



MERTON MUSIC

G R I E G

**String Quartet
in F
Unfinished**

VIOLIN I

From
Theo Wyatt
8 Wilton Grove
London SW19 3QX England
Phone & Fax: 0208-540 2708 (+44 208 540 2708)
e-mail: mertonmusic@argonet.co.uk

VIOLIN I

Edvard Grieg (1891)

Quartet in F

Sostenuto (♩ = 84)

f *p* *pp* *molto* *f*

Allegro vivace e grazioso (♩ = 84) *p* *cantabile*

fz *p* *pp* *cresc.*

ff *p* *pp* *fp* 1

p dolce 1 55

(stringendo al tempo 1) *pp* *cresc.*

molto *p* *pp* *cresc.* *f* *piu f*

dim. e poco rit. A tempo 75 *p* *mf*

poco rit. A tempo 80 *pp* 85

85 *p*

90

95 *cresc.* *più cresc.*

100 *f* *ff*

105 *ffz* *dim. e poco* 110

1. *rit.* *p* 2. *rit.* *p* **Andante** 115 *p*

Allegro 2 120 *fp* *p* **Andante**

Allegro agitato 2 125 *f* 130 *fp* *f*

135 *ff* 140 *p*

145 *cresc.* *pp* *cresc.*

150 *ffz* *ff* 2

155 *p* *cresc.*

160 *pp* *cresc.* *ffz* 1

165 *ff* *espr.* 170 *p* *fz* 175 *fz*

180 *p* *f* *p* *f*

185 *p* *f* *più f* *ff* *dim. sempre* 190 195

poco rit. *A tempo* *tr* *tr* *pp* 200

205 *G.P.* *Tempo I* *p* 210

215 *fz* *p* *ben ten.* 220

Ossia *pp* 225 *p*

230 *pp* *cresc.* *ff* 235

240 *G.P.* 245 *pp* *fp*

250 *pp* *un poco piu tranquillo* 255 *p dolce*

65 *(cresc.)* *f*

70 *G.P.*

75 *pp* 80

85

90 95

100

105 *9* 115 120

125 *pp* *cresc.* *f*

130 *pp* 2

Allegro giocoso **IV Finale**

p *pp* *f* *fp* *(cresc)* *f* *p* *p* *cresc.* *f* *p* *pp* *p* *(cresc.)* *f*

stringendo al tempo I

pp *cresc.* *f* *p* *pp* *f* *più f* *p* *poco rit.* *A tempo* *pp* *p* *cresc.* *f* *ff* *ffp* *ffp* *poco a poco dim e rit* *a tempo* *pp*

Ossia

pp *ff* *molto ten.* *ff*

Allegro scherzando

II

VIOLIN I

4 5
p

10

15 fp fp

20 fz p fp

25 fp 3 pp 30 fp fp

35 1 G.P. pp

40

45 pp

50 1 G.P. fp fp pp

55

60

65 pp

70

75 2 pp 80 f

VIOLIN I

6 6 6 6 6

45 6 6 6 6 6 poco rit.

largamente A tempo 50 pp

55 cresc. 5

poco a poco rit.

60 Tempo primo p

65 6 6 6 6 6 (cresc.) pp

70 3 3 3 3 3 p

75 4 (dim.)

III

Adagio

Musical score for Violin I, Adagio section, measures 1-40. The score is written in G minor, 3/4 time. It features a variety of dynamics including *p*, *mf*, *f*, *pp*, and *dim.*. There are several slurs and phrasing marks. A section starting at measure 15 is marked "Ossia" and "Replacing bars 15 and 16". The tempo changes to "Piu mosso" at measure 20. The piece concludes with a *dim.* marking at measure 40.

Musical score for Violin I, Adagio section, measures 85-140. The score is written in G minor, 3/4 time. It features a variety of dynamics including *cresc. molto*, *ff*, *fz*, *p*, *fp*, *pp*, and *f*. There are several slurs and phrasing marks. The piece concludes with a *pp* marking at measure 140. A box at the bottom right indicates "Four bars rest overleaf".

