

Peer Gynt Suite Selections

Edvard Grieg

Arranged by Richard Meyer (ASCAP)

INSTRUMENTATION

1 — Conductor Score	1 — Tuba
1 — Flute	1 — Timpani (F-B \flat -D)
1 — Oboe	5 — Percussion (Suspended Cymbal, Crash Cymbals, Triangle, Snare Drum, Bass Drum)
1 — B \flat Clarinet I	1 — Piano
1 — B \flat Clarinet II	8 — Violin I
1 — E \flat Alto Saxophone	8 — Violin II
1 — Bassoon	3 — Violin III (Viola )
1 — B \flat Bass Clarinet	5 — Viola
1 — F Horn	5 — Cello
1 — B \flat Trumpet I	5 — String Bass
1 — B \flat Trumpet II	
1 — Trombone	

Two of the most famous melodies in the orchestral repertoire are included in this authentic-sounding arrangement for the young full orchestra. The music (originally ninety minutes worth!) was written by Grieg in 1867 at the request of the playwright Henrik Ibsen to accompany his play about the fantastic adventures of a brash young poet, Peer Gynt.

In the play, “Morning Mood” depicts the rising of the sun over the Moroccan desert, while “In the Hall of the Mountain King” is played as Peer Gynt enters a royal hall filled with trolls, gnomes, and goblins surrounding a Mountain King sitting ominously on his throne with crown and scepter.

Scored with the young ensemble in mind and using doublings to accommodate groups with less than full instrumentation, this arrangement abounds in learning opportunities for all students, including 6/8 time, legato, staccato and marcato styles, a wide variety of dynamic markings, and one the most famous “accelerandos” ever written!



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Peer Gynt Suite Selections

CONDUCTOR SCORE
Duration - 5:00

Edvard Grieg (1843–1907)
Arranged by Richard Meyer (ASCAP)

“Morning Mood”
Allegretto Pastorale (♩ = 56)

Flute *mp*

Oboe *mp*

I *mp*

B♭ Clarinets II *p*

E♭ Alto Saxophone *mp*

Bassoon (B♭ Bass Clarinet) *p*

F Horn *p*

I *mp*

B♭ Trumpets II *p*

Trombone *p*

Tuba

Timpani (F-B♭-D)
Tune: (F-B♭-D)

Percussion
(Suspended Cymbal, Crash Cymbals, Triangle, Snare Drum, Bass Drum)

“Morning Mood”
Allegretto Pastorale (♩ = 56)

I *p*

Violins II *p*

Viola (Violin III) *p*

Cello *mf* *p*

String Bass *p*

1 2 3 4 5 6



9

Fl.

Ob.

I
Cls.

II

E♭ A. Sx.

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Tbn.

Tuba

Timp.

Perc.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

mp

p

mf

mf

9

7 8 9 10 11 12

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Fl.

Ob.

I

Cls.

II

E♭ A. Sx.

Bsn.
(B♭ B. Cl.)

Hn.

I

Tpts.

II

Tbn.

Tuba

Timp.

Perc.

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

mp

mp

mp

mf

p

p

p

p

p

p

p

p

p

p

p

p

p

p

13 14 15 16 17 18

21

Fl. *cresc.*

Ob. *cresc.*

Cl. I *cresc.*

Cl. II

E♭ A. Sx. *cresc.*

Bsn. (B♭ B. Cl.) *f*

Hn. *f*

Tpts. I *cresc.*

Tpts. II

Tbn. *f*

Tuba *f*

Timp. *p*

Perc. *p* *cresc.* *f*

Sus. Cym.

Cr. Cym.

Vlns. I *cresc.*

Vlns. II *cresc.*

Vla. (Vln. III) *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

19 *cresc.* 20 *f* 21 22 23 24 25

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Fl.

Ob.

I
Cls.

II

E♭ A. Sx.

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Tbn.

Tuba

Timp.

Perc.

p cresc. *ff* *dim.*

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

cresc. *ff* *dim.* *cresc.* *ff* *dim.* *cresc.* *ff* *dim.*



32

Fl.

Ob.

Cls. I

II

E♭ A. Sx.

Bsn.
(B♭ B. Cl.)

