

to Professor H. Kretzschmar

NORWEGIAN
PEASANT DANCES
(SLÅTTER)

Freely arranged for Piano Solo by

Edvard Grieg
(Op. 72)

From the Original Norwegian Hardanger Fiddle Tunes
as Transcribed by
Johan Halvorsen (Edition Peters 3038)

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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 Bearbejdelse for Pianoforte overgives til Offentligheden, er nedskrevet efter en gammel Spillemand i Telemarken. Hvem der har Sans for disse Klange vil henføres 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 Overføringen til Pianoet var et Forsøg på, gennem, 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 Hardangerfjels Karakter og Bueføringens Ejendommelighed. Til Gjenjæld har Klaveret den store Fordel, gennem dynamisk og rytmisk Mangfoldighed, samt gennem ny Harmonisering af Gjentakelserne 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 Bearbejdelse med den samtidig på samme Forlag udkomne Originaloptegnelse af Johan Halvorsen, der er at betragte som Kildeskrift.

Til trods for at Slåtterne på Hardangerfjelen klinger en liden Terts højere, har jeg dog, for at opnå en fylligere Klaverindvirkning, valgt at beholde den Toneart, hvori Originalen er optegnet.

Edvard Grieg.



PRÉFACE.

Le mot SLÅT désigne, en norvégien, les danses des paysans. Les SLÅTTER qui suivent, publiés ici pour la première fois dans la version originale pour le violon (le violon usuel ou le violon indigène, dit «de Hardanger») ainsi qu'en transcription libre pour le piano, ont été notés d'après un vieux ménétrier du Telemarke. Par leur tranchante originalité, leur mélange de charme fin et gracieux et d'âpre vigueur, leur fruste étrangeté mélodique et rythmique, ils ne manqueront pas de ravir tous ceux qui possèdent en eux le sens de la muse populaire. Ces traditions musicales, datant d'une époque où l'isolement des populations, au fond des lointaines campagnes, conservaient à leurs mœurs toute leur originalité native, portent le cachet d'une imagination aussi audacieuse que bizarre.

En les transcrivant pour le piano, je m'étais proposé pour but d'élever ces productions au niveau de l'art, cela au moyen d'une harmonisation appropriée, «stylisée» en quelque sorte. Il va de soi qu'il fallait renoncer à rendre, pour le clavier, les menus ornements qui caractérisent le jeu des ménétriers, ainsi que l'effet de leurs coups d'archet particuliers. D'autre part, le clavier possède l'avantage de pouvoir prévenir, au moyen de chatolements dynamiques et de la multiplicité rythmique, ainsi que par une harmonisation toujours renouvelée, la monotonie imminente des reprises thématiques. Je me suis efforcé de dégager constamment la ligne mélodique et en général d'affermir la forme.

En rapprochant ces transcriptions de la version originale, on découvrira sans peine les quelques passages où l'intercalation de passages d'invention personnelle m'a paru esthétiquement justifiée. Cette version originale, due à Johan Halvorsen et publiée simultanément avec le présent recueil par le même éditeur, doit être considérée comme entièrement puisée aux sources.

Sur le violon rustique ou «de Hardanger», les SLÅTTER sonnent une tierce mineure plus haut. Je me suis néanmoins décidé, dans le but d'obtenir un meilleur effet sur le piano, à conserver les tonalités dans lesquelles les danses ont été notées.

Vorwort.

Diese norwegischen „Slåtter“ („Slåt“ ist die gewöhnliche norwegische Bezeichnung für den Bauerntanz), welche zum ersten Male im Original für die Geige (oder für die sogen. Hardangergeige), sowie in freier Bearbeitung für das Pianoforte der Öffentlichkeit vorgelegt werden, sind nach einem alten Spielmann in Telemarken aufgezeichnet. Wer für diese Klänge Sinn hat, wird über ihre große Originalität, ihre Mischung feiner und zarter Anmut mit derber Kraft und ungezähmter Wildheit in melodischer, wie ganz besonders in rhythmischer Beziehung, entzückt sein. Diese Überlieferungen aus einer Zeit, wo die norwegische Bauernkultur in den abseits gelegenen Gebirgstälern von der Außenwelt ausgeschlossen war und gerade deshalb ihre ganze Ursprünglichkeit behalten hat, tragen alle das Gepräge einer ebenso kühnen wie bizarren Phantasie.

