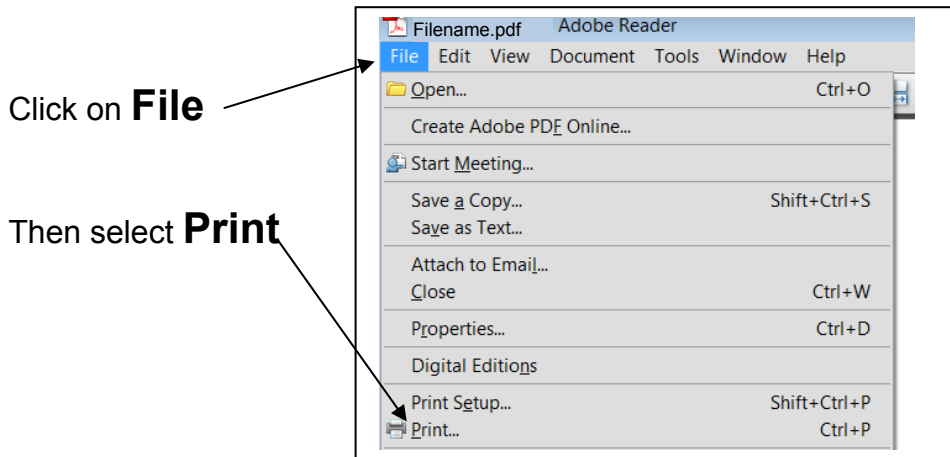


Printing Instructions when printing from Adobe Acrobat Reader.



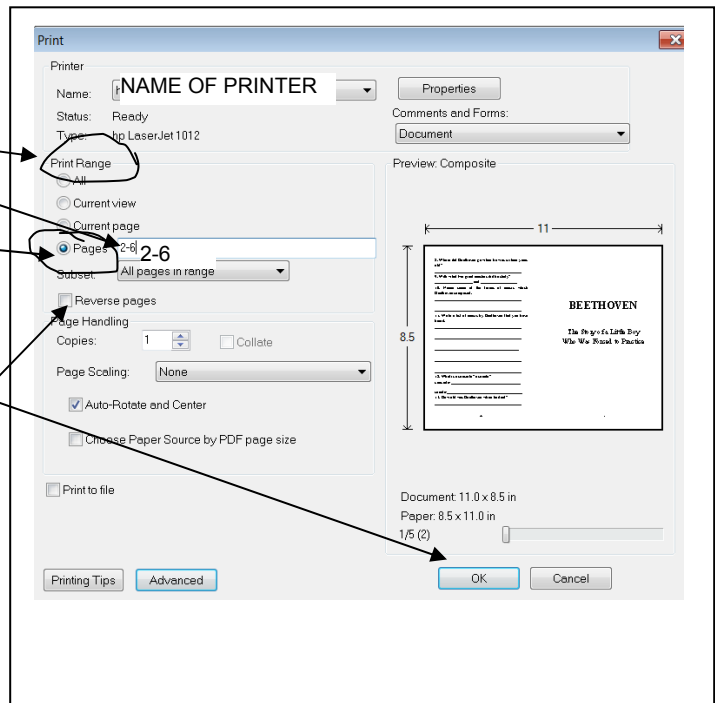
The print dialogue box will appear.

