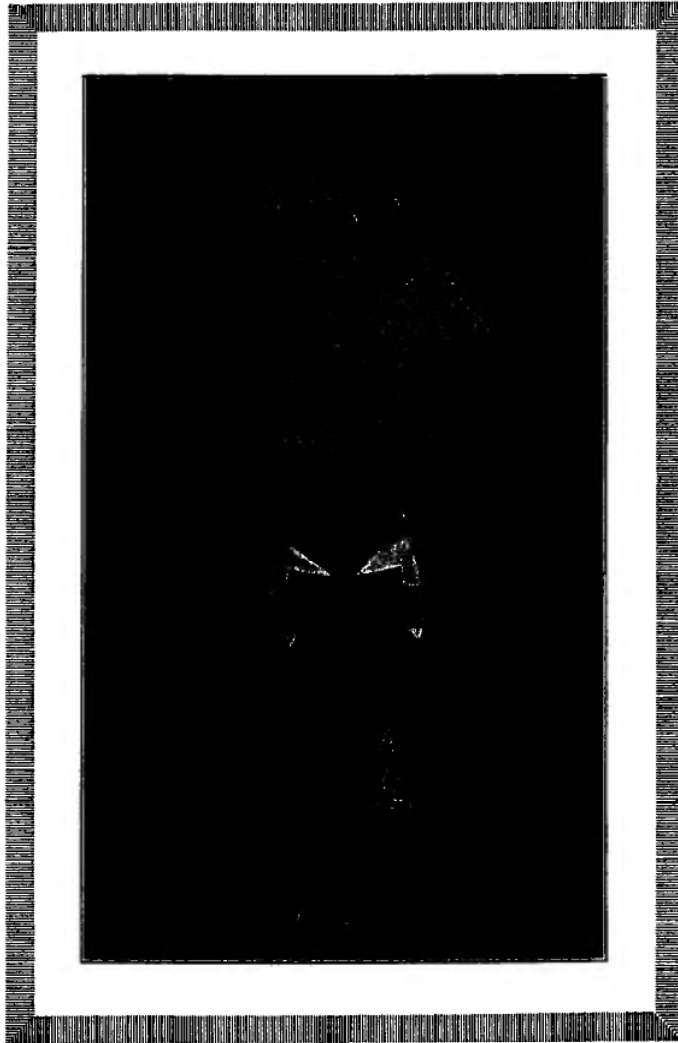


DANCE OF THE ELVES

Op. 12, No. 4

By

EDVARD GRIEG



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REVISED EDITION WITH FINGERING, PEDALING, PHRASING, AND INSTRUCTIVE ANNOTATIONS ON POETIC IDEA, FORM AND STRUCTURE, AND METHOD OF STUDY

By **LEOPOLD GODOWSKY**

BIOGRAPHICAL SKETCH AND GLOSSARY

By **LEWIS G. THOMAS**

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DANCE OF THE ELVES

Biographical Sketch—Edvard Hagerup Grieg

Born in Bergen, Norway, June 15, 1843
Died in Bergen, Norway, September 4, 1907

IN his early years, Edvard Hagerup Grieg studied the pianoforte with his mother who was a gifted amateur pianist. He began composing before his tenth year, and so unmistakable was his musical talent that he was sent to Leipsic to continue his studies. There he spent four years studying theory and composition with Hauptmann, Richter, and Reinecke, and the pianoforte with Wenzel and Moscheles. After this period of study Grieg became a pupil of Gade in Copenhagen.

In 1867 he founded and conducted the Musical Union in Christiania. During this period of his life he began his crusade for "nationalism" in music—following a movement started by his friend Rikard Nordraak. As all of Grieg's compositions are based on the folk songs of his native land, it is but natural that they should have a strong Scandinavian flavor.

He was most successful in compositions in small forms, although he did not limit himself in this respect. His *Pianoforte Concerto* stands as proof that he could express himself effectively in works of larger content. Still, his name will always be associated with his lovely songs and his short pianoforte sketches in lyric style.

Had Grieg possessed a more robust constitution he undoubtedly would have left a much more comprehensive list of works. He composed nearly one hundred songs, twenty groups of pianoforte pieces, two orchestral suites, three violin sonatas, a cello sonata, a pianoforte sonata, two *Northern Melodies* and the *Holberg Suite* for string orchestra, besides the famous *Pianoforte Concerto in A minor*.

General Information: This little dance is one of a set of compositions published as Opus 12 under the title of "Lyric Pieces," undoubtedly an early work of the Norwegian tone-poet.