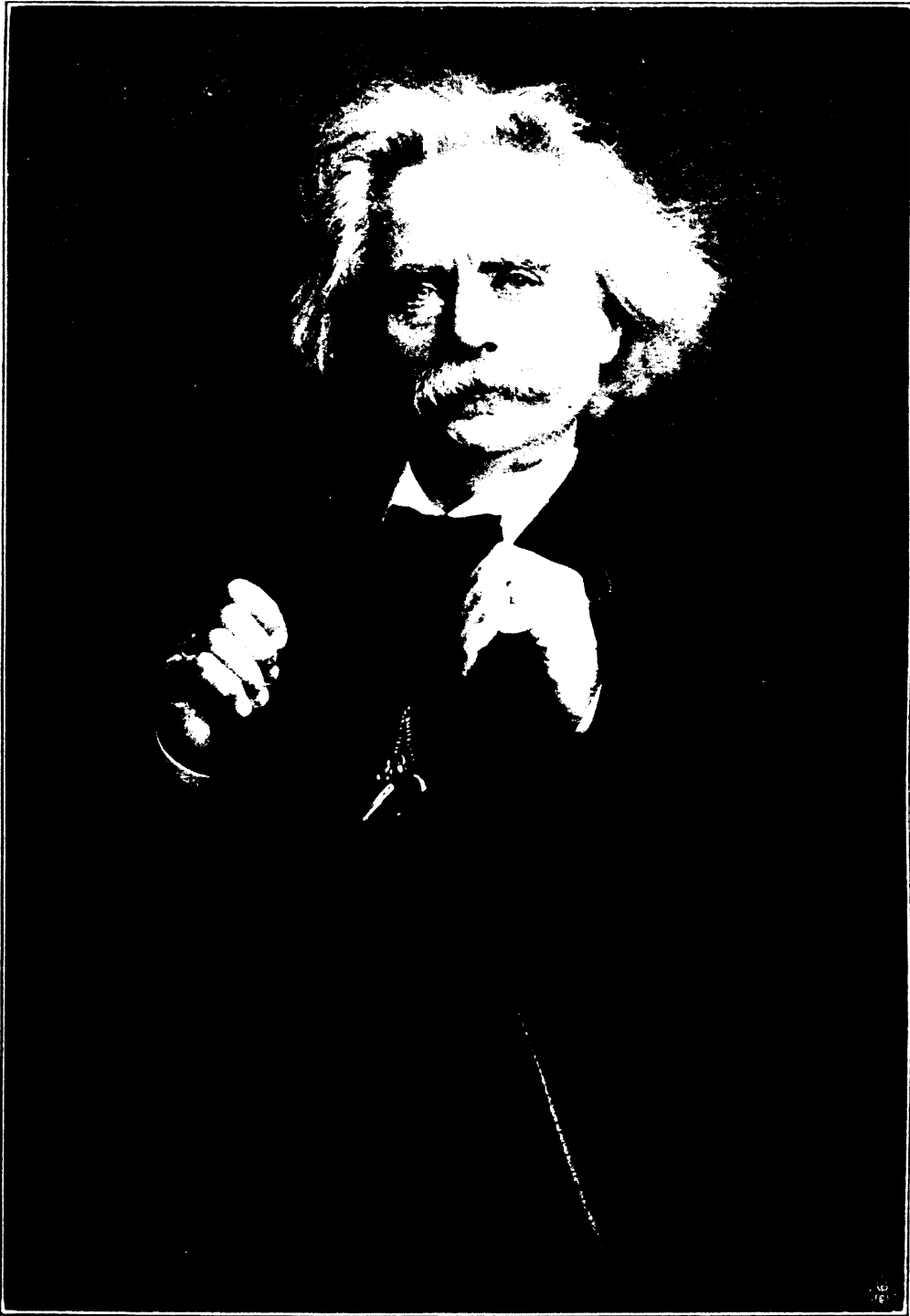
Meine Aufgabe bei der Übertragung für das Pianoforte war ein Versuch, durch eine, ich möchte sagen stilisierte Harmonik diese Volkstöne auf ein künstlerisches Niveau zu erheben. Es liegt in der Natur der Sache, daß das Klavier auf viele der kleinen Verzierungen, welche im Charakter der Bauernfiedel, sowie in der eigentümlichen Bogenführung zu suchen sind, verzichten mußte. Dafür hat aber das Klavier den großen Vorteil, durch dynamische und rhythmische Mannigfaltigkeiten, sowie durch neue Harmonisierung der Wiederholungen, eine zu große Einförmigkeit vermeiden zu können. Ich habe mich bestrebt, klare, übersichtliche Linien aufzuziehen, überhaupt eine feste Form zu schaffen.

Die wenigen Stellen, wo ich es als künstlerisch berechtigt empfunden habe, über die vorliegenden Motive freie Zwischensätze einzufügen, wird man durch Vergleichung meiner Bearbeitung mit dem Original mit Leichtigkeit herausfinden. Dieses gleichzeitig in demselben Verlage erschienene, von Johan Halvorsen aufgezeichnete Original ist durchaus als Quellenschrift zu betrachten.

Die „Slåtter“ klingen auf der Bauernfiedel eine kleine Terz höher. Demungeachtet habe ich, um eine vollere Klavierwirkung zu erzielen, vorgezogen, die Tonart, in welcher das Original aufgezeichnet ist, zu behalten.

Edvard Grieg.





Handwritten signature: Handfrieg

Atelier Perscheid, Leipzig

1. Gibøens bruremarsj

Gibøens Brautmarsch - Gibøen's Bridal March

Edvard Grieg, Op. 72.

Marcia. M.M. ♩ = 92.

ppp

Ped.

* Ped. * Ped. * Ped. * Ped. *

Ped. * simile

mf

Ped. *

cresc.

Ped. * Ped. * Ped. * Ped. *

più f

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

pp
Ped. *

ff
Ped. *

p trem.
una corda
Ped. * Ped. * Ped. * Ped. *

più p
simile
Ped. Ped. Ped. Ped.

pp
Ped. Ped. Ped. Ped. * Ped. * Ped. Ped. Ped. Ped.

First system of the musical score. The right hand features a melodic line with various ornaments and dynamics, including a triplet marked '3' and 'cresc. poco a poco' leading to 'cresc. *rfz*'. The left hand provides a rhythmic accompaniment with 'Ped.' markings.

Second system of the musical score. The right hand continues with melodic development, marked with 'p', 'cresc.', and '*rfz*'. The left hand includes a section marked '*) (Trillo) Ped.'.