Under **Print Range**

Check the **Pages** button and type in **2-6**,

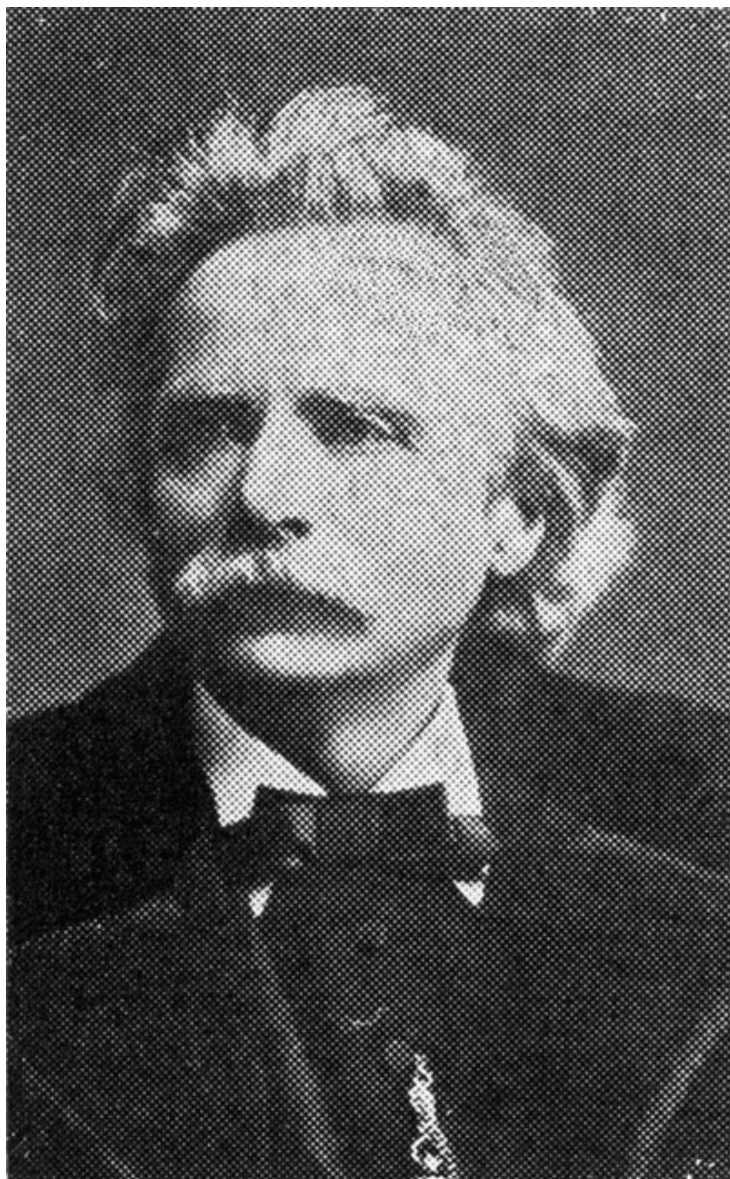
Click on the **OK** button.

Return the printed pages to the paper tray (refer to your printer specifications to insert paper face up or face down when printing double-sided). Repeat the steps above **EXCEPT** this time you will print pages **7-11** AND you must check the box to **Reverse pages**.



Your pages should come out of the printer ready to be folded in half and secured with three staples on the left margin.

All printers are different and this is a general guideline. You may need to experiment to desired end result.



GRIEG IN LATER LIFE

EDVARD GRIEG

The Story of the Boy Who
Made Music in the Land
of the Midnight Sun

This book was made by

8. What famous song did Grieg dedicate to Mina Hagerup?

9. Tell about Grieg's visit to Liszt in Rome.

10. Name as many of Grieg's compositions as you can. How many have you heard?

11. Tell what you know about Grieg's personal appearance and disposition.

12. When did Grieg die? How old was he?

13. Who was Jenny Lind?

EDVARD GRIEG

The Story of the Boy Who Made Music in the Land of the Midnight Sun

Edvard Grieg was born June 15th, 1843, near Bergen, Norway. This is the picture of a boy who was born in the north of the world. He loved his mother country and the music which the people sang.



GRIEG AS A BOY

But he had music, all his own, that sang and sang in his heart. It was happy music and sad; solemn and joyous.

Even when this little boy was in the primary school the music knocked at his heart's door as if it would say:

"Let me out into the world so that people may hear me."

When he was twelve years old he started out one morning as usual, but instead of taking

Read these facts about Edvard Grieg. Then, using your own words, write a story about him on pages 13 and 14.

1. Grieg was born June 15th, 1843, near Bergen, Norway.
2. His father's ancestors were Scotch and went to Norway after the Battle of Culloden, in 1745.
3. It was Grieg's mother who gave him his first lessons.
4. One of his best friends—and one who did much for him—was Ole Bull, the great violinist.
5. Grieg studied at the Leipzig Conservatory.
6. His teachers were Moscheles, Hauptmann (who liked his music), Richter, and Papperitz.
7. Among Grieg's friends were Gade, Nordraak, Ibsen, Bjornson, and Svendsen.
8. He married Mina Hagerup, who was a fine singer.
9. Grieg composed for the piano, voice, violin, and for the orchestra.
10. Grieg wrote music to Ibsen's *Peer Gynt*, at the poet's request.
11. The Norwegian Government granted Grieg a pension so that he could be free to devote himself to composition.
12. He died September 3rd, 1907.

not only the music that kept singing in him, but he loved Norway and all its people.

But all the grown up folks of Edvard's world did not call his music rubbish. His mother loved music and played beautifully. It was from her that Edvard had his first lessons.

