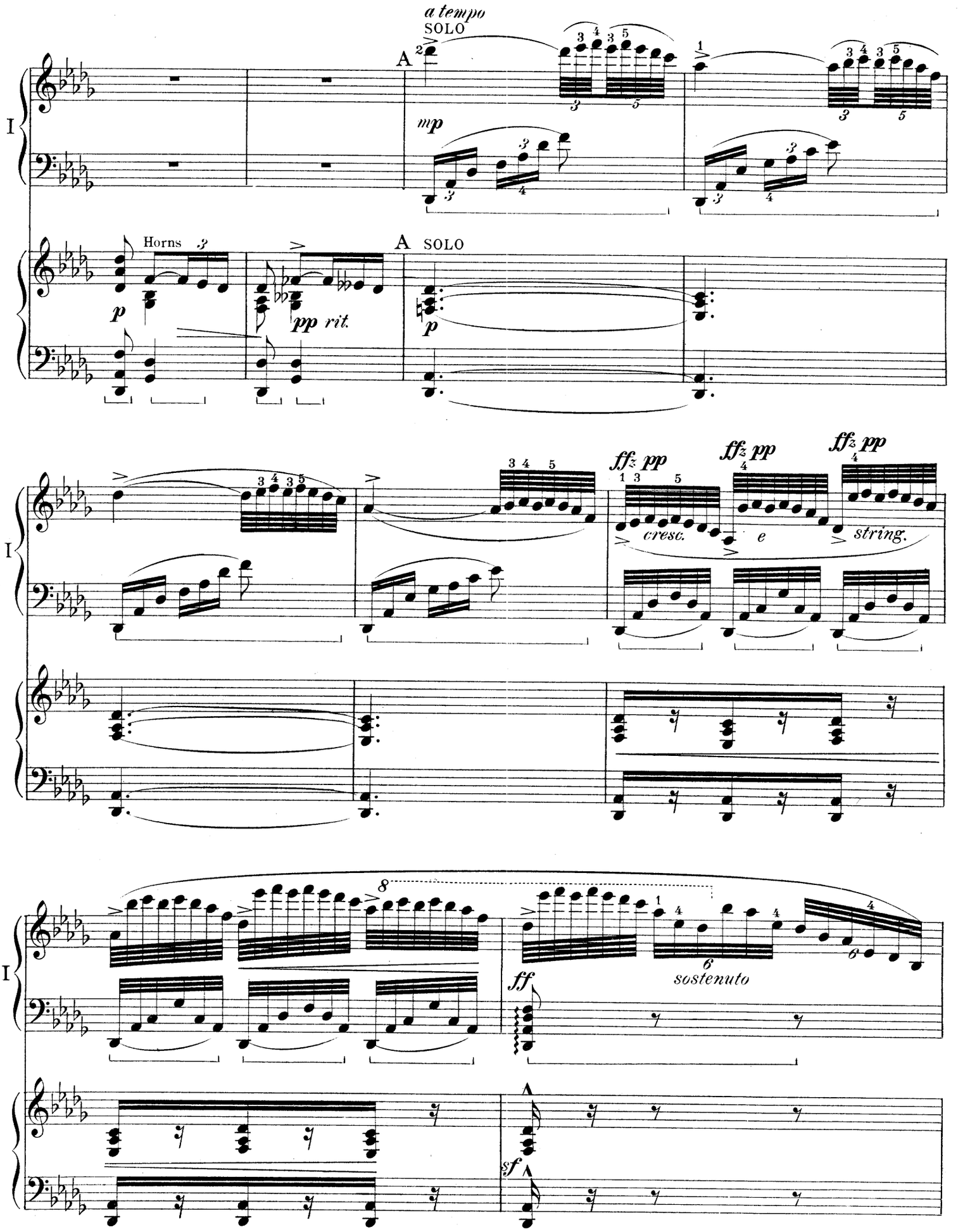
Ped. simile

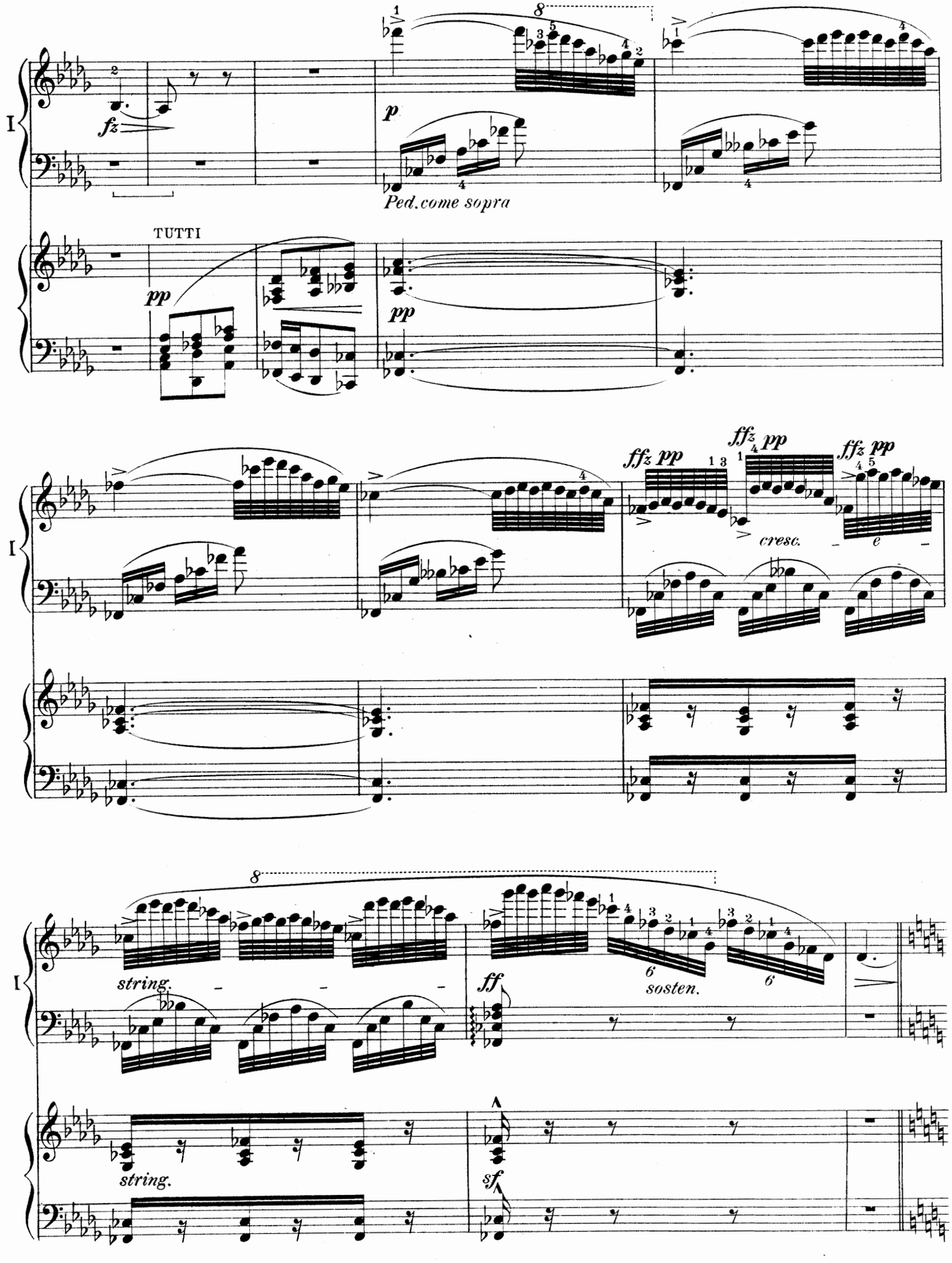
ff

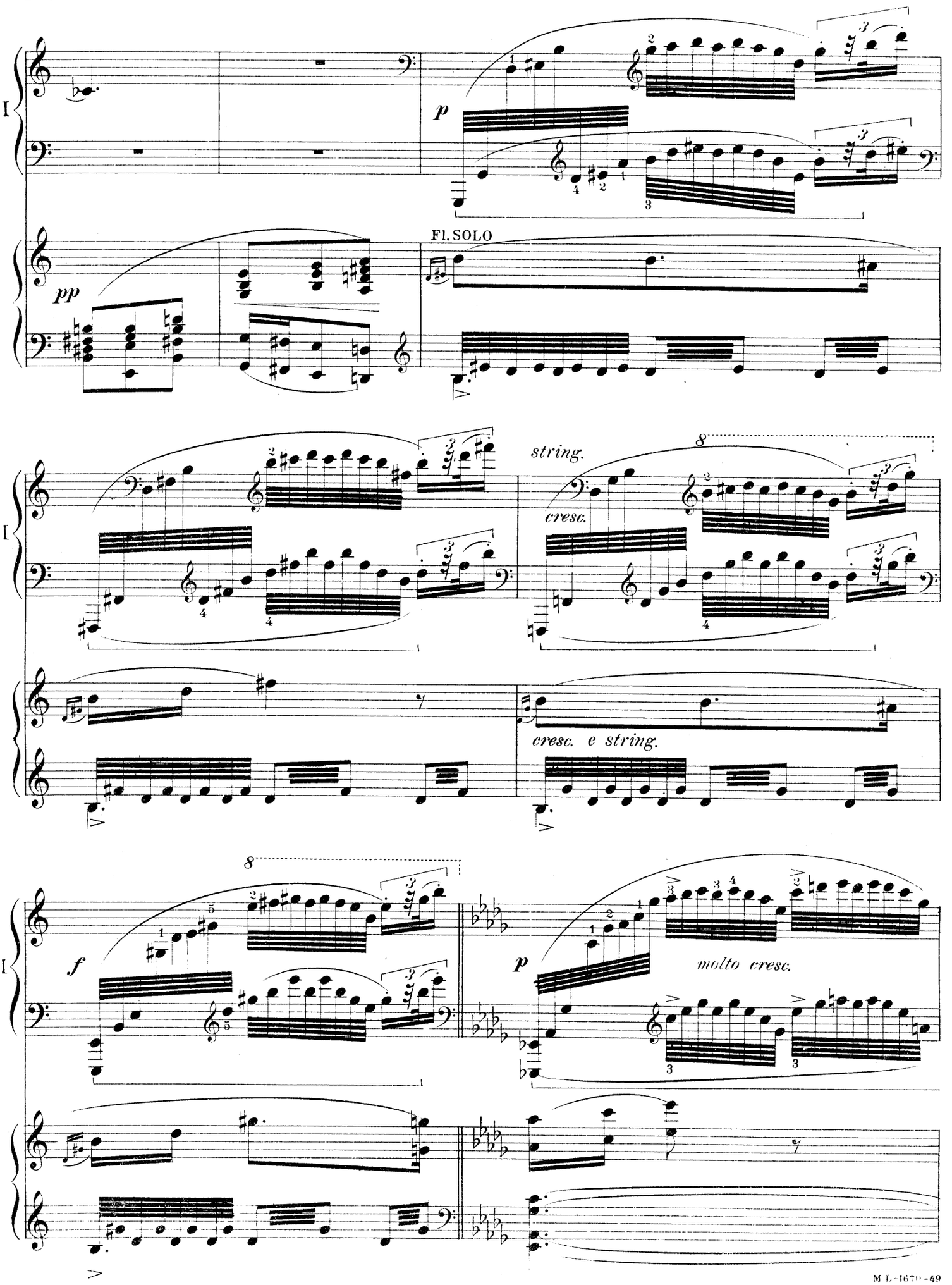
fz

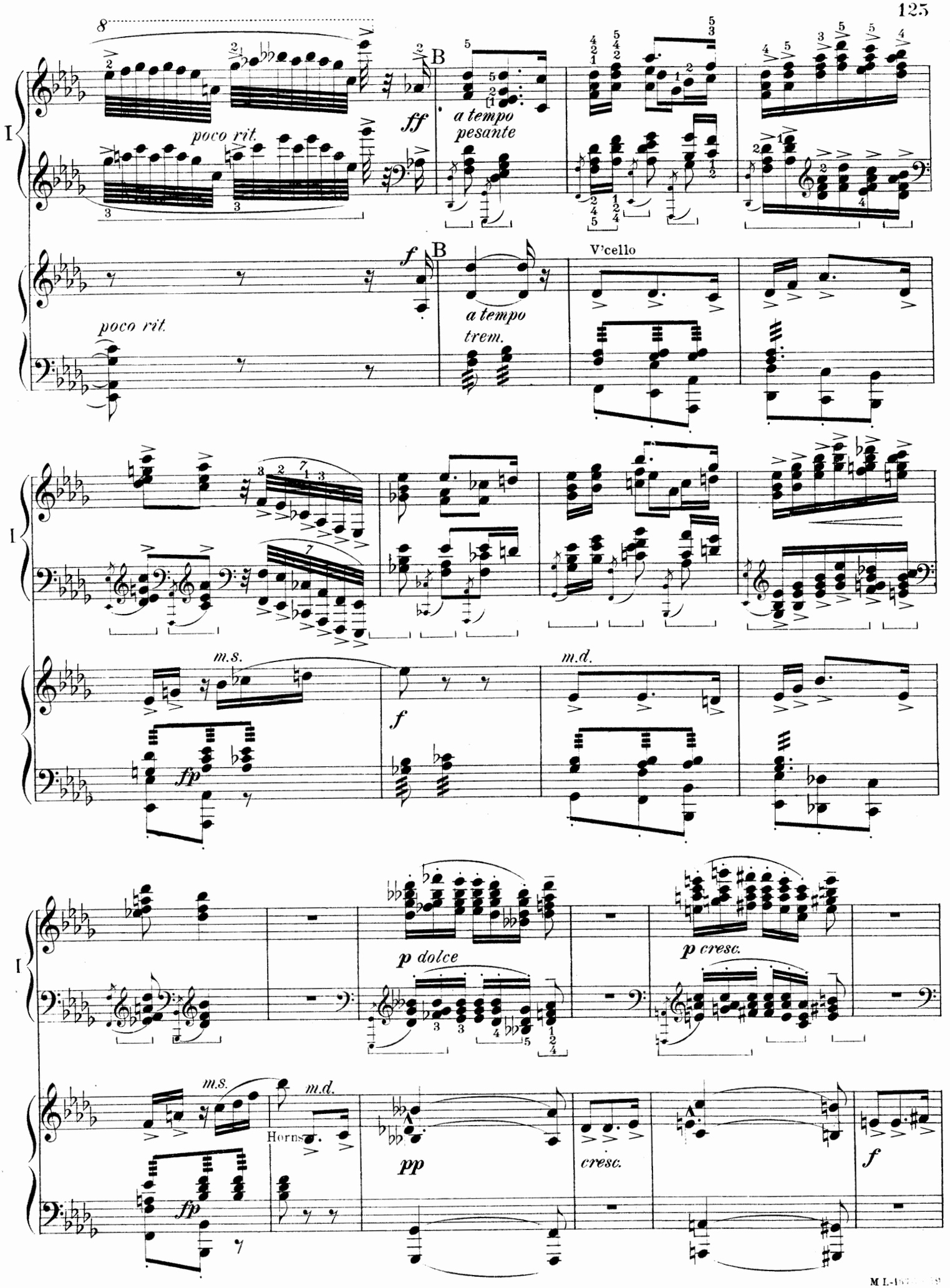
fz

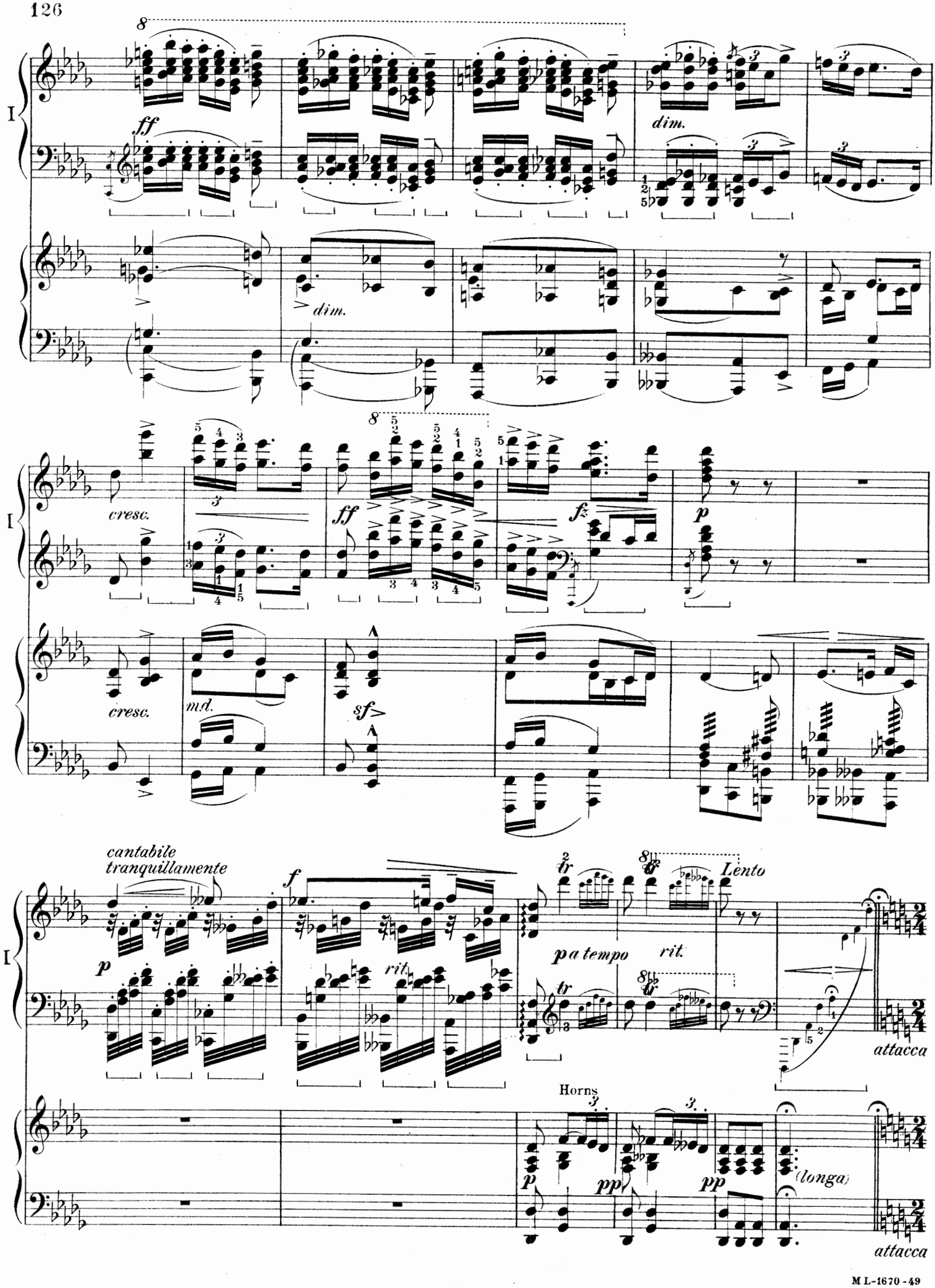

Adagio
I
Adagio
TUTTI
pp
cresc.
f
dim.
sf
Vcello
Ob.

