

# A NORWEGIAN SUITE

## I. IN THE HILLS

Edvard Grieg, op. 33 no. 9  
adapted and arranged by Ian Edlund (ASCAP)

**Allegretto**  
♩ = 69

Violin I *mf*

Violin II *mp*

Viola *mp*

Violoncello *p*

Double Bass *p*

Harp

**Andante tranquillo**  
♩ = 60

Vln. I *molto rit.* *p* *dolce* *pp*

Vln. II *molto rit.* *pp*

Vla. *divisi* *molto rit.* *p dolce* *pp*

Vc. *molto rit.* *p dolce* *pp*

Db. *molto rit.* *p* *pp*

Harp *E♭* *mf* *molto rit.* *p* *mp*

19

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *f soli*

Db. *mp*

Hp. *mp* *p* A<sub>3</sub>

25

Vln. I

Vln. II *p*

Vla.

Vc. *f*

Db. *p*

Hp. C# F# B<sub>3</sub> A<sub>3</sub> C<sub>3</sub>

31

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.  
Hp.

*mp*  
*mf*  
A: A<sub>b</sub> F<sub>a</sub>

Detailed description: This system contains measures 31 through 36. The score is for a string quartet and piano. The key signature has two flats. The first violin part (Vln. I) starts with a whole rest in measure 31, then plays a melodic line with a first finger fingering in measure 34. The second violin part (Vln. II) plays a rhythmic pattern of eighth notes. The viola part (Vla.) plays a steady eighth-note accompaniment. The violin part (Vc.) has a more active line with slurs and accents. The double bass part (Db.) has a simple bass line. The piano part (Hp.) provides harmonic support with chords in the right hand and a moving bass line in the left hand. Chords are labeled as A: (A major), A<sub>b</sub> (A-flat major), and F<sub>a</sub> (F major).

meno mosso

37

Vln. I  
Vln. II  
Vla.  
Vc.  
Db.  
Hp.

*mf*  
*mp*  
*p*  
*f*  
*mp*  
B:

Detailed description: This system contains measures 37 through 42. The tempo marking is "meno mosso". The first violin part (Vln. I) features a prominent melodic line with slurs and accents, reaching a fortissimo (*f*) dynamic in measure 41. The second violin part (Vln. II) continues with a rhythmic accompaniment. The viola part (Vla.) maintains the eighth-note accompaniment. The violin part (Vc.) has a more active line with slurs and accents. The double bass part (Db.) has a simple bass line. The piano part (Hp.) provides harmonic support with chords in the right hand and a moving bass line in the left hand. A chord is labeled as B: (B major).

43 *piu mosso*

Vln. I *f*

Vln. II *piu mosso*

Vla. *piu mosso*

Vc. *piu mosso*

Db.

Hp. *D<sub>2</sub> D<sub>1</sub>* +++|++

49 *a Tempo*

Vln. I *rall.* *mf* *mp*

Vln. II *rall.* *mf*

Vla. *rall.* *mp*

Vc. *mf rall.* *mp*

Db. *mf rall.* *mp*

Hp. *mf* *rall.* *A<sub>5</sub>* *B<sub>5</sub>* +++|+++

53

Vln. I  
*molto rall.*

Vln. II  
*molto rall.* *pp* *morendo*

Vla.  
*molto rall.* *pp* *morendo*

Vc.  
*molto rall.* *pp* *morendo*

Db.  
*molto rall.* *pp* *morendo*

Hp.  
*pp* *morendo*

*V*

*mp*

Detailed description: This is a page of a musical score, page 53, for a string quartet and piano. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of six staves: Violin I, Violin II, Viola, Violoncello, Double Bass, and Piano. The first measure of each staff is marked 'molto rall.'. The second measure is marked 'pp' (pianissimo) and contains a dynamic marking 'V' above the staff. The third measure is marked 'mp' (mezzo-piano) and contains a dynamic marking 'morendo' above the staff. The fourth measure is also marked 'morendo'. The piano part (Hp.) has a melodic line in the right hand and rests in the left hand. The overall mood is slow and delicate.

