

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)

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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.

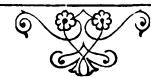
Fovord.

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 efter 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, lud 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 a, 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 Teris 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.

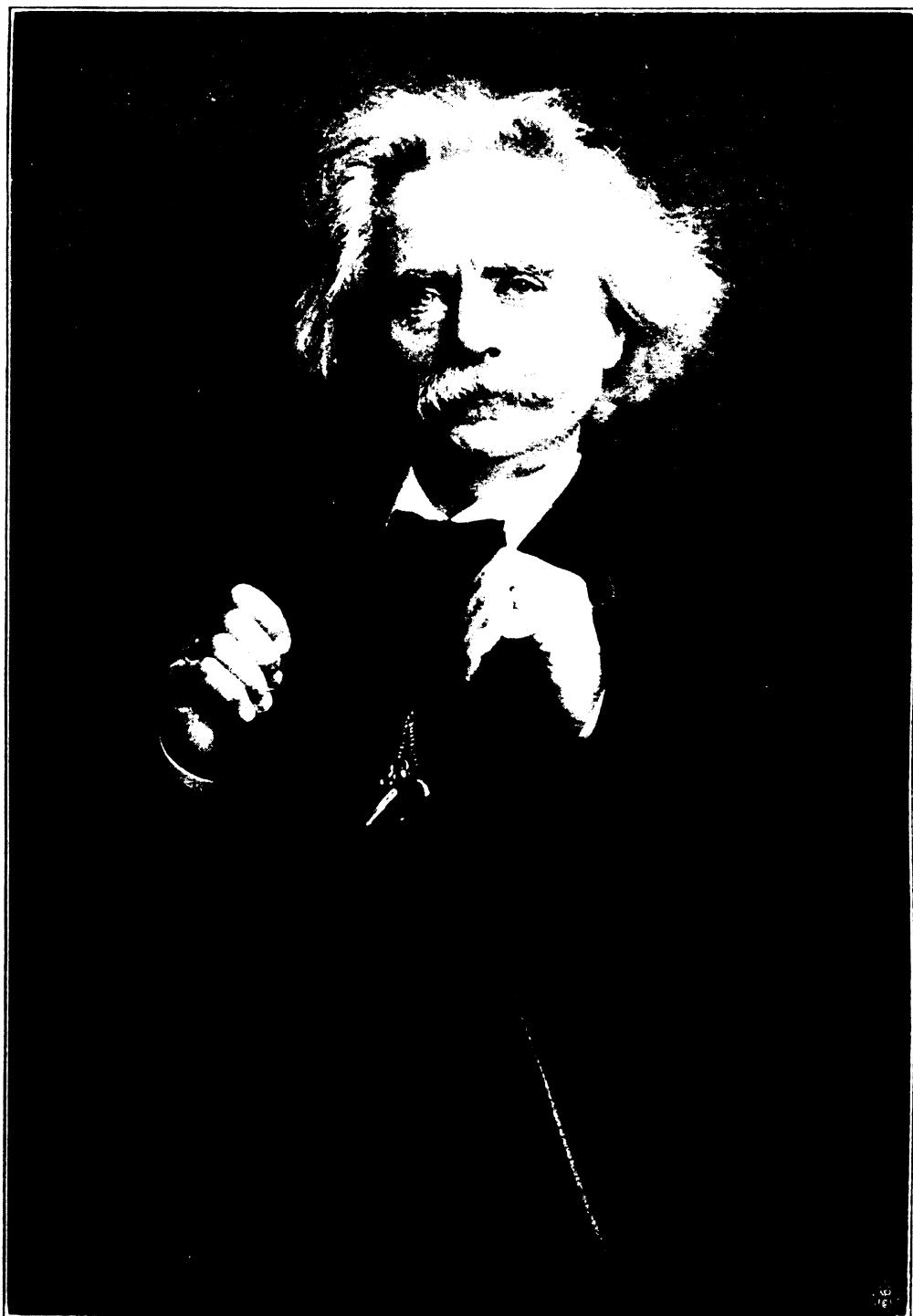
Meine Aufgabe bei der Übertragung für das Pianoforte war ein Versuch, durch eine, ich möchte sagen stilisierte Harmonik diese Volkstöne auf ein künstlerisches Niveau zu erheben. Es liegt in der Natur der Sache, daß das Klavier auf viele der kleinen Verzierungen, welche im Charakter der Bauernfiedel, 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

1. Gibøens bruremarsj

Gibøens Brautmarsch - Gibøen's Bridal March

Edvard Grieg, Op. 72.

