



# Ioan Dobrinescu

Roumanie, Bucharest

## Peer Gynt - 1st Suite - In the Hall of the Mountain King (op 46 nr 4) Grieg, Edvard

### A propos de l'artiste

Ioan Dobrinescu was born in 1960 and studied the violin at the George Enescu Music High school and then composition at the University of Music in Bucharest, which he graduated in 1986 as head of his class. Among the masters that have marked his artistic path are the late composers and professors Aurel Stroe, Tiberiu Olah, Stefan Niculescu, Alexandru Pascanu, Dan Constantinescu, Anatol Vieru and Constantin Bugeanu.

After a short career in teaching, Ioan Dobrinescu becomes an editor for Actualitatea Muzicala, the magazine of the Romanian Composers and Musicologist Union. From 1991 onward he became editor and later artistic counselor for the Romanian Broadcasting Corporation. He is currently the head of the Evaluation Committee for Musical Recordings.

In tandem with his numerous programs and music shows of all genres, Ioan Dobrinescu has also written as a music critic, presented numerous concerts and written con... (la suite en ligne)

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### A propos de la pièce



**Titre :** Peer Gynt - 1st Suite - In the Hall of the Mountain King  
[op 46 nr 4]

**Compositeur :** Grieg, Edvard

**Arrangeur :** Dobrinescu, Ioan

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**Editeur :** Dobrinescu, Ioan

**Instrumentation :** Choeur de cuivre

**Style :** Romantique

### Ioan Dobrinescu sur [free-scores.com](https://www.free-scores.com)

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# In the Hall of the Mountain King

Edvard Grieg arr. Ioan Dobrinescu

Alla marcia e molto marcato ♩ = 120

**A**

1st Piccolo Trumpet in B $\flat$

2nd Trumpet in B $\flat$

3rd Trumpet in B $\flat$

Flugelhorn

1st Horn in F *con sord.*

2nd Horn in F *con sord.*

1st Trombone

2nd Trombone *con sord. harmon*

3rd Trombone *con sord. harmon*

1st Tuba in F *con sord.* *sempre staccato*

2nd Tuba in B $\flat$  *con sord.* *sempre staccato*

Cymbals

Snare Drum

Bass Drum

*ppp* *pp* *p* *fp* *pp* *pp* *pp* *ppp* *pp*

*sempre staccato* *sempre staccato*

*con sord. straight* *con sord. harmon*

**B**

12

Picc. Tpt. 1

Tpt. 2

Tpt. 3

Flug.

Hn. 1 *senza sord.* *boucheé*

Hn. 2 *senza sord.* *boucheé* **pp** **fp** **pp**

Tbn. 1 **pp** **fp** **p** **fp** *senza sord.* **ppp** *senza sord.* **pp** *sempre staccato*

Tbn. 2 **fp** **ppp** *senza sord.* **fp** **pp**

Tbn. 3 **ppp** *senza sord.* **ppp** *senza sord.* **ppp** *sempre staccato*

Tba. in F 1 *senza sord.* **ppp** *senza sord.* **fp** **ppp** *sempre staccato* **pp** *sempre staccato*

Tba. in Bb 2 **ppp** **pp** **ppp**

Cym.

S. D.

B. D. **pp** **ppp** **ppp**

**C** Più mosso ♩ = 132

23

Picc. Tpt. 1

Tpt. 2

Tpt. 3

Flug.

Hn. 1 *ouvert sempre staccato*  
*p*

Hn. 2 *ouvert*  
*pp* *sempre staccato*  
*p*

Tbn. 1 *pp* *fp* *p*

Tbn. 2 *pp*

Tbn. 3 *pp* *sempre staccato*

Tba. in F 1 *pp* *pp*

Tba. in Bb 2 *pp* *pp*

Cym.

S. D. *pp* *pp*

B. D. *pp* *pp*

D

31

Picc. Tpt. 1

Tpt. 2

Tpt. 3

Flug.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba. in F 1

Tba. in Bb 2

Cym.