Then one day something wonderful happened. A great violinist named Ole Bull visited the Grieg family in the country. He was so kind to the little composer that the boy just loved him.



OLE BULL

When Grieg bade good-bye to Liszt the famous pianist said to him:

"Keep on, you have talent and ability. Do not let anyone discourage or frighten you."

So sensitive was Grieg about music writing that he never allowed any one to watch him. So he had a little house built in the mountains where he could work at his leisure. This he called his "tune house." There was only one room in the house. In it was his piano and often when he was playing, the Norwegian peasants used to group themselves outside the door, sometimes joining in the singing, and then again dancing to their delightful folk tunes and dances.

As a boy in Leipzig he worked so hard he became ill and it was necessary for him to return home. From this illness he never fully recovered. All his life he was frail and unable to endure severe tasks.

In appearance Grieg was short and his hands were thin, but fine and strong for the piano, although one of them had been crushed in an accident. His eyes were deep blue and

It was all strange and new. Instead of hills and the waters of the fjords, there were tall, dark houses, gloomy streets, and such a lot of hurrying people.

But he soon grew used to it all and was busy as could be with lessons in piano and harmony. Just as in the earlier days in school, so in Leipzig, Edvard wrote music as it sounded in his heart. In the harmony lessons he could not make himself write plain chords to the bass which was given him as an exercise. He wrote the light, airy, lovely, fanciful tunes and rhythms that were singing within him. And just like the schoolmaster at home, the harmony teacher shouted at him, saying:

"No, that is all wrong!"

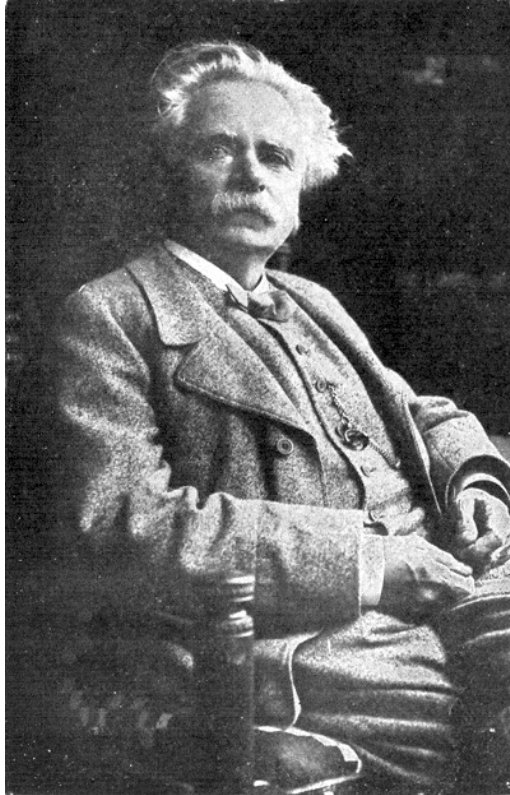
But you remember that Ole Bull understood the boy's music. While here in Leipzig there were many who understood it too.

Bit by bit Edvard made friends who loved to listen to his pieces. One of them was Niels Gade, a fine musician in Denmark, who was a friend of Schumann's, who one time, wrote a

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.
COPYRIGHT, 1921, BY THEODORE PRESSER CO.
British Copyright Secured
Printed in U. S. A.

This electronic version has been adapted and compiled into the present format by
www.tlsbooks.com.

Grieg Quiz



EDVARD GRIEG

Born

Died

1. When and where was Grieg born?

2. Name some famous men of his country.

3. Who was his first teacher?

4. Through whose advice did he go to the Conservatory at Leipzig?

5. What Danish composer gave Grieg good advice about his compositions?

6. Who were some of Grieg's teachers?

7. What composition by Grieg was given first prize in the contest in Sweden?

his school books he took with him his music-writing book which contained what he termed "Variation on a German Melody Op. 1."



FROM THE NORWEGIAN BRIDAL PROCESSION

His schoolmates were very proud to see the music of their companion Edvard. But alas! While they were looking at it and talking about it, whom do you think came creeping up behind them?

Why, the schoolmaster, to be sure.

He gave little Edvard a rough shaking up and told him how severely he would be punished if ever again he brought such nonsense to school.

Poor old schoolmaster! He did not know what Edvard Grieg would one day mean to the land and people of Norway. For Edvard loved

THE STORY OF EDVARD GRIEG

Written by _____

Ole Bull had traveled the world over playing the violin. He looked over Edvard's compositions and made the boy play them to him. You can see him nodding his head in pleasure as he listens. His fine eyes are lighted up. He tells the boy composer that his music is quite good, but that there is a lot for him to learn yet. So he must study earnestly and make many sacrifices.

