

PEER GYNT Morning

Comp. Edvard Hagerup Grieg
Arr. Akihito Yamaguchi

Allegretto pastorale (♩=60)

1

Flute 1 *p*

Flute 2 *p*

B^b Clarinet 1 *p*

B^b Clarinet 2 *p*

E^b Alto Saxophone

B^b Tenor Saxophone *p* *mf* *pp*

B^b Trumpet 1 *pp*

B^b Trumpet 2 *pp*

Horn in F *p* *pp*

Trombone *pp*

Euphonium *p* *pp*

Tuba *pp*

Timpani

7

Fl. 1

Fl. 2

B^b Cl. 1

B^b Cl. 2

A. Sx.

T. Sx.

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

p

mf

13

Fl. 1

Fl. 2

B^b Cl. 1

B^b Cl. 2

A. Sx.

T. Sx.

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

pp

p

mf

p

19 **A**

Fl. 1 *cresc.* *f*

Fl. 2 *cresc.* *f*

B \flat Cl. 1 *cresc.* *f*

B \flat Cl. 2 *cresc.* *f*

A. Sx. *cresc.* *f*

T. Sx. *cresc.* *f*

B \flat Tpt. 1 *cresc.* *f*

B \flat Tpt. 2 *cresc.* *f*

Hn. *cresc.* *f*

Tbn. *cresc.* *f*

Euph. *f*

Tuba *cresc.* *f*

Timp. *p* *f*



F

rit.

più tranquillo

76

Fl. 1

Fl. 2

B^b Cl. 1

B^b Cl. 2

A. Sx.

T. Sx.

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

The musical score is arranged in a standard orchestral format with ten staves. The key signature is two flats (B-flat major or D-flat minor). The score begins at measure 76. The first staff (Fl. 1) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The second staff (Fl. 2) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The third staff (B^b Cl. 1) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The fourth staff (B^b Cl. 2) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The fifth staff (A. Sx.) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The sixth staff (T. Sx.) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The seventh staff (B^b Tpt. 1) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The eighth staff (B^b Tpt. 2) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The ninth staff (Hn.) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The tenth staff (Tbn.) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The eleventh staff (Euph.) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The twelfth staff (Tuba) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The thirteenth staff (Timp.) has a rest for the first three measures, then enters with a melodic line starting in measure 4, marked *p*. The score includes dynamic markings such as *p*, *cresc. molto*, and *fp*. The tempo marking *più tranquillo* is indicated at the top right. A large watermark 'SAMPLE' is overlaid diagonally across the score.

Score

ペール・ギュント 組曲より II. 「オーゼの死」

PEER GYNT

The Death of Ase

Comp. Edvard Hagerup Grieg
Arr. Akihito Yamaguchi

1 **Andante doloroso** (♩=50)

The score is for a full orchestra, specifically focusing on the woodwind and brass sections. It is in 3/4 time and marked 'Andante doloroso' with a tempo of 50 beats per minute. The key signature has two flats (B-flat and E-flat). The instruments listed are Flute 1, Flute 2, B-flat Clarinet 1, B-flat Clarinet 2, E-flat Alto Saxophone, B-flat Tenor Saxophone, B-flat Trumpet 1, B-flat Trumpet 2, Horn in F, Trombone, Euphonium, and Tuba. The score shows the first four measures of the piece. Dynamics include *pp* (pianissimo) and *p* (piano). A large, diagonal watermark reading 'Sample' is overlaid across the entire score.

