

Bjarte Engeset:

## EDVARD GRIEG'S ORCHESTRAL STYLE

*- a conductor's point of view*

Good morning, everybody!

Edvard Grieg (1843–1907) wrote the following after he had performed his *Norwegian Peasant Dances (Slåtter)* op. 72:

I played them with all my love and all my troll magic.<sup>1</sup>

*Jeg spillede dem med al den Kjærlighed og Troldskab, jeg ejede.*

In the written introduction to *Slåtter* he uses similar word pairs describing the music: «their combination of nice and pure grace with bold power and untamed ferocity».<sup>2</sup> In such associative word pairings, close to value-laden concepts like God and Devil, Culture and Barbarism, Grieg reveals his aesthetics. I therefore use this contrastive sentence as disposition for this study of Grieg's universe of orchestral sonorities:

«Love» (Colour)

«A World of Sonorities»

«The Path of Poetry»

«Imbued with the one great Tone»

«The transparent Clarity»

«This Natural Freshness»

«Troll magic» (Contour)

«Rhythmical Punctuation»

«Brave and bizarre Phantasy»

«The Horror and Songs of the Waterfall»

These symbol loaded bars from *Night Scene* in *Peer Gynt* op. 23, depicts in a condensed way this universe:

Example 1: *Night Scene* (*Peer Gynt* op. 23), bb. 19–23.

**Andante**

Fl. 1  
Fl. 2  
Ob.  
Cl. in B  
Fg.  
Hn. 1/2 in F  
Hn. 3/4 in E  
Timp.  
Vl. I  
Vl. II  
Vle.  
Vc.  
Cb.

**Peer Gynt:**  
(lytter)

Hvad for  
Gråd af  
Barne-  
røster.

Gråd, men  
halvt på  
Vej til Sang.

Og for Foden  
triller Nøster.

Solo NB)

**Andante**

NB) += stoppet

Grieg here links very different colours. The first augmented chord is dominated by a stopped horn note marked *fp*, floating into a soft and bright A-major chord marked *pp*, with a typical sound of two flutes and two clarinets. We are entering a world rich of associations and contrast.

Grieg had a great concern for the element of sound colour, so the lack of research in this particular field is both surprising and motivating. In addition to studying his scores, I have taken a close look at Grieg's values in his written viewpoints on performances in diaries and letters. His statements are not meticulously formulated postings in an aesthetical debate, but rather quickly written emotional reactions not meant to be read by many others. But I find an interesting correlation between the stylistic features Grieg are emphasizing in these short «concert critics» and those found in his scores.

## «Love» (Colour)

First we therefore look at «Love» («Kjærlighed»), the colours of sonorities, and thereafter we look at «Troll magic» («Troldskab»), the contours and the articulation.

### «A World of Sonorities» («En Verden af klang»)

Essential is Grieg's substantial use of the string orchestra, expressing his interest in subtle nuances of sound colours. His string works were conceived for a large group of musicians, around 60, with the special fullness, fusion, power and depth of sound this brings. Grieg notated many effects and dynamic markings, inspiring performers to explore the finest of nuances.

He used expressions like: «a world of sonorities», «in space on the ether wings of harmonies», «A song of harmonies in etheric heights». His interest in sonorities is thus rooted in a romantic view of the arts, even though we will see also other motivations later. When Grieg characterized performances he had heard, he used many expressions concerning the non-material:

«Bring hidden romantics into the light of day», «lifted up into better worlds», «The Butterfly dust», «Everything throughout glowing of soul», «transported into higher spheres».

Example 2: Solveig's Cradle Song (*Peer Gynt* op. 23), the ending.

The musical score for the ending of Solveig's Cradle Song from *Peer Gynt*, Op. 23, is presented in three measures. The score includes parts for the following instruments and voices:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl. in A** (Clarinet in A)
- Fag.** (Bassoon)
- Cor. in F** (Cor Anglais)
- Tbe. in F** (Trombone)
- Trb.** (Tuba)
- Timp.** (Timpani)
- Solveig** (Vocal)
- I** (Violin I)
- VI.** (Violin II)
- II** (Violin II)
- Vle.** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Contrabass)

The score is marked with *rit.* (ritardando) in the first measure, *p* (piano) in the second measure, and *pp* (pianissimo) and *f* (forte) in the third measure. The key signature is one sharp (F#), and the time signature is common time (C).

The final chord in *Peer Gynt* contains such a concept of lifting us up into «better worlds». The almost hidden tremolo in violas, celli and timpani creates an expression of something complex and immaterial, and scoring for tutti winds in such soft dynamics gives a particular depth and density of meaning.

Four bars from *Old Norwegian Melody with Variations* op. 51 can also exemplify Grieg's strong feeling for colour. Each chord is given several different sound nuances.

Example 3: *Old Norwegian Melody with Variations* op. 51, bb. 108–111.

Fl. I/II

Picc.

Ob.

Cl. in B

Fag.

Cor. I/II in F

Cor. III/IV in F

Arpa

Vl. I

Vl. II

Vle.

Vc.

Cb.

*f*

*p*

*f*

*f*

*p*

*dim.*

*mf*

*f*

*p*

*mf*

*f*

*p*

*mf*

*f*

*dim.*

*p*

*cresc.*

*fz*

*p*

*fz*

*p*

*fz*

*p*

*div.*

*fz*

*p*

*div.*

*pizz.*

*p*

At the start of *Old Norwegian Melody with Variations* we see that his colouring is limited to the contrasting of two groups: Strings and winds. This dualism is quite typical for Grieg, also when the harmonies could invite more colours.

Example 4: *Old Norwegian Melody with Variations* op. 51, bb. 9–21.

The musical score for Example 4, *Old Norwegian Melody with Variations* op. 51, measures 9–21, is presented below. The score is for a full orchestra and includes the following parts:

- 2 Fl.** (Flute)
- Fl. Picc.** (Flute Piccolo)
- 2 Ob.** (Oboe)
- 2 Cl in Bb** (Clarinet in B-flat)
- 2 Fg.** (Fagott/Bassoon)
- Cor. I/II** (Coronet I/II)
- Cor. III/IV** (Coronet III/IV)
- Timp.** (Timpani)
- VI. I** (Violin I)
- VI. II** (Violin II)
- Vle.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score illustrates the contrasting of two groups: Strings and winds. The woodwinds and brass parts are marked with **f** (forte) and **pp** (pianissimo) dynamics, while the strings are marked with **f**, **pp**, and **ppp** (pianississimo) dynamics. The woodwinds and brass parts are marked with **f** and **pp** dynamics, while the strings are marked with **f**, **pp**, and **ppp** dynamics. The woodwinds and brass parts are marked with **f** and **pp** dynamics, while the strings are marked with **f**, **pp**, and **ppp** dynamics. The woodwinds and brass parts are marked with **f** and **pp** dynamics, while the strings are marked with **f**, **pp**, and **ppp** dynamics.

A particular example of colouring is the first bars of *Night Scene in Peer Gynt*. One chord is here gradually changing its sonority. The inspiration for Grieg has probably been the staging remarks of Henrik Ibsen (1828–1906) where he wrote: «Hvide tåger hist og her over skogbunden» («White fog here and there over the forest floor»).

Example 5: *Night Scene (Peer Gynt op. 23)*, the first bars.

The musical score for the first bars of *Night Scene* from *Peer Gynt*, Op. 23, by Edvard Grieg, is shown. The tempo is marked **Adagio**. The score includes parts for the following instruments: 2 Oboi, 2 Clarinetti in B, 2 Fagotti, 4 Corni (I, II in F; III, IV in E), 2 Trombe in F, 3 Tromboni tenori, Tuba, and Timpani in A, C. The music features a sustained chord in the woodwinds and brass, with dynamics ranging from *p* (piano) to *pp* (pianissimo). The timpani part has a wavy line indicating a tremolo or sustained vibration. The overall texture is dense and atmospheric, reflecting the 'fog' mentioned in the text.

I could not resist showing you some bars from a very interesting piece of music made by Grieg's friend and student Frank Valentin van der Stucken (1858–1929), using the very same technique:

Example 6: Frank Valentin van der Stucken: *Sinfonischer Prolog zu H. Heine's Tragödie William Ratcliff*, bb. 1–5.

**Maestoso**

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Piccolo:** Measures 1-5 with dynamics *p*, *f*, and *pp*.
- 2 Flauti:** Measures 1-5 with dynamics *p*, *f*, and *pp*.
- 2 Oboi:** Measures 1-5 with dynamics *p*, *f*, and *pp*.
- Corno inglese:** Measures 1-5 with dynamics *p*, *f*, and *pp*.
- 2 Clarinetti in B:** Measures 1-5 with dynamics *p*, *f*, and *pp*.
- Clarinetto basso in B:** Measures 1-5 with dynamics *p*, *f*, and *pp*.
- 2 Fagotti:** Measures 1-5 with dynamics *p*, *f*, and *pp*.
- Corni I u. II in F:** Measures 1-5 with dynamics *p*, *f*, and *pp*.
- Corni III u. IV in B:** Measures 1-5 with dynamics *p*, *f*, and *pp*.
- 2 Cornetti:** Measures 1-5 with dynamics *p*, *poco f*, and *pp*.
- 2 Trombe in F:** Measures 1-5 with dynamics *p*, *f*, and *pp*.
- 3 Tromboni:** Measures 1-5 with dynamics *p*, *f*, and *pp*.
- Timpani:** Measures 1-5 with dynamics *p*, *f*, and *pp*.
- Violini I:** Measures 1-5.
- Violini II:** Measures 1-5.
- Viole:** Measures 1-5.
- Violoncelli:** Measures 1-5.
- Contrabassi:** Measures 1-5, starting with a *pizz.* marking and dynamic *p*.

**Maestoso**



In *Bergljot* op. 42 one single g-minor chord is given always-changing instrumentation and sonority, presenting five different sound valours in a row, making sonorities almost become a melodic element.

Example 7: *Bergljot* op. 42, bb. 160–164.