Third system of the musical score. The right hand has a melodic line with 'V' ornaments. The left hand features a section marked 'pp' and 'una corda' with 'ppp' dynamics.

Fourth system of the musical score. The right hand has a melodic line with 'V' ornaments. The left hand features a rhythmic accompaniment with 'Ped.' markings and asterisks.

Fifth system of the musical score. The right hand has a melodic line with 'V' ornaments. The left hand features a rhythmic accompaniment with 'Ped.' markings and a section marked 'morendo' and 'pppp'.

2. Jon Vestafes springdans

Jon Vestafes Springdans - Jon Vestafe's Springdans

Allegro moderato. M.M. ♩ = 132.

The musical score is written for piano in G major and 3/4 time. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and features a steady eighth-note bass line with a 'Ped.' marking and an asterisk. The right hand plays a melody with eighth and sixteenth notes. The second system continues the piece with similar rhythmic patterns. The third system introduces a triplet in the right hand. The fourth system features a trill in the right hand. The fifth system includes a forte (*f*) dynamic marking. The sixth system concludes with alternating *f* and *p* dynamics. Pedal markings ('Ped.' with an asterisk) are placed below the bass line in several measures throughout the piece.

sempre p

Ped. *

Ped. *

This system contains two staves. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It features a melodic line with various ornaments like trills and grace notes, and dynamic markings including accents and a hairpin crescendo. The lower staff is in bass clef and provides a rhythmic accompaniment of eighth notes. Pedal markings 'Ped.' with an asterisk are placed below the lower staff.

più p

pp

Ped. *

Sbassa.....

Ped. *

This system continues the two-staff format. The upper staff has a melodic line with a trill and a hairpin crescendo. The lower staff has a rhythmic accompaniment. Pedal markings 'Ped.' with an asterisk are present. A 'Sbassa.....' marking is located between the staves, indicating a lowering of the piano action.

Ped. Ped. Ped. *

Ped.*Ped.*Ped.* simile

This system features a change in clef for the upper staff to treble clef. The upper staff has a melodic line with a trill and a hairpin crescendo. The lower staff has a rhythmic accompaniment. Pedal markings 'Ped.' with an asterisk are placed below the lower staff.

Ped. *

Ped. *

This system continues the two-staff format. The upper staff has a melodic line with a trill and a hairpin crescendo. The lower staff has a rhythmic accompaniment. Pedal markings 'Ped.' with an asterisk are present.

Ped. *

Ped. *

Ped. *

This system continues the two-staff format. The upper staff has a melodic line with a trill and a hairpin crescendo. The lower staff has a rhythmic accompaniment. Pedal markings 'Ped.' with an asterisk are present.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *f* and *pp*. Pedal markings are present at the end of the system.

Second system of musical notation. The right hand continues with melodic development. The left hand accompaniment remains consistent. Dynamics include *pp* and *cresc. poco a poco*. Pedal markings are present.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand accompaniment continues. Dynamics include *più cresc.*. Pedal markings are present.

Fourth system of musical notation. The right hand has a melodic line with accents. The left hand accompaniment changes to a more rhythmic pattern. Dynamics include *poco rit.*, *a tempo*, and *ff marc.*. Pedal markings are present.

Fifth system of musical notation. The right hand continues with melodic lines. The left hand accompaniment features a triplet. Dynamics include *simile*. Pedal markings are present.

Ped. * *Ped.* * *Ped.* * *Ped.* *Ped.* *

ffz *Ped.* * *Ped.*

fff sempre ffz *Ped.* *Ped.* * *Ped.* *Ped.* *Ped.*

ffz *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.* *Ped.* *Ped.*

stretto al Fine *molto* *fffz* *Ped.* *Ped.* *simile*

3. Bruremarsj fra Telemark

Brautmarsch aus Telemark - Bridal March from Telemark

Alla Marcia. ♩ = 92.

p

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.* *

dolce *p* *cresc.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *simile*

1. *dim.* *Ped.* * *Ped.* *dim.* *Ped.* *Ped.* * *pp* *Ped.* * *Ped.* *

Ped. * *simile*

mf *cresc. sempre* *3*

1. *f* *p* *3* *f* *p* *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *più p* *3*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

First system of musical notation. Treble and bass staves. Dynamics: *pp* and *ff*. Pedal markings: *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Second system of musical notation. Treble and bass staves. Pedal markings: *Ped.* * *Ped.* * *Ped.* * *Ped. simile*

Third system of musical notation. Treble and bass staves. Dynamics: *mf*, *dim. poco a poco*, *p*. Pedal markings: *Ped.*

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *più p*. Pedal markings: *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.* *

Fifth system of musical notation. Treble and bass staves. Dynamics: *rall. poco a poco*, *pp*, *ppp*. Pedal markings: *Ped.* * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *simile* *Ped.* *ppp* *

4. Haugelåt. Halling

Halling aus dem Hügel - Halling from the Fairy 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 Brynjuw Olson havde mistet en Stut. Han gik og ledte efter den i Fjeldet i flere Dage. Så blev han træt og faldt i Søvn, og hørte i Sønnen en underlig Låt. Bortom en Haug så han ei nøgli fin Jente. Jenten sa til ham: „Ja, så ska du spela på Violen, du Brynjuw Olson, når du kjem hejmat til Kjærring og Bon — og bortæfor Nuten, der fin du Stuten.“

