Slåtter (Norwegian Peasant Dances), Op. 72

Slåtter (Norwegische Bauerntänze)

PREFACE.

These Norwegian "Slåtter" ("Slåt" is the usual Norwegian name for the peasant's dance), now for the first time brought before the public in their original form for the violin (or for the so-called Hardanger-fiddle) and re-arranged for the piano, were written down after an old gleeman in Telemarken. Those who can appreciate such music, will be delighted at the originality, the blending of fine, soft gracefulness with sturdy almost uncouth power and untamed wildness as regards melody and more particularly rhythm, contained in them. This music,—which is handed down to us from an age when the culture of the Norwegian peasant was isolated in its solitary mountain-valleys from the outer world, to which fact it owes its whole originality,—bears the stamp of an imagination as daring in its flight as it is peculiar.

My object in arranging the music for the piano was to raise these works of the people to an artistic level, by giving them what I might call a style of musical concord, or bringing them under a system of harmony. Naturally, many of the little embellishments, characteristic of the peasant's fiddle and of their peculiar manner of bowing, cannot be reproduced on the piano, and had accordingly to be left out. On the other hand, by virtue of its manifold dynamic and rhythmic qualities, the piano affords the great advantage of enabling us to avoid a monotonous uniformity, by varying the harmony of repeated passages or parts. I have endeavoured to make myself clear in the lines set forth, in fact, to obtain a definite form. The few passages in which I considered myself authorized as an artist, to add to, or work out the given motives, will easily be found, on comparing my arrangement with the original, written down by Johan Halvorsen, in a manner reliable even for research-work, and published by the same firm.

The "Slåtter" sound a minor third higher, when played on the peasant's fiddle; nevertheless, I have retained the key in which the original is written down, in order to obtain a fuller effect on the piano.

Fovord.

Disse norske „Slåtter" (Slåt er det norske Udtryk for Bondedans) som for første Gang i Originaloptegnelse for Hardangerviolinen og i fri Bearbeidelse for Pianoforte overgives til Offentligheden, er nedskrevet efter en gammel Spillemand i Telemarken. Hvem der har Sans for disse Klange vil henföres af deres store Originalitet, deres Blanding af fin og skjær Ynde med djærv Kraft og utæmmet Vildhed i melodisk, som især i rytmisk Henseende. De bærer Præget af en ligeså dristig, som bizar Fantasi, disse Levninger fra en Tid, da den norske Bondekultur var afstængt fra Udenverdenen i de afsidesliggende Fjelddale og netop derfor har bevaret hele sin Oprindelighed.

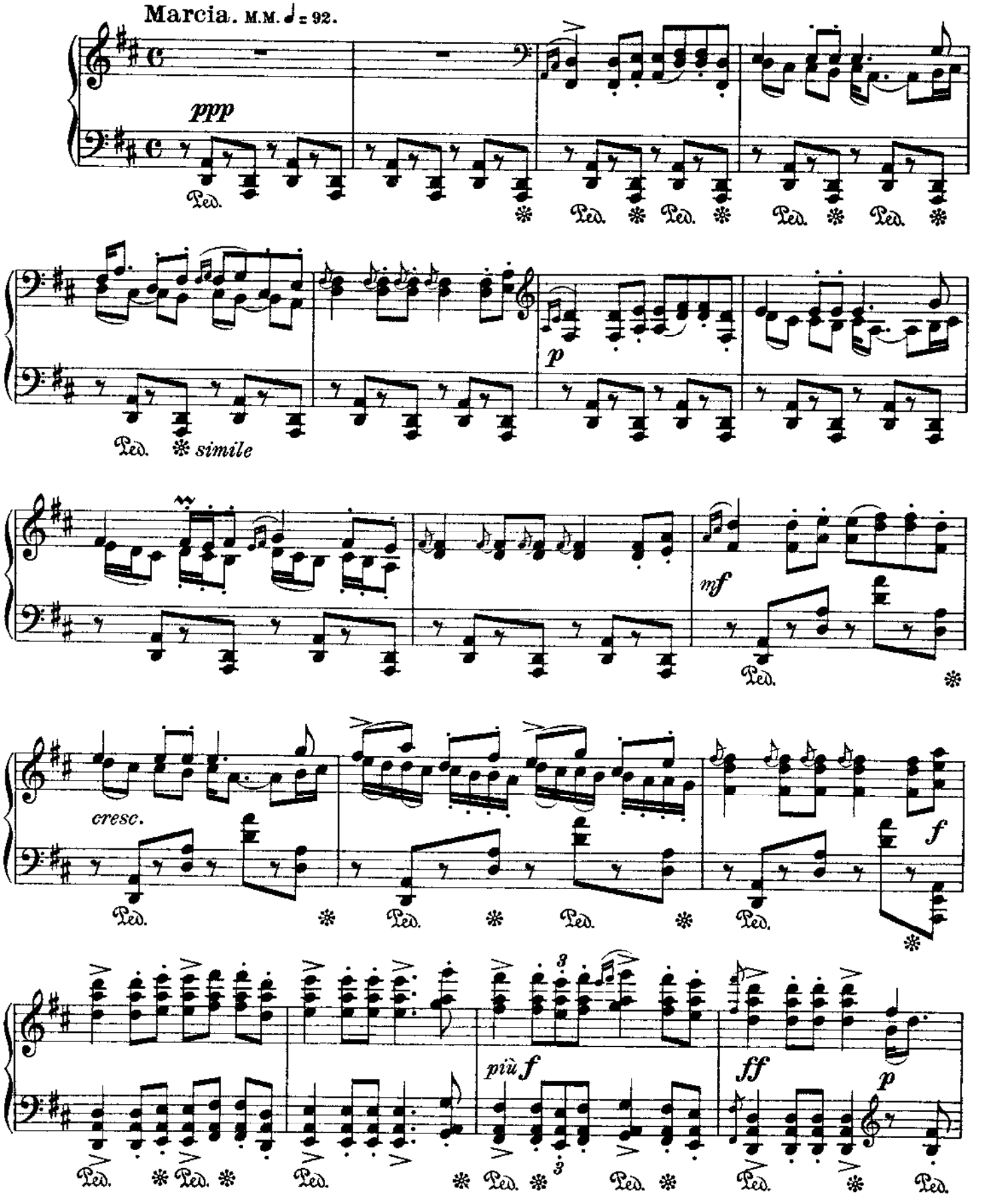
Min Opgave ved Overföringen til Pianoet var et Forsög på, gjennem, lad mig kalde det stiliseret Harmonik a hæve disse Folketoner op til et kunstnerisk Niveau Det ligger i Sagens Natur, at Klaveret måtte give Afkald på mange af de små Forsiringer, der bunder i Hardangerfelens Karakter og Bueföringens Ejendommelighed. Til Gjenjæld har Klaveret den store Fordel, gjennem dynamisk og rytmisk Mangfoldighed, samt gjennem ny Harmonisering af Gjentagelserne at kunne undgå en altfor fremtrædende Ensformighed. Jeg har bestræbt mig for at optrække klare, overskuelige Linjer, overhovedet at skabe en fast Form. De få Steder, hvor jeg holdt det for kunstnerisk berettiget at bygge videre på de foreliggende Motiver, vil man let udfinde ved at sammenligne min Bearbeidelse med den samtidig på samme Forlag udkomne Originaloptegnelse af Johan Halvorsen, der er at betragte som Kildeskrift.

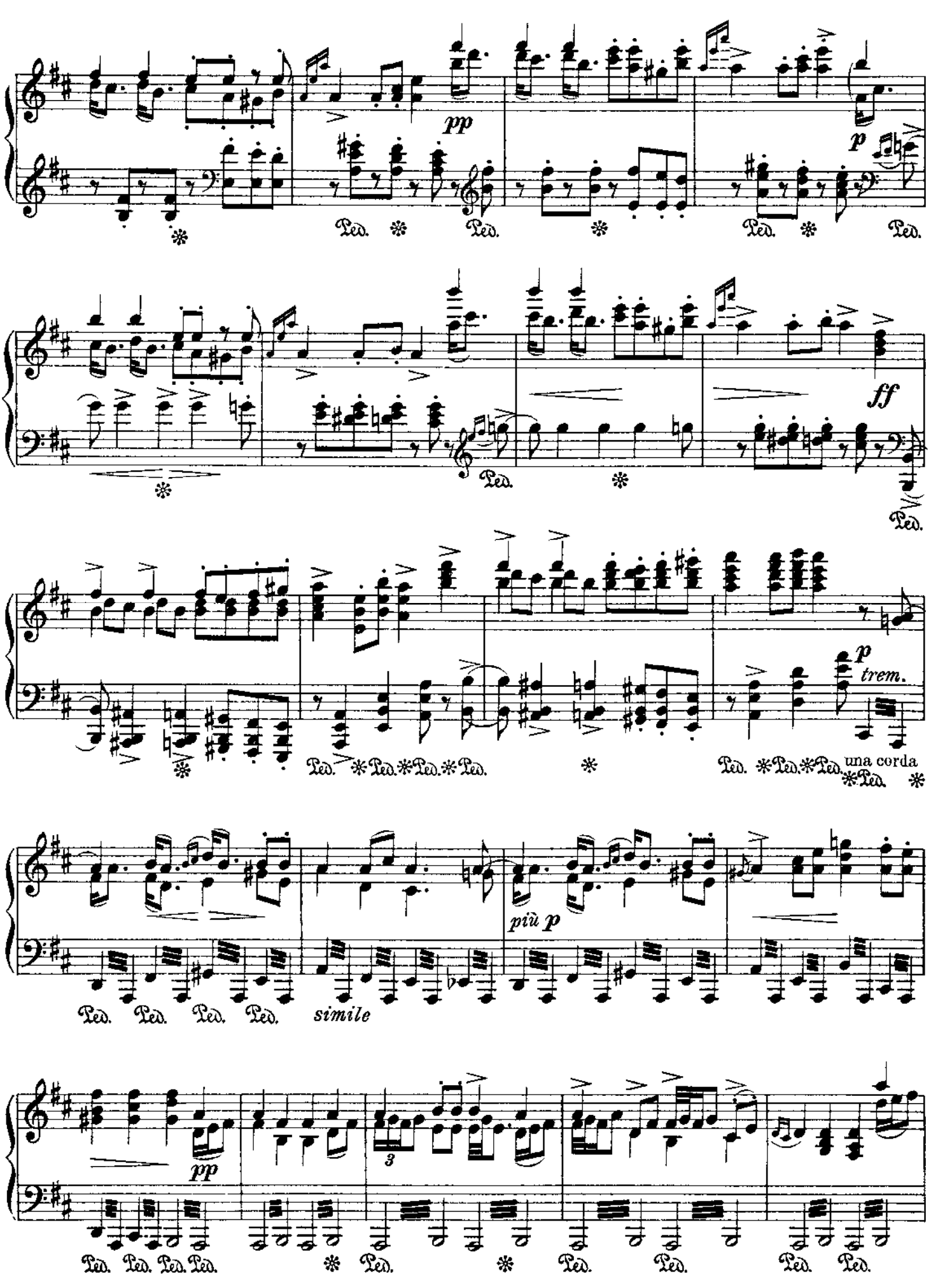
Tiltrods for at Slåtterne på Hardangerfelen klinger en liden Terts höjere, har jeg dog, forat opnå en fyldigere Klavervirkning, valgt at beholde den Toneart, hvori Originalen er optegnet.

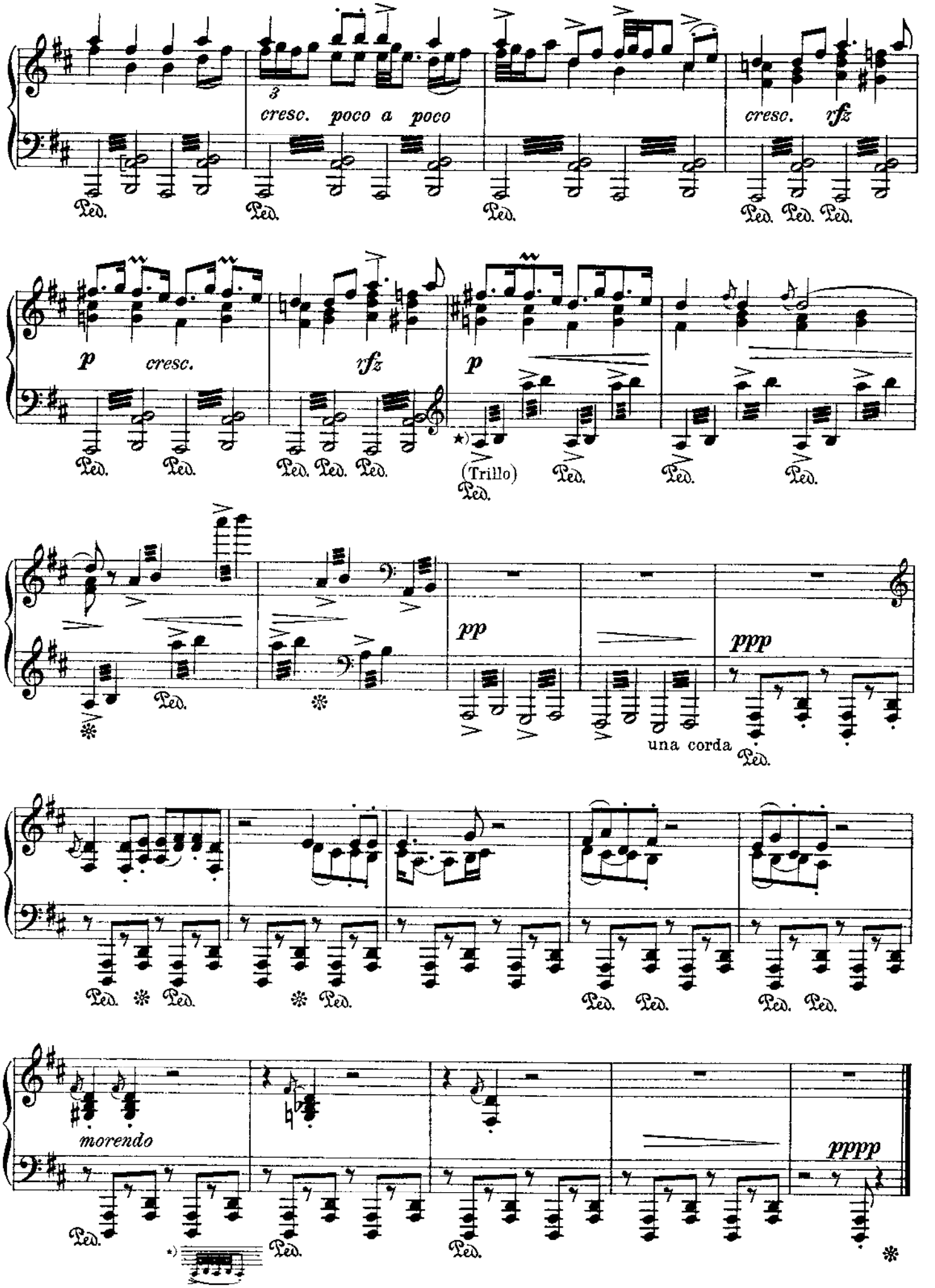
Edvard Grieg.

I. Gibøen's Wedding March

Gibøens bruremarsj—Gibøens Brautmarsch

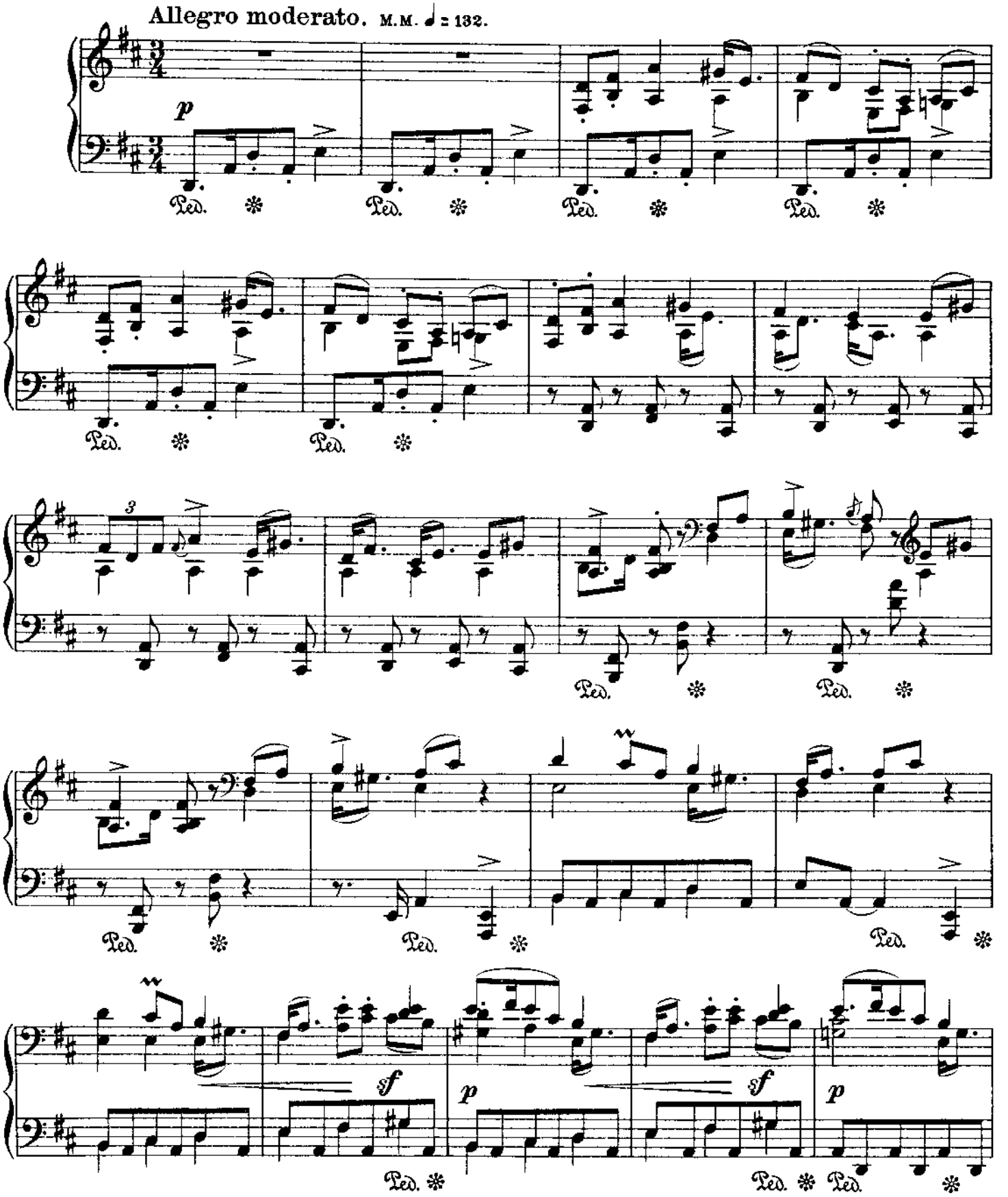


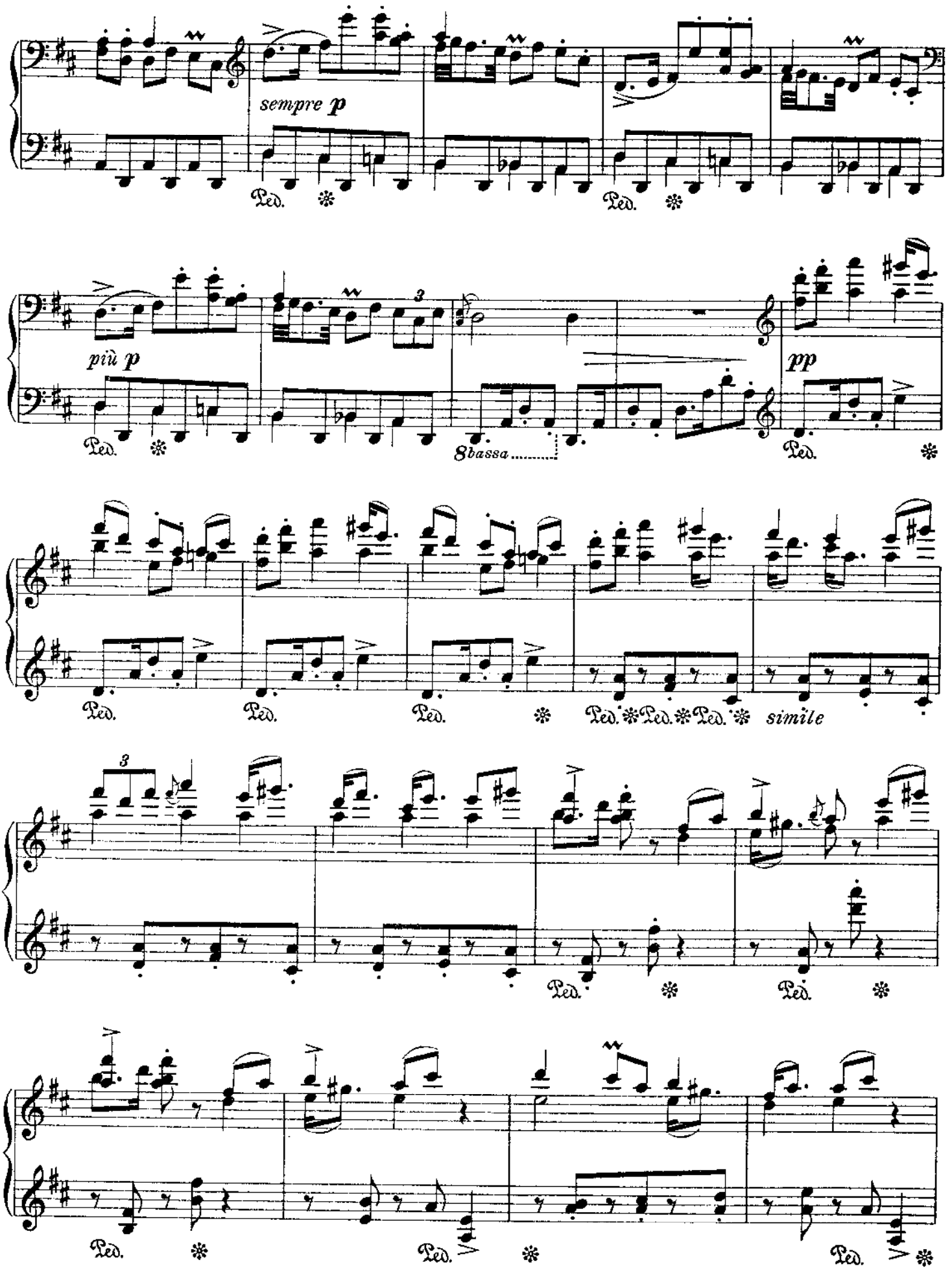

pp
p
ff
p
trem.
una corda
più p
simile
pp
3

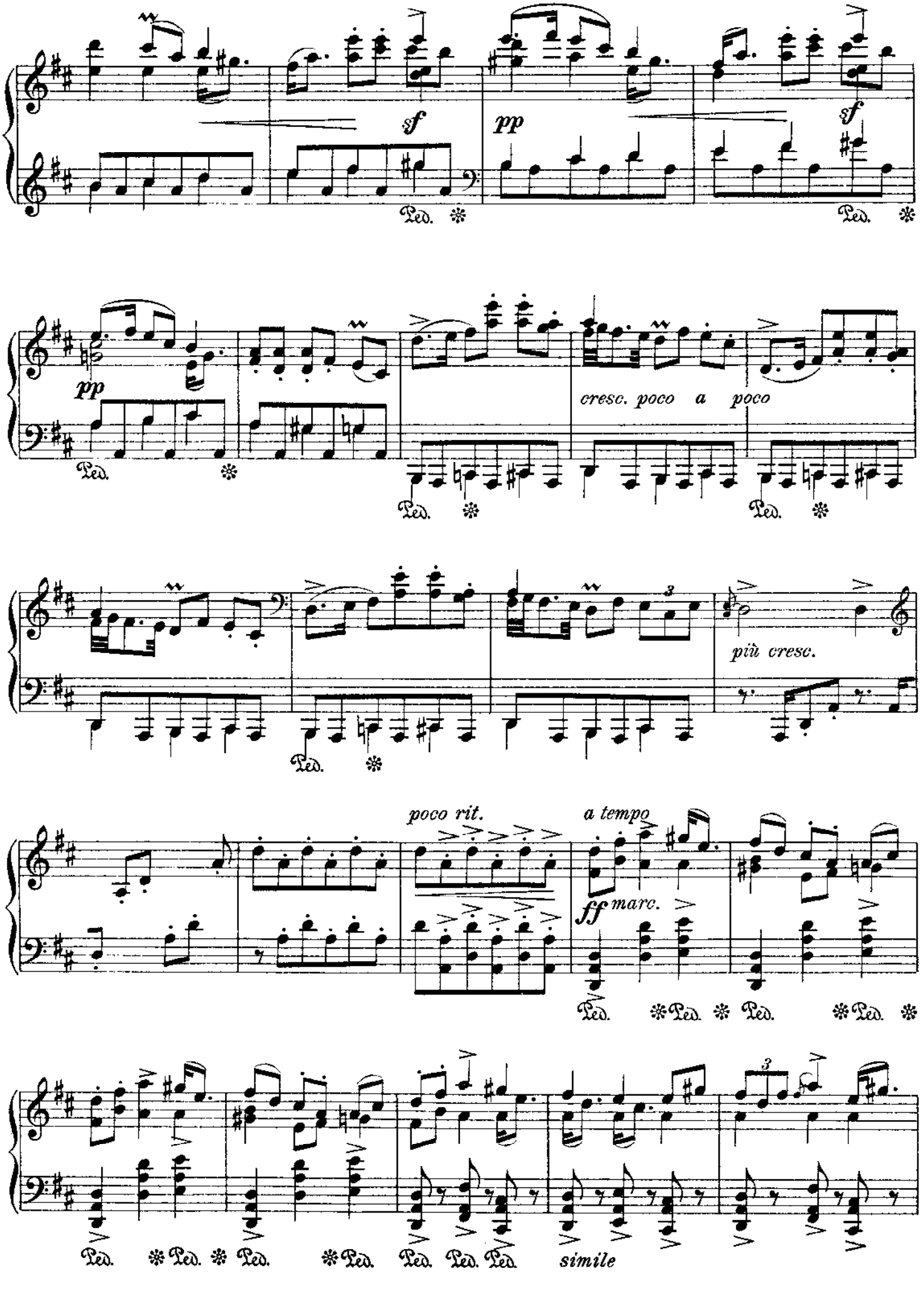

cresc. poco a poco
cresc. rfz
p cresc.
rfz
p
(Trillo)
pp
ppp
una corda
morendo
pppp
Ped.