The musical score for Example 7 from *Bergljot* op. 42, measures 160–164, illustrates the concept of a single g-minor chord being presented with five different sound valours in a row. The instruments and their parts are as follows:

- Fl. gr.**: Flute, grand staff, measures 160–164, *pp*.
- Ob.**: Oboe, measures 160–164, *pp*.
- Clar. in B**: Clarinet in B, measures 160–164, *pp*.
- Fag.**: Bassoon, measures 160–164, *pp*.
- Cor. I/II in F**: Cor Anglais I/II in F, measures 160–164, *pp*.
- Cor. III/IV in F**: Cor Anglais III/IV in F, measures 160–164, *pp*.
- Tbe. in F**: Trombone in F, measures 160–164, *pp*.
- Tbn. I II**: Trombone I II, measures 160–164, *pp*.
- Tbn. III Tuba**: Trombone III Tuba, measures 160–164, *pp*.
- Timp.**: Timpani, measures 160–164, *pp*, *muta in As Des*.
- VI. I**: Violin I, measures 160–164, *pp*, *divisi*.
- VI. II**: Violin II, measures 160–164, *pp*, *div.*.
- Vle.**: Viola, measures 160–164, *pp*.
- Vc.**: Violoncello, measures 160–164, *pp*.
- Cb.**: Contrabasso, measures 160–164, *pp*.

Here this is also probably an expression of a psychological movement in Bergljot's emotions, from grief to revenge.

An important element in Grieg's relation to sonorities is his creative exploration of the physical room, as such. In *Before a Southern Convent* op. 20 the women's choir is placed offstage, probably symbolizing a religious dimension that the main character Ingigerd is lifted into at the end of the piece. In our recording of *Peer Gynt* we also aimed at preserving such dimensions by placing choir, actors and the fiddler in very many different and changing locations on and off the stage, following Grieg's instructions in the score.

### «The Path of Poetry» («Poesiens vei»)

In Grieg's writings we often find the concept of a poetic paradise with harmony between humans and nature. In his diary from August 1865, from walking trips in Sjælland, Denmark, his thoughts «wandered on paths through an infinite universe», «everything low was totally gone», and his soul was lifted up, «towards reconciliation and love». He experienced something similar on the conductor's podium in London in 1888, conducting *The Last Spring*: It sounded like the complete nature at home wanted to embrace him. This idea of nature harmony and unity we find fully in the song *The First Meeting* op. 53/2, explored by spherical string chords.

Example 8: *The First Meeting* (*Two Melodies for String Orchestra* op. 53/2), the end.

The musical score for the end of 'The First Meeting' (Two Melodies for String Orchestra op. 53/2) is presented for five string parts: Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features a 'morendo' (fading) effect. The first measure has a 'pp' (pianissimo) dynamic, and the subsequent measures show a gradual increase in volume, indicated by the 'morendo' marking. The score is written for five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 3/4. The score ends with a double bar line and a 'morendo' marking.

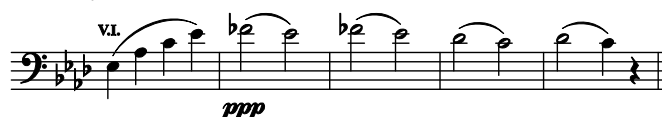
Example 9: *The Mountain Thrall* op. 32, bb. 79–82.

In *The Mountain Thrall* (*Den Bergtekne*) op. 32 the pivotal sound of cello solo leads us from dark e-minor into the contrasting paradisiacal C-major. Here are several other examples of solos for cello:

10a: *Henrik Wergeland (6 Songs with Orchestra)*, b. 43.

The musical notation for the Solo section is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a half note C5, a quarter note D5, and a quarter note E5. The melody then descends: a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The section ends with a quarter rest. The word "Solo" is written above the staff, and a "V" symbol is placed above the first note of the solo melody.

10b: *Before a Southern Convent* op. 20, bb. 66–70.



10c: *Peer Gynt's Serenade* (*Peer Gynt* op. 23), bb. 48–57.



10d: *The First Meeting* (*Two Melodies for String Orchestra* op. 53/2), the first bar (Here half the cello group plays the arpeggio).

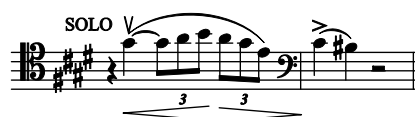


10e: *Cow-Call* (*Two Nordic Melodies for String Orchestra* op. 63/2) bb. 42–43 (Also here half the cello group plays the arpeggio).



10f: *Piano Concerto in a minor* op. 16, Movement 2, bb. 23–24.

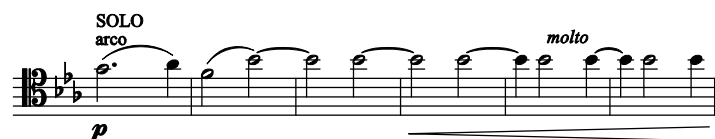
10g: *Bergljot* op. 42, bb. 217–218.



10h: *Bergljot* op. 42, bb. 276–279.



10i: *Norwegian (Two Melodies for String Orchestra* op. 53/1), bb.103–108.



At quiet, focal points, where the vocal text has religious or ethical associations, Grieg several times employed a group of celli divided in four parts. Best known is probably the cello quartet at the start of *Homage March* (*Sigurd Jorsalfar* op. 22), after the two king brothers are reconciled.

Example 11: *Homage March* (*Sigurd Jorsalfar* op. 22), bb. 6–9.



At the King's solo of religious vision in *Land-sighting* op. 31 Grieg employs a similar sonority, and likewise in *Scenes from Olav Trygvason* op. 50, where the choir sings: «Eternal Asatro»

Example 12: *Land-sighting* op. 31, bb. 90–94.

**Andante molto e religioso**

"Her er Grun-den fun-den, fun-den, Temp-elhvælv et trodser Hel - ved!"

Example 13: *Scenes from Olav Trygvason* op. 50, Scene III, bb. 314–317.

**Adagio molto** ♩ = 76

The score is for a scene from *Olav Trygvason*. It features a vocal solo for Tenor (T) and Bass (B), and instrumental parts for Cor. I/II, Violoncelli divisi a 4, and Cb. The tempo is **Adagio molto** with a metronome marking of ♩ = 76. The key signature has three sharps (F#, C#, G#). The vocal parts have lyrics: "E - vi - ge A - sa - tro, alt Li - vet - els - ker du!". The instrumental parts include a cor part marked **p** and a cello part marked **pizz.** and **p**. The vocal parts are marked **Soli p**.

In *Sarabande* (*From Holberg's Time. Suite in Olden Style* op. 40) there also is a special poetic moment with three cellos solo and one double bass (pizzicato).

Example 14: *Sarabande* (*From Holberg's Time. Suite in Olden Style* op. 40), bb. 17–19.

The score is for the *Sarabande* from *From Holberg's Time. Suite in Olden Style*. It features a piano solo for three cellos and one double bass. The tempo is **Adagio**. The key signature has three sharps (F#, C#, G#). The piano part is marked **pp** and **pizz.**. The solo parts are marked **pp** and **pizz.**. The score includes the instruction **3 Soli pp** and **pp Solo**.

Sometimes Grieg employs the quartet of horns in a similar poetic way, like in *Peer Gynt at the Statue of Memnon* (*Peer Gynt*), in the funeral march in *Bergljot*, from b. 135, and in these two bars near the end of *Morning Mood* (*Peer Gynt*):

Example 15: *Morning Mood* (*Peer Gynt* op. 23), bb. 77–78, horn parts.

The score is for the *Morning Mood* from *Peer Gynt*. It features a quartet of horns in E. The tempo is **Adagio**. The key signature has three sharps (F#, C#, G#). The horn parts are marked **p** and **molto**. The score includes the instruction **4 Corni in E** and **rit.**.

«Imbued with the one great Tone» («Gjennemtrængt af én eneste stor Tone»)

In the works with texts by the barricade storming Bjørnstjerne Bjørnson (1832–1910) we also find a more extrovert and sonorous side of Grieg's music. Grieg wrote ecstatic reports of music making of «Life and Death» in *Land-sighting*:

Through all sonorities there was one singular great collective Tone, and this is not possible unless absolutely *everybody* is imbued.<sup>3</sup> *Der gik igjennem alle Toner én eneste stor Tone, og det er ikke muligt, undtagen Alle er gennemtrængt.*

This is music with a grand, orgiastic, all embracing sound, connected to Bjørnson's and Grieg's democratic ideas, with political and humanistic metaphors from the wakening of Grieg's political conscience. It is usually written to have a mass effect, with maybe 1000 singers. I think it is necessary here, especially after the recent tragedy in Norway, to mention the humanistic, democratic sides of Norwegian nationalism before 1905, building on French and American ideals of freedom, identity, and the right of an own language and culture, still acknowledging internationalism.

Many of the ecstatic climaxes in the Bjørnson-works are hymns with tremolo or quick misurato of many variants in the strings. In the middle of balanced hymns such flames burst through.

Example 16: *The King's Song* (Sigurd Jorsalfar op. 22), bb. 53–54.

2 Fl.

2 Ob.

2 Clar.  
in A

2 Fag.

2 Corni  
in F

2 Corni  
in D

2 Trombe  
in C

2 Tromboni

Trombone  
di Basso

Tuba

Tamb. picc.

G. Cassa e  
Piatti

Timp.

T  
hil Jer, bol - de Kon - - - - ge - brs - dre,

B

VI. I

VI. II

Vle.

Vc.

Cb.



At the end of *Before a Southern Convent* there is a vision of God's Kingdom, also with ecstatic tremolo in the midst of the warm hymn.

Example 17: *Before a Southern Convent* op. 20, bb. 177–180.

This musical score page contains measures 177 through 180 of the piece 'Before a Southern Convent' (Op. 20). The score is written for a large orchestra and choir. The instruments and voices included are:

- 2 Fl.** (Flutes)
- 2 Ob.** (Oboes)
- 2 Clar. in A** (Clarinets in A)
- 2 Fag.** (Bassoons)
- 2 Corni in F** (Horns in F)
- 2 Corni in D** (Horns in D)
- 2 Trombe in C** (Trombones in C)
- Soprani** (Soprano voices)
- Alti** (Alto voices)
- Org.** (Organ)
- Arpa** (Harp)
- VI. I** (Violin I)
- VI. II** (Violin II)
- Vle.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabasso)

The score features a variety of musical notations, including rests, notes, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The vocal parts (Soprani and Alti) have the word 'Sjæll' written below them. The harp part (Arpa) features a prominent tremolo effect in measures 178 and 179. The string parts (VI. I, VI. II, Vle., Vc., Cb.) provide a harmonic foundation with sustained notes and some movement in the lower strings.