Marcia. M.M. ♩ = 92.

Sheet music for 'Gibøens bruremarsj' by Edvard Grieg, Op. 72, No. 1. The music is for piano and consists of eight staves of musical notation. The key signature is one sharp (F#). The tempo is Marcia, M.M. ♩ = 92. The dynamics include ppp, p, mf, f, and ff. Performance instructions include Ped., *, simile, cresc., and più f. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes a section with a bassoon-like line.

pp

Ped. *

Ped.

Ped. *

Ped.

ff

*

Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. una corda

p trem.

più p

Ped. Ped. Ped. Ped. simile

pp

Ped. * Ped. Ped. Ped. * Ped. * Ped. Ped. Ped. Ped.

cresc. poco a poco *cresc.* *ff*
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p *cresc.* *ff* *p*
Ped. *Ped.* *Ped.* *Ped.* *(Trillo)* *Ped.* *Ped.* *Ped.*

pp *pppp*
una corda *Ped.*

** Ped.* ** Ped.* ** Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

morendo *pppp*
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* ***

2. Jon Vestafes springdans

Jon Vestafes Springdans - Jon Vestafe's Springdans

Allegro moderato. M.M. $\text{♩} = 182$.

The sheet music consists of five systems of musical notation for piano. The key signature is two sharps (A major). The time signature is 3/4 throughout. The tempo is Allegro moderato, indicated by $\text{♩} = 182$. The dynamics include *p* (piano), *sf* (sforzando), and *p* again. Pedal markings 'Ped.' and asterisks (*) appear under specific bass notes in the first and third systems. The music is divided into measures by vertical bar lines.

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 in common time, with some measures starting in G major and others in C major.

sempre p

più p

pp

simile

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

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

sf *pp*

Ped. *

Ped. *

cresc. poco a poco

poco rit. *a tempo*
ff marc.

simile

A musical score for piano, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one sharp. The score features various dynamic markings such as *ffz*, *fff sempre ffz*, *molto f*, and *stretto al Fine*. Pedal points are indicated by 'Ped.' and asterisks (*). Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-8 show eighth-note chords. Measures 9-12 show sixteenth-note patterns. Measures 13-16 show eighth-note chords. Measures 17-20 show sixteenth-note patterns. Measures 21-24 show eighth-note chords. Measures 25-28 show sixteenth-note patterns. Measures 29-32 show eighth-note chords. Measures 33-36 show sixteenth-note patterns. Measures 37-40 show eighth-note chords. Measures 41-44 show sixteenth-note patterns. Measures 45-48 show eighth-note chords. Measures 49-52 show sixteenth-note patterns. Measures 53-56 show eighth-note chords. Measures 57-60 show sixteenth-note patterns. Measures 61-64 show eighth-note chords. Measures 65-68 show sixteenth-note patterns. Measures 69-72 show eighth-note chords. Measures 73-76 show sixteenth-note patterns. Measures 77-80 show eighth-note chords. Measures 81-84 show sixteenth-note patterns. Measures 85-88 show eighth-note chords. Measures 89-92 show sixteenth-note patterns. Measures 93-96 show eighth-note chords. Measures 97-100 show sixteenth-note patterns.

