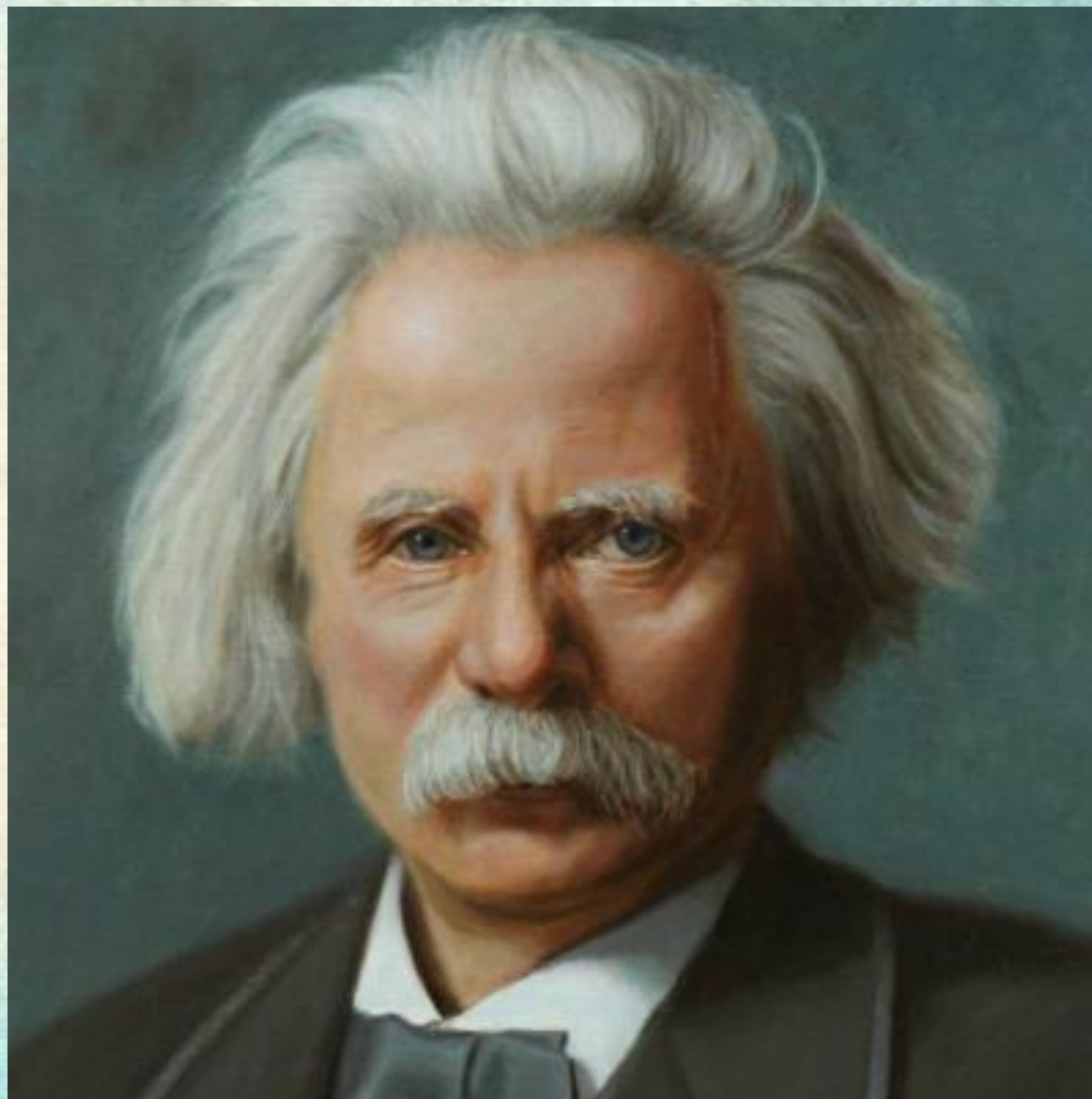
