



# Peer Gynt Suite No.1, Op. 46

I./II. Morning Mood/Ase's Death III. Anitra's Dance  
IV. In the Hall of the Mountain King

By Edvard Grieg  
Arranged by Chris M. Bernotas (ASCAP)

### INSTRUMENTATION

- 1 Full Score
- 1 1st Flute
- 1 2nd Flute
- 2 Oboe
- 1 1st B $\flat$  Clarinet
- 1 2nd B $\flat$  Clarinet
- 1 B $\flat$  Bass Clarinet
- 2 Bassoon
- 1 1st F Horn
- 1 2nd F Horn
- 1 1st B $\flat$  Trumpet

- 1 2nd B $\flat$  Trumpet
- 1 1st Trombone
- 1 2nd Trombone
- 1 Tuba
- 1 Bells
- 1 Timpani
- 2 Percussion I  
(Snare Drum, Bass Drum)
- 2 Percussion II  
(Crash Cymbals/Triangle)

- 8 Violin I
- 8 Violin II
- 5 Viola
- 5 Cello
- 5 String Bass

### SUPPLEMENTAL PARTS

Available for download from  
[www.alfred.com/supplemental](http://www.alfred.com/supplemental)

- 1st E $\flat$  Alto Saxophone
- 2nd E $\flat$  Alto Saxophone
- B $\flat$  Tenor Saxophone
- E $\flat$  Baritone Saxophone

A stunning arrangement of the incredible masterwork, *Peer Gynt Suite No.1, Op. 46*! It is perfect for string orchestra alone or with added instruments up to a full orchestra. This setting, by Chris M. Bernotas, will offer the opportunity to explore the entire suite. All four movements are presented in approachable keys and are abridged to the perfect length and difficulty level for your next concert.

### PROGRAM NOTES

This abridged suite of four movements begins with a grand statement of the theme from "Morning Mood," which is one of the most recognizable melodies in all of music. The second movement, full of emotion and tension, includes the dramatic "Ase's Death." The movement comes to an enormous emotional peak before resolving peacefully. "Anitra's Dance" is a delightful and light movement that highlights the texture and nuance of the orchestra. The suite concludes with "In the Hall of the Mountain King," yet another extremely popular melody. Beginning relatively quietly, this movement builds momentum and excitement throughout, right to the very finish.

### NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at [www.alfred.com/stringeditorial](http://www.alfred.com/stringeditorial).

X  
extended position

-  
shift

,  
bow lift/reset

( $\flat$ ), ( $\sharp$ ), ( $\natural$ )  
high or low fingerings

▮▮ or \ \  
hooked bowings



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# Peer Gynt Suite No. 1, Op. 46

I. Morning Mood/II. Ase's Death III. Anitra's Dance IV. In the Hall of the Mountain King

FULL SCORE

Total Duration - 5:30

I./II. 2:35

III. 1:25

IV. 1:30

By Edvard Grieg

Arranged by Chris M. Bernotas (ASCAP)

## I. Morning Mood/II. Ase's Death

"I. Morning Mood"

Allegretto Pastorale ♩ = 54

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Fls. 1 *più f* *ff* *mp*

Fls. 2 *più f* *ff* *mp*

Ob. *più f* *ff* *mp*

Cls. 1 *più f* *ff* *mp*

Cls. 2 *più f* *ff* *mp*

B. Cl. *più f* *ff* *mp*

Bsn. *più f* *ff* *mp*

Hns. 1 *più f* *ff* *mp*

Hns. 2 *più f* *ff* *mp*

Tpts. 1 *più f* *ff* *mp*

Tpts. 2 *più f* *ff* *mp*

Tbns. 1 *più f* *ff* *mp*

Tbns. 2 *più f* *ff* *mp*

Tuba *più f* *ff* *mp*

Bells *più f* *ff*

Timp. *più f* *ff*

Perc. 1 *più f* *ff*

Perc. 2 *più f* *ff*

Vlns. I *più f* *ff* *mp*

Vlns. II *più f* *ff* *mp*

Vla. *più f* *ff* *mp*

Cello *più f* *ff* *mp*

Str. Bass *più f* *ff* *mp*



13 "II. Ase's Death"  
Andante doloroso ♩ = 58

Fls. 1, 2

Ob.

Cls. 1, 2

B. Cl.

Bsn.

Hns. 1, 2

Tpts. 1, 2

Tbns. 1, 2

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Change: D to E

13 "II. Ase's Death"  
Andante doloroso ♩ = 58

Vlns. I, II

Vla.

