



March of the Dwarfs

Lyric Suite, Op. 54, No. 4

By Edvard Grieg

Arranged by Michael Story (ASCAP)

INSTRUMENTATION

1 Conductor	1 1st B \flat Trumpet	8 1st Violin
1 1st Flute	1 2nd B \flat Trumpet	8 2nd Violin
1 2nd Flute	3 Trombone	5 3rd Violin (Viola T.C.)
2 Oboe	1 Tuba	5 Viola
1 1st B \flat Clarinet	2 Percussion	5 Cello
1 2nd B \flat Clarinet	(Tambourine/Triangle, Suspended Cymbals)	5 String Bass
1 B \flat Bass Clarinet	1 Timpani	
1 E \flat Alto Saxophone	(A-B-E-F#)	
2 Bassoon	1 Piano (Optional)	
4 F Horn		

This brilliant and colorful work is effectively scored for your string or full orchestra. Perfect for concert or contest, this will certainly be a student and audience favorite!

PROGRAM NOTES

Edvard Grieg (1843–1907) was a celebrated Norwegian composer who utilized the folk music of Norway in many of his compositions. One of Grieg's best-known works was his set of 66 pieces for piano called *Lyric Pieces*. Four of these pieces from Book V, Op. 54 were orchestrated by Grieg and conductor Anton Seidl and named *Lyric Suite*. "March of the Dwarfs," the fourth piece of the suite, is a distinctive and colorful work that remains one of Grieg's most recognizable melodies.

NOTES TO THE CONDUCTOR

Edvard Grieg's *March of the Dwarfs* is a brilliant and colorful work set in ABA form. The piece is completely playable by either string or full orchestra.

The A sections rely on a light, somewhat staccato style that should never become too heavy, even in the *forte* passages. Only in the *fortissimo* section (from measures 40–47) should the music ever become heavier and more intense.

Feel free to adjust the tempo up or down, especially in the faster sections, to fit your ensemble.

I hope you find *March of the Dwarfs* to be an exciting musical experience!

—Michael Story

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips

Belwin/Pop String Editor

March of the Dwarfs

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CONDUCTOR SCORE
Duration - 3:10

By Edvard Grieg
Arranged by Michael Story (ASCAP)

Moderately, with strict rhythm (♩ = 104)



Flutes I II

Oboe

B♭ Clarinets I II

Bassoon (B♭ Bass Clarinet)

E♭ Alto Saxophone

F Horn

B♭ Trumpets I II

Trombone

Tuba

Timpani (A-B-E-F#)
p

Percussion (Tambourine/Triangle, Suspended Cymbal)

Piano (optional)
p

Moderately, with strict rhythm (♩ = 104)

Violins I II
mp (arco)

Viola (Violin III)
mp (arco)

Cello
mp pizz.

String Bass
mp pizz.

1 2 3 4 5 6

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

E \flat Alto Sax.

Hn.

Tpts. I II

Tbn.

Tuba

Timp.

Perc.

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

E \flat Alto Sax.

Hn.

Tpts. I II

Tbn.

Tuba

Timp.

Perc.

Pno. (opt.)

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

14 15 16 17 18 19 20

22

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbn.

Tuba

Timp.

Perc.

Pno. (opt.)

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

mp

poco a poco cresc.

Tamb.

mp

poco a poco cresc.

1

poco a poco cresc.

poco a poco cresc.

2 2 3 4

poco a poco cresc.

arco

2 x2 3 4

poco a poco cresc.

arco

-2 4 1 -1

poco a poco cresc.

2 2 3 4 x2 2 1

poco a poco cresc.

22

21 22 23 24 25 26 27

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbn.

Tuba

Timp.

Perc.

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Fls. I II *a2* 40 *ff*

Ob. *ff*

Cls. I II *ff*

Bsn. (B♭ B. Cl.) *ff*

E♭ Alto Sax. *ff*

Hn. *f* *ff*

Tpts. I II *f* *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. *ff*

Pno. (opt.) *ff*

Vlins. I II 40 *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

E \flat Alto Sax.

Hn.

Tpts. I II

Tbn.

Tuba

Timp.

Perc.

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

48

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

E \flat Alto Sax.

Hn.

Tpts. I II

Tbn.

Tuba

Timp.

Perc.

Pno. (opt.)

48

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

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55

Fls. I II *mp*

Ob. *mp*

Cls. I II *mp*

Bsn. (B♭ B. Cl.) *mp*

E♭ Alto Sax. *mp*

Hn.

Tpts. I II

Tbn.

Tuba

Timp. *p*

Perc.

Pno. (opt.) *mp* *p*

55

Vlins. I II *mp*

Vla. (Vln. III) *mp*

Cello *mp* *pizz.*

Str. Bass *mp* *pizz.*

mp 54 55 56 57 58 59 60

64

Slowly (♩ = 76)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbn.

Tuba

Timp.

Perc. Triangle

Pno. (opt.)

mp

64

Slowly (♩ = 76)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

pizz.

arco

arco

arco

x4

x1

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbn.

Tuba

Timp.

Perc.

Pno. (opt.)

Vins. I II

Vla. (Vln. III)

Cello

Str. Bass

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbn.

Tuba

Timp.

Perc.

Pno. (opt.)

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

D.S. % al Coda

Coda

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

E \flat Alto Sax.

Hn.

Tpts. I II

Tbn.

Tuba

Timp. *p*

Perc.

Pno. (opt.) *p*

Vlins. I II *mp*

Vla. (Vln. III)

Cello *pizz.* *mp*

Str. Bass *pizz.* *mp*

Fls. I II *sfz*

Ob. *sfz*

Cls. I II *sfz*

Bsn. (B \flat B. Cl.) *sfz*

E \flat Alto Sax. *sfz*

Hn. *sfz*

Tpts. I II *sfz*

Tbn. *sfz*

Tuba *sfz*

Timp. *sfz*

Perc. *choke*

Pno. (opt.) *sfz*

Vlins. I II *sfz* *pizz.* *arco*

Vla. (Vln. III) *sfz* *pizz.* *arco*

Cello *sfz* *arco div.*

Str. Bass *sfz* *arco*

