About This Edition

This is a practical performing edition of three *Lyrics Pieces* by Grieg. Only a few autographs of the *Lyrics Pieces* exist. These as well as the first printed editions or earliest title editions have been consulted in the preparation of this edition. All of the pieces are in their original form, unsimplified.

The small eighth note with a diagonal stroke through the stem is a short appoggiatura. It is played quickly, on the beat, taking its time value from its main note (the full-size note that follows it). There is no definite rule about the length of a short appoggiatura; it can be adjusted to suit the context of the passage in which it occurs.

Broken chords, particularly in melodic lines, are often written as small sixteenth notes. They begin on the beat and are played quickly and gracefully. Grieg used Ped. and + to indicate pedaling. The more precise modern notation ⌊——⌋ has been used in this edition.

Although Grieg was very meticulous in indicating tempo, phrasing, accents, dynamics and pedal, he never wrote any fingering. The performer should feel free to alter the suggested fingerings in this edition to suit his/her own hands.

About the Music in This Collection

Waltz, Op. 12, No. 2 6

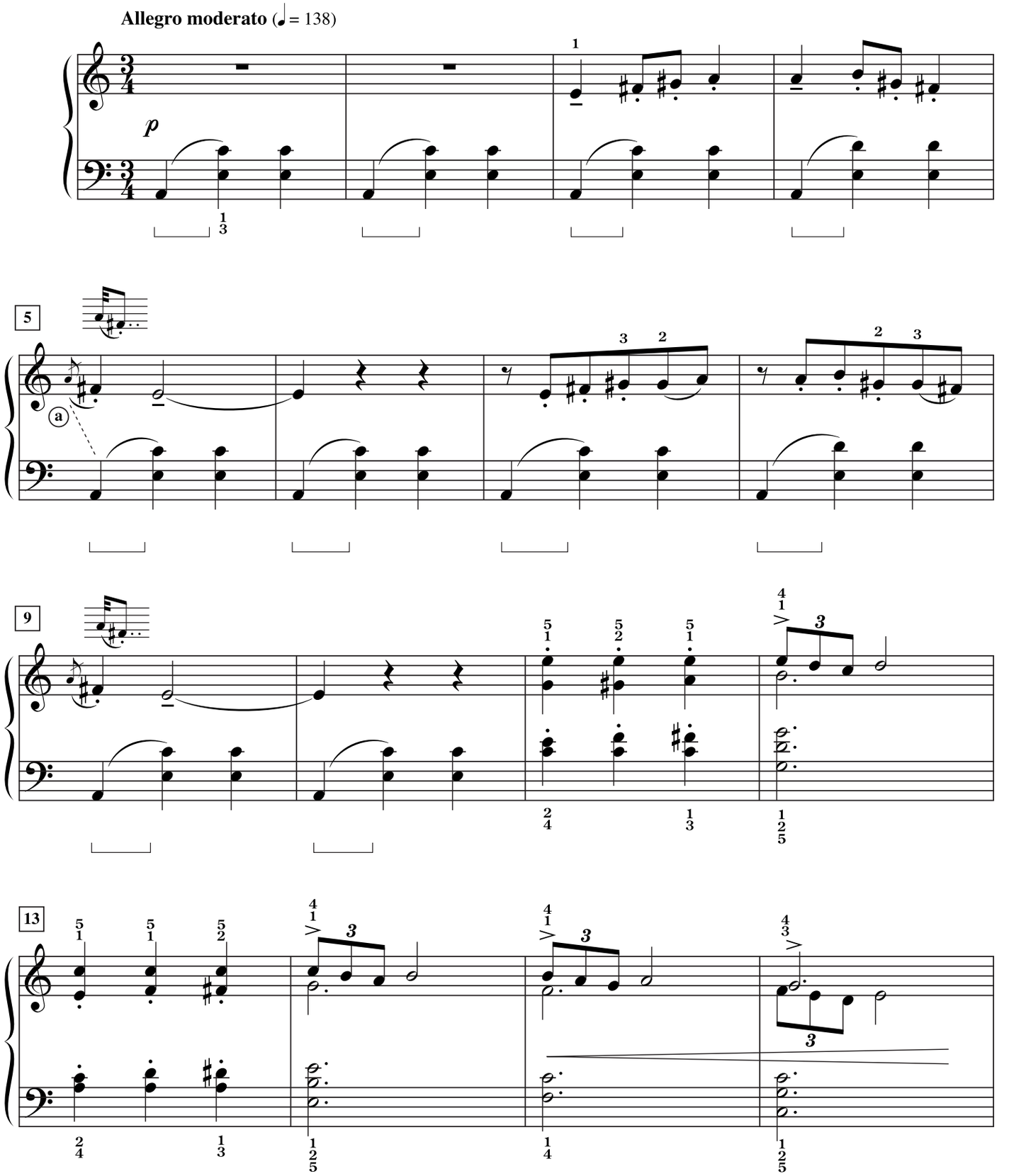
This excellent study in articulation and inflection of melody is suitable preparation for playing Chopin waltzes. The right-hand melody calls for independence of the fingers and the piece should have a light, dance-like character throughout. In this piece, Grieg alternated major and minor tonalities in an interesting and unconventional way.

