

Edvard Grieg

Peer Gynt

Suite No. 1



Edvard Grieg



Rocham

Edvard Grieg
Peer Gynt - Suite No. 1
Op. 46



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Peer Gynt - Suite No. 1

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Musical score for measures 7-11 and 12-16. The score is written for a woodwind and string ensemble. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (A) (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cr. (E)), Violin 1 (Vni. 1), Violin 2 (Vni. 2), Viola (Vle.), and Cello (Vc.).

Measures 7-11:

- Flute (Fl.):** Measure 7 is a whole rest. Measures 8-11 contain a melodic line starting with a first ending bracket (1.) over measures 8-11.
- Oboe (Ob.):** Measures 7-11 contain a melodic line with a first ending bracket (1.) over measures 8-11.
- Clarinet (A) (Cl. (A)):** Measures 7-11 contain sustained chords.
- Bassoon (Fg.):** Measures 7-11 contain sustained chords. Dynamics: *mf* (measures 8-9) and *p* (measures 10-11).
- Cor Anglais (Cr. (E)):** Measure 7 is a whole rest. Measures 8-11 contain a melodic line with a first ending bracket (1.) over measures 8-11.
- Violins (Vni. 1 & 2):** Measures 7-11 contain sustained chords.
- Viola (Vle.):** Measures 7-11 contain a melodic line.
- Cello (Vc.):** Measures 7-11 contain sustained chords.

Measures 12-16:

- Flute (Fl.):** Measure 12 is a whole rest. Measures 13-16 contain a melodic line with a first ending bracket (1.) over measures 13-16.
- Oboe (Ob.):** Measures 12-16 contain a melodic line with a first ending bracket (1.) over measures 13-16.
- Clarinet (A) (Cl. (A)):** Measures 12-16 contain sustained chords.
- Bassoon (Fg.):** Measures 12-16 contain sustained chords. Dynamics: *mf* (measures 13-14) and *p* (measures 15-16).
- Cor Anglais (Cr. (E)):** Measures 12-16 contain a melodic line.
- Violins (Vni. 1 & 2):** Measures 12-16 contain sustained chords.
- Viola (Vle.):** Measures 12-16 contain a melodic line. Dynamics: *mf* (measures 13-14) and *pp* (measures 15-16).
- Cello (Vc.):** Measures 12-16 contain sustained chords.

