

# Peer Gynt

Suite No. 2, Op 55

Edvard Grieg, composer

M.L. Lake, arranger

## Instrumentation

### Score

Db Piccolo	Cornet Solo/1
Flute	Cornet 2
Oboe	Cornet 3
Eb Clarinet	Eb Horn 1/2
Clarinet Solo/1	Eb Horn 3/4
Clarinet 2	Trombone 1/2
Clarinet 3	Trombone 3
Eb Alto Clarinet	Euphonium TC
Bass Clarinet	Euphonium
Bassoon	Tuba
Soprano Sax	Percussion
Alto Sax	(SD, BD,
Tenor Sax	Cym, Tri,
Baritone Sax	Tamb, Timp)

# PEER GYNT SUITE, N<sup>o</sup> 2

by

EDVARD GRIEG

Op. 55

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|---|-------------------|
| 1. ABDUCTION OF THE BRIDE<br>(Ingrid's Lament)              | 2. ARABIAN DANCE  |
| 3. PEER GYNT'S HOME COMING<br>(Stormy Evening on the Coast) | 4. SOLVEJG'S SONG |

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Arranged by M. L. LAKE

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Originally this Suite consisted of five movements, the fifth one being a "Dance of the Daughter of the Mountain King." Grieg conducted this suite at a concert and then decided to drop the fifth movement and close the suite with Solvejg's Song.

The score of this second suite contains a prefatory note by the composer with the request that it be published on the program whenever the suite is performed. Here it is:

"Peer Gynt, the only son of poor peasants, is drawn by the poet as a character of a morbidly developed fancy and a prey to megalomania. In his youth he has many wild adventures such as disturbing a peasant's wedding and carrying off the bride to distant mountain heights, where he leaves her, (N<sup>o</sup> 1, *Ingrid's Lament*) to roam about with wild cow-herd girls.

He then enters the realm of the mountain king, whose daughter falls in love with him, and who entertains him with a dance. But he laughs at the dance and the dröll music whereupon the enraged mountain-folk endeavor to kill him. He succeeds in escaping, and wanders to foreign countries, among others to Morocco, where he appears as a prophet, and is greeted by Arab girls (N<sup>o</sup> 2, *Arabian Dance*). After many wonderful experiences and adventures, he finally returns to his home, a weary, old man and having suffered shipwreck on his way (N<sup>o</sup> 3, *Peer Gynt's Return*) in quite as poor and destitute a condition as when he started on his adventurous escapades. Upon his return he is met by the sweetheart of his youth, Solvejg, who has stayed true to him ever since his departure, and he finds rest at last in her loving embraces. (N<sup>o</sup> 4, *Solvejg's Song*).

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Re-arrangement of this suite for creditable performance by either small or full-sized bands, presented some very unusual difficulties. The symphonic and highly dramatic character of the music calls for broad and sweeping treatment, and demands an instrumental apparatus capable of voicing the strongest, as well as the most delicate accents.

The present band arrangement, effectively and practically done along lines of the original score, will do much to popularize this second Peer Gynt Suite, which unquestionably contains some of the finest and most stirring music ever written by its gifted composers.

G. S.

# Peer Gynt Suite

## No 2

Conductor

### 1. ABDUCTION OF THE BRIDE

(Ingrid's Lament)

EDVARD GRIEG, Op. 55  
arr. by M.L.LAKE

**Allegro furioso** (♩ = 160)

Picc., Fl. & Eb Clar.

**Andante** (♩ = 60)

J 279

Musical score for the first system, featuring Piccolo, Flute, and E-flat Clarinet. The score is in 2/4 time and includes dynamics such as *ff* and *pp*. The tempo changes from **Allegro furioso** to **Andante**. The instrumentation includes Solo B♭ Clarinet, Baritone Clarinet, Oboe and Bass Clarinet, Cor Anglais, and Horns. The conductor's part is marked with *ff* and *pp*.

