

Edvard Grieg (1806-1875)

In the Hall of the
Mountain King,
arranged for
6-part Cello Ensemble

Full Score

This arrangement was made for James Halsey and members of the Giant Cello Ensemble to perform at the annual Aboyne Cello Festival (in Aberdeenshire, Scotland) on 20th July 2013.

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In the Hall of the Mountain King

Alla marcia e molto marcato

(Crotchet=138 in score, but usually played slower at onset)

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arranged by Gwyn Seymour

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Cello 1 *pp* *fp*

Cello 2 *pp* *fp*

Cello 3 *pp* pizz. (near top of fingerboard, with fingernail if possible)

Cello 4 *pp* pizz. (near top of fingerboard, with fingernail if possible)

Cello 5 *pp* pizz. (near top of fingerboard, with fingernail if possible)

Cello 6 *pp*

6 **A**

Vc1 *fp*

Vc2 *fp*

Vc3 *pp* *p* pizz. (conventional)

Vc4 *pp* *p* pizz. (conventional)

Vc5 *pp* *p* pizz. (conventional)

Vc6 *pp* *p*

11

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

fp

fp

p

p

p

p

Detailed description: This system of musical notation covers measures 11 through 14. It features six staves labeled Vc1 to Vc6. Vc1 and Vc2 are in treble clef, while Vc3-Vc6 are in bass clef. The key signature has one flat. Vc1 and Vc2 are mostly silent, with a dynamic marking of *fp* and a fermata-like symbol above the staff in measure 13. Vc3 and Vc4 play a rhythmic pattern of eighth notes with accents. Vc5 and Vc6 play a similar pattern but with a different rhythmic feel. Dynamics include *fp* and *p*.

15

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

fp

fp

Detailed description: This system of musical notation covers measures 15 through 18. It features six staves labeled Vc1 to Vc6. Vc1 and Vc2 are in treble clef, while Vc3-Vc6 are in bass clef. The key signature has one flat. Vc1 and Vc2 are mostly silent, with a dynamic marking of *fp* and a fermata-like symbol above the staff in measure 17. Vc3 and Vc4 play a rhythmic pattern of eighth notes with accents. Vc5 and Vc6 play a similar pattern but with a different rhythmic feel. Dynamics include *fp*.

Vc1

Vc2

Vc3
pizz. (top of fingerboard)
pp

Vc4
pp
pizz. (top of fingerboard)

Vc5
pp
pizz. (top of fingerboard)

Vc6
pp

fp

Vc1

Vc2

Vc3
pp

Vc4
pp

Vc5
pp

Vc6
pp

B

26

Musical score for measures 26-28 and 29-31. The score is for six violas (Vc1-Vc6) in a B-flat major key signature. Measure 26 starts with a box labeled 'B' and the number '26'. Vc1 is marked 'pizz.' and Vc2 is marked 'pizz. p'. Vc3 and Vc4 are marked 'pizz. (conventional) mp'. Vc5 is marked 'arco' and Vc6 is marked 'arco p'. The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 29 starts with the number '29'. Vc1 has a fermata over the first measure. Vc5 and Vc6 have five-fingered chords (marked '5') in measures 30 and 31. Vc6 has a fermata over the final measure.

Musical score for measures 29-31. The score is for six violas (Vc1-Vc6) in a B-flat major key signature. Measure 29 starts with the number '29'. Vc1 has a fermata over the first measure. Vc5 and Vc6 have five-fingered chords (marked '5') in measures 30 and 31. Vc6 has a fermata over the final measure.

cresc. e accel poco a poco

32

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

mp

mp

mp

mp

mp

mp

35

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

mp

38 (pizz.)

mf

(pizz.)

mf

mf

mf

mf

mf

5 5 5 5

1 2 3

Detailed description: This block contains the first three measures of a system, starting at measure 38. The system consists of six staves labeled Vc1 through Vc6. Vc1 is in treble clef, while Vc2-Vc6 are in bass clef. The key signature has one flat. Measure 38 is marked with a piano dynamic (*mf*) and a pizzicato instruction ((pizz.)). Vc1 and Vc2 play a melodic line with eighth notes and accents. Vc3 provides harmonic support with chords and single notes. Vc4 has a melodic line with fingerings 1, 2, and 3. Vc5 plays a rhythmic pattern of eighth notes with a finger number 5. Vc6 has a simple bass line. Measure 39 continues the melodic and harmonic development. Measure 1 of the next system shows the continuation of these parts.

