

LYRIC PIECES

op. 43

for orchestra

(2020)

Edvard Grieg

arr. Aaron Travers

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2 Flutes (flute 2 doubling piccolo--in "Småfugl" only; flutes *tacet* in "Ensom Vandrer")
2 Oboes (oboe 2 doubling english horn)
2 Clarinets (in A and B \flat ; clarinet 2 doubling bass clarinet)
2 Bassoons (bassoon 2 doubling contrabassoon--in "I Hjemmet" only)

4 Horns
Trumpet in C (*tacet* in "Ensom Vandrer" and "Erotikk")
Tenor Trombone (*tacet* in "Småfugl")
Bass Trombone (*tacet* in "Sommerfugl" and "Småfugl")

Timpani
1 Percussion (vibraphone, glockenspiel, crotales, triangle, small and medium
suspended cymbals, bass drum)

Harp

Strings

SOMMERFUGL (1'45").....	1
ENSOM VANDRER (1'35").....	12
I HJEMMET (2'25").....	17
SMÅFUGL (2'15").....	22
EROTIKK (2'40").....	28
TIL VÅREN (3'35").....	33

Transposed Score

Duration: ca. 14'15"

SOMMERFUGL

from *Lyric Pieces*, op. 43

Edvard Grieg
arr. Aaron Travers

♩ = 126

Flute 1
mf *mp* *f* *mp* *mf* *mp* *f* *f*

Flute 2
mf *p* *mp* *f* *mf* *p* *mp* *f* *mf* *mp* *f*

Oboe 1
f *mp* *p* *mp* *p* *mf* *p* *mp* *f*

Oboe 2
f *mp*

Clarinet in A 1
mp *mf*

Clarinet in A 2
pp *mf* *pp* *p* *mp* *p* *mp* *p* *pp* *mf* *pp* *p*

Bassoon 1
p *p*

Bassoon 2
p *p*

Horn in F 1, 3

Horn in F 2, 4

Trumpet in C

Tenor Trombone

Suspended Cymbal
Small susp. cymb. (soft yarn) *pp* *p* 1.v. *pp* *mp*

Harp
mf

Violin I
♩ = 126
inside only
sul tasto, non vib.
mp *pp* *mp* *pp* *mf* *pp*

Violin II
pp *p* *pp* *p* *mp* *pp* *mf*

Viola
pp *mp* *pp* *p* *pp* *p* *pp* *mp* *pp* *mf*

Violoncello
pp *mp* *pp* *p* *pp* *p* *pp* *mp* *pp*

Contrabass
pizz. *mp* *mf*

rit. . . . ♩ = 96

7 ♩ = 126

5

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt.

Tbn.

Susp Cym.

Hp.

mf *p*

f *mp*

mf *mp*

f *mp*

mf *p*

mf *p*

mf *p*

mp *mp* *p* *p*

pp *mf* *pp* *mf* *pp* *mp* *pp* *mp* *p* *mf*

1.3. mute *f* *pp* (1.)

(2.4. open) *f* *pp* (*f*)

mp *pp* straight mute *mf*

Medium susp. cymb. *mp* *pp* *mf*

f *mp*

rit. . . . ♩ = 96

7 ♩ = 126

7 tutti ord., div.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *p* *pp* *p* *pp* *p*

