

Grieg's Affective Landscapes: (Re)hearing the *Stemninger*, op. 73

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Grieg, *Stemninger*, op. 73: Summary

No.	Key	Title [draft title in brackets]	Character/genre
1.	e minor	Resignasjon [Prelude/'Sehnsucht nach Julius']	Lok
2.	Bb major	Scherzo-Impromptu [Impromptu]	Halling
3.	d minor	Nattlig Ritt	Scherzo/Mephisto waltz
4.	Ab major	Folketone [Stutarlaat fra Valdres]	Badnlåt
5.	f minor	Studie à la Chopin	Storm
6.	A major	Serenade [Studenternes Serenad]	Intermezzo
7.	g minor	Lualåt [Fjeldljom/'Sommerminde fra Tyin']	Lok

Kitty Kielland, *Sommernatt* [Dælivann], 1886



Grieg. *Stemninger*, op. 73: selected non-diatonic progressions

'Resignasjon', op. 73/1. Octatonic progression, bb. 15-25

Musical notation for 'Resignasjon' (op. 73/1), measures 15-25. The notation is in treble clef with a key signature of two sharps (D major). It shows an octatonic progression starting with a whole note chord of D major (D4, F#4, A4) and moving through various chromatic alterations of the notes D, F#, and A over the next eight notes.

'Nattlig Ritt', op. 73/3. Maximally smooth voice-leading, bb. 67-74

Musical notation for 'Nattlig Ritt' (op. 73/3), measures 67-74. The notation is in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat major). It illustrates maximally smooth voice-leading for two voices, with various chromatic alterations and accidentals shown above and below the notes to indicate the specific non-diatonic changes.

'Lualât', op. 73/7. Bass progression, bb. 15-36

Musical notation for 'Lualât' (op. 73/7), measures 15-36. The notation is in bass clef with a key signature of one flat (B-flat major). It shows a bass progression consisting of a series of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. A note in the second measure is marked with a flat and a notehead with a slash, indicating it is not the expected E-flat.

[n.b. not Eb!]

'Lualât', op. 73/7. Octatonic progression, bb. 36-43

Musical notation for 'Lualât' (op. 73/7), measures 36-43. The notation is in treble clef with a key signature of one flat (B-flat major). It shows an octatonic progression starting with a whole note chord of B-flat major (Bb4, Db5, Eb5) and moving through various chromatic alterations of the notes Bb, Db, and Eb over the next eight notes.