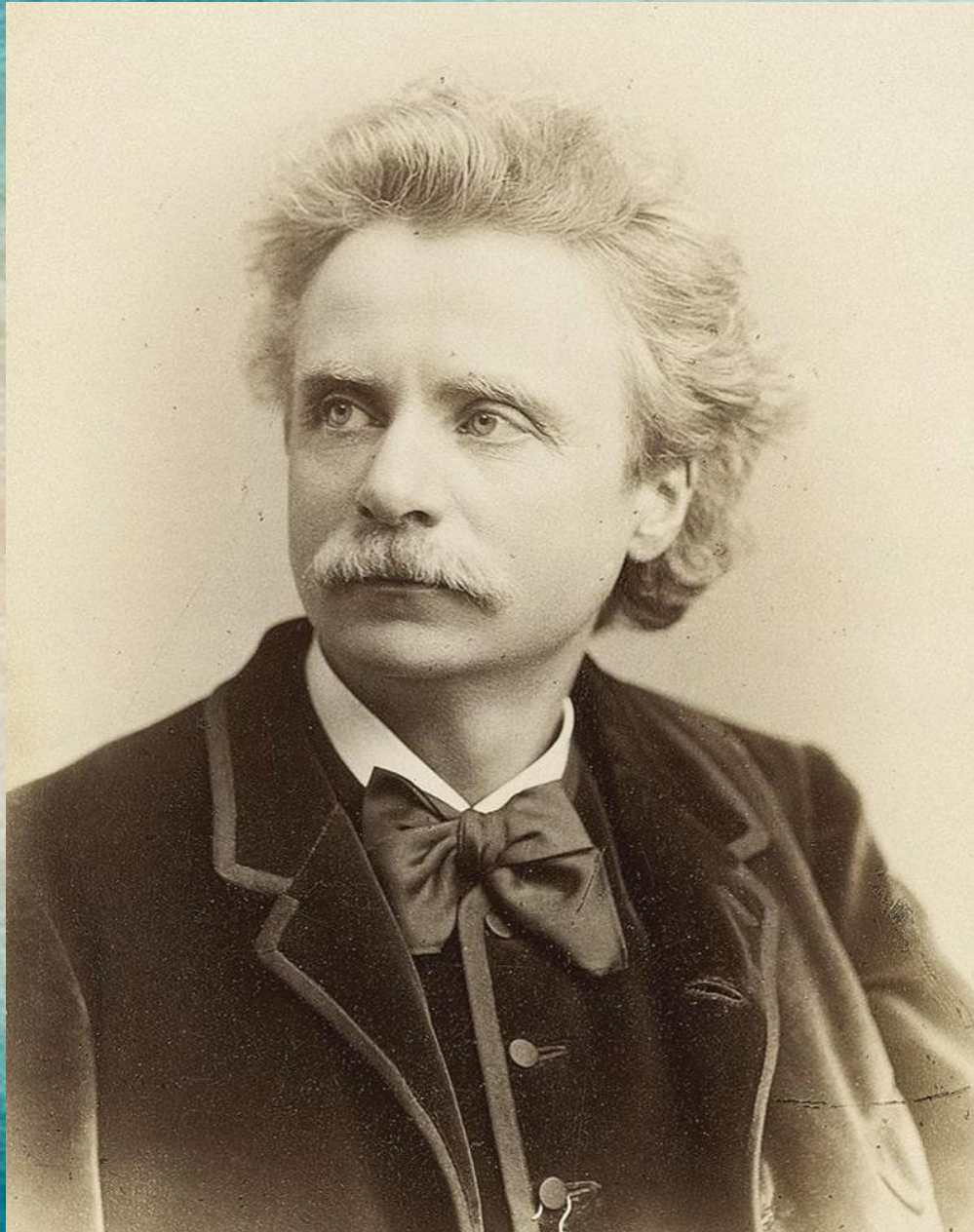


