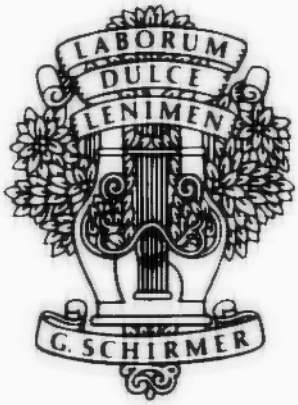
GRIEG

FIRST MOVEMENT
of Grieg's Piano Concerto

Arranged by
Percy Aldridge Grainger

for the piano



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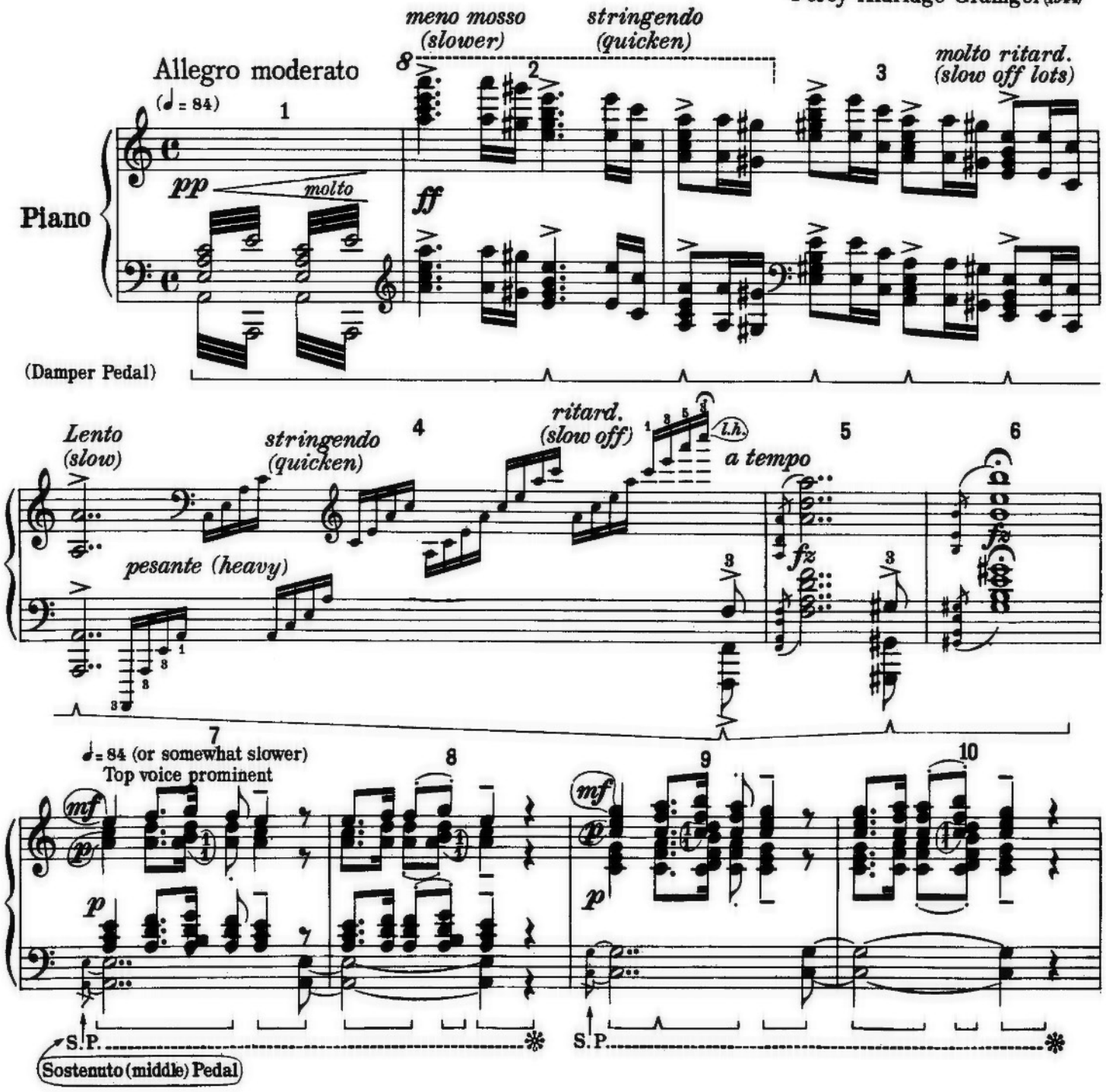
First Movement of Grieg's Piano Concerto

Concert Transcription of Main Themes and Episodes by
Percy Aldridge Grainger (1944)



Bars 7, 8, 9, 10. *Simultaneous tone strength differentiation.* The top voice must be clearly prominent throughout the whole passage—the top note of each chord should sound considerably louder than all the lower notes of these chords. The easiest method of "bringing out melodies"—with exercises for developing this skill—is described (under "Simultaneous Tone-strength Differentiation") in the foreword to *Prelude "De Profundis" for Piano Solo* by Balfour Gardiner, edited by Percy Grainger (published by G. Schirmer, Inc., New York).

