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MASTERSONGS  
BY  
GREAT COMPOSERS

GRIEG  
SIX SONGS

EDITION FOR LOW VOICE

PR. 60c





Schirmer's Library of Musical  
Classics

Vols. 710-711

MASTERSONGS BY  
GREAT COMPOSERS

EDVARD GRIEG

*SIX SONGS*

THE ENGLISH TRANSLATIONS BY  
DR. THEO. BAKER and HENRY G. CHAPMAN

WITH A CRITICAL NOTE BY  
RICHARD ALDRICH

No. 710 FOR HIGH VOICE

No. 711 FOR LOW VOICE

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## EDVARD HAGERUP GRIEG

A CRITICAL NOTE BY  
RICHARD ALDRICH

One of the characteristic achievements of the nineteenth century in music was its exploitation of the folksong element in artistic production. It cannot be called a discovery of the nineteenth century, for the influence of this element had previously made itself felt—in the work of Haydn, for instance, it has been conclusively shown that Croatian folk-tunes appear as a heritage from his Croatian ancestry. But the nationalizing tendency is most conspicuously represented to our minds by the names of Chopin, Liszt, Smetana, Dvorák, Grieg. With them there was a deliberate purpose to look for inspiration in the traditional lore of the common people, to return to the soil and to native simplicity and freshness. These men used these sources in various ways and in various measure. But none have been so zealous or so thoroughgoing in their cultivation of the dialect of the common people, as Grieg; none have transferred the spirit of popular music so undiluted into the sophisticated forms of art, as he. Grieg has deliberately surrendered the larger outlook, to make himself the representative and exponent of the Scandinavian in music. There are moments in some of his earliest works when we can see a power and a poetic imagination that remind us of Schubert, and that tempt us to regret that he has not developed his gifts in a broader way, within a less limited horizon. But be that as it may, within his chosen sphere he has reached an artistic stature that has made him one of the most striking figures in the world of music to-day. He has found a new note, struck a new accent, that have exerted a spell wherever music is cultivated. He had predecessors, but none who in anything like the same measure identified themselves with the Scandinavian feeling or succeeded in stamping their productions so clearly with the Norse hall-mark. Grieg's music came upon the world with the force of absolute novelty, and its freshness of form and its originality of content seemed irresistible.

Gift of Mrs. David Hansen  
 March 1941

It proclaimed an individuality which was almost arrogantly assertive, yet full of insinuating grace and haunting charm, and of the poetic beauty of the romantic composers. Its appeal was instant, and its appreciation immediately assured.

Edvard Hagerup Grieg was born at Bergen, in Norway, on June 15, 1843, and gained his first training from his mother, who was an excellent pianist. On Ole Bull's advice, he was sent to the Leipzig Conservatory, in 1858, where he remained four years. In that austere school of musical propriety the spirit of Schumann and Mendelssohn had not yet disappeared beneath the pedantic dust that has since settled there, and there was at work among the students a spirit of progress such that when Grieg left the Conservatory, only nineteen years old, he had kept the ardor of his youth undimmed. He himself has told the story of his discovery of the field for artistic exploitation that lay in the music of his native land, through the influence of Rikard Nordraak, a young Norwegian musician whose early death has been unceasingly deplored by his compatriots. It was nothing less than a new movement in music that these young revolutionaries planned. Grieg resolved to work in this field; to make music in the artistic forms that should be aggressively and uncompromisingly Scandinavian in color and feeling. There was to be a crusade against the "effeminate Mendelssohnian-Gade Scandinavianism;" and though he studied under Gade himself in Copenhagen after his course at Leipzig, this was not destined to prevent his self-dedication to Norse ideals.

There is internal evidence in his works that these ideals did not come to him at the very outset of his career as a composer. What we know as distinctively and significantly Grieg's manner is not revealed in his first publications. His Opus 1 is a modest little set of four pieces for piano-forte, in which the paramount spirit is that of Schumann. His first songs come next in order—a set of four for alto voice, to words by Chamisso and Heine. Op. 4 is another set of six verses of the same poets, with one poem by Hans Christian Andersen. His next publication was entirely devoted to the poetry of Andersen; and thenceforth he is to be found engaged more generally with the lyrics of the Scandinavians—Ibsen, Björnson, Andersen, Munch, Richardt, Moe, Paulsen, Vinje and others. This is coincident with

the appearance of the first evidences of the young Norwegian's deliberate change of style, manifested perhaps more aggressively in his piano pieces, through the Scandinavian spirit also breathes through many of his songs from this period.

