

Edvard Hagerup Grieg was the son of Gesine Hagerup and Alexander Grieg. Alexander was British Consul in Bergen and the son of John Grieg, whose father Alexander Greig emigrated from Aberdeen in 1745 after the battle of Culloden, and changed the spelling of his name to approximate its Scottish pronunciation better in Norwegian. Gesine was from an indigenous Norwegian family with music in the blood - she taught Edvard the piano, starting at the age of six.

Edvard was sent to the Leipzig Conservatoire (founded in the year he was born, by Mendelssohn) as a result of a visit by the violin virtuoso Ole Bull to the Griegs' house in 1858, when he heard Edvard play some of his own compositions. At Leipzig Grieg was homesick, unhappy with some of his teaching (though excited by the piano playing of the famous Ignaz Moscheles, which often took the place of a lesson) and initially lazy. However contact with other talented students (such as Arthur Sullivan) encouraged him to work harder to learn basics which they already knew. In fact, a swing to overwork may have exacerbated a severe chest infection which led to collapse of one lung, damaging his health for the rest of his life. His mother came to take her 16-year-old son home to recover, but he returned in the autumn (with his younger brother) and completed his studies in 1862 with good marks. He later regularly bemoaned the failings of his Leipzig education however.

In 1863 he went to Copenhagen, then centre of Scandinavian musical life, meeting several important people including his Hagerup cousin and future wife (they were secretly engaged in 1864) the singer and pianist Nina, as well as composers Niels Gade and Rikard Nordraak. With Nordraak, Grieg founded the Euterpe Society to establish a Norwegian national music.

He retained this pre-occupation all his life. In a letter to his biographer Henry T Finck, he commented: "It is difficult for me to talk of harmonic innovation. The realm of harmony has always been my dreamworld, and the relationship between my sense of harmony and Norwegian folk tunes has always been an enigma to me. I have found that the obscure depths of our folk tunes have their foundation in unexplored harmonic possibilities. In my arrangements in op. 66 and elsewhere, I have sought to give expression to my awareness of these hidden harmonies in our folk music. In doing so, I have been especially attracted by the chromatic lines within the harmonic texture".

A slått is a generic word for a Norwegian peasant dance. These 17 pieces originate in live performances by Knut Dale on the Hardanger fiddle, the most characteristic rural folk instrument of southern Norway: a violin with extra sympathetic strings, giving rise to a sort of drone self-accompaniment. Dale had approached Grieg, but the initial transcriptions were made by Grieg's friend Johann Halvorsen. Grieg wrote to Halvorsen: 'as you say, this oddity with G# in D major was what drove me wild and mad in 1871... It is a ghost from one or other ancient scale. But which?' (cue for lament about gaps in his training at Leipzig). Grieg insisted that Halvorsen's violin transcriptions be printed in the same volume as his piano version. It seems that Grieg was unsure about the reception this music would get. He was right: Op.72 was coolly received in his home country. However in Paris the young impressionists were excited by some of the rhythmic complexities and non-standard harmonies, saying 'is this the new Grieg?', while Bartok the keen folk transcriber had a copy and is thought to have been inspired by it. Numbers 3 and 4 are among the more straightforward pieces in the collection. There is a strong similarity with Scottish folk music: prominent Scotch snap rhythms, bagpipe-like skirls and drone.

Wedding March from Telemark no. 3 from Slåtter Op.72

arranged for Wind Quintet by Toby Miller

Grieg

Alla Marcia ♩ = 92

Flute: Treble clef, key signature of two sharps (D major), common time. Measures 1-4: Rest, then eighth-note triplet (D4, E4, F#4) with a trill on F#4, eighth-note triplet (G4, A4, B4) with a trill on B4, quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Dynamics: *p*.

Cor Anglais: Treble clef, key signature of two sharps, common time. Measures 1-4: Rest, rest, eighth-note triplet (D4, E4, F#4) with a trill on F#4, eighth-note triplet (G4, A4, B4) with a trill on B4, quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Dynamics: *p*.

