

*to Professor H. Kretzschmar*

# NORWEGIAN PEASANT DANCES (SLÅTTER)

Freely arranged for Piano Solo by

Edvard Grieg  
(Op. 72)

From the Original Norwegian Hardanger Fiddle Tunes  
as Transcribed by  
Johan Halvorsen (Edition Peters 3038)

C.F. PETERS CORPORATION  
NEW YORK LONDON FRANKFURT

## PREFACE.

These Norwegian "Slätter" ("Slåt" is the usual Norwegian name for the peasant's dance), now for the first time brought before the public in their original form for the violin (or for the so-called Hardanger-fiddle) and re-arranged for the piano, were written down after an old gleeman in Telemarken. Those who can appreciate such music, will be delighted at the originality, the blending of fine, soft gracefulness with sturdy almost uncouth power and untamed wildness as regards melody and more particularly rhythm, contained in them. This music,—which is handed down to us from an age when the culture of the Norwegian peasant was isolated in its solitary mountain-valleys from the outer world, to which fact it owes its whole originality,—bears the stamp of an imagination as daring in its flight as it is peculiar.

My object in arranging the music for the piano was to raise these works of the people to an artistic level, by giving them what I might call a style of musical concord, or bringing them under a system of harmony. Naturally, many of the little embellishments, characteristic of the peasant's fiddle and of their peculiar manner of bowing, cannot be reproduced on the piano, and had accordingly to be left out. On the other hand, by virtue of its manifold dynamic and rhythmic qualities, the piano affords the great advantage of enabling us to avoid a monotonous uniformity, by varying the harmony of repeated passages or parts. I have endeavoured to make myself clear in the lines set forth, in fact, to obtain a definite form. The few passages in which I considered myself authorized as an artist, to add to, or work out the given motives, will easily be found, on comparing my arrangement with the original, written down by Johan Halvorsen, in a manner reliable even for research-work, and published by the same firm.

The "Slätter" sound a minor third higher, when played on the peasant's fiddle; nevertheless, I have retained the key in which the original is written down, in order to obtain a fuller effect on the piano.

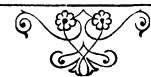
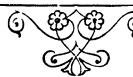
## Fovord.

*Disse norske „Slätter“ (Slåt er det norske Udtryk for Bondedans) som for første Gang i Originaloptegnelse for Hardangerviolinen og i fri Bearbeidelse for Pianoforte overgives til Offentligheden, er nedskrevet etter en gammel Spillemand i Telemarken. Hvem der har Sans for disse Klange vil henføres af deres store Originalitet, deres Blanding af fin og skjær Ynde med djærv Kraft og utæmmed Vildhed i melodisk, som især i rytmisk Henseende. De bærer Præget af en ligeså dristig, somizar Fantasi, disse Levninger fra en Tid, da den norske Bondekultur var afstængt fra Udenverdenen i de afsidesliggende Fjelddale og netop derfor har bevaret hele sin Oprindelighed.*

*Min Opgave ved Overføringen til Pianoet var et Forsøg på, gjennem, lad mig kalde det stiliseret Harmonik a hæve disse Folketoner op til et kunstnerisk Niveau Det ligger i Sagens Natur, at Klaveret måtte give Afkald på mange af de små Forsiringer, der bunder i Hardangerfelens Karakter og Bueföringens Ejendommelighed. Til Gjenjæld har Klaveret den store Fordel, gjennem dynamisk og rytmisk Mangfoldighed, samt gjennem ny Harmonisering af Gjentagelserne at kunne undgå en altfor fremtrædende Ensformighed. Jeg har bestræbt mig for at optrække klare, overskuelige Linjer, overhovedet at skabe en fast Form. De få Steder, hvor jeg holdt det for kunstnerisk berettiget at bygge videre på de foreliggende Motiver, vil man let udfinde ved at sammenligne min Bearbeidelse med den samtidig på samme Forlag udkomne Originaloptegnelse af Johan Halvorsen, der er at betragte som Kildeskrift.*

*Tiltrods for at Slätterne på Hardangerfelen klinger en lidet Terti höjere, har jeg dog, forat opnå en fuldigere Klavervirkning, valgt at beholde den Toneart, hvori Originalen er optegnet.*

*Edvard Grieg.*



## *PRÉFACE.*

*L*e mot *SLÅT* désigne, en norwégien, les danses des paysans. Les *SLÄTTER* qui suivent, publiés ici pour la première fois dans la version originale pour le violon (le violon usuel ou le violon indigène, dit «de Hardanger») ainsi qu'en transcription libre pour le piano, ont été notés d'après un vieux ménétrier du Telemarke. Par leur tranchante originalité, leur mélange de charme fin et gracieux et d'âpre vigueur, leur fruste étrangeté mélodique et rythmique, ils ne manqueront pas de ravir tous ceux qui possèdent en eux le sens de la muse populaire. Ces traditions musicales, datant d'une époque où l'isolement des populations, au fond des lointaines campagnes, conservaient à leurs mœurs toute leur originalité native, portent le cachet d'une imagination aussi audacieuse que bizarre.

*En les transcrivant pour le piano, je m'étais proposé pour but d'élèver ces productions au niveau de l'art, cela au moyen d'une harmonisation appropriée, «stylisée» en quelque sorte. Il va de soi qu'il fallait renoncer à rendre, pour le clavier, les menus ornements qui caractérisent le jeu des ménétriers, ainsi que l'effet de leurs coups d'archet particuliers. D'autre part, le clavier possède l'avantage de pouvoir prévenir, au moyen de chatoiements dynamiques et de la multiplicité rythmique, ainsi que par une harmonisation toujours renouvelée, la monotonie immittante des reprises thématiques. Je me suis efforcé de dégager constamment la ligne mélodique et en général d'affermir la forme.*

*En rapprochant ces transcriptions de la version originale, on découvrira sans peine les quelques passages où l'intercalation de passages d'invention personnelle m'a paru esthétiquement justifiée. Cette version originale, due à Johan Halvorsen et publiée simultanément avec le présent recueil par le même éditeur, doit être considérée comme entièrement puisée aux sources.*