An diesen Halling knüpft sich folgende Sage:

Ein Mann, der Brynjuw Olson hieß, hatte einen Stier verloren. Er suchte ihn im Gebirge mehrere Tage hindurch; dann wurde er müde und fiel in Schlaf, und es träumte ihm, dass er einen seltsamen Reigen hörte. Hinter einem Hügel sah er ein wunderschön feines Mädel. 's Mädel rief ihm zu: „Ja, so sollst spielen auf der Fiedel, du Brynjuw Olson, wenn du heim zu Weib und Kind kommst, — und wo die Berge schwinden, den Stier wirst du finden.“

A ce „Halling“ se relie la légende qui suit:

Un homme du nom de Brynjuw Olson avait perdu un taureau. Plusieurs jours durant, il le chercha dans les montagnes. Fatigué enfin, il se coucha et s'endormit. Un rêve aussitôt le visita: il entendait jouer une ronde fort étrange, et, derrière une colline, voici qu'une belle fille apparut, lui disant: „Oui, Brynjuw Olson, c'est ainsi qu'il te faudra jouer sur ta viole, quand tu rentreras chez toi, près de ta femme et de tes enfants; ton taureau, tu le trouveras là où finissent les montagnes.“



4. Haugelåt. Halling

Halling aus dem Hügel*) - Halling from the Fairy Hill*)

Moderato. ♩ = 84.

*) Abode of the fairies.

| La demeure des goublyns.

| Wohnung der Unterirdischen.

Tranquillo.

p espressivo

poco mosso

Ped. *

cresc. *f* *poco rit.* *p a tempo*

Ped. *

cresc. *f* *poco rit.* *più dim.* *p*

poco rit. - - - - *a tempo ma*

tranquillo *ritard.* *p* *ten.* *pp*

Majore da capo al segno S, e poi Coda.

Coda. *più p* *pp* *ppp*

sempre Ped.

una corda

5. Prillaren fra Os prestegjeld. Springdans

Der Prillar aus dem Kirchenspiel Os. Springdans*)

The Prillar from Os Parish. Springdans*)

Allegro. $\text{♩} = 132.$

mf

cresc.

f

p

cresc.

ff

p

Ped. *Ped.* *Ped.*

*) "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.

Danse pour le Prillarhorn (cor à triller), un cor confectionné au moyen d'une grosse corne de vache ou de bouc et percée de trous latéraux.

Tanz für Prillarhorn (oder Trillerhorn), ein Blashorn aus einem grossen Kuh- oder Bockshorne verfertigt und mit Fingerlöchern versehen.

f

pp *poco a poco -*

Ped. *

cresc. *più cresc.*

Ped. *

ff

Ped. Ped. Ped. Ped. *

ff ritard. al fine *molto* *p* *al f.*

Ped. Ped. Ped. Ped. *

6. Gangar (etter Myllarguten)

Myllargutens Gangar - Myllarguten's Gangar

Allegretto e marcato. ♩ = 76.

senza Ped.

cresc. poco a poco

più cresc. sempre

Ped. Ped.* Ped.* Ped.**

Ped. simile*

*Ped.**

*Ped.**

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

„Le Gars meunier“ ou, simplement, „le Meunier“ était le plus renommé parmi les ménétriers norvégiens de la moitié du siècle dernier.

„Der Müllerbursch“ oder einfach „der Müller“ war der berühmtestenorwegische Fiedelspieler Mitte des vorigen Jahrhunderts.

marcato

ff

Ped. Ped. Ped. Ped. Ped. Ped.

p *cresc. molto*

ten. *f*

ten.

ff *f*

Ped. * Ped. * Ped. Ped. Ped. Ped.

dolce *p*

Ped. Ped. Ped. Ped. Ped.

dim.

Ped. Ped.

pp *ff*

Ped. Ped.

7. Røtnams-Knut. Halling

Røtnams-Knut. Halling

Allegro moderato, ma vivace. ♩ = 100.*)

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are labeled 'Ped.' with an asterisk. Dynamics include *p*, *ffz*, *p*, *ff*, and *pdolce*. Performance directions include *cresc. poco a poco* and *ffz scherzando*. The score features various rhythmic patterns, including triplets and sixteenth-note runs.

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

Le tempo, plus rapide que dans l'original, a été adopté en vue de l'effet pianistique.

Die Rücksicht auf die Klavierwirkung erheischte hier ein schnelleres Tempo als das im Original vorgezeichnete.

pp *cresc.*

poco a poco *p cresc. molto*

f *Red.* * *Red.* * *Red.* *

poco rit. * *Red.* * *Red. simile*

ffz *peggiore* *ffz* *fff* *Red.* *

Red. * *Fine.*

con tristezza

p

cantabile

Ped. *Ped.* *Ped.*

poco rit.

cresc. *fz*

Ped. simile *Ped.* *

p

*Ped. ** *Ped. **

dim.

dim.

*Ped. ** *Ped. ** *Ped. ** *Ped. **

a tempo animato

pp rit. *meno p*

cresc. *p*

cresc.

f *p*

cresc. *f* *poco rit.* **Tempo I.** *p*

First system of musical notation, consisting of a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte).

Second system of musical notation. It includes dynamic markings *Ped.* and *Ped. simile* in the bass line, indicating pedal effects.

Third system of musical notation. It features dynamic markings *cresc.*, *f*, *dim. e rit.*, and *p*. Pedal markings *Ped. ** are also present in the bass line.

