

EDVARD GRIEG

Recognizing the Importance of the Nationalist Composer on the International Stage

IPA Transliteration of Three Song Cycles

D.M.A. Document

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Abstract

In North American colleges, universities, and conservatories it is not uncommon to find the main languages required of music students to be French, Italian, German, and English. Beyond the scope of these four most common languages, Russian, Spanish, and Czech are sung by more advanced or native singers of the languages; however, many other languages seem to be ignored in academia in both solo performance as well as in choral settings. It is a disservice to limit the scope of languages and repertoire when there exists a plethora of rarely performed compositions; moreover, it is not reasonable for these institutions to limit student's learning because of this “tradition.” Among the overlooked are the Scandinavian languages. This document will specifically address the repertoire of the most renowned Norwegian composer of the nineteenth century, Edvard Grieg (1843-1907). There exist but two published works that provide a singer with the resources to learn the pronunciation of curated Grieg selections. Neither of these resources was written by native Norwegian speakers; therefore, utilizing my linguistic skills as a native speaker and singer I intend this document to be a contribution toward the goal of providing near-native, accurate International Phonetic Alphabet (IPA) transliterations of three song cycles representing Grieg's early, middle, and late writing.

Dedication

This document is dedicated to my kind, loving, inspiring, courageous, and ever-supportive parents, Knut Richard Bergan, Anne Danet Bergan, and siblings, Charlotte Margot Bergan, and Mathias Knut Bergan.

I love you bigger than the university.

*Min Tankes Tanke ene Du er vorden
Du er mit Hjertes første Kærlighed!
Jeg elsker Dig, som Ingen her paa Jorden.
Jeg elsker Dig i Tid og Evighed!
-Edvard Grieg*

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your gift of language and the rich culture in which you have surrounded me are the reasons for this document. Charlotte and Mathias, this experience would not have been the “mame” without your loving calls, support, and interest to fuel me. Tusen Takk!

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Table of Contents

Abstract.....	ii
Dedication	iii
Acknowledgments	iv
Vita.....	vi
List of Figures.....	ix
Chapter One: Introduction	1
Chapter Two: Linguistic Evolution in Norway.....	4
Chapter Three: Norwegian Diction.....	11
Chapter Four: Op. 9 Sange og Ballader til Digte af A. Munch	28
Chapter Five: Op. 39 Romancer Ældre og Nyere.....	36
Chapter Six: Op. 70 Fem Digte af Otto Benzon.....	43
Bibliography	49
Appendix A. IPA Transliterations	53
Appendix B. Opus 2-70 Catalogue (Continued).....	80

List of Figures

Figure 1. Norwegian Alphabet.....	12
Figure 2. Vowel qualities in Norwegian with reference to German and English.	14
Figure 3. Lip Rounding.....	16
Figure 4. Vowel Chart.....	18

Chapter One: Introduction

Like many young singers at universities whose language skills go beyond English, I wished to explore music that incorporated my native tongue; therefore, I turned to the music of Edvard Grieg, selecting his “top hits,” *En drøm*, and *I rosentiden*. It was not until years later I discovered that I had misrepresented Grieg’s original composition. These selected songs were written to German poetry and, therefore, should have been performed in German as *Ein Traum* and *Zur Rosenzeit*. My discovery ignited my desire to make it possible for singers to approach Grieg’s music without the hesitation and fear of misrepresentation or mispronunciation. Having found myself presenting Grieg’s music in multiple settings I can state with great confidence that Edvard Grieg’s works deserve a place in repertoire selection and on international stages, especially with regard to his sensitivity in composing for the voice.

A contemporary of Grieg, critic/historian, Daniel Gregory Mason, remarked, ‘His lovely and too little known songs are unique in their delicate voicing of the tenderest, most elusive personal feeling, as well as in their consummate *finesse* of workmanship...[These songs] are often as spontaneous as Schubert’s, as impassioned as Schumann’s, and as finished in art as Robert Franz’s. And they are admirably adapted to the voice.’¹

Grieg’s music in many ways is highly accessible for all voice types and difficulty levels, yet the largest barrier is that singers, naturally, wish not to approach a language in which they have no knowledge without the appropriate and necessary resources. This is most

¹ Jarrett, Sandra. *Edvard Grieg and his Songs*. Ashgate Publishing Company, 2003, pp. 16-17.

likely why most versions of Grieg songs are performed in German. However, therein lies a larger problem, Astra Desmond states it best:

The similarities between German and Norwegian should make translating into the former language comparatively easy, but even if well done, there is a loss of colour and a heaviness which is almost worse than a complete change of sound. The Scandinavian consonants are light and ‘clean’-sounding, e.g. ‘Min svane, du stumme, du stille’ (with clear ‘s’ sounds as in English) compared with ‘Mein Schwan, du stummer, du stiller,’ with the thick German ‘sh’ sound. A critic once remarked that when sung in Norwegian, ‘the whole atmosphere of the songs changed from the fustiness of later nineteenth-century German romanticism to the bright clean air of the fjords.’²

Clarifying this importance for accessible transliterations has been a driving force in my writing this document: to provide a few more cycles, by pushing past the Norwegian borders, in the hopes of making Edvard Grieg a choice when selecting music as a singer or for a student internationally.

The opus-numbered works that have been selected for this document represent Grieg’s early (op. 9), middle (op. 39), and later period (op. 70). Op. 9 showcases Edvard Grieg’s first “Dano-Norwegian” cycle. Op. 39 represents the evolution of the Norwegian language with the use of both *Riksmål* and *Landsmål*. Op. 70, Grieg’s last opus-numbered song cycle, shows his dramatic expression and evolution in compositional style.

It should be mentioned that this document will provide the portion of IPA with which a non-native singer may have difficulty; transcription not translation. It is the aim of this document to provide the context of the opus-numbered cycles within the sociopolitical climate of the era as well as its impact on poetry and compositional style.

² Desmond, Astra. “The Songs” *Grieg; a Symposium*, edited by Abraham, Gerald, Greenwood Press, 1975, p. 73.

This will be done by way of an altered version of Alfred Cortot's³ analytical sketch formula. Throughout my research, I found that Finnish Mezzo-Soprano Monica Groop recorded the entirety of Grieg's vocal works, of which a majority of the recordings were supported by the beautiful artistry of world-renowned collaborative pianist and coach Roger Vignoles. In an email interview, Mr. Vignoles provided me with invaluable insight into his experience performing Edvard Grieg's vocal works, which I think will provide additional perspective.

Each cycle has been selected with at least one song previously transcribed into IPA. I have indicated the IPA modifications that I, as a native speaker, believe provide a more authentic representation of the Norwegian pronunciation. Finally, I have provided an in-depth chart of Edvard Grieg's opus-numbered works with important details useful to the singer, teacher, and collaborative pianist. This has been done through the use of the Edition Peters, *Grieg Gesamt Ausgabe* (GGA): *Sämtliche Lieder* Volumes I⁴ (op. 2-49) and II⁵ (op. 58-70, EG 121-157).

This document in no way solves the issue that there exists no concise resource of IPA for Edvard Grieg's lyric output, but addresses a deficiency in the traditional languages offered in academia and seeks to provide singers, teachers, vocal coaches, and collaborative pianists with fourteen selections from which to explore.

³ Cortot, Alfred, Thieffry, Jeanne. *Cours d'Interprétation*. Da Capo Press, New York, 1989. p. 19.

⁴ Grieg, Edvard. *Sämtliche Lieder*. Volume I. Edition Peters, Leipzig, 2001.

⁵ Grieg, Edvard. *Sämtliche Lieder*. Volume II. Edition Peters, Leipzig, 2001.

Chapter Two: Linguistic Evolution in Norway

Norwegian belongs to the North-Germanic group of Indo-European languages. It has evolved from *Urnordisk* (200-700AD) to the Vikings Old Norse (750-1050) which ended with the arrival of Christianity. The assimilation of the Latin alphabet and Christianity, with that of the Vikings *fupark*,⁶ continued for another 300 years. The period following can be referred to as Middle Norwegian, spanning history between the Bubonic plague or black death (1347-1353) until the end of the Kalmar Union⁷ (1397-1523), as well as the Reformation (1517-1648). The preservation of the language, by way of the few literate persons, was greatly affected by the loss of nearly half of Norway's population during the Bubonic plague. Between the years of 1524 to 1814, Norway entered in union with Denmark, which eventually became a Danish-dominated rule. Danish *Riksmål* (National Language), became the prominent language of the upper-middle-class, and church services and Bibles were presented and printed in *Riksmål*; furthermore, Norwegian laws were printed in Danish, resulting in considerable ramifications on the Norwegian language. Throughout Danish rule, the large population of Norwegians who were not considered to be upper-middle-class dispersed throughout all of Norway's countryside and developed their own unique and distinct dialects. On May 17, 1814 (Norway's Independence Day), also called *syttende Mai*, Norway gained

⁶ A runic alphabet consisting of 16 letters, utilized from the eighth to twelfth centuries.

⁷ A union between Denmark, Sweden, and Norway from 1397-1523.

its independence from Denmark only to fall under Swedish rule two months later which lasted until 1905.

Carl Johan invaded Norway in July 1814 and quickly suppressed the Norwegian forces. On 14 August 1814, a peace treaty was signed in Moss, and following negotiations conducted throughout the autumn, Norway entered into a union with Sweden. However, between the signing of the Kiel Treaty in January and the establishment of the union, several significant events had taken place: Norway had managed to join the union as an independent state with its own constitution, and for a few months it had once again had its own king –Prince Christian Frederik of Denmark.⁸

This political union, however, did not have any language consequences as a result, unlike that with Denmark.

Based on this brief history of language in Norway, one can identify that until 1814 Norway had no true written language of its own. Even after Danish rule, Norway struggled to establish a national identity. The romantic movement brought about the importance of nationalism and perpetuated the pursuit of a national identity. Three arguments for written language-development ensued. The first option proposed to keep Danish, the second option would create a new written norm based on rural dialects, and the third option proposed to “Norwegianize” Danish. Because of the strong pull towards separation from Denmark the first option was abandoned. During the mid-nineteenth century “the standard written language used at the time was almost purely Danish, although the pronunciation was not the same as that used in Denmark. Some writers, including Ibsen and Bjørnson, wanted to ‘Norwegianize’ this existing language by

⁸ “Kielfreden.” *Det Norske Kongehus*, 14 Jan. 2014, www.kongehuset.no/artikkel.html?tid=29307&sek=26976. Accessed 8 Apr. 2020.

making the written form correspond to the spoken sounds.”⁹ This ‘Norwegianization’ of Danish caused the Norwegian phonemes to take precedent, resulting in the degradation of the Danish elements. Grammarian and educator Knud Knudsen (1812-1895) is notably the most influential contributor to the development of what is considered Norwegian today.

Knudsen often called the standard he was aiming for ‘Dano-Norwegian,’ a name that pointed both to the point of departure (Danish) and the end goal of the programme (Norwegian). His approach to language planning was both original and creative. Today’s Bokmål is very much the result of his ideas and his lifelong work. No other national standard in Europe has a history at all resembling that of Norwegian Bokmål in having been developed incrementally out of another language.¹⁰

Knudsen devoted his life to language reform in Norway and supported his endeavour through his multiple publications advocating for written language to correspond to pronunciation.

Knudsen's reasons for supporting a more orthophonic spelling system were both pedagogical and democratic in nature; he stated that adoption of this principle would make it much easier for the general public to learn to read and write. However, the consequence of doing this would be quite different in Norway and Denmark, since the pronunciation of the language was so different in the two countries. This is clearly manifested in Knudsen’s early publications (1845,1850), in which he argued that the Dano-Norwegian creoloid, or upper-middle-class speech, was the spoken variety in Norway on which spelling

⁹ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007 p. 123.

¹⁰ “A Language Based on Upper-Middle-Class Speech or Peasant Dialects?: The Programmes Proposed by Knud Knudsen and Ivar Aasen.” *Language Planning as a Sociolinguistic Experiment: The Case of Modern Norwegian*, by Ernst Håkon Jahr, Edinburgh University Press, Edinburgh, 2014, pp. 35–56. JSTOR, www.jstor.org/stable/10.3366/j.ctt9qds08.8. Accessed 1 Apr. 2020.

reforms of the Danish standard should be based in order to develop a specifically Norwegian standard.¹¹

Knudsen rationalized this decision based on the multitude of regions utilizing diverse dialects versus the large population of the bourgeoisie who spoke the same language. It would, therefore, be easier for the large upper-middle-class population to learn one new language versus the many dialects.

One salient Norwegian feature he specifically focused on was the use of /p, t, k/ for Danish /b, d, g/ after long vowels, for example Dan. *tab* > *tap* ('loss'), Dan. *mad* > *mat* ('food'), Dan. *tag* > *tak* ('roof'). He also wanted to introduce shorter Norwegian-style forms of some frequently used verbs, for example *ha* < Dan. *have* ('have'), *la* < Dan. *lade* ('let'), *si* < Dan. *sige* ('say'), *ta* < Dan. *tage* ('take'), as well as for the kinship terms *bror* < Dan. *broder* ('brother'), *far* < Dan. *fader* ('father') and *mor* < Dan. *moder* ('mother').¹²

These alterations can be seen in the spelling of names. For instance, Knud Knudsen was given the name during Danish rule which resulted in the /d/ versus the current spelling Knut. Despite Independence, between the 1830s and 1850s, the elite continued to follow the Danish linguistic trends. "The reason for this was the predominant view among the elite that cultural ideas had traditionally come from the Danish capital, and language was seen as a natural part of the culture and refinement desired by the Norwegian bourgeoisie."¹³ Because the largest "offenders" of the continued use of Danicisation were those who supported the arts, Knudsen focused his attention on the theatre. This usage

¹¹ "A Language Based on Upper-Middle-Class Speech or Peasant Dialects?: The Programmes Proposed by Knud Knudsen and Ivar Aasen." *Language Planning as a Sociolinguistic Experiment: The Case of Modern Norwegian*, by Ernst Håkon Jahr, Edinburgh University Press, Edinburgh, 2014, pp. 35–56. JSTOR, www.jstor.org/stable/10.3366/j.ctt9qds08.8. Accessed 1 Apr. 2020. p. 42.

¹² Jahr 41.

¹³ Jahr 39.

was pervasive especially in the theatre of Norway's capital city Christiania (Modern day Oslo). Knudsen "especially disliked the use of non-palatalised /k/ and /g/ before non-low vowels and diphthongs: words such as *kiste* ('chest'), *kære* ('dear'), *keiser* ('emperor'), *gift* ('poison') and *gyse* ('shiver') were pronounced with a /k/ or /g/ in Danish, but Knudsen promoted the Norwegian palatal pronunciation of these consonants, /ç/ and /j/, in such contexts."¹⁴ This campaign in time began to grow in popularity, resulting in the "Norwegianization" of Danish. The two last options in regard to the development of language in Norway were brought to fruition by philologist and poet Ivar Aasen (1813-1896), who spent nearly four years traveling throughout the rural areas of Norway, culminating in the creation of a new Norwegian language based on Old Norse and the diverse rural dialects he encountered across Norway. The birth of this new national language, *Landsmål* (land pronunciation) was meant to give an identity all its own to the Norwegian people and completely separate from that of Dano-Norwegian.

Aasen was very conscious of the sociopolitical and sociolinguistic aspects of his language programme, and emphasised both elements in his work. His programme was thus both nationalist and socially revolutionary in nature. The idea that the national language of Norway should act as a common denominator for all rural, low-status dialects, to the exclusion of the spoken variety of the upper-middle-classes, has motivated thousands of people over the years to join the Landsmål/Nynorsk movement in order to develop it and expand its use into new areas.¹⁵

¹⁴ "A Language Based on Upper-Middle-Class Speech or Peasant Dialects?: The Programmes Proposed by Knud Knudsen and Ivar Aasen." *Language Planning as a Sociolinguistic Experiment: The Case of Modern Norwegian*, by Ernst Håkon Jahr, Edinburgh University Press, Edinburgh, 2014, pp. 35–56. *JSTOR*, www.jstor.org/stable/10.3366/j.ctt9qds08.8. Accessed 1 Apr. 2020.

¹⁵ Jahr 45.