Hn.

Tpts. I

II

Tbn.

Tuba

Timp.

Perc.

Vlns. I

II

Vla.
(Vln. III)

Cello

Str. Bass

The image shows a page of a musical score, page 7, starting at measure 32. The score is for a full orchestra and string ensemble. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinets I and II (Cls. I, II), E♭ Alto Saxophone (E♭ A. Sx.), Bassoon (Bsn.) which also plays the B♭ Clarinet (B. Cl.), Horns (Hn.), Trumpets I and II (Tpts. I, II), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc.), Violins I and II (Vlns. I, II), Viola (Vla.) which also plays Violin III (Vln. III), Cello, and String Bass (Str. Bass). The score is in 4/4 time and features a variety of dynamics including *pp*, *p*, *f*, and *mf*. There are also markings for accents and slurs. A large, diagonal red watermark reading "Preview Only" is superimposed over the entire score.

32

33

f 34

35

36

37

Fl. *p*

Ob. *mf*

Cls. I *p*

Cls. II *p*

E♭ A. Sx. *p*

Bsn. (B♭ B. Cl.) *mf*

Hn. *p*

Tpts. I *mf*

Tpts. II *p*

Tbn. *mf*

Tuba *p*

Timp. *p*

Perc. Tri. *p*

Vlns. I *p*

Vlns. II *p*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *pizz.* *p* *arco*

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46

Fl.

Ob.

Cls. I

Cls. II

E♭ A. Sx.

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Timp.

Perc.

46

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

45

46

47

48

49

50

51

rit. 54 Più tranquillo

Fl.

Ob.

I
Cls.

II

E♭ A. Sx.

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Tbn.

Tuba

Timp.

Perc.

mf

p *fp* *fp*

p *fp* *fp*

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

mp *mf* *p*

p *fp* *fp*

mp *p*

p *fp* *fp*

p

p *sub.* (F to G)

rit. 54 Più tranquillo

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

p *pp*

p *pp*

p *pp*

p *pp*

pizz. *arco* *div.* *p* *pp*

pizz. *p*

poco rit. 61 "In the Hall of the Mountain King"
Alla marcia (♩ = 108)

Fl.
Ob.
Cls. I
Cls. II
E♭ A. Sx.
Bsn. (B♭ B. Cl.)
Hn.
Tpts. I
Tpts. II
Tbn.
Tuba
Timp.
Perc.

Musical score for woodwinds, brass, and percussion. It includes parts for Flute, Oboe, Clarinet I and II, E♭ Alto Saxophone, Bassoon (B♭ Bass Clarinet), Horn, Trumpet I and II, Trombone, Tuba, and Timpani/Drums. Dynamics include *p* and *sim.* The score shows a steady rhythmic accompaniment with some melodic lines in the clarinet and saxophone parts.

poco rit. 61 "In the Hall of the Mountain King"
Alla marcia (♩ = 108)

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

Musical score for strings. It includes parts for Violins I and II, Viola (Violin III), Cello, and String Bass. Dynamics include *p*. The Cello and String Bass parts feature a pizzicato accompaniment with specific fingering and position markings: *pizz.*, *arco*, *1/2 Pos.*, *1st Pos.*, and *1/2 Pos.* with fingerings like -4, 2, 4, -4.

Fl.

Ob.

Cls. I

Cls. II

E♭ A. Sx.

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Timp.

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

fp

sim.

fp

fp

sim.

sim.

fp

fp

sim.

sim.

1st Pos.
-1

65 66 67 68 69 70

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Fl.

Ob.

Cl. I
Cl. II

E♭ A. Sx.

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I
Tpts. II

Tbn.

Tuba

Timp.

Perc.

Vins. I
Vins. II

Vla. (Vln. III)

Cello

Str. Bass

sim.

fp

x1

x2

x4

v

>

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Fl.

Ob.

I
Cls.

II

E♭ A. Sx.

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Tbn.

Tuba

Timp.

Perc.