Едвард Гріг
(1843-1907)





«Перш за все потрібно бути людиною. Все справжнє виростає з людського» - Е. Гріг

Норвезька народна культура



Місто

Берген





**Мати Гесіна
Хагеруп**

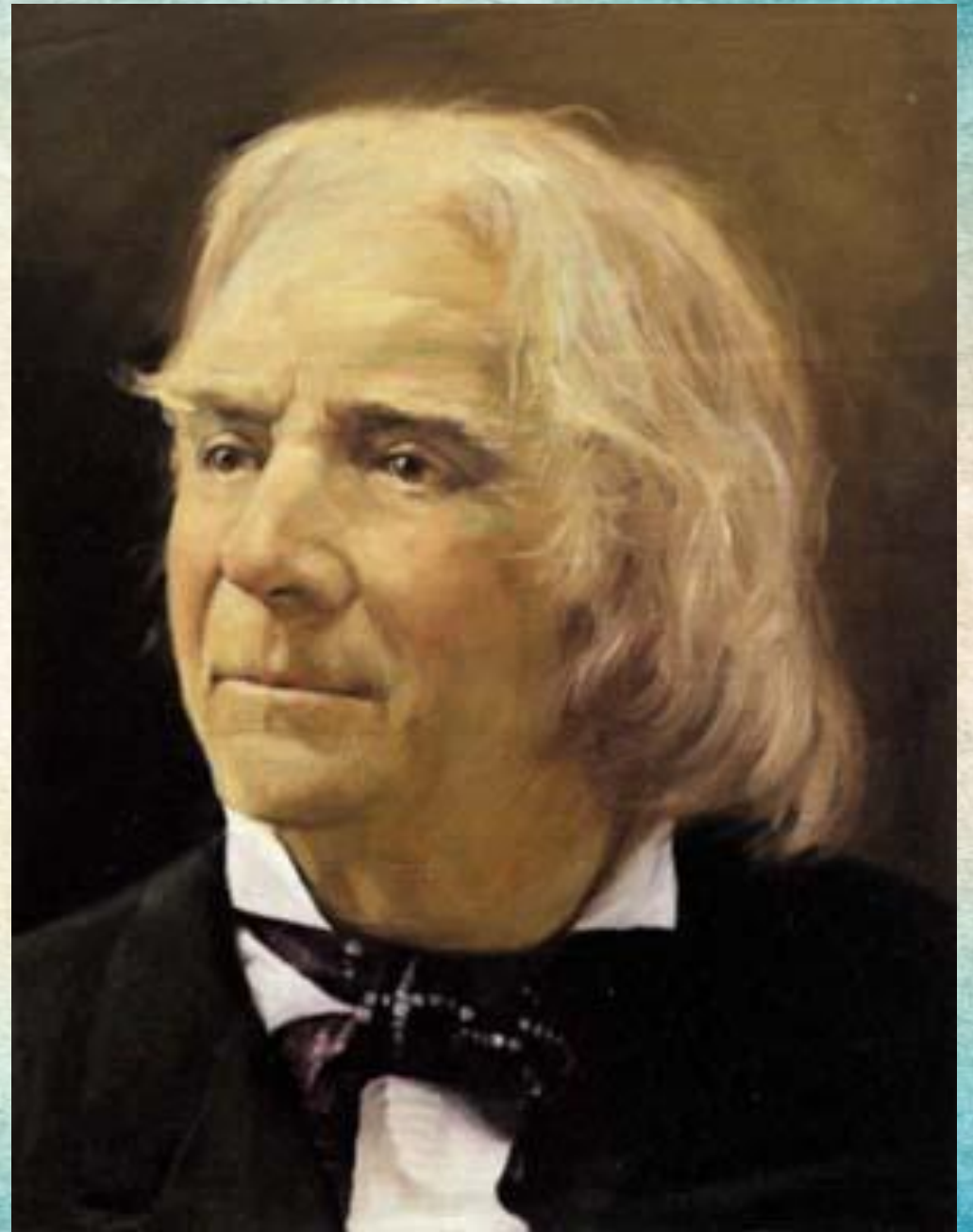


