

I Dovregubbens Hall

In der Halle des Bergkönigs

aus Peer Gynt Suite 1

Gitarrenorchester

Edvard Grieg

Bearb. Bjørn Bächle

Op. 46

$\text{♩} = 138$

First system of the musical score for guitar orchestra. It consists of five staves: Gitarre 1, Gitarre 2, Gitarre 3, Gitarre 4, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as quarter note = 138. Gitarre 1 and 2 play sustained chords. Gitarre 3 and 4 play a rhythmic pattern of eighth notes, with Gitarre 4 starting with a *pizz.* (pizzicato) instruction. The Bass line follows the same rhythmic pattern. Dynamics include *pp* (pianissimo) and *p* (piano). Fingering numbers 1, 2, 3, 4 are indicated for the guitar parts.

Second system of the musical score, starting at measure 8. It continues with the same five staves. Gitarre 3 and 4 have more complex rhythmic patterns, including triplets and sixteenth notes. The Bass line also features more intricate patterns. Dynamics include *pp* and *p*. Fingering numbers 1, 2, 3, 4 are shown. The system ends with a repeat sign.

Third system of the musical score, starting at measure 15. It continues with the same five staves. Gitarre 3 and 4 play a steady eighth-note pattern. The Bass line has a similar pattern. Dynamics include *pp* and *p*. Fingering numbers 1, 2, 3, 4 are shown. The system ends with a repeat sign.

22

(1) *pizz.* *p* IX *pizz.* *p*

(2) *p* II *p* I

(3) *p* III *p* *norm*

(4) *pp* *p* *norm*

(B) *pp* *p*

28

(1) *p* IX

(2) *p* II IX

(3) *p* I II

(4) *p*

(B) *p*

34

(1) *mf* II

(2) *mf* IX

(3) *mf* III

(4) *mf*

(B) *mf*

41 IX

(1) *f* 1 3 4 1 3 3 4 2 3 4 2

(2) *f* I IX

(3) *f* I IV

(4) *f* I IV

(B) *f* 15

46 I IX B

(1) *norm.* *ff* IX

(2) *ff*

(3) *p* *ff*

(4) *p* *ff*

(B) *p* *ff* 15

53 IX

(1) IX

(2) IX V

(3) II

(4) IX

(B) IX

60 IX

(1) IX

(2) IX

(3) I II IV II I

(4) IX

(B) IX

66 IX

72 C IX

80

¹Mit Daumen und Fingern abwechselnd auf Decke trommeln

I Dovregubbens Hall

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Gitarrenorchester (Auszug)

Edvard Grieg

Bearb. Bjørn Bäuchle

Op. 46

Gitarre 1

$\text{♩} = 138$

The score is written for guitar in treble clef with a key signature of two sharps (D major) and a common time signature. It begins with a tempo marking of quarter note = 138. The first staff (measures 1-17) features a series of quarter notes with triplets and accents, marked with a forte *f* dynamic. The second staff (measures 18-28) includes a triplet, a quarter rest, and a section marked 'IX pizz.' with a piano *p* dynamic. The third staff (measures 29-33) shows chords with fingerings and accents, marked with a forte *f* dynamic. The fourth staff (measures 34-37) continues with eighth notes and accents, marked with a mezzo-forte *mf* dynamic. The fifth staff (measures 38-42) features chords and a melodic line with accents, marked with a forte *f* dynamic. The sixth staff (measures 43-47) includes eighth notes and chords with accents, marked with a forte *f* dynamic. The seventh staff (measures 48-52) shows chords and a melodic line with accents, marked with a fortissimo *ff* dynamic. The eighth staff (measures 53-56) continues with eighth notes and accents. The ninth staff (measures 57-60) concludes with eighth notes and accents.

