

Edvard Grieg

1843 - 1907

# 15 Norwegian Dances and Folk Songs

for Descant Recorder and Piano  
für Sopranblockflöte und Klavier

Edited and arranged by / Herausgegeben und bearbeitet  
Gwilym Beechey

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PREVIEW  
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## Preface

Grieg's *Norske folketoner og danser* (Norwegian Dances and Songs) op.17, and his *Norske folketoner* (Norwegian Folk-Tunes) op.66, both for piano, appeared in 1870 and 1896 respectively. The first of these collections contained twenty-five pieces, and the second nineteen. Fifteen of them have been selected and arranged for descant recorder and piano. All of them are in their original keys here except for No.5 (whose original key was D major), No.7 (A major), No.10 (G minor) and No.12 (A major).

The pieces may be played as solo pieces with one recorder and piano, or may be played by groups of recorder players with piano. The dynamic marks are those of the original, and the contrast that many of these show from one phrase to the next may be more easily observed in performance by a group of players than with solo players, but the dynamic case indicate the appropriate mood for each piece as in the original piano pieces.

Grieg also used the theme of No.7 (op.17 Nr.22) in the second of the *Two Norwegian Dances* for string orchestra, and the theme of No.9 (op.17 Nr.24) appears in the Symphonic Dance. The second of the cradle songs (No.15, op.66, Nr.19) is the one that Grieg took down from the singing of Gjendine Sævi, and which he duly entitled *Gjendines Båldald*.

## Vorwort

Griegs *Norske folketoner og danser* (Nordische Volksweisen und Tänze) op.17 und seine *Norske folketoner* (Norwegische Folk-Tunes) op.66 für Klavier erschienen 1870 bzw. 1896. Die erste dieser Sammlungen enthielt fünfundzwanzig Stücke, die zweite neunzehn. Fünfzehn von ihnen sind hier für Blockflöte und Klavier wurden fünfzehn von ihnen ausgewählt. Außer in Nr.6 (Originaltonart: D-Dur), Nr.7 (A-Dur), Nr.10 (G-Moll) und Nr.12 (A-Dur) wurden die übrigen in ihre Originaltonart beibehalten.

Die Stücke können sowohl als Solostücke mit einer Blockflöte und Klavier als auch von einer Blockflötengruppe und Klaviergeführt werden. Die vom Komponisten stammenden dynamischen Bezeichnungen werden in vielen dieser Stücke kontrastreicher von einer Spielergruppe als von einem Solisten dargestellt werden können, jedoch wird in jedem Fall der spezifische Charakter der Originalfassung beibehalten.

Grieg verwendete das Thema von Nr.7 (op.17 Nr.22) in der zweiten der *Zwei nordische(n) Weisen* (op.63) für Streichorchester. Das Thema von Nr.9 (op.17 Nr.24) erscheint auch im Symphonischen Tanz op.64 Nr.4. Das zweite der Wiegenlieder (Nr.15, op.66, Nr.19) übernahm Grieg aus dem Gesangsvortrag von Gjendine Sævi, wortgetreu betitelt als *Gjendines Båldald*.

# Fifteen Norwegian Dances and Folk Songs

Edited and arranged by/  
Herausgegeben und bearbeitet von  
Gwilym Beechey

Edvard Grieg  
(1843–1907)

## 1. Spring Dance

op. 17, no. 1

**Allegro marcato**

Descant Recorder  
Sopranblockflöte

Piano  
Klavier

The first system of the musical score is in 3/4 time. The descant recorder part begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in 3/4 time with a grand staff. The tempo is marked 'Allegro marcato'. The first measure of the recorder part is marked 'mf' and contains a triplet of eighth notes. The piano accompaniment starts with a 'v' (accents) and 'mf' dynamic. The first measure of the piano part contains a triplet of eighth notes in the right hand and a quarter note in the left hand.

*con Ped.*

The second system of the musical score continues from the first. It includes the descant recorder part and the piano accompaniment. The recorder part has a measure marked '5'. The piano accompaniment continues with the same rhythmic pattern. A large diagonal watermark 'PREVIEW Low Resolution' is overlaid across the entire page.

The third system of the musical score continues from the second. It includes the descant recorder part and the piano accompaniment. The recorder part has a measure marked '10'. The piano accompaniment continues with the same rhythmic pattern. A large diagonal watermark 'PREVIEW Low Resolution' is overlaid across the entire page.

14

Musical score for measures 14-17. The top staff (treble clef) features a melodic line with a triplet of eighth notes in measure 14. The bottom staff (bass clef) provides a harmonic accompaniment with quarter notes.

18

Musical score for measures 18-21. The top staff (treble clef) continues the melodic line. The bottom staff (bass clef) features a steady accompaniment. A *cresc.* marking is present in the right hand of measure 21.

22

Musical score for measures 22-25. The top staff (treble clef) has a melodic line with a *pp* marking in measure 22. The bottom staff (bass clef) has a harmonic accompaniment with *dim.*, *p*, and *pp* markings. A *pp* marking is also present in the right hand of measure 25.

26

Musical score for measures 26-29. The top staff (treble clef) features a melodic line with a long slur over measures 27-29. The bottom staff (bass clef) provides a harmonic accompaniment with quarter notes.

30

Musical notation for measures 30-33. The system includes a vocal line and a piano accompaniment with two staves. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

34

Musical notation for measures 34-37. The system includes a vocal line and a piano accompaniment with two staves. The piano part continues with the eighth-note accompaniment and melodic line.

38

Musical notation for measures 38-41. The system includes a vocal line and a piano accompaniment with two staves. The piano part continues with the eighth-note accompaniment and melodic line.

42

Musical notation for measures 42-45. The system includes a vocal line and a piano accompaniment with two staves. The piano part continues with the eighth-note accompaniment and melodic line. The tempo marking *poco rall.* is present above the vocal line. The dynamic marking *fz* is present at the end of the system.