

Edvard Grieg

(1843 – 1907)

Morgenstemning

Peer Gynt Suite Opus 46 No.1

Arranged for Niibori Guitar Orchestra

by

Andrew Forrest

*In the event of a public performance, please include
the arranger's name on the programme.*

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Allegretto pastorale

Alots *pp dolce* <>

Guitar 1 *p dolce*

Guitar 2 *pp dolce*

Bass(N) *pp dolce* <>

Contrabass *pp*

Alt 7 <>

Gtr 1 <>

Gtr 2 <>

Bass(N) *mf* > *p* <> <> *mf*

Cb

13

Alt

Gtr 1 *p*

Gtr 2

Bass(N) *p* *mf* *pp*

Cb *pp*

A

19

Alt *cresc.* *mf*

Gtr 1 *cresc.* *mf*

Gtr 2 *cresc.* *mp*

Bass(N) *cresc.* *mp*

Cb *cresc.* *mp*

<img alt="Musical score for Morgenstemning by Edvard Grieg, page 3. The score includes parts for Alt, Gtr 1, Gtr 2, Bass(N), and Cb. Measure 13 starts with a rest for Alt, followed by Gtr 1, Gtr 2, Bass(N), and Cb. A dynamic 'p' is marked for Gtr 1. Measure 19 begins with a crescendo for Alt, followed by Gtr 1, Gtr 2, Bass(N), and Cb. Dynamics 'mf' and 'mp' are marked for Gtr 1, Gtr 2, and Bass(N) respectively. Measure 19 concludes with a dynamic 'pp' for Bass(N). Measure 20 starts with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 21-22 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 23 shows a dynamic 'mf' for Gtr 1 and 'mp' for Bass(N). Measure 24 concludes with a dynamic 'pp' for Bass(N). Measure 25 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 26-27 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 28 concludes with a dynamic 'pp' for Bass(N). Measure 29 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 30-31 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 32 concludes with a dynamic 'pp' for Bass(N). Measure 33 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 34-35 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 36 concludes with a dynamic 'pp' for Bass(N). Measure 37 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 38-39 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 40 concludes with a dynamic 'pp' for Bass(N). Measure 41 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 42-43 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 44 concludes with a dynamic 'pp' for Bass(N). Measure 45 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 46-47 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 48 concludes with a dynamic 'pp' for Bass(N). Measure 49 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 50-51 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 52 concludes with a dynamic 'pp' for Bass(N). Measure 53 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 54-55 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 56 concludes with a dynamic 'pp' for Bass(N). Measure 57 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 58-59 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 60 concludes with a dynamic 'pp' for Bass(N). Measure 61 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 62-63 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 64 concludes with a dynamic 'pp' for Bass(N). Measure 65 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 66-67 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 68 concludes with a dynamic 'pp' for Bass(N). Measure 69 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 70-71 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 72 concludes with a dynamic 'pp' for Bass(N). Measure 73 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 74-75 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 76 concludes with a dynamic 'pp' for Bass(N). Measure 77 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 78-79 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 80 concludes with a dynamic 'pp' for Bass(N). Measure 81 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 82-83 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 84 concludes with a dynamic 'pp' for Bass(N). Measure 85 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 86-87 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 88 concludes with a dynamic 'pp' for Bass(N). Measure 89 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 90-91 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 92 concludes with a dynamic 'pp' for Bass(N). Measure 93 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 94-95 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 96 concludes with a dynamic 'pp' for Bass(N). Measure 97 begins with a dynamic 'pp' for Bass(N), followed by Gtr 1, Gtr 2, Bass(N), and Cb. Measures 98-99 show a continuation of the rhythmic patterns with dynamics 'mf' and 'mp'. Measure 100 concludes with a dynamic 'pp' for Bass(N).</p>

26

Alt *più f* **B** ***ff*** *dim.*

Gtr 1 *più f* ***ff*** *dim.*

Gtr 2 *più f* ***ff*** *dim.*

Bass(N) *più f* ***ff*** *dim.*

Cb *più f* ***ff***

31

Alt ***f*** ***f***

Gtr 1 ***p*** *cresc.* ***f*** ***p*** < ***f*** ***p*** <

Gtr 2 ***pp*** *>* *cresc.* ***f*** ***pp*** < ***f*** ***pp*** <

Bass(N) ***pp*** *cresc.* ***f*** ***p*** ***f*** ***pp***

Cb ***pp*** *cresc.* ***f*** ***pp*** ***f*** ***pp***

36

Alt *p* cresc. molto **C** *ff* dim.

Gtr 1 *p* *mf* *ff* dim.

Gtr 2 *p* *mf* *f* dim.

Bass(N) *p* *mf* *f* *mf* dim.

Cb *p* *mf* *f*

40

Alt - - *f* = *f* *p*

Gtr 1 *p* *f* *p* *f* *p*

Gtr 2 *p* *ff* *p* *f* *p*

Bass(N) *p* *f* *p* *f* *p*

Cb *pp* *f* *p*

D

45

Alt Gtr 1 Gtr 2 Bass(N) Cb

cresc. molto ***ff*** *dim.* ***p*** *tranquillo*

49

Alt Gtr 1 Gtr 2 Bass(N) Cb

dim. ***pp***

dim. ***pp***

p *dim.* ***pp***

p *dim.* ***mf*** *sehr hervortretend*

pp

53

E

Alt Gtr 1 Gtr 2 Bass(N) Cb

pp

pp

mf cantabile

pp

57

Alt Gtr 1 Gtr 2 Bass(N) Cb

pp

mp

pp

62

Alt Gtr 1 Gtr 2 Bass(N) Cb

p tranquillo

pp tranquillo

pp tranquillo

dim.

dim.

dim.

dim.