Grieg's life has been uneventful, spent largely in Bergen, his birthplace, and Christiania, where he conducted a musical organization, founded by himself, from 1867 to 1880. Previous to this, in 1865, he had visited Italy, and did so again in 1870, associating much with Liszt in Rome. We can find in some of his songs reminiscences of these visits—such as that entitled "Vom Monte Pincio"; but he has seldom strayed far from his chosen path among the Norwegian fjords and mountains and cliffs and upland meadows, intimately communing with the peasants and their life, which he has interpreted in his music. He has made artistic journeys to Germany and to England, where he has appeared not seldom as a performer and conductor of his own compositions, and has received much honor.

Grieg is essentially a worker in miniature. His genius is lyric, and finds its aptest expression in the smaller forms—in the songs, and the little piano pieces for two and four hands, which have all won a permanent place, it would seem in the hearts of music lovers. The finest flowers of his creations are perhaps the songs; upon them the touch of genius has been laid, and it may be that in them will lie the surest foundation of a lasting fame for Grieg's musicianship. We find in them the idiom, the phraseology that we have learned to be characteristic of Scandinavian music, but with less of the mannerism to which Grieg's nationalism has sometimes impelled him in the pianoforte pieces. The character of the melody, its fall and cadence, and the harmonic color, are unmistakable. In many of them there is an indescribable charm, a haunting sadness and tenderness; in others a rugged vigor and energy or a humorous gaiety. They are always at once individual and full of the racial strain. But this strain is less insisted upon, less exclusively to the fore, in them than in the piano works. They give the impression, on the whole, of greater spontaneity, and they speak a more universal language. They are precious additions to the modern literature of song, and will not soon lose their hold upon the hearts of the lovers of lyric melody.

RICHARD ALDRICH.





# EDVARD GRIEG

## SIX SONGS

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# Die Rosenknospe.

## The Rosebud.

German words after the Danish of  
H. C. Andersen.

Original key Ab major.

*Allegretto e leggiero.* *con mezza voce*

**Gesang.** 

1. Ro-sen - knos - pe, zart und rund,  
2. Ich will beichten, wie man muss:

*con mezza voce*

**Voice.** 


1. Rosebud rare with ros - y tip,  
2. I'll con - fess me, as one ought,

**Piano.** 

*p* *ped.* \*

lieb-lich wie ein Mädchen - mund! Küss' ich dich als mei - ne Braut,  
Nie noch gab ich ei - nen Kuss! Kei - ne Maid er - war - tet mich,

Thou art sweet as maid - en - lip, Kiss I thee as bride of mine,  
Ne'er be - fore a kiss I sought, There's no maid that waits for me,



*ped.* \*

wirst du schön-er stets ge-schaut. Lass noch  
 Ro-se, ich muss küs-sen dich! Du nur

Fair-er yet thy grac-es shine. One more  
 Rose-bud, there-fore I kiss thee! All my

*pp*

*pp*

*pp*

*ped.* \* *ped.* \* *ped.* \*

ei-nen Kuss dir ge-ben, fühl' mein  
 bist mein Glück, mein Le-ben, fühl' mein

kiss ere I de-part, sweet! Feel my  
 joy, my life thou art, sweet! Feel my

*rit.* *a tempo* *pp*

*pp* *rit.* *a tempo*

*rit.* *a tempo*

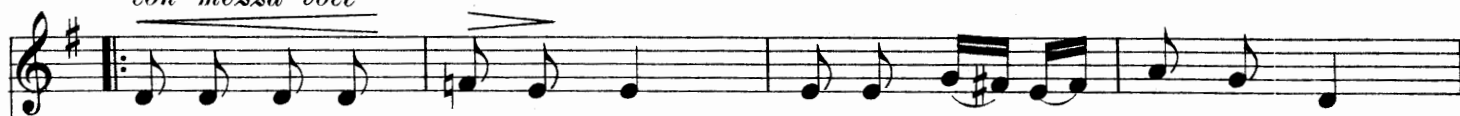
*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

Be - - ben!  
 Be - - ben!