It is interesting to note that “while Norway before 1840 did not have any language of its own, fifteen years later it had two.”¹⁶ During Edvard Grieg’s life, the following evolution occurred: “Norwegianization” of Danish, a new “peoples language” was created, and by the end of his life both *Landsmål* and *Riksmål* were official languages.

Danish and Norwegian possess more similarities to written language than Swedish, despite Sweden’s shared border. However, in 1862 Knudsen furthered the spelling reform to allow for a more distinct difference between written Danish and written Norwegian. The largest implementers of this reform were poets Bjørnstjerne Bjørnson and Henrik Ibsen, to which Edvard Grieg set music.

In Norway today both *Nynorsk* and *Bokmål* are utilized in written form, though *Bokmål* is the dominant form. In general, because of the similarities across the three languages, most speakers of these languages share a high degree of mutual intelligibility. In this document *Riksmål* (a precursor of *Bokmål*) and *Landsmål* (a precursor of *Nynorsk*) will be referred to by their modern names respectively *Bokmål* and *Nynorsk*.

Grieg had an affinity for poetry and language. More important than Edvard Grieg — in regard to language— are the poets with which he chose to set his music. He carefully selected poetry and composed accordingly to the setting and language of the poet. The poets discussed in this document highlight the linguistic breadth from which Edvard Grieg partook, and which he promoted. The following poets will be discussed in the following chapters covering the following characteristics— Dano-Norwegian,

¹⁶ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007 p. 124.

Nationalism, Nynorsk, and Danish: Andreas Munch (1811-1884), Bjørnstjerne Bjørnson (1832-1910), Jonas Lie (1833-1908), Kristoffer Janson (1841-1917), Olaf Peder Monrad (1849-1920), Otto Benzon (1856-1927).

The aforementioned linguistic evolution is particularly important with respect to Grieg's Opus, as this progression can be seen throughout his vocal works and tells the story of language development in Norway. However, because of the metamorphoses of the language, it has brought forth many questions as to what should be the appropriate formula for pronunciation. It is important to note that the majority of Norwegians speak the dialect of the region in which they were reared. The school systems are required to acknowledge the student's individual pronunciation. Based on my personal experience and with the agreement of Anna Hersey's statement, there exists no pronunciation norm.

Although its *written* forms have been highly debated, modified, and codified, spoken Norwegian lacks official norms of pronunciation. *Språkrådet*¹⁷ does not dictate pronunciation, and most Norwegian dictionaries do not include phonetic transcription... In short, no official spoken norm of Norwegian exists. In fact, the official policy of *Språkrådet* is that *there should not be*, a reflection of the ideology that 'all spoken varieties of Norwegian shall be considered of equal status.'¹⁸

¹⁷ The Language Council of Norway

¹⁸ Hersey, Anna. *Scandinavian Song: a Guide to Swedish, Norwegian, and Danish Repertoire and Diction*. Rowman & Littlefield, 2016. pp. 66-67.

Chapter Three: Norwegian Diction

As the primary purpose of this document is to remove apprehension when approaching this foreign language called Norwegian, it is, therefore, important to shed light on its linguistic properties. For those who already speak English, it should remove some fear to know that according to the U.S. Department of State *American Foreign Service Institute* (FSI) Norwegian falls in Category I of languages easiest to acquire both in terms of time and its similarities to the English language.

The following language learning timelines reflect 70 years of experience in teaching languages to U.S. diplomats, and illustrate the time *usually* required for a student to reach “Professional Working Proficiency” in the language, or a score of “Speaking-3/Reading-3” on the Interagency Language Roundtable scale. These timelines are based on what FSI has observed as the *average* length of time for a student to achieve proficiency, though the actual time can vary based on a number of factors, including the language learner’s natural ability, prior linguistic experience, and time spent in the classroom.¹⁹

According to the FSI, it would take a student twenty-four weeks or six-hundred class hours to reach proficiency, in comparison to the thirty-six weeks and nine-hundred hours for German. In response to a question about what Roger Vignoles thought of the Norwegian language, he stated, “Easier than Finnish! But probably a bit trickier than Swedish—I find some of the vowels, especially the diphthongs, harder to pronounce. ... All I can say is that I always enjoy playing for Scandinavian languages, all of which have a very particular colour.”²⁰

¹⁹ “Foreign Language Training - United States Department of State.” *U.S. Department of State*, U.S. Department of State, www.state.gov/foreign-language-training/. Accessed 1 Apr. 2020.

²⁰ Vignoles, Roger. E-mail interview. Conducted by Caroline Bergan, 20 April, 2020.

Linguistic Properties

After the Latin alphabet was adopted, as previously mentioned, the Norwegian alphabet was for all intents and purposes, the Danish Alphabet. It consisted of twenty-nine letters, three more than the English alphabet. These extra letters were *æ*, *ø*, and *aa*. Due to further spelling reforms, in 1917 the Norwegian alphabet exchanged the *aa* for *å*. Because this change was not added until after Grieg's death in 1914, one will find the modern-day *å* spelled as *aa*. Although the majority of the selections presented in this document utilize the *aa*, an interesting inclusion of the *å*, before it became officially part of the alphabet, is found used by Bjørnstjerne Bjørnson in the original manuscript. For instance, in Op. 39 Nr. 1, *Fra Monte Pincio* "Aftenen kommer, Solen står rød" this shows Bjørnson's promotion of "Dano-Norwegian" or "Norwegianization" before its official application.

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	Æ	Ø	Å
a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	æ	ø	å

Figure 1. Norwegian Alphabet

Vowels and Consonants

Norwegian is composed of nine long and short vowel pairs. This differs in relation to German as the long and short pairs in German produce a large quality difference versus that of the Norwegian pairs. In relation to English, there are only five vowels in common.

Vowels [u:], [ʊ], [y:], [y], [ø:], [ø], [œ], [u:] and [ʊ] are *outrounded*, requiring not only a round but also a protruded lip position, exposing the teeth. Kristoffersen notes that in [y:] and [y], 'the lips are protruded and farther apart' than other outrounded vowels. Vowels [ɑ:], [ɑ], [i:], [i], [æ:], [æ], [e:], and [ɛ] are unrounded.

In speech, [e:] is slightly diphthongized; in singing the vowels should maintain one articulatory position.²¹

It is in my opinion that the importance placed on exposing teeth is less important than expressed in the previous quote. My own morphology while producing these vowels indicates that the use of teeth showing is unnecessary and may cause an undesired affected vowel production. Inspiration from Ophaug's table (Figure 2), from the article *Troubleshooting Norwegian Pronunciation in Classical Singing*, is utilized, as it demonstrates the most accurate representation of the method for transcription in this document.

²¹ Hersey, Anna. *Scandinavian Song: a Guide to Swedish, Norwegian, and Danish Repertoire and Diction*. Rowman & Littlefield, 2016. p. 48.

IPA	Norwegian example	English equivalent	German equivalent	Comments
i:	biten	beat	bieten	
ɪ	bitt, sitte	bit	bitte	The German and the English vowels have a more open articulation than the Norwegian one.
y:	lys, kyse, dyne			
ʏ	lyst, kysse, hytte			
u:	Gud, bu, dun		Süd, Düne	
ʊ	gutt, slutt		Hütte	
e:	be, lese		(beten)	Somewhat more open in Norwegian than in German.
ɛ	bedt, sette	bed	Bett	
ø:	løse, møte		(lösen)	Somewhat more open in Norwegian than in German.
œ	løsne, møtte		können	
æ:	være, her			
æ	tverr, gjerrig	rat		
ɑ:	sa, lat, rar	father		
ɑ	satt, mann			
o:	lâ, kâpe		(loben)	Somewhat more open in Norwegian than in German.
ɔ	løkk, hoppe, nok		Loch	
u:	to, rote, von		Rute	Same quality in German and Norwegian.
ʊ	tung, vond		und	Somewhat more open in German.
ə	Jente, lese		bitte, lese	Unrounded in Norwegian, often somewhat round in German.
ɑɪ	mai	lye		
ɔɪ	oj	boy		
ɛɪ	grei, leike			
œɪ	øy, høyt			
æʊ	sau, haug			

Figure 2. Vowel qualities in Norwegian with reference to German and English. ²²

²² Ophaug, Wencke. *Troubleshooting Norwegian Pronunciation in Classical Singing*. Journal of Singing. September/October 2012. Volume 69, No. 1, p. 50.

[ɑ:] [ɑ]

Singers approaching the [ɑ:],[ɑ] in Norwegian should be aware that it is darker (open and back) in nature than in German or English and does not alter its property based on length.

“Ellingboe compares it ([ɑ]) with the German /a/ in <fahren> or in English <father>. This is incorrect.”²³

[ɑ:] Equivalent:	English: <i>fought</i>	German: none
------------------	------------------------	--------------

[ɑ] Equivalent:	English: none	German: none
-----------------	---------------	--------------

[e:] [ɛ] [ə]

When referring to the Ophaug table on the previous page, be advised that it is in my opinion that the *schwa* should not be utilized, as oftentimes English speakers tend to exaggerate the *schwa*, which would not be effective for the Norwegian pronunciation. [e:] is a mid-closed forward vowel requiring the tongue in a significantly higher position than English speakers and slightly more open than German speakers. Its tongue placement properties are similar to German but its position is not, as the German [e:] is slightly higher on the vowel placement chart.

[e:] Equivalent:	English: <i>chaotic</i>	German: <i>treten</i>
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[ɛ] Equivalent:	English: <i>egg</i>	German: <i>Bett</i>
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[y:] and [ʏ]

The inconsistencies within publications are spotted when discussing these two different phonemes. Hersey disregards this distinction in notation and instead utilizes [y]. It is my opinion that the short rounded [ʏ] (close and front) symbol should be utilized when

²³ Ophaug, Wencke. *Troubleshooting Norwegian Pronunciation in Classical Singing*. Journal of Singing. September/October 2012. Volume 69, No. 1, pp. 49-50.

followed by more than one consonant and should be articulated with a lower tongue than the [y:]. “ Norwegian, like Swedish, is known to have a very ‘exotic’ rounded vowel. This vowel is articulated with a vertical lip rounding, or outrounding, a feature seldom encountered in the languages of the world...a Norwegian [y:] sounds like an [i:] to German ears.”²⁴

A visual representation of the lips’ shape required is featured in Figure 3.

[y:] Equivalent:	English: none	German: none
------------------	---------------	--------------

[ʏ] Equivalent:	English: none	German: none
-----------------	---------------	--------------



Figure 3. Lip Rounding
Horizontal lip rounding (left) as in <bu>
and vertical lip rounding (right) as in <by>. ²⁵

[ʊ:] [ʊ]

The darker counterpart of the [y:] is the [ʊ:]. This closed and centralized vowel is produced with an in-rounding of the lips. “ It is important to notice that the Norwegian [ʊ:] is the closest equivalent to the German [y:].”²⁶

[ʊ:] Equivalent:	English: none	German: müde
------------------	---------------	--------------

[ʊ] Equivalent:	English: none	German: Hütte
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²⁴ Ophaug, Wencke. *Troubleshooting Norwegian Pronunciation in Classical Singing*. Journal of Singing. September/October 2012. Volume 69, No. 1, pp 52.

²⁵ Sturla Høyem and A. Wilhelm Zickfeldt, *Deutsche Lautlehre*. Tapir Akademisk Forlag, Trondheim. 2000.

²⁶ Ophaug 53.

[i:] [I]

The symbol distinction between these two vowels has been omitted from Hersey's publication. It is my opinion that the utilization of the [I] symbol is important for differentiation. The [I] occurs when followed by two consonants. "The long vowel [i:] has the same quality in German, English, and Norwegian. The short one, [I], has a higher tongue position than both the German and the English counterpart."²⁷

[i:] Equivalent:	English: <i>feet</i>	German: <i>mieten</i>
------------------	----------------------	-----------------------

[I] Equivalent:	English: <i>fit</i>	German: <i>mitte</i>
-----------------	---------------------	----------------------

[u:] [ʊ]

The short [ʊ] (close and back) requires a slightly more open and relaxed lip opening. The long [u:] is the same as found in German.

[u:] Equivalent:	English: none	German: <i>Rute</i>
------------------	---------------	---------------------

[ʊ] Equivalent:	English: none	German: <i>und</i>
-----------------	---------------	--------------------

[ø:] [œ]

[ø:] is a long forward closed-mid position vowel and [œ] is its short counterpart which occurs before two consonants.

[ø:] Equivalent:	English: none	German: <i>bösen</i>
------------------	---------------	----------------------

[œ] Equivalent:	English: none	German: <i>können</i>
-----------------	---------------	-----------------------

²⁷ Ophaug, Wencke. *Troubleshooting Norwegian Pronunciation in Classical Singing*. Journal of Singing. September/October 2012. Volume 69, No. 1, p.51.

[o:] [ɔ]

These long and short pairs are both mid-open back vowels whereby the [ɔ] is slightly more open than in German. The English equivalent of the [o:] should be produced with exaggerated outrounding and a smaller lip opening.

[o:] Equivalent: English: *obey* (unstressed) German: *loben*

[ɔ] Equivalent: English: *ought*²⁸ German: *doch*

[æ:] [æ]

This almost completely front open vowel exhibits little difference between the short and long varieties. Though this letter and IPA symbol may differ from what most English speaking students are familiar with utilizing it has an easily relatable English equivalent.

[æ:] Equivalent: English: none German: none

[æ] Equivalent: English: *sat* German: none

Figure 4 below is a quadrilateral for the Norwegian language for reference.

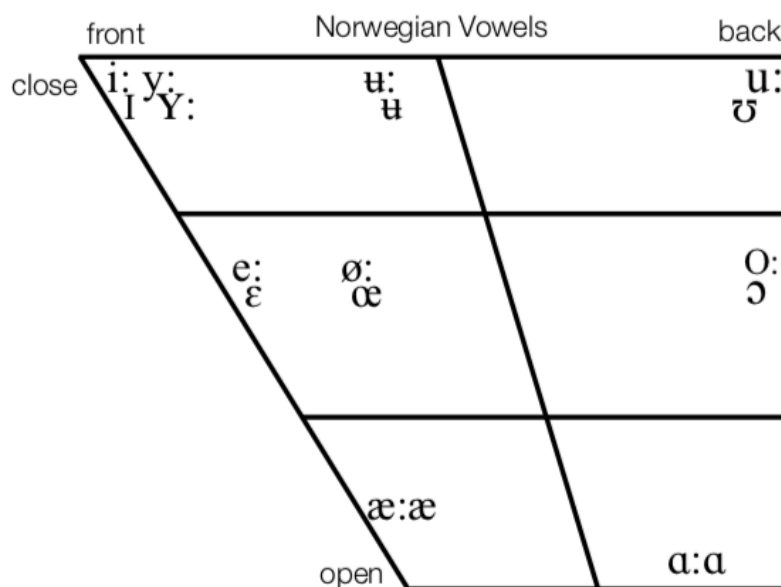


Figure 4. Vowel Chart

²⁸ received pronunciation

[b] [p] [d] [t] [g] [k]

The Norwegian consonants are [b],[p],[d],[t],[g],[k]. As in English and in German, the unvoiced of the pairs is aspirated in a stressed syllable in first position. This is natural and common among German and English speakers but requires attention from those whose language does not naturally possess this property, such as French and Italian. The only adjustment is that “the plosive [t] and [d] are articulated slightly further forward than in English, becoming denti-alveolar.”²⁹

[f] [v] [s] [ç] [j] [ʃ] [h]

These fricatives are the same as in German. “It is important to note that Norwegian does not have a voiced [z]. Foreign singers often tend to use this consonant in whatever position it would occur in their own native tongue.”³⁰

[m] [n] [ŋ]

The nasals in Norwegian are identical to those found in German, English, French, and Italian.

Glottal Stop

Neither spoken or sung Norwegian utilizes glottal stops and should be used only sparingly for dramatic intensity.

²⁹ Hersey, Anna. *Scandinavian Song: a Guide to Swedish, Norwegian, and Danish Repertoire and Diction*. Rowman & Littlefield, 2016. p. 51.

³⁰ Ophaug, Wencke. *Troubleshooting Norwegian Pronunciation in Classical Singing*. *Journal of Singing*. September/October 2012. Volume 69, No. 1, p.54.

