

# Wedding Day at Trolldhaugen

from Lyric Pieces Op. 65, No. 6

**Edvard Grieg**  
(1843-1907)

**Arranged by Louis-Philippe Laurendeau**

**Revised and edited by R. Mark Rogers**  
for SYMPHONIC BAND

## Instrumentation

1 Full Score	1 Bassoon 1	2 Trombone 1
1 Piccolo	1 Bassoon 2	2 Trombone 2
4 Flute 1	1 B $\flat$ , Soprano Saxophone or	2 Trombone 3
4 Flute 2	Special E $\flat$ , Alto Saxophone*	3 Euphonium T.C./ B.C.*
1 Oboe 1	4 E $\flat$ , Alto Saxophone	4 Tuba
1 Oboe 2	2 B $\flat$ , Tenor Saxophone	1 String Bass
1 E $\flat$ , Clarinet	1 E $\flat$ , Baritone Saxophone	2 Timpani and Bells
4 B $\flat$ , Clarinet 1	2 B $\flat$ , Cornet 1**	4 Percussion
4 B $\flat$ , Clarinet 2	2 B $\flat$ , Cornet 2**	(Triangle, Snare Drum,
4 B $\flat$ , Clarinet 3	2 B $\flat$ , Cornet 3**	Crash Cymbals, Bass Drum)
1 E $\flat$ , Alto Clarinet	2 B $\flat$ , Cornet 4**	
2 B $\flat$ , Bass Clarinet	1 F Horn 1	
1 E $\flat$ , Contra Alto Clarinet	1 F Horn 2	
or B $\flat$ , Contra Bass Clarinet*	1 F Horn 3	
(not shown in score)	1 F Horn 4	

\*Printed back-to-back

\*\*Or Trumpet in B-flat

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## About the Arranger

**Louis-Philippe Laurendeau** (1861-1916). The name of this Canadian appeared on a phenomenal amount of music during the early part of the 20th Century. Approximately 25% of Carl Fischer's band and orchestra catalogue was either composed or arranged by him during those years. Louis-Philippe Laurendeau was born in the town of St. Hyacinthe, Quebec, about 25 miles east of Montreal. His early life was spent studying music, and due to his special interest in instrumental music, he gravitated to bands and soon became a bandmaster. For several years, he directed the band of the St. Jean (Quebec) Military School. Shortly thereafter, he moved to the United States, where he became music editor for Carl Fischer publications. He remained in this position for 30 years, despite moving back to Canada around 1910. He married but had no children. When he returned to Canada from his stay in the United States, he lived in Longueuil, a suburb of Montreal. A year before his death, he moved across the river to Montreal, where he died in 1916. He was an honorary life member of Local 406 of the American Federation of Musicians, Montreal Section, and a large number of musicians attended his funeral. The lack of additional information about his life is rather surprising in view of the tremendous contribution he made to the literature of both the band and the orchestra. At various times, he became embarrassed at the amount of music he had composed or arranged and felt compelled to use several pseudonyms, including Paul Laurent and G. H. Reeves. (Biographical information by Robert Hoe, Jr., from the *Heritage Encyclopedia of Band Music*, © The Robert Hoe Foundation [www.hebm.org](http://www.hebm.org) Used by Permission.)

## About the Editor

**R. Mark Rogers** began writing for band while in high school and continued with degrees from Texas Tech University and the University of Texas. Director of Publications for Southern Music Company from 1993 and Managing Editor of the firm since 2015, Rogers has authored editions of the music of Percy Grainger and John Philip Sousa that have entered band repertory worldwide. He is also widely published as an arranger and transcriber, with performances by all five of the Washington DC service bands. Dr. Rogers is the conductor of the Heart of Texas Concert Band and prior to coming to San Antonio was on the faculty of the University of South Alabama and a staff member of the University of Texas Longhorn Band. A bassoonist, he has recently retired from the orchestras of Corpus Christi, Victoria, San Antonio and Austin, as well as the Mid-Texas Symphony. He is active in church music and occasionally appears in music theater, performing numerous roles in the operettas of Gilbert and Sullivan. Sudie, his wife of nearly fifty years, their children and spouses (and 8 grandchildren), are the joy of his later years.