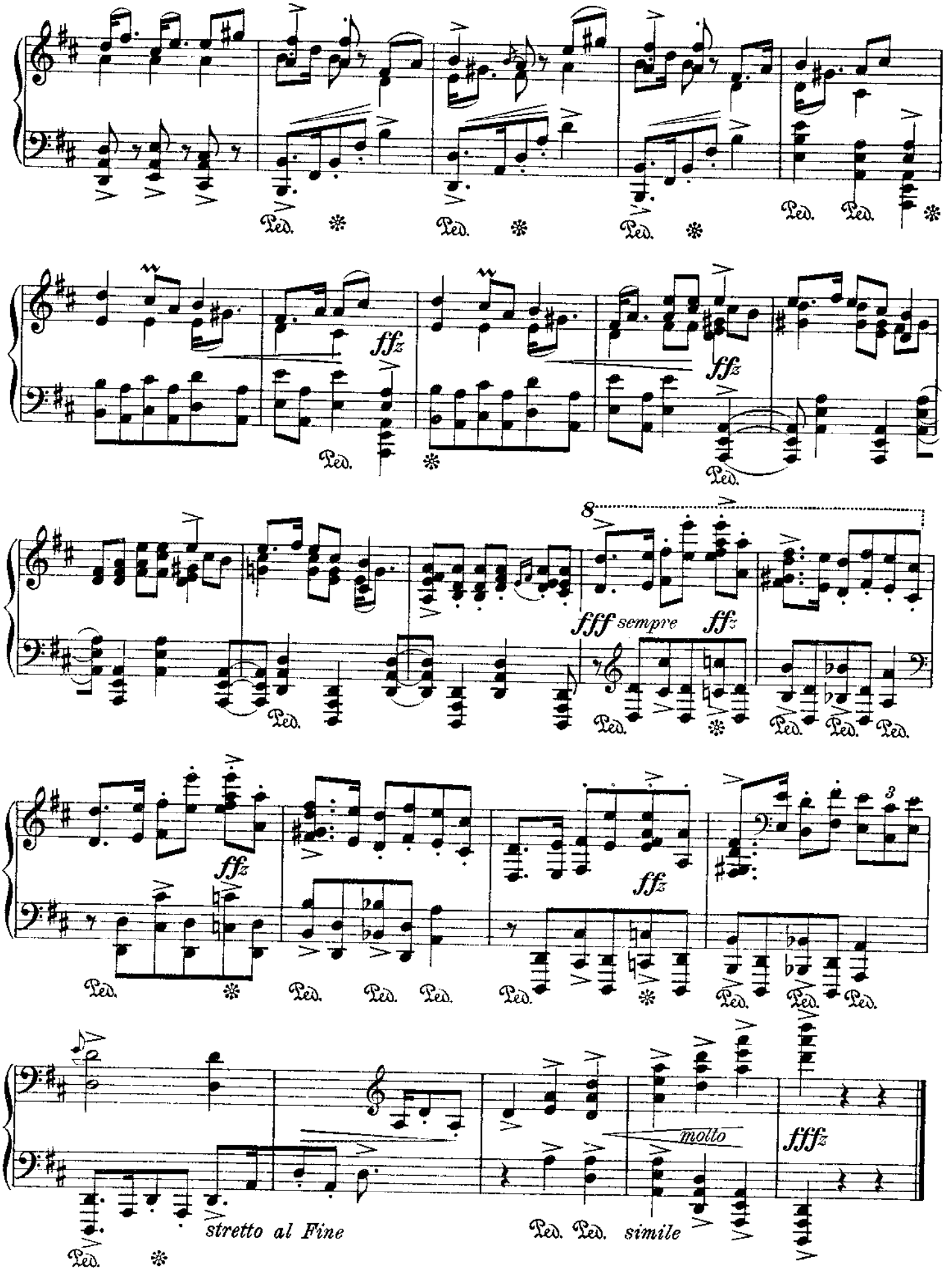
II. Jon Væstafæ's Springar

Jon Væstafæs springdans—Jon Vestafes Springdans



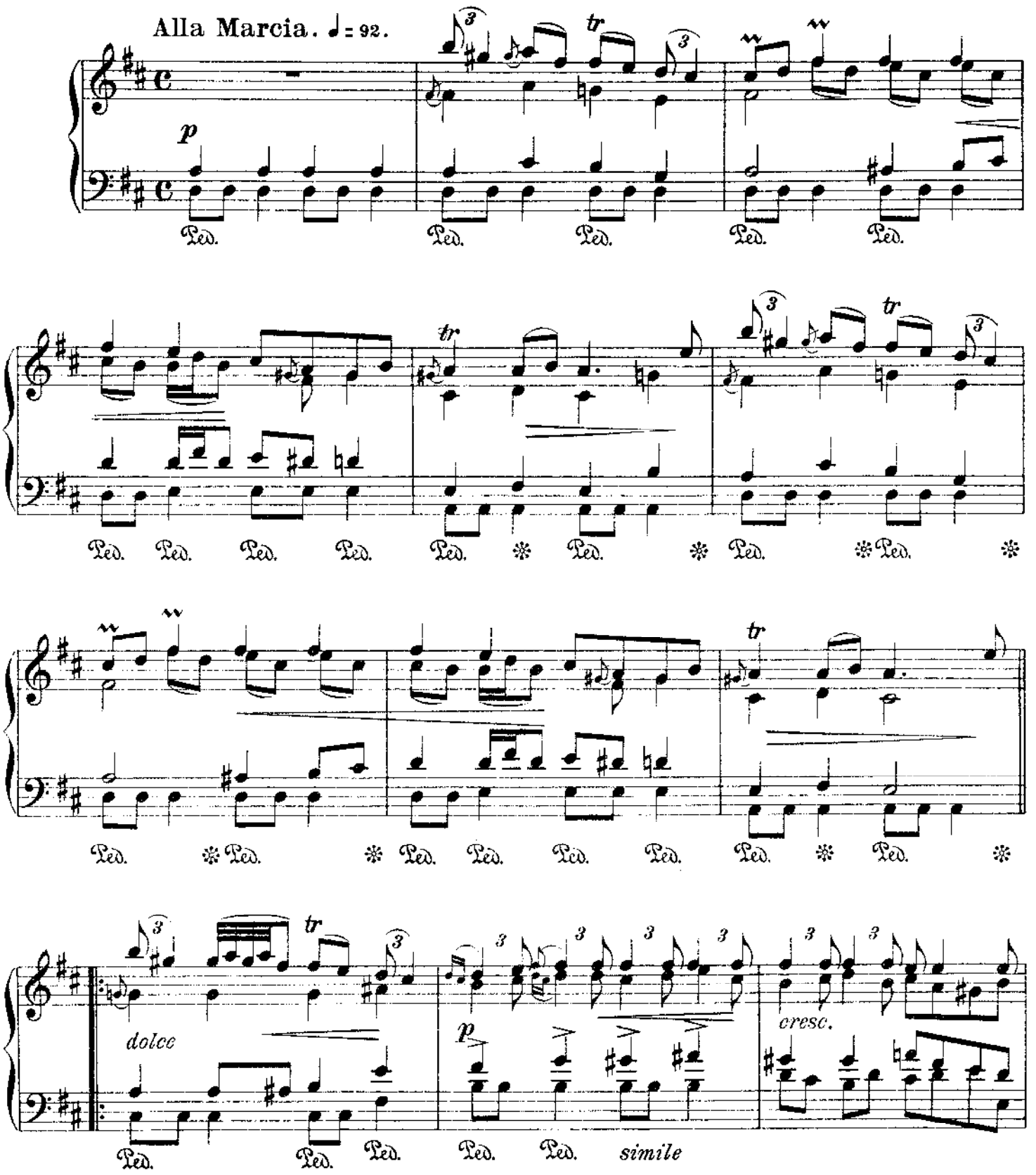

sempre p
Ped.
più p
pp
8bassa
simile

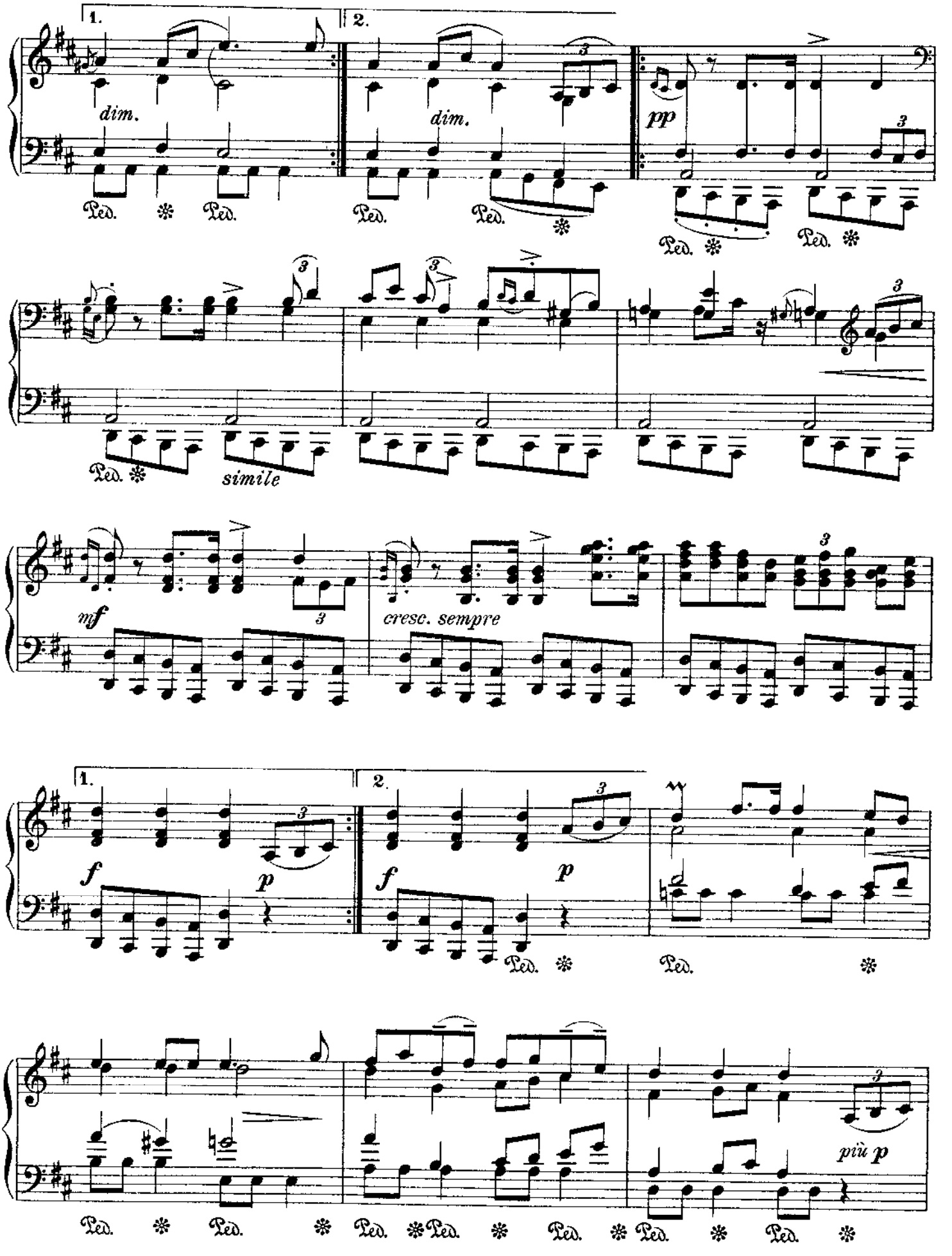

sf
pp
sf
Ped.
Ped.
pp
Ped.
cresc. poco a poco
Ped.
Ped.
più cresc.
Ped.
poco rit.
a tempo
ff marc.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
simile

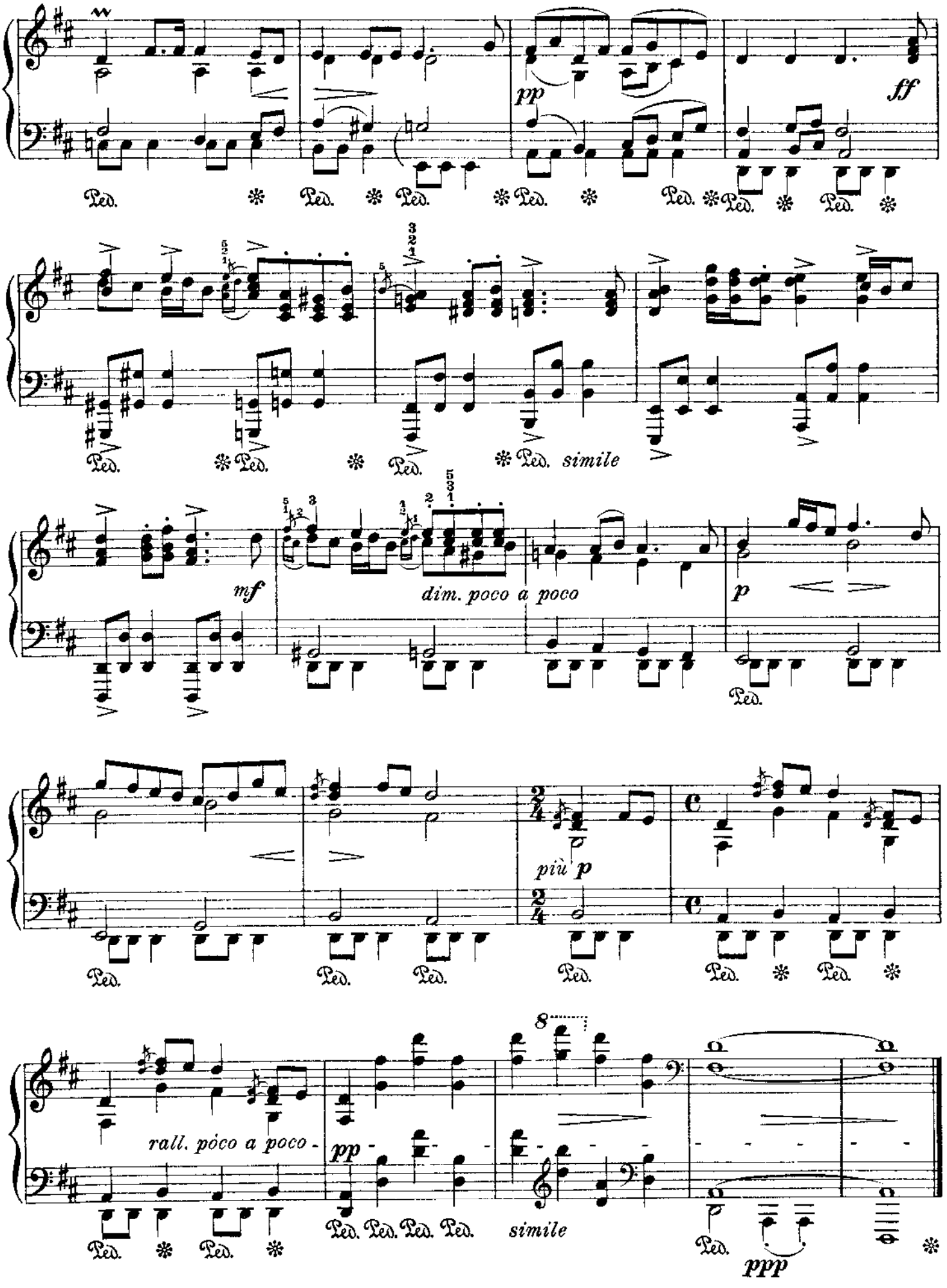

ffz
fff sempre
ffz
ffz
ffz
molto
fffz
stretto al Fine
simile

III. Wedding March from Telemark

Bruremarsj fra Telemark—Brautmarsch aus Telemark




1.
2.
dim.
dim.
pp
Ped.
simile
mf
cresc. sempre
f
p
più p


pp
ff
Ped.
mf
dim. poco a poco
p
più p
rall. poco a poco -
pp
simile
ppp

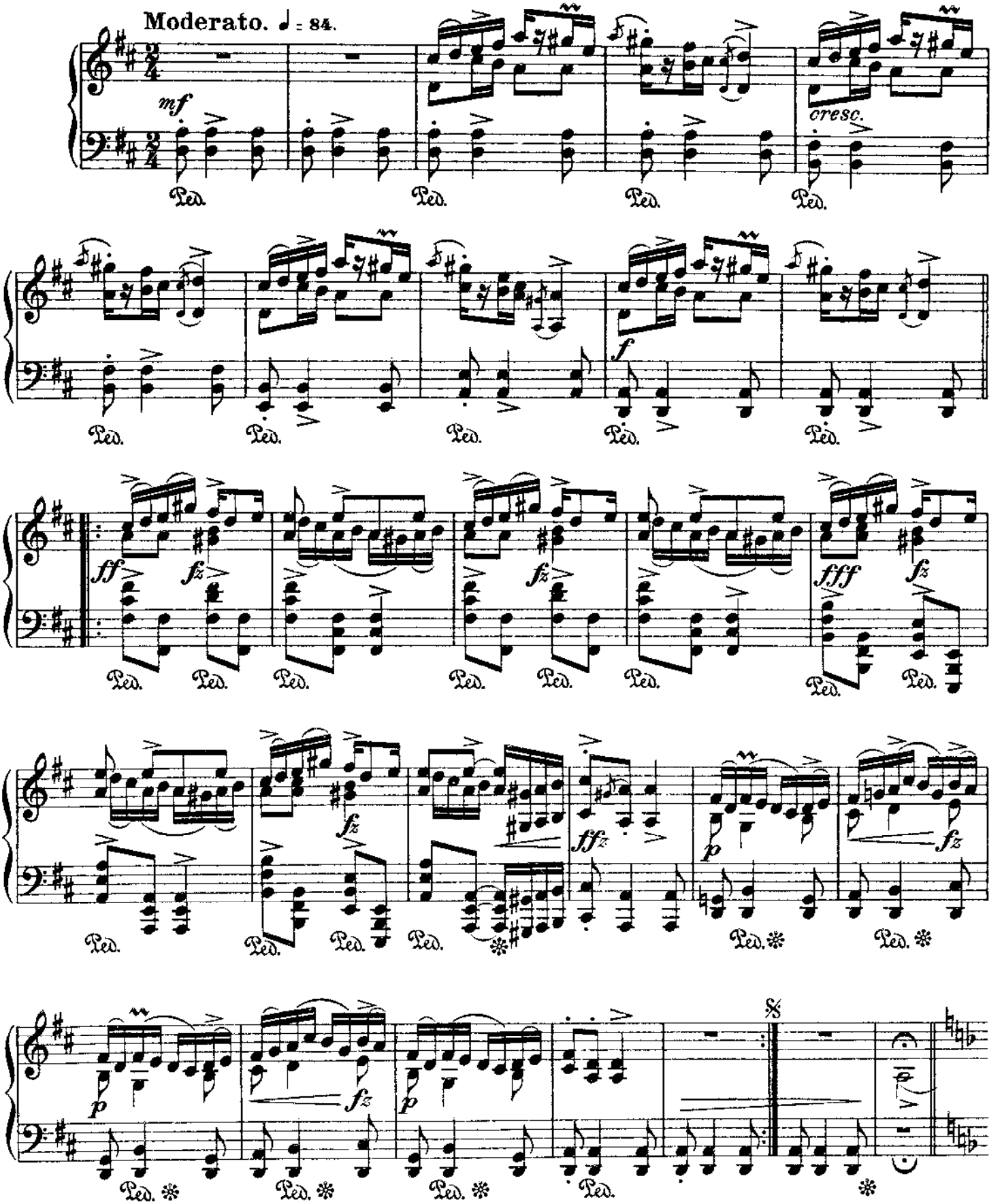
Halling from the Gnomes' Hill

This "Halling" is connected with the following legend:
A man, by the name of Brynjuw Olson, had lost a bull. After searching for the animal in the mountains, for several days, he became exhausted and fell asleep. He dreamed that he heard a wondrous strange song. Behind a hill he saw a beautiful maiden; she called to him and said: "Yea! so shalt thou play on the fiddle, Brynjuw Olson, when thou returnest home to wife and child, and yonder, where the mountains disappear, wilt thou find the bull."