pp *p* *pp* *p* *pp* *p* *pp* *p*

pp *p* *pp* *p* *pp* *p* *pp* *p*

pp *p* *pp* *p* *pp* *p* *pp* *p*

p *mp* *pp* *p* *mf* *p* *mf*

p *mp* *pp* *p* *mf* *p* *mf*

p *mp* *pp* *p* *mf* *p* *mf*

p *mp* *pp* *p* *mf* *p* *mf*

p *mf*

9

Fl. 1 *mp > p* *mf* *mp*

Fl. 2 *mp > p* *mf* *mp*

Ob. 1 *p* *mp > p* *f* *mp*

Ob. 2 *mf* *f* *mp*

Cl. 1 *mp* *p* *mf* *p* *mf* *mp*

Cl. 2 *mp* *p* *mf* *mp*

Bsn. 1 *mp* *mp* *mp* *mp* *mp* *mf*

Bsn. 2 *p* *mf* *mp* *pp* *p* *mf*

Hn. 1, 3 *mp* *pp* 3. (mute) *f* *p* 1. (mute) *mf*

Hn. 2, 4 *mp* *pp*

C Tpt. *pp* *mf*

Tbn. *mp* *pp*

Susp Cym. *pp* *mf*

Hp. *f* *f* *mp*

Vln. I *mp* *pp* *arco* *mp* *pp* *p* *mf*

Vln. II *mp* *pp* *mp* *pp* *mf* *pizz., div.*

Vla. *pp* *mp* *pp* *p* *mp* *pp* *p* *mf* *p* *mf*

Vc. *pp* *mp* *pp* *p* *mp* *pp* *p* *mf* *p* *mf*

Cb. *p* *p* *p*

rit. ♩ = 88

13

Fl. 1 *mp* *p* *mp* *p* *mf* *p* *mf*

Fl. 2 *mp* *p* *mp* *p* *mf* *p* *mf* *mf* *pp* *mp* *pp*

Ob. 1 *p* *mp* *p* *mf* *p* *mf* *mf* *pp* *mp* *pp*

Ob. 2 *mf* *pp* *mp* *pp*

Cl. 1 *mp* *p* *mp* *p* *mf* *p* *mf*

Cl. 2 *mf* *mf*

Bsn. 1 *mp* *mp* *mp* *mf* *mp*

Bsn. 2 *p* *mf* *p* *mf* *mp* *mf* *p*

Hn. 1, 3 (1.) *f* *pp* *f* *pp* 3. open *pp* *mf* *pp*

Hn. 2, 4 *pp* *mf* *pp*

C Tpt. *f* *mf* *mp* *pp* *mp* *pp*

Tbn. *pp* *mf* *pp*

Susp Cym. Glockenspiel (brass mallets) *f*

Hp. *mf* *dim.* *p*

rit. ♩ = 88

Vln. I *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mp*

Vln. II *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mp* *pp*

Vla. *pp* *mp* *pp* *p* *mp* *p* *mp* *p* *mf* *p* *mp*

Vc. *pp* *mp* *pp* *p* *mp* *p* *mp* *p* *mf* *p* *mf*

Cb.

17 ♩ = 126

This page contains the musical score for measures 17-20 of an orchestral piece. The tempo is marked as ♩ = 126. The score is arranged in two systems of staves. The first system includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpets, Trombones, Glockenspiel, and Harp. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features various dynamic markings such as *mf*, *mp*, *f*, *p*, *pp*, and *ppp*, along with articulation marks like accents and slurs. The key signature is one sharp (F#) and the time signature is 4/4.

21 *rit.* $\text{♩} = 96$ **24** $\text{♩} = 126$

Fl. 1 *mf* *mp* *f* *f* *f* *mp*

Fl. 2 *mf* *p* *mp* *f* *f* *mp*

Ob. 1 *mp* *f* *f* *f* *mf* *mp*

Ob. 2 *mp* *f* *f* *f* *mf* *mp*

Cl. 1 *pp* *mf* *p* *f* *f* *mf* *mp*

Cl. 2 *pp* *mf* *p* *mp* *f* *f* *mp*

Bsn. 1 *pp* *mf* *mf* *p* *p* *mp*

Bsn. 2 *p* *mf* *p* *mf* *pp* *mp* *pp* *mp* *p* *mf*

Hn. 1, 3 *pp* *mf* *f* (1.3. open) *f* *pp*

Hn. 2, 4 *mp* *pp*

C Tpt.

Tbn. *mp* *pp* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *mp* *mp* *pp*

Glock. *f* *mp* *f* *mp*

Hp. *f* *mp*

Vln. I *p* *mf* *f* *mp* *f* *mf* *mp* *div.* *p* *mf*

Vln. II *p* *mf* *p* *mf* *p* *mf* *p* *mp* *pizz., div.* *mf*

Vla. *p* *mf* *p* *mf* *p* *mf* *p* *mp* *pp* *p* *p* *mp* *pp*

Vc. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mp* *pp* *p* *p* *mp* *pp*

Cb. *mf*

25

Fl. 1 *mp > p* *f* *mp*

Fl. 2 *mp > p* *f* *mp*

Ob. 1 *p* *mp > p* *f* *mp*

Ob. 2 *mf* *f* *mp*

Cl. 1 *mp* *p* *mf* *p* *mf* *mp*

Cl. 2 *mp* *p* *mf* *mp*

Bsn. 1 *mf* *mp* *mp* *mp* *mp*

Bsn. 2 *p < mf* *mp* *pp* *p < mf*

Hn. 1, 3 (1.) *f* *mp* *pp* *f* *p*

Hn. 2, 4 *mp* *pp*

C Tpt. *open* *mf* *pp* *mf*

Tbn. *mp* *pp*

Glock. *f* *mp*

Hp. *mf* *f* *mf*

Vln. I *mp* *pp* *p* *mp* *p* *mf*

Vln. II *arco* *mp* *pp* *p* *mp* *pizz., div.* *mf*

Vla. *p < mf* *p < mf* *pp* *mp* *pp* *p < mp* *pp*

Vc. *p < mf* *p < mf* *pp* *mp* *pp* *p < mp* *pp*

Cb. *p*

rit.

29

Fl. 1 *mp* *p* *mp* *p* *mf* *p* *mf*

Fl. 2 *mp* *p* *mp* *p* *mf* *p* *mf*

Ob. 1 *p* *mp* *p* *mf* *p* *mf*

Ob. 2 *p* *mp* *p* *mf* *p* *mf*

Cl. 1 *mp* *p* *mp* *p* *mf* *p* *mf*

Cl. 2 *mf* *mf*

Bsn. 1 *mf* *mp* *mp* *mp* *mp*

Bsn. 2 *p* *mf* *p* *mf* *mp*

Hn. 1, 3 *mf* *f* *pp* *f* *pp* *pp*

Hn. 2, 4 *pp*

C Tpt. *f* *mf* *mp* *pp* *mp* *pp*

Tbn. *pp*

Glock. *f5*

Hp. *mf*

Vln. I *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vln. II *arco* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla. *p* *mf* *p* *mf* *pp* *mp* *pp* *p* *mp* *p* *mp*

Vc. *p* *mf* *p* *mf* *pp* *mp* *pp* *p* *mp* *p* *mp*

Cb. *pp*

3.

rit.