I
Vns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Fl. Ob. Cls. I II Eb A. Sx. Bsn. (Bb B. Cl.) Hn. Tpts. I II Tbn. Tuba Timp. Perc. Vlns. I II Vla. (Vln. III) Cello Str. Bass

82

83

84

85

86

Fl. *sim.*

Ob. *sim.*

I Cls. *sim.*

II Cls. *sim.*

E \flat A. Sx. *sim.*

Bsn. (B \flat B. Cl.) *p*

Hn. *sim.*

I Tpts. *sim.*

II Tpts. *sim.*

Tbn. *sim.*

Tuba *sim.*

Timp. *p*

Perc.

Vlns. I *div.*

II *div.*

Vla. (Vln. III) *-1 2 -1 V*

Cello

Str. Bass

94 cresc. e accel. poco a poco

Fl. *sim.*

Ob. *sim.*

I Cls. *sim.*

II Cls. *sim.*

E♭ A. Sx. *sim.*

Bsn. (B♭ B. Cl.) *sim.*

Hn.

I Tpts.

II Tpts.

Tbn.

Tuba

Timp.

Perc.

94 cresc. e accel. poco a poco

I Vlns.

II Vlns.

Vla. (Vln. III) *sim.*

Cello

Str. Bass

Fl.

Ob.

Cl. I

Cl. II

E♭ A. Sx.

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Timp.

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p cresc.

p

div.

div.

3 2

Fl.

Ob.

Cls. I

Cls. II

E♭ A. Sx.

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Timp.

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

104 105 106 107

110 **Vivo** (♩ = 152)

Fl. *cresc. molto* *ff*

Ob. *cresc. molto* *ff*

I Cls. *cresc. molto* *ff*

II Cls. *cresc. molto* *ff*

E♭ A. Sx. *cresc. molto* *ff* *sim.*

Bsn. (B♭ B. Cl.) *p cresc. molto* *ff*

Hn. *p cresc. molto* *ff* *sim.*

I Tpts. *p cresc. molto* *ff* *sim.*

II Tpts. *p cresc. molto* *ff* *sim.*

Tbn. *p cresc. molto* *ff*

Tuba *p cresc. molto* *ff*

Timp. *p cresc. molto* *ff*

Perc. *p cresc. molto* *ff* Cr. Cyms.

I Vlns. *p cresc. molto* *ff*

II Vlns. *p cresc. molto* *ff*

Vla. (Vln. III) *p cresc. molto* *ff*

Cello *p cresc. molto* *arco* *ff* *sim.*

Str. Bass *p cresc. molto* *ff* *sim.*

110 **Vivo** (♩ = 152)

Fl.
Ob.
Cls. I
Cls. II
Eb A. Sx.
Bsn. (Bb B. Cl.)
Hn.
Tpts. I
Tpts. II
Tbn.
Tuba
Timp.
Perc.
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

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118

Fl.

Ob.

I
Cls.

II

E♭ A. Sx.

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Tbn.

Tuba

Timp.

Perc.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

118

118

119

120

121

122

Fl.

Ob.

I
Cls.

II

E♭ A. Sx.

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Tbn.

Tuba

Timp.

Perc.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

I
Cls.

II

E♭ A. Sx.

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Tbn.

Tuba

Timp.

Perc.

I
Vns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Fl.

Ob.

Cl. I

Cl. II

E♭ A. Sx.

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Timp.

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

134

134

135

136

137

138

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Fl. *p* *cresc. molto* *fff*

Ob. *p* *cresc. molto* *fff*

Cls. I *p* *cresc. molto* *fff*

Cls. II *p* *cresc. molto* *fff*

E♭ A. Sx. *p* *cresc. molto* *fff*

Bsn. (B♭ B. Cl.) *p* *cresc. molto* *fff*

Hn. *p* *cresc. molto* *fff*

Tpts. I *p* *cresc. molto* *fff*

Tpts. II *p* *cresc. molto* *fff*

Tbn. *p* *cresc. molto* *fff*

Tuba *fff*

Timp. *p* *cresc. molto* *fff*

Perc. *p* *cresc. molto* Choke *fff* Choke

Vlns. I *p* *cresc. molto* *fff*

Vlns. II *p* *cresc. molto* *fff*

Vla. (Vln. III) *p* *cresc. molto* *fff*

Cello *fff*

Str. Bass *fff*

