

WYNN STRING ORCHESTRA SERIES

# IN THE HALL OF THE MOUNTAIN KING

BY  
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ARRANGED BY  
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STRING ORCHESTRA  
Full Score - Piano  
Strings 881555

**WYNN MUSIC**

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Notes to the Conductor:

**In the Hall of the Mountain King** is a favorite among young people. This arrangement has been done to stay as true as possible to the original version. The tempo markings are given to help gradually accelerate the tempo. The conductor can begin at a very slow tempo to increase the dramatic effect if so desired.

Most of the piece is based on two phrases, one beginning on the tonic note in the key of “a minor” and one beginning on the dominant. Fingerings have been provided to assist students with awkward intervals. It would be helpful to have students practice these phrases in unison. Have them play together at the following places until they are comfortable with the fingerings:

Phrase 1                      Violin 1 - ms. 31-34 (then 43-46 for the higher octave)  
                                    Violin 2 - ms. 27-30  
                                    Viola - ms. 27-30  
                                    Cello - ms. 7-10  
                                    Bass - ms. 3-6

Phrase 2                      Violin 1 - ms. 39-42  
                                    Violin 2 - ms. 35-38  
                                    Viola - ms. 15-18 (then 35-38 for the higher octave)  
                                    Cello - ms. 15-18  
                                    Bass - ms. 11-14

Be sure to have students place the accent correctly on the “strong beats” in both of these phrases.

The accompaniment figure in the cello part at ms. 27 also occurs in the Violin 2 and Viola parts. The accent is critical in making these “goblin sounds” effective. Have students really “bite” into the string with their bows to achieve the strongest accent.

At ms. 51 the cello part can be played “divisi” if the double stops prove to be too difficult for some players. If at all possible keep it “nondivisi” to thicken the texture.

Conductor

# In the Hall of the Mountain King

from Peer Gynt Suite No. 1

Edvard Grieg (1843-1907)  
Arr. by Deborah Baker Monday

Moderato

3

Musical score for Violin 1, Violin 2, Viola, Cello, Bass, and Piano, measures 1-6. The score is in 4/4 time and marked Moderato. The key signature has one sharp (F#). The first three staves (Violin 1, Violin 2, Viola) play a sustained chord of G4, B4, and D5 with a mezzo-piano (mp) dynamic. The Cello and Bass parts begin in measure 4 with a pizzicato (pizz.) texture. The Cello part starts with a piano (p) dynamic, and the Bass part starts with a mezzo-piano (mp) dynamic. The Piano part plays a rhythmic accompaniment in the right hand and a similar pattern in the left hand, also marked mp. A rehearsal mark '3' is placed above the Cello and Bass staves in measure 4.

Musical score for Violin 1, Violin 2, Viola, Violoncello, Contrabasso, and Piano, measures 7-10. The score continues from the previous page. The Violin 1 and Violin 2 parts are silent. The Viola part plays a sustained chord of G4, B4, and D5 with a mezzo-piano (mp) dynamic. The Violoncello (Vcl.) and Contrabasso (Cb.) parts play a rhythmic accompaniment. The Vcl. part starts with a mezzo-piano (mp) dynamic, and the Cb. part starts with a piano (p) dynamic. The Piano part continues with its rhythmic accompaniment, marked mp. Rehearsal marks '7' are placed above the Viola, Vcl., and Piano staves in measure 7.

11 15

Vln. 1

Vln. 2

Vla. *pizz.*

Vcl. *p* L1

Cb. *mp* G D D D G D

Piano

*mp* *pizz.* H3 H4 L1 (L1) *mp* x2 4 x4 *p*

19 19 19

Vln. 1 *pizz.* *p* L1

Vln. 2 *pizz.* *p* L2

Vla. H3 H4 L1 (L1) *p*

Vcl. H1 4 -1 x4 x2 4 x4 H1 4 -1 *mp*

Cb. *mp*

Piano *mp*

23

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Piano

arco

pizz.

arco

secco

p

27 Poco piu mosso

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Piano

(pizz.)

mp

(pizz.)

mp

p

L1

L2

L1

L2

2 1 2

31 arco

Vln. 1 *mp secco*

Vln. 2 *p*

Vla. *p*

Vcl. *simile*

Cb. *p*

Piano

35 pizz. *p*

(pizz.) H3 *mp*

(pizz.) H3 *mp*

pizz. *p*

*p*

39 arco

Vln. 1 *mp*

Vln. 2 *arco*

Vla. *p*

Vcl. *p*

Cb. *p*

Piano

39

H3

L2 L4

H3

L2 L4

H3

L1

L2 L4

L1 2

*simile*

x4

(x3)

Vln. 1 *H3* *L4* *pizz.* *mf* *4* *H3* *L1*

Vln. 2 *pizz.* *mf* *4* *H3* *L1*

Vla. *arco* *2 H1 2* *V* *mp* *simile*

Vcl. *x4* *arco* *3 2 3* *V* *mp* *simile*

Cb. *mp*

Piano *mf* *43*

Vln. 1 *arco* *mf* *4* *H3 4*

Vln. 2 *arco* *mf* *4* *H3 4* *simile*

Vla. *4 H3 4* *mf* *simile*

Vcl. *-3 2 3* *2 1 2* *mf*

Cb. *arco* *mf*

Piano *mf* *47*

51 **Piu mosso**

51 **Piu mosso**

Vln. 1 *f*

Vln. 2 *f* *simile*

Vla. *f marcato*

Vcl. *f marcato*

Cb. *f marcato*

Piano *f marcato*

55

59 **Agitato**

59 **Agitato**

Vln. 1 *div.\**

Vln. 2 *L4* *3* *L2* *4* *marcato* *H3* *L2* *L4*

Vla. *simile*

Vcl. *marcato*

Cb. *2*

Piano *59*

\* divide according to player ability



63

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Piano

67

unis.

*ff*

*ff*

*simile*

*ff*

*ff*

*ff*

67

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Piano

71

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Piano

*simile*

75 **Presto**

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Piano

*f*

*ff*

*div.*

79

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Piano

83

unis.

div.

*f*

*ff*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

Piano

87

unis.

*f*

*ff*

*p*

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