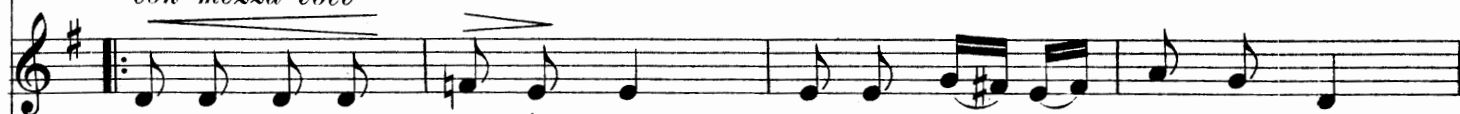
heart beat!  
 heart beat!

*p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*con mezza voce*

3. Geb' ein Lied dir, wenn du küsst, und wenn einst ich Staub dann bin,  
 4. Dänmarks Mädchen, wenn ich schied, sa - gen wohl bei - je - dem Lied:

*con mezza voce*

3. For thy kiss a song I'll give, And when I shall cease to live,  
 4. Denmark's maidens, when I die, At my ev - 'ry song shall cry:

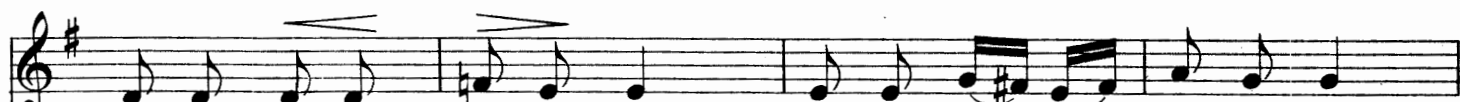


Ped.

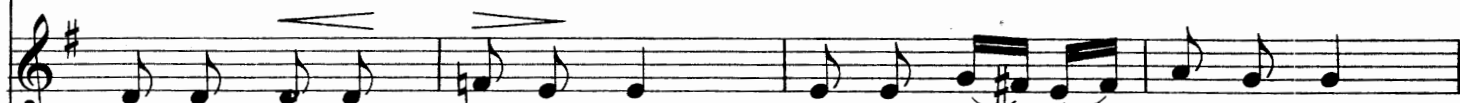
\*

Ped.

\*



ruft mein Lied dir laut noch zu: Kei - ne küss - te mich. Nur du  
 „Küs - sen möcht' ich ihn da - für!“ Schön ge - sagt, was nützt es mir?



Still my lay shall tell of me, None I ev - er kiss'd, save thee.  
 "For that song I'd kiss him straight!" Sweet - ly said, but all too late!



Ped.

\*

*pp* *rit.* *a tempo* *pp*

hast mir Küs - se je - ge - ge - - - - ben,  
 Müsst mir d'rum bei mei - nem Le - - - - ben

*pp* *rit.* *a tempo* *pp*

Didst for\_ me with kiss e'er part, \_\_\_\_\_ sweet?  
 Now, ere\_ all your kind - ness miss \_\_\_\_\_ me,

*pp* *rit.* *a tempo*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

fühl' \_\_\_\_\_ mein Be - - - ben!  
 Küs - - - - se ge - - - ben!

Feel \_\_\_\_\_ my heart \_\_\_\_\_ beat!  
 Come \_\_\_\_\_ and kiss \_\_\_\_\_ me!

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*pp*

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*



*p*

Ich lie - be dich wie nichts auf die - ser Er - den, ich lie - be dich, ich  
 I love thee more than an - y earth - ly crea - ture, I love thee, dear, I

*Red.* \*

*cresc. sempre*

lie - be dich, ich lie - be dich in Zeit und E - wig - keit! Ich  
 love thee, dear, I love thee now and for e - ter - ni - ty! I

*ff*

*cresc. sempre*

\* *Red.*

*ritard.*

lie - be dich in Zeit und E - wig - keit!  
 love thee now and for e - ter - ni - ty!

