

Corni in Fa

Peer Gynt

Henrik Ibsen - Theatermusik

Erster Akt

1. Vorspiel

Allegro con brio

Edvard Grieg

Cor1/2 *f* *p* **2** *p* **Corno 4**

Cor3/4 *f* *p* **2** *p*

11 C1/2 *f* **2**

C3/4 *f* **2**

23 **A** C1/2 *pp* *cresc. molto* *f* *ff* **2**

C3/4 *pp* *cresc. molto* *f* *ff* **2**

32 **Poco andante** *fp* **9** **9**

+ **Corno 1 (chiuso)**

47

C1/2
Clar. 1

C3/4

p

B Un poco allegro

53

17

(Vla. Solo)

Clar. 1

Poco andante

74

Vivace

18

C Poco Andante

2

Ob. 1

97

a 2

C1/2

p *ff*

f

Corno 3

C3/4

p *pp*

Allegro con brio

105

C1/2

3

G.P.

D

C3/4

3

115

C1/2

3

C3/4

3

a 2

126

C1/2

p

Corno 4

C3/4

p

134

C1/2

cresc. (poco a poco)

più cresc.

f

C3/4

143

E

C1/2

pp

cresc. molto

f

ff

C3/4

154

C1/2

2 3 4 4

C3/4

2 3 4 4

163

a 2

C1/2

pp

4

C3/4

4

4

171 *a 2* F

C1/2 *pp* *f* *ff*

C3/4

183 *a 2*

C1/2 *f* *ff*

C3/4 *p* *p(p)* *cresc.* *a 2*

192

C1/2

C3/4

199 8

C1/2 *f* *pù f* *fff*

C3/4 8

2. Norwegischer Brautzug im Vorüberziehen Vor der "Hochzeit auf Hægstad" zu spielen.

Alla marcia

mf

ten.

ten.

7

ten.

ten.

simile

Corno 3

1 2 3 4

pp

dim.

13

pp

5 6 7

A

19

25

B

mp

ten.

ten.

5 4

f

ten.

ten.

5 4

mp

ten.

ten.

5 4

f

ten.

ten.

5 4

4

C

Corno 1

41

C1 *f* *pp*

C2 *f* *f*

C3 *f* *ff*

C4 *pp*

D

49

C1 *pp* *dim.*

C2 *fz* *fz* *p* *fz*

C3 Corno 3 *pp* 1 2 3 4

C4

E

59

C1 *mf* *f* *ff* *ffz* *ff*

C2 *f* *ff*

C3 *ffz* *ff*

C4 *mf* *f* *ff*

70 Corno 1/2

C1/2 *ff sempre*

C3 *ff sempre*

C4

77 **F** *a 2* *ff*

C1/2

C3

C4

83 Corno 2 *ff* Corno 3/4

C1/2

C3/4

90 **C**

C1/2

C3/4

V.S.

1

96

C1/2

ff

C3/4



103

[H]

C1/2

Corno 2

mf

pp

C3

Corno 3

p

C4

Corno 4

mf

pp



112

C1/2

dim.

pp

pp dim.

2

C3

2

C4

p dim.

2



120

C1/2

ppp

pppp

4

Vi. 1 pizz.

4

C3/4

3. Halling und Springtanz

a.) Halling

Hinter der Bühne, mehrmals wiederholen bis zum Ende der Szene

Dann zum zweiten mahl mehrmahls wiederhoolen bis zum Ende der nächsten Szene

Allegretto

Vi. Solo

Musical notation for the first system of 'Halling'. It is in 2/4 time and marked 'Allegretto'. The first measure is a whole rest. The second measure contains a melodic phrase. The third measure is a whole rest. The fourth measure contains a melodic phrase. The fifth measure is a whole rest. The sixth measure contains a melodic phrase. The seventh measure is a whole rest. The eighth measure contains a melodic phrase. The ninth measure is a whole rest. The tenth measure contains a melodic phrase. The eleventh measure is a whole rest. The twelfth measure contains a melodic phrase. The thirteenth measure is a whole rest. The fourteenth measure contains a melodic phrase. The number '14' is written above the fourteenth measure. The text 'Vi. Solo' appears above the first and tenth measures.