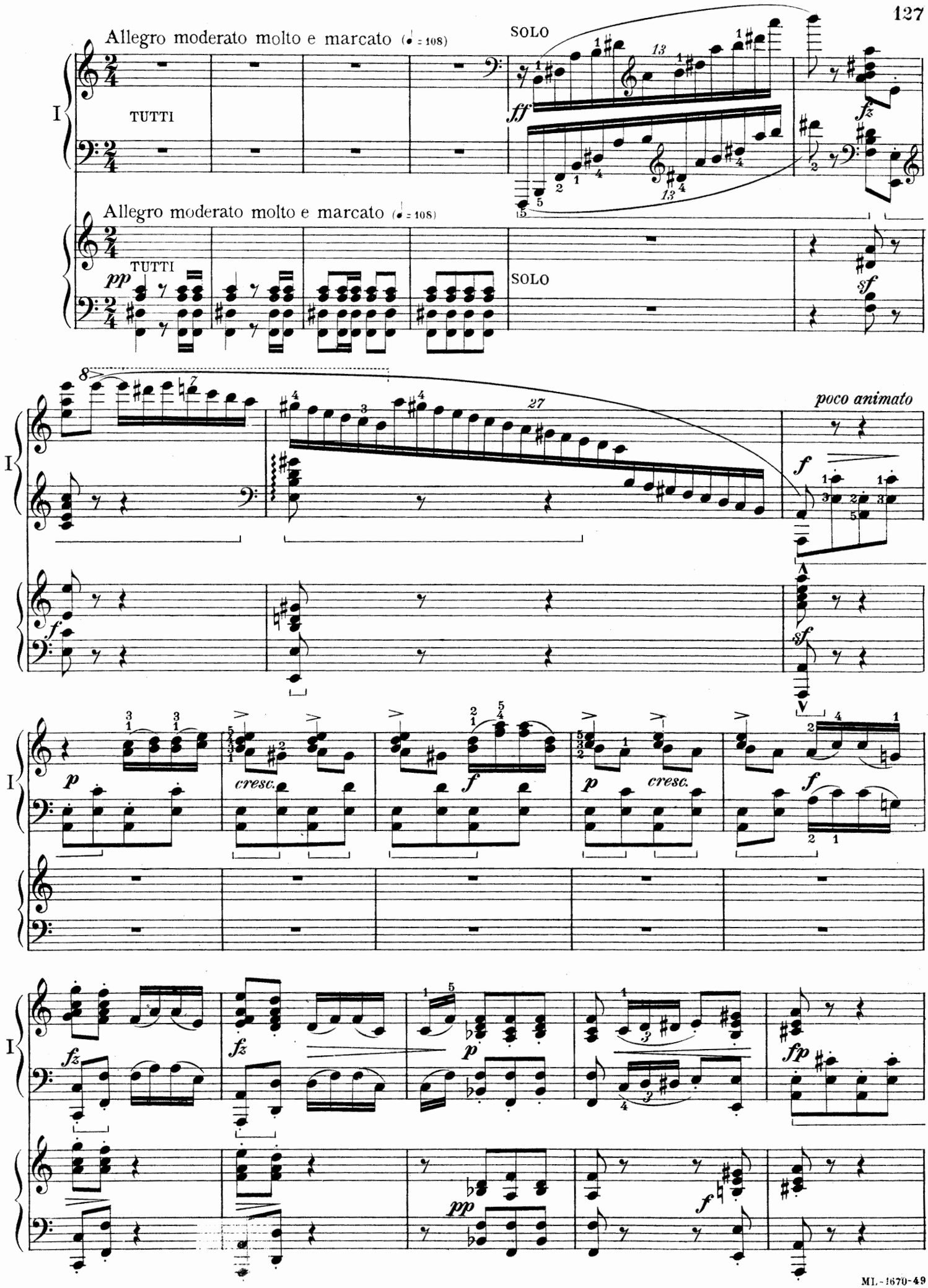

a tempo
SOLO
A
mp
Horns
p
pp rit.
A SOLO
p
I
fffz pp
cresc.
e
string.
8
ff
6
sostenuto
sf

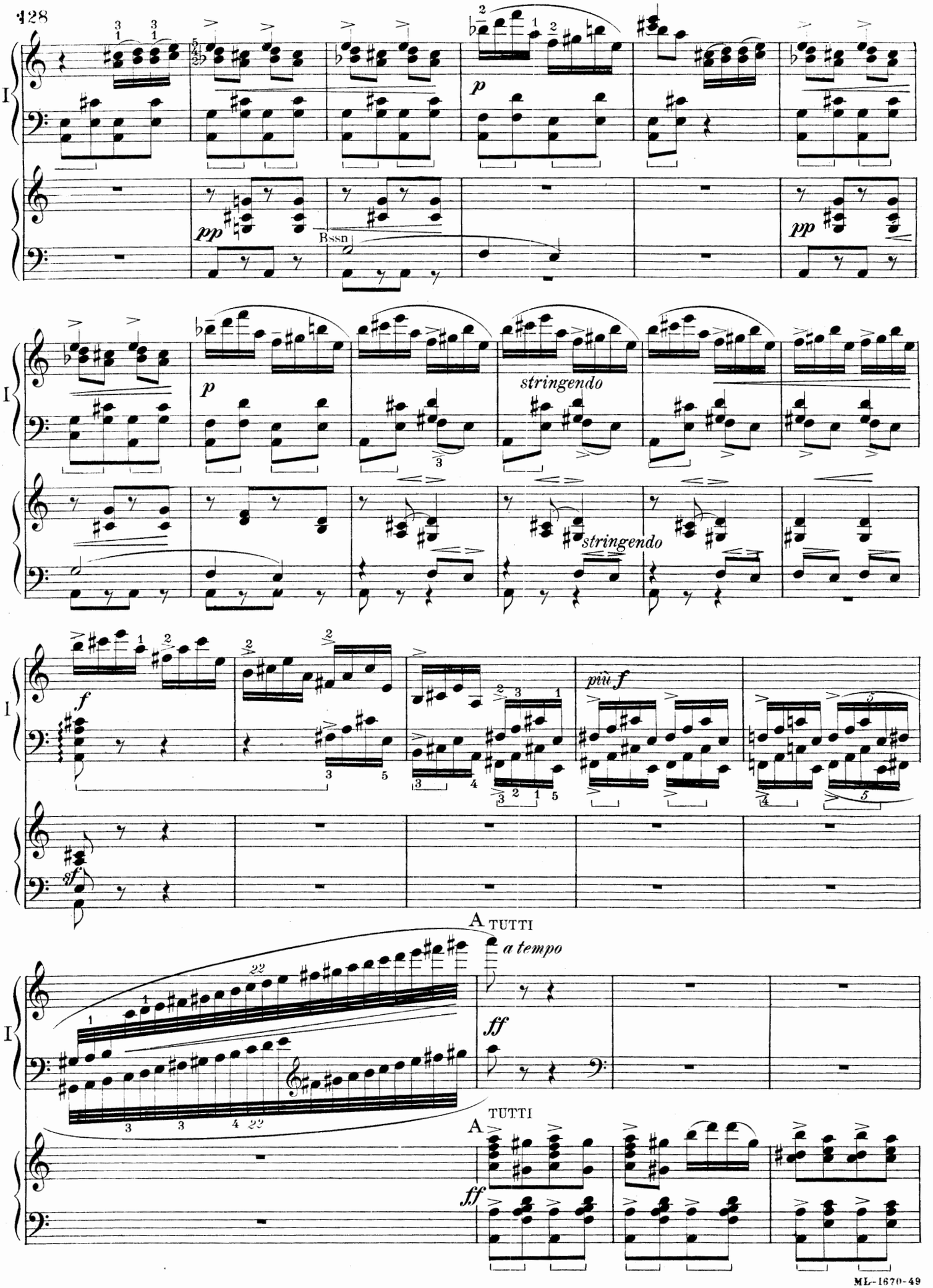

I
fz
p
Ped.come sopra
TUTTI
pp
pp
I
fffz pp
fffz pp
fffz pp
cresc.
e
I
8
string.
ff
6
sosten.
6
string.
sf