Fourth system of musical notation. It includes a *Ped. ** marking in the bass line.

Fifth system of musical notation. It includes dynamic markings *dim. e rit.* and *pp rit.*. Multiple *Ped. ** markings are present in the bass line.

8. Bruremarsj (etter Myllarguten)

Myllargutens Brautmarsch - Myllarguten's Wedding March

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.

Nach einem bekannten Spielmann aus Telemarken ist dieser Marsch von „dem Müller“ gemacht, als Kari, seine Braut, mit ihm brach, um sich mit einem Andern zu verheiraten.

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

D'après un ménétrier bien connu du Telemarken, cette marche fut imaginée par „le meunier,“ quand Kari, sa fiancée, rompit avec lui, pour en épouser un autre.

Allegretto grazioso. ♩ = 100.

*) 5 3 5
**) 13132
3 5 3 4
5 2
8 13132
1 31312
tr

p
dolce

Red. * Red. * Red. * Red. * Red. *

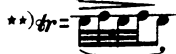
Red. * Red. * Red. * Red. *

* Red. *

*) Play the appoggiaturas always together with the bass.

Jouez les petites notes toujours avec les notes de basse.

Die Vorschläge immer mit dem Bass zusammen anzuschlagen.



sempre p e dolce

tr

$\frac{1}{3} \begin{matrix} 31312 \\ 13132 \end{matrix}$

Red. * *Red.* * *Red.* * *Red.* *

tr

pp

12121

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

ppp

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

dolce

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

cresc.

più cresc.

Red. * *Red.* * *Red.* * *Red.* *

f

ben marcato mano sinistra

cresc.

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

5 8
dim.
p
 Ped. * Ped. * Ped. * Ped. *

cresc.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

dim.
p
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

2 1 4 1 5 3 5 13132 2 tr
pp
 Ped. * Ped. * Ped. *

p tranquillo
 Ped. *

ritard. e dim. al fine
ppp
 Ped. * Ped. *

9. Nils Rekves halling

Nils Rekve's Halling

Maestoso. ♩ = 84.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is two sharps (D major) and the time signature is 2/4. The tempo is marked 'Maestoso' with a quarter note equal to 84 beats per minute. The score includes various dynamic markings: *f* (forte), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). It also features performance instructions such as *cresc.* (crescendo), *Red.* (ritardando), and *3* (triplets). The piece concludes with a double bar line and a final chord.

First system of musical notation. The right hand features a complex melodic line with triplets and slurs. The left hand has a bass line with slurs and accents. Performance markings include *Red.* (pedal) and *p* (piano).

Second system of musical notation. The right hand continues with a melodic line. The left hand has a bass line with slurs. Performance marking includes *pp* (pianissimo).

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Performance markings include *ppp* (pianississimo) and *cresc.* (crescendo).

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. Performance marking includes *più cresc.* (più crescendo).

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Performance markings include *ben tenuto* (well sustained), *ff* (fortissimo), *ritard.* (ritardando), *sempre* (sempre), and *Red.* (pedal).

10. Knut Luråsens halling I

Knut Luråsen's Halling I

Moderato. ♩ = 76.

The score consists of six systems of piano and bass staves. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Moderato' with a quarter note equal to 76 beats per minute. The piece begins with a forte (f) dynamic and includes several 'Ped.' (pedal) markings, some with asterisks. The second system features a 'Ped. simile' marking. The third system has a piano (p) dynamic. The fourth system includes a 'Ped.' marking and a '1/8' time signature change. The fifth system has a 'fz' (forzando) dynamic. The sixth system includes a 'p' dynamic, a 'fz' dynamic, and a 'cresc. poco a' (crescendo poco a poco) instruction. The score concludes with a 'Ped.' marking and a 'Ped. sempre' instruction.

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

*) Von hier an sind die Unisono-Oktaven immer mit der größten Kraft herauszuschleudern. (Grieg)

poco *fz* *più cresc.*

Ped. * Ped.

fz *f* *ffz* *ff*

Ped. Ped. * Ped. * Ped. Ped. * Ped. * Ped. *

p *ffz p* *ffz p*

Ped. *

ffz *p* *ffz* *p* *ff* *p*

Ped. *

Ped. *

NB: $\begin{matrix} 3 & 3 & 3 \\ 2 & 2 & 2 \\ 1 & 1 & 1 \end{matrix}$

ff *pp* *stretto* *fff*

Ped. *

NB: together – gleichzeitig

11. Knut Luråsens halling II

Knut Luråsen's Halling II

Allegretto tranquillo. ♩ = 76.

The musical score is written for piano and consists of four systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto tranquillo' with a quarter note equal to 76 beats per minute. The score includes various dynamics such as *p* (piano) and *f* (forte), as well as articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5. The piece begins with a 'Ped.' (pedal) marking. The first system starts with a piano (*p*) dynamic and features a triplet in the treble clef. The second system includes a forte (*f*) dynamic in the treble and a piano (*p*) dynamic in the bass. The third system features a forte (*f*) dynamic in the treble and a piano (*p*) dynamic in the bass. The fourth system starts with a forte (*f*) dynamic in the treble and a piano (*p*) dynamic in the bass. The score concludes with a final cadence in the bass clef.

First system of musical notation. The right hand part features a melodic line with various ornaments and fingerings (1, 2, 4, 1, 2). The left hand part provides a harmonic accompaniment. Performance markings include *cresc.*, *f scherzando*, and *fp*. Pedal markings are present in the left hand.

