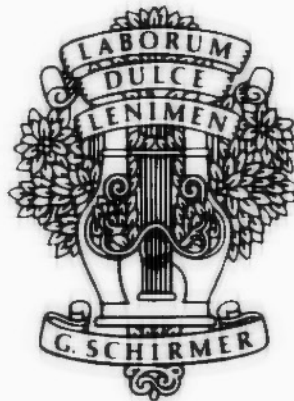


GRIEG

FIRST MOVEMENT of Grieg's Piano Concerto

Arranged by
Percy Aldridge Grainger

for the piano



G. SCHIRMER, *Inc.*

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First Movement of Grieg's Piano Concerto

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

Allegro moderato ($\text{♩} = 84$)

meno mosso (slower) *stringendo* (quicken)

molto ritard. (slow off lots)

Piano

pp *molto* *ff*

(Damper Pedal)

Lento (slow) *stringendo* (quicken)

pesante (heavy)

ritard. (slow off) *a tempo* *L.h.*

$\text{♩} = 84$ (or somewhat slower)

Top voice prominent

mf *p* *mf* *p*

S.P. S.P.

Sostenuto (middle) Pedal

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 technique, and for exercises in the same, consult the above-mentioned *Prelude “De Profundis”* by Balfour Gardiner.

11 *mp cantabile* *mf* *fz*

13 *f* *fz ritard.* *mf* *pp*

dim.

15 *a tempo* *mp* *cresc. mf* *fz*

17 *f* *p* *fz*

18 *If you wish, cut to* (omitting pages 5 and 6)

Animato (between ♩ = 92 & ♩ = 112)

19 20

p molto leggero

No pedal

21 22

f *fz*

l.h.

S/P. *

23 24

No pedal

25 26

f

l.h.

S/P. *

Right Hand, easier

27

28

Musical score for measures 27 and 28. The right hand part is marked "Right Hand, easier". The score includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. Fingerings are indicated with numbers 1-5. Dynamics include *pp* and accents.

8 *breve*

29

calando

30

Musical score for measures 29 and 30. The right hand part is marked "breve" and "calando". The score includes a treble clef staff with a melodic line and a grand staff with accompaniment. Dynamics include *f*, *dim.*, and *pp*.

a tempo cantabile

31

32

33

Musical score for measures 31, 32, and 33. The right hand part is marked "a tempo cantabile". The score includes a treble clef staff with a melodic line and a grand staff with accompaniment. Dynamics include *mf* and *cresc.*

34

35

36. *molto rit.*

Musical score for measures 34, 35, and 36. The right hand part is marked "molto cresc." and "ritard.". The score includes a treble clef staff with a melodic line and a grand staff with accompaniment. Dynamics include *f*, *ff*, and *mp*.

37

Meno allegro (♩ = 52)

tranquillo e cantabile

38

39

40

sostenuto (lingeringly)

Top notes prominent

41

animato

42

sempre animando

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).

43 *poco sostenuto*
(somewhat lingeringly)

44

45

ritard. *Vivo*

f *p molto cresc. poco a poco*

S.P. * S.P. * S.P.

46

47 *meno mosso*
(slower)

a tempo

48

stretto
(quicken)

ffmp *fff*

* S.P. *

49

50

51

fz *fz* *fz* *fz* *fz* *fz* *fz*

tr *tr* *tr*

3 1 3 2 (3132 keeps on) 3 1 3 2 (3132) 3 1 3 2 (3132)

52

53

fz *f*

r.h. *l.h.*

5 3 2 1 5 3 2 1

S.P.

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

Tempo rubato

54

r. h.

p *f*

D.P.
S.P.

molto rallent.

55

più rallent.

pp

add una corda (soft pedal)

Tempo I^o

56

57

pp *pp*

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.

58

59

60

61

poco ritard. Più allegro (♩ = 108)

62

63

64

65

66

67

68

69

70

71

poco rit.

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.