33 $\text{♩} = 88$ 34 $\text{♩} = 126$

Fl. 1 $mf \rightarrow mp \rightarrow f$

Fl. 2 $mf \rightarrow pp \rightarrow mp \rightarrow pp$ $mf \rightarrow p \rightarrow mp \rightarrow f$ $mf \rightarrow p \rightarrow mp \rightarrow f$

Ob. 1 mf mf mp f

Ob. 2 $mf \rightarrow pp \rightarrow mp \rightarrow pp$ mp

Cl. 1 mp

Cl. 2 $pp \rightarrow mf \rightarrow pp$ p $pp \rightarrow mf \rightarrow pp$ p

Bsn. 1 mf mp pp mp p p pp mp

Bsn. 2 mf p p p

Hn. 1, 3 mf pp pp p pp p pp mp

Hn. 2, 4 mf pp pp p pp p pp mp (a2)

C Tpt.

Tbn. mf pp mp pp

Glock. f mp

Hp. *dim.* p mf

Vln. I $mf \rightarrow pp$ mp pp mp f mp p mp f

Vln. II $mf \rightarrow pp$ $mp \rightarrow pp$ pp mp pp p pp p

Vla. p mf p mp pp p pp p pp p

Vc. p mf p mf pp pp p pp p pp

Cb. mp

$\text{♩} = 88$ 34 $\text{♩} = 126$

37

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 3
Hn. 2, 4
C Tpt.
Tbn.
Susp. Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf mp f ff ff
mf mp f ff
mp f mp f ff ff f
mf p mp f mf p ff ff f
mf p mp f pp mf p ff ff f
mp mf pp p mf pp mf p mp f
pp mp pp mf f p f p f p f
pp mp pp mf pp mf pp mf pp mf
straight mute f
mp pp mf pp mf pp mf pp mf
Medium susp. cymb. (soft yarn) p f l.v.
p mf mp f mp ff f
p mp p mf p f p f p f
p mp pizz. p mf p f p f p f
mf f p f p f p f

41 rit. ♩ = 88

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 3
Hn. 2, 4
C Tpt.
Tbn.
Susp. Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mp* *mf* *p* *mp* *p*
f *mp* *p*
mf *p*
mf *p*
p *f* *p* *mf* *p* *mp* *p*
f *mp* *mf* *p*
mf *p*
mf *p* *mp* *pp*
p *mf* *p* *mp*
p *mf* *p* *mf* *p* *mp* *pp* *p*
p *mf* *p* *mf* *p* *mp* *pp* *p*
mf *mp* *p*

ENSOM VANDRER

from Lyric Pieces, op. 43

Edvard Grieg
arr. Aaron Travers

♩ = 44

The score is arranged for a full orchestra and includes the following parts:

- Woodwinds:** Oboe 1, Oboe 2, Clarinet in A 1, Clarinet in A 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Tenor Trombone, Bass Trombone.
- Percussion:** Timpani, Cymbal (with instructions: "scrape w/ triangle beater" and "to Glock."), Harp.
- Strings:** Violin I, Violin II, Viola, Violoncello, Contrabass.

The score begins with a tempo marking of ♩ = 44. The woodwinds and strings play a melodic line with dynamic markings such as *f*, *mp*, *mf*, *p*, *pp*, and *ppp*. The strings include instructions for *pizz.* (pizzicato) and *arco* (arco). The harp provides accompaniment with dynamic markings like *f* and *mp*. The percussion parts include specific techniques like "scrape w/ triangle beater" and "to Glock."

8 9

Ob. 1 *f* *p f* *p mf* *p mf*

Ob. 2 *mf* *p f* *p* *mf* *p* *mf*

Cl. 1 *mf* *p* *f* *p mf* *p mf*

Cl. 2 *mf* *p f* *p* *mf* *p* *mf*

Bsn. 1 *mf* *p* *mf* *p* *mf* *mf*

Bsn. 2 *mf* *p* *mf* *p* *mf* *mf*

Hn. 1 *f* *p f* *p* *mf* *p* *mf* *p* *mf* *p*

Hn. 2 *pp* *mp* *pp* *pp* *mp* *pp* *mf* *pp* *mf* *p* *mf* *p*

Hn. 3 *pp* *mp* *pp* *pp* *mp* *pp* *mf* *pp* *mf* *p* *mf* *p*

Hn. 4

Tbn. *mf* *p* *mf* *p* *mf* *p*

B. Tbn. *mf* *p* *mf* *p* *mf* *p*

Timp.