**Батько Олександр
Гріг**





**Уле
Булл**



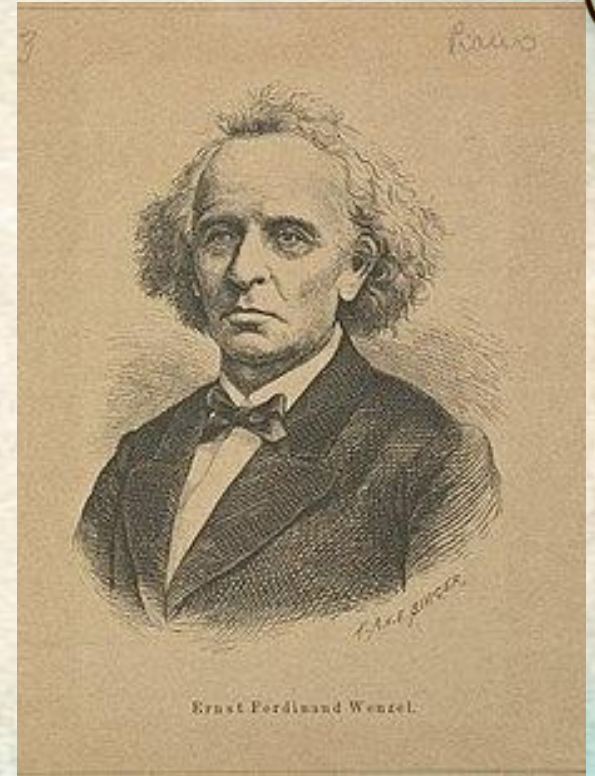
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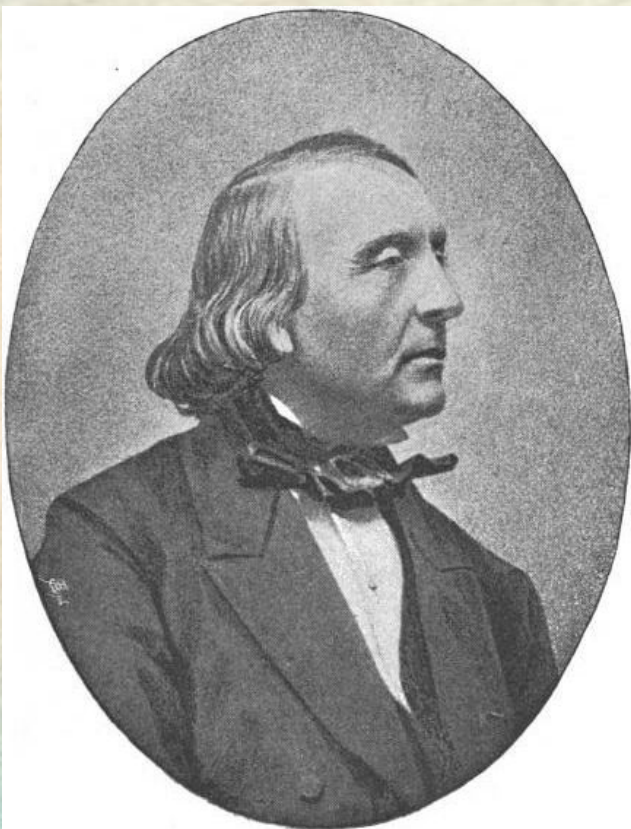
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Копенгаге Н