40

mf

mf

mf

mf

mf

mf

5 5

Detailed description: This block contains the last three measures of a system, starting at measure 40. The system consists of six staves labeled Vc1 through Vc6. Vc1 is in treble clef, while Vc2-Vc6 are in bass clef. The key signature has one flat. Measure 40 continues the melodic and harmonic development from the previous system. Measure 41 concludes the system with a double bar line. Measure 4 of the next system shows the continuation of these parts.

42

arco

Vc1

arco

Vc2

arco

Vc3

f *II* *I etc*

Vc4

f

Vc5

f

Vc6

f

44

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

46

Musical score for measures 46-47. The score is for six violas (Vc1-Vc6). Measure 46 starts with a forte (*f*) dynamic. Vc1 has a whole note chord with a fermata. Vc2 has a half note chord. Vc3 has a half note chord with a fermata and a second finger (II) marking. Vc4 has a half note chord with a fermata and a fifth finger (5) marking. Vc5 and Vc6 have half notes. Measure 47 continues with similar textures, including a *f* dynamic marking and a *V* marking above Vc1.

48

Musical score for measures 48-49. The score is for six violas (Vc1-Vc6). Measure 48 starts with a forte (*f*) dynamic. Vc1 has a half note chord with a glissando marking. Vc2 has a half note chord. Vc3 has a half note chord with a fermata and a second finger (II) marking. Vc4 has a half note chord with a fermata and a fifth finger (5) marking. Vc5 and Vc6 have half notes. Measure 49 continues with similar textures, including a piano (*p*) dynamic marking and a *gliss* marking above Vc1. Vc3 and Vc4 have a *p subito* marking. Vc3 has a *(subito)* marking and a fifth finger (5) marking. Vc4 has a *p subito* marking and a fifth finger (5) marking. Vc5 and Vc6 have a *p subito* marking.

Vivo

D

50

Musical score for measures 50-52, featuring six violins (Vc1-Vc6). The score is in 3/8 time with a key signature of one flat. The first violin part (Vc1) includes the instruction *ff II I etc*. The second violin part (Vc2) includes the instruction *ff*. The third, fourth, fifth, and sixth violin parts (Vc3-Vc6) also include the instruction *ff*. The music consists of eighth and sixteenth notes with various articulations and dynamics.

Musical score for measures 53-55, featuring six violins (Vc1-Vc6). The score is in 3/8 time with a key signature of one flat. Measure 53 is marked with a first ending bracket and a second ending bracket. The first violin part (Vc1) includes the instruction *ff*. The second violin part (Vc2) includes the instruction *ff*. The third violin part (Vc3) includes the instruction *ff II I etc*. The fourth violin part (Vc4) includes the instruction *ff*. The fifth and sixth violin parts (Vc5-Vc6) also include the instruction *ff*. The music consists of eighth and sixteenth notes with various articulations and dynamics.

E

56

Musical score for measures 56-58, featuring six violas (Vc1-Vc6). The score is in a key with one flat (B-flat) and a 3/4 time signature. Measure 56 starts with a treble clef for Vc1 and bass clefs for Vc2-Vc6. Measure 57 features a dynamic marking of *ff* (fortissimo) for Vc4 and Vc5. Measure 58 includes a *ff* marking for Vc4 and a 4-measure rest for Vc6. The notation includes various note values, slurs, and accents.

59

Musical score for measures 59-61, featuring six violas (Vc1-Vc6). The score continues in the same key and time signature. Measure 59 includes a first finger (1) marking for Vc6. Measure 60 includes a 4-measure rest for Vc6. Measure 61 includes a 4-measure rest for Vc6. The notation includes various note values, slurs, and accents.