**Allo furioso**

**Andante doloroso**

Musical score for the second system, featuring Clarinets and Horns. The score is in 2/4 time and includes dynamics such as *ff* and *pp*. The tempo changes from **Allo furioso** to **Andante doloroso**. The instrumentation includes Clarinets and Horns, 2nd Clarinet, and Alto Clarinet. The conductor's part is marked with *ff* and *pp*.

Solo Cl. & Alto Sax.

Musical score for the third system, featuring Solo Clarinet and Alto Saxophone. The score is in 2/4 time and includes dynamics such as *p cantabile*, *cresc.*, *f*, and *dim.*. The tempo is **Andante doloroso**. The instrumentation includes Solo Clarinet and Alto Saxophone, Bass Clarinet and Tenor Saxophone, and Bass and Baritone Saxophone. The conductor's part is marked with *p cantabile*, *cresc.*, *f*, and *dim.*.

Musical score for the fourth system, featuring Bass Clarinet and Tenor Saxophone. The score is in 2/4 time and includes dynamics such as *p* and *fp*. The tempo is **Andante doloroso**. The instrumentation includes Bass Clarinet and Tenor Saxophone, Bass and Baritone Saxophone. The conductor's part is marked with *p* and *fp*.

Conductor

Fl., Ob. & Cl's

Musical score for Fl., Ob. & Cl's and piano accompaniment. The Fl., Ob. & Cl's part starts with a dynamic of *fp* and includes a second ending marked with a circled 2 and a *p* dynamic. The piano accompaniment features a complex rhythmic pattern with *fp* dynamics.

Musical score for Solo Cor., 1st Cor., 2nd Cor. & 1st Tromb., and 3rd Tromb. The Solo Cor. part has a *p* dynamic. The 1st Cor. part has a *f* dynamic. The 2nd Cor. & 1st Tromb. part has a *p* dynamic. The 3rd Tromb. part has a *p* dynamic.

Musical score for Alto Sax. and piano accompaniment. The Alto Sax. part has a *mf* dynamic. The piano accompaniment has a *p* dynamic.

Musical score for Wood, Sax's, Horns & Timp., and Bar. The Wood part has a *ff* dynamic. The Sax's part has a *ff* dynamic. The Horns & Timp. part has a *ff* dynamic. The Bar. part has a *ff* dynamic. A circled 3 and the word "TUTTI" are present. Additional instructions include "add Solo Cor." and "add Trb's".

Solo Bb Cor.

*dim.*  
Cl's & Sax's

*dim.*  
Timp.

*p* *dim.* *pp*

*p* *dim.* *pp*

*cresc. e stretto*  
Timp.

**All<sup>o</sup> furioso**  
Picc., Fl. & Eb Cl.

**Andante**  
Cor's *s*

*pp* Cl's & Horns

*pp* Basses

*cresc. e stretto*  
Timp.

**All<sup>o</sup> furioso**

**Andante**  
Cor's *s*

*pp* Cl's & Horns

*pp* Basses

*pp* Cl's

Timp.

Conductor

2. ARABIAN DANCE

Allegretto vivace (♩ = 132) Fl., Ob. & Cl's

Trgl. & Cymb.  
pp Bass Dr.

*p*

Fl. & Cl's

Bass'n & Sax's 8va Bassa

Solo B♭ Cl.

Cor's

Horns & Basses

Horns

Fl. Eb Cl. Ob. B♭ Cl.

Cor's

Alto & Bass Cl's

Trb's

Conductor

3rd Cl. Cor's 3rd Cl.

*pp* Sax's Trb's Alto & Bass Cl's 1st Horn Bar. Sax's

add 1st Horn & Bar.

Horns

Cor's Cor's 3rd Cl's

Alto & Bass Cl's 2d Horn Bar. Tromb's Alto & Bass Cl's Sax's

Basses

Fl. Eb Cl. Ob. Bb Cl's

add 1st Horn & Bar.