Four bars rest overleaf



MERTON MUSIC

G R I E G

**String Quartet
in F
Unfinished**

VIOLIN II

From
Theo Wyatt
8 Wilton Grove
London SW19 3QX England
Phone & Fax: 0208-540 2708 (+44 208 540 2708)
e-mail: mertonmusic@argonet.co.uk

mm 4355

Sostenuto

Quartet in F

Edvard Grieg (1891)

Musical notation for measures 1-5. Dynamics: *f*, *p*, *pp*, *molto*, *f*. Includes a fermata over measure 5.

Allegro vivace e grazioso ♩ = 84

Musical notation for measures 6-10. Dynamics: *p*, *fz*, *p*. Includes a first ending bracket over measures 10-11.

Musical notation for measures 12-20. Dynamics: *p*, *fz*, *p*. Includes a first ending bracket over measures 20-21.

Musical notation for measures 22-25. Dynamics: *pp*, *p*.

Musical notation for measures 26-35. Dynamics: *pp*, *cresc.*, *ff*.

Musical notation for measures 36-40. Dynamics: *p*, *pp*. Includes a first ending bracket over measures 40-41.

Musical notation for measures 42-45. Dynamics: *fp*, *p*, *pp*. Includes a first ending bracket over measures 45-46.

Musical notation for measures 47-55. Dynamics: *p*. Includes a first ending bracket over measures 55-56.

un poco più tranquillo

Musical notation for measures 57-60. Dynamics: *pp*, *cresc.*

Musical notation for measures 61-65. Dynamics: *molto*, *p*, *pp*.

Musical notation for measures 66-70. Dynamics: *cresc.*, *f*, *più f*.

Musical notation for measures 71-75. Dynamics: *poco rit.*, *p*, *mf*. Includes a first ending bracket over measures 75-76.

Musical notation for measures 77-85. Dynamics: *poco rit.*, *A tempo*, *pp*.

IV Finale

VIOLIN II

Allegro giocoso

VIOLIN II

VIOLIN II

180 *p* *f* *p* *f* *p* *f* *p* *f*

185 *p* *f* *più f* *ff* *dim. sempre*

195 *poco rit.* 200 *A tempo* *pp*

205 *Tempo I* *G.P.* *p*

215 *fz* *p* *5*

220 *ben ten.*

Ossia 225 *pp* *pp* *p*

230 *pp* *cresc.* *ff* *pp* 235

240 *G.P.* *pp* *fp* *pp* 245 *1*

un poco piu tranquillo 250 *p* *1*

255 *1* 260

VIOLIN II

45 *poco rit. largamente* *ff* *5*

50 *A tempo* *pp* *cresc.* 55 *poco a poco rit.* *2*

Tempo primo 60 *p* *(cresc.)*

65 *pp*

70 *f*

75 *(dim.)* *4*

III

Adagio

5

(p) (fp) (cresc.)

10

(p) (cresc.)

15 Replacing bars 15 and 16

Ossia

15

f (fp) (p)

Piu mosso

20

(pp) f

25

(dim.) pp

35

f (dim.) (p)

40

f

(stringendo al tempo I)

265

pp cresc. f

270

p pp cresc.

275

f più f poco rit. A tempo

280

mf poco rit.

285

A tempo pp

295

p cresc.

300

f

305

ff

310

ffp

315

poco a poco dim e rit ffp fp

325

a tempo pp ff

Ossia 325

Ossia 325 pp molto ten. ff

Allegro scherzando (♩. = 60)

II

VIOLIN II

VIOLIN II

Minore da capo sin' al Fine



MERTON MUSIC

G R I E G

**String Quartet
in F
Unfinished**

VIOLA

From
Theo Wyatt
8 Wilton Grove
London SW19 3QX England
Phone & Fax: 0208-540 2708 (+44 208 540 2708)
e-mail: mertonmusic@argonet.co.uk

Sostenuto (♩ = 84)

Quartet in F

Edvard Grieg (1891)

Adagio **III**

5

10

15 Replacing bars 15 and 16

Ossia

20 **Piu mosso**

25

30

35

40

45 **poco rit.**

poco rit. **A tempo**

1 275 1

280

285

290

295

300

305

310

315

320

325

Ossia 325

poco a poco dim e rit

a tempo

molto ten.