Particularly elaborate are the energetic rising «flames» around the hymn at the end of *Old Norwegian Melody with Variations*.

Example 18: *Old Norwegian Melody with Variations* op. 51, bb. 526–527, string parts.



Tremolo is also essential at the climax of the third movement in *Piano Concerto in a-minor*.

Example 19: *Piano Concerto in a minor* op. 16, Movement 3, bb. 422–424, string parts.

### «The Transparent Clarity» («Den gjennomsigtige Klarhed»)

Grieg returns many times to the importance of a clear and light style, almost in opposition to the storms of the works with Bjørnson-texts. Positive concepts for him were: «Purity and clarity», «Clear, conscious art», «The transparent clarity». The negations were: «Too dark and too monotonous». «Heavy and overloaded», «leaden congestion», «overcrowded by polyphony», «Lack of light and air».

Very often in his scores the strings and winds are separated and playing at different times, creating clearness. This is always a separation in two: The brass group is never playing alone at any length of time. In *Old Norwegian Melody with Variations* use of this technique is especially visible, probably also caused by the work's origin as a piece for two pianos:

Example 20: *Old Norwegian Melody with Variations* op. 51, bb. 35–38.

**Poco Allegro ma tranquillo**  $\text{♩} = 63$

2 Ob.  
2 Cl. in B $\flat$   
2 Fag.  
Violin I  
Violin II  
Viola  
Cello  
Basso

Later such exchanges are very condensed:

Example 21: *Old Norwegian Melody with Variations* op. 51, bb. 75–78.

2 Fl.  
2 Ob.  
2 Clar. in B  
2 Fag.  
Vl. I  
Vl. II  
Vle.  
Vc.  
Cb.

The most important change in his style towards this contrasting technique came about in the years between 1864 (*Symphony in c minor*) and 1869 (*Piano Concerto in a-minor*). I think very strong influences these important years came from his close friend, the orchestral master Johan Svendsen (1840–1911). The friendship with Grieg started in November 1865, when they

met in Leipzig. Svendsen was early on orientated towards French art of orchestration. In a letter from Svendsen to Grieg dated Leipzig 9<sup>th</sup> of May 1872 Svendsen described this meeting, and remembers especially his own promotion of the orchestration style of Hector Berlioz (1803–1869). In this letter Svendsen also praises Grieg's orchestration of the *Piano Concerto in a minor* op. 16. We know that after a dinner with Svendsen in Leipzig 29<sup>th</sup> of April 1866 Grieg travelled to Berlin, where he bought the German edition by Alfred Dörffel (1821–1905) of the Berlioz treatise, *Grand traité d'Instrumentation et d'Orchestration modern!* Grieg was very impressed by Svendsen's music and orchestration, as presented in Oslo in October 1867, when Svendsen stayed in the home of Grieg. Grieg praised the orchestration in his extensive newspaper critic of the concert. The orchestra was so «genially treated», he wrote, that «even a Berlioz could not have done it better».<sup>4</sup> Grieg was especially impressed by Svendsen's contrasting separation of the groups of the orchestra. Grieg's presentation of the main theme in the *Piano Concerto in a minor* a couple of years later is almost ideological in it's dualism:

Example 22: *Piano Concerto in a minor* op. 16, Movement 1, bb. 7–10.

The musical score for Example 22, *Piano Concerto in a minor* op. 16, Movement 1, measures 7–10, is presented below. The score is for a full orchestra, including woodwinds, strings, and a solo horn. The key signature is one flat (B-flat), and the time signature is 2/4. The score is written for measures 7, 8, 9, and 10. The woodwind parts (Flute, Oboe, Clarinet in A, Bassoon, and Cor in E) are marked *p dolce* and play a melodic line. The string parts (Violins I and II, Viola, Violoncello, and Double Bass) are marked *p* and play a rhythmic pattern. The Cor in E part is marked *I. Solo* and *p*. The string parts are marked *arco* and *p*. The woodwind parts are marked *p dolce* and *I.*

Another typical technique of clarity is strengthening the melodic line by letting all strings (except double basses) play in octaves:

Example 23a: *Morning Mood* (*Peer Gynt* op. 23), bb. 21–24.

Example 23a is a musical score for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a strong, rhythmic melody in the strings, with Vln. I and Vln. II playing the main melody, Vla. and Vc. providing harmonic support, and Cb. playing a bass line. The dynamics are marked with 'f' (forte) and 'fz' (forzando).

Example 23b: *In Autumn. Concert Overture* op. 11, bb. 80–83.

Example 23b is a musical score for five instruments: Vln. I, Vln. II, Vle., Vc., and Cb. The key signature is one flat (Bb) and the time signature is 3/4. The music features a strong, rhythmic melody in the strings, with Vln. I and Vln. II playing the main melody, Vle. and Vc. providing harmonic support, and Cb. playing a bass line. The dynamics are marked with 'f' (forte).

Example 23c: *Old Norwegian Melody with Variations* op. 51, bb. 263–266.

Example 23c is a musical score for five instruments: VI. I, VI. II, Vle., Vc., and B. The key signature is one flat (Bb) and the time signature is 3/4. The music features a strong, rhythmic melody in the strings, with VI. I and VI. II playing the main melody, Vle. and Vc. providing harmonic support, and B. playing a bass line. The dynamics are marked with 'p' (piano) and 'arco' (arco).

Example 23d: *Land-sighting* op. 31, bb. 106–109.

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

*f sempre*  
*f sempre*  
*f sempre*  
*f sempre*  
*f sempre*  
*arco*

This technique is also quite typical for Pyotr Tchaikovsky (1840–1893). When Grieg in 1892 expressed his interest in Russian music in a letter to Nikolaj Fedorovitsj Findeisen (1868–1928), the editor of *Russian Musical Gazette*, he mentioned the «elementary power and strong contours». <sup>5</sup>

In his quest for clearness Grieg seems to have had a special love for the light, clear and bright triangle sound:

Example 24a: *Anitra's Dance* (*Peer Gynt* op. 23), first bars.

Tempo di Mazurka ♩ = 160

Violini I (con sordini)  
Violini II (con sordini)  
Viole (senza sordini)  
Triangolo

*pp*  
*pp*  
*pp*  
*p*

Example 24b: *From Monte Pincio (6 Songs with Orchestra)*, the last four bars.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

divisi arco

pp

Example 24c: *Symphonic Dances no. 2 op. 64*, first bars.

Allegretto grazioso ♩ = 60

2 Oboi

Tri.

Arpa

Virole

Violincelli

Bassi

Solo

p

p

p

div.

div.

pizz.

Example 24d: *Symphonic Dances no. 4 op. 64*, bb. 242–245.

Cl. in A

2 Fag.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dolce

p

p

p

p

p

p

Example 24e: *Old Norwegian Melody with Variations* op. 51, bb. 344–347.

2 Fl. *pp*

Picc.

2 Ob. *p*

2 Cl. in B *p*

2 Fag. *p*

Tri. *p* Triangolo

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb.

Example 24f: *Arabian Dance* (*Peer Gynt* op. 23), first bars.

*Allegretto vivace* ♩ = 132

Triangolo *pp*

Gran Cassa e Piatti *pp*

There is also a special light, bright and sharp mixed sonority that Grieg explored several times: Trumpet and triangle, together with violins in quick figurations (often *sul ponticello*):

Example 25a: *Bergljot* op. 42, bb. 57–58.

Trp. in F *p*

Triangel *pp* Triang.

I *f* *sul ponticello* 3 3 3 3

VI *f* *sul ponticello* 3 3 3 3

II *f* *sul ponticello* 3 3 3 3

Vle. *f* pizz.



Example 25b: *In Autumn. Concert Overture* op. 11, b. 26 (Here the violins have no sul ponticello).

Example 25b shows measures 25-27 of the *In Autumn. Concert Overture*. The score includes parts for Flute (Fl.), Oboe (Ob.), 2 Trumpets in F (2 Tbe. in F), Trombone (Tria.), Violin I (Vln. I), and Violin II (Vln. II). The key signature has two sharps (F# and C#). The flute and oboe play a sustained note with a *ppp* dynamic. The 2nd Trumpet in F has a solo line starting in measure 26 with a *p* dynamic. The violins play a rapid sixteenth-note pattern, with the Violin I part marked *div.* and *pp*.

Example 25c: *Scenes from Olav Trygvason* op. 50, Scene 2, bb. 50–53.

Example 25c shows measures 50-53 of *Scenes from Olav Trygvason*, Scene 2. The score includes parts for 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Clarinets in A (2 Clar. in A), 2 Bassoons (2 Fag.), 2 Corni in E (2 Corni in E), 2 Trombones in E (2 Trombe in E), Trombone (Tri.), Mezzo-soprano (Mezzo), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two sharps (F# and C#). The woodwinds and brass play sustained notes with *fp* dynamics. The Mezzo-soprano has a vocal line with lyrics: "Ed - der sæd, Or - me avl, i hans". The violins play a rapid sixteenth-note pattern, with the Violin I part marked *f* and *sul ponticello sul G*. The Viola, Violoncello, and Contrabass also play sixteenth-note patterns, with the Viola marked *f* and *sul ponticello sul G*.

Another typical bright sound is the use of four groups of violins alone, like at the start of *At the cradle* (*Lyric Pieces* op. 68/2).

Example 26a: *At the Cradle* (*Lyric Pieces* op. 68/2), first bars.

**Allegretto con moto**

Example 26b: *In Folk Style* (*Two Nordic Melodies for String Orchestra* op. 63/1), bb. 63–66.

In the example from *The last Spring* (*Two Elegiac Melodies* op. 34/2) the added ponticello effect gives associations of cool, spring light, more than the usual diabolic and dramatic associations.

Example 26c: *The last Spring* (*Two Elegiac Melodies* op. 34/2), bb. 35–38.

**B**

A similar shimmering use of violins Grieg added when revising the orchestration of *Piano Concerto in a minor*, as tremolo accompaniment to the flute solo in the third movement. The complete sound is made special by the flute playing *forte* and the strings *pianissimo*.

Example 27: *Piano Concerto in a minor* op. 16, Movement 3, bb. 140–145.

**Poco più tranquillo** ♩ = 92.

2 Fl. Solo. *f*

2 Ob. *pp*

2 Clar. in A *pp*

2 Fag. *pp*

VI. I *pp* trem. sul ponticello

VI. II *pp* trem. sul ponticello

Vle. *pp*

Vc. [pizz.]