*Sur le violon rustique ou «de Hardanger», les SLÄTTER sonnent une tierce mineure plus haut. Je me suis néanmoins décidé, dans le but d'obtenir un meilleur effet sur le piano, à conserver les tonalités dans lesquelles les danses ont été notées.*

## *Vorwort.*

Diese norwegischen „Slätter“ („Slåt“ ist die gewöhnliche norwegische Bezeichnung für den Bauerntanz), welche zum ersten Male im Original für die Geige (oder für die sogen. Hardangergeige), sowie in freier Bearbeitung für das Pianoforte der Öffentlichkeit vorgelegt werden, sind nach einem alten Spielmann in Telemarken aufgezeichnet. Wer für diese Klänge Sinn hat, wird über ihre große Originalität, ihre Mischung feiner und zarter Anmut mit derber Kraft und ungezähmter Wildheit in melodischer, wie ganz besonders in rhythmischer Beziehung, entzückt sein. Diese Überlieferungen aus einer Zeit, wo die norwegische Bauernkultur in den abseits gelegenen Gebirgstälern von der Außenwelt ausgeschlossen war und gerade deshalb ihre ganze Ursprünglichkeit behalten hat, tragen alle das Gepräge einer ebenso kühnen wie bizarren Phantasie.

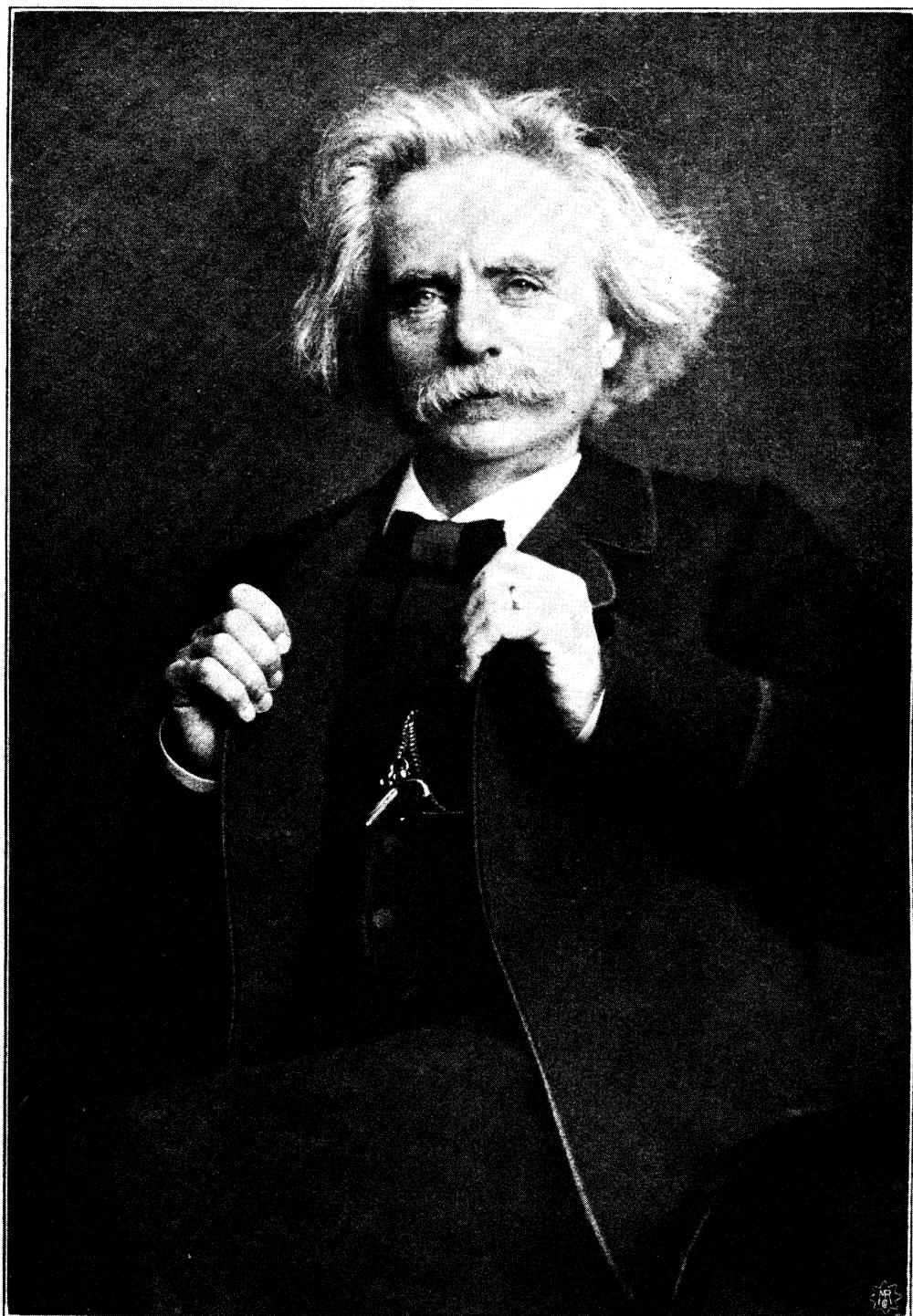
Meine Aufgabe bei der Übertragung für das Pianoforte war ein Versuch, durch eine, ich möchte sagen stilisierte Harmonik diese Volkstöne auf ein künstlerisches Niveau zu erheben. Es liegt in der Natur der Sache, daß das Klavier auf viele der kleinen Verzierungen, welche im Charakter der Bauernfiedel, sowie in der eigentümlichen Bogenführung zu suchen sind, verzichten mußte. Dafür hat aber das Klavier den großen Vorteil, durch dynamische und rhythmische Mannigfaltigkeiten, sowie durch neue Harmonisierung der Wiederholungen, eine zu große Einformigkeit vermeiden zu können. Ich habe mich bestrebt, klare, übersichtliche Linien aufzuziehen, überhaupt eine feste Form zu schaffen.

Die wenigen Stellen, wo ich es als künstlerisch berechtigt empfunden habe, über die vorliegenden Motive freie Zwischensätze einzufügen, wird man durch Vergleichung meiner Bearbeitung mit dem Original mit Leichtigkeit herausfinden. Dieses gleichzeitig in demselben Verlage erschienene, von Johan Halvorsen aufgezeichnete Original ist durchaus als Quellschrift zu betrachten.

