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Edvard Hagerup Grieg and his short piano compositions

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By submitting this bachelor thesis on the topic of *Edvard Hagerup Grieg and his short piano compositions*, I confirm that I have prepared it independently under the supervision of the thesis supervisor using the sources and literature mentioned in the thesis. I further certify that this thesis has not been used to obtain another or the same degree.

Prague, 8.7.2024

Jakob Samuel Lang

I would like to thank my parents for their endless support and the supervisor of this bachelor thesis, doc. MgA. Jana Palkovská, for her kind advice and professional consultation and for introducing me to the music of Edvard Grieg.

ABSTRACT

The thesis deals with the Norwegian composer Edvard Grieg, and his cycle of short piano compositions called Lyric Pieces. The work aims to give an overview of the life of Edward Grieg and its relation to his work of Lyric Pieces. Therefore, this thesis closely investigates the life of the composer, his perceived successes, impressions, and received inspiration from personalities and nature. Furthermore, it provides an overview and brief analysis of his 66 Lyric Pieces in terms of their character, inspirational background, and relation to Edvard Grieg. Additionally, the compositions are investigated in terms of peculiarities that provide value for piano pedagogy.

KEY WORDS

Edvard Grieg, Lyric Pieces, Norwegian music, Piano Literature

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Introduction

When I started my studies in 2020 at Charles University in Prague, Faculty of Education, I was first introduced to Edvard Grieg's short piano compositions, called Lyric Pieces, by my piano teacher, Mrs. Palkovská. So far, I had studied closely only a cycle of short romantic piano pieces composed by Schumann, but soon, I became more interested in Grieg's material and his compositions' background while studying some of his Lyric Pieces. As a result, I have decided to delve into Grieg's cycle of short piano compositions and document the findings in my thesis.

My motivation was not only to analyze the individual books and pieces but also to discover their personal connection to Grieg and to understand what characterizes Grieg's music. For that, I have noticed that it is also significant to dive into the composer's life story to learn more about his popularity, origin, and intentions.

1 Grieg

On the 5th of October 1905, the German music magazine "Neue Musikzeitung"¹ published a text written by Grieg himself titled "Mein erster Erfolg,"² in which the composer tries to answer the question of how his first success can be defined, what it means, and when it happened. (Grieg, 1910, p. 24) He comes to the conclusion that his childhood and early years of study had a profound impact on his life and eventual success. (Grieg, 1910, p. 24) Therefore, this thesis will also closely focus on Grieg's youth and how it influenced and inspired his development as a person and as a composer, shaping and creating the music for which he is known.



Illustration 1: Grieg self-portrait around 1855³

¹ (Grieg, Mein erster Erfolg, 1905)

"My First Success" was published by C. Grüniger in Stuttgart on the 5th of October 1905 in the German music magazine "New Music Magazine"

² (Grieg, Verzeichnis sämtlicher Werke von Edvard Grieg mit Einleitung: Mein erster Erfolg, 1910)

³ From: (Dinslage, 2018, p. 294)

1.1 Origin

Edvard Hagerup Grieg was born the 15th of June 1843 in Bergen.⁴ His great-grandfather Alexander Greig (1739-1803) was born in Aberdeen, Scotland, but emigrated to Norway due to conflicts between England and Scotland.⁵ (Finck, 1906, p. 2)

In 1779, he obtained the Norwegian rights of a citizen and established a hummer and stockfish export business in Bergen. (Brock, 1998, p. 40) Alexander Greig then changed his name to Alexander Grieg to ensure a proper English and Norwegian pronunciation. (Brock, 1998, p. 40), (Finck, 1906, p. 2) He was also a British consul general but never completely cut his roots to Scotland. Once a year, he took part in the communion when he went on an annual trip to Scotland as a member of the Scott Reformed Church. (Finck, 1906, p. 2), (Schj/Nm, 1908, p. 102) With his wife Margretha Elisabeth Heitmann (1742-1782), they had a son: John Grieg (1772-1844), who was the grandfather of Edvard Grieg. (Schj/Nm, 1908, p. 102) John Grieg was a British consul in Bergen and further took over the fish business from his father, Alexander Greig. (Brock, 1998, p. 40) Therefore, the Grieg family was already well established and had earned some prestige in Bergen. John is described as a very elegant mondain and handsome gentleman. (Schj/Nm, 1908, p. 8) With his wife Maren Regine Haslund (1776-1835) John Grieg had a Son: Alexander Grieg (1806-1875), the father of Edvard Grieg. Alexander Grieg also inherited the family business, as well as the work of an English consul, and is depicted as a man of great kindheartedness, humor, and amiability. (Schj/Nm, 1908, p. 8) The name Hagerup from Edvard Hagerup Grieg's mother's side was first inherited by Eilert Eilertsen (1718-1789), who was adopted by the age of 12 by Dr. Theol. Bishop Eilert Hagerup. It will be depicted again in detail, because of very similar

⁴ (Schjelderup & Niemann, 1908)

⁵ (Finck, 1906)

names, to clarify this relation. Eilert Eilertsen was adopted when he was 12 years old by Dr. Theol. Bishop Eilert Hagerup. Therefore, Eilert Eilertson changed his name to Bishop Eilert Hagerup, which shall not be confused with his adoptive father, Dr. Theol. Eilert Hagerup.

(Schj/Nm, 1908, p. 103)

Bishop Eilert Hagerup (former Eilert Eilertsen, 1718-1789) had a son in a second marriage with Magdalene Margarethe Christie (1755-1830): Edvard Hagerup (1781-1853). This was the grandfather of the mother's side of the family of Edvard Hagerup Grieg. (Schj/Nm, 1908, p. 103) Edvard Hagerup was Stiftamtmand of Bergen, so he was the president of the court, which was one of the highest positions in Norway at this time. (Finck, 1906, p. 5), (Schj/Nm, 1908, p. 103) When he died, little Edvard Grieg was nine years old, and the funeral of his grandfather, the prestigious Amtmand, created a long-lasting impression on the boy. One reason was the noble fashion of the ceremony due to the importance of Edvard Hagerup; another one was the funeral march, performed by a military band and composed by Swedish Prince Gustav, who died at a young age. (Finck, 1906, p. 5) Edvard Hagerup was married to Benedicte Janson, and they had three sons and five daughters. (Schj/Nm, 1908, p. 103) One of them was Gesine Judith Hagerup (1814-1875), who married Alexander Grieg (1806-1875). Together they had five children: Maren Regina Grieg (1837-1905), Ingeborg Benedicte Grieg (1838-1918), John Grieg (1840-1901), Edvard Hagerup Grieg (1843-1907) and Elisabeth Kimbell Grieg (1845-1927).⁶ (Schj/Nm, 1908, p. 102,103)

⁶ Additional Electronical Source, since the family tree by Schjelderup/Niemann was too young for complete data. Sources from WikiTree:

<https://www.wikitree.com/wiki/Grieg-119>

<https://www.wikitree.com/wiki/Grieg-118>

Even though Edvard Hagerup Grieg is often mentioned by his full name, there is no given reason for that, respecting the fact that he never uses it himself. Grieg even writes a possible explanation to his friend Henry Theophilus Finck:

„It is true, that my baptismal name includes the Hagerup. My artist name, however, is simply E. G. The Hagerup which is to be found in most of the encyclopedias is derived in all probability from the archives of the Leipzig Conservatory.“ (Finck, 1906, p. 2)

1.2 Childhood and Impressions in Bergen

1.2.1 Parents house

While growing up, Edvard Grieg was exposed to a wide range of cultural experiences, mainly also in his parents' home. His father, while more focused on the duties of a businessman, also had a musical side and found joy in music. (Brock, 1998, p. 44) Alexander Grieg had the musical abilities of an average amateur musician. His piano playing is described as playing with little, thick but busy fingers. He was a fan of the old classical school and the music of Mozart. (Schj/Nm, 1908, p. 8) The compositions of his son he often found as too ‚modern‘ and estranged. Even though he listened to Edvard’s music from time to time with his head shaking (Schj/Nm, 1908, p. 8), he always supported his son (Brock, 1998, p. 95) and especially Edvard’s Songs, for example, *Solvejgs Song* he appreciated deep heartedly and to the fullest. (Schj/Nm, 1908, p. 8) The mother of Edvard, Gesine Hagerup, was an incredible, multitalented, gifted woman. Her father's fortune, the Stiftamtmand Edvard Hagerup, allowed Gesine to experience a wide musical education. (Brock, 1998, p. 44)

Her parents sent her to Hamburg, specifically Altona, as a young girl, where she studied with *Albert Methfessel*⁷, a well-known choir and song composer. (Schj/Nm, 1908, p. 8) After that, she continued her musical studies in London, which she visited with her Husband. (Finck, 1906, p. 5) She sang and studied music theory and, therefore, acquired a broad musical skillset, which allowed Gesine to be known as the most famous piano teacher in Bergen (Brock, 1998, p. 44), who had excellent technique and a strong mind. (Schj/Nm, 1908, p.8) Weekly, Grieg's mother gathered and assembled a circle of interested amateurs and music lovers and organized a performance together. (Brock, 1998, p. 44) Gesine was sitting at the piano and leading the artistic event. (Schj/Nm, 1908, page 8) Her husband liked to join her for four-hand pieces, and even whole operas were realized as far as possible. (Brock, 1998, p. 44) To her favorite composers count *Mozart*, but Edvard also remembers very well the rhythmically alive performances of another favorite of his mother, *Weber*⁸. (Finck, 1906, p. 5)

Furthermore, she arranged little poems and plays/actings for such occasions, which were discovered after her death. Edvard still remembered some of her poems (Finck, 1906, p. 6); no wonder he and his siblings were very influenced by this intense stimulation. (Schj/Nm, 1908, p. 8-9) The intimate but enthusiastic style of these gatherings must have impressed the still young boy, so Finck, while pointing out that it was "only executed by amateurs [...], but while amateurs may fail here and there in technical proficiency, they usually play with more zeal and enthusiasm than the average professional; and it is the zeal and enthusiasm of the

⁷ Albert Methfessel (1785-1869) was a German composer and Conductor, based in Hamburg, where he taught Gesine Hagerup and founded the men's choir Hamburger Liedertafel

⁸ Carl Maria von Weber (1786-1826) was a German composer, conductor, and pianist of the Romantic era

player and singer that stir the listener's soul most deeply and make him eager to become a musician too". (Finck, 1906, p. 6)

It appears only logical that the young Grieg was dragged to the piano, even before starting to have piano classes, just to go on a wonderful journey and discover the instrument and the music itself. In the autobiographical sketch *My First Success*, Edvard Grieg takes a deep and delicate view back to his childhood days while pointing out the importance of those events, which had a lasting impression on the composer. (Grieg, 1910, p. 3)

In one of his first listed shaping memories of a first success, he depicts the moment when he first discovered the resonating harmony of different pitches. Grieg writes:

"Was sollte mich hindern, mir jene wunderbare geheimnisvolle Befriedigung zurückzurufen, als ich meine Arme über das Klavier ausstreckte, um zu entdecken — nicht etwa eine Melodie: dazu fehlte noch viel — nein; daß es eine Harmonie gibt. Erst eine Terz; dann ein Akkord von drei Noten; dann ein voller Akkord mit vier; endlich und schließlich, mit beiden Händen — o Freude! eine Kombination von fünf, den Nonenakkord! Als ich das herausgefunden hatte, da kannte meine Glückseligkeit keine Grenzen. Das war in der Tat ein Erfolg!" (Grieg, 1910, p. 4)

(Free translation by the author:

"What was to prevent me from recalling that wonderful mysterious satisfaction when I stretched out my arms over the piano to discover - not a melody: much was missing for that - no; that there was a harmony. First a third; then a chord of three notes; then a full chord of four; finally and finally, with both hands - oh joy! a combination of five, the ninth chord! When I had figured that out, my happiness knew no bounds. That was indeed a success")

That discovery by Grieg not only emphasizes the importance of the event for himself but also reveals a rare case of musical thinking and sensibility, as highly musically curious and gifted children usually limit their focus to the discovery of known melodies rather than harmonic connections. (Brock, 1998, p. 46) Moreover, this might be one of the most important stimuli for the later life of Grieg. He is pointing out that no other later success excited him more than this. (Grieg, 1910, p.4)

One year later, at the age of six, Gesinde began to teach Edvard and educated him on the piano. Grieg was a talented pupil and understood certain things remarkably fast. However, he was disappointed by the amount of technical exercise and studies that were necessary for him to develop a certain level of technique and playing. On the other hand, he did not enjoy and understand the importance of them, which resulted in a disengaging curiosity between Edvard and the instrument. (Grieg, 1910, p. 4) Moreover, the young Edvard felt like his mother wasn't showing enough satisfaction when he did something right, but rather was constantly controlling him and forcing him to play finger exercises, scales, and "*[...]all of the other technical works of the devil[...]*".⁹ (Grieg, 1910, p. 4)

Looking back, he later understood his mother's pedagogical intentions. Grieg points out that he should have followed Gesine's guidance more eagerly and even states that without her, he would not have achieved what he did. (Grieg, 1910, p. 4)

Already as a student, he admired his mother's professionalism and artistic skill, even though he felt frustrated when she pointed out every mistake. "*[...]da kontrollierte sie mich, auch wenn sie nicht im Zimmer war. Eines Tages kam ihre drohende Stimme aus der Küche, wo sie gerade das Mittagessen vorbereitete: ‚Aber pfui, Edvard; fis, fis, nicht F.‘ Ich war ganz überwältigt von ihrer Meisterschaft.*" (Grieg, 1910, p. 4)

⁹ Free translation by the author

(Free translation by the author:

"[...]she controlled me, even when she was not in the room. One day her threatening voice came out of the kitchen, where she was preparing lunch: 'But fie, Edvard; F sharp, F sharp, not F.' I was completely overwhelmed by her mastery."

1.2.2 The City of Bergen

Not only directly at home but also outside of his parent's house, Edvard grew up with plenty of impressions and experiences he had in and around Bergen that shaped his fantasy and personality. (Brock, 1998, p. 42) In a speech to the public of Bergen on the occasion of his 60. Birthday, he explains:

"Es ist nämlich nicht allein die Kunst und die Wissenschaft Bergens, aus der ich Anregung gewann. Nicht nur von Holberg, Welhaven und Ole Bull habe ich gelernt [...] Nein, das ganze Milieu Bergens ist mein Stoff gewesen, Bergens Natur, Bergens Arbeitsfreude und Unternehmensgeist jeglicher Art haben mich inspiriert." (Brock, 1998, p. 40)

(Free translation by the author: *" Because it is not only the art and science of Bergen from which I have drawn inspiration. I have not only learned from Holberg, Welhaven and Ole Bull [...] No, the whole Bergen milieu has been my material, Bergen's nature, Bergen's joy of work and entrepreneurial spirit of every kind have inspired me."*)

His hometown lies on the Norwegian west coast between seven mountains, situated at the confluence of the two fjord arms, Vaagen and Puddefjord. This town, which was established in the 11th century, has always been a center of trade and culture, connecting traditions with cosmopolitanism and busyness. In the 12th century, Norwegian kings were crowned here,

and during the 15th and 16th centuries, Bergen developed into one of the most important locations in the North Sea region. (Brock, 1998, p. 40) Especially the trade with fish products flourished in Bergen, an industry from which Grieg's family also profited. Since 1765, Bergen's cultural life was expanded with the founding of its own concert institution, the so-called *Harmonien*¹⁰. Already a great grandfather of Edvard Grieg, the merchant and violinist Nils Haslund gained prestige, being the director there from 1770. Gesine Hagerup, the mother of Edvard, performed in *Harmonien* as a 19-year-old the aria of Agathe from Weber's opera *Der Freischütz*. (Brock, 1998, p. 43) Later, she also had public concerts there as a pianist, and Edvard himself later returned to the institution and, during two concert seasons between 1880 and 1882, had a great success as a conductor. (Brock, 1998, p. 44)

In Edvard's childhood, life on the streets of Bergen was rich and full of variety. Children were allowed to play right in the middle of the street, also ride the sled, and bathe in the sea without any restrictions. (Schj/Nm, 1908, p. 9) The colorful impressions and freedom of Edvard's childhood in Bergen shaped and stimulated his character and fantasy. He states that he can recall many triumphs of these years that had a profound impact on his imagination.

"So z. B. vermochte ich, wenn mir als kleinen Jungen erlaubt worden war, zu einem Begräbnis zu gehen oder einer Auktion beizuwohnen, ganz genau zu berichten, welchen Eindruck der Vorgang auf mich gemacht hatte. Wenn man mir untersagt hätte, diesen kindlichen Instinkten nachzugehen, wer weiß, ob meine Phantasie nicht unterdrückt und in eine andere Richtung getrieben worden wäre, die meiner wahren Natur fremd war?" (Grieg, 1905, p. 3)

¹⁰ Harmonien was the name of the musical organization today known as the Philharmonic Orchestra in Bergen. It was founded in 1765 under the name *Det Musicalske Selskab* and was later renamed to *Musikselskabet Harmonien*

(Free translation by the author:

"For example, when I was allowed as a young boy to go to a funeral or attend an auction, I was able to report exactly what impression the event had made on me. If I had been forbidden to follow these childish instincts, who knows whether my imagination would not have been suppressed and driven in a different direction that was alien to my true nature?")

1.2.3 School years

However, Grieg also points out that this tendency to be a dreamer caused difficulties that showed up throughout his life. Especially while young, he did not put as much focus on his studies as he later wished. (Grieg, 1910, p. 4) In the same period of time Edvard started to be educated at the piano and in music, he began attending a mixed school in Bergen and in both, his artistic musical, as well as in his general studies, he admits that he was a lazy student. (Grieg, 1910, p. 5) In general, he was not a big fan of his school days and the pedagogical methods he experienced in his youth. From 1849 to 1853, he visited an elementary school and after that continued his education at the secondary school *Tanksche Schule*. This school had a highly classical educational ideal and focussed on modern language, mathematics, and science in order to respond to the Industrial Revolution, which strongly influenced the mentioned epoch. (Brock, 1998, p. 47) Grieg describes the school as rough, cold, and full of materialism, all aspects not in harmony with his true nature. (Grieg, 1910, p. 6) When Edvard was 10, the Grieg family moved from their street, *Strandgaten*, which was directly in Bergen, to a property named *Landaas*, which was located a few kilometers outside of Bergen. In *Mein erster Erfolg*, he reveals how he intentionally faked getting wet from a shower of rain so that he had to go back the long way home to change his clothes and, as a result, would miss school. (Grieg, 1910, p. 5) He states that already, as a child, he didn't agree with the

pedagogical principles of his school, which only had an impact on his bad side while not fostering his talents. (Grieg, 1910, p. 6)

Edvard's dislike of the school was also caused by several negative experiences that stretched through all subjects, such as mathematics, geography, and German and English language. Especially his failures in the subjects of Geography and English influenced his self-confidence. Since the father of Edvard was the English council, which was a tradition in the Grieg family, Edvard felt deeply ashamed and lost his belief in himself for a long time, not only in school but also in front of his parents. (Grieg, 1910, p. 7)

In the music classes, Edvard could show his natural talent and curiosity, which his social environment did not always perceive positively. In one lesson, he was the only one who knew a composer who composed a requiem. This unique knowledge led to a further split in the personal relationships between Edvard and his classmates. (Grieg, 1910, p. 7)

Edvard was exceptionally good at singing and musical scales. Grieg describes how, in one musical examination, he was the only pupil out of 30 who passed the exam. His first music teacher, *Schediwy*¹¹, mentioned that Grieg was the best. (Grieg, 1910, p. 8)

However, not all teachers were that supportive of Edvard's musical efforts. When he was between twelve and thirteen, he composed a work he called: „*Variationen über eine deutsche Melodie für das Klavier, von Edvard Grieg, Opus I.*“¹²

¹¹ *Ferdinand Giovanni Schediwy* (1801-1877) was Edvard's first musical teacher. He immigrated from Czech Republic, Prague, to Bergen, where he was active as a composer, conductor, organist and teacher. In the year 1827 he became the leader of *Harmonien*

¹² Free translation by the author: „*Variations on a German melody for the piano, by Edvard Grieg, Opus I.*“ (Grieg, 1910, p. 8)

When Grieg brought it to the school, his German teacher first showed it to another class next door, then ironically made fun of it in front of both classes and finally punished Grieg verbally and physically for bringing "*that stupid stuff*" instead of his dictionary. (Grieg, 1910, p. 8) This situation influenced him strongly and lasted as a longterm negative memory, as he mentions "*Und wie oft ist mir das noch im späteren Leben passiert! Und immer habe ich mich dabei an jenes erste Mal erinnern müssen.*" (Grieg, 1910, p. 8)

(Free translation by the author: "*And how often that again happened in my later life! And always I had to remember this first time.*")

During his childhood, influenced by those negative experiences, Edvard did not think about becoming an artist. He loved poetry and preaching in front of people rather than performing, so his former dream was to become a pastor. (Grieg, 1910, p. 9) By the influence of others, he was brought on his path to follow his passion for music.

One person who impacted him and supported him positively was a lieutenant who lived opposite Grieg's school and was a talented piano player. He was one of the first who showed interest in Grieg's first compositions, which resulted in a deep gratefulness by the still young composer. (Grieg, 1910, p. 9)

In the summer of 1858, *Ole Bull*¹³ visited the Grieg family and, during this meeting, gave the final input, which led to Edvard's studies at the conservatory in Leipzig.

"Denn plötzlich kam Ole Bull zu mir, schüttelte mich in seiner ihm eigentümlichen Weise, und sagte: ‚Du mußt nach Leipzig gehen und ein Musiker werden.‘" (Grieg, 1910, p. 10)

(Free translation by the author: "*Because suddenly Ole Bull came to me, shook me in his peculiar way, and said: ‘You have to go to Leipzig and become a musician.‘*")

¹³ ¹³ Ole Bornemann Bull (1810-1880) was a Norwegian violinist who influenced the character and development of Edvard Grieg and his music strongly. The relationship between them shall be clarified more, later in this thesis

1.3 Conservatory in Leipzig

Since its foundation by *Felix Mendelssohn Bartholdy*¹⁴ in 1843, the Leipzig Conservatory was regarded during Grieg's period as one of the best institutions of musical education in Europe. Internationally known and valued, it also attracted students outside of the local borders. From Scandinavia, the biggest fragments of students came, like Grieg, from Norway. But also musicians from England, Russia, and North America studied at the conservatory in Leipzig. (Brock, 1998, p. 51) Besides Edvard Grieg, who started his studies after his entrance exam at the 6th of October 1858, other Norwegian composers, musicians and conductors were enrolled. For example, *Otto Winter-Hjelm*¹⁵ who immatriculated already 1857, or *Christian Cappelen*¹⁶ (1860), *Johan Svendsen*¹⁷ (1863), *Ole Olsen*¹⁸ (1871), *Johan Peter Selmer*¹⁹ (1871), *Iver Holter*²⁰ (1876), *Christian Sinding*²¹ (1879) and *Johan Halvorsen*²² (1886). (Brock, 1998, p. 53)

¹⁴ Felix Mendelssohn Bartholdy (1809-1847) was a German composer, Pianist, and Organist. He is considered as one of the most significant musicians of the Romantic era and was very influential as a conductor. In the year 1843 he founded the Conservatory in Leipzig.

¹⁵ Otto Winter-Hjelm (1837-1931) was a Norwegian composer, conductor, organist, musical critic and pedagogue

¹⁶ Christian Cappelen (1845-1916) studied at the Leipzig Conservatory, and from 1887 to 1916, he was a renowned organist in the cathedral church in Oslo

¹⁷ Johan Svendsen (1840-1911) was a Norwegian composer and Conductor whose Romance for Violin and Orchestra in G-Major op. 26 got quite famous

¹⁸ Ole Olsen (1850-1927) was a Norwegian composer and military musician

¹⁹ Johan Peter Selmer (1844-1910) was sentenced to death because he took part in the Paris commune but managed to flee to Leipzig, where he studied at the Conservatory. Later he composed programmatic music.

²⁰ Iver Holter (1850-1941) was a Norwegian composer who was leading *Harmonien* after Edvard Grieg's death

²¹ Christian Sinding (1856-1941) composed similar to Grieg, lyrical pieces and around 250 songs

²² Johan Halvorsen (1864-1935) was a Norwegian Violinist, Composer and Conductor

During Edvard's years in Leipzig, he experienced comprehensive studies of music and all its associated and related areas. Teachers for music theory were *Moritz Hauptmann*²³, *Ernst Friedrich Richter*²⁴ and *Benjamin Robert Papperritz*²⁵. For piano playing *Louis Plaidy*²⁶, *Ernst Ferdinand Wenzel*²⁷ and *Ignaz Moscheles*²⁸. For composition *Carl Reinecke*²⁹. (Brock, 1998, p. 54)

In the beginning, Edvard suffered from immense homesickness in the conservatory. In contrast to Bergen, he perceived Leipzig as dark, sinister and confining and at the age of 15 the young composer felt lonely. (Grieg, 1910, p. 11) But soon, his mood changed, and he gathered self-confidence, even if some classmates made fun of his childish appearance. (Grieg, 1910, p. 12) The early successes in Leipzig gave Edvard a lot of motivation, and he counts the acceptance to the conservatory as a colossal triumph. (Grieg, 1910, p. 12)

²³ Moritz Hauptmann (1792-1868) was one of Edvard Grieg's teachers at the Leipzig Conservatory. The German composer and Violinist also was a music theorist and one of the founders of the Bach Society in Leipzig, which published the first three volumes of Bach's Complete Works

²⁴ Ernst Friedrich Richter (1808-1879) was Thomas-cantor and one of Grieg's teachers at the Leipzig Conservatory. He published several books about musical forms, theory, and harmony

²⁵ Benjamin Robert Papperritz (1826-1903) studied and later worked at the Leipzig Conservatory

²⁶ Louis Plaidy (1810-1874) was a renowned German pianist, composer, and pedagogue who was Edvard's first Piano Teacher and the Conservatory in Leipzig. Plaidy published several popular pedagogical works, for example *Technical Studies for the Pianoforte*

²⁷ Ernst Ferdinand Wenzel (1808-1880) studied piano under the guidance of *Friedrich Wieck* and later was an associate of Robert Schumann's *Neue Zeitschrift für Musik* (Free translation by the author: *New magazine for music*). At the Leipzig Conservatory, he was Edvard Grieg's second piano teacher

²⁸ Ignaz Moscheles (1794-1870) was a Bohemian Composer, Pianist and Pedagogue. He was one of Grieg's teachers at the Leipzig Conservatory and was regarded as one of the best piano virtuoso at his time. His works, such as his *Studies for Pianoforte* op. 70 achieved high popularity.

²⁹ Carl Reinecke (1824-1910) was a German Composer, Pianist, and Conductor and one of Edvard Grieg's teachers at the Leipzig Conservatory. From 1860 to 1895, he was the Director of the *Gewandhausorchester*, and in 1885, he participated in the chamber tone conference in Vienna, where the tuning of the chamber tone was standardized.

1.3.1 Piano Education

Louis Plaidy was Edvard's first piano teacher in Leipzig and was extremely focussed on a clean and precise technique. Plaidy's pedagogical book *Technische Studien, für das Pianofortespiel*³⁰, gained significant relevance and popularity. His methods had the reputation of being successful and efficient, and some of Grieg's classmates were able to profit from him immensely. (Grieg, 1910, p. 14) Edvard gives as an example his classmate *J. F. Barnett*³¹, who practiced right before an important concert with Plaidy's technique, which means lifting the fingers slowly from note to note and opening the finger every time. Later at the concert, Barnett then performed the piece in its original tempo with absolute clarity. (Grieg, 1910, p. 14) However, Edvard Grieg was not a fan of this playing style at all. He negatively describes his teacher as a small, fat, baldheaded man and his technical exercises as boring and to go mad about. (Grieg, 1910, p. 13) Like his piano lessons as a child with his mother, he did not enjoy the technical exercises. Grieg admits that he was horribly lazy and hated the repertoire he had to play, which consisted of nothing but *Czerny*³², *Kuhlau*³³, and *Clementi*³⁴. One lesson Grieg was even sent home by Plaidy, because he had not practiced it well enough. (Grieg, 1910, p. 12)

³⁰ Free translation by the author: *Technical Studies, for the pianoforte*

³¹ John Francis Barnett (1837-1916) was an English composer, pianist, and pedagogue. He studied from 1857 at the Leipzig Conservatory together with Edvard Grieg, where he performed at a Gewandhausconcert 1860 Mendelssohn's Piano Concerto No. 2 in D-minor

³² Carl Czerny (1791-1857) was an Austrian pianist, composer, and pedagogue. Especially his collections of pedagogical Etudes achieved immense popularity

³³ Friedrich Daniel Rudolph Kuhlau (1786-1832) was a German-Danish Composer whose instructive sonatas are used often in piano pedagogy

³⁴ Muzio Clementi (1752-1832) was an Italian composer, pianist, and pedagogue who not only wrote repertoire for the piano but also published his own renominated piano school: *Introduction to the Art of Playing on the Piano Forte* op. 42

This unfortunate relationship between Grieg and Plaidy resulted in a conversation between Grieg and *Schleinitz*³⁵, who terminated the lessons. (Grieg, 1910, p. 12)

The second piano teacher of Edvard in Leipzig was Wenzel. In Grieg's time at the conservatory, Edvard developed a deep appreciation for *Schumann*³⁶ and his works. Not only did Edvard manage to listen to Schumann's piano concerto, performed by *Clara Schumann*³⁷ in the *Gewandhauskonzert*³⁸, which later influenced Edvard's own piano concert, but he also studied with Wenzel the short romantic piano pieces by Schumann. (Brock, 1998, p. 55) *Kinderszenen*³⁹ and *Album für die Jugend*⁴⁰ inspired Grieg, to write his own cycle of Lyrical Pieces, which shall be discussed later in this thesis.

Wenzel, a good friend of Schumann himself, often taught Grieg directly through his own personal experiences, resulting in Grieg's deep adoration of Schumann's music. (Brock, 1998, p. 55) One time, Grieg even traded a manuscript of one of his own compositions with a fellow classmate in order to get a rare copy of Schumann's piano concert. (Grieg, 1910, p. 19)

The pedagogic method of Wenzel was focused very much on verbal teaching. Grieg mentions that Wenzel did not recite in front of the students at all, due to the conspiracy

³⁵ Heinrich Conrad Schleinitz (1802-1881) was a German lawyer and tenor and close friend of Felix Mendelssohn Bartholdy, who dedicated his famous *A Midsummer Night's Dream* to Schleinitz. Between 1847-1881 Schleinitz was the Director of the Leipzig Conservatory

³⁶ Robert Schumann (1810-1856) was a German composer, Music Critic, and Conductor and is considered one of the most influential composers of the romantic period. His Volumes *Childhoodscenes* and *Album for the Youth* also inspired Edvard Grieg

³⁷ Clara Schumann (1819-1896) was a German composer, pianist, and pedagogue. Grieg deeply appreciated her performance of Robert Schumann's piano concert, which Grieg listened live in Leipzig

³⁸ *Gewandhauskonzert* was the name of the concerts which took place in the *Gewandhaus*, which was a renowned concert place in Leipzig

³⁹ *Kinderszenen/Childhoodscenes* is a cycle of thirteen short piano pieces by Robert Schumann

⁴⁰ *Album für die Jugend/Album for the Youth* is a cycle of 43 piano pieces composed by Robert Schumann

theory he lost his memory when performing in his youth and therefore does not want to perform any longer. (Grieg, 1910, p. 14) However, Edvard describes him as a master of the art of teaching, and behind his words was the most beautiful music. (Grieg, 1910, p. 15) Wenzel became an Idol of Grieg (Grieg, 1910, p. 15), who remembers and honors their common connection in an article he wrote 1893 about Robert Schumann.