Cello

Str. Bass

*p*

13 14 15 16 17 18 19 20

21

1 Fls. *mf* *p* *p* *p* *cresc.*

2 Ob. *mf* *p* *p* *p* *cresc.*

1 Cls. *mf* *p* *p* *p* *cresc.*

2 B. Cl. *mf* *p* *p* *p* *cresc.*

Bsn. *mf* *p* *p* *p* *cresc.*

1 Hns. *mf* *p* *p* *p* *cresc.*

2 Tpts.

1 Tbns.

2 Tuba

Bells

Timp.

Perc. 1

Perc. 2

21

I Vlns. *mf* *p* *p* *p* *cresc.*

II Vlns. *mf* *p* *p* *p* *cresc.*

Vla. *mf* *p* *p* *p* *cresc.*

Cello *mf* *p* *p* *p* *cresc.*

Str. Bass *mf* *p* *p* *p* *cresc.*

*mf* 21 22 23 24 *p* 25 *p* 26 *p* *cresc.* 27

29 33

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

Tuba

Bells

Timp.

Perc. 1

Perc. 2

29 33

Vlns. I II

Vla.

Cello

Str. Bass

28 29 30 31 32 33 34

*f* *ff*

1 Fls.  
2 Fls.  
Ob.  
1 Cls.  
2 Cls.  
B. Cl.  
Bsn.  
1 Hns.  
2 Hns.  
1 Tpts.  
2 Tpts.  
1 Tbns.  
2 Tbns.  
Tuba  
Bells  
Timp.  
Perc. 1  
Perc. 2  
Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

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# III. Anitra's Dance

Tempo di mazurka ♩ = 160

5

Play 2nd time only

Flutes

2

Oboe

B♭ Clarinets

2

B♭ Bass Clarinet

Bassoon

F Horns

2

B♭ Trumpets

2

Trombones

2

Tuba

Bells

Timpani

Percussion 1  
(Snare Drum,  
Bass Drum)

Percussion 2  
(Crash Cymbals/  
Triangle)

Triangle

*p*

Tempo di mazurka ♩ = 160

5

Violins

II

Viola

Cello

String Bass

*pizz.*

*div.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*p*

1

2

3

4

5

6

7

Fls.  
1  
2

Ob.  
1  
2

Cls.  
1  
2

B. Cl.  
1  
2

Bsn.  
1  
2

*cresc.* *mp* *dim.* *pp*

Hns.  
1  
2

Tpts.  
1  
2

Tbns.  
1  
2

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Vlns.  
I  
II

Vla.  
1  
2

Cello

Str. Bass

*cresc.* *mp* *dim.* *pp*



Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Vlns. I II

Vla.

Cello

Str. Bass

1. 2.

*f* *p*

*pizz.* *arco*

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15 16 17 18 19 20 21

22

Fls. 1 *p*

Fls. 2 *p*

Ob. *p*

Cls. 1 *p*

Cls. 2 *p*

B. Cl. *p* *mp* *p*

Bsn. *p*

Hns. 1

Hns. 2

Tpts. 1

Tpts. 2

Tbns. 1

Tbns. 2

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Vlns. I *p* arco *div.*  $\frac{3}{4}$

Vlns. II *p* arco

Vla. *p* 1 0

Cello *p* arco  $\frac{1}{2}$  -2 -4 x4 *pizz.*

Str. Bass *p*

*p* 22 *mp* 24 *p* 25 26 27 28 29



30

Fls. 1 2

Ob. *p*

Cls. 1 2 *p*

B. Cl. *p* *mp* *p*

Bsn. *p*

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

Tuba

Bells

Timp.

Perc. 1

Perc. 2

30

Vlns. I *p* *arco* *pizz.*

Vlns. II *p* *arco* *pizz.*

Vla. *p* *arco* *pizz.*

Cello *p* *arco* *pizz.*

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

1 Fls.

2 Fls.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

1 Hns.

2 Hns.

1 Tpts.

2 Tpts.

1 Tbns.

2 Tbns.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

*mp* *pp* *tr* *div* *v* *-1* *-2* *-3*

38 39 40 41 42 43 44 45



48

Fls.

Ob.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Vlns.

Vla.

Cello

Str. Bass

48

0

*pp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

46

47

48

49

50

51

52



This page contains the musical score for measures 53 through 60. The instruments are arranged in the following order from top to bottom: Flutes (Fls.), Oboes (Ob.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba, Bells, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The score includes various musical notations such as trills (tr), dynamics (pp, p, dim.), and performance instructions (arco, pizz.). A large red watermark is overlaid diagonally across the page.



# IV. In the Hall of the Mountain King

Alla marcia e molto marcato ♩ = 138

Flutes 1, 2

Oboe

B♭ Clarinets 1, 2

B♭ Bass Clarinet

Bassoon

F Horns 1, 2

B♭ Trumpets 1, 2

Trombones 1, 2

Tuba

Bells

Timpani

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals/Triangle)

Alla marcia e molto marcato ♩ = 138

con sord.