35

Fl. *f* *f* *ff*

Ob. *f* *f* *ff*

Cl. (A) *f* *p* *cresc.* *f* *ff*

Fg. *f* *p* *f* *ff*

1. Cr. (E) *f* *p* *cresc.* *f* *ff*

2. *f* *p* *cresc.* *f* *ff*

3. Trb. (E) *f* *f* *ff*

4. *f* *p* *cresc.* *f* *ff*

Vni. 1 *f* *p* *cresc. molto* *ff* *dim.*

Vni. 2 *f* *p* *cresc. molto* *ff* *dim.*

Vle. *f* *p* *cresc. molto* *ff* *dim.*

Vc. *f* *p* *cresc. molto* *ff*

Cb. *f* *p* *pizz.* *arco* *ff*

C

D

44

Fl. 1. *f* *ff* *dim.*

Fl. 2. *f* *ff* *dim.*

Ob. *f* *ff* *dim.*

Cl. (A) 1. *p* *cresc.* *f* *ff* *dim.*

Cl. (A) 2. *p* *cresc.* *f* *ff* *dim.*

Fg. 1. *f* *ff* *dim.*

Fg. 2. *p* *cresc.* *f* *ff* *dim.*

Cr. (E) 1. 2. *p* *cresc.* *f* *ff* *dim.*

Cr. (E) 3. 4. *p* *cresc.* *f* *ff* *dim.*

Trb. (E) *f* *ff* *dim.*

Vni. 1 *p* *cresc. molto* *ff* *dim.*

Vni. 2 *p* *cresc. molto* *ff* *dim.*

Vle. *p* *cresc. molto* *ff* *dim.*

Vc. *p* *cresc. molto* *ff* *dim.*

Cb. *p* *pizz.* *arco* *ff* *dim.*

48 *tranquillo*

1. Fl. *p* *tranquillo* *pp*

2. Fl. *p* *tranquillo* *pp*

Ob. *p* *tranquillo* *pp*

1. Cl. (A) *p* *tranquillo* *pp*

2. Cl. (A) *p* *tranquillo* *dim.*

1. Fg. *p* *tranquillo* *dim.*

2. Fg. *p* *tranquillo* *dim.*

1. Cr. (E) *p* *tranquillo*

2. Cr. (E) *p* *tranquillo*

3. Cr. (E) *mf* *sehr hervortretend* *3. Solo*

4. Cr. (E) *p* *tranquillo*

Trb. (E) *p* *tranquillo*

Vni. 1 *p* *tranquillo* *dim.* *pizz.* *p*

Vni. 2 *p* *tranquillo* *dim.* *pizz.* *p*

Vle. *p* *tranquillo* *dim.* *pizz.* *p*

Vc. *p* *tranquillo* *pp*

Cb. *p* *tranquillo* *pp*

52

1. Fl.

2. Fl.

1. Cl. (A)

2. Cl. (A)

1. Fg.

2. Fg.

3. Cr. (E)

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

p

p

p

arco

divisi

arco

divise

E

56

Fl. *pp*

Ob. 1. *mf*

Cl. (A) 1. *pp*

2.

Fg. 1. *mf*

2. *pp*

Cr. (E) 1. 2. *pp*

3. 4. *pp*

3.

Tp. (B & E) *pp*

E

Vni. 1 *pp*

Vni. 2 *pp*

Vle. *pp*

Vc. *mf cantabile* *pp*

Cb. pizz. *pp* arco

65

Fl.

1. *p*

Ob.

1. *p*

2. *p*

Cl. (A)

Solo (1. sempre)

p dolce

Fg.

pp

Cr. (E)

1. *pp*

2. *pp*

3. *pp*

4. *pp*

Vni. 1

divisi

Vni. 2

Vle.

Vc.

Cb.

F **Più tranquillo**

72

Fl. 1. *tr.* *dim.* *p*

Ob. 1. *dim.*

Ob. 2. *dim.*

Cl. (A) *tr.* *dim.*

Fg. *dim.*

Cr. (E) 1. 2. *dim.* *p* *molto*

3. 4. *dim.* *p* *molto*

F **Più tranquillo**

Vni. 1 *dim.*

Vni. 2 *dim.* *p*

Vle. *dim.* *p*

Vc. *dim.* *p* *molto* *pizz.* *divisi arco* *p*

Cb. *dim.* *p* *molto* *pizz.* *pp*

2. Åses død (The Death of Åse)

Andante doloroso

Violini 1 (con sordini) *p* *pp*

Violini 2 (con sordini) *p* *pp*

Viole (con sordini) *p* *pp*

Violoncelli (con sordini) *p* *pp*

Contrabassi *p* *pp*

9

Vni. 1 *mf* *p* *p* *p cresc.*

Vni. 2 *mf* *p* *p* *p cresc.*

Vle. *mf* *p* *p* *p cresc.*

Vc. *mf* *p* *p* *p cresc.*

Cb. *mf* *p* *p* *p cresc.*

16

Vni. 1 *p < fz* *f* *divisi* *ff*

Vni. 2 *p < fz* *f* *divisi* *ff*

Vle. *p < fz* *f* *divisi* *ff*

Vc. *p < fz* *f* *div. a 3* *ff*

Cb. *p < fz* *f* *ff*

A

Musical score for measures 23-29. The score is for five instruments: Vni. 1, Vni. 2, Vle., Vc., and Cb. The key signature is one sharp (F#). The score begins at measure 23. The first system (measures 23-24) features a unison (unis.) of eighth notes. The second system (measures 25-26) features a unison (unis.) of quarter notes. The third system (measures 27-28) features a unison (unis.) of quarter notes. The fourth system (measures 29) features a unison (unis.) of quarter notes. Dynamics include *p*, *pp*, and *p*. There are also hairpins indicating volume changes.