62

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

ff

65

F stringendo al fine

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

ff I II etc

68

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

ff

I II etc

71

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

74 **G** φ φ 14

Vc1 *ffz* *ffz*

Vc2 *ffz* *ffz*

Vc3 *ffz* *ffz*

Vc4 *ffz* *ffz* *mf*

Vc5 *fff* *ffz* *ffz* *mf*
non-divisi

Vc6 *fff* *ffz* *ffz* *mf*
non-divisi

78

Vc1 *ffz* *ffz* *mf*

Vc2 *ffz* *ffz* *mf*

Vc3 *ffz* *ffz* *mf*

Vc4 *ffz* *ffz*

Vc5 *fff* *ffz* *ffz*
non-divisi

Vc6 *fff* *ffz* *ffz*

15 82

Vc1 *ffz* *ffz* *p cresc. molto*

Vc2 *ffz* *ffz* *p cresc. molto*

Vc3 *ffz* *ffz* *p cresc. molto*

Vc4 *ffz* *ffz* *p cresc. molto*

Vc5 *ffz* *ffz* *p cresc. molto*

Vc6 *ffz* *ffz* *p cresc. molto*

85

Vc1 *fff* *fffz*

Vc2 *fff* *fffz*

Vc3 *fff* *fffz*

Vc4 *fff* *p* *fff* *fffz*

Vc5 *fff* *p* *fff* *fffz*

Vc6 *fff* *p* *fff* *fffz*

Cello 1

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Vc5

pp

5 **3** **A** **3** *fp*

14 **3** **3** **4** *fp*

26 **B** *pizz.* *p*

30 *φ*

34 **C** *cresc. e accel poco a poco* *mp*

38 (pizz.) *mf*

42 *arco*

46 *f* *f* *p* *V* *gliss*

50 **D** *Vivo* *ff* *II I etc*

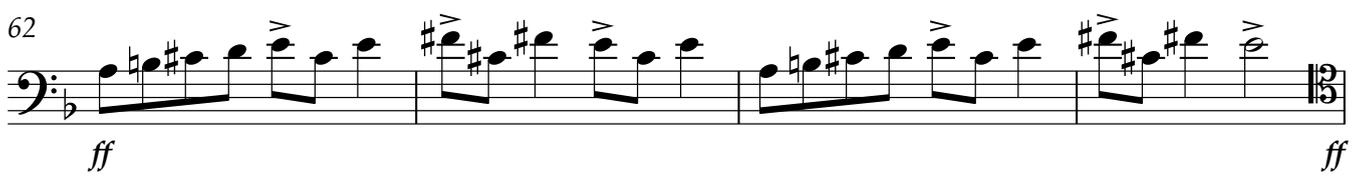
54 φ
ff



58 **E**

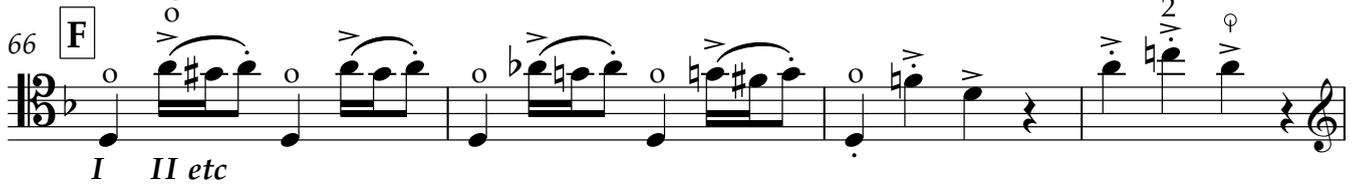


62
ff *ff*



stringendo al fine

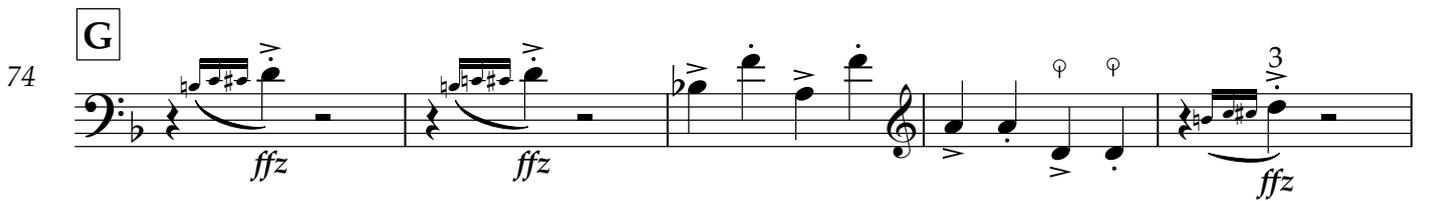
66 **F**
I II etc



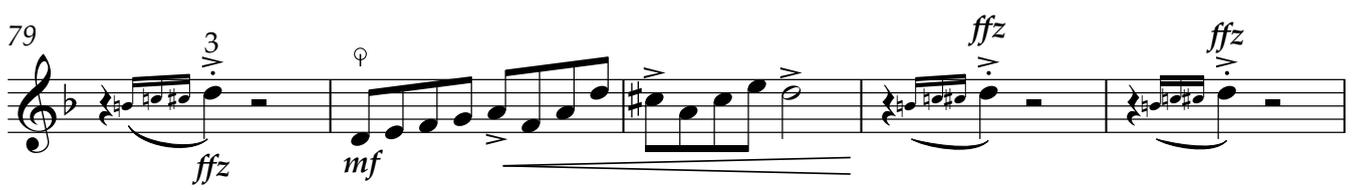
70 φ
ff



74 **G**
ffz *ffz* *ffz*



79 φ
ffz *mf* *ffz* *ffz*



84 **2**
p cresc. molto *fff* *fffz*



Cello 2

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Cello 2

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Vc5

pp

5

fp

A

14

fp

B pizz.

26

p

30

C

34

mp

38 (pizz.)

mf

42 arco

f

D *Vivo*

47

f *p* *ff*
(subito)

51

54

ff

58 **E**

ff

62

ff

66 **F** stringendo al fine

ff

69

ff

73

G
ffz

77

ffz *ffz* *mf*

81

ffz *ffz* *p*
cresc. molto

85

fff **2** *fffz*

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Cello 3

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Vc1