3. Bruremarsj fra Telemark

Brautmarsch aus Telemark - Bridal March from Telemark

Alla Marcia. $\text{♩} = 92.$

1.

dim.
Ped. *

dim.
Ped. *

pp
Ped. *

Ped. *

simile

mf
cresc. sempre
Ped. *

f
p
Ped. *
Ped. *

più p
Ped. *
Ped. *
Ped. *
Ped. *
Ped. *

Musical score for piano, page 10, measures 11-15. The score consists of two systems of music. The top system starts with a dynamic of *ff*. The piano part features a bass line with sustained notes and occasional chords, while the treble line consists of eighth-note patterns. The vocal part enters with a rhythmic pattern of eighth and sixteenth notes, marked *Ped.* and ** Ped.*. The bottom system begins with a dynamic of *mf*, followed by *dim. poco a poco* and *p*. The piano part continues its eighth-note bass line. The vocal part reappears with a rhythmic pattern marked *Ped.* and ** Ped.* simile. The score concludes with a dynamic of *rall. poco a poco*, *pp*, and *simile*.

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^{*)} - Halling from the Fairy Hill^{*)}

Moderato. ♫ = 84.

★) Abode of the fairies.

La demeure des goublins.

Wohnung der Unterirdischen.

Tranquillo.

17

p espressivo

poco mosso

cresc.

poco rit. *pa tempo*

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

cresc.

più dim.

tranquillo

ritard. - - - -

ten.

1. *2.*

Majore da capo al segno %, e poi Coda.

Coda.

più p

pp

poco più lento

sempre Ped.

una corda

17

8918

5. Prillaren fra Os prestegjeld. Springdans

Der Prillar aus dem Kirchenpiel Os. Springdans*)

The Prillar from Os Parish. Springdans*)

Allegro. $\text{♩} = 132$.

*) "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**, **molto**, and **p**. Articulation marks like **>** and **ped.** with asterisks are used throughout. Performance instructions include **poco a poco -**, **cresc.**, **più cresc.**, **ff**, **fff ritard. al fine**, **molto**, and **p**.

Staff 1: Dynamics **f**, Articulation **>**, Pedal **ped.**

Staff 2: Dynamics **pp**, Articulation **>**, Pedal **ped.** *

Staff 3: Dynamics **cresc.**, Articulation **>**, Pedal **ped.** *

Staff 4: Dynamics **più cresc.**, Articulation **>**, Pedal **ped.** *

Staff 5: Dynamics **ff**, Articulation **>**, Pedal **ped.**

Staff 6: Dynamics **fff ritard. al fine**, Articulation **>**, Pedal **ped.** *

Staff 7: Dynamics **molto**, Articulation **>**, Pedal **ped.** *

Staff 8: Dynamics **p**, Articulation **>**, Pedal **ped.** *

6. Gangar (etter Myllarguten)

Myllargutens Gangar - Myllarguten's Gangar

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

senza Ped.

cresc. poco a poco

più cresc. sempre

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.

A page from a musical score for piano, featuring six staves of music. The top staff begins with a dynamic of *marcato*. The second staff starts with a dynamic of *p* and includes markings for *cresc. molto*, *ten.*, and *f*. The third staff features dynamic markings *ten.*, *ff*, and *dolce*. The fourth staff includes dynamics *p* and *dim.*. The fifth staff starts with a dynamic of *pp* and ends with a dynamic of *ff*. The music consists of various note patterns, rests, and dynamic changes, with some measures containing multiple voices or octaves. The page number 21 is located in the top right corner.

7. Røtnams-Knut. Halling

Røtnams-Knut. Halling

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

Piano sheet music for Chopin's Nocturne Op. 48, No. 1. The music is in 2/4 time, key of A major (two sharps). The score consists of two staves: treble and bass. Measure 111 starts with a dynamic *p*. The right hand plays a sixteenth-note pattern with grace notes, while the left hand provides harmonic support with sustained notes and occasional chords. Measure 112 continues this pattern. Measure 113 begins with a dynamic *cresc. poco a poco*, followed by a sixteenth-note run. Measure 114 features a dynamic *ffz scherzando*, with eighth-note pairs and grace notes. Measure 115 is marked *ffz* and *p*, with eighth-note pairs. Measure 116 is marked *ffz ff*, with eighth-note pairs. Measure 117 shows a transition with a dynamic *p dolce*, featuring eighth-note pairs and grace notes. Measure 118 concludes the section.

