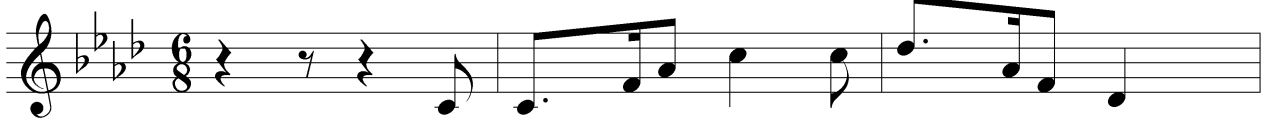
# Grieg in the "World of Unborn Music:" Edvard Grieg's Creative Journey Through Language in *Haugtussa*, Op. 67

By

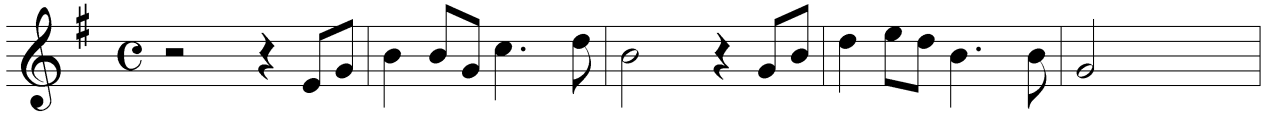
Cheryl Christensen, Ph.D.

Example 1. The Veslemøy motive and variations as they appear in opening vocal phrases of *Haugtussa* songs.

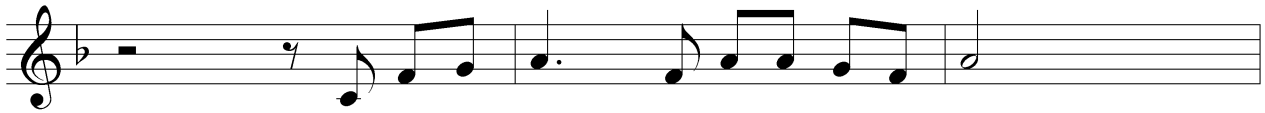
Op. 67, no. 1, "Det syng"



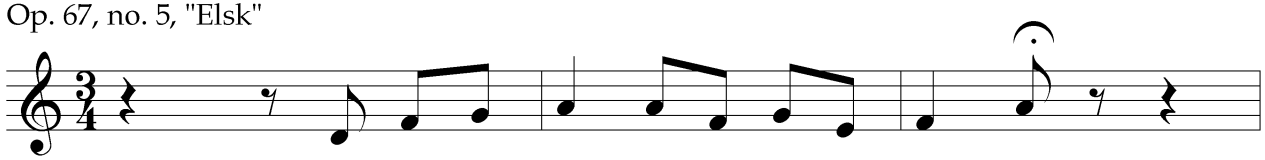
Op. 67, no. 2, "Veslemøy"



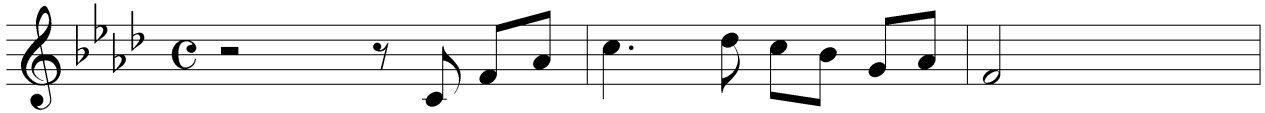
Op. 67, no. 4, "Møte"



Op. 67, no. 5, "Elsk"

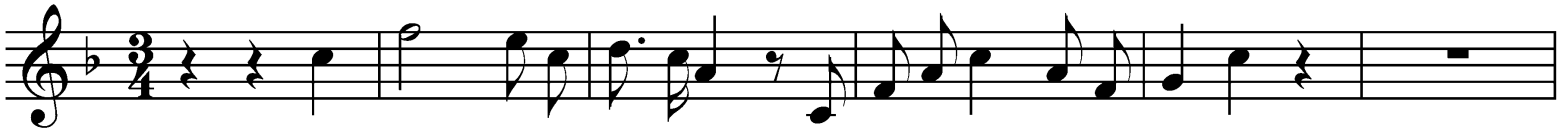


Op. 67, no. 7, "Vond Dag"

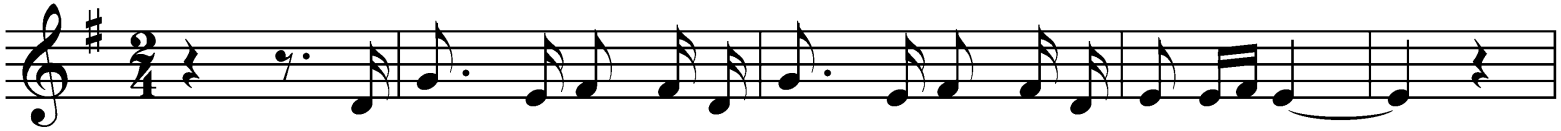


# Example 2. The love motive and variations as they appear in opening vocal phrases of *Haugtussa* songs.

Op. 67, no. 3, "Blåbær-Li"