Second system of musical notation. The right hand part continues with a melodic line, including a *dim.* marking. The left hand part has a steady accompaniment. Performance markings include *f*, *tranquillo*, and *p dolce*. Pedal markings are present in the left hand.

Third system of musical notation. The right hand part features a melodic line with a *cresc. molto* marking. The left hand part has a steady accompaniment. Performance markings include *ff* and *fp*. Pedal markings are present in the left hand.

Fourth system of musical notation. The right hand part features a melodic line with a *p* marking and a *molto* dynamic change. The left hand part has a steady accompaniment. Performance markings include *ff*, *fp*, and *pp*. Pedal markings are present in the left hand.

Fifth system of musical notation. The right hand part features a melodic line with fingerings (5 3 4, 3 2 5 3 5) and a *cresc.* marking. The left hand part has a steady accompaniment. Performance markings include *cresc. sempre*. Pedal markings are present in the left hand.

525
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.
 3 5 3 2 353 2
 1 2 1 1 2
 1 2 1 2 1 2 1 2

First system of musical notation. The treble staff contains a melodic line with accents and slurs. The bass staff features a rhythmic accompaniment with fingerings (2, 1, 2, 1, 1, 1) and dynamics including *rfz* and *p*.

Second system of musical notation. The treble staff includes a triplet of eighth notes with a dynamic marking of *fz*. The bass staff has a dynamic marking of *p dolce* and the instruction *Red.* below it.

Third system of musical notation. The treble staff has fingerings (4, 2, 1, 5) and a dynamic marking of *più p*. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff has fingerings (4, 2, 4, 1, 2, 3, 5, 3, 4, 1, 2, 3, 4, 2, 5) and a dynamic marking of *sempre più p*. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff has a dynamic marking of *rit.* and *pp*. The bass staff has a dynamic marking of *fz* and a fermata over the final notes.

12. Springdans (etter Myllarguten)

Myllargutens Springdans - Myllarguten's Springdans

Allegro. ♩ = 132.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand features a series of eighth-note chords and triplets, while the left hand plays a steady eighth-note accompaniment. A *Red.* (ritardando) marking is placed below the first few notes of the left hand.

The second system continues the musical piece. The right hand has a more active melodic line with eighth-note patterns and triplets. The left hand maintains its eighth-note accompaniment. The dynamics remain consistent with the first system.

The third system shows further development of the musical themes. The right hand continues with eighth-note patterns and triplets. The left hand's accompaniment is steady. The overall texture is light and rhythmic.

The fourth system introduces a piano (*p*) dynamic in the right hand. The left hand continues with eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the right hand, indicating a gradual increase in volume.

The fifth system features a strong dynamic contrast. The right hand has a series of accented eighth-note chords, with dynamics ranging from *f* to *ff*. The left hand plays sustained chords with a *ff* dynamic, providing a powerful harmonic foundation.

First system of musical notation. Treble and bass staves. Dynamics include *pp* and *ff*. Accents are present over several notes.

Second system of musical notation. Treble and bass staves. Dynamics include *fp* and *fz*. The instruction *cresc. poco a poco* is written above the staff.

Third system of musical notation. Treble and bass staves. Dynamics include *fz*. The instruction *più cresc.* is written above the staff.

Fourth system of musical notation. Treble and bass staves. Dynamics include *ff* and *p*. The instruction *poco rit.* is written above the staff, and *a tempo* is written above the staff in the second half.

Fifth system of musical notation. Treble and bass staves. The instruction *sempre p* is written above the staff.

Sixth system of musical notation. Treble and bass staves. Dynamics include *dim.* and *pp*. The instruction *Red.* is written below the staff.

13. Håvard Gibøens draum ved Oterholtsbrua. Springdans

Håvard Gibøens Traum an der Oterholtsbrücke. Springdans

Håvard Gibøen's Dream at the Oterholt Bridge. Springdans

Allegro. ♩ = 132.

The musical score is written for piano in 3/4 time, with a key signature of two sharps (D major). It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and a *Red.* (ritardando) marking. The melody in the right hand features trills (*tr*) and triplets (*3*). The second system includes a *cresc.* (crescendo) marking and a fortissimo (*f*) dynamic. The third system returns to a piano (*p*) dynamic. The fourth and fifth systems continue the melodic and harmonic development with various articulations and dynamics.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of chords. Dynamics include *cresc.* and *f*. Pedal markings are present below the bass staff.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes some chords marked with an asterisk (*). Pedal markings are present below the bass staff.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes some chords marked with an asterisk (*). Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes some chords marked with an asterisk (*). Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes some chords marked with an asterisk (*). The dynamic *pp* is indicated in the right hand. Pedal markings are present below the bass staff.

Sixth system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes some chords marked with an asterisk (*). The dynamic *cresc.* is indicated in the right hand. Pedal markings are present below the bass staff.

a tempo
più cresc. *poco rit.* *ff marcato*

pp
Ped.

poco ritard. *ppp*

14. Tussebrureferda på Vossevangen. Gangar

Die Brautfahrt der Unterirdischen auf Vossevangen. Gangar
The Goblins' Bridal Procession at Vossevangen. Gangar

Introduction

p
Ped.

