

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.

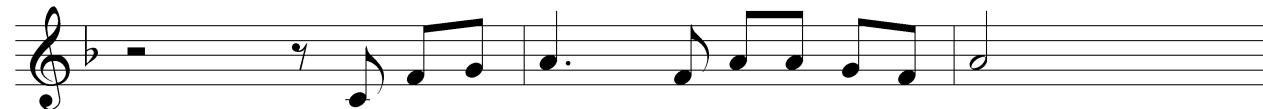
Op. 67, no. 1, "Det syng"



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.

**Joy** ← — — — — — → **Sorrow**

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

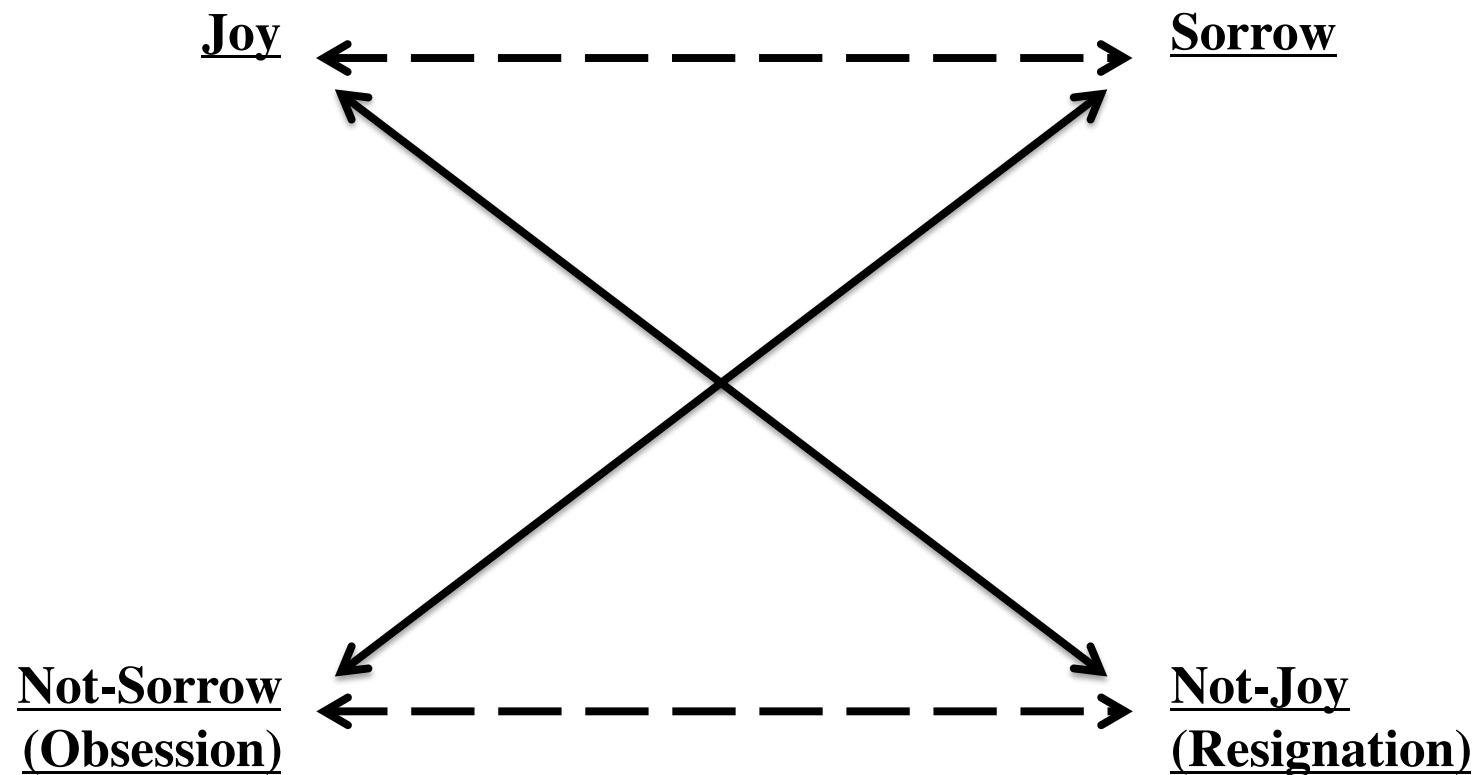


Figure 3. All songs participating in the love narrative of *Haugtussa* mapped onto the semiotic square.

