



# Three Lyric Pieces

From *Opus 38* including “Berceuse,” “Elegy,” and “Halling”

EDVARD GRIEG

Arranged by STEVEN H. BROOK

## — INSTRUMENTATION —

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

How do you capture the spirit and soul of a people? Grieg has done just that, with melodic beauty and harmonic richness evoking images of the Norwegian way of life, and the rugged splendor of the countryside. Three selections from *Book II, Opus 38* include: “Berceuse,” a gently rocking lullaby, with a restless middle section; “Elegy,” a reflective movement, full of melancholy and longing; and “Halling,” a lively rhythmic type of folk dance, traditionally performed by young men at weddings and parties, featuring acrobatic and athletic competition between dancers. Lush harmony and a strong rhythmic feel were very important to Grieg and both will shine in this piece. Your students can connect with the master and the people of his homeland, as he reveals some of his deepest and most intimate feelings.

## PROGRAM NOTES

Edvard Grieg (1843–1907), Norway’s most famous musical son, once commented that, “The traditional way of life of the Norwegian people, together with Norway’s legends, history, and natural scenery, stamped itself on my creative imagination from my earliest years.” Many of these impressions were captured in his *Lyric Pieces*—66 short character pieces, each with a distinct Norwegian flavor. Published in ten books between 1867 and 1901, these works form a sort of poetic musical diary of Grieg’s life.

As a schoolboy, Grieg was exceedingly unhappy, often suffering torment and abuse from his fellow students. Today, we call it “bullying.” Even as an adult, he often received criticism and snide remarks from the more “knowledgeable” composers and music critics. And yet, in the late 19th century, emanating from virtually every household across the Western world, were the *Lyric Pieces*. His music resonated with the masses, and is well loved to this day because it speaks to the inner person.

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# Three Lyric Pieces

From Opus 38 including "Berceuse," "Elegy," and "Halling"

CONDUCTOR SCORE  
Duration - 2:15, 2:00, 0:45  
Total - 5:00

Edvard Grieg  
Arranged by Steven H. Brook

## I. BERCEUSE, Op. 38, No. 1

Allegretto tranquillo (♩ = 92)

Violins

Viola

Cello

String Bass

Vlms.

Vla.

Cello

Str. Bass

rit.  
div.

1

17 A tempo

2

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

13 14 15 16 17 18

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

19 20 21 22 23 24

25

**Vlns.** I II

**Vla.**

**Cello**

**Str. Bass**

*div. 1*

*morendo*

25 26 27 28 29 30

33 *Con moto* (♩ = 102)

**Vlns.** I II

**Vla.**

**Cello**

**Str. Bass**

*mp*

31 32 33 34 35

rit.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 36 to 40. The score is marked *rit.* (ritardando). Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Measures 36-40 show a gradual deceleration. The Viola part features a triplet in measure 39.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 41 to 45. The score is marked *A tempo* (Allegretto tempo). Dynamics include *mf* (mezzo-forte) and *f* (forte).

Measures 41-45 show a gradual acceleration. The Viola part features a triplet in measure 41.

rit.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf*

*mf*

*mf*

*mf*

46 47 48 49 50 51

52 A tempo

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mp*

*mp*

*mp*

*mp*

*mp* poco marcato

52 53 54 55 56

cresc. e stretto

Vlns.

Measures 57-61. Vlns. I and II play a melodic line with triplets. Vla. plays a descending line with triplets. Cello and Str. Bass provide harmonic support with triplets and sustained notes.

57

58

59

60

61

Vlns.

Measures 62-66. Vlns. I and II play a melodic line with triplets. Vla. plays a descending line with triplets. Cello and Str. Bass provide harmonic support with triplets and sustained notes. Dynamics include *f sempre cresc.* and *div.*

62

63

64

65

66

Cello

Str. Bass

dim. e ritard molto

*ff* molto tenuto

*ff* molto tenuto

*ff* molto tenuto

*ff* molto tenuto

*ff* molto tenuto

67 68 69 70 71

*div.*  
-3

4 1 1 0

3

4

72 **Tempo I** (♩ = 92)

*mf*

*mf*

*mf*

*mf*

*mf*

72 73 74 75 76 77

4 3 0 3

0 2

-2

V

V



80 1

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

78 79 80 81 82

*mp*

*mp*

*mp*

*mp*

*mp*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

83 84 85 86 87

*div.*

*morendo*

*pp*

*pp*

*pp*

*pp*

*pp*

## II. ELEGY, Op. 38, No. 6

Allegretto semplice (♩ = 80)

Violins I

Violins II

Viola

Cello

String Bass

1 2 3 4

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

5 6 7 8

10

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

*mp*

*div.*

*mf cantabile*

9 10 11 12

14

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

*mf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf*

13 14 15 16

17 18 19 20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f* *p* *f* *p* *f* *p*

21 22 23 24

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*fp* *fp* *fp* *fp* *fp*

25

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

25 26 27 28

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

29 30 31 32

*cantabile*

*div.*

33  $\frac{3}{V}$

I *mf* *cresc.* *cresc.* *cresc.*

Vlns. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Str. Bass *mf* *cresc.*

33 34 35

I *f* *p sub.*

Vlns. II *f* *p sub.*

Vla. *f* *p sub.*

Cello *f* *p sub.*

Str. Bass *f* *p sub.*

36 37 38 39

44

I

II

Bass

44

45

46

47

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## III. HALLING, Op. 38, No. 4

Allegro marcato (♩ = 108)

Violins I

Violins II

Viola

Cello

String Bass

This block contains the first four measures of the musical score for Violins I, Violins II, Viola, Cello, and String Bass. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is Allegro marcato with a quarter note equal to 108 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings (mf, f). A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page.

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

This block contains measures 5 through 8 of the musical score for Violins I, Violins II, Viola, Cello, and String Bass. The notation continues with various musical symbols and dynamic markings. The red watermark 'Preview Requires Purchase' remains visible across the page.



9

Vlns. I *mp*

Vlns. II *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

*p*

*non div. pizz.*

*arco -1*

*mp*

*div.*

*p*

*pizz.*

*arco*

*mp*

9 10 11 12 13

rit. A tempo

Vlns. I *mp*

Vlns. II *p*

Vla. *p*

Cello *p*

Str. Bass *p*

*non div. pizz.*

*arco*

*mp*

*mp*

*mp*

*pizz.*

*arco*

*mp*

14 15 16 17 18

19

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

19 20 21 22

*f* *mf* *f* *mf*

23

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

23 24 25 26 27

*mp* *mp* *p* *mp* *mp*

*non div.* *pizz.* *arco* *arco*

rit.

A tempo

Vlns.

I 
  
 II

Vla.

Cello

Str. Bass

28

29

30

31

32

Vlns.

I 
  
 II

Vla.

Cello

Str. Bass

33

34

35

36