



Zwei lyrische Stücke

(aus Opus 68)

von

EDVARD GRIEG

für kleines Orchester eingerichtet
vom Componisten.

1. Abend im Hochgebirge
für Streichorchester, Oboe und Horn.

2. An der Wiege
für Streichorchester.

PARTITUR.

Eigenthum des Verlegers.
8620.

LEIPZIG
C. F. PETERS.

I.

Abend im Hochgebirge.

Soir dans les montagnes. — Evening in the mountains.

Edvard Grieg, Op. 68. N° 4.

Andantino.

Oboe.

Corno in E. NB. * p

Violini 1^{mi}.

Violini 2^{di}.

Viola. pizz. p dim. e rit.

Violoncelli. pizz. p dim. e rit.

Bassi. pizz. p dim. e rit.

Oboe Solo.

a tempo

f cresc. e string.

ben ten. 3 3 3 ff

agitato dim. e più tranquillo poco a poco

a tempo

più dim. e rit. p

cresc. dim. ritard.

NB. * = gestopfter Ton.

A
Ob. *a tempo*
pp

Cor. *pp* *

Viol. *divisi p*

divisi arco p

divisi arco p

A

cresc.

f

più f

cresc.

f

più f

cresc.

f

più f

cresc.

f

più f

a tempo

The first system of the musical score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The first staff contains a triplet of eighth notes, followed by a crescendo (*cresc.*) and then a decrescendo with a ritardando (*dim. e rit.*), ending with a piano (*p*) dynamic. The second staff mirrors this structure with a crescendo, decrescendo/ritardando, and piano dynamic. The third staff also follows this pattern. The fourth and fifth staves provide a harmonic accompaniment, with the fourth staff showing a crescendo, decrescendo/ritardando, and piano dynamic, and the fifth staff showing a similar dynamic progression.

The second system of the musical score begins with a 'D' time signature. It consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The first staff starts with a fortissimo (*ff*) dynamic, followed by a decrescendo with a ritardando (*dim. e rit.*), and ends with a pianissimo (*pp*) dynamic and a *morendo* marking. The second staff starts with a forte (*f*) dynamic, followed by a decrescendo with a ritardando, and ends with a pianissimo dynamic and a *morendo* marking. The third staff starts with a fortissimo dynamic, followed by a decrescendo with a ritardando, and ends with a pianissimo dynamic and a *morendo* marking. The fourth and fifth staves also follow this dynamic progression, with the fifth staff starting with a fortissimo dynamic and ending with a pianissimo dynamic and a *morendo* marking.

II.

An der Wiege.

Au berceau. — At the cradle.

Allegretto con moto.

Edvard Grieg, Op.68.Nº 5.

Violini 1^{mi}.
(con sordini)

Violini 2^{di}.
(con sordini)

A
Viol. I. unis. a tempo

Viol. II. unis.

Viole.
(con sordini)

Violone.

Bassi.

A *p*

Viol. I. *cresc.* *f* *pp*
divisi.
cresc. *f* *pp*

Viol. II. *cresc.* *f* *pp*
divisi.
cresc. *f* *pp*

Viola. *cresc.* *f* *pp*
pizz. *arco* *div.*

Violone. *cresc.* *f* *pp*
pizz. *arco*

Bassi. *cresc.* *f* *pp*
pizz.

B

pp *pp* *pp* *pp*

pizz. *arco* *div.* *pizz.* *mf*

pizz. *arco*

B

cresc. molto *f* *pp*

cresc. molto *f* *pp*

cresc. molto *f* *pp*

cresc. molto *f* *pp*

arco *cresc. molto* *f* *pizz.* *p*

Violoncello I^{mo}

Violoncello II^{do}
e Basso.

cresc. molto *f* *pizz.* *p*

cresc. molto *f* *p*

Violoncelli Tutti div.
arco *pp*

cresc. molto *f* *p*

C

p *cresc.* *ben ten.* *ff* *dim. e rit.*

p *cresc.* *ben ten.* *ff* *dim. e rit.*

p *cresc.* *ben ten.* *ff* *dim. e rit.*

p *cresc.* *ben ten.* *ff* *dim. e rit.*

mf *div.* *unis. arco* *p* *cresc.* *ben ten.* *ff* *dim. e rit.*

p *unis.* *cresc.* *ben ten.* *ff* *dim. e rit.*

p *cresc.* *ff* *dim. e rit.*

p *cresc.* *ff* *dim. e rit.*

Bassi

p *cresc.* *ff* *dim. e rit.*

D
a tempo