pizz. (near top of fingerboard, with fingernail if possible)

6

10 **A** pizz. (conventional)

14

18 pizz. (top of fingerboard)

22

26 **B** pizz. (conventional)

30 **C**

35

40 arco

f II I etc

Cello 3

44 *f* II I

47 *f* *p subito*

49 *ff* **D** *Vivo*

52 *ff* II I etc

56 *ff* **E**

61 4 1

65 *ff* **F** *stringendo al fine*

69 *ff* I II etc

73 *ffz* **G**

77 *ffz* *ffz* *mf*

82 *ffz* *ffz* *p* *fff* **2** *fffz*
cresc. molto

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Cello 4

Alla marcia e molto marcato

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Vcl
pizz. (near top of fingerboard, with fingernail if possible)

6

10 **A** pizz. (conventional)
p

14

18 pizz. (top of fingerboard)
pp

22

26 **B** pizz. (conventional)
mp

30 **C**
mp

35
mf

40
f
arco

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Cello 5

Alla marcia e molto marcato

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Vcl

pizz. (near top of fingerboard, with fingernail if possible)

6

10 **A**

pizz. (conventional)

14

pizz. (top of fingerboard)

19

24 **B** arco

29

33 **C**

38

41

Cello 5

45 *f* *p subito* 3

49 **D** *Vivo* *ff*

53

57 **E** *ff*

61

65 **F** *stringendo al fine*

69

74 **G** *non-divisi* *fff* *ffz* *ffz* *mf*

78 *non-divisi* *fff* *ffz* *ffz*

82 *ffz* *ffz* *p* *cresc. molto*

85 *fff* *p* *fff* *fffz*

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Cello 6

Alla marcia e molto marcato

(Crotchet=138 in score, but usually played slower at onset)

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arranged by Gwyn Seymour

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Vcl

pizz. (near top of fingerboard, with fingernail if possible)

6

10 **A** pizz. (conventional)

14

18 pizz. (top of fingerboard)

22

26 **B** arco

30

34 **C**

38

Cello 6

42 *f* 3

46 *f* *p subito*

50 **D** *Vivo* *ff*

54 *ff*

58 **E** 4 1 4 4

62

66 **F** *stringendo al fine*

70

74 **G** *non-divisi* *mf* *fff ffz* *fff ffz*

79 *ffz* *ffz*

84 *p* *cresc. molto* *fff* *p* *fff* *fffz*