Violins I, II

Viola

Cello

String Bass

10

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

Tuba

Bells

Timp.

Perc. 1

Perc. 2

10

Vlns. I II

Vla.

Cello

Str. Bass

Fls. 1 2

Ob.

Cls. 1 2

B. Cl.

Bsn.

*p*

*p*

*p*

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

Tuba

*fp*

*fp*

*fp*

Bells

Timp.

Perc. 1

Perc. 2

Vlns. I II

Vla.

Cello

Str. Bass

*fp*

*p*

*pp*

*p*

13 14 15 16 17 18

1 Fls. 2 Fls.

Ob.

1 Cls. 2 Cls.

B. Cl.

Bsn.

1 Hns. 2 Hns.

1 Tpts. 2 Tpts.

1 Tbn. 2 Tbn.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

I Vlns. II Vlns.

Vla.

Cello

Str. Bass

19 20 21 22 23 24

*fp* *mp* *pp* *p* *cresc.*

26 accel.

Fls. 1 *f cresc. e. stretto poco a poco*

Fls. 2 *f cresc. e. stretto poco a poco*

Ob. *f cresc. e. stretto poco a poco*

Cls. 1 *f cresc. e. stretto poco a poco*

Cls. 2 *f cresc. e. stretto poco a poco*

B. Cl. *f cresc. e. stretto poco a poco*

Bsn. *f cresc. e. stretto poco a poco*

Hns. 1 *f cresc. e. stretto poco a poco*

Hns. 2 *f cresc. e. stretto poco a poco*

Tpts. 1 *f cresc. e. stretto poco a poco*

Tpts. 2 *f cresc. e. stretto poco a poco*

Tbns. 1 *f cresc. e. stretto poco a poco*

Tbns. 2 *f cresc. e. stretto poco a poco*

Tuba *f cresc. e. stretto poco a poco*

Bells *f cresc. e. stretto poco a poco*

Timp. *cresc. e. stretto poco a poco*

Perc. 1

Perc. 2

26 accel.

Vlms. I *senza sord.* *f cresc. e. stretto poco a poco*

Vlms. II *arco* *f cresc. e. stretto poco a poco*

Vla. *arco* *f cresc. e. stretto poco a poco*

Cello *arco* *f cresc. e. stretto poco a poco*

Str. Bass *f cresc. e. stretto poco a poco*

Fls. 1 2

Ob. 1 2

Cls. 1 2

B. Cl.

Bsn.

Hns. 1 2

Tpts. 1 2

Tbns. 1 2

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Vlns. I II

Vla.

Cello

Str. Bass

arco

stringendo al fine

Fls. 1

Fls. 2

Ob.

Cls. 1

Cls. 2

B. Cl.

Bsn.

Hns. 1

Hns. 2

Tpts. 1

Tpts. 2

Tbns. 1

Tbns. 2

Tuba

Bells

Timp.

Perc. 1

Perc. 2

stringendo al fine

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

42

1 Fls.

2 Fls.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

1 Hns.

2 Hns.

1 Tpts.

2 Tpts.

1 Tbns.

2 Tbns.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

choke ch. ch.

42

1 Vlns.

II Vlns.

Vla.

Cello

Str. Bass

*mf* *ff* *mf* *ff* *mf* *ff*





Fls. 1, 2  
Ob.  
Cls. 1, 2  
B. Cl.  
Bsn.  
Hns. 1, 2  
Tpts. 1, 2  
Tbns. 1, 2  
Tuba  
Bells  
Timp.  
Perc. 1  
Perc. 2  
Vlns. I, II  
Vla.  
Cello  
Str. Bass

50

50

*mf* *ff*

ch.

47 48 49 50 51

1 Fls. *cresc. molto* *fff*

2 Fls. *cresc. molto* *fff*

Ob. *fff*

1 Cls. *cresc. molto* *fff*

2 Cls. *cresc. molto* *fff*

B. Cl. *fff*

Bsn. *fff*

1 Hns. *cresc. molto* *fff*

2 Hns. *cresc. molto* *fff*

1 Tpts. *cresc. molto* *fff*

2 Tpts. *cresc. molto* *fff*

1 Tbns. *cresc. molto* *fff*

2 Tbns. *cresc. molto* *fff*

Tuba *fff*

Bells *cresc. molto* *fff* dampen

Timp. *p* *fff*

Perc. 1 *cresc. molto* *fff*

Perc. 2 *cresc. molto* *fff* ch.

I Vns. *cresc. molto* *fff* 1 2 3 4

II Vns. *cresc. molto* *fff* 1 2 3 4

Vla. *cresc. molto* *fff* 1 2 3 4

Cello *fff*

Str. Bass *(Timp.)* *p* *fff*