## II. IM BALLADENTON (BALLADE)

op. 65, no. 5

Lento legubre (tutti con sordini)  $\text{♩} = 66$

Violin I  
*p* *cresc.* *dim.*

Violin II  
*p* *cresc.* *dim.*

Viola  
*p* *dim.*

Violoncello  
*p* *cresc.* *dim.*

Contrabass

9

Vln. I  
*mf* *cresc. f* *dim.* *p*

Vln. II  
*mf* *cresc. f* *dim.* *p*

Vla.  
*mf* *cresc. f* *dim.* *p*

Vc.  
*mf* *cresc. f* *dim.* *p*

Cb.  
*mf* *cresc.* *dim.* *p*

17 un poco mosso 7

Vln. I *pp* *f* *pp* *cresc.*

Vln. II *pp* *f* *pp* *cresc.*

Vla. *pp* *f* *pp* *cresc.*

Vc. *pp* *f* *pp* *cresc.*

4 2 4 2 4 3 1 2 3 1 2 3 3 3 3 4 2 1 4 2

24 Tempo I

Vln. I *dim e rit.* *pp* *cresc. molto* *ff* *dim.* *p*

Vln. II *dim e rit.* *pp* *cresc. molto* *ff* *dim.* *p*

Vla. *dim e rit.* *pp* *cresc. molto* *ff* *dim.* *p*

Vc. *dim e rit.* *pp* *cresc. molto* *ff* *dim.* *p*

4 4 4

32

Vln. I *pp* *cresc.* *f* *pp*

Vln. II *pp* *cresc.* *f* *pp*

Vla. *pp* *cresc.* *f* *pp*

Vc. *pp* *cresc.* *f* *pp*

39 poco rit. a Tempo

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

44

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



# III. LULLABY

Andante molto tranquillo ♩=76

Opus 66, No. 15

Violin I *ppp* change bows randomly

Violin II

Viola *mp* soli espressivo

Violoncello *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Contrabass *ppp* change bows randomly

Harp *pp*

Detailed description: This system contains the first nine measures of the piece. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin I and Contrabass parts have the instruction 'change bows randomly'. The Viola part is marked 'soli espressivo'. The Violoncello part includes fingerings like '1-9' and '9 1-6'. The Harp part has the instruction 'pp' and a tremolo marking '++++'. The tempo is 'Andante molto tranquillo' with a metronome marking of ♩=76.

Vln. I

Vln. II

Vla.

Vc. divisi

Cb.

Hp.

10

Detailed description: This system contains measures 10 through 17 of the piece. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violoncello part includes a fingering '6'. The Viola, Violoncello, and Contrabass parts end with a double bar line and the dynamic marking 'ppp'. The Harp part continues with chords. The tempo remains 'Andante molto tranquillo'.

18 **Allegro**  $\text{♩} = 60$

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. divisi *mf*

Cb. *pizz.* *arco* *pizz.* *arco*

**mf** **Allegro**  $\text{♩} = 60$

Hp.



25

Vln. I *rall.* *pp*

Vln. II *rall.* *pp*

Vla. *rall.* *pp*

Vc. divisi *rall.* *pp*

Cb. *rall.*

Hp.

31

Vln. I

Vln. II

Vla.

Vc. divisi

Cb.

Hp.

*molto rit.*

*molto rit.*

*molto rit.*

*molto rit.*

36

Tempo I

Vln. I

Vln. II

Vla.

Vc. divisi

Cb.

Hp.

*div. a3*

*mp come prima*

*pp come prima*

*ppp*

Tempo I

*pp*

E<sub>b</sub> F<sub>1</sub>

F<sub>1</sub> F<sub>1</sub> D<sub>2</sub>

B<sub>1</sub> B<sub>2</sub>

44 at tip

Vln. I *pp misterioso*

Vln. II *pp misterioso*

Vla. *pp misterioso*

Vc. divisi *pp misterioso*

Cb. *pp misterioso*

Hp. *pp misterioso*

D<sub>1</sub> E<sub>1</sub> F# E<sub>2</sub> F<sub>2</sub> F# F<sub>2</sub> E<sub>2</sub> D<sub>2</sub>

49

Vln. I

Vln. II

Vla.