Op. 67, no. 6, "Killingdans"



Op. 67, no. 8, "Ved Gjætle-Bekken"

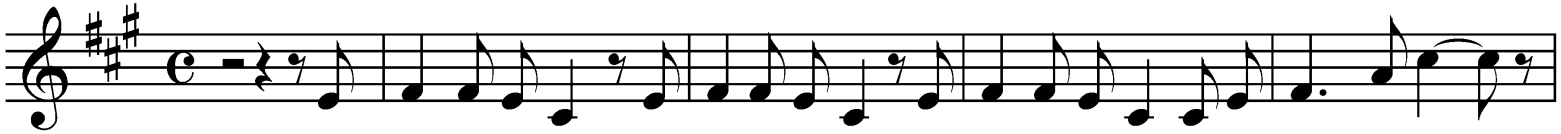


Figure 1. Contrary relationships in the love narrative of *Haugtussa* Op. 67.

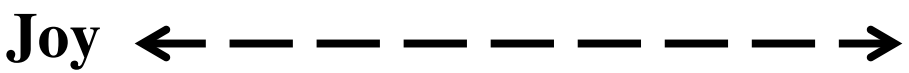


Figure 2. A semiotic square mapping the contrary and contradictory emotions expressed in the poetic and musical narrative in *Haugtussa* Op. 67.

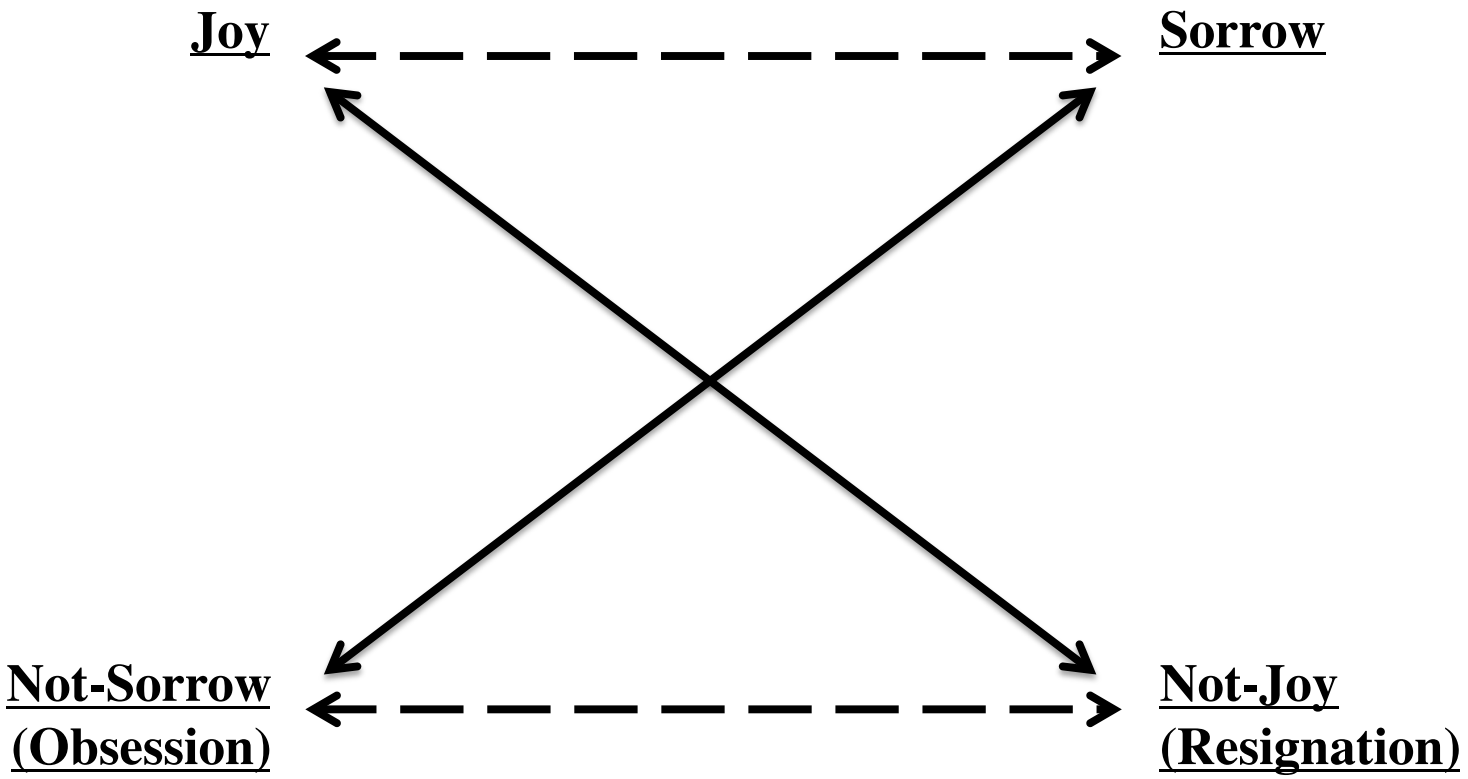


Figure 3. All songs participating in the love narrative of *Haugtussa* mapped onto the semiotic square.