Clarinet in A: Treble clef, key signature of one flat (D minor), common time. Measures 1-4: Rest, eighth-note triplet (D4, E4, F#4) with a trill on F#4, eighth-note triplet (G4, A4, B4) with a trill on B4, quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Dynamics: *p*.

Horn in F: Treble clef, key signature of two sharps, common time. Measures 1-4: Quarter note (D4), quarter note (E4), quarter note (F#4), quarter note (G4), quarter note (A4), quarter note (B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Dynamics: *p*.

Bassoon: Bass clef, key signature of two sharps, common time. Measures 1-4: Quarter note (D3), quarter note (E3), quarter note (F#3), quarter note (G3), quarter note (A3), quarter note (B3), quarter note (C4), quarter note (B3), quarter note (A3), quarter note (G3). Dynamics: *mp*.

Flute: Treble clef, key signature of two sharps, common time. Measures 5-8: Rest, eighth-note triplet (D4, E4, F#4) with a trill on F#4, eighth-note triplet (G4, A4, B4) with a trill on B4, quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Dynamics: *p*.

Cor Anglais: Treble clef, key signature of two sharps, common time. Measures 5-8: Eighth-note triplet (D4, E4, F#4) with a trill on F#4, eighth-note triplet (G4, A4, B4) with a trill on B4, quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Dynamics: *p*.

Clarinet in A: Treble clef, key signature of one flat, common time. Measures 5-8: Quarter note (D4), quarter note (E4), quarter note (F#4), quarter note (G4), quarter note (A4), quarter note (B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Dynamics: *p*.

Horn in F: Treble clef, key signature of two sharps, common time. Measures 5-8: Quarter note (D4), quarter note (E4), quarter note (F#4), quarter note (G4), quarter note (A4), quarter note (B4), quarter note (C5), quarter note (B4), quarter note (A4), quarter note (G4). Dynamics: *p*.

Bassoon: Bass clef, key signature of two sharps, common time. Measures 5-8: Quarter note (D3), quarter note (E3), quarter note (F#3), quarter note (G3), quarter note (A3), quarter note (B3), quarter note (C4), quarter note (B3), quarter note (A3), quarter note (G3). Dynamics: *mp*.

Musical score for measures 9-11. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature has two sharps (F# and C#). Measure 9 starts with a piano (*p*) dynamic and includes a trill (*tr*) with a sharp sign (#). Measure 10 features a *dolce* marking and a piano (*p*) dynamic. Measure 11 includes a *marcato* marking and a piano (*p*) dynamic. The bottom staff has a mezzo-piano (*mp*) dynamic. The score contains various musical notations such as triplets, slurs, and dynamic markings.

Musical score for measures 12-14. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature has two sharps (F# and C#). Measure 12 includes a mezzo-forte (*mf*) dynamic and a first ending bracket. Measure 13 includes a piano (*p*) dynamic and a first ending bracket. Measure 14 includes a mezzo-forte (*mf*) dynamic and a first ending bracket. The bottom staff has a forte (*f*) dynamic. The score contains various musical notations such as triplets, slurs, and dynamic markings.

Musical score for measures 15-18. The score consists of five staves: two treble clefs, two alto clefs, and one bass clef. The key signature is three sharps (F#, C#, G#). The music includes various dynamics such as *pp*, *p*, and *poco marcato*, along with triplets and slurs.

Musical score for measures 19-23. The score consists of five staves: two treble clefs, two alto clefs, and one bass clef. The key signature is three sharps (F#, C#, G#). The music includes various dynamics such as *mf*, *ff*, *f*, *p*, and *mp*, along with triplets and first/second endings.

Musical score for measures 24-27. The score consists of five staves: two treble clefs, two alto clefs, and one bass clef. The key signature is three sharps (F#, C#, G#). The music includes various dynamics such as *p* and *pp*, along with triplets and slurs.

