

WEDDING DAY AT TROLDHAUGEN

Edvard Grieg
Arranged by Carrie Lane Gruselle

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

WEDDING DAY AT TROLDHAUGEN

Grieg's Wedding Day at trolldhaugen, originally composed for piano, provides opportunity for study in form and contrast. The rustic A sections frame the pastoral B section, and both exemplify the development of simple motifs and ideas. Other points of study for this engaging and energetic piece include upper position work, intonation, détaché and staccato bowings.

Wedding Day at Troldhaugen

CONDUCTOR SCORE

Duration - 4:50

Edvard Grieg

Arr. by Carrie Lane Gruselle

Tempo di Marcia; un poco vivace (♩ = 112)

Violins I

Violins II

Viola

Cello

String Bass

Measures 1-4 of the score. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Tempo di Marcia; un poco vivace' with a quarter note equal to 112 beats per minute. The score includes dynamics such as *p* (piano) and articulation marks like accents and slurs. The Viola part is marked *div.* (divisi) and the Cello part is also marked *div.* in the first measure.

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

Measures 5-8 of the score. The key signature remains one sharp (F#) and the time signature is 4/4. The score continues with various musical notations including slurs, accents, and dynamic markings. The Viola part is marked *non div.* (non divisi) in measure 7.

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9 10 11 12 13

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp

pizz.

div.

14 15 16 17 18

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp

div.

19 20 21 22 23

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

f

f

f

f

arco

24 25 26 27

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp

pp

pp

pp

pp

f

f

f

28 29 30 31

Vlns. I *f* *pp* *pp*

Vlns. II *pp* *pp*

Vla. *pp* *pp*

Cello *pp* *pp*

Str. Bass *pp* *pp*

32 33 34 35

Vlns. I *cresc.*

Vlns. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

36 37 V 38 39 V V

Vlns. I *più cresc.*

Vlns. II *più cresc.*

Vla. *più cresc.*

Cello *più cresc.*

Str. Bass *più cresc.*

40 V V 41 V V 42 V V 43

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

44 45 V 46 47 V 48

Vlns. I *più f* *poco rit.*

Vlns. II *più f* *poco rit.*

Vla. *più f* *poco rit.*

Cello *più f* *poco rit.*

Str. Bass *più f* *poco rit.*

49 50 51 52

Vlns. I *fff* *a tempo*

Vlns. II *fff* *a tempo*

Vla. *fff* *a tempo*

Cello *fff* *a tempo* *div.*

Str. Bass *fff* *a tempo*

53 54 *div.* 55 56

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

57 **Poco tranquillo** (♩ = 84)

58 59 60 61 62 63

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

cantando

non div.

p

67 *cantando*

Musical score for measures 64-70. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). Measure 67 is marked with a box containing the number 67 and the word *cantando*. The dynamic marking *f* (forte) is present in measures 67, 68, and 69. The Cello and String Bass parts have the word *cantando* written above them in measures 66 and 67. The Cello part has a fingering of 4-2 in measure 67. The String Bass part has fingerings of 4-1-2 in measure 67 and 4-1-4 in measure 70.

75

Musical score for measures 71-77. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature is one sharp (F#). Measure 75 is marked with a box containing the number 75. The dynamic marking *pp* (pianissimo) is present in measures 75, 76, and 77. The Viola, Cello, and String Bass parts have a *V* (breath mark) above them in measure 75. The Cello part has a *pp* marking above it in measure 75. The String Bass part has a *pp* marking above it in measure 75.

83

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp

pp

pp

pp

pp

pp

91 Tempo I

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

p

p

p

92 V 3 93 V V V V 94 V V V V 95 V V V V 96 V V V

Vlns. I *p*

Vlns. II *p*

Vla.

Cello

Str. Bass

97 V V V V 98 V V V V 99 V V V V 100 V V 101

Vlns. I

Vlns. II

Vla.

Cello *div.*

Str. Bass *f*

102 103 104 105

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f *f* *pp* *pp*

106 107 108 109

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp *pp* *pp* *pp*

110 V 111 112 V 113 114 V V

Vlns. I *cresc.* *più cresc.*

Vlns. II *cresc.* *più cresc.*

Vla. *cresc.* *più cresc.*

Cello *cresc.* *più cresc.*

Str. Bass *cresc.* *più cresc.*

115 116 117 118

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

119 120 V 121 V 122 V 123 V

Vlns. I *più f* *poco rit.*

Vlns. II *più f* *poco rit.*

Vla. *più f* *poco rit.*

Cello *più f* *poco rit.*

Str. Bass *più f* *poco rit.*

a tempo

124 125 126 127

Vlns. I *fff* *a tempo*

Vlns. II *fff* *a tempo*

Vla. *fff* *a tempo*

Cello *fff* *a tempo* *div.*

Str. Bass *fff* *a tempo*

128 129 130 131

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

div.

*f*³

132 133 134 135

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

mf

p

136 137 V V 138 139 140 V V

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

141 142 143 144 145 146

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

fff *fff* *fff* *fff* *fff* *fff*