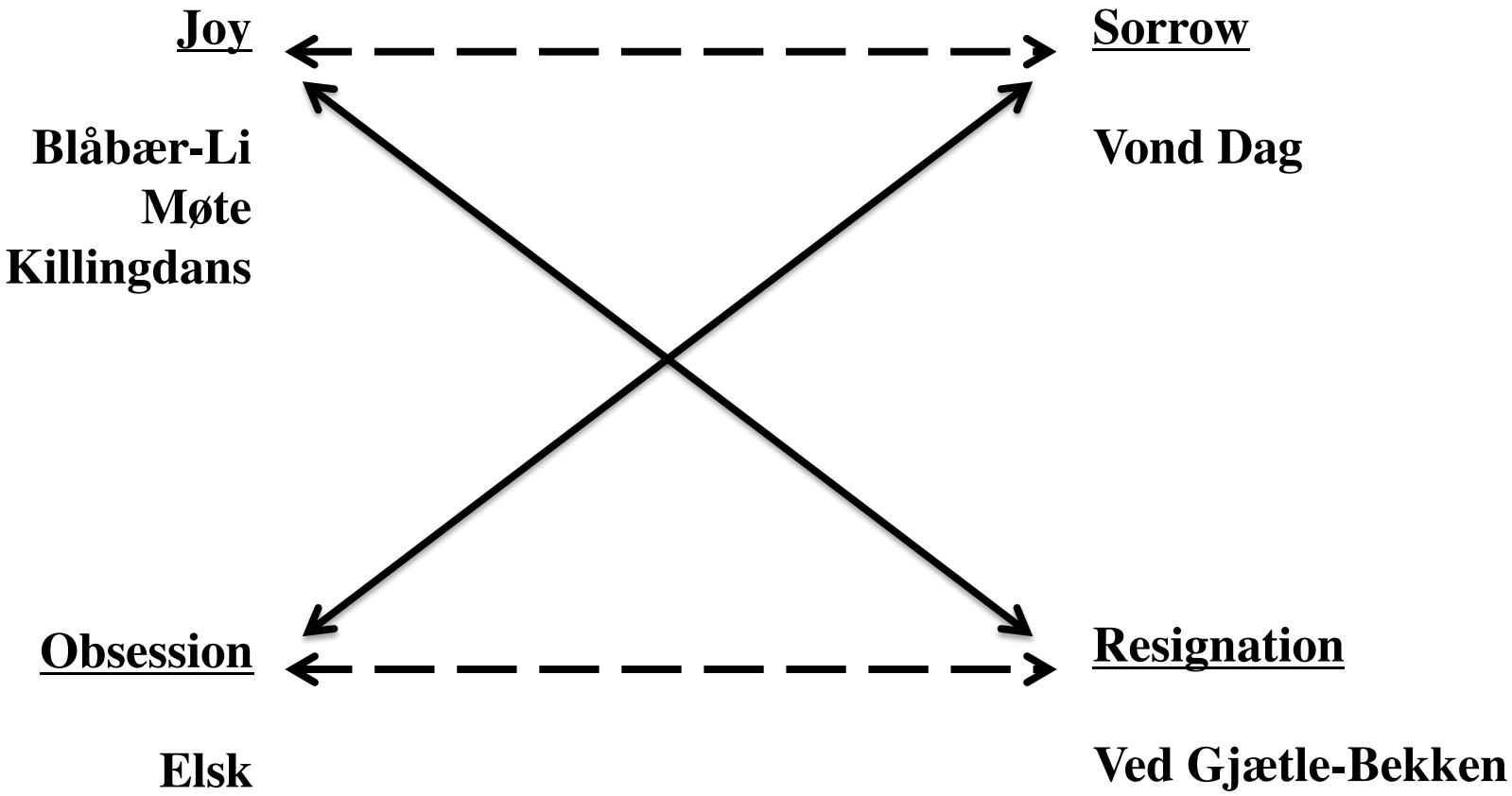
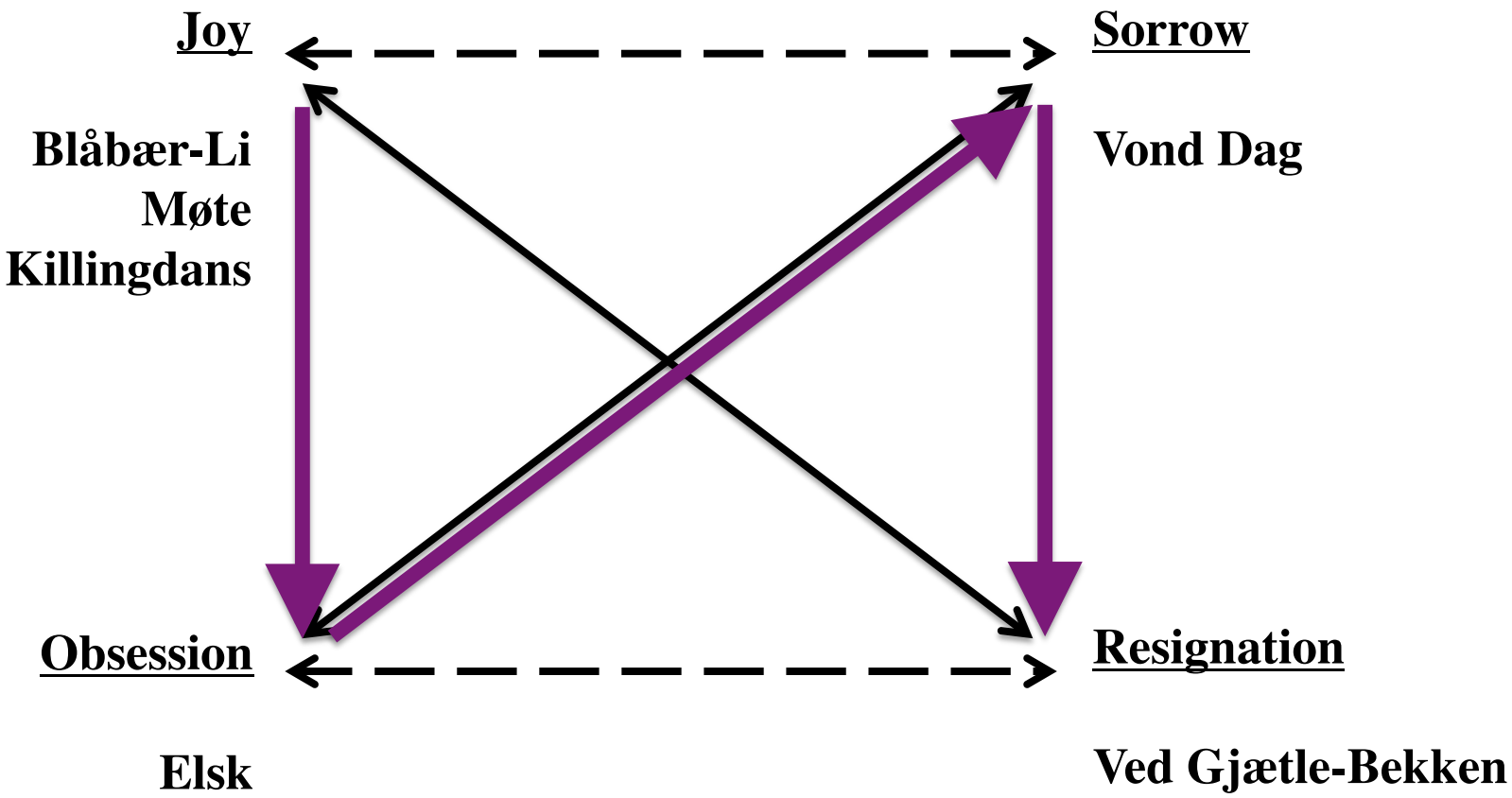
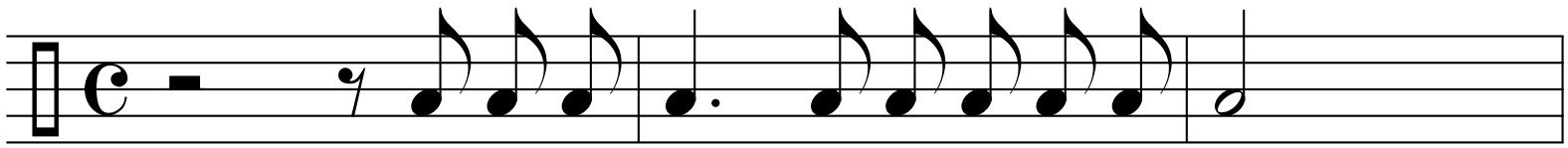