* 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.

Sheet music for piano, page 23, featuring six staves of music. The music includes dynamic markings such as *cresc.*, *poco a poco*, *p*, *cresc. molto*, *f*, *poco rit.*, *ffz*, *pleggiero*, *fff*, and *Fine.*. Articulation marks like *ped.* and ** ped.* are also present. The score consists of six staves of music, with the top two staves being treble clef and the bottom four being bass clef. The key signature changes throughout the piece, indicated by various sharps and flats.

1. Staff: Measures 1-2, dynamic *pp*; measure 3, dynamic *p*; measure 4, dynamic *cresc.*

2. Staff: Measures 1-2, dynamic *poco a poco*; measure 3, dynamic *p*; dynamic *cresc. molto*.

3. Staff: Measures 1-2, dynamic *ped.*; measure 3, dynamic *f*; measure 4, dynamic *ped.*; measure 5, dynamic ** ped.*; measure 6, dynamic ** ped.*

4. Staff: Measures 1-2, dynamic ** ped.*; measure 3, dynamic ** ped. simile*; measure 4, dynamic *poco rit.*

5. Staff: Measures 1-2, dynamic *ffz*; dynamic *pleggiero*; measure 3, dynamic *ffz*; measure 4, dynamic *ffz*; dynamic *fff*.

6. Staff: Measures 1-2, dynamic *ped.*; measure 3, dynamic ** ped.*; measure 4, dynamic *ped.*; measure 5, dynamic ** ped.*; measure 6, dynamic *Fine.*

con tristezza

p

cantabile

cresc.

fz

Ped. simile

poco rit.

p

dim.

pp rit.

*a tempo
animato*

meno p

cresc.

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.

p

*ped. **

*ped. **

dim. e rit.

pp rit.

*Ped. **

*Ped. **

*Ped. **

*Ped. **

*Ped. **

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 Karl, 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 Karl, sa fiancée, rompit avec lui, pour en épouser un autre.

Allegretto grazioso. ♩ = 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.



3 3 3 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. *

tr 3 12121 pp
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

tr ppp
Ped. * Ped. * Ped. * Ped. * Ped. *

dolce
Ped. * Ped. * Ped. * Ped. *

cresc. 5 2 3
Ped. * Ped. * Ped. * Ped. *

più cresc.
Ped. * Ped. *

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

cresc.
Ped. * Ped. *

Musical score page 29, featuring six staves of music for two pianos. The score consists of two systems of music.

System 1 (Measures 1-6):

- Measure 1: Treble clef, 2/4 time, key signature of 2 sharps. Dynamics: *f*, *dim.* (diminuendo).
- Measure 2: Treble clef, 2/4 time, key signature of 2 sharps. Dynamics: *p*.
- Measure 3: Treble clef, 2/4 time, key signature of 2 sharps. Dynamics: *cresc.* (crescendo).
- Measure 4: Treble clef, 2/4 time, key signature of 2 sharps. Dynamics: *p*.
- Measure 5: Treble clef, 2/4 time, key signature of 2 sharps. Dynamics: *dim.* (diminuendo), *p*.
- Measure 6: Treble clef, 2/4 time, key signature of 2 sharps. Dynamics: *p*.

System 2 (Measures 7-12):

- Measure 7: Treble clef, 2/4 time, key signature of 2 sharps. Dynamics: *pp*.
- Measure 8: Treble clef, 2/4 time, key signature of 2 sharps. Dynamics: *p*.
- Measure 9: Treble clef, 2/4 time, key signature of 2 sharps. Dynamics: *p* *tranquillo*.
- Measure 10: Treble clef, 2/4 time, key signature of 2 sharps. Dynamics: *p*.
- Measure 11: Treble clef, 2/4 time, key signature of 2 sharps. Dynamics: *ritard. e dim. al fine*.
- Measure 12: Treble clef, 2/4 time, key signature of 2 sharps. Dynamics: *ppp*.