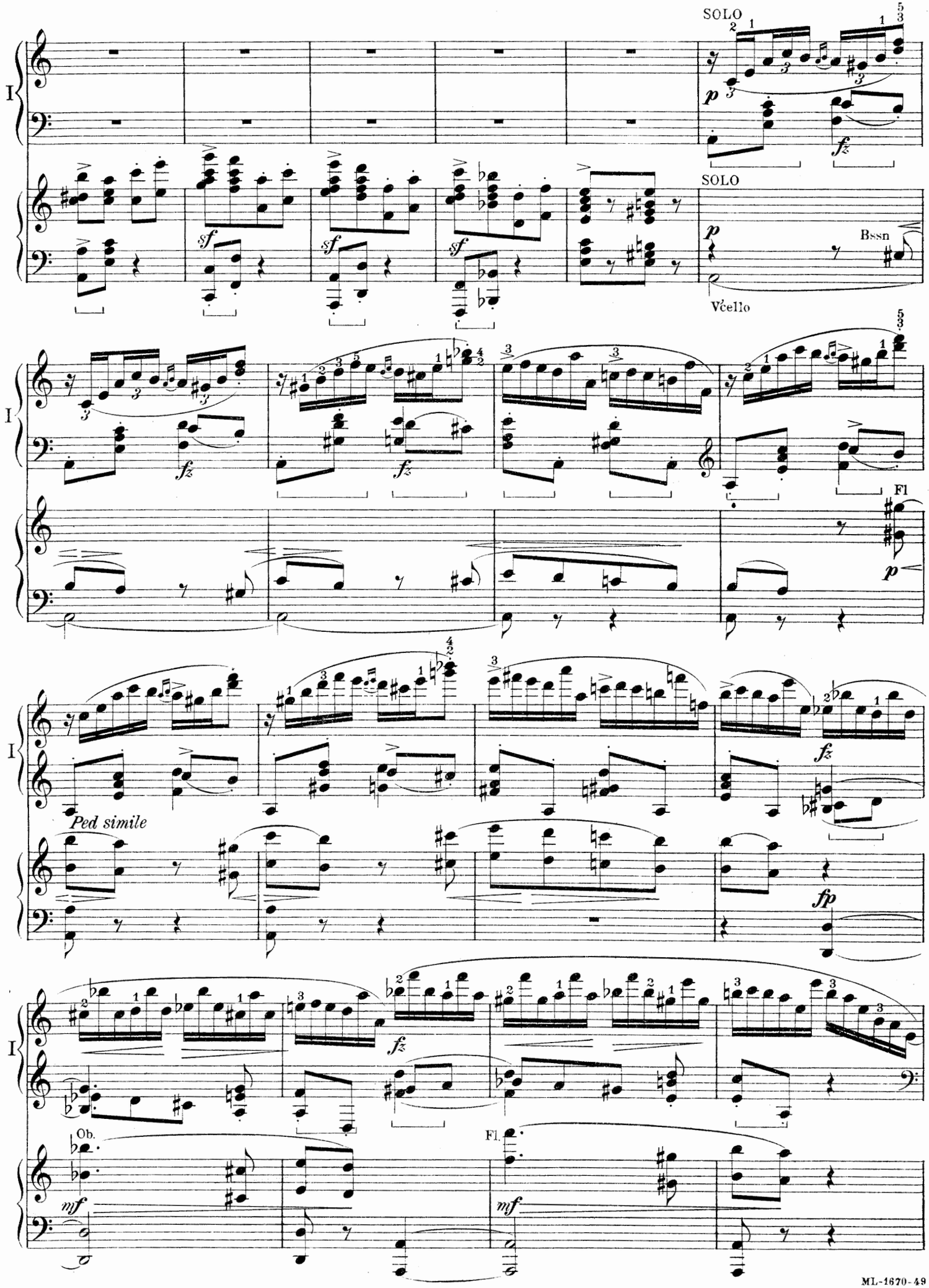

I
p
pp
Fl. SOLO
string.
cresc.
cresc. e string.
f
p
molto cresc.

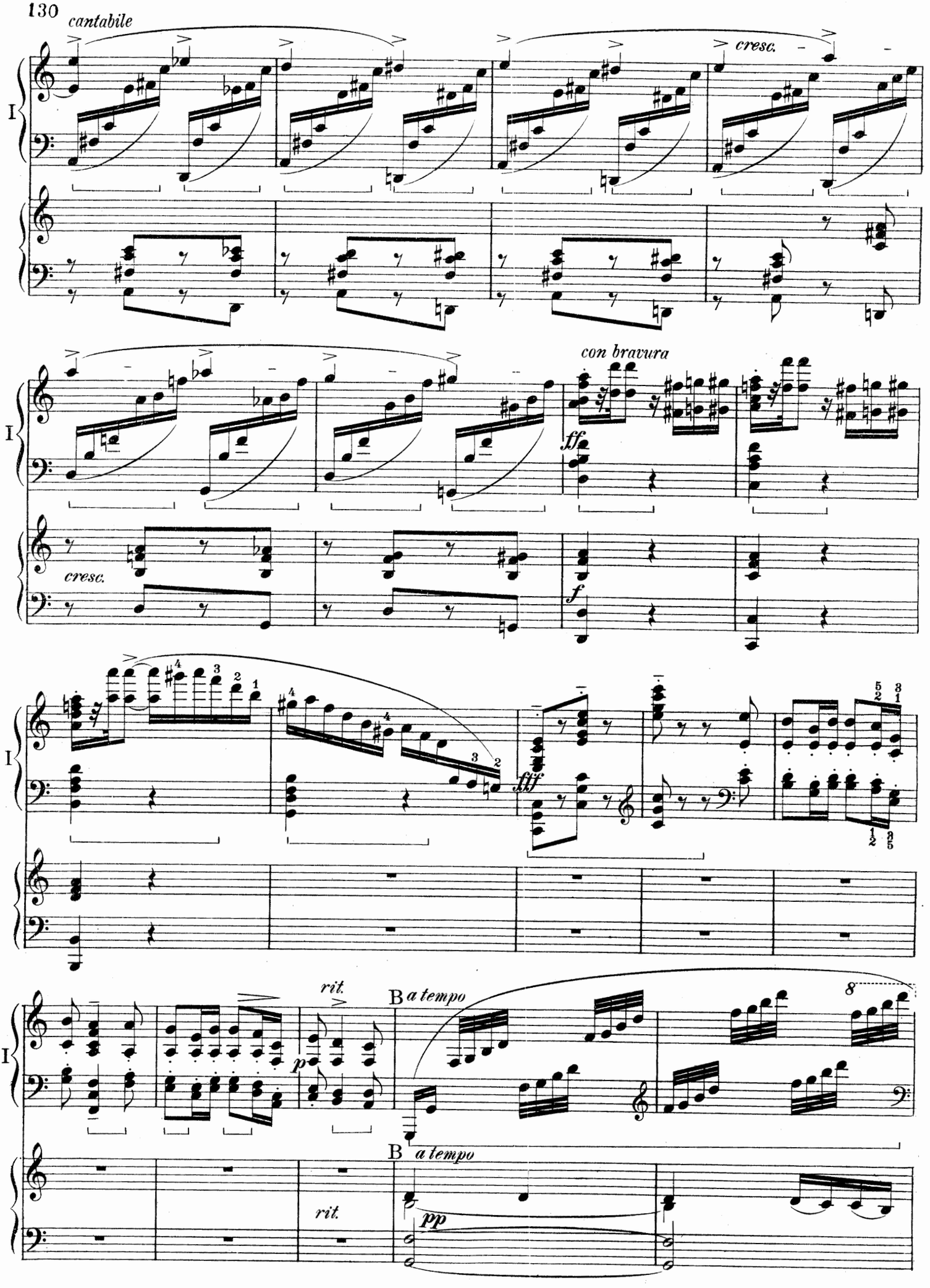

I
poco rit.
ff
B
a tempo
pesante
f
B
a tempo
trem.
V'cello
poco rit.
I
m.s.
fp
f
m.d.
I
p dolce
p cresc.
m.s.
m.d.
Horns
fp
pp
cresc.
f

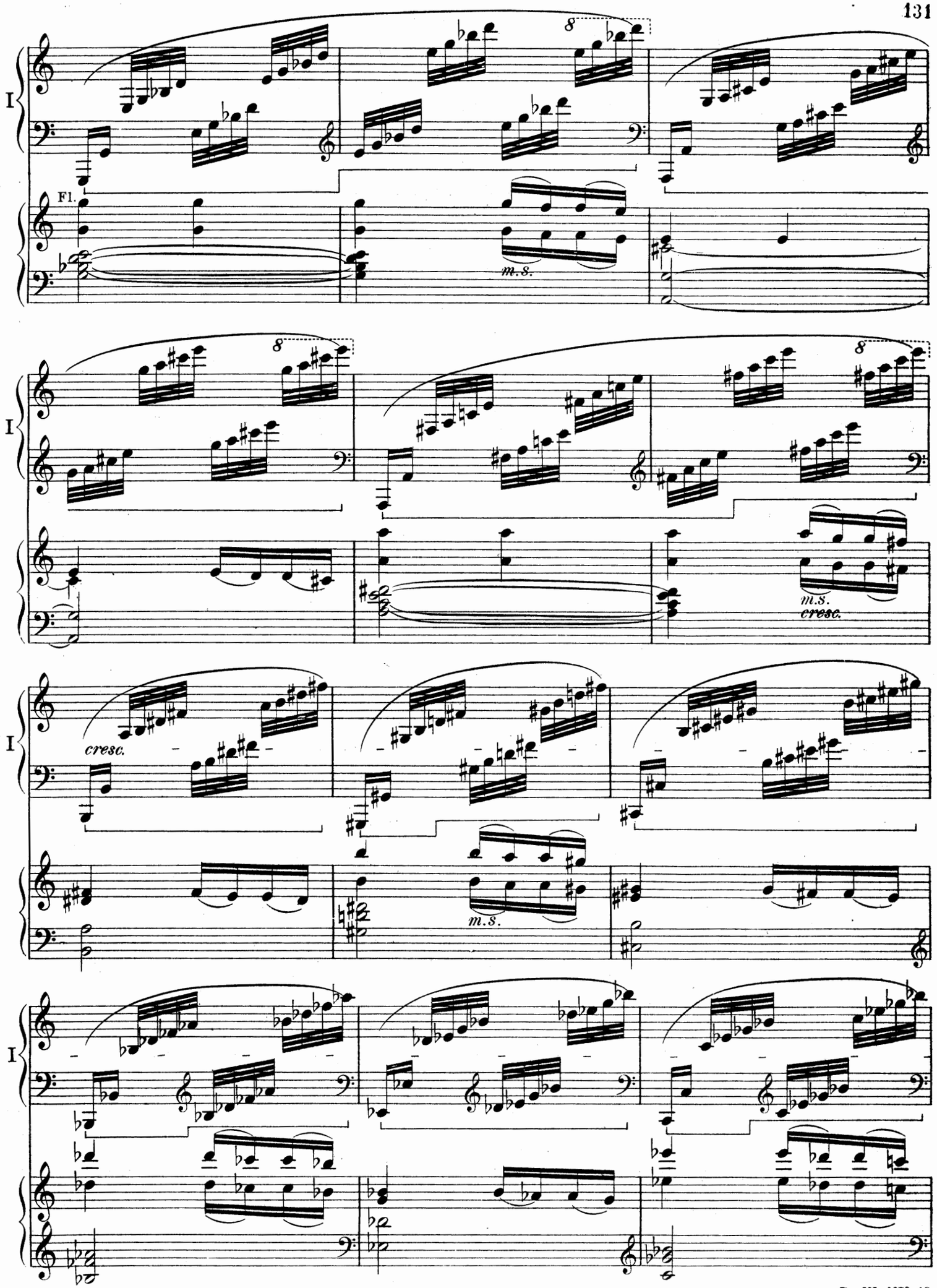

I
ff
dim.
dim.
I
cresc.
ff
fz
p
cresc.
m.d.
sf
cantabile
tranquillamente
f
p
rit.
tr
Lento
p a tempo
rit.
attacca
Horns
p
pp
pp
(longa)
attacca