[l]

Alveolar lateral is referred to by Ellingboe as “dentalized ‘l’ in German <alte>. This is incorrect, “the alveolar lateral [l] is articulated apically, that is, with the tip of the tongue rather than the blade of the tongue.”³¹ The German lateral is alveolar, as it is in English and Norwegian. An alveolar lateral might in addition be velarized as a secondary feature. This is the case in speech for all American laterals.”³² In Norwegian speech both are found, but it is my opinion that by omitting the dark [l], intelligibility is not affected.

[r] [ɾ]

Norwegians utilize flipped, rolled, and, even in some parts of the country, the uvular variety, as well as the retroflex ‘r’. Since the IPA transcriptions in this document are utilizing the Oslo accent, the flipped [ɾ] will primarily be used. There is no rule which states that ‘r’ should be flipped or rolled; however, the majority of recordings present the flipped [ɾ]. In my opinion, should a word or a musical phrase lend itself to a more dramatic ‘r,’ the [r] should be employed. I am in agreement with Ophaug that though “there is a growing tendency among young Norwegian singers to use these retroflexes...I would not recommend foreign singers to make use of them.”³³

³¹ Hersey, Anna. *Scandinavian Song: a Guide to Swedish, Norwegian, and Danish Repertoire and Diction*. Rowman & Littlefield, 2016. p. 51.

³² Ophaug, Wencke. *Troubleshooting Norwegian Pronunciation in Classical Singing*. Journal of Singing. September/October 2012. Volume 69, No. 1, p.54

³³ Ophaug 55.

Stop Consonants

For those familiar with Italian diction this concept will be easily adoptable. Simply put, if a vowel is followed by two of the same consonants, a reiteration of that consonant should be made. Hersey indicates the difference in transcription, in place of repeating the consonant as one would in Italian, it is indicated as long.³⁴

Norwegian: katten [ˈkat:ɛn] (the cat)

Italian: fatto [fat:to] (done)

Though this is a perfectly acceptable method I have chosen to use Ophaug's methodology to transcribe the double consonant for clarity.³⁵ Therefore, the transcription style used will look like this: [ˈkat:tɛn]

[ɑi] [ɔʏ] [æi] [œʏ] [æu]

In each of the three Norwegian diction publications, these diphthongs are notated differently. Ellingboe utilized the [j] instead of the [i], whereas Hersey acknowledged only four of the five. Although Ophaug states (below) the use of open [I] as her preferred method, she employed [i] in all examples.

In singing, however, such a close articulation would be disturbing for the quality of the vowel. I believe that an open [I] is what Norwegian schooled singers use for this part in the diphthongs [ɑI] and [ɛI]. For the diphthongs [ɔʏ] and [œʏ] it is natural to use the vowel [ʏ] as the second element, to indicate that the rounded of the lips of the first vowel is kept in the second.³⁶

I have selected the best of each option, resulting in a new combination ideal for singing.

Figure 5 provides a visual representation of the consonants and their respective rules.

³⁴ Hersey, Anna. *Scandinavian Song: a Guide to Swedish, Norwegian, and Danish Repertoire and Diction*. Rowman & Littlefield, 2016. p. 61.

³⁵ Ophaug, Wencke. *Troubleshooting Norwegian Pronunciation in Classical Singing*. *Journal of Singing*. September/October 2012. Volume 69, No. 1, pp.55.

³⁶ Ophaug 54.

The missing consonants have been omitted because they are the same as in English.

	IPA	Rule	Example	Properties
D	[d]	silent after a vowel, r,l,n or sometimes in final position	kveld 'evening'	denti-alveolar voiced plosive
G	[g]	silent if ending is ig, eg, or before j and in consonant cluster (exception: conjunction og 'and')	ferdig 'done' deg 'you' gjennom 'between' fugl 'bird'	velar voiced plosive
	[j]	before j, ei, or i	gjennom 'between'	
H	[h]	silent before j or v	hvem 'who'	glottal unvoiced fricative
K	[k]	pronounced before n	Knut (name)	velar unvoiced plosive
	[ç]	before y, ei, or i, and in combination with j	kjærlighet 'love'	palatal voiceless fricative
N	[n]			alveolar voiced nasal
	[ŋ]	final position	engang 'once'	velar voiced nasal
R	[r] [ɾ]	roll for dramatic intention		alveolar flip/ roll
S	[s]			alveolar unvoiced fricative
	[ʃ]	before j, ei, or i and in combination with k	skjorte 'shirt'	prepalatal unvoiced fricative
T	[t]	silent in definite form of neuter nouns or pronoun	huset 'the house' det 'that'	denti-alveolar
V	[v]	usually silent at the end of a word	halv 'half'	labiodental voiced fricative

Figure 5. Consonants with Rules

Transcription Methods and Reasoning

Through my research, I have deduced that there exists no concise resource for pronunciation of the poetry set by Edvard Grieg. Although not without merit, the resources available are not by native Norwegian singers. According to an article in 2015 from the *Journal of Singing*,

In recent years, there has been an increase in scholarship regarding the phonetics and singing diction of Norwegian, Swedish, and Danish, although much of it has focused on singing in Swedish. Resulting articles and books often include a collection of song texts transcribed into the IPA by non-native diction teachers and/or singers, some of whom are of Scandinavian descent.³⁷

Bradley Ellingboe is the only author of a resource that provides IPA transliterations of forty-five Grieg songs³⁸. This is a large and valuable contribution but considering the magnitude of Edvard Grieg's corpus, it represents less than one-third. Edvard Grieg composed 24 opus-numbered cycles containing a total of 131 songs and more than 59 non-opus numbered sets and songs. In addition, he also wrote fifty-eight works either for solo or mixed voice choir, many of which are for male solo and choir.

Thus, excluding folk-song arrangements, Grieg composed more vocal music than piano and chamber works together. This alone would make the songs especially noteworthy. Add to it that they were written throughout his life (from op. 2 to op. 70), show all the high and low points in his development as a composer and reflects his innermost feelings.³⁹

Moreover, Ellingboe's international phonetic alphabet (IPA) transcription includes

choices that make for a less native-sound. Anna Hersey discusses this in her publication,

³⁷ Jordheim, Alisa, Ophaug, Wencke. *Transcribing Scandinavian Song Texts into IPA*. *Journal of Singing*. March/April 2015. Volume 71, No. 4, pp. 473-488.

³⁸ Ellingboe, Bradley. *Forty-Five Songs of Edvard Grieg*. Leyerle Publications, 1988.

³⁹ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007, p.1.

Scandinavian Song: a Guide to Swedish, Norwegian, and Danish Repertoire and Diction,

which offers transcription of thirteen Grieg songs.

My transcriptions differ from the convention, used by Ellingboe and others, to transcribe unstressed orthographic *e* as schwa. While an unstressed *e* is unstressed relative to its stressed counterparts, it is in my opinion that the schwa symbol will result in a pronunciation that is far too central given an American readership's familiarity with German lyric diction. I have chosen, therefore, to transcribe the stressed orthographic *e* as [ɛ], with the instruction that its pronunciation should not be unduly elongated. In consultation with experts, as well as in 'trial runs' of varying transcription options with nonnative speakers, I have determined that this will produce the most authentic sound.⁴⁰

Based on this scholarship, I agree with Hersey's observations, as well as Ophaug's statement: "The Norwegian schwa (unstressed central /ə/) is placed somewhat closer to the Norwegian /ɛ/, whereas the German schwa is very centralized and even a little rounded, so that it often sounds like an /œ/ vowel." I will be using the [ɛ] for stressed orthographic *e*. This, however, brings up the concern for consistency in format.

Therefore, I have decided to utilize a few Ellingboe transcriptions, but highlight these specific instances in which alterations will be made. These improvements will be shown in blue.

A few additional queries arose during the writing of this document. Should the IPA transcription respect the linguistic traditions of the time of composition, or should it adhere to current language norms? The issue lies in the fact that, as previously mentioned, during Danish rule the Danish spoken was "Norwegianized;" therefore, spoken Danish in Norway during Grieg's time was not the same Danish spoken in

⁴⁰ Hersey, Anna. *Scandinavian Song: a Guide to Swedish, Norwegian, and Danish Repertoire and Diction*. Rowman & Littlefield, 2016. p. 48.

Denmark. It would be logical then that current tradition in Norway is to “Norwegianize.” Just as “it is also understandable, however, that a Danish singer, for his or her Danish audience, would choose to sing Danish texts using a Danish pronunciation.”⁴¹ This topic was also addressed in the *Journal of Singing* article titled “Transcribing Scandinavian Song Texts into IPA” through a questionnaire to determine how Norwegians, Danes, and singers who have no connection to either language would prefer approaching this issue. The survey concluded that [in the case of] “(Danish poet/poem set by a Norwegian composer) and...(Danish-Norwegian poem set by a Norwegian composer), the singer should “Norwegianize” the text in a conservative manner, applying the changes carefully and judiciously so as to be understandable to Norwegian ears.”⁴²

For the purposes of this document, the selections will be transcribed with an Oslo accent, with the exception of a selection written in *Nynorsk*. Op. 70 with Danish text will be “Norwegianized.” I disagree with Bo Skovhus, who stated “when the poet is Danish, [the text] should of course be sung in Danish, even if the composer is Norwegian.”⁴³ This ideology disregards the social and political climate and influences on language and, in my opinion, removes a piece of important history. This is supported by Wencke Ophaug, Ph.D. in Phonetics of Singing, who stated,

⁴¹ Hersey, Anna. *Scandinavian Song: a Guide to Swedish, Norwegian, and Danish Repertoire and Diction*. Rowman & Littlefield, 2016. p. 66.

⁴² Jordheim, Alisa, Ophaug, Wencke. *Transcribing Scandinavian Song Texts into IPA*. *Journal of Singing*. March/April 2015. Volume 71, No. 4, pp. 473-488.

⁴³ Hersey, Anna. *Scandinavian Song: a Guide to Swedish, Norwegian, and Danish Repertoire and Diction*. Rowman & Littlefield, 2016. p. 66.

Some Norwegians seem to believe that Norwegian singers at the time of Grieg used to sing Danish texts in a very Danish way. This is definitely not true. There are some historic recordings of Grieg songs that prove that Norwegian singers at that time had a very Norwegian pronunciation. Even Grieg's wife Nina, who was a skilled singer and was educated in Copenhagen, sounds very Norwegian in these recordings.⁴⁴

In the case of a student who has no familial connection to either Norwegian or Danish, the choice of pronunciation is based on preference and resources available. Because Norwegian is not an international language, the common recurrence of articles and published works discussing Scandinavian diction as one entity is understandable. However, it is my opinion that separate resources should exist. Comparing Danish to Norwegian is no longer relevant because beyond the written similarities, pronunciation is quite different.

On the following page are suggested editions and recordings as a resource guide.

Attention has been paid when selecting recordings in order to offer examples of diverse voice types both past and recent who have performed these works. Historical recordings of singers during Grieg's time, including his wife, Nina Grieg, allow one to hear Grieg playing and the great singers who interpreted his music. This list is not extensive, but represents the best of many recordings and resources available today.

⁴⁴ Ophaug, Wencke. *Troubleshooting Norwegian Pronunciation in Classical Singing*. Journal of Singing. September/October 2012. Volume 69, No. 1, p. 50.

Complete Songs Scores

Edition Peters: Grieg, Edvard. *Sämtliche Lieder*. Volume I. Edition Peters, Leipzig, 2001.
Grieg, Edvard. *Sämtliche Lieder*. Volume II. Edition Peters, Leipzig, 2001.

IMSLP - Please note that the scores available on IMSLP have inconsistencies, and it is my opinion that the Edition Peters are the much better option.

Selections

Edition Peters: Grieg, Edvard. *Centenary Song Album*. Edition Peters, London, 2007.

* This version includes a CD offering pronunciation by a native Norwegian speaker as well accompaniment. It also offers IPA transcriptions.

Complete Songs (7 Discs)

Grieg, Edvard. *Grieg: Complete Songs/Lieder*. BIS Records, 2010.
Monica Groop- Mezzo-soprano Roger Vignoles- Piano
 Ilmo Ranta- Piano
 Love Derwinger- piano

Grieg, Edvard. *Grieg: Complete Songs*. Brilliant Classic, 2009.
Marianne Hirsti- Soprano Rudolf Jansen- Piano
Kjell Magnus Sandve- Tenor
Knut Skram-Baritone

Selections

Grieg, Edvard. *Grieg: The Vocal Music in Historic Interpretations Acoustical Recordings (1888-1924)*. Simax. 1993.

Nina Grieg- Soprano (Edvard Grieg's wife)	John Forsell- Baritone
Kirsten Flagstad- Soprano	Robert Burg- Baritone
Olive Kline- Soprano	Gunnar Graarud-Tenor
Elisabeth Rethberg-Soprano	Vilhelm Herold -Tenor
Clara Hultgren- Soprano	Erik Bye- Baritone
Borghild Bryhn- Soprano	Hermann Jadowker- Tenor
Cally Monrad- Soprano	Feodor Chaliapin- Bass
Ernestine Schumann-Heink- Mezzo	Peter Cornelius-Tenor
Ellen Gulbranson (Soprano)	Richard Tauber-Tenor
Gunnar Graarud (Tenor)	

Grieg, Edvard. *Grieg Songs*. Deutsche Grammophone. 1993.
Anne Sofie von Otter- Mezzo-soprano Bengt Forsberg- piano

Chapter Four: Op. 9 *Sange og Ballader til Digte af A. Munch*
composed 1863-1866
published 1867
Dedicated to Norwegian Pianist: Erika Lie Nissen (1845-1903)

It should be noted that Grieg's first "Norwegian" cycle, Op. 9 was not his first song cycle but rather the first in the "Dano-Norwegian" language. Grieg's first two cycles Op. 2 and Op. 4 were heavily influenced by the time he spent in Leipzig and therefore, set to German poetry. The third cycle was set to the poetry of Danish poet Hans Christian Andersen (1805-1875) and reflects the Danish influence of both rule over Norway by Denmark and Andersen's time spent in Denmark. Although Grieg composed Op. 9 to Norwegian text they were composed during his travels to Rome, *København* (Copenhagen), and *Christiania* (Oslo); "as the poems are not particularly Norwegian in spirit they did not deflect him from what we may call his Danish style."⁴⁵ Therefore, this cycle does not yet demonstrate what Grieg would later develop as his nationalist style. The decision to select this cycle grew from the intention to introduce cycles not often performed and which demonstrate Grieg's compositional progression. It is interesting to note that many scholars have criticized this cycle, one of whom was, Dag Schjelderup-Ebbe who commented about *Harpen* stating:

An extremely trite and super-Romantic text has been unable to inspire him. From the outset the song, which is in strophic form, is lacking in artistry; the arpeggiated chords in the piano prelude do not sound at all well in the low register of the piano. The melody of the song has little distinction and the constantly recurring 'Grieg motifs' (major form in meas. 1,4,18,21, and modal form in meas. 5,8,10,20, and in the piano postlude) appear almost as a parody of the

⁴⁵ Schjelderup-Ebbe, Dag. *Edvard Grieg 1858-1867*. Oslo Universitetsforlaget. 1964. pg. 351.

composer's style...The impression given by the song is of somewhat restless and forced effects.⁴⁶

Regardless of these opinions, the majority of the selections in this opus are appropriate for all voice types and developmental levels, and their simplicity could be advantageous for the young singer. In a letter dated November 2, 1868, Grieg wrote to Danish composer and friend, Niels Ravnkilde (1823-1890), "Why didn't you get a copy of *Songs and Ballads op. 9* during your stay in Denmark? They were published by Erslev and are the best things I have written."⁴⁷

Op.9 written between 1863-1866 was initially titled *Sange og Romancer til Digte af H.C. Andersen og A. Munch*. The original manuscript⁴⁸ contains five songs, beginning with H. C. Andersen's, *Kjærlighed*, with the remaining four by Norwegian poet Andreas Munch (1811-1884). However, Grieg was also composing other cycles during the time between 1864-1868 and later chose to relocate *Kjærlighed* to Op. 15 titled *Romancer af H. Heine, H.C. Andersen og Chr. Richardt*. In a letter from Grieg to his music publisher Emil Erslev he wrote:

Christiania, November 5, 1866

Dear Music Publisher Emil Erslev:

Just a short time ago I received word from Miss Hagerup that my songs have already been sent to the engraver. Without delay, therefore, I am sending the enclosed song in case it might still be included in the set- and I surely hope that may still be possible.