"Einer von Schumanns besten Jugendfreunden, Ernst Ferdinand Wenzel, der geistvolle, nun verstorbene Lehrer am Leipziger Konservatorium, mit dem ich mich oft über Schumann unterhielt[...]" (Brock, 1998, p. 55)

(Free translation by the author: *"One of Schumann's best childhood friends, Ernst Ferdinand Wenzel, the intellectual, now deceased teacher at the Leipzig Conservatory, with whom I often talked about Schumann[...]"*)

When Edvard Grieg held his graduation concert, he performed three of his *Vier Klavierstücke*⁴¹, which were inspired by Schumann's op. 12 and 111. Grieg named them similar to Schumann, *Phantasiestücke* and dedicated them to *Seinem verehrten Lehrer Herrn E. F. Wenzel*.⁴²

Edvard finished his piano studies at the conservatory with the renowned pianist and pedagogue Moscheles, who was also the teacher of Felix Mendelssohn Bartholdy and friend of Ludwig van Beethoven. Moscheles often recited Beethoven in front of his students and

⁴¹*Four Piano Pieces* op.1 was performed by Edvard Grieg on his own graduation concert. Similar to Schumann's op. 12 and 111 they were listed at the concert program as *Fantasy Pieces*. The first piece is influenced by Schumann, the third by Chopin, and the second and fourth by German romantic, as well as individual Norwegian influences, such as contrasting ABA- Form, long organ points, a fluctuation between major and minor modality, and the appearance of the so-called *Grieg-Motive* (Brock, 1998, p. 62-63)

⁴² Free translation by the author: *to his honored teacher Mister E. F. Wenzel*

Grieg describes his playing as wonderful, immensely clean and full of character. (Grieg, 1910, p. 15) Edvard also studied under the guidance of Moscheles, Beethoven's Sonatas. In comparison to Wenzel, Moscheles was focused on a very practical pedagogical style. Grieg writes about his lessons with him:

"Oft konnte ich nicht vier Takte hintereinander spielen, ohne daß er seine Hände auf meine legte, mich sanft von meinem Sitze schob und sagte: 'Jetzt hören Sie, wie ich das mache.' Auf diese Weise lernte ich manches kleine technische Geheimnis, und verstand seine ausdrucksreichen Interpretationen aufs höchste zu schätzen." (Grieg, 1910, p. 15)

(Free translation by the author: *"Often I couldn't play four bars in a row without him putting his hands on mine, gently pushing me off my seat and saying: 'Now listen how I do that.' In this way, I learned many little technical secrets and understood to appreciate his expressive interpretations to the highest degree."*)

Moscheles published, similar to Plaidy, his own compositions, which aimed to be studied for the pedagogical aspects of playing the piano, for example, *Studien für Pianoforte* or *Charakteristische Studien*. At the Leipzig Conservatory, the students were split into different groups and, therefore, experienced lessons and methods from different teachers. Grieg judges that as unpleasant and did not like the rivalry from Plaidy towards Moscheles' methods.

Edvard was a big fan of Moscheles' op. 70 and learned all of the 24 studies, from which he profited. (Grieg, 1910, p. 15) The relationship between Moscheles and Grieg was, similar as between Wenzel and Grieg, very positive. Under the influence of those two teachers, Grieg gained significant experience and motivation. (Grieg, 1910, p. 15)

In Edvard's final graduation certificate Wenzel is writing:

"Herr G. ist mir ein sehr lieber Schüler gewesen, der durch seinen Fleiß und seine Strebsamkeit sowohl, wie durch seine talentvollen Leistungen, die eben so viele Zeugnisse steten Fortschreitens waren, mir jederzeit große Freude gemacht hat. Sein Klavierspiel ist bis

zu einem sehr bedeutenden Grade entwickelt und verbindet mit einer exakten u. weitreichenden Fertigkeit einen zwar schlichten, nichtsdestoweniger aber sehr sinnigen u. ausdrucksvollen Vortrag, wie das sich bei einer musikalischen Natur, wie die des Herrn G., fast von selbst versteht. ⁴³ (Dinslage, 2018, p. 291)

(Free translation by the author: *"Mr. G. has been a very dear pupil to me, who has always given me great pleasure through his hard work and diligence, as well as through his talented performances, which were just as many testimonies of constant progress. His piano playing is developed to a very significant degree and combines with an exact and far-reaching skill a simple, but nonetheless very meaningful and expressive performance, as is almost self-evident with a musical nature such as Mr. G.'s."*)

Ignaz Moscheles is stating:

"Herr Grieg hat unter meiner Leitung meine Etüden mit besonderem Fleiße gespielt und seine schöne musikalische Begabung sehr entwickelt." (Dinslage, 2018, p. 291)

(Free translation by the author: *"Mr. Grieg played under my direction my etudes with particular diligence and developed his beautiful musical talent very much"*)

1.3.2 General artistic and musical education

In addition to a fundamental education in piano playing, Edvard Grieg was trained in music and all its related areas, such as theory, harmony, and composition.

One of his first teachers in music theory, harmony, and composition technique was Ernst Friedrich Richter. He educated Grieg in following the rules of the general base, fugal

⁴³ (Dinslage, 2018) *Edvard Grieg and his time*

compositions, and solving so-called musical problems. Already in the lesson with Richter, Edvard reveals that his compositional style is focused a lot on harmony rather than musical complexity and form. He describes how he didn't understand why he had to follow the rules instead of writing what he thought would sound beautiful. (Grieg, 1910, p. 16)

A similar attitude showed Grieg in the same subject with the teacher Robert Papperitz. He gave his pupils more freedom than Richter, with the result that Edvard was implementing chromatic steps wherever possible in his own choral exercises. This technique was overused by Edvard, who had to learn to deal with the criticism of his teachers. Even though, the young Edvard Grieg did not agree to the fullest with Papperitz and Richter, he respected them and later appreciated that his teacher was patient with him. (Grieg, 1910, p. 16) As a young student, Grieg considered himself stubborn, and in *Mein erster Erfolg*, he depicts his theory lessons very strictly. In opposite to the young Edvard's own impressions, his preserved exercises of Richter's class show that they were always corrected eagerly by the professor, and after Edvard completed his elementary course, Richter gave Grieg all the freedom to use romantic and modern-considered harmonical techniques, even in connection with older forms, such as choral or fuge. (Brock, 1998, p. 60)

In addition to Richter and Papperitz, Edvard was educated by Moritz Hauptmann. Grieg gained a lot of positive experience during his lectures. He describes him as an old amiable man who didn't take the musical rules too seriously. (Grieg, 1910, p. 17) The experience of evaluation differed from teacher to teacher and topic to topic. Grieg explains how he was submitting the same homework to different teachers, and while Richter didn't appreciate his work⁴⁴, Hauptmann assessed it as very beautiful and musical. (Grieg, 1910, p. 18)

⁴⁴ The referred homework was a fuge on the name *GADÉ*. Also Schumann composed a short piece with dedication to the famous Danish composer Nils Wilhem Gade, and Grieg was also influenced by him

In the last year at the conservatory, Carl Reinecke taught Edvard in composition. Grieg felt overwhelmed by the amount of knowledge he was expected to possess, such as instrumentation and functionality of pieces with instruments other than the piano. (Grieg, 1910, p. 18-19) Edvard studied by investigating pieces of others, such as Beethoven and Mozart, but the most helpful he considered the wide possibility of listening to musical performances. He states that the biggest development in the part of the composition and musical understanding he gathered in concerts in Leipzig and not in the conservatory itself. (Grieg, 1910, p. 19-20) It resulted in an inner conflict for Edvard, who, on the one hand, understood the musical world around him but, on the other hand, did not possess enough ability and self-assurance to create what he wished. (Grieg, 1910, p. 20) He also tended to compare his own with the abilities of his classmates, which resulted in self-disappointment. (Grieg, 1910, p. 20)

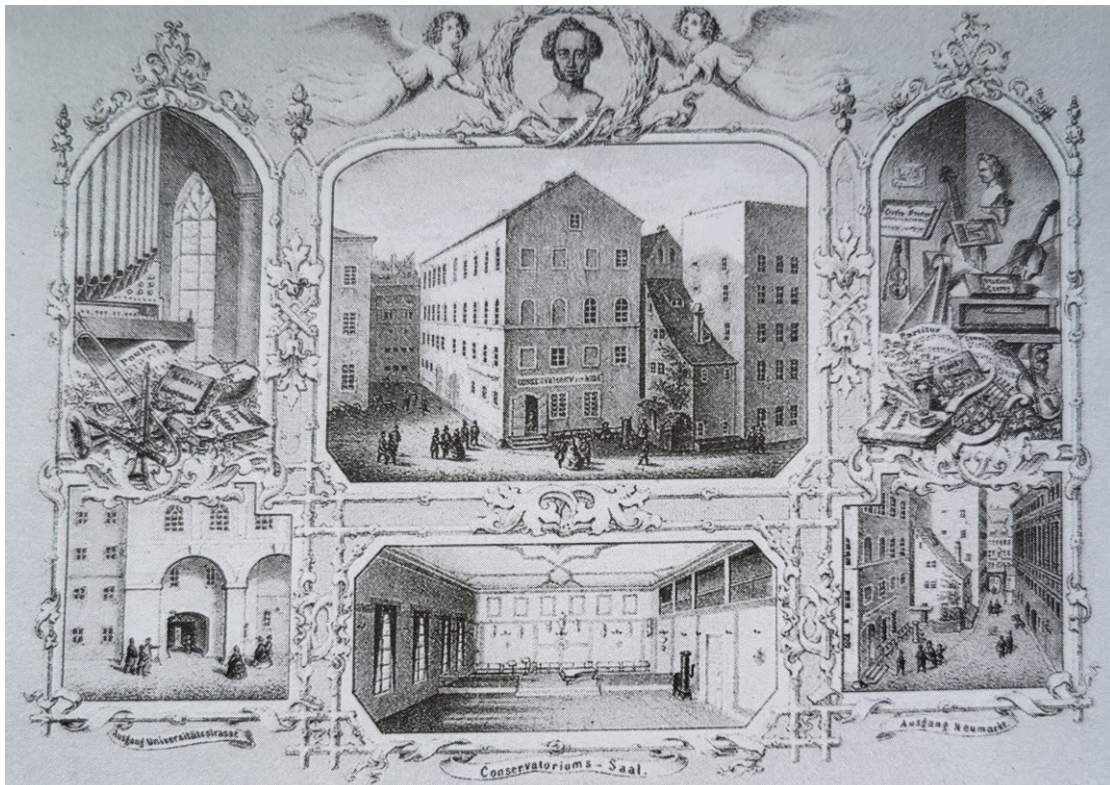


Illustration 2: Old Conservatory in Leipzig⁴⁵

⁴⁵ From: (Dinslage, 2018, p. 288)

1.3.3 Influence and self-reflection of his studies

For a long time, Edvard judged his time at Leipzig Conservatory more negatively as it was.

As a child who was far away from home and homesick, he expected that after his graduation, he would return home as a *"Hexenmeister im Reiche des Klanges."*⁴⁶

In the year 1860, Edvard spent several months in Bergen to recover from a Pleurisy, which would affect his whole life later on, because he was left with only one functional lung wing from this incident. (Schj/Nm, 1908, p. 31)

During his studies at the conservatory, his negative experiences from his school time in Bergen, for example, the teacher as an enemy figure, influenced his lectures to a certain degree, while he also had to learn to follow the rules and be disciplined. (Brock, 1998, p. 68)

When at the end of his studies, he is of the opinion that he didn't learn anything in the conservatory (Brock, 1998, p. 58), he is not ignoring the fact that he achieved fabulous results and respect in his graduation. Moreover, Grieg becomes conscious that he still has not found his true identity.

"Ich muß im Gegensatz zu Svendsen sagen, daß ich das Leipziger Konservatorium ebenso dumm verließ, wie ich hineingekommen bin. Ich hatte zwar etwas gelernt, aber meine eigene Individualität war mir immer noch ein verschlossenes Buch. " (Grieg, 1910, p. 56)

(Free translation by the author: *" In contrast to Svendsen, I must say, that I left the Leipzig Conservatory just as stupidly as I entered it. I had learned something, but my own individuality was still a closed book to me.)*

⁴⁶ Free translation by the author: *"Sorcerer in the realm of sound"* (Grieg, 1910, p. 11)

In *Mein erster Erfolg*, Grieg, however, mentions that his graduation concert was indeed a success without any doubts (Grieg, 1910, p. 24) and in his last year of life, when he already had found his true identity he is looking back and states: *"Ole Bull [...] erkannte verborgene Möglichkeiten in mir und schickte mich mit fünfzehn Jahren ans Konservatorium nach Leipzig, wo ich von 1858 bis 1862 Kompositionslehre und Klavier studierte. Hauptmann, Richter, Reinecke und Moscheles waren meine berühmten Lehrer. Sie steckten mich in eine recht lästige, aber notwendige Zwangsjacke, denn mein ungezügelt norwegisches Temperament bedurfte dringend der Disziplin."* (Brock, 1998, p. 69)

(Free translation by the author: *"Ole Bull [...] recognized hidden possibilities in me and sent me at the age of fifteen to the conservatory in Leipzig, where I studied from 1858 to 1862 composition and piano. Hauptmann, Richter, Reinecke and Moscheles were my famous teachers. They put me in a rather annoying but necessary straitjacket, because my unbridled Norwegian temperament was in urgent need of discipline. "*)



Illustration 3: Edvard Grieg graduates from the Leipzig Conservatory 1862⁴⁷

⁴⁷Edvard Grieg Graduation [online]. [Last cit. 2024-07-08] Retrieved from: <https://mitt.bergenbibliotek.no/cgi-bin/websok-grieg?tnr=241943>

1.4 Shaping of Norwegian Music

After Grieg graduated from the Leipzig Conservatory, he returned to Bergen in the spring of 1862. In his first public concert as a pianist and composer, he presented three piano pieces of his op. 1, two songs of his op. 2, and a string quartet⁴⁸. (Brock, 1998, p. 70) In the following years, Grieg made acquaintances who strongly influenced and helped him find his style and expression of Norwegian music. In *Mein erster Erfolg*, he describes how the atmosphere of Leipzig blinded his eyes, and when, one year after his graduation, he came to Denmark, he found himself, and a period of immense productivity began for him. (Grieg, 1910, p. 23)

1.4.1 Key figures and relationships

The first inspiration and motivation Grieg sought and received from *Niels Wilhelm Gade*, who also studied in Leipzig and gained popularity through his characteristic nordic music. Already, Robert Schumann admired Gade's Music and honored him with his short piano piece, *Nordic Song*, from his op. 68, where he uses the notes G A D E as the beginning of the melody and also writes in the title (*Greetings to G.*)⁴⁹ Edvard Grieg already wrote during his studies at the conservatory a fugue with the letters G A D E, and in an interview of the Year 1896, he reports how, after his graduation, he wanted to be inspired by Gade himself.

"Ich war vollgestopft mit Chopin, Schumann, Mendelssohn und Wagner und brauchte irgendwie Ellenbogenfreiheit und eine persönlichere und unabhängigere Luft zum Atmen. Der Name Gade lockte mich auch zurück nach Skandinavien. Ich wünschte mit diesem hervorragenden Künstler persönlich bekannt zu werden, der es verstand, seinen Gedanken eine so meisterhafte und klare Form zu geben. " (Brock, 1998, p. 73)

⁴⁸ The score of the string quartet got lost

⁴⁹ Free translation by the author

(Free translation by the author: "*I was stuffed full of Chopin, Schumann, Mendelssohn and Wagner and somehow needed elbow room and a more personal and independent air to breathe. The name Gade also lured me back to Scandinavia. I wished to become personally acquainted with this outstanding artist, who knew, how to give his thoughts such a masterly and clear form.*")

In the first meeting of Grieg and Gade in 1863, he recommended Edvard to study and engage with large forms and to "*go home and write a symphony.*" Already after two weeks, Grieg showed the first movement to Gade, who evaluated it very positively. It motivated Edvard to write another additional three movements. Grieg's only and first symphony in C-minor was performed multiple times in Norway and in Denmark. Later he was immensely impressed by Svendsens Symphony No. 1 in D-Major op. 4, which resulted in an unfavorable comparison to his own work. Edvard then wrote on top of his symphony that it "*shall never be performed.*" At least the second and third movements he appreciated more because, in 1869, Grieg published a four-hand arrangement of it for piano as *Two Symphonic Pieces* op. 14. (Brock, 1998, p. 74)

Nevertheless, he gained experience through the work of the symphony to compose large forms and movements in the sonata form. In 1865 Grieg composed his *Sonata for Violin* op. 8 in F-Major, and his *Sonata for Piano* op. 7 in e-minor. Grieg's first and only piano sonata was written in e-minor, the same tonality as Gade's only Sonata for Piano in e-minor op. 28.

Grieg is reporting how it was an immensely productive time for him and that Gade evaluated his sonatas with the utmost satisfaction.:

"Whether it was the lovely situation or the invigorating air which inspired me, I won't pretend to say. At any rate, within eleven days, I had composed my sonata for the pianoforte and, very soon after, my first sonata for the violin. I took them both to Gade, who was living

out at Klampenborg. He 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. [...] I had often been told that when Gade was inspired, he drank copious draughts of water. That day, the Professor emptied four large water-bottles.' (Finck, 1906, p. 26)

Edvard's op. 7 and op. 8 were both dedicated to Gade, and in 1897, Edvard wrote to his friend Iver Holter that Gade's "clear artistic judgment" gave him stability and meant a lot to him. (Brock, 1998, p. 74)

Grieg is showing this affection also in one of his *Lyrical Pieces, Book 6* op. 57, in which he titled the second piece *Gade*.

As much as Edvard was positively influenced by Gade, it was not his main inspiration for developing his own Norwegian style. Surely, Gade gave Edvard plenty of input and motivation for creating general Nordic music, but both Grieg and Gade didn't fully agree with each other's preferred styles. When Grieg showed his Humoresque op. 6, Gade slowly riffled through it, first said nothing, then began to "grumble, grumbled more and more and finally burst out: *'Tell me, Grieg, so this shall be Norwegian, this stuff here?'*"⁵⁰ (Brock, 1998, p. 75)

Grieg is also writing to his friend and biographer Henry Theophilus Finck: *"The first sonata (op. 8) had Gade's warm sympathy, the second (in G), on the other hand, he found too Norwegian."*

⁵⁰ Free translation by the author

Furthermore, he reports how Gade came to Edvard's artist room, after the premiere performance of Grieg's second violin sonata in g-minor op. 13 and said:

"Dear Grieg, the next sonata you must really make less Norwegian." Edvard defended himself and answered: *"On the contrary, Professor, the next will be more so!"* (Finck, 1906, p. 24)

In his last year of life, Edvard states that it was *Ole Bull*, not Nils Gade, who brought him on the way to focus on Norwegian music:

"Ole Bull war mein guter Engel. Er öffnete mir die Augen für die Schönheit und Ursprünglichkeit der norwegischen Musik. Durch ihn lernte ich viele vergessene Volksweisen und vor allen Dingen meine eigene Natur kennen. Ohne seinen wohltätigen Einfluß hätte ich farblose Musik im Stile eines Nils Gade komponiert." (Brock, 1998, p. 23)

(Free translation by the author: *" Ole Bull was my good angel. He opened my eyes to the beauty and originality of Norwegian music. Through him, I learned many forgotten folk tunes and, above all, my own nature. Without his benevolent influence, I would have composed colorless music in the style of Nils Gade."*)

Ole Bull named himself proudly *the Norwegian Nordic man from Norway*. He was one of the first and most influential artists who formed with a lot of dedication the preservation and shaping of Norwegian music. He himself described his mission in life as follows:

*"My purpose here on earth is the Norwegian music"*⁵¹ (Brock, 1998, p. 76). Ole Bull was an admired artist, violinist, and internationally known, also thanks to multiple concert tours throughout the USA. Already, as a child, Grieg admired Bull to the highest degree and was

⁵¹ Free translation by the author

inspired by him. In *Mein erster Erfolg*, Edvard describes how already, as a young boy, he saw Bull as a godlike person, and Grieg could not believe that he visited the Grieg family and acted like an ordinary human. Furthermore, he reports:

"[...]ich erinnere mich, daß es mich wie ein elektrischer Strom durchfuhr, als seine Hand die meine berührte. Unglücklicherweise hatte er seine Violine nicht mitgebracht, aber dafür konnte er reden, und er redete fleißig. Sprachlos lauschten wir seinen wunderbaren Erzählungen von seinen Reisen in Amerika. Das war wirklich etwas für meine kindliche Phantasie."

(Free translation by the author: "[...] I remember that it was like an electric current ran through me when his hand touched mine. Unfortunately, he hadn't brought his violin with him, but he could talk, and he talked a lot. We listened speechlessly to his wonderful stories about his travels in America. It was really something for my childish imagination.")

In the summer of 1864, Grieg met Ole Bull again. They went together on hikes through western Norway, and during their time together, Grieg was inspired by Ole Bull, his Violin, and folk tunes, as well as Bull's connection to nature, which Ole drew all of his inspiration from, already since childhood. (Finck, 1906, p. 22) Edvard reports how they often went close to *Valestrand* to a remote place, where Bull played for him the most wondrous Norwegian melodies, which "awakened the desire" in Grieg "to use them as a foundation of" his "own melodies."⁵² (Brock, 1998, p. 75)

It was also Ole Bull who clearly guided Edvard's transition from general Nordic music to finding his own Norwegian self and ideas.

⁵² Free translation by the author

"Nachdem Ole Bull ein von mir komponiertes Klavierstück gehört hatte, das den Einfluß Niels Gades deutlich zeigte, sagte er zu mir: 'Edvard, diese Richtung ist nicht der dir vorgezeichnete Weg. Wirf diesen Einfluß über Bord. Bilde dir deine eigene Sprache. Du hast sie in dir. Schreibe Musik, die deine Heimat ehrt, schaffe eine echt norwegische Atmosphäre.' [...] Die Schuppen fielen mir von den Augen. Ich befolgte den Rat und entwickelte den für mich charakteristischen Stil." (Brock, 1998, p. 76)

(Free translation by the author: *" After Ole Bull had heard a piano piece I had composed, which clearly showed the influence of Niels Gade, he said to me: 'Edvard, this direction is not the path chosen for you. Throw this influence overboard. Form your own language. You have it within you. Write music that honors your homeland, create a truly Norwegian atmosphere.' [...] The scales fell from my eyes. I followed the advice and developed my characteristic style."*)

While Nils Wilhelm Gade channeled Grieg's focus on Nordic music and Ole Bull guided Edvard toward his own nationalistic style, *Richard Nordraak* influenced Grieg in a more subtle but not less important way. He evoked true passion and self-confidence in Grieg and influenced Edvard's way of thinking and personality. Nordraak was like Grieg from Norway and almost the same age, born in the year 1842. He studied in Copenhagen, and like Ole Bull, he was a dedicated nationalist with the goal of creating Norwegian music. Nordraaks cousin *Bjornson* described Richard as *"tender and funny at the same."* (Brock, 1998, p. 78)

In 1863, when both Grieg and Nordraak happened to be in Copenhagen, they met for the first time. In a letter to Gronvold, Edvard is describing this first meeting and what impression Nordraak made on him. He reports that Nordraak was full of confidence like Edvard knew only from Bjornson and Bull. Furthermore, Grieg found him sympathetic immediately and

was deeply impacted by Nordraak's charisma. The relationship of them had a remarkably positive influence on Edvard. He states:

"Ich hatte bis zu diesem Augenblick weder an die Möglichkeit gedacht, ein großer Mann zu sein, noch jemals einer zu werden. Ich war ein Lernender, weiter nichts. Und dazu zaghaft, unsicher und kränklich. Aber gerade deshalb war diese Siegeszuversicht Medizin für mich [...]" (Brock, 1998, p. 78)

(Free translation by the author: *"Until that moment, I had never thought of the possibility of being a great man, nor of ever becoming one. I was a learner, nothing more. And timid, insecure and sickly. But that is precisely why this confidence of victory was medicine for me [...]"*)

Also Nordraak's cousin *Bjørnsterne Martinius Bjørnson*, the famous Norwegian poet and Nobel prize winner, influenced Grieg strongly and positively. Edvard is writing:

"Er machte mich zum Demokraten, künstlerisch und politisch. Er gab mir Mut, meiner Natur zu folgen. Diese Zeit (die siebziger Jahre) waren eine wunderbare Zeit mit ihrem Überschuß an Mut und Glauben." (Brock, 1998, p. 20)

(Free translation by the author: *"He made me a democrat, artistically and politically. He gave me the courage to follow my nature. That time (the seventies) was a wonderful time with its excess of courage and faith."*)

Grieg valued their relationship with his songs *The First Meeting* and *Say what you will* op. 21 numbers 1 and 4.

Together with other Danish friends, Nordraak and Grieg founded 1865 in Copenhagen the musical society *Euterpe*. Other associates were the organist Matthison-Hanson and Hornemann, an opera composer. (Finck, 1906, p. 25) One goal was to make the young Nordic composers' music more popular while being a counterweight to the conservative music club in Copenhagen. In the first concert, music by Nordraak, based on Bjornson's Sigurd Slembe, was performed. In the second concert, the second and third movements of Grieg's Symphony were presented. The compositional style and complexity of the works of Nordraak and Grieg varied a lot. Nordraak had not received such a deep and rich musical compositional education as Grieg, and therefore, his compositions were focussed mainly on songs and choir pieces with a simple, clear, but nonetheless Norwegian-inspired arrangement. On the other hand, Grieg had already written plenty of piano music and even a symphony, and his style for composing songs was far more complex and rather focused on harmonic expressions than simple and easy sangability. (Brock, 1998, p. 80)

Nordraak, who composed the music to his cousin Bjornson's text, *Ja, vi elsker dette landet*, which became the Norwegian national anthem, died in 1866 of tuberculosis.

In remembrance and honor of his good friend, Edvard composed his *Funeral March* EG 107 "*in memory of Rikard Nordraak*". This orchestral piece is full of emotion and heroism and depicts the deep connection Grieg had to his friend Richard Nordraak.

31 years after Nordraak's death, Grieg is recapitulating the importance and influence their friendship had on him, his music, and the discovery of his Norwegian spirit:

"Ich wollte etwas vom besten in mir zum Ausdruck bringen, das 1 000 Meilen von Leipzig und seiner Atmosphäre entfernt lag. Aber ich machte mir nicht klar, daß das beste in mir in der Liebe zu meinem Vaterland und meinem Gefühl für die große, schwermütige Natur Westnorwegens lag. Vielleicht hätte ich das nie erfahren, wenn ich nicht durch Nordraak zur Selbsterkenntnis geführt worden wäre. Dies fand seinen ersten Niederschlag in den Nordraak

gewidmeten Humoresken op. 6, wo die Entwicklung deutlich genug zutage tritt. Ich gestehe gern ein, daß der Einfluß Nordraaks nicht allein musikalischer Art war. Aber das ist es gerade, wofür ich ihm dankbar bin: daß er meine Augen öffnete für die Bedeutung dessen in der Musik, was nicht Musik ist." (Brock, 1998, p. 81)

(Free translation by the author. "I wanted to express something of the best in me, that lay 1,000 miles away from Leipzig and its atmosphere. But I did not realize, that the best in me lay in my love for my fatherland and my feeling for the great, melancholy nature of Western Norway. Perhaps I would have never found that out, if I had not been led to self-awareness by Nordraak. This found its first expression in the Humoresques op. 6, dedicated to Nordraak, where the development comes to light clearly enough. I gladly admit that Nordraak's influence was not solely musical. But that is precisely what I am grateful to him for: that he opened my eyes to the significance of that in music, which is not music.")



Illustration 4: Rikard Nordraak⁵³

⁵³ Rikard Nordraak [last cit. 2024-07-08]. From: <https://www.nb.no/items/730768a78b416cc5359d8138b8a4d3f0>

Another person who Grieg developed a close relationship to during his years in Denmark was his cousin Nina Hagerup.

Edvard's mother, Gesine Judithe Grieg, had four sisters and three brothers. One of them was Herman Didrik Hagerup, the father of Nina Hagerup. (Schj/Nm, 1908, p. 103) Therefore, they shared not only the same ancestors but also spent part of their childhood together in Bergen. At the age of 8, Nina and her parents moved to Denmark. After Grieg's graduation in 1862, he returned to Scandinavia, and in May 1863, he moved to Copenhagen, where he got in closer contact with Nina and engaged with her towards the end of the following year.

Already since their acquaintance, his future wife had an impact on Edvard's compositional work, as he states:

"Was mich in dieser Zeit zutiefst beeinflusste und den Anstoß zu vielen Liedern gab, z. B. 'Hjertets Melodier' (op. 5), war meine Bekanntschaft und Verlobung mit meiner jetzigen Frau Nina Hagerup." (Brock, 1998, p. 90)

(Free translation by the author: *"What influenced me deeply during this time and gave me the impulse for many songs, e.g. 'Hjertets Melodier' (op. 5), was my acquaintance and engagement to my present wife Nina Hagerup."*)

Both parents, on both sides of Edvard and Nina, were very skeptical about their relationship, mainly because they believed that the composer lacked the financial strength to adequately support a future wife. The mother of Nina even said one time to a friend: *"He is a nobody, [...] he has nothing, and he writes music that nobody cares to listen to."* (Finck, 1906, p. 27)

The good friend of Grieg, Steenberg, who was an opera singer and one of the best

entrepreneurs of Grieg's songs, provided a different forecast: "*Just be quiet, he is going to be world famous.*"⁵⁴ (Schj/Nm, 1908, p. 35)

The love for Nina not only inspired Edvard in his compositional work but also motivated him to improve his financial and social situation. After Grieg's year 1865 in Copenhagen and the establishment of the musical society Euterpe, he went on his first journey to Rome, where he also had his first contact with Ibsen. In the same year, 1866, he returned to Copenhagen, where he was taught on the organ of *Matthison-Hanson*⁵⁵, and then moved in the fall of the same year to the Norwegian capital. Soon after he arrived in Christiania (today called Oslo), *Edvard Grieg* held a concert together with his fiancé, Nina Hagerup, and the renowned Moravian violinist *Wilma Neruda*⁵⁶. (Finck, 1906, p. 28) The first part of the program was Grieg's own violin sonata op. 8, performed by himself at the piano and Mrs. Neruda at the violin. The second part consisted of songs composed by Nordraak, who had already died. Grieg played the piano, and Nina was singing. For the third part, Edvard played his Humoresques for piano op. 6, and after that followed Nina and Edvard, performing songs by Grieg. The fifth part of the concert was Grieg's sonata for piano op. 7 and the last part was Songs composed by *Kjerulf*⁵⁷ and performed by Nina and Edvard. The solely Nordic concert was a huge and great success, welcomed not only by the audience but also by music critics. (Schj/Nm, 1908, p. 37)

Grieg was appointed as a conductor at the Philharmonic Society, and the couple established themselves in Kristiana. After their marriage on June the 11th. 1867, they continued to

⁵⁴ Free translation by the author

⁵⁵ Matthison-Hanson (1832-1909) was a Danish organist who studied in Leipzig and dedicated his Passacaglia op. 40 to Edvard Grieg

⁵⁶ Wilhelmine Neruda (1839-1911) was a Moravian violinist who cooperated with Grieg in multiple concerts

⁵⁷ Halfdan Kjerulf (1815-1868) was a Norwegian composer and pedagogue who worked together with Grieg in Christiania

perform together in a cycle of subscription concerts. Grieg was not only inspired by the personal feelings towards his wife but also a lot of his works are directly composed for Nina and her voice, not only as dedication but with the goal of joint performance. (Brock, 1998, p. 92) The two musicians and artists respected each other deeply while sharing a perfect connection performing music together. Both of them held a high ideal of valuing works of other artists, so for example did Edvard had a very particular aim and opinion about his songs: *"Für mich handelt es sich beim Liedkomponieren nicht darum, Musik zu machen, sondern in erster Linie darum, den geheimsten Intentionen des Dichters gerecht zu werden. Das Gedicht hervortreten zu lassen, und zwar potenziert, das war meine Aufgabe. Ist diese Aufgabe gelöst, dann ist auch die Musik gelungen. Sonst nicht, und wäre sie auch himmlisch schön."* (Brock, 1998, p. 20)

(Free translation by the author: *"For me, composing songs is not about making music, but first and foremost about doing justice to the poet's most secret intentions. My task was to allow the poem to emerge, and to do so in a potentiated way. If this task is solved, then the music is also successful. Otherwise not, even if it were heavenly beautiful."*)

Opera singer and good friend of theirs, Steenberg, explains how also Nina had a similar approach and was able to interpret the works of her husband in the best way possible:

"No one understood how to give Grieg's character and capture it in plastic form as she did. For her, the highest law was to emphasize what he wished to emphasize - if it had to be, without regard to conventional vocal artistry. [...] Her singing often resembled a lively dramatic recitative. She not only grasped the basic mood of the poetry, but immersed herself in every single word, so that the effect in song was stronger and more peculiar than when the poetry was read aloud."⁵⁸ (Brock, 1998, p. 90)

⁵⁸ Free translation by the author

Similar as Grieg dedicated works to Gade, Bull, Bjornson and Nordraak, the love with Nina ignites a deep inspiration in him that is revealed in many works, such as Grieg's *Six Songs* op. 4 which were dedicated "to Miss Hagerup", his *Melodies of the Heart* op. 5, or his *Four Romances* op. 10.