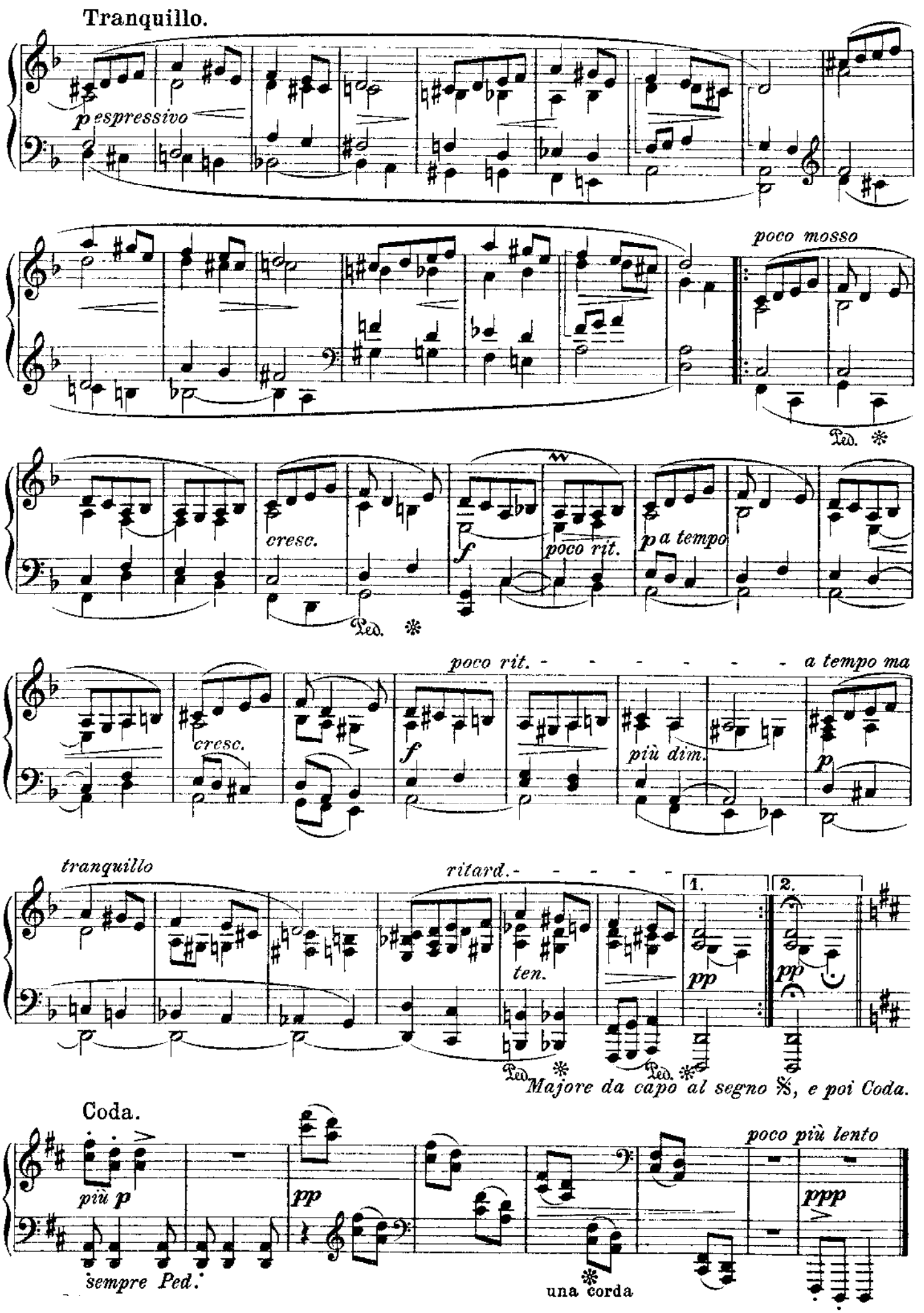
Til denne Halling knytter sig følgende Fortælling:
„En Mand som hed Brynjuv Olson havde mistet en Stut. Han gik og ledte efter den i Fjeldet i flere Dage. Så blev han træt og faldt i Söyn, og hörte i Sövnen en underlig Låt. Bortom en Haug så han ei nögli fin Jente. Jenten sa til ham: „Ja, så ska du spela på Violen, du Brynjuv Olson, når du kjem hejmat til Kjærring og Bon —
og bortæfor Nuten,
der fin du Stuten."

IV. Halling from the Gnomes' Hill*

Haugelåt. Halling—Halling aus dem Hügel

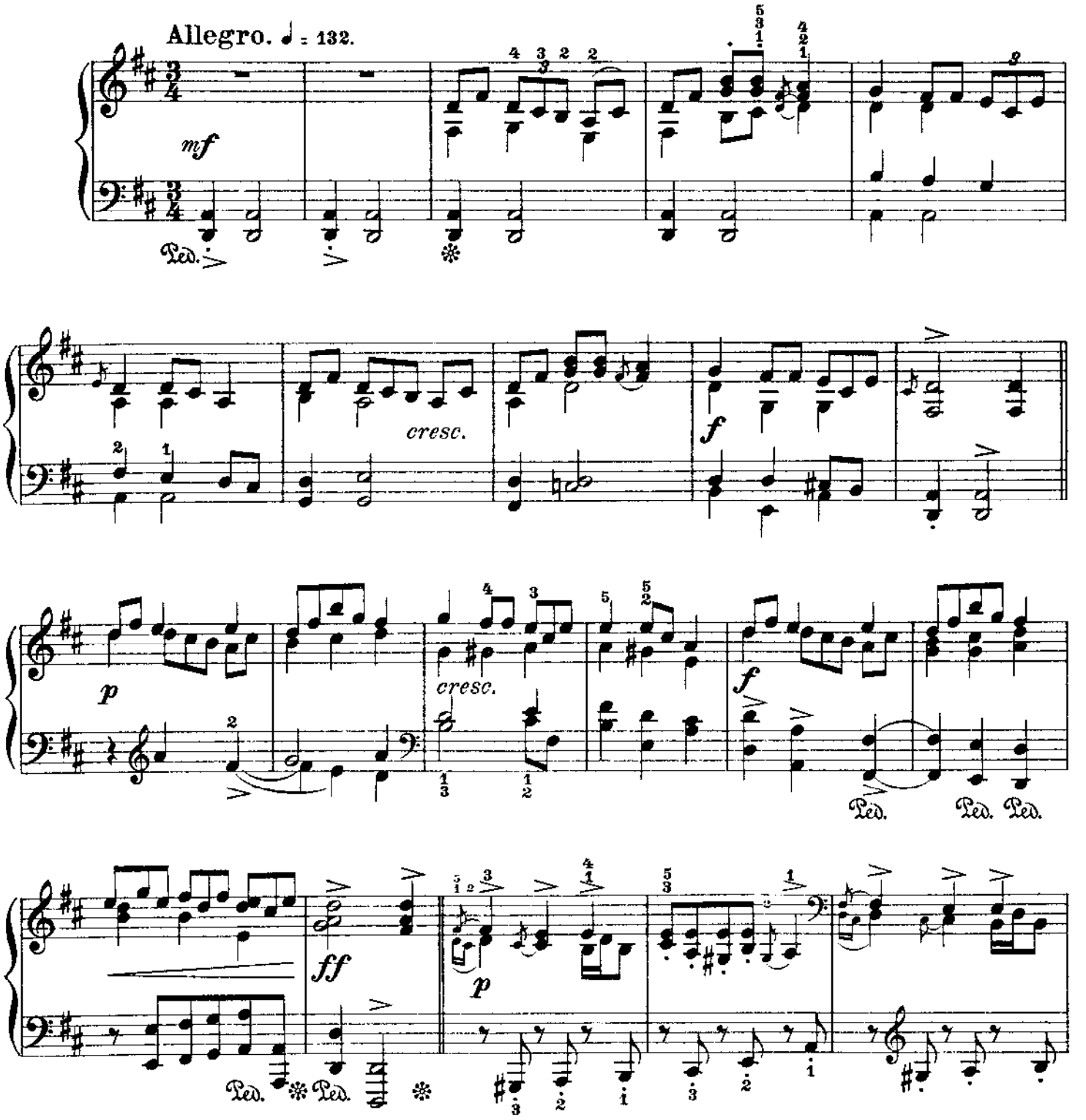


*) Abode of the fairies.

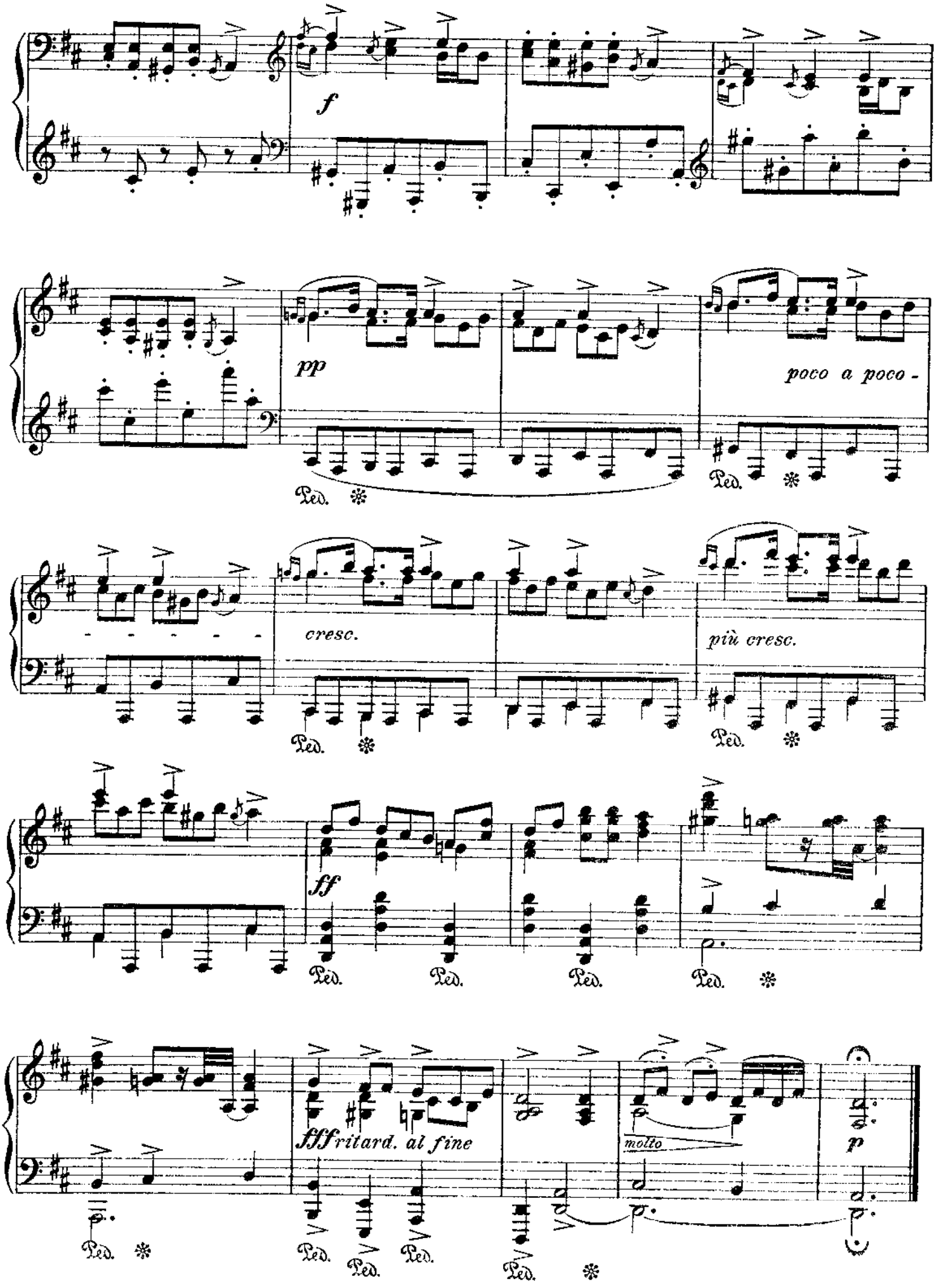

Tranquillo.
p espressivo
poco mosso
Ped. *
cresc.
f
poco rit.
p a tempo
Ped. *
poco rit. - - - - - - - a tempo ma
cresc.
f
più dim.
p
tranquillo
ritard. - - - - - -
1.
2.
ten.
pp
pp
Ped. * Ped. *
Majore da capo al segno 𝄋, e poi Coda.
Coda.
più p
pp
poco più lento
ppp
sempre Ped.
una corda

V. The Prillar from Os Parish (Springar)*

Prillaren fra Os prestegjeld. Springdans—
Der Prillar aus dem Kirchenspiel Os. Springdans

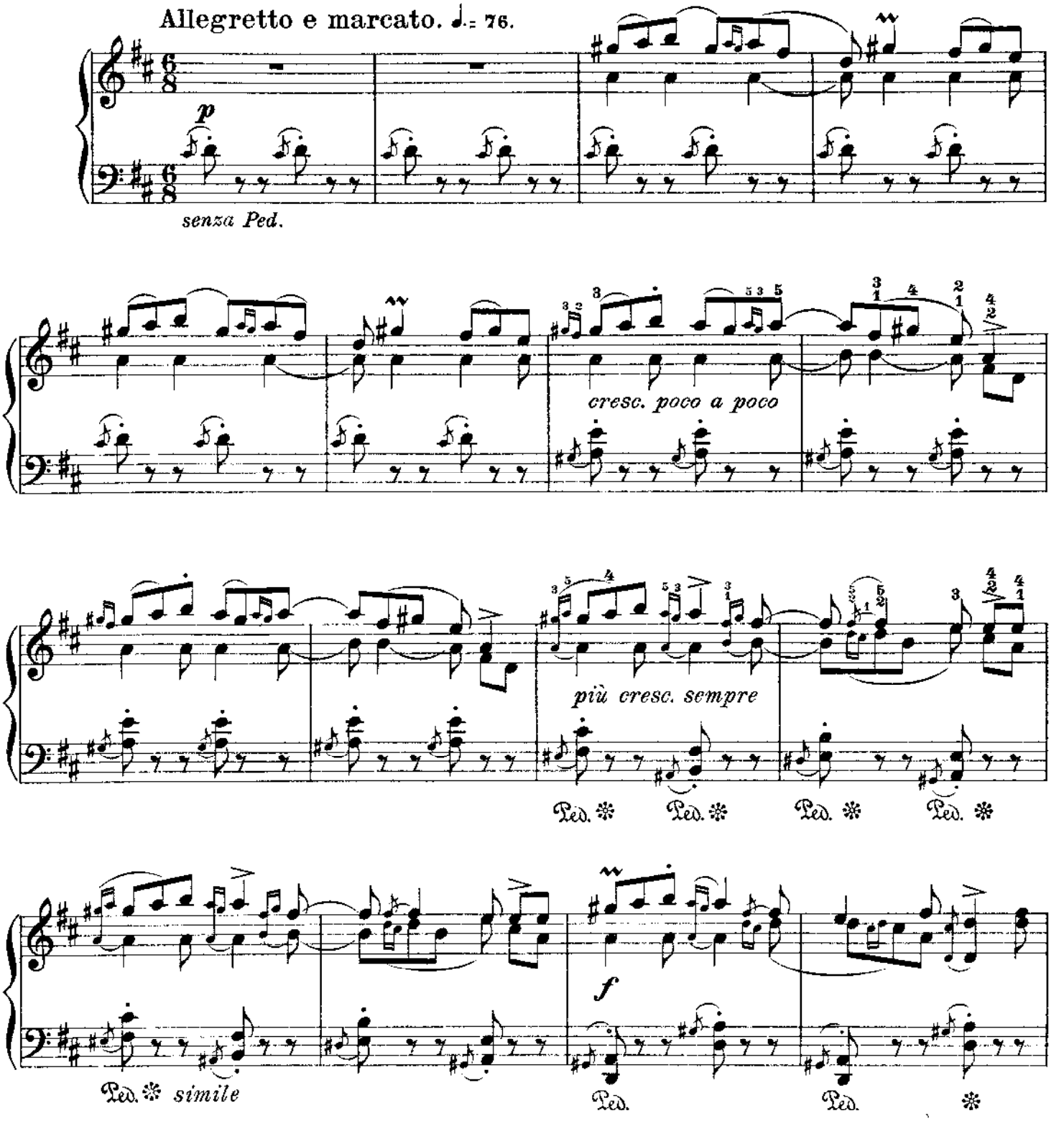


*)"Prillar," Dance for Prillarhorn (or Trill-horn), a wind-instrument made out of a cow's or a goat's horn, and provided with stops.

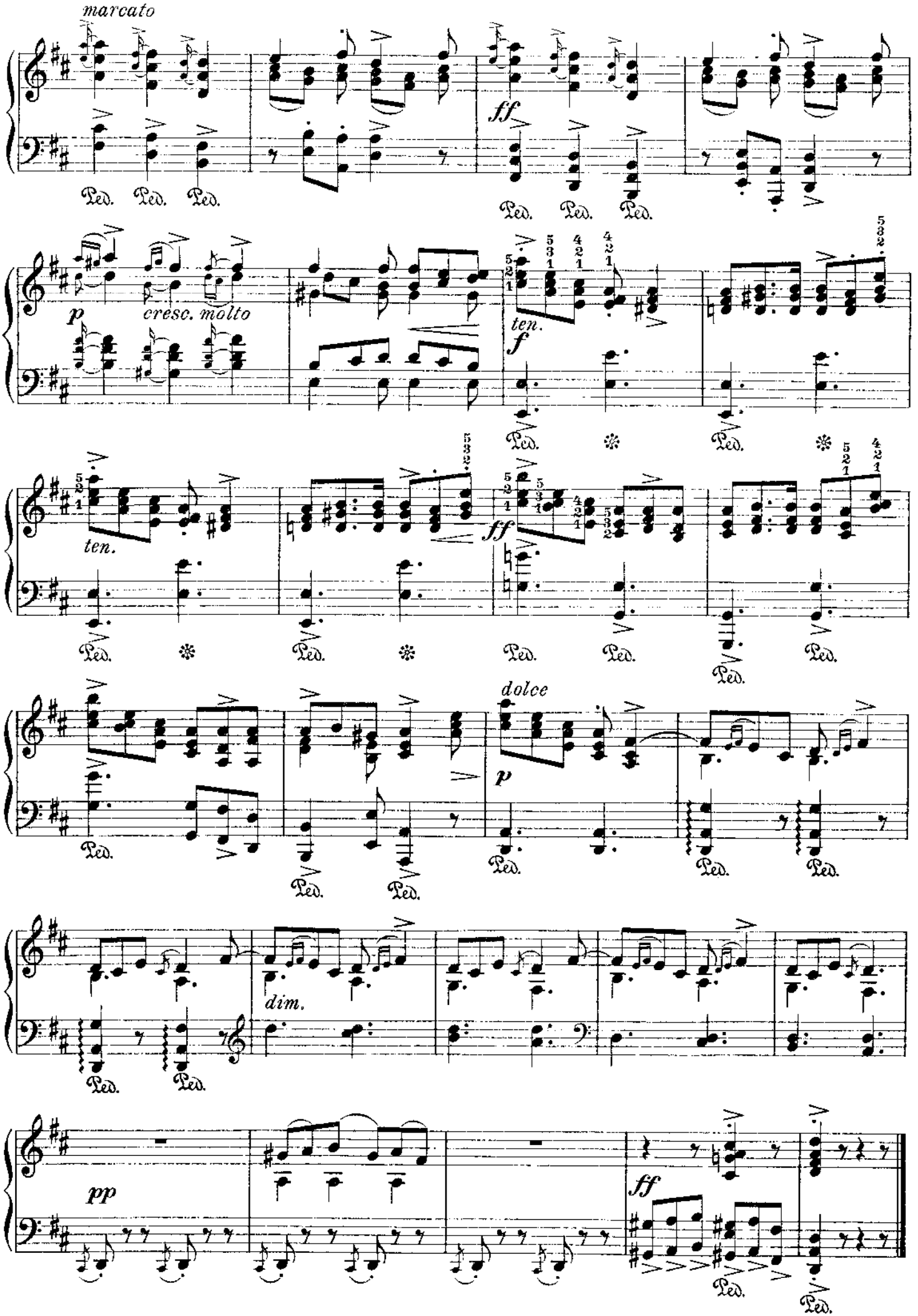

f
pp
poco a poco -
cresc.
più cresc.
ff
fff ritard. al fine
molto
p
Ped.

VI. Myllarguten's Gangar

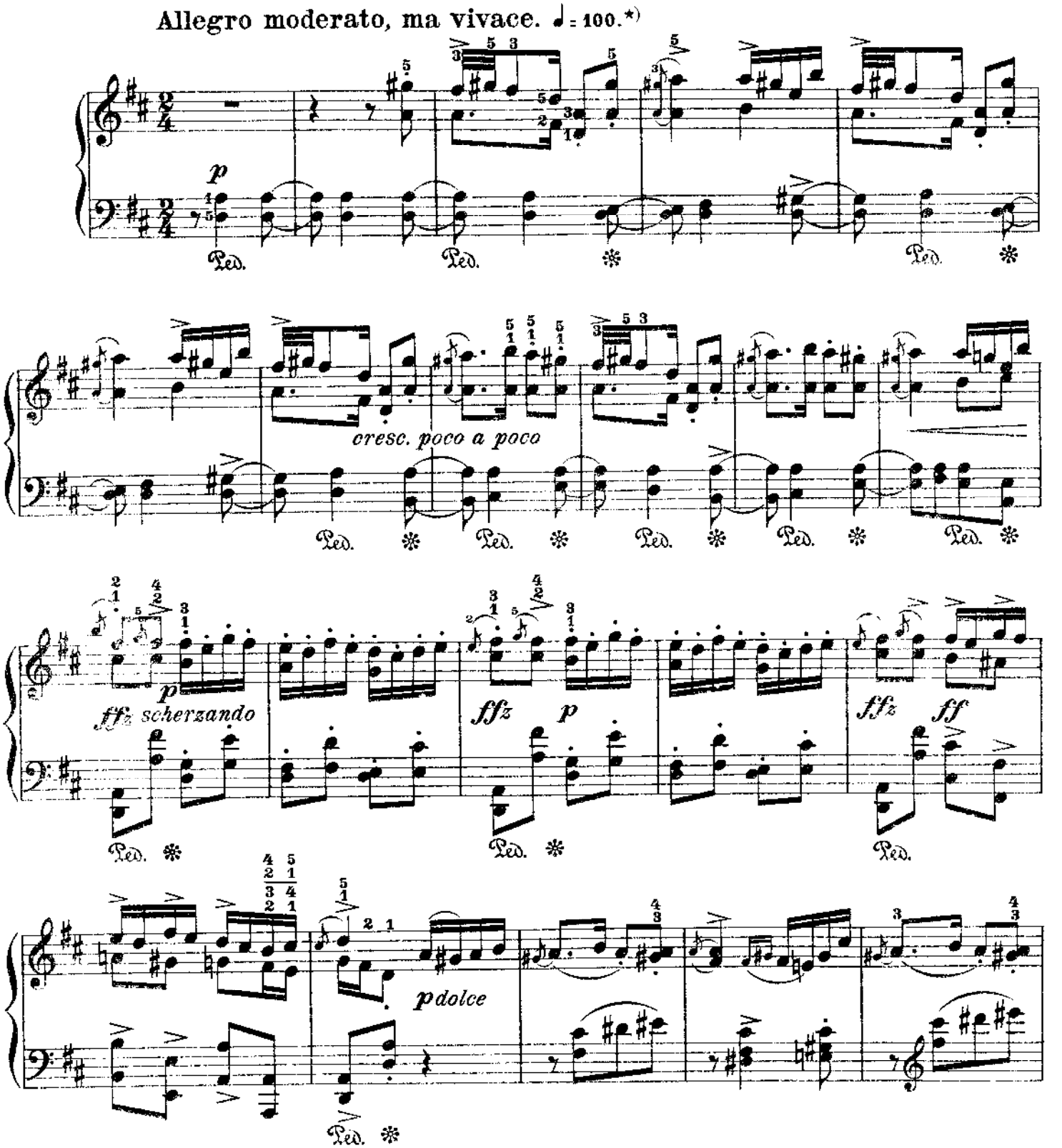
Gangar (etter Myllarguten)—Myllargutens Gangar



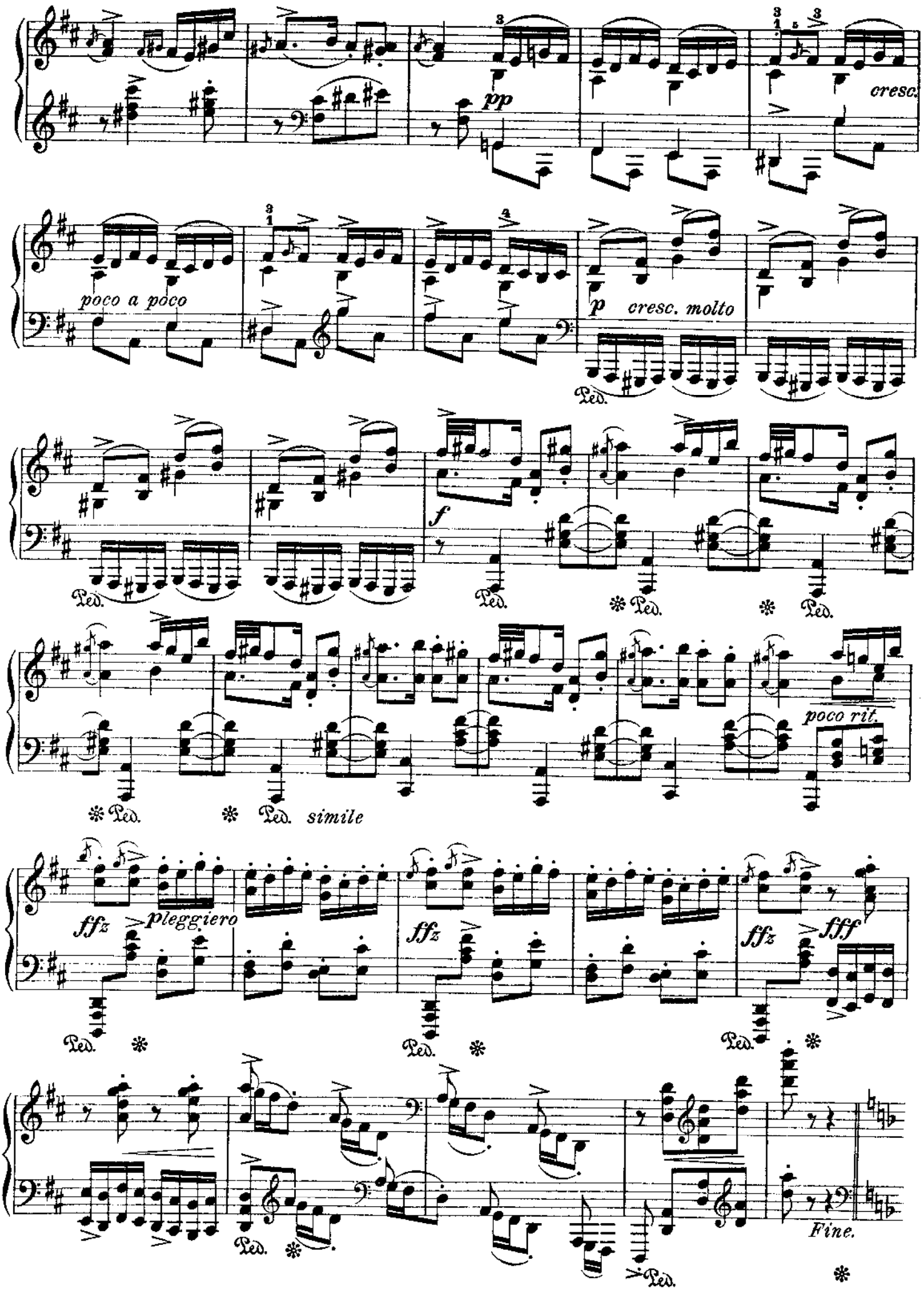
The Miller's man, or simply "the Miller" was the most celebrated Norwegian Fiddle-player in the middle of the last century.