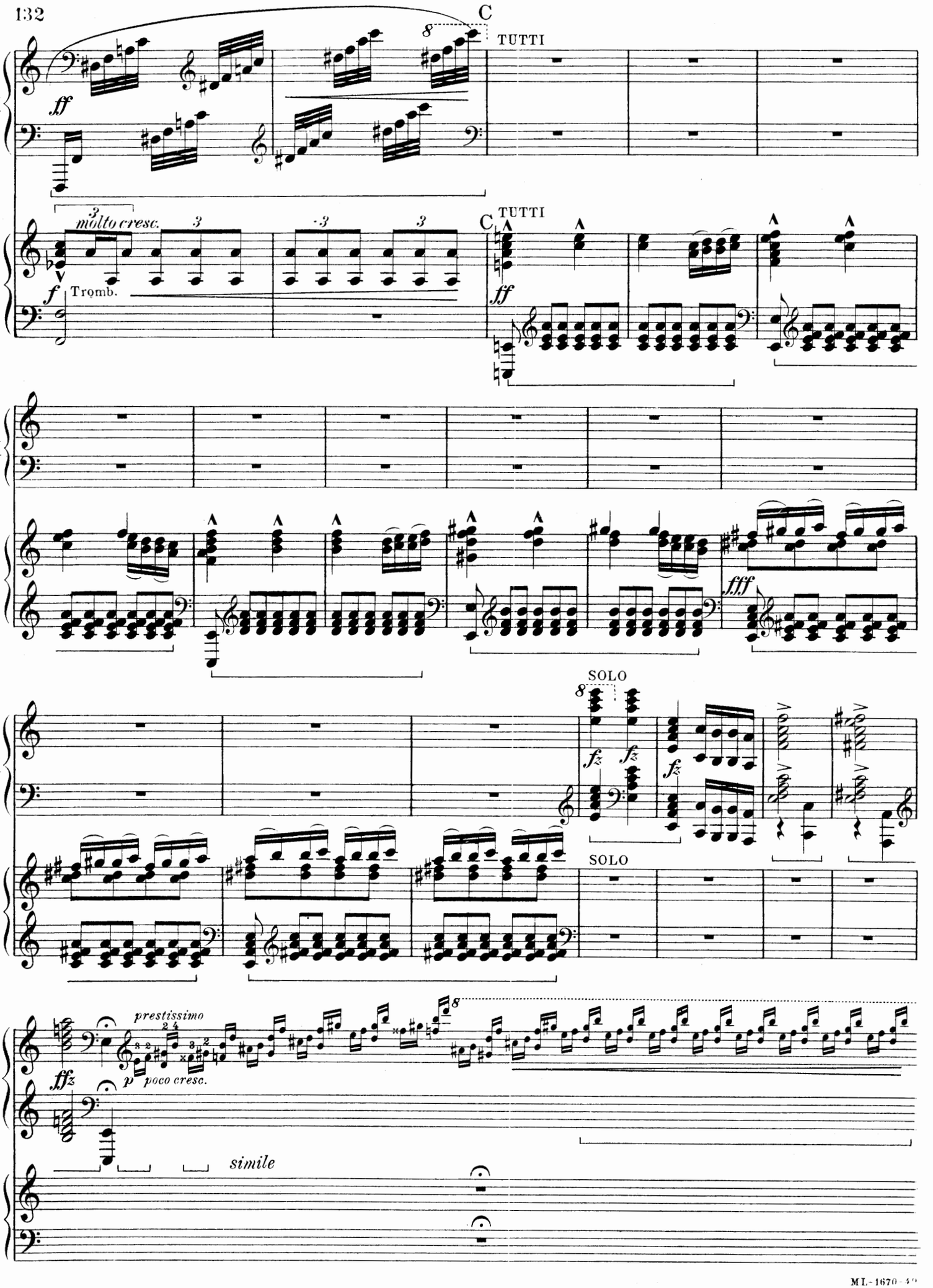

Allegro moderato molto e marcato (♩ = 108)
TUTTI
SOLO
Allegro moderato molto e marcato (♩ = 108)
TUTTI
SOLO
poco animato
cresc.
cresc.

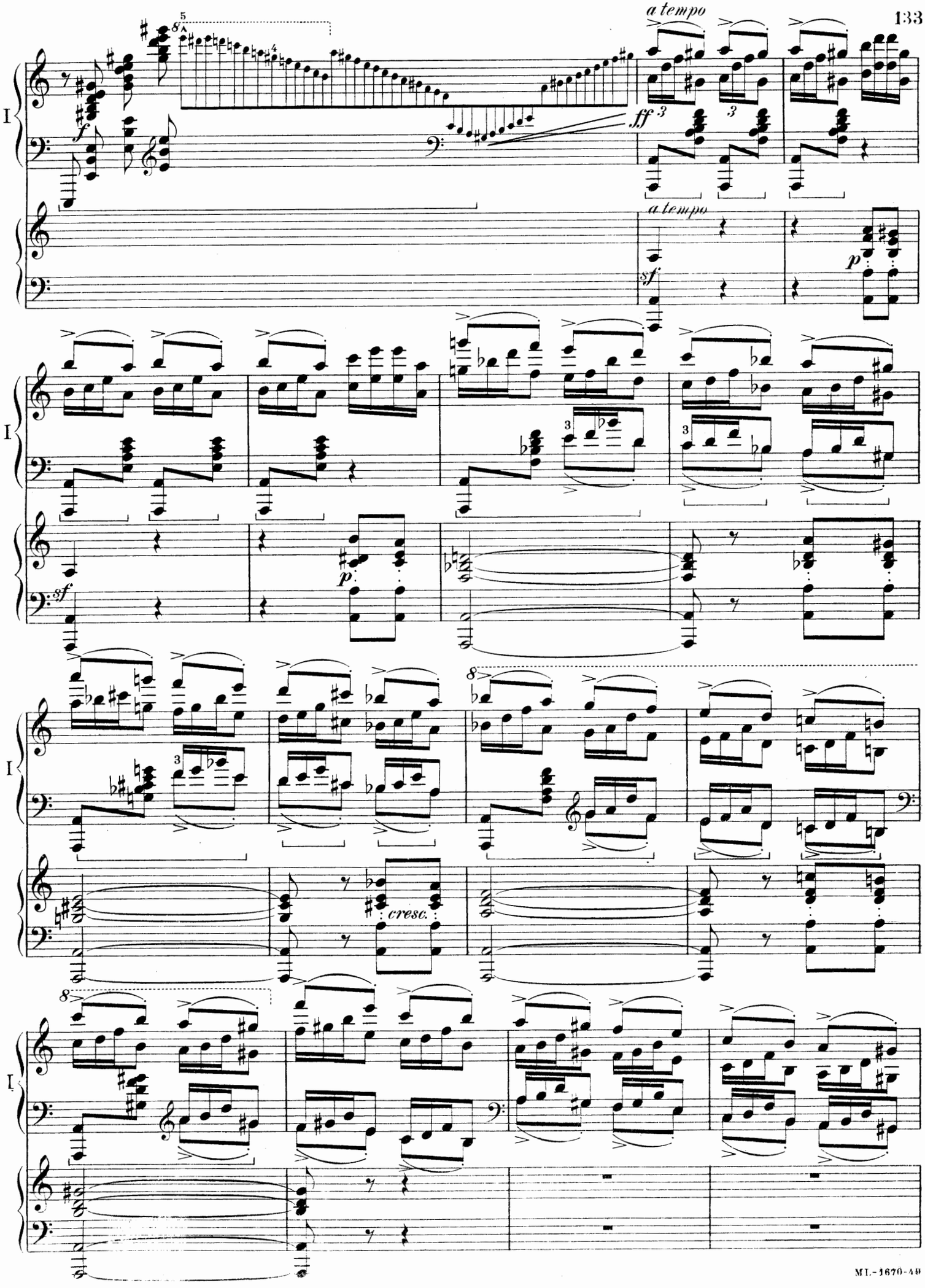

I
pp
Bssn
p
stringendo
stringendo
f
più f
sf
A TUTTI
a tempo
ff
A TUTTI
ff

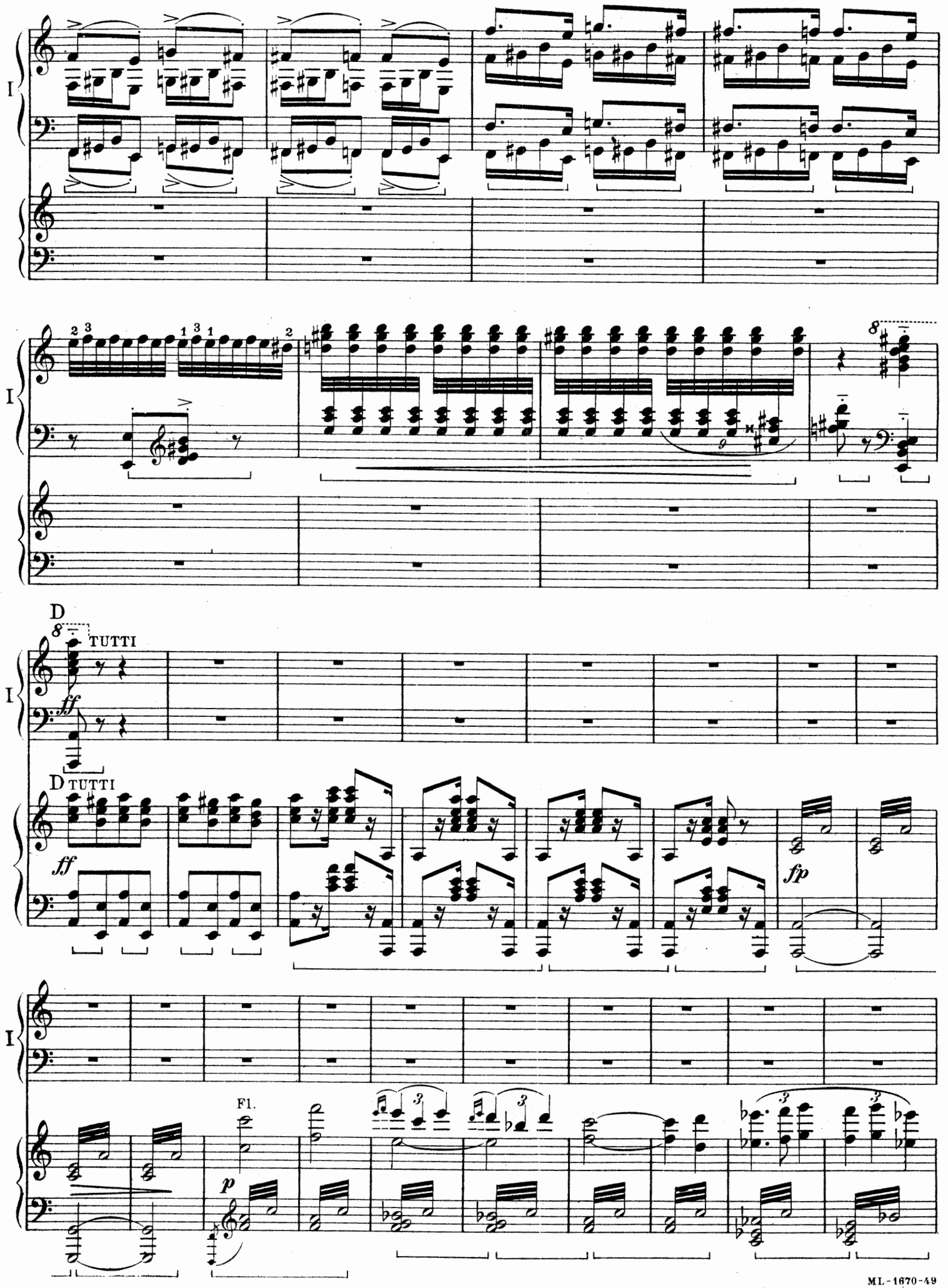

SOLO
SOLO
Bssn
Vcello
Fl
Ped simile
Ob.
Fl.