## Program Notes

Composer and pianist Edvard Grieg (born Bergen 1843 – died Bergen 1907), is widely considered one of the leading figures of the Romantic era. His use of Norwegian folk music in his own compositions established him as the quintessential composer representing Norway, much the same as Bedřich Smetana is to Bohemia (the modern Czech Republic) or Jean Sibelius to Finland. In 1867 he married lyric soprano Nina Hagerup (1845 – 1935, who was also his first cousin); from 1885 until his death, they made their home in a villa (designed by Schak Bull, another of his cousins) known as “Trolldhaugen” (meaning knoll of the trolls). In 1896 Grieg began work on a piano piece intended to commemorate the 25th anniversary of his marriage, the working title of which was “The Well-Wishers are Coming.” In 1897 when Grieg compiled the seventh collection of so-called “Lyric Pieces,” Op. 65, No. 6, the work took its final title. The Norwegian title is “Bryllupsdag på Trolldhaugen,” which more accurately translates as “Wedding Anniversary at Trolldhaugen;” but the piece is more commonly known as *Wedding Day at Trolldhaugen*.

*Wedding Day at Trolldhaugen* was instantly popular with pianists. Percy Grainger (who “lovingly and reverently dedicated to the memory of Edvard Grieg” his entire collection of British Folk-Music Settings) recorded the piece in 1921 in a performance of breath-taking charm and excitement. It is not surprising that the orchestral potential of the piece was apparent at the outset. The American publisher Carl Fischer published an orchestration by Theodore Moses Tobani; German publisher C. F. Peters published an arrangement for salon orchestra by Gottfried Huppertz; in 1947, Morton Gould orchestrated the piece for large symphonic orchestra; and there are others. A cursory comparison of Tobani's orchestral arrangement and Laurendeau's band arrangement makes it clear that the band setting was based on Tobani's orchestration. The present publication was created as a tribute to Percy Grainger, whose great love for Grieg's happiest music was a lifelong passion.

# WEDDING DAY AT TROLDHAUGEN

from Lyric Pieces Op. 65, No. 6

Edvard Grieg  
arranged for band by Louis-Philippe Laurendeau  
revised and edited by R. Mark Rogers

Tempo di Marcia, un poco vivace

3

The musical score is arranged for a large band. It includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinet in Eb (1), Bb Clarinets (2 and 3), Eb Alto Clarinet, Bb Bass Clarinets, Bassoons (1 and 2), Bb Soprano Saxophone, Eb Alto Saxophones, Bb Tenor Saxophones, Eb Baritone Saxophone, Bb Cornets or Trumpets (1, 2, 3, 4), Horns in F (1, 2, 3, 4), Trombones (1, 2, 3), Euphoniums, Tubas, String Bass, Timpani, Snare Drum, Triangle, Cymbals, Bass Drum, and Bells. The score is in 4/4 time and features a tempo of 'Tempo di Marcia, un poco vivace'. A rehearsal mark '3' is placed above the first staff of the Clarinet in Eb part. The score includes various musical notations such as dynamics (p), articulation (accents), and phrasing slurs. A large watermark 'SAMPLE' is overlaid diagonally across the page.

5

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

1

B♭ Clars. 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

S. Sx.

A. Sxs.

T. Sxs.

B. Sx.

Crnts. 1 2 3 4

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St. Bs. *arco*

Timp.

Sn. Dr. Trgl. Cymb. Bs. Dr.



13

Picc.

Flutes 1 2 *pp*

Oboes 1 2 *pp* 1st

E♭ Cl.

B♭ Clars. 1 2 3 *pp*

Al. Cl.

Bs. Cls.

Bsns. 1 2

S. Sx.

A. Sxs.

T. Sxs.

B. Sx.

13

Crnets. 1 2 3 4

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St. Bs.

Timp.

Sn. Dr. Trgl. *p*

Cymbs. Bs. Dr.

17

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

B♭ Clars. 1 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

S. Sx.

A. Sxs.

T. Sxs.

B. Sx.

Crnets. 1 2 3 4

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St. Bs.

Timp.

Sn. Dr.  
Trgl.  
Cymbs.  
Bs. Dr.



25 27

Picc. *pp* *mf* 3

Flutes 1 2 *pp* *mf* 3

Oboes 1 2 *pp* *mf* 3

E♭ Cl. 1 *mf* 3

B♭ Clars. 2 3 *pp* *ff* *mf* 3

Al. Cl. *ff* *mf*

Bs. Cls. *pp* *f* *mf*

Bsns. 1 2 *pp* *f*

S. Sx. *pp* *ff*

A. Sxs. *pp* *ff* *mf*

T. Sxs. *pp* *ff*

B. Sx. *pp* *f*

27

Crnts. 1 2 3 4 *pp* *f*

Horns 1 2 3 4 *pp* *f* *mf* 1st

Trbns. 1 2 3 *pp* *f*

Euphs. *pp* *ff*

Tubas *pp* *f*

St. Bs. *pp* *f* *arco*

Timp.

