



Adagio

from *Piano Concerto in A minor, Op. 16*

EDVARD GRIEG

Arranged by CARYN WIEGAND NEIDHOLD

Instrumentation

| | |
|------------|---|
| Full Score | 1 |
| Violin I | 8 |
| Violin II | 8 |
| Viola | 5 |
| Cello | 5 |
| Bass | 5 |



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About the Arranger



Caryn Wiegand Neidhold is a composer and arranger for student through professional ensembles. Her focus includes arrangements of hidden classical “gems” and composing music for eclectic styles, including fiddle, rock, and jazz. With an emphasis on learning technique through literature, her music always distributes musical challenges to all string sections - go violas!

Caryn’s background includes extensive work as a middle school educator, Suzuki teacher, and youth symphony conductor and coach. In addition, she has years of performance experience as a violist and violinist with orchestras, including the Reno Phil, Reno Chamber Orchestra, New World Symphony, Chautauqua Symphony Orchestra, and the Fairbanks Symphony. Having fun at fiddle camp, in rock bands, and in jazz bands fuels her love for bringing diverse music to young string orchestras. Ms. Neidhold enjoys composing commissioned works for all levels, writing articles for music education publications and presenting seminars for string educators.

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Edvard Grieg wrote his only piano concerto at the age of 24. Grieg was inspired and forever influenced by hearing a concert of the renowned Clara Schumann perform her husband’s piano concerto. The concerto’s second movement begins with the spotlight on the string section with muted and velvet timber. Fran Hoepfner wrote, “The *Adagio* is where Grieg’s talents are really on display.” It has been described as a musical still life and “a lonely mountain-girt lake that lies dreaming of infinity.” Grieg made multiple revisions over his lifetime, with the final version completed the year before his death - this is the version that is still performed today.

CONDUCTOR’S NOTES

The entire movement is played *con sordino*, yet many young students do not own mutes. Many reputable online instrument dealers sell mutes in bulk, allowing teachers to provide mutes to all students to create the second movement’s characteristic sound.

Subtle *rubato* will enhance the phrasing, but these skills are sometimes challenging for students at this level. To encourage students to follow the conductor’s ebb and flow of the beat, try working through these exercises:

- Listen to multiple performances of this Piano concerto movement to hear typical phrasing. Clapping the subdivisions with the recording can help students understand that the beat is not metronomic.
- Memorize a phrase or section of the piece and follow the conductor. The conductor can exaggerate the *rubato*.
- Sing the parts together and hear where the natural breaths occur.
- Relate the phrases to sentences and the natural speech patterns. It is often amusing to make up silly sentences and emphasize different parts of the sentence. Students can mimic this phrasing in the music.
- Play the subdivisions of the music and then stretch and compress these subdivisions to create the phrasing.



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Recordings are available on all major streaming services.

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(ASCAP)**Adagio**

Violin I

Violin II

Viola

Cello

Bass

Con sord.
2
V
molto legato

pp

1 2 3 4 5

Vln. I

Vln. II

Vla.

Cello

Bass

mp

p

Soli

3

6 7 8 9 10 11

Score for measures 24 to 29, featuring Vln. Solo, Vln. I, Vln. II, Vla., Cello Solo, Cello, and Bass.

Measure 24: Vln. Solo (Solo 1), Vln. I (p), Vln. II (p), Vla. (-2), Cello Solo (-1), Cello (legato), Bass (legato).

Measure 25: Vln. Solo (mp), Vln. I (p), Vln. II (p), Vla. (p), Cello Solo (mf), Cello (p), Bass (p).

Measure 26: Vln. Solo (f), Vln. I (mf), Vln. II (mf), Vla. (mf), Cello Solo (mf), Cello (mf), Bass (mf).

Measure 27: Vln. Solo (mp), Vln. I (p), Vln. II (p), Vla. (p), Cello Solo (mf), Cello (p), Bass (p).

Measure 28: Vln. Solo (mp), Vln. I (pp), Vln. II (pp), Vla. (pp), Cello Solo (mf), Cello (pp), Bass (pp).