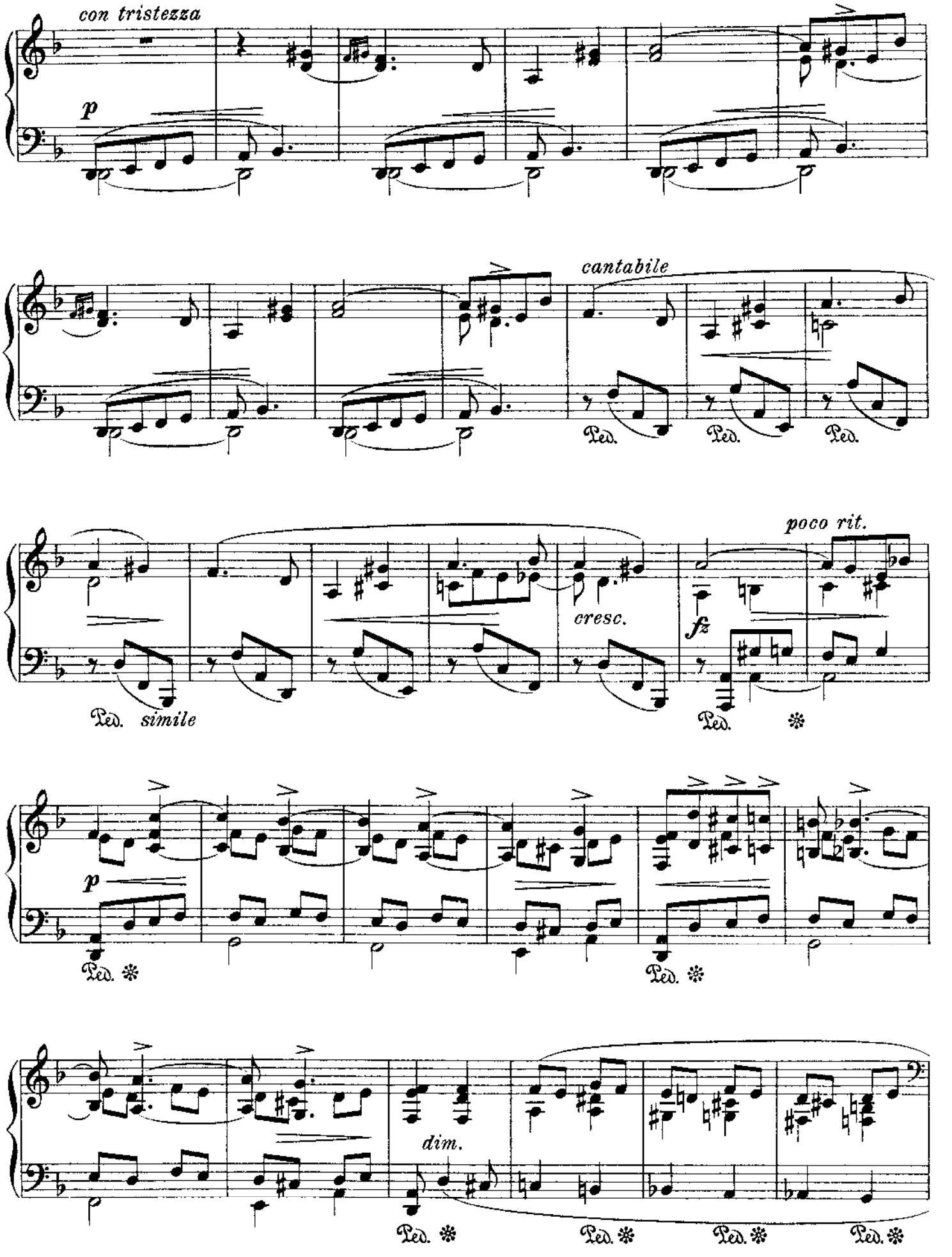

marcato
ff
Ped.
p
cresc. molto
ten.
f
dolce
dim.
pp

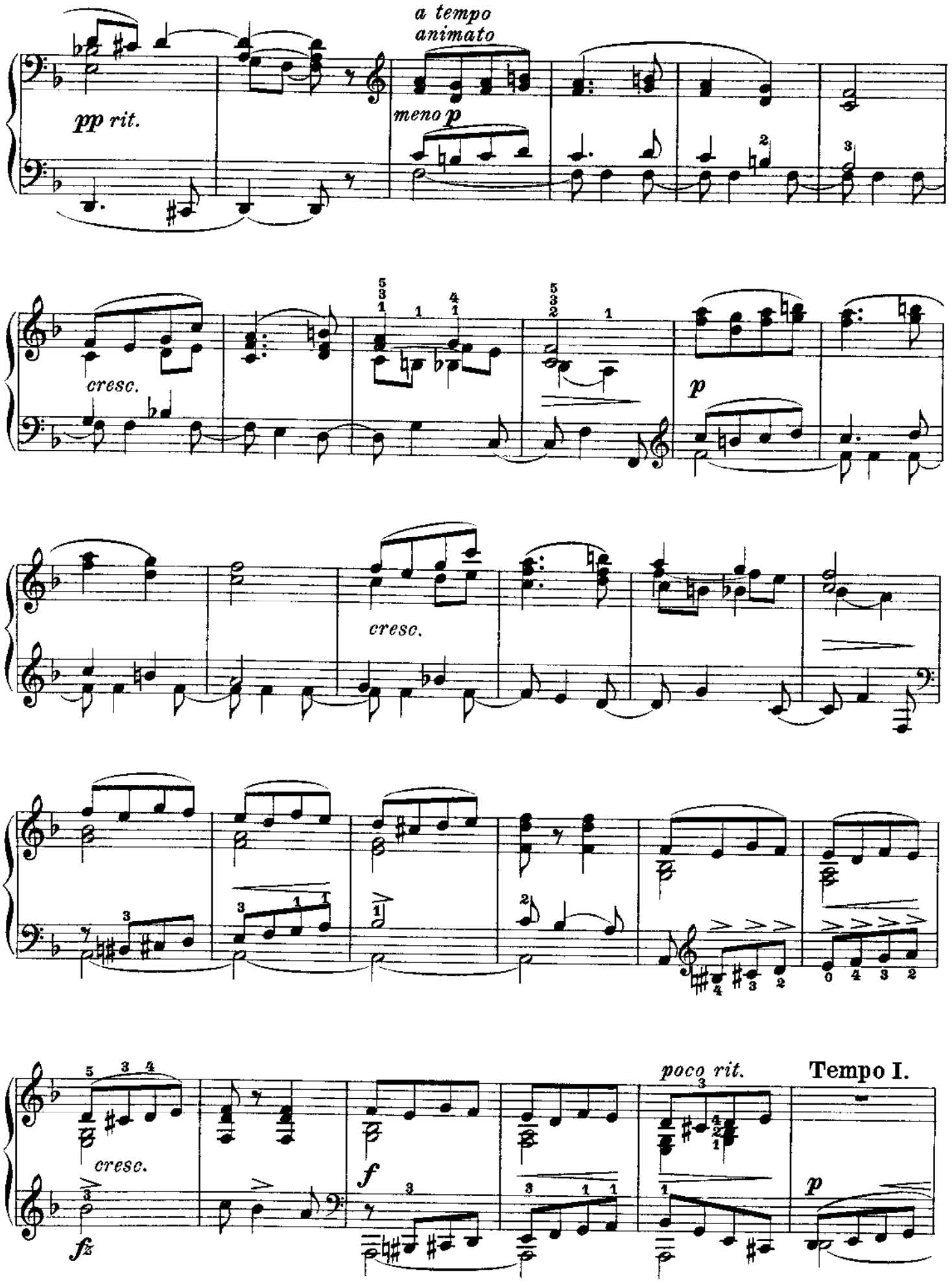
VII. Rønams-Knut (Halling)

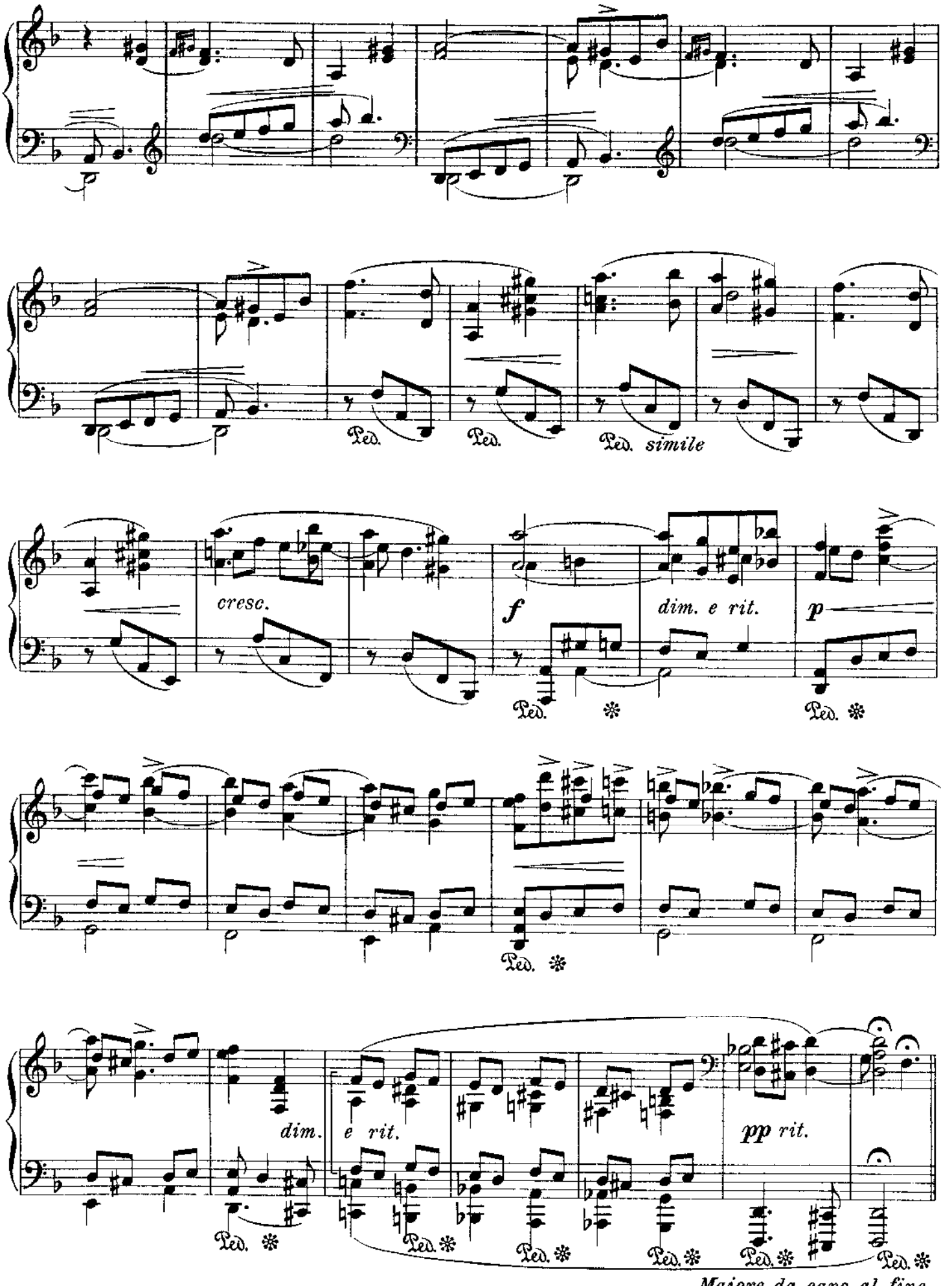


*) It was necessary to accelerate the time indicated in the original, in order to obtain the effect required in the piano part.


pp
cresc.
poco a poco
p
cresc. molto
Ped.
f
poco rit.
simile
ffz
pleggiero
fff
Fine.


con tristezza
p
cantabile
Ped.
poco rit.
cresc.
fz
simile
p
dim.


a tempo
animato
pp rit.
meno p
cresc.
p
cresc.
poco rit.
Tempo I.
cresc.
fz
f
p



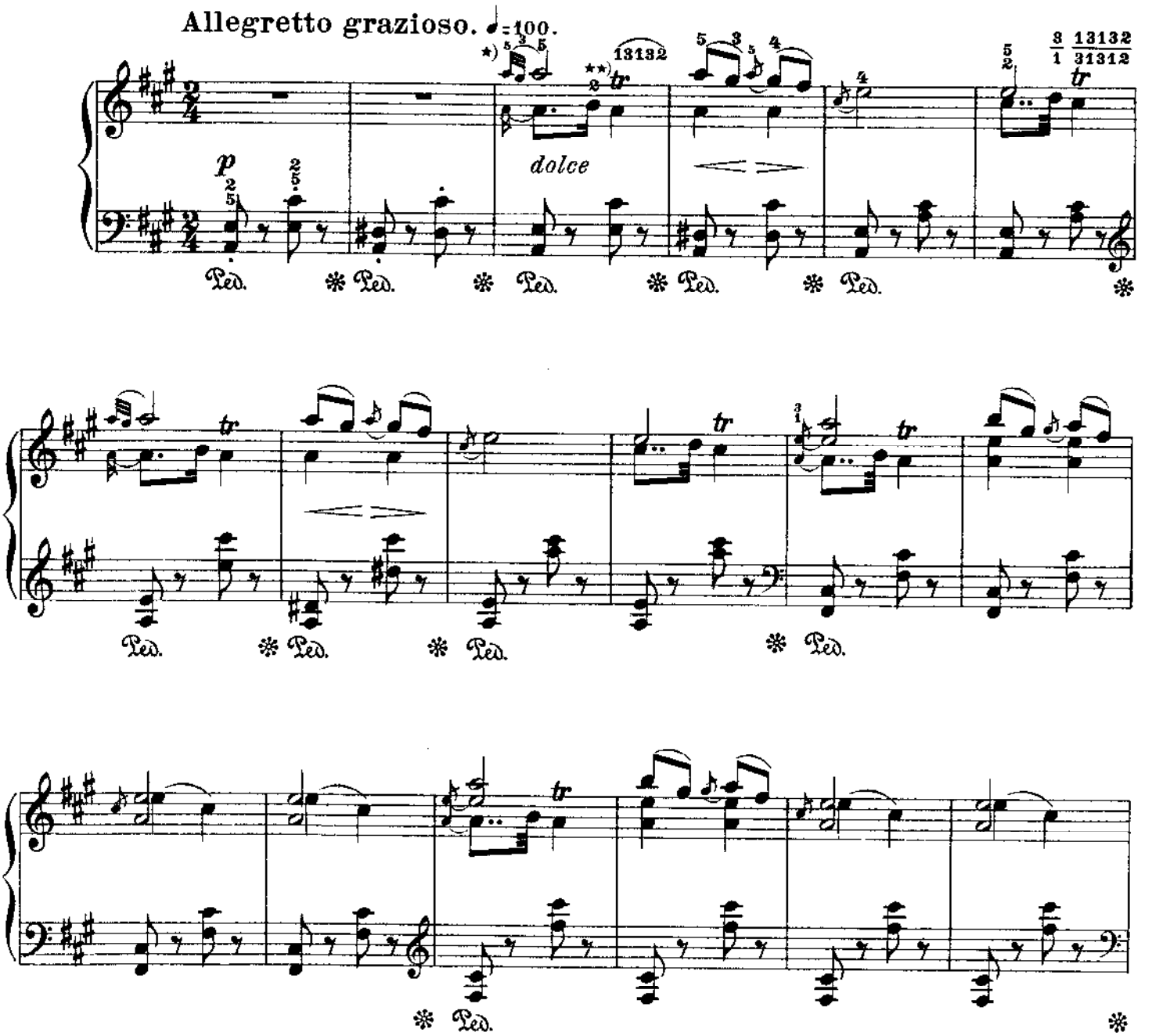
Majore da capo al fine.

VIII. Myllarguten's Wedding March

Bruremarsj (etter Myllarguten)—Myllargutens Brautmarsch

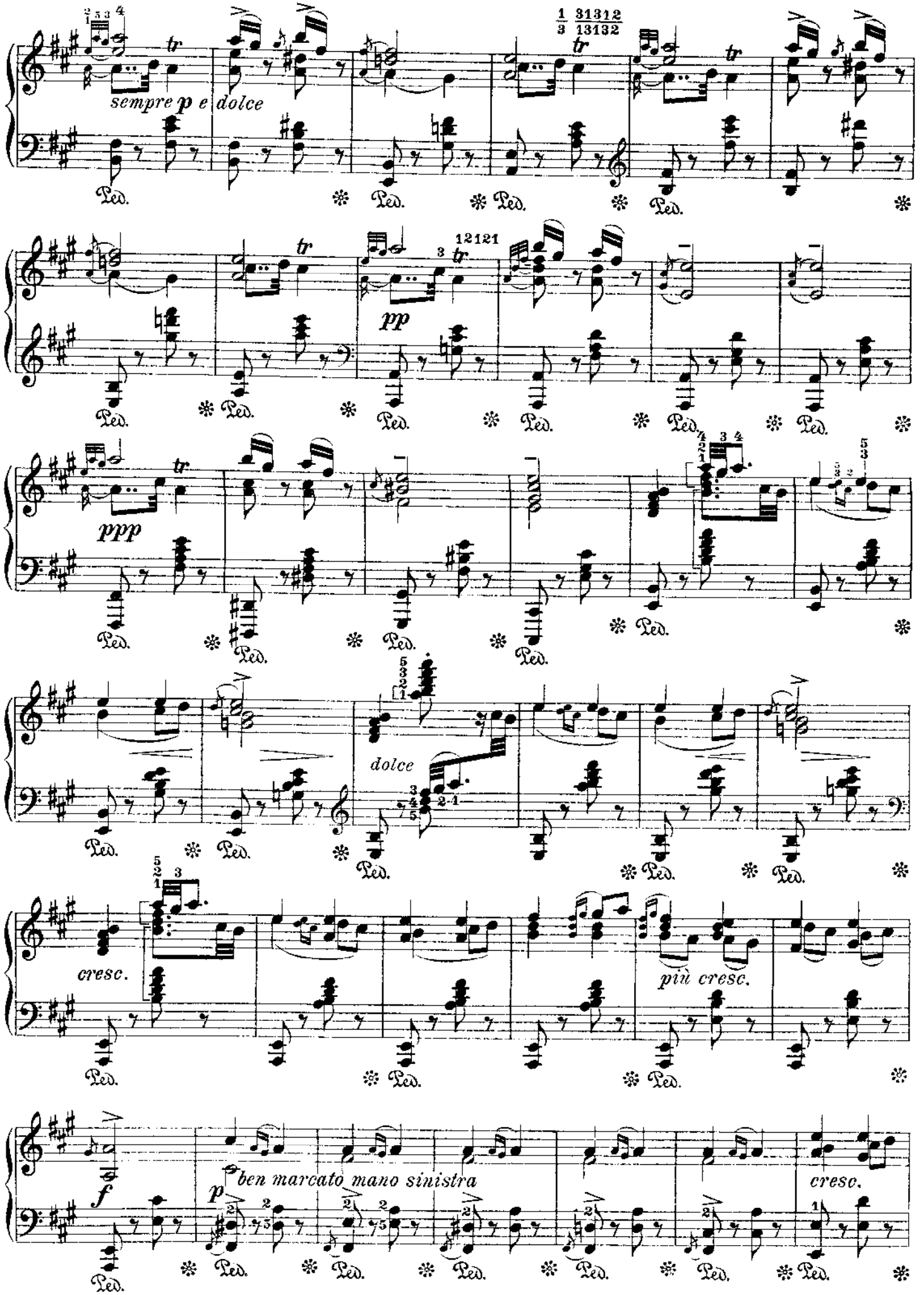
According to a well-known gleeman from Telemarken, this march is by „the Miller", when Kari broke off her engagement with him, in order to marry another.