Performance instructions include *Rev.* and *** placed under specific notes throughout the score.

9. Nils Rekves halling

Nils Rekve's Halling

Maestoso. $\text{♩} = 84.$

Music score for Nils Rekve's Halling, page 30. The score is in A major (two sharps) and 2/4 time. The tempo is Maestoso ($\text{♩} = 84$). The score consists of five systems of music for piano, featuring two staves (treble and bass). Dynamics include **f**, **p**, **cresc.**, and **ff**. Performance instructions like '3' over sixteenth-note groups and 'Rev.' (rehearsal marks) are also present.

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

- Staff 1:** Treble clef, key signature of two sharps. Dynamics: *v.v.*, *v.v.*, *p*. Performance instruction: *ped.*
- Staff 2:** Bass clef, key signature of one sharp. Dynamics: *pp*.
- Staff 3:** Treble clef, key signature of one sharp. Dynamics: *ppp*, *cresc.*
- Staff 4:** Treble clef, key signature of one sharp. Dynamics: *più cresc.*
- Staff 5:** Treble clef, bass clef, key signature of one sharp. Dynamics: *ff*, *ritard.*, *sempre*, *ped.*

10. Knut Luråsens halling I

Knut Luråsen's Halling I

Moderato. $\text{d}=76.$

*) 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: [3 2 3 2 3 2 1 2 4]
Ped.*

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

NB: together – gleichzeitig

Edition Peters.

11. Knut Luråsens halling II

Knut Luråsen's Halling II

Allegretto tranquillo. ♩ = 76.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Sheet music for piano, page 35, featuring five staves of music. The music includes dynamic markings such as *cresc.*, *f scherzando*, *fp*, *f*, *dim.*, *p dolce*, *cresc. molto*, *ff*, *fp*, *p*, *molto*, *pp*, *cresc.*, and *cresc. sempre*. Articulation marks like \checkmark and \wedge are present. Performance instructions include *ped.* and *tranzillo*.

cresc. *f scherzando* *fp*

ped.

f *dim.* *p dolce*

ped.

cresc. molto *ff* *fp*

ped. *ped.* *ped.*

p *molto* *ff* *fp* *pp*

ped. *ped.* *ped.*

cresc. *cresc. sempre*

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

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

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*.
- Staff 2:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with dynamic *p dolce* and instruction *Rew.*
- Staff 3:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with dynamic *più p*.
- Staff 4:** Treble clef, key signature of two sharps. Measures show eighth-note patterns with dynamic *sempre più p*.
- Staff 5:** Bass clef, key signature of one sharp. Measures show eighth-note patterns with dynamic *fz*, *rit.*, and *pp*.

12. Springdans (etter Myllarguten)

Myllargutens Springdans - Myllarguten's Springdans

Allegro. ♩ = 132.

Music score for piano, featuring five staves of music. The first staff shows a treble clef, a key signature of one sharp, and a tempo of Allegro. Dynamics include *f* (fortissimo) and *Ped.* (pedal). The second staff continues with a treble clef and one sharp. The third staff begins with a treble clef and one sharp. The fourth staff begins with a treble clef and one sharp, with dynamics *p* (pianissimo) and *cresc.* (crescendo). The fifth staff begins with a treble clef and one sharp, with dynamics *fz* (fz) and *ffz* (ffz).

ffz

fp

cresc. poco a poco

fz

più cresc.

ff poco rit.

a tempo

p

sempre p

dim.

