

Herrn Franz Neruda zugeeignet.

Zwei  
**Melodien**  
für  
**Streichorchester**  
(nach eigenen Liedern)  
von  
**Edward Grieg.**  
Opus 53.

Eigenthum des Verlegers.  
7623

**LEIPZIG**  
**C. F. PETERS.**

*F. Baumgarten, del.*  
*Lith. Anst. v. C. G. Roden, Leipzig.*

Nur die Anschaffung einer neuen Partitur und neuer Stimmen giebt das Recht zur Aufführung dieses Werkes. Aufführungen nach geliehenen, oder geschriebenen, oder antiquarisch gekauften Stimmen sind verboten, und werden auf Grund des Gesetzes vom 11. Juni 1870 verfolgt.

**C. F. Peters.**



Norsk.  
Norwegisch..

A la norvégienne.  
Norwegian.

Edvard Grieg, Op. 53.

Allegro risoluto.  $\text{♩} = 100$

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

Violini I. *cresc. fz ff f fp*

Violini II. *p cresc. fz ff fp*

Viole. *p cresc. fz ff fp*

Violoncelli. *p cresc. fz ff fp*

Bassi. *p cresc. fz ff fp*

*f fp f fp f fp*

**A**

*p* *fp* *p*

*molto* *molto* *molto* *molto* *molto* *molto* *molto* *molto*

*fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

*p* *ff* *p* *ff* *p* *ff* *p* *ff*

*ff*

**B**

This musical score for section B consists of ten staves. The first six staves are grouped with a brace on the left. The music begins with a forte (*ff*) dynamic. In the third measure, there is a change to piano-piano (*pp*). The score concludes with a crescendo (*cresc.*) marking. A large letter 'B' is positioned at the top center of the page.

**C**

This musical score for section C consists of ten staves. The first six staves are grouped with a brace on the left. The music begins with a piano-piano (*pp*) dynamic. In the third measure, there is a change to fortissimo (*ff*). The score concludes with a fortissimo (*ff*) dynamic. A large letter 'C' is positioned at the top center of the page.

Musical score for the first system, featuring piano and bass staves. The score includes various dynamics such as *fz*, *ff*, and *fff*, and performance instructions like *poco ritard.* and *Fine.* The piano part consists of multiple staves with complex rhythmic patterns and triplets. The bass part features a steady accompaniment with occasional melodic lines.

Musical score for the second system, including vocal and piano parts. The vocal line is marked *cant.* and *poco tranqu.*. The piano accompaniment includes dynamics like *p* and *arco*, and performance instructions such as *pizz.* and *arco*. The score shows a transition from a more active piano accompaniment to a more lyrical and sustained texture.

pp  
pp  
pp  
pp  
arco  
pizz.  
arco

Violino 1<sup>mo</sup> Solo  
D con sordino

p  
trem. sul ponticello  
pp  
trem. sul ponticello  
pp  
trem. sul ponticello  
pp  
trem. sul ponticello  
pp  
pizz.  
p  
pizz.  
p

ff  
p  
ff  
pp  
ff  
pp  
ff  
pp  
f  
p  
f  
p

D

(senza sord.)

**E**

*poco rit.* *a tempo*

*pp* *fz*



# Det förste Möde.

Première rencontre.

# Erstes Begegnen.

The first meeting.

Lento. ♩ = 63.

Violini I. *pp* *p* *cant.* *sul G.*

Violini II. *fp* *pp* *p*

Violoncelli. *fp* *pp* *p*

Bassi. *fp* *p*

*dim.* **A** *rit. e morendo* *a tempo animato* *poco string.*

*dim.* *pp* *rit. e morendo* *a tempo*

*dim.* *pp* *rit. e morendo* *a tempo*

*dim.* *pp* *rit. e morendo* *a tempo*

*dim.* *pp* *rit. e morendo* *a tempo*

*dim.* *pp* *rit. e morendo* *a tempo*

*dim.* *pp* *rit. e morendo* *a tempo*

*dim.* *pp* *rit. e morendo* *a tempo*

*dim.* *pp* *rit. e morendo* *a tempo*

*rit.* **B** *a tempo con sordino* *pp*

*cresc.* *rit.* *f* *fz* *a tempo con sordino* *pp*

*cresc.* *rit.* *f* *fz* *a tempo con sordino* *pp*

*cresc.* *rit.* *f* *fz* *a tempo con sordino* *pp*

*cresc.* *rit.* *f* *fz* *a tempo con sordino* *pp*

*cresc.* *rit.* *f* *fz* *a tempo* *pp*

*cresc.* *rit.* *f* *fz* *a tempo* *pp*

*cresc.* *rit.* *f* *fz* *a tempo* *pp*

*cresc.* *rit.* *f* *fz* *a tempo* *pp*

**B**

**C** *rit.* *senza sord.* *animato a tempo* *p*

*fz* *p* *pp* *ppp* *ppp* *rit.* *senza sord.* *a tempo* *p*

*fz* *p* *pp* *ppp* *ppp* *rit.* *senza sord.* *a tempo* *p*

*fz* *p* *pp* *ppp* *ppp* *rit.* *senza sord.* *a tempo* *p*

*fz* *p* *pp* *ppp* *ppp* *rit.* *senza sord.* *a tempo* *p*

*pp* *pp* *ppp* *ppp* *ppp* *rit.* *a tempo* *a tempo*

*pp* *pp* *ppp* *ppp* *ppp* *rit.* *a tempo* *a tempo*

*pp* *pp* *ppp* *ppp* *ppp* *rit.* *a tempo* *a tempo*

*pp* *pp* *ppp* *ppp* *ppp* *rit.* *a tempo* *a tempo*

*pp* *pp* *ppp* *ppp* *ppp* *rit.* *a tempo* *a tempo*

*pp* *pp* *ppp* *ppp* *ppp* *rit.* *a tempo* *a tempo*

**C** *pp* *ppp*

This system contains the first part of a musical score for strings. It consists of eight staves. The top two staves (treble clef) and the bottom two staves (bass clef) are marked with *p* (piano) at the beginning. The middle four staves are marked with *poco string.*. The score includes various musical notations such as slurs, accents, and dynamic markings: *cresc.* (crescendo), *rit.* (ritardando), and *ff* (fortissimo). A key signature change to D major is indicated at the end of the system.

This system continues the musical score from the previous page. It features eight staves. The first part of the system is marked *a tempo* and *ffp* (fortissimissimo). The tempo then changes to *poco rit.* (poco ritardando). The dynamic markings transition through *dim.* (diminuendo) to *pp* (pianissimo) and finally *morendo* (morendo). The score includes intricate string textures with slurs and accents. A key signature change to D major is also present.