Bars 7, 8, 9, 10, etc. *Sostenuto (or middle) pedal.* In modern pianism the sostenuto pedal is well-nigh as important as the damper (or "loud") pedal. In bars 7, 8, 9 and 10 the drone in the bass sounds on (after the left hand has jumped away from the drone-notes) through the agency of the sostenuto pedal. When notes are to be sustained by the sostenuto pedal in this way the keys of these notes must be struck *before* the sostenuto pedal is pressed down, and the keys must be held down *while* the sostenuto pedal is taken. The sostenuto pedal is operated by the left foot, which foot often has to negotiate both the sostenuto pedal and the soft pedal (una corda) at the same time. The damper (or "loud") pedal, operated by the right foot, must *never* be down at the moment when the sostenuto pedal is taken—otherwise the whole damper pedal system is held open during the period of the retention of the sostenuto pedal, and the music blurred. For a complete analysis of sostenuto pedal technic, and for exercises in the same, consult the above-mentioned *Prelude "De Profundis"* by Balfour Gardiner.

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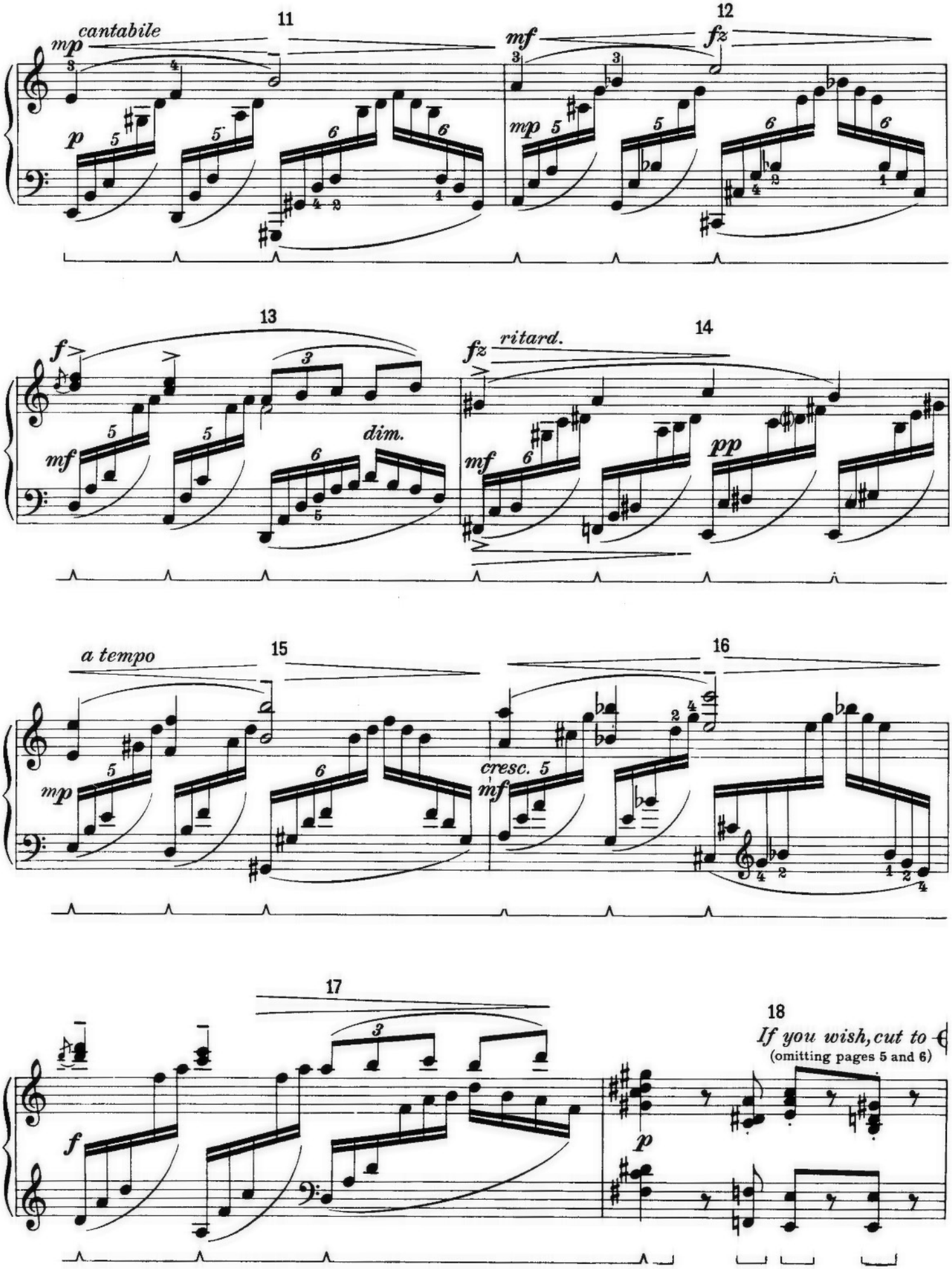
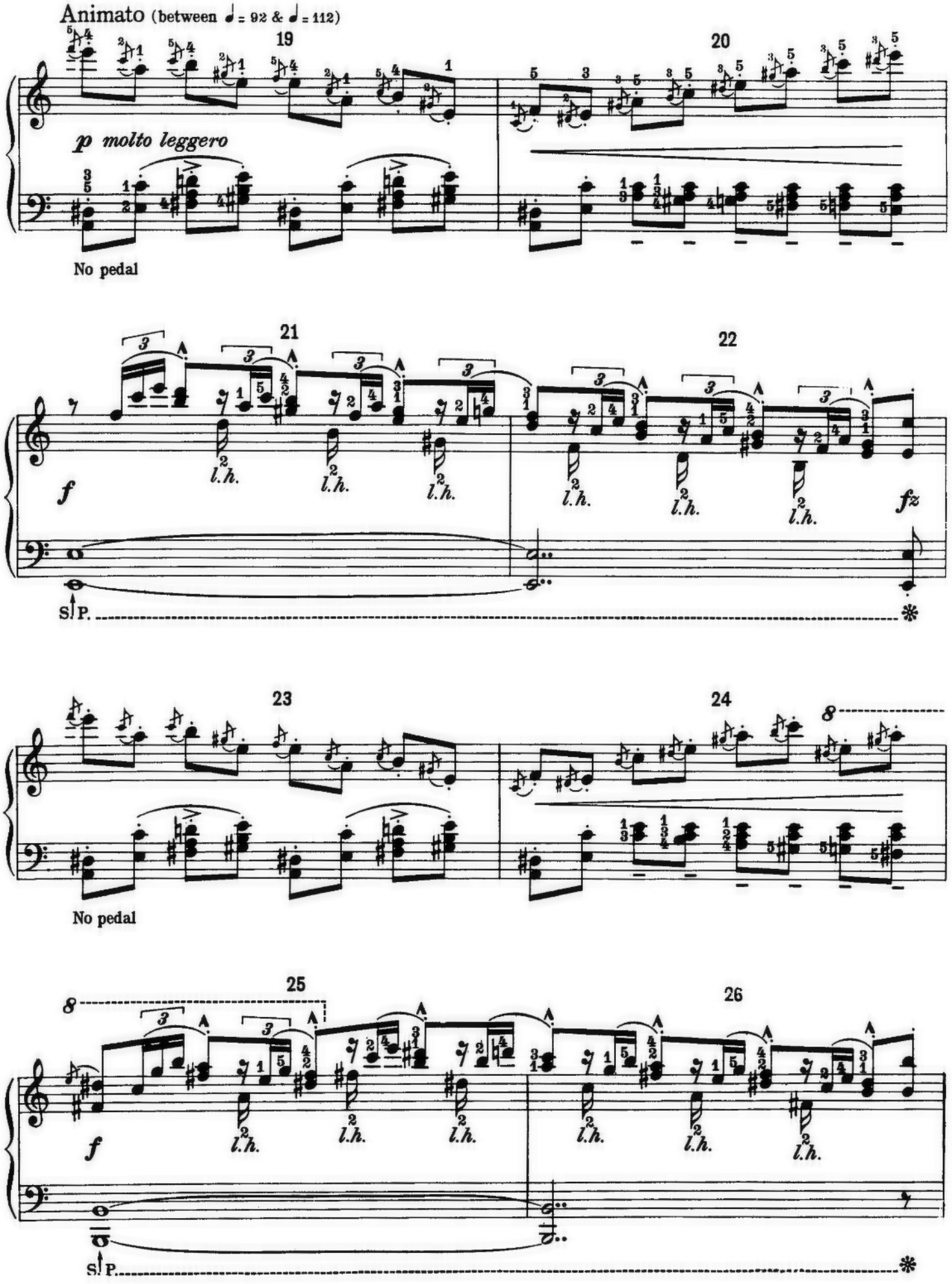
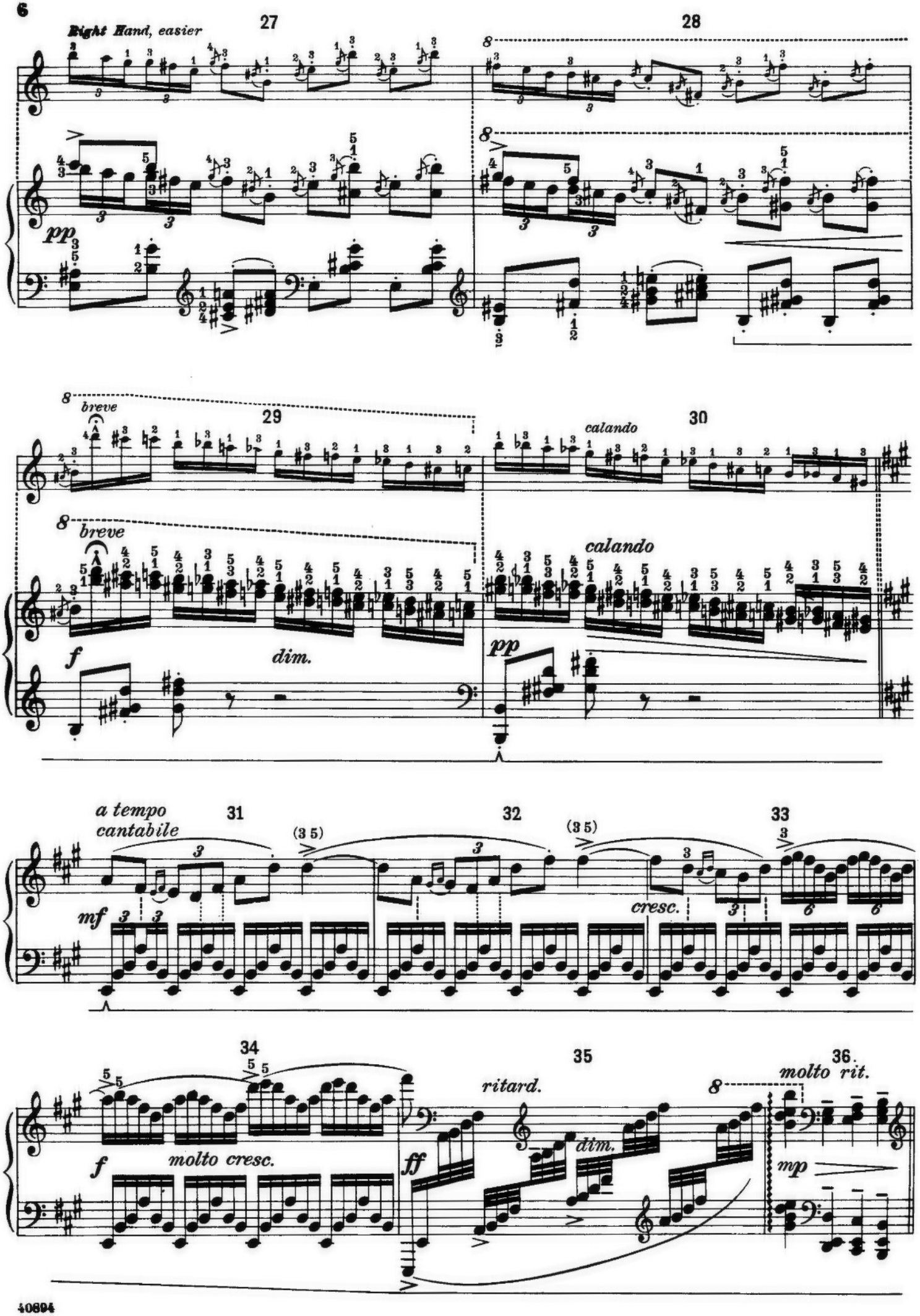
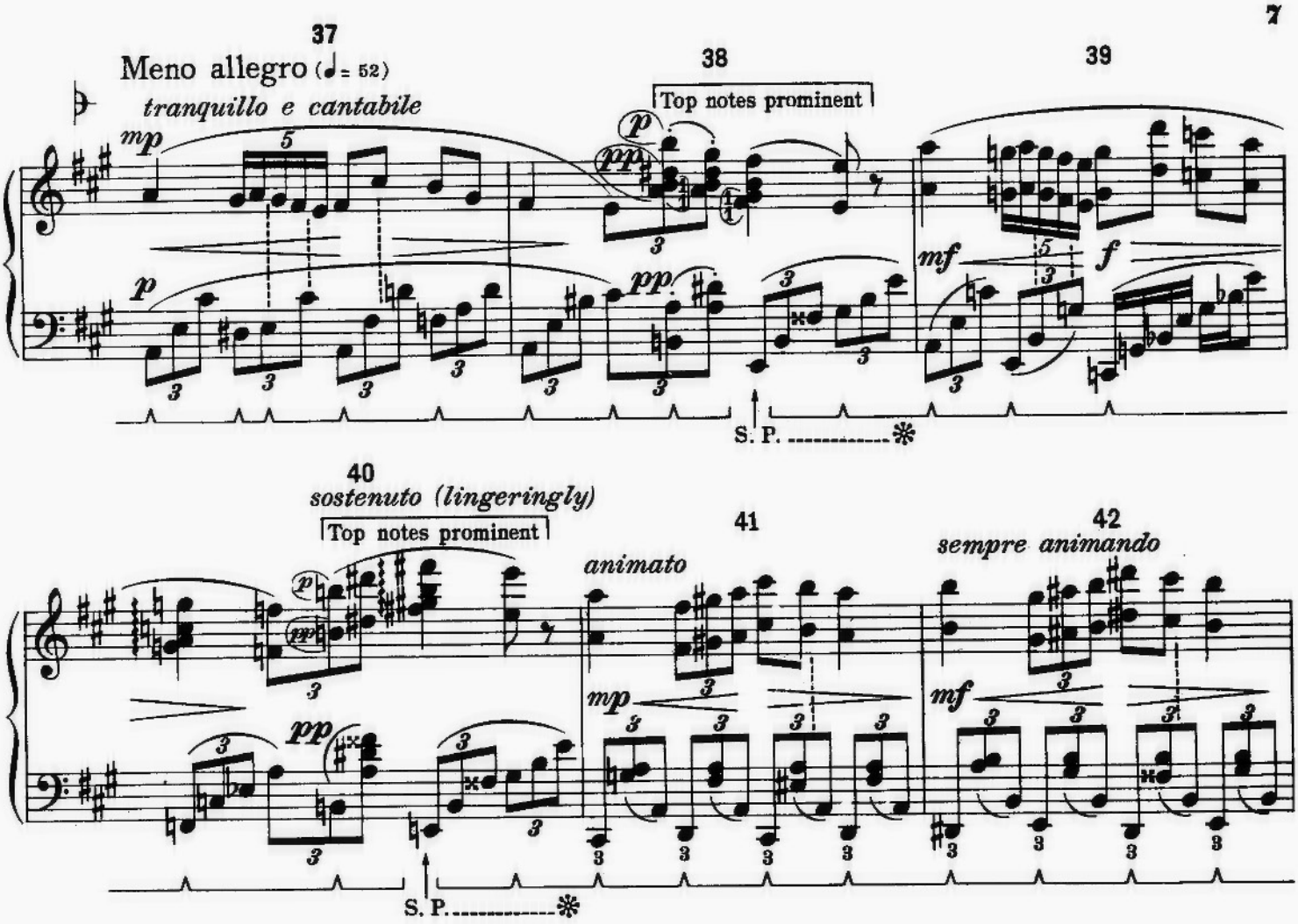