Die „Slätter“ klingen auf der Bauernfiedel eine kleine Terz höher. Demungeachtet habe ich, um eine vollere Klavierwirkung zu erzielen, vorgezogen, die Tonart, in welcher das Original aufgezeichnet ist, zu behalten.

*Edvard Grieg.*





*Wendt & Kühn*

Atelier Perscheid, Leipzig

# 1. Gibøens bruremarsj

Gibøens Brautmarsch - Gibøen's Bridal March

Edvard Grieg, Op. 72.

Marcia. M.M. ♩ = 92.



*cresc. poco a poco*      *cresc.* *rffz*  
*Ped.*    *Ped.*    *Ped.*    *Ped.*    *Ped.*    *Ped.*  
  
*p*    *cresc.*    *rffz*    *p*    *p*    *p*  
*Ped.*    *Ped.*    *Ped.*    *Ped.*    *(Trillo)*    *Ped.*    *Ped.*    *Ped.*  
  
*pp*    *ppp*  
*Ped.*    *\**    *una corda*    *Ped.*  
  
*Ped.*    *\**    *Ped.*    *\**    *Ped.*    *Ped.*    *Ped.*  
  
*morendo*  
*Ped.*    *\**    *Ped.*    *Ped.*    *Ped.*    *pppp*  
*\**

## 2. Jon Vestafes springdans

Jon Vestafes Springdans - Jon Vestafe's Springdans

**Allegro moderato. M.M. ♩ = 132.**

The sheet music is a six-staff piece for piano, set in 3/4 time with a key signature of two sharps (A major). The tempo is Allegro moderato, indicated by the instruction "Allegro moderato. M.M. ♩ = 132." at the top. The music is divided into six staves, each ending with a repeat sign and a double bar line. The first two staves begin with a piano dynamic (p) and a bass note followed by eighth-note pairs. The third staff begins with a bass note and eighth-note pairs. The fourth staff starts with a bass note and eighth-note pairs. The fifth staff begins with a bass note and eighth-note pairs. The sixth staff ends with a bass note and eighth-note pairs. Pedal points are indicated by "Ped." with a dot over the note and an asterisk below it.

Musical score for piano, page 9, featuring five staves of music. The score includes dynamic markings such as *sempre p*, *più p*, *pp*, and *simile*. Performance instructions like *Ped.* and *\** are placed under specific notes. The music consists of measures with various note heads and stems, typical of a piano piece.

Measure 1: *sempre p*  
*Ped.* \* *Ped.* \*

Measure 2: *più p*  
*Ped.* \* *s'bassa* ..... *Ped.* \*

Measure 3: *Ped.* *Ped.* *Ped.* \* *Ped.* \* *Ped.* \* *simile*

Measure 4: *Ped.* \* *Ped.* \*

Measure 5: *Ped.* \* *Ped.* \*

Ped. \*

Ped. \*

cresc. poco a poco

Ped. \*

Ped. \*

Ped. \*

più cresc.

Ped. \*

poco rit. a tempo ff marc.

Ped. \* Ped. \* Ped. \* Ped. \*

simile

Ped. \* Ped. \* Ped. \* Ped. Ped. Ped. Ped. simile

8

*ffz*

*fff sempre ffz*

*molto fffz*

*stretto al Fine*

Ped. \* Ped. simile

### 3. Bruremarsj fra Telemark

Brautmarsch aus Telemark - Bridal March from Telemark

1.

dim.  
Ped. \*

dim.  
Ped. \*

pp  
Ped. \*

Ped. \*

simile

mf  
Ped. \*

cresc. sempre  
Ped. \*

f  
p  
Ped. \*  
Ped. \*

più p  
Ped. \*  
Ped. \*

Musical score for piano, page 10, measures 11-15. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic of ***ff***. Measure 12 contains several grace notes and includes the instruction "Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*". Measures 13 and 14 show complex harmonic progressions with various chords and rests. Measure 15 begins with a dynamic of ***mf***, followed by ***dim. poco a poco***, and ends with a dynamic of ***p***. The bass staff provides harmonic support throughout the piece.

## 4. Haugelåt. Halling

Halling aus dem Hügel - Halling from the Fairy Hill

*This "Halling" is connected with the following legend:*

*A man, by the name of Brynjuw Olson, had lost a bull. After searching for the animal in the mountains, for several days, he became exhausted and fell asleep. He dreamed that he heard a wondrous strange song. Behind a hill he saw a beautiful maiden; she called to him and said: "Yea! so shalt thou play on the fiddle, Brynjuw Olson, when thou returnest home to wife and child, and yonder, where the mountains disappear, wilt thou find the bull."*

*Til denne Halling knytter sig følgende Fortælling:*

*„En Mand som hed Brynjuv Olson havde mistet en Stut. Han gik og ledte efter den i Fjeldet i flere Dage. Så blev han træt og faldt i Søvn, og hørte i Søvnen en underlig Låt. Bortom en Haug så han ei nögli fin Jente. Jenten sa til ham: „Ja, så ska du spela på Violen, du Brynjuv Olson, når du kjem hejmat til Kjærring og Bon – og bortæfor Nuten, der fin du Stuten.“*

An diesen Halling knüpft sich folgende Sage:  
 Ein Mann, der Brynjuw Olson hiess, hatte einen Stier verloren. Er suchte ihn im Gebirge mehrere Tage hindurch; dann wurde er müde und fiel in Schlaf, und es träumte ihm, dass er einen seltsamen Reigen hörte. Hinter einem Hügel sah er ein wundersam feines Mädel. 's Mädel rief ihm zu: „Ja, so sollst spielen auf der Fiedel, du Brynjuw Olson, wenn du heim zu Weib und Kind kommst, \_\_\_\_\_ und wo die Berge schwinden, den Stier wirst du finden.“

A ce „Halling“ se relie la légende qui suit:  
 Un homme du nom de Brynjuw Olson avait perdu un taureau. Plusieurs jours durant, il le chercha dans les montagnes. Fatigué enfin, il se coucha et s'endormit. Un rêve aussitôt le visita: il entendait jouer une ronde fort étrange, et, derrière une colline, voici qu'une belle fille apparut, lui disant: „Oui, Brynjuw Olson, c'est ainsi qu'il te faudra jouer sur ta viole, quand tu rentreras chez toi, près de ta femme et de tes enfants; ton taureau, tu le trouveras là où finissent les montagnes.“