⁴⁶ Schjelderup-Ebbe, Dag. *Edvard Grieg 1858-1867*. Oslo Universitetsforlaget. 1964. pg. 297.

⁴⁷ Grieg, Edvard et al. *Letters to Colleagues and Friends*. Peer Gynt Press, 2000. pg. 576.

⁴⁸ Grieg, Edvard. *Sange og Romancer til Digte af H.C. Andersen og A. Munch*, 1863-1866. Bergen Offentlige Bibliotek, accessed March 14, 2020.

The fact is that I would have much preferred that the two songs to texts by Hans Christian Andersen be omitted and the enclosed song, “Outward Bound,” be included instead—partly because all the texts would then be by Munch, partly because the published set would otherwise be too complex.

The new song, as you will see, is fairly long and has the character of a ballad from beginning to end. My wish, therefore, is that it should be the last piece in the set. And since one of the earlier songs- “ The Harp”- is also somewhat balladic, in order to maximize the unity of the entire set I would like the sequence to be as follows:

1. The Harp
2. Sunset
3. Cradle Song
4. Outward Bound

The set should have the following title:

Songs and Ballads to Poems by A. Munch
Composed by Edvard Grieg
*Op. 9*⁴⁹

Beryl Foster, author of *The Songs of Edvard Grieg*⁵⁰, refers to op. 9 as *Romancer og Ballader til Digte af A. Munch*. Foster and other scholars also order the selections differently from what Grieg specifically wished in his letter. This misrepresentation is further indulged in many recordings. It should be encouraged to create and uphold a new and accurate performance practice of these specific indications by the composer. Therefore, in order to preserve Grieg’s wishes as much as possible, op. 9 will be referred to as *Sange og Ballader til Digte af A. Munch* and will only address the following selections in the following order.

1. *Harpen*
2. *Solnedgang*
3. *Vuggesang*
4. *Udfarten*

⁴⁹ Grieg, Edvard et al. *Letters to Colleagues and Friends*. Peer Gynt Press, 2000. p. 220.

⁵⁰ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007.

Linguistically, it is important to note that because Andreas Munch was opposed to Knud Knudsen's spelling reform, the texts utilized by Andreas Munch incorporate a spelling more closely related to upper-middle-class spelling (Danish) than if he had bent to the new reforms.

One reason it took so long for Knudsen's ideas to win support among members of the intelligentsia was Professor P. A. Munch's total rejection of Knudsen's endeavours as early as the 1850s and his simultaneous praise for Aasen's substantial contributions (that is, Aasen 1848 and 1850). While Munch described Aasen as a great linguist and scholar (Knudsen 1923: 64ff., 76ff.), he dismissed Knudsen as a 'linguistic bourbon' (ibid.: 100f.). Knudsen later wrote that Munch had wrapped him and his programme in thick fog from which he struggled for years to emerge (Johnsen 2006: 194).⁵¹

This aversion to Knudsen's reform is evident by the spelling of words such as *sad* which is the Danish spelling for "to sit," whereas the Knud Knudsen reform to spelling would have removed the [d] and replaced it with [t], creating *sat*.

⁵¹ "A Language Based on Upper-Middle-Class Speech or Peasant Dialects?: The Programmes Proposed by Knud Knudsen and Ivar Aasen." *Language Planning as a Sociolinguistic Experiment: The Case of Modern Norwegian*, by Ernst Håkon Jahr, Edinburgh University Press, Edinburgh, 2014, pp. 35–56. JSTOR, www.jstor.org/stable/10.3366/j.ctt9qds08.8. Accessed 1 Apr. 2020.

1. *Harpen* / The Harp
composed in Rome, Italy: April 4, 1866

- Munch, Andreas b. Christiania, Norway 19, October 1811
d. Vedbæk, Denmark 27, June 1884
- Norwegian Poet
- “Harpen” from *Sorg og Trøst*, 1852
- 3 verses- Strophic composition
- A ♭ Major
- “The picture of a lady and her knight, bound together through the music of her harp even though they are soon to part, is marked to be sung ‘i Balladetone’ (in ballad style) and the simplistic strophic setting was obviously an attempt to match the old-word tone of the words.”⁵²

The original manuscript indicates that the melodic line was notated in bass clef.

Presumably the transposition to treble clef in current publications was done for the purposes of accessibility. In the original manuscript, Grieg indicates, *af de mange Vers kan her kun gives de første*,⁵³ which translates: “of the many verses can here the first only be given.”⁵⁴ This is an indication omitted in all other publications, which could and should lead one to read the remaining poetry for its role in inspiring Edvard Grieg’s composition from the outset.

⁵² Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007. p. 54.

⁵³ Grieg, Edvard. *Sange og Romancer til Digte af H.C. Andersen og A. Munch*, 1863-1866. Bergen Offentlige Bibliotek, accessed 14 Mar. 2020.

⁵⁴ Unless otherwise noted, all Norwegian translations are done by the author.

2. *Solnedgang* / Sunset
Composed in Copenhagen, 1863

- Munch, Andreas b. Christiania, Norway 19, October 1811
d. Vedbæk, Denmark 27, June 1884
- Norwegian Poet
- “Solnedgang” from *Nye Digte*. 1850.
- 4 verses- Strophic Composition
- A Major
- This light, spring-like, lyrical poem depicts the beauty in nature during the mystical hour of a sunset.

A performer might find it interesting to know that Frederick Delius (1862 - 1934) also set Munch’s poetry in a selection titled *Ved Solnedgang* in 1888 dedicated to Nina Grieg.⁵⁵

This would be an interesting addition to a recital in order to demonstrate the two different settings of Munch’s text. “The song is the first of the compositions since his childhood pieces to be absolutely diatonic in style, harmonic and melodic. ...It seems possible that in this song Grieg has firmly intended to imitate the folksong style of melody.”⁵⁶ The Edition Peters omits an important indication from Grieg’s original manuscript, *noget langsomt, stemmningsfull* ⁵⁷ (somewhat slow, evocative).

⁵⁵ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007. p. 33.

⁵⁶ Schjelderup-Ebbe, Dag. *Edvard Grieg, 1858-1867*. Oslo Universitetsforlaget, 1964. p. 174.

⁵⁷ Grieg, Edvard, *Romancer og ballader til digte af A. Munch Op. 9*. Erslev, København, 1866.

3. *Vuggesang* / Cradle Song
composed in Rome, Italy: April 5, 1866

- Munch, Andreas b. Christiania, Norway 19, October 1811
d. Vedbæk, Denmark 27, June 1884
- Norwegian Poet
- “Vuggesang” from *Sorg og Trøst*, written shortly after 1850
- 5 verses— Strophic composition
- G# minor
- Piano transcription exists: *Piano Pieces*, Op. 41

Unlike the criticism received about *Harpen*, *Vuggesang* has been considered

one of the most significant of Grieg’s earlier songs. Although the text is not outstanding, the poet has expressed rather well a father’s grief over the loss of his wife during the birth of his son. Grieg, who was highly sensitive to his texts, shows evidence here of being quite moved.⁵⁸

Munch’s text was personally driven, as “Munch’s own wife had died in 1850 giving birth to twin boys, one of whom was shortly to follow his mother.”⁵⁹ New transcriptions are indicated in blue as well as the recommended alterations to Ellingboe’s transcription. The Edition Peters⁶⁰ indication of *non lento, ma molto doloroso*, in my opinion, does not fully express Grieg’s original manuscript⁶¹ indication of *ikke for langsomt, med dyb Sorg* (not too slow, with deep sorrow). It is acceptable to omit several verses for performance.

⁵⁸ Schjelderup-Ebbe, Dag. *Edvard Grieg 1858-1867*. Oslo Universitetsforlaget. 1964. p. 297.

⁵⁹ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007. p. 55.

⁶⁰ Grieg, Edvard. *Sämtliche Lieder*. Volume I. Edition Peters, Leipzig, 2001.

⁶¹ Grieg, Edvard, *Romancer og ballader til digte af A. Munch Op. 9*. Erslev, København, 1866.

4. *Udfarten*/ Outward Bound
composed in Oslo, Autumn 1866

- Munch, Andreas b. Christiania, Norway 19, October 1811
d. Vedbæk, Denmark 27, June 1884
- Norwegian Poet
- “Udfarten” from *Sorg og Trøst*, 1852
- Through-composed
- Narrative-style⁶²

The poem recounts a married couple on their journey to Italy when the young wife becomes ill and dies.

For those who wish to utilize the IMSLP scores available online, be advised that this selection has been lowered by a whole step.

Monrad Johansen in writing about this song says: Just before Grieg left Denmark, he wrote one of his most beautiful and broadly conceived songs, ‘Udfarten’...Grieg could not well have said a more beautiful farewell to his young bride, his friends and Denmark...And so Grieg set out on his ‘glorious path’ to ‘the smiling land of the South,’ to ‘wander in youthful joy by Arno’s, by Old Tiber’s strand’. And at that moment he could take Munch’s words in ‘Outward Bound’ for his own, he felt that life lay before him so ‘day-long, so rich in beauty’. But little did he guess that the tragic ending of ‘Outward Bound’ would be fulfilled too, that his companion, the friend nearest to his heart [Nordraak] would be soon beneath the ground, quiet and straight and pale...⁶³

Grieg combined his journey to Italy with the death of his dearest friend in creating this selection; therefore, it is no surprise that Grieg “expressed a particular liking for the four Munch songs collected...which in 1868 he called ‘the best of me.’⁶⁴

⁶² One of Edvard Grieg’s longest songs (104 bars)

⁶³ Schjelderup-Ebbe, Dag. *Edvard Grieg 1858-1867*. Oslo Universitetsforlaget. 1964. p. 317.

⁶⁴ Schjelderup-Ebbe 318.

Chapter Five: Op. 39 *Romancer Ældre og Nyere*
composed 1869-1884
published 1884
Dedicated to: Hr. Professor Niels Ravnkilde

The title, *Romancer Ældre og Nyere*,⁶⁵ is translated as “Older and Newer songs.”

Op. 39 was published in 1884, but the selections span from 1869-1884. Grieg originally indicated that the selections should be as follows :

1. *Fra Monte Pincio*
2. *Hör'ich das Liedchen klingen*
3. *Dulgt Kjærlighed*
4. *I Liden højt deroppe*
5. *Millom Rosor*
6. *Ved en ung Hustrus Båre*

However, all publications indicate *Hör'ich das Liedchen klingen* is placed last in the group. One could speculate that this was done to keep language continuity, because it is the only selection of the entire cycle with text by German poet Henrik Heine (1797-1856). Although it may seem unconventional to perform the entire cycle with the exception of this selection in Norwegian, it is what Grieg intended. Therefore, non-Norwegian singers are recommended to sing it in its original setting.

This cycle offers a singer and pianist a higher degree of variety than the previous cycle, because it presents Bjørnson's “Dano-Norwegian” poetry. The only Jonas Lie poem Grieg ever set was Kristofer Janson's *Nynorsk* poem, which was one of two poems Grieg utilized, as well as Heine's German poem. Furthermore, it shows a progression of compositions over a span from 1869-1884.

⁶⁵ Grieg, Edvard, *Romancer Ældre og Nyere Op. 39*. Wilhelm Hansen, København, 1884.

1. *Fra Monte Pincio*/ From Monte Pincio
composed 1870

- Bjørnson, Bjørnstjerne b. Kvikne, Norway 8, December 1832
d. Paris, France 26, April 1910
- Norwegian Poet
- “Fra Monte Pincio” from *Samlede Digte I*, 1851-1870.
- Strophic (verses 1 and 4)
- G ♭ Major
- Orchestrated by Grieg in 1894

“Bjørnson’s poem...was in its turn inspired by the writer’s visit to Rome at the time of the city’s liberation from the French and the unification of Italy.”⁶⁶ Grieg’s inspiration for using this text was inspired by his own travels to Rome. Desmond wrote “Quite different in colour is this song from either Danish or Norwegian songs. A warmth suffuses it, and the melody’s rise, and fall would delight an Italian’s heart.”⁶⁷ Roger Vignoles commented about these selections (*Våren, En Svane, Fra Monte Pincio, Solveigs Sang, Mens jeg venter, Møte*):

I am always struck first by Grieg’s harmonic language. It has a remarkable freshness that seems to come from his use of common triadic harmonies in unusual juxtapositions*, often with a modal quality that is surely inspired by folksong. This is then matched by the vocal melodies that so often begin by tracing the outlines of a triadic arpeggio. This means that his voice parts are imbued with the underlying harmonic colour, creating a strong tonal unity between voice and piano, and enhancing the singer’s overtones.

*With the obvious differences of language and national culture, I often feel the same can be said of Dvořák. In fact I love the way the opening chords of *Fra*

⁶⁶ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007. p. 73.

⁶⁷ Desmond, Astra. “The Songs” *Grieg; a Symposium*, edited by Abraham, Gerald, Greenwood Press, 1975, p. 81.

Monte Pincio seem to echo (but in a higher register of course) the opening of the slow movement of Dvořák's 'New World Symphony.'⁶⁸

Roger Vignoles has performed this selection numerous times with both female and male voices. When asked which voice type he thought best suits this selection he stated? "It's hard to answer, but I think I probably prefer the female voice — there is such a glorious sunset quality to those high G flats soaring above the warm brass chords in the piano."⁶⁹

From multiple different entries in Grieg's diaries⁷⁰ he mentions different performers singing *Solveig's Vuggesang*, *Fra Monte Pincio*, and *En Svane* as a set. This would then offer a singer an interesting alternative in programming *Fra Monte Pincio*.

2. *Dulgt Kjærlighed*/ Hidden Love Composed 1873

- Bjørnson, Bjørnstjerne b. Kvikne, Norway 8, December 1832
d. Paris, France 26, April 1910
- Norwegian Poet
- "Dulgt Kjærlighed" from *Samlede Digte I*, 1851-1870.
- 3 Verses Strophic
- B minor

"The opening bars of *Dulgt Kjærlighed* are reminiscent of *Solveigs Sang*...here are many elements taken from Norwegian folk music: pedal tonic fifths, short phrases with vocal

⁶⁸ Vignoles, Roger. E-mail interview. Conducted by Caroline Bergan, 20 April, 2020.

⁶⁹ Vignoles, Roger. E-mail interview. Conducted by Caroline Bergan, 20 April, 2020.

⁷⁰ Grieg, Edvard Hagerup, et al. *Edvard Grieg: Diaries, Articles, Speeches*. Peer Gynt Press, 2001.

ornaments, echoes in the accompaniment and contrast between the major and minor modes.”⁷¹ Though folk elements may be present, Edvard Grieg’s only admission of direct use of a Norwegian folk melody was stated in a letter to Frants Beyer, “ Just think that in *Le Temps* a man by the name of Lalo⁷² ...says that my songs are stolen from folk melodies! And you know that of all my more than 100 songs there is only one —‘Solveig’s Song’ — that borrows the mood, and nothing more.”⁷³ This poem also was set by multiple other composers including, Emil Hartmann (1836-1898) Op.41, Per Lasson (1859-1883), and Frederick Delius (1862 - 1934) as *Verborg’ne Liebe*.

The relentlessness and discontent of the disappointed love is well shown in the rather jerky phrases, which change beautifully into the tranquillo of the last verse; and a beautiful song that is all we have of the oratorio *Fred* (Peace), which was to have been written during the eighteen-nineties in collaboration with Bjørnson, but never materialised.⁷⁴

This poem expresses the pain, as a result of words unsaid, between two lovers. “The emotional density is such that with the poem’s final lines the reader’s heart also resonates with pain.”

⁷¹ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007. p. 81.

⁷² Critic, and son of the composer Edouard Lalo (1822-1892)

⁷³ Grieg, Edvard Hagerup, et al. *Edvard Grieg: Letters to Colleagues and Friends*. Peer Gynt Press, 2000. p. 94.

⁷⁴ Desmond, Astra. “The Songs” *Grieg; a Symposium*, edited by Abraham, Gerald, Greenwood Press, 1975, p. 82.

