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EDVARD GRIEG

OP. 43

LYRISCHE STÜCKE

(LYRICAL PIECES)

FOR

PIANOFORTE



BOOK III.

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C O N T E N T S



		PAGE
Papillon	<i>Butterfly</i>	3
Einsamer Wanderer	<i>Solitary Wanderer</i>	6
In der Heimath	<i>At Home</i>	8
Vöglein	<i>Birdling</i>	10
Erotik	<i>Love-poem</i>	12
An den Frühling	<i>To Spring</i>	16

Handwritten note on the left margin: *Handwritten note*



Papillon. (Butterfly.)

Revised and fingered by
W^m Scharfenberg.

Op. 43, No 1.

Allegro grazioso. (♩ = 132)

una corda

pp

Red. Red. Red. Red. Red. Red. Red. Red.

ritard.

Red. Red. Red. Red.

a tempo

dolce

Red. *

cresc. poco a poco

con moto e poco stretto
tre corde

Red. * Red. *

f

dimin.

p

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

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

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

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. Ped. Ped. Ped. *pp una corda*

Third system of musical notation. Treble and bass staves. Pedal markings: Ped. Ped. Ped. Ped. *ritard.*

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * *a tempo dolce* *cresc. poco a poco e*

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. Ped. *poco stretto tre corde* *f*

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped. Ped. Ped. * Ped. Ped. Ped. *ff* *dimin. e rit.* *p* *pp*

Einsamer Wanderer.

(Solitary Wanderer.)

Edited and fingered by
Louis Oesterle

Op. 43, No. 2.

Allegretto semplice. (♩ = 116.)

Piano.

The musical score is written for piano in G major and 6/8 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic and includes a tempo marking of *Allegretto semplice* with a quarter note equal to 116 beats. The score features various musical notations such as slurs, accents, and fingerings. The second system includes a *Ped.* (pedal) marking with an asterisk. The third system also includes *Ped.* markings with asterisks. The fourth system concludes with the instruction *cresc. e stretto* (crescendo and stretto) and multiple *Ped.* markings with asterisks.

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

This system contains the first two measures of the piece. The piano part begins with a forte (*f*) dynamic and a *poco rit.* tempo. The bass part features a triplet of eighth notes. The second measure includes a *p* dynamic marking. The system concludes with a *a tempo* marking and a *poco rit.* tempo for the final measure, which contains a triplet of eighth notes.

a tempo

The second system continues the piece at an *a tempo* marking. The piano part features a triplet of eighth notes in the first measure. The bass part includes a triplet of eighth notes and a *ped.* marking with an asterisk. The system ends with a *ped.* marking and an asterisk.

poco rit. *f*

The third system begins with a *poco rit.* tempo and a forte (*f*) dynamic. The piano part consists of a series of chords, with a *ped.* marking and asterisk under the first measure. The bass part features a series of eighth notes with a *ped.* marking and asterisk under each measure.

a tempo *p* *rit.* *ped.*

The fourth system starts with an *a tempo* marking and a piano (*p*) dynamic. The piano part includes a triplet of eighth notes. The bass part features a triplet of eighth notes and a *rit.* marking. The system concludes with a *ped.* marking and an asterisk.

In der Heimath.

(At Home.)

Edited and fingered by
Louis Oesterle.

Op. 43. No 3.

Poco andante. (♩=60.)

Piano.

p la melodia ben tenuta

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Poco andante' with a quarter note equal to 60 beats per minute. The dynamics are marked 'p' (piano). The instruction 'la melodia ben tenuta' is written above the upper staff. Fingerings are indicated with numbers 1-5. The system ends with a repeat sign and an asterisk.

The second system continues the piece. It features a change in dynamics to 'pp' (pianissimo) in the middle. The tempo remains 'Poco andante'. The instruction 'la melodia ben tenuta' is still present. The system concludes with a repeat sign and an asterisk.

The third system introduces a tempo change to 'poco più mosso'. The dynamics are marked 'p' (piano) and 'cresc.' (crescendo). The tempo is faster than the previous section. The system ends with a repeat sign and an asterisk.

The fourth system begins with the tempo marking 'Tempo I.' and a dynamic marking of 'f' (forte) with a 'rit.' (ritardando) hairpin. The dynamics then change to 'p' (piano). The tempo returns to the initial 'Poco andante' pace. The system ends with a repeat sign and an asterisk.

35 3 4 32 2 5 4 2 4 5 5

pp

ped.

* *

poco più mosso

4 12 21 3 35

p

cresc.

ped. * *ped.* *

Tempo I.

32 3 4 4 5

f ritard.

p

ped. *

35 3 32 2 5 4 2 4 5 5

pp

ped. *

4 12 21 35 21 35

pp

ppp

ped. * *ped.* * *ped.* *

16245

Vöglein.

(Birdling.)

Edited and fingered by
Louis Oesterle.

EDVARD GRIEG. Op 43, N^o 4

Allegro leggiero. (♩. = 88.)

