



## 1

## Bell Ringing

 The *Lyric Pieces* op. 54 were composed in summer 1891. Whilst on a hiking holiday, Grieg had recovered from a little health crisis and was able to inform his publisher Max Abraham on 17 September 1891: “A new volume of lyric pieces is finished and I took great delight in writing them.” Yet when Grieg published a version of this collection for orchestra in 1905, he did not include no. 6 *Bell Ringing*. As he explained to his friend Julius Röntgen, he was worried that the audience would believe “that I have become mad and would condemn the next three pieces from the outset”. He had obviously experienced negative reactions such as these to this piece, which clearly moves into Impressionist spheres with its fifths and tone painting.

 Grieg imitates the ponderous sound of large, deep bells with the open fifths at the beginning. In m. 3 lighter bells join in, moving in the opposite direction

and with a rhythmic shift, again as open fifths. Short grace notes might be intended to represent the striking of the bell. In a steadily pacing rhythm, we reach m. 15 where the lower voice rises up into the high register and crosses over the upper voice that is moving downwards. This should all be executed with a motion that is as calm as possible. – From m. 19 the chimes in the left hand move a note upwards compared to the beginning, and the fifths in the right hand now climb steadily upwards until the climax on  $b^2$  is finally reached in m. 49 via a long dynamic and harmonic escalation. In the following measures that calm down, Grieg leads back from m. 61 to the repeat of the first passage, although the right hand is now an octave higher, thus allowing smaller bells to be heard. Following a general pause, from m. 77 onwards a chorale-like melody rises up before Grieg allows the chimes to delicately fade away with a “dying” *pp morendo*.

Opus 54 no. 6

Andante

*pp sempre*

*con S*

7

14

*pp*

21 *ppp*

Musical notation for measures 21-26. Treble clef with fingerings 3 1, 4 1, 5 2, 2 4, 2 4, 3 5, 3 1, 4 1, 5 2. Dynamic marking *ppp*.

27 *pp*

Musical notation for measures 27-32. Treble clef with fingerings 3 1, 5 2, 4 1, 5 3, 2 1, 2 4, 2 4, 3. Dynamic marking *pp*.

33 *ppp* *cresc. poco a poco*

Musical notation for measures 33-38. Treble clef with fingerings 2 1, 4 1, 5 2. Dynamic markings *ppp* and *cresc. poco a poco*.

39

Musical notation for measures 39-43. Treble clef with fingerings 2 4, 2 4, 3 5, 2, 3 1, 4 1, 5 2, 2 4. Bass clef accompaniment.

44 *sempre più cresc.* *molto*

Musical notation for measures 44-48. Treble clef with fingerings 3 5, 2 4, 5, 4, 4, 4, 2 4. Dynamic markings *sempre più cresc.* and *molto*.

49 *fff* *dim. molto e poco ritard.*

Musical notation for measures 49-54. Treble clef with fingerings 2 4, 3 5, 2 4, 2 4, 2 4, 2 4, 2 1. Dynamic markings *fff* and *dim. molto e poco ritard.*

55

2 4 1 2 4 1 3 5

61 *Tempo I*

*pp*

67

4 1 3 1 *dim.*

73

*pp* *molto*

79

4 2 1 3 5 1 3 *ffz* *p*

85

*pp* *morendo*