



Bernard Dewagtere

France, SIN LE NOBLE

Chanson de Solveig (Peer Gynt - Suite No 2, op. 55) Grieg, Edvard

A propos de l'artiste

Docteur en musicologie, chef d'orchestre et compositeur.
Compositions et arrangements de toutes époques, dans tous les styles ou genres musicaux et pour n'importe quelles formations instrumentales ou vocales.

Qualification : Docteur en Musicologie
Sociétaire : SACEM - Code IPI artiste : 342990
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A propos de la pièce



Titre : Chanson de Solveig
[Peer Gynt - Suite No 2, op. 55]
Compositeur : Grieg, Edvard
Arrangeur : Dewagtere, Bernard
Droit d'auteur : Copyright © Dewagtere, Bernard
Instrumentation : Flûte seule
Style : Romantique
Commentaire : Suite n° 1, op. 46 (1888) 1. Au matin 2. La mort d'Åse 3. Danse d'Anitra 4. Dans l'ancre du roi de la montagne . Suite n° 2 (1891) 1. Lamentations d'Ingrid 2. Danse arabe 3. Retour de Peer Gynt 4. Chanson de Solveig

Bernard Dewagtere sur [free-scores.com](https://www.free-scores.com)

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Solveig's Song - Chanson de Solveig

Peer Gynt - Suite No 2, op. 55

Edvard Grieg (1891)

Transc. : Bernard Dewagtere

Flute

Andante ♩ = 72

p *mp* *mf* *p*

6 *pp* *ppp* *pp* *mp*

12 *pp* *mp* *cresc.* *f*

17 *pp* *mp* *poco rit.* *a tempo* *cresc.*

22 *ben ten.* *f* *mp* *mp* *p* **Allegretto tranquillamente ♩ = 120**

27

34 *p* *poco rit.* *Andante (tempo I)* *pp*

Solveig's Song - Chanson de Solveig

2
39

f *mf* *pp* *mf*

^{8^{va}}

Detailed description: This system contains measures 39 to 44. It begins with a treble clef and a key signature of two sharps (F# and C#). Measure 39 starts with a forte (*f*) dynamic and features a series of chords. A first-octave (^{8^{va}}) marking is placed above the staff. The dynamics transition to mezzo-forte (*mf*) in measure 40, then piano-piano (*pp*) in measure 41, and finally mezzo-forte (*mf*) in measure 42. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

45

cresc. *f* *pp* *mf*

Detailed description: This system contains measures 45 to 49. It continues with the same key signature. Measure 45 starts with a crescendo (*cresc.*) marking. The dynamics are mezzo-forte (*f*) in measure 46, piano-piano (*pp*) in measure 47, and mezzo-forte (*mf*) in measure 48. The music features flowing eighth and sixteenth notes with slurs and accents.

50

poco rit. *a tempo* *ben ten.*

cresc. *f* *mp*

Detailed description: This system contains measures 50 to 54. It includes tempo markings: *poco rit.* (ritardando) for measures 50-51, *a tempo* (return to original tempo) for measure 52, and *ben ten.* (benignamente) for measures 53-54. Dynamics include a crescendo (*cresc.*) in measure 52, forte (*f*) in measure 53, and mezzo-piano (*mp*) in measure 54. The music continues with eighth and sixteenth notes.

Allegretto tranquillamente

55

mp *p*

Detailed description: This system contains measures 55 to 60. The tempo is marked **Allegretto tranquillamente**. The key signature changes to three sharps (F#, C#, G#). The time signature changes to 3/4. Measure 55 starts with mezzo-piano (*mp*) dynamics, and measure 56 has piano (*p*) dynamics. The music features a long melodic line with slurs and accents.

61

p

Detailed description: This system contains measures 61 to 66. The key signature remains three sharps and the time signature is 3/4. The music continues with piano (*p*) dynamics, featuring a melodic line with slurs and accents.

67

poco rit. **Andante (tempo I)** *loco*

p *mf*

Detailed description: This system contains measures 67 to 71. It includes a *poco rit.* marking for measure 67. The tempo is marked **Andante (tempo I)**. The key signature changes to two sharps (F# and C#). Measure 67 has piano (*p*) dynamics, and measure 68 has mezzo-forte (*mf*) dynamics. A *loco* marking is present above the staff. The music features a triplet of eighth notes in measure 67 and a melodic line with slurs and accents.

72

p *pp*

Detailed description: This system contains measures 72 to 76. The key signature remains two sharps and the time signature is 3/4. Measure 72 has piano (*p*) dynamics, and measure 73 has piano-piano (*pp*) dynamics. The music concludes with a melodic line and a final chord.