Cym. Glockenspiel (brass mallets) *mf*

Hp. *f*

9 *arco*

Vln. I *pp* *mp* *pp* *pp* *mp* *pp* *mf* *p* *mf*

Vln. II *ppp* *pp* *mp* *pp* *pp* *mp* *pp* *mf* *pp* *mf* *p* *mf* *p*

Vla. *ppp* *pp* *mp* *pp* *pp* *mp* *pp* *mf* *pp* *mf* *p* *mf* *p*

Vc. *ppp* *pizz.* *f*

Cb. *mf*

15 rit. ♩ = 40 rit. ♩ = 36 ♩ = 40 ♩ = 44

Ob. 1 *ff* *f* *mp* *f* *p* *f*

Ob. 2 *ff* *f* *mp* *f* *p* *f*

Cl. 1 *ff* *mf* *p* *pp* *f*

Cl. 2 *ff* *mf* *p* *pp* *f* *p*

Bsn. 1 *ff* *p* *pp* *mf* *p*

Bsn. 2 *ff* *p* *mp* *p* *mf* *p*

Hn. 1 *mf* *p* *f* *p* *f* *p* *f*

Hn. 2 *mp* *f* *p* *pp* *mf* *pp*

Hn. 3 *mp* *f* *p* *pp* *mf* *pp*

Hn. 4 *mp* *f* *p* *p*

Tbn. *mp* *f* *p*

B. Tbn. *mp* *f* *p*

Timp. (medium mallets) *mf* *f*

Glock.

Hp. *ff* *mf* *mp* *f*

Vln. I *ff* *pp* *p* *pp* *mp* *pp*

Vln. II *mp* *f* *mp* *p* *pp* *mp* *pp*

Vla. *mp* *f* *mf* *p* *pp* *mp* *pp*

Vc. arco *pp* *p* *f*

Cb. arco *f* *pp* pizz. *mp* *mf*

24

rit. ♩ = 40 rit.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn.

B. Tbn.

Timp.

Glock.

Hp.

24

rit. ♩ = 40 rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

28 $\text{♩} = 36$ $\text{♩} = 40$ rit. $\text{♩} = 36$

Ob. 1 mp p mp p

Ob. 2 mp

Cl. 1 p

Cl. 2 p p mp p

Bsn. 1 p mf p

Bsn. 2 p mp p

Hn. 1 p

Hn. 2 p pp

Hn. 3

Hn. 4 p p pp

Tbn.

B. Tbn.

Timp. p pp

Cym.

Harp. mp

Vln. I

Vln. II mp p

Vla. p

Vc.

Cb. pizz. mp

I HJEMMET

from Lyric Pieces, op. 43

17

Edvard Grieg
arr. Aaron Travers

♩ = 60

Flute 1
Flute 2
Oboe
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2/
Bass Clarinet
Bassoon 1
Bassoon 2/
Contrabassoon
Horn in F 1, 3
Horn in F 2, 4
Trumpet in C
Tenor Trombone
Bass Trombone
Vibraphone (medium rubber mallets)
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

8 $\text{♩} = 69$ 9 rit. $\text{♩} = 48$ 14 $\text{♩} = 60$

Fl. 1

Fl. 2

Ob. *pp* *mp* *mf* *p* *f* *mp* *f* *mp* *pp*

Eng. Hn. *p* *pp* *mp* *mf* *p* *f* *mp* *f* *mp* *pp*

Cl. 1

Cl. 2 to bass clarinet *pp*

Bsn. 1 *mp*

Bsn. 2 *p* *pp* *mp*

Hn. 1, 3 SOLO (1.) *P* *p*

Hn. 2, 4 *pp*

C Tpt.

Tbn.

B. Tbn.

Vib.

Hp. *f* *mp*

Vln. I *mp* *p* *mf* *p* *mf* *pp*

Vln. II arco *mp* *p* *mf* *p* *pp* arco, div.

Vla. arco *mp* *p* *mf* *p* *pp* *p* arco, div.

Vc. arco, div. *mp* *p* *mf* *p* *pp* *p* arco, div.

Cb. pizz. *mp* *p* *mf* *p* *pp* *p* pizz.

15

Fl. 1

Fl. 2

Ob.

Eng. Hn. SOLO
p *mf* *f* *mf* *mp*

Cl. 1

Cl. 2 Bass Clarinet
pp *mp* *pp*

Bsn. 1 *pp* *pp* *mp* *pp*

Bsn. 2 *pp* *pp* *mp* *pp*

Hn. 1, 3 *mp* *p* *mp* *pp*

Hn. 2, 4 2. *p* *pp*

C Tpt. straight mute *mp*

Tbn. *pp* *p* *pp*

B. Tbn. *pp* *p* *pp*

Vib.

Hp.

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb.

♩ = 69

rit.

♩ = 48

♩ = 60

Fl. 1 *mp* *mf* *p* *mf* *p f* *mp* *pp*

Fl. 2 *f* *mp*

Ob.

Eng. Hn. *mf* *p* *pp*

Cl. 1

B. Cl.

Bsn. 1 *mf* *p* *pp*

Bsn. 2 *mf* *pp*

Hn. 1, 3 *mf* *pp*

Hn. 2, 4 *mp* *mf* *pp*

C.Tpt. *p* *mf* *p* *mf* *mp* *pp*

Tbn. *p* *mf*

B.Tbn. *p* *mf* *pp*

Vib.

Hp. *f* *mp*

rit.