Musical score for measures 30-37. The score is for five instruments: Vni. 1, Vni. 2, Vle., Vc., and Cb. The key signature is one sharp (F#). The score begins at measure 30. The first system (measures 30-31) features a unison (unis.) of quarter notes. The second system (measures 32-33) features a unison (unis.) of quarter notes. The third system (measures 34-35) features a unison (unis.) of quarter notes. The fourth system (measures 36-37) features a unison (unis.) of quarter notes. Dynamics include *pp*, *più p*, and *pp*. There are also hairpins indicating volume changes.

Musical score for measures 38-44. The score is for five instruments: Vni. 1, Vni. 2, Vle., Vc., and Cb. The key signature is one sharp (F#). The score begins at measure 38. The first system (measures 38-39) features a unison (unis.) of quarter notes. The second system (measures 40-41) features a unison (unis.) of quarter notes. The third system (measures 42-43) features a unison (unis.) of quarter notes. The fourth system (measures 44) features a unison (unis.) of quarter notes. Dynamics include *pp* and *ppp*. The score concludes with a *morendo* marking. There are also hairpins indicating volume changes.

3. Anitras dans (Anitra's Dance)

Tempo di Mazurka

Violini 1 (con sordini) *pp* *divisi* (unis.) *p* *tr*

Violini 2 (con sordini) *pp* *divisi* *pizz.* *p*

Viole (senza sordini) *pp* *divise* (unis.) *pizz.* *p*

Violoncelli (senza sordini) *pizz.* *p*

Contrabassi *pizz.* *p*

Triangolo *p*

Vni. 1 *tr* *cresc.* *dim.* *pp*

Vni. 2 *cresc.* *dim.*

Vle. *cresc.* *dim.* *arco* *pp*

Vc. *cresc.* *dim.*

Cb. *cresc.* *dim.*

Trg. *p*

Musical score for measures 17-22. The score includes parts for Vni. 1, Vni. 2, Vle., Vc., Cb., and Trg. The key signature has one sharp (F#) and the time signature is 4/4. Measure 17 starts with a dynamic of *f*. Vni. 1 has a *pizz.* marking in measure 20. Vni. 2 has a *(unis.)* marking in measure 18. Vle. has a *f* marking in measure 20. Vc. has a *f* marking in measure 20. Cb. has a *f* marking in measure 20. Trg. has a *f* marking in measure 20. The score concludes with a first ending (1. arco) and a second ending (2. arco) in measure 22.

Musical score for measures 23-28. The score includes parts for Vni. 1, Vni. 2, Vle., Vc., Cb., and Trg. The key signature has one sharp (F#) and the time signature is 4/4. Measure 23 starts with a dynamic of *p*. Vni. 1 has a *divisi arco* marking in measure 23. Vni. 2 has an *arco* marking in measure 23. Vle. has a *divise* marking in measure 23. Vc. has a *p* marking in measure 23. Cb. has a *p* marking in measure 23. Trg. has a *p* marking in measure 23. Vni. 1 has a *(unis.)* marking in measure 25. Vni. 2 has a *pizz.* marking in measure 25. Vle. has a *(unis.)* marking in measure 25. Vc. has an *arco* marking in measure 25. Cb. has an *arco* marking in measure 25. The score concludes with a *pizz.* marking in measure 28.

31

Vni. 1 *divisi* (unis.)

Vni. 2 *arco* *pizz.*

Vle. *divise* (unis.)

Vc. *arco* *pizz.*

Cb.

Trg.

39 **A**

Vni. 1 *mp* *tr*

Vni. 2 *divisi* *mp* *pp*

Vle. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

Trg.

48 **B**

Vni. 1 *pp*

Vni. 2

Vle. *divise*

Vc. *arco*

Cb.

Trg.