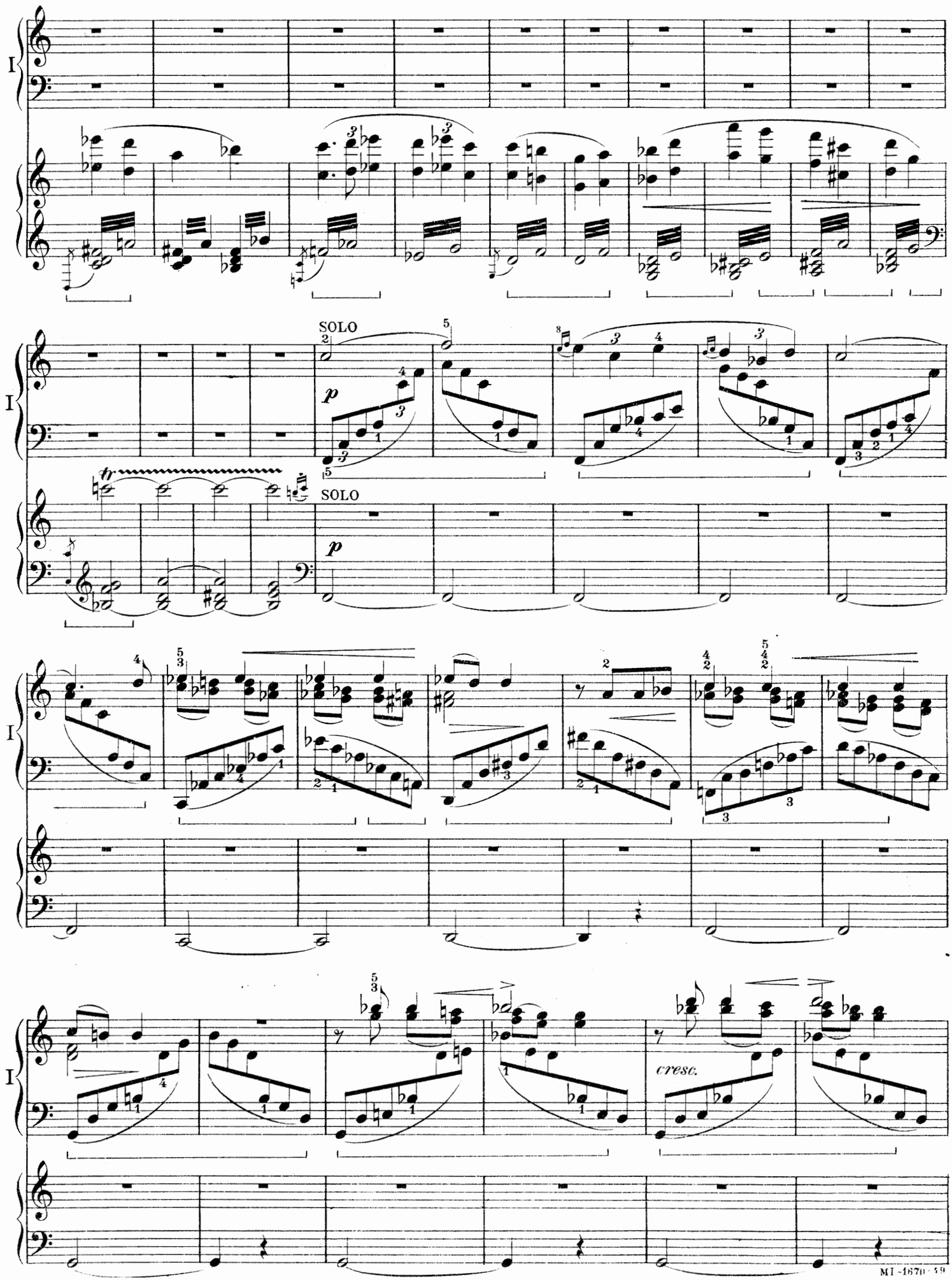

cantabile
cresc.
con bravura
ff
cresc.
f
fff
rit.
B a tempo
8
B a tempo
rit.
pp

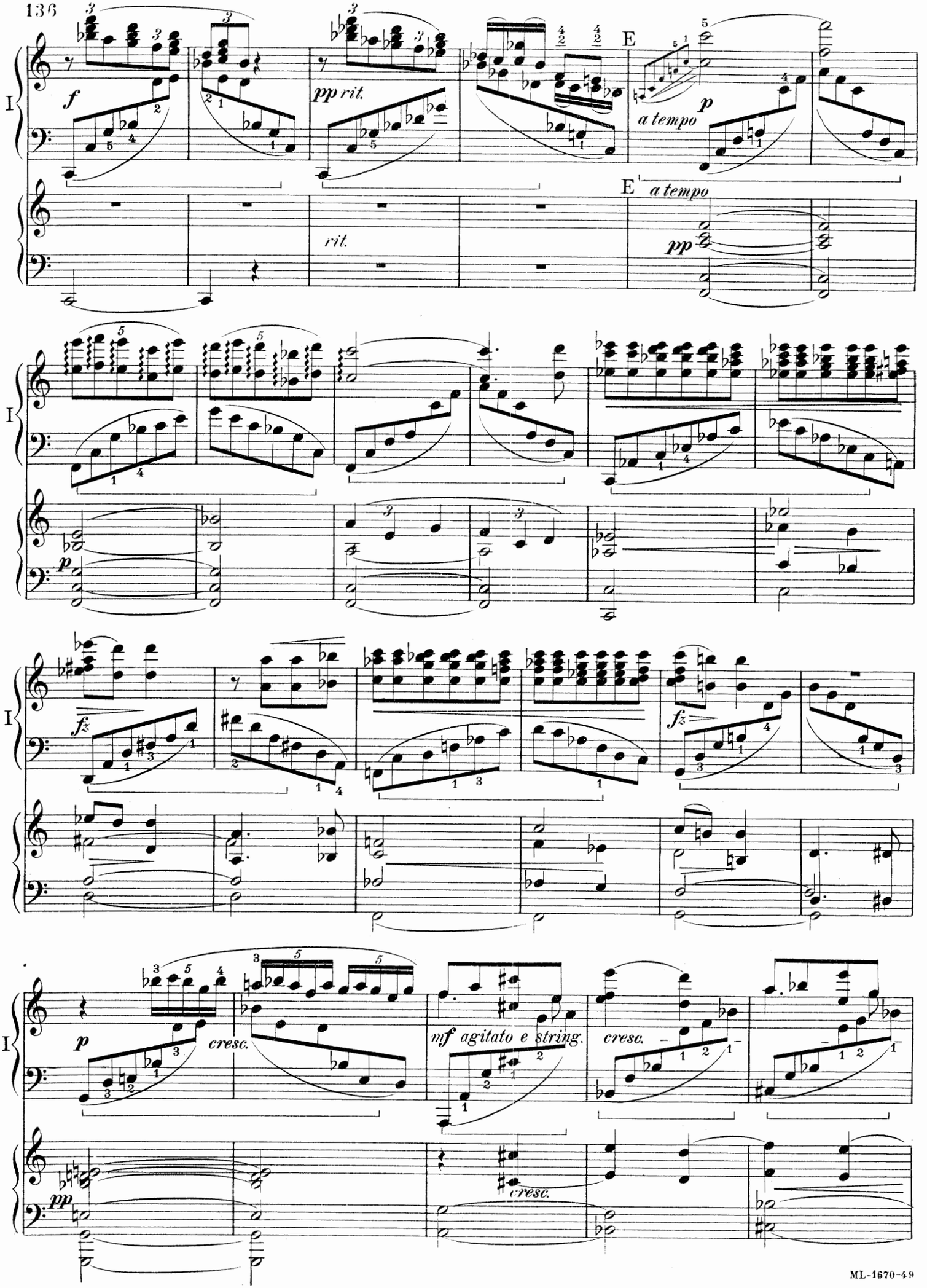

I
Fl.
m.s.
I
m.s.
cresc.
I
cresc.
m.s.
I

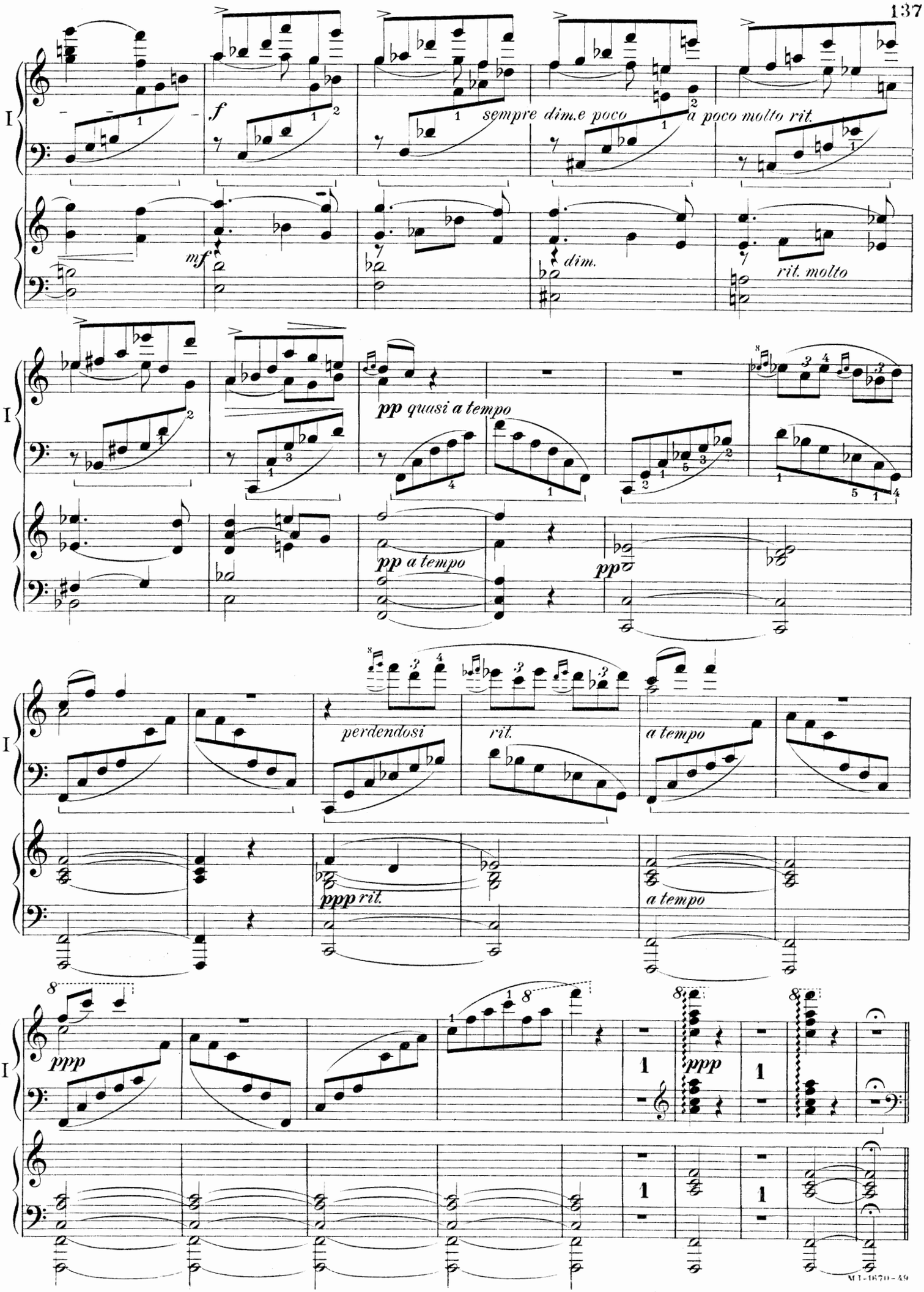

C
TUTTI
ff
molto cresc.
f
Tromb.
C
TUTTI
ff
fff
SOLO
fz
SOLO
prestissimo
fffz
p
poco cresc.
simile


a tempo
ff
a tempo
sf
p
sf
p
cresc.


I
I
D
TUTTI
ff
D TUTTI
ff
fp
I
Fl.
p


I
SOLO
p
tr
SOLO
p
cresc.


I
f
pp rit.
rit.
E
a tempo
p
E
a tempo
pp
I
p
I
fz
fz
I
p
cresc.
mf agitato e string.
cresc.
cresc.
pp


I
f
sempre dim. e poco
a poco molto rit.
mf
dim.
rit. molto
pp quasi a tempo
pp a tempo
pp
perdendosi
rit.
a tempo
ppp rit.
a tempo
ppp
ppp