11
cantabile
mp
p
12
mf
mp
fz
13
f
mf
dim.
14
fz
ritard.
mf
pp
15
a tempo
mp
16
cresc.
mf
17
f
18
If you wish, cut to
(omitting pages 5 and 6)
p

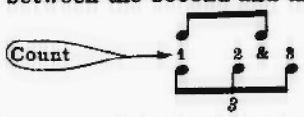

Animato (between ♩ = 92 & ♩ = 112)
19
20
p molto leggero
No pedal
21
22
f
l.h.
fz
S P.
23
24
8
No pedal
25
26
8
f
l.h.
S P.


Right Hand, easier
27
28
pp
29
breve
30
calando
f
dim.
pp
a tempo
cantabile
31
32
33
(3 5)
mf
cresc.
34
35
36.
molto rit.
ritard.
molto cresc.
ff
mp



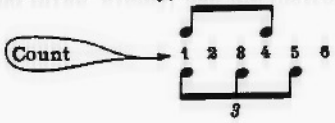
Bars 37, 39. *Five-against-three.* When practising five-against-three count to each note of the five-group, and see to it that the five-count is even. The second note of the triplet should be fitted in between the second and third notes of the five-group, the third note of the triplet between the fourth and fifth notes of the five-group, as above indicated.

Bars 37, 41, 42, 43, 44. *Two-against-three.* When practising two-against-three count to each note of the triplets. The second note of the two-group should fall exactly midway between the second and third notes of the triplet:



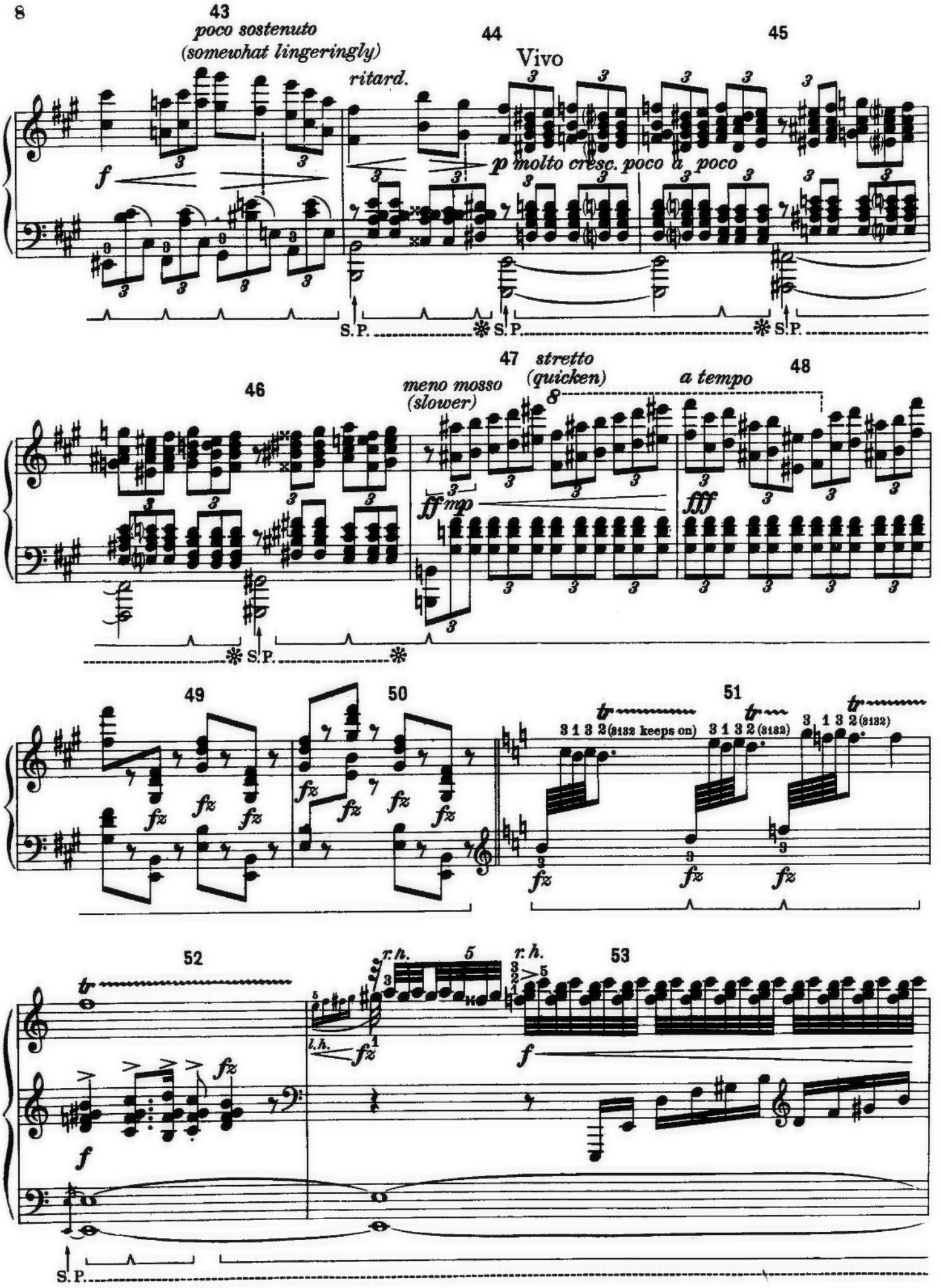
Thus the combination of two against three should always result in the following combined rhythm, which should be even and exact:

If you cannot rely on yourself to count "one, two and three" evenly, use the metronome on the triplet-count; or count six, thus:

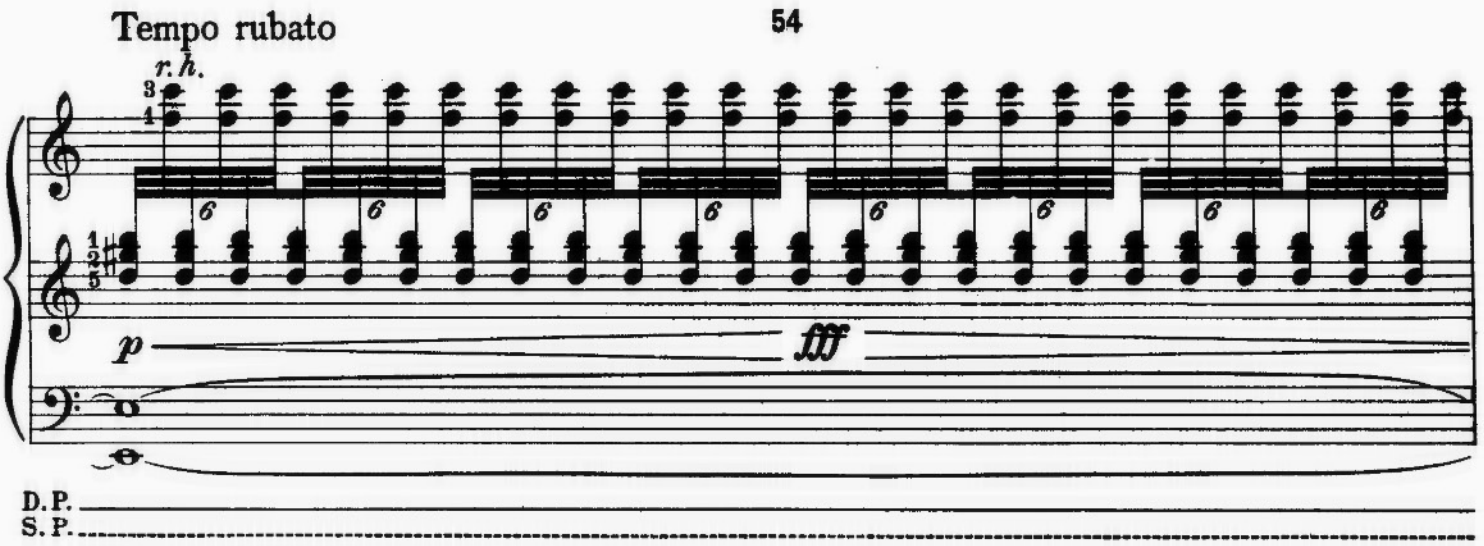


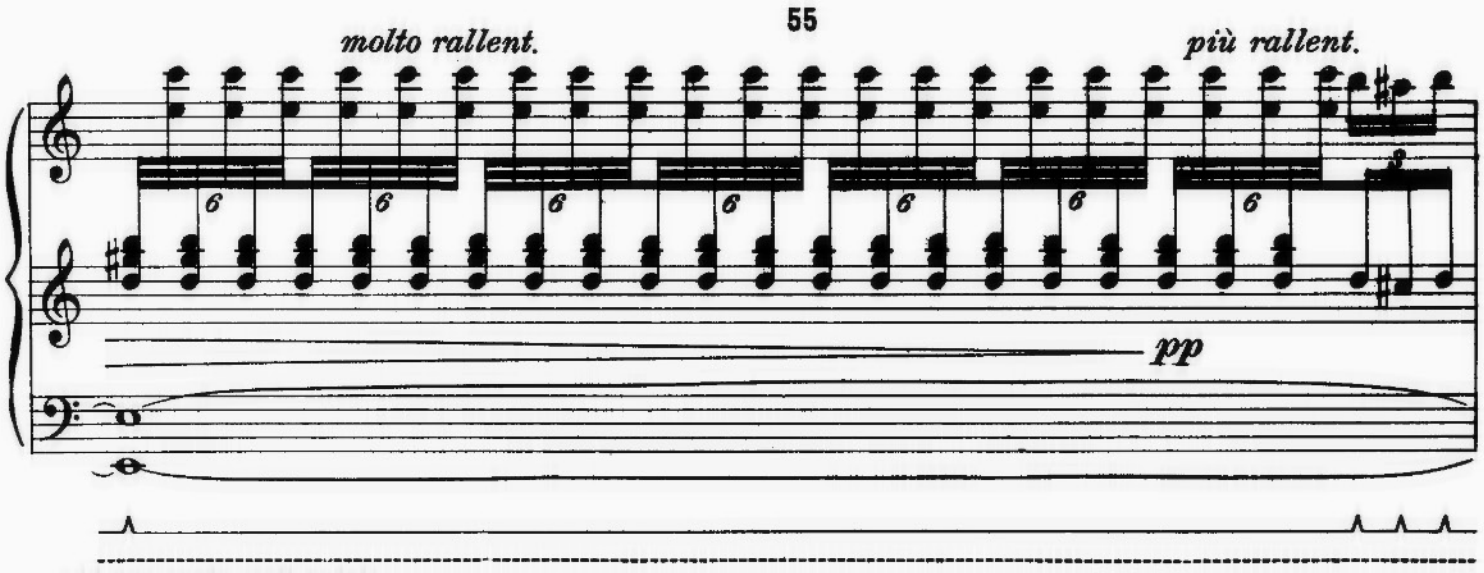
Bars 38, 40. *Simultaneous tone-strength differentiation.* To attain the prominence of the top melody-notes, in the right hand, practise the method and studies given (under "Simultaneous Tone-Strength Differentiation") in the before-mentioned *Prelude "De Profundis"* by Balfour Gardiner.

Bars 41, 42. *Norwegian folk-song scale.* The G sharp in bar 40, the A sharp in bar 41, follow one of the main Norwegian folk-song scales, which has a sharpened fourth. With its key-note on C this scale reads: For extended employments of this scale see *Norwegian Folk-Songs* (piano solo), op. 66, by Grieg, *Norwegian Peasant Dances* (Slaater) (piano solo), op. 72, by Grieg, and *Dance Rhapsody* (2 pianos, 4 hands) by Frederick Delius (the last published by Universal Edition).