♩ = 48

♩ = 60

Vln. I *mp* *p* *mf* *pp* *p* *mf* *mp*

Vln. II arco *mp* *p* *mf* *pp* *p* *mp*

Vla. arco *mp* *p* *mf* *pp* *p* *mp*

Vc. arco, div. *mp* *p* *mf* *pp* *p* *mp*

Cb. *mf* *p* *mf* *pp* *mp*

SOLO

SOLO

SOLO

SOLO

arco

pizz.

arco

pizz.

30 31

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

Ob. *mp* *pp*

Eng. Hn. *mp* *pp*

Cl. 1 SOLO *p* *mp* *mf* *mp*

B. Cl. *pp* *p* *mp* *pp*

Bsn. 1 *pp* *p* *mp* *p* *mp* *pp*

Bsn. 2 Contrabassoon *p* *pp*

Hn. 1, 3

Hn. 2, 4 2. *pp* *mp* *p* *pp*

C Tpt.

Tbn.

B. Tbn.

Vib. *p*

Hp. *pp*

31

Vln. *pp* tutti, div. *ppp*

Vln. *pp* tutti *ppp*

Vla. *pp* tutti *ppp*

Vc. *pp* tutti *ppp*

Cb. *ppp* arco *ppp*

SMÅFUGL

from *Lyric Pieces, op. 43*

Edvard Grieg
arr. Aaron Travers

♩. = 60

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F 1, 3
Horn in F 2, 4
Trumpet in C
Triangle
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

mp < *f* *mp* < *f* *mp* < *f* *mp* < *f* *mp* < *f* *mp* < *f* *mp* < *f* *mp* < *f*

p < *p* < *p* < *mp* < *mf* < *f*

p < *p* < *p* < *mp* < *mf* <

p < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf* *p* < *mf*

pizz. *mp* *mf*

pizz. *mp* *mf*

p < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f*

p < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f* *p* < *f*

harmon mute
p < *mf* *p* < *mf*

sim.

9

7

Fl. 1

Fl. 2 to picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt.

Tri.

Hp.

Vln. I

Vln. II

Vla. pizz. arco

Vc. pizz. arco

Cb. pizz. arco

mf *p* *mf* *mf* *mp* *pp* *mp* *pp* *mp* *p*

mf *p* *mf* *mf* *mp* *pp* *mp* *pp* *mp* *p*

mf *p* *mf* *mf* *mp* *pp* *mp* *pp* *mp* *p*

mf *p* *mf* *mf* *mp* *pp* *mp* *pp* *mp* *p*

3. 1.3.

2. straight mute

9

13

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt.

B. D.

Hp.

Piccolo

f

f

f *p*

f *p*

f *mp* *f*

f *mp*

mf *f*

mf *f*

mf *mf* *mf* *mf* *mp* *mp* *p*

mf *mf* *mp* *mp* *p*

mf *mf* *mf* *mf* *mp* *mp* *p*

mp

Glockenspiel (brass mallets)

mf

f

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco, div.

arco, div.

pizz. *mf*

arco *mf* *mp* *mp* *p* pizz. *mf*

pizz. *mf* arco *mf*

pizz. *mf* arco *mf*

mf *mf* *mp* *mp* *p* pizz. *mf*

mf *mf* *mp* *mp* *p* arco *mf*

mf *mf* *mp* *mp* *p* pizz. *mf*

22

19

Fl. 1 *p* *mp* *f* *mp* *f* *mp* *f* *mp*

Picc. *mp* to flute Flute *mp* *f* *mp* *f* *mp* *f* *mp*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Cl. 1 *p* *f* *mp* *mf* ⁵ *p*

Cl. 2 *f* *mp* *mf* ⁵ *p*

Bsn. 1 *mf* *p*

Bsn. 2

Hn. 1, 3 *mp* *p*

Hn. 2, 4 *mp* *pp*

C Tpt. harmon mute *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Glock. Triangle come sopra *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Hp. *mf*

22

Vln. I arco, sul tasto *mf* *p*

Vln. II arco, sul tasto *mf* *p*

Vla. arco *mp* *p* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. pizz. *mp* *p*

Cb.

25

Fl. 1 *f* *mp* *f* *mp* *f*

Fl. 2 *f* *mp* *f* *mp* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *mf* *p* *f*

Cl. 2 *mf* *p* *mf* *p* *f*

Bsn. 1 *mf* *p* *f*

Bsn. 2 *mf* *p* *f*

Hn. 1, 3 1.3. open *mf* *p* *f*

Hn. 2, 4 4. open *mf* *p* *f* 2. open *mf* *p*

C Tpt. *mf* *p* *mf* *p* *mf* *mf* *p* *mf* *p*

Tri. *p* *mf* *p* *mf*

Hp. *mf*

30

Vln. I *mf* *p* *mf* *p* *mf* *pizz.* *f*

Vln. II *mf* *p* *mf* *p* *mf* *pizz.* *f*

Vla. *f* *p* *f* *p* *f* *mf* *f* arco *p*

Vcl. *f* *p* *f* *p* *f* *mf* *f* arco *p*

Cb. *f* *pizz.* *f* *mf* *f* *f* *mf*

31

Fl. 1 *pp*

Fl. 2

Ob. 1 *pp*

Ob. 2

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

Bsn. 1 *p* *mf* *pp*

Bsn. 2 *pp*

Hn. 1, 3

Hn. 2, 4 *mf > p* *mf > p* *mf > p* *mp > p* *pp*

C Tpt.