56

Vni. 1 *cresc.* *ff*

Vni. 2 *cresc.* *più cresc.* *ff*

Vle. *cresc.* *ff*

Vc. *cresc.* *più cresc.* *ff*

Cb. *cresc.* *più cresc.* *ff*

63 *poco rit.* - - - - *a tempo*

Vni. 1 *dim.* *p* *divisi*

Vni. 2 *dim.* *p* *pizz.*

Vle. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.* *p*

Trg. *p*

70

Vni. 1 *tr* *(unis.)* *cresc.* *dim.* *cresc.*

Vni. 2 *tr* *cresc.* *dim.* *cresc.*

Vle. *unis.* *cresc.* *dim.* *cresc.*

Vc. *cresc.* *dim.* *cresc.*

Cb. *cresc.* *dim.* *cresc.*

Trg. *cresc.* *dim.* *cresc.*

78 **C**

Musical score for measures 78-84. The score is for a string quartet and timpani. The key signature has one sharp (F#). The tempo is marked 'C' (Crescendo). The instruments are Vni. 1, Vni. 2, Vle., Vc., Cb., and Trg. The dynamics are *dim.*, *pp*, *fr*, and *divide*. The Vni. 1 part has a fermata over the first measure. The Vle. part has a fermata over the first measure. The Vc. part has a fermata over the first measure. The Cb. part has a fermata over the first measure. The Trg. part has a fermata over the first measure.

85

Musical score for measures 85-89. The score is for a string quartet and timpani. The key signature has one sharp (F#). The instruments are Vni. 1, Vni. 2, Vle., Vc., Cb., and Trg. The dynamics are *pizz.*, *f*, *pp*, *arco*, and *divisi*. The Vni. 1 part has a fermata over the first measure. The Vni. 2 part has a fermata over the first measure. The Vle. part has a fermata over the first measure. The Vc. part has a fermata over the first measure. The Cb. part has a fermata over the first measure. The Trg. part has a fermata over the first measure. The score includes first and second endings for measures 87-88.

4. I Dovregubbens hall

(In the Hall of the Mountain King)

Alla marcia e molto marcato

The score is arranged in a standard orchestral format with the following parts:

- Piccolo**: Treble clef, C major, common time.
- 2 Flauti**: Treble clef, C major, common time.
- 2 Oboi**: Treble clef, C major, common time.
- 2 Clarinetti in A**: Treble clef, A major, common time.
- 2 Fagotti**: Bass clef, C major, common time. Part begins with a *pp* dynamic.
- 4 Corni in E**: Treble clef, E major, common time. Part includes *pp* and *fp* dynamics.
- 2 Trombe in E**: Treble clef, E major, common time.
- Tenori**: Bass clef, E major, common time.
- 3 Tromboni**: Bass clef, E major, common time.
- Tuba**: Bass clef, E major, common time.
- Timpani in B & F#**: Bass clef, common time.
- Gran Cassa**: Percussion, common time. Part begins with a *pp* dynamic.
- Piatti**: Percussion, common time.
- Violini 1 (senza sordini)**: Treble clef, C major, common time.
- Violini 2 (senza sordini)**: Treble clef, C major, common time.
- Viola**: Bass clef, C major, common time.
- Violoncelli Contrabassi**: Bass clef, C major, common time. Part includes *pizz.*, *p*, and *pp* dynamics.

7

Fg.

Cr. (E) 1. 2.

G. C.

Vc. Cb.

fp

p



13

Fg.

Cr. (E) 1. 2.

G. C.

Vc. Cb.

fp

pp

p



19

Fg.

Cr. (E) 1. 2.

G. C.

Vc. Cb.

fp

pp

25 **A** 1.

Fl.

Ob.

Cl. (A)

Fg.

Cr. (E)

G. C.

Vni. 1

Vni. 2

Vle.

Vc. Cb.

30

Ob.

Cl. (A)

Fg.

Cr. (E)

G. C.

Vni. 1 *divisi*

Vni. 2 *divisi pp*

Vle.

Vc. Cb.

34

Fl. *cresc. e stretto poco a poco*

Ob.