Measure 29: Vln. Solo (mp), Vln. I (p), Vln. II (p), Vla. (p), Cello Solo (mf), Cello (p), Bass (p).

Score for measures 30 to 34, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measure 30: Vln. I (V), Vln. II (3), Vla. (3), Cello (Unis. 3), Bass (3).

Measure 31: Vln. I (V), Vln. II (3), Vla. (3), Cello (Unis. 3), Bass (3).

Measure 32: Vln. I (V), Vln. II (3), Vla. (3), Cello (Unis. 3), Bass (3).

Measure 33: Vln. I (V), Vln. II (V), Vla. (V), Cello (V), Bass (V). Dynamics: poco cresc., poco cresc., mp poco cresc., poco cresc., poco cresc.

Measure 34: Vln. I (V), Vln. II (V), Vla. (V), Cello (V), Bass (V). Dynamics: poco cresc., poco cresc., mp poco cresc., poco cresc., poco cresc.

Score for measures 35 to 40, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measures 35-40 show a transition from *mf* to *mp* dynamics. Vln. I and Vln. II have a *Soli* section starting in measure 38. The Viola, Cello, and Bass parts have a *V* (Vibrato) marking in measure 38.

Score for measures 41 to 45, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measures 41-45 show a transition from *f* to *dim.* dynamics. Vln. I and Vln. II have a *detaché* section starting in measure 41. The Viola, Cello, and Bass parts have a *detaché* marking in measure 41. The score includes various articulations such as *dim.*, *mf*, and *mp*.

Score for measures 46-51, featuring Vln. I, Vln. II, Vla., Cello, and Bass.

Measures 46-51 show a crescendo and tempo change (*cresc. poco stretto*) leading to a fortissimo (*fz*) section, followed by a piano (*p*) and mezzo-piano (*mp*) section.

Measures 46-51 are marked with measure numbers 46, 47, 48, 49, 50, and 51.

Score for measures 52-57, featuring Vln. Solo, Vln. I, Vln. II, Vla., Cello Solo, Cello, and Bass.

Measures 52-57 show a mezzo-forte (*mf*) section, followed by a piano (*p*) and mezzo-piano (*mp*) section, and a final piano (*pp*) section.

Measures 52-57 are marked with measure numbers 52, 53, 54, 55, 56, and 57.



String Theory

Music Fundamentals Workbook

Caryn Wiegand Neidhold draws on her many years as a string educator to present fundamentals that a beginning string student needs to know. This student workbook contains exercises on Clefs, Note Naming, Time Signatures, Counting and more! It is laid out in a very student friendly manner and will be a valuable resource for beginning players.

kendormusic.com/string-theory

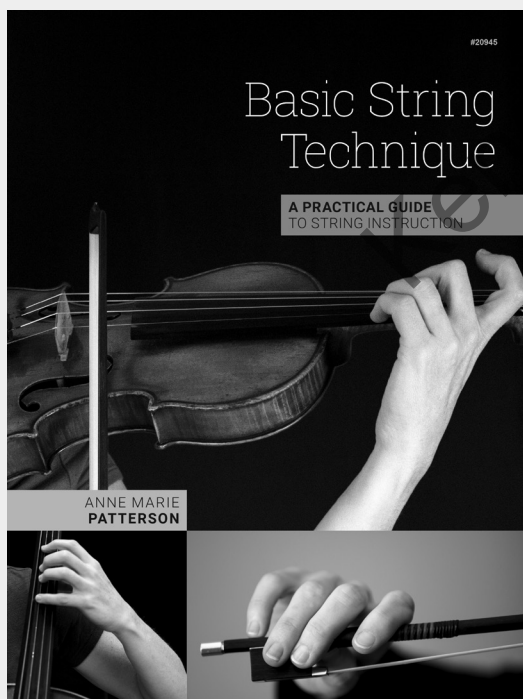


by
Caryn Wiegand Neidhold

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Basic String Technique

A PRACTICAL GUIDE TO STRING INSTRUCTION



By a Veteran String Educator

Book includes 175+ pictures
of correct positioning &
common mistakes



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