

Blueberry Slope

Haugtussa, The Mountain Maid, Op. 67 No. 3

Violoncello & Piano / Organ

Arr.: Colette Mourey

Edvard Grieg

EMR 100764

EMR 99098: Violoncello & String Orchestra

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Blueberry Slope

Haugtussa, The Mountain Maid, Op. 67 No. 3

Edvard Grieg (Arr.: Colette Mourey)

English:

Blueberry Slope, Op. 67 No. 3 is a short piece by Edvard Grieg, taken from his collection *Lyric Pieces*, one of the best-known works of his piano repertoire. In this miniature, the Norwegian composer evokes a natural landscape filled with simplicity and poetry. The delicate and expressive melody unfolds with great flexibility, leaving ample space for nuances and tonal colors. Grieg conveys the peaceful and luminous atmosphere of the Nordic landscape while maintaining a refined and intimate musical language. The evocative character of the piece demonstrates his ability to transform fleeting impressions into music. *Blueberry Slope* is distinguished by its understated charm, melodic elegance, and freshness of inspiration. The work thus offers a musical moment that is natural, contemplative, and deeply poetic.

Français:

Blueberry Slope, Op. 67 No. 3 est une courte pièce d'Edvard Grieg, extraite de son recueil *Lyric Pieces*, l'une des œuvres les plus célèbres de sa production pour piano. À travers cette miniature, le compositeur norvégien évoque un paysage naturel empreint de simplicité et de poésie. La mélodie, délicate et expressive, se déploie avec une grande souplesse et laisse une place importante aux nuances et aux couleurs sonores. Grieg y fait ressentir l'atmosphère paisible et lumineuse de la nature nordique, tout en conservant une écriture raffinée et intimiste. Le caractère évocateur de la pièce témoigne de son talent pour transformer une impression fugitive en musique. *Blueberry Slope* se distingue ainsi par son charme discret, son élégance mélodique et la fraîcheur de son inspiration. Cette œuvre offre un moment musical à la fois naturel, contemplatif et profondément poétique.

Deutsch:

Blueberry Slope, Op. 67 Nr. 3 ist ein kurzes Stück von Edvard Grieg und stammt aus seiner Sammlung *Lyric Pieces*, einem der bekanntesten Werke seines Klavierschaffens. In dieser Miniatur beschwört der norwegische Komponist eine von Einfachheit und Poesie geprägte Naturlandschaft. Die zarte und ausdrucksvolle Melodie entfaltet sich mit großer Leichtigkeit und lässt viel Raum für Nuancen und klangliche Farben. Grieg vermittelt eine ruhige und helle Atmosphäre der nordischen Natur und verbindet sie mit einer raffinierten und intimen musikalischen Sprache. Der bildhafte Charakter des Stücks zeigt sein besonderes Talent, flüchtige Eindrücke in Musik zu verwandeln. *Blueberry Slope* zeichnet sich durch seinen zurückhaltenden Charme, seine melodische Eleganz und die Frische seiner Inspiration aus. Das Werk bietet somit einen natürlichen, besinnlichen und zutiefst poetischen musikalischen Moment.



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VIOLONCELLO

Edvard Grieg

(1843-1907)

Arr.: Colette Mourey

Vivace ♩ = 126

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8 **poco rit.**

15 **A tempo**

24

29

35 **poco rit.** **A tempo**

43 **B**

50

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Edvard Grieg

(1843-1907)

Arr.: Colette Mourey

I

Vivace ♩ = 126

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Measures 22-25. Bass clef staff: Measure 22 has a whole rest. Measure 23 has a half note G2 with *mf* dynamic. Measure 24 has a half note A2 with *mf* dynamic. Measure 25 has a half note B2 with *mp* dynamic. Treble clef staff: Measure 22 has a half note G4 with *mp* dynamic. Measure 23 has a half note A4 with *mp* dynamic. Measure 24 has a half note B4 with *mp* dynamic. Measure 25 has a half note C5 with *mp* dynamic. A fermata is placed over the C5 note in measure 25.

26

Measures 26-31. Bass clef staff: Measure 26 has a half note G2 with *f* dynamic. Measure 27 has a half note A2 with *sfz* dynamic. Measure 28 has a half note B2 with *mp* dynamic. Measure 29 has a half note C3 with *mp* dynamic. Measure 30 has a half note D3 with *mp* dynamic. Measure 31 has a half note E3 with *mp* dynamic. Treble clef staff: Measure 26 has a half note G4 with *mp* dynamic. Measure 27 has a half note A4 with *f* dynamic. Measure 28 has a half note B4 with *sfz* dynamic. Measure 29 has a half note C5 with *mp* dynamic. Measure 30 has a half note D5 with *mp* dynamic. Measure 31 has a half note E5 with *mp* dynamic. A fermata is placed over the E5 note in measure 31.

32

poco rit. . . . A tempo

Measures 32-37. Bass clef staff: Measure 32 has a half note G2 with *cresc.* dynamic. Measure 33 has a half note A2 with *mf* dynamic. Measure 34 has a half note B2 with *mf* dynamic. Measure 35 has a half note C3 with *f* dynamic. Measure 36 has a half note D3 with *mp* dynamic. Measure 37 has a half note E3 with *mp* dynamic. Treble clef staff: Measure 32 has a half note G4 with *mp cresc.* dynamic. Measure 33 has a half note A4 with *mf* dynamic. Measure 34 has a half note B4 with *mf* dynamic. Measure 35 has a half note C5 with *f* dynamic. Measure 36 has a half note D5 with *mp* dynamic. Measure 37 has a half note E5 with *mp* dynamic. A fermata is placed over the E5 note in measure 37.

38

Measures 38-41. Bass clef staff: Measure 38 has a half note G2 with *dim.* dynamic. Measure 39 has a half note A2 with *dim.* dynamic. Measure 40 has a half note B2 with *dim.* dynamic. Measure 41 has a half note C3 with *dim.* dynamic. Treble clef staff: Measure 38 has a half note G4 with *dim.* dynamic. Measure 39 has a half note A4 with *dim.* dynamic. Measure 40 has a half note B4 with *dim.* dynamic. Measure 41 has a half note C5 with *dim.* dynamic. A fermata is placed over the C5 note in measure 41.

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