**Андреас
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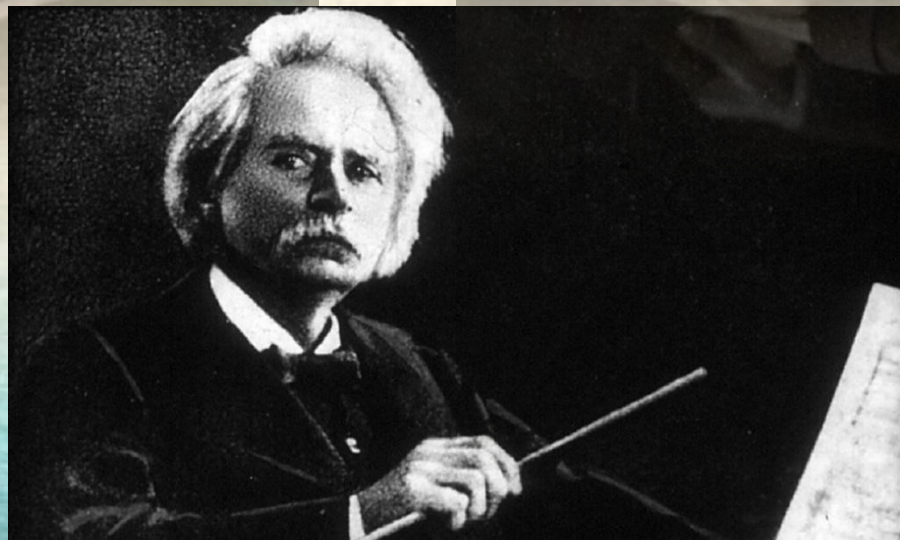


**Ганс Христиан
Андерсон**



Ніна Хагеруп

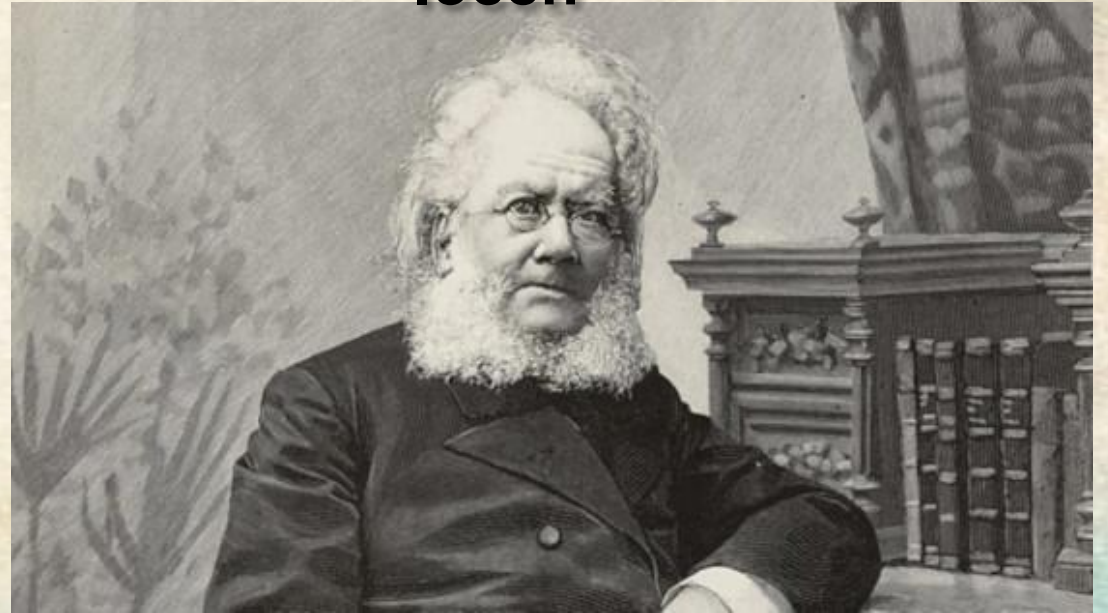




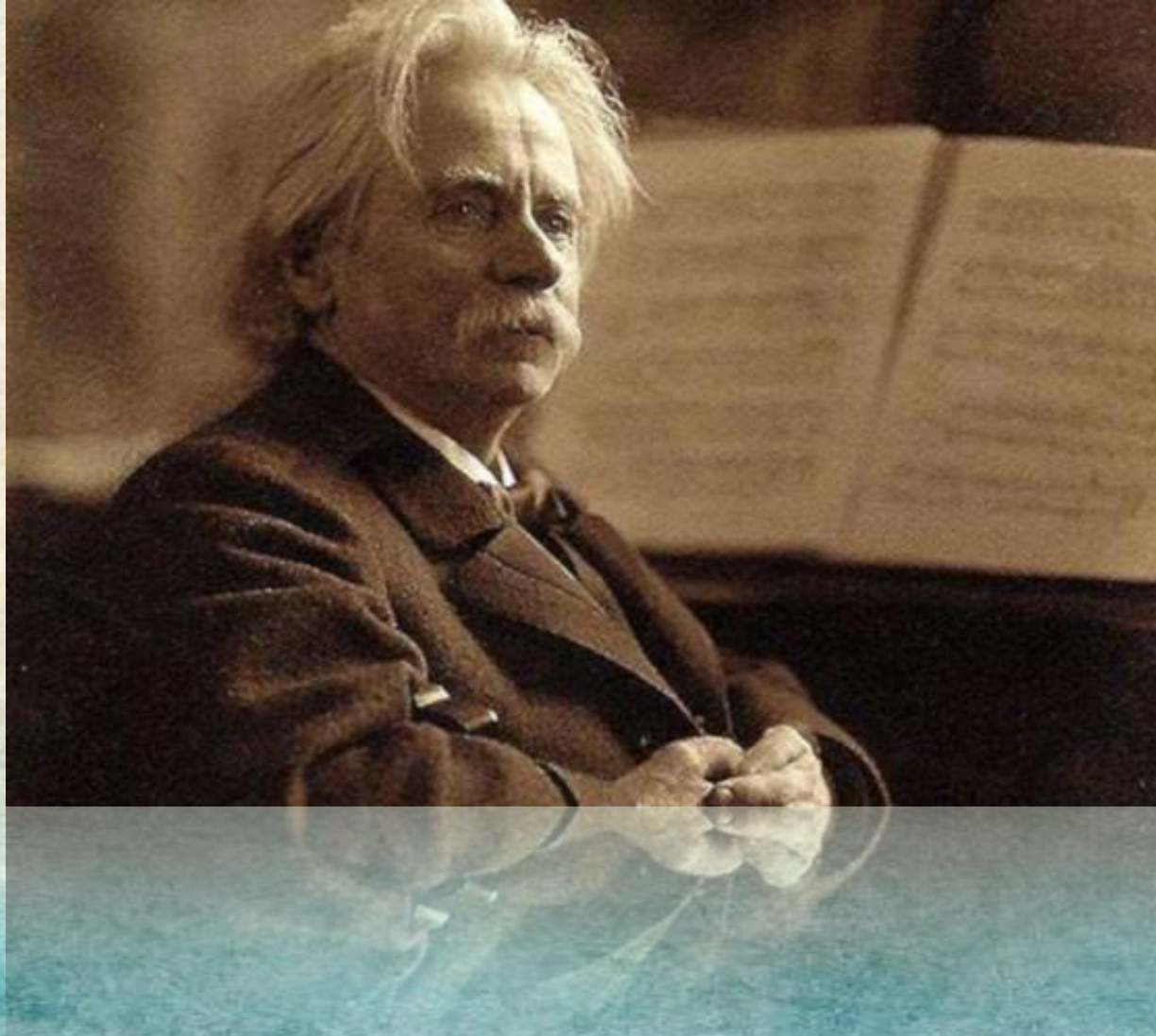


**Б'єрнстьєрне
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**Генрік
Ібсен**



ବିଶ୍ୱକର୍ମା



ବିଶ୍ୱକର୍ମା



Ференц Ліст



«Пер





«Ранок
»



«В печері гірського
короля»



Норвегі

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Тролляуг
ен



**Петро Ілліч
Чайковський**







Пам'ятник Едварду
Грігу



Ліричні п'єси для фортепіано





Grieg
Book I
Arietta
Op. 12, No. 1

Poco Andante e sostenuto

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a melodic line with slurs and fingerings (5, 4) above the notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with slurs and fingerings (2) below the notes. A dynamic marking of *p* (piano) is present in the first measure. The system concludes with a fermata over the final note of the bass line.

The second system of the musical score continues from the first system. The upper staff in treble clef shows a melodic line with slurs and fingerings (5, 4, 3, 2, 1, 2, 3, 4, 5) above the notes. The lower staff in bass clef shows a bass line with slurs and fingerings (2, 1, 2, 1, 2, 3, 4, 5) below the notes. The system concludes with a fermata over the final note of the bass line.

A musical score for piano, featuring two staves (treble and bass clef) with various musical notations including notes, rests, and ornaments. The score is set against a light blue background with decorative flourishes in the corners.

The score consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The piece concludes with a double bar line and a fermata over the final note.