Vc. divisi *molto rall. e dim. al niente*

Cb. *molto rall. e dim. al niente*

Hp.

E<sub>2</sub> D<sub>2</sub> C#<sub>2</sub> D<sub>2</sub> D<sub>2</sub> C<sub>2</sub>

8va ↓

# IV. I Wander Deep in Thought

Adagio religioso

$\text{♩} = 72$

*la melodia ben tenuto*

Violin I *p* *pp* *p*

Violin II *p* *pp* *p*

Viola *p* *pp* *p*

Violoncello *p* *pp* *p*

Contrabasso

Adagio religioso

$\text{♩} = 72$

Harp

*mp*

Vln. I *cresc.* *f* *p* *cresc.* *f* *p*

Vln. II *cresc.* *f* *p* *cresc.* *f* *p*

Vla. *cresc.* *f* *p* *cresc.* *f* *p*

Vc. *cresc.* *f* *p* *cresc.* *f* *p* *divisi*

Cb.

Hp.

18

Vln. I *pp* *pizz.*

Vln. II *pp* *pizz.*

Vla. *mf* *la melodia ben tenuto*

Vc. *mf* *la melodia ben tenuto*

Cb. *mp*

Hp. *pp*

23

Vln. I *pp*

Vln. II *pp*

Vla. *poco rit.*

Vc. *poco rit.*

Cb. *poco rit.*

Hp. *poco rit.*

28

Vln. I *a tempo*

Vln. II *a tempo*

Vla. *a tempo cresc. f p cresc. f*

Vc. *a tempo cresc. f p cresc. f*

Cb. *a tempo*

Hp.

33

Vln. I *poco rit.*

Vln. II *poco rit.*

Vla. *dim. molto e poco rit. p poco rit.*

Vc. *dim. molto e poco rit. p poco rit.*

Cb. *dim. molto e poco rit. poco rit.*

Hp.

38 arco V

Vln. I *pp* *f* *a tempo ma ben tenuto* *fz* *f*

Vln. II *pp* *f* *a tempo ma ben tenuto* *fz* *f*

Vla. *f* *a tempo ma ben tenuto* *fz* *f*

Vc. *f* *a tempo ma ben tenuto* *fz* *f*

Cb. *f* *a tempo ma ben tenuto* *fz* *f*

Hp. *fz* *mf*

Detailed description: This page of a musical score, numbered 16, contains measures 38 through 41. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Harp (Hp.). The key signature is one sharp (F#) and the time signature is 7/8. The Violin parts begin with a *pp* dynamic and a triplet of eighth notes, then move to *f* and include the instruction *a tempo ma ben tenuto*. The Viola, Violoncello, and Contrabass parts start with a *f* dynamic and also include *a tempo ma ben tenuto*. The Harp part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with dynamics *fz* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.



46

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*fz dim. p cresc. f ff*

*fz dim. p cresc. f ff*

*fz dim. p cresc. f ff*

*fz dim. p cresc. f ff*

*fz dim. p cresc. f ff*

*f*

54

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hp.

*dimin.* *p* *cresc. molto e stretto* *fff*

*dimin.* *p* *cresc. molto e stretto* *fff*

*dimin.* *p* *cresc. molto e stretto* *fff*

*dimin.* *p* *cresc. molto e stretto* *fff*

*gliss.* *p* *cresc. molto e stretto* *fff*

59

Vln. I *dim. e rit.* *p* *pp*

Vln. II *dim. e rit.* *p* *pp*

Vla. *dim. e rit.* *p* *pp*

Vc. *dim. e rit.* *p*

Cb. *dim. e rit.* *p*

Hp. *dim. e rit.* *p* *pp* *gliss.*