Cor's 3rd Cl.

Trb's Alto & Bass Cl's Sax's

Basses 1st Horn Bar.

Fl., Eb Cl. & Ob.

3 TUTTI

Cor's Cor's 3rd Cl's

Trb's Alto & Bass Cl's (Trb's 8va Bassa) Horns

Basses 1st Horn Bar. Basses

Alto & Bass Cl's 1st Horn & Bar.

Conductor

Cor's  
Trb's Svca Bassa  
Horns

*f*

*tr*

Fl. & Ob.

*p*

4 Bb Cl's & Alto Cl.

*p* Bass Cl's & Bass'n

*a tempo*

*poco rit.*

*a tempo*

*poco rit.*

*cresc.*

*f*



Musical score for the first system, featuring piano accompaniment with treble and bass staves.

Musical score for the second system, including woodwind parts for Ob. & Cl's, Sax's, and Horns, and piano accompaniment. Includes dynamic markings *dim.* and *p*, and rehearsal mark 5.

Musical score for the third system, including woodwind parts for Picc. & Fl., Cor's, Sax's, Horns, Bar., and B♭ Cl., Alto & Bass Cl., and piano accompaniment. Includes dynamic marking *p*.

Musical score for the fourth system, including woodwind parts for Fl. & E♭ Cl., Ob. & Solo B♭ Cl., Cl's, Bass'n & Ten. Sax., and Horns, and piano accompaniment. Includes dynamic markings *fz*, *p*, and *TUTTI*, and rehearsal mark 6.

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by a series of chords. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

The second system continues the musical piece. It includes tempo markings: *poco rit.* (ritardando) and *a tempo* (return to original tempo). The piano accompaniment shows a *cresc.* (crescendo) marking towards the end of the system. The vocal line has some rests and melodic fragments.

The third system contains several performance instructions: *add Solo Cor.* (add solo cor) with a circled number 17, *add 3 Bar.* (add 3 bars), and *add Horns*. A dynamic marking of *f* (forte) is also present. The piano accompaniment continues with its rhythmic pattern, while the vocal line has some rests.

The fourth system concludes the page with a *dim.* (diminuendo) marking. The piano accompaniment continues with its rhythmic pattern, and the vocal line has some rests.

Fl. Cl's

*f* *dim.* *f*

*f* *dim.*

*D. S. al Coda*

**Coda**

*ff* Wood in three 8vas

Bb Cl's

*ff* Cor's (Trb's 8va Horns & Bassa) Trpts

Fl., Ob. & Cl's

*p*

Alto & Bass Cl's

*p* Bass'n & Bases

Trgl. & Cymb.

*dim.* B. Dr. *pp*

### 3. PEER GYNT'S HOME COMING (Stormy Evening on the Coast)

**Allegro agitato** (♩ = 126)

**System 1:**  
 Picc., Fl. & Eb Cl. Solo Cl. & Alto Sax. (Bass'n & Ten. Sax.)  
 Solo Bb Cl. Bass'n & Ten. Sax. 8va Bassa  
 Cl's  
 Horns  
 Horns & Cl's (tremolo)  
 Horns

**System 2:**  
 8va Bassa Picc., Fl. & Eb Cl. Solo Cl. & Alto Sax.  
 Solo Cl. (also 8va Bassa) p (also 8va Bassa)  
 Cl's  
 Horns  
 Horns & Cl's (tremolo)  
 Horns

**System 3:**  
 Picc., Fl. & Eb Cl. Solo Cl. & Alto Sax. (also 8va Bassa) Picc., Fl. Eb Cl.  
 S. Cl. (also 8va Bassa) p S. Cl. (also 8va Bassa)  
 Cl's  
 Horns  
 Horns & Cl's (tremolo)  
 Horns

**System 4:**  
 Solo Cl. & Alto Sax. (also 8va Bassa) Wood Picc., Fl. & Cl's (tremolo)  
 p p  
 ① Cor's Horns  
 p ff  
 Horns  
 Bass'n Basses Har. Sax. Trb's  
 Bass'n Basses

fp p dim.