pp

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 five staves of music. Staff 1 (treble clef) starts with a dynamic *p* and a tempo of ♩ = 132. Staff 2 (bass clef) has a dynamic *ved.* Staff 3 (treble clef) has a dynamic *cresc.* Staff 4 (treble clef) starts with a dynamic *p*. Staff 5 (bass clef) has a dynamic *>*. Measures 1-2 show eighth-note patterns with grace notes. Measures 3-4 show sixteenth-note patterns with grace notes. Measures 5-6 show eighth-note patterns with grace notes. Measures 7-8 show sixteenth-note patterns with grace notes. Measures 9-10 show eighth-note patterns with grace notes. Measures 11-12 show sixteenth-note patterns with grace notes. Measures 13-14 show eighth-note patterns with grace notes. Measures 15-16 show sixteenth-note patterns with grace notes. Measures 17-18 show eighth-note patterns with grace notes. Measures 19-20 show sixteenth-note patterns with grace notes. Measures 21-22 show eighth-note patterns with grace notes. Measures 23-24 show sixteenth-note patterns with grace notes. Measures 25-26 show eighth-note patterns with grace notes. Measures 27-28 show sixteenth-note patterns with grace notes. Measures 29-30 show eighth-note patterns with grace notes. Measures 31-32 show sixteenth-note patterns with grace notes. Measures 33-34 show eighth-note patterns with grace notes. Measures 35-36 show sixteenth-note patterns with grace notes. Measures 37-38 show eighth-note patterns with grace notes. Measures 39-40 show sixteenth-note patterns with grace notes. Measures 41-42 show eighth-note patterns with grace notes. Measures 43-44 show sixteenth-note patterns with grace notes. Measures 45-46 show eighth-note patterns with grace notes. Measures 47-48 show sixteenth-note patterns with grace notes. Measures 49-50 show eighth-note patterns with grace notes. Measures 51-52 show sixteenth-note patterns with grace notes. Measures 53-54 show eighth-note patterns with grace notes. Measures 55-56 show sixteenth-note patterns with grace notes. Measures 57-58 show eighth-note patterns with grace notes. Measures 59-60 show sixteenth-note patterns with grace notes. Measures 61-62 show eighth-note patterns with grace notes. Measures 63-64 show sixteenth-note patterns with grace notes. Measures 65-66 show eighth-note patterns with grace notes. Measures 67-68 show sixteenth-note patterns with grace notes. Measures 69-70 show eighth-note patterns with grace notes. Measures 71-72 show sixteenth-note patterns with grace notes. Measures 73-74 show eighth-note patterns with grace notes. Measures 75-76 show sixteenth-note patterns with grace notes. Measures 77-78 show eighth-note patterns with grace notes. Measures 79-80 show sixteenth-note patterns with grace notes. Measures 81-82 show eighth-note patterns with grace notes. Measures 83-84 show sixteenth-note patterns with grace notes. Measures 85-86 show eighth-note patterns with grace notes. Measures 87-88 show sixteenth-note patterns with grace notes. Measures 89-90 show eighth-note patterns with grace notes. Measures 91-92 show sixteenth-note patterns with grace notes. Measures 93-94 show eighth-note patterns with grace notes. Measures 95-96 show sixteenth-note patterns with grace notes. Measures 97-98 show eighth-note patterns with grace notes. Measures 99-100 show sixteenth-note patterns with grace notes.

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*, as well as performance instructions like *ped.* and asterisks (*). The score is written in common time, with a key signature of one sharp (F#).