Cb. *pp*

Grieg also seems to like very much the dolce, light and airy, transparent *pp*-sound of flutes and clarinets in chords. Most typical is the reoccurring *pp*-chord for winds in *Solveig's Song* (*Peer Gynt* op. 23).

Example 28a: *Solveig's Song* (*Peer Gynt* op. 23), b. 7, wind parts.

Fl. *pp*

Cl. in A *pp*

Example 28b: *Solveig's Song* (*Peer Gynt* op. 23), b. 13, wind parts.

Fl. *p*

Cl. in A *p*

We know that Grieg in 1858 heard *Tannhäuser* 14 times! In the first part of *Tannhäuser* in the version Grieg heard in Leipzig, on the Venusberg, Richard Wagner (1813–1883) uses this

sonority of two flutes and two clarinets systematically connected to the person Venus, both offstage and onstage.

Example 29: Richard Wagner: *Tannhäuser*, Akt I, Scene I.

Example 30: Richard Wagner: *Tannhäuser*, Akt I, scene II.

Grieg clearly connects this particular sonority to Solveig.

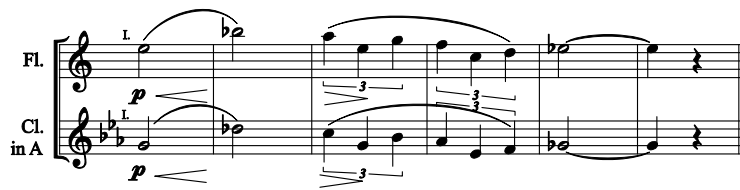
Example 31: *Solveig's Song* (*Peer Gynt* op. 23), b. 7

It also often occurs in other works.

Example 32a: *From Monte Pincio* (6 Orchestral Songs), first bars.

Example 33b: *Old Norwegian Melody with Variations* op. 51, b. 34.

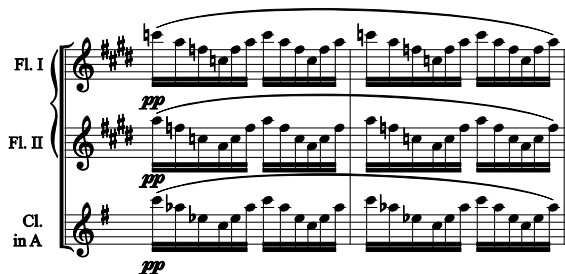
Example 33c: *Piano Concerto in a minor* op. 16, Movement 3, bb. 186–191.



Example 33d: *Piano Concerto in a minor* op. 16, Movement 3, bb. 277–281.



Example 33e: *Morning Mood* (*Peer Gynt* op. 23), bb. 50–55.



In 1903 Grieg got access to the score of *Norwegian Suite* by Anton Seidl (1850–1898). Seidl had made this instrumentation of four Lyric Pieces for New York Philharmonic in 1894. Grieg used this score as a basis for his orchestrations in *Lyric Suite* op. 54.

Anton Seidl was a Hungarian conductor and instrumentator, educated in Leipzig. From 1872 he worked six years in Bayreuth together with Richard Wagner. He became responsible for German opera at the Metropolitan Opera Company, and was also the conductor of the New York Philharmonic (from 1891) to his death in 1898. Seidl's score is archived at the Columbia University Libraries, so we can today compare it with Grieg's version in *Lyric Suite*. Most of Grieg's changes give an interesting picture of the difference and distance between himself and his contemporary German romantics.

First if all Grieg separates the orchestra much more in blocks than Seidl did, avoiding Seidl's typical mixed colours of strings and winds.

Example 34a: *Gangar* (Norwegian Suite), first bars, Seidl.

**Allegretto marcato**

2 Clarinetti in B

2 Fagotti

4 Corni in F

Arpa

Violin I

Violin II

Viola

Celli

Contrabassi

2 Clar. in B

2 Fag.

4 Corni in F

Arpa

VI. I

VI. II

Vlc.

Vc.

Cb.

Often Grieg puts material in a generally higher register, in *Gangar* also by changing Seidl's use of key. Seidl first gives the melody to violin, then to violin and clarinet in unison. The accompanying chords is a mixed sound of strings and winds in both phrases.

Example 34b: *Gangar* (Lyric Suite op. 54), first bars, Grieg.

The musical score is for the first bars of 'Gangar' from Grieg's Lyric Suite, Op. 54. The tempo is marked 'Allegretto marcato M.M. ♩ = 92'. The score is arranged for a full orchestra, including woodwinds, brass, percussion, and strings.

**Woodwinds:** The 2 Clarinets in A and 2 Fagotti (Bassoons) play the initial melody in the first system. The 4 Corni in F (Trumpets) and Timpani provide harmonic support. The Arpa (Harp) plays a rhythmic accompaniment.

**Strings:** The Violini I and II, Violoncelli (Violoncellos), and Bassi (Basses) play a rhythmic accompaniment. The Viola and Violoncelli parts are marked 'pizz.' (pizzicato) in the first system.

**Brass:** The 2 Clar. in A and 2 Fag. (Bassoons) play a rhythmic accompaniment. The 4 Corni in F (Trumpets) and Timpani provide harmonic support. The Arpa (Harp) plays a rhythmic accompaniment.

**Violins:** The Violini I and II play a rhythmic accompaniment. The Violoncelli and Bassi play a rhythmic accompaniment.

**Viola:** The Viola plays a rhythmic accompaniment.

**Violoncelli:** The Violoncelli play a rhythmic accompaniment.

**Basses:** The Basses play a rhythmic accompaniment.

**Other instruments:** The 2 Clar. in A and 2 Fag. (Bassoons) play a rhythmic accompaniment. The 4 Corni in F (Trumpets) and Timpani provide harmonic support. The Arpa (Harp) plays a rhythmic accompaniment.

Grieg however first gives the melody only to the clarinet and the chords to the winds. After this, contrastingly, he gives the melody only to the first violins with the chords only in the strings.

In the 6/8-part of *Notturmo*, Seidl places the melodic element in clarinets for four bars and then in a mixed sound of oboes, clarinets and horns for four bars.

Example 35a: *Notturmo* (Norwegian Suite), bb. 21–26, Seidl.

Example 35b: *Notturmo*, bb. 21–26, Grieg.



Grieg divides this in three totally different and clear colours, adding the brightness of a triangle. Typically he replaces the waves of accompaniment figures with long notes or rests, removing any sign of polyphony.

Example 36a: *Notturmo (Norwegian Suite)*, first bars, Seidl.

**Andante**

2 Oboi

2 Fagotti

4 Corni in F

Harp

Violini I

Violini II

Viole

Violoncelli

Bassi

Example 36b: *Notturmo (Lyric Suite op. 54)*, first bars, Grieg.

**Andante M.M. ♩ = 56**

2 Oboi

2 Fagotti

4 Corni in F

Arpa

Violini I

Violini II

Viole

Violoncelli

Bassi

At the start of *Notturmo* Grieg achieves lightness for example by moving the double bass-pedal to the horns. Grieg often gives rests to the double basses. In the orchestral version of *The last Spring* they enter first in bar 51.

In the big tutti from *Gangar* Grieg creates a clearer, more powerful and effective sound than Seidl.

Example 37a: *Gangar* (Norwegian Suite), bb. 69–76, Seidl.

**B** *Etwas schwerer*

Fl.  
2 Fl.  
2 Ob.  
2 Clar. in B  
2 Fag.  
2 Corni in F  
2 Corni in F  
2 Trombe in C  
2 Tromboni  
Trombone di Basso  
Arpa  
VI. I  
VI. II  
Vle.  
Vc.  
Ob.

Example 37b: *Gangar* (Lyric Suite op. 54), bb. 69–76, Grieg.

Grieg fully trusts the penetrating ability of trumpets and trombones, so he removes horns and first violins from the melodic line, using them in the tutti of percussive articulated quarter notes, shorter and brighter than Seidl's. Tuba and bass trombone get dark, colourful, powerful fifths. In the middle register there is then room for a thundering timpani.

When comparing Wagnerianism and Grieg we should remember the minor importance of polyphony in Grieg's oeuvre, while Richard Strauss (1864–1949), for example, thought of polyphony as the culmination of the musical genius.

A typical example of the Wagnerian doubling technique in polyphony is a section from *Prelude for Parsifal* (1882), not at all like a Grieg score. Grieg did not balance polyphonic weaves by his instrumentation, but rather supported changing musical characters.

Example 38: Richard Wagner: *Prelude for Parsifal*, 16–15 last bars.

**Etwas gedehnt.**

The musical score is for the prelude of Richard Wagner's *Parsifal*, measures 16-15. The score is for a full orchestra and includes parts for 3 Flutes, 1 Flute, 2 Horns, 3 Horns, 1 Alto Horn, 1 Clarinet in B-flat, 2 Bassoons, 3 Bassoons, 1 Fagott, 1 Trumpet in F, 2 Trumpets in F, 1 Trombone, 3 Trombones, 1 Bass Trombone, 1 Violin I, 1 Violin II, 1 Viola, 1 Cello, and 1 Double Bass. The score shows a crescendo from piano to forte, followed by a decrescendo to piano. The tempo is marked 'Etwas gedehnt.' (slightly stretched). The score is in 3/4 time and features a complex harmonic structure with many accidentals and dynamic markings.

**ausdrucksvoll**

**Etwas gedehnt.**

*(immer trem.)*

When Wagner addresses «Deutlichkeit» (Distinctiveness) in orchestration, he does not mean articulation, but making all the different melodic voices audible by good doubling techniques. Wagner's scores are full of string figurations, in a weave of merged sonorities. It is also often an expression of «Waldesweben», a play of nature forces. In the figurations of *Morning Mood* (*Peer Gynt*) Grieg's exceptionally touches the same concept, but Grieg's and 1800-Norway's ideologized nature mythology gave the mountains more importance than the woods. Wagner's mixed sound was fundamented in the ideological concept: «Kunst des Überganges». (The art of transition). He sought «die Schönheit eines sich innig verschmelzenden (...) Orchesterklanges»<sup>6</sup> (The beauty of a sensitive and merged orchestral sound), and found many sophisticated techniques in connecting and blending contrasting sounds, for example the technique «Verklammern» (Interpolation) in the distribution of the notes of a chord. For example is first oboe often placed over first clarinet, but second clarinet over second oboe. The result is a mixed blended sound seldom used by Grieg.