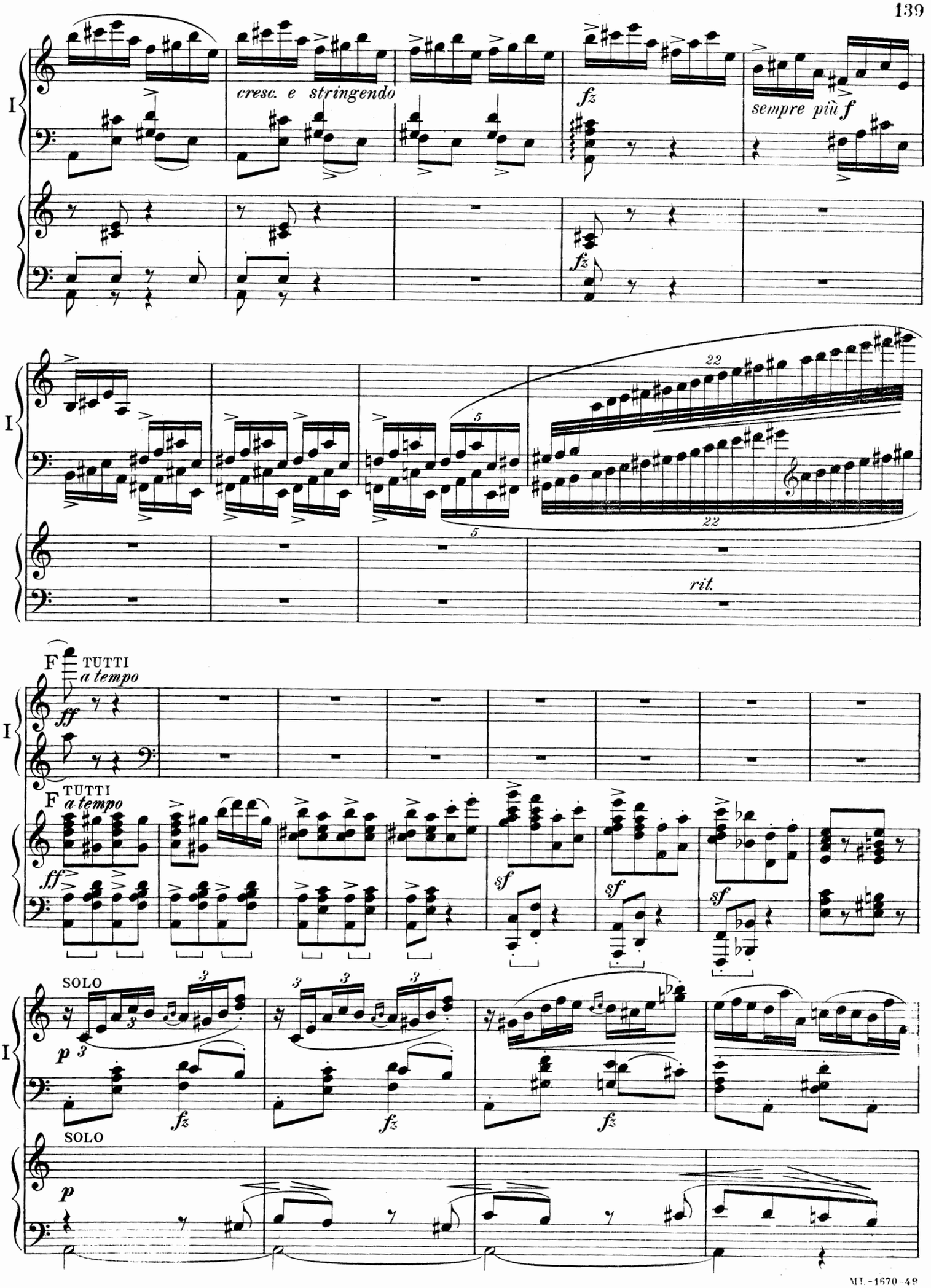
TUTTI
a tempo

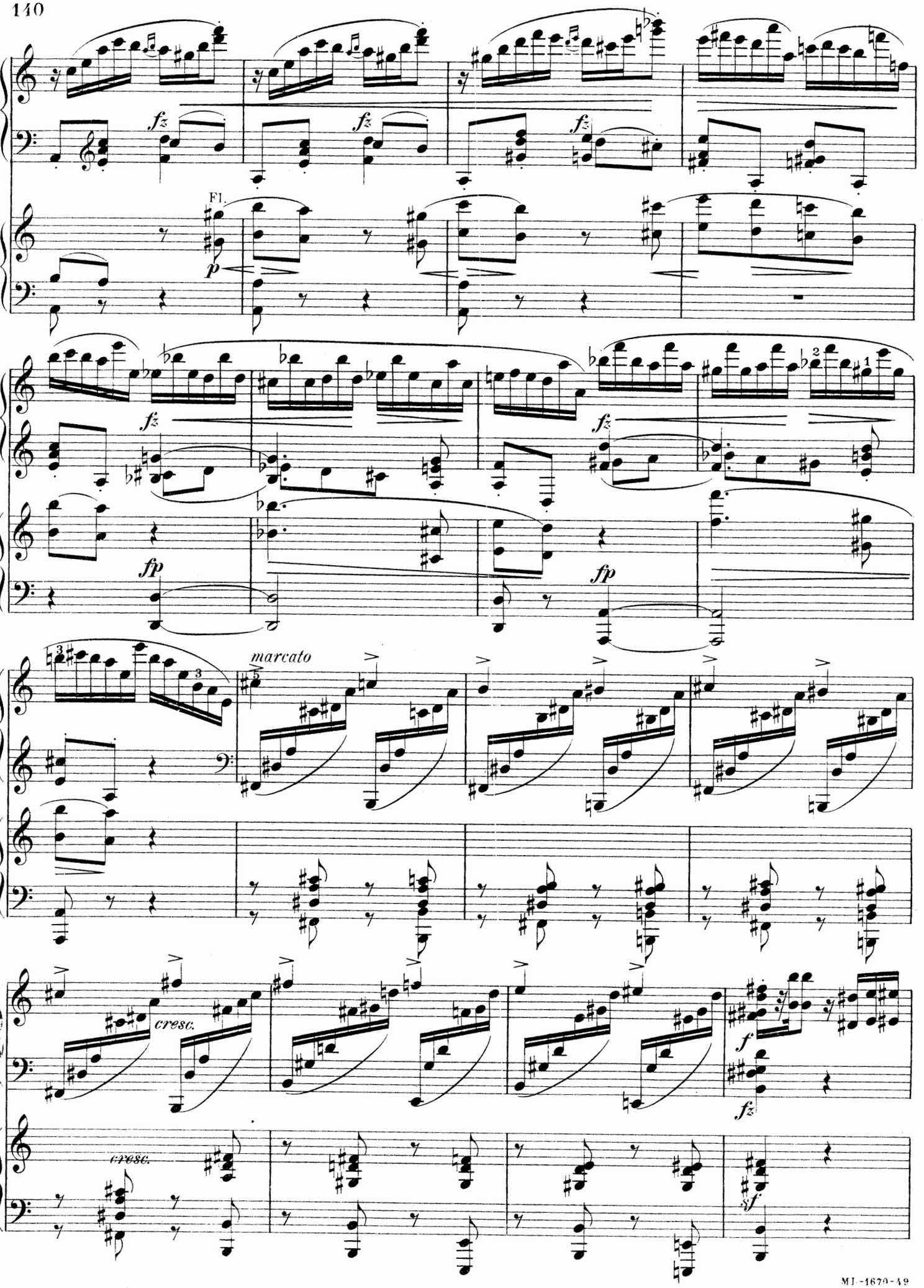
SOLO
un poco marcato

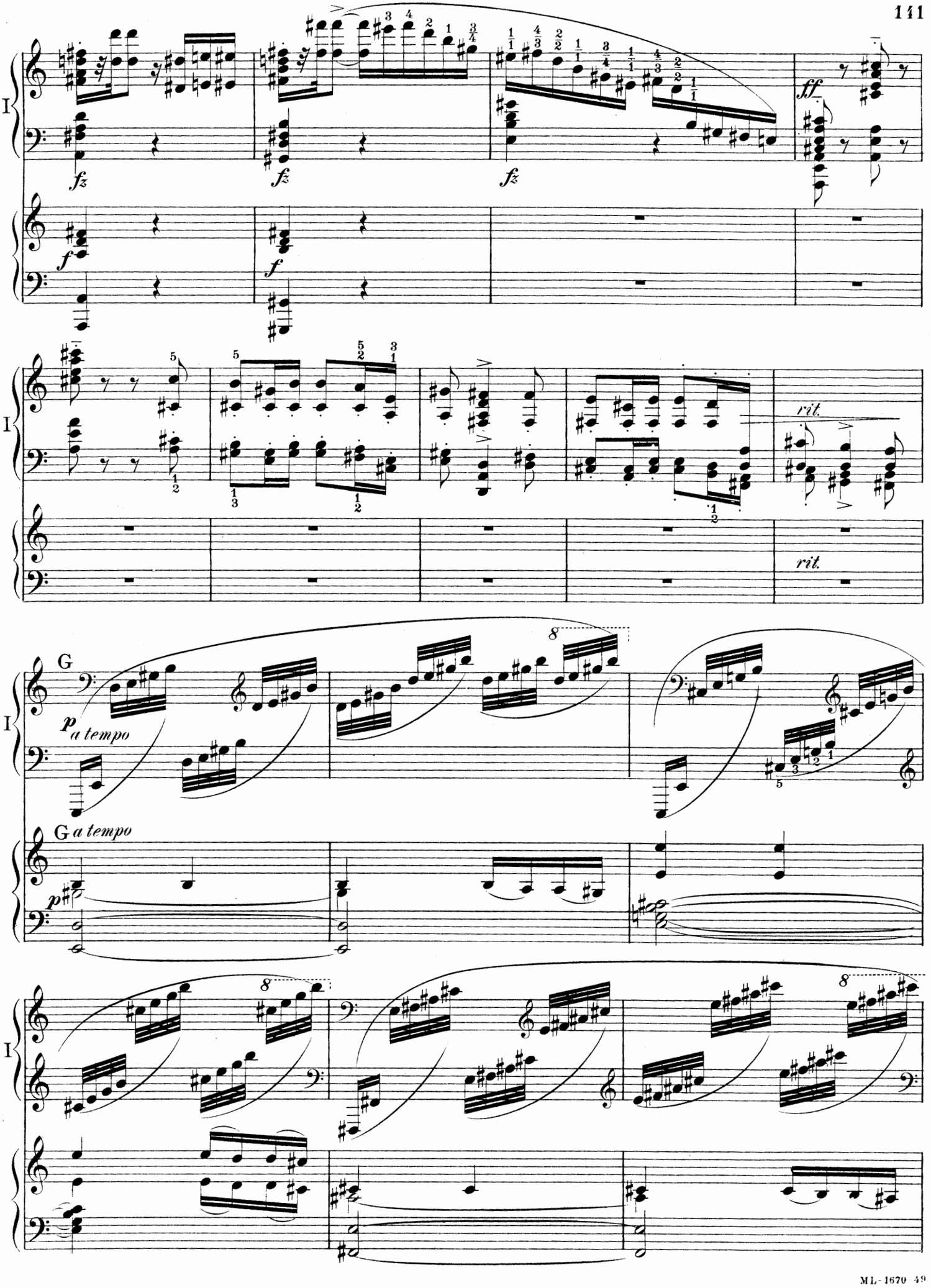
TUTTI
a tempo

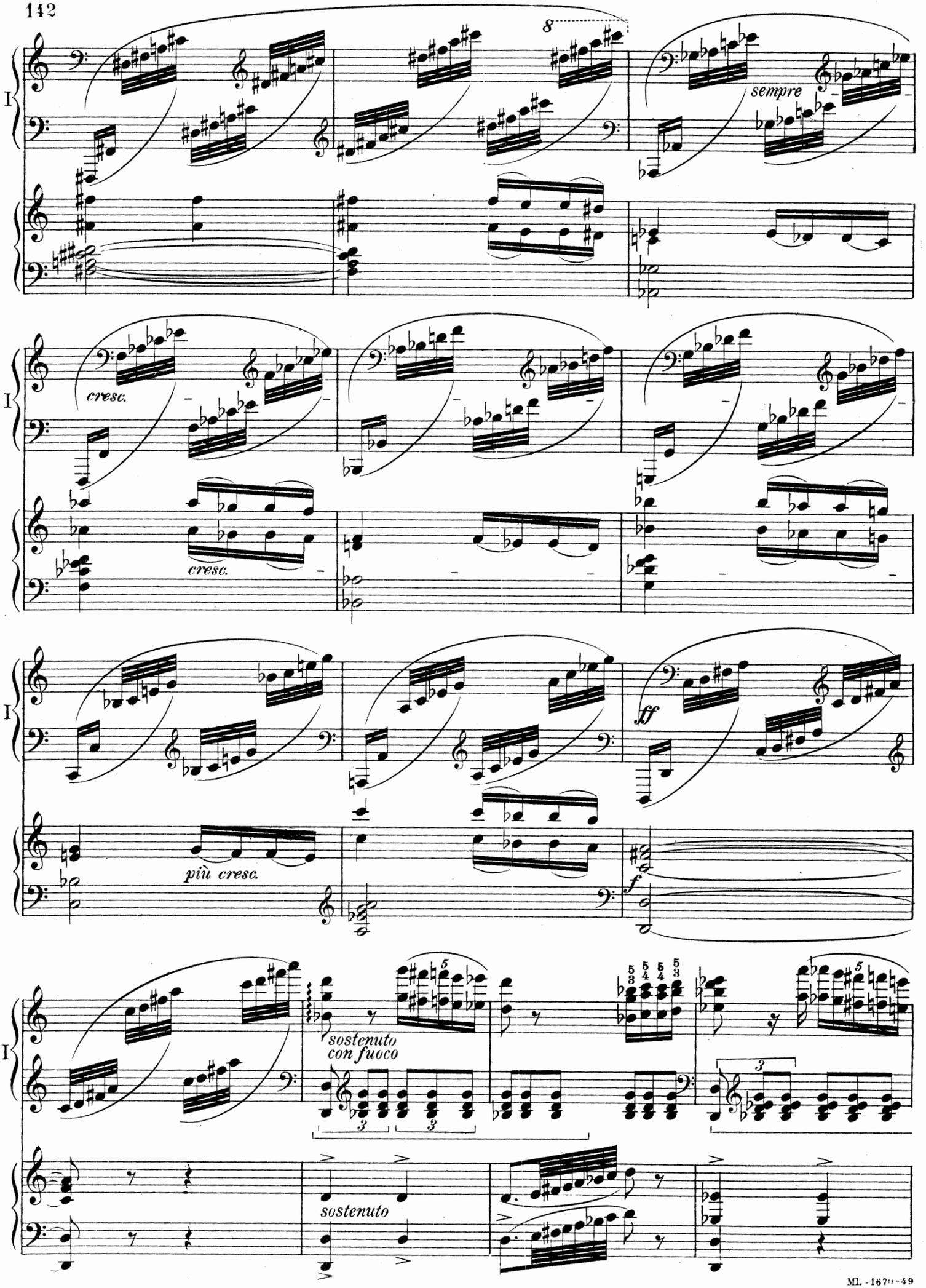
SOLO