Sn. Dr. *pp* *f* *mf*

Trgl. *pp* *f* *mf*

Cymb. Bs. Dr.

Picc. *dim. pp*

Flutes 1 2 *dim. pp*

Oboes 1 2 *dim. pp*

E♭ Cl. 1 *dim. pp*

B♭ Clars. 2 3 *dim. pp*

Al. Cl. *pp*

Bs. Cls. *pp*

Bsns. 1 2 *pp*

S. Sx. *dim. pp*

A. Sxs. *dim. pp*

T. Sxs. *mf pp*

B. Sx. *pp*

Crnts. 1 2 3 4 *dim. pp*

Horns 1 2 3 4 *mf dim. pp*

Trbns. 1 2 3 *pp*

Euphs. *pp*

Tubas *pp*

St. Bs. *pp pizz. arco*

Timp.

Sn. Dr. Trgl. *pp*

Cymb. Bs. Dr.

33

Picc. *pp* *cresc. poco a poco*

Flutes 1 2 *cresc. poco a poco*

Oboes 1 2

E♭ Cl. *cresc. poco a poco*

1 *cresc. poco a poco*

B♭ Clars. 2 *cresc. poco a poco*

3 *cresc. poco a poco*

Al. Cl.

Bs. Cls.

Bsns. 1 2 *pp* *cresc. poco a poco*

S. Sx.

A. Sxs. *pp* *cresc. poco a poco*

T. Sxs. *pp* *cresc. poco a poco*

B. Sx. *pp* *cresc. poco a poco*

1

Crnts. 2

3

4

1 2 *pp* *cresc. poco a poco*

Horns 3 4 *pp* *cresc. poco a poco*

1 2 *pp* *cresc. poco a poco*

Trbns. 3 *pp* *cresc. poco a poco*

Euphs.

Tubas *cresc. poco a poco*

St. Bs. *cresc. poco a poco*

Timp.

Sn. Dr.  
Trgl.  
Cymb.  
Bs. Dr.

37

Picc. *più cresc.*

Flutes 1 2 *più cresc.*

Oboes 1 2

E♭ Cl. *più cresc.*

1 *più cresc.*

B♭ Clars. 2 *più cresc.*

3 *più cresc.*

Al. Cl. *p cresc.*

Bs. Cls. *cresc. poco a poco p*

Bsns. 1 2 *cresc. poco a poco p*

S. Sx.

A. Sxs. *p più cresc.*

T. Sxs. *p più cresc.*

B. Sx. *p più cresc.*

1 *p cresc.*

Crnts. 2 *p cresc.*

3 4 *p cresc. poco a poco più cresc.*

1 2 *p più cresc.*

Horns 3 4 *p più cresc.*

1 2 *+1st p più cresc.*

Trbns. 3 *p più cresc.*

Euphs. *p più cresc.*

Tubas *p più cresc.*

St. Bs. *più cresc.*

Timp.

Sn. Dr. Trgl. Cymb. Bs. Dr.

41 **42**

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

1 *f*

B♭ Clars. 2 *f*

3 *f*

Al. Cl.

Bs. Cls. *f*

Bsns. 1 2 *f*

S. Sx.

A. Sxs. *f*

T. Sxs. *f*

B. Sx. *f*

42

Crnts. 1 *f*

2 *f*

3 4 *f*

Horns 1 *f*

2 *f*

3 4 *f*

Trbns. 1 2 3

Euphs. *f*

Tubas *f*

St. Bs. *f*

Timp.

Sn. Dr.  
Trgl.  
Cymb.  
Bs. Dr.



49 *a tempo*

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

B♭ Clars. 1 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

S. Sx.

A. Sxs.

T. Sxs.

B. Sx.

49

Crnts. 1 2 3 4

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St. Bs.

Timp.

Sn. Dr.

Trgl.

Cymb.

Bs. Dr.

49 50 51 52

53

Picc. 1 2

Flutes 1 2

Oboes 1 2

E♭ Cl. 1 2

B♭ Clars. 2 3

Al. Cl. 1 2

Bs. Cls. 1 2

Bsns. 1 2

S. Sx. 1 2

A. Sxs. 1 2

T. Sxs. 1 2

B. Sx. 1 2

Crnts. 1 2 3 4

Horns 1 2 3 4

Trbns. 1 2 3

Euphs. 1 2

Tubas 1 2

St. Bs. 1 2

Timp. 1 2

Sn. Dr. Trgl. 1 2

Cymb. Bs. Dr. 1 2

53 54 55 56

57 Poco tranquillo

59

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl. 1

B♭ Clars. 2 3

Al. Cl. 1

Bs. Cls. 1 2

Bsns. 1 2

S. Sx. 1

A. Sxs. 1

T. Sxs. 1

B. Sx. 1

Cmts. 1 2 3 4

Horns 1 2 3 4

Trbns. 1 2 3

Euphs. 1

Tubas 1

St. Bs. 1

Timp.