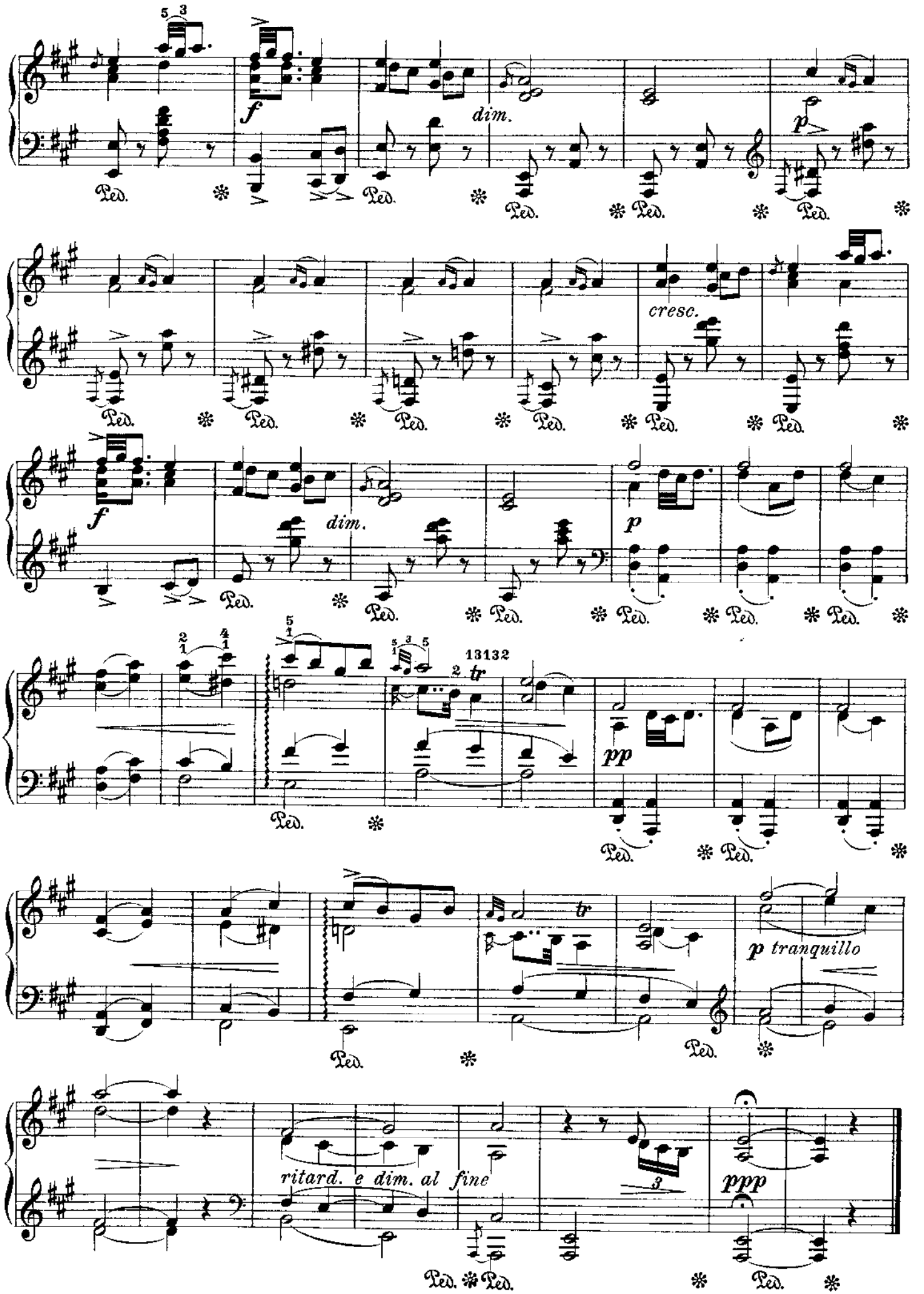
Ifölge en bekjendt Spillemand fra Telemarken, er denne Marsch komponeret af „Möllargutten" da hans Kjæreste, Kari, sveg ham forat gifte sig med en Anden.



*) Play the appoggiaturas always together with the bass.

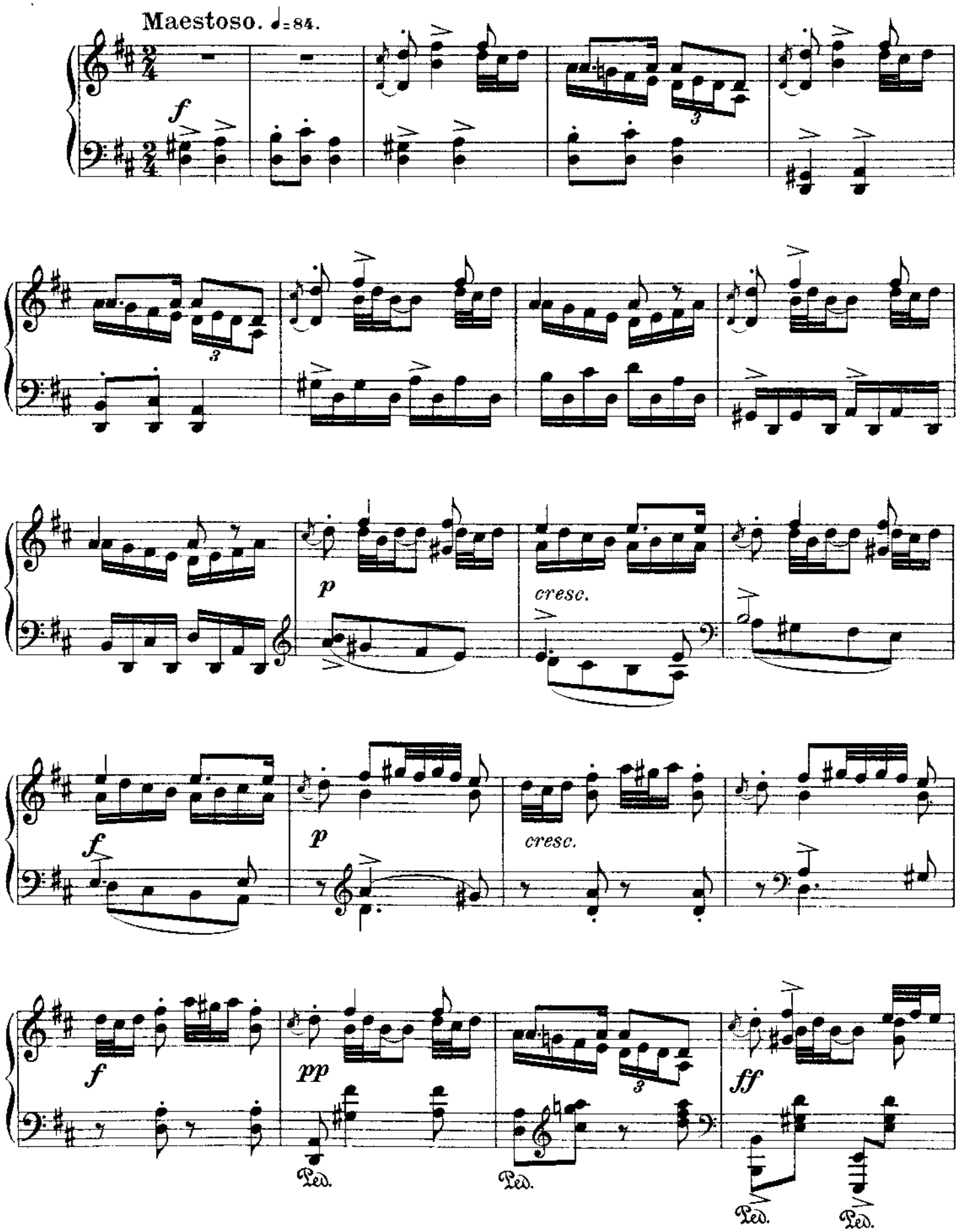
**) tr=

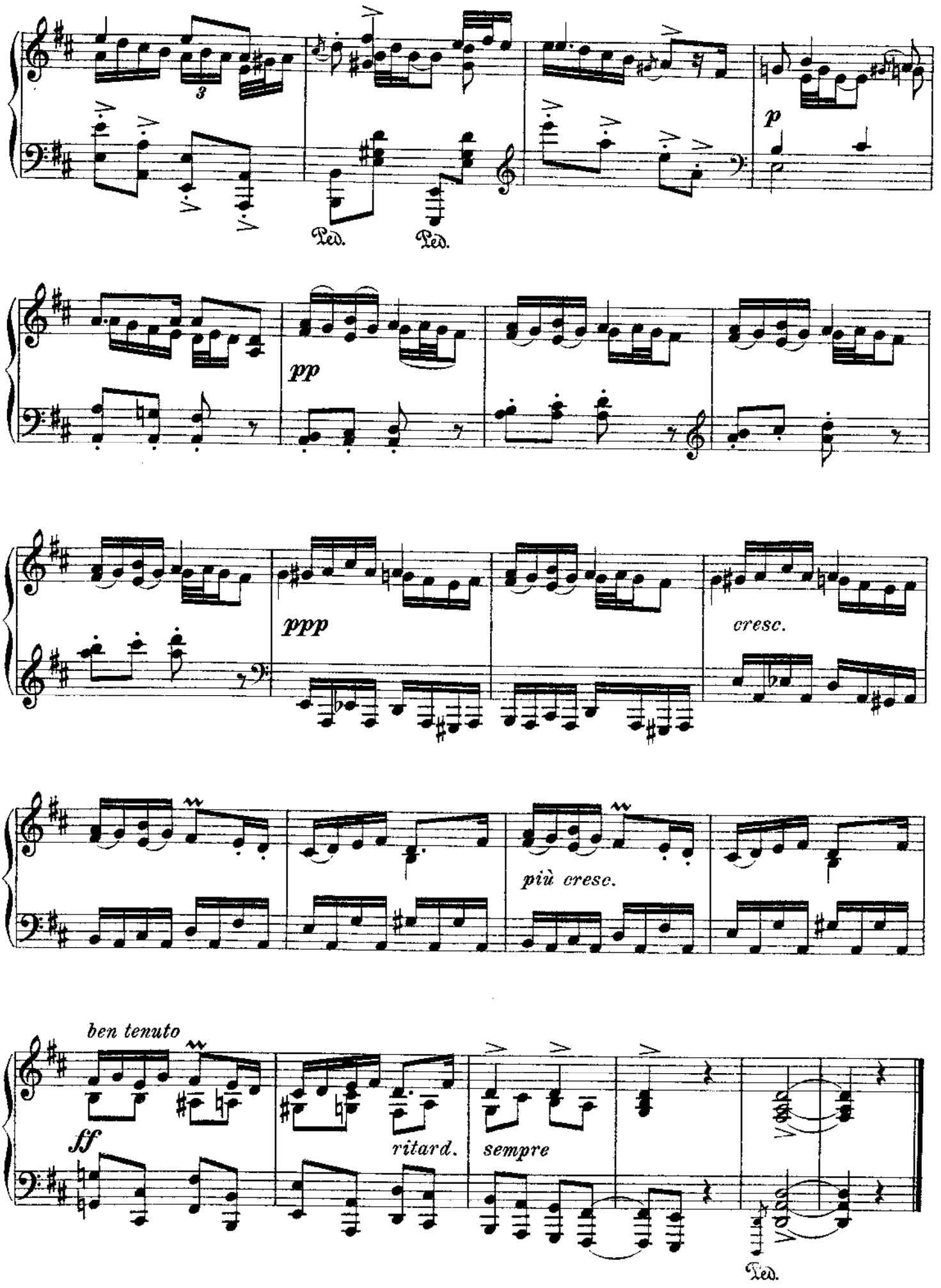

sempre p e dolce
pp
ppp
dolce
cresc.
più cresc.
f
p
ben marcato mano sinistra
cresc.
Ped.


f
dim.
p
cresc.
f
dim.
p
13132
tr
pp
tr
p tranquillo
ritard. e dim. al fine
ppp
Ped.

IX. Nils Rekve's Halling

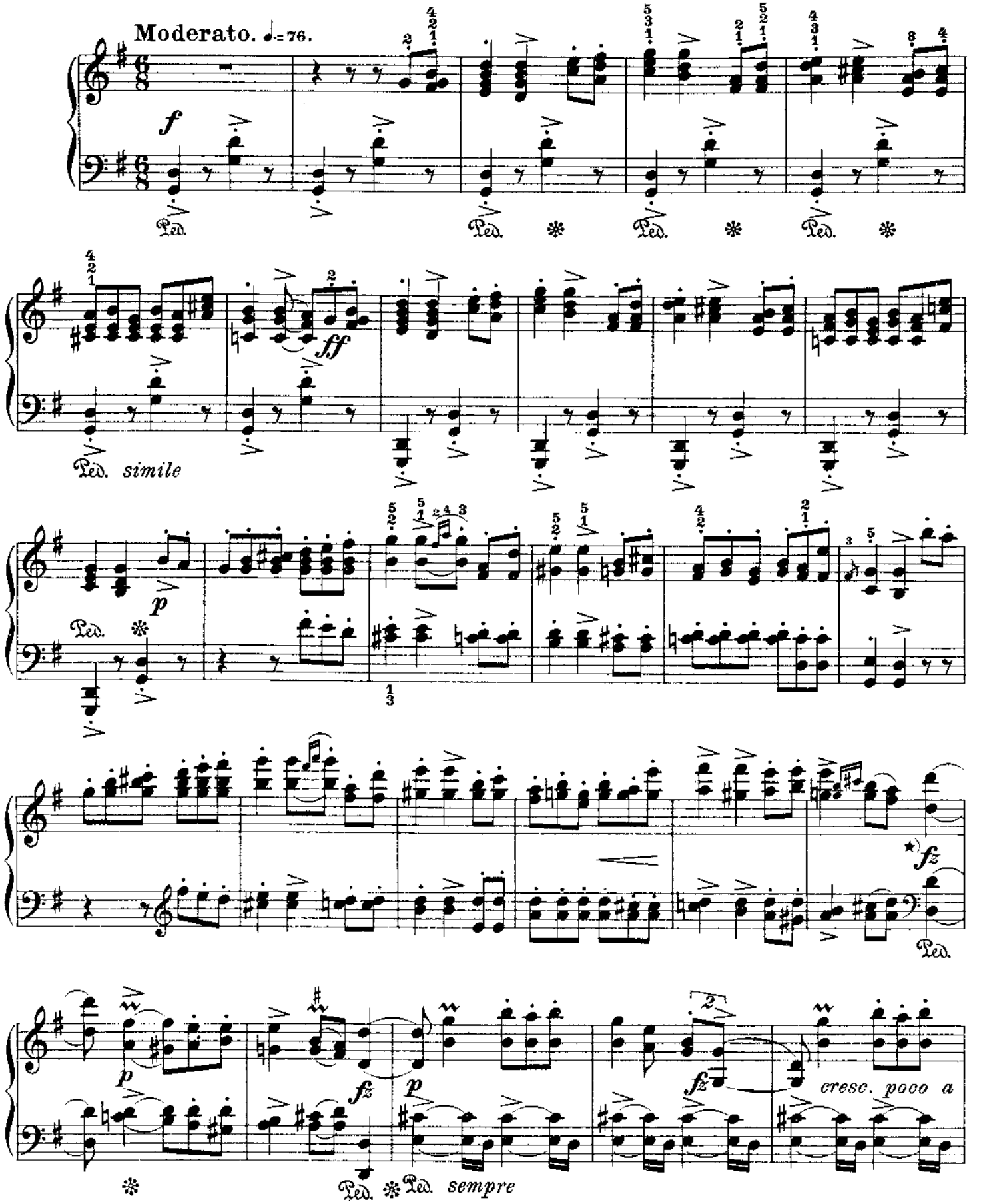
Nils Rekves halling



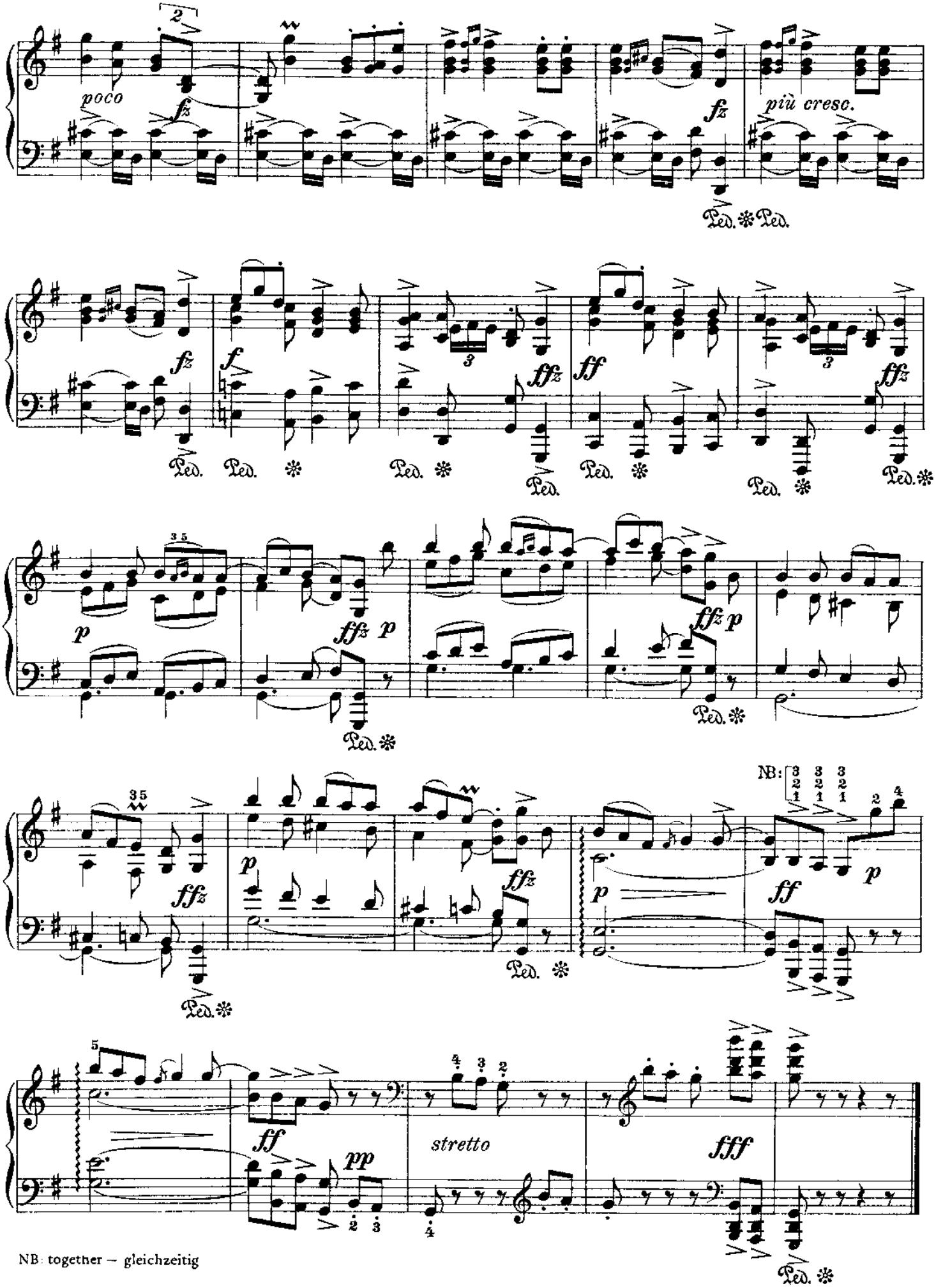

3
Ped.
Ped.
p
pp
ppp
cresc.
più cresc.
ben tenuto
ff
ritard.
sempre
Ped.

X. Knut Luråsen's Halling I

Knut Luråsens halling I



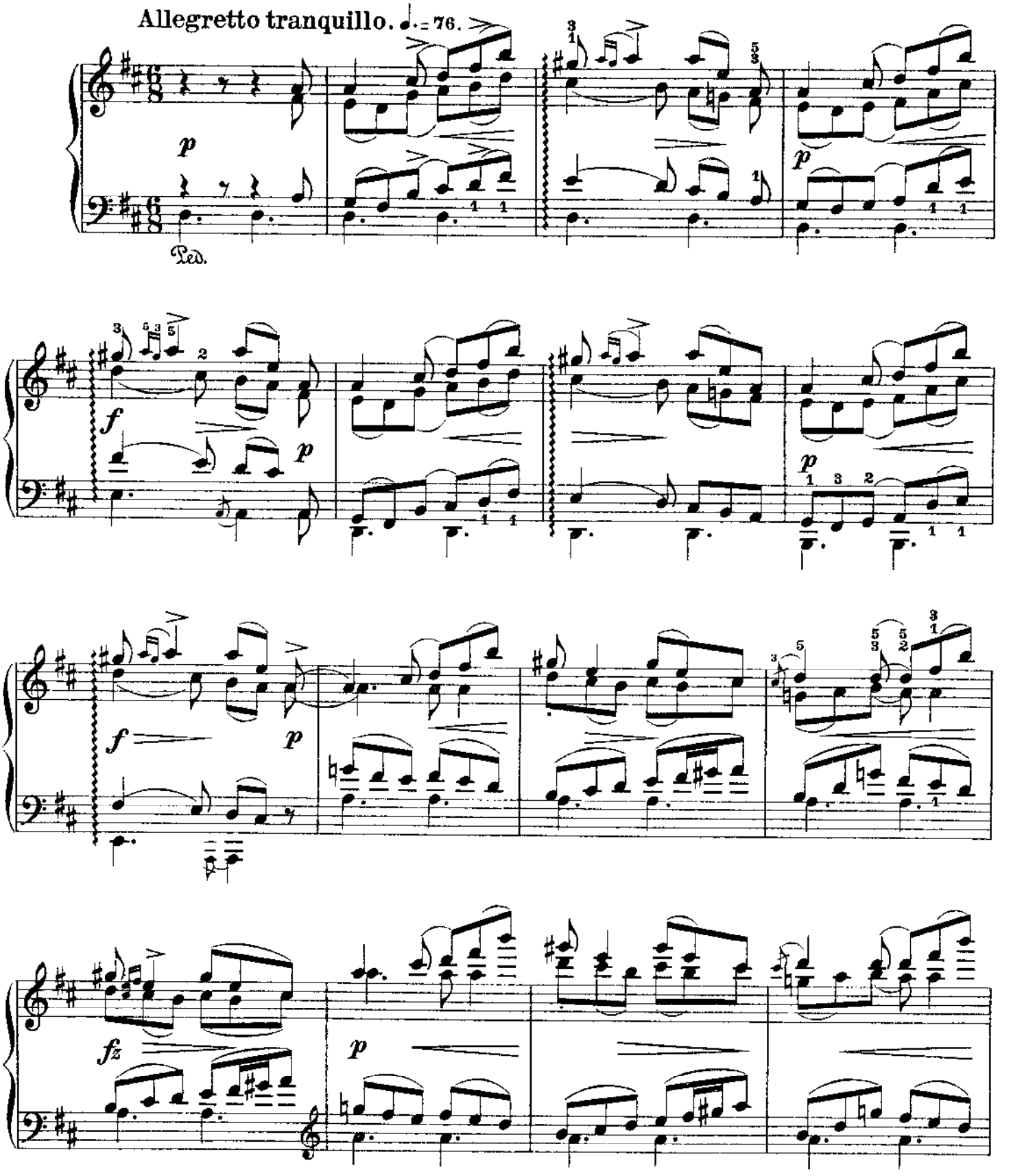
*) From here on the unison octaves should be played with maximum power.