Puck, Op. 71, No. 3 10

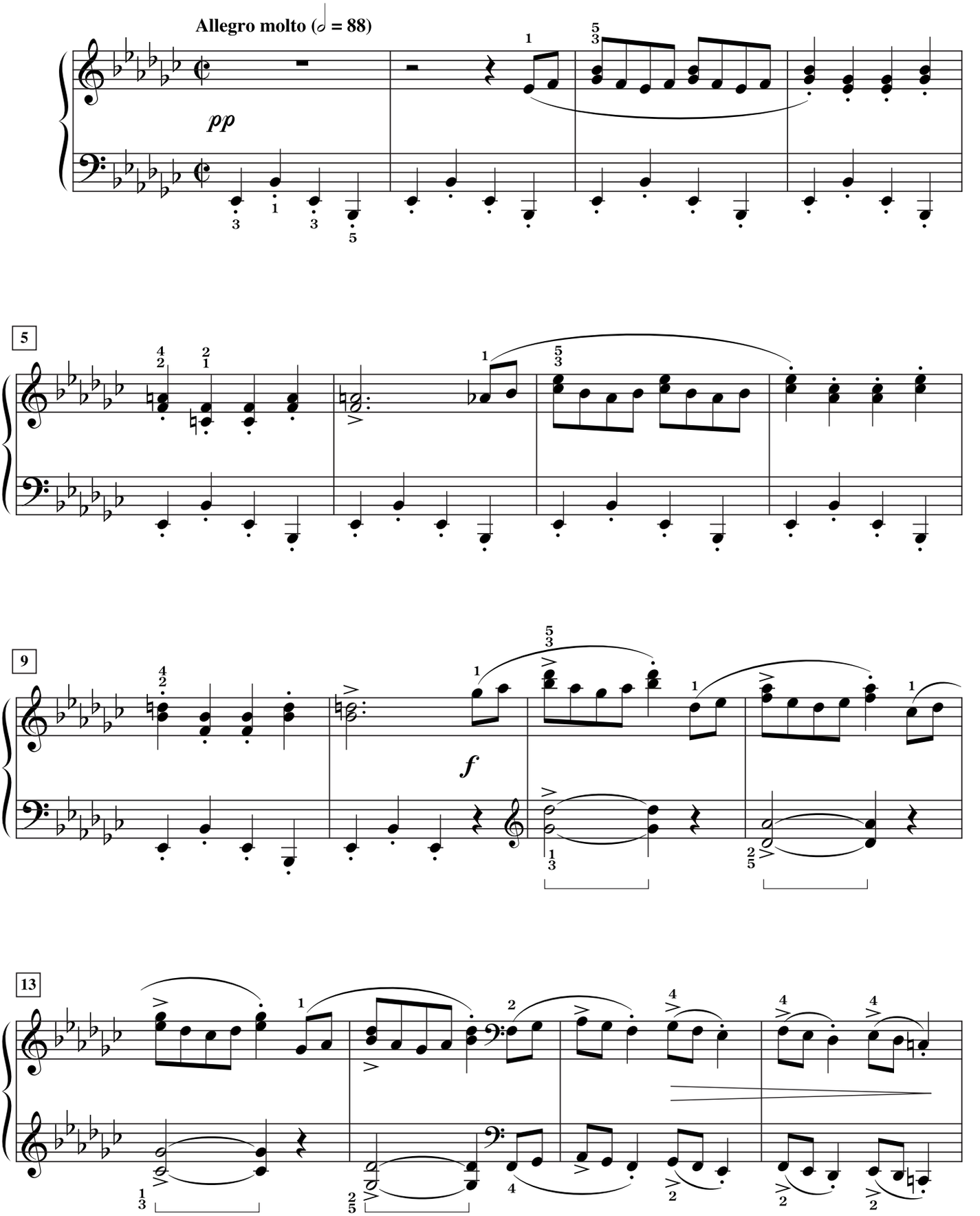
With mischievous, sprightly writing, this piece has a repeated motive, with quarter and eighth notes, which, in whole (beat 4 of measure 2–beat 3 of measure 6) and in part (beat 4 of measure 10–beat 3 of measure 11), travels through different keys. The parallel passages followed by rapid skips (measures 15–20 and 74–79) help strengthen the fingers. The title refers to the famous sprite in Shakespeare's *A Midsummer Night's Dream*.