Cl. (A) *cresc. e stretto poco a poco*

1. Cr. (E) *cresc. e stretto poco a poco*

2. *cresc. e stretto poco a poco*

3. *cresc. e stretto poco a poco*

4. *cresc. e stretto poco a poco*

G. C.

Vni. 1 *cresc. e stretto poco a poco*

Vni. 2 *cresc. e stretto poco a poco*

Vle. *cresc. e stretto poco a poco*

Vc. Cb. *cresc. e stretto poco a poco*

38

Ob. 1. *cresc. poco a poco*

Cl. (A) 1. *cresc. poco a poco*

Fg. *cresc. poco a poco*

1. Cr. (E) *cresc.*

2. *cresc.*

3. *cresc.*

4. *cresc.*

G. C.

Vni. 1 *p*

Vni. 2 *p*

Vle. 5

Vc. Cb.

45

Fl.

Ob.

Cl.
(A)

Fg.

1.
2.
Cr.
(E)

3.
4.

Tr.
(B & F#)

G. C.

Vni. 1

Vni. 2

Vle.

Vc.

Cb.

f

più f

arco

mf 5

arco 5

mf

5

5

5

5

5

5

5

5

5

51 (8)

Fl.

Ob.

Cl. (A)

Fg.

1. Cr. (E)
2.

3. 4.

Trb. (E)

1. Trbn.
2.

3.

Tb.

Tp. (B & F#)

G. C.

Pt.

Vni. 1

Vni. 2

Vle.

Vc. Cb.

55

Pc.

Fl.

Ob.

Cl.
(A)

Fg.

1.
2.
Cr.
(E)

3.
4.

Trb.
(E)

1.
2.
Trbn.

3.

Tb.

Trp.
(B & F#)

G. C.

Pt.

Vni. 1

Vni. 2

Vle.

Vc.
Cb.

ff

8va

59

Pc.

Fl. (8)

Ob.

Cl. (A)

Fg.

1. Cr. (E)

2.

3.

4.

Trb. (E)

1. Trbn.

2.

3.

Tb.

Tp. (B & F#)

G. C.

Pt.

(8)

Vni. 1

Vni. 2

Vle.

Vc. Cb.

C *stringendo al Fine*

63

Pc.

Fl. (8)

Ob.

Cl. (A)

Fg.

1. Cr. (E)

2.

3.

4.

Trb. (E)

1. Trbn.

2.

3.

Tb.

Tp. (B & F#)

G. C.

Pt.

Vni. 1 (8)

Vni. 2

Vle.

Vc. Cb.

stringendo al Fine

67 (8)

Fl.

Ob.

Cl. (A)

Fg.

1. Cr. (E)

2.

3.

4.

Trb. (E)

1. Trbn.

2.

3.

Tb.

Tp. (B & F#)

G. C.

Pt.

Vni. 1 (8)

Vni. 2

Vle.

Vc. Cb.

Detailed description: This page of a musical score covers measures 67 to 74. It features a woodwind section with Flute, Oboe, Clarinet in A, and Bassoon. The brass section includes Trumpets in E, Trombones (1, 2, 3), and Tuba. The string section consists of Violins 1 and 2, Viola, and Violoncello/Double Bass. Percussion includes Gong/Cymbal and Tom-tom. The woodwinds play a complex rhythmic pattern of eighth and sixteenth notes with various articulations. The brass plays a steady accompaniment of quarter notes. The strings play a rhythmic pattern of eighth notes. The percussion provides a consistent rhythmic accompaniment. A repeat sign with a first ending bracket is present at the end of measure 74.

71 **D**

Pc.

Fl. (8)

Ob.

Cl. (A)

Fg.

1. Cr. (E)

2.

3. 4.

Trb. (E)

1. 2. Trbn.

3.

Tb.

Tp. (B & F#)

G. C.

Pt.

(8)

Vni. 1

Vni. 2

Vle.

Vc. Cb.

ffz

75

Pc.

Fl. (8)

Ob.

Cl. (A)

Fg.

1. 2. Cr. (E)

3. 4.

Trb. (E)

1. 2. Trbn.

3.

Tb.

Tp. (B & F#)

G. C.

Pt.

Vni. 1 (8)

Vni. 2

Vle.

Vc. Cb.

mf

ff

8^{va}

8^{vb}

a 2