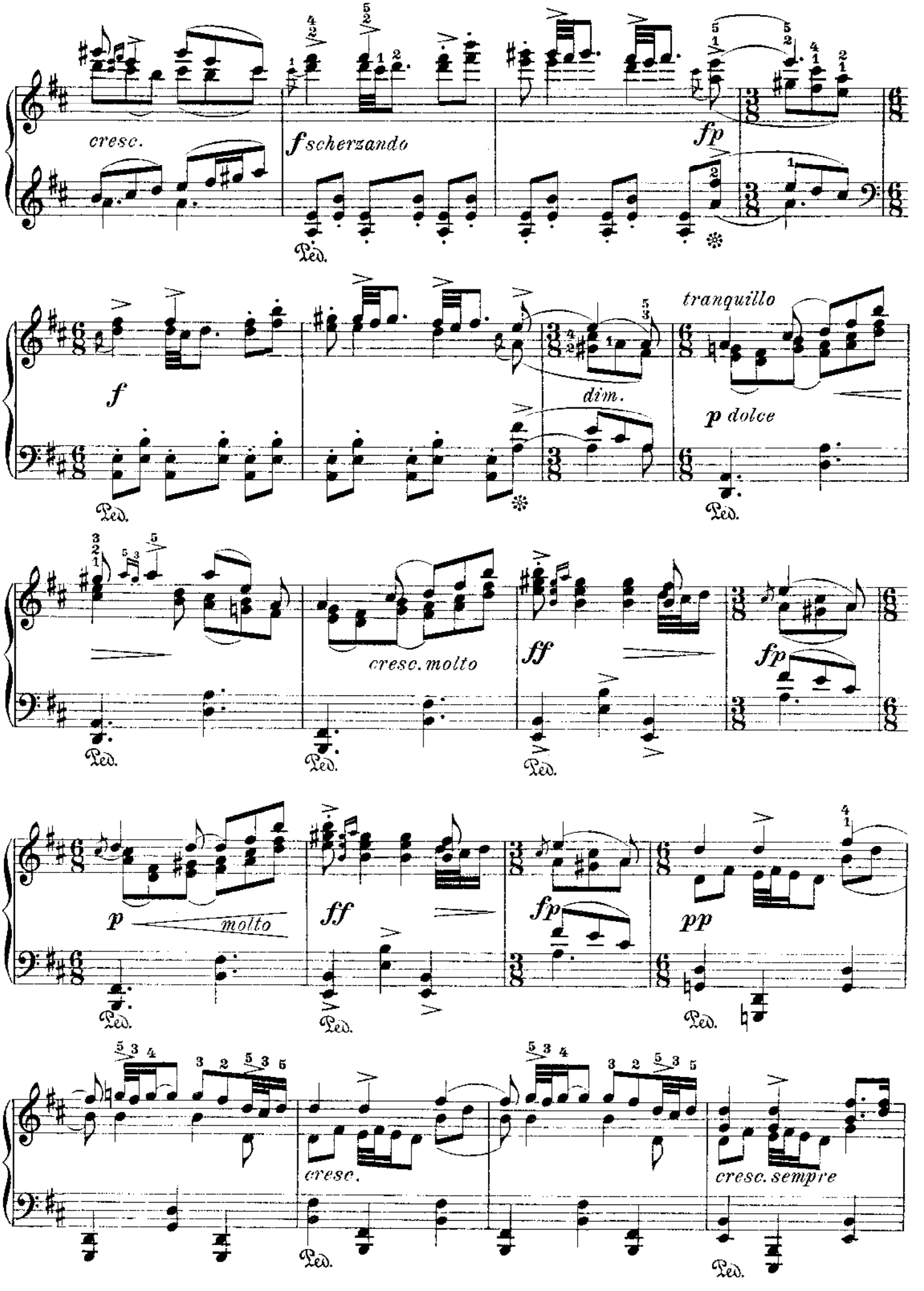


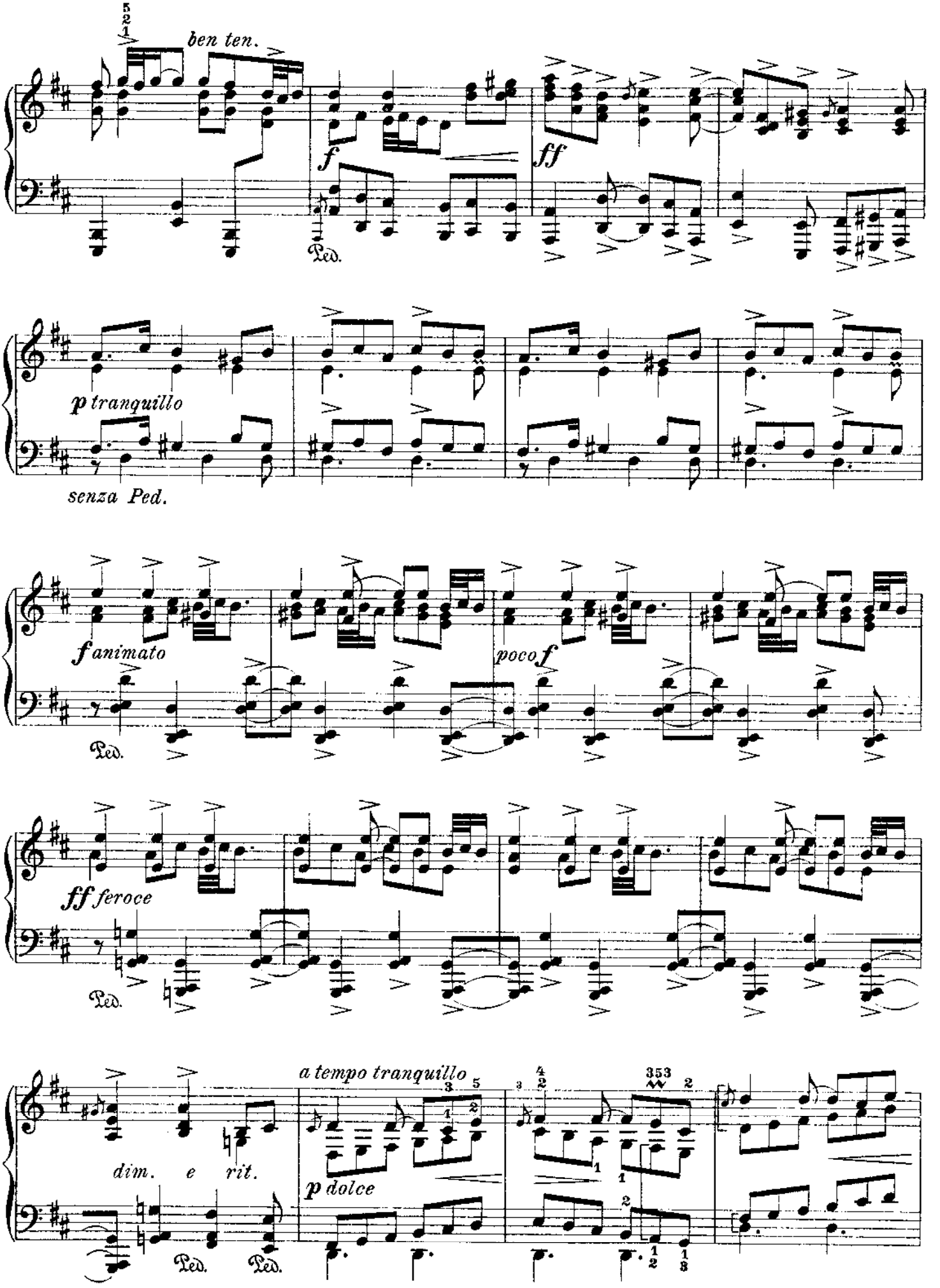
NB: together – gleichzeitig

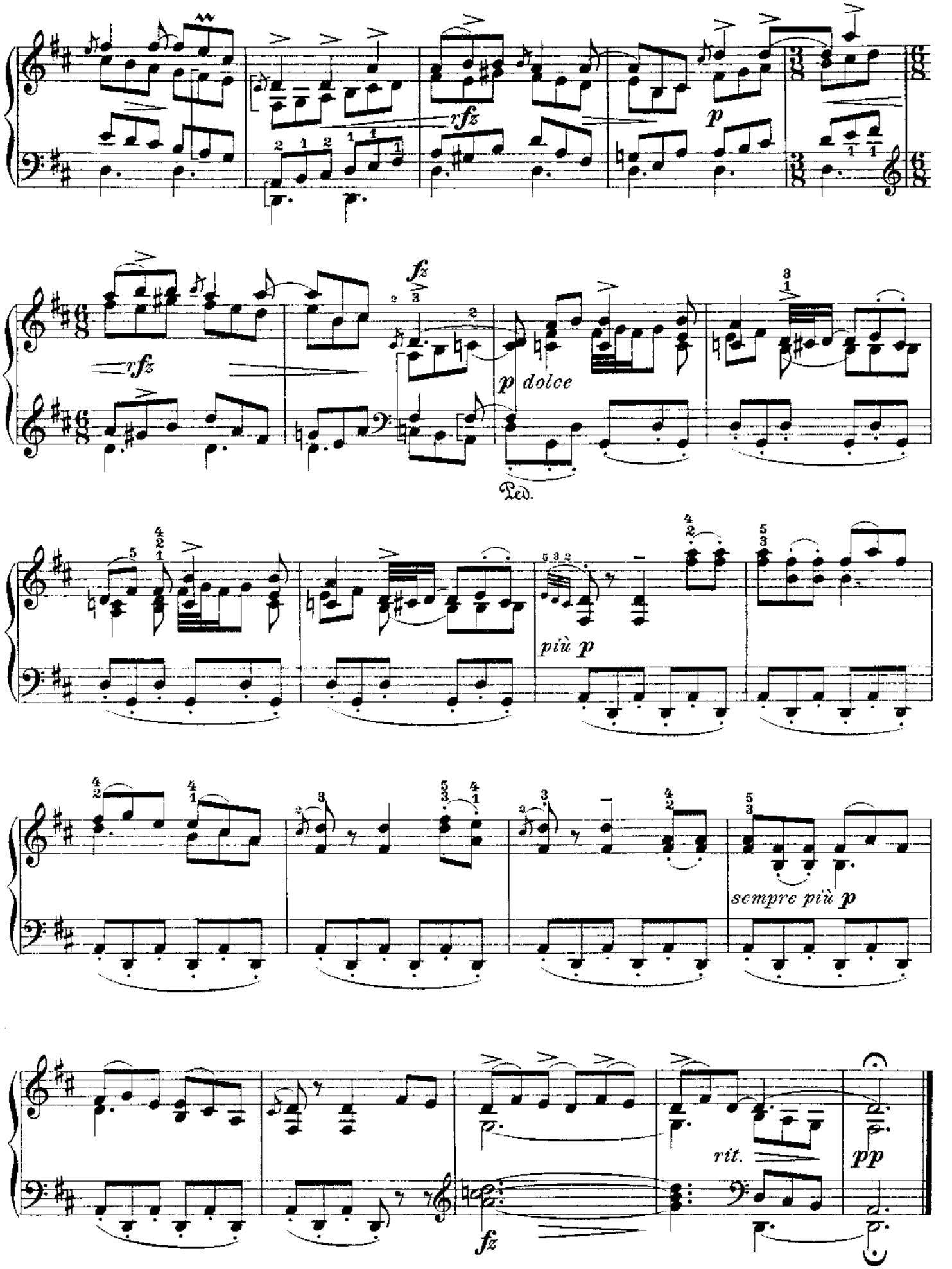
XI. Knut Luråsen's Halling II

Knut Luråsens halling II



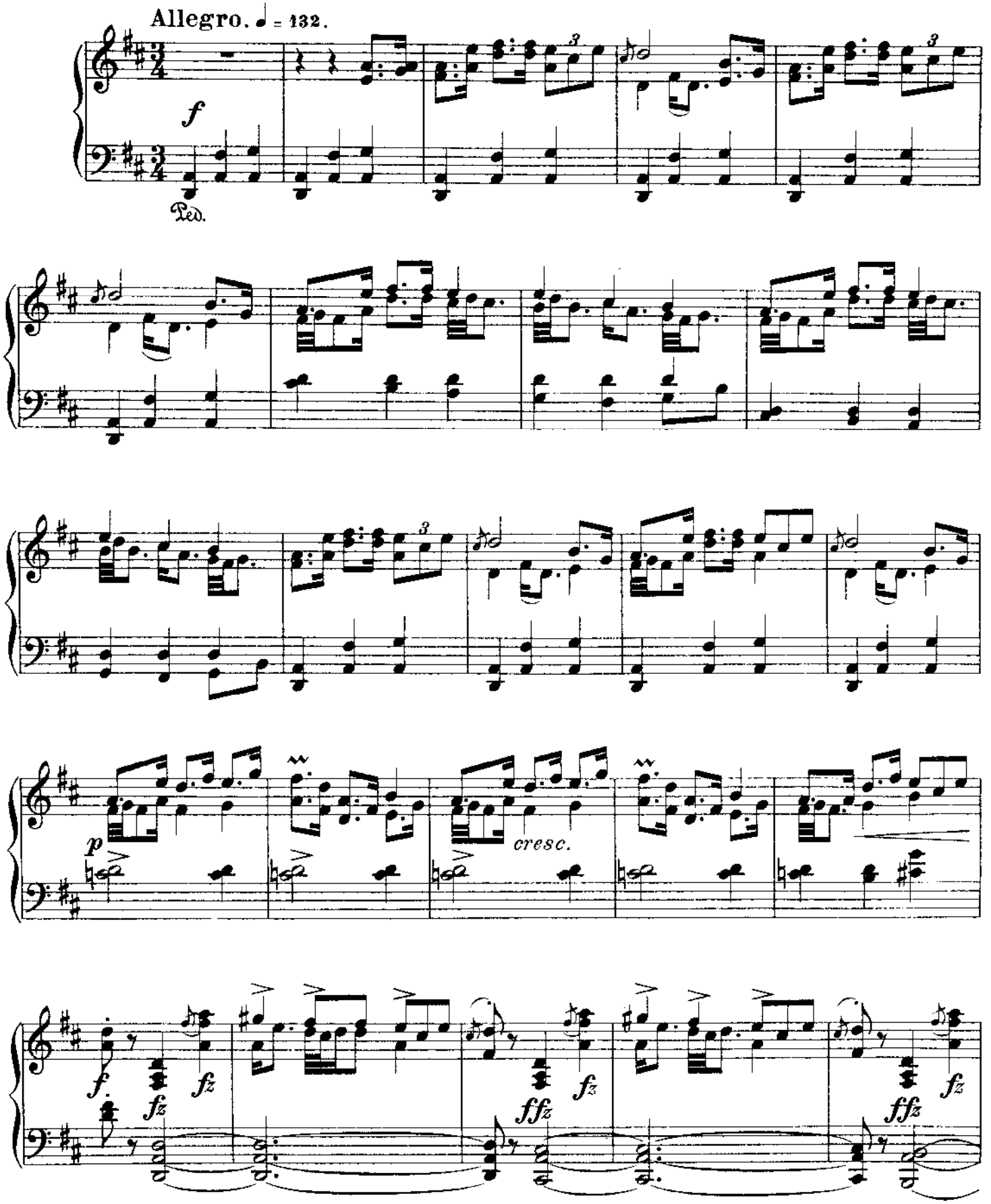

cresc.
f scherzando
fp
Ped.
f
dim.
tranquillo
p dolce
cresc. molto
ff
p molto
pp
cresc.
cresc. sempre

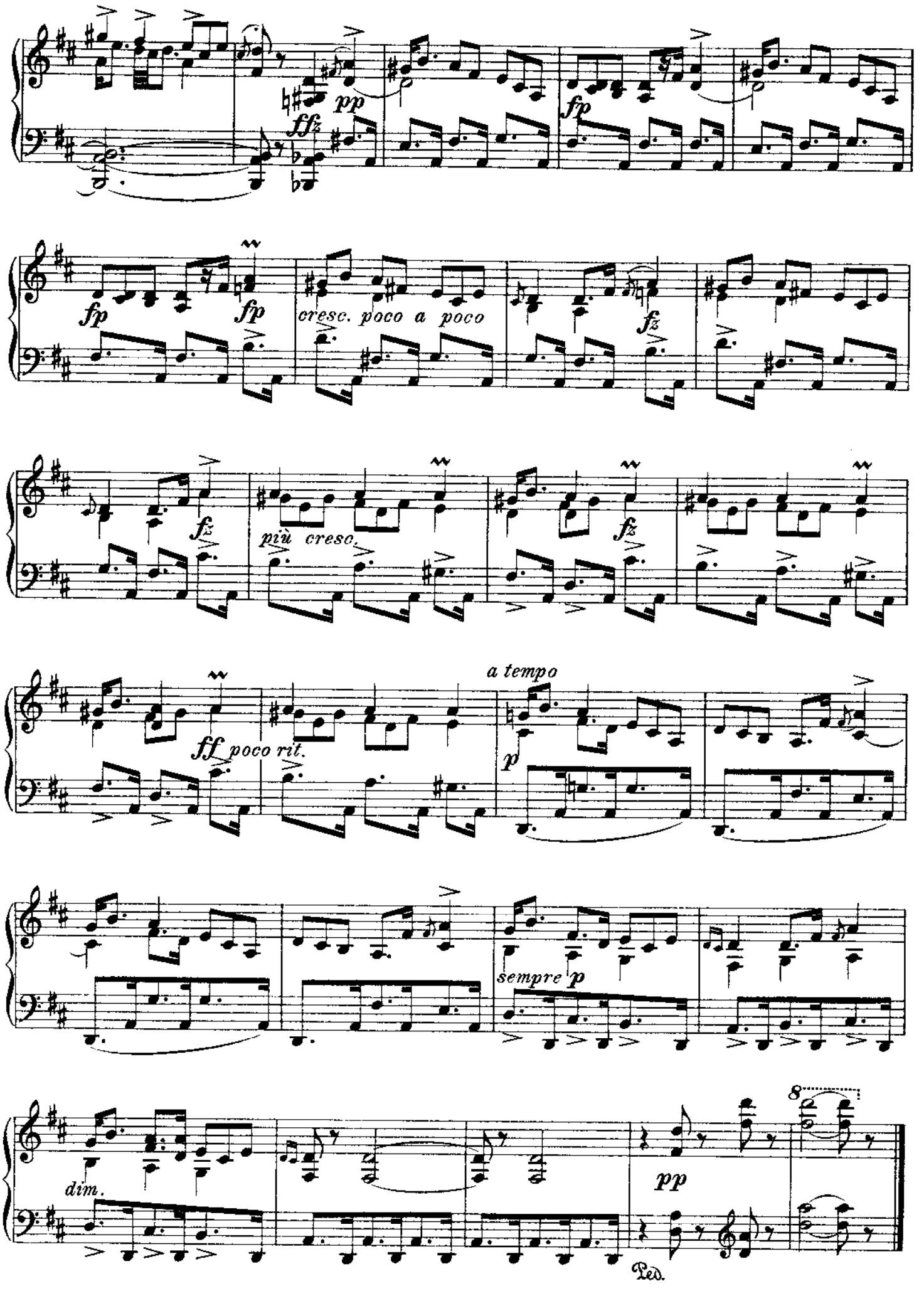

ben ten.
f
ff
Ped.
p tranquillo
senza Ped.
f animato
poco f
Ped.
ff feroce
Ped.
a tempo tranquillo
dim. e rit.
p dolce
Ped.
Ped.


rfz
p
fz
rfz
p dolce
Ped.
più p
sempre più p
rit.
pp
fz

XII. Myllarguten's Springar

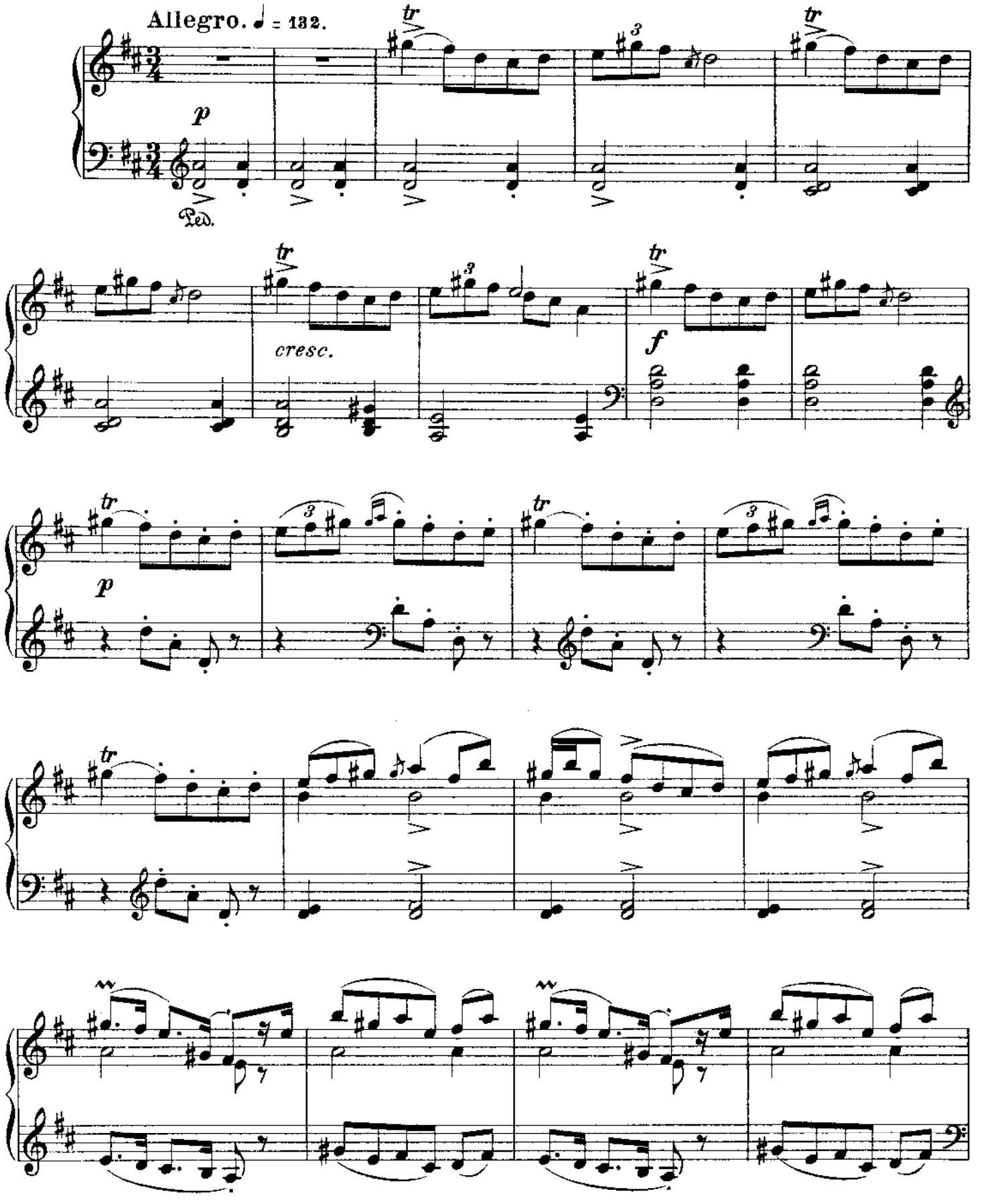
Springdans (etter Myllarguten)—Myllargutens Springdans