Allegro scherzando (♩. = 60)

II

VIOLA

VIOLA

Più vivo (♩. = 72)

Minore da capo sin' al Fine

Allegro giocoso

5 *pp*
10 *f*
15 *pp*
20 *f*
25 *(cresc.)*
30 *f*
35 *p*
40 *cresc.*
45 *p*
50 *f*
55 *pp*
60 *f*
65 *(cresc.)*
70 *f*
75 *G.P.*
80 *pp*
85 *tr.*
90 *f*
95 *f*
100 *f*
105 *f*
110 *p*
130 *f*

Computer set by Kitty and Theo Wyatt using Sibelius

95 *cresc.*
100 *più cresc.*
105 *ff*
110 *ffz*
115 *p*
120 *fp*
125 *Andante*
Allegro agitato
fp
130 *fp*
f
135 *f*
140 *ff*
145 *p*
150 *cresc.*
155 *pp*
160 *cresc.*
165 *ff*
170 *p*
175 *f*
180 *p*
185 *f*
190 *ff*
195 *dim. sempre*
200 *pp*
205 *f*
210 *G.P.*
1

V.S.

VIOLA

210 **Tempo I**

p *fz*

215 *p*

220 **ben ten.**

Ossia 225 *pp* *p*

230 *pp* *ff*

235

240 *pizz.* *p*

245 *fp* *p* **cantabile**

250

1 **un poco piu tranquillo**

p

255

260 (stringendo al tempo I) *pp*

265 *cresc.* *f*

270 *p* *pp* *cresc.*

f *piu f*

VIOLA

largamente

50 **A tempo** *pp* *cresc.*

55 **poco a poco rit.** *p* **Tempo primo**

60 *(cresc.)* *pp*

65

70

75 *(dim.)* **4**



MERTON MUSIC

G R I E G

String Quartet
in F
Unfinished

VIOLONCELLO

From
Theo Wyatt
8 Wilton Grove
London SW19 3QX England
Phone & Fax: 0208-540 2708 (+44 208 540 2708)
e-mail: mertonmusic@argonet.co.uk

Sostenuto (♩ = 84)

Quartet in F

VIOLONCELLO
Edvard Grieg (1891)

5

Allegro vivace e grazioso (♩ = 84)

10

(pizz.) *p* (arco) *fz* *p* (pizz.) *f*

15

(arco) *pp* 20

25

p

30

pp *cresc.* *ff* 35

40

p (arco) *pp* 1

45

fp (arco) *pp* *pp* *p* un poco più tranquillo

55

pp *p* 60 (stringendo al tempo I) *pp* *cresc.*

65

molto *p* *pp* *cresc.* 70 *f*

2 A tempo 75 *più f* *poco rit.* *p* *mf* 80 poco rit. A tempo 3

Allegro giocoso

IV Finale

VIOLONCELLO

Computer set by Kitty and Theo Wyatt using Sibelius.

VIOLONCELLO

VIOLONCELLO

VIOLONCELLO

VIOLONCELLO

Adagio

III

5

(p) (*fp*)

10

(p) (*fp*)

15 Replacing bars 15 and 16

Ossia

(cresc.) f (*fp*)

Piu mosso

5 25

(p) (*f*)

4

dim. (*f*)

35

dim. (p)

40

VIOLONCELLO

cantabile

245 1 pizz. (*fp*)

250 arco un poco piu tranquillo 255 (*pp*)

260 (stringendo al tempo I) 265 (*p*) cresc. - - - *f* p

270 A tempo (*pp*) cresc. *f* più *f* poco rit. p

280 poco rit. A tempo pizz. arco (*mf*) (*pp*)

290 p 295 cresc.