Sn. Dr. Trgl.

Cymb. Bs. Dr.

Bells





83

Picc. *pp*

Flutes 1 2 *pp*

Oboes 1 2 *pp*

E♭ Cl. *pp*

B♭ Clars. 1 2 3 *pp*

Al. Cl. *pp*

Bs. Cls.

Bsns. 1 2 *pp*

S. Sx. *pp*

A. Sxs. *pp*

T. Sxs. *pp*

B. Sx. *pp*

83

Cmpts. 1 2 3 4 *pp*

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St. Bs. *pp dolce*

Timp. *pp dolce*

Bells

91

Picc. *p*

Flutes 1 2 *p* 1st & 2nd, *unis.*

Oboes 1 2 *p* *unis.*

E♭ Cl. *p*

B♭ Clars. 1 2 3 *p*

Al. Cl. *p*

Bs. Cls. *p*

Bsns. 1 2 *p*

S. Sx. *p*

A. Sxs. *p*

T. Sxs. *p*

B. Sx. *p*

91

Cmts. 1 2 3 4 *p*

Horns 1 2 3 4 *p*

Trbns. 1 2 3 *p*

Euphs. *p*

Tubas *p*

St. Bs. *p*

Timp.

Bells *p*

99

Picc. *f* *mf* 1st

Flutes 1 2 *f* *mf* 1st

Oboes 1 2 *f* *mf* 1st

E♭ Cl. 1 *f* *mf*

B♭ Clars. 2 3 *f* *mf*

Al. Cl. *f* *mf*

Bs. Cls. *f* *mf*

Bsns. 1 2 *f* *mf*

S. Sx. *f* *mf*

A. Sxs. *f* *mf*

T. Sxs. *f* *mf*

B. Sx. *f* *mf*

99

Crmts. 1 2 3 4 *f* *mf*

Horns 1 2 3 4 *f* *mf*

Trbns. 1 2 3 *f* *mp* *mf*

Euphs. *f* *mf*

Tubas *f* *mf*

St. Bs. *f* *mf*

Timp.

Bells

99 *f* 100 101 102 103 *mf* 104 105 106

107 Tempo I

109

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

1

B♭ Clars. 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

S. Sx.

A. Sxs.

T. Sxs.

B. Sx.

1

Cmts. 2 3 4

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St. Bs.

Timp.

Sn. Dr. Trgl.

Cymb. Bs. Dr.

107 108 109 110

111

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl. 1

B♭ Clars. 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

S. Sx.

A. Sxs.

T. Sxs.

B. Sx.

Crnts. 1 2 3 4

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St. Bs. *arco*

Timp.

Sn. Dr.  
Trgl.  
Cymbs.  
Bs. Dr.



119

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

B♭ Clars. 1 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

S. Sx.

A. Sxs.

T. Sxs.

B. Sx.

*pp*

1st

*pp*

*pp*

3

119

Crnts. 1 2 3 4

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St. Bs.

Timp.

Sn. Dr.

Trgl.

Cymb.

Bs. Dr.

*pizz.*

*pp*

Trgl.

*p*

123

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl.

B♭ Clars. 1 2 3

Al. Cl.

Bs. Cls.

Bsns. 1 2

S. Sx.

A. Sxs.

T. Sxs.

B. Sx.

Crnets. 1 2 3 4

Horns 1 2 3 4

Trbns. 1 2 3

Euphs.

Tubas

St. Bs.

Timp.

Sn. Dr.  
Trgl.  
Cymb.  
Bs. Dr.



131

Picc. *pp* *mf* 3

Flutes 1 2 *pp* *mf* 3

Oboes 1 2 *pp* *mf* 3

E♭ Cl. 1 *mf* 3

B♭ Clars. 2 3 *pp* *ff* *mf* 3

Al. Cl. *ff* *mf*

Bs. Cls. *pp* *f* *mf*

Bsns. 1 2 *pp* *f*

S. Sx. *pp* *ff*

A. Sxs. *pp* *ff* *mf*

T. Sxs. *pp* *ff*

B. Sx. *pp* *f*

Crnts. 1 2 3 4 *pp* *f*

Horns 1 2 3 4 *pp* *f* *mf* 1st

Trbns. 1 2 3 *pp* *f*

Euphs. *pp* *ff*

Tubas *pp* *f*

St. Bs. *pp* *f* *pizz.* *arco*

Timp.