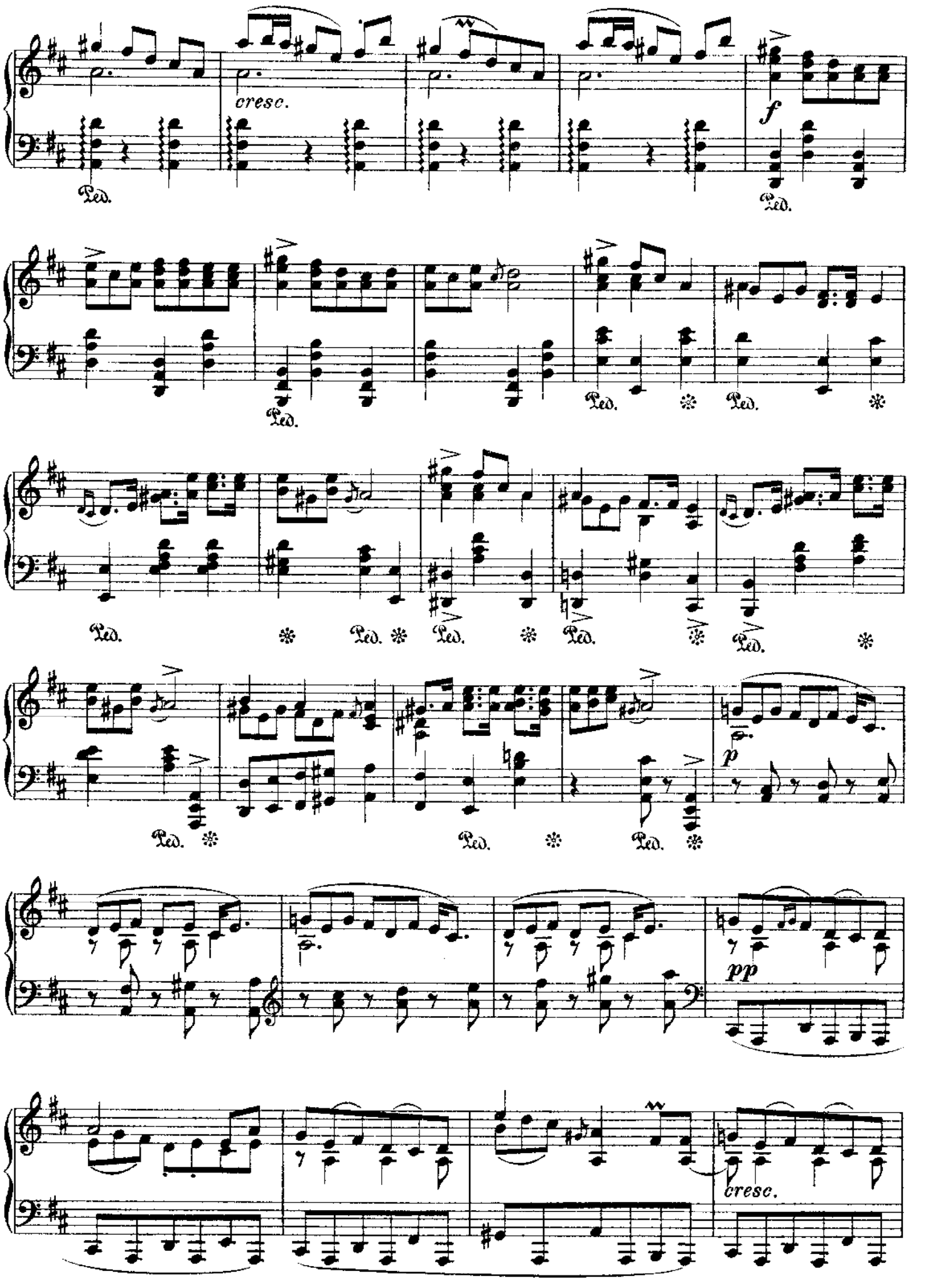


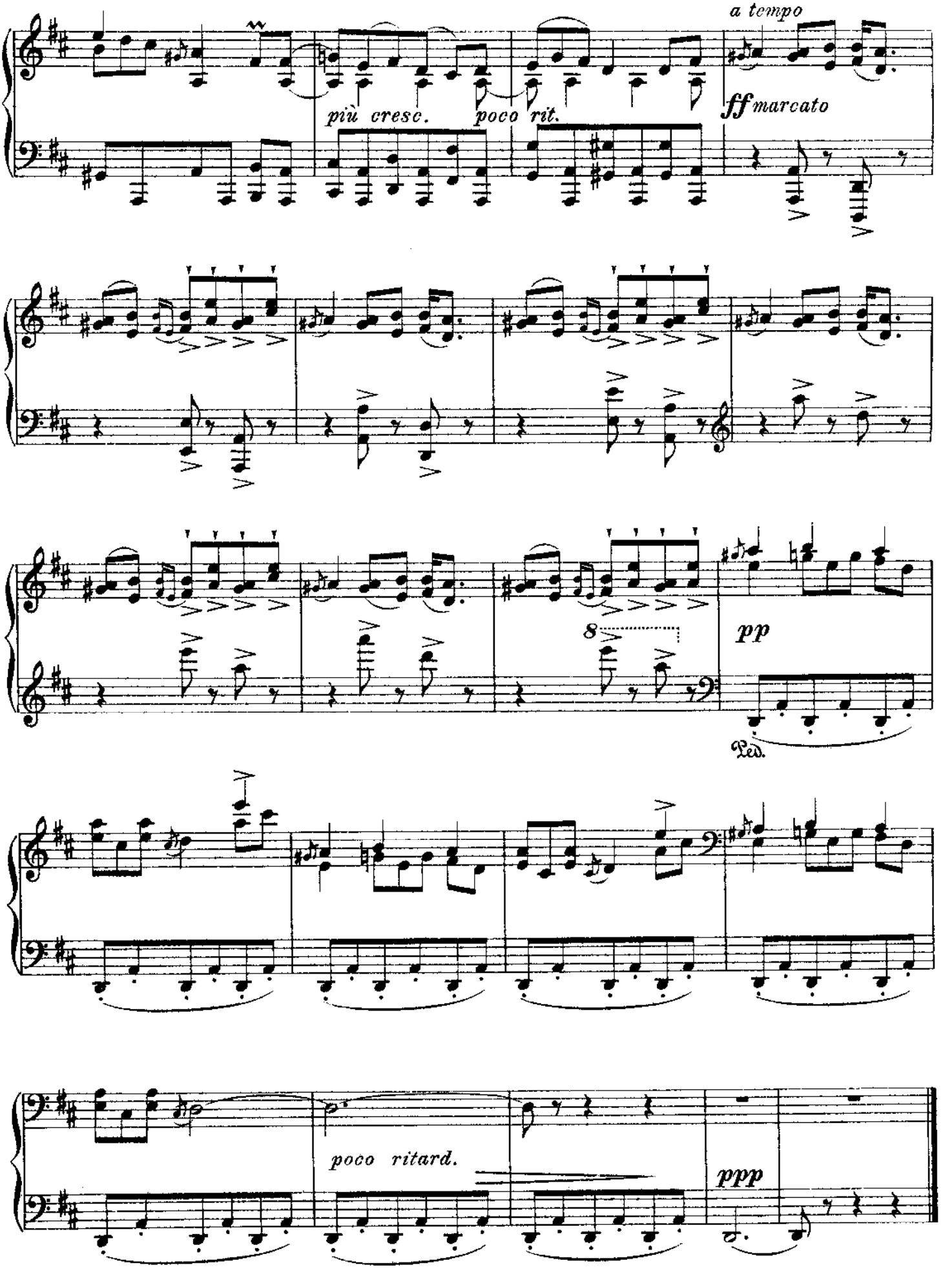

pp
ffz
fp
fp
fp
cresc. poco a poco
fz
fz
più cresc.
fz
ff poco rit.
a tempo
p
sempre p
dim.
pp
8
Ped.

XIII. Havar Gibøen's Dream on the Oterholt Bridge (Springar)

Havar Gibøens draum ved Oterholtsbrua. Springdans—
Havar Gibøens Traum an der Oterholtsbrücke. Springdans

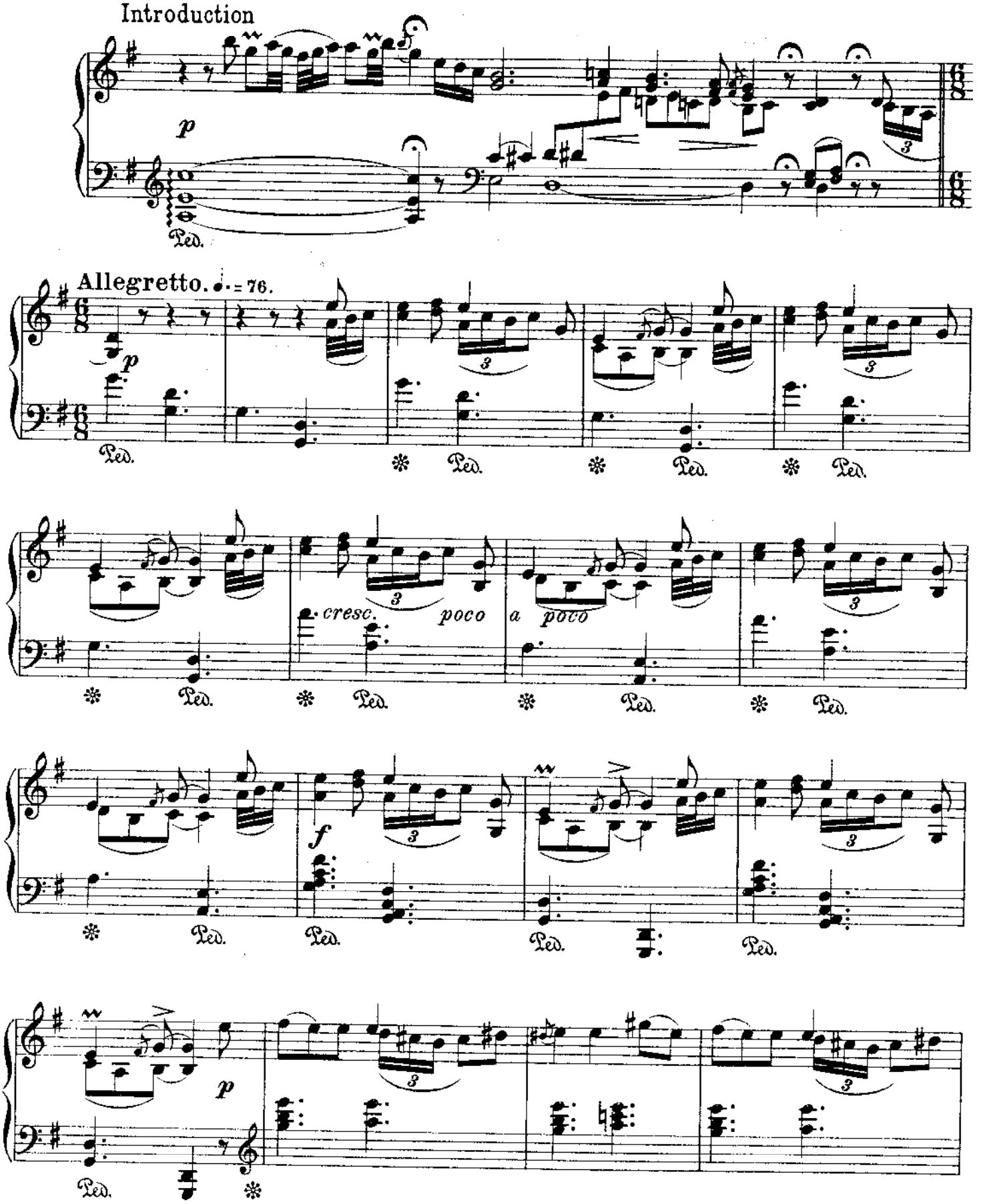


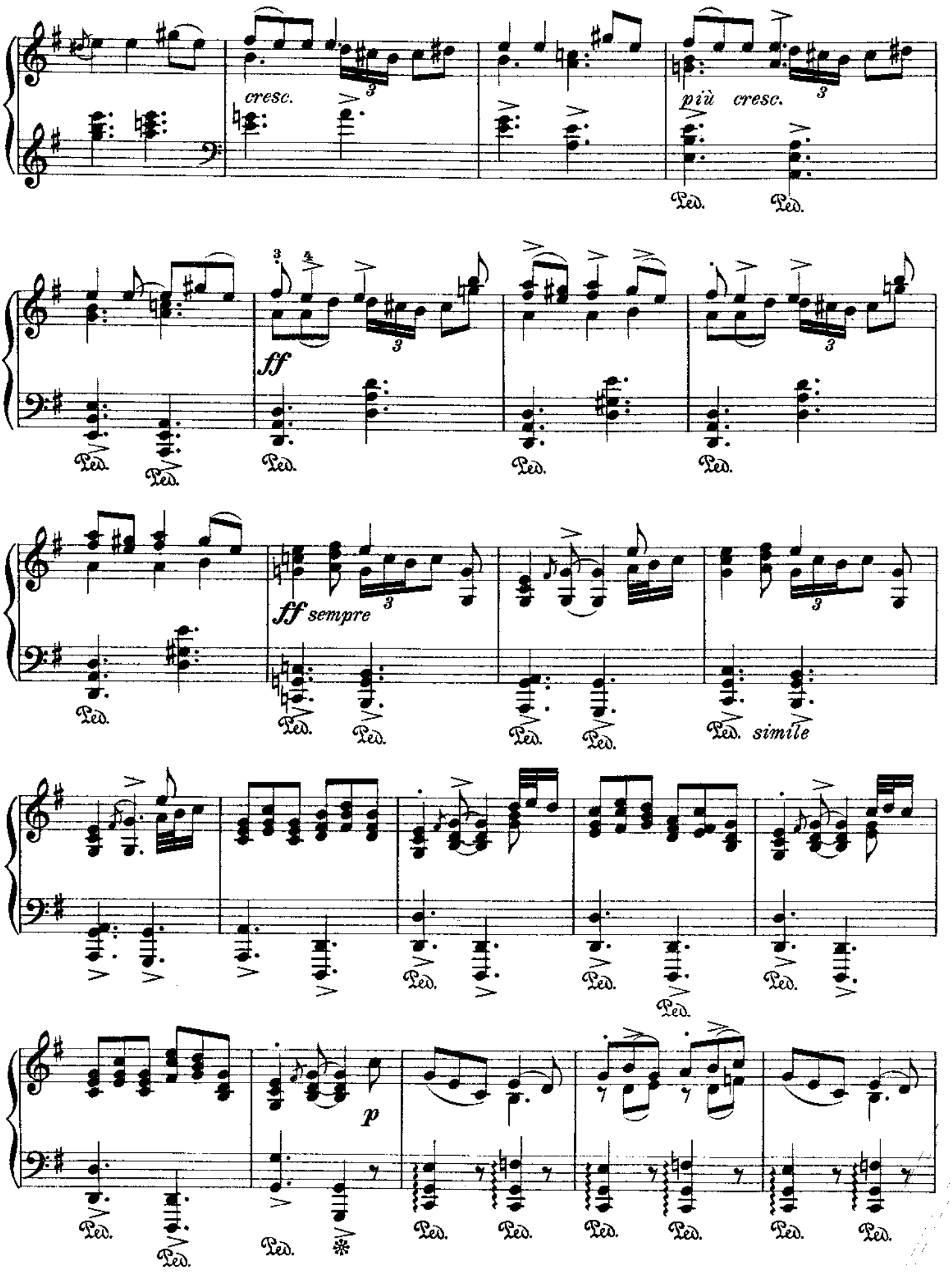

cresc.
f
Ped.
p
pp
cresc.

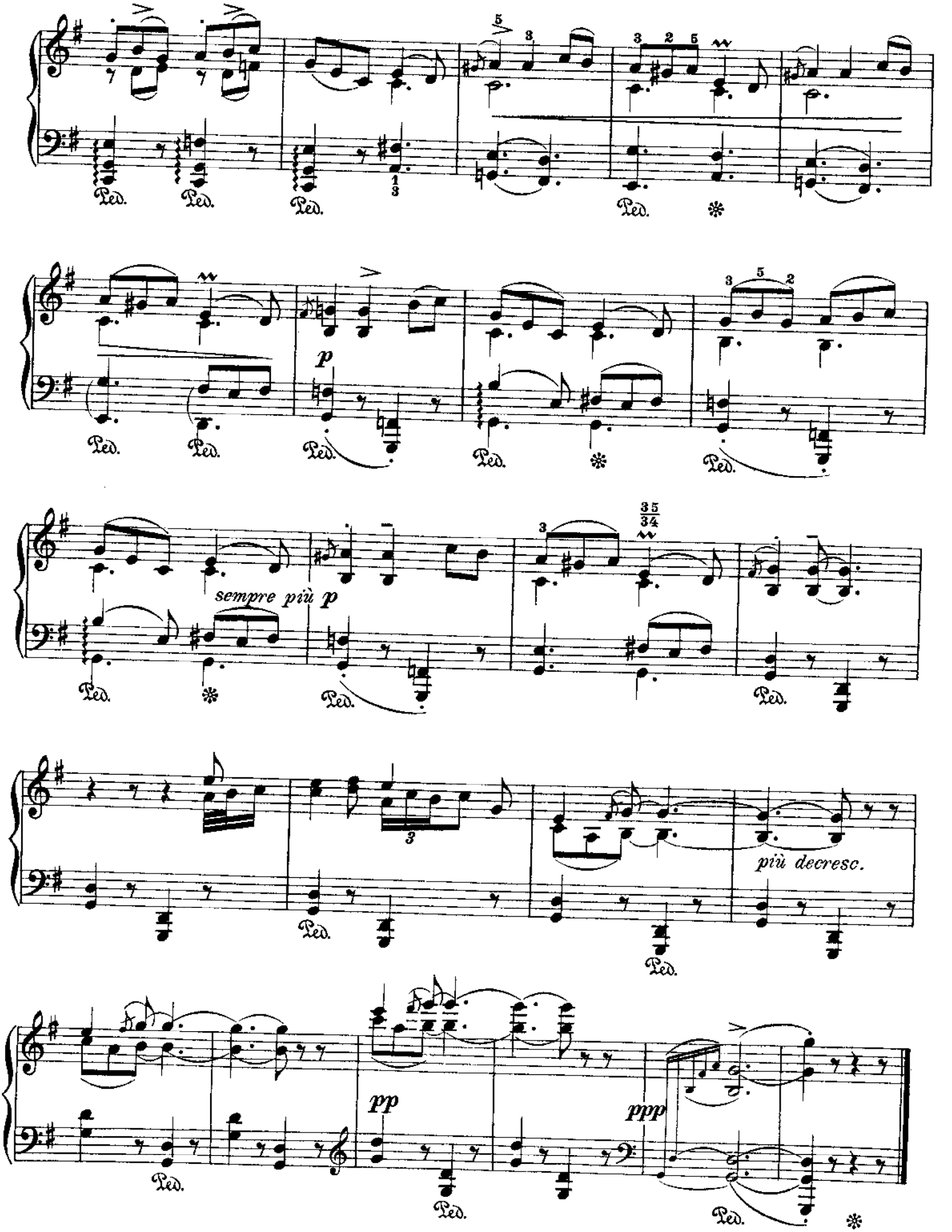

a tempo
più cresc.
poco rit.
ff marcato
8
pp
Ped.
poco ritard.
ppp

XIV. The Goblins' Wedding Procession at Vossevangen (Gangar)

Tussebrureferda på Vossevangen. Gangar—
Die Brautfahrt der Unterirdischen auf Vossevangen. Gangar

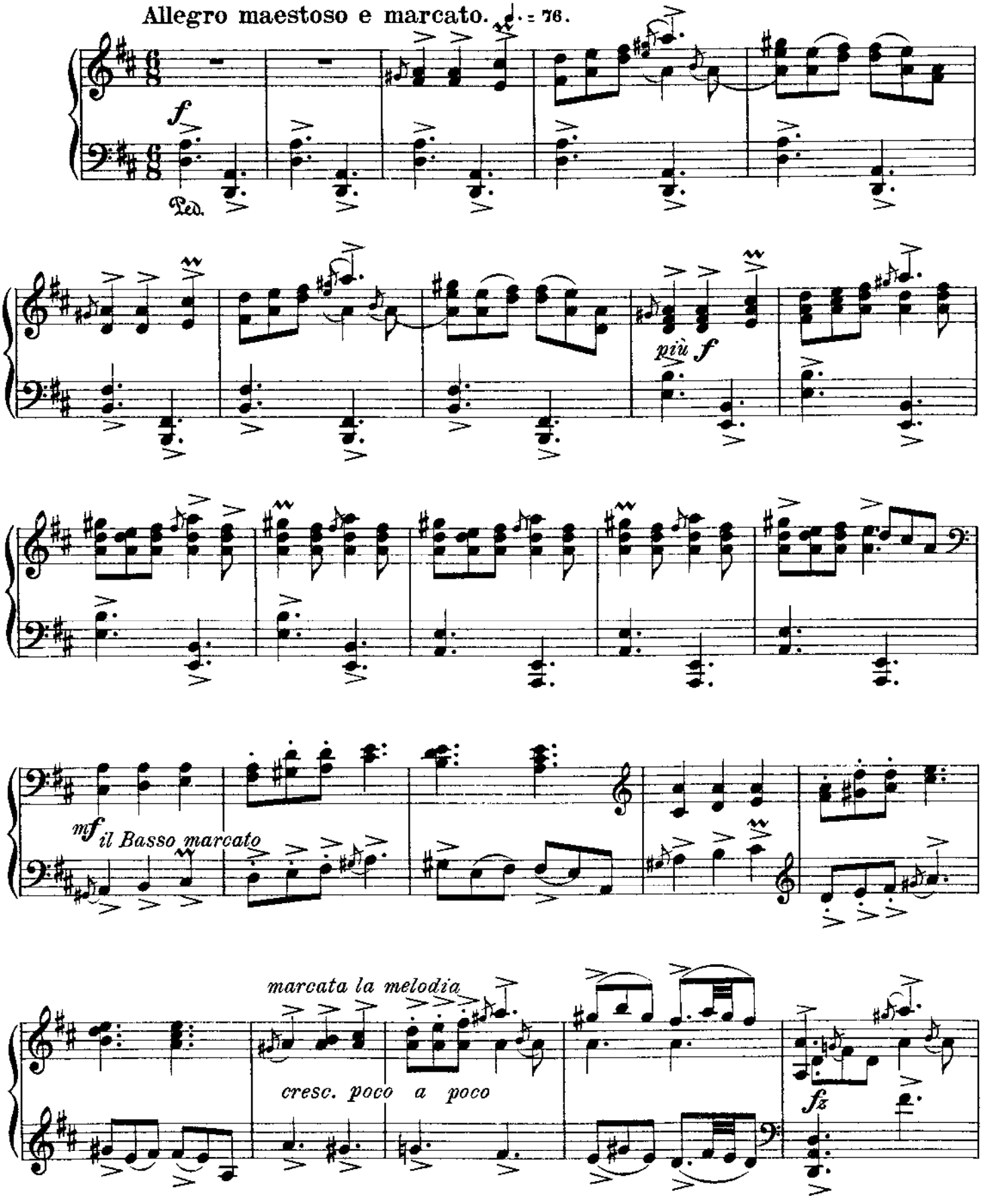


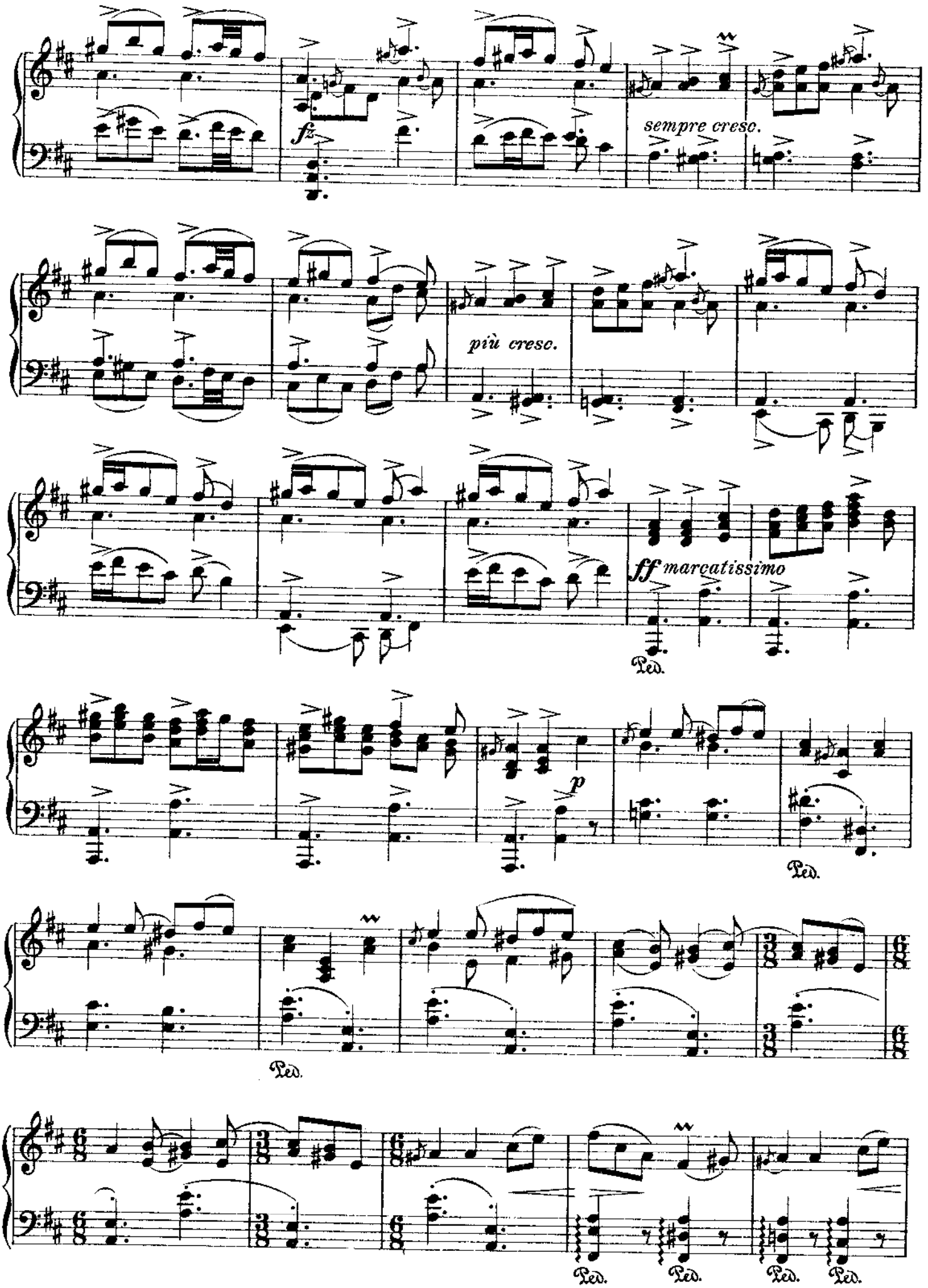

cresc.
più cresc.
ff
ff sempre
simile
p
Ped.