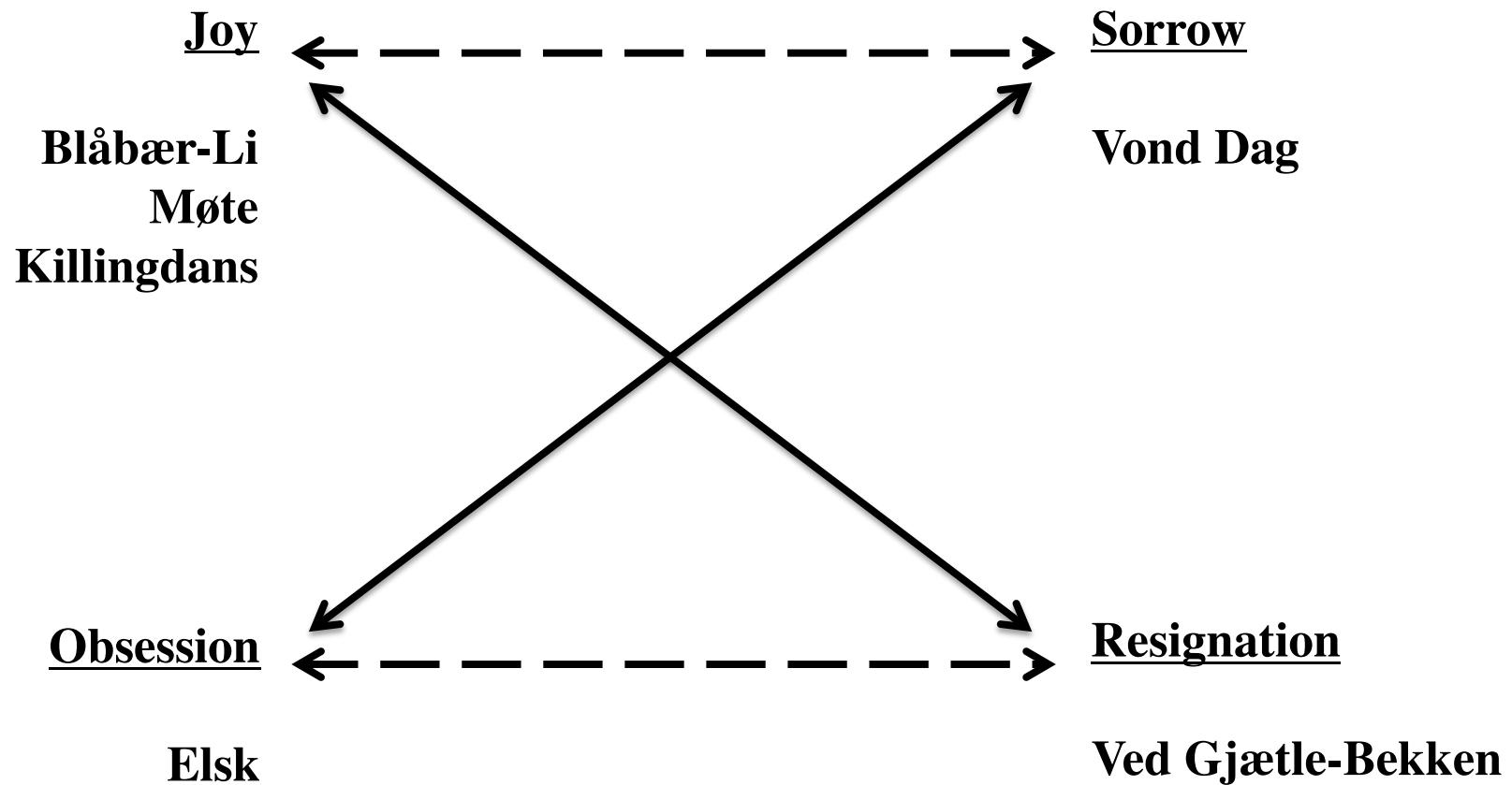
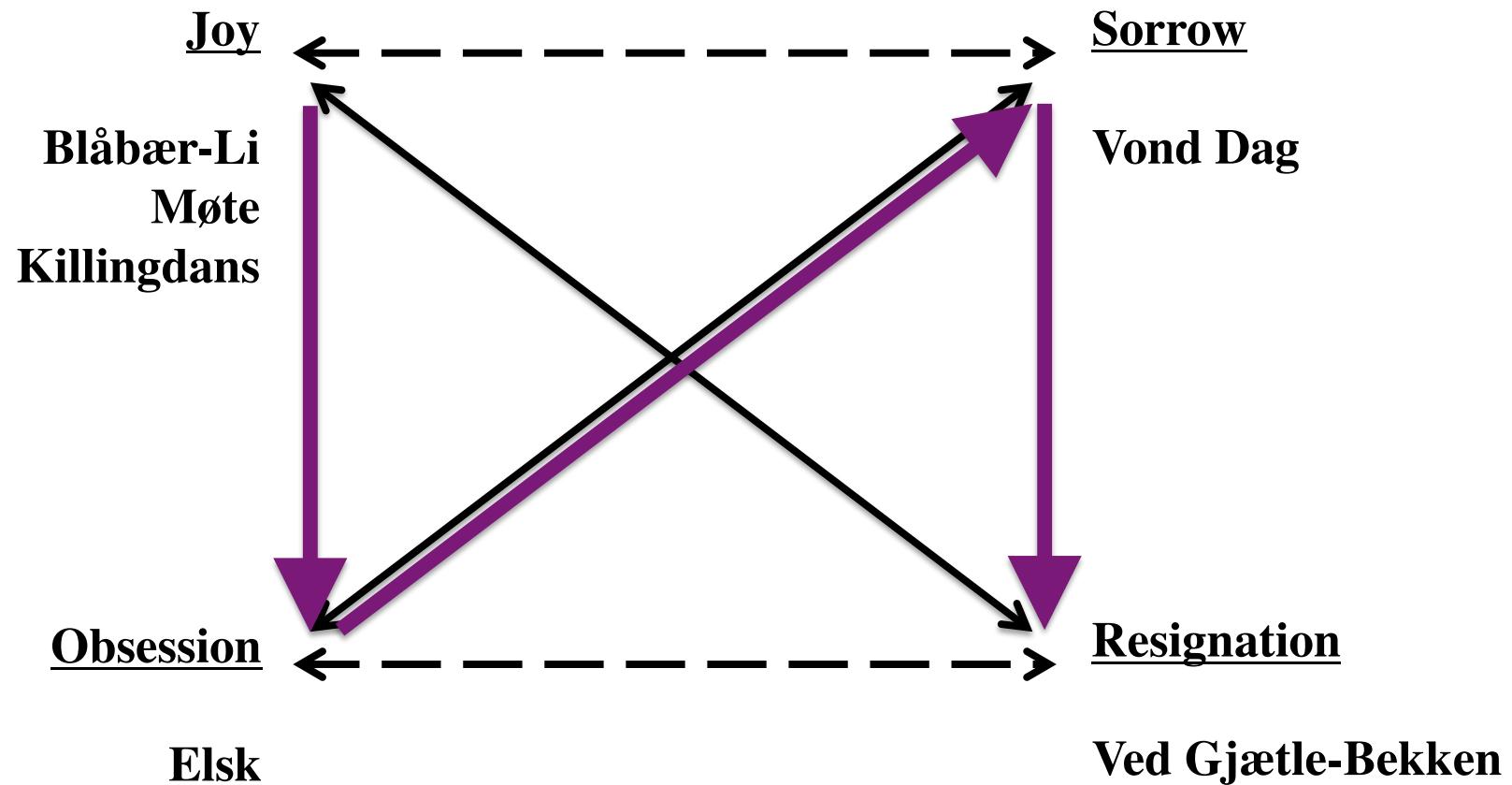
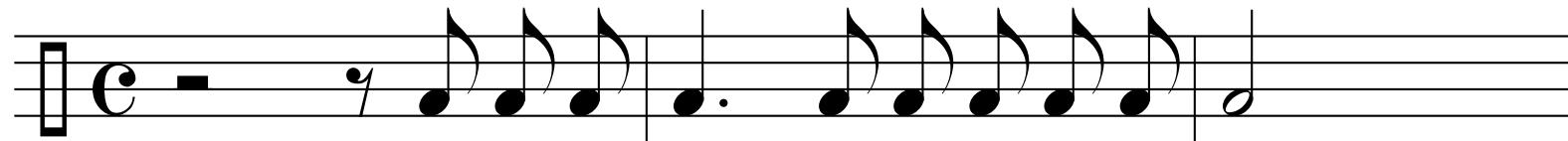