61 (1) 8

65 (1) 8 IX

69 (1) 8

73 (1) 8 C IX $\text{1 3 4 1 3 4 3 2 1 4}$ *mf*

78 (1) 8 *ff* *mf* *ff*

83 (1) 8 *p cresc. molto* 1 *fff*

Guitar chord diagrams:
vi: xx0234
ix: xx0234

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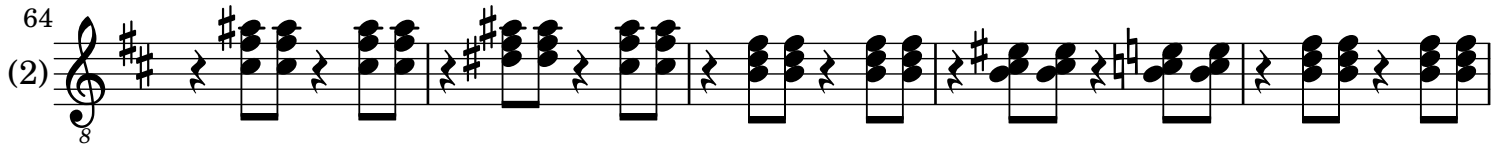
Edvard Grieg

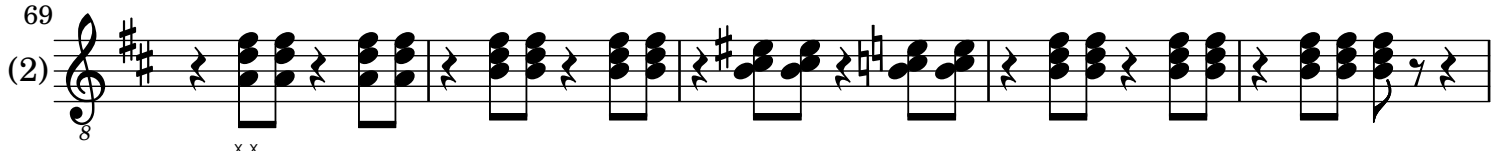
Bearb. Bjørn Bäuchle

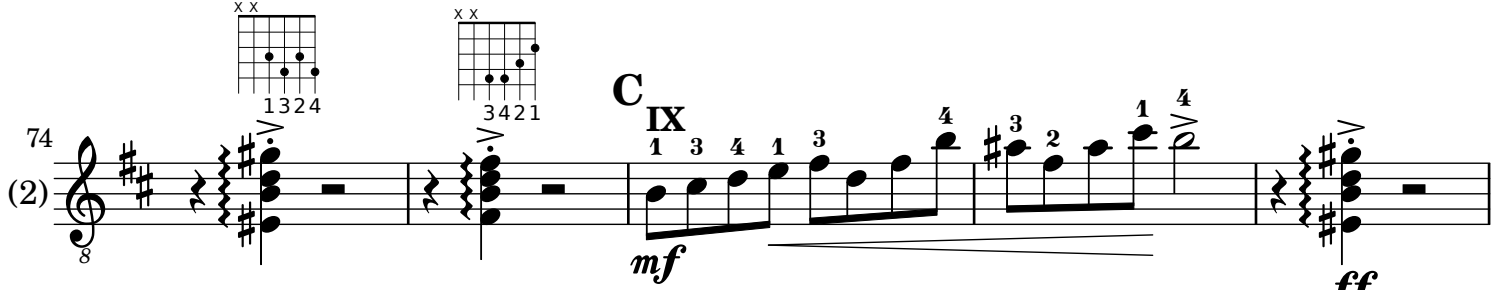
Op. 46

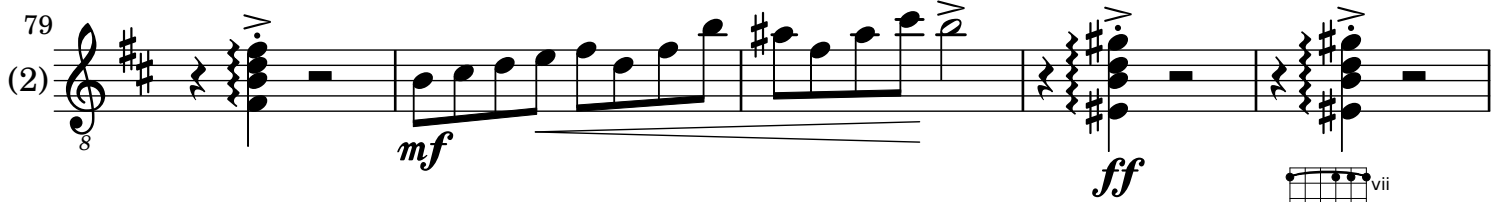
The musical score is written for guitar orchestra and consists of ten staves. The first staff is labeled 'Gitarre 2' and includes a tempo marking of quarter note = 138. The key signature is two sharps (F# and C#) and the time signature is common time (C). The score includes various musical notations such as triplets, slurs, and dynamic markings like *f*, *p*, and *mf*. It also features fingering numbers (1-4) and specific guitar techniques like bends and slides. Section markers 'A', 'B', and 'IX' are placed above the staves. The notation includes a variety of rhythmic patterns and melodic lines, with some staves showing complex chordal textures.

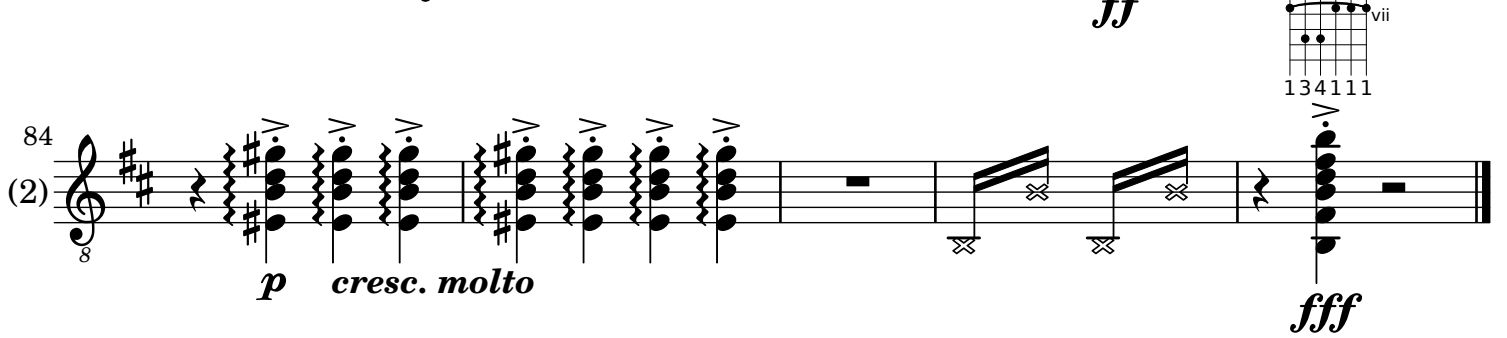
2 Gitarrenorchester (Auszug)

64
(2) 

69
(2) 

74
(2) 

79
(2) 

84
(2) 

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Gitarrenorchester (Auszug)

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Op. 46

Gitarre 3

$\text{♩} = 138$

6

(3)

10

(3)

15

(3)

19

(3)

23

(3)

27

(3)

31

(3)

36

(3)

41

(3)

2 Gitarrenorchester (Auszug)

45 (3) 8 *p*

50 (3) 8 **B** *ff*

55 (3) 8 **II**

60 (3) 8 **I** **II** **IV** **II**

64 (3) 8 **I**

68 (3) 8

73 (3) 8 **C** *mf*

78 (3) 8 *ff* *mf* *ff*

84 (3) 8 *p* *cresc. molto* *fff*

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Gitarrenorchester (Auszug)

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Op. 46

The musical score is written for guitar orchestra and consists of ten staves. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked as quarter note = 138. The score includes various performance instructions such as *pizz.*, *p*, *pp*, *norm*, and *f*. It also features several section markers: II, I, A, III, and IV. The notation includes slurs, accents, and fingering numbers (1, 2, 3, 4). The first staff is labeled 'Gitarre 4' and has a '8' below the staff. The subsequent staves are labeled with measure numbers (6, 12, 18, 23, 29, 35, 40, 45) and a '(4)' below the staff, indicating the number of guitars in the section. The score concludes with a double bar line and a fermata over the final notes.