Example 39: Richard Wagner: *Tannhäuser*, Act II, the last chord before «Der Sängerkrieg».

Here is finally a collection of sections in works by Grieg having a feather light and bright orchestral sound, where he employ several different techniques simultaneously:

Example 40: *Bergljot* op. 42, bb. 24–26.

Example 41: *March of the Dwarfs* (Lyric Suite op. 54), the beginning.

**Allegro marcato** M.M. ♩ = 138

This musical score is for the beginning of 'March of the Dwarfs' from the Lyric Suite, Op. 54. It is in 2/4 time with a tempo of Allegro marcato (M.M. ♩ = 138). The score includes parts for 2 Flauti, 2 Oboi, 2 Clarinetti in B, 2 Fagotti, 4 Corni in F, Violini I, Violini II, Viole, Violincelli, and Bassi. The woodwinds and strings enter with a rhythmic pattern of eighth notes. The strings play a pizzicato accompaniment. The woodwinds have first and second endings marked. Dynamics include piano (p) and sforzando (sf). The score is written in G major with one sharp (F#).

Example 42: *Old Norwegian Melody with Variations* op. 51, bb. 138–139.

**Allegro scherzando e leggero** ♩ = 126.

This musical score is for 'Old Norwegian Melody with Variations' from Op. 51, measures 138–139. It is in 2/4 time with a tempo of Allegro scherzando e leggero (♩ = 126). The score includes parts for 2 Fl., Picc., 2 Ob., 2 Cl. in B, 2 Fag., Arpa, Vln. I, Vln. II, Vle., Vc., and Cb. The woodwinds and strings play a rhythmic pattern of eighth notes. The strings play a pizzicato accompaniment. The woodwinds have first and second endings marked. Dynamics include piano (p) and sforzando (sf). The score is written in G major with one sharp (F#).

Example 43: *Peer Gynt* hunted by the Trolls (*Peer Gynt* op. 23), bb.45–48.

Fl. picc.  
Fl. gr.  
2 Ob.  
2 Cl. in A  
2 Fg.  
1  
2  
Cor. in E  
3  
4  
Timp.  
VI. I  
VI. II  
Vle.  
Vc.  
Cb.

Example 44: *In Autumn. Concert Overture* op. 11, bb. 318–321.

Picc.  
Fl. I/II  
Cl. in Bb  
Fag.  
Cor. I/II  
Cor. III/IV  
Tuba  
Timp.  
Tri.  
VI. I  
VI. II  
Vle.  
Vc.  
Cb.

Example 45: *The Thief and the Receiver* (Peer Gynt op. 23), bb. 85–88.

The musical score for Example 45, 'The Thief and the Receiver' from Peer Gynt, measures 85-88. The score is for a full orchestra and includes a vocal part for Tyven. The tempo is marked 'a tempo'. The key signature is one flat (B-flat). The score includes parts for 2 Fl., 2 Ob., 2 Cl. in B, 2 Fag., Cor. III/IV in F, Timp., Tyven, VI. I, VI. II, Vle., Vc., and Cb. The dynamics range from *p* (piano) to *fp* (fortissimo piano) and *pp* (pianissimo). Performance instructions include 'stor. pizz.' (staccato, pizzicato), 'arco' (arco), and '\*) arco' (arco, with a note). A footnote at the bottom reads '\*) springende Bue'.

## «This Natural Freshness» («Denne Naturfriskhed»)

In his writings about concerts he had heard Grieg used positively loaded expressions like:

«This natural freshness», «beautiful and natural», «Sound art», «The most precious gem in art: Naiveté». «A rare freshness and naivety», «It's light and unpretentious form».

Criticising the thick fabric of contemporary German music he used words like «Graveness and pondering», as negation to the natural and healthy.

It is quite problematic to identify something concrete in a score being «fresh», «organic», «unpretentious», «honest», «natural», and «naive». Such ideas often rest in the associations from titles and programmatic commentaries. Nature can be extremely complex, so connecting lack of complexity with «natural» is quite dubious. Wagner also used the term «natural» to represent his own style.



Grieg had at an early stage the idea of bringing nature itself into his music. In his diary in August 1865 he writes about his desire to find an expression of the wild music in the ocean's roar, but that this was impossible. Anyway stormy nature-imitations of orchestral sound can be found in for example in *Peer Gynt's Homecoming* (*Peer Gynt*) and in the overture *In Autumn*.

There are also some bird-imitations, for example in *Morning Mood*. In the bird-imitations in *Notturmo* (*Lyric Suite*) Grieg used flageolet-effects in the solo violin part. One of these is not easy to perform with legato, since it must be played as an artificial flageolet:

Example 46: *Notturmo* (*Lyric Suite* op. 54), bb. 59–60.



Also more grotesque sounds can give nature associations. Grieg wrote that the music for the scenes with the Mountain King in *Peer Gynt* had sounds of «Kokaker (cow dung), af Norsknorskhed og Sigselfnøkhet!». <sup>7</sup> It is therefore sometimes difficult for me not to have a «Mona Lisa Smile» on the podium when I hear musicians struggling with the low stopped horn-effects in these scenes.

Sonorities based on the overtone row, dominated by fifths and octaves, bring us near the concept of the «nature sound», the sounds from instruments of wood or bone. The stopped horn note at the beginning of *Evening in the Mountains* (*Lyric Pieces* op. 68/1) can be heard symbolically as such a magic «nature sound», like Gustav Mahler's (1860–1911) «Naturlaut».

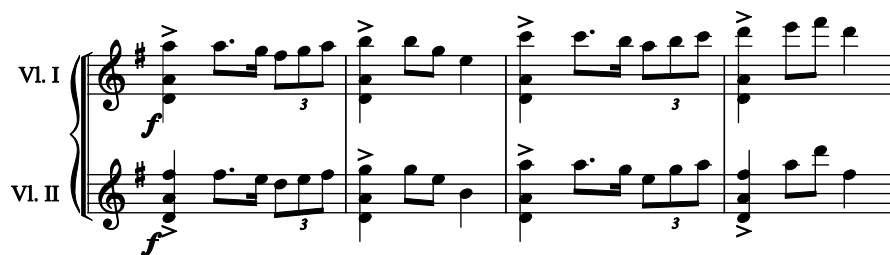
More than once Grieg creates associations to the nature sound «Echo», for example in *In Folk Style* (*Two Nordic Melodies for String Orchestra* op. 63/1) and *Cow-Call* (*Two Nordic Melodies for String Orchestra* op. 63/2). Interestingly in *Evening in the Mountains* the horn answers (*f*) the oboe (*ff*) with only a quarter note distance, like an early echo.

Example 47: *Evening in the Mountains* (*Lyric Pieces* op. 68/1), bb. 85–87.



Nature associations might also appear when Grieg uses elements from folk music, connected to the outdoors and to natural material. Sometimes he brought the style of folk music fiddling into his string writing:

Example 48: *In Autumn. Concert Overture* op. 11, bb. 460–463, violins.



Example 49: *Peasant Dance (Two Nordic Melodies for String Orchestra)* op. 63/2, first bars.

**Allegro molto vivace** (♩=144)

But there are also several examples where his string parts with folk music-like material is given much shorter articulation than in the «on the string»-fiddling style. Of course we might let the performance style of folk music influence our performances also in such phrases, even against Grieg's own articulation markings. An interesting question is if Grieg's a fascination for folk music to a large degree was inspirational and esthetical, or if it influenced the micro levels of his compositions so much that it also should substantially shape our style of performance.

Example 50a: *Prelude to act I (Peer Gynt)* op. 23, bb.17–20, first violins.



Example 50b: *Halling (Peer Gynt)* op. 23, bb. 9–12.



Grieg's special experiment of sound, *Bell Ringing* op. 54 can be seen as a search for the nature sound itself, more than of human feelings, metaphors and semantics, thus bringing us towards science and modernism. But this experiment might also have grown out from a sensuous nature Naivism. Probably it's both: «Truly: I love Science's quest for clarity. But the Mystical

captivates me anyway, to this very day». «*Ganske visst: Jeg elsker vitenskapens trang til klarhet. Men drager meg likevel, ja, ennu den dag i dag*». <sup>8</sup>

Many of Grieg's character pieces have very straightforward concepts. In 1876 Grieg named naiveté as the most beautiful an artist could own, a radical idea that for some critics was an attack on complex and subtle art. Some very good pieces come from his Naivism: He made over 20 different settings of cradle songs, many of them especially personal, touching and deep in their naked characters.

# Troll magic, Contour («Trolldskap»)

We have seen the ecstatic element braking up the surface of hymnic climaxes, the search of light and brightness bringing edgy contrasts, and «nature freshness» bringing forceful energy. So it is time for us to cross the border and walk into the realm of his «Trolldskap». (Troll magic), the contours and articulations.

## «Rhythmical Punctuation» («Rhytmisk Pointering»)

Grieg used words like «energy», «life», «movement», «flight» and «courage» in positive reactions to performances he had heard. The element of energy was clearly there in his first orchestral work, the *Symphony in c minor*, full of «Sturm und Drang», demanding a lot of articulation, activity and elegance from the performers. Typical are the many accents and «subito pianos». Grieg's personal temperament seems to have something in common with the freedom seeking and radical Beethoven in the inclination towards energy and accentuation. When Robert Henriques (1858–1914) in 1882 had made instrumentations of two dances from *Norwegian Dances* op. 35, Grieg wrote to him that he would have liked a better «Rhythmical Punctuation in the instrumentation»: «Jeg havde som Helhed til dette Brug ønsket en større rhytmisk Pointering i instrumentationen.»<sup>9</sup>

In a large number of early Grieg-works there are trumpet fanfares. In *Symphony in c minor* they are audible in all four movements.

Example 51: *Symphony in c minor*, the first bars.

**Allegro molto**

The musical score is for the first bars of the Symphony in c minor, marked **Allegro molto**. It features a full orchestral ensemble. The woodwinds (Flauti, Oboi, Clarinetti in B, Fagotti) and strings (Violini I & II, Viola, Violoncello, Basso) play a rhythmic pattern of eighth notes, starting with a forte (*fz*) dynamic. The brass (Corni in Es, Trombe in C) enters in the third bar with a powerful fortissimo (*ff*) dynamic, playing a melodic line. The Timpani in C and G provide a steady rhythmic accompaniment. The score is written in common time (C) and the key signature has three flats (c minor).

