



Three Lyric Pieces

From *Opus 38* including “Berceuse,” “Elegy,” and “Halling”

EDVARD GRIEG

Arranged by STEVEN H. BROOK

— INSTRUMENTATION —

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

How do you capture the spirit and soul of a people? Grieg has done just that, with melodic beauty and harmonic richness evoking images of the Norwegian way of life, and the rugged splendor of the countryside. Three selections from *Book II, Opus 38* include: “Berceuse,” a gently rocking lullaby, with a restless middle section; “Elegy,” a reflective movement, full of melancholy and longing; and “Halling,” a lively rhythmic type of folk dance, traditionally performed by young men at weddings and parties, featuring acrobatic and athletic competition between dancers. Lush harmony and a strong rhythmic feel were very important to Grieg and both will shine in this piece. Your students can connect with the master and the people of his homeland, as he reveals some of his deepest and most intimate feelings.

PROGRAM NOTES

Edvard Grieg (1843–1907), Norway’s most famous musical son, once commented that, “The traditional way of life of the Norwegian people, together with Norway’s legends, history, and natural scenery, stamped itself on my creative imagination from my earliest years.” Many of these impressions were captured in his *Lyric Pieces*—66 short character pieces, each with a distinct Norwegian flavor. Published in ten books between 1867 and 1901, these works form a sort of poetic musical diary of Grieg’s life.

As a schoolboy, Grieg was exceedingly unhappy, often suffering torment and abuse from his fellow students. Today, we call it “bullying.” Even as an adult, he often received criticism and snide remarks from the more “knowledgeable” composers and music critics. And yet, in the late 19th century, emanating from virtually every household across the Western world, were the *Lyric Pieces*. His music resonated with the masses, and is well loved to this day because it speaks to the inner person.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Three Lyric Pieces

From Opus 38 including "Berceuse," "Elegy," and "Halling"

CONDUCTOR SCORE
Duration - 2:15, 2:00, 0:45
Total - 5:00

Edvard Grieg
Arranged by Steven H. Brook

I. BERCEUSE, Op. 38, No. 1

Allegretto tranquillo (♩ = 92)

Violins
I
II

Viola

Cello

String Bass

1 2 3 4 5 6

Vlms.
I
II

Vla.

Cello

Str. Bass

7 8 9 10 11 12

rit. div. 17 A tempo

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

13 14 15 16 17 18

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

19 20 21 22 23 24

25 **morendo**

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

25 26 27 28 29 30

33 **Con moto** (♩ = 102)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

31 32 33 34 35

rit.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf *mp* *mf* *mp* *mf* *mp*

36 37 38 39 40

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

41 A tempo

mf *mf* *mf* *mf* *f* *f* *f* *f*

-2 3

41 42 43 44 45

rit.

Vlns.
I
II

Vla.

Cello

Str. Bass

mf

46 47 48 49 50 51

Vlns.
I
II

Vla.

Cello

Str. Bass

52 *A tempo*

mp

mp

mp

mp

mp *poco marcato*

52 53 54 55 56

div. -1

0 -3

0 2

cresc. e stretto

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

57 58 59 60 61

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

62 63 64 65 66

f sempre cresc.

div.

f sempre cresc.

f sempre cresc.

f sempre cresc.

f sempre cresc.

64

dim. e ritard molto

Vlns. I
ff molto tenuto

Vlns. II
ff molto tenuto

Vla.
ff molto tenuto

Cello
ff molto tenuto

Str. Bass
ff molto tenuto

4 1 1 0 div. -3 3

67 68 69 70 71

72 **Tempo I** (♩ = 92)

Vlns. I
mf

Vlns. II
mf

Vla.
mf

Cello
mf

Str. Bass
mf

-2 V 4 3 0 3 0 2

72 73 74 75 76 77

80 1

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

78 79 80 81 82

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

morendo

pp

83 84 85 86 87

II. ELEGY, Op. 38, No. 6

Allegretto semplice (♩ = 80)

Violins I *fp*

Violins II *p*

Viola *p*

Cello *p*

String Bass *p*

1 2 3 *p* 4

Vlins. I *fp*

Vlins. II *fp*

Vla. *fp*

Cello *fp*

Str. Bass *fp*

5 6 7 8

10

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

mf cantabile

div.

9 10 11 12

14

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

cresc.

13 14 15 16

I Vlns. II Vlns. Vla. Cello Str. Bass

17 18 19 20

I Vlns. II Vlns. Vla. Cello Str. Bass

21 22 23 24

25

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

25 26 27 28

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

29 30 31 32

cantabile

div.

33 $\frac{3}{V}$

I *mf* *cresc.* *cresc.*

Vlns. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Str. Bass *mf* *cresc.*

33 34 35

I *f* *p sub.*

Vlns. II *f* *p sub.*

Vla. *f* *p sub.*

Cello *f* *p sub.*

Str. Bass

36 37 38 39

40

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

3 -1 3 -2 V 3 V 3 (V)

fp

30 41 42 43

44

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

3 -3 V 3 V 3

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

44 45 46 47

III. HALLING, Op. 38, No. 4

Allegro marcato (♩ = 108)

Violins

Viola

Cello

String Bass

Measures 1-4. Dynamics: *mf*, *f*, *mf*. Fingerings: -4, -3, -4, -3, -2, 1, 4. Bowings: *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*.

Vlns.

Vla.

Cello

Str. Bass

Measures 5-8. Dynamics: *f*, *mf*, *f*, *mf*. Fingerings: 4, 4, 4. Bowings: *v*, *v*, *v*, *v*, *v*, *v*, *v*, *v*.

9

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

p

non div. pizz.

arco -1

div.

pizz.

arco

9 10 11 12 13

4

Vlns. I *mp*

Vlns. II *p*

Vla. *p*

Cello *p*

Str. Bass *p*

rit.

non div. pizz.

arco

mp

mp

mp

arco

pizz.

arco

14 15 16 17 18

19

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

19 20 21 22

f *mf* *f* *mf* *f* *mf*

23

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

23 24 25 26 27

mp *mp* *p* *mp* *mp* *mp*

non div. *pizz.* *arco* *arco*

div. *pizz.* *arco*

rit.

A tempo

I Vlns. *mp*
 II Vlns. *p*
 Vla. *p* *non div.* *pizz.* *mp*
 Cello *p* *mp*
 Str. Bass *p* *pizz.* *mp*

28 29 30 31 32

I Vlns. *p* *fp* *pp*
 II Vlns. *p* *fp* *pp*
 Vla. *p* *fp* *pp*
 Cello *p* *pp*
 Str. Bass *p* *pp*

33 34 35 36

poco rit.

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