75

F

rit . . . più tranquillo

p

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

81

poco rit

pp

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

Altos

Morgenstemning

Arranged for guitar ensemble
by Andrew Forrest

Peer Gynt Suite Opus 46 No.1

Edvard Grieg
(1843 – 1907)

Allegretto pastorale

The musical score consists of eight staves of music for Altos, arranged for guitar ensemble. The sections include:

- Staff 1 (Measures 1-8): Key signature V, 6/8 time, dynamic pp dolce. Measure 4 has a fermata. Measures 8-9 transition to staff 2.
- Staff 2 (Measures 9-17): Key signature IV, 4/4 time. Measures 14-15 have fermatas. Measures 17-18 transition to staff 3.
- Staff 3 (Measures 18-23): Key signature VII, 4/4 time. Dynamics cresc. and mf. Measures 22-23 transition to staff 4.
- Staff 4 (Measures 24-28): Key signature V, 4/4 time. Dynamics ff and dim. Measures 27-28 transition to staff 5.
- Staff 5 (Measures 29-32): Key signature VII, 2/4 time. Dynamics f, f, p, and cresc. molto. Measures 31-32 transition to staff 6.
- Staff 6 (Measures 33-37): Key signature IV, 2/4 time. Dynamics ff and dim. Measures 36-37 transition to staff 7.
- Staff 7 (Measures 38-41): Key signature $\frac{1}{2}$ CIV, 2/4 time. Measures 40-41 have fermatas.
- Staff 8 (Measures 42-45): Key signature I, 2/4 time. Measures 43-44 have fermatas.

Section A is marked with a box around measures 18-23. Section B is marked with a box around measures 24-28. Section C is marked with a box around measures 33-37.

42 II
f *f* *p* *cresc. molto*

D CVI
ff *dim.* *p tranquillo*

49 CVI
dim. *pp*

52 CVI
pp

E CV
pp

59 CV
p tranquillo

64 2
p tranquillo

F rit più tranquillo
dim. *p*

80 2
poco rit *pp*

Guitar 1

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The sheet music for Guitar 1 consists of ten staves of musical notation. Staff 1 starts with a dynamic **p dolce**. Staff 2 includes a dynamic **p**. Staff 3 features a section labeled **A**. Staff 4 includes a dynamic **cresc.** and a dynamic **mf**. Staff 5 includes a dynamic **più f**. Staff 6 includes dynamics **CIX**, **ff**, and **dim.**. Staff 7 includes dynamics **CVII**, **p**, **cresc.**, **f**, **p <**, **f**, **p <**, and **p**. Staff 8 includes dynamics **CXI**, **ff**, and **dim.**. Staff 9 includes dynamics **CVIII**, **CI**, and **p**. Staff 10 includes dynamics **CI**, **CVIII**, and **p**.

D

ff dim. **p tranquillo**

49

dim. **pp**

52

CVIII

55

E

CVII

pp

58

62

3

II

p tranquillo

70

F

dim.

78

rit . più tranquillo

cresc. molto **pp**

poco rit

Guitar 2

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by Andrew Forrest

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Allegretto pastorale

pp dolce

Musical score for page 9, section CIV. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '4'). The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The music features eighth-note patterns with various rests and dynamic markings like 'p.' (pianissimo). Measure numbers 9 and 10 are present above the staves. A large bracket under the first six measures spans from the beginning of measure 9 to the end of measure 10. Measures 11 through 14 are grouped by another bracket. The section concludes with a final bracket covering measures 15 through 18.

Musical score for section A, measures 1-10. The key signature is one sharp (F#). Measure 1: Treble clef, B-flat dynamic. Measure 2: Dotted half note. Measure 3: Crescendo (cresc.) instruction. Measures 4-5: Two measures of eighth-note patterns. Measure 6: Dynamic mp. Measures 7-8: Measures of eighth-note patterns. Measure 9: Measure of eighth-note patterns. Measure 10: Measure of eighth-note patterns.

Morgenstemming - Guitar 2

42

D

49

I

54

E

61

$\frac{1}{2}$ CVII

pp tranquillo

69

dim.

75

F

rit - **cresc. molto** **pp** **p** **fp**

più tranquillo

82

poco rit

dim. **pp**

Bass(N)

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Allegretto pastorale

pp dolce

mf > p << mf p <

mf > pp cresc. mp << ff

più f ff dim.

pp cresc. f p ff f

mf dim. f p ff f

D

legato

ff

p dim. **mf sehr hervortretend**

E

pp **mf cantabile**

58

mp **pp tranquillo**

65

<>

71

dim.

F

76

rit . . . **più tranquillo**
nat.

p **cresc. molto** **pp** **p**

82

poco rit

dim. **pp**

Contrabass

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Allegretto pastorale

4

3

A

B

C

D

E

F

2

58

69

78

rit - -

più tranquillo

nat.

3

poco rit

cresc. molto

pp

dim.

pizz.

p