Also, in his cycle of Lyric Pieces, a not insignificant share of compositions shows the affection and connection towards the relationship between Edvard and Nina.



Illustration 5: Edvard and Nina Grieg in 1888⁵⁹

⁵⁹ Edvard and Nina Grieg in 1888. From: (Brock, 1998, p. 107)

1.4.2 Characteristics of Grieg's Music

The music of Edvard Grieg is influenced by several streams and composers, such as Beethoven, Schumann, and Chopin. Most of its inspiration comes from Norwegian culture and nature, but the personal impressions and emotions of Edvard also play an important role. One source he drew a lot of inspiration from is the collection of Norwegian Folkmusic, collected and arranged for the pianoforte by *Ludvig Mathias Lindeman*. These collections contained not only secular dances like *Slåtter*, *Halling* or *Springdans*, but also songs and vocal works like *lokke* (lure calls) and *setermelodier* (pastoral/shepherd songs), *bånsuller/vuggesanger* (lullabies/cradle songs), *badnlåte/bårnlige sanger* (children songs), *stevtoner* (verses/themes), *ballader* (ballads), *kjempeviser* (hero songs), *ridderviser* (knight songs) and *trollviser* (magic songs).⁶⁰ (Brock, 1998, p. 25)

Edvard often used them to incorporate them into his own works, sometimes in adopting whole melodies in works and arrangements for orchestra (op. 64), choir (op. 30 and 74) and the piano, such as op. 17, 35, 63, 66 and 72, or just by being inspired in general by the harmonical, rhythmical and melodic components of Lindeman's collection.

The symbiosis of the simple and plain melodies, in combination with deeply atmospheric and norwegian inspired harmonies, create the unique characterful sound of Edvard Grieg's music and is one reason of his popularity. This importance is not only perceived by the listener, but also can be observed directly in Grieg's life.

Already as a child, Edvard described his great success and joy during his discovery of the *ninth chord*,⁶¹ and during his life, he developed and discovered the importance harmony has on him even more. To Finck he later writes:

⁶⁰ Free translation by the author

⁶¹ Grieg, 1910, p. 4

"Das Reich der Harmonien war immer meine Traumwelt[...]Ich habe gefunden, daß die dunkle Tiefe unserer Weisen in deren Reichtum an ungeahnten harmonischen Möglichkeiten ihren Grund hat. In meiner Bearbeitung der Volkslieder op. 66 und auch sonst habe ich versucht, meiner Ahnung von den verborgenen Harmonien unseres Volkstones einen Ausdruck zu geben." (Brock, 1998, p. 27)

(Free translation by the author: *"The realm of harmonies has always been my dream world [...] I have found that the dark depth of our melodies has its foundation in their wealth of unsuspected harmonic possibilities. In my arrangement of the folk songs op. 66 and also anywhere else, I have tried to give expression to my intuition of the hidden harmonies of our folk music."*)

During Edvard's time at the Leipzig Conservatory he already experimented with chromatic lines and arrangements (Grieg, 1910, p. 16), which developed into a regularly used compositional technique. The combination of two organ points and chromatic lines in several directions, often in the outer voices and in contrary motion is a method which Grieg used often.⁶² (Kreft, 2000, p. 10)

Another principle is the shift of a pair of chords with alternating base of intervals. This technique which was also used often by *Liszt* is important for Grieg's music of bigger forms, such as his piano concert or the programmatic music for *Peer Gynt*.

A more modern but established phenomenon is a parallel chordal style. While in the classic the use of parallel chords was mainly shown only with the *diminished chord*, the early romanticism expands its usage also for *major six* and *major seven* chords. This reveals itself

⁶² (Kreft, 2000)

under Chopin and later is established by Grieg as a frequent compositional tool. (Kreft, 2000, p. 11)

So Grieg not only experienced a broad harmonical compositional education, but he also used the influence of old masters such as Bach and Beethoven, via Liszt, Schumann, Chopin, and Wagner, while being also inspired by his Norwegian roots, to create his own musical language and colors, which further influenced Ravel, Debussy, and the beginning of impressionism and atonality.

While Grieg's harmony and all its related areas, such as compositional techniques, newly established chords, color, and roots, is definitely one of the most essential characteristics of his music, the so-called Grieg-Motive is by far the most simple but most noticeable mark of Edvard's compositions. The Grieg-Motive describes a motive of three descending notes, mostly embodied in the intervals of a minor second, followed by a Major third. The simplicity of the motive is not in proportion with its quantity of appearance in Edvard's music. It stretches throughout all different kinds of his compositions while always being found at a highly expressive part of the work. In a selection of the following examples it will be depicted:

The image shows a musical score for the beginning of Grieg's Piano Concerto in A-Major, Op. 16. The score is for piano (Pianoforte) and is in 2/4 time. The tempo is marked "Allegro molto moderato" with a quarter note equal to 84 beats per minute. The key signature is one sharp (F#). The score shows the first few measures, with the Grieg-Motive (three descending notes: G4, F#4, E4) highlighted in green in both the treble and bass staves. The tempo changes to "poco rit." and "a t" (ad libitum) later in the piece.

Figure 1: Grieg-Motive at the beginning of his piano concerto in A-Major op. 16⁶³

⁶³ Edvard Grieg, Piano Concerto Op. 16. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from: <https://imslp.org/wiki/Special:ReverseLookup/2171>

ff ten.

Gå - ta; der - for det Ljod
kvæ - de; der - for hver Lyd

ff

Figure 2: Grieg-Motive in the climax of his popular song *Våren* from *12 Songs op. 33*⁶⁴

mf

5 4 2 3 4 3 3

1/3 3 3

Figure 3: Grieg-Motive in the Lyrical Piece *Popular melody Op. 12 No. 5*⁶⁵

⁶⁴ Edvard Grieg, *12 Songs op. 33*. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from: <https://imslp.org/wiki/Special:ReverseLookup/27056>

⁶⁵ Edvard Grieg, *Lyric Pieces op. 12*. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from: <https://imslp.org/wiki/Special:ReverseLookup/27335>

1. I folketonestil
Im Volkston · In Folk Style

Opus 63

Andante $\text{♩} = 69$

The musical score is written for five parts: Violini I, Violini II, Viole, Violoncelli, and Bassi. The key signature has one flat (B-flat major or D minor). The tempo is marked 'Andante' with a quarter note equal to 69 beats per minute. The score begins with a dynamic of *ffp* (fortissimo piano) and *ppp* (pianissimo) for the strings. The Violoncelli and Bassi parts feature a prominent rhythmic pattern of eighth notes. The Viola part includes a section marked 'sul G' and 'p espr.' (piano esprimo).

Figure 4: Grieg-Motive in his In Folk Style from Two Nordic Melodies op. 63 for orchestra⁶⁶

The music of Edvard Grieg not only varies in its appearance, form, and expression, but every work was composed with a different demand, motivation, and goal. Whether it is instrumental or vocal music, programmatic or rooted in traditional forms, Edvard's characteristic way of shaping a unique atmosphere through harmony, combined with inspirations of older folk songs and instruments, personal relations, and intimate moments of the composer's life, emerges in its own unique originality, which Grieg himself describes as *the truth of perception*.

For Edvard, the most important thing was to create music that represented his true self and carried a character of truthfulness. He writes 1894 to Oscar Meyer: "*no good music without internal bleeding*" and in the same year he is writing to Röntgen:

⁶⁶ Edvard Grieg, Two Nordic Melodies op. 63. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from: <https://imslp.org/wiki/Special:ReverseLookup/97133>

*"What is the so-called originality, the so-called innovation? Because it is not the most important. The most important is the truth. The truthfulness of the perception."*⁶⁷ (Brock, 1998, p. 314) Tchaikowsky described the character of Grieg's music as follows:

"When we hear Grieg, we instinctively feel that here a human is speaking to us, who is irresistibly driven to express the overflowing impressions and moods of his highly poetical nature." Furthermore he states: *"A fulfillment of form and a strong logic of thematical work we should not always search in the famous Norwegian, [...], but the magical grace, the purity and freshness of musical perception is compensating for that! How much passion and warmth is radiating from his melodics, how alive gushes his harmony, how original are his sharp-witted, innovative rhythms. And with all of this he stays simple and natural."*⁶⁸ (Brock, 1998, p. 34) Grieg himself backs this up and says that he was not aiming to belong to a class of Bach, Mozart or Beethoven but that he was writing for himself and his generation. Often he reports how important and personal his compositions are for him and that the character of his music is wrapped up by the spirit of his country, already since a young age.

His string quartet op. 27 he calls *"a part of life"*; his Slåtter op. 72, he reports, was *"created with all of my love"*, his Ballade for Piano op. 24 and his Ballade for Bariton op. 32 *"was created with all of his blood of heart"* and his *"10 Books of Lyrical Pieces represent a piece of intimate life story."* (Brock, 1998, p. 314)

Connecting all of his compositional creations, Grieg states that *"the spirit of my fatherland, which always found expression already in the folk songs, is floating over all of my work. [...], Norwegian folklore, Norwegian tales and stories but especially Norwegian nature had a great influence on my work since my youth"*⁶⁹ (Brock, 1998, p. 316)

⁶⁷ Free translation by the author

⁶⁸ Free translation by the author

⁶⁹ Free translation by the author

1.5 International success

Edvard Grieg predicted that his *"music will undoubtedly be forgotten in a hundred years."*⁷⁰

(Brock, 1998, p. 10)

Already during his lifetime, he was proven wrong, as shown by the sheer number of concert invitations, honors, and success around the world. Grieg was celebrated as a composer, conductor, pianist, and teacher. He conducted the Concertgebouw-Orchestra Amsterdam, the Philharmonic Orchestra of London, the Colonne-Orchestra of Paris, the Vienna and Berlin Philharmonic Orchestras, as well as the Gewandhausorchester of Leipzig.

(Brock, 1998, p. 11)

The definition of Grieg's most popular works varies from epoch and location, but his works of bigger forms, such as his Concert for Piano op. 16, his Sonatas, and his music for Ibsen's theatrical play *Peer Gynt* op. 46 and 55, are considered to be the most widespread compositions. Under the guidance of Grieg, his piano concert was performed by renowned artists such as *Agathe Backer Grøndahl, Erika Lie-Nissen, Hans von Bülow, Ferruccio Busoni, Teresa Carreño, Arthur de Greef, Charles Hallé, Raoul Pugno* and *Alexander Siloti*. His three sonatas for violin, he performed with *Adolf Brodsky, Joseph Joachim, Wilma Norman-Neruda*, and *Henri Wieniawski*. Grieg's Sonata for Cello was realized with *Pablo Casals, Friedrich Grützmacher, and Julius Klengel*. (Brock, 1998, p. 12)

The best interpreters of Edvard's vocal music were his wife *Nina, Thorwald Lammers, Ellen Gulbrandson*, and *Johannes Messchaert*.

During Grieg's international concert tours, he often presented a series of concerts on dates that closely followed each other.

⁷⁰ Free translation by the author

When he first resided in London in 1888, his concerts took place on May 3 and 16, and they were a great success. In London he is reporting from huge unexpected fame, as he is writing to his good friend Beyer: *"Als ich mich in der Türöffnung zum Orchester zeigte, brach in der mächtigen, bis zum letzten Platz gefüllten Halle (St. James Hall) ein Jubel los, so stark und endlos – ich glaube, über drei Minuten lang -, daß ich nicht wußte, was ich machen sollte. Ich verbeugte mich immer wieder nach allen Seiten, aber das wollte nicht aufhören. Ist das nicht verwunderlich? In einem fremden Land."* (Brock, 1998, p. 252)

(Free translation by the author: *" When I showed myself in the doorway to the orchestra, a cheer broke out in the mighty hall (St. James Hall), which was filled to the last seat, so strong and endless - I think for over three minutes - that I didn't know what to do. I kept bowing in all directions, but it wouldn't stop. Isn't that surprising? In a foreign country."*)

In the following concert, just thirteen days later, on 16.5.1888, Grieg performed again a program together with his well-known companions Nina Grieg and Wilma Neruda, who had already cooperated with the composer in his first successful concert period in Copenhagen almost twenty years earlier. This second London concert of the year 1888 was as successful as the first one, and Edvard also recognizes the excellent performances of his wife and friend: *"Der gestrige Abend war herrlich. Nina sang vortrefflich und machte unglaubliches Glück. Viele Lieder da capo [...], im ganzen allgemeiner Jubel und massenweise Hervorrufe. Frau Norman-Neruda hervorragend [...]"* (Brock, 1998, p. 254)

(Free translation by the author: *" Last night was wonderful. Nina sang excellently and created unbelievable joy. Many songs da capo [...], general cheering and mass acclaim throughout. Mrs. Norman-Neruda excellent [...]"*)

ST. JAMES'S HALL.

* * * * *

HERR

EDVARD GRIEG'S

Evening Concert,

ON

WEDNESDAY, MAY 16, 1888,

AT HALF-PAST EIGHT O'CLOCK.

→ Programme of Works by Edvard Grieg. ←

PART I.

1. SONATA in F major, Op. 8, for Piano and Violin.
a. Allegro con brio.
b. Allegretto quasi Andantino.
c. Allegro molto vivace.
 Madame NORMAN-NERUDA and THE COMPOSER.

2. SONGS { "Two eyes of brown."
 "I love thee."
 "Wandering in the wood."
 Madame NINA GRIEG.

6. PIANO SOLO... { *a.* "On the mountains"
b. Norwegian bridal procession passing by (from Op. 19)
 THE COMPOSER.

PART II.

4. ROMANCE and FINALE (Piano and Violin) (from Op. 45).
 Madame NORMAN-NERUDA and the COMPOSER.

5. SONGS... { *a.* "My song shall be thine, sweet springtime"
b. "In the summer evening"
c. "Good morning"
 Madame NINA GRIEG.

6. PIANO SOLO { *a.* "Alla Menuetto" (from Op. 7)
b. "Humoresken" (from Op. 6)
c. Norwegian folk-songs and dances (from Op. 17)
 Jølstring—national dance.
 Løk—pastorale.
 Stabbe Låt—national dance.
 THE COMPOSER.

→ (S) ←

Sofa Stalls, 10s. 6d. Stalls, 7s. 6d. Balcony, 3s.

Admission One Shilling.

Tickets to be obtained of Stanley Lucas, Weber & Co., 84, New Bond Street; Mitchell, Royal Library, 33, Old Bond Street; Lacon & Ollier, 168, New Bond Street; Bubb, 167, New Bond Street; Ollivier, 38, Old Bond Street; Edmund Dowling, 140, New Bond Street; Keith, Prose & Co., 48, Cheapside; A. Hays, 4, Royal Exchange Buildings, and 26, Old Bond Street; Grosvenor Gallery Library, New Bond Street; and of

Chappell & Co., 50, New Bond Street, and at Austin's Ticket Office, St. James's Hall.

Illustration 6: Program of the concert in London on 16.5.1888⁷¹

⁷¹ (Brock, 1998, p. 255)

In the following year, 1889, Grieg and Nina went on another concert tour to London, where Edvard took part within 5 weeks in 8 very successful performances. He gives credit also to his wife: *"Since I've been here, I, no, we, my wife and I, have had nothing but 'colossal successes' [...] My wife has become such a favorite with the public that I'm quite envious."*⁷² (Brock, 1998, p. 254)

Also, in 1889, Grieg performed with the Berlin Philharmonic Orchestra. It was a joint project with the conductor Hans von Bülow, under whose direction an Overture, Arias and the Symphony no 8 by Beethoven was performed. Edvard conducted his Overture *In Autumn* op. 11 and his first *Peer-Gynt-Suite* op. 46. Both works premiered this day in Berlin, and in his second concert there, which was organized together with Gustav Kogel, Grieg conducted his Concert for Piano with the soloist Erika Lie-Nissen, his Two Elegiac Melodies for String Orchestra, as well as his *Peer-Gynt-Suite*. Grieg states that his concerts in Berlin were highly successful and that the demand was so huge in the second one that hundreds of listeners had to return home since there was not enough space. (Brock, 1998, p. 258)

Similar experiences of immense success and popularity, not only Grieg himself but also others, such as the audience and critics, report from Edvard's other performances as conductor, pianist, and artist in Paris, Vienna, Prague, Leipzig, and Warschau. (Brock, 1998, p. 13)

⁷² Free translation by the author

Gratis.

* CONCERT-DIRECTION HERMANN WOLFF, BERLIN. *

Montag den 21. Januar 1889 Abds. 7½ Uhr sehr präcise.

VII. Philharmonisches Concert.
Dirigent: Dr. Hans von Bülow.
Solist: Herr Ernest van Dyck.
von der Hofoper in Wien.

— * —

PROGRAMM.

1.	Ouverture für grosses Orchester	<i>Jos. Joachim.</i>
	„Dem Andenken des Dichters Heinrich v. Kleist“.	
2.	Arie des Pylades aus „Iphigénie en Tauride“	<i>Ch. W. v. Gluck.</i>
	(Im franz. Originaltext.) <i>Herr Ernest van Dyck.</i>	
3.	Concert-Ouverture „Im Herbst“ op. 11 (z. 1. Mal)	<i>Ed. Grieg.</i>
	unter Leitung des Componisten.	
4.	Arie aus „Joseph in Aegypten“	<i>E. N. Méhul.</i>
	(Im franz. Originaltext.) <i>Herr Ernest van Dyck.</i>	
5.	Orchestersuite zu „Peer Gynt“, op. 46 (z. 1. Mal)	<i>Ed. Grieg.</i>
	1. Morgenstimmung. — 2. Ases Tod (spr. Oses Tod.) — 3. Anitras Tanz. — 4. In der Halle des Bergkönigs. (Die Koboide betzen Peer Gynt.) unter Leitung des Componisten.	
6.	Sinfonie No. 8, Fdur, op. 93	<i>L. v. Beethoven.</i>
	Allegro vivace e con brio. — Allegretto scherzando. — Tempo di Menuetto. — Allegro vivace.	

Concert-Flügel: Bechstein.

— * —

VIII. Concert: Montag den 4. Februar 1889.
Solist: Violoncellvirtuos Hugo Becker.

Das Verlassen des Saales nach Beginn der II. Theiles des Concerts kann — um Störungen während der Sinfonie etc. zu vermeiden — von jetzt an nur durch die rückwärtige Thür (bei den Stehplätzen) bewerkstelligt werden.

Während der Musik bleiben die Saalthüren geschlossen.

Programmbücher à 30 Pfennige.

Programmbücher à 30 Pfennige.

Illustration 7: Program of Grieg's and Bülow's Philharmonic Concert in Berlin, 21.1.1889⁷³

⁷³ (Brock, 1998, p. 257)

Concert-Direction Albert J. Gutmann
Wien, I. I. Hof-Opernhaus.

Samstag den 19. December 1896, Abends $\frac{1}{8}$ Uhr
im Großen Musikvereins-Saale:

Concert
Edvard Grieg.

Mitwirkende:
Herr Ferruccio Busoni.

Herr Anton Siffermans, Concertsänger aus Frankfurt am Main.
fräulein Olga Vandero, Sopransolo } in dem Gesangswerke: „Vor
fräulein Marianne Geyer, Alt solo } der Klosterpforte“.

Der Frauenchor der Wiener Singakademie.

Orchester: Größtentheils aus Mitgliedern des Hof-Opern-
Orchesters bestehend.

Violindirigent: Herr J. Grün, Concertmeister am k. k. Hof-Operntheater.
Harmonium: Herr Karl Führich.

Dirigent: Der Componist.

Programm :
Compositionen von Edvard Grieg.

1. Im Herbst, Concert-Ouverture für Orchester.
2. Lieder mit Orchester. Henrik Wergeland. Ein Schwan. (Gesungen von Herrn Anton Siffermans.)
3. Aus Holberg's Zeit^{*)}, Suite im alten Style für Streich-Orchester, op. 40.
Prélude.
Sarabande.
Gavotte.
Air.
Rigaudon.
4. Vor der Klosterpforte, für Solostimmen, Frauenchor und Orchester. (Sopran-
solo: Fräulein Olga Vandero, Alt solo: Fräulein Marianne Geyer. Der Frauen-
chor der Wiener Singakademie. Harmonium: Herr Karl Führich.)
5. Lieder: Der Bursch. Mit einer Primula veris. Vereinst, Gedanke mein. Mit
einer Wasserlilie. (Gesungen von Herrn Anton Siffermans, begleitet von
Herrn Edvard Grieg.)
6. Concert A-moll, für Clavier mit Orchester.
Allegro molto moderato.
Adagio.
Allegro moderato molto e marcato.
(Herr Ferruccio Busoni.)

^{*)} Ludwig Holberg (1684—1754), der Mollère des Nordens, ist der Schöpfer der neueren dänisch-norwegischen Literatur.

Clavier: Bösendorfer. — Harmonium: Kotykiewicz.

Die Dichtungen der vorgetragenen Gesänge befinden sich auf den
folgenden Seiten.

Gesangstexte: Preis 10 fr.

Illustration 8: Program of a Grieg concert in Vienna, Saturday 19.12.1896⁷⁴

⁷⁴ (Brock, 1998, p. 280)

CONCERTS-COLONNE

THEATRE DU CHATELET

Dimanche 19 Avril 1903, a 2 h. 1/4
(Vingt-Quatrieme et dernier Concert de l'abonnement)

SOUS LA DIRECTION DE M.

EDVARD GRIEG

AVEC LE CONCOURS DE M^{me}

ELLEN GULBRANSON

du Théâtre de Bayreuth

ET DE M.

RAOUL PUGNO

EN AUTOMNE, Ouverture de concert, op. 11 ED. GRIEG.
(1^{re} Audition).

TROIS ROMANCES avec accompagnement d'orchestre.. ED. GRIEG.

a) Berceuse de Solveig (IBSEN).

b) De Monte-Pincio (BJORNSON).

c) Un Cygne (IBSEN).

M^{me} ELLEN GULBRANSON.

CONCERTO EN LA MINEUR pour piano, op. 16 ... ED. GRIEG.

I. *Allegro moderato.*

II. *Adagio.*

III. *Allegro, presto, maestoso.*

M. Raoul PUGNO

DEUX MELODIES ELEGIAQUES ED. GRIEG.

Pour instruments a cordes.

D'après des poésies norvégiennes de A. O. VINJE.

a) Blessures au cœur.

b) Dernier printemps.

A LA PORTE DU CLOITRE (1^{re} Audition) ED. GRIEG.

Poème de Bjornson pour soprano et alto soli,

Chœur de femmes, orchestre et orgue (op. 20)

M^{me} ELLEN GULBRANSON.

M^{lle} CLAMOUS.

Chœur de Nonnes.

PEER GYNT, 1^{re} suite d'Orchestre (Op. 46)..... ED. GRIEG.

Musique pour le poème dramatique de IBSEN.

I. Le matin.

II. La mort d'Aase.

III. La danse d'Anitra.

IV. Chez le Roi des Montagnes (*Les Cobolds poursuivent Peer Gynt*)

Sous la direction de M. Ed. GRIEG.

LE CREPUSCULE DES DIEUX..... R. WAGNER.

Scene finale (*Mort de Brunnhilde*).

Brunnhilde: M^{me} ELLEN GULBRANSON,

Sous la direction de M. L. LAPORTE.

PIANO PLEYEL

CE PROGRAMME EST DISTRIBUE GRATUITEMENT

Prière de ne pas entrer ni sortir pendant l'exécution des morceaux.

Illustration 9: Program of Grieg's concert in Paris on Sunday 19.04.1903⁷⁵

Some of Grieg's works that haven't reached high success internationally, became so popular in his country of origin that they have been transposed to simple melodies, which have been added to school books and are commonly used in amateur performances and for music education. For example, *Old Mother*⁷⁶ and *In the Hills* from his opus 33, *Blueberries* from opus 67, or *Våren (Spring)* op. 33. (Brock, 1998, p. 21)

The reason, why this songs and also other works, experience such a difference in popularity, depending on the national background, lays in the difference of language, culture and expressions. Grieg explains to Finck, that he was very unfortunate with obtaining good translations of his songs. Since most of them are based on older Norwegian tunes and collections of folk melodies and texts, it was quite difficult to come up with a translation into French, German, or English without losing sense of the original lyric, mood, expression, rhythm, and singability. Furthermore, Grieg is explaining to Max Abraham:

"Ich glaube, daß selbst meine besten Lieder niemals in Deutschland 'populair' werden können. Wenn die nordische Sprache eine Kultursprache wäre, dann vielleicht – so wie wir immer die deutschen Liederkomponisten, selbst Schumann und Schubert, deutsch singen, trotz der vielen Übersetzungen." (Brock, 1998, p. 21)

(Free translation by the author: *"I believe that even my best songs can never become 'populair' in Germany. If the Nordic language were a cultural language, then perhaps - just as we always sing the German song composers, even Schumann and Schubert, in German, despite the many translations."*)

⁷⁵ (Finck, 1905, p. 66)

⁷⁶ *Du gamle mor* is the name of a song that Grieg dedicated to his mother 2 years before she died. It belongs to one of the most popular songs in Norway. Sweden and Denmark.

Edvard had an excellent relationship and intimate friendship with his publisher, *Max Abraham*⁷⁷, who was in a lively exchange with Grieg and reports already, during the lifetime of the composer, of his great success. In the year 1877 Abraham is writing to Edvard:

*"Your name is now already so well known in Germany and to some extent also abroad, that every publisher will be happy to publish your works and honor them appropriately."*⁷⁸

1898 Abraham states: *"You may write what you want, I press everything with love to my fatherly heart."*⁷⁹

And three days before his death in the year 1900, Max is letting Edvard know:

*"The publishing house owes you an infinite amount. Almost forty years ago I received your op. 1 from you, and since then I have been so happy to publish all your wonderful works with very few exceptions. My gratitude for this will never be extinguished"*⁸⁰ (Brick, 1998, p. 11)

While Grieg was incredibly thankful for all the beneficial things he received through the publish of his works, he later also started to complain about, that popularity also could be too much and result in arrangements and distribution of his works, which are getting to far from his original intentions and musical perception, which was the most important for him. In a letter to Abraham he is in a slightly humorous way complaining:

*"Thank you very much for the novelties. The proliferation of my works through arrangements is now starting to get scary. I'm only missing the Peer Gynt Suite for flute and trombone. I don't even want to talk about the unattainable popularity of the barrel organ."*⁸¹ (Brock, 1998, p. 35)

⁷⁷ Max Abraham

⁷⁸ Free translation by the author

⁷⁹ Free translation by the author

⁸⁰ Free translation by the author

⁸¹ Free translation by the author



Illustration 10: Edvard Grieg with his publisher Dr. Max Abraham (left), the befriended Pianist Oscar Meyer and Nina Grieg⁸²

While Grieg had undoubtedly already had huge success internationally during his lifetime, he was also recognized by other musical colleagues such as Liszt, Tchaikovsky, and Brahms, with whom he established a personal connection and relationships.

With Franz Ferenc Liszt, Edvard met the first time in 1870. Already in the fall 1868 Grieg was contacting some of his important contacts in the musical and artistical world, such as Moscheles, Gade, Hartmann and also Liszt, in order to support him to obtain a governmental scholarship, which would allow Grieg to realize a journey to Italy. Liszt responded to him in 1869 from Rome with a letter, in which he invited Grieg cordially for a personal meeting. The plan was not necessarily to meet in Rome, Liszt suggested for example to arrange it sometime in Weimar, but at the very bottom of his letter he is stating his high amount of appreciation and respect he had for Grieg: *"Please accept, sir, the assurance of my feelings of esteem and exquisite respect."*⁸³ (Brock, 1998, p. 147) Here is the original version in French:

"Monsieur,

il m'est fort agreable de vous dire le sincere plaisir que m'a caïise la lecture de votre sonate (oeuvre 8). Elle temoigne d'un talent de composition vigoureïix, reflechi, inventif, d'excellente etoffe — , lequel n'a qu'ä suivre sa voie naturelle pour monter ä un haut rang. Je me plais ä croire, que votis trouvez dans votre pays les succes et les encoïiragements que vous meritez; il ne vous manqueront pas ailleurs non plus; et si vous venez en Allemagne cet hiver, je vous invite cordialement ä vous arreter un peu ä "Weimar, pour que nous fassions tout ä fait bonne connaissance. Veuillez bien recevoir, Monsieur, l'assurance de mes sentiments d'estime et de consideration tres distinguee. 29. Decbr, 68, Rome. F. Liszt."

(Schj/Nm, 1908, p. 39)

⁸² (Schjelderup/Niemann, 1908, p. 54)

⁸³ Free translation by the author

Translation by Grieg's Biograph Henry Finck:

"Monsieur,

it gives me great pleasure to tell you of the sincere enjoyment I derived from a perusal of your sonata (Opus 8). It bears witness to a strong talent for composition, a talent that is reflective, inventive, provided with excellent material, and which needs only to follow its natural inclinations to rise to a high rank. I comfort myself with the belief that you will find in your country the success and encouragement you deserve; nor will you miss them elsewhere; and if you visit Germany this winter I invite you cordially to spend some time at Weimar, that we may become acquainted. Veuillez bien recevoir, mon sieur, l'assurance de mes sentiments d'estime et de con sideration tres distinguee." 29. Decbr, 68, Rome. F. Liszt. (Finck, 1906, p. 31)

Remarkable is, that Liszt is mentioning his study of Grieg's Violin Sonata op. 8, even though Grieg had never send anything to him, nor had any contact to Liszt before. That shows that Liszt really admired Edvard in a special way, since Liszt was usually more annoyed by the amount of requests and inquiries he received from other composers. So the fact that Liszt reviewed Edvard's music by himself without having it requested by Edvard reveals his interest in him. (Finck, 1906, p. 31)

In 1870 Grieg and Liszt were able to meet the first time. In immensely interesting letters to his parents Grieg describes this meeting, how he kind of stole notes from his friend *Winding* in order to bring it to Liszt, how he nervously played for Liszt, how Liszt helped him with the improvisation of the violin part and how Liszt gave him a private performance.

Another event that proves the relationship between Liszt and Grieg was not just ordinary, is when Liszt played something for Grieg. Finck explains that Grieg obviously did not know that it was a "*deadly sin*" to ask Liszt to perform in front of him since even the closest

friends of Liszt did not dare to do that. If anyone requested it, Liszt *“almost invariably refused.”* The fact that Liszt made an exception for Grieg is an interesting incident to consider. (Finck, 1906, p. 34)

In another meeting, where Liszt had proved his own astonishing musical abilities, he also told Edvard important motivating words:

“Keep steadily on ; I tell you, you have the capability, and - do not let them intimidate you!”