## 4. Haugelåt. Halling

Halling aus dem Hügel<sup>\*)</sup> - Halling from the Fairy Hill<sup>\*)</sup>

**Moderato.  $\text{♩} = 84$ .**

The musical score is composed of five systems of music for piano, arranged in two staves (treble and bass). The tempo is **Moderato.  $\text{♩} = 84$ .** The key signature is one sharp. The dynamics include **mf**, **cresc.**, **ff**, **fff**, **fz**, **ffz**, **p**, and **sforz.**. Pedal points are marked with **Ped.** under the bass staff. The score consists of the following measures:

- System 1:** Measures 1-4. Treble staff: Rest, eighth note, eighth note. Bass staff: **mf**, eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 2:** Measures 5-8. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 3:** Measures 9-12. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 4:** Measures 13-16. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 5:** Measures 17-20. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 6:** Measures 21-24. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 7:** Measures 25-28. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 8:** Measures 29-32. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 9:** Measures 33-36. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 10:** Measures 37-40. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 11:** Measures 41-44. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 12:** Measures 45-48. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 13:** Measures 49-52. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 14:** Measures 53-56. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 15:** Measures 57-60. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 16:** Measures 61-64. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 17:** Measures 65-68. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 18:** Measures 69-72. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 19:** Measures 73-76. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 20:** Measures 77-80. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 21:** Measures 81-84. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 22:** Measures 85-88. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 23:** Measures 89-92. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 24:** Measures 93-96. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.
- System 25:** Measures 97-100. Treble staff: Sixteenth-note patterns. Bass staff: Eighth note pairs. Pedal points: Ped., Ped., Ped., Ped.

<sup>\*)</sup> Abode of the fairies.

*La demeure des goublins.*

Wohnung der Unterirdischen.

Tranquillo.

*p espressivo*

*poco mosso*

*cresc.*

*poco rit.* *pa tempo*

*Ped. \**

*poco rit.* - - - - *a tempo ma*

*cresc.*

*più dim.*

*tranquillo*

*ritard.* - - - -

*ten.*

*1.*

*2.*

*Ped. \**

*Majore da capo al segno %, e poi Coda.*

*Coda.*

*più p*

*pp*

*poco più lento*

*sempr. Ped.*

*una corda*

## 5. Prillaren fra Os prestegjeld. Springdans

Der Prillar aus dem Kirchenpiel Os. Springdans\*)

The Prillar from Os Parish. Springdans\*)

**Allegro. ♫ = 132.**

\*) "Prillar," Dance for Prillarhorn (or Trill-horn), a wind-instrument made out of a cow's or a goat's horn, and provided with stops.

Danse pour le Prillarhorn (cor à triller), un cor confectionné au moyen d'une grosse corne de vache ou de bouc et percée de trous latéraux.

Tanz für Prillarhorn (oder Trillerhorn), ein Blashorn aus einem grossen Kuh- oder Bockshörn verfertigt und mit Fingerlöchern versehen.

Musical score for piano, page 19, featuring five staves of music. The score includes dynamic markings such as **f**, **pp**, **cresc.**, **più cresc.**, **ff**, **fff ritard. al fine**, and **p**. Articulation marks like **>** and **ped.** with asterisks (\*) are used throughout. Performance instructions include **poco a poco -**, **cresc.**, **più cresc.**, **ritard. al fine**, and **molto**.

Staff 1 (Bass and Treble): **f**

Staff 2 (Bass and Treble): **ped. \***

Staff 3 (Treble): **pp**  
**poco a poco -**  
**ped. \***

Staff 4 (Treble): **cresc.**  
**più cresc.**  
**ped. \***  
**ped. \***

Staff 5 (Bass and Treble): **ff**  
**ped.**  
**ped.**  
**ped.**  
**ped. \***

Staff 6 (Treble): **fff ritard. al fine**  
**molto**  
**p**  
**ped. \***  
**ped.**  
**ped.**  
**ped.**  
**ped. \***

# 6. Gangar (etter Myllarguten)

Myllargutens Gangar - Myllarguten's Gangar

Allegretto e marcato.  $\text{J.} = 76.$

*senza Ped.*

*cresc. poco a poco*

*più cresc. sempre*

*Ped. \**   *Ped. \**   *Ped. \**   *Ped. \**

*Ped. \* simile*

*f*

*Ped.*

*Ped.*

*\**

The Miller's man, or simply "the Miller" was the most celebrated Norwegian Fiddle-player in the middle of the last century.

*„Le Gars meunier“ ou, simplement, „le Meunier“ était le plus renommé parmi les ménétriers norvégiens de la moitié du siècle dernier.*

*„Der Müllerbursch“ oder einfach „der Müller“ war der berühmteste norwegische Fiedelspieler Mitte des vorigen Jahrhunderts.*

*marcato*

Ped. Ped. Ped.

*p* cresc. molto

ten. *f*

Ped. \* Ped. \* 5 2 1

ten. 5 3 2 1 4 2 1

Ped. \* 5 2 1

Ped. \* 5 2 1

dolce *p*

Ped. Ped. Ped. Ped. Ped.

dim.

*pp*

ff

# 7. Røtnams-Knut. Halling

Røtnams-Knut. Halling

**Allegro moderato, ma vivace. ♩ = 100.★)**

The musical score for piano and organ consists of four systems of music. The top system starts with a dynamic 'p' and includes pedaling instructions 'Ped.' and asterisks. The second system begins with 'cresc. poco a poco'. The third system features dynamics 'ffz scherzando', 'p', and 'ff'. The fourth system ends with a dynamic 'pdolce' and includes pedaling instructions 'Ped.' and asterisks.

★) It was necessary to accelerate the time indicated in the original, in order to obtain the effect required in the piano part.

*Le tempo, plus rapide que dans l'original, a été adopté en vue de l'effet pianistique.*

Die Rücksicht auf die Klavierwirkung erheischt hier ein schnelleres Tempo als das im Original vorgezeichnete.

Score for two pianos, page 23.