Key features of the score include:

- Staff 1 (Treble Clef):** Contains the upper voice. It features several slurs and ornaments. Fingerings are indicated by numbers 1-5. A *ritard.* (ritardando) marking is placed above the final measure.
- Staff 2 (Bass Clef):** Contains the lower voice. It features slurs and ornaments. Fingerings are indicated by numbers 1-5. A *pp* (pianissimo) marking is placed above the final measure.
- Final Measure:** Both staves end with a fermata. The bass staff has a *ped.* (pedal) marking below the final note, and a decorative asterisk symbol is placed at the end of the staff.

Waltz
Op. 12, No. 2



Allegro moderato

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and features a steady accompaniment of eighth notes, with a triplet of eighth notes in the first measure. Fingerings are indicated with numbers 1 and 2 above notes in the upper staff.

The second system of the musical score continues the piece. The upper staff features a triplet of eighth notes in the first measure, followed by a quarter rest and then a melodic line with a triplet of eighth notes. The lower staff continues the eighth-note accompaniment. This system includes several chords with fingerings (1, 2, 3, 4, 5) and dynamic markings such as *mf* and *f*. The system concludes with a triplet of eighth notes in the upper staff.



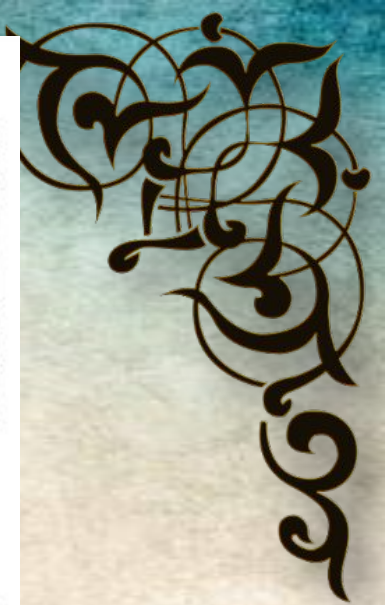
First system of a musical score for piano. It consists of two staves. The right staff has a treble clef and contains a melodic line with various ornaments and dynamics. The left staff has a bass clef and contains a bass line with chords and rhythmic patterns. The key signature has two sharps (F# and C#). The time signature is 4/4. The system includes dynamic markings *f* *ritard.* and *p*. There are also markings for *Ad.* and *Leg.* (legato). The system ends with a fermata over a whole note chord.



Second system of the musical score. It continues the melodic and bass lines from the first system. The right staff features a melodic line with slurs and ornaments. The left staff continues the bass line with chords and rhythmic patterns. The system ends with a fermata over a whole note chord.



Third system of the musical score. It continues the melodic and bass lines. The right staff has a melodic line with ornaments and dynamics. The left staff continues the bass line with chords and rhythmic patterns. The system includes dynamic markings *f* *ritard.* and *p*. The system ends with a fermata over a whole note chord.



Активал
Медиа
Ресурс

First system of a musical score in A major (two sharps). The right hand plays a series of chords, each with a fermata. The left hand plays a melodic line with various fingerings: 2, 2, 5, 2, 1 2 1, 2, 5, 8, 8, 4 2 1, 5. The dynamic marking *p* is present. A *ritard.* marking is placed over the final measure of the system.

Second system of the musical score. The right hand continues with chords and fermatas. The left hand continues with a melodic line and fingerings: 8, 8, 2, 5, 2, 1 2 1, 2, 5, 2, 5. The dynamic marking *a tempo* is present.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and rests. The lower staff is in treble clef and features a melodic line with eighth-note triplets. The first two measures of the lower staff are marked with a hairpin and the word "ritard.". The third measure is marked with a hairpin and the letter "f". The fourth measure is marked with a hairpin and "pp". The system concludes with a first ending bracket over the final two measures.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various rhythmic patterns, including eighth-note triplets and sixteenth-note runs. The lower staff is in bass clef and provides a harmonic accompaniment with eighth-note patterns. The system includes first and second ending brackets over the melodic line in the third and fourth measures, and a final measure with a first ending bracket and fingerings (1, 2, 1) indicated below the notes.