This statement by Liszt was something that gave Grieg support and energy in his life as a composer whenever he felt down and not in the best mood. Grieg is writing:

“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.” (Finck, 1906, p. 37)

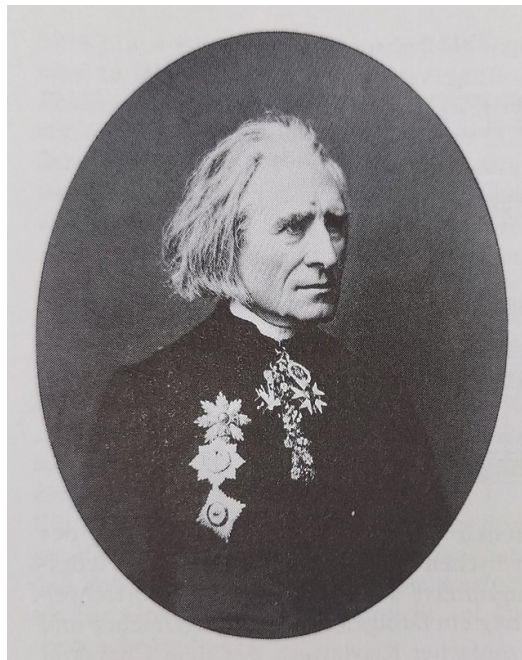


Illustration 11: Liszt in the year 1873⁸⁴

⁸⁴ From: (Brock, 1998, p. 146)

Another composer who admired Grieg's work, and vice versa, was Pyotr Ilyich Tchaikovsky. He met with Edvard first, on New Year's Day 1888 in Leipzig. In the house of Adolf Brodsky, *Edvard Grieg, Pyotr Tchaikovsky, and Johannes Brahms* met together for the first time. Tchaikovsky reported from this meeting with Edvard and Nina Grieg how he received their first appearances, and furthermore, he characterizes the music of Grieg and acknowledges Edvard's and Nina's education in Russian literature. At the end, Tchaikovsky states:

"Edvard Grieg, the Norwegian composer who had already enjoyed great popularity for about fifteen years and [...] conquered Russian hearts forever." (Brock, 1998, p. 267)

Grieg is writing to Beyer:

"In Tchaikovsky I have found a true friend of my art. He has as much sympathy for me as I have for him, both as an artist and as a person." (Brock, 1998, p. 269)

Both composers and musicians admired and respected each other to the fullest. They appreciated each other works and were in a lively exchange of letters and scores, also as gifts. Even tho, Edvard never managed to visit Russia, to which he was multiple times invited also by Tchaikovsky, he reports how important this friendship and Russian cultural influence was for him: *"Nun, ich kann, ohne Rußland besucht zu haben, mit Ruhe die Erde verlassen, die russische Kunst, welche für mich in ihrer großartigen Konzeption, Farbenreichtum und fortgeschrittenen Technik so viel bedeutet, kann mir nicht genommen werden. Ich trage sie im Herzen mit unendlicher Dankbarkeit."* (Brock, 1998, p. 273)

(Free translation by the author: *"Now, without having visited Russia, I can leave the earth with peace of mind; Russian art, which means so much to me in its magnificent conception, richness of color and advanced technique, cannot be taken away from me. I carry it in my heart with infinite gratitude."*)

Ich lie-be Grieg! Ich schätze Grieg!
P. Tschai kowsk
Febr. 1888

A Monsieur MAX ERDMANNSDÖRFER.

11 Febr. 1888

Suite No. 3

pour
ORCHESTRE

I. Elégie, II. Valse mélancolique,
III. Scherzo, IV. Tema con Variazioni.

PAR
P. TSCHAIKOWSKY.
Op. 55.

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Illustration 12: Tchaikovsky sent a version of his Suite No 3 to Grieg with musical greetings⁸⁵


Free transcription by the author. *Ich lie-be Grieg! Ich schätze Grieg! P. Tschai kowsk Febr.*

1888

Free Translation by the author: *I love Grieg! I appreciate Grieg! P. Tchaikowsky February*

1888

⁸⁵ From: (Brock, 1998, p. 271)



Klin, neben Moskau,
 Frolowskije
 24 April 1888
 6 Mai

Mein lieber, guter Freund!
 Ich war ungeteuer froh
 Ihr Brief erhalten zu haben.
 Ihre Sie gut, Lebenswändig
 und freundlich sind und
 wie ich stolz bin das
 ich Ihre Freundschaft
 erworben habe! Schade das
 es mir so fürchterlich schwer
 ist deutsch zu schreiben,
 sonst hätte ich noch sehr
 vieles gesagt über meine
 Liebe und Verehrung.
 Haben Sie einige Zeilen von

Illustration 13: Letter from Tchaikovsky to Grieg 6.5.1888⁸⁶

⁸⁶ From: (Brock, 1998, p. 270)

Free transcription by the author:

Klin, neben Moskau,

Trolowswie

24 April 1888

6 Mai

Mein lieber, guter Freund!

Ich war ungeheuer froh

Ihr Brief erhalten zu haben!

Wie Sie gut, lebenswürdig

und freundlich sind und

wie ich stolz bin dass

ich Ihre Freundschaft

erworben habe! Schade dass

es mir so fürchterlich schwer

ist deutsch zu schreiben,

sonst hätte ich noch sehr

vieles gesagt über meine

Liebe und Verehrung!

Haben Sie einige Zeilen von

(Free translation by the author: " *My dear, good friend! I was tremendously happy to have received your letter! How good, kind and friendly you are and how proud I am that I have gained your friendship! What a pity that it is so terribly difficult for me to write in German, otherwise I would have said a lot more about my love and admiration! [...]*")

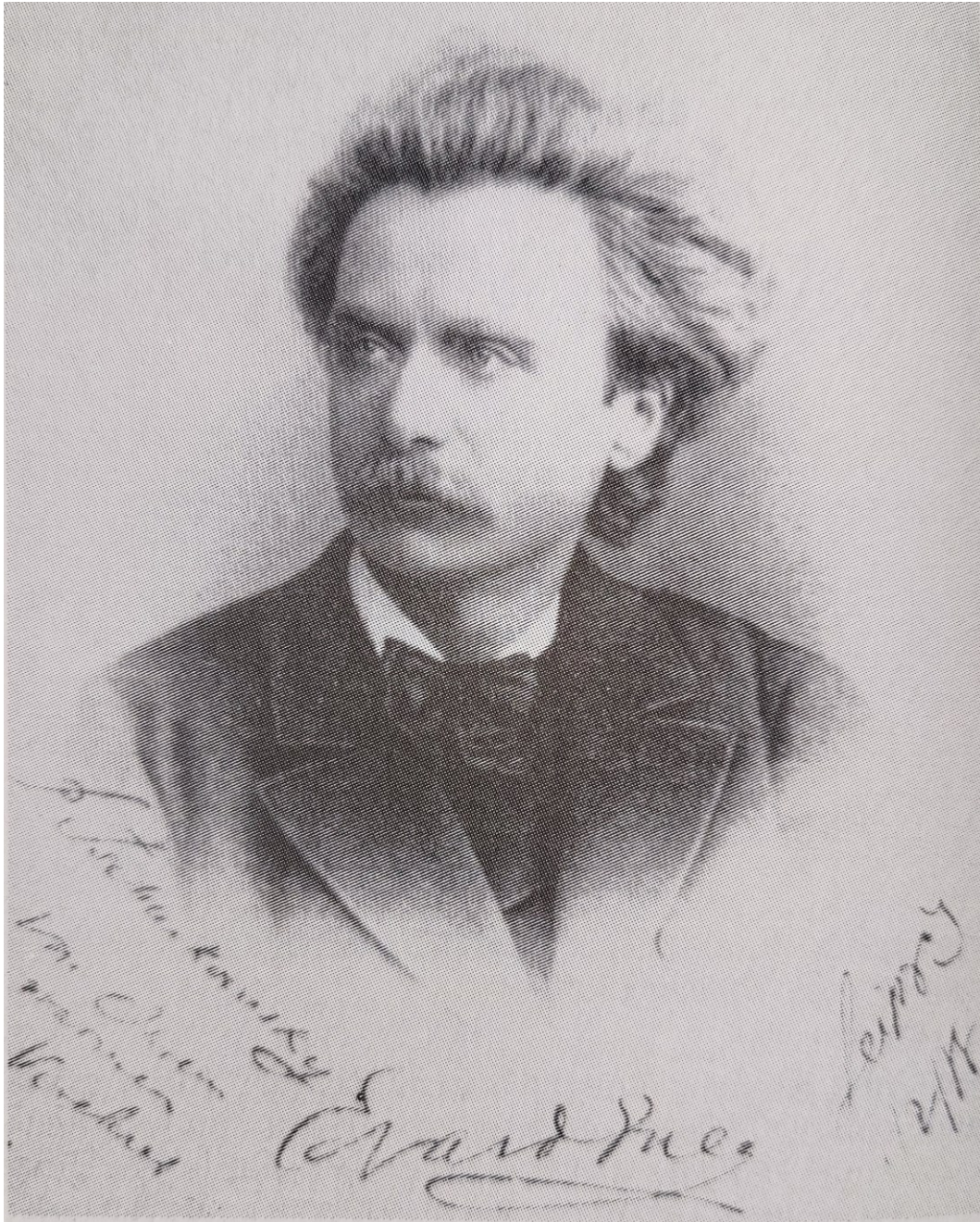


Illustration 14: Grieg sent a signed picture of him to Tschaikovsky 1888⁸⁷

Free transcription by the author: *Tschaikowsky*

Leipzig

Von Ihrem warmen Verehrer Edvard Grieg

Free translation by the author: "*To Tschaikowsky from your warm admirer Edvard Grieg*"

⁸⁷ From: (Brock, 1998, p. 272)

Grieg and Brahms had already known each other from earlier occasions. When Grieg had his first concert journey to the city of Amsterdam in 1884, he was hospitalized at the house of Julius Röntgen, a Dutch composer and pianist. Röntgen, who later became a good friend of Grieg, introduced Edvard to Brahms's music more intensely, also through Röntgen's performances, who played for Grieg often Brahms's music.

In a letter to Julius, he writes 1885:

"Da ich glücklicherweise die Partitur des Requiems von Brahms besitze, habe ich es in der Weihnachtszeit fleißig studiert und genossen - ich gebe Ihnen ganz recht. Ich schwärme dafür, und es ist für mich ohne Vergleich das Schönste, was Brahms geschrieben hat."

(Brock, 1998, p. 278)

(Free translation by the author: *"As I fortunately own the score of Brahms' Requiem, I studied it diligently over the Christmas period and enjoyed it - I fully agree with you. I rave about it, and for me it is without comparison the most beautiful thing Brahms wrote."*)

Grieg's piano Ballade op. 24 in g-minor has a similar mood like the Requiem, therefore it's no wonder that Brahms liked this composition by Edvard. Their good relationship can also be investigated by an active exchange of messages, concerts, and leisure time spent together towards the end of their life. (Brock, 1998, p. 278)

When Brahms died 1897, Grieg wrote to Abraham: *"How poor Germany has now become in music"* and to Röntgen: *"Only now do I see and feel how complete he was, both as an artist and as a person, as much as I knew him. How glad I am that I was so lucky to get to know him! But I would have loved to see him again"*⁸⁸ (Brock, 1998, p. 281)

⁸⁸ Free translation by the author

Grieg was performing and conducting until to the very end of his life. It can be seen by a lot of conversations and letters he exchanged with friends that his inner passion and drive to create true Norwegian music not only was his biggest source of pride and motivation but also resulted in the popularity of the composer, whose ideal was to the last day to delight as many people as possible with his music. One year before Edvard died, he answered Oscar Meyer, who asked why he is still performing, as follows: *"The public appearance is the most appalling thing I know. And yet, I cannot resist hearing my works performed beautifully in accordance with my intentions"*⁸⁹ (Brock, 1998, p. 261)

In conclusion, Edvard Grieg's popularity is based on the same background, as the characteristics of his music, his ability to catch the character of his country, to fuse his impressions of Norwegian culture, art, nature, and folklore together with simple melodies, characterful rhythms, and colorful harmonies. His dream of composing music directly from his heart, to establish his national resonances on an international stage became true, and he wraps up his whole own life journey quite matching in the following statement of his last year of life 1907:

"Mit neun Jahren begann ich zu komponieren, aber erst später fand ich mich. Als Junge glaubte ich, in den Herzen der Norweger meiner Heimatstadt Bergen einen wunderbaren Resonanzboden schwingen zu hören. Und es war mein größter Ehrgeiz, ihn für die Ohren der ganzen Welt erklingen zu lassen. Ich vernahm das Rauhen in der Natur, und der Duft der norwegischen Fichtenwälder sollte in den Konzertsälen überall auf der Welt zu spüren sein." (Brock, 1998, p. 50)

⁸⁹ Free translation by the author

(Free translation by the author: *"I started composing at the age of nine, but it was only later that I found myself. As a boy, I believed that I could hear a wonderful ground of sound resonating in the hearts of the Norwegians in my hometown of Bergen. And it was my greatest ambition to make it resound for the ears of the whole world. I heard the whispering of nature, and I wanted the scent of Norwegian spruce forests to be sensed in concert halls all over the world."*)

Grieg lies now within and surrounded by the same kind of spirit, sealed by nature, in a rock wall close to his home, *Troldhaugen*. His remains were buried there after he passed away on the 4th of September 1907. His funeral was held in a majestic and honorable way. On Grieg's way to his eternal resting place, his compositions *Last Spring* op. 34, and his *Funeral March* were played.



*Illustration 15: Grave of Edvard Grieg near Troldhaugen*⁹⁰

⁹⁰ Grave of Edvard Grieg [online]. [Last cit. 2024-07-08] Retrieved from: <https://mitt.bergenbibliotek.no/cgi-bin/websok-grieg?tnr=241582>

1.6 Timeline and Overview of Grieg's Life

- 15th of June 1843: Edvard Hagerup Grieg was born in the family of Alexander and Gesine Grieg in Bergen, Norway.
- 1849: First lessons on the piano with his mother. Edvard is going to the elementary school of Bergen
- 1853 The Grieg family moves to Landås close to Bergen. Edvard is visiting the secondary school in Bergen
- 1858 Matriculation and start of the studies in the Leipzig Conservatory
- 1860 Temporary Relocation to Bergen because of serious sickness of Edvard
- 1861 *Four Piano Pieces op. 1, Four Songs op. 2*
- 1862 Graduation from the Conservatory and first public concert in Bergen
- 1863 Relocation to Copenhagen, Beginning of the first journey to Rome
- 1866 Relocation and first concert in Kristiania, *Funeral March* is composed
- 1867 Marriage with Nina Hagerup, *Lyric Pieces Book 1 op. 12*
- 1868 Birth of daughter Alexandra (Death in 1869)
- 1870 Meeting with Liszt
- 1876 World premiere of *Peer Gynt*
- 1884 *Holberg Suite op. 40*
- 1888 Meeting with Brahms and Tchaikovsky
- 1889 Concert with Berlin Philharmonic Orchestra, Concert journey to England, General contract agreement with the Publisher C. F. Peters
- 1901 Death of Brother John, *Lyric Pieces Book 10 op. 71*
- 1905 Foundation of the Independent State of Norway
- 1907 Last Concerts in Kristiania, Copenhagen and Munich
- 4th of September: Edvard Grieg dies in the Bergen hospital

2 Lyric Pieces

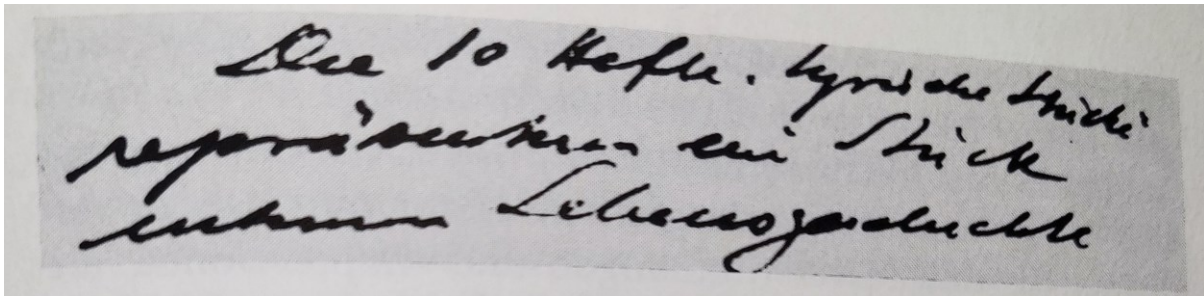


Illustration 16: Excerpt of a letter from Grieg to Hinrichsen, 13.12.1901⁹¹

On the 13 of December 1901, Grieg is writing to his publisher Henri Hinrichsen:

*"Die 10 Hefte Lyrische Stücke repräsentieren ein Stück intimer Lebensgeschichte"*⁹² (Brock, 1998, p. 315)

(Free translation by the author: *"The ten booklets of Lyrical Pieces represent a piece of intimate life story"*)

The cycle of short piano compositions under the name of Lyrical Pieces was pointed out by Grieg himself to have a very personal connection to him. Therefore, the second part of this thesis will focus closely not only on the categorization and analysis of the cycle but also on the inspiration, motivation, and relation to the composer, as well as pedagogical values provided by the Lyric Pieces.

⁹¹ From: (Brock, 1998, p. 315)

⁹² Free transcription by the author

2.1 Relevance, Popularity and Categorisation

The Lyric, also often called Lyrical Pieces, are one of Edvard Grieg's most popular works. Next to his music for Peer-Gynt, it counts as one of the composer's most celebrated compositions. As previously discussed, the success of Edvard's music lies in the deeply characteristic national Norwegian style, where simple melodies melt together with colorful harmonies to create a truly unique atmosphere. This character was brought to the amateurs and music lovers at home, through a lot of arrangements of Edvard's most popular works. For example Songs, originally meant for the voice, were arranged for Orchestra or the Piano, and also vice versa, often by the composer himself. (Brock, 1998, p. 14)

Also the Lyric Pieces primarily fulfilled this function of establishing Grieg's sound throughout the world. They come in all different complexities, forms, and moods, while every single piece is created with a different intention, motivation, and inspiration.

When Edvard started working in Oslo (Christiania) in 1866 as a conductor, pedagogue, and organizer of musical events, he realized it was necessary to create music that could be understood and received not only by professionals but also by a broad audience of international societies. Therefore, the relatively uncomplex Lyric Pieces Book 1 op. 12 was created. Later, it was desired to package the same kind of content also in a more difficult way, for a more demanding audience and interpreters.

The early books were primarily created for teaching purposes and for use in general popular music, also in the author's own classes. Later books, however, tend to focus on expressing a specific impression in a more sophisticated manner.

It is no surprise that Grieg composed a cycle of short piano pieces in the form of Lyric Pieces, and not, for example, Preludes and Etudes. Often enough, he had negative experiences with more technical works and very positive with poetical compositions. In *Mein erster Erfolg*, he reveals how he hated Etudes and general technical exercises already in the

piano lessons with his mother, and this did not change at the Leipzig Conservatory. On the other hand, he got in contact with works by Chopin and Schumann, who were known for their romantic poetic compositions and cycles. Therefore, it appears natural that Grieg started to compose cycles of mainly romantic short piano compositions when he was already young and did not stop till the end of his life. To this genre can be counted:

- 23 Small Piano Pieces EG 104
- Nine Children Pieces op. 17
- Four Piano Pieces op. 1
- Six Poetic Tone-Pictures op. 3
- Lyric Pieces Book One op. 12
- Northern Dances op. 17
- Sketches of Norwegian Life op. 19
- Four Album Leaves op. 28
- Four Norwegian Dances for 4 Hands op. 35
- Lyric Pieces Book Two op. 38
- Six Songs transcribed for pianoforte op. 41
- Lyrical Pieces Book Three op. 43
- Lyric Pieces Book Four op. 47
- Six Songs transcribed for pianoforte op. 52
- Lyric Pieces Book Five op. 54
- Lyric Pieces Book Six op. 57
- Lyric Pieces Book Seven op. 62
- Lyric Pieces Book Eight op. 65
- Popular Norwegian Melodies op. 66
- Lyric Pieces Book Nine op. 68
- Lyric Pieces Book Ten op. 71
- Norwegian Peasants' Dances op. 72
- Impressions op. 73

The *Lyric Pieces* are especially interesting because the several Books of the whole cycle, and each individual number, have all kinds of different backgrounds, inspirations, and characters.

It is possible to divide the pieces into different categories, for example:

Pieces inspired by German and French Romanticism, such as: *Arietta* op. 12 no. 1, *Album-leaf* op. 47 no. 2 or *Valse melancholique* op. 68 no. 6

Patriotic Pieces and Pieces inspired by Norwegian folk tunes and dances:

Popular Melody op. 12. no. 5, *Norwegian* op. 12 no. 6, *Norwegian Dance* op. 47 no. 4, *Norwegian March* op. 54 no. 2 or *Norwegian Dance* op. 71 no. 5

Pieces inspired by Nature, Spirits, and Legends, for example: *Fairy-dance* op. 12 no. 4, *Butterfly*, op. 43 no. 1, *March of the dwarfs* op. 54 no. 3, *Brooklet* op. 62 no 4 or *Evening in the mountains* op. 68 no. 4

Pieces related to certain moods, moments and personal impressions: *Erotic* op. 43 no. 5, *Melancholy* op. 47 no. 5, *Bell ringing* op. 54 no. 6, *At the cradle* op. 68 no. 5 or *Gone* op. 71 no. 6

United is the whole cycle by Grieg's specific Norwegian musical language and harmonies, as well as in the relatively short duration of each piece, in comparison to his bigger piano works. In the following section, each book and piece will be briefly characterized, and interesting pedagogical aspects, as well as connections to the composers, will be pointed out.

2.1.1 Lyric Pieces Book 1 op. 12

The first Book of the cycle was published in the year 1867 and belongs to the most popular volumes of Lyric Pieces by Grieg. Thanks to its more simple and less difficult style, in comparison with later volumes, the op. 12 was successful very fast and is also used nowadays in piano pedagogy as well as in performance repertoire. It contains the numbers:

1) Arietta 2) Waltz, 3) Watchman's song, 4) Fairy dance, 5) Popular Melody, 6) Norwegian melody, 7) Album leaf, 8) National song

Note: The author has modified and colorized the illustrations and examples of notes used in this chapter. Source: Edvard Grieg, Lyric Pieces Book 1 op. 12. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from:

<https://imslp.org/wiki/Special:ReverseLookup/27335>

The first piece *Arietta* clearly shows the influence of German romanticism and is also constructed similar as for example the first piece of Schumann's poetic cycle *Childhood Scenes*. A melody is supported by harmony which is organized in broken chords in upward motion, divided into both hands.

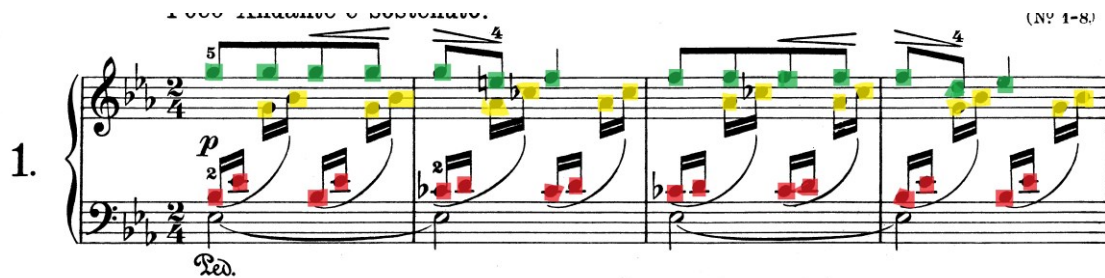


Figure 5: Beginning of Grieg's *Arietta op. 12 no. 1*

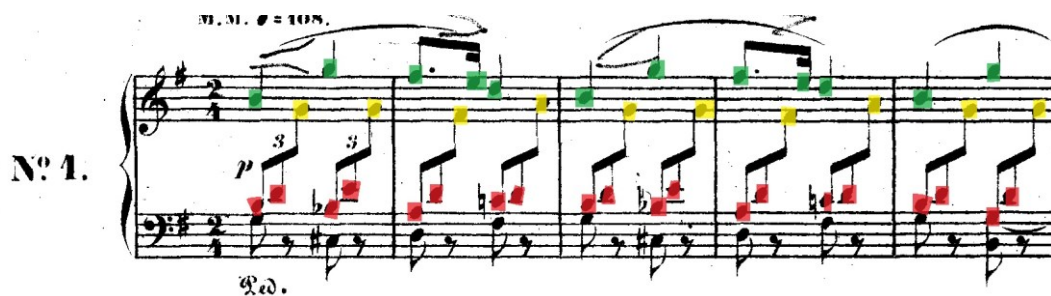


Figure 6: Beginning of Schumann's *Von fremden Ländern und Menschen op. 15 no. 1*⁹³

The second piece *Waltz*, is designed in a typical *aba* form. Even though the name does not suggest a Norwegian folk dance, the bordun-like accompaniment of the left hand, which is primarily organized in the so-called main bordun (tonic) and side bordun (dominant), remembers of the traditional Norwegian string instruments, such as the *Hardingfele* or the *Langeleik*. Both of these instruments have extra strings, which are not meant for the melody

⁹³ Robert Schumann, *Childhood Scenes op. 15*. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from: <https://imslp.org/wiki/Special:ReverseLookup/805214>

but for playing something like an organ point, often in bordun-style harmony. (Brock, 1998, p. 25)

The expressive rhythm in the right hand does not remind of a classical Vienna waltz but refers more to a Norwegian *Springdans*, with its jumping from staccato to legato as well as syncopation.

Allegro moderato.

2. *p*

Ped.

Figure 7: Beginning of the Waltz op. 12 no. 2

From a pedagogical view, the piece provides a way to study differences and focus on melody and accompaniment between the two hands since, in the middle part, the melody switches into a lower voice of the left and then later back up again to the soprano of the right hand.

The third piece of Book 1, *Watchman's Song*, offers to work with a few holding notes in the right hand while the melody evolves around them. More interestingly, it gives the player freedom and asks for some kind of creativity in designing the contrasting *aba* form and the repetitive parts of this song.

3. *p*

Ped.

Figure 8: Beginning of Watchman's Song op 12 no 3



Figure 9: Very short holding notes in the two voices of the right hand



Figure 10: The highly romantic middle part requires some imagination and creativity and is titled by Grieg with 'Ghosts of the night'

In the next piece, *Fairy-dance* op. 12 no. 4, which can be counted to the nature and fairytale-inspired category, the composer uses music to express, as the name suggests, fairies and their dance. Sometimes, the fairies fly and dance together, for example, when the left and right hand form chords together, and sometimes the right hand flies away through an upward motion, or the flapping of the wings is imitated by fast alternating intervals. While studying this piece, it is not only interesting to experience the Norwegian harmony, but also to focus on the many contrasts, such as *pp*, *f*, *staccato*, and *legato*.



Figure 11: Excerpt of the expressive *Fairy-dance* op. 12 no. 4

Grieg's *Popular melody* op. 12 no. 5 belongs to the category of folk tunes inspired numbers and shows how the composer is able to create wonderful colors in harmony, combined with a very singing and alive melody, which is so rich in ornaments and long phrasing that it can be imagined as a tune for a violin. The form is very simple: *a* and *b* parts are repeated until the piece finishes with the end of the *a* part. The frequent appearance of the *Grieg-Motive* in the calmer part *b*, which stands in contrast to the slightly more energetic part *a*, provides a true Grieg experience in simple style and form.

5. *Con moto.*

The musical score consists of four systems of piano music. The first system (measures 1-6) is highlighted in yellow and labeled 'a part'. The second system (measures 7-12) is highlighted in purple and labeled 'b part'. The third system (measures 13-18) is also highlighted in purple. The fourth system (measures 19-24) is highlighted in yellow. Red notes in the upper staff indicate the 'Grieg-Motive' (F#-G-A-B). Fingerings (1-5) and articulation (accents, slurs) are indicated throughout. Pedal markings (Ped.) and asterisks (*) are present in the bass staff. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Figure 12: Beginning of op. 12 no. 5 *Popular melody*. The *a* part (yellow) is characterized by an expressive long-phrased melody (red), while the *b* part (purple) often contains the so-called *Grieg-Motive*.

The next piece *Norwegian melody* op. 12 no. 6, falls into the same category of Norwegian-inspired numbers. The piece is organized in a common three-part song, *a b a'*. In part *a*, the player experiences bordun-like organ points in combination with a descending sequence of Grieg-Motives that form a melody. In the *b* part, which also stands in the contrasting minor tonality, the mood is more rhythmical with sudden exclamation marks in the melody of the right and a constant staccato accompaniment in the left hand. Towards the end, the music returns in part *a* again to its more lyrical first idea while still being partly attached to the minor tonality of part *b*. This shifting of major and minor tonality is common in Grieg's music. (Kreft, 2000, p. 45)

The image shows a musical score for Part a of 'Norwegian melody' op. 12 no. 6. The score is in D-Major, 3/4 time, and is highlighted in yellow. It features a melody in the right hand with organ points (red) and Grieg-Motives (green) in the left hand. The dynamics are marked with *fz* (forzando). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the right hand is a descending sequence of notes, with organ points (red) and Grieg-Motives (green) in the left hand. The dynamics are marked with *fz* (forzando). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the right hand is a descending sequence of notes, with organ points (red) and Grieg-Motives (green) in the left hand. The dynamics are marked with *fz* (forzando).

Figure 13: Excerpt of Part a in D-Major (yellow) with organ points (red) and Grieg-Motives (green)

The image shows a musical score for Part b of 'Norwegian melody' op. 12 no. 6. The score is in d-minor, 3/4 time, and is highlighted in purple. It features a melody in the right hand and a constant staccato accompaniment in the left hand. The dynamics are marked with *pp* (pianissimo) and *fz* (forzando). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the right hand is a descending sequence of notes, with organ points (red) and Grieg-Motives (green) in the left hand. The dynamics are marked with *pp* (pianissimo) and *fz* (forzando).

Figure 14: Excerpt of contrasting part b (purple) in d-minor

The piece *Album-leaf* op. 12 no. 7 can be inspired by German romantic music, like Schumanns *Albumblätter* op. 124, but with its jumping-like melody and accentuation of the last beat, as well as the imitating folk instruments like *Langeleik* or *Hardingfele*, through an organ point combined with a modal melody, the piece clearly shows its originality and character in Norwegian folk music like the *Halling* dance. From a pedagogical view, the player can work with repeated jumps in a distance bigger than an octave, rotating with the wrist around a fixed point.

The image displays the musical score for 'Album-leaf' op. 12 no. 7, consisting of four systems of piano and bass staves. The tempo is marked 'Allegretto e dolce' and the initial dynamic is 'p'. The score includes various annotations: 'Red.' (organ point) in the bass line, 'sosten.' (sostenuto) in the piano line, and 'fz' (forzando) in the piano line. The score is divided into sections: the first system (yellow background) features a melody with jumps and accents on the weak beat (orange), and a bass line with a Lydian organ point (red) and a fixed point (blue). The second system (yellow background) continues the melody and organ point. The third system (purple background) features a Lydian melody in the left hand (red) and a bass line with a Lydian organ point (red). The fourth system (purple background) continues the Lydian melody and organ point. The score includes various fingering numbers (1-5) and accents (>).

Figure 15: In the a part (yellow) the player can work with jumps by rotating the wrist towards the fixed point and note e (blue). In the part b, the player should point out the Lydian melody in the left hand, which is combined by an organ point (red). In general, accents on the weak beat are characteristic of this piece and resemble Norwegian folk music (orange).

The last piece of the *Lyric Pieces Book 1* op. 12 is titled *National song* op. 12 no. 8. It is organized in a simple repetitive form, while the quieter parts (yellow) are embedded between heroic loud parts (orange to red). The interpreter should express the general majestic mood while also creating a more lyrical mood in the *p* parts.

8. **Maestoso.**

The score is for a piano piece in 3/4 time, B-flat major, marked *Maestoso*. It consists of five systems of piano accompaniment. The first system is marked *ff* and *m. d.*. The second system is marked *p* and *m. s.*. The third system is marked *fz* and *fz*. The fourth system is marked *p* and *fz*. The fifth system is marked *fz* and *fz*. The score is color-coded: red for the first and fifth systems, yellow for the second and fourth systems, and orange for the third system. Fingerings and dynamics are indicated throughout the score.