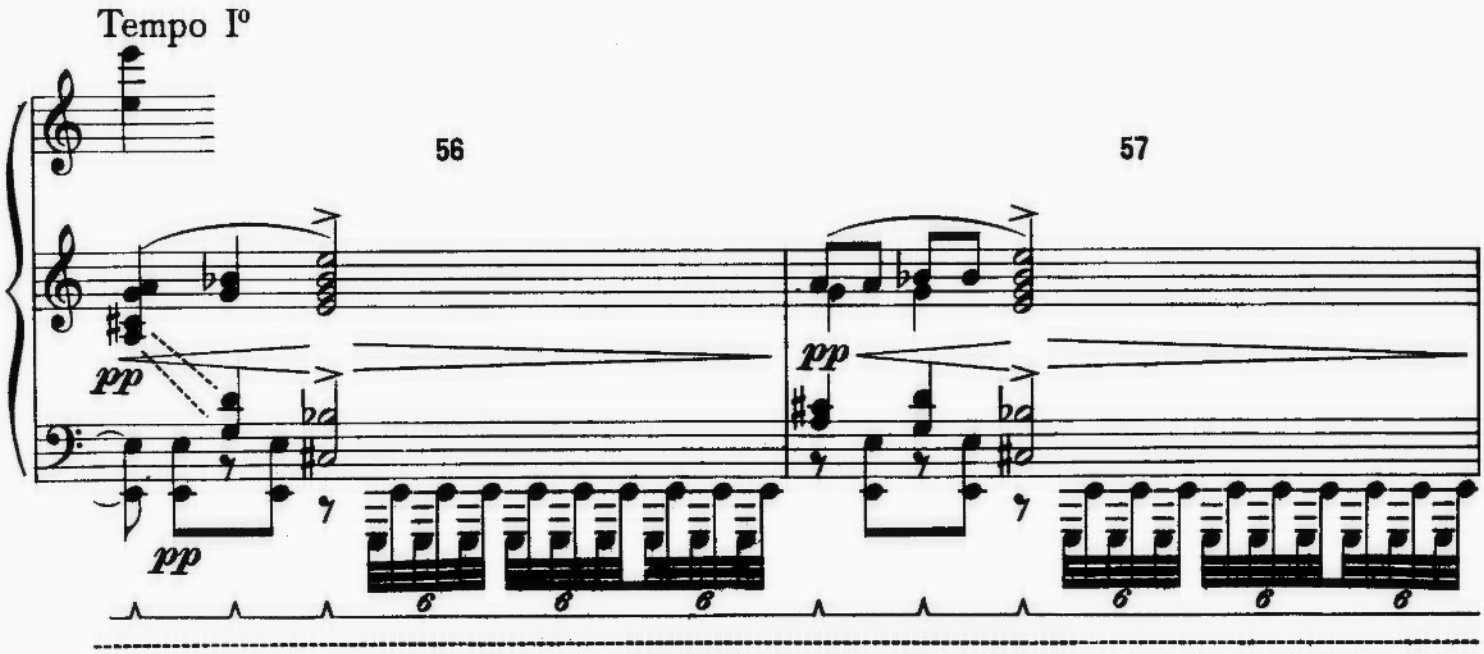


Bar 52. The chord with the 10th-stretch (B, F, G♯, D) may be harped (broken).

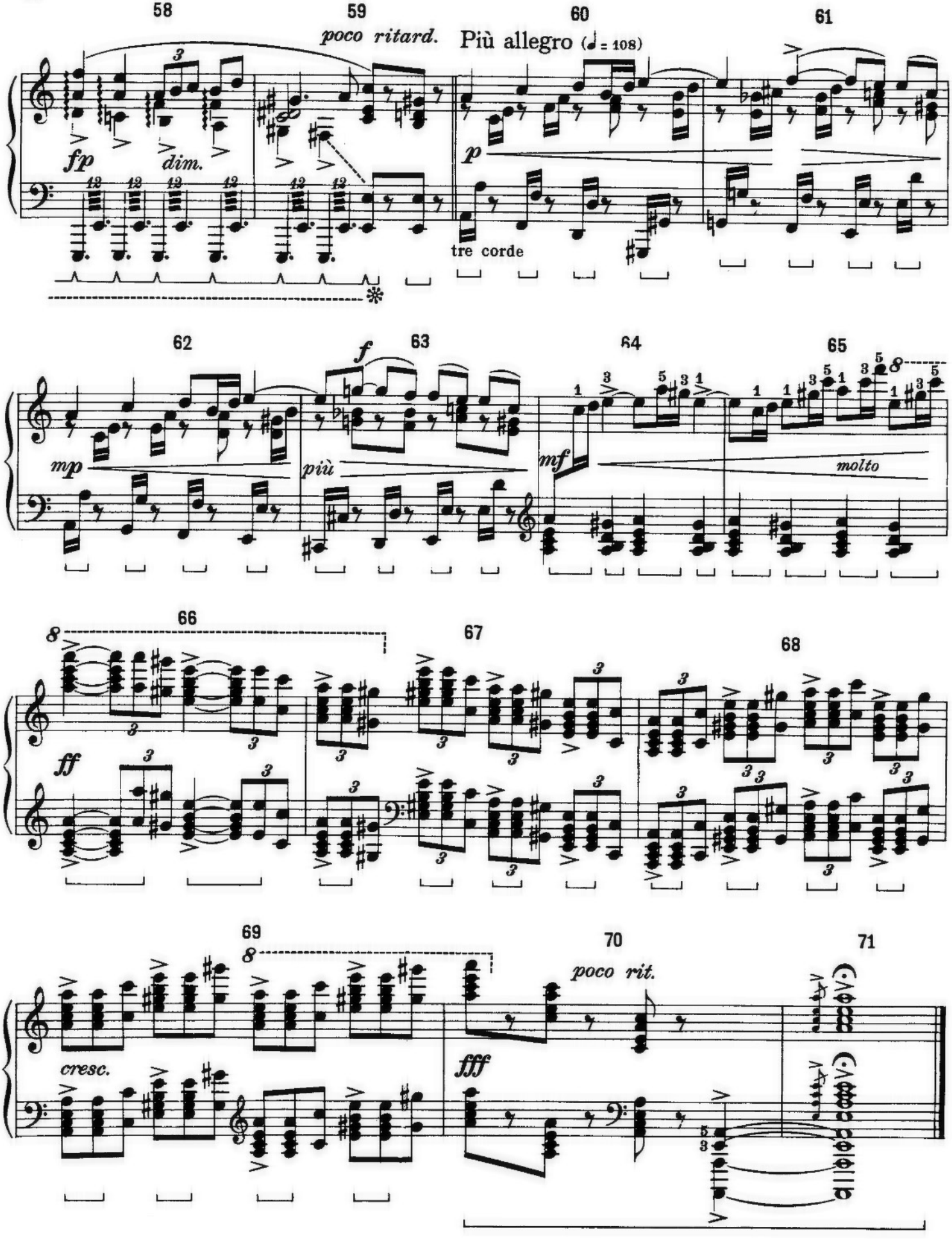




add una corda (soft pedal)



Bar 55. The soft pedal (una corda) is taken by the left foot, which still retains the sostenuto pedal. The procedure in taking both these pedals with the left foot is explained in the foreword to *Prelude "De Profundis"* by Balfour Gardiner, before mentioned.



Bars 67, 68, 69. Guard against failure of tone in the second chord of each triplet. Especially the middle notes of these chords tend to disappear.