Figure 4. The Narrative Path in *Haugtussa* Op. 67



Example 3. Rhythm “a,” and rhythm “b”—the basic rhythmic ideas employed in “Møte” and “Vond dag.”

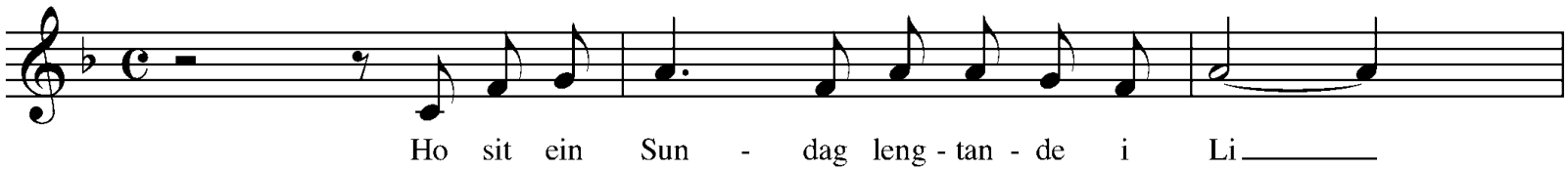
Rhythm “a”



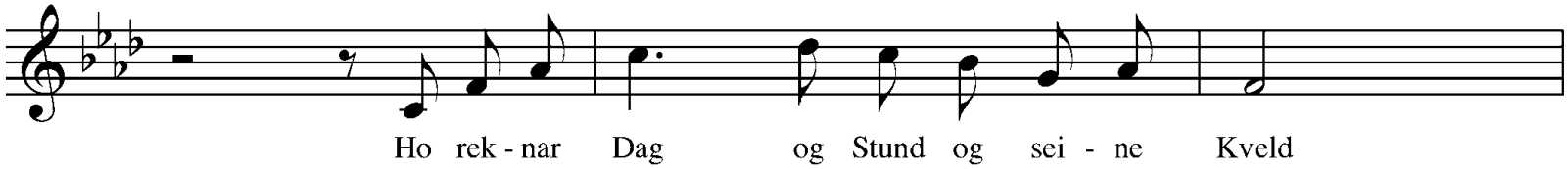
Rhythm “b”

