

# Theme

from *Piano Concerto in A minor*, Op. 16 – 2nd Movement

**Edvard Grieg**

(1843–1907)

adapted and transposed by Mike Cornick



**Adagio** ♩ = 50

Secondo

*pp*

5

*p*

*pp*

*p*

11

*p*

*mp*

*mp*

16

*p*

*mp*

*p*

21

1. *pp*

2. *pp* **rall.**

# Theme

from *Piano Concerto in A minor*, Op. 16 – 2nd Movement

Edvard Grieg

(1843–1907)

adapted and transposed by Mike Cornick

Adagio ♩ = 50

Primo

6

11

16

21

1. 2.

*p* *mp* *mf* *pp* *rall.*

# Two Elegiac Melodies, Op. 34

Edvard Grieg

adapted and arranged by Mike Cornick

## No. 1: The Wounded Heart

Andante espressivo ♩ = 76

Secondo

*p*

3

1 2

5

*mf*

*p*

*mp*

10

*mf*

*p*

3 1 3

5

**poco più mosso**

♩ = 80

*la melodia molto cantabile*

*mf*

*f*

*mf*

*pp*

1

2

19

*f*

*mf*

*mp*

*p*

3 1 3 1

5

# Two Elegiac Melodies, Op. 34

Edvard Grieg

adapted and arranged by Mike Cornick

## No. 1: The Wounded Heart

Andante espressivo ♩ = 76

Primo

5

10

15

19

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

*pp* *leggiero* *p* *pp*

*mp* *p*

## No. 2: Last Spring

Andante ♩ = 75      rit. poco      a tempo

Secondo

5

10

15

19

*pp*

*mf*

*p*

# No. 2: Last Spring

Andante ♩ = 75      rit. poco      a tempo

Primo

The musical score for 'No. 2: Last Spring' is written for a single melodic line (Primo) in 4/4 time, key of D major. The tempo is marked Andante (♩ = 75), with a ritardando (rit. poco) and then a return to the original tempo (a tempo). The score includes various musical notations such as triplets, slurs, and dynamic markings (pp, p, f). The score is divided into five systems, each containing two staves (treble and bass clef). The first system starts with a triplet of eighth notes (3 1) and a dynamic marking of pp. The second system features a triplet of eighth notes (3 2) and a dynamic marking of p. The third system includes a triplet of eighth notes (3 1) and a dynamic marking of p. The fourth system features a triplet of eighth notes (3 1) and a dynamic marking of f. The fifth system includes a triplet of eighth notes (3 1) and a dynamic marking of pp.

# Solveig's Song

No. 4 from *Peer Gynt Suite No. 2*

Edvard Grieg

adapted and arranged by Mike Cornick

Andante ♩ = 65

Secondo

6

a tempo ♩ = 75

più mosso

12

16

20

rit. poco

a tempo

rit. poco

# Solveig's Song

No. 4 from *Peer Gynt Suite No. 2*

Edvard Grieg

adapted and arranged by Mike Cornick

**Andante** ♩ = 65  
*espress. tempo rubato*

Primo

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

**a tempo più mosso** ♩ = 75

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

*pp* *mp* *mf*

*pp* *p* *mp*

**rit. poco** **a tempo** **rit. poco**

*p* *mp* *p* *mp*



# Arietta

from *Lyric Pieces* (1864), Op. 12 No.1

Edvard Grieg

adapted and arranged by Mike Cornick

Andante e sostenuto – tempo rubato  $\text{♩} = 50$

Secondo

*con Ped.*

5

*mp* *p* *p*

riten. poco

10

rall.

Tempo primo

*p* *mp* *p*

15

riten. poco

*mp* *p* *mp* *p*

20

rall.

rall. molto

*mp* *p* *pp*

# Arietta

from *Lyric Pieces* (1864), Op. 12 No.1

Edvard Grieg

adapted and arranged by Mike Cornick

Andante e sostenuto – tempo rubato ♩ = 50

*molto espress.*

Primo

5

4

*p* *mp* *p* *mp* *p*

riten. poco

1

5

4

*mp* *p* *p* *mp*

10

rall.

1

Tempo primo

1 2 5

*p* *mp* *p* *p* *mp* *p*

4

3

15

4

*mp* *p* *mp* *p* *mp*

riten. poco

1

20

rall.

1

rall. molto

*pp*

4

3

# Remembrances

from *Lyric Pieces*, Op.71 No. 7

Edvard Grieg

adapted and arranged by Mike Cornick

Valse – tempo rubato ♩ = 132

Secondo

*p* con grazia e leggerezza

1 4 1 5 1 2

7

*mp* *p* *p* *p* *p*

1 2 2 2 2 2

14

*mp* *mp* *p* *p* *p* *p*

1 2 2 2 2 2

22

rit. poco

a tempo

*p dolce*

1 5 2 1 1 1

29

*mp* *p*

1 5 2 1 1 1

# Remembrances

from *Lyric Pieces*, Op.71 No. 7

Edvard Grieg

adapted and arranged by Mike Cornick

Valse – tempo rubato ♩ = 132

Primo

*p* con grazia e leggerezza

7

*mp* *p*

14

*mp* *p* *mp* *p*

22

rit. poco a tempo

*mp* *p* *p dolce*

29

*mp* *p*

# Anitra's Dance

from *Peer Gynt Suite No. 1*

Edvard Grieg  
adapted and arranged by Mike Cornick

Tempo di Mazurka ♩ = 155

Secondo

7

14

21

27

**Edvard Grieg**  
adapted and arranged by Mike Cornick

10

*p*

2 1 3 1 2 1 2 3 2

*p*

5 4 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody in the treble staff is characterized by eighth-note patterns, often with fingerings indicated above the notes. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). A crescendo hairpin is used in measures 1-2, and decrescendo hairpins are used in measures 3-4 and 7-8. The piece concludes with a final whole note chord in measure 8.

21

1.

3 1 2

*p*

*f*

*p*

2.

*f*

*p*

5 *cantabile*

27

mp p mp p mp p