Piano.

p

The musical score is written for piano in 6/8 time. It consists of five systems of music. The first system begins with a tempo marking 'Allegro leggiero. (♩. = 88.)' and a dynamic marking 'p'. The score is characterized by its rhythmic complexity, featuring numerous triplets and doublets. Fingerings are meticulously indicated throughout. The piece includes several accents and slurs to guide the performer. A double bar line with a 'pp' marking is present in the third system. The score concludes with a final cadence in the fifth system.

cresc.
f
Ped. *

p
Ped. *

Ped. *

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

pp

ppp
poco ritardando
Ped. * *Ped.* *

Erotik.

Love-poem.

Op. 43, No. 5.

Lento molto. (♩ = 54)

p molto tranquillo e dolce.

cresc.

l.h.

r.h.

rit.

pp a tempo

pp sempre

l. h. r. h. *p* *stretto*

5 2 1 1 4 3 2

Red. *

più mosso sempre stretto

1 4 3 2

Red. *

cresc. *più cresc.*

Red. *

f ritard. molto

Red. *

Tempo I.

p

Red. *

dolce

più p e tranquillo

ritard.

This system contains the first two measures of the piece. The piano part begins with a *dolce* marking and a fermata. The bass part features a triplet of eighth notes. The second measure is marked *più p e tranquillo* and includes a slur over a group of notes with fingerings 5, 4, 2. The third measure continues this texture. The fourth measure is marked *ritard.* and features a complex rhythmic pattern with fingerings 4, 5, 4.

pp

p

stretto

Tempo I.

This system covers measures 3 through 6. Measure 3 is marked *pp*. Measure 4 is marked *p* and includes the instruction *Tempo I.*. Measure 5 is marked *stretto*. The system concludes with a fermata and a *Red. ** marking.

più mosso e sempre stretto.

This system covers measures 7 through 10. Measure 7 includes a fermata and a *Red. ** marking. Measure 8 is marked *più mosso e sempre stretto.*. Measure 9 features a complex rhythmic pattern with a *Red.* marking. Measure 10 concludes with a *Red.* marking.

cresc.

This system covers measures 11 through 14. Measure 11 is marked *cresc.*. Measure 12 features a *Red.* marking. Measure 13 includes a *Red.* marking. Measure 14 concludes with a *Red.* marking.

più cresc.

f ritard. molto

Red. Red. Red.

Tempo I.

p

Red. * Red. *

dolce

più p e tranquillo

Red. Red. Red. *

ritard.

pp

Red. Red.

An den Frühling.

(To Spring.)

Edited and fingered by
Louis Oesterle.

Allegro appassionato. (♩ = 84)

EDVARD GRIEG. Op. 43, N^o 6.

Piano.

pp *cantabile e molto tenuta la melodia.*

Ped. *

Ped. *

Ped. *

fz molto rit. *p a tempo* *cresc.*

Ped. *

poco ritard. *f*

Ped. *

pp

fz rit. molto — *p a tempo*

cresc.

poco ritard. f — *p a tempo*

stretto poco a poco

16245

3 3 3
cresc.
 3 4

3 3 3
 4 3 4

r. h.
f *agitato*
f *r. h.*
f

più f
più f *ritard.* *ff*
Ad. * *Ad.* * *Ad.* * *Ad.* *

Tempo I
p e dolce
r. h.
p
Ad. * *Ad.* * *Ad.* *

First system of musical notation. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The key signature has three sharps (F#, C#, G#). The vocal line begins with a fermata over a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. The system concludes with a fermata over a half note in the vocal line. Below the piano staves, the word "Lad." is written under the first measure, and asterisks are placed under the first and third measures.

Second system of musical notation. It follows the same three-staff format. The vocal line continues with a melodic line. The piano accompaniment includes a triplet of eighth notes in the bass line. The system ends with a fermata over a half note in the vocal line. The word "animato" is written above the piano staves in the third measure. Below the piano staves, "Lad." is written under the first measure, and asterisks are placed under the first, third, and fifth measures.

Third system of musical notation. The vocal line features a melodic phrase. The piano accompaniment includes a triplet of eighth notes in the bass line. The system ends with a fermata over a half note in the vocal line. The words "poco rit." and "a tempo" are written above the piano staves in the second and third measures, respectively. Below the piano staves, "Lad." is written under the first measure, and asterisks are placed under the first, third, and fifth measures.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment includes a triplet of eighth notes in the bass line. The system ends with a fermata over a half note in the vocal line. The words "cresc.", "poco rit.", "a tempo", and "dim." are written above the piano staves in the first, second, third, and fourth measures, respectively. Below the piano staves, "Lad." is written under the first measure, and asterisks are placed under the first, third, and fifth measures.

cresc. molto *f* *sosten.*

cresc. molto *f* *sosten.*

Red. * Red. * Red. *

ritard. - ff - p a tempo *dim. e rit. poco a poco*

ritard. - ff - p una corda a tempo *dim. e rit. poco a poco*

Red. * Red. * Red. *

pp a tempo

pp a tempo

Red. * Red. * Red. *

ritard. *l.h.* *Lento.* *l.h.*

più rit. *ppp*

Red. * Red. *

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