# Example 4. Opening vocal phrases of Møte and Vond Dag; identical rhythms (Rhythm “a”)

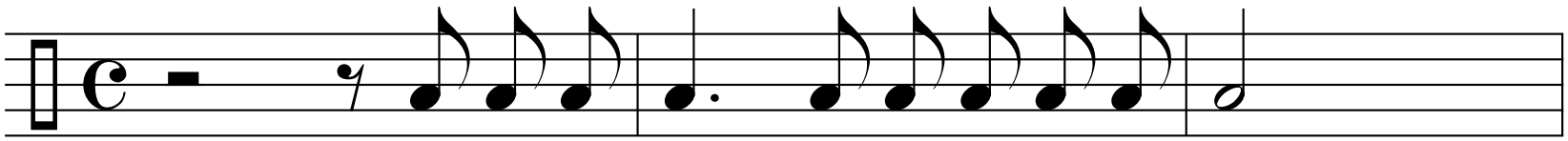
Møte mm. 2-4 voice



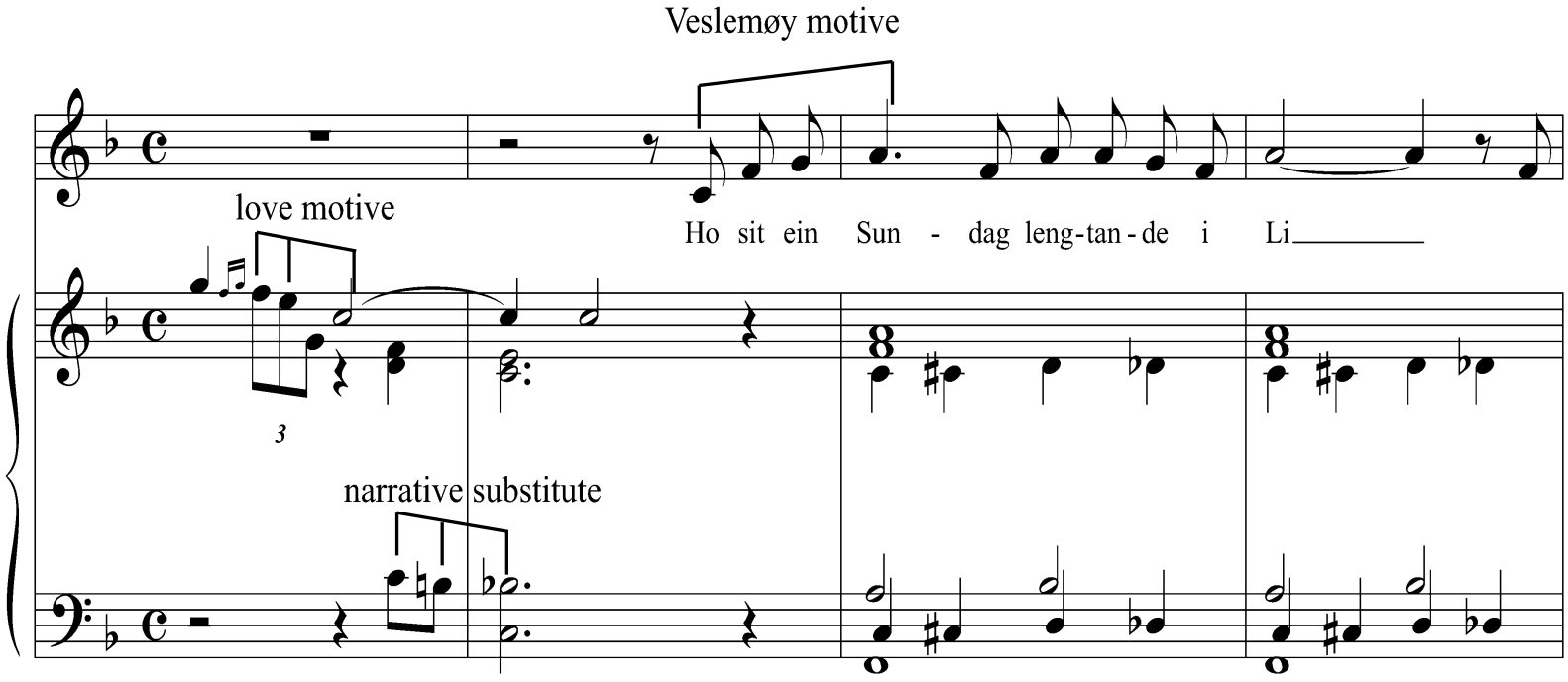

Vond Dag mm. 2-4 voice



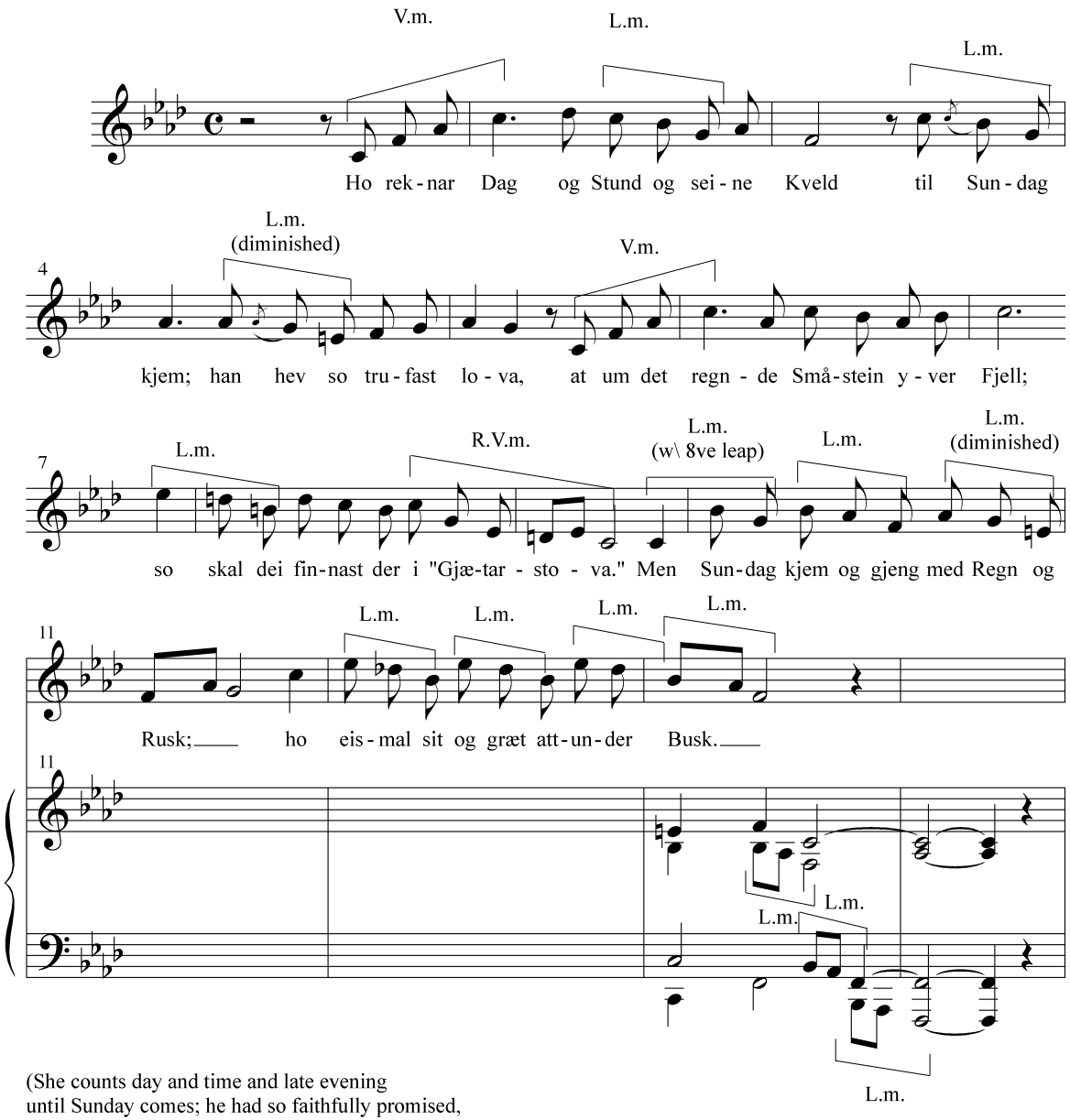

Rhythm “a”