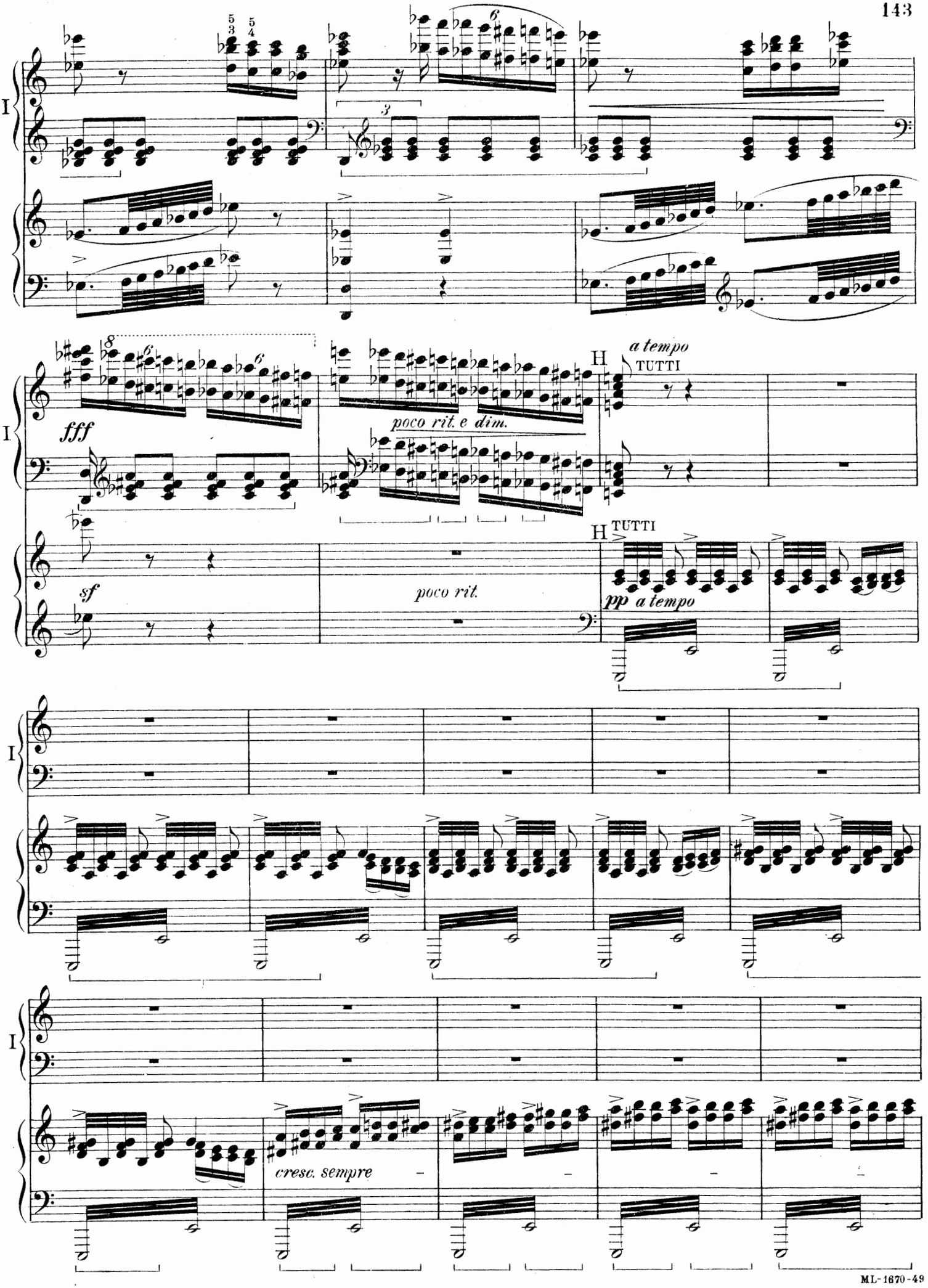
Pedale sempre come la I^ma volta

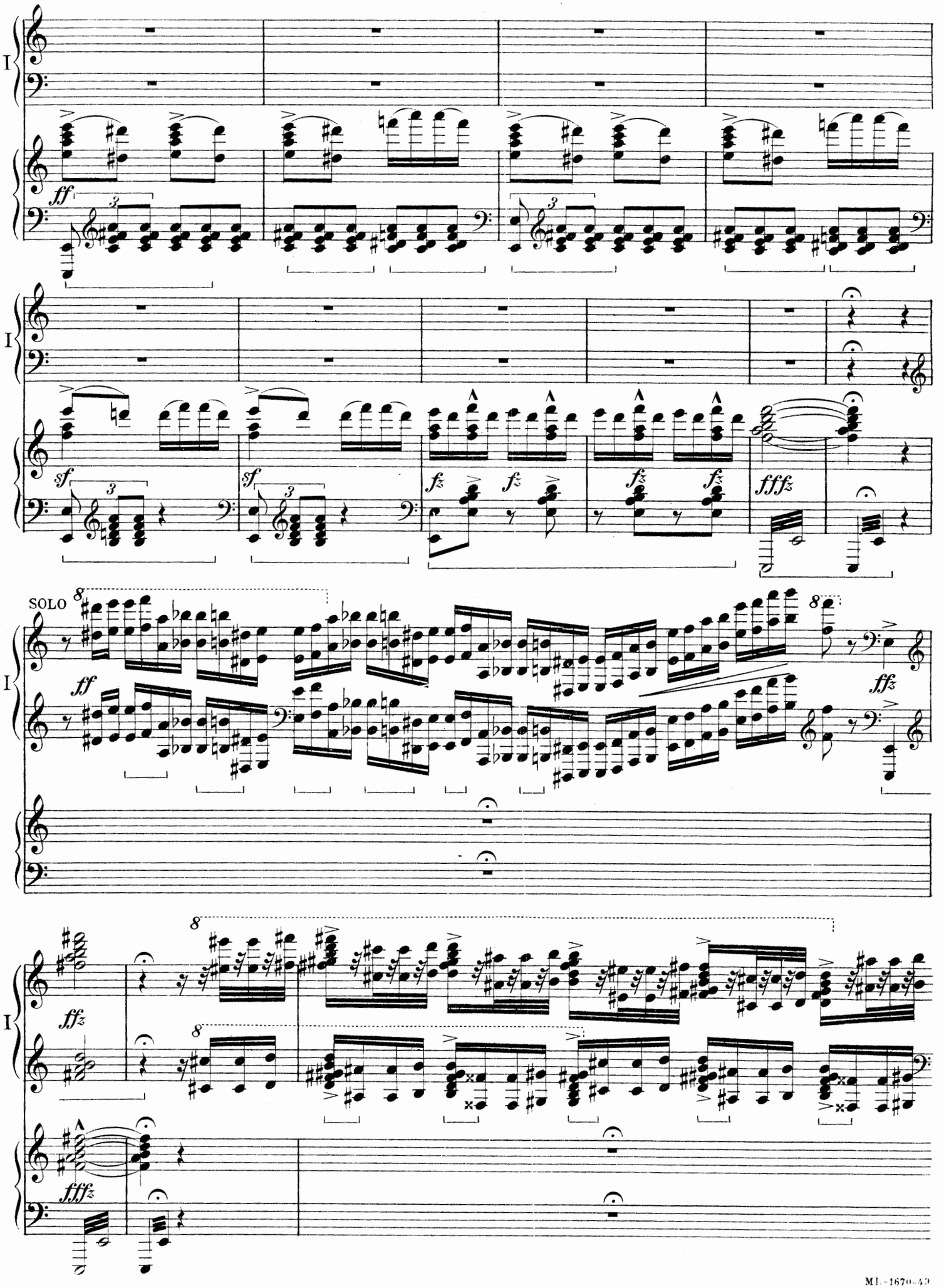

I
cresc. e stringendo
fz
sempre più f
fz
I
22
5
5
22
rit.
F TUTTI
a tempo
ff
I
F TUTTI
a tempo
ff
sf
sf
sf
SOLO
p
fz
fz
fz
I
SOLO
p