a tempo

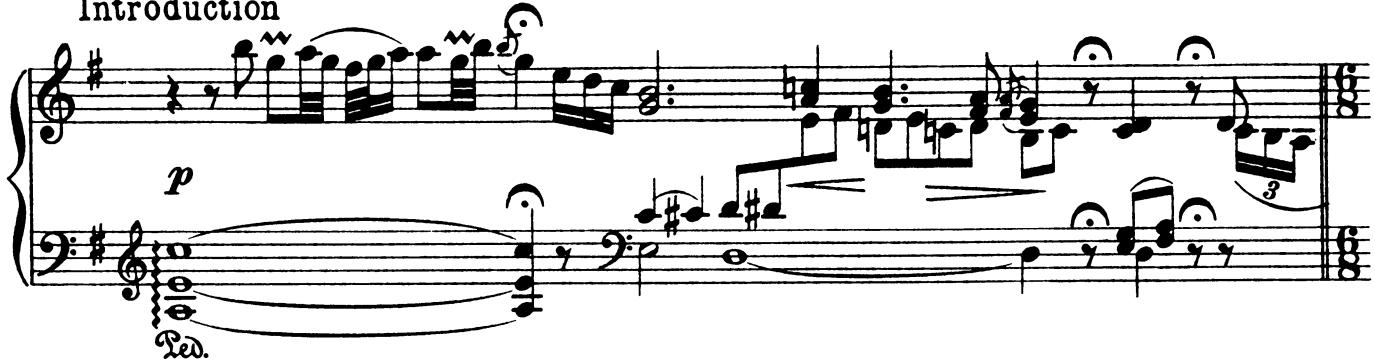
più cresc. *poco rit.* *ff marcato*

poco ritard. *ppp*

14. Tussebrureferda på Vossevangen. Gangar

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

Introduction



Allegretto. $\text{♩} = 76$.



A musical score for piano, consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one sharp. The score includes dynamic markings such as 'cresc.', 'più cresc.', 'ff', and 'ff sempre'. Articulation marks like 'v' and 'z' are placed above and below the notes. Pedal instructions 'Ped.' are written under each staff at regular intervals. Measure numbers 1 through 10 are indicated at the beginning of each staff.

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.", "*", and "Ped. * Ped." are placed below the staves. A tempo change to $\frac{35}{34}$ is indicated in the third staff. The music consists of eighth and sixteenth note patterns, with some notes tied across measures.

1. Staff: Measures 1-5. Dynamics: *p*, *pp*, *ppp*. Pedaling: Ped., Ped., Ped., Ped., Ped. *

2. Staff: Measures 6-10. Dynamics: *p*, *pp*, *ppp*. Pedaling: Ped., Ped., Ped., Ped., Ped. *

3. Staff: Measures 11-15. Dynamics: *sempre più p*. Pedaling: Ped., Ped. * Ped. $\frac{35}{34}$

4. Staff: Measures 16-20. Dynamics: *p*, *pp*, *ppp*. Pedaling: Ped., Ped., Ped., Ped. *

5. Staff: Measures 21-25. Dynamics: *p*, *pp*, *ppp*. Pedaling: Ped., Ped., Ped., Ped. *

15. Skuldalsbrura. Gangar

Die Skuldalsbraut. Gangar - The Skuldal Bride. Gangar

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

Rea.

più f

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 published by Edition Peters.

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. The score consists of two systems of three staves each. The top system starts with a treble clef, a key signature of one sharp, and common time. It includes dynamic markings such as *ped.*, *cresc.*, *fz*, and *p dolce*. The bottom system begins with a bass clef, a key signature of one sharp, and common time, transitioning to a treble clef and common time. It includes dynamic markings like *dim.*, *mp*, and *pp*. The score concludes with a final dynamic marking of *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 "Slätter" (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 sta 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 fortfuhrten, 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 „Slatter“ (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. ♩ = 132.

The musical score consists of six staves of music for piano, arranged in two systems. The first system starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It includes dynamic markings such as *p* (piano) and *dolce*. The second system begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. The score features various musical elements including eighth and sixteenth note patterns, grace notes, and dynamic variations like *mf* (mezzo-forte). Pedal points are indicated by the word "Ped." with an asterisk (*) below it. The score concludes with a final dynamic marking of *rall.* (rallentando).

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. $\text{J.} = 76.$

The musical score consists of six staves of music for piano, arranged in two systems. The first system starts with a treble clef, a key signature of one flat, and common time. It features a dynamic of *p*, followed by a crescendo. The second system begins with a bass clef, a key signature of one flat, and common time, with dynamics of *f*, *mf*, and *cresc.*. The music includes various performance instructions like 'Ped.' and '*' under the notes, and slurs over groups of notes. The score concludes with a final dynamic of *ff*.

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*. Articulation marks include *Ped.*, ***, and *trang.*. The score consists of six staves of music, each with a treble clef and a bass clef. The music includes various note values, rests, and harmonic changes. The score is divided into measures by vertical bar lines.