Tri. *pp*

Hp. *mp*

Vln. I *arco, ord.* *pp* *pizz., div.*

Vln. II *arco, ord.* *pp* *pizz.*

Vla. *p* *pp* *pizz.*

Vc. *p* *pp* *ppp* *pizz.*

Cb. *p*

EROTIKK

from Lyric Pieces, op. 43

Edvard Grieg
arr. Aaron Travers

$\text{♩} = 54$

rit. . . .

Musical score for woodwinds and strings, measures 1-10. The score includes parts for Flute 1, Flute 2, Oboe 1 (marked SOLO), Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bassoon 1, Bassoon 2, Horn in F 1, 3, Horn in F 2, 4, Tenor Trombone, Bass Trombone, Timpani, and Suspended Cymbal. The Harp part is also present. The key signature is B-flat major (two flats) and the time signature is 2/4. Dynamics include *pp*, *p*, *mp*, *f*, *mf*, and *p*. The Oboe 1 part features a solo section with a *mp* dynamic. The woodwinds and strings play a rhythmic accompaniment, with the strings using *pizz.* (pizzicato) and *div.* (divisi) markings. The Harp part consists of arpeggiated chords.

$\text{♩} = 54$

rit. . . .

Musical score for strings, measures 1-10. The score includes parts for Violin I, Violin II, Viola, Violoncello (marked div.), and Contrabass. The key signature is B-flat major (two flats) and the time signature is 2/4. Dynamics include *pp*, *p*, *mp*, and *p*. The Violin I and II parts play a rhythmic accompaniment, with the Violin I part using *pp* and *p* dynamics. The Viola part uses *pp* and *p* dynamics. The Violoncello part uses *p* and *pp* dynamics. The Contrabass part uses *p* and *mp* dynamics. The strings play a rhythmic accompaniment, with the Violoncello and Contrabass parts using *pizz.* (pizzicato) and *div.* (divisi) markings.

a tempo

♩ = 44 9 ♩ = 54

8

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. 1 *mf* *p* *p* < *mf* > *p* *mf*

Ob. 2 *mf* *p* *p* *mf*

Cl. 1 *mf* *p* *p* < *mf* > *p* *mf*

Cl. 2 *mf* *p* *p* < *mf* > *p* *mf*

Bsn. 1 *mf* *p* *p* *mp* *p*

Bsn. 2 *mf* *p* *p* *mp*

Hn. 1, 3 *mf* *p* 1. *pp* < *mf* > *p* 1.3.

Hn. 2, 4 *mf* *p*

Tbn. *mf* *p*

B. Tbn. *mf* *p*

Timp. *mf* *p*

Cym.

Hp. *f* *p* *mp*

a tempo

♩ = 44 9 ♩ = 54

SOLO

Vln. I *mf* *p* *p* *mf* *mp* outside only *mf* *p* *mf* tutti

Vln. II *mf* *p* *ppp* *pp* *pp*

Vla. *mf* *p* *pp* *mp* *pp* *mp* *p* *mf*

Vc. *mf* *pp*

Cb. *mf* *p*

17 ♩ = 66 accel. . . . ♩ = 80 accel. . . . ♩ = 92

accel. 25 ♩ = 96 accel. ♩ = 104 molto rit. ♩ = 54

23

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

Tbn.

B. Tbn.

Timp.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Susp. Cym. (soft yarn mallets) 1.v.

mf *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f* *mf*

mf *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f* *mf*

mp *mf* *p* *mf* *mf* *mf* *f* *mp* *ff*

mf *mp* *f* *mp* *f* *mp* *f* *mp* *f* *ff*

mp *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f* *p*

mf *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f* *p*

mp *mf*

pp *mf*

mf *pp* *mf* *mf* *mf* *mp* *f* *ff* *mf* *p*

mf *mp* *f* *mp* *f* *mp* *f* *mp* *f* *ff* *mf* *p*

mf *mf* *mp* *f* *ff* *mf*

mf *pp* *mf* *mf* *mf* *mp* *f* *ff* *mf* *f* *p* *ff*

mf *f* *p*

accel. 25 ♩ = 96 accel. ♩ = 104 molto rit. ♩ = 54

TIL VÅREN

from *Lyric Pieces, op. 43*

33

Edvard Grieg
arr. Aaron Travers

$\text{♩} = 66$

Flute 1
pp *sim.*

Flute 2
pp *sim.*

Oboe 1
pp *mp* *p* *mp* *pp*

Oboe 2
pp *mp* *p* *mp* *pp*

Clarinet in Bb
pp *sim.*

Bass Clarinet in Bb

Bassoon 1, 2

Horn in F 1, 3

Horn in F 2, 4

Trumpet in C

Tenor Trombone

Bass Trombone

Timpani

Crotales
(brass mallets)
p

Harp
pp *sempre l.v.*

$\text{♩} = 66$
pp *div. a 3*

Violin I

Violin II

Viola

Violoncello

Contrabass

ten. a tempo ten. a tempo 11

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1,2
Hn. 1, 3
Hn. 2, 4
C. Tpt.
Tbn.
B. Tbn.
Timp.
Crot.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *pp* *p* *pp* *mf* *p* *mf* *p* *mp* *p*