Figure 4. The Narrative Path in *Haugtussa* Op. 67



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

Rhythm “a”



Rhythm “b”

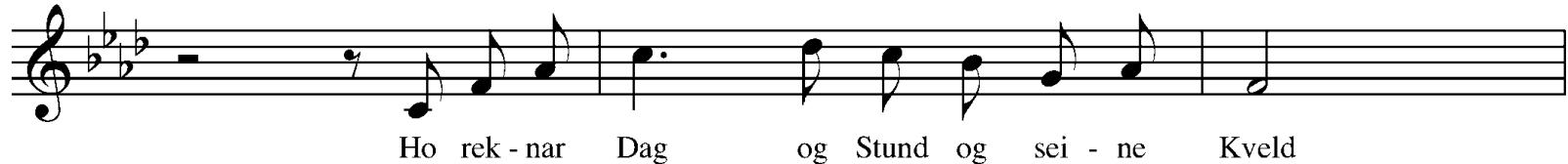


Example 4. Opening vocal phrases of Møte and Vond Dag;  
identical rhythms (Rhythm “a”)

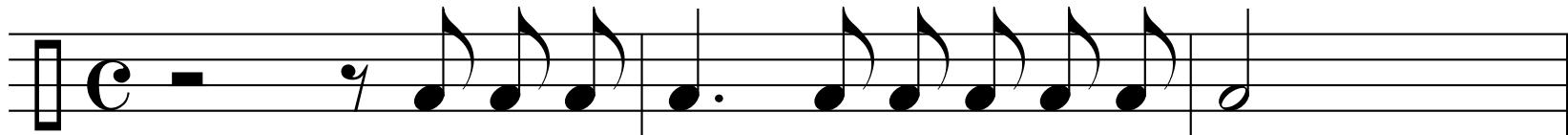
Møte mm. 2-4 voice



Vond Dag mm. 2-4 voice



Rhythm “a”



## Example 5. “Møte” mm. 1-4

Veslemøy motive

love motive

Ho sit ein Sun - dag leng-tan - de i Li\_\_\_\_\_

3

narrative substitute

The musical score for Example 5. "Møte" mm. 1-4 features three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is one flat. The time signature changes from common time to 3/4 at measure 3, and then to 8/8. The vocal line includes lyrics: "Ho sit ein Sun - dag leng-tan - de i Li\_\_\_\_\_".