Cor's

Trb's

fp

dim.

This system features a string section with a forte piano (*fp*) dynamic, woodwinds (Cor's and Trb's), and brass. The woodwinds and brass play a melodic line that gradually decays (*dim.*). The strings provide a rhythmic accompaniment.

Fl. & Ob. Solo B♭ Cl.

2 Cl's Bass'n Horn

pp Sax's

Timp. Bass'n Basses

This system features woodwinds (Fl. & Ob., Solo B♭ Cl., 2 Cl's), brass (Bass'n, Horn), saxophones (pp Sax's), and percussion (Timp., Bass'n Basses). The woodwinds and brass play a melodic line, while the saxophones and percussion provide a rhythmic accompaniment.

Fl. & Ob. Solo B♭ Cl.

Bass'n Horn

Timp. Bass'n Basses

This system features woodwinds (Fl. & Ob., Solo B♭ Cl.), brass (Bass'n, Horn), and percussion (Timp., Bass'n Basses). The woodwinds and brass play a melodic line, while the percussion provides a rhythmic accompaniment.

Solo B♭ Cl. Fl. & Ob.

Bass'n Bass'n

Bar. Sax. Basses

Timp.

This system features woodwinds (Solo B♭ Cl., Fl. & Ob.), brass (Bass'n, Bar. Sax.), and percussion (Basses, Timp.). The woodwinds and brass play a melodic line, while the percussion provides a rhythmic accompaniment.

Conductor

Picc., Fl.  
Eb Cl.

3 Ob. & Solo Bb Cl. *cresc.*  
Cl's tremolo & Sax's sustain  
(Horns replace Sax's)

Cor's

Horns

Bar. Sax

Bass CL, Bass'n & Bases

Cor's

Horns

Fl. & Cl's

Horns & Sax's sust.

Trb's *ff*

Bass CL, Bass'n & Bases

*fp*

Picc., Fl.  
Eb Cl.

4 Cl's

Cor's sust.

Bases

Cl's add Solo Bb Cl. & Ob.

Sax's sust.

Alto Cl. & Bass'n

Cor's sust.

Sax's sust.

1st Trb.

Bass Cl. & Bases

Picc., Fl.  
Eb Cl.

Cl's add Solo Cl. & Ob.

Cor's sust.

Sax's sust.

Alto Cl. & Bass'n

Cor's sust.

Sax's sust.

Bases

Bass Cl. & Bases

5 Cl's *fp*  
 1st Trb.  
 Cor's sust. *fp*  
 Trb's & Bar.  
 Cor's sust. *f*

*f*  
 Cl's  
 Cor's sust. *fp*  
 Trb's & Bar.  
 Trb's & Bar. *f*  
 Cor's sust. *f*  
*cresc.*

Picc. & Bb Cl's  
*f*  
 Sax's etc. 8va Bassa  
 6 Fl. Cl's  
 Cor's 8va  
 Horns & Trb's  
 Bar. *pp*  
 Bases & Timp.

Picc. & Bb Cl's  
*ff*  
 Fl. Cl's  
 Bass'n  
 Cor's  
 Horns  
 Trb's  
 Bar. *pp*  
 Bases & Timp.

Conductor

Picc., Fl. & Eb Cl. Bar. *p*

*ff* Cor's (Trb's 8va Bassa)

Cl's

Cl's & Horns *ff*

Horns sust. *pp*

Picc., Fl. & Eb Cl. Bar. *p*

Cor's (Trb's 8va Bassa)

Picc. & Fl. 8va (in 3 octaves)

Cl's

Cl's & Horns *ff*

Horns sust. *pp*

*ff* Trb's sust.

Picc., Fl. & Eb Cl. 8va

Cor's

Cl's

Horns 8va Bassa

Trb's & Bar.