mf *p* *mp* *pp* *mf* *p* *mp* *p*

mp *pp* *p* *pp* *p* *pp*

mf *p* *mp* *pp* *mf* *p* *mp* *p*

mp *pp* *p* *pp* *p* *pp*

mf *p*

1. mute
mp *pp* *p* *pp*

p

mp *pp* *mp* *pp* *mf*

ten. a tempo ten. a tempo 11

mp *pp* *p* *pp* *pp* *p* *pp*

mp *pp* *p* *pp* *p* *pp*

pizz. *mf*

pizz. *mf*

ten. a tempo 17 ten.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1,2
Hn. 1, 3
Hn. 2, 4
C Tpt.
Tbn.
B. Tbn.
Timp.
Crot.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *p*

mp *pp* *mf* *p* *mf* *p*

mf *pp* *mf* *p* *mf* *p*

mf *pp* *mf* *p* *mf* *p*

mp *pp* *mf* *p* *mf* *p*

mf *pp* *mf* *p* *mf* *p*

straight mute
mf *pp* *mf* *p* *mf* *p*

pp *mf* *p* *mp* *f*

mf

ten. a tempo 17 ten.

pp *mp* *mf* *p* *mp* *f*

mp *p* *mf* *pp* *mf* *p* *mp* *f*

a tempo

rit. ♩ = 56

23 a tempo

19

Fl. 1 *mp* *f* *p*

Fl. 2 *mp* *f* *p*

Ob. 1 *mp* *p* *mp* *f* *p*

Ob. 2 *mp* *p* *mp* *f* *p*

Cl. *mp* *f* *p*

B. Cl. (2nd time only) *mf* *pp*

Bsn. 1,2 *p* *mp* *p* *mp*

Hn. 1, 3 *mp* *f* *p* 3. mute *mf* *p* *mp* *p*

Hn. 2, 4 *p* *mp* *p* *mp*

C Tpt. *p* *pp* *p* *mf* *pp*

Tbn. *mp* *p* *mp* *p*

B. Tbn. *mf* *pp*

Timp. *mp*

Crot.

Hp. *mp* *f* *mp*

a tempo

rit. ♩ = 56

23 a tempo

Vln. I *mp* *mf* *pp*

Vln. II *mp* *p* *mp* *f* *pp* div. a 2 *p* *mf* *p*

Vla. *f*

Vc. (2nd time only) arco *f* *mp* *p* *mp* *p*

Cb. (2nd time only) pizz. *mf*

31 $\text{♩} = 72$

accel.

$\text{♩} = 76$

accel.

Fl. 1

Fl. 2

Ob. 1
mf > *p* *mf* > *p* *mf* > *p* *mf* > *p* *f* > *mp* *f* > *mp* *f* > *mp*

Ob. 2
f > *mp* *f* > *mp* *f* > *mp* *f* > *mp* *f* > *mp* *f* > *mp* *f* > *mp*

Cl.
mf > *p* *mf* > *p* *mf* > *p* *mf* > *p* *f* > *mp* *f* > *mp* *f* > *mp*

B. Cl.
mf > *p* *mf* > *p* *mf* > *p* *mf* > *p* *f* > *mp* *f* > *mp* *f* > *mp*

Bsn. 1,2
p — *mf* *p* — *mf* *p* — *mf* *p* — *mf* *mp* — *f*

Hn. 1,3
mf — *p* *mf* — *p* *mf* — *p* *mf* — *p* *f* > *mp* *f* > *mp* *f* > *mp*

Hn. 2,4
p — *mf* *p* — *mf* *p* — *mf* *p* — *mf* *mp* — *f*

C Tpt.
open
mf — *p* *mf* — *p* *mf* — *p*

Tbn.
mf — *p* *mf* — *p* *mf* — *p* *mf* — *p* *mf* — *mp* *mf* — *mp* *mf* — *mp*

B. Tbn.

Timp.

Crot.
Susp. Cymbal (soft yarn mallets) *pp* — *f* l.v.

Hp.
mf *f*

31 $\text{♩} = 72$

accel.

$\text{♩} = 76$

accel.

Vln. I
mf *f* > *mp* *f* > *mp* *f* > *mp*

Vln. II
p — *mf* *p* — *mf* *p* — *mf* *p* — *f* *mp* — *f*

Vla.
f *f* > *mp* *f* > *mp* *f* > *mp*

Vc.
mf *f* > *mp* *f* > *mp* *f* > *mp*

Cb.

37 $\text{♩} = 80$

Fl. 1, 2: Flute parts with dynamics *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*.
Ob. 1, 2: Oboe parts with dynamics *f*, *p*, *ff*.
Cl., B. Cl.: Clarinet and Bass Clarinet parts with dynamics *mp*, *f*.
Bsn. 1, 2: Bassoon parts with dynamics *mp*, *f*.
Hn. 1, 3, 2, 4: Horn parts with dynamics *mp*, *f*.
C. Tpt., Tbn., B. Tbn.: Trumpet and Trombone parts with dynamics *f*, *p*, *f*.
Timp.: Timpani part with dynamics *p*, *mf*.
Cym.: Cymbal part.
Hp.: Harp part with dynamics *ff*.