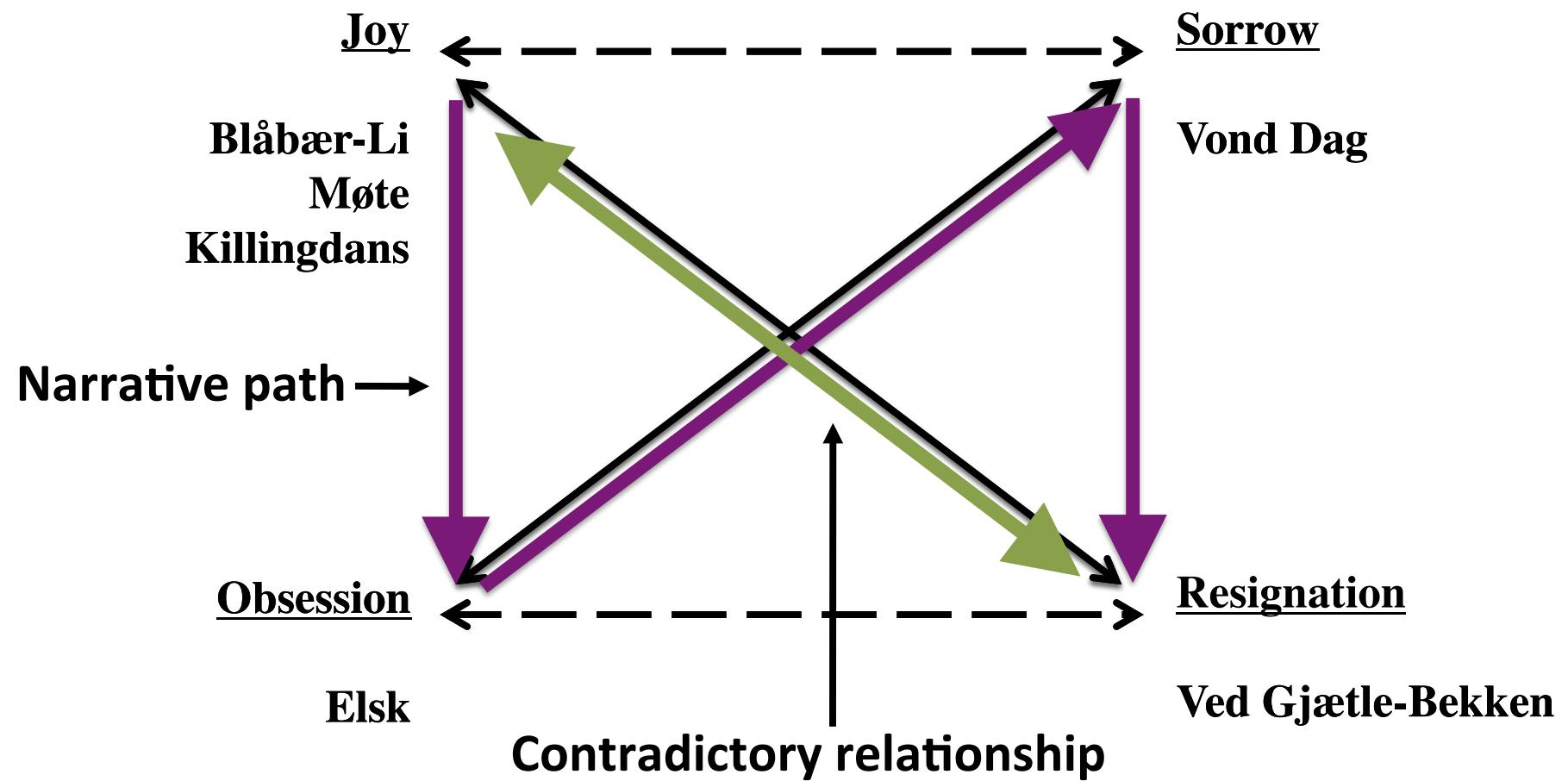
Example 6.  
 “Vond dag”  
 mm. 1-14,  
 highlighting  
 Veslemøy  
 motive and  
 love motive.

The musical score consists of four staves of music in common time, key signature of two flats. The vocal line is in soprano clef. The lyrics are in Norwegian. Motives are labeled above the staff:

- mm. 1-3: V.m. (above first three measures)
- mm. 1-3: L.m. (above second three measures)
- mm. 4: L.m. (diminished) (above measure 4)
- mm. 4-5: V.m. (above measure 5)
- mm. 7: L.m. (above measure 7)
- mm. 7: R.V.m. (above measure 7)
- mm. 7: L.m. (w\ 8ve leap) (above measure 7)
- mm. 7: L.m. (diminished) (above measure 7)
- mm. 11: L.m. (above measure 11)

(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"

Musical score for Op. 67, no. 3, "Blåbær-Li". The vocal line consists of two parts. The first part (measures 1-4) has lyrics: "Nei sjå, kor det blå - ner her!". The second part (measures 5-8) has lyrics: "No må me ro - a oss, Ky - ra!". Musical markings above the notes include "L.m." (Lyric Motif) over the first two measures and "V.m." (Vocal Motif) over the last two measures. A bracket labeled "V.m. Retro" spans the entire second part.

Op. 67, no. 8, "Ved Gjætle-Bekken"

Musical score for Op. 67, no. 8, "Ved Gjætle-Bekken". The vocal line consists of three parts. The first part (measures 1-4) has lyrics: "Du sur-lan-de Bekk, du kur-lan-de Bekk,". The second part (measures 5-8) has lyrics: "her ligg du og ko-sar deg varm og klår. —". Musical markings above the notes include "L.m." (Lyric Motif) over the first two measures, "L.m." over the next two measures, and "V.m." (Vocal Motif) over the final measure. A bracket labeled "L.m. Retro" is placed under the eighth measure.

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

A musical score for piano, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of two sharps. The music begins with a dynamic of ***pp***. The first measure shows sixteenth-note patterns in both staves. The second measure is a repeat sign with a bracket labeled "Incomplete V.m." The third measure continues the sixteenth-note patterns. The fourth measure is another repeat sign with a bracket labeled "Incomplete V.m.". The fifth measure concludes with a dynamic of ***ppp*** and a fermata over three notes in the treble staff.