Measure 1: Treble clef, key signature of two sharps. Dynamics: *cresc.* (at end).

Measure 2: Treble clef, key signature of two sharps. Dynamics: *poco a poco*.

Measure 3: Bass clef, key signature of one sharp. Dynamics: *p*, *cresc. molto*. Instruction: *Ped.*

Measure 4: Treble clef, key signature of two sharps. Dynamics: *f*. Instructions: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*

Measure 5: Treble clef, key signature of two sharps. Dynamics: *poco rit.*. Instructions: *\* Ped.*, *\* Ped. simile*.

Measure 6: Treble clef, key signature of two sharps. Dynamics: *ffz*, *pleggiero*, *ffz*, *ffz*, *ffz*, *fff*. Instructions: *Ped.*, *\**, *Ped.*, *\**, *Ped.*, *\**.

Measure 7: Bass clef, key signature of one sharp. Dynamics: *Fine.* Instruction: *Ped.*

*con tristezza*

*cantabile*

*poco rit.*

*Ped. simile*

*cresc.*

*fz*

*Ped.* \*

*p*

*Ped. \**

*Ped. \**

*dim.*

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

*pp rit.*

*a tempo  
animato*

*meno p*

*cresc.*

335 1 1 4 1      335 1

*cresc.*

*poco rit.*      **Tempo I.**

Musical score for piano, page 26, featuring five staves of music. The score includes dynamic markings such as *p*, *f*, *cresc.*, *dim.*, *rit.*, *pp*, and *ped.* with asterisks. Performance instructions like *Ped. simile* and *Majore da capo al fine.* are also present.

*p*

*f*

*cresc.*

*dim. e rit.*

*pp rit.*

*ped. \**

*Ped. simile*

*Majore da capo al fine.*

## 8. Bruremarsj (etter Myllarguten)

Myllargutens Brautmarsch - Myllarguten's Wedding March

*According to a well-known gleeman from Telemarken, this march is by „the Miller“, when Kari broke off her engagement with him, in order to marry another.*

Nach einem bekannten Spielmann aus Telemarken ist dieser Marsch von „dem Müller“ gemacht, als Kari, seine Braut, mit ihm brach, um sich mit einem Andern zu verheiraten.

*Ifölge en bekjendt Spillemand fra Telemarken, er denne Marsch komponeret af „Möllargutten“ da hans Kjæreste, Kari, sveg ham forat gifte sig med en Anden.*

D'après un ménétrier bien connu du Telemarken, cette marche fut imaginée par „le meunier“, quand Kari, sa fiancée, rompit avec lui, pour en épouser un autre.

Allegretto grazioso.  $\text{♩} = 100$ .

\*) Play the appoggiaturas always together with the bass.

Jouez les petites notes toujours avec les notes de basse.

Die Vorschläge immer mit dem Bass zusammen anzuschlagen.



253 4  
*sempre p e dolce*  
 Ped. \* Ped. \* Ped. \* Ped. \*

$\frac{1}{3} \begin{smallmatrix} 3 & 1 & 3 & 1 & 2 \\ 3 & 1 & 3 & 1 & 2 \end{smallmatrix}$   
*tr*  
 Ped. \* Ped. \* Ped. \* Ped. \*

$\begin{smallmatrix} 3 & 1 & 2 & 1 \\ 3 & 1 & 2 & 1 \end{smallmatrix}$   
*pp*  
 Ped. \* Ped. \* Ped. \* Ped. \*

$\begin{smallmatrix} 3 & 4 \\ 5 & 3 \end{smallmatrix}$   
*ppp*  
 Ped. \* Ped. \* Ped. \* Ped. \*

$\begin{smallmatrix} 5 & 4 & 3 & 2 & 1 \\ 5 & 4 & 3 & 2 & 1 \end{smallmatrix}$   
*dolce*  
 Ped. \* Ped. \* Ped. \* Ped. \*

$\begin{smallmatrix} 5 & 2 & 3 \\ 1 \end{smallmatrix}$   
*cresc.*  
 Ped. \* Ped. \* Ped. \* Ped. \*

$\begin{smallmatrix} 5 & 4 & 3 & 2 & 1 \\ 5 & 4 & 3 & 2 & 1 \end{smallmatrix}$   
*più cresc.*  
 Ped. \* Ped. \* Ped. \*

$f$   
*p*  
*ben marcato mano sinistra*  
 Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Musical score for piano, page 29, featuring six staves of music. The score includes dynamic markings such as *f*, *dim.*, *p*, *cresc.*, *pp*, *tr*, *p tranquillo*, and *ritard. e dim. al fine*. Articulation marks include *ped.* (pedal), asterisks (\*), and slurs. Measure numbers 5, 13, 14, and 15 are indicated above certain measures. The score concludes with a final dynamic of *ppp*.

5<sup>3</sup>  
*f*      *dim.*      *p*  
*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*cresc.*

*f*      *dim.*      *p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*2*<sup>1</sup> *4*<sup>1</sup> *5*<sup>3</sup> *5*<sup>1</sup> *13132* *2 tr* *pp*  
*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*p tranquillo*  
*ped.* \* *ped.* \*

*ritard. e dim. al fine*  
*ped.* \* *ped.* \* *ped.* \*

## 9. Nils Rekves halling

Nils Rekve's Halling

**Maestoso.  $\text{♩} = 84$ .**

Stave 1:  $f$

Stave 2:  $p$

Stave 3: *cresc.*

Stave 4:  $f$

Stave 5:  $pp$

Stave 6: *cresc.*

Stave 7:  $ff$

Stave 8: *Revd.*

Stave 9:  $pp$

Stave 10: *Revd.*

Stave 11: *ff*

Stave 12: *Revd.*

Stave 13: *Revd.*

Musical score for piano, page 31, featuring five staves of music:

- Staff 1 (Treble Clef):** Contains six measures. Measure 1: 3 eighth-note chords. Measure 2: 3 eighth-note chords. Measure 3: 3 eighth-note chords. Measure 4: 3 eighth-note chords. Measure 5: 3 eighth-note chords. Measure 6: 3 eighth-note chords.
- Staff 2 (Bass Clef):** Contains six measures. Measure 1: 3 eighth-note chords. Measure 2: 3 eighth-note chords. Measure 3: 3 eighth-note chords. Measure 4: 3 eighth-note chords. Measure 5: 3 eighth-note chords. Measure 6: 3 eighth-note chords.
- Staff 3 (Treble Clef):** Contains six measures. Measure 1: 3 eighth-note chords. Measure 2: 3 eighth-note chords. Measure 3: 3 eighth-note chords. Measure 4: 3 eighth-note chords. Measure 5: 3 eighth-note chords. Measure 6: 3 eighth-note chords.
- Staff 4 (Bass Clef):** Contains six measures. Measure 1: 3 eighth-note chords. Measure 2: 3 eighth-note chords. Measure 3: 3 eighth-note chords. Measure 4: 3 eighth-note chords. Measure 5: 3 eighth-note chords. Measure 6: 3 eighth-note chords.
- Staff 5 (Treble Clef):** Contains six measures. Measure 1: 3 eighth-note chords. Measure 2: 3 eighth-note chords. Measure 3: 3 eighth-note chords. Measure 4: 3 eighth-note chords. Measure 5: 3 eighth-note chords. Measure 6: 3 eighth-note chords.

Performance instructions and dynamics:

- Measure 1:** *v.v.*
- Measure 2:** *ped.*
- Measure 3:** *v.v.*
- Measure 4:** *v.v.*
- Measure 5:** *p*
- Measure 6:** *pp*
- Measure 7:** *ppp*
- Measure 8:** *cresc.*
- Measure 9:** *più cresc.*
- Measure 10:** *ben tenuto*
- Measure 11:** *ff*
- Measure 12:** *ritard.*
- Measure 13:** *sempre*
- Measure 14:** *ped.*

## 10. Knut Luråsens halling I

## Knut Luråsen's Halling I

\* From here on the unison octaves should be played with maximum power. (Grieg)

**\*) Von hier an sind die Unisono-Oktaven immer mit der größten Kraft herauszuschleudern. (Grieg)**

1

poco *fz* più cresc.  
Ped.\* Ped.

*fz* *ff* *ffz* *ffz* *ffz*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p* *ffz p* *ffz p* *ffz p*  
Ped.\*

*ffz* *p* *ffz* *p* *ff*  
Ped. \* NB:  $\begin{smallmatrix} 3 & 3 & 3 \\ 2 & 2 & 2 \\ 1 & 1 & 1 \end{smallmatrix}$   $\begin{smallmatrix} 2 \\ 4 \end{smallmatrix}$

*ff* *pp* *stretto* *fff*  
Ped.\*

NB: together — gleichzeitig

## 11. Knut Luråsens halling II

Knut Luråsen's Halling II

**Allegretto tranquillo.**  $\text{♩} = 76.$

The musical score consists of five systems of piano music. 
 System 1: Treble and bass staves. Dynamics include *cresc.*, *f scherzando*, *fp*, and *ped.* Fingerings: 12, 12, 51, 52, 41, 21. Measure 25 starts with 42.
 System 2: Treble and bass staves. Dynamics include *f*, *dim.*, *p dolce*, and *ped.* Fingerings: 32, 53, 34, 53, 6.
 System 3: Treble and bass staves. Dynamics include *cresc. molto*, *ff*, *fp*, and *ped.* Fingerings: 12, 53, 32, 53, 3.
 System 4: Treble and bass staves. Dynamics include *p*, *molto*, *ff*, *fp*, *pp*, and *ped.* Fingerings: 53, 32, 53, 3.
 System 5: Treble and bass staves. Dynamics include *cresc.* and *cresc. sempre*, both with fingerings 53 4, 3 2 5 3 5, and *ped.*

ben ten.

*f* *ff*

*Ped.*

*p tranquillo*

*senza Ped.*

*f animato*

*Ped.*

*poco f*

*ff feroce*

*Ped.*

*a tempo tranquillo*

*dim. e rit.*

*p dolce*

$\frac{3}{2}$   $\frac{5}{2}$   $\frac{3}{2}$   $\frac{4}{2}$   $\frac{353}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Musical score for piano, page 37, featuring five staves of music:

- Staff 1:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with dynamic markings *r fz*, *p*, and *fz*. Fingerings 2, 1, 2, 1, 1, 1 are shown above the notes.
- Staff 2:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with dynamic *r fz* and *p dolce*. Fingerings 2, 3, 2, 3, 2, 3 are shown above the notes. A *Rit.* instruction is at the end of the staff.
- Staff 3:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with dynamic *più p*. Fingerings 5, 2, 1, 4, 2, 1 are shown above the notes.
- Staff 4:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with dynamic *sempre più p*. Fingerings 2, 3, 2, 3, 2, 3, 2, 3 are shown above the notes.
- Staff 5:** Bass clef, key signature of two sharps. Measures show eighth-note patterns with dynamic *fz*, *p*, *rit.*, and *pp*.

# 12. Springdans (etter Myllarguten)

Myllargutens Springdans - Myllarguten's Springdans

**Allegro.** ♩ = 132.

**Allegro.** ♩ = 132.

*f*

Ped.

*p* *cresc.*

ffz

*fp*

*cresc. poco a poco*

*fz*

*più cresc.*

*ff poco rit.*

*a tempo*

*p*

*sempre p*

*pp*

*dim.*

*Ped.*

# 13. Håvard Gibøens draum ved Oterholtsbrua. Springdans

Håvard Gibøens Traum an der Oterholtsbrücke. Springdans

Håvard Gibøen's Dream at the Oterholt Bridge. Springdans

Allegro. ♩ = 132.

The musical score consists of six staves of music. Staff 1 (treble clef) starts with a dynamic *p*. Staff 2 (bass clef) has a bassoon part with slurs and dynamics *tr*, *cresc.*, and *f*. Staff 3 (treble clef) shows a melodic line with grace notes and slurs. Staff 4 (bass clef) features eighth-note patterns. Staff 5 (treble clef) shows sixteenth-note patterns. Staff 6 (bass clef) concludes the piece with eighth-note patterns.