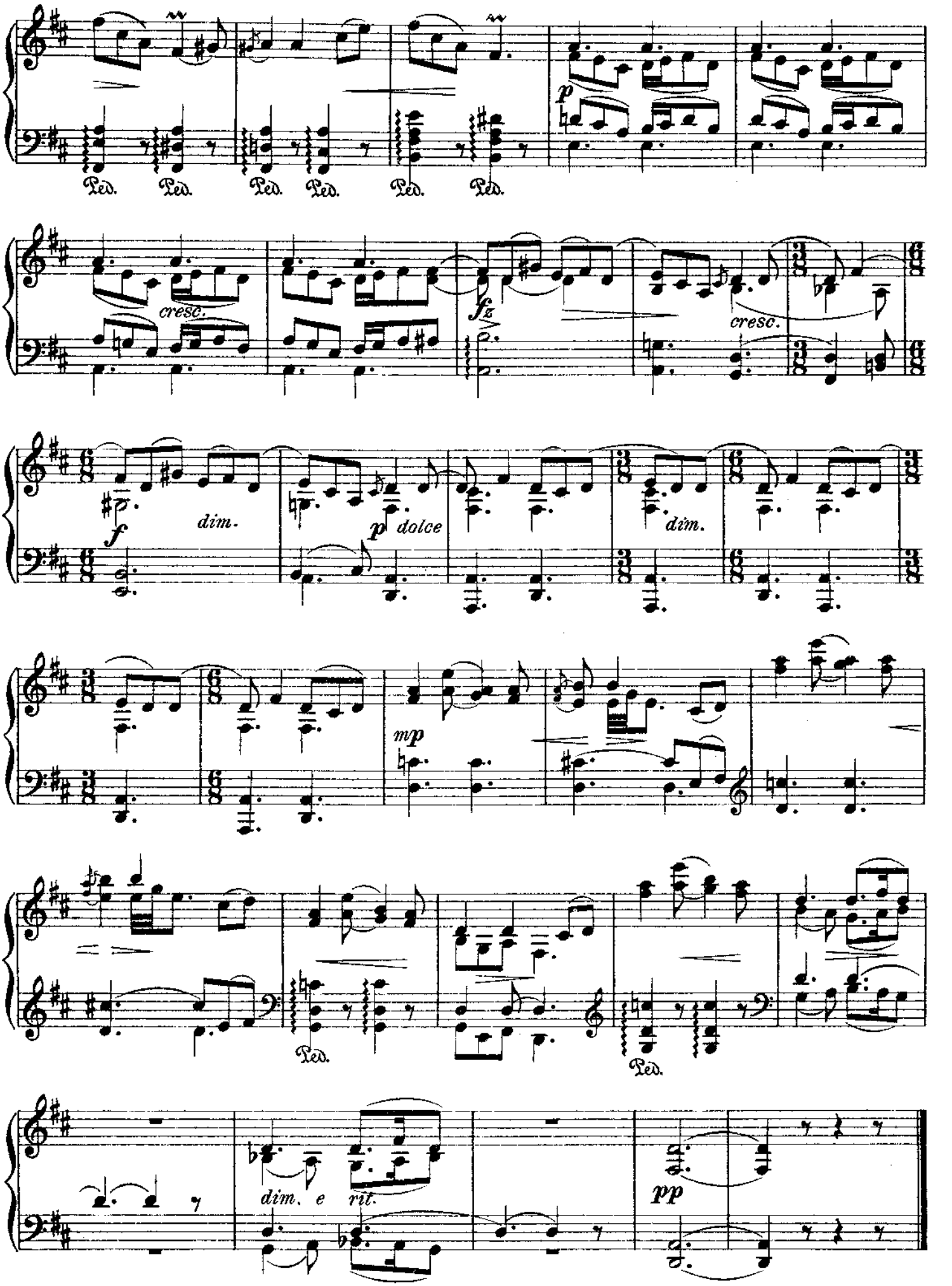

Ped.
p
sempre più p
35/34
più decresc.
pp
ppp

XV. The Skuldal Bride (Gangar)

Skuldalsbrura. Gangar—Die Skuldalsbraut. Gangar




fz
sempre cresc.
più cresc.
ff marcatissimo
Ped.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped. Ped. Ped. Ped. Ped. Ped.
p
cresc.
fz
cresc.
f
dim.
p dolce
dim.
mp
Ped. Ped.
dim. e rit.
pp

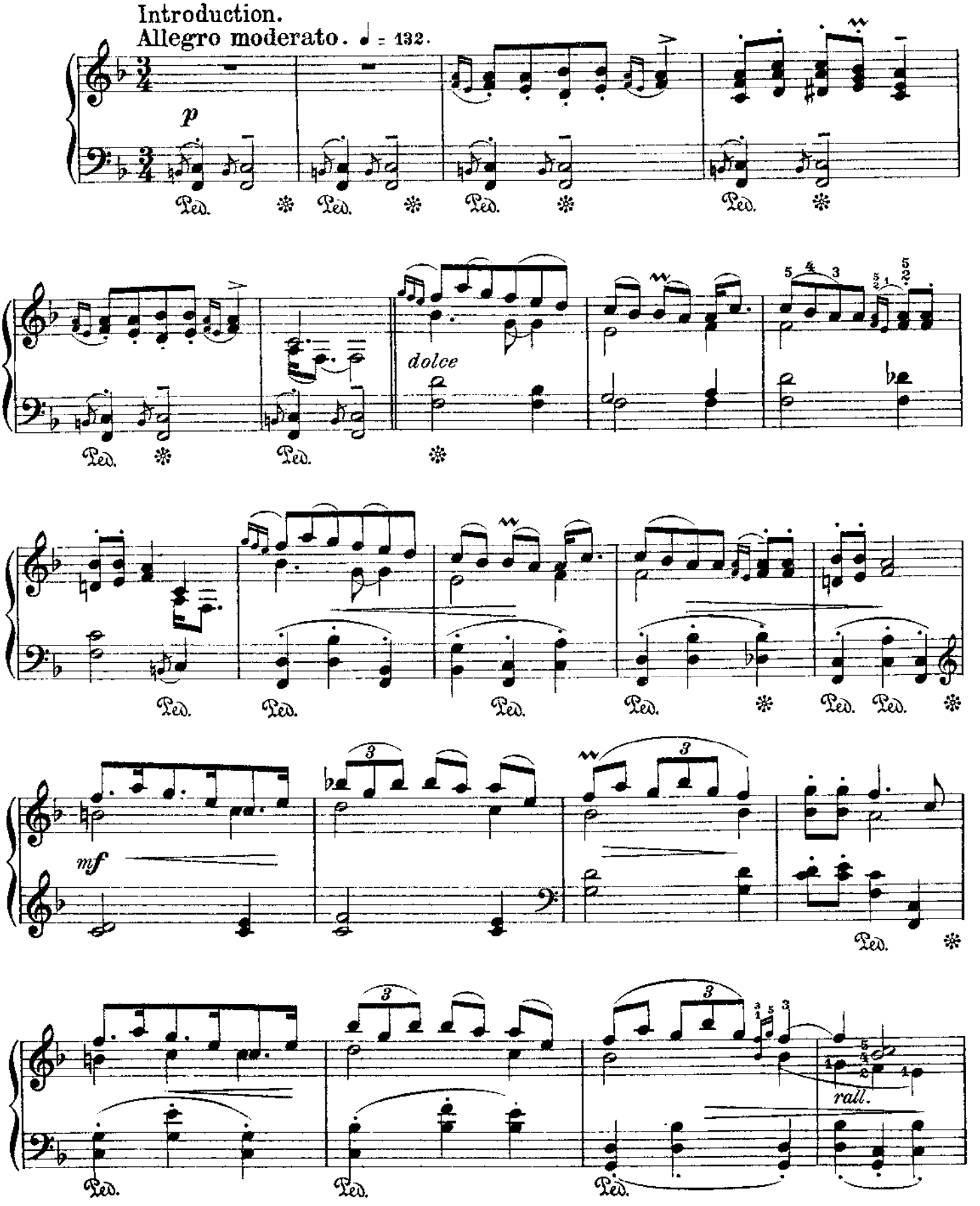
The Maidens of Kivledal

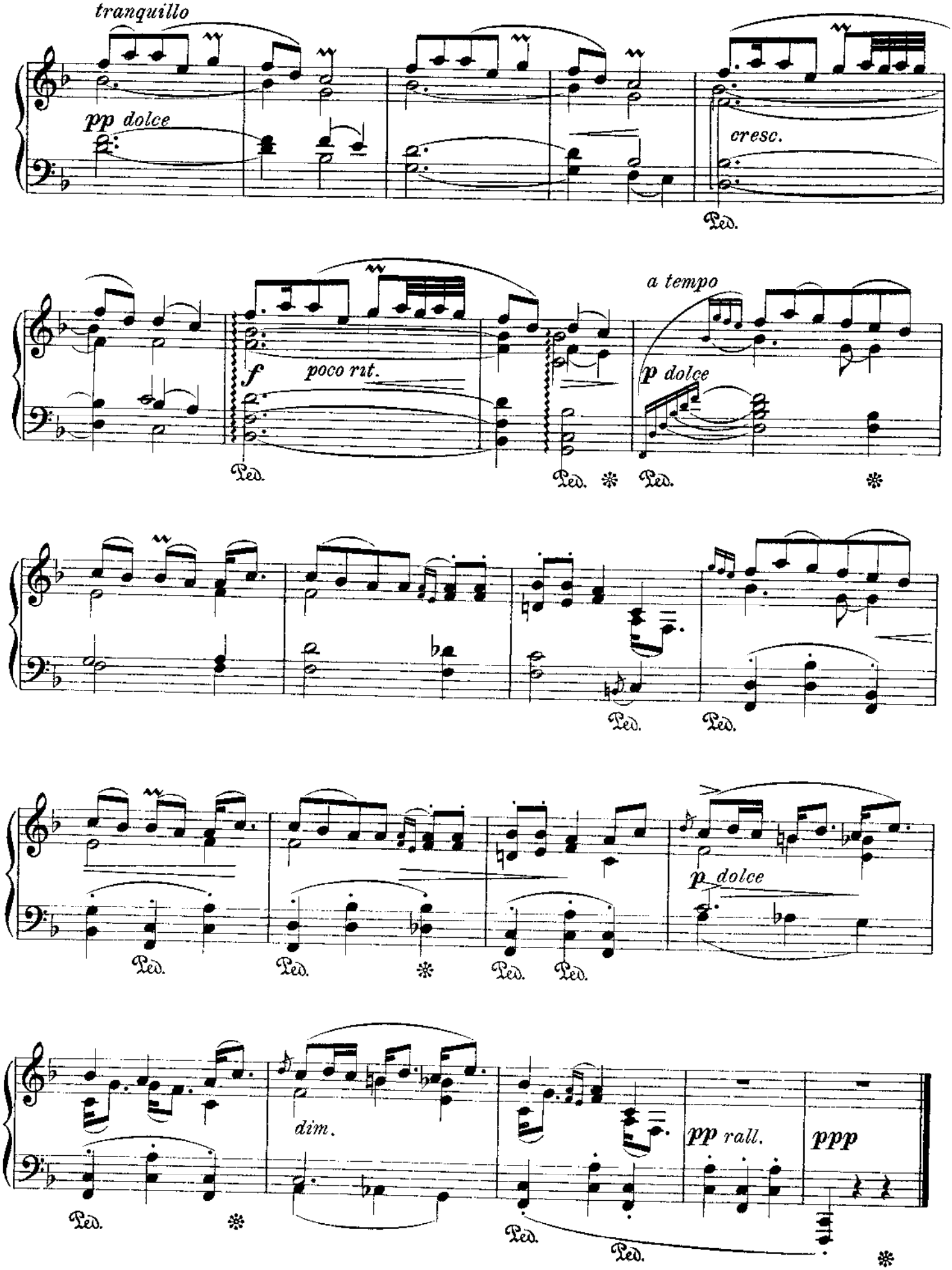
In Selljord in Telemarken there is a little valley, called Kivledal. In ancient times, a tiny church stood in this valley. One Sunday, when the community had assembled for mass, loud sounds from the mountain suddenly reverberated through the church. It was the three maidens of Kivledal, the last heathens in the valley, who, while watching their goats on the mountain-slopes, were blowing a "Slåt" on the Trill-horn. The community rushed out of the church and listened enraptured to the wondrous enchanting tones. The parson followed, and called to the maidens, bidding them stop playing; but as they kept on blowing their horns, he raised his hands and anathematised them in the name of God and the Pope. The maidens of Kivledal and their herds were at once changed into stone. And to this day, you can see them standing high up on the mountain-slope, the horn to their mouth and their herds around them. This is the legend of the "Slåt" of the maidens of Kivledal, as preserved by the peasants in the valley, and which they still play on their fiddles. The following "Slåt" is related to this same legend: There are in all three such "Slåtter" (one for each of the maidens), and only that fiddler was considered great who could play all three.

I Selljord i Telemarken ligger en liden Dal som hedder Kivledalen. *Der stod i gamle Dage en örliden Kirke.— En Söndag, mens Menigheden var samlet til Messe, klang der med et stærke Toner gjennem Kirken oppe fra Uren. Det var „Kivlemöyerne" de tre sidste Hedninger i Dalen, som gjeted sine Gjeter i Lien og gik og blæste en Slåt på „Trillarhorn" (Det telemarkiske Navn på „Prillarhorn") Almuen strömmed ud af Kirken og lytted som fjetret til de gribende Toner. Presten fulgte efter, han ropte til „Möyerne," at de skulde holde op og da de blev ved at blæse, löfted han Hånden og lyste dem i Guds og Pavens Bann. I det Samme blev Kivlemöyerne og hele Gjeteflokken til Sten. Og den Dag idag ser man dem stå höjt oppe i Uren, med Hornet for Munden og Gjeterne rundt om sig.— Dette er Kivlemöyernes Slåt, slig som Dalens Bönder har bevaret den og endnu spiller den på sin Hardangerfele. Om den följende Slåt gjælder det samme Sagn. Der findes i det Hele tre slige Slåtter og kun den Spillemand gjaldt for Noget, der kunde spille alle tre.*

XVI. The Maidens of Kivledal (Springar)

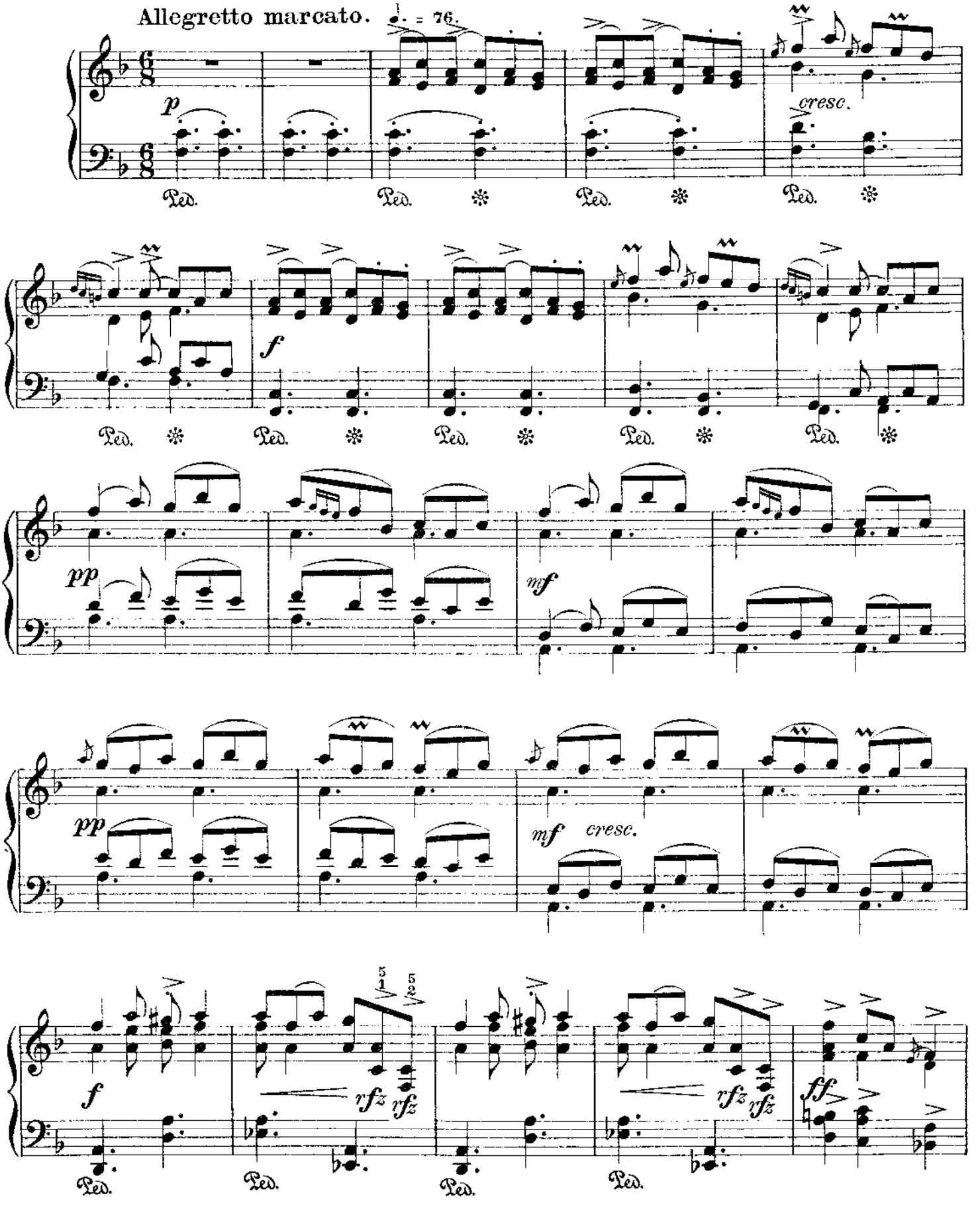
Kivlemøyane. Springdans—Die Mädchen aus dem Kivledal. Springdans

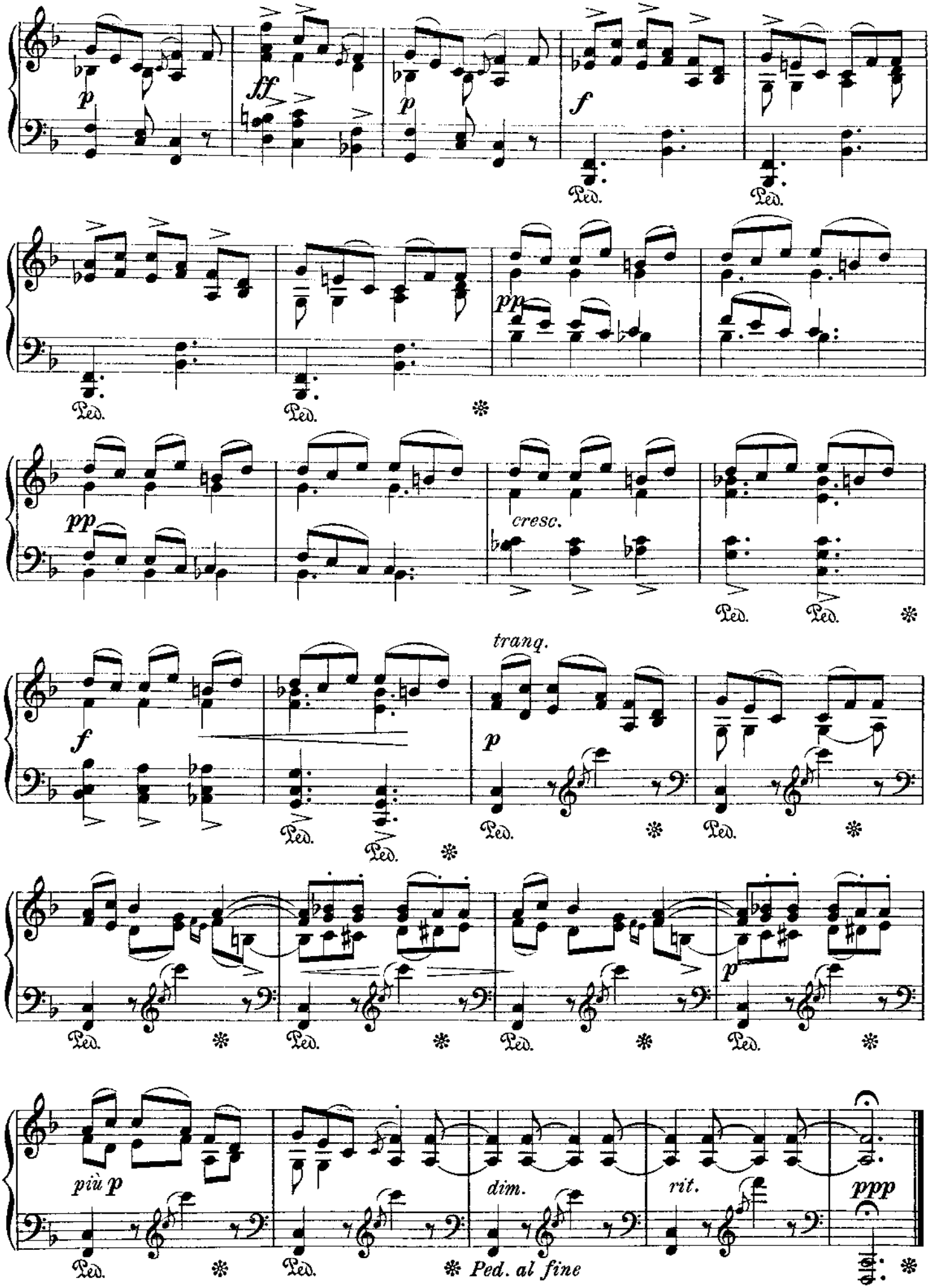



tranquillo
pp dolce
cresc.
Ped.
f
poco rit.
a tempo
p dolce
p dolce
dim.
pp rall.
ppp

XVII. The Maidens of Kivledal (Gangar)

Kivlemøyane. Gangar—Die Mädchen aus dem Kivledal. Gangar




p
ff
p
f
Ped.
pp
cresc.
tranq.
più p
dim.
rit.
ppp
Ped. al fine