Then Ole Bull sits down and talks with Father and Mother Grieg. It is a serious talk. Finally, when the talk is finished, Ole Bull takes the wondering boy by the hand and says to him:

"You are going to Leipzig to study and become a fine musician."

So Edvard Grieg left his home city, Bergen, its mountains, its fjords, its people, his father and mother, and traveled south through Norway, across the water and into Germany. No doubt he was a lonesome boy. Life had become serious all at once and there was much to be done.

and were full of life and kindness.

Grieg was usually happy and full of fun. But sometimes, he was sad and melancholy like his own music.

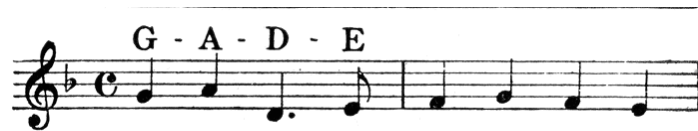
Some day you will learn the names of many of his compositions. Among them, *The Birds*, *In Spring Time*, *Arietta*, the *Peer Gynt Music*, the *Piano Sonata*, the *Piano and Violin Sonata*, and lots of lively Norwegian dances and tunes.

Three great names stand out more than all others in the musical history of Scandinavia. You have learned two, Edvard Grieg and Ole Bull. The other is the beautiful Jenny Lind, known as "the Swedish nightingale," who was loved not only for her wonderful voice but for her kindness and noble nature. She was born in Stockholm in 1820 and died in England in 1887.

THE END

Turn the page to review interesting facts about Grieg and complete two fun activities.

Northern Song on the letters on Gade's name.
It begins like this:



GADE'S MUSICAL NAME

And Edvard too once wrote a fugue on the letters G-A-D-E.

So inspiring was his music study that Edvard worked very hard. He composed a great deal of music which slowly made friends for him. Robert Schumann was one who spoke kindly of the young Norwegian and his music. And so he grew and improved. Because he was true to his talent, he made many friends not only in Leipzig but throughout Europe.

You will learn some day the names of many of the people who became friends of Grieg. There were Rikard Nordraak, and later on Franz Liszt. Grieg became one of the group of great Norwegian artists in which Henrik Ibsen and Bjornstjerne Bjornson were prominent. Indeed, Grieg wrote the music to Ibsen's *Peer Gynt*. One of the great pleasures

Grieg's life was Bjornson's *Patriotic Poem* to his own music.

One day Grieg showed Gade a composition called *In Autumn* which Gade did not like. "It is too Norwegian," he said. This pleased Grieg, although Gade told him to go home and write something better.

One day later a prize was offered in Sweden for an orchestral composition. Grieg's *In Autumn* won the prize. And Gade was one of the judges!

Grieg married Mina Hagerup, to whom he dedicated his famous song: *I Love Thee*. But the mother of his bride did not think highly of him.

"He is a nobody," she said, "who writes music that no one cares to listen to."

But people were beginning to listen. After a concert in Christiania, entirely of Norwegian music, the Government gave Grieg a small pension and he went to Rome.

Here he had a fine meeting with Liszt who asked Grieg to play. Then Liszt took Grieg's manuscript and played it at sight.

This book has been adapted and reformatted by www.tlsbooks.com.

The following information pertains to this work.

This and all associated files of various formats will be found in:

<http://www.gutenberg.org/3/5/0/9/35097/>

*** START: FULL LICENSE ***

THE FULL PROJECT GUTENBERG LICENSE

PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase "Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg-tm License (available with this file or online at <http://gutenberg.net/license>).

Section 1. General Terms of Use and Redistributing Project Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.net), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-tm License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg-tm works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg-tm electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.

- You comply with all other terms of this agreement for free distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and Michael Hart, the owner of the Project Gutenberg-tm trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread public domain works in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS' WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works,

harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.pgla.org>.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Its 501(c)(3) letter is posted at <http://pglaf.org/fundraising>. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaf.org>

For additional contact information: Dr. Gregory B. Newby/Chief Executive and Director/gbnewby@pglaf.org

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit <http://pglaf.org>

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: <http://pglaf.org/donate>

Section 5. General Information About Project Gutenberg-tm electronic works.

Professor Michael S. Hart is the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support. Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our Web site which has the main PG search facility: <http://www.gutenberg.net>
This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.