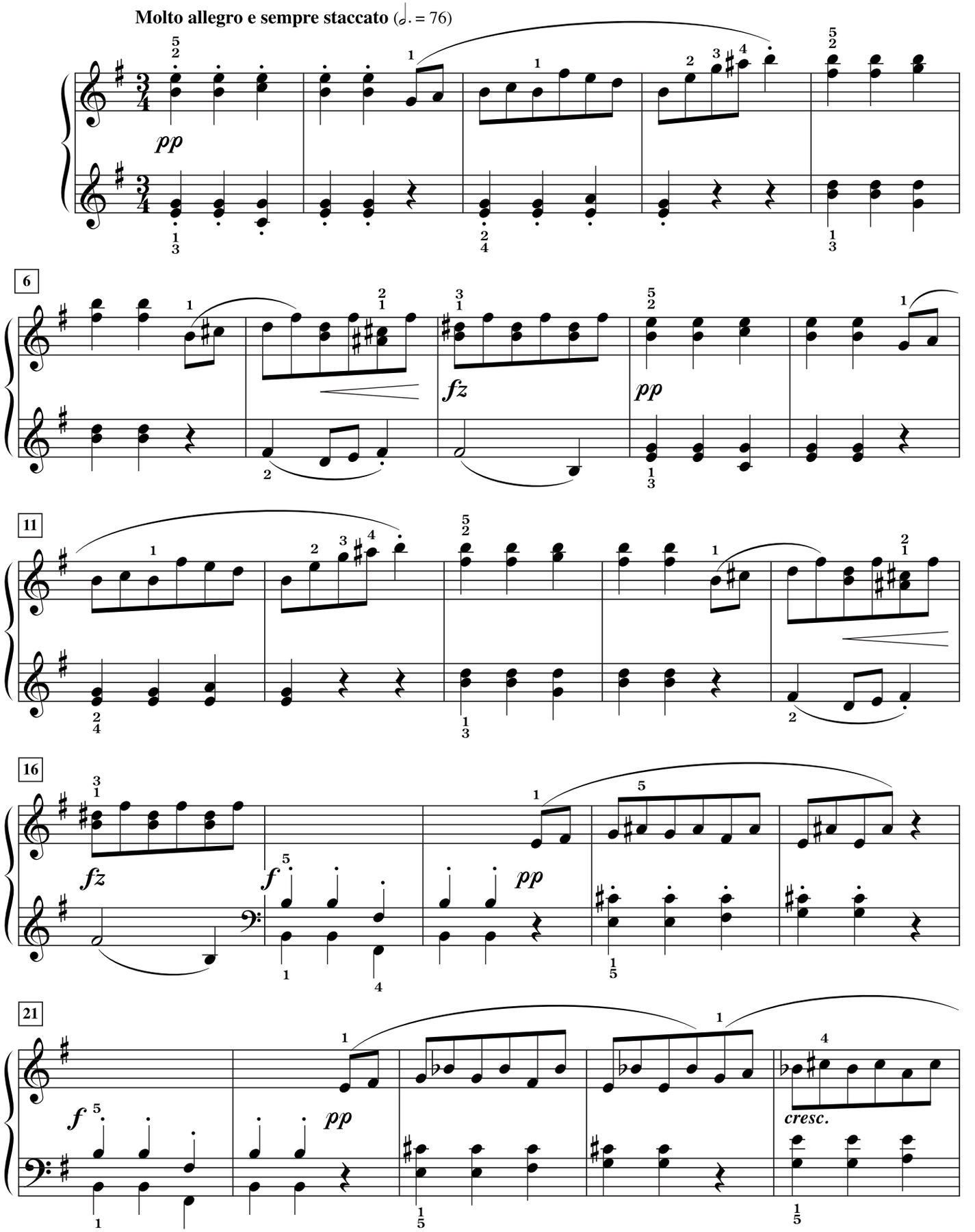
Elfin-Dance, Op. 12, No. 4 14

This finger piece contains two basic rhythmic motives: staccato chords and running eighth-note figures. Right-hand dexterity is needed to execute the runs in this mysterious work, but the hand positions are relatively stable.



(a) The ornament is accented in this composition. It is played at the same time as the bass note.


Allegro molto (𝅗𝅥 = 88)
pp
5
9
f
13


Molto allegro e sempre staccato (𝅗𝅥. = 76)
pp
6
fz
pp
11
16
fz
f
pp
21
f
pp
cresc.