3. *I Liden højt deroppe*/ High on the Grassy Slope
Composed 1884

- Lie, Jonas Lauritz Idemil b. Eiker, Norway 6, November 1833
d. Larvik, Norway 5, July 1908
- Norwegian Novelist, Poet, and Playwright
- “I Liden højt deroppe” from *Samlede Digterverker*
- 3 Verses Strophic
- E Major

This is the only poem by Lie that Grieg set, yet “it should not be overlooked, for the poem has wit and freshness and Grieg’s music responds well to it, with a happy use of the various registers of the piano.”⁷⁵ This song has a wonderful lightness in its onset which gradually intensifies by way of a water-like piano figure allowing the voice to climax to a G5. It is not too lengthy and would be a very good pronunciation starting point, as the text is filled with rhyme. *I Liden højt deroppe* “is a rather tongue-in-cheek poem, describing the writer who, whether he is up in the mountain pastures, beside a river or amongst a crowd, can still, like a sharp-eyed hunter, see the blue of the sky above the trees or in someone’s eyes.”⁷⁶

⁷⁵ Horton, John. *Grieg*. J.M. Dent & Sons Ltd. London, 1974. p. 176.

⁷⁶ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007. p. 146.

4. *Millom Rosor*/ Among Roses
Composed 1869

- Janson, Kristofer Nagel b. Bergen, Norway 4, May 1841
d. Copenhagen, Denmark 17, November 1917
- Norwegian Poet and Priest
- “*Millom Rosor*” not from a designated work
- 2 Verses Strophic
- E ♭ minor

Kristofer Janson’s poem was created as a result of the death of his only child. Edvard and Nina Grieg had a daughter named Alexandra Grieg (born April 10, 1868) who tragically suddenly died of meningitis on May 21, 1869.

Whenever Grieg was most unhappy he was drawn to the poets who sang in *Landsmål* (Nynorsk), and so as early as 1868 we find him setting the touching poem, just after his only child had died. The song tells of a mother laughing and happy with her child among the roses, then in the second verse the mother mourns her child, now dead among the roses. Poem and music both ring true. With unerring instinct Grieg set it in simple folk-song style.⁷⁷

Grieg employed a minimal accompaniment to highlight the text, set to the *Nynorsk* language. *Millom Rosor* is a selection previously transcribed by Ellingboe. Changes have been made to his transcriptions to bring it closer to native pronunciation; the *schwa* has been exchanged for [ɛ]. Ellingboe chose to transcribe *rosor* as [‘ru:sər] but this does not match pronunciation of *Nynorsk*; therefore, the IPA has been changed to ‘ru:sur.’ All changes to Ellingboe’s transcriptions are indicated in the colour blue. Throughout the Ellingboe edition, one can observe a multitude of IPA inconsistencies and errata. Oddly

⁷⁷ Desmond, Astra. “The Songs” *Grieg; a Symposium*, edited by Abraham, Gerald, Greenwood Press, 1975, p. 86.

enough, the provided errata sheet itself has errors. Anyone who utilizes Ellingboe's edition will be further confused by these inconsistencies. These errors can be found in the word *so* which has been transcribed as [sɔ] and [so:]. The versions which are offered in this document are both consistent and accurate.

5. *Ved en ung Hustrus Båre*/ At the Bier of a Young Wife
Composed 1873

- Monrad, Olaf Peder b. Christania, Norway 13, February 1849
d. Copenhagen, Denmark 1, May 1920
- Norwegian Poet and Priest
- “Ved en ung Hustrus Båre” not from a designated work
- 2 Verses Strophic
- C minor

This is the only poem by O.P. Monrad to which Grieg set music. “The song is a very bleak one, concerning the untimely death of a young woman, and Grieg emphasizes the sorrow with an angular and wide-ranging vocal melody which matches the broken phrases of the poem.”⁷⁸ In some ways similar to the approach Grieg took for *Millom Rosor*; the piano part is subdued and almost entirely chordal. The vocal line incorporates his signature use of chromaticism up to F5 (*ff*). The majority of higher pitches in this selection are set to ideal open-vowel words.

⁷⁸ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007. p. 85.

Chapter Six: Op. 70 *Fem Digte af Otto Benzon*
composed 1900
published November 1900
Dedicated to: N.J. Simonsen

After Grieg's Op. 67 *Haugtussa* 'Sang-cyklus af Arne Garborgs Fortælling,' he set no more music to Norwegian text.

In 1900 when Grieg was in Copenhagen, he became enthusiastic again about Danish poetry...Several of the songs are through-composed, and there is much influence of Wagner and the Germanic music theater style...their style is in marked contrast to the compact expressiveness and intimacy of the Norwegian songs, more suited to the concert hall than to the *salon*⁷⁹

Op. 70 is Grieg's last cycle. Following this cycle only four non-opus selections were composed. *Fem Digte af Otto Benzon* utilizes Danish text from Otto Benzon. Due to performance practices, however, these selections will be transcribed as 'Dano-Norwegian.' This cycle contains the following selections:

1. *Eros*
2. *Jeg lever et Liv i Længsel*
3. *Lys Nat*
4. *Se dig for*
5. *Digterverse*

From the original manuscript⁸⁰ Grieg indicates precise tempi markings throughout each piece, and this has been indicated in the Edition Peters version. It also indicates that the poetry, from numbers three and four, originates from Otto Benzon's play *Anna Bryde*.

"The drama concerns Anna Bryde, her husband (a naval officer), and her former lover."⁸¹

⁷⁹ Jarrett, Sandra. *Edvard Grieg and His Songs*. Ashgate, 2003. p. 128.

⁸⁰ Grieg, Edvard. *Fem Digte af Otto Benzon*. Wilhelm Hansen, København 1900.

⁸¹ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007. p. 216.

1. *Eros*
Composed 1900

- Benzon, Otto b. unknown 17, January 1856
d. unknown 16, May 1927
- Danish Poet and Writer
- “Eros” published in 1900
- Binary
- C Major
- Declamatory style
- String Orchestra Arrangement available by Max Reger

Eros:

*éros (le Désir), le dieu ailé souvent montré en compagnie d’Aphrodite. Habituellement représenté avec un arc et des flèches, il passe pour le fils de la déesse mais son origine était problématique pour les Grecs.*⁸² This can be paraphrased as, “Eros, Aphrodite’s son and symbol of love and eroticism.” This is the inspiration for this passionate selection. The tension of increased emotion is reflected in Grieg’s music. This is accomplished, in typical Grieg fashion, with each swelling of the vocal phrase, “a favourite with singers, being effective vocally,”⁸³ through leading chromatic modulations. This is often found throughout Grieg’s compositional techniques.

⁸² Willis, Roy, and Robert Walter. *Mythologies Du Monde Entier*. Duncan Baird Publishers, 1995. p. 145.

⁸³ Desmond, Astra. “The Songs” *Grieg; a Symposium*, edited by Abraham, Gerald, Greenwood Press, 1975, p. 79.

2. *Jeg lever et Liv i Længsel* / I Live a Life of Longing
Composed 1900

- Benzon, Otto b. unknown 17, January 1856
d. unknown 16, May 1927
- Danish Poet and Writer
- “Jeg lever et Liv i Længsel” published in 1900
- 3 Verses Strophic
- E ♭ minor

Jeg lever et Liv i Længsel “is a very bitter poem of unrequited love, which drew from Grieg a gloomy setting abounding in strange modulations and enharmonic changes. The poet’s assertions that all his happiness has been met with sorrow and pain are matched in the music by a feeling of resignation and some startling dissonance.”⁸⁴

3. *Lys Nat* / Light Night
Composed 1900

- Benzon, Otto b. unknown 17, January 1856
d. unknown 16, May 1927
- Danish Poet and Writer
- “Lys Nat” from play *Anna Bryde*, 1894.
- Through-Composed

Benzon’s lyric text occurs at the beginning of the Prologue. “The stage directions set the scene as ‘a light summer night on the sound,’ with ships in the distance, while ‘inland, singing and soft music is heard.’”⁸⁵

Here is the true Grieg, no swelling of the chest and tiptoeing to look like the burly Drachmann, but the fine sensitive artist making a handful of notes convey the paleness of the northern summer night, when the sun sets only to rise again

⁸⁴ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007. p. 214.

⁸⁵ Foster 216.

almost at once, and the lover bewails the shortness of the night. In this song it is the nights of Norway, not of Denmark, that are in the composer's mind, and instinctively he turns to his more concentrated Norwegian style of writing.⁸⁶

It is no surprise that all resources lead to the same conclusion, that this selection is one of Grieg's true gems, exemplifying his talent for serving the text.

This song epitomizes many aspects of Grieg's genius. It exemplifies his ability to isolate the key rhythm of a poem and use it both structurally and illustratively. It shows his novel use of harmony and dissonance to underline text and to create quietly spectacular musical effects. It brings out his talent for writing lyrically and dramatically for the voice, without being demanding. Above all it demonstrates his genius for enticing from the poem nuances and revelations which would go unnoticed in a merely oral reading.⁸⁷

4. *Se dig for/ Beware* Composed 1900

- Benzon, Otto b. unknown 17, January 1856
d. unknown 16, May 1927
- Danish Poet and Writer
- "Se dig for" from play *Anna Bryde*, 1894.
- 2 Verses Strophic
- F minor

As previously mentioned, this selection is inspired by Otto Benzon's play. "From the end of the Prologue, is the song heard from five men on board a ship in the sound. Kaj Warming, Anna's former lover, says of the song, 'Nice melody—but ponderous

⁸⁶ Desmond, Astra. "The Songs" *Grieg; a Symposium*, edited by Abraham, Gerald, Greenwood Press, 1975, p. 80.

⁸⁷ Jarrett, Sandra. *Edvard Grieg and His Songs*. Ashgate, 2003. pp. 131-132.

words’, which rather sums up Grieg’s setting too.”⁸⁸ This selection reverts to Grieg’s folk-inspired romance writing, versus the larger scale dramatic devices used in other selections of Op. 70.

5. *Digtervise/ Poet’s Song*
Composed 1900

- Benzon, Otto b. unknown 17, January 1856
d. unknown 16, May 1927
- Danish Poet and Writer
- “Digtervise” published in 1900
- 3 Verses Strophic
- D Major

In comparison to the other Benzon settings this one was specifically dedicated to baritone Thorwald Lammers. Therefore, the approach is more operatic. “The poem compares the differences between the poet, who sees and feels, and ordinary people, ‘who are just heads and stomachs and arms and legs.’ However, the contrasts drawn are so outrageous that one must assume Benzon was being ironic. Grieg’s setting does have a certain grim jollity.”⁸⁹

⁸⁸ Foster, Beryl. *The Songs of Edvard Grieg*. Boydell, 2007. p. 216.

⁸⁹ Foster 216.

Conclusion

Edvard Grieg composed more music for the voice than for any other instrument. His music is more than the Nationalist label with which it is so often described. It represents not only his personal and musical evolution but the country and languages from which he flourished. It offers any voice type an opportunity to explore a language which supports healthy vocal production and provides a multitude of repertoire options as singers develop their knowledge and expertise. It is my sincerest hope that this contribution will open the doors for performers and professors to step beyond French, German, and Italian and experience the many gifts that Edvard Grieg left us to explore and most importantly share!

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Harpen / 'harpen

Text by Andreas Munch (1811-1884)

Set by Edvard Grieg (1843-1907) Op.9, #1 *Sange og Romancer til Digte af A. Munch*

Key: A ♭ Major

Range: C4-F5

Et	Sagn	nu	mig	drages	til	Minde:
[ɛt]	sɑŋ	nʊ	mæi	ˈdra:ɡɛs	til	ˈmɪn:nɛ]

En	Dame	ved	Harpen	sad,
[ɛn]	ˈda:mɛ	ve	ˈharpen	sɑt]

De	hvide	Fingre	lod	rinde	igjennem
[di]	ˈvi:tɐ	ˈfɪŋrɐ	lut	ˈrɪ:ndɐ	iˈjɛn:nɛm]

Strengenes Rad.
[ˈstrɛŋɛnɛs rɑt]

De	svulmende	Toner	hun	bøied'
[di]	ˈsvʉlmɛn:nɛ	ˈtu:nɛr	hʉn	ˈbøɛɛt]

sammen	til	Enhedsklang,
[ˈsam:mɛn	til	ˈɛn:hɛtskɫɑŋ]

Og	kunstrigt	dem	slynged'	og
[ɔ]	ˈkʉnstrikt	dɛm	ˈʃɪŋɛt	ɔ]

føied'	til	sin	bevægede	Sang.
[ˈføɛɛt	til	sin	beˈvɛɡɛdɐ	sɑŋ]

Den	trofaste	Ridder	stille
[dɛn	ˈtru:fastɐ	rɪd:dɛr	ˈstɪl:lɛ]

ved	hendes	Fødder	laae,
[ve	hɛn:nɛs	føɛt:tɛr	lu]

Og	hørte	Tonerne	trille		
[ɔ	ˈhøɾtə	ˈtu:nəɾnə	ˈtrɪl:lə]		
og	kunde	dem	bedst	forstaae.	
[ɔ	ˈkʉn:nə	dəm	bɛst	fɔrˈsto]	
De	klaged',	de	jubled'	jo	alle
[di	ˈkla:gɛt	di	ˈjʉblɛt	ju	al:lə]
om	Kjærligheds	Sorg	og	Lyst,	
[ɔm	ˈçæɾli:hɛts	sɔɾg	ɔ	lʏst]	
Han	følte	dem	sammenfalde		
[han	ˈføltə	dəm	ˈsam:mɛnfaltə]		
dybt	i	sit	eget	Bryst.	
[dypt	i	sit	ˈɛgɛt	brʏst]	
Det	var	i	Afskedsstunden		
[de	var	i	ˈafʃɛtstʉndən]		
de	sade	tilsammen	saa:		
[di	ˈsat:tə	tilˈsam:mɛn	so]		
Naar	Morgen	var	oprunden		
[nor	ˈmɔɾgɛnɛn	var	ˈɔprʉndən]		
han	maatte	i	Langfærd	gaae.	
[han	ˈmot:tə	i	ˈlanʃfær	go]	
"Og	hør,	du	Hjertenskjære!		
[ɔ	hør	dʉ	ˈjæɾtɛnçæɾə]		
Mit	ord	du	mærke	nu	paa:
[mit	ur	dʉ	ˈmæɾkə	nʉ	po]
Jeg	ved,	at	min	Sjæl	maa
[jæi	vet	at	min	ʃɛl	mo]
være	hvor	du	monne	Harpen	slaae.
[væ:rə	vʉr	dʉ	ˈmʉn:nə	ˈharpɛn	ʃlo]

Solnedgang / 'sulnedgan

Text by Andreas Munch (1811-1884)

Set by Edvard Grieg (1848-1907) Op. 9, #3

Romancer og Ballader til Digte af A. Munch

Key: A Major

Range: B3-C5

Nu [nʊ]	daler da:lɛr	Solen su:lɛn	sagte 'saktɐ	ned ned	bag bak	Aasens o:sɛns	fjerne 'fjærnɐ	Skove 'sku:vɐ]
og [ɔ]	sender 'sɛn:nɛr	guldrød 'gʊlrø	Aftenfred 'aftɛnfred	udover ʊt'o:vɛr	Eng ɛŋ	og ɔ	Vove. vo:vɐ]	
En [ɛn]	sød søt	veemodig 'vɛ:mudi	Hvisken 'vɪskɛn	gaar gor	igjennem i'jɛn:nɛm	Birkens 'bɪrkɛns	Blade 'bla:dɐ]	
Om [ɔm]	Nattens 'nat:tɛns	Mulm, mʊlm	som sɔm	forestaar 'fɔrɛstɔr]				
og [ɔ]	vil vɪl	sin sin	Favn oplade. favn 'ɔpladɐ]					
Hvor [vʊr]	Dagens 'da:gɛns	Afskedstaare afʃɛtstɔrɐ	mild mɪl]					
paa [po]	Blomst blɔmst	og ɔ	Straa nu stro nʊ	falder! fal:lɛr]				
Konvolvlens ['kɔnvɔlvɫɛns]	Kalk kalk	sig sæi	lukker 'lʊk:kɛr	til, til	som endt sɔm ɛnt	er ær	dens dɛns	Livsensalder. 'livsɛnsaldɛr]
Nu [nʊ]	tie 'ti:ɛ	alle al:lɛ	Fugle fʊ:lɛ	smaa, og smo ɔ	Dalen 'da:lɛn	stille 'stɪl:lɛ	grunder grʊn:nɛr]	
Ved [vɛt]	hvad va	der dær	nu nʊ	skal skal	følge 'følgɐ	paa, po]		

naar Sol gaar ganske under.
 [nor sul gor 'ganskə ʊn:nɛr]