# Example 5. “Møte” mm. 1-4

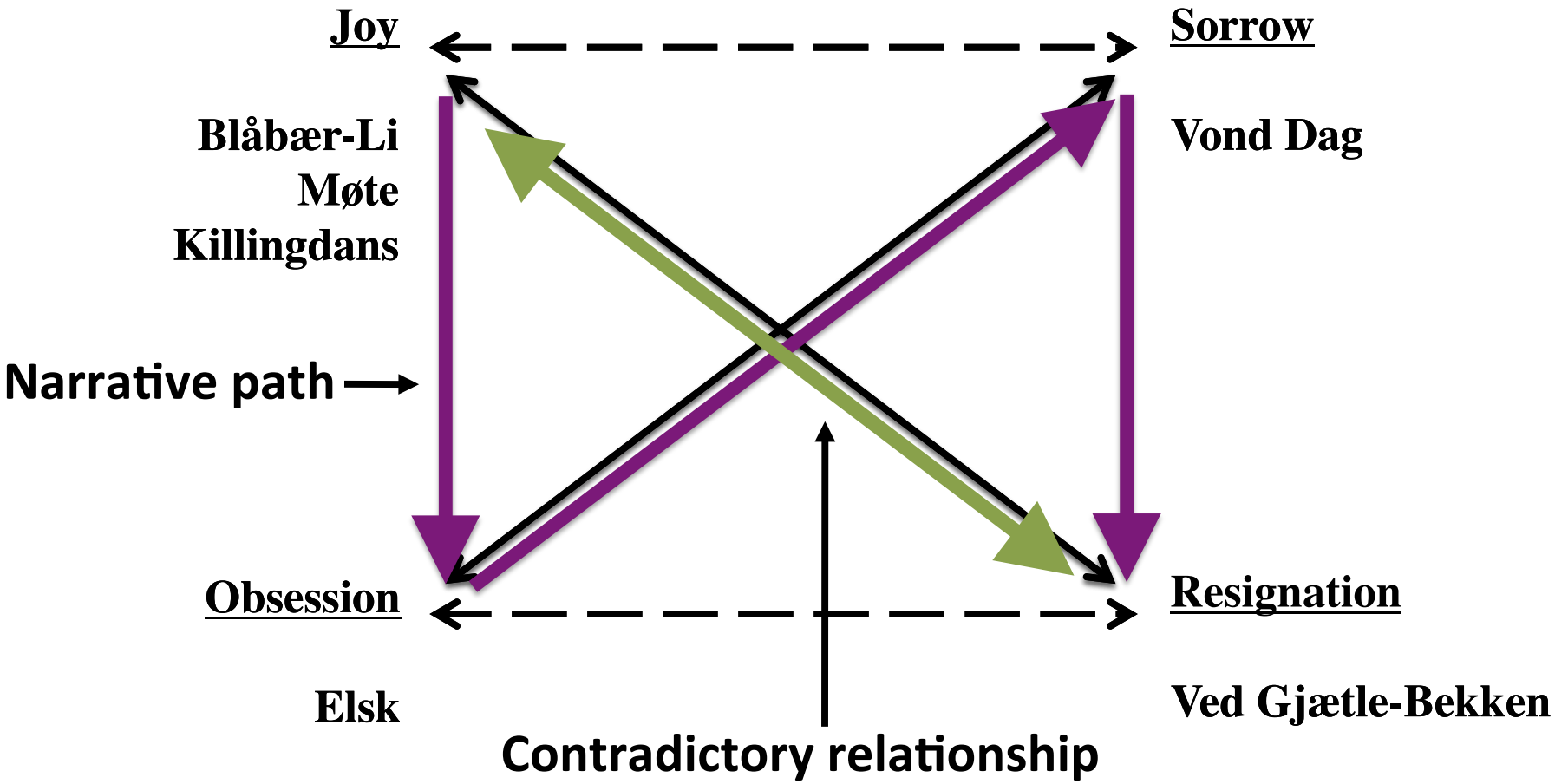


Example 6. “Vond dag” mm. 1-14, highlighting Veslemøy motive and love motive.



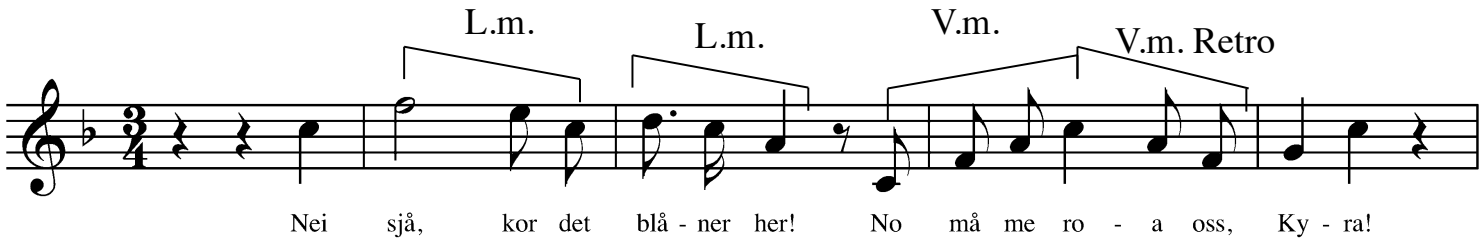

(She counts day and time and late evening
until Sunday comes; he had so faithfully promised,
that [even] if it rained small stones over the mountain;
so [still] they would meet there in the "shepherd's hut."
But Sunday comes and goes with rain and wind;
she sits alone and cries under a bush.)