Sn. Dr. *pp* *f* *mf*

Trgl. *mf*

Cymb. Bs. Dr.

131 132 133 134

Picc. *dim. pp*

Flutes 1 2 *dim. pp pp*

Oboes 1 2 *dim. pp*

E♭ Cl. *dim. pp pp*

1 *dim. pp*

B♭ Clars. 2 *dim. pp pp*

3 *dim. pp pp*

Al. Cl. *pp*

Bs. Cls. *pp pp*

Bsns. 1 2 *pp pp*

S. Sx. *dim. pp*

A. Sxs. *dim. pp ppp*

T. Sxs. *mf pp ppp*

B. Sx. *pp ppp*

1 *dim. pp*

Crnts. 2 *dim. pp*

3 4 *3rd dim. pp*

1 2 *1st dim. pp ppp*

Horns 3 4 *mf ppp*

1 2 *pp ppp*

Trbns. 3 *pp ppp*

Euphs. *pp*

Tubas *pp pp*

St. Bs. *pp piz. arco pp*

Timp.

Sn. Dr. *pp*

Trgl.

Cymb. *pp*

Bs. Dr.

139

Picc. *pp* *cresc. poco a poco*

Flutes 1 2 *cresc. poco a poco*

Oboes 1 2

E♭ Cl. *cresc. poco a poco*

1 *cresc. poco a poco*

B♭ Clars. 2 *cresc. poco a poco*

3 *cresc. poco a poco*

Al. Cl.

Bs. Cls.

Bsns. 1 2 *pp* *cresc. poco a poco*

S. Sx.

A. Sxs. *pp* *cresc. poco a poco*

T. Sxs. *pp* *cresc. poco a poco*

B. Sx. *pp* *cresc. poco a poco*

1

Crnts. 2

3

4

Horns 1 2 *pp* *cresc. poco a poco*

3 4 *pp* *cresc. poco a poco*

1 2

Trbns. 3 *pp* *cresc. poco a poco*

Euphs.

Tubas *cresc. poco a poco*

St. Bs. *cresc. poco a poco*

Timp. *cresc. poco a poco*

Sn. Dr.  
Trgl.  
Cymbs.  
Bs. Dr.

143

Picc. *più cresc.*

Flutes 1 2 *più cresc.*

Oboes 1 2

E♭ Cl. *più cresc.*

1 *più cresc.*

B♭ Clars. 2 *più cresc.*

3 *più cresc.*

Al. Cl. *p cresc.*

Bs. Cls. *cresc. poco a poco p*

Bsns. 1 2

S. Sx.

A. Sxs. *p più cresc.*

T. Sxs. *p più cresc.*

B. Sx. *p più cresc.*

1 *p cresc.*

Crnts. 2 *p cresc.*

3 4 *p cresc. poco a poco più cresc.*

1 2 *p più cresc.*

Horns 3 4 *p più cresc.*

1 2 *+1st p più cresc.*

Trbns. 3 *p più cresc.*

Euphs. *p più cresc.*

Tubas *p più cresc.*

St. Bs. *p più cresc.*

Timp.

Sn. Dr. Trgl. Cymb. Bs. Dr.











167

Picc.

Flutes 1 2

Oboes 1 2

E♭ Cl. 1 2

B♭ Clars. 1 2 3

Al. Cl. 1 2

Bs. Cls. 1 2

Bsns. 1 2

S. Sx. 1 2

A. Sxs. 1 2

T. Sxs. 1 2

B. Sx. 1 2

Crnts. 1 2 3 4

Horns 1 2 3 4

Trbns. 1 2 3

Euphs. 1 2

Tubas 1 2

St. Bs. 1 2

Timp. 1 2

Sn. Dr. Trgl. Cymb. Bs. Dr.

The musical score for page 167 is arranged in a standard orchestral format. It includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), E♭ Clarinets (1 and 2), B♭ Clarinets (1, 2, and 3), Alto Clarinet (1 and 2), Bass Clarinets (1 and 2), Bassoons (1 and 2), Soprano Saxophones (1 and 2), Alto Saxophones (1 and 2), Tenor Saxophones (1 and 2), Baritone Saxophones (1 and 2), Cor Anglais (1, 2, 3, and 4), Horns (1, 2, 3, and 4), Trumpets (1, 2, and 3), Euphoniums (1 and 2), Tubas (1 and 2), Snare Drum, Tom-toms, Cymbals, and Bass Drum. The score features various musical notations including notes, rests, slurs, accents, and dynamic markings such as *p* (piano) and *pp* (pianissimo). A large, semi-transparent watermark is visible across the page.