A musical score for piano, page 41, featuring six staves of music. The score consists of two systems of three staves each. The top system begins with a dynamic of *p.*, followed by a crescendo marking (*cresc.*) and a dynamic of *f*. The bottom system begins with a dynamic of *p.*, followed by a crescendo marking (*cresc.*). The music includes various dynamics such as *p.*, *f*, *p.p.*, and *p.* with a crescendo. The score also features several performance instructions like *ped.* (pedal), asterisks (\*), and slurs. The key signature changes between G major and A major throughout the piece.

*a tempo*

*più cresc.*    *poco rit.*    *ff marcato*

*pp*

*2ed.*

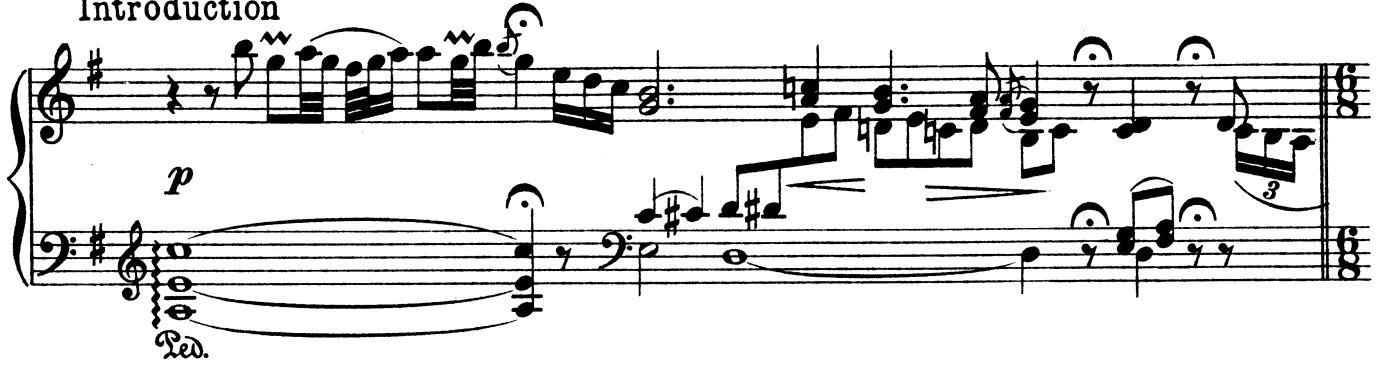
*poco ritard.*

*ppp*

# 14. Tussebrureferda på Vossevangen. Gangar

Die Brautfahrt der Unterirdischen auf Vossevangen. Gangar  
The Goblins' Bridal Procession at Vossevangen. Gangar

## Introduction



## Allegretto. ♩ = 76.



Musical score for piano, page 45, featuring five staves of music. The score includes dynamic markings such as *p*, *pp*, *ppp*, and *sempre più p*. Pedaling instructions like "Ped.", "Ped.", and asterisks (\*) are placed below the bass staff. A tempo change to  $\frac{35}{34}$  is indicated in the third staff. The score concludes with a final instruction "Ped. \*".

## 15. Skuldalsbrura. Gangar

Die Skuldalsbraut. Gangar - The Skuldal Bride. Gangar

**Allegro maestoso e marcato.**  $\text{♩} = 76.$ 

*mf il Basso marcato*

*marcata la melodia*

*cresc. poco a poco*

*fz*

Musical score for piano, page 47, featuring six staves of music. The score includes dynamic markings such as *fz*, *sempre cresc.*, *più cresc.*, *ff marcatissimo*, *p*, and *ped.* The music consists of six staves, likely for two hands, with various note heads, stems, and rests. The key signature changes between staves, and the time signature is mostly common time (indicated by '8'). The score is from a classical or romantic piece, possibly a piano concerto or sonata.

47

*fz*

*sempre cresc.*

*più cresc.*

*ff marcatissimo*

*p*

*ped.*

*ped.*

*ped.*

*ped.*

*ped.*

*ped.*

Edition Peters.

8918

*ped.*

*ped.*

*ped.*

*ped.*

Musical score for piano, page 48, featuring six staves of music:

- Staff 1 (Top):** Treble clef, key signature of two sharps. Measures show eighth-note patterns with accents and dynamic markings "Ped.".
- Staff 2:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with dynamics "cresc.", "fz", and "cresc.". Measure 6 changes to common time.
- Staff 3:** Treble clef, key signature of one sharp. Measures show eighth-note patterns with dynamics "dim.", "p dolce", and "dim.". Measure 5 changes to common time.
- Staff 4:** Bass clef, key signature of one sharp. Measures show eighth-note patterns with dynamics "mp".
- Staff 5:** Treble clef, key signature of two sharps. Measures show sixteenth-note patterns with dynamic markings "Ped.".
- Staff 6 (Bottom):** Bass clef, key signature of two sharps. Measures show eighth-note patterns with dynamics "dim. e rit." and "pp".

## 16. Kivlemøyane. Springdans

Die Mädchen aus dem Kivledal. Springdans  
The Maidens from Kivledal. Springdans

In Selljord in Telemarken there is a little valley, called Kivletal. In ancient times, a tiny church stood in this valley. One Sunday, when the community had assembled for mass, loud sounds from the mountain suddenly reverberated through the church. It was the three maidens of Kivletal, the last heathens in the valley, who, while watching their goats on the mountain-slopes, were blowing a "Slåt" on the Trill-horn. The community rushed out of the church and listened enraptured to the wondrous enchanting tones. The parson followed, and called to the maidens, bidding them stop playing; but as they kept on blowing their horns, he raised his hands and anathematised them in the name of God and the Pope. The maidens of Kivletal and their herds were at once changed into stone. And to this day, you can see them standing high up on the mountain-slope, the horn to their mouth and their herds around them. This is the legend of the "Slåt" of the maidens of Kivletal, as preserved by the peasants in the valley, and which they still play on their fiddles. The following "Slåt" is related to this same legend: There are in all three such "Slåtter" (one for each of the maidens), and only that fiddler was considered great who could play all three.