*ff ritard.* *mp* *dim.*

\* *Red.* \*

*p*

Ich den - ke dein, kann stets nur dei - ner den - ken, nur dei - nem  
 One thought of thee all oth - er thought drives from me, Pledged to thy

*a tempo* *pp*

\* *Red.*

*f* Glück ist die - ses Herz ge - weih't; *p* wie Gott auch  
 good a - lone this heart shall be; For to what -

*Red.* mag des Le - bens Schick - sal len - ken, ich lie - be dich, ich  
 ev - er fate God's will may doom me, I love thee, dear, I

*cresc. sempre* lie - be dich, ich lie - be dich in Zeit und E - wig - keit! *ff* Ich  
 love thee, dear, I love thee now and for e - ter - ni - ty, I

*ritard.* lie - be dich in Zeit und E - wig - keit!  
 love thee now and for e - ter - ni - ty!



# Erstes Begegnen

## The First Meeting

German words translated from the Norwegian by  
F. von Holstein

English version by  
Dr. Theo. Baker

Edvard Grieg

Molto andante.

Des er - sten Se - hens Won - ne ist  
The thrill when first fond eyes meet Is

*p*

*Ed.* \*

wie der Duft im Wal - de, wie, ü - ber's Was - ser schal - lend, Ge -  
like the balm in for - ests, Like song that on the wa - ters Re -

*p*

sang im A - bend - schei - ne, wie Hör - ner - klang ver - hal - lend, wo  
sounds in gleam - ing twi - light, Like horns that, faint - ly sound - ed, Thrill

*pp* *ppp*

*Ed.* \*

*rall.* *più mosso*  
*crese.*

tö - - nen - de Se - kun - den uns - den Na - tur - ge - wal - ten so -  
on - - in si - lent hours, - When we by Na - ture's pow - ers So -

*ppp* *rall.* *crese.*

*Ad.* \* *Ad.* \*

wun - der - gleich ver - bun - den, wo tö - nen - de Se - kun - den uns den Na - tur - ge -  
strangely nigh - are bounded, Thrill on in si - lent hours, - When we by Na - ture's

*mf*

*più sosten. al Fine* *f*

wal - - ten wun - der - gleich - - ver - bun -  
pow - - ers Strange - ly - - nigh - - are bound - -

*più sosten.* *f* *dim.*

1. 2.  
den. den.  
ed. ed.

1. 2.  
*p* *p* *rit.*

*Ad.* \* *Ad. sempre* \*

# Solvejgs Lied.

Poem by W. Henzen,  
after the Norwegian of H. Ibsen.  
English version by Dr. Th. Baker.

## Solvejg's Song.

Original key A minor.  
Composed 1874.

Un poco andante.

The musical score consists of a piano introduction and five systems of vocal and piano accompaniment. The piano part is in A minor (three sharps) and common time. The vocal line is in a soprano or alto range. Dynamics include *p*, *f*, *dim.*, and *pp*. The lyrics are in German and English. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are some performance markings like *Ad.* and *cresc.* in the piano part.

*p* *f* *dim.* *p* *pp*

Der Win - ter mag schei - den, der Früh - ling vergeh'n, der  
The win - ter may go and the spring may - die, the -

Früh - ling ver - geh'n, der Som - mer mag ver - wel - ken, das  
spring may - die, The sum - mer may fade and the

Jahr verweh'n, das Jahr ver - weh'n; du kehrest mir zu - rü - cke, ge -  
year may fly, the year may fly; But thou art sure - ly com - ing, I

wiss, du wirst mein, ge - wiss, du wirst mein, ich hab' es ver - spro - chen, ich  
know thou't be mine, I know thou't be mine! My troth I have plight - ed, I'm

Allegretto con moto.

*pp*

*dolce*

har-re treulich dein, ich har-re treu-lich dein. (vor sich hin summend.) Ah!  
waiting, ev-er thine, I'm wait-ing, ev-er thine! (humming to herself.) Ah!

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The piano part begins with a forte (*f*) dynamic and includes a *ped.* (pedal) marking. The vocal line includes a *pp* (pianissimo) dynamic and a *dolce* (sweet) marking. The tempo is marked 'Allegretto con moto'.

The second system continues the vocal and piano parts. The piano accompaniment features a *ped.* marking and a *Tempo I.* instruction. The vocal line includes a *pp* dynamic.

The third system shows the vocal line and piano accompaniment. The piano part includes a *pp* dynamic and a *p tre corde* marking. The vocal line ends with the lyrics 'Gott God'.