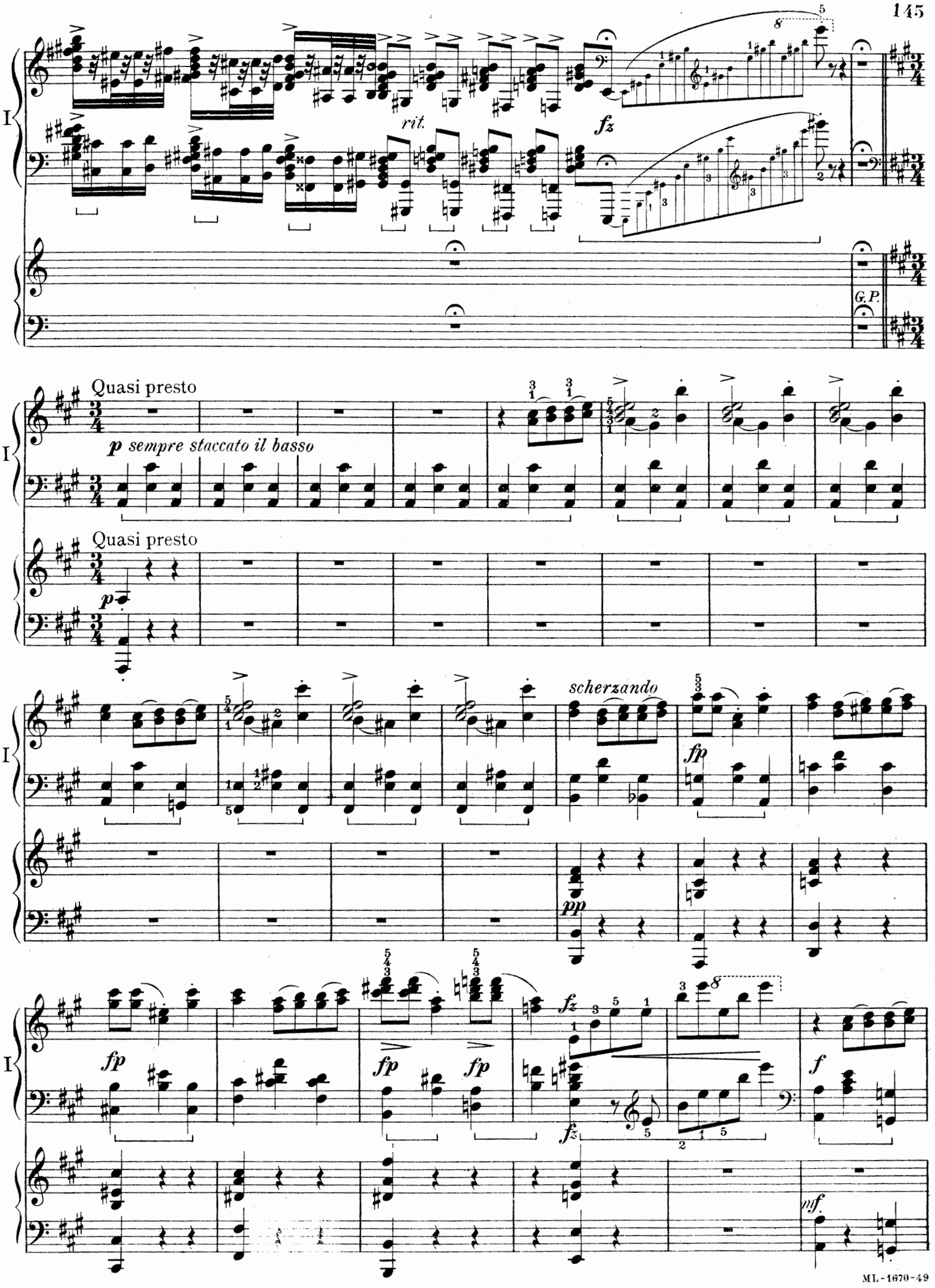

I
Fl.
p
fz
fp
marcato
cresc.
f
sf

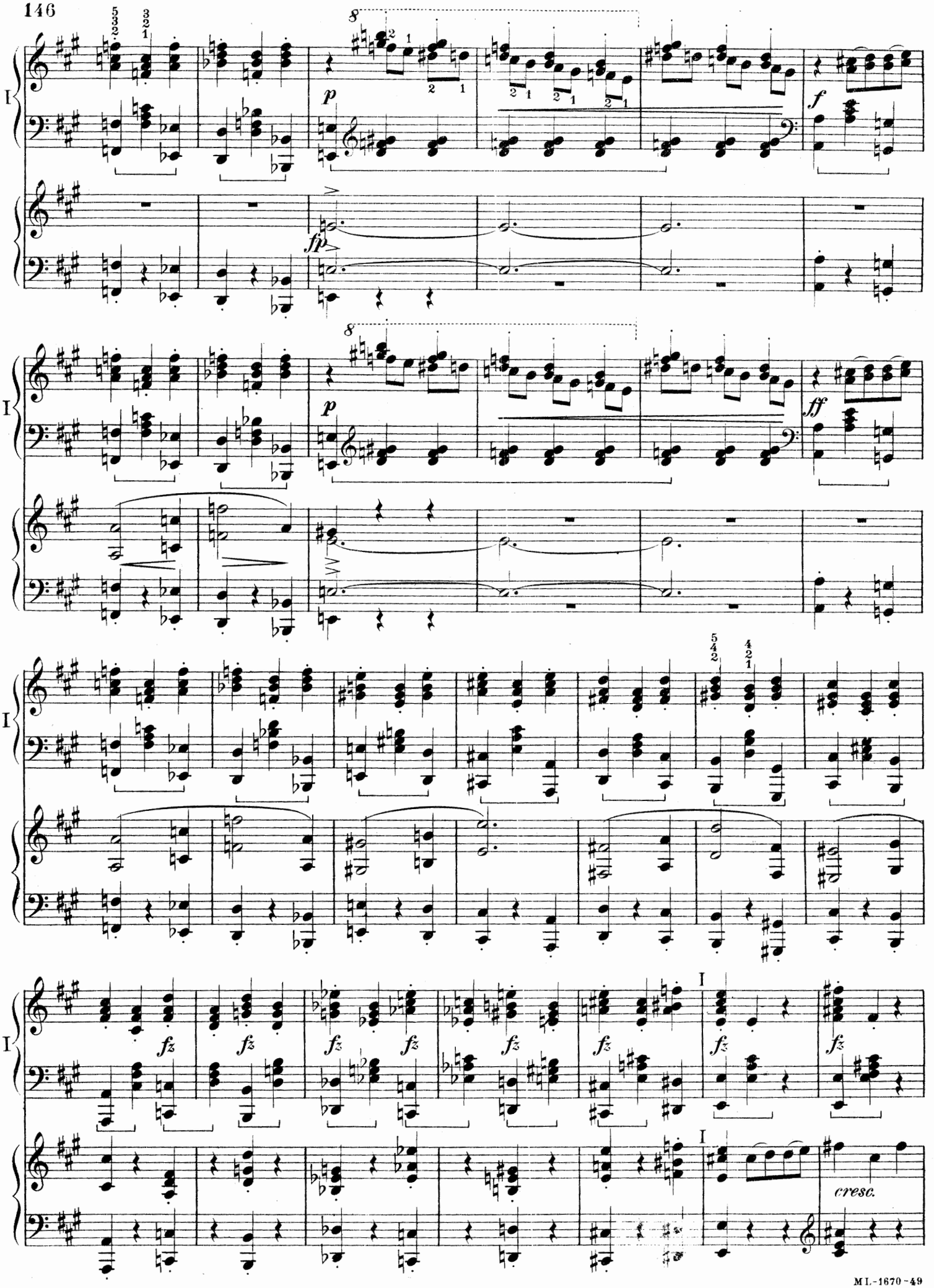

I
fz
fz
fz
ff
f
f
I
rit.
rit.
G
p a tempo
G a tempo
p
I
8
8
8

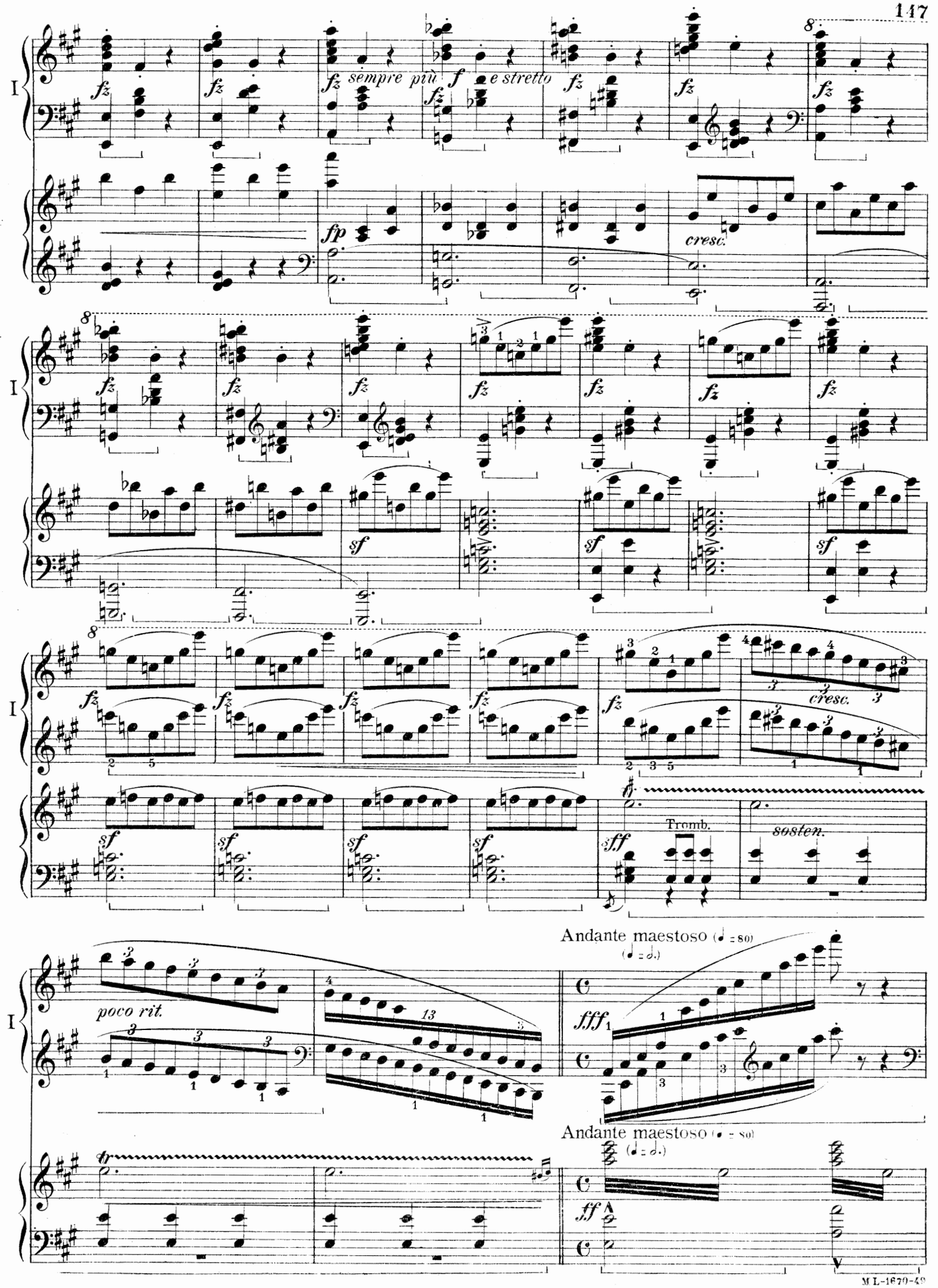

8
sempre
cresc.
cresc.
più cresc.
ff
f
sostenuto
con fuoco
sostenuto

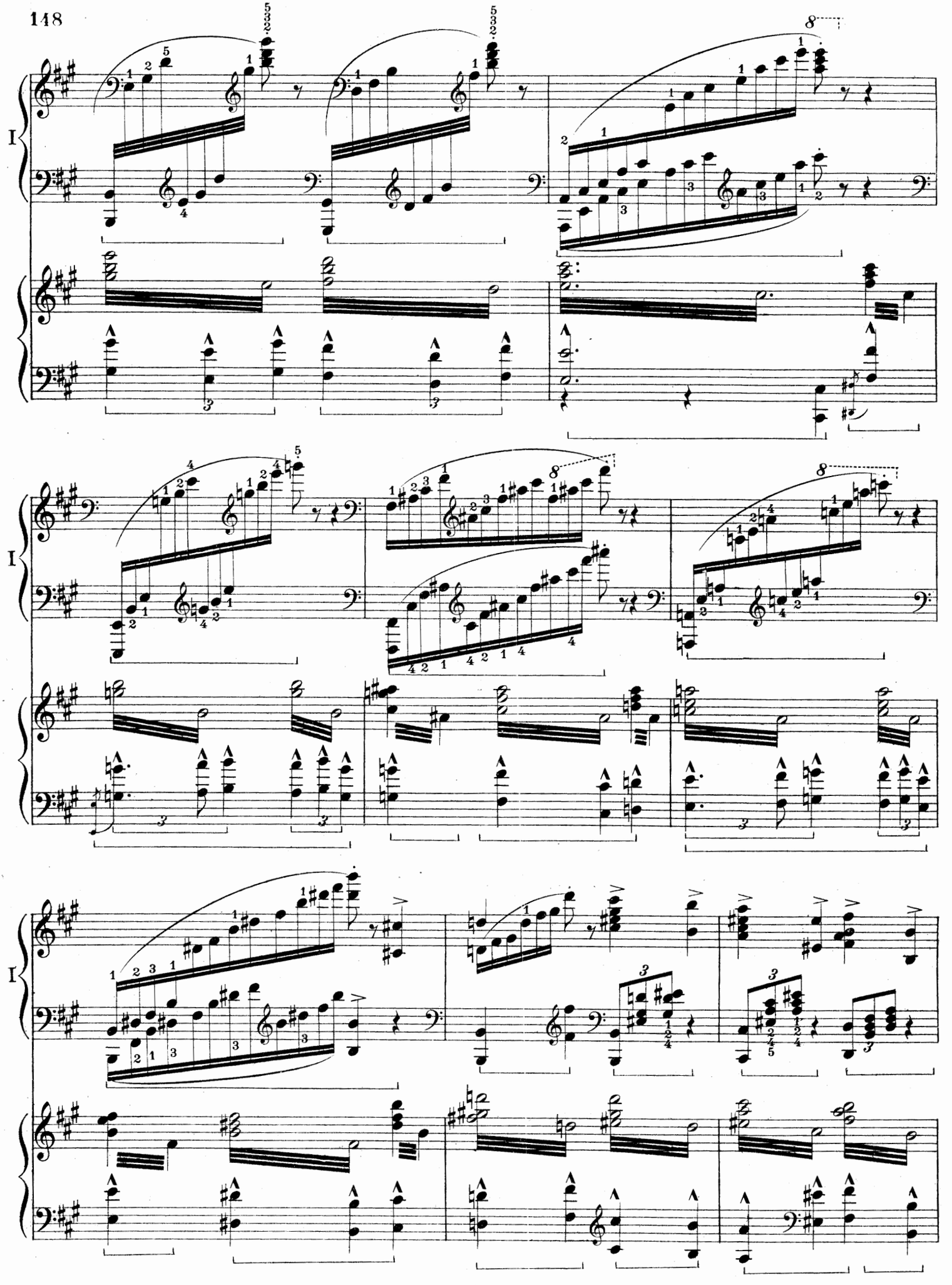

I
fff
poco rit. e dim.
a tempo
TUTTI
H
sf
poco rit.
pp a tempo
cresc. sempre

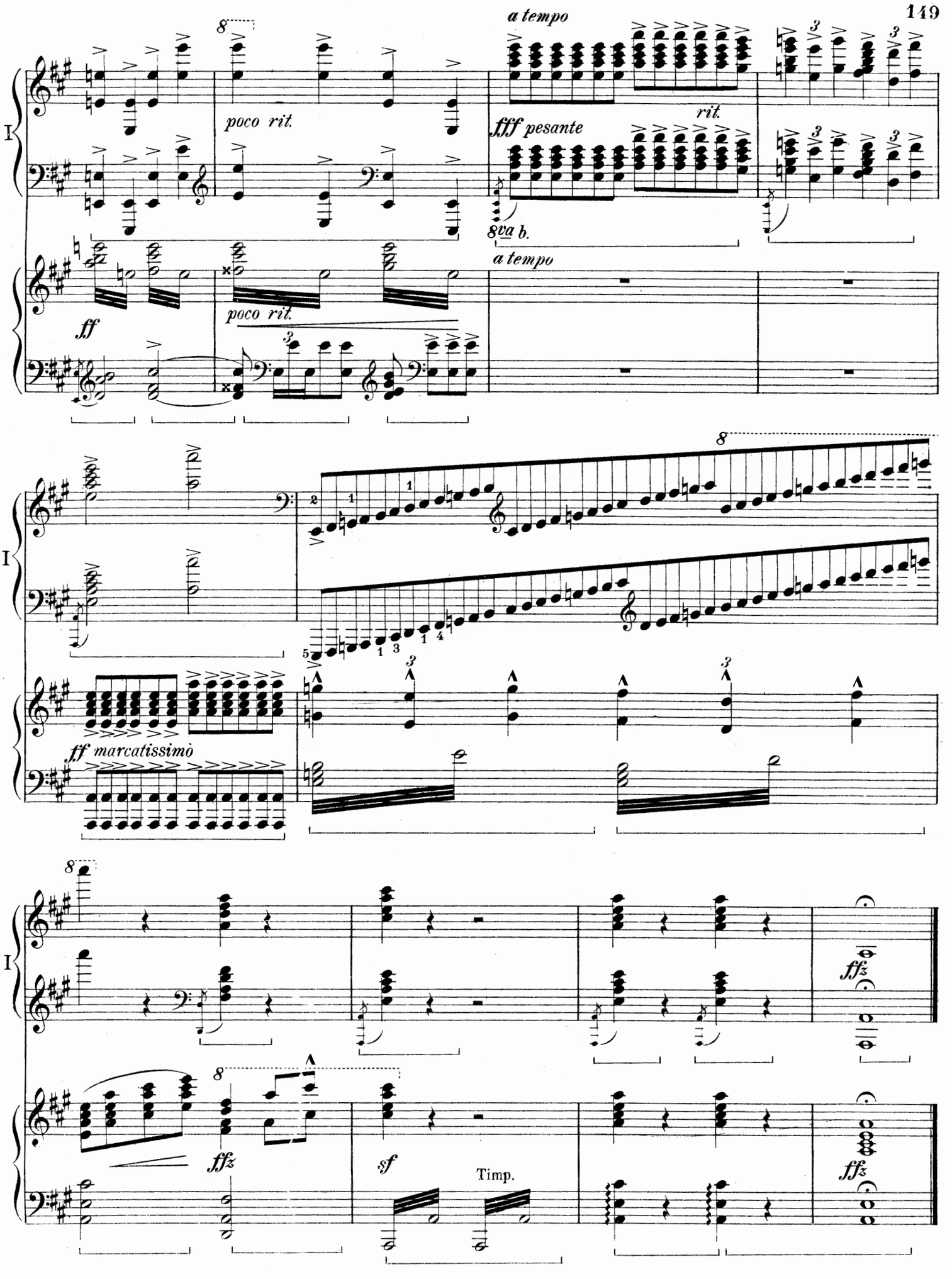

I
ff
sf
fz
fffz
SOLO
8
ffz
fffz


I
rit.
fz
G.P.
Quasi presto
p sempre staccato il basso
Quasi presto
p
scherzando
pp
fp
fp
fp
fp
fz
fz
f
mf


I
p
fp
f
ff
fz
cresc.


I
fz
sempre più f e stretto
fp
cresc.
sf
sff
Tromb.
sosten.
poco rit.
Andante maestoso (♩ = 80)
(♩ = ♩.)
fff
ff




I
a tempo
poco rit.
rit.
fff pesante
8va b.
a tempo
poco rit.
ff
ff marcatissimo
I
ffz
ffz
sf
Timp.
ffz