50 **B**
(4) $\frac{8}{8}$
ff
2 0 3 2

54

58

64

69

73 *slap* **C**
(4) $\frac{8}{8}$
mf *ff*

79 *fff*

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$\text{♩} = 138$ *pizz.*

Bass II 3 4 1 3 2 1

6 (B) I 1 3 4 2 3

12 (B) *pp*

18 (B) II *p* *pp*

23 (B) *A* *norm* *p*

29 (B)

35 (B)

41 (B) *f*

47 (B) I B *p* *ff*


The musical score is written for guitar orchestra. It begins with a tempo of 138 beats per minute and a pizzicato articulation. The bass part starts with a double bar line and a key signature of two sharps (D major). The guitar parts are numbered 6, 12, 18, 23, 29, 35, 41, and 47. The score includes various dynamics such as *pp*, *p*, *norm*, *f*, and *ff*. There are also articulations like accents and slurs. The piece is divided into sections labeled II , I , A , and B .

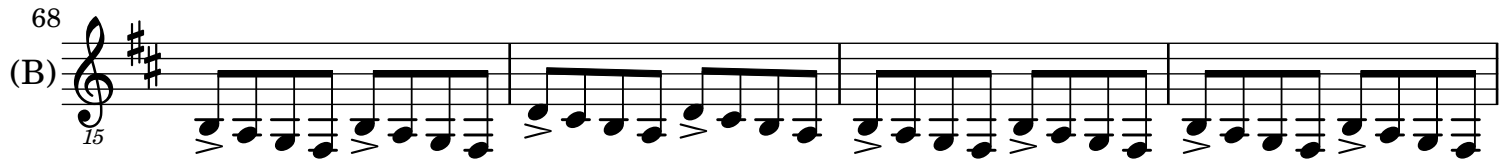
2 Gitarrenorchester (Auszug)

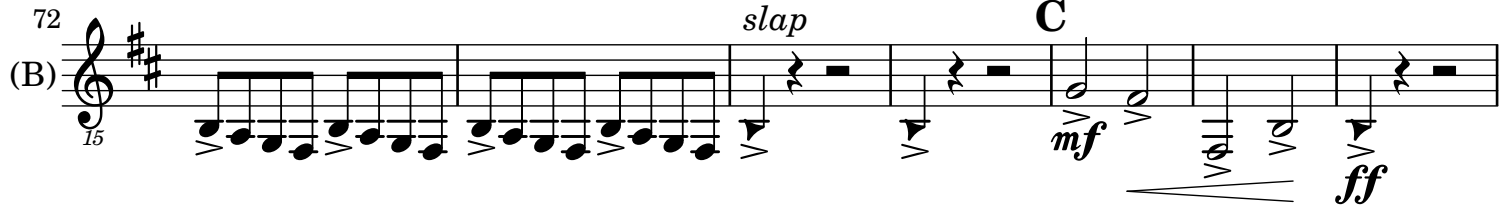
52 (B) $\frac{15}{15}$ 

56 (B) $\frac{15}{15}$ 

60 (B) $\frac{15}{15}$ 

64 (B) $\frac{15}{15}$ 

68 (B) $\frac{15}{15}$ 

72 (B) $\frac{15}{15}$ *slap* **C** *mf* *ff* 

79 (B) $\frac{15}{15}$ *mf* *ff* *fff* 