Musical score for measures 29-32. The score consists of five staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second and third staves are also treble clefs with the same key signature. The fourth staff is a treble clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. Dynamics include *mp*, *pp*, and *ff*. There are also accents and slurs throughout the piece.

Musical score for measures 33-36. The score consists of five staves. The first four staves are treble clefs with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. Dynamics include *mf* and *mp*. There are also accents and slurs throughout the piece. At the end of the section, there are markings for a first ending: (1 / 15) and (2).

Musical score for measures 37-41. The score consists of five staves: four treble clefs and one bass clef. The key signature is two sharps (F# and C#). The time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *più p* (piano più). A red 2/4 time signature appears at the end of each staff. Measure numbers (4), (6), (8), and (10) are indicated below the bass staff.

Musical score for measures 42-46. The score consists of five staves: four treble clefs and one bass clef. The key signature is two sharps (F# and C#). The time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *pp* (pianissimo) and *...ma poco marcato*. Performance instructions include *rall. poco a poco* (rallentando poco a poco) and *calando...* (calando). Measure numbers (12) and (14) are indicated below the bass staff.

Halling 'from the Hill' no. 4 from Slåtter Op. 72

arranged for Wind Quintet by Toby Miller

Grieg

Moderato ♩ = 84

Flute

Oboe

Cor Anglais

Clarinet in A

Horn in F

Bassoon

mf

mf

mf

6

mf

f

Musical score for measures 11-15. The score is written for a piano with three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music features dynamic markings of *ff*, *fz*, and *fff*. The first staff has a melodic line with accents and slurs. The second staff has a rhythmic accompaniment with slurs. The third staff is mostly empty with some rests.

Musical score for measures 16-20. The score is written for a piano with three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The music features dynamic markings of *fz*, *fff*, and *p*. The first staff has a melodic line with accents and slurs. The second staff has a rhythmic accompaniment with slurs. The third staff has a bass line with slurs.

Musical score for measures 21-26. The score is written for piano and bass. The piano part (top two staves) features a complex rhythmic pattern with dynamics *fz* and *p*. The bass part (bottom three staves) features a steady eighth-note pattern with dynamics *fz*, *pp*, and *p*. The key signature is three sharps (F#, C#, G#).

Tranquillo [♩ = 72]

Musical score for measures 27-32. The tempo is marked *Tranquillo* with a quarter note equal to 72. The score includes a *Take Cor Anglais* instruction. Dynamics include *pp*, *p*, and *p espressivo*. Red markings indicate key signature changes from three sharps to three flats (F major/C minor).

Musical score for measures 36-44. The score consists of six staves. The top staff is a single treble clef with a *p* dynamic marking. The second and third staves are a grand staff (treble and bass clefs) with a *p* dynamic marking. The fourth staff is a single bass clef with a *p* *espressivo* dynamic marking and hairpins. The fifth and sixth staves are a grand staff with a *p* dynamic marking. The key signature has one flat, and the time signature is 4/4.

poco mosso [♩ = 96]

poco rit. a tempo

Musical score for measures 45-54. The score consists of six staves. The top two staves are grand staves with repeat signs at the beginning. The third staff is a single treble clef with a *f* dynamic marking and hairpins. The fourth and fifth staves are a grand staff with a *f* dynamic marking and hairpins. The sixth staff is a single bass clef with a *f* dynamic marking and hairpins. The key signature has one flat, and the time signature is 4/4.

poco ritardando - - - - -

a tempo Tranquillo [♩ = 72]

mp espressivo

f *pp*

f *pp* [poco marcato]

ppp

f *p* [poco marcato]

**D.C. al %
e poi Coda**

ritardando - - - - -

1.

2.

pp *pp*

pp *ppp*

ppp *ppp*

pp *ppp* *ppp*

ppp

take Oboe

72

CODA

[stretto ♩ = 160]

poco più lento

G P

Violin I: *pp*

Violin II: *pp*

Viola: *pp*

Violoncello: *pp*

Contrabasso: *pp*

Piano: *più p*, *pp*, *ppp*, *solo*