Flauti  
Oboi  
Clarinetti in B  
Fagotti  
Corni in Es  
Trombe in C  
Timpani in C,G  
Violini I  
Violini II  
Viola  
Violoncello  
Basso

The *Piano Concerto in a-minor* also has its share: In the transition to the development section in the first movement Grieg almost has copied the opening bars from the Symphony.

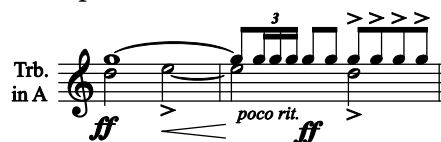
Example 52: *Piano Concerto in a minor* op. 16, Movement 1, bb. 83–84.

In the third movement of the *Piano Concerto in a minor* fanfares play important roles in the loudest tutti. Claude Debussy (1862–1918) wrote sarcastically about these «war trumpets» in his famous and scandalous critic from 1903 in *Gil Blas*. It seems that the fanfares in Grieg's works belong to the younger, politically engaged freedom fighter, and not to the aging internationalist with softened heroic ideals.

Example 53a: *Piano Concerto in a minor* op. 16, Movement 3, bb. 99–102.

Example 53b: *Piano Concerto in a minor* op. 16, Movement 3, bb. 418–421.

Example 53c: *Piano Concerto in a minor* op. 16, Movement 3, bb. 431–432.



Example 53d: *Homage March* (Sigurd Jorsalfar op. 22), the first bars.



Example 53e: *Homage March* (Sigurd Jorsalfar op. 22), bb. 84–85.



Example 53f: *Land-sighting* op. 31, b. 47.



Example 53g: *Bergljot* op. 42, b. 283, horn parts.



Grieg often used the notation of marcato with a staccato above it, giving an accentuated and energetic style. We find this quite often in later works. (See for example bar 3 of Example 54).

Example 54: *Symphonic Dance no. 1* op. 64, the first bars.

**Allegro moderato e marcato** M.M. ♩ = 112

**Allegro moderato e marcato** M.M. ♩ = 112

In the third bar of this example we also see another typical technique found in most of Grieg's works: A sustained chord is given an accentuated start with a short note (usually an eighth note) in a group of instruments then immediately pausing.

Another interesting example of such rhythmical punctuation we find at the start of the *Piano Concerto in a-minor*. The earliest known version had a quite low-keyed orchestration, while the second version had stronger accentuation, using an eighth note pizzicato in the strings supporting the solo entrance.



Example 55a-b: *Piano Concerto in a minor* op. 16, first bars, version 1 and version 2.

**Allegro molto moderato**

2 Corni in E  
Tromboni  
Tuba  
Timpani  
Pianoforte  
Violino I  
Violino II  
Viola  
Violoncello  
Basso

**Allegro molto moderato. (♩ = 84)**

2 Flauti  
2 Oboi  
2 Clarinetti in A  
2 Fagotti  
Timpani  
Piano  
Violino I  
Violino II  
Viola  
Violoncello  
Basso

Example 55c: *Piano Concerto in a minor* op. 16, the first bars, latest version.

[50]

We have already seen the use of string tremolo in dramatic settings. In Grieg's scoring such tremolos or misurati often also have reoccurring accents. The lamenting funeral march in *Bergljot* has several such accents in the accompaniment of sextuplets, giving that layer a highly dramatic presence.

Example 56: *Bergljot* op. 42, bb. 143–145.

It is not easy to make such effects work in a performance. In the climax of *In the Hall of the Mountain King* (*Peer Gynt*) it is for example quite difficult to make the melody heard through the masses of sound from the full orchestra.

Example 57: *In the Hall of the Mountain King* (*Peer Gynt* op. 23), bb. 50–53, string parts.

Example 58: *Symphonic Dance no. 4* op. 64, bb. 184–191.

(nicht schleppen)

VI. 1  
VI. 2  
Vla.  
Vc.  
Cb.

### «Brave and bizarre Phantasy» («Ligeså dristig, som bizar Fantasi»)

Especially in the music for *Peer Gynt* Grieg tended towards a quite bizarre, parodic and extreme style, described by himself as «non-music». <sup>10</sup> He thought of this as real theatre music needing to be connected to the text and the acting, asking performers to have a lot of courage in the characterizations. Grieg's response to Ibsen's poignant text is not at all only poetic. It's creative, inventive and sometimes shocking. In *Peer Gynt hunted by the Trolls* (*Peer Gynt*) Grieg brings in a big bell, maybe inspired by Giacomo Meyerbeer (1791–1864), Berlioz and Wagner, to create «a terrifying effect».

Since the piece *The Shipwreck* (*Peer Gynt*) consists of mainly theatre effects, supposed to create a «Murderous bluster», we bravely added for example ponticello effects and a wind machine:

Example 59: *The Shipwreck* (*Peer Gynt* op. 23), bb. 51–53.

**Allegro marcato e sempre stretto** ♩=176

Vle.  
Vlc.  
Cb.

A special effect of instrumentation and a Leitmotiv in sound in *Peer Gynt* can be heard already early in the *Prelude to act I*. The effect of stopped horn-notes with accents suddenly appears, like a shock.

Example 60: *Prelude to act I (Peer Gynt op. 23)*, bb. 35–37.

Cor 1  
in F

**Poco Andante**

**ff**

*NB. Alle med + betegnede Noder blæses stoppet.*

In the next orchestral piece, *The Abduction of the Bride. Ingrid's Lament*, there are two worrying chords (G-major and g-minor) with stopped horn-notes, a warning about the demonic song of the Dairy maidens coming in *Peer Gynt* and *the Herd Girls*: «Efter Trolde».

Example 61: *The Abduction of the Bride. Ingrid's Lament (Peer Gynt op. 23)*, bb. 6–7.

**Andante** ♩ = 60

4 Cor.  
in F

Tbe.  
in F

Timp.

Vc.

Cb.

**pp**

**pizz.**

**p**

**pp**

**pizz.**

**p**

The diabolic, stopped horn sounds in *Peer Gynt* and *the Herd Girls* are surrounded by ponticello effects from violins and violas, and open harsh **ff**-fifths from the woodwinds, making the collective sound is almost like an instrumental cry answering the text «Hva skriger I efter?».

Example 62: *Peer Gynt and the Herd Girls* (*Peer Gynt* op. 23), first bars.

**Allegro marcato** ♩ = 112

2 Flauti grandi  
2 Oboi  
2 Clarinetti in A  
I, II  
4 Corni in E  
III, IV  
Tre Sæterjenter  
Violin I  
Violin II  
Viola

*ff* (Liber over Bjergshjæderne, skriger og synger:)

1ste Jente 2den Jente 3die Jente

*ff* Tremolo sul ponticello Trond i Val - fjel-det, Trond i Val - fjel-det, Trond i Val - fjel-det! —

*ff* Tremolo sul ponticello

*ff* Tremolo sul ponticello

*ff* Tremolo sul ponticello

In the troll's world the sounds of stopped horns hunt Peer further into the kingdom of The Mountain King and all the way to the end of the play.

Example 63: *In the Hall of the Mountain King* (*Peer Gynt* op. 23), first bars, horn parts.

I, II  
4 Corni in E  
III, IV

*pp*

Wagner was probably the first to extensively explore the sound of stopped horns. In *Tannhäuser* there is a very special moment Grieg must have noticed: At the end of the third act Tannhäuser comes back from his failed pilgrimage, pale and shaky, in torn clothes. At this crucial moment Wagner introduced him with two horns in octaves, «gestopft» and with accents.

**Lento** ♩ = 50

**Lento** ♩ = 50

Hob. II  
Klar.  
in B  
Wh.  
in Es.  
Fag.  
I.  
Viol.  
II.  
T.  
Vcl.  
K.B.

(gestopft)

*pp*

*p*

*arco*

*pp*

*p* *pp*

*p* *pp*

Tannhäuser

(mit matter Stimme).

Ich hör-te Har-fen-schlag,

In the years following the creation of *Peer Gynt* such stopped horn sounds, usually with *fp*, became a part of Grieg's personal touch.

*Dance of the Mountain King's Daughter* is a collection of special effects in itself, music that should be absolute parody, according to Grieg. From a letter to Johan Hennum (1826–1894) we know that Grieg had thought of cowbells where the scores today says triangle, so we used some cowbells from Setesdal. The exotic sound picture is also created by xylophone and piano, and by effects like col legno for the strings and rim shot for the snare drum:

Example 65: *Dance of the Mountain King's Daughter* (Peer Gynt op. 23), bb. 35–36.

Die mit o bezeichneten Noten  
sind auf dem Reifen zu schlagen

Tamburo piccolo



In the music for North-Africa there are many different exotic gemstones of sound: pizzicatos, ricochets etc. The barbaric and northern meets the southern culture of sensuality, sand, dust and gold! About *Arabian Dance* Grieg wrote to Hennem that it should sound really Turkish. So we used «Turkish percussion»: An Arabian drum (dumbek), special very small and thick cymbals etc.

Example 66: *Arabian Dance* (*Peer Gynt* op. 23), first bars.

**Allegretto vivace** ♩ = 132

Flauto piccolo

2 Flauti grandi  
(1mo con Piccolo)

Triangolo

Gran Cassa e Piatti

## «The Horror and Songs of the Waterfall» («Fossens Gru og Sange»)

Several of the darkest and most profound Grieg-works are bundled together in a g-minor universe, most of them written in his difficult times around 1876–1878. The Ibsen-song *Fiddlers* op. 25/1 is especially focal, with it's description of the fiddler who learnt how to play from Fossegrimmen (the water sprite), concurred the world, playing in large churches and halls, but lost the one he loved.

Example 67: *Fiddlers* (*Six Songs by Henrik Ibsen* op. 25/1), the first bars.

**Langsamt.**

*p dolce.*

*pp*

Til hen - de stod mi-ne tan - ker hver en som - mer-lys nat, men

*p dolce.*

Example 68: *String Quartet in g minor* op. 27, first bars.

**Un poco Andante**

Violino I

Violino II

Viola

Violoncello



The headline «Fossens gru og sange» is taken from this song, which also gave the main motive to the *String Quartet in g minor* op. 27.