16 **B**

Fl. 1
p < *ffz* *f* *ff*

Fl. 2
p < *ffz* *f* *ff*

B \flat Cl. 1
p < *ffz* *f* *ff*

B \flat Cl. 2
f *ff*

A. Sx.
p < *ffz* *f* *ff*

T. Sx.
p < *ffz* *f*

B \flat Tpt. 1
f *ff*

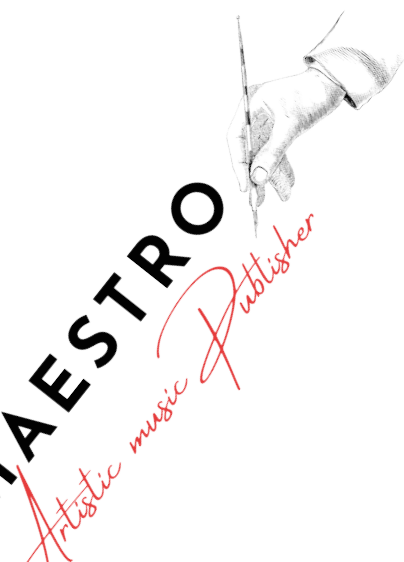
B \flat Tpt. 2
f *ff*

Hn.
f *ff*

Tbn.
f *ff*

Euph.
f *ff*

Tuba
f *ff*



PEER GYNT Anitra's Dance

Comp. Edvard Hagerup Grieg

Arr. Akihito Yamaguchi

Tempo di Mazurka (♩ = 160)

1

Flute 1 *pp*

Flute 2 *pp*

B \flat Clarinet 1 *pp* *p*

B \flat Clarinet 2 *pp*

E \flat Alto Saxophone *p*

B \flat Tenor Saxophone *p*

B \flat Trumpet 1

B \flat Trumpet 2

Horn in F *pp*

Trombone

Euphonium *p*

Tuba *p*

Triangle (Opt.) *p*

Xylophone (Opt.)

Fl. 1

Fl. 2

B^b Cl. 1

B^b Cl. 2

A. Sx.

T. Sx.

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Euph.

Tuba

(Trgl.)

(Xyl.)

dim.

pp

tr

The musical score is for a 13-measure passage. It features a woodwind section with Flutes 1 and 2, two B-flat Clarinets, Alto and Tenor Saxophones, and a brass section with two B-flat Trumpets, Horns, Trombones, Euphonium, and Tuba. A Trgl. (Triangle) and Xyl. (Xylophone) are also present. The key signature has three flats (B-flat major or D-flat minor). The score includes dynamic markings such as *dim.* (diminuendo) and *pp* (pianissimo). A trill (*tr*) is indicated for the first B-flat Clarinet in the second measure. The notation includes various note values, rests, and articulation marks.



PEER GYNT

In The Hall of the Mountain King

Comp. Edvard Hagerup Grieg

Arr. Akihito Yamaguchi

Alla marcia e molto marcato. (♩ = 138)

1

Flute 1
注1

Flute 2

B♭ Clarinet
注2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone

Euphonium

Tuba

Timpani

Cymbals (Opt.)

Bass Drum

Xylophone (Opt.)

staccato

p
staccato

p

pp

pp

pp

pp

fp

fp

pp

pp

注1：フルート1はピッコロにて演奏しても良い。その場合は記譜より1オクターヴ下の音を演奏する事。

注2：バス・クラリネットの参加が難しい場合はB♭クラリネットでそのパートを演奏しても良い。その際は42～45小節間は記譜より1オクターヴ下の音を演奏する事。

11

Fl. 1

Fl. 2

B^b Cl.

B. Cl.

A. Sx.

T. Sx.

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

(Cym.)

B. Dr.

(Xyl.)

fp

fp

staccato

p

staccato

p

16

Fl. 1

Fl. 2

B^b Cl.

B. Cl.

A. Sx.

T. Sx.

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

(Cym.)

B. Dr.

(Xyl.)

staccato

p

staccato

p

fp

p



84

Fl. 1 *p* *crescendo molto* *fff*

Fl. 2 *p* *crescendo molto* *fff*

B^b Cl. *p* *crescendo molto* *fff*

B. Cl. *p* *crescendo molto* *fff*

A. Sx. *p* *crescendo molto* *fff*

T. Sx. *p* *crescendo molto* *fff*

B^b Tpt. 1 *p* *crescendo molto* *fff*

B^b Tpt. 2 *p* *crescendo molto* *fff*

Hn. *p* *crescendo molto* *fff*

Tbn. *p* *crescendo molto* *fff*

Euph. *p* *crescendo molto* *fff*

Tuba *p* *crescendo molto* *fff*

Timp. *p* *crescendo molto* *fff*

(Cym.) *p* *crescendo molto* *fff*

B. Dr. *p* *crescendo molto* *fff*

(Xyl.) *p* *crescendo molto* *fff*