

# GRIEG

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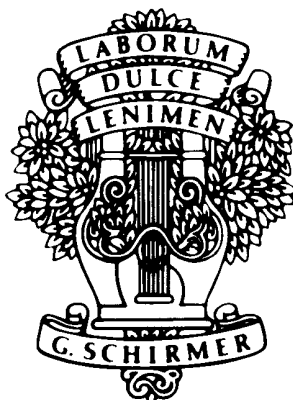
# FIRST MOVEMENT of Grieg's Piano Concerto

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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* (♩ = 84) 1

*meno mosso* (slower) *stringendo* (quicken)

*pp* *molto* *ff*

*molto ritard.* (slow off lots) 3

Piano

(Damper Pedal)

*Lento* (slow) *stringendo* (quicken) 4

*pesante* (heavy) *ritard.* (slow off) 5

*a tempo* 6

♩ = 84 (or somewhat slower) 7

Top voice prominent

*mf* *p* *mf* *p* 8 9 10

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 technic, 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.* *dim.* *mf* *pp*

*a tempo* 15 *mp* *mf cresc. 5* 16

17 *f* 18 *p*

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

Animato (between ♩ = 92 & ♩ = 112)

19 20

*p molto leggero*

No pedal

21 22

*f* *l.h.* *l.h.* *l.h.* *l.h.* *l.h.* *l.h.* *fz*

S.P. \* .....

23 24

No pedal

25 26

*f* *l.h.* *l.h.* *l.h.* *l.h.* *l.h.* *l.h.*

S.P. \* .....

Right Hand, easier

27

28

Musical score for measures 27 and 28, right hand easier. The score is written for the right hand in treble clef and the left hand in bass clef. It features various musical notations including triplets, slurs, and fingerings. The key signature has two sharps (F# and C#).

8 *breve*

29

*calando*

30

Musical score for measures 29 and 30. Measure 29 is marked *breve* and measure 30 is marked *calando*. The score includes treble and bass clefs with various musical notations and fingerings. The key signature has two sharps (F# and C#).

*a tempo cantabile*

31

32

33

Musical score for measures 31, 32, and 33. Measure 31 is marked *a tempo cantabile* and *mf*. The score includes treble and bass clefs with various musical notations and fingerings. The key signature has two sharps (F# and C#).

34

35

36. *molto rit.*

Musical score for measures 34, 35, and 36. Measure 34 is marked *f* and *molto cresc.*. Measure 35 is marked *ff* and *ritard.*. Measure 36 is marked *mp* and *molto rit.*. The score includes treble and bass clefs with various musical notations and fingerings. The key signature has two sharps (F# and C#).



43  
*poco sostenuto*  
(somewhat lingeringly)

44

Vivo

45

*ritard.*

*f* *p molto cresc. poco a poco*

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

46

47 *meno mosso*  
(slower)

*a tempo*

48

*ff mp*

*fff*

\* S.P. \*

49

50

51

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

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

52

53

*f*

S.P.

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

Tempo rubato

54

D. P.  
S. P.

55

*molto rallent.*

*più rallent.*

add una corda (soft pedal)

Tempo I°

56

57

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)

fp dim. p tre corde

62

63

64

65

mp f più mf molto

66

67

68

ff

69

70

71

*poco rit.*

cresc. fff 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.