Frygt ej min Sjæl,
 [frykt æi min ʃjɛl]

sænk dig kun ned i Nattens Dyb mod Solen,
 [sɛnk dæi kʉn ned i 'nat:tɛns dyp mut 'su:lɛn]

Derfra opvælder Kjærlighed som Duft fra Natviolen.
 ['dærfra 'ɔpvɛl:lɛr 'çærli:het sɔm dʊft fra 'natviulɛn]

Hvor Lyset Kilde gaar forud, dit kan du trøstigt følge,
 [vur 'ly:set 'çildɛ gor 'fɔrʊt dit kan dʊ 'trøesti 'følgɛ]

Og lade Nattens dybe Skrud din hede Længsel dølge.
 [ɔ 'la:dɛ 'nat:tɛns dy:pɛ skrʊd din hɛdɛ 'lɛŋgsɛl 'dølgɛ]

Vuggesang / 'vʊg:ɡɛsɑŋ

Text by Andreas Munch (1811-1884)

Set by Edvard Grieg (1848-1907) Op. 9, #2

Romancer og Ballader til Digte af A. Munch

Key: G# minor

Range: B3-D#4

(Blue IPA indicates modification, and addition of missing verses, to Ellingboe transcription)

Sov	min	søn,	o	slumre	sødt!
[so:v	min	søn	u	'slʊmrə	søʈ]
sov			ɔ	'ʃlʊmrɛ	søet

endnu	gaar	din	Vugge	blødt
['ɛnnʊ	go:r	din	'vʊggə	bløʈ]
'ɛn:nʊ	gor		'vʊg:ɡɛ	bloet

ak,	skjønt	Hun,	dig	Livet	gav,
[ak	fænt	hʊn	dæj	'li:və	ɡɑ:v]
	fœnt		dæi	'li:vɛt	ɡav

ligger	i	den	kolde	Grav
['lɪggər	i	den	'kollə	ɡrɑ:v]
'lɪg:ɡɛr		dɛn	'kɔl:lɛ	ɡrav

Kan	ei	vaag	ved	din	Blund,
[kan	æj	'vo:kə	ve:	din	blʊn]
	æi	'vo:kɛ			

kysser	ei	din	Rosenmund,
['çys:sər	æj	din	'ru:sənmu:n]
'çys:sɛr	æi		ru:sɛnmʊn

fanger	ei	dit	første	Smil
['fanjər	æj	dit	'føɛftə	'smi:l]
'fanjɛr	æi		'føɛftɛ	

Sov min Glut, en Slummer sødt!
 [sov min glʊt en 'slʊm:mɐr sœt]

Trives vel, du Liv af Død!
 ['tri:vəs vɛl dʊ liv af dœd]

Fader har jo ene dig -
 ['fa:dər har ju 'enɛ dæi]

Ak, saa er han endnu rig.
 [ak so ər han 'ɛn:nʊ rik]

Føler end din Moder nær
 ['fø:lər en din 'mu:dər næ:r]
 'fø:lɐr 'mu:dɐr

i dit milde Uskyldskjær.
 [i dit 'millə 'ʊʃʏlsʃɛər]
 'mɪl:lɛ

Er det hende som du seer
 [ɛ:r dɛ 'hɛnnə sɔm dʊ se:r]
 'hɛn:nɛ sɐr

naar du sødt i Søvnne leer?
 [no:r dʊ sœt i 'sœvnə le:r]
 nɔr sœt 'sœvnɛ

Fader selv kan Intet see,
 ['fa:dər sɛl kan 'intət se:]
 'fa:dɐr 'Intɛt

Intet uden Dødens Vee
 ['intət ʊtən 'dø:dɛns ve:]
 'Intɛt 'ʊ:tɛn 'dø:dɛns

kun	din	spæde	Haand
[kʉn]	din	ˈspe:də	hɔn]
		ˈspe:dɛ	

igjen	hjælper	ham	udover	den.
[iˈjɛn]	ˈjɛlpɐ	ham	ʉt ˈo:vɐ	dɛn]
	ˈjɛlpɐ		ʉt ˈo:vɛɾ	

Sov	min	Søn,	o	slumre	sødt!
[sov]	min	søn	ɔ	ˈʃlʊmrɛ	sœt]

Endnu	gaar	din	Vugge	blødt,
[ˈɛn:nʉ]	go:r	din	ˈvʉg:gɛ	blœt]

Ak,	skjøndt	Hun,	dig	Livet	gav,
[ak]	ʃœnt	hʉn	dæi	ˈli:vɛ	gav]

Ligger	i	den	kolde Grav.
[ˈlɪg:gɐɾ]	i	dɛn	ˈkɔl:lɛ grav]

Udfarten / ʊt'fartən

Text by Andreas Munch (1811-1884)

Set by Edvard Grieg (1848-1907) Op. 9, #4

Romancer og Ballader til Digte af A. Munch

Key: Through-composed

Range: C4-G5

Det var en dæmrende Sommernat
[de var en 'dæmrendə 'sɔm:mərnət]

et Skib laa tæt under Ø,
[et fi:p lo tət 'ʊn:nər ø]

Hvor dunkle Lunde og hængende Krat
[vur 'dɔŋkle 'lunde ɔ 'hɛŋɛn:nɛ krat]

sig spejled i klaren Sø.
[sæi 'spæilət i 'klɑ:rən ʃø]

Alt gik en forfriskende Morgenluft
[alt jik en fɔr'friskendə 'mɔrgɛnlʊft]

igjennem den stille Nat
[i'jɛn:nɛm dɛn 'stɪl:lɛ nat]

Og Søens Aande og Græssets Duft
[ɔ 'fø:ɛns 'ɔndə ɔ 'grɛs:sɛts dʊft]

sødt havde sig sammensat.
[søet 'had:də sæi 'sam:mɛnsat]

Det dunkle Skib endnu roligt laa,
[de 'dɔŋkle fi:p 'ɛn:nɐ 'ru:likt lo]

Dets Master mod Himlen stod;
[dɛts 'mastɐ mut 'hɪmlɛn stu]

Dog **havde** **det** **alt** **beredt sig** **paa**
 [dɔg 'had:dɛ de alt be:rɛt sɛi po]

at **sprede** **sin** **Vinge god.**
 [at 'spredɛ sin 'viŋɛ gu]

Thi **naar** **Dagens** **første** **Gyldenbud**
 [ti nor 'da:gɛns 'føɛftɛ 'jyldenbʊd]

sit **Skjær** **over** **Aasen gav,**
 [sit ʃær 'o:vɛr 'o:sɛn gav]

Da **skulde** **det** **stævne** **af** **Fjorden**
 [da 'skʉl:lɛ de 'stɛvnɛ av 'fju:rɛn]

ud **mod** **det** **vilde,** **det** **fremmede** **Hav.**
 [ʉt mut de vil:lɛ de 'frɛm:mɛdɛ hav]

Og **se!** **paa** **Dækket** **forventningsfuld** **min** **unge** **Hustru** **sad;**
 [ɔ se po dɛk:kɛt for'ventniŋsfʉl min 'ʊŋɛ 'hʉstrʉ sat]

Hun **var** **saa** **fager,** **hun** **var** **saa** **huld**
 [hʉn var so 'va:kɛr hʉn var so hʉl]

som **den** **rød** **mende** **Roses** **Blad.**
 [sɔm dɛn rø 'mɛndɛ 'ru:sɛs blad]

Hun **havde** **sin** **Haand** **i** **min** **ømt** **lagt**
 [hʉn 'had:dɛ sin hɔn i min ømt lakt]

mens **ud** **i** **det** **Fjerne** **hun** **saa;**
 [mɛns ʉt i de 'fjɛrnɛ hʉn so]

Hendes **Drøm** **var** **nu** **til** **Gjerning** **bragt;**
 ['hɛn:nɛs drøm var nʉ til 'jɛrniŋ brakt]

vi **skulde** **tilsammen** **gaa**
 [vi skʉl:lɛ til'sam:mɛn go]

Langt	over	Hav	til	fremmede	Kyst		
[lɑŋt]	ˈo:vər	hav	til	ˈfrɛm:mɛdɐ	çʊst]		
til	sydens	dejlige	Land,				
[tɪl]	ˈsy:dɛns	ˈdæillɛ	lan]				
Vi	skulde	vandre	i	Ungdomslyst	ved	Arnos,	
[vi]	ˈskʉl:lɛ	ˈvandɾɐ	i	ˈʊŋdomslyst	ve	a:rnos]	
ved	Tiberens	Strand.					
[ve]	ˈti:bɛɾɛns	stran]					
For	hende	laa	Livet	saa	morgen	klart,	
[fɔɾ]	hɛn:nɛ	lo	ˈli:vɛt	so	ˈmɔɾɛn	klart]	
Saa	daglangt,	saa	skønhedsrigt				
[so]	ˈdaglɑŋt	so	ˈfønhɛtstrikt]				
Hun	svævede	ud	paa	den	herlige	Fart	
[hʉn]	ˈsve:vɛdɐ	ʉt	po	dɛn	ˈhærligɐ	fart]	
som	Dronningen	i	et	Digt.			
[sɔm]	ˈdrɔn:nɪŋɛn	i	ɛt	dɪkt]			
Gud	være	lovet	hun	da	ej	saa	
[gʉd]	ˈvæ:rɐ	ˈlo:vɛt	hʉn	da	æi	so]	
ret	dybt	i	Fremtiden	ind;			
[rɛt]	dypt	i	ˈfrɛmtidɛn	in]			
Ej	længe	derefter	hun	stille			
[æi]	ˈlɛŋɐ	ˈdæ:rɛftɐ	hʉn	ˈstɪl:lɛ]			
laa	under	Muld	med	hviden	Kind.		
[lo]	ˈʉn:nɛɾ	mʉl	me	ˈvi:tɛn	çɪn]		

Fra Monte Pincio / fra mɔntə pɪnʃjo

Text by Bjørnstjerne Bjørnson (1832-1910)

Set by Edvard Grieg (1848-1907) Op. 39, # 1 *Romancer Ældre og Nyere*

Key: G ♭ Major

Range: B ♭ 3 - A ♭ 5

Aftenen kommer, Solen står rød,
[ˈaftənən ˈkɔm:mər ˈsu:lən sto: rø:d]

farvende Stråler i Rummet henskyll
[ˈfarvendə ˈstro:lər i ˈrøm:mæt hənˈʃyl:lə]

Lyslængslens Glands i uendelig Fylde,
[ˈly:slɛŋslɛns glans i ʊˈɛndɛli ˈfylde]

Fjeldet forklares som Åsyn i Død.
[ˈfjɛl:lə fɔrˈkla:rɛs som ˈo:syn i dø:d]

Kuplerne gløde, men længere borte Tågen
[ˈkʊplɛrnə ˈglø:də mɛn ˈlɛŋɛrə ˈbɔrtə ˈto:kɛn]

langs Markernes blålige Sorte
[lɑŋs ˈmarkɛrnɛs ˈblo:liɛ ˈsɔrtə]

vugger opover som Glæmselen før,
[ˈvʊg:gɛr ɔpˈo:vɛr som ˈglɛmsɛlən fø:r]

over hin Dal dækker tusind Års Slør.
[ˈo:vɛr hin dɑ:l ˈdæk:kɛr ˈtʉ:sɛn ɔrs ʃlør]

Aftenen, hvor rød og varm, blusser af Folkelarm,
[ˈaftnən vu:r rø:d ɔ varm ˈblʉs:sɛr av ˈfɔlkɛlɑrm]

glødende Hornmusik, Blomster og brune Blik.
[ˈglø:dɛndə ˈhɔrnmu:sik ˈblɔmstɛr ɔ ˈbrʉ:nɛ blɪk]

Tankerne stræber i Farver
[ˈtɑŋkɛrnə ˈstrɛ:bɛr i ˈfarvɛr]

og **Toner** **trofast** **mod** **det,** **som** **forsoner.**
 [ɔ 'tu:nɐ 'tru:fast mu:t de: sɔm fɔr'su:nɐ]

Stille **det** **bliver,** **end** **dunklere** **Blå,**
 ['stɪl:lɐ de 'bli:vɐ ɛn 'dʊŋklɐɐ blo:]

Himmelen **våger** **og** **venter;**
 ['hɪm:mɛlɛn 'vo:gɐ ɔ 'vɛntɐ]

opunder **Fortid,** **som** **blunder** **og** **Fremtid**
 [ɔp'ʊn:nɐ 'fɔrtɪd sɔm 'blʊn:nɐ ɔ 'frɛmtɪd]

som **stunder,** **usikre** **Blus** **i** **det** **rugende** **Grå!**
 [sɔm 'stʊn:nɐ 'ʊ:sɪkɐ blʊs i de 'rʊ:gɛndɐ grɔ:]

Men **det** **vil** **samle** **sig!**
 [mɛn de vɪl 'samlɐ sɛi]

Roma **fremstige** **lystændt** **en** **Nat** **for** **Italiens** **Rige,**
 ['ru:ma frɛm'sti:gɐ 'ly:stɛnt ɛn nat fɔr i'ta:liɛns 'ri:kɐ]

Klokkerne **kime,** **Kanonerne** **slå,**
 ['klɔk:kɐnɐ 'çi:mɐ ka'nu:nɐnɐ slɔ:]

Minderne **flamme** **på** **Fremtidens** **Blå.**
 ['mɪn:nɐnɐ 'flam:mɐ pɔ 'frɛmti:dɛns blo:]

Yndig om **Håb** **og** **Tro,** **op** **mod** **Nygifte** **To**
 ['yndi ɔm hɔp ɔ tru: ɔp mu:t ny:'jɪftɐ tu:]

jubler **en** **Sanger** **til** **Cither** **og** **Fløjtespil.**
 ['jʊ:blɐ ɛn 'sɑŋɐ til 'sɪtɐ ɔ 'fløjtɛspɪl]

Stærkere **Længsler** **få** **barnesød** **Hvile,**
 ['stærkɐɐ 'lɛŋslɐ fɔ: 'barnɛsø:t 'vi:lɐ]

Mindre **tør** **vaagne** **og** **smile.**
 ['mɪndrɐ tør 'vɔknɐ ɔ 'smi:lɐ]

Dulgt Kjærlighed/ dult 'çærli:het

Text by Bjørnstjerne Bjørnson (1832-1910)

Set by Edvard Grieg (1848-1907) Op. 39, #2

Romancer Ældre og Nyere

Key: B minor

Range: F#4-G5

Han tvær over Bænkene hang,
[han tvær 'o:vær 'benkənə han]

Hun lystig i Dansen sig svang.
[hʉn 'lysti i 'dansən sæi svan]

Hun legte, hun lo med en og med to,
[hʉn 'lɛktə hʉn lu me en ɔ me tu]

hans hjærte var nær ved at briste,
[hans 'jærtə var nær ve at 'brɪstə]

men det var der ingen, som vidste.
[mən de var dær 'iŋən sɔm 'vɪstə]

Hun gik bag ved Laden den kvæld,
[hʉn jik bak ve 'la:dən dən kvæl]

han kom for at sige farvel.
[han kɔm fɔr at 'si:ə 'farvəl]

Hun kasted sig ned,
[hʉn 'kastət sæi ned]

hun græd og hun græd,
[hʉn grɛ:t ɔ hʉn gre:t]

sit livs-håb, det skulde hun miste.
[sit 'livshop de 'skʉl:lə hʉn 'mɪstə]

Men det var der ingen, som vidste.
[mɛn de var dær 'iŋɛn sɔm 'vɪstɐ]

Ham tiden faldt frygtelig lang.
[hɑm 'ti:dɛn falt 'fryktɛli lɑŋ]

Så kom han tilbage engang.
[so kɔm hɑn til'ba:kɐ 'ɛŋɡɑŋ]

Hun havde det godt; hun fred havde fåt;
[hʉn 'hɑd:dɐ de got hʉn fred 'hɑd:dɐ fɑt]

hun tænkte på ham i det sidste.
[hʉn 'tɛŋktɐ pɑ hɑm i de 'sɪstɐ]