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Figure 16: Score of Grieg's *National song* op. 12 no. 8

The clearly nationalistic-inspired piece was also admired by other patriots, such as *Ole Bull*. Grieg is describing an interesting situation: how Ole Bull wrote for him his own cycle of lyrical texts shortly after Book 1 of *Lyrical Pieces* was published. Bull's favorite number was the *National song*, which he was so inspired by that he wrote a special poem for Grieg and his piece. Edvard is reporting:

"Among the Christmas presents there was a book for me, Bjornson's (' Short) Pieces.' On the title-page he had written: 'Thanks for your (Short) Pieces. Herewith a few to match them.' The reference was to the first volume of my 'Lyrical Pieces,' just published, of which I had sent him a copy that day. Among these there is one with the title ' Vaterlandslied ' (' Patriotic Song '). This I played for Bjornson, and he liked it so well that he felt inclined to write a poem to it. I was delighted. Afterwards, however, I was afraid it would remain a mere inclination. He had other things in hand. The very next day, however, I found him, to my surprise, in creative fervour over it. 'I am getting on with it finely,' he said. ' It is to be a song for all young Norwegians. But at the beginning there is something that has so far baffled me. A quite definite Wortklang. I feel that the melody demands it, yet it eludes me. But it will come.' Then we parted.

The next morning, while I was sitting in my garret room in the Upper Wall Street giving a lesson to a young lady, some one in the street pulled the bell cord as if he were trying to tear out the whole thing. Then there was a clattering as if a wild horde were breaking in, and a voice shouting, ' Forward ! ' Forward ! Forward ! Hurrah ! I have it ! Foward ! ' My pupil trembled like an aspen leaf. My wife, in the adjoining room, was almost frightened out of her wits. But when, a moment later, the door was opened, and Bjornson stood there, joyous and beaming like a sun, there was great glee. And then we listened to the beautiful poem just completed." (Finck, 1906, p. 30)

The poem by Bjornson:

"Fremad ! Födres hoie Härtag var.

Fremad ! Nordmand, ogsaa vi det tar!" (Finck, 1906, p. 31)

(Free translation by the author: *"Foward! The right of birth was established. Foward! Norwegian, also we take it!"*)

After this event, Grieg used Bjornson's poem and his Lyric Piece op. 12 no. 8 to create a song with the title *Fremad!* Grieg informs:

"The song was sung for the first time by the students at their torchlight procession for Welhaven, in 1868. " (Finck, 1906, p. 31)

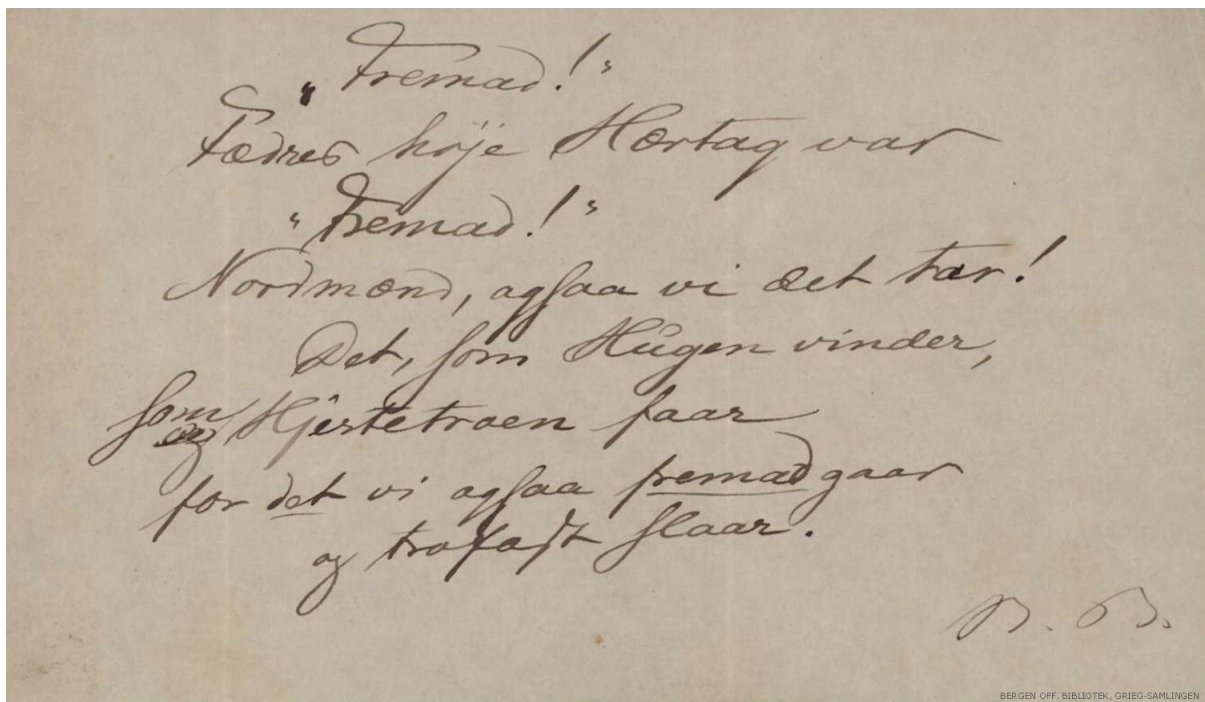


Figure 17: Bjornson's poem for Edvard Grieg's National song op. 12 no. 8⁹⁴

⁹⁴ Bjornson's Poem Fremad [online]. [Last cit. 2024-07-08]. Retrieved from: https://s9.imslp.org/files/imglnks/usimg/6/67/IMSLP89037-PMLP01776-stor_12_8a.pdf

Edvard had to rearrange his piece *National song* Op. 12 no. 8 only slightly to ensure singability for the voices. He shifted, for example, the descending broken chord of the original in measure 2 to an octave higher. Most of the vocal arrangement is similar to his lyric piece for piano. Also, thanks to the fact that Bjornson wrote his poem directly for it, so the repetitive *Fremad! Fremad!* would match the four notes of the broken chords in the beginning, and moreover, the rest of the syllables are matching with the original rhythm of the *National song*.

Figure 18: The newly created song *Fremad!* by Edvard Grieg and Bjornstjerne Bjornson⁹⁵

⁹⁵ Edvard Grieg, EG 108: No. 17. [online]. [Last cit. 2024-07-08]. Retrieved from: https://s9.imslp.org/files/imglnks/usimg/6/67/IMSLP89037-PMLP01776-stor_12_8a.pdf

Op. 12 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Arietta	Arietta	Arietta	German romantic music
2	Vals	Waltz	Walzer	Norwegian culture
3	Vægtersang	Watchman's song	Wächterlied	Character piece/Situational impression
4	Alfedans	Fairy dance	Elfentanz	Norwegian culture/Nature and spirits
5	Folkeviser	Popular melody	Volkswise	Norwegian culture
6	Norsk	Norwegian melody	Norwegisch	Norwegian culture
7	Albumblad	Album leaf	Albumblatt	German romantic music/Norwegian culture
8	Fædrelandssang	National song	Vaterländisches Lied	Norwegian culture

Table 1: Table of contents of Lyric Pieces Book 1 op. 12, published 1867

2.1.2 Lyric Pieces Book 2 op. 38

The Lyric Pieces Book 2 op. 38 was published in the year 1883, so fully 16 years after the first volume appeared. Edvard continued in the same style of previous compositions, which means that in the second book can be found pieces inspired by German romanticism or Norwegian culture. Even tho, the op. 38 is, in a way, literally just a second version of the op. 12; the complexity and difficulty of the compositions had been slightly increased already.

The second Book of Lyric Pieces op. 38 contains the following compositions:

*1) Berceuse 2) Popular melody 3) Melodie 4) Norwegian dance 5) Norwegian dance
6) Elegie 7) Waltz 8) Kanon*

Note: The author has modified and colorized the illustrations and examples of notes used in this chapter. Source: Edvard Grieg, Lyric Pieces Book 2 op. 38. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from:

<https://imslp.org/wiki/Special:ReverseLookup/232248>

The first piece *Berceuse* op. 38 no. 1 is a relatively calm piece in the *a b a* song form. The French title could be a result of the fact that in the year when the cycle was published, 1883, Grieg was spending two months in Rudolstadt with Frank van der Stucken to learn the French language. (Brock, 1998, p. 357) Another reason could be, that after the immense success of his first Book of Lyric Pieces, Grieg thought it would be effective to name the pieces of the new book also in different languages in order to make them even more attractive internationally.

The title resembles the sound of the composition. *Berceuse* is French for lullaby, and it is a fitting name. Many long musical bows, combined with arpeggios, relatively high notes for the melody, and *ppp* dynamics, signal the interpreter the specific mood for the piece. Through his harmonization and compositional technique, Grieg still manages to create a sound that resembles his unique Norwegian character. Appoggiatura and a characterful rhythm in the right hand, as well as bordun-like accompaniment in the left hand, give the part *a* a playful character which finishes in a harmonious ending of arpeggios. After a contrasting part *b*, the piece returns to part *a* and finishes on a calm formata in *ppp*.

The biggest challenge for the interpreter is the combination of steadily rhythmic bigger jumps in the left hand, and a contrasting rhythm of the melody in the right hand.

Figure 19: Beginning of *Berceuse* op. 38 no. 1

The second piece of the album *Popular melody* op. 38 no. 2 is very clearly inspired by Norwegian folk music. Grieg is using his typical compositional tools, such as bordun-like accompaniment in the left hand (blue) and jumping in the melody to a heavy off-beat (red), to transfer the Norwegian spirit. From the part *a* in e.minor (yellow), he then is shifting to a more lively part *b* which is in the parallel major key, G-Major (purple). The music returns to part *a*, and Grieg uses another tool he uses frequently, the *repetition*, to make the piece longer.

2. *Allegro con moto.* ♩ = 144.

The musical score consists of four systems of piano music. The first system is in E minor, marked *p* (piano). The second system is also in E minor, marked *cresc.* (crescendo). The third system is in E minor, marked *pp* (pianissimo). The fourth system is in G major, marked *mf* (mezzo-forte) and *cresc.* (crescendo). The score features a bass line with blue notes and a treble line with red notes. The tempo is *Allegro con moto.* at 144 beats per minute. The key signature is one sharp (F#). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 20: Excerpt of *Popular melody* op. 38 no. 2

The composition *Melodie*, op. 38 no. 3 is a highly romantic piece built in the form *a a' a''*. Each part resembles the previous but is getting slightly longer and forms a later end of the musical idea. From a pedagogical view, the player can experience that the construction contains plenty of ascending broken chords in the left hand (blue), combined with a melody in the outer fingers of the right hand (green) and also investigate Edvard's love of chromatic work in harmonization and voice leading. (red and orange)

3. Allegretto. $\text{♩} = 72$

The image displays five systems of musical notation for the piece 'Melodie' op. 38 no. 3. Each system consists of a grand staff with a treble and bass clef. The music is marked 'Allegretto' with a tempo of quarter note = 72. The first system begins with a piano (*p*) dynamic. The score is annotated with various elements: blue notes in the left hand represent ascending broken chords; green notes in the right hand represent the outer-finger melody; red and orange notes indicate chromatic harmonization and voice leading. Fingerings (1-5) and articulation marks (accents, slurs) are provided throughout. Performance instructions include *p*, *cresc.*, *ritard.*, and *e stretto*. Asterisks (*) are placed below the bass staff of each system, and the number '3.' is written to the left of the first system.

Figure 21: Excerpt of *Melodie*

The *Norwegian dance* op. 38 no. 4 is another piece that has a background in Norwegian culture. The Norwegian name of the piece, *Halling*, fits the character and background of the composition. The *Halling* is a Norwegian folk dance, which is usually in a 2/4 time signature, where the dancer can represent his power, especially in the last jump. (Brock, 1998, p. 25) Lindemann already had a lot of such types of Halling dances in his collection of Norwegian folk songs and dances, and Grieg was inspired by it. In his composition, which is also written in a 2/4 time, he uses Appoggiatura as grace notes, as well as accents, to mimic Norwegian folk instruments and the dance itself.

10

Halling.

(Norwegisch.)

Allegro marcato. ♩ = 116.

4. *mf*

The musical score consists of two systems of piano accompaniment. The first system shows the beginning of the piece, marked '4.' and 'mf'. It features a complex rhythmic pattern in the right hand with accents and appoggiaturas, and a more rhythmic bass line. The second system continues the piece with similar rhythmic complexity and dynamic markings.

Figure 22: Beginning of the Norwegian dance op. 38 no. 4

In the composition *Norwegian dance* op. 38 no. 5 Edvard again uses Norwegian folk music as a source of inspiration. Similar to op. 38 no. 4, a closer look at the Norwegian name tells much about the music. The *Springdans* is another type of dance that appears frequently in the works of Lindemann and Grieg. This pair dance is usually in a $\frac{3}{4}$ time signature, and as the name suggests (Free translation by the author: *Jumping Dance*), the dancer is in motion and jumping. Grieg also uses the $\frac{3}{4}$ time for his composition, and the *Norwegian dance* is represented by a bordun-like accompaniment of the left hand (blue), staccato and accents in the melody (red), as well as long passages of *Mixolydian* modal music (green).

Springtanz.

5. Allegro giocoso. $\text{♩} = 60$.

p leggiero

Red. *

p

Red. *

fp

Red. *

fp *cresc.*

Red. *

The image displays five systems of musical notation for a piano piece. The first system shows a piano introduction marked *ff* (fortissimo) with a green highlight. The second system is marked *p* (piano) and also has a green highlight. The third system includes dynamic markings *dim.* (diminuendo), *poco*, *a* (accrescendo), and *poco*. The fourth and fifth systems continue the piece with various musical notations such as slurs, accents, and triplets. The score is written in treble and bass clefs with a key signature of one sharp (F#).

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Figure 23: Norwegian dance op. 38 no. 2

The piece *Elegie* op. 38 no. 6 can be defined in terms of character very close to *Melodie* op. 38 no. 3. Also in the 6th number of the Lyric Pieces Book 2 op. 38, the interpreter can experience chromatic harmonization (red) and a romantic character, focusing on a specific mood. Interesting for pedagogical reasons is also the part where the left hand has to express the melody, while the right hand is accompanying (blue). Typical for Edvard's music is the *Grieg-Motive* in the melody (green).

The image displays a musical score for the piece 'Elegie' (op. 38 no. 6) by Edvard Grieg. The score is presented in five systems, each consisting of a grand staff (treble and bass clefs). The music is in 3/4 time and features several pedagogical annotations:

- System 1:** Starts with a forte-piano (*fp*) dynamic. The right hand (RH) contains a melodic line with green highlights (Grieg-Motive) and red highlights (chromatic harmonization). The left hand (LH) has a bass line with red highlights. Fingerings are indicated with numbers 1-5.
- System 2:** The dynamic changes to piano (*p*). The RH continues with green and red highlights. The LH has blue highlights, indicating it is accompanying the RH. The tempo/mood is marked *cantabile*.
- System 3:** The RH has blue highlights, indicating it is accompanying the LH. The LH has blue highlights and contains a melodic line. The dynamic is *pp*. The tempo/mood is *cresc.* (crescendo).
- System 4:** The RH has blue highlights. The LH has blue highlights and contains a melodic line. The dynamic is *pp*. The tempo/mood is *cresc.*
- System 5:** The RH has blue highlights. The LH has blue highlights and contains a melodic line. The dynamic is *pp*. The tempo/mood is *cresc.*

Throughout the score, various musical notations are used, including slurs, accents, and dynamic markings. The score is published by Edition Peters, with the number 8787.

Figure 24: Excerpt from *Elegie* op. 38 no. 6

The *Waltz* op. 38 no. 7 is a composition which is really similar to Grieg's first *Waltz* of the *Lyric Pieces* Book 1, op. 12 no. 2. The form is also *a b a*, and the interpreter can experience the same kind of challenges and technical requirements as in the *Waltz* of op. 12. The left hand has an accompaniment, which is mainly organized in jumping from a lower base note to the complementary higher positioned notes of the chord. In the right hand, there is written an expressive dance-like melody with little decoration notes and differences in staccato and legato. After the contrasting and more challenging *b* part (purple), the piece is returning through a short transition (green), back to part *a* (yellow).

7.

p

ri - tar - dan - do

Presto. $\text{♩} = 108$.

pp

legg.

pp

The image displays five systems of musical notation for Grieg's Waltz op. 38 no. 7. The first system is highlighted in yellow and includes the number '7.' and a piano (*p*) dynamic marking. The second system is also yellow. The third system is yellow and features the lyrics 'ri - tar - dan - do' under the right-hand melody. The fourth system is purple and begins with the tempo marking 'Presto. ♩ = 108.' and a pianissimo (*pp*) dynamic. The fifth system is purple and continues the piece. The score includes various musical notations such as fingerings, slurs, and dynamic markings.

The image displays a musical score for a waltz, consisting of five systems of music. The first system shows a piano introduction with a treble clef and a key signature of one sharp (F#). The bass line includes fingerings such as 2/4, 1/3, and 1/2. The second system is marked 'Tempo I.' and begins with a piano (*p*) dynamic. It features a treble clef with a melodic line and a bass line with rests. A 'ritard.' (ritardando) marking is present. The third system continues the piano part, marked 'p a tempo' and 'cresc.' (crescendo), leading to a fortissimo (*f*) dynamic. It includes fingerings and 'Ped.' (pedal) markings with asterisks. The fourth system shows the piano part with a 'p' dynamic and 'Ped.' markings. The fifth system introduces a vocal line with the lyrics 'ri - tar - dan - do' and a 'Lento.' tempo marking. The piano accompaniment continues with 'Ped.' markings and fingerings.

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8787

Figure 25: Waltz op. 38 no. 7

The last piece of the Lyric Pieces Book 2 op. 38 is titled *Kanon* and resembles Edvard's remarkable compositional talent of romantic music, also in more traditional forms and structures. The piece consists of part *a* and *b*, and in both the right and left hand are in a dialog, or at least a duet, while performing the same melody, but shifted by one measure difference (green and blue).

The disorderly-looking score does not correlate with the comprehensible and clean sound of the music. From a pedagogical view, this composition is of great value since the left and right hands have to express the melody in the same kind of manner while also giving sense to the harmonical background. Also, it can be used to get more comfortable in playing in tonalities, which use a lot of black keys on the piano, since the piece is written in b-flat-minor. In part *b* of the piece (purple), the sound and score first seem a lot more homogenous than in part *a* (yellow), but a detailed investigation of the score reveals how Grieg manages creatively to design the two voices of the left and right hand, even in a homophonic structure. Another detail is the shifting of keys between the different parts of the song. This compositional tool is often used by Grieg, where he varies between major and minor tonality. He established important accents and impulses here, which later led to the resolution of the standard major-minor tonality, and therefore, Grieg is considered to be a pioneer of *Impressionism*. (Kreft, 2000, p. 11)

In this case, the composition shifts from *b-flat-minor* to *B-flat-Major* and back to *b-flat-minor*.

Canon.

Allegretto con moto. ♩ = 80.

cantabile

8.

The musical score consists of six systems of piano and bass staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and a *cantabile* character. The first system includes a *Red.* (Reduction) symbol and a ** Red.** symbol. The second system features a *dim.* (diminuendo) instruction. The third system includes a *cresc. e stretto* instruction. The fourth system is marked *fagitato*. The fifth system includes *ff* (fortissimo), *dim.*, and *ritard.* instructions. The sixth system includes *pa tempo*, *dim. e ritard.*, *pp morendo*, and *ppp* instructions. The piece concludes with a *Fine* marking and a ** Red.** symbol. The number 8787 is printed at the bottom center.

Op. 38 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Berceuse	Berceuse	Berceuse	Norwegian romanticism
2	Folkevis	Popular melody	Volkswise	Norwegian culture
3	Melodie	Melodie	Melodie	Norwegian romanticism
4	Halling	Norwegian dance	Norwegischer Tanz	Norwegian culture
5	Springdans	Norwegian dance	Springtanz	Norwegian culture
6	Elegie	Elegie	Elegie	Character piece/Specific mood
7	Vals	Waltz	Walzer	Norwegian culture
8	Kanon	Kanon	Kanon	Traditional form

Table 2: Table of contents of Lyric Pieces Book 2 op. 38, published 1883

2.1.3 Lyric Pieces Book 3 op. 43

The Lyric Pieces Book 3 op. 43 were published in the year 1886. One year earlier, Grieg moved to his newly build home at Trolldhaugen and spend a lot of time there, while also going on numerous hikes through the norwegian nature with his good friend *Beyer*⁹⁶.

This time influenced Grieg so immensely that he wanted to call his op. 43 "*Spring-songs*".

His publisher, Abraham, was of the opinion that people will think it is a collection of transcribed songs for the piano, but not original piano music. He suggested Grieg name the op. 43 "*Spring-flowers, or Spring-blossoms, Spring-leaves, Spring-pictures, Spring-greetings, Spring-sounds, Spring-dreams, Spring-fairytales [...]*"⁹⁷ Grieg was not a fan of those ideas and responded: "*As far as op. 43 is concerned, I suggest deleting all the spring stories and simply calling the work 'Lyrical pieces', 3rd booklet.*" (Brock, 1998, p. 123)

It shows that these compositions are not just spring compositions related to the spring season but also have a relation to Grieg as a person in terms of the spring and blooming of friendships, relationships and homeland, as well as the anticipation to return back home to the Norwegian nature. The Book 3 of Lyric pieces contains:

- 1) *Butterfly*
- 2) *Solitary traveller*
- 3) *In my native country*
- 4) *Little bird*
- 5) *Erotik*
- 6) *To the spring*

Note: The author has modified and colorized the illustrations and examples of notes used in this chapter. Source: Edvard Grieg, Lyric Pieces Book 3 op. 43. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from:

<https://imslp.org/wiki/Special:ReverseLookup/28165>

⁹⁶ Frants Beyer (1851-1918) was a Norwegian composer and tax inspector and one of Edvard Grieg's closest friends and neighbors. Their friendship started 1872 in Christiania, where Beyer was Edvard's pupil for piano and also sang in Grieg's choir. Later, Edvard's home, Trolldhaugen, was built in proximity to Beyer's house.

⁹⁷ Free translation by the author

The first piece of the Lyric Pieces Book 3 op. 43 is called *Butterfly*. The character of the piece is described in its title. Grieg uses chromatic upward motion, descending jumping dotted rhythms, and a generally expressive faster tempo to picture the flickering flying of the Butterfly in the sound. From a pedagogical view, the interpret has to work with the already mentioned chromatic motions, fast alternating movements of the inner and outer hand, as well as large broken chords. The high technical difficulty is supported by a relatively easy form. Repetitive parts make it possible to master the *Butterfly*, despite the challenging technical requirements.

Opus 43.
(Nº 17-22).

Allegro grazioso.

17.

The musical score for 'Butterfly' is presented in four systems. The first system begins with a piano (*p*) dynamic and includes fingerings (5, 1, 1, 1, 2, 1, 2, 1, 1, 4) and pedaling instructions (Ped. 3, *). The second system features a crescendo (*cresc.*) and includes fingerings (5, 1, 1, 3, 1, 2, 1, 4) and pedaling (Ped. *, *). The third system includes dynamics (*f*, *dim.*, *poco rit.*, *p*) and tempo markings (*a tempo*), with fingerings (2, 5, 5, 4, 1, 5, 1, 4, 1, 3, 1, 2, 3, 1, 5, 2, 1) and pedaling (Ped. 2, 2, 2, 3, 2, *). The fourth system is a repetitive section with fingerings (1, 3, 2, 4, 1, 2, 1, 3, 1, 1, 1, 2, 3) and pedaling (Ped. 1, 2, 2, 3, 2).

Musical notation for the first system, featuring a treble and bass clef with various notes and rests. The bass line includes "Ped." and "*" markings.

Musical notation for the second system, showing more complex rhythmic patterns in both hands. The bass line includes "Ped." markings.

Musical notation for the third system, including the instruction "una corda" and "ritard.". The bass line includes "Ped." markings.

Musical notation for the fourth system, including the instruction "a tempo" and "dolce". The bass line includes "Ped." and "*" markings.

Musical notation for the fifth system, including the instruction "cresc. poco a poco". The bass line includes "Ped." and "*" markings.

5

con moto e poco stretto
tre corde

f

Ped. * Ped. *

Detailed description: This system contains the first two measures of the piece. The right hand has a melodic line with a slur over the first measure and a fermata over the second. The left hand has a bass line with a triplet in the first measure and a single note in the second. Pedal points are marked below the bass line in both measures, with asterisks indicating specific pedal changes.

dim. *p*

Ped. Ped. Ped. Ped. Ped. *

Detailed description: This system contains measures 3 through 7. The right hand continues the melodic line with various ornaments and slurs. The left hand has a steady bass line. Pedal points are marked below the bass line in all five measures, with a final asterisk at the end of the system.

Ped. 1 Ped. 2 Ped. Ped. Ped.

Detailed description: This system contains measures 8 through 12. The right hand features a series of chords with slurs and ornaments. The left hand has a rhythmic bass line. Pedal points are marked below the bass line in all six measures, with numbers 1 and 2 indicating specific pedal changes.

Ped. * Ped. *

Detailed description: This system contains measures 13 through 16. The right hand has a melodic line with a slur and ornaments. The left hand has a bass line. Pedal points are marked below the bass line in all four measures, with asterisks indicating specific pedal changes.

Ped. 1 Ped. 2 Ped. Ped. Ped. 3 Ped. 3

Detailed description: This system contains measures 17 through 22. The right hand has a melodic line with slurs and ornaments. The left hand has a rhythmic bass line. Pedal points are marked below the bass line in all six measures, with numbers 1, 2, and 3 indicating specific pedal changes.

The image displays five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is annotated with various performance instructions and dynamic markings. The background is color-coded to highlight repetitive forms: purple for form 'b', yellow for form 'a', and orange for form 'a'.

- System 1 (Purple background):** Starts with *pp una corda*. The first measure has a first ending bracket. The second measure has a second ending bracket. The third measure has a first ending bracket. The fourth measure has a first ending bracket. The system ends with *ritard. -*. Pedal markings (*Ped.*) are present under the first, second, third, and fourth measures.
- System 2 (Purple background):** Starts with a first ending bracket. The second measure has a first ending bracket. The third measure has a first ending bracket. The fourth measure has a first ending bracket. The system ends with *a tempo*. Pedal markings (*Ped.*) are present under the first, second, and third measures. An asterisk (*) is under the fourth measure.
- System 3 (Yellow background):** Starts with *cresc.* and *poco a poco*. The second measure has a first ending bracket. The third measure has a first ending bracket. The fourth measure has a first ending bracket. The system ends with *poco stretto* and *tre corde*. Pedal markings (*Ped.*) are present under the first, third, and fourth measures. An asterisk (*) is under the second measure.
- System 4 (Yellow background):** Starts with *f*. The second measure has a first ending bracket. The third measure has a first ending bracket. The fourth measure has a first ending bracket. The system ends with *ffz*. Pedal markings (*Ped.*) are present under the first, third, and fourth measures. An asterisk (*) is under the second measure.
- System 5 (Orange background):** Starts with a first ending bracket. The second measure has a first ending bracket. The third measure has a first ending bracket. The fourth measure has a first ending bracket. The system ends with *dim. e rit.* and *p* and *pp*. Pedal markings (*Ped.*) are present under the first, second, third, and fourth measures. An asterisk (*) is under the second measure. A *Ped.³* marking is at the end of the system.

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Figure 27: Score of the Butterfly op. 43 no. 1 with highlighted repetitive form, a (yellow), a' (orange), b (purple)

In the piece *Solitary traveller* op. 43 no. 2, the composer most likely was inspired by his time spent in the Norwegian mountains and nature. The quite melancholic and sad mood of the piece represents the lonely traveler, taking in nature's atmosphere. The solitary traveler could also be taken less literally but more in the sense of a human surrounded by nothing but nature. It is possible that the traveler had, in fact, been accompanied by a like-minded soul and companion; in this case, it clearly can represent Grieg and his very close friend Beyer. In the composition, it can be interpreted by the appearance of the melody in both hands, an octave apart from each other, but present two times, and not as normally only once, usually in one hand while the other hand is focusing only on the accompaniment. In *Solitary traveller* the melody appears over long parts equally and harmonically in both hands, which also makes it interesting to work with from a student's point of view.

18. *Allegretto semplice.*

The image shows a musical score for the piece 'Solitary traveller' op. 43 no. 2 by Edvard Grieg. The score is in 6/8 time, D major, and is marked 'Allegretto semplice.' and 'p' (piano). The score is divided into three systems. The first system starts with a treble clef and a bass clef. The melody is written in green in the right hand and blue in the left hand. The second system continues the melody, with the right hand in green and the left hand in blue. The third system also continues the melody, with the right hand in green and the left hand in blue. The score includes various musical notations such as notes, rests, and ornaments. There are also some markings like 'Red.' and '*' which might be related to a specific edition or performance practice. The number '18.' is written to the left of the first system.

Figure 28: Excerpt of the *Solitary traveller* op. 43 no. 2, melody in both hands (green, blue)

In my native country op. 43 no. 3 is a composition that represents the inspiration and mood of the whole volume. Grieg is longing for his native country, its nature, and his most intimate personal connections, such as his relationship with Frants Beyer and Nina Grieg. On 26.4.1886, Grieg wrote to Beyer (Free translation by the author): *"Spring is spring, and birdsong is birdsong, I have plenty of both down here, and yet I feel as if I have no part in it. And friend is friend, I have many a friend here too, but no one understands it like you do, how it urges me into my native nature, and that's why I also have the feeling that all the others disappear for me in this time, in the mist. What do you say to a quiet morning in the boat or out among the skerries and cliffs! A few days ago I was so filled with this longing that it formed itself into a mild song of thanksgiving. There is nothing new in it, but it is genuine, and since it is basically nothing more than a letter to you, let it stand here: "* After that, here, Grieg added the score to his letter. In his statement, *"there is nothing new in it,"* Grieg refers to the simplicity of the song and the common elements he uses. But especially this *"genuine"* music is what makes this one of the more popular pieces by Grieg. The listener and interpreter are able to experience a composition with a beautiful longing melody, which finds inner peace in Edvard's Native country, supported by his common way of characteristic harmonization. Greig further points out that the plainness of this piece was wanted and resembles the simple and homely atmosphere of Troldhaugen and its surrounding nature, where everything is good just the way it is. At the end, he sums up the character of his composition, a piece inspired by his home, Norwegian nature, and friendship. He writes (Free translation by the author): *"If the surroundings of Næsset and Troldhaugen had been more of a greater kind, the tone would have been different. But I am happy as it is, and it was this quiet joy that everything is the way it is, up there, that led to a few notes. The colors are the delicate western ones, but the heart in them was beating for you, you old friend, when I wrote the piece."* (Brock, 1998, p. 125)

In der Heimat.

Dans mon pays. — In my native country.

I Hjemmet.

19. *Poco andante.*

p la melodia ben tenuta

pp

p *poco più mosso* *cresc.* *Red. **

f rit. *Tempo I.* *Red. **

The image displays five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The first system features a yellow-shaded repetitive section in the right hand, marked with *pp*. The second system includes a purple-shaded repetitive section in the right hand, marked with *p*, and a *cresc.* marking in the left hand. The third system is marked *Tempo I.* and features a purple-shaded repetitive section in the right hand, marked with *fritard.* and *p*. The fourth system is a yellow-shaded repetitive section in the right hand, marked with *pp*. The fifth system includes a yellow-shaded repetitive section in the right hand, marked with *pp*, and an orange-shaded final group in the right hand, marked with *ppp*. Various performance markings such as *Red.* and asterisks are present throughout the score.

Edition Peters. *Red.* * *pp* *poco più mosso* *p* *cresc.* *Red.* * *Red.* * *Tempo I.* *fritard.* *p* *Red.* * *pp* *ppp* *Red.* * *Red.* * 8800

Figure 29: Score of the piece *In my native country op. 43. no. 3* with repetitive part a (yellow), b (purple) and final group (orange).

In Op. 43, no. 4 *Little bird*, Grieg uses music to imitate the scenery described in the title: A little bird. There is not really a melody-like structure, instead the composer is sound painting the little bird, its movements, and tries to tell a story. For that, Edvard uses trill-like fast figures and motives, as well as descending group of notes, to mimic the little birds chirping and twittering. Edvard shows with this piece, similar to the first song of this volume, *Butterfly*, his deep connection to nature and its usage as a source of inspiration. He also wrote to Beyer:

*"I even forgot the bird house! That's annoying, because now it's too late. If only some of these little folk would come and take up residence with us!"*⁹⁸ (Brock, 1998, p. 126)

42

Vöglein.