Nature has always played a special and important part in Norwegian history and art, near, real, concrete. Professor Nina Witoszek formulates it: «Nature is the erogenous zone of the Norwegians».<sup>11</sup> But nature can also be brutally destructive, and nature-attraction can be a destructive force. Also in Grieg's universe fusion with nature can be life threatening, with inspirations from turbulent autumn storms, waterfalls and primeval forces, outside the dualism of Christianity.

There are dramatic techniques of instrumentation connected to these works. *Den bergtekne* is orchestrated with unusual dark string sound, in e-minor, starting symbolically with a g-minor chord. Before Grieg returns to the reprise he has placed an isolated g-minor chord in forte fortissimo, asking for multiple bowings to get the maximum sound: *\*Mit wechselndem Bogenstrich*. This becomes a chord of symbolical weight, with a dramatic surface. A closely related work is *In Folk Style (Two Nordic Melodies for String Orchestra)*. It has a very similar start, and in the middle of the dramatic climax we find the same effect of multiple bowings:

Example 69a: *The Mountain Thrall* op. 32, bb. 104–107.

The musical score for Example 69a, *The Mountain Thrall* op. 32, bb. 104–107, is presented for a full orchestra. The score includes parts for Baritone (Bar.), Cor. I, II in E, Violins I and II (Vl. I, Vl. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked 'a tempo'. The dynamics range from piano (pp) to forte fortissimo (ff). The score includes a dramatic climax with multiple bowings marked with an asterisk and the instruction '\* Mit wechselndem Bogenstrich.'

Example 69b: *In Folk Style* (Two Nordic Melodies for String Orchestra op. 63/1), bb. 101–104.

The musical score for Example 69b is arranged for a string orchestra. It features five staves: Violins I (VI. I), Violins II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature has one flat (B-flat). The score is divided into four measures. In the first measure, the Violins and Viola play a melody with accents and slurs, while the Cello and Contrabasso play a lower melody. The second measure continues the melodic development. The third and fourth measures feature a crescendo leading to a 'molto' section, with dynamic markings increasing from *f* to *fff*. A note marked with an asterisk (\*) indicates a bow change ('Bogenwechsel').

I look at *Ballade* op. 24 partly as a narrative work, and when it reaches its choral like climax, I associate the narrative from *Fiddlers* about the fiddler who played in churches and halls. After this chorale of ambiguity there is a dramatic catastrophe-section:

Example 70: *Ballade* op. 24, 15–10 last bars.

The musical score for Example 70 shows the final bars of *Ballade* op. 24. It is a piano piece with two staves. The first staff has a treble clef and the second a bass clef. The key signature has one flat. The score begins with a tremolo ('trem.') and a forte ('f') dynamic. It then transitions to a 'molto' section with a 'Bogenwechsel' (bow change) marked with an asterisk (\*). The tempo is marked 'Andante espressivo'. The score ends with a 'lunga' (long) note and a piano ('p') dynamic. The final measure is marked with a '5' and a fermata.

Example 71: *Bergljot* op. 42, bb. 129–134.

[59]

The sister work to *Ballade, Old Norwegian Melody with Variations*, also has a very parallel catastrophe-moment:

Example 72: *Old Norwegian Melody with Variations* op. 51, bb. 614–615.

The musical score for Example 72, measures 614–615, is presented for a full orchestra. The tempo is marked **Molto meno presto**. The score includes the following parts and markings:

- 2 Fl.**: *a 2* (first measure), then rests.
- Fl. Picc.**: *a 2* (first measure), then rests.
- 2 Ob.**: *a 2* (first measure), then rests.
- 2 Cl. in B**: *a 2* (first measure), then rests.
- 2 Fag.**: *a 2* (first measure), then rests.
- 4 Cor. in F**: *a 2* (first measure), then rests.
- 2 Tbe. in F**: *a 2* (first measure), then rests.
- 3 Tromboni e Tuba**: *III.* (first measure), then rests.
- Tamb. Mil.**: *Piatti Solo* (first measure), then rests.
- Piatti e Gran Cassa**: *Piatti Solo* (first measure), then rests.
- Timp.**: *Cassa Solo* (first measure), then rests.
- VI. I**: *pizz.* (first measure), then rests.
- VI. II**: *pizz.* (first measure), then rests.
- Vle.**: *pizz.* (first measure), then rests.
- Vc.**: *pizz.* (first measure), then rests.
- Cb.**: *pizz.* (first measure), then rests.

Performance markings include **pesante** (heavy) and **pp** (pianissimo) in measures 614 and 615. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

Other examples of this extreme effect:

Example 73a: *Peer Gynt hunted by the Trolls* (*Peer Gynt* op. 23), b. 16.

Example 73b: *The Shipwreck* (*Peer Gynt* op. 23), b. 79.

Example 73c: *Borghild's Dream* (*Sigurd Jorsalfar* op. 22), b. 47.

73a:

Peer Gynt: (jaget af Troldeungerne)  
 Slip mig, Djaevelstøt!

73b:

73c:

Hun skriker...

1) Mit 2 Fingern gezupft

Grieg imposes a quite subtle effect at some very intense moments: The cellos singing in *f* cantabile while all others accompany in *pp*. I think this is not only done to secure balance, but to strengthen the originality and intensity of the total expression. The cellos will be heard even if the others play *mf* or *p*, instead of the notated *pp*.

Example 74: *Air (From Holberg's Time. Suite in Olden Style op. 40)*, bb. 40–43.

Q a tempo

*pp* a tempo

*pp* a tempo

*pp* a tempo

*pp* a tempo

*pp* a tempo

*f* cantab. *molto*

*pp* a tempo arco

*pp* a tempo pizz.

*pp*

Example 75: *The Wounded Heart (Two Elegiac Melodies op 34/1)*, bb. 15–18.

divisi segue

VI. I *pp*

VI. II *pp* segue

Vle. *pp* segue

Vc. *mf* cantabile

Cb. *pp* pizz.

Example 76: *Borghild's Dream* (Sigurd Jorsalfar op. 22), bb. 16–20.

Example 76 is a musical score for a string orchestra and timpani. It consists of six staves: Timp., VI. I, VI. II, Vle., Vc., and Cb. The key signature is one sharp (F#). The music is characterized by rapid sixteenth-note passages in the violins and violas, with sustained chords in the cellos and double basses. Dynamic markings include *mf espr.* and *pp*.

The piece *In Folk Style* (*Two Nordic Melodies for String Orchestra*) builds up to a climax in *ff* with many accents. I feel the connection to «Fossens gru og sange» also here, so I have tried to let subjective dramatic and tragic despair dominate the interpretations.

Example 77: *In Folk Style* (*Two Nordic Melodies for String Orchestra* op. 63/1), bb. 82–85.

Example 77 is a musical score for a string orchestra. It consists of six staves: VI. I, VI. II, Vle., Vc., and Cb. The key signature is one flat (Bb). The music is characterized by rapid sixteenth-note passages in the violins and violas, with sustained chords in the cellos and double basses. Dynamic markings include *ff*.

# CONCLUSIONS

When Grieg wrote his petite concert reviews he also formulated general esthetical and philosophical viewpoints and ideals: He declared that technique should serve musical ideas, that there should be originality in the expressions and that the music making should have noblesse and be full of contrast. I find it necessary also to bring such basic viewpoints into the description of his orchestral style.

## TECHNIQUE

Grieg does not reach the level of virtuosity in his art of orchestration of a Hector Berlioz or a Richard Strauss, neither did he copy Richard Wagner's virtuoso string writing. He finds joy in what is «technically successful», «technically immaculate», but technique should be the servant of the «MESSAGE», rather than pursuing sensation and outward virtuosity.

I will give two examples I especially value, where the orchestration serve ideas:

*Ingrid's Lament* (*Peer Gynt*), played when she is shamelessly used and betrayed, has a section with an unusual organ pedal in the middle register, in the viola group, and only there. These intense, syncopated and repeated notes, become a direct expression of the pain that penetrates the depths of her soul.

Example 78: *The Abduction of the Bride. Ingrid's Lament* (*Peer Gynt* op. 23), bb. 14–18.

The musical score for Example 78, *The Abduction of the Bride. Ingrid's Lament* from *Peer Gynt* (op. 23), measures 14–18. The score is for five parts: Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats) and the time signature is 3/4. The score shows measures 14 to 18. Annotations include 'cantabile' above the first measure, 'p' (piano) below measures 14 and 15, 'sul G' with a triplet '3' above measures 16 and 17, 'non divisi' above the Viola part in measure 14, 'arco' below the Viola part in measure 14, 'divisi' below the Viola part in measure 15, and 'arco' below the Cb. part in measure 14. The Viola part features a syncopated, repeated note pattern in the middle register.

The introduction and coda of *Solveig's Song* (*Peer Gynt*) are orchestrated in unison sordinated violins and violas, but not in weak *pp*. The coda starts in the suite version in *mf*, and then there is crescendo. Here is also pain and longing, but to me this intensity of unison sound depicts her special strength and integrity: A timeless, unyielding love.



Example 79: *Solveig's Song* (*Peer Gynt-Suite II* op. 55), bb. 70–73.

There are also examples in Grieg's instrumentation with less phantasy, especially in sequences, and in some early works a few sections are difficult to balance.

## ORIGINALITY

Most effects and techniques used by Grieg in his instrumentation were already used by others. In spite of this we see strong individuality and recognisability in his art of instrumentation. Grieg himself weighted «originality».

Adam Carse (1878–1958), in *The History of Orchestration* (1925), maliciously described Grieg's orchestration as: «a process not unlike that of a child selecting colours from a paint box when colouring a given outline drawing».<sup>12</sup> Grieg thought himself that he wrote better for the orchestra when the music was not first conceived as piano music. He did not add many new musical elements, like independent orchestral countermelodies, when he orchestrated piano music. But *Prelude (From Holberg's Time. Suite in Olden Style)* is an example of Grieg using radically different and very idiomatic structures when writing for the two different mediums.

Example 80a-b: *Prelude (From Holberg's Time. Suite in Olden Style* op. 40), versions for piano and for orchestra, first bars.



## NOBLESSE

In his concert reviews Grieg valued the following concepts:

«Noblesse». «Piety». «Truth». «Noble art». «Profound». «Distinguished». «Honest». «Dignified». «Wholesome». «Honourable».