300

305 (*f*) (*ff*)

310 (*ffp*)

315 320 poco a poco dim e rit (*ffp*) (*fp*)

325 a tempo (*pp*) (*ff*)

Ossia 325 molto ten. (*pp*) (*ff*)

Allegro scherzando
 pizz. 1 2 3 4 5 5 6 7 8 9
 p

10 10 11 12 arco 15 pizz. arco pizz.
 fp fp

20 arco 3 25
 fz p fp fp

3 3 3 30 pizz.
 pp p f

1 35 2 arco 2 45
 G.P. pp

pizz. 50 1 2 55 arco 2 60
 p f pp

65 3 3 3 1 3 3
 pp

70 3 1 3 3 3 75
 cresc. f

4 85
 pp cresc. molto

3 90 3 95
 ff ff

100 pizz.
 p

105 arco 110
 fz p fp³ fp

VIOLONCELLO

VIOLONCELLO
 Più vivo (♩. = 72)
 Fine 8 3 3 125 3
 pp f

3 3 3 3 3 3 130 3 3
 pp

3 3 3 3 3 3 135
 pp

3 3 3 3 3 3 140
 pp

6 150 ff stacc. 1 155
 G.P. pp

poco rit. A tempo 6 160 ff 1 170
 G.P. pp

A tempo 1 175 poco rit. 1 180
 pp

cresc. 185 1 pp

190 cresc. 195 3 f

3 3 3 3 3 3 200 3 3 3 3 3
 ff

205 3 3
 marcato

210 210
 3 3

Minore da capo sin' al Fine

This new edition of Grieg's unfinished quartet of 1891 was commissioned by the Edward Grieg Museum, Trolldhaugen from Levon Chilingirian who, working from Grieg's original manuscript, and testing with his own quartet solutions to the problems of interpreting Grieg's intentions, produced this practical performing version.

The first two movements were left substantially complete by Grieg and were published in 1908 by Peters in a version by Julius Röntgen which has long been out of print. The sketches for the final two movements are here printed for the first time.

This version received its first public performance from the Chilingirian Quartet at a Festival in Bergen in May 1999. It has been recorded by the same quartet on CD and is distributed on the Hyperion label.

MERTON MUSIC

GRIEG

String Quartet in F Unfinished

PARTS

From
Theo Wyatt
8 Wilton Grove
London SW19 3QX England
Phone & Fax: 0208-540 2708 (+44 208 540 2708)
e-mail: mertonmusic@argonet.co.uk

4355

SCORE.

In 1891, Edvard Grieg composed his F major quartet, but sadly the last two movements remained unfinished.

MOVEMENTS I & II.

I have studied the original manuscripts of the first two movements, which have many clarifying instructions added by Julius Röntgen in preparation for their printing by C.F.Peters in 1908.

With invaluable advice from Rune J. Andersen and Finn Benestad I have tried to cast a new light on some details of execution. Often Edvard Grieg would write chords with too many notes and each editor would have to arrive at a practical solution to facilitate a successful performance. Sometimes I have reverted to the voicing intended by Edvard Grieg by switching lines between instruments (e.g. bars 39 & 45, viola & cello, 1st movement).

Markings in brackets are probably added by Röntgen. The two ossia's in the first movement offer valid alternatives where I cannot determine what Edvard Grieg's final wishes were. Some complicated part writing has been restored to what I consider to be Edvard Grieg's original intentions (e.g. bar 42, 1st movement).

MOVEMENTS III & IV (unfinished).

Deciphering the sketches provided a challenge! Thanks to the invaluable help of my colleagues in the Chilingirian Quartet. (Charles Sewart, Asdis Valdimarsdottir and Philip De Groot), and of Andrew Keener and Erling Dahl jr., I have tried to produce a reasonable playing version with my suggested slurs and dynamics clearly indicated. I want also to thank Theo and Kitty Wyatt for their patience in setting the score on computer and making innumerable corrections and adjustments over many months. I very much hope that this edition will present itself as an appealing extension of the repertoire to both professional and amateur quartets.

Levon Chilingirian