Oisillon. — Little bird.

Liden Fugl.

Allegro leggiero.

20. *p*

Figure 30: Beginning of Little bird op. 43 no. 4

⁹⁸ Free translation by the author

Similar to *In my native Country* which was inspired by the spark of friendship, the piece *Erotik* op. 43 no. 5 is related to Edvard's love for Nina. As the title suggests, this piece is a highly romantic composition which aims to resemble some kind of eroticism. At the beginning of the piece, the motive gets enhanced and increases to longer musical ideas, which could resemble the beginning and later intensified romantic feelings of a relationship. In the middle of the piece, a duet-like part is established, where the left and right hands exchange the lead of the melody and also work directly together. This is another hint of eroticism or at least romanticism in terms of mutual feelings. In the climax of the piece,, the composer falls back to the musical idea of the very beginning, which is now established in the duet-like, fuller and intense version. This part is also very interesting from a pedagogical view since it prepares the interpreter for the next and last piece of the volume, *To the spring*.

Already in *Erotik*, Grieg uses a compositional technique in which the melody is in the higher parts of the right hand, while the left hand has its own motion. Embedded between those two parts are chords in a steady rhythm to fill the harmonic and colorful atmosphere.

The image shows the first system of the musical score for *Erotik* op. 43 no. 5. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line has lyrics: "fri - tar - dan - do mol - to". The piano accompaniment consists of a steady rhythmic pattern of chords in the right hand and a melodic line in the left hand. The score includes dynamic markings such as *f* and *p*, and tempo markings like "Tempo I.". There are also performance instructions like "Ped." and "Tempo I." with a star symbol.

Figure 31: Technique in *Erotic* op. 43 no. 5

The image shows the first system of the musical score for *To the spring* op. 43 no. 6. It features a piano accompaniment in the bass clef. The score includes dynamic markings such as *p* and *a tempo*, and tempo markings like "Tempo I.". There are also performance instructions like "Ped." and "Tempo I." with a star symbol.

Figure 32: Technique in *To the spring* op. 43 no. 6

The image displays a musical score for a piece titled "Erotik op. 43 no. 5". The score is arranged in five systems, each consisting of a piano part (treble and bass clefs) and a vocal part (treble clef). The piano part includes various markings such as "Red.", asterisks, and fingerings (e.g., 1, 2, 3, 4, 5). The vocal part includes lyrics and dynamic markings like "p", "pp", "f", and "dolce".

Key markings and lyrics include:

- piu mosso e sempre stretto* (first system)
- cresc.* (first system)
- piu cresc.* (second system)
- Tempo I.* (third system)
- f ri - tar - dan - do mol - to* (third system)
- p* (third system)
- dolce* (fourth system)
- piu p e tranquillo* (fifth system)
- ri - tar - dan - do* (fifth system)
- pp* (fifth system)

The score is published by Edition Peters, with the number 8800.

Figure 33: Score of Erotik op. 43 no. 5 with an intensifying musical idea in the first part (yellow to orange) and a duet between two voices in the second part (blue and green)

The last piece of the Lyric Pieces Book 3 op. 43 is titled *To the spring* no. 6, and like the other works of this volume, it has its background in the spring of emotions, impressions, and nature. It resembles the anticipation of the composer towards the blooming of nature and feelings. This is shown by a subtle beginning, where the first spring-like emotions are transmitted (yellow). After that follows an increment of compression and intensity (purple), which results in a full blooming of the romantic melody (gold) and a calm, harmonious ending (green).

Grieg is writing about his anticipation of spending time during the spring at home to Beyer: "*It's sad to own land and not be able to be home early in the spring when you get all the ideas.*"⁹⁹(Brock, 1998, p. 126)

From a pedagogical point of view, this piece provides a special playing style of lower movement in the left hand, higher melody in the right hand, and embedded harmony in the form of chords, which appeared in a simpler form already in *Erotik*. In long passages of *To the spring*, the piece is therefore organized in three separate note systems, either two systems written in the bass clef and one in the violin clef, or vice versa.

Tempo I.

p e dolce

m. d.

p

Ped. 1 4 2 * Ped. * Ped. *

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Figure 34: Three different systems in *To the spring* op. 43 no. 3

⁹⁹ Free translation by the author

Allegro appassionato.

22. *pp*

cantabile e molto tenuta la melodia

fz rit. molto *p a tempo* *cresc.*

poco ritard. *f*

p a tempo *stretto p. a p.*

First system of the musical score. The right hand features a melodic line with a slur and fingerings 5, 4, 3, 5, 4, 3. The left hand provides a harmonic accompaniment. A *cresc.* marking is present in the right hand.

Second system of the musical score. The right hand continues the melodic line with fingerings 5, 4, 3, 5, 4, 3. The left hand accompaniment is consistent with the previous system.

Third system of the musical score. The right hand has a *m.d.* marking and a *f* dynamic with *agitato* instruction. The left hand has a *m.d.* marking and a *f* dynamic. *Red.* markings are present at the end of the system.

Fourth system of the musical score. The right hand has a *più f* dynamic and a *ff* dynamic. The left hand has a *più f* dynamic and a *ritard.* instruction. *Red.* markings are present at the end of the system.

Fifth system of the musical score, starting with the tempo marking **Tempo I.** The right hand has a *p e dolce* marking and a *m.d.* marking. The left hand has a *p* dynamic. *Red.* markings are present at the end of the system.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The score includes various performance markings and fingerings:

- System 1:** Features a melodic line in the treble clef and a bass line with triplets. Performance markings include *Red.*, ** Red.*, and *Red.*. Fingerings include 3, 2, 3, and 3.
- System 2:** The treble clef line includes the marking *animato*. The bass line continues with triplets and includes the marking *Red.*. Fingerings include 2, 1, 3, and 3.
- System 3:** The treble clef line includes the markings *poco rit.* and *a tempo*. The bass line includes the marking *Red.*. Fingerings include 3, 4, and 1 4 1 5 2.
- System 4:** The treble clef line includes the markings *cresc.*, *poco rit.*, *a tempo*, and *dim.*. The bass line includes the marking *Red.*. Fingerings include 3, 13, 3 2, and 3 2 3.

The musical score for piano, Op. 43 No. 6, page 49, is presented in four systems. The first system features yellow highlights and includes markings for *cresc. molto*, *f*, and *sosten.*. The second system is divided into yellow and green highlights, with markings for *ritard.*, *ff*, *p a tempo*, and *dim. e rit. poco a poco*. The third system is entirely green and includes *pp a tempo*. The fourth system is also green and includes *ritard.*, *m.s.*, *Lento.*, and *ppp*. Fingerings and pedaling instructions are provided throughout the score.

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Figure 35: Score of To the spring op. 43 no. 6

Op. 43 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Sommerfugl	Butterfly	Schmetterling	Nature
2	Ensom Vandrer	Solitary traveller	Einsamer Wanderer	Nature/Specific impression
3	I Hjemmet	In my native country	In der Heimat	Norwegian culture/Nature/Friendship
4	Liden Fugl	Little bird	Vöglein	Nature
5	Erotik	Erotikon	Erotik	Romance
6	Til Foråret	To the spring	An den Frühling	Nature/Personal impression

Table 3: Table of contents of Lyric Pieces Book 3 op. 43, published 1886

2.1.4 Lyric Pieces Book 4 op. 47

The *Lyric Pieces* Book 4 op. 47 was published in the year 1888. During the time of its creation, Edvard spent a lot of time internationally, mainly because of concerts. In contrast to Book 3, in op. 47 the composer awakes again nationalistic folklore music, as well as romantic character compositions, but pieces related to nature or Grieg's intimate personal relationships are missing. Book 4 contains:

*1) Valse-Impromptu 2) Album-leaf 3) Melodie 4) Norwegian dance 5) Melancholie
6) Norwegian dance 7) Elegie*

Note: The author has modified and colorized the illustrations and examples of notes used in this chapter. Source: Edvard Grieg, *Lyric Pieces Book 4 op. 47*. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from:
<https://imslp.org/wiki/Special:ReverseLookup/30365>

The first piece of Lyric pieces Book 4 op. 47 is titled *Valse-Impromptu*. It is dedicated to *Miss Elisabeth Hornemann*, most likely a relative of Grieg's Danish friend *Christian Frederik Emil Horneman*, who was a co-founder of the music society Euterpe in Copenhagen. The piece is like the title suggests a mixture of a waltz and an impromptu. The $\frac{3}{4}$ time signature and waltz-like character remember of Waltz op. 12 no. 2 and Waltz op. 28 no. 7. Also, here in the *Valse-Impromptu* op. 47. no. 1, the left hand starts with a 2-measure introduction before the right hand joins with a dance-like melody. The whole composition is designed more freely than the previous waltzes; the melody contains a very short theme, which is repeatedly used in the compositions by both hands in different styles and parts. Connected is the theme through passages that refer with their improvised and loose style to the Impromptu in the title. The whole composition is a patchwork, made out of waltz and impromptu characteristics, which also often blend and mix together.

Fräulein Elisabeth Hornemann gewidmet.

Valse - Impromptu.

Opus 47.
(N^o 23-29.)

23. *Allegro con moto.*

p
con Pedale

This system shows the beginning of the piece. The right hand starts with a melodic line in G major, and the left hand provides a steady accompaniment. The tempo is marked 'Allegro con moto' and the dynamics are 'p' (piano). The instruction 'con Pedale' is written below the bass staff.

rubato *cresc.*

The second system continues the piece. The right hand features a melodic phrase with a 'rubato' marking. The dynamics increase to 'cresc.' (crescendo). The left hand accompaniment is consistent.

rubato *f* *pp*

The third system shows a dynamic shift. The right hand has a 'rubato' marking, followed by a forte 'f' section and then a piano 'pp' section. The left hand accompaniment remains steady.

stretto e cresc.

The fourth system features a 'stretto e cresc.' (stretto and crescendo) marking. The right hand has a more active melodic line, and the left hand accompaniment is consistent.

f *rit. molto* *molto piu lento* *cantabile* *rit.*

The fifth system concludes the piece. It features a forte 'f' section, followed by a 'rit. molto' (ritardando molto) section, and finally a 'molto piu lento' (molto più lento) section marked 'cantabile' (cantabile). The piece ends with a 'rit.' (ritardando) marking.

51

Tempo I.

The musical score consists of six systems of piano and treble clef staves. The key signature is one sharp (F#) and the time signature is 3/4. The score is marked 'Tempo I.' and includes various performance instructions and dynamics. The sections are color-coded: yellow for waltz-like parts, green for a recurring theme, and purple for improvisational-sequential parts. The score includes markings such as 'm.s.', 'pp', 'f', 'sempre f', 'poco tranquillo', 'ritard.', 'a tempo', 'p', 'cresc.', and 'rubato'. The piece concludes with a fermata over a final chord.

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Figure 36: Excerpt of *Valse-Improptu op. 47 no. 1*. The composition is a patchwork of waltz-like parts (yellow) and the appearance of a theme (green), embedded between improvisational-sequential parts (purple).

The piece *Album-leaf* op. 47 no. 2 is a romantic character piece that shows that Grieg is a pioneer of impressionism. In this composition, he uses his usual compositional tools to create his typical style, such as chromatic harmonization and wide-spread chords in the left hand; these areas are extended by special harmony and tone paintings, which create a very specific mood or color that can be defined as early impressionism. Especially the more impressionistic passages offer also an interesting value for the interpreter, since they demand a specific playing style.

55

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Figure 37: Excerpt of Album-leaf op. 47 no. 2. The yellow parts can be allocated more to a romantic music style, while the purple parts can be defined as more impressionistic.

The piece *Melodie* op. 47 no. 3, contains a characteristic rhythm that stretches throughout the entire piece until it finally fades out in the very last bars. The piece is relatively easy from a technical point of view, and the musical content is of a more simple kind in comparison to other compositions of the volume. However, it belongs to one of the more popular compositions of Lyric Pieces, also thanks to Grieg's typical but genius way of giving his unique colors of harmony to a relatively plain melody. The sequential, repetitive structure is in contrast with intensifying colorful harmonization and expression, which provides the interpreter with a lot of room for designing a diverse sound. From a pedagogical view, the way the melody is played is from value. The interpreter has to divide his right hand into two different areas; while one is focused on expressing the melody, the other part has to become uniform with the left hand to provide the harmonical and rhythmical structure of the accompaniment. The melody itself is inspired by Norwegian music. It is made of a more fancy version of the Grieg-Motive, organized in sequences moving downwards. If the piece were written in a different mood and accompaniment, the melody, with its appoggiatura and accents, could also be seen as a dance tune.

Melodie.

25. *Allegretto.*

p *la melodia ben tenuta*

f

Red.

Figure 38: Beginning of *Melodie* op. 47 no. 3 with the division of accompaniment in left and partly right hand (blue), and the melody only the right hand (green).

Norwegian dance, opus 47 no. 4, is a true Norwegian folk dance and one of the most authentic pieces in the whole cycle, inspired by traditional Norwegian dances and folk music. Grieg uses the typical bordun-like accompaniment in the left hand with appoggiatura in form of a minor second before a perfect fifth. This resembles folk instruments like the Langeleik or the Hardingfele, which also have special strings for such resonating accompaniment harmonies. The right hand contains a dance-like melody with staccato and accents on the weak beat, which resembles the jumping of the dancer. The work is written like a standard *Halling* dance in a 2/4 time signature.

Halling.

Norwegischer Tanz.

Danse norvégienne. — Norwegian dance.

26. *Allegro.*

p

cresc.

ff_z

p

f

p

f_z

f_z

f_z

f_z

p

f_z

f_z

p

sempre p

dim.

rit.

pp

Edition Peters. 8800

Figure 39: Score of the Norwegian dance op. 47 no. 4

Melancholie op. 47 no. 5 is another romantic character piece by Grieg that resembles a certain mood. The composition is structured in simple repetitive parts and shows Grieg's tendency to use intervals in parallel motion as well as chromaticism. From a pedagogical view, this piece can be used to study repertoire that looks more challenging than it is. The fast notes are, in general, slower due to the tempo of *Largo*. Because of the puzzled structure of the different parts, the piece sounds more complex than the amount of material needed to learn.

The *Norwegian dance* op. 47 no. 6 is another purely authentic dance inspired by Norwegian traditional music. The Norwegian name Springdans gives a hint of the type and background of the dance. Grieg uses all characteristics of the traditional *Springdans*, such as $\frac{3}{4}$ time signature, jumping motives, and accents, also on the weak beats, as well as bordun-like accompaniment with minor dissonances through appoggiatura. The composition is divided into calmer, lyrical, and louder, more energetic parts. All of them contain some form of jumping motions, back and forth between intervals, usually a third, which can also be used in piano pedagogy to train this kind of jumping. Moreover, the contrast between lyrical parts in *p* and energetic parts in *ff* provides a complete range of dynamics and levels of intensity for the player.

The image displays a musical score for a Norwegian dance, op. 47 no. 6, consisting of six systems of piano and bass staves. The score is annotated with various dynamics and intensity markings, and some sections are highlighted in yellow or red. The first system (measures 65-70) features a red background and includes markings for *Red.* and *con*. The second system (measures 71-76) is highlighted in yellow and includes a *p* dynamic marking. The third system (measures 77-82) is also highlighted in yellow and includes a *pp* dynamic marking. The fourth system (measures 83-88) is highlighted in yellow and includes markings for *cresc.*, *molto*, and *ff*. The fifth system (measures 89-94) is highlighted in red and includes markings for *Red.* and *ff*. The sixth system (measures 95-100) is highlighted in yellow and includes markings for *dim.*, *p*, *pp*, and *ppp*. The score is published by Edition Peters, with the number 5800.

Figure 41: Norwegian dance op. 47 no. 6 with different levels of dynamics and intensity (yellow to red)

The last piece no. 7 of the volume *Lyric Pieces Book 4 op. 47* is titled *Elegie*. The mood and melody of this romantic character piece is very similar to the *Elegie op. 38 no. 6*.

Here, the player can experience a section *a*, where the melody is played in the left hand while the right hand provides accompaniment with chords. In the next part *b*, the right hand takes a melody-like motive, and through sequential continuation and intensification, it results in ascending broken harmony with the melody on top, and through a little transition the composition finds its way back to the part *a*. Therefore, this piece is structured in a simple *ababa* song form, while the different parts flow right into each other and are very connected by the same kind of mood and chromatic tendencies.

Elegie.

Poco Andante.

29. *p* la melodia ben tenuta

crsc. ed agitato

Tempo I.

The image displays a musical score for a piece in G major, 4/4 time. It consists of six systems of music, each with a piano (p) part on the left and a violin part on the right. The piano part is divided into two sections: part a (yellow) and part b (purple). The violin part is also divided into two sections: part a (yellow) and part b (purple). The score includes various dynamics such as *poco mosso*, *espressivo*, *cresc.*, *rit.*, *agitato*, *f*, *p*, and *pp*. It also features markings like *Red.*, *Tempo I.*, and *morendo*. The score is numbered 67 at the top right and 8800 at the bottom center. The publisher is Edition Peters.

Figure 42: Score of Elegie op. 47 no. 7 with colorized part a (yellow) and b (purple)

Op. 47 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Valse- Impromptu	Valse- Impromptu	Valse- Impromptu	Dance/Romantic improvisation
2	Albumblad	Album-leaf	Albumblatt	Norwegian romanticism/ impressionism
3	Melodie	Melodie	Melodie	Norwegian romanticism
4	Halling	Norwegian dance	Norwegischer Tanz	Norwegian culture
5	Melancholie	Melancholie	Melancholie	Character piece/Specific mood
6	Springdans	Norwegian dance	Springtanz	Norwegian culture
7	Elegie	Elegie	Elegie	Character piece/Specific mood

Table 4: Table of contents of Lyric Pieces Book 4 op. 47, published 1888

2.1.5 Lyric Pieces Book 5 op. 54

The Lyric Pieces Book 5 op. 54 was published in the year 1891 after Grieg spent the summer hiking in the mountains of *Jotunheimen* with his good friends *Beyer* and *Röntgen*. The impressions of nature, locations, and the singing of the dairymaid *Gjendine Slaalien* had a deep impact on him. (Brock, 1998, p. 358)

Grieg dedicated his Volume 5 of Lyrical Pieces to his good friend Julius Röntgen. It contains:

- 1) *Shepherd's boy*
- 2) *Norwegian march*
- 3) *March of the dwarfs*
- 4) *Notturmo*
- 5) *Scherzo*
- 6) *Bell ringing*

Note: The author has modified and colorized the illustrations and examples of notes used in this chapter. Source: Edvard Grieg, Lyric Pieces Book 5 op. 54. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from:
<https://imslp.org/wiki/Special:ReverseLookup/32348>

The first piece *Shepherd's boy* begins with a whistle or flute-like melody of the shepherd (yellow). After that, Grieg designs a part that works with the theme of the melody but reworks it in a contrasting expression (purple), and from a stretto, the composition fades through a diminuendo from *ff* to *ppp*, and the story of the *Shepherd's boy* begins again. From a pedagogical view, it can be from value to work with the singing melody in the beginning (green), as well as the fast chromatic-like staccato voices of the following part (orange, red).

The piece was most likely inspired by Edvard's hikes through the mountains of *Jotunheimen*, where he also experienced the singing of the dairymaid *Gjendine Slaalien*.

Andante espressivo. Edvard Grieg, Op. 54.

Pianoforte. *p cantabile*

poco mosso

cresc. e stretto **più f**

Figure 43: Beginning of *Shepherd's boy* op. 54 no. 1

The *Norwegian march* op. 54 no. 2 is another composition in Grieg's cycle of Lyric Pieces, which is inspired by Norwegian folk dances and music. As with similar Norwegian pieces, the Norwegian title tells much more about the piece than the English one.

Gangar is like *Halling* or *Springdans*, a widespread type of folk and peasant dance. It is usually written in a 6/8 time signature and belongs to the more calm dances. Grieg transfers this inspiration to his own composition, which is also written in a 6/8 time signature and contains an easygoing melody. Organ points in the accompanying left hand (blue) and accents on the weak beat (orange) in the melody (green), resemble the character of the dance. The march character is later brought out, where the melody transits from a beautiful lyrical part, in the higher register of the piano and marked with *ppp*, downwards to the left hand, while the intensity and dynamics are steadily increasing and the accompanying hand marches with accents and chords on the heavy beat. When investigated closely, the march character, which is resembled by the notes and chords on the heavy beats (red), is present since the beginning, but only in the later part of the piece does it break fully through, while in the beginning, the dance-like character stands in focus.

Similar to the first piece of this volume, there is a huge range of *dynamics*, so this piece is ideal for working with huge differences in dynamics and a smooth transition between them (from *ppp* to *fff*).

2.

Gangar.

Norwegischer Bauernmarsch.

Marche Norwégienne.

Norwegian March.

Allegretto marcato.

The musical score is written for piano and bass. The piano part (treble clef) features a melody with green highlights and various ornaments (orange squares) above it. The bass part (bass clef) provides a rhythmic accompaniment with red highlights. The score is divided into six systems. Dynamics include *ffp*, *ff*, *p*, *dimin.*, and *ppp*. Performance markings include *Red.*, ***, and *sempre*. The piece concludes with a *ppp* dynamic.

5

3
2
5
1
sempre ppp
And. sempre *

8
cresc. - molto -

5 4 5
f

piu f ff

ff dimin. -

Edition Peters. 7637

Figure 44: First two pages of the Norwegian march op. 54 no. 2

In *March of the dwarfs* op. 54 no. 3, Edvard Grieg was inspired by Norwegian folklore, and similar to *Fairy-dance* op. 12 no. 4, he is painting a picture of the creatures in the music. The dwarf's energetic, scurry, hustling march is evoked by a constant back-and-forth jumping of the left hand with chords on the main beats. In addition, the right hand mimics the nimble movement of the tiny dwarfs through staccato and chromatic descending melodies, as well as rapid scale-like excerpts that sound almost like a cluster of tones, an energetic atmosphere with a sinister sense of dark fantasy is created.

The composition is one of the bigger ones of the whole cycle and is structured in the *aba* form. After the march of the dwarfs in part *a*, the contrasting part *b* reveals the interpreter a romantic scenery. Now there is a romantic singing melody, followed by impressionistic shattered groups of harmonical colors, Finally ,through a short staccato transition the expressive *March of the dwarfs* is returning.

The musical score for the beginning of the *March of the dwarfs* is presented in two systems. The first system is marked **Allegro moderato** and **pp** (pianissimo). The left hand plays a steady eighth-note accompaniment, while the right hand features a series of chords and descending chromatic lines. The second system continues this texture, with the right hand playing a more complex, descending chromatic passage. The score includes various fingering numbers (1-5) and dynamic markings.

Figure 45: Beginning of the *March of the dwarfs* op. 54 no. 3

The musical score for the beginning of the lyrical part *b* is presented in two systems. The first system is marked **p cantabile** (piano cantabile). The left hand plays a simple harmonic accompaniment, while the right hand plays a melodic line with a descending chromatic scale. The score includes various fingering numbers (1-5) and dynamic markings.

Figure 46: Beginning of the lyrical part *b* in the *March of the dwarfs* op. 54 no. 3

Notturmo op. 54 no. 4 is a romantic character piece that resembles a calmer mood, as suggested by its name. The player can easily experience typical characteristics of Grieg's music, such as chromaticism or the Grieg-motive. In this composition, Grieg once more reveals parts that can be classified as impressionistic. These parts demand a special mood and technique of the interpreter in order to unfold their potential.

Andante.

The musical score is presented in five systems, each containing a piano (p) and bass (b) staff. The tempo is marked **Andante.** and the dynamics range from *p* to *f*. The score includes various musical notations such as slurs, accents, and fingerings. Red and green markings highlight specific notes and chords. The score concludes with the instruction *poco rit.* and a final measure.

Edition Peters. 76:17

The image displays a musical score for a piece titled "Notturmo op. 54 no. 4". The score is presented in two systems, each with a piano (p) and bass (b) staff. The piano staff features complex melodic lines with numerous ornaments, including triplets and sixteenth-note runs. The bass staff provides a harmonic accompaniment with chords and moving lines. The score includes various dynamic markings such as *p*, *pp*, *ppp*, *ff*, and *molto*, along with performance instructions like *a tempo*, *poco*, *poco a poco cresc.*, and *poco rit.*. The piece is marked with "Red." and "una corda" (una corda) in several places, indicating specific performance techniques. The score is published by Edition Peters, with the number 7637.

Edition Peters. 7637

Figure 47: Excerpt from Notturmo op. 54 no. 4 with parts that can be assigned more to romanticism (yellow), or impressionism (purple)

In the *Scherzo* op. 54 no. 5, Grieg uses a musical theme to establish it in different parts, which all have their own characteristics and artistic requirements.

The theme comprises an upwards e-minor scale section and a downwards broken e-minor chord.



Figure 48: Theme of the Scherzo

The included Grieg-motive gives this musical idea a truly Grieg-like color.



Figure 49: Grieg-Motive in the theme

Edvard then uses parts of the theme in sequences and general motivic thematic work to establish it in different parts and styles throughout the composition. For example, he shifts the tonality from e-minor to e-major in the more calm part, where the theme appears now twice as slowly and in its Major Variation. This relatively free form of parts, transitions, and general thematic work well reflects the title *Scherzo*.

For the interpreter, it can be an interesting and educational experience to walk through the composition and investigate how Grieg builds the entire piece from one musical idea.

5. Scherzo.

Prestissimo leggiero.

pp, ma il basso marcato
una corda

sempre pp

feroce
f

ff

p dolce
dim.

Edition Peters. 7837

più *p* 1 *dim.* 1 *pp*

*Red. ** *Red. **

morendo

poco *ppp*

*Red. ** *Red. ** *Red. ** *Red. **

Più tranquillo.

p cantabile

cresc. *f*

Edition Peters. 7637

Figure 50: Excerpt of the Scherzo op. 54 no. 5

The last piece of the Lyric Pieces Book 5 op. 54, is titled *Bell ringing* no. 6.

In this composition, Grieg was inspired by the ringing of bells, as the name suggests.

A look in the score reveals Edvard's simple but fantastic technique to create a very realistic sound of the bells. Since he was a child, Edvard was fascinated by harmonies (Brock, 1998,

p. 27), so it seems more than logical that he was also curious in bells and their unique

harmonies of natural overtones. Grieg is imitating the bells by noting a strict perfect fifth

every time a bell is ringing, or in this case, playing. It is another example of early

impressionism, where the composer does not respect the rule of not writing parallel fifths but enforces it in order to create the sound and impression he wants to achieve.

The piece does not demand high technical skills, but it requests and encourages atmospheric, colorful playing, making it an interesting option in *piano pedagogy*. The loud outbreak of the large bells at the very end also requires the player to work precisely with the control of dynamics.

22

6.

Klokkeklang.**Glockengeläute.**

Son des cloches.

Bell ringing.

Andante.

pp sempre

con Ped.

Figure 51: Beginning of *Bell ringing* op. 54 no. 6

Op. 54 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Gjætergut	Sheperd's boy	Hirtenknabe	Norwegian culture/Specific impression
2	Gangar	Norwegian march	Norwegischer Bauernmarsch	Norwegian culture
3	Troldtog	March of the dwarfs	Zug der Zwerge	Norwegian culture/Fantasy
4	Notturmo	Notturmo	Notturmo	Norwegian romanticism/Impressionism
5	Scherzo	Scherzo	Scherzo	Character piece/Independent/Traditional form
6	Klokkeklang	Bell ringing	Glockengeläute	Specific impression

Table 5: Table of contents of Lyric Pieces Book 5 op. 54, published 1891

2.1.6 Lyric Pieces Book 6 op. 57

The Lyric Pieces Book 6 op. 57 was published in the year 1893. The content remembers of Book 3 op. 43, in which Edvard includes pieces that have a more intimate connection to personal relationships or specific moods and impressions. The volume contains: 1) *Vanished days* 2) *Gade* 3) *Illusion* 4) *Secret* 5) *She dances* 6) *Home-sickness*

Note: The author has modified and colorized the illustrations and examples of notes used in this chapter. Source: Edvard Grieg, Lyric Pieces Book 6 op. 57. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from:
<https://imslp.org/wiki/Special:ReverseLookup/184>

The first piece of the Lyric Pieces Book 6 op. 57 is titled *Vanished days*.

In this composition, the composer is using a musical idea in two different moods to create a picture of the lost days, which are remembered, then relived happily in the imagination, and, towards the end, remain a memory. Edvard structured this piece in a 3 part song-form *aba*. In the first part *a*, which is in the key of d-minor and the tempo of *Andantino*, the musical idea is first presented. The general mood of the first part is quite sad and melancholic, in some parts, even aching.

In part *b*, the mood is suddenly switched, and the rhythmical motive, which was present in a sadder and slower way, now evolves into a more energetic character. This is done by the change of the key from d-minor to D-Major, a common concept in Grieg's compositions, and also by changing the tempo from *Andantino* to *Allegro vivace*.

After the contrasting part *b* is over, part *a* returns with its sad mood, and makes clear that the colorful imagination of part *b* is vanished.

Figure 52: Mood and musical idea in part *a* in the beginning of *Vanished days* op. 57 no. 1

Figure 53: Mood and musical idea in contrasting part *b* of *Vanished days* op. 57 no. 1

The second piece is called *Gade*. Grieg dedicates it to his old friend and role model of Nordic music. As discussed earlier in this thesis, Gade was one of the first important figures in Grieg's life, who showed Edvard his way to Nordic music. Grieg stated that despite the fact he did not agree fully with Gade about his specific Norwegian style, he admired him highly as a composer and as a person. (Finck, 1906, p. 20)

In the piece op. 57 no. 2, Grieg shows his gratitude and connection to Gade.

It belongs to the easier ones from the volume, from a technical point of view. The student can work with the beautiful melodies and the dialogues between the right (green) and left hand (blue), while one hand can focus on the accompaniment. The part with the short but delighted theme appears three times throughout the composition (yellow).

In a little contrasting part (purple), where the left and right hand are in an even closer dialogue, the player can also work with a technique similar as in *To spring* op. 43 no. 6, where the harmony of the accompaniment is placed between the high and low melodies of the right and left hand. Moreover, Grieg's typical way of chromatic voice leading can be experienced here (pink).

Gade.

37. *Allegro grazioso.*
p

Ped. *Ped.*

Ped. *Ped.*

Ped.

Ped.

p

p

The image displays six systems of musical notation for a piano piece. Each system consists of a treble and bass staff. The notation includes various musical elements such as notes, rests, and ornaments, along with performance instructions and fingerings.

- System 1:** Treble staff has green notes with fingerings 5 and 3. Bass staff has blue notes with fingerings 2 and 4. Annotations include *cresc.* and *Red.* (pedal).
- System 2:** Treble staff has green notes with fingerings 5 and 3. Bass staff has blue notes with fingerings 2 and 4. Annotation includes *più cresc.* and *Red.* (pedal).
- System 3:** Treble staff has green notes with fingerings 4 and 3. Bass staff has blue notes with fingerings 3, 1, and 4. Annotations include *f* and *dim.* (diminuendo).
- System 4:** Treble staff has green notes with fingerings 3 and 4. Bass staff has blue notes with fingerings 2 and 4. Annotations include *sempre poco più tranquillo* and *p dolce* (piano dolce).
- System 5:** Treble staff has green notes with fingerings 3, 4, and 5. Bass staff has blue notes with fingerings 2 and 5. Annotations include *Red.* (pedal).
- System 6:** Treble staff has green notes with fingerings 4 and 1. Bass staff has blue notes with fingerings 2 and 3. Annotations include *f*, *dim.*, and *ritard.* (ritardando).

Figure 54: Excerpt of Gade op. 57 no 2

The piece *Illusion* op. 57 no. 3 is very simple in form and musical content. Most of the parts are used repetitively, and because of its low technical difficulty it is manageable to learn, despite the advanced harmony. The character piece creates impressionistic illusions of a more free tonality. Grieg uses long musical phrases with a very rich, colorful harmony that only rarely establishes a sense of a center of a specific key. This creates an illusionary mood that fits the title.