According to folk-lore an elf is a small sprite, haunting unfrequented places and delighting in Puckish pranks.

Method of Study: Although the tempo of this little piece is very rapid, practice must be begun slowly. Much attention should be given to the fingering, which, though it is not always the most obvious and easy, is chosen to ensure the utmost clearness and delicacy of execution. This fact will be apparent when the piece is played at the proper tempo.

The eighth-note passage (right hand) in mm. 3 and 4, with its hand expansion and contraction, should be practiced alone. These notes, as well as all other eighth-notes in the piece, must be played rapidly and fluently.

Except where expressly indicated, the tonal quality must be fragile.

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DANCE OF THE ELVES

Interpretation: In depicting the antics of tiny fairy-like creatures it is but natural that the composer should desire an interpretation of extreme delicacy and lightness. Did not our grandmothers imagine that these sprites danced around the edges of their teacups, shaking the tea-leaves into curious designs with the dancing of their tiny feet?

As *senza pedale* indicates, there must be no use of the damper pedal except in the rare instances where it is marked.

The accents on the weak beats of mm. 1, 5, 9, etc., are a quaint perversion of the rhythm. The lower voice of the right-hand part of mm. 1-2, 5-6, and all similar measures, is to be brought out slightly; also the melodic notes of the lower voice of the left-hand part in m. 1, and the upper voice of the left-hand part in m. 3.

The melody in the left-hand part of mm. 7-8—and similar measures—must be prominent, with a strong accent on the F# in m. 8.

There should be strong contrasts in tone, as indicated; for instance, the *fz* in m. 8 and the *pianissimo* in mm. 9-14.

The mock-heroic tones in mm. 17-18, 21-22, etc., demand a more ponderous treatment; we may imagine one of the small creatures strutting and commanding, while his orderlies scurry in *pianissimo* obedience, (mm. 19-20, 23-24, etc.). In these measures, as well as in mm. 25-26, the bass notes are those of the soprano part "inverted," resulting in contrary motion between these parts.

The last two eighth-notes in mm. 18, 22, 24, 26, etc., are part of the melody in each case, and must be brought out as such.

The first note in m. 27, being the highest and most expressive note of this climax, must be particularly strong.

Mm. 65-72 form a small *Coda* built partly upon the figure found in m. 4, and partly upon the alto voice of the opening measure. The middle voices in both the treble and bass chords of mm. 68-70 must be clearly heard, although played very softly.

The last two chords, with their hasty grace-notes, are *pianissimo*. The elves have now scampered away, and grandmother is left to read her fortune by the leaves in her teacup.

Glossary

Edvard Grieg	pronounced	Ed'-vård Grēg
Leipsic	"	Līp'-sīk
Hauptmann	"	Howpt'-män
Richter	"	Rīkh'-tēr
Reinecke	"	Rī'-ně-kě
Wenzel	"	Věn'-tsěl
Moscheles	"	Mōsh'-ě-lās
Gade	"	Gä'-dě
<i>sempre senza pedale</i>	"	sēm'-prā sěn'-tsä pě-dä'-lě (always without pedal)

Dance of the Elves

Revised and edited by Leopold Godowsky

EDVARD GRIEG, Op. 12, No. 4

Molto Allegro $\text{♩} = 108 - 120$

1 *pp* sempre senza pedale 2 3 4 5 6

7 8 *pp* 9 10 11 12

13 14 15 *fz* 16 *f* 17 18 *pp*

19 20 *f* 21 22 *pp* 23 24

25 *cresc.* 26 27 *f* 28 29 *pp* 30

Musical score for measures 31-37. The system consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and rests. Measure numbers 31 through 37 are printed below the staves.

Musical score for measures 38-44. The system consists of two staves. Dynamic markings include *fz*, *f*, *pp*, and *f*. A *rit.* marking is present in measure 38. Measure numbers 38 through 44 are printed below the staves.

Musical score for measures 45-50. The system consists of two staves. Dynamic markings include *cresc.* and *f*. Measure numbers 45 through 50 are printed below the staves.

Musical score for measures 51-57. The system consists of two staves. A *pp.* marking is present in measure 51. Measure numbers 51 through 57 are printed below the staves.

Musical score for measures 58-64. The system consists of two staves. Dynamic markings include *fz* and *pp*. Measure numbers 58 through 64 are printed below the staves.

Musical score for measures 65-72. The system consists of two staves. Fingerings are indicated by numbers 1-5 above the notes. A *ppp* marking is present in measure 68. Measure numbers 65 through 72 are printed below the staves.