I Selljord i Telemarken ligger en liden Dal som hedder Kivledalen. Der stod i gamle Dage en örlden Kirke.— En Söndag, mens Menigheden var samlet til Messe, klang der med et stærke Toner gjennem Kirken oppe fra Uren. Det var „Kivlemøyerne“, de tre sidste Hedninger i Dalen, som gjeted sine Gjeter i Lien og gik og blæste en Slåt på „Trillarhorn“ (Det telemarkiske Navn på „Prillarhorn“) Almuen strømmed ud af Kirken og lytted som fjernet til de gribende Toner. Presten fulgte efter han ropte til „Møyerne“, at de skulde holde op og da de blev ved at blæse, løfted han Hånden og lyste dem i Guds og Pavens Bann. I det Samme blev Kivlemøyerne og hele Gjeteflokken til Sten. Og den Dag idag ser man dem stå höjt oppe i Uren, med Hornet for Munden og Gjeterne rundt om sig.— Dette er Kivlemøyernes Slåt, slig som Dalens Bønder har bevaret den og endnu spiller den på sin Hardangerfele. Om den følgende Slåt gjelder det samme Sagn. Der findes i det Hele tre slige Slåtter og kun den Spillemand gjaldt for Noget, der kunde spille alle tre.

Im Selljord in Telemarken liegt ein kleines Tal, das Kivletal genannt. In alter Zeit stand hier eine ganz kleine Kirche.— Eines Sonntags, als die Gemeinde zur Messe versammelt war, erklangen plötzlich durch die Kirche laute Töne vom Berge herunter. Es waren die drei Mädchen aus dem Kivletal, die letzten Heiden im Tale, welche ihre Ziegen am Bergesabhang hütteten, während sie einen „Slåt“ auf dem „Trillerhorn“ bliesen. Die Gemeinde strömte aus der Kirche und lauschte wie entrückt den ergreifenden Tönen. Der Prediger folgte nach; er rief den Mädchen zu, dass sie aufhören sollten, und als sie mit dem Blasen fortfuhren, erhob er die Hand und sprach sie in Gottes und des Pabstes Bann. In demselben Augenblick wurden die Mädchen aus dem Kivletal und die ganze Ziegenherde in Stein verwandelt. Und heute noch erblickt man sie hoch oben am Bergesabhang stehend, das Horn vor dem Munde und die Ziegen rings um sich herum.— So lautet die Sage von dem „Slåt“ der Mädchen aus dem Kivletal, wie sie die Bauern des Tales aufbewahrt haben und den sie immer noch auf ihrer Fiedel spielen. Auf dieselbe Sage bezieht sich der folgende „Slåt“. Es gibt im ganzen drei solche „Slåtter“ (ein „Slåt“ für jedes Mädchen) und nur der Fiedler galt als etwas Besonderes, welcher alle drei spielen konnte.

Dans le Selljord (Telemarken) se trouve une petite vallée désignée sous le nom de la valée de Kivle et où se trouvait naguère une toute petite église. Un dimanche, tandis que la communauté se trouvait réunie pour la messe, des sons de cor s'entendirent, venant des montagnes prochaines. C'étaient les trois filles de la vallée de Kivle, les trois dernières païennes de la vallée, qui paissaient leurs chèvres le long des pentes, en jouant un *slåt* sur le *prillarhorn*. La foule se précipita hors du temple, écoutant comme charmée ces sons fascinants. Mais le prêtre arriva à son tour et, appelant les jeunes filles, les adjura de cesser. Comme elles continuaient néanmoins, il leva la main, appelant sur elles la malédiction céleste: et au même instant, les jeunes filles furent changées en pierre, et avec elles tout leur troupeau. Et aujourd'hui encore on les aperçoit là-haut, sur le versant de la montagne, la corne aux lèvres et leurs chèvres tout autour d'elles.— Telle est la légende du „*Slåt* des filles de la valée de Kivle“, telle qu'elle s'est perpétuée, ainsi que l'air lui-même, parmi les paysans de la vallée. A la même légende se rattache le *Slåt* qui suit (il y en a trois, un pour chacune des jeunes filles); seul le ménétrier qui les pouvait jouer tous les trois avait droit à quelque renommée.

## 16. Kivlemøyane. Springdans

Die Mädchen aus dem Kivledal. Springdans  
The Maidens from Kivledal. Springdans

Introduction.

Allegro moderato.  $\text{♩} = 132$ .

The musical score consists of six staves of piano music. Staff 1 (treble clef) starts with a piano dynamic (p). Staff 2 (bass clef) has 'Ped.' and '\*' markings. Staff 3 (treble clef) has 'dolce' markings. Staff 4 (bass clef) has 'Ped.' and '\*' markings. Staff 5 (treble clef) has 'Ped.' and '\*' markings. Staff 6 (bass clef) has 'mf' markings. The score concludes with 'Ped.' and '\*' markings.

*tranquillo*

*pp dolce*

*cresc.*

*Ped.*

*poco rit.*

*a tempo*

*p dolce*

*Ped. \**

*Ped.*

*Ped.*

*p dolce*

*dim.*

*pp rall.*

*ppp*

*Ped.*

*\**

*Ped.*

*Ped.*

# 17. Kivlemøyane. Gangar

Die Mädchen aus dem Kivledal. Gangar  
The Maidens from Kivledal. Gangar

Allegretto marcato.  $\text{♩} = 76$

The musical score consists of five staves of piano music. Staff 1 (treble clef) starts with a piano dynamic (p) and a bass pedal instruction ('Ped.') followed by a series of eighth-note chords. Staff 2 (bass clef) features eighth-note chords and bass pedal marks ('Ped.', asterisk). Staff 3 (treble clef) shows eighth-note patterns with grace notes and bass pedal marks. Staff 4 (bass clef) has eighth-note chords and bass pedal marks. Staff 5 (treble clef) concludes with sixteenth-note patterns and bass pedal marks. The tempo is marked as  $\text{♩} = 76$ . Dynamics include *p*, *f*, *mf*, *pp*, *cresc.*, and *ff*. Performance instructions like 'Ped.' and asterisks are scattered throughout the score.

Musical score for piano, page 53, featuring six staves of music. The score includes dynamic markings such as *p*, *ff*, *f*, *pp*, *cresc.*, *f*, *p*, *più p*, *dim.*, *rit.*, and *ppp*. Pedaling instructions like "Ped.", "Ped. \*", and "Ped. al fine" are scattered throughout. Performance markings include "trang." and "tr. \*". The music consists of six staves of piano notation, with the bass staff often providing harmonic support.