Illusion.

Allegretto serioso.

38. *p*

poco rit. *pp*

Figure 55: Beginning of *Illusion* op. 57 no. 3

Secret op. 57 no. 4 is another character piece that could be classified as early impressionism. The composer uses chromaticism, sudden breaks and jumps between the high and lower parts of the piano, as well as a melody that is evolving so magically in a background of unknown harmonical directions that it creates a truly secret atmosphere that takes the listener on a journey of mystery. From a pedagogical point of view, this piece provides the opportunity to study octave movements in both hands, as well as paint a specific color through harmony.

Andante espressivo.

39. *p dolce*

Edition Peters. 8800

Figure 56: Beginning of *Secret* op. 57 no. 4

She dances op. 57 no. 5 is most likely a homage to Nina, similar as *Erotik* op. 43 no. 5.

Its dancing and happy character contrast the earlier moody and mysterious pieces *Illusion* and *Secret*. In the composition, the player has to get familiar with a special technique for playing, so the melody of the dance can be heard and understood. It is necessary to look deeper into the score and play with an almost arpeggio-style technique in certain parts, mainly the group of sixteens, in order to bring out the desired sound and melody. The song also demands the interpret to jump big distances in a relatively short amount of time and cover the whole piano, from deep to high parts, almost simultaneously.

Sie tanzt.
Elle danse. — She dances.
Hun danser.

Tempo di Valse.

40.

The musical score is written for piano in 3/4 time, marked 'Tempo di Valse'. It consists of four systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The score is heavily annotated with 'Ped.' (pedal) markings and various fingering numbers (1-5) and articulation marks (accents, slurs). The first system starts with a piano (*p*) dynamic and includes a first ending bracket. The second system features a forte (*f*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system concludes with a forte (*f*) dynamic. The score is numbered '40.' at the beginning of the first system.

Figure 57: Beginning of *She dances* op. 57 no. 5

The last piece of the Lyric Pieces Book 6 op. 57 is titled *Home-sickness*. In this character piece the composer is expressing his longing for home. The piece is structured in a three part song form *aba*. Similar to *Vanished days*, part *a* is written in a melancholic mood and in a minor key. Part *b* is from a contrasting blooming character, and the tonality is shifting from e-minor to E-Major. With a return to part *a*, the composer is once again expressing the state of home-sickness. The motive of the melody of this composition was taken from *Gjendine Slålien*, who was a Norwegian dairymaid and musician who met Grieg, Röntgen, and Beyer on their hikes through the mountains of *Jotunheimen*. Both Grieg and Röntgen were inspired by her folk tunes and used them as inspiration in multiple compositions, such as Grieg's op. 66 no. 19 *Gjendine's Lullaby*, or Röntgen's op. 36 with the title *Ballad over a Norwegian folk-melody. Inspired by Gjendine Slaalien*.¹⁰⁰ The trip in *Jotunheimen* and the meeting with Gjendine were described in a letter by Röntgen:

*"[...]she liked to sing and knew many songs. A funny dance of German origin was transformed by her through some characteristic changes into a genuine Norwegian piece, and thus the original, rather banal melody became something quite different, something completely breathtaking. [...] Gjendine also blew on the goathorn, an instrument on which only the first three notes of the scale's minor third can be taken..... The next morning we left Skogadalsbøen. When we had come a long way, we heard the tones of the goat horn on which Gjendine blew a song at farewell – increasingly distant until it finally died away in long notes. In Grieg's lyrical piece Homesickness (op. 57!) we find the same motif across the three notes."*¹⁰¹ (Aksdal)¹⁰²

¹⁰⁰ Free translation by the author

¹⁰¹ Free translation by the author

¹⁰² Aksdal, Bjørn; Norwegian Biographical Encyclopedia: Gjendine Slålien in Store norske leksikon on snl.no. Retrieved 7 July 2024, from https://snl.no/Gjendine_Sl%C3%A5lien

From an educational view, the interpreter can not only investigate the influence of Gjendine's motive (pink), but also can work with the different voices in left and right hand (blue and green) as well as the usual contrasting mood and character of parts *a* (yellow) and *b* (purple).

41. *Andante.*

The musical score consists of five systems of piano notation. The first system (measures 41-42) is highlighted in yellow and includes a pink note. The second system (measures 43-44) is highlighted in yellow and includes a purple note. The third system (measures 45) is highlighted in yellow and includes a purple note. The fourth system (measures 46) is highlighted in yellow and includes a pink note. The fifth system (measures 47) is highlighted in yellow and includes a purple note. The score includes dynamic markings such as *p* and *pp*, and performance instructions like *poco rit.* and *Reo.*

Molto più vivo.

pp una corda

Ped.

f

poco

fp

fp

Fritzin Peters

8800

Figure 58: Excerpt from Home-sickness op. 57 no. 6

Op. 57 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Svundne Dage	Vanished days	Entschwundene Tage	Character piece/Specific mood
2	Gade	Gade	Gade	Nordic romanticism/Friendship
3	Illusion	Illusion	Illusion	Character piece/Specific mood
4	Hemmelighed	Secret	Geheimnis	Character piece/Specific mood
5	Hun dancer	She dances	Sie tanzt	Romance
6	Hjemve	Home-sickness	Heimweh	Norwegian culture/specific mood

Table 6: Table of contents of Lyric Pieces Book 6 op. 57, published 1893

2.1.7 Lyric Pieces Book 7 op. 62

The Lyric Pieces Book 7 op. 62, were published in 1895. It contains pieces that contain an easier harmonical and melodic structure, in comparison to the more complex Book 6 op. 62. In this volume, Grieg composed pieces with various characters, backgrounds, and inspirations. Some contain fantastical elements, others are dedicated to specific moods or national inspirations, while another one is purely inspired by nature. The volume contains:

1) Sylphe 2) Gratitude 3) French serenade 4) Brooklet 5) Phantom 6) Home-ward

Note: The author has modified and colorized the illustrations and examples of notes used in this chapter. Source: Edvard Grieg, Lyric Pieces Book 7 op. 62. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from:

<https://imslp.org/wiki/Special:ReverseLookup/185>

The first piece of the volume Lyric Pieces Book 7 op. 62 is called *Sylphe*, which is a female air spirit. In his composition, Grieg establishes a mixture of dance-like parts, as well as rising chromatic movements, to paint his picture of the Sylphide. The attribute of the spirit, which some define as invisibility, can also be found in the composition. The player has to carefully select and decide which of the notes in the group of musically connected sixteens and eights he wants to emphasize, and according to this, use a different technique.

42. *Allegretto con moto.* *Allegro.*

p *leggiero*

poco rit. *a tempo* *poco rit.* *a tempo*

The image displays five systems of musical notation for a piano and string ensemble. The notation is in treble and bass clefs with a key signature of one sharp (F#).

- System 1:** Piano part starts with *pp* and features a melodic line with green highlights. The string part is marked *pp string.* and includes a *Red.* (Reduction) symbol and a 4-measure rest.
- System 2:** Piano part begins with *cresc.* and *f vivacissimo*. The string part continues with *Red.* and a 5-measure rest.
- System 3:** Piano part includes the instruction *Tempo I.* and *p*. The string part has a *Red.* and a *sempre* marking.
- System 4:** Piano part features a melodic line with green highlights and a 4-measure rest. The string part has a 5-measure rest.
- System 5:** Piano part continues with green highlights and a 4-measure rest. The string part has a 5-measure rest.

Figure 59: Excerpt of Sylphide op. 62 no. 1 with one possibility of different emphasized notes for a melody (green)

In *Gratitude* op. 62 no. 2 Grieg uses a simple but lyrical melody, supported by plain but colorful harmonies to express gratefulness. In a contrasting part b, he establishes through motivic thematic work and chromaticism in the harmony, a more dark serious atmosphere. But since the piece is constructed in an *aba* form, the positive, peaceful theme of the beginning is returning and closing the composition.

The piece has value in piano pedagogy because the player can experience both sides of Grieg's harmony, the simple, colorful style, and the more complex chromatic style. Both are present in *Gratitude*, and the composition can be considered one of the more accessible ones from a technical standpoint of view.

43. *Allegretto semplice.*

p la melodia molto cantabile

Figure 60: Excerpt of part a (yellow)

più cresc.

Ped. *

Figure 61: Excerpt of part b (purple)

The *French serenade*, opus 62 no. 3, is another piece that resembles the easier character of the first book, opus 12. Due to the repetitive jumps in the accompaniment, the player can experience a repetitive down and up motion in the left hand. In general, the piece is not too complex, and the amount of musical material that needs to be studied is limited because a lot of parts are repetitively used or at least a similar sequential copy of the original.

44. *Andantino grazioso.*

The musical score is presented in four systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system shows the initial melodic line in the right hand and a simple accompaniment in the left hand. The second system introduces a crescendo (*cresc.*) and more complex rhythmic patterns in the left hand, marked with 'Ped.' and asterisks. The third system features a scherzando (*pp*) marking and continues the repetitive accompaniment. The fourth system returns to a piano (*p*) dynamic and concludes the excerpt with a final melodic phrase in the right hand and a simple accompaniment in the left hand, also marked with 'Ped.' and asterisks.

Figure 62: Beginning of French serenade op. 62 no. 3

Brooklet Op. 62 no. 4 is the most advanced piece of this volume in terms of technical requirements. Through upward and downward cascades of shimmering fast notes, Edvard mimics the sound of the little swift brooklet. This engaging piece can be utilized as an alternative to a less captivating classical etude for developing a high level of technical proficiency. The player should primarily focus on the right hand since the left hand usually has a more easy part involving repeating notes only with two fingers or as an octave. Only later in the piece does the difficulty of the left hand increase in intensity.

45. *Allegro leggiero.*

The musical score for *Brooklet* Op. 62 no. 4, page 45, is presented in five systems. Each system contains two staves: a right-hand staff and a left-hand staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Allegro leggiero.*

- System 1:** The right hand begins with a melodic phrase marked *p* (piano). The left hand plays a steady eighth-note accompaniment. Fingering numbers (1, 2, 3, 4) are indicated above the right-hand notes.
- System 2:** The right hand continues with similar melodic patterns. The left hand accompaniment remains consistent. A *cresc.* (crescendo) marking is placed between the staves.
- System 3:** The right hand features more complex melodic runs. The left hand accompaniment includes some octave markings (e.g., 4, 5). A *fz* (forzando) marking is present in the left hand.
- System 4:** The right hand continues with fast, shimmering notes. The left hand accompaniment is rhythmic and steady.
- System 5:** The final system shows the right hand concluding its melodic line. The left hand accompaniment includes some octave markings and a *fz* marking.

The image displays a musical score for a piece titled "Brooklet op. 62 no. 4". The score is written for piano and is organized into five systems, each consisting of a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a piano (*pp*) dynamic. The first system features a trill in the right hand and a steady eighth-note accompaniment in the left hand. The second system includes a *cresc.* (crescendo) marking. The third system is marked *f* (forte) and contains more complex trills. The fourth system continues with intricate trills and a *fz* (forzando) marking. The fifth system concludes with a *dim.* (diminuendo) marking and ends with a final cadence. The score is heavily annotated with fingerings (1-5) and accents (>) to guide the performer.

Figure 63: Excerpt of Brooklet op. 62 no. 4

Phantom op. 62 no. 5 is a highly romantic composition, which is again suitable for piano pedagogy due to its simplified form, musical content, slow tempo, repetitive sections, and moderate technical requirements. The title *Phantom* could be misleading; this slow and spheric composition is not characterized by the evil unknown phantom but should depict a fanciful dream spirit. The Norwegian title *Drømmesyn*, which means literally translated *dream-vision*, or the German title *Traumgesicht* (dream face) matches the mood of the composition.¹⁰³

46. *Poco Andante ed espressivo.*

Figure 64: Beginning of *Phantom* op. 62 no. 5

Interesting for the player is also the section, where Grieg uses an organ point in the melody, while the focus is fully on the change of the harmonies.

Figure 65: Harmony is developing under the one-tone melody

¹⁰³ Free translation by the author

The last piece of the Lyric Pieces Book 7 op. 62 is titled *Homeward*. It is the first and only composition in this volume with nationalistic tendencies or backgrounds. The composer creates a very joyful atmosphere, which represents the anticipation of getting back home. In the piece, this is depicted by a dancing character. The left hand has a typical bordun-like accompaniment (blue), while the right hand includes a dance-like melody with accents on the weak beats (orange) and expressive jumps between legato and staccato (green). This character of folk music gets then developed and intensified in a repetition of the theme as well as a spike in rapid motivic repetition, which resembles pure joy and anticipation. In the contrasting part *b*, which is written in e-minor, the mood gets shifted to a more sad and restrained feeling. When part *a* returns in E-Major, the player can experience again the joyful character and the most special attribute of this piece: sudden unexpected changes in the harmony which creates a further enhancement of the happy atmosphere.

Heimwärts.

Vers la patrie. — Home-ward.

Hjemad.

47. *Allegro giocoso alla marcia.*

The musical score for the beginning of 'Heimwärts' is presented in two systems. The first system is marked '47.' and 'Allegro giocoso alla marcia.' It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The left hand (bass clef) plays a steady bass line in blue, while the right hand (treble clef) plays a dance-like melody with accents on weak beats (orange) and expressive jumps between legato and staccato (green). The second system continues the development of the theme with more rapid motivic repetition. Fingerings and dynamics (p) are indicated throughout.

Figure 66: Beginning of Home-ward op. 62 no. 6

Op. 62 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Sylphide	Sylphe	Sylphide	Fantasy/Specific impression
2	Tak	Gratitude	Dank	Norwegian romanticism/Specific mood
3	Fransk Serenade	French serenade	Französische Serenade	Character piece
4	Bækken	Brooklet	Bächlein	Nature
5	Drømmesyn	Phantom	Traumgesicht	Fantasy/Specific impression
6	Hjemad	Home-ward	Heimwärts	Norwegian culture/specific mood

Table 7: Table of contents of Lyric Pieces Book 7 op. 62, published 1895

2.1.7 Lyric Pieces Book 8 op. 65

The Lyric Pieces Book 8 op. 65 was published in 1896. It does not contain any traditional folk dance like *Halling*, *Springdans* or *Gangar*, but it consists of pieces that describe a specific mood or situation. This volume contains:

1) From early years 2) Peasant's song 3) Melancholy 4) Salon 5) Ballad 6) Wedding-day

Note: The author has modified and colorized the illustrations and examples of notes used in this chapter. Source: Edvard Grieg, Lyric Pieces Book 8 op. 65. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from:

<https://imslp.org/wiki/Special:ReverseLookup/186>

The first piece of the lyric Pieces Book 8 op. 65 is called *From early years*. In a very similar way to *Vanished days* op. 57, the composer is recalling a memory from early years, which is relived fully in the contrasting joyful middle part of the song. Similar to *Vanished days*, the composition starts in a dark and depressed mood in d-minor. The ballad-like beginning intensifies into a dramatic climax and then fades out and transitions to the contrasting middle part of the piece. Grieg shifts, as often, the tonality to its major variant, from d-minor to D-Major. A dance-like new character and carefree melodies picture the blooming of the early years.

Op. 65 no. 1
(No 48-53)

Allegro moderato e tranquillo.

48.

Figure 67: Beginning of *From early years* op. 65 no. 1 in d-minor

Molto più vivo.

Figure 68: Shifting from d-minor to D-Major and beginning of the dance-like contrasting middle part of the composition

Peasant's Song op. 65 no. 2 uses a folksong-like melody and completes it with a simple but colorful harmony. The biggest challenge for the interpreter is to highlight the melody enough while also creating nice legato lines in the other voices. Therefore, a clear understanding of the piece's harmonization and a controlled division of the player's hand is necessary. The form and musical content are relatively simple and organized. The player should try to follow the long musical bows written in the score while emphasizing the main melody and counterpoint.

49. *Andante semplice.*

Figure 69: Beginning of the *Peasant's song* op. 65 no. 2

There are two places that can be really challenging, if not impossible, to play as intended in the score. Here, the hand has to stretch over a distance of a major decima between a white key and a black key (e and g-sharp). A task that is almost impossible even for big hands.

Figure 70: Example of difficult distance for the left hand

Melancholy op. 65. No. 3 is as the name suggests, a piece in which Grieg conveys a specific mood and state of melancholy. Edvard is using recitative-styled fragments, as well as chromatic descending melodies and a very low register of the keyboard, to create this specific mood. From an educational perspective, this piece can be utilized to practice expressive recitative playing of octaves in the left hand, and fast, shattered ascending chords in the right hand.

The image displays five systems of musical notation for the piece *Melancholy* op. 65 no. 3. Each system consists of a piano (right) staff and a bass (left) staff. The notation includes various musical elements such as notes, rests, and ornaments. Dynamics and performance instructions are indicated throughout the score, including *f*, *dim. e rit.*, *pp*, *a tempo*, *p*, *cresc.*, *string.*, *rall.*, *ff*, and *Allegro agitato.* Fingerings are also shown with numbers 1-5. The piece is in a key with one sharp (F#) and a 3/4 time signature.

Figure 71: Excerpt of *Melancholy* op. 65 no. 3

Salon op. 56. No. 4 is a piece that does not seem like dance music at first glance, but when studying the character and score of the composition, it is clear that this piece is something like a waltz in a very romantic and free style. The performer has to work with the coordination of the right hand, which has the melody on the first and general heavy beats (red), and the left hand, which completes the accompaniment on the weak beats. Another challenge for the player is the fast change between playing styles. Chord-like accompaniment (blue) is followed quickly by fast ascending figures (green). The left hand has a bit more space to focus but also has to be ready to change promptly between chords and ascending movements. In the later parts of the composition, some interesting modulations are happening, where the key changes from f-sharp-minor to A-flat-Major, and gives the piece a new tone and character.

51.

The image shows a musical score for the beginning of *Salon* op. 65 no. 4, starting at measure 51. The score is written for piano in 3/4 time with a key signature of two sharps (F# and C#). The right-hand part features a melody with red and green highlights, while the left-hand part provides accompaniment with blue and green highlights. Performance markings include *p*, *cresc.*, *string.*, *f*, *tranquillo*, and *con moto*. The score is divided into five systems, each with a treble and bass clef staff. The first system starts with a *p* dynamic and a *Red.* marking. The second system continues with *p* dynamics. The third system includes *cresc.*, *string.*, and *f* dynamics. The fourth system features *tranquillo* and *con moto* markings. The fifth system ends with a *pp* dynamic marking.

Figure 72: Beginning of *Salon* op. 65 no. 4

Ballad op. 65 no. 5 is a piece that stands in the mood and character of a ballad as the name suggests. The Norwegian name *I Balladetone* and the German name *Im Balladenton* both mean literally translated: *In the tone of ballad*. This name describes Edvard's work much better since the composition is constructed in a simple *aba* song form and purely from the musical content; there is not a lot of innovation. Grieg uses the same theme over and over again but works with motives and passages, as well as harmony, to paint the simple melody in the most colorful tones. It is also the main task for the performer. It's important to not only play the basic musical elements, such as the emphasis on different voices but also to understand the design and concept of the piece. This involves playing the different parts with their varying levels of intensity and colors, all while keeping the melody and its ballad-like intentions in focus.

Im Balladenton.

Ballade. — Ballad.

I Balladetone.

52. *Lento lugubre.*

The musical score for the beginning of 'Im Balladenton' is presented in two systems. The first system shows the first four measures, starting with a piano (*p*) dynamic. The second system continues the piece, featuring a crescendo (*cresc.*) and a diminuendo (*dim.*). The tempo is marked 'Lento lugubre'. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 73: Beginning of the piece, *Ballad* op. 65 no. 5

Wedding-day op. 56 no. 6 is one of the most famous compositions of Grieg's Lyric Pieces. It is one of many examples that show the intimate connection between the piece and its composer. The wedding day at Troldhaugen resembles Edvard's and Nina's silver wedding anniversary in the year 1892, which was held on *Troldhaugen*. Grieg is reporting about the event to Röntgen:

"Lieber Freund [...] Jetzt muss ich Euch aber etwas von dem Festtag erzählen. Ein rätselhaftes Glück schien über den Tag zu scheinen. Nach einer langen Periode mit abscheulichem Wetter fing es am 10ten plötzlich zu modulieren an, und am 11ten früh, wie war es herrlich! Ehe wir noch das Schlafzimmer verlassen hatten, ertönte unten im Garten von der Brigademusik 'Ein feste Burg', ich sage Euch, es lief mir kalt über den Rücken. Wir traten in unsere Stube, die von lauter Geschenken nicht zu erkennen war. Ein Blumenmeer umgab uns, da stand Frants [Beyer], draußen der Choral im stillen, sonnigen Morgen: Es war ein Augenblick so unbeschreiblich, so voll Versöhnung über die 25 Jahre. Dann wurde noch eine vom Dirigenten komponiert Serenade für die Gelegenheit gespielt und dann, nach Abzug der Musiker, gefrühstückt. Um 12 Uhr kamen viel mehr als 100 Gratulanten, und ich darf sage, daß, wenn ich die Ausstellung im Crystalpalace zu Sydenham ausnehme, habe ich nie so viele Blumen gesehen. Die Gratulanten mußten aber des Bahnzugs wegen bald wieder fort, noch ehe ich sie alle begrüßt hatte.

Die ganze Gesellschaft wurde deshalb en bloc eingeladen, am Abend wieder zu erscheinen. Das war allerdings eine gefährliche Improvisation von mir, denn meine Frau war nur auf ca. 50 eingerichtet. Meine Freundin, Frau Beyer, ist aber ein häusliches Genie, und so wurde alles per Telefon aufs Beste besorgt. Abends stand alles wie im Märchen da. Im Garten waren viele Tische gedeckt, und nun ging in dem herrlichen Abend die Geschichte los (den Mittag hatten wir en famille bei Frants zugebracht). Erst kamen also ca. 150 Menschen (die Gäste), dann arrivierten um 9 ½ Uhr 230 Sänger mit ihren Fahnen. Nun wurde gesungen,

geredet und getoasted bis in die Nacht hinein, während die Kanonen donnerten und Feuerwerk, bengalische Lichter und Johannisfeuer sich im Fjord widerspiegelten. Es war herrlich. Der Fjord wimmelte von Booten, und alle Hügel und Aussichtspunkte in der Umgebung waren schwarz von Menschen. Die Abendzüge nach Hop beförderten mehr als 5000 Menschen. Für unsere Verhältnisse etwas einzig Dastehendes. Aus Kristiana waren Verwandte gekommen, auch mein Freund Holter [...]. Musikfreunde in Bergen schenkten einen schönen Steinway-Flügel, jetzt wird alles Zweiklavierige darankommen. Eine Musikschule in London schickte ein silbernes Schreibzeug, Freunde in Kopenhagen ein großes Album etc. etc. Schließlich ca. 130 Telegramme. Die Stimmung war auf der Höhe, das könnt Ihr Euch wohl denken. Ich spielte auf dem Steinway, und meine Frau sang die Lieder, welche sie vor 25 Jahren sang, und nie hat sie schöner gesungen. [...]" (Brock, 1998, p. 263)

(Free translation by the author:

"Dear friend [...] Now I must tell you something about the feast day. A mysterious happiness seemed to shine over the day. After a long period of dreadful weather, it suddenly began to modulate on the 10th, and early on the 11th, how wonderful it was! Before we had even left the bedroom, the brigade music played 'Ein feste Burg' down in the garden, I tell you, it sent a shiver down my spine. We stepped into our living room, which was unrecognizable from all the presents. A sea of flowers surrounded us, there stood Frants [Beyer], outside the chorale in the quiet, sunny morning:

It was a moment so indescribable, so full of reconciliation over the 25 years. Then a serenade composed by the conductor was played for the occasion and then, after the musicians had left, breakfast was served. At 12 o'clock there were more than 100 well-wishers, and I may say that, excluding the exhibition at the Crystal Palace in Sydenham, I have never seen so many flowers. The Congratulants, however, had to leave before I had time to greet them all.

The whole party was therefore invited en bloc to return in the evening. However, this was a dangerous improvisation on my part, as my wife was only equipped for about 50. But my friend, Mrs. Beyer, is a domestic genius, and so everything was arranged by telephone to the best of our ability. In the evening, everything was like a fairy tale. Many tables were laid out in the garden, and now the story began in the glorious evening (we had spent the afternoon with the family at Frants'). First about 150 people (the guests) arrived, then at 9 ½ o'clock 230 singers showed up with their flags. Now we sang, talked and toasted into the night, while the cannons thundered and fireworks, Bengal lights and Johannis-fires were reflected in the fjord. It was glorious. The fjord was teeming with boats, and all the hills and viewpoints in the area were black with people. The evening trains to Hop carried more than 5000 people. Something unprecedented by our standards. Relatives had come from Kristiana, including my friend Holter [...]. Music friends in Bergen donated a beautiful Steinway grand piano, and now all the two-piano pieces will join them. A music school in London sent a silver writing utensil, friends in Copenhagen a large album, etc. etc. Finally about 130 telegrams. The mood was at its height, as you can well imagine. I played the Steinway, and my wife sang the songs she sang 25 years ago, and she has never sung more beautifully. [...]")



Illustration 17: Festivities at Trolldhaugen (In this case for Grieg's 60th Birthday)¹⁰⁴

¹⁰⁴ From: (Dinslage, 2018, p. 300)

The Lyric piece *Wedding-day* was composed in the year 1896 and was first named *The Congratulants are coming*. Very clearly this piece was inspired by the described wedding anniversary celebration day on Troldhaugen. Grieg later changed the title to *Wedding Day at Troldhaugen*, probably to direct the focus on the aspect of the Marriage with Nina and its renewed celebration in his beloved home instead of general congratulations.

The player can relive the wedding-day while playing the composition. The piece is structured in an *aba* 3 part song form.

In part *a*, a march and celebration of the festivities and the congratulates are depicted. The Norwegian march-like melody and accompaniment, which have all the characteristics of Grieg's unique music, are introduced (yellow). The festive mood intensifies as more congratulates show up, and after a great cumulation and increase in volume and tension, a big martial group of chords breaks out (red), which could be interpreted as the canon shots and fireworks, before the celebrating theme returns in all its glory (golden).

In the contrasting part *b*, the composer uses beautiful lyrical melodic lines to reflect upon the personal romantical meaning of this day (purple). The player should point out the two voices of the left and right hand, which can be interpreted as a duet between Edvard and Nina (blue and green), similar as in *Erotik* op. 43 no. 5. For educational purposes, it shall be pointed out that the player can here also experience short crossings of the arms when the left hand has to jump up to the note in the high register of the keyboard (pink).

Once the lyrical part *b* is finished, the whole festive part *a* returns and, at the very end, results in a triumphal sequence, which briefly appears to fade out in *ppp*, but is finished with a colossal chord in D-major in *fff*.

Hochzeitstag auf Trolldhaugen.^{†)}

Jour de noces. — Wedding-day.

Bryllupsdag på Trolldhaugen.

Tempo di Marcia un poco vivace.

53.

The image shows a piano score for the piece 'Hochzeitstag auf Trolldhaugen'. It consists of five systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as dynamics (p, pp), articulation (accents), and performance instructions like 'Ped.' (pedal) and 'una corda'. The piece is marked 'Tempo di Marcia un poco vivace'. The score is numbered '53.' in the top left corner.

†) Trolldhaugen, ländliche Villa des Componisten.

sempre pp

Red. * Red. *

This system contains two staves. The upper staff features a melodic line with various ornaments and fingerings (2, 5, 2, 3). The lower staff provides harmonic accompaniment with chords and single notes. The dynamic marking 'sempre pp' is present. Pedal markings 'Red.' and asterisks are used throughout.

f

Red. * Red. * Red. * Red. *

This system continues the piece. The upper staff has a more active melodic line. The lower staff features a bass line with a dynamic marking of 'f'. Pedal markings 'Red.' and asterisks are used.

dim. pp dolce

una corda

Red. * Red. * Red. *

This system includes dynamic markings 'dim.', 'pp dolce', and 'una corda'. The upper staff has complex ornaments and fingerings. The lower staff has a bass line with chords. Pedal markings 'Red.' and asterisks are used.

f

tre corde

Red. * Red. *

This system features a dynamic marking of 'f' and the instruction 'tre corde'. The upper staff has a melodic line with ornaments. The lower staff has a bass line with chords. Pedal markings 'Red.' and asterisks are used.

dim. pp

una corda

pp sempre

Red. * Red. * Red. *

This system includes dynamic markings 'dim.', 'pp', and 'pp sempre'. The upper staff has a melodic line with ornaments. The lower staff has a bass line with chords. Pedal markings 'Red.' and asterisks are used.

First system of musical notation. The right hand features a complex rhythmic pattern with slurs and accents. The left hand provides a steady accompaniment. The system concludes with the instruction *Ped.*

Second system of musical notation. The right hand continues with slurs and accents. The left hand accompaniment is consistent. The system ends with the instruction *cresc.* and *Ped. tre corde*.

Third system of musical notation. The right hand includes slurs and accents. The left hand accompaniment remains steady. The system concludes with the instruction *poco a poco* and *Ped.*

Fourth system of musical notation. The right hand features slurs and accents. The left hand accompaniment is consistent. The system ends with the instruction *più cresc.* and *Ped.*

Fifth system of musical notation. The right hand includes slurs, accents, and various fingering numbers (5, 3, 5, 5, 4, 3, 1). The left hand accompaniment concludes with a *f* dynamic marking. The system ends with the instruction *Ped.* and an asterisk ***.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The right hand features a complex melodic line with slurs and accents, including a four-measure rest. The left hand provides a steady accompaniment with chords and eighth notes. A 'Ped.' (pedal) instruction is present at the beginning.

Second system of musical notation. The right hand continues with intricate melodic patterns. A red shaded area covers the right hand from the second measure to the end of the system. The left hand has a 'marc.' (marcato) instruction and a 'pizz f' (pizzicato forte) instruction. A 'Ped.' instruction is located below the system.

Third system of musical notation. The right hand features a melodic line with slurs and accents. A red shaded area covers the right hand from the first measure to the end of the system. The left hand has a 'poco rit.' (poco ritardando) instruction, followed by 'a tempo' and 'fff' (fortississimo). A 'Ped.' instruction is located below the system.

Fourth system of musical notation. The right hand continues with melodic patterns. A yellow shaded area covers the right hand from the first measure to the end of the system. The left hand has a 'fz' (forzando) instruction. A 'Ped.' instruction is located below the system.

Fifth system of musical notation. The right hand continues with melodic patterns. A yellow shaded area covers the right hand from the first measure to the end of the system. The left hand has a 'fz' (forzando) instruction. A 'Ped.' instruction is located below the system.

Poco tranquillo. *cantando*

First system of a piano score in 2/4 time, key of D major. The right hand features a melodic line with green notes and fingerings (5, 4, 3, 5, 4, 3). The left hand has a bass line with blue notes and fingerings (1, 1, 1). Dynamics include *p* and *cantando*. Pedal markings are present at the beginning and end of the system.

Second system of the piano score. The right hand continues the melodic line with green notes and fingerings (5, 4, 3, 4, 3, 4, 2, 1). The left hand has blue notes and fingerings (1, 4, 4). Dynamics include *p* and *cantando*. Pedal markings are present.

Third system of the piano score. The right hand has green notes and fingerings (4, 3, 4, 4, 3, 4, 3, 4, 3, 5, 5). The left hand has blue notes and fingerings (2, 3, 3, 2). Dynamics include *p* and *cantando*. Pedal markings are present.

dolce pp

Fourth system of the piano score. The right hand has green notes and fingerings (5, 4, 3, 4, 3, 4, 3, 2, 1, 1). The left hand has blue notes and fingerings (1, 1, 2, 3). Dynamics include *dolce pp* and *cantando*. Pedal markings are present. The instruction *una corda* is written below the left hand.

dolce pp

Fifth system of the piano score. The right hand has green notes and fingerings (4, 5, 3, 1, 5, 5, 5, 5, 5, 5, 4, 3, 1). The left hand has blue notes and fingerings (2, 3, 1, 2, 3). Dynamics include *dolce pp* and *cantando*. Pedal markings are present.

