

# 1436. Solvejgs-Song

Backgrounds Of S. Radic

**Edvard Hagerup Grieg** (1843-1907) was born in Bergen. His father was a merchant and English consul in Norway; it was his mother, a pianist, who awakened the six-year-old's love of piano playing. It was decided in 1858, after a visit by violinist Ole Bull, that music would become his life's work. On Bull's advice Grieg visits the venerable Leipzig Conservatory. During this time the foundation stone was laid for a lifelong enthusiasm for Schumann and Wagner. Grieg died in 1907 in Trolldhaugen near Bergen.

Edvard Grieg created Norway's national music with some like-minded companions. His stage music for his dramatic poem "Peer Gynt" was the result of his collaboration with the writer Henrik Ibsen. After the success of the first suite (1888), Grieg put together a second suite from five further parts in 1891, in which "Solvejgs Lied" is included. It expresses the longing of the Norwegian girl who stayed home to wait for her teenage companion. "The Peer Gynt Suites 1 and 2 by Edvard Grieg from the drama music Peer Gynt to the dramatic poem of the same name by Henrik Ibsen are among the most famous orchestral pieces of romantic music.

Henrik Ibsen and Edvard Grieg had met in Rome in 1866, but had never become friends. At that time Ibsen was working on the dramatic poem Peer Gynt based on Norwegian fairy tales by Peter Christen Asbjørnsen. After the success of the poem, Ibsen planned to transform it into a stage play and commissioned Grieg to write the music for it. The play was premiered together with Grieg's play music on February 24, 1876.

Since Grieg was of the opinion that his work would not be accepted outside Norway, he put together two orchestra suites from this music in 1888 and 1891, dispensing with the spoken dialogues and singing. He created the first suite (op. 46) in the attic apartment of the C. F. Peters Musikverlag in Leipzig's Talstraße 10. It was completed on 18 January 1888 and premiered in the Leipzig Gewandhaus on 1 November 1888 under the direction of the Gewandhaus Kapellmeister Carl Reinecke. Grieg completed the second suite (op. 55) on September 12, 1891 and premiered it under his direction in Christiania (today Oslo) on November 4, 1891.



**The subject.** In the dramatic poem "Peer Gynt" Ibsen tells the adventurous story of the poor peasant Peer Gynt. The dreamer and good-for-nothing flees reality with stories of lies and finally sets off to discover the world. Peer experiences the craziest adventures - he fights demonic trolls, becomes rich as a slave trader and is appointed emperor of a madhouse.

For decades Solveig waits for her peer, a poor farm boy who he dragged out into the wide world. Solveig's Song" tells of this unconditional love and loyalty. It is part of the stage music written by the Norwegian composer Edvard Grieg for Henrik Ibsen's play "Peer Gynt". In a different form, the song also concludes Grieg's Peer Gynt Suites.

Already in his youth Peer fell in love with Solveig, the female main character of the piece. But her love remains unfulfilled at first - Solveig has to let Peer go. However, she remains loyal to him over the many decades of his absence. When Peer finally returns home at the end of the piece as a broken old man, he finds protection and security in Solveig.



Norway - A country full of magic

Slow-Beat, T=65 + Walzer, T=110

The musical score is divided into two main sections: **Slow-Beat (1436-STY1)** and **Walzer (1436-STY2)**. Each section contains **Main 1** and **Main 2** parts. The instruments and their parts are:

- Bells:** Treble clef, 4/4 time. Main 1 has a whole rest. Main 2 has a dotted quarter note followed by a quarter note.
- Strings:** Bass clef, 4/4 time. Labeled "Advanced". Main 1 has a quarter note followed by a dotted quarter note. Main 2 has a dotted quarter note followed by a quarter note.
- Guitar:** Bass clef, 4/4 time. Main 1 has a quarter note followed by a dotted quarter note. Main 2 has a dotted quarter note followed by a quarter note.
- Bass:** Bass clef, 4/4 time. Main 1 has a quarter note followed by a dotted quarter note. Main 2 has a dotted quarter note followed by a quarter note.
- Drums:** Drum set notation. Main 1 includes Ride-Cymb., Small-Crash, and BD (Bass Drum). Main 2 includes Tambourin. The Walzer section (T=110) includes Middle-Crash and Tamb. (Tambourin).

Programming instruction

No trick helps here: we have to program two completely different styles! One "Slow-Beat" as 1436-STY1 with tempo 65 - and one "Waltz" with tempo 110 as 1436-STY2. OK? Of course, what should remain completely identical is the choice of instruments, so that the style play looks homogeneous afterward. In both styles the Main1 is always the main rhythm - the two Main2 parts are to be regarded as variations. The strings part remains programmed as advanced everywhere. This time I wouldn't use the steel guitar as the guitar sound, but the acoustic guitar (GM-No.25) - and then select double bass (GM-No.33) in the bass. These two instruments are the best choice for classic styles. You can even see that the guitar also supports the bass in the slow beat. The bells came there only as an attempt to deliver more sound volume and therefore the melody is only satisfied with octaves - without a certain riffphrase, which might disturb the filigree melody. "Translated with [www.DeepL.com/Translator](http://www.DeepL.com/Translator)