Men det var der ingen, som vidste.
[mɛn de var dær 'iŋɛn sɔm 'vɪstɐ]

I Liden højt deroppe / i 'li:dən høvt dær'ɔp:pə

Text by Jonas Lie (1833-1908)

Set by Edvard Grieg (1848-1907) Op. 39, #3 *Romancer Ældre og Nyere*

Key: E Major

Range: E4-G5

I Liden højt deroppe der ligger en Snarøj'd og sigter,
[i li:dən høvt dær'ɔp:pə dær 'lɪg:gər ɛn 'sna:rœyd ɔ 'sɪktər]

ligger en Klarøj'd og digter;
['lɪg:gər ɛn kla:rœyd ɔ 'dɪktər]

højt over Vrimlen og Stimlen ser han Himlen blå,
[høvt 'o:vər 'vrɪmlən ɔ 'stɪmlən ser han 'hɪmlən blo]

O så blå, evig, herlig blå! Imellem Granernes Toppe.
[ɔ so blo 'e:vi 'hæ:rli blo i'mel:ləm 'gra:nərnəs 'tɔp:pə]

Ved Elven dybt dernede,
[ve 'ɛlvən dypt dær'ne:də]

som suser blandt Bjerke sit Kvæde,
[sɔm 'sʊ:sər blant 'bjærkə sit 'kve:də]

står Digterens Glæde, hans Rede.
[stor 'dɪktərəns gle:də hans re:də]

Just midt i Vrimlen og Stimlen ser han Himlen blå,
[jʊst mɪt i 'vrɪmlən ɔ 'stɪmlən ser han 'hɪmlən blo]

O så blå, evig, herlig blå! I kjære Øjne dernede.
[ɔ so blo 'e:vi 'hæ:rli blo i 'kjære 'œyɲə dær'ne:də]

Men rør ej, rør ej Redet!
[mɛn rør æi rør æi re:də]

Skal fra Himlen blå, Nok Skytten Redet få fredet.
[skal fra 'hɪmlən blo nok 'ʃyt:tən re:dət fo fre:dət]

Millom Rosor / 'mil:lom 'ru:sur

Text by Kristofer Janson (1841-1917)

Set by Edvard Grieg (1848-1907) Op. 39, #4

Romancer Ældre og Nyere

Key: E ♭ minor

Range: D4-F5

I Hagen sat Mod'ri med Barnet på Fang,
[i 'hɑ:gɛn sat 'mu:dri me: 'barnet pɑ fɑŋ]

millom Rosor,
['mil:lom 'ru:sur]

ho log, og ho hyfste dat Dagen so lang
[hu: lu:g ɔ hu 'hyfstɛ dat 'da:gɛn so lɑŋ]

ho kysste på Auga, ho kysste på Kinn.
[hu 'çystɛ pɑ 'æʊgɑ hu 'çystɛ pɑ çɪn]

"Gud gjeve eg alltid såg Kvilstaden din millom Rosor."
[gʊ:d 'je:vɛ e:g 'alti so:g 'kvɪlstɑ:ɛn din 'mil:lom 'ru:sur]

Og Hagen vardt bladlaus,
[o:g 'hɑ:gɛn vart 'bla:dlæʊvs]

han døjdde kvar Leik, millom Rosor,
[han 'dœyde kvar læik 'mil:lom 'ru:sur]

I Stova låg Guten so kald og so bleik
[i: 'sto:vɑ lo:g 'gʊ:tɛn so: kal o:g so: blæik]

Og Mod'ri batt gråtfull kring Kista ein Krans,
[o:g 'mu:dri bat 'gro:tfʊl kriŋ 'çɪstɑ æin krans]

no skulde ho alltid sjå Kvilstaden hans millom Rosor.
[nu: 'skʉl:lɛ hu: 'alti ʃo: 'kvɪlstɑ:ɛn hans 'mil:lom 'ru:sur]

Ved en ung Hustrus Båre / ve ɛn un ˈhʊstrʊs ˈbo:rɛ

Text by Olaf Peder Monrad (1849-1920)

Set by Edvard Grieg (1848-1907) Op. 39, #5 *Romancer Ældre og Nyere*

Key: C minor

Range: C4-F5

Blegnet **hun,** **midt** **i** **Livets Glød;**
[ˈbleknet hʊn mit i ˈli:vets glød]

segnet **hun** **som** **ej** **aned Død.**
[ˈsæinet hʊn som æi ˈɑ:nɛt døð]

Døden **agted ej** **Livets Blomstervej, fagrest** **Blomst** **den** **brød!**
[ˈdø:ðɛn aktɛd æi ˈli:vets ˈblɔmstɛrvæi ˈfaɡrɛst blɔmst dɛn brød]

Sorgens **Toner lyde, kan** **ej** **Fred betyde,**
[ˈsɔrgɛns ˈtu:nɛr ly:dɛ kan æi frɛd bɛˈty:dɛ]

Længslens **Suk** **og** **Råb, kan** **det** **rumme** **Håb?**
[ˈlɛŋslɛns sʊk ɔ rob kan dɛ rʊm:mɛ hɔp]

Båren **sænkes** **i** **Jorden** **ned;**
[ˈbo:rɛn ˈsɛŋkɛs i ˈju:rɛn nɛd]

Tåren **spejler** **det** **mørke** **Sted.**
[ˈto:rɛn ˈspɛilɛr dɛ ˈmɔrkɛ stɛd]

Han **som** **misted jo** **kjærlig** **Lykkes** **Ro,**
[han som mɪstɛt ju ˈçjærli ˈlyk:kɛs ru]

Far **og** **Mor** **stå** **ved.**
[far ɔ mur stɔ vɛ]

Da **usynlig** **kommer** **Livets** **store Dommer,**
[da ˈʊ:synli ˈkɔm:mɛr ˈli:vets ˈstɔ:rɛ ˈdɔm:mɛr]

lærer **dem** **det** **Råb, som** **kan** **rumme** **Håb.**
[ˈlæ:rɛr dɛm dɛ rob som kan rʊm:mɛ hɔp]

Eros / 'ɛ:ɾɔs

Text by Otto Benzon (1856-1927)

Set by Edvard Grieg (1848-1907) Op. 70, #1

Fem Digte af Otto Benzon

Key: C Major

Range: C4-F5

Hør mig, I kølige Hjærter i Nord,
[hør mæi i 'çø:lie 'jæɾɛɾ i nur]

I som vil Fryd i Forsagelsen finde,
[i som vɪl fry:d i fɔɾ'sa:gɛlsɛn fɪndɛ]

I går iblinde, vil plukke Roser,
[i gɔɾ i'blɪn:nɛ vɪl 'plʊk:kɛ 'ru:sɛɾ]

hvor Roser ej gror.
[vur ru:sɛɾ æi grur]

Årene rinde, Kræfterne svinde,
[o:ɾɛnɛ 'rɪndɛ 'kræftɛɾnɛ 'svɪndɛ]

hvor er vel Sneen, som faldt ifjor?
[vur æɾ vel 'sne:ɛn som falt i'fjʊɾ]

Ej I det Tabte tilbage vinde,
[æi i de 'taptɛ 'tɪlbakɛ vɪn:nɛ]

Læg Jer paa Sinde da mine Ord:
[lɛk jɛɾ po 'sɪndɛ da 'mi:nɛ ʊɾ]

Favne hende, som helt gav sig hen,
[fʌvnɛ hɛn:nɛ som hɛlt gav sɛi hɛn]

hende, hvem helt du dig gav igen,
[hɛn:nɛ vɛm hɛlt dʊ dɪg gav i'jɛn]

favne	hende	med	al	den	Ild,
[ˈfavnɐ	ˈhɛn:nɐ	me	al	dɛn	il]

al	den	Livets	luende	Længsel,
[al	dɛn	ˈli:vɛnts	ˈlʊ:ɛndɐ	ˈlɛŋsɛl]

som	i	dit	bakende	Hjærte	bor,
[sɔm	i	dit	ˈbɑ:kɛndɐ	ˈjærtɐ	bur]

det	er	den	største,	nej	mere	end	det!
[de	ær	dɛn	ˈstœftɐ	næi	ˈmɛrɐ	en	dɛ]

det	er	den	eneste	virkelig
[de	ær	dɛn	ˈɛnɛstɐ	ˈvɪrkɛli]

store	Lykke	på	Jord.
[stɔ:ɾɐ	ˈlʏk:kɐ	pɔ	jur]

Jeg lever et Liv i Længsel / jæi 'le:vær et liv i 'længsel

Text by Otto Benzon (1856-1927)

Set by Edvard Grieg (1848-1907) Op. 70, #2

Fem Digte af Otto Benzon

Key: E ♭ minor

Range: Bb3-E5

Jeg havde betalt, hvad jeg skyldte,
[jæi 'had:də 'be:talt va jæi 'fʏlte]

dækket Glæde med Sorg,
[dæk:kət 'gle:də me sørg]

Blodige Renter havde jeg svaret af,
[blu:dige 'rentər 'had:də jæi 'sva:rət av]

hvad jeg tog på Borg.
[va jæi tuk po bɔrg]

Jeg havde lidt så meget og led nu ikke mer,
[jæi 'had:də lit so 'me:ɡet ɔ le nʉ 'Ik:kə mer]

Mit Hjerte nød den samme Fred
[mit 'jærtə nɔd dən 'sam:mə fred]

som den Døde i Gravens Ler.
[sɔm dən 'dø:də i 'ɡra:vəns lər]

Hvi blev jeg ikke dernede?
[vi ble jæi 'Ik:kə dær'ne:də]

Hvi kaldte du mig af Grav?
[vi 'kalte dʉ mæi av ɡrav]

Tusindfold Pine jeg prøved for
[tʉ:sənfɔl 'pi:nə jæi 'prø:vət fɔr]

hver en Glæde du gav,
[væ: en gle:də dʊ gav]

Syge så er mine Tanker, fredløse hvert et Sted,
[sy:ge so æ: 'mi:nə 'tæŋkə 'fredløse væ:t et stɛd]

Hvad skulde jeg dog med Livet,
[vɑ skʉl:lə jəi dɔg me li:vɛt]

når Lykken ej fulgte med?
[nɔ: 'lyk:kən əi 'fʉltə me]

Jeg lever et Liv i Længsel,
[jəi le:vɛ: et liv i 'lɛŋsɛl]

i Længsel og sugende Savn,
[i 'lɛŋsɛl ɔ 'sʉ:ɡɛnə sɑ:vŋ]

Lykke længes jeg efter,
['lyk:kə 'lɛŋɡəs jəi 'ɛftɛr]

Lykke og Fred i din Favn.
[lyk:kə ɔ frɛd i di:n fɑ:vŋ]

Men aldrig ender min Trængsel,
[mɛn 'ɑldri ɛn:ɛr mi:n 'trɛŋsɛl]

aldrig blir du min Brud
['ɑldri bli:r dʊ mi:n brʉd]

jeg holder det ikke ud!
[jəi 'hɔl:lɛr dɛ ik:kə ʉt]

Lys Nat / ly:s nat

Text by Otto Benzon (1856-1927)

Set by Edvard Grieg (1848-1907) Op. 70, #3

Fem Digte af Otto Benzon

Key: Through-Composed

Range: C#4-F5

Var det ej nylig,
[vɑr de æi 'ny:li]

Solen sank ned bag Skovene i det Fjerne,
['su:lən saŋk ne:d ba:k 'sko:vənɐ i de 'fjærnɐ]

nylig først, at den blege Stjerne
['ny:li fœʃt at dən 'ble:kɐ 'stjærnɐ]

så sit Billed i Bølgen blank?
[so: sit 'bi:lɛt i 'bœlgən blɑŋk]

Er det alt Dagens Guld, som gryr?
[æ:r de alt 'da:gɐns gʊl sɔm gry:r]

Glider alt Solens Lavastrømme
['gli:dɐr alt 'su:lɐns 'la:va'stroəm:mɐ]

Over de bjerge bølgede Skyr?
['o:vɐ di 'bjærgɐ 'bœlgɛdɐ ʃy:r]

Er det forbi med Nattens Drømme?
[æ:r de 'fɔrbi: me 'nat:tɐns drøəm:mɐ]

Neppe kommen drager du bort!
['nɛp:pɐ 'kɔm:mən 'dra:gɐr dʊ bɔrt]

Lyse Nat, hvi er du så kort?
['ly:sɐ nat vi æ:r dʊ so: kɔrt]

Se dig for / se dæi for

Text by Otto Benzon (1856-1927)

Set by Edvard Grieg (1848-1907) Op. 70, #4 *Fem Digte af Otto Benzon*

Key: F minor

Range: C4-F5

Se dig for, når du vælger din Vej,
[se dæi for nor dɐ 'vɛlɟɐ din væi]

tidt går Sti over gyngende Grunde,
[tɪt ɡɔr sti 'o:vɐr 'jʏŋɛndɛ 'ɡrʊndɛ]

Vov dig længer fra Bredden ej,
[vov dæi 'lɛŋɐr fra 'brɛd:dɛn æi]

End hvor du véd, du kan bunde.
[ɛn vur dɐ vɛt dɐ kan 'bʊndɛ]

Endt i Alvor er mangel Leg,
[ɛnt i 'alvur ɛr 'mɛŋɛn lɛk]

se dig for, når du vælger din Vej.
[se dæi for nor dɐ 'vɛlɟɐ din væi]

Se dig for, hvor du sætter din Fod,
[se dæi for vur dɐ 'sɛt:tɐr din fut]

Va'r dig vel for Smudset og Dyndet,
[var dæi vɛl for 'smʊdsɛ ɔ 'dyndɛ]

Skæbnen bli'r dig kun lidet god,
[ˈʃɛbnɛn blɪr dæi kʊn 'li:tɛ ɡu]

Når mod dig selv du har syndet.
[nor mut dæi sɛl dɐ har 'syndɛt]

Faldet følger så bitter en Bod,
[ˈfal:lɛ fœlɟɐr sɔ bɪt:tɐr en bud]

Digtervise

Text by Otto Benzon (1856-1927)

Set by Edvard Grieg (1848-1907) Op. 70, #5

Fem Digte af Otto Benzon

Key: D Major

Range: A3-D#5

Der er jo de,
[dær ær ju di]

som er Ho'de kun og Mave og Arme og Ben,
[som ær 'hu:də kʉn ɔ 'ma:və ɔ 'armə ɔ ben]

Jeg gratulerer de gode Folk, dem volder ej Verden Mén.
[jæi 'gra:tʉlærər di 'gu:də fɔlk dɛm 'vɔldər æi 'værdən mɛn]

Men jeg blev nu støbt i et andet Metal,
[mɛn jæi blɛv nʉ stœpt i ɛt 'andet 'me:tal]

Jeg fik et Hjærte i Bryst,
[jæi fik ɛt 'jærtə i brʏst]

Og den kan rumme Alverdens Kval,
[ɔ dɛn kan 'rɔm:mə al'værdɛns kval]

Men og så Alverdens Lyst.
[mɛn ɔ so al'værdɛns lʏst]

Heisa, I Godt folk dernede,
[ˈhæisa i got fɔlk dær'ne:də]

I er nu de, som I er,
[i ær nʉ di som i ær]

I ser slet ikke de Vinger,
[i ser ʃlɛt 'Ik:kə di 'vɪŋər]

som bærer mig op over Jer.
[sɒm 'bæ:ɾɐr mæi ɔp 'o:vɐr jɐr]

Der er jo de,
[dæɾ æɾ ju di]

for hvem Hobens Dom er ét med Højesteret,
[fɔɾ vɐm 'hu:bɐns dɒm æɾ ɛt me 'hœyɛstɐɾɛt]

Jeg gratulerer de gode Folk,
[jæi 'grɑ:tʊlɐɾɐɾ di 'gu:dɛ fɔlk]

de vandt deres Sag så let.
[di vɑnt 'de:rɛs sɑk sɔ lɛt]

Men jeg blev nu støbt i et andet Metal,
[mɛn jæi blɛv nʊ stœpt i ɛt 'ɑndɛt 'mɛ:tal]

Jeg hæved frejdig min Røst
[jæi 'hɛ:vɛt 'fræidi min rœst]

Og blev end Hoben knusende gal,
[ɔ blɛv ɛn 'hu:bɛn 'knʊ:sɛndɛ gal]