Figure 5. The narrative path and the contradictory relationship between Blåbær-Li and Ved Gjætle-Bekken

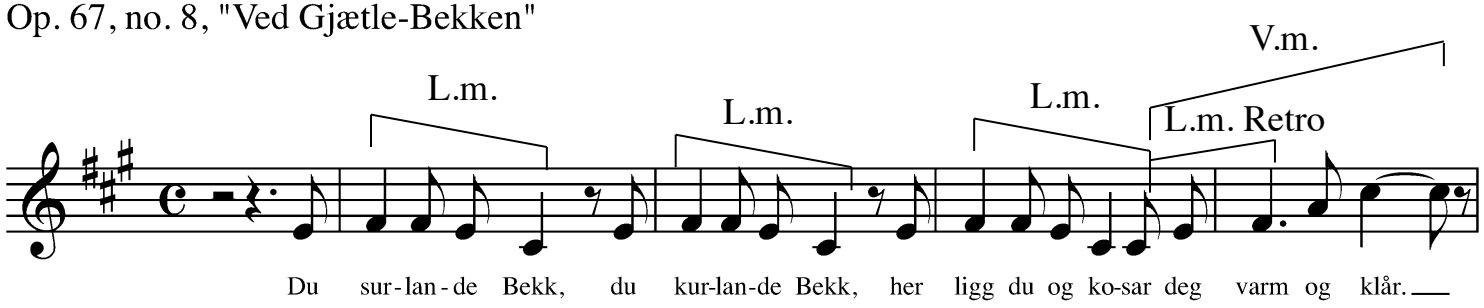
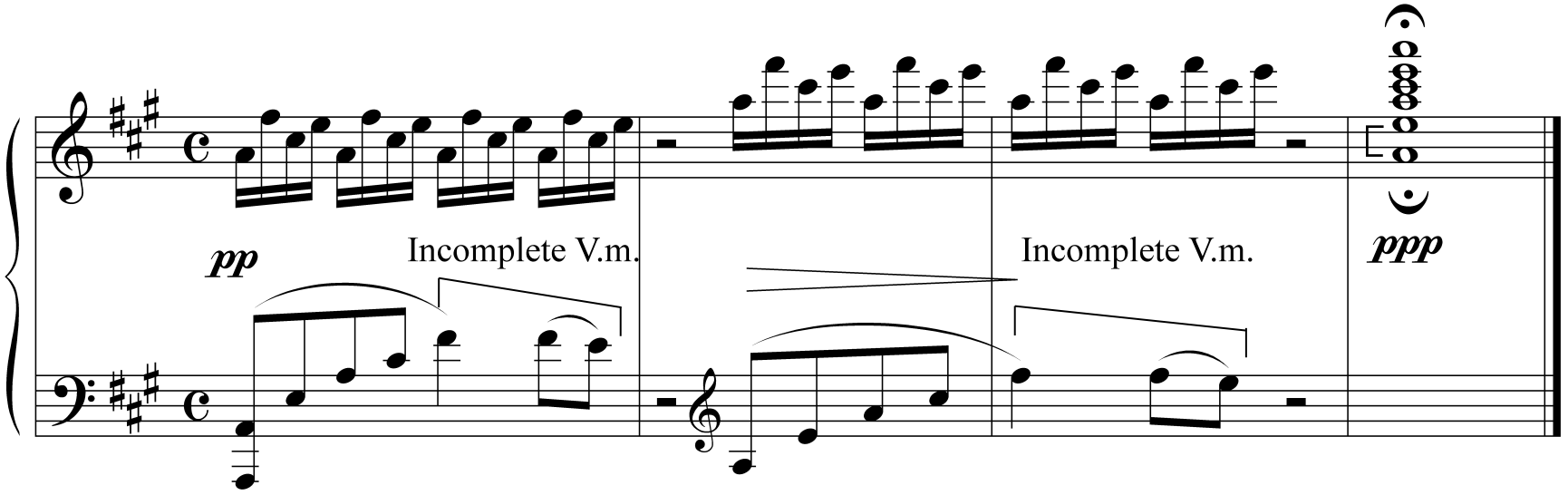


# Example 7. Opening vocal lines of Blåbær-Li and Ved Gjætle-Bekken

Op. 67, no. 3, "Blåbær-Li"




Op. 67, no. 8, "Ved Gjætle-Bekken"



# Example 8. Ved Gjætle-Bekken mm. 93-6