37 $\text{♩} = 80$

Vln. I, II: Violin parts with dynamics *f*, *p*, *f*, *p*, *f*, *p*, *f*.
Vla., Vc., Cb.: Viola, Violoncello, and Contrabass parts with dynamics *mp*, *f*.
Cmb.: Cymbal part.

rit. $\text{♩} = 52$

meno mosso

46 $(\text{♩} = 52)$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1,2

Hn. 1, 3

Hn. 2, 4

C Tpt.

Tbn.

B. Tbn.

Timp.

Cym.

Hp.

open

sotto voce

mp *f* *mf* *ff* *p* *pp*

2.

Glückenspiel (brass mallets)

1.v.

(sempre 1.v.)

mp *f* *mf* *ff* *p* *pp*

rit. $\text{♩} = 52$

meno mosso

46 $(\text{♩} = 52)$

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *ff* *mf* *ff* *p dolce* *p* *pizz.* *mp*

49

Fl. 1 *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Fl. 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Ob. 1 *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Ob. 2 *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Cl. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

B. Cl. *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Bsn. 1,2 (2.) *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Hn. 1, 3 *pp* *p* *pp* *p* *pp*

Hn. 2, 4 *p* *pp* *p*

C Tpt.

Tbn.

B. Tbn.

Timp.

Glock. 5

Hp.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla.

Vc.

Cb.

54

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet, Bass Clarinet, Bassoon 1 & 2, Horns 1, 2, 3 & 4, Trumpets, Trombones, Timpani, Glockenspiel, and Harp. The music is in 4/4 time with a key signature of one sharp (F#). The woodwinds and strings play a melodic line with dynamic markings ranging from *pp* to *mf*. The brass instruments provide harmonic support with sustained notes. The harp plays a rhythmic accompaniment.

54

Musical score for strings, including Violin I & II, Viola, Violoncello, and Contrabasso. The strings play a melodic line with dynamic markings ranging from *mp* to *mf*. The Violin I and II parts have a similar melodic line to the woodwinds. The Viola, Violoncello, and Contrabasso parts provide harmonic support with sustained notes.

rit. ♩ = 40

59

Fl. 1 *mf* *p* *mf* *p* *mp* *ff* *f* *mp* *f* *mp* *mp* *ff*

Fl. 2 *mf* *p* *mf* *p* *mp* *ff* *f* *mp* *f* *mp* *mp* *ff*

Ob. 1 *mf* *p* *mf* *p* *mp* *ff* *f* *mp* *f* *mp* *mp* *ff*

Ob. 2 *mf* *p* *mf* *p* *mp* *ff* *f* *mp* *f* *mp* *mp* *ff*

Cl. *mp* *mf* *mp* *mf* *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

B. Cl. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

Bsn. 1, 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f* *mp*

Hn. 1, 3 *mp* *mf* *mp* *f* *mp* *mf* *ff*

Hn. 2, 4 *pp* *mp* *pp* *mp* *pp* *f* *p* *mf* *p* *mf* *p* *f* *ff*

C Tpt. *straight mute* *f* *mp* *mf* *f*

Tbn. *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *f* *p*

B. Tbn. *mp* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *f* *p*

Timp. *mf* *p* *f*

Glock. *f* *ff*

Hp. *ff*

Vln. I *f* *mf* *f* *ff*

Vln. II *f* *mf* *f* *ff*

Vla. *f* *mf* *f* *ff*

Vc. *f* *ff*

Cb. *f* *arco* *ff*

rit. ♩ = 40

65 **66** *rit.* $\text{♩} = 32$

Fl. 1 *p* $\text{p} \text{pp}$

Fl. 2 *p* $\text{p} \text{pp}$

Ob. 1 *p* $\text{p} \text{pp}$

Ob. 2 *p* $\text{p} \text{pp}$

Cl. *p* $\text{p} \text{pp}$

B. Cl. *p* $\text{p} \text{pp}$

Bsn. 1,2 *mp* $\text{p} \text{pp}$

Hn. 1, 3

Hn. 2, 4

Timp.

Glock. *mp*

Hp. *mp*

66 *rit.* $\text{♩} = 32$

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *pp*

Cb. *mp* pizz.

♩ = 40 rit. *♩* = 32 *♩* = 80 rit. *♩* = 60

70

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

Ob. 1 *pp* *pp* *ppp*

Ob. 2 *pp*

Cl. *p* *pp* *sotto voce* *pp* *ppp*

B. Cl. *p* *pp* *sotto voce* *pp* *ppp*

Bsn. 1,2 *mp* *pp*

Hn. 1, 3 1. mute *mp* *ppp*

Hn. 2, 4 4. *mp* *pp*

Timp.

Glock. *p*

Hp. *mf* *mp*

Vln. I *ppp* *sotto voce* *ppp*

Vln. II *ppp* *sotto voce* *pp* *ppp*

Vla. *pp* *ppp* *mp* *ppp*

Vc. *pp* *sotto voce* *ppp*

Cb. arco *mp* *pp* *pp* *sotto voce* *ppp*