The image displays five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The first three systems are marked with a purple background. The fourth system is marked with a yellow background and includes the instruction 'Tempo I.' and a dynamic marking 'p'. The fifth system is also marked with a yellow background. The notation includes various musical symbols such as notes, rests, and ornaments. Pedal markings ('Ped.') are present throughout, often accompanied by asterisks (*). Fingerings are indicated by numbers 1-5. Dynamic markings include 'p' (piano) and 'f' (forte). The instruction 'tre corde' is used in the second system. The piece concludes with a double bar line and repeat dots in the third system.

Figure 74: Excerpt from *Wedding-day* op. 65 no. 6

Op. 65 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Fra Ungdomsdagene	From early years	Aus jungen Tagen	Character piece/Specific impression
2	Bondens Sang	Peasant's song	Lied des Bauern	Norwegian culture/romanticism
3	Tungsind	Melacholy	Schwermut	Character piece/Specific mood
4	Salon	Salon	Salon	Norwegian romanticism/Impressionism
5	I Balladetone	Ballad	Im Balladenton	Norwegian romanticism
6	Bryllupsdag på Trolldhaugen	Wedding-day	Hochzeitstag auf Trolldhaugen	Specific impression/Romance

Table 8: Table of contents of Lyric Pieces Book 8 op. 65, published 1896

2.1.9 Lyric Pieces Book 9 op. 68

The Lyric Pieces Book 9 op. 68 was published in 1899. The pieces have a relatively simple style and form compared to other volumes, and with their individual interesting twists and characters, they provide considerable value in piano pedagogy. This Book contains mainly character pieces and compositions related to a specific impression and relation of the composer but does not include any traditional Norwegian dances. Instead, it offers two interesting alternatives: a traditional styled minuet and a romantic-artistically designed waltz.

The Book 9 contains:

- 1) *Sailor's song*
- 2) *Grandmother's minuet*
- 3) *At your feet*
- 4) *Evening in the mountains*
- 5) *At the cradle*
- 6) *Valse mélancolique*

Note: The author has modified and colorized the illustrations and examples of notes used in this chapter. Source: Edvard Grieg, Lyric Pieces Book 9 op. 68. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from:

<https://imslp.org/wiki/Special:ReverseLookup/187>

The first composition of the Lyric Pieces Book 9 op. 68 is titled *Sailor's Song*. The prominent and striking chords and the loud dynamics resemble the power of the Sailors. This piece can also be interpreted as a hymnic patriotic song. The simple repetitive form and lower technical requirements, make this piece suitable for piano pedagogy. The player can work with their tone and expression, as well as movements in octaves.

54. *Allegro vivace e marcato.*

The musical score for the beginning of *Sailor's Song* (op. 68 no. 1) is presented in two systems. The first system is marked with the tempo *Allegro vivace e marcato.* and the dynamic *f*. The second system continues the piece with various dynamic markings and performance instructions. The score is written for piano and includes fingerings and articulation marks.

Figure 75: Beginning of *Sailor's Song* op. 68 no. 1

The musical score for the middle section of *Sailor's Song* (op. 68 no. 1) is presented in two systems. The first system includes the dynamic *cresc.* and the second system includes *poco ritard.*, *a tempo ma ben ten.*, and *ff*. The score is written for piano and includes fingerings and articulation marks.

Figure 76: The player has to work with different levels of expression and dynamics

Grandmother's Minuet is a simple but delightful composition from Grieg, which has its very own kind of genre in the whole cycle of Lyric Pieces. Edvard does not compose a Norwegian dance-like minuet or a romantic impressionistic minuet but keeps the classic minuet form and character. He uses the $\frac{3}{4}$ time signature and a gracious moderate tempo that resembles the graceful character of the minuet dance. He keeps the traditional *aba* form. As ordinary for a minuet, the first part *a* gets repeated. Part *b* is structured as a trio and gets followed by part *a*. Then the whole part *b* and *a* gets repeated again. Moreover, the phrases are organized in an even and symmetrical amount of measures. The only nontraditional but noticeable part, is a musical joke with the appearance of sudden empty measures, towards the end of the repeated part *a*. It can be interpreted as an intentionally preserved form of humor that Edvard experienced with his grandmother in his childhood, which could have been the source of inspiration for his *Grandmother's minuet*. The piece is also of value in piano pedagogy because it teaches the player a traditional form in a volume that is popular for being romantic-inspired.

The image displays two systems of musical notation for the piano accompaniment of Grieg's *Grandmother's Minuet*. The first system shows the initial melody in the right hand and accompaniment in the left hand. The second system shows a repeated section of the first system, with two measures of the melody highlighted in pink and labeled with the number '1'. This section concludes with 'ritard.' and 'Red.'.

Figure 77: Musical joke that interrupts the otherwise traditional *Grandmother's minuet* op. 68 no. 2

At your feet op. 68 no. 3 is a highly romantic composition that is most likely dedicated to Edvard's and Nina's romance, such as *Erotik* op. 43 no. 5.

In fact, there can be found a similarity between a motive of *Erotik* and the main musical idea of *At your feet*.

The image shows two systems of musical notation for piano. The first system is marked 'piu mosso e sempre stretto' and 'cresc.'. It features a right-hand melody with a 4-measure phrase and a left-hand accompaniment with a 3-measure phrase. The second system is marked 'piu cresc.' and continues the melodic and accompanimental lines. Several notes in both systems are highlighted in yellow, indicating a specific motive.

Figure 78: Motive from *Erotik* op. 43 no. 5

The image shows two systems of musical notation for piano. The first system is marked 'Poco Andante e molto espressivo. cantab.' and 'p'. It features a right-hand melody with a 4-measure phrase and a left-hand accompaniment with a 2-measure phrase. The second system is marked 'cresc.' and continues the melodic and accompanimental lines. Several notes in both systems are highlighted in yellow, indicating a specific motive.

Figure 79: Motive from *At your feet* op. 68 no. 3

Grieg uses a steady, gentle accompaniment in the left hand to support a lovely romantic melody in the right hand. After a long musical phrase is over and the mood seems to develop to somewhere else, there is a sudden break, and a new part starts in major harmony, as the composer is trying to tell that no hard feelings are allowed since this piece is titled with the peaceful and intimate words, *At your feet*. What follows is a part where the melody is sung by the left hand and is taken again from the right hand. This duet-like communication between hands is another typical aspect of Grieg's romance-related compositions in the cycle of Lyric Pieces. From a pedagogical point of view, this piece offers a relatively simple but expressive romantic composition, which can be used to work with the pronunciation and singing of the melodies in the different hands, as well as the overall romantic mood.

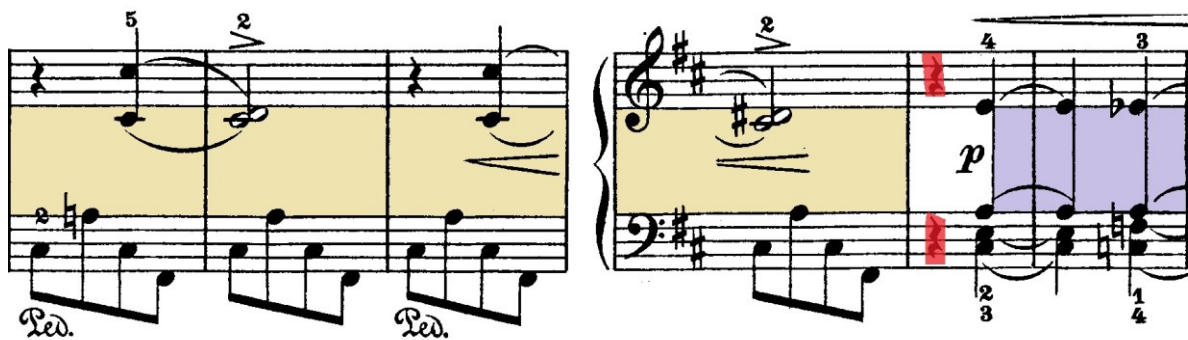


Figure 80: Effectful break and stop of motion between two moods.

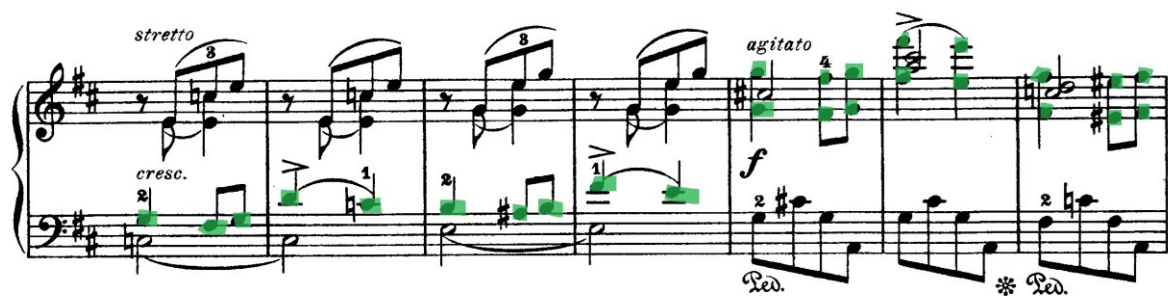


Figure 81: Duett between the two hands

Evening in the mountains op. 68 no. 4 resembles a specific impression the composer has made and is trying to convey it through music. In the summer of 1887, Grieg was with Beyer on a hiking trip in Jotunheimen, where he was deeply moved by the sound of the bukkehorn, a traditional Scandinavian folk instrument. Grieg sent an early version of the piece 1899 to Beyer. The piece was named *Kulokk (cowcall)*, and Grieg explains:

“Can be interpreted as an evening scene in Utladalen (*Skogadalsbøen*).” (Brock, 1998, p. 127)

Grieg was so inspired by the sound and original melody that he mimicked it in his piece by presenting it on its own for the first part of the composition, without any accompaniment or disturbing factors. This makes this composition an interesting choice in piano pedagogy, where the player has to work with the phrases and expression of the plain melody in one hand.

The musical score for 'Evening in the mountains' op. 68 no. 4 is presented in four systems. The first system begins with the tempo marking 'Andante espressivo.' and a piano (*p*) dynamic. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The second system continues the melody with quarter notes D5, E5, and F5, followed by a half note G5. The third system shows the melody descending with quarter notes F5, E5, D5, and C5, followed by a half note B4. The fourth system concludes the piece with quarter notes A4, G4, and F4, followed by a half note E4. The score includes various ornaments, fingerings, and dynamic markings such as *cresc. e string.*, *ff*, and *poco rit.*.

Figure 82: Plain melody of the cow call in *Evening in the mountains* op. 68 no. 4

At the Cradle, Op. 68 no. 5 is a calm lullaby with a simple melody from which Grieg draws all his musical material for the rest of the piece. The player has to pay attention to the low dynamics in order to keep the mood of the piece. The relatively easy form and colorful harmonization make this piece a viable option for piano pedagogy, where the interpreter can work with the expression of the melody and the counterpoint of the two middle voices. Here, the player's right hand is limited in finger usage, with outer fingers forming the melody and inner fingers 1 and 2 in a counter-movement. This special technique is the biggest challenge of this piece, but it also provides a special educational value.

An der Wiege.

Au berceau. — At the cradle.

Bådnlåt.

58. Allegretto tranquillamente.

The musical score for 'An der Wiege' is presented in two systems. The first system, starting at measure 58, shows the right hand playing a lullaby melody (green) and the left hand playing a counterpoint melody (orange and yellow) over a harmonic foundation (blue). The tempo is marked 'Allegretto tranquillamente'. The second system continues the piece, featuring a 'cresc.' (crescendo) and a 'f' (forte) dynamic. The score includes various fingerings and articulation marks such as 'Red.' and '*'. The piece concludes with a first ending (1.) and a second ending (2.).

Figure 83: Between the organ point as the harmonical foundation (blue) and the melody of the lullaby (green), the thumb and index finger of both hands form a counterpoint melody (orange and yellow).

Valse mélancolique op. 68 no. 6 is the last piece of the volume. This character piece resembles an artistic composition with a tendency to impressionism. Grieg's frequent harmonical modulations and picturing of specific harmonical colors make this piece a waltz, where the character of a dance is pushed to the background, and the importance of the musical and harmonical material is in focus. The musical material does not change throughout the composition; every part is derived from the main idea, but Grieg uses special harmonical twists and a change in both hands to alternate between singing and accompanying tasks to create a more interesting and diversified sound. From a pedagogical perspective, the player experiences a common shift in hand position during the piece. The right hand alternates between a spread position for playing chords and a closed position for playing figures of adjacent notes.

Valse mélancolique.

59. *Tempo di Valse tranquillo.*

The musical score for the beginning of *Valse mélancolique* is presented in four systems. The first system begins with a piano (*p*) dynamic and a tempo marking of *Tempo di Valse tranquillo*. It features a right-hand melody with triplets and a bass line with chords. The second system includes a *cresc.* (crescendo) marking and a *dim. e rit.* (diminuendo e ritardando) marking. The third system returns to *p a tempo*. The score includes various fingerings (e.g., 3, 2, 1, 2, 3, 4, 5) and pedaling instructions (e.g., *Red.* for *Redolent* or *Reduction*). The piece is in 3/4 time and B-flat major.

Figure 84: Beginning of *Valse mélancolique* op. 68 no. 6

Op. 68 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Matroseners Opsang	Sailor's song	Matrosenlied	Character piece
2	Bedstemors Menuet	Grandmother's minuet	Großmutter's Menuett	Traditional form
3	For dine Fødder	At your feet	Zu deinen Füßen	Romance
4	Aften på Højfjeldet	Evening in the mountains	Abend im Hochgebirge	Norwegian culture/Specific impression
5	Bådnåt	At the cradle	An der Wiege	Character piece/Specific impression
6	Valse mélancolique	Valse mélancolique	Valse mélancolique	Character piece/Romanticism

Table 9: Table of contents of Lyric Pieces Book 9 op. 68, published 1899

2.1.10 Lyric Pieces Book 10 op. 71

In the final Book 10 of Lyric Pieces op. 71, published in 1901, the composer is reliving his previous works, which is shown by the integration of certain moods, themes, or whole melodies of other Lyric Pieces in the final volume. After 5 Books have not included any Norwegian folk dance, it can be found again here as well. Most of the compositions of this volume are also relatively simple in comparison to previous works and, therefore, resemble the popularity of usage in piano pedagogy of the first Book. The Book 10 contains:

*1) Once upon a time 2) Summer's eve 3) Puck 4) Peace of woods 5) Norwegian dance
6) Gone 7) Remembrances*

Note: The author has modified and colorized the illustrations and examples of notes used in this chapter. Source: Edvard Grieg, Lyric Pieces Book 10 op. 71. [online]. (Modified by the author). [Last cit. 2024-07-08]. Retrieved from:

<https://imslp.org/wiki/Special:ReverseLookup/181224>

The first piece of the Lyric Pieces Book 10 op. 71 is titled *Once upon a time*. Similar to *Vanished days* op. 57 no. 1, or *From early years* op. 65 no. 1, this piece is structured in a three-part form *aba*. In the first and last part *a*, the mood is sadder, and the tonality is minor. It can be interpreted, as the title suggests, as a recalling of a past memory. In the contrasting part *b*, which is in a happier and uplifting spirit, the tonality gets shifted to the major variant, and the memory is relived in a colorful way. In the last part *a*, the remembrances fade out, and the sad mood returns. In *Once upon a time*, the piece starts with a romantic but melancholic melody, which also contains a Grieg-motive at its peak. The part *a* is written in *e*-minor. After a shift of the tonality to *E*-Major, the contrasting part *b* is presented. In this composition, Grieg really takes a look back in time. For the contrasting middle part of *Once upon a time* he is using a variation of the musical theme of his *Homeward* op. 62 no. 2. The tonality and the character, as well as the harmonization, are the same.

47. *Allegro giocoso alla marcia.*

Figure 85: Excerpt of *Homeward* op. 62 no. 2

Allegro brioso, d. wie vorher
(Im norwegischen Springtanzton.)

Edition Patanc 8800

Figure 86: Excerpt of *Once upon a time* op. 71 no. 1

In the second piece, *Summer's Eve*, Grieg depicts the atmosphere of a summer evening. Parts of the piece's harmony and musical expression can be defined as impressionistic. The piece can be used for piano pedagogy to work with the color and atmosphere of the music. The left hand is designed in a very simple way of chords that support the more expressive melody of the right hand. The piece is quite short and uses plenty of repetitive parts and ideas, therefore it is an ideal choice for studying it as a short repertoire.

Allegretto tranquillamente.

61.

p

poco mosso

cresc. e stretto

più cresc. e stretto

f

Tempo I.

p dolce

più p

poco mosso

p

cresc. e stretto

Red.

più cresc. e stretto

f

Red.

Tempo I.

p dolce

più p

Figure 87: Summer's eve op. 71 no. 2

The piece *Puck* op. 71 no. 3 is inspired by *March of the dwarfs* op. 54 no. 3.

Grieg uses very similar musical ideas to depict the fantastical goblin.



Figure 88: Excerpt of *March of the dwarfs* op. 54 no. 3

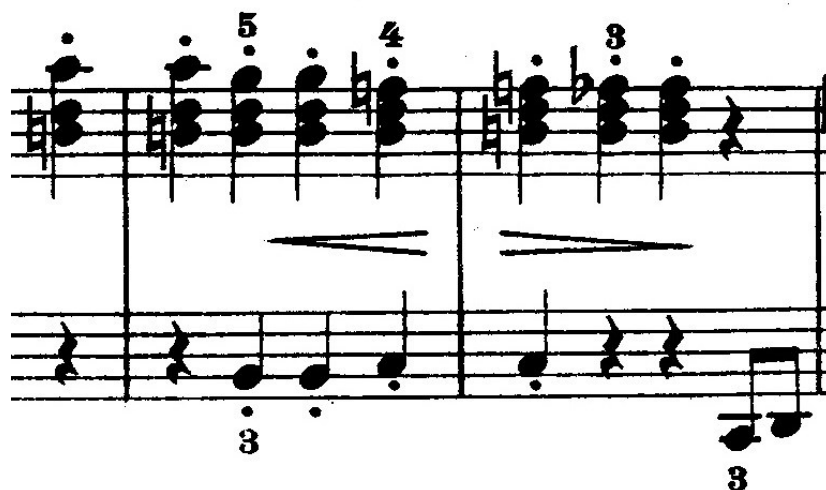


Figure 89: Excerpt of *Puck* op. 71 no. 3

From a piano pedagogical perspective, this piece can be utilized to prepare for the more technically demanding piece *March of dwarfs*. It uses a very similar form and characteristic expression, but is designed more simply and compact. Moreover, *Puck* provides a healthy balance to all the lyrical-romantical pieces of the cycle. In this composition, the player has to play with a very unique style of expression and character, which can be a welcomed diversity in the repertoire. Like the second piece of this volume, the form is straightforward and repetitive, so the player does not have to learn a large amount of musical material.

Peace of the woods op. 71 no. 4 is another piece that should transport a specific mood or impression. In this case, it is, as the name says, the tranquility of the forest. The player has to work with a quiet tone and certain impressionistic elements. Characteristic of this composition are the sudden breaks between parts, which the listener would not expect. The flowing-like accompaniment, as well as the melody get interrupted, which leads to an effective moment of peace and rest.

The image displays a musical score excerpt for the piece "Peace of the woods" (op. 71 no. 4). The score is written for piano and features a treble and bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The piece begins with the tempo marking "Tempo I." and a dynamic of *pp* (pianissimo). The score is characterized by flowing accompaniment and a melody that is frequently interrupted by sudden breaks, highlighted by red vertical bars. These breaks occur at various points throughout the excerpt, including the beginning, the middle, and towards the end. The dynamics are consistently soft, with *p* (piano) and *pp* markings. The tempo markings include "poco rit." (poco ritardando), "a tempo", "stretto", and "tranquillo". The score also includes fingering numbers (1-5) and a measure number "15" at the bottom right.

Figure 90: Excerpt of *Peace of the woods* op. 71 no. 4

Norwegian dance op. 71 no. 5 is a piece inspired by Norwegian folk music. The Norwegian name Halling represents the content of the composition. Grieg is using typical characteristics, like in his other Halling dances of the cycle, such as Halling op. 47 no. 4 or op. 38 no. 4. The piece is written in a 2/4 time signature and in the melody the accents are placed on the weak beats (red). The left hand has as usual a two measure introduction, consisting of an organ point on form of a perfect fifth, which stretches through long passages of the composition (blue).

The Halling op. 71 no. 5 is by far the most pompous and energetic of all the Hallings in the cycle. In the beginning and at the end, a musical exclamation mark informs the listener about the piece's importance (brown). Another musical effect is the glissando (orange), which is followed by large jumps of octaves in the left hand, where the player really has to work with their precision (pink).

Allegro molto.

Allegro moderato e marcato.

64. *ff*

p

pp

Red.

segue

5

Figure 91: Beginning of the Norwegian dance op. 71 no. 5

The image displays a musical score for an excerpt of the Norwegian dance op. 71 no. 5. The score is written for piano and consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4.

- System 1:** The bass staff is highlighted in blue. The treble staff contains a series of eighth-note chords. A red arrow points to the first measure. The dynamic marking *piu f* is present.
- System 2:** The bass staff is highlighted in blue. The treble staff continues with eighth-note chords. A red arrow points to the first measure.
- System 3:** The treble staff features a *glissando* (indicated by an orange wavy line) and a *ff* dynamic marking. The bass staff is highlighted in pink. A red arrow points to the first measure. The word *Segue* is written below the bass staff.
- System 4:** The bass staff is highlighted in pink. The treble staff continues with eighth-note chords. A red arrow points to the first measure.
- System 5:** The bass staff is highlighted in blue. The treble staff continues with eighth-note chords. A red arrow points to the first measure. The dynamic marking *p* is present.

Throughout the score, red arrows point to specific measures in the treble staff, and various fingering numbers (1-5) are indicated above notes in both staves.

Figure 92: Excerpt of the Norwegian dance op. 71 no. 5

Gone op. 71 no. 6 is a piece in which the composer conveys a very unsettling mood. Grieg is using his love for chromaticism to create an ascending melody that is supported by a harmony that can be classified as free tonal (yellow). A second musical theme appears that has a more lyrical character but is only from a short duration (purple). Grieg uses these two musical ideas to build the entire piece. The short duration and loose connection between the different themes result in a sense of incompleteness, just as something is missing or gone.

65. *Andante doloroso.*

The musical score is presented in four systems, each with a treble and bass clef staff. The first system is marked *p* and *Andante doloroso.* The second system continues the piece. The third system features a *ben tenuto* section in the right hand and a *molto ffz* section in the left hand, with a *rit.* marking at the end. The fourth system is marked *a tempo con moto* and *p*. The score is annotated with yellow and purple highlights and includes various musical notations such as dynamics, articulation, and fingering.

The image displays five systems of musical notation for a piano piece. Each system consists of a treble and bass staff joined by a brace. The music is written in G major (one sharp) and 3/4 time. Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions include *cresc.*, *più cresc.*, *f*, *a tempo*, *rit.*, *p*, *ben ten.*, *ritard.*, *molto ff*, and *molto p*. The score features various rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *f* and *p*. The piece concludes with a final cadence marked *molto p* and a fermata over the final chord.

Figure 93: Score of *Gone op. 71 no. 6*

The last piece of the Lyric Pieces op. 71 no. 7 is titled *Remembrances*. In this composition, Grieg is taking a leap back to the very beginning of the cycle. In his first piece, *Arietta* op. 12 no. 1, he introduced a romantic theme consisting of a repeated note that forms a little melody. Almost 40 years later, Edvard revisits the musical idea and uses it as a remembrance of his lifetime work in his last composition of the whole cycle of lyric pieces. In *Remembrances*, the melody is arranged with a slightly different character, featuring an accompaniment that mimics the original harmony of *Arietta* but is composed like a waltz.. In the middle part of the piece, Edvard creates different colors, and through simple changes in the key and modulation, he is taking the player on a last journey.

With the fading after sound of an E-flat-Major chord, Grieg is coming to a closure of the cycle of Lyrical Pieces that are not just a cycle of short piano compositions but “*represent a piece of intimate life story.*”

Tempo di Valse.

p con grazia e leggerezza

Ped.

Figure 94: Beginning of *Remembrances* op. 71 no. 7

Poco Andante e sostenuto.

p

1.

Ped.

Figure 95: Beginning of *Arietta* op. 12 no. 1

Op. 71 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Der var engang	Once upon a time	Es war einmal	Character piece/Norwegian culture
2	Sommeraften	Summer's eve	Sommerabend	Character piece/Specific impression
3	Småtroid	Puck	Kobold	Fantasy
4	Skovstilhed	Peace of the woods	Waldesstille	Nature/Specific impression
5	Halling	Norwegian dance	Norwegischer Tanz	Norwegian culture
6	Forbi	Gone	Vorüber	Character piece/Specific mood
7	Efterklang	Remembrances	Nachklänge	Op. 12 no. 1/Specific mood

Table 10: Table of contents of Lyric Pieces Book 10 op. 71, published 1901

2.2 Overview of content

Op. 12 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Arietta	Arietta	Arietta	German romantic music
2	Vals	Waltz	Walzer	Norwegian culture
3	Vægtersang	Watchman's song	Wächterlied	Character piece/Situational impression
4	Alfedans	Fairy dance	Elfentanz	Norwegian culture/Nature and spirits
5	Folkeviser	Popular melody	Volkweise	Norwegian culture
6	Norsk	Norwegian melody	Norwegisch	Norwegian culture
7	Albumblad	Album leaf	Albumblatt	German romantic music/Norwegian culture
8	Fædrelandssang	National song	Vaterländisches Lied	Norwegian culture

Table 11: Table of contents of *Lyric Pieces Book 1 op. 12*, published 1867

Op. 38 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Berceuse	Berceuse	Berceuse	Norwegian romanticism
2	Folkeviser	Popular melody	Volkweise	Norwegian culture
3	Melodie	Melodie	Melodie	Norwegian romanticism
4	Halling	Norwegian dance	Norwegischer Tanz	Norwegian culture
5	Springdans	Norwegian dance	Springtanz	Norwegian culture
6	Elegie	Elegie	Elegie	Character piece/Specific mood
7	Vals	Waltz	Walzer	Norwegian culture
8	Kanon	Kanon	Kanon	Traditional form

Table 12: Table of contents of *Lyric Pieces Book 2 op. 38*, published 1883

Op. 43 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Sommerfugl	Butterfly	Schmetterling	Nature
2	Ensom Vandrer	Solitary traveller	Einsamer Wanderer	Nature/Specific impression
3	I Hjemmet	In my native country	In der Heimat	Norwegian culture/Nature/Friendship
4	Liden Fugl	Little bird	Vöglein	Nature
5	Erotik	Erotikon	Erotik	Romance
6	Til Foråret	To the spring	An den Frühling	Nature/Personal impression

Table 13: Table of contents of Lyric Pieces Book 3 op. 43, published 1886

Op. 47 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Valse- Impromptu	Valse- Impromptu	Valse- Impromptu	Dance/Romantic improvisation
2	Albumblad	Album-leaf	Albumblatt	Norwegian romanticism/ impressionism
3	Melodie	Melodie	Melodie	Norwegian romanticism
4	Halling	Norwegian dance	Norwegischer Tanz	Norwegian culture
5	Melancholie	Melancholie	Melancholie	Character piece/Specific mood
6	Springdans	Norwegian dance	Springtanz	Norwegian culture
7	Elegie	Elegie	Elegie	Character piece/Specific mood

Table 14: Table of contents of Lyric Pieces Book 4 op. 47, published 1888

Op. 54 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Gjætergut	Sheperd's boy	Hirtenknabe	Norwegian culture/Specific impression
2	Gangar	Norwegian march	Norwegischer Bauernmarsch	Norwegian culture
3	Troldtog	March of the dwarfs	Zug der Zwerge	Norwegian culture/Fantasy
4	Notturmo	Notturmo	Notturmo	Norwegian romanticism/Impressionism
5	Scherzo	Scherzo	Scherzo	Character piece/Independent/Traditional form
6	Klokkeklang	Bell ringing	Glockengeläute	Specific impression

Table 15: Table of contents of Lyric Pieces Book 5 op. 54, published 1891

Op. 57 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Svundne Dage	Vanished days	Entschwundene Tage	Character piece/Specific mood
2	Gade	Gade	Gade	Nordic romanticism/Friendship
3	Illusion	Illusion	Illusion	Character piece/Specific mood
4	Hemmelighed	Secret	Geheimnis	Character piece/Specific mood
5	Hun dancet	She dances	Sie tanzt	Romance
6	Hjemve	Home-sickness	Heimweh	Norwegian culture/specific mood

Table 16: Table of contents of Lyric Pieces Book 6 op. 57, published 1893

Op. 62 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Sylphide	Sylphe	Sylphide	Fantasy/Specific impression
2	Tak	Gratitude	Dank	Norwegian romanticism/Specific mood
3	Fransk Serenade	French serenade	Französische Serenade	Character piece
4	Bækken	Brooklet	Bächlein	Nature
5	Drømmesyn	Phantom	Traumgesicht	Fantasy/Specific impression
6	Hjemad	Home-ward	Heimwärts	Norwegian culture/specific mood

Table 17: Table of contents of Lyric Pieces Book 7 op. 62, published 1895

Op. 65 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Fra Ungdomsdagene	From early years	Aus jungen Tagen	Character piece/Specific impression
2	Bondens Sang	Peasant's song	Lied des Bauern	Norwegian culture/romanticism
3	Tungsind	Melacholy	Schwermut	Character piece/Specific mood
4	Salon	Salon	Salon	Norwegian romanticism/Impressionism
5	I Balladetone	Ballad	Im Balladenton	Norwegian romanticism
6	Bryllupsdag på Troidhaugen	Wedding-day	Hochzeitstag auf Troidhaugen	Specific impression/Romance

Table 18: Table of contents of Lyric Pieces Book 8 op. 65, published 1896

Op. 68 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Matroseners Opsang	Sailor's song	Matrosenlied	Character piece
2	Bedstemors Menuet	Grandmother's minuet	Großmutter's Menuett	Traditional form
3	For dine Fødder	At your feet	Zu deinen Füßen	Romance
4	Aften på Høijfeldet	Evening in the mountains	Abend im Hochgebirge	Norwegian culture/Specific impression
5	Bådnåt	At the cradle	An der Wiege	Character piece/Specific impression
6	Valse mélancolique	Valse mélancolique	Valse mélancolique	Character piece/Romanticism

Table 19: Table of contents of Lyric Pieces Book 9 op. 68, published 1899

Op. 71 Number	Norwegian title	English title	German title	Categorization, inspiration, or relation to the composer
1	Der var engang	Once upon a time	Es war einmal	Character piece/Norwegian culture
2	Sommeraften	Summer's eve	Sommerabend	Character piece/Specific impression
3	Småtroid	Puck	Kobold	Fantasy
4	Skovstilhed	Peace of the woods	Waldesstille	Nature/Specific impression
5	Halling	Norwegian dance	Norwegischer Tanz	Norwegian culture
6	Forbi	Gone	Vorüber	Character piece/Specific mood
7	Efterklang	Remembrances	Nachklänge	Op. 12 no. 1/Specific mood

Table 20: Table of contents of Lyric Pieces Book 10 op. 71, published 1901

Conclusion

After diving deep into Edvard Grieg's life story, I can say that my overview of him as a person and composer, as well as his music and characteristics, has significantly increased. During the work of this thesis, I was exposed to plenty of new information about Grieg's origin, musical education, international popularity, and the most influential relations and moments of his life.

Moreover that, it was my goal to get familiar with all 66 compositions of the cycle Lyric Pieces. My ambition was not only to understand their form and musical content, but also to elaborate on and investigate their connection to the composer, as well as his ideas, motivations, and inspirations for them. Another aim was to analyze his works from a pedagogical point of view to discover values in the educational field.

In conclusion, I can say that I have gained an immense and comprehensive overview and new insights into Edvard Grieg and his small piano compositions, and I am eager to use them in the future in my own musical endeavors.

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