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**«Колисков
а»**



**«Хода
гнонів»**





ЛЮБЛЮ ТЕБЯ!

ПѢСНЬ
МУЗЫКА
Э. ГРИГА.

JE T'AI ME!

CHANSON
PAR
E. GRIEG.

Сопрано-Sopran.

CANTO. *Andante.* *p*

ТЫ ЖИЗНЬ МО.
Q. toi, doux
Du mein Ge.

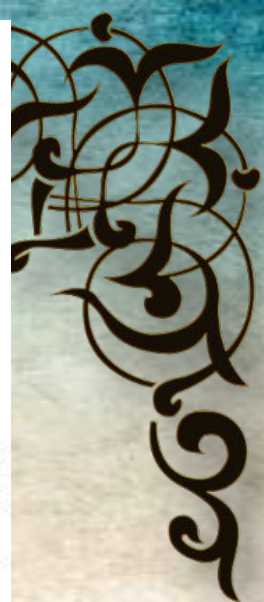
PIANO. *Andante.* *p*

pp

- я, на - деж - да, у - по - вань - е!
ange à mes pen - sers si chère,
- dan - ke, du mein Sein und Wer - den!

Съду - шой тво -
Toi de mon
Du mei - nes

pp



A musical score for a vocal and piano piece. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are in Russian, French, and German. The Russian lyrics are: "ей сли-зась мо-я ду-ша!". The French lyrics are: "cœur le seul bon-heur rê-vé,". The German lyrics are: "Her-zens er-ste Se-lig-keit!". The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The piano part features a series of chords in the right hand and a bass line in the left hand. The number "22" is visible at the bottom of the piano part.

ей сли-зась мо-я ду-ша!
cœur le seul bon-heur rê-vé,
Her-zens er-ste Se-lig-keit!



p

Люб-лю те-би, пре-вы-шевсхъ соа-да-нiй, Люб-лю те-бя, люб.
Je t'ai-me plus que tout sur cel-te ter-re, Je t'appartiens, je
 Ich lie-be dich wie nichts auf die-ser Er-den, Ich lie-be dich, Ich

And.

cresc. sempre

-лю те-би: какъ вѣч-ность, не-из-мѣн-на страсть мо-я! Какъ
t'appartiens, je t'appartiens et pour l'é-ter-ni-té! Je
 lie-be dich, ich lie-be dich in Zeit und E-wig-keit! Ich

cresc. sempre

And.

ritard.

вѣч - ность, во - из - мѣн - на страсть мо - я!
l'ap - par-tiens et pour l'é - ter - ni - té!
 lie - be dich in Zeit und E - wig - keit!

ff ritard. *mp* *dim.*

p *pp*

Лишь о те - бѣ, меч - та - ю е - же - час - но, жизнь по - сви -
Je pense à toi dès que le jour se - veil - le, *Ton chaste a -*
 Ich den - ke dein, kann stets nur dei - ner den - ken, nur dei - nem

pp

f *p*

- твѣ те . бѣ все . цѣ . ло я!
 - mour est ma fe - li - ci - té;
 Glück ist die . sen Herz geweigt;

Хоть надъ судъ
 Sur ton sort
 wie Gott auch

- боѣ чо . ей ни . кто не вѣа . стевъ; но я люб . лю, люб .
 de près et de loïn je veil - le: Je t'ap - par.tiens, je
 mag des Le . bens Schick . sal len ken: ich lie - be dich, ich

cresc. sempre

..лю те - бя; какъ вѣч - ность, не - из - мѣн - на страсть мо - я! Какъ
t'ap - par - tiens, je t'ap - par - tiens et pour l'é - ter - ni - té! Je
lie - be dich, ich lie - be dich in Zeit und E - wig - keit! Ich

cresc. sempre

ritard.

вѣч - ность, не - из - мѣн - на страсть мо - я!
t'ap - par - tiens et pour l'é - ter - ni - té!
lie - be dich in Zeit und E - wig - keit!

ff ritard. *mp* *dim.* *pp*



Романс «Лебідь»