Allegretto. ♩ = 76.

p
Ped. * Ped. * Ped. * Ped.

cresc. *poco a poco*
* Ped. * Ped. * Ped. * Ped.

f
* Ped. Ped. Ped. Ped.

p
Ped. *

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, including triplets. The bass staff provides harmonic support with chords. Dynamic markings include *cresc.* and *più cresc.*. Pedal points are indicated by *Ped.* below the bass staff.

Second system of musical notation. The treble staff continues the melodic line with triplets. The bass staff features chords. A dynamic marking of *ff* (fortissimo) is present. Pedal points are indicated by *Ped.* below the bass staff.

Third system of musical notation. The treble staff has a melodic line with triplets. The bass staff has chords. A dynamic marking of *ff sempre* (fortissimo sempre) is present. Pedal points are indicated by *Ped.* and *Ped. simile* below the bass staff.

Fourth system of musical notation. The treble staff features a melodic line with triplets. The bass staff has chords. A dynamic marking of *p* (piano) is present. Pedal points are indicated by *Ped.* below the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with triplets. The bass staff has chords. A dynamic marking of *p* (piano) is present. Pedal points are indicated by *Ped.* below the bass staff.

Musical notation for the first system, featuring treble and bass staves. The treble staff contains eighth and sixteenth notes with accents and slurs. The bass staff contains chords and single notes, with 'Ped.' markings under the first three measures and an asterisk under the fifth. Fingerings 7, 5, 3, 2, 5 are indicated above the treble staff.

Musical notation for the second system. The treble staff has slurs and accents. The bass staff has 'Ped.' markings under the first three measures and an asterisk under the fifth. A dynamic marking 'p' is present in the second measure of the bass staff.

Musical notation for the third system. The treble staff has slurs and accents. The bass staff has 'Ped.' markings under the first, third, and fifth measures, and an asterisk under the second. The instruction 'sempre più p' is written above the bass staff. Fingerings 3, 5, 3, 4 are indicated above the treble staff.

Musical notation for the fourth system. The treble staff has slurs and accents. The bass staff has 'Ped.' markings under the second and fourth measures. The instruction 'più decresc.' is written above the treble staff in the fourth measure.

Musical notation for the fifth system. The treble staff has slurs and accents. The bass staff has 'Ped.' markings under the first, third, and fifth measures. Dynamic markings 'pp' and 'ppp' are present in the second and fourth measures of the bass staff, respectively. An asterisk is at the end of the system.

15. Skuldalsbrura. Gangar

Die Skuldalsbraut. Gangar - The Skuldal Bride. Gangar

Allegro maestoso e marcato. $\text{♩} = 76.$

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro maestoso e marcato' with a quarter note equal to 76 beats per minute. The score includes various dynamics such as *f*, *piu f*, *mf*, and *fz*, along with performance instructions like *Red.*, *il Basso marcato*, and *marcata la melodia*. The piece features a mix of chords and melodic lines, with some sections marked with accents and slurs.

sempre cresc.

This system contains the first two staves of music. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment. A dynamic marking of *sempre cresc.* is placed in the right-hand margin.

più cresc.

This system contains the next two staves of music. The melodic line continues with similar rhythmic patterns. A dynamic marking of *più cresc.* is placed in the right-hand margin.

ff *marcatissimo*

Red.

This system contains the third and fourth staves of music. The music becomes more rhythmic and accented. A dynamic marking of *ff* *marcatissimo* is placed in the right-hand margin, and a *Red.* (ritardando) marking is placed below the lower staff.

Red.

This system contains the fifth and sixth staves of music. The melodic line features more complex rhythmic figures. A *Red.* (ritardando) marking is placed below the lower staff.

Red.

This system contains the seventh and eighth staves of music. The melodic line continues with flowing eighth notes. A *Red.* (ritardando) marking is placed below the lower staff.

Red. *Red.* *Red.* *Red.*

This system contains the final two staves of music. The melodic line concludes with a series of notes. Four *Red.* (ritardando) markings are placed below the lower staff.

First system of musical notation. The treble staff contains a melodic line with some trills. The bass staff contains a rhythmic accompaniment with six 'Ped.' markings.

Second system of musical notation. The treble staff has a melodic line with a 'cresc.' marking. The bass staff has a rhythmic accompaniment with a 'f' marking.

Third system of musical notation. The treble staff has a melodic line with 'f' and 'dim.' markings. The bass staff has a rhythmic accompaniment with a 'p dolce' marking.

Fourth system of musical notation. The treble staff has a melodic line with an 'mp' marking. The bass staff has a rhythmic accompaniment.

Fifth system of musical notation. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment with two 'Ped.' markings.

Sixth system of musical notation. The treble staff has a melodic line with 'dim. e rit.' and 'pp' markings. The bass staff has a rhythmic accompaniment.

16. Kivlemøyane. Springdans

Die Mädchen aus dem Kivledal. Springdans The Maidens from Kivledal. Springdans

In Selljord in Telemarken there is a little valley, called Kivletal. 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 Kivletal, 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 anathematized them in the name of God and the Pope. The maidens of Kivletal 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 Kivletal, 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 örli-den Kirke.— En Søndag, mens Menigheden var samlet til Messe, klang der med et stærke Toner gennem Kirken oppe fra Uren. Det var, „Kivlemøyerne“ 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 strømmed ud af Kirken og lytted som fjernet til de gribende Toner. Presten fulgte efterhan ropte til „Møyerne,“ at de skulde holde op og da de blev ved at blæse, løfted han Hånden og lyste dem i Guds og Pavens Bann. I det Samme blev Kivlemøyerne og hele Gjeteflokken til Sten. Og den Dag idag ser man dem stå højt oppe i Uren, med Hornet for Munden og Gjeterne rundt om sig.— Dette er Kivlemøyernes Slåt, slig som Dalens Bønder har bevaret den og endnu spiller den på sin Hardangerfele. Om den følgende Slåt gjelder det samme Sagn. Der findes i det Hele tre slige Slåtter og kun den Spillemand gjaldt for Noget, der kunde spille alle tre.