He did not value much the opposites:

«Vanity». «Dilettantism». «Vulgar». «Platitude». «Superficial». «Untruthful».

In these viewpoints the democrat thus appears as an aristocrat. Grieg put high aims for his deeds, and searched the *Ideal*, but he was tolerant towards very different interpretations, and wisely valued a very broad spectre of talents in a performer. I think we can not avoid emphasising the idealistic humanism and noblesse inherent in Grieg's universe in our performances.

## SENSE OF CONTRASTS

The many faceted and subtle is quite typical of Grieg's music. In his short concert reviews he sighs heavily over «Monotony», and often looked at contrast as something positive:

«Sense of contrast and rhythms». «At the same time full of life and endlessly sensitive». «Expression of everything». «No border between Lyricism and Drama. «Combine pure and chaste grace with untamed ferocity».

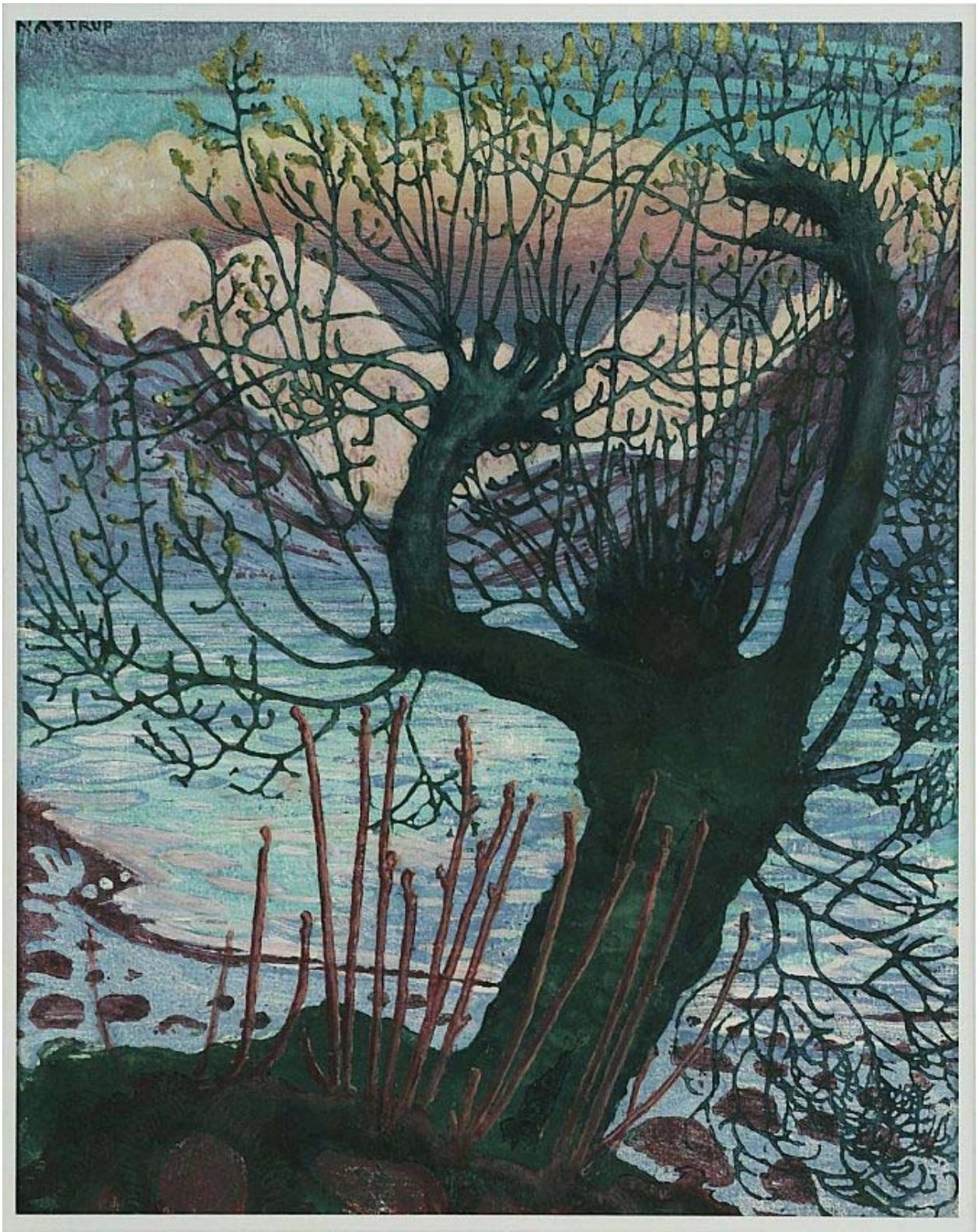
It is interesting that many of his style patterns can be seen as in contrast or even in disharmony with each other. He was a poet with romantic, spiritual aesthetics, but he also felt he had to make music of storming energy, intuitive nature force and naivety. Likewise there are tensions between elitism and populism. Obviously such facts make performing Grieg especially challenging and interesting. I personally sometimes feel the dualism of Christianity in his music, but maybe even more often I feel the presence of an older nature religion where darkness and light is united. There are some essential differences between trolls and Beelzebub!

## GRIEG'S ORCHESTRAL STYLE

I think the eight headlines in the chapters «Love» and «Troll Magic» give some hints of Edvard Grieg's personal orchestral style. The detailed techniques of instrumentation I have mentioned form the contours of a fingerprint. Grieg tries to make the techniques of instrumentation serve his musical ideas. In this way his style becomes personal and original, without creating a school. There are many conflicts and tensions in his orchestral style. The word pair of Friedrich Nietzsche (1844–1900) «Dionysian» and «Apollonian» from *Die Geburt der Tragödie aus dem Geiste der Musik* (1872) can shed light over him. I think that these tensions give his style as much strength as they give inconsequence.

Example 81: *Night Scene* (Peer Gynt op. 23), bb. 19–23.

The musical score for Example 81, *Night Scene* (Peer Gynt op. 23), measures 19–23, is written in 3/4 time with an *Andante* tempo. The score includes parts for the following instruments: Fl. 1, Fl. 2, Ob., Cl. in B, Fg., Hn. 1/2 in F, Hn. 3/4 in E, Timp., Vl. I, Vl. II, Vle., Vc., and Cb. The lyrics are in Danish: "Peer Gynt: (lytter) Hvad for Gråd af Barne-røster. Gråd, men halvt på Vej til Sang. Og for Foden triller Nøster." The score includes dynamic markings such as *pp* and *f*. A note at the bottom left indicates "NB) + = stoppet".



Nikolai Astrup (1880–1928): *Spring Night and Sallow* (*Vaarnatt og seljekall*), Colour woodcut with hand-colouring, 35,2 x 27,9 cm. Belongs to [Sparebankstiftelsen DnB NOR](#), but is deposited in [Bergen Kunstmuseum](#), Bergen, Norway.

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Hvad der gjorde mig ondt var, at  
«Slåtterne» ikke slog ned, som de skulde og  
burde. Jeg spillede dem med al den  
Kjærlighed og Troldskab jeg ejede. Men –  
derhen min Udvikling nu har ført mig, har  
jeg ikke Folk herjemme med, det er det  
Tunge. Her tæres det bestandig på mit  
Ungdomsstandpunkt, som ved passende  
Leiligheder berømmes på Bekostning af  
mit nuværende. Men – det får jeg ikke lade  
mig hindre af. Måtte jeg bare få Lov til at  
udvikle mig så længe jeg lever. Det er mit  
højeste Ønske. Den almene Forståelse får  
da komme når dens Tid er inde.

2. Grieg, Edvard: Introduction to *Slåtter*, op. 72. Printed in the Edition Peters edition of *Slåtter*. Later printed in Grieg, Edvard: *Artikler og taler*. Utg.: Øystein Gauksstad. Oslo: Gyldendal, 1957, page 195.

3. Letter from Edvard Grieg to Bjørnstjerne Bjørnson, Bergen, 17th of June 1873. Printed in Grieg, Edvard: *Brev i utvalg 1862–1907*. Redigert og kommentert av Finn Benestad. Oslo: Aschehoug, 1998, Bd. 1: Til norske mottagere, page 52.

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5. Letter from Edvard Grieg to Nikolaj Fedorovitsj Findeisen, Bergen, 5th of January 1892. Printed in Grieg, Edvard: *Brev i utvalg 1862–1907*. Redigert og kommentert av Finn Benestad. Oslo: Aschehoug, 1998, Bd. 2: Til utenlandske mottagere, page 384.

6. Wagner, Richard: *Sämtliche Schriften und Dichtungen*, Volksausgabe, 16 Bde., 1912–1914, Bd. 5, page 95.

7. Letter from Edvard Grieg to Frants Beyer, 27th of August 1874. Printed in Grieg, Edvard: *Brev til Frants Beyer 1872–1907*. Utg.: Finn Benestad og Bjarne Kortsen. Oslo: Universitetsforlaget, 1993, page 22.

8. Letter from Edvard Grieg to Frants Beyer, 4th of August 1905. Printed in Grieg, Edvard: *Brev til Frants Beyer 1872–1907*. Utg.: Finn Benestad og Bjarne Kortsen. Oslo: Universitetsforlaget, 1993, page 328.

9. Letter from Edvard Grieg to Robert Henriques, Kjøbenhavn, 16th of January 1886. Printed in Grieg, Edvard: *Brev i utvalg 1862–1907*. Redigert og kommentert av Finn Benestad. Oslo: Aschehoug, 1998, Bd. 2: Til utenlandske mottagere, page 105.

10. Letter from Edvard Grieg to Johan Hennum, Bergen, 14th of December 1875. Printed in Grieg, Edvard: *Brev i utvalg 1862–1907*. Redigert og kommentert av Finn Benestad. Oslo: Aschehoug, 1998, Bd. 1: Til norske mottagere, pages 392–395.

11. Professor Nina Witoszek's expression has among other places been printed in the article «Nina i Wonderland» in *Bergens Tidende*, 9th of November 2003.

12. Carse, Adam: *The History of Orchestration*. London: Kegan Paul, 1925; New York: Dover Publications 1964, pages 310–311.



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# ART WORK

Art work on page 1:

Nikolai Astrup (1880–1928): *May Moon (Maimåne)*, Colour woodcut with hand-colouring, 19,1 x 25,4 cm.

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