The fourth system continues the vocal and piano parts. The piano accompaniment includes a *ped.* marking and an asterisk (\*). The vocal line includes the lyrics 'hel-fe dir, wenn du die Son-ne noch siehst, die Son-ne noch siehst. Gott God'.

The fifth system concludes the vocal and piano parts. The piano accompaniment includes a *ped.* marking and an asterisk (\*). The vocal line includes the lyrics 'seg-ne dich, wenn du zu Fü-ssen ihm kniest, zu Fü-ssen ihm kniest. bless thee, when-e'er at His feet thou dost kneel, at His feet thou dost kneel.'

*poco animato*

Ich will dei - ner har - ren bis du — mir nah', bis du — mir nah', und  
 Here I shall a - wait thee till thou — art near, till thou art — near, And

*poco animato*

*cresc. f poco sosten. p*

harrest du dort o - ben, so tref - fen wir uns da, so tref - fen wir uns da! —  
 if thou stay up yon - der, then I shall meet thee there, then I shall meet thee there!

*cresc. f poco sosten. p*

*pp* Allegretto con moto.

Ah!  
Ah!

*pp una corda*

*Red.*

*dolce*

Tempo I.

*pp*

*tre corde*

*pp*

*p*

*dim.*

*pp*

# Ein Schwan.

A Swan.

Original key F major.

German version by  
W. Henzen,  
after the Norwegian of  
H. Ibsen.

Andante ben tenuto. *p*

Mein Schwan, mein stil - ler, mit  
My swan, my white one, What

*p* *più p*

*And.* \* *simile*

wei - ssem Ge - fie - der! dei - ne won - ni - gen Lie - der ver - rieth kein  
mute-ness de-lay'd thee? Not a song e'er be - tray'd thee, Nor tone de -

*pp* *molto legato*

Tril - ler! Ängst - lich sor - gend des  
light won. War - y glid - ing Where

*pp*

*dolce poco animato* *pp*

*And.* *cresc.*

El - fen im Grun - de, glitt'st du hor - chend all -  
dan - ger might low - er, Shy a - void - ing The

*cresc.*

*And.*

*f agitato*

zeit in die Run - de. Und doch bezwangst du zu -  
 wa - ter - elf's pow - er, Thou yet didst yield thee, My

*più f* *ff* *rit.*

letzt mich beim Schei - den mit trü - gen - den Ei - den, ja da, — da sangst du!  
 wait - ing re - ward - ed: What long thou hast guard - ed, Thy song, re - veal'd thee!

*tranquillo* *pp* *p*

Du schlocest sin - gend die ir - di - sche Bahn doch, du starbst ver -  
 In rap - ture sing - ing Thou heav - en - ward wendest; On song up -

*pp* *Lento*

klin - gend: Du warst ein Schwan doch! ein Schwan doch!  
 wing - ing A swan thou end - est! thou end - est!  
 (Dr. Th. Baker.)

## Mit einer Primula veris

With a Primula Veris

German version by  
W. Henzen,  
after the Danish of  
J. Paulsen

English version by  
Dr. Theo. Baker

Edvard Grieg

Composed 1876

Allegretto dolcissimo

*p*

Mag dir, du zar - tes Früh - lingskind, dies er - ste Blüm - chen  
O may, thou ten - der child of Spring, Her ear - liest bloom de -

*p*

Red. \*

from - men, Em - pfang es gern, ver - schmäh' es nicht, weil  
light thee, Re - ceive my gift, nor deem it poor When

spä - ter Ro - sen kom - men. Wohl köst - lich ist die  
ros - es shall in - vite thee. Tho' rare the sum - mer -



Som - mer - zeit, der Herbst er - quickt das Herz, der  
 time may be, And Au - tumn warms the heart, Yet

Lenz doch ist der Won - nig - ste mit Lie - bes - lust und Scherz. Für  
 Spring is rar - est of them all, When Love de - ploys his art. For

*poco rit.* *pp*

uns, o hol - de Maid, er - glüht des Früh - lings Mor - gen - son - ne; so  
 us, O fair - est maid, the sun Of spring - tide morn is glowing, So

*a tempo*

nimm' die Blum' und gieb da - für dein Herz mit sei - ner Won - ne!  
 take the flow'r, and give there - for A heart with joy - o'er - flow - ing!

*mf* *dim. e poco rit.* *p*

372896 Red. \*



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