Im Selljord in Telemarken liegt ein kleines Tal, das Kivletal genannt. In alter Zeit stand hier eine ganz kleine Kirche.— Eines Sonntags, als die Gemeinde zur Messe versammelt war, erklangen plötzlich durch die Kirche laute Töne vom Berge herunter. Es waren die drei Mädchen aus dem Kivletal, die letzten Heiden im Tale, welche ihre Ziegen am Bergesabhang hüteten, während sie einen „Slåt“ auf dem „Trillerhorn“ bliesen. Die Gemeinde strömte aus der Kirche und lauschte wie entrückt den ergreifenden Tönen. Der Prediger folgte nach; er rief den Mädchen zu, dass sie aufhören sollten, und als sie mit dem Blasen fortfuhren, erhob er die Hand und sprach sie in Gottes und des Pabstes Bann. In demselben Augenblick wurden die Mädchen aus dem Kivletal und die ganze Ziegenherde in Stein verwandelt. Und heute noch erblickt man sie hoch oben am Bergesabhang stehend, das Horn vor dem Munde und die Ziegen rings um sich herum.— So lautet die Sage von dem „Slåt“ der Mädchen aus dem Kivletal, wie sie die Bauern des Tales aufbewahrt haben und den sie immer noch auf ihrer Fiedel spielen. Auf dieselbe Sage bezieht sich der folgende „Slåt“. Es gibt im ganzen drei solche „Slåtter“ (ein „Slåt“ für jedes Mädchen) und nur der Fiedler galt als etwas Besonderes, welcher alle drei spielen konnte.

Dans le Selljord (Telemarken) se trouve une petite vallée désignée sous le nom de la vallée de Kivle et où se trouvait naguère une toute petite église. Un dimanche, tandis que la communauté se trouvait réunie pour la messe, des sons de cor s'entendirent, venant des montagnes prochaines. C'étaient les trois filles de la vallée de Kivle, les trois dernières païennes de la vallée, qui paissaient leurs chèvres le long des pentes, en jouant un *slåt* sur le *prillarhorn*. La foule se précipita hors du temple, écoutant comme charmée ces sons fascinants. Mais le prêtre arriva à son tour et, appelant les jeunes filles, les adjura de cesser. Comme elles continuaient néanmoins, il leva la main, appelant sur elles la malédiction céleste: et au même instant, les jeunes filles furent changées en pierre, et avec elles tout leur troupeau. Et aujourd'hui encore on les aperçoit là-haut, sur le versant de la montagne, la corne aux lèvres et leurs chèvres tout autour d'elles.— Telle est la légende du „Slåt des filles de la vallée de Kivle“, telle qu'elle s'est perpétuée, ainsi que l'air lui-même, parmi les paysans de la vallée. A la même légende se rattache le *Slåt* qui suit (il y en a trois, un pour chacune des jeunes filles); seul le ménétrier qui les pouvait jouer tous les trois avait droit à quelque renommée.

16. Kivlemøyane. Springdans

Die Mädchen aus dem Kivledal. Springdans

The Maidens from Kivledal. Springdans

Introduction.

Allegro moderato. ♩ = 132.

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of music, each with a treble and bass staff. The piece begins with a piano (*p*) dynamic and includes several measures marked with 'Ped.' and an asterisk (*). The second system introduces a *dolce* marking and includes fingering numbers (5, 4, 3, 2, 1) and a wavy hairpin. The third system continues with 'Ped.' markings and a wavy hairpin. The fourth system starts with a mezzo-forte (*mf*) dynamic and features triplet markings (3) and a wavy hairpin. The fifth system concludes with a *rall.* (rallentando) marking and a wavy hairpin. The score is punctuated by 'Ped.' markings and asterisks throughout.

tranquillo

pp dolce

cresc.

Ped.

a tempo

f poco rit.

p dolce

Ped. * Ped. *

Ped. Ped.

p dolce

Ped. Ped. *

dim.

pp rall.

ppp

Ped. *

17. Kivlemøyane. Gangar

Die Mädchen aus dem Kivledal. Gangar
The Maidens from Kivledal. Gangar

Allegretto marcato. $\text{♩} = 76.$

The musical score is written for piano in 6/8 time. It consists of five systems of music, each with a treble and bass clef staff. The piece begins with a piano (*p*) dynamic and a tempo of 76 beats per minute. The first system includes a *cresc.* marking. The second system features a forte (*f*) dynamic. The third system starts with a pianissimo (*pp*) dynamic and moves to a mezzo-forte (*mf*) dynamic. The fourth system begins with *pp* and includes a *cresc.* marking. The fifth system starts with a forte (*f*) dynamic and progresses through *rfz* (ritardando) and *ff* (fortissimo) dynamics. Pedal markings (*Ped.*) and asterisks (***) are placed below the bass staff throughout the piece. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

p *ff* *f*

pp

pp *cresc.*

f *tranq.* *p*

p

p *più p* *dim.* *rit.* *ppp*