S.Cl. *ffp* also 8va Bassa (Sax's)

Cl's

Cor's *ffp*

Horns

8

Picc., Fl. & Eb Cl. *ffp*

S.Cl. *ffp* (Sax's 8va Bassa)

Cor's *ff*

Cl's

Cl's

Cor's & Trb's *ffp*

Cor's

Horns 8va Bassa *ff*

Trb's & Bar.

Trb's & Bar. *ffs*



Bass'n *p* Cor's *fp*  
 Sax's *p* Trb's *fp*  
 Trb's, Bar. & Bases *ff* one Bass *fp*  
 Bass'n *fp*  
 one Bass *fp*

Ob. *fp* Bass'n *p* 9 Sax's *p*  
 Trb's Bass *p*

Horns *fp* Ob. *p* 1st Horn *pp*  
 Cl's *fp* Bass'n *fp* *dim.* *pp* Sax's, Alto & Bass Cl's  
 Bass *fp* Bass'n *fp* Basses *pp* Timp.

Bass'n *pp* Sax's etc. *pp* Wood *pp* Wood *pp*  
*pp* *morendo* Timp. *pp* *pp*  
 Bases

*poco rit.* *molto* *ff* *p*  
*attacca*

4. SOLVEJG'S SONG

Andante (♩ = 72)

Solo B♭ Cl. Wood

*p* *mf* *p* Bass'n *pp* Wood *pp*

one Bass

Cl's Solo Cor. (1)

*mf* Horns *p* (Wood sust.)

4th Horn & Bar.

Wood

*p* *pp* *cresc.* *f* (Wood sust.)

Wood

2

*poco rit.* *a tempo* *ben ten.* *cresc.* *a tempo* *f* *add Bar. & Horns*

Cl's & Bass'n *poco rit.* *cresc.* *f*

Allegretto tranquillamente (♩ = 120)

Ob.

*p* *pp* (Soft and the 16ths not too short) Fl. & Solo B♭ Cl. *pp*

Cl's Sax's & Bass'n Bass'n

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The tempo is not explicitly marked for this system.

Second system of musical notation. It includes a vocal line and piano accompaniment. The tempo is marked "Andante". The first part of the system is marked "poco rit." and includes a triplet of eighth notes. The second part of the system is marked "p" and "pp". Instrumental parts for Flute (Fl.), B-flat Clarinets (Bb Cl's), Solo B-flat Clarinet (Solo Bb Cl.), Alto Clarinet (Alto Cl's), and Saxophones (Sax's) are introduced in this system.

Third system of musical notation. It features multiple instrumental parts: B-flat Clarinets (Bb Cl's), Flute and E-flat Clarinet (Fl. & Eb Cl.), Oboe and Soprano Saxophone (Ob. & Sop. Sax.), Saxophones (Sax's), Clarinets (Cl's), Saxophone Sustained (Sax's sust.), Horns, and Trumpets (Trb's). The system is marked with a circled "3" and dynamic markings "f" and "p". The instruction "Horns continue" is present.

Fourth system of musical notation. It features parts for Saxophone Sustained (Sax's sust.), Woodwinds and Saxophones (Wood & Sax's), and Saxophones (Sax's). The system includes dynamic markings "cresc.", "f", and "p".

Conductor

*a tempo*  
*poco rit.* *cresc.* *a tempo* *f*  
 ④ Cl's & Bass'n *poco rit.* *cresc.* *f* add Horns & Bar.

Picc. Fl. *Allto* tranquillamente  
 Eb Cl. Solo Bb Cl. Ob. (Horns 8va & 2 8vas Bassa)  
 Cl's & Bass'n Cl's, Sax's & Bass'n *pp*

*Andante*  
*poco rit.* *p* *pp*  
 Cl's *p* Sax's *pp*

Solo Bb Cl. *mf* Alto & Bass Cl's Bass'n & one Bass Wood & Sax's *pp*