Det øgede kun min Lyst.
[dɛ 'ø:gɛdɛ kʊn min lʏst]

Hejsa, I Godt folk dernede! I blev nu de,
[ˈhæisɑ i ɡɔt fɔlk 'dær'n:ɛdɛ i blɛv nʊ di]

som I blev, For mig kan I mene,
[sɒm i blɛv fɔɾ mæi kɑn i mɛ:nɛ]

hvad Fanden I vil, jeg skrev nu det, som jeg skrev.
[vɑ 'fɑndɛn i vil jæi skɾɛv nʊ dɛ sɒm jæi skɾɛv]

Der er jo de,
[dæɾ æɾ ju di]

som lidt Kærlighed kan nippe så hist, så her,
 [som lit 'çærlɪ:het kan 'nɪp:pɛ so hɪst so hæɾ]

Jeg gratulerer de gode Folk, de får just,
 [jæi 'grɑ:tʊləɾɛɾ di 'gu:dɛ fɔlk di fɔɾ jʊst]

hvad de er værd.
 [va di æɾ væɾt]

Men jeg blev nu støbt i et andet Metal,
 [mɛn jæi blɛv nʊ stœpt i ɛt 'andɛt 'mɛ:tal]

Jeg spiller et højere Spil,
 [jæi spɪl:lɛɾ ɛt 'hœvɛɾɛ spi:l]

Et Spil, hvor det gælder Knald eller Fald,
 [ɛt spi:l vʊɾ dɛ 'jɛ:l:lɛɾ knal ɛl:lɛɾ fal]

Hvor Alt eller Intet jeg vil.
 [vʊɾ alt 'ɛl:lɛɾ 'ɪntɛt jæi vɪl]

Hejsa, I Godt folk dernede!
 ['hæɪsɑ i gɔt fɔlk dɛɾ'ne:dɛ]

Jer volder Verden ej Mén,
 [jæɾ 'vɔldɛɾ 'væɾdɛn æi mɛn]

For I, I kan nøjes med mange,
 [fɔɾ i i kan 'nœvɛs mɛ 'manʝɛ]

hvor jeg kun kan nøjes med én.
 [vʊɾ jæi kʊn kan 'nœvɛs mɛd ɛn]

Appendix B. Opus 2-70 Catalogue (Continued)

* Key: (Language has been indicated by Nationality)

Danish = Dano-Norwegian Norsk= Norwegian (bokmål)

Opus	Opus Title	Song Title	Poet	Language	Year	Range
2	<i>Vier Lieder für Altstimme und Klavier</i>	1. Die Müllerin	Chamisso	German	1861	A#3-E5
	dedicated to : Wibecke Meyer	2. Eingehüllt in grauen Wolken	Heine	German	1861	B3-G5
	Published by Peters 1863	3. Ich stand in dunkeln Träumen	Heine	German	1861	A♭3-E♭5
	Schubert & Schumann influence	4. Was soll ich sagen?	Chamisso	German	1861	C#4-E5
4	<i>Seks Digte af H. Heine, L. Uhland og A. von Chamisso for Altstemme og Pft.</i>	1. Die Waise	Chamisso	German	1864 1865	A3-E5
	Contralto/Mezzo	2. Morgenthau	Chamisso	German	1864 1865	A3-E5
	dedicated to: Nina Hagerup	3. Abschied	Heine	German	1864 1865	C#4-E♭5
		4. Jägerlied	Uhland	German	1864 1865	B♭3-F5
		5. Das alte Lied	Heine	German	1864 1865	C4-C5
	Foreshadowing of piano sonata 1 year later	6. Wo sind sie hin?	Heine	German	1864 1865	B3-E5
5	<i>Hjertets Melodier af Hans Christian Andersen</i>	1. To brune øjne	H.C. Andersen	Danish	1864	D4-E5
	dedicated to: H.C. Andersen	2. En Digters Bryst	H.C. Andersen	Danish	1864	B#4-F#5
	engagement gift to Nina Hagerup	3. Jeg elsker dig	H.C. Andersen	Danish	1864	E4-F5
	#3 transcribed in 1884 for piano by Grieg	4. Min Tanke er et mægtigt Fjeld	H.C. Andersen	Danish	1864	B4-E♭5
9	<i>Romancer og Ballader til Digte af A. Munch</i>	1. Harpen	A. Munch	Norsk	1866	C4-F5

Opus	Opus Title	Song Title	Poet	Language	Year	Range
	dedicated to: Erikka Lie	2. Solnedgang	A. Munch	Norsk	1863	B3-C5
	#3 also for piano Op. 41 #1	3. Vuggesang	A. Munch	Norsk	1866	B3-D#4
		4. Udfarten	A. Munch	Norsk	1866	C4-G5
10	<i>Lette Sange med Piano</i>	1. Taksigelse	Chr. Winther	Danish	1864	D4-E5
		2. Skovsang	Chr. Winther	Danish	1864	D4-E#5
		3. Blomsterne tale	Chr. Winther	Danish	1864	D4-E5
		4. Sang på Fjeldet	Chr. Winther	Danish	1864	C4-E#5
15	<i>Romancer af H. Heine, H. C. Andersen og Chr. Richardt</i> #2 Also for piano Op. 52 (1/5) (originally #1 of Op. 9) #3 Also for piano Op. 41 (2) dedicated to: Erikka Lie	1. Margretes Vuggesang fra "Kongsemnerne"	Ibsen	Norsk	1868	C4-F5
		2. Kjaerlighed	Andersen	Danish	1864	D#4-F5
		3. Langelandsk Folkemelodi	Andersen	Danish	1864	B3-F5
		4. Modersorg	Richardt	Danish	1870	F4-F5
18	<i>Romancer og Sange af danske og norske Digtere for Mezzo-Soprano or Baritone</i> #2 Also for piano Op. 41 #4	1. Vandring i Skoven	Andersen	Danish	1869	D#4-F5
		2. Hun er saa hvid	Andersen	Danish	1869	D#4-D5
		3. En Digers sidste Sang	Andersen	Danish	1869	C#4-E#5
		4. Efteraarstormen	Richardt	Danish	1865	A3-F5
		5. Poesien	Andersen	Danish	1869	C#4-E5
		6. Ungbirken	Moe	Norsk	1869	D#4-D#5
		7. Hytten	Andersen	Danish	1869	B3-E5
		8. Rosenknoppen	Andersen	Danish	1869	E#4-F5

Opus	Opus Title	Song Title	Poet	Language	Year	Range
	For baritone solo & male quartet	9. Serenade til Welhaven	Bjørnson	Norsk	1868	E4-E♭5
21	<i>Fire Digte af Bjørnson's 'Fiskerjenten'</i> #1 also for piano Op. 52 #2 & String Orch. Op. 53 #2	1. Det første møte	Bjørnson	Norsk	1873	D♭4-A♭5
		2. God morgen	Bjørnson	Norsk	1870	D4-F#5
		3. Jeg giver mit digt til våren	Bjørnson	Norsk	1872	C#4-G5
		4. Tak for dit råd	Bjørnson	Norsk	1872	C4-A5
23	<i>Incidental Music to Ibsen's 'Peer Gynt'</i>	17. Peer Gynts Serenade	Ibsen	Norsk	1874 1875	E4-F#5
		19. Solveigs Sang	Ibsen	Norsk	1874 1875	E4-A5
		26. Solveigs Vuggevise	Ibsen	Norsk	1874 1875	C#4-F#5
25	<i>Seks Digte af Henrik Ibsen</i>	1. Spillemand	Ibsen	Norsk	1876	A3-E5
		2. En Svane	Ibsen	Norsk	1876	D4-F5
		3. Stambogsrím	Ibsen	Norsk	1876	E4-D5
		4. Med en vandlilje	Ibsen	Norsk	1876	D#4-F5
		5. Borte	Ibsen	Norsk	1876	E4-F5
		6. En fuglevise	Ibsen	Norsk	1876	E♭4-A♭5
26	<i>Fem Digte af John Paulsen</i>	1. Et Håb	John Paulsen	Norsk	1876	E♭4-G5
		2. Jeg reiste en deilig Sommerkveld	John Paulsen	Norsk	1876	C#4-F#5
		3. Den ærgjerrige	John Paulsen	Norsk	1876	D4-G5
		4. Med en Primula veris	John Paulsen	Norsk	1876	D♭4-G♭5
		5. På Skogstien	John Paulsen	Norsk	1876	E♭4-G5

Opus	Opus Title	Song Title	Poet	Language	Year	Range
32	<i>Den Bergtekne</i> 'gammel stev style' for baritone, string orchestra and horns	Den Bergtekne can be traced back to 13th century		Norsk	1878	D#4-G5
33	<i>Tolv Melodier til Digte af</i> <i>A. O. Vinje</i> # 5 example of Omkved also for piano Op. 52 #6 also for st. orchestra Op. 53 #1	1. Guten	A.O. Vinje	Nynorsk	1880	B4-F#5
		2. Våren	A.O. Vinje	Nynorsk	1880	D#4-F#5
		3. Den Særde	A.O. Vinje	Nynorsk	1880	D#4-F#5
		4. Tytebæret	A.O. Vinje	Nynorsk	1880	C4-F5
		5. Langs ei Å	A.O. Vinje	Nynorsk	1877	E4-E5
		6. Eit Syn	A.O. Vinje	Nynorsk	1880	C#4-F#5
		7. Gamle Mor	A.O. Vinje	Nynorsk	1873	D4-F#5
		8. Det Første	A.O. Vinje	Nynorsk	1880	C4-F5
		9. Ved Rundarne	A.O. Vinje	Nynorsk	1880	D#4-F5
		10. Eit Vennestykke	A.O. Vinje	Nynorsk	1880	C#4-D5
		11. Trudom	A.O. Vinje	Nynorsk	1880	D#4-G#5
		12. Fyremål	A.O. Vinje	Nynorsk	1880	D4-G5
39	<i>Romancer Ældre og</i> <i>Nyere</i> #5 also arranged for voice and reed organ #6 originally German, translated to Norwegian	1. Fra Monte Pincio	Bjørnson	Norsk	1870	B#3-A#5
		2. Dulgt Kjærlighed	Bjørnson	Norsk	1873	F#4-G5
		3. I Liden højt deroppe	Lie	Norsk	1884	E4-G5
		4. Millom Rosor	Janson	Norsk	1869	D4-F5
		5. Ved en ung Hustrus Båre	Monrad	Norsk	1873	C4-F5
		6. Hører jeg Sangen klinger	Heine/ Rolfsen	German/ Norsk	1885	D4-G5
44	<i>Reiseminder Fra Fjeld of</i> <i>Fjord</i>	1. Prolog	Drachmann	Danish	1886	D4-G5

Opus	Opus Title	Song Title	Poet	Language	Year	Range
		2. Johanne	Drachmann	Danish	1886	B3-E5
		3. Ragnhild	Drachmann	Danish	1886	E4-G5
		4. Ingebjørg	Drachmann	Danish	1886	E4-F5
		5. Ragna	Drachmann	Danish	1886	D4-E5
		6. Epilog	Drachmann	Danish	1886	E4-E5
48	<i>Sechs Lieder</i> (Norwegian translations by Rolfsen)	1. Gruss	Heine	German	1888	E4-F#5
		2. Dereinst, Gedanke mein	Geibel	German	1888	D#4-C#5
		3. Lauf der Welt	Uhland	German	1888	D4-F#5
		4. Die verschwiegene Nachtigall	Walther von der Vogelweide	German	1888	D4-E5
		5. Zur Rosenzeit	Goethe	German	1888	C4-F5
		6. Ein Traum	Bodenstedt	German	1888	C4-A#5
49	<i>Sechs Gedichte von Holger Drachmann</i>	1. Saa du Knøsen	Drachmann	Danish	1887	A3-F#5
		2. Vug, O Vove	Drachmann	Danish	1887	C#4-F#5
		3. Vær, hilset, I Damer	Drachmann	Danish	1887	D4-F5
		4. Nu er Aftenen lys og lang	Drachmann	Danish	1887	C4-E5
		5. Julesne	Drachmann	Danish	1887	C4-G5
		6. Forårsregn	Drachmann	Danish	1887	D4-G#5
58	<i>Norge. Fem Digte af John Paulsen</i>	1. Hjemkomst	John Paulsen	Norsk	1893 1894	B3-F5
		2. Til Norge	John Paulsen	Norsk	1893 1894	E4-F5
		3. Henrik Wergeland	John Paulsen	Norsk	1893 1894	C#4-D5
		4. Turisten	John Paulsen	Norsk	1893 1894	C#4-F5

Opus	Opus Title	Song Title	Poet	Language	Year	Range
		5. Udvandreren	John Paulsen	Norsk	1893 1894	D4-F5
59	<i>Elegiske Digte af John Paulsen</i>	1. Nar jeg vil dø	John Paulsen	Norsk	1894	C#4-E#5
		2. Pa Norges nøgne Fjelde	John Paulsen	Norsk	1894	D4-F5
		3. Til En (I)	John Paulsen	Norsk	1894	B3-C#5
		4. Til En (II)	John Paulsen	Norsk	1894	E4-F5
		5. Farvel	John Paulsen	Norsk	1894	E4-F#5
		6. Nu hviler du i Jorden	John Paulsen	Norsk	1894	D4-D5
60	<i>Digte af Vilhelm Krag</i>	1. Liden Kirsten	Vilhelm Krag	Norsk	1894	D4-F#5
		2. Moderen synger	Vilhelm Krag	Norsk	1894	C#4-D#5
		3. Mens jeg venter	Vilhelm Krag	Norsk	1894	D4-E#5
		4. Der skreg en Fugl	Vilhelm Krag	Norsk	1894	B#3-E5
		5. Og jeg vil ha mig en Hjertenskjær	Vilhelm Krag	Norsk	1894	C#4-F#5
61	<i>Barnlige Sange</i>	1. Havet	Rolfsen	Norsk	1894 1895	G4-E5
		2. Sang til juletreet	Krohn	Danish	1894 1895	E#4-F5
		3. Lok	Bjørnson	Norsk	1894 1895	D4-E5
		4. Fiskervise	Dass	Norsk	1894 1895	A#3-F#5
		5. Kveldsang for Blakken	Rolfsen	Norsk	1894 1895	E4-F5
		6. De norske fjelde	Rolfsen	Norsk	1894 1895	C4-E5

Opus	Opus Title	Song Title	Poet	Language	Year	Range
		7. Fædrelandssalme	Runeberg/ Rolfsen	Norsk	1894 1895	D4-F5
67	<i>Haugtussa' Sang-cyklus af Arne Garborgs Fortælling</i> (+12 other compositions not included in Op. 67)	1. Det syng	Arne Garborg	Nynorsk	1895 1898	C4-G♭5
		2. Veslemøy	Arne Garborg	Nynorsk	1895 1898	B3-F5
		3. Blåbær-LI	Arne Garborg	Nynorsk	1895 1898	C4-F5
		4. Møte	Arne Garborg	Nynorsk	1895 1898	C4-F5
		5. Elsk	Arne Garborg	Nynorsk	1895 1898	C4-F5
		6. Killingsdans	Arne Garborg	Nynorsk	1895 1898	D4-F#5
		7. Vond Dag	Arne Garborg	Nynorsk	1895 1898	C4-E♭5
		8. Ved Gjætle-Bekken	Arne Garborg	Nynorsk	1895 1898	C4-F5
69	<i>Fem Digte af Otto Benzon</i>	1. Der gynger en Båd på Bølge	Otto Benzon	Danish	1895 1898	C4-F5
		2. Til min Dreng	Otto Benzon	Danish	1900	C4-E5
		3. Ved Moders Grav	Otto Benzon	Danish	1900	C4-F5
		4. Snegl, Snegl	Otto Benzon	Danish	1900	B3-F5
		5. Drømme	Otto Benzon	Danish	1900	B♭3-G5
70	<i>Fem Digte af Otto Benzon</i>	1. Eros	Otto Benzon	Danish	1900	C4-F5
		2. Jeg lever et Liv i Længsel	Otto Benzon	Danish	1900	B♭3-E5
		3. Lys Nat	Otto Benzon	Danish	1900	C#4-F5
		4. Se dig for	Otto Benzon	Danish	1900	C4-F5
		5. Digtervise	Otto Benzon	Danish	1900	A3-D#5