S. D.

B. D.

*fp*

*pp*

*mp*

*fp*

*pp*

*mp*

*pp*

*pp*

*mp*

*fp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

E

39

Picc. Tpt. 1

Tpt. 2 *p*

Tpt. 3 *p* *sempre staccato* *mf sempre staccato*

Flug. *p* *mf*

Hn. 1 *mf* *p* 3 3

Hn. 2 *p* 3 3

Tbn. 1 *fp* *p* *sempre staccato* *mf*

Tbn. 2 *mf* *p*

Tbn. 3 *p* *p*

Tba. in F 1 *fp* *(loco)* 3 3 3 3 3 3 3 3 3 3 3 3

Tba. in Bb 2 *p* 3 3 3 3 3 3 3 3 3 3 3 3 *p*

Cym.

S. D. *p* *p*

B. D. *p* *p*

*(ad libitum al 8va bassa)*

*(loco)*



sempre stretto sin al fine ♩ = 152

G

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc. Tpt. 1:** Starts at measure 54 with a dynamic of *f* and a *sempre staccato* articulation. It features a melodic line with frequent quintuplets (marked with a '5' and a slur) and a crescendo leading to a *f* dynamic.
- Tpt. 2:** Plays a rhythmic accompaniment of eighth notes, starting with a dynamic of *f* and moving to *mf* with triplets (marked with a '3' and a slur).
- Tpt. 3:** Similar to Tpt. 2, playing eighth notes with a dynamic of *mp* and triplets.
- Flug.:** Plays a rhythmic accompaniment of eighth notes with a dynamic of *mf* and triplets.
- Hn. 1:** Plays a melodic line with quintuplets, starting with a dynamic of *f* and moving to *mf*.
- Hn. 2:** Plays a melodic line with eighth notes, starting with a dynamic of *f* and moving to *mf*.
- Tbn. 1:** Plays a melodic line with eighth notes, starting with a dynamic of *mf* and moving to *f*.
- Tbn. 2:** Plays a melodic line with eighth notes, starting with a dynamic of *mf*.
- Tbn. 3:** Plays a rhythmic accompaniment of eighth notes with a dynamic of *mf* and triplets.
- Tba. in F 1:** Plays a melodic line with eighth notes, starting with a dynamic of *f* and moving to *mf*.
- Tba. in Bb 2:** Plays a melodic line with eighth notes, starting with a dynamic of *mf*.
- Cym.:** Plays a rhythmic accompaniment of eighth notes, starting with a dynamic of *f* and moving to *mf*.
- S. D.:** Plays a rhythmic accompaniment of eighth notes, starting with a dynamic of *mf* and moving to *f*.
- B. D.:** Plays a rhythmic accompaniment of eighth notes, starting with a dynamic of *f* and moving to *mf*.





66  $\text{♩} = 166$

The score consists of 11 staves. The Piccolo (Picc. Tpt. 1) plays a melodic line with triplets and quintuplets, starting at *mf* and ending at *ff*. The Trumpets (Tpt. 2 and 3) play rhythmic patterns with triplets, starting at *f* and *mp* respectively, and ending at *f*. The Flugelhorn (Flug.) plays a rhythmic pattern with triplets, starting at *mp* and ending at *f*. The Horns (Hn. 1 and 2) play melodic lines with quintuplets, starting at *f* and *mf* respectively, and ending at *mf*. The Trombones (Tbn. 1, 2, and 3) play rhythmic patterns with triplets, starting at *mp* and *mf* respectively, and ending at *ff* and *f*. The Tubas (Tba. in F 1 and Tba. in Bb 2) play rhythmic patterns with triplets, starting at *mf* and ending at *f*. The Cymbals (Cym.) play a rhythmic pattern starting at *f* and ending at *f*. The Snare Drum (S. D.) and Bass Drum (B. D.) play rhythmic patterns starting at *f* and ending at *f*. The score includes various dynamics, articulations, and fingerings throughout.



79

*cresc. molto*

Picc. Tpt. 1 *sf sf sf pp sf*

Tpt. 2 *sf fff sf sf pp sf*

Tpt. 3 *sf fff sf sf pp sf*

Flug. *sf f sf pp sf*

Hn. 1 *sf f ff ff pp ff*

Hn. 2 *sf f sf sf pp sf*

Tbn. 1 *sf f sf sf pp sf*

Tbn. 2 *sf f sf sf pp sf*

Tbn. 3 *ff sf f ff sf ff sf ff pp ff sf*

Tba. in F 1 *ff sf f ff sf ff sf ff pp ff sf*

Tba. in Bb 2 *ff sf f ff sf ff sf ff pp ff sf*

Cym. *secco sf sf pp sf*

S. D. *sf sf pp mf sf*

B. D. *ff ff ff pp ff*