Musical notation for the second system of 'Halling'. It starts at measure 19. The first measure is a whole rest. The second measure contains a melodic phrase. The third measure is a whole rest. The fourth measure contains a melodic phrase. The fifth measure is a whole rest. The sixth measure contains a melodic phrase. The seventh measure is a whole rest. The eighth measure contains a melodic phrase. The ninth measure is a whole rest. The tenth measure contains a melodic phrase. The eleventh measure is a whole rest. The twelfth measure contains a melodic phrase. The thirteenth measure is a whole rest. The fourteenth measure contains a melodic phrase. The fifteenth measure is a whole rest. The sixteenth measure contains a melodic phrase. The seventeenth measure is a whole rest. The eighteenth measure contains a melodic phrase. The nineteenth measure is a whole rest. The twentieth measure contains a melodic phrase. The number '6' is written above the second and eighth measures. The text 'Vi. solo' appears above the fourth and sixteenth measures.

b.) Springtanz

Wiederholen bis der Tanz zu Ende ist

Allegro moderato

Vi. Solo

Musical notation for the first system of 'Springtanz'. It is in 3/4 time and marked 'Allegro moderato'. The first measure is a whole rest. The second measure contains a melodic phrase. The third measure is a whole rest. The fourth measure contains a melodic phrase. The fifth measure is a whole rest. The sixth measure contains a melodic phrase. The seventh measure is a whole rest. The eighth measure contains a melodic phrase. The ninth measure is a whole rest. The tenth measure contains a melodic phrase. The eleventh measure is a whole rest. The twelfth measure contains a melodic phrase. The thirteenth measure is a whole rest. The fourteenth measure contains a melodic phrase. The fifteenth measure is a whole rest. The sixteenth measure contains a melodic phrase. The seventeenth measure is a whole rest. The eighteenth measure contains a melodic phrase. The nineteenth measure is a whole rest. The twentieth measure contains a melodic phrase. The number '20' is written above the twentieth measure. The text 'Vi. Solo' appears above the first and sixteenth measures.

Musical notation for the second system of 'Springtanz'. It starts at measure 27. The first measure is a whole rest. The second measure contains a melodic phrase. The third measure is a whole rest. The fourth measure contains a melodic phrase. The fifth measure is a whole rest. The sixth measure contains a melodic phrase. The seventh measure is a whole rest. The eighth measure contains a melodic phrase. The ninth measure is a whole rest. The tenth measure contains a melodic phrase. The eleventh measure is a whole rest. The twelfth measure contains a melodic phrase. The thirteenth measure is a whole rest. The fourteenth measure contains a melodic phrase. The fifteenth measure is a whole rest. The sixteenth measure contains a melodic phrase. The seventeenth measure is a whole rest. The eighteenth measure contains a melodic phrase. The nineteenth measure is a whole rest. The twentieth measure contains a melodic phrase. The number '12' is written above the twelfth measure. The number '14' is written above the fourteenth measure. The text 'Vi. solo' appears above the fourth and sixteenth measures. The number '3' is written below the eighth and tenth measures.

Musical notation for the third system of 'Springtanz'. It starts at measure 55. The first measure is a whole rest. The second measure contains a melodic phrase. The third measure is a whole rest. The fourth measure contains a melodic phrase. The fifth measure is a whole rest. The sixth measure contains a melodic phrase. The seventh measure is a whole rest. The eighth measure contains a melodic phrase. The ninth measure is a whole rest. The tenth measure contains a melodic phrase. The eleventh measure is a whole rest. The twelfth measure contains a melodic phrase. The thirteenth measure is a whole rest. The fourteenth measure contains a melodic phrase. The fifteenth measure is a whole rest. The sixteenth measure contains a melodic phrase. The seventeenth measure is a whole rest. The eighteenth measure contains a melodic phrase. The nineteenth measure is a whole rest. The twentieth measure contains a melodic phrase. The text 'Vi. Solo' appears above the first measure.

Zweiter Akt

4. Vorspiel

(Der Brautraub. Ingrid's Klage)

Edvard Grieg

Allegro furioso **Andante**

C1/2 *ff* *p*

C3/4 *p* *mf*

Trbe in fa 3

Allegro furioso **Andante doloroso**

C1/2 *ff* *p*

C3/4 *p* *mf*

Trbe in fa 3

15 10 Vi. 2 Vi. 4

C1/2 *p* *mf*

35 **A**

C1/2 *p* *f* *p* *mf*

C3/4 *p* *mf*

44

C1/2 *p* *mf*

C3/4 *p* *mf*

49 B

C1/2

C3/4

cresc. molto ***ff***

p

55

C1/2

C3/4

p

62 C Allegro furioso

C1/2

C3/4

ff

dim. ***pp***

70 Andante Allegro furioso ♩ = 135

C1/2

C3/4

Trbe in fa

3 ***p*** ***ff***

77 Andante

C1/2

C3/4

Trbe in fa

3 ***p*** **V.S.**

5. Szene mit den Saeterinnen Gesang und Melodrama

Allegretto maracato

C1/2 *ff*

C3/4



Molto meno Allegro

C1/2 *ff* *ffp* *ffp*

C3/4



Poco più Allegro

poco ritard.

C1/2 *fp* *fp* *fp* *fp* *f*

Corno 1 Corno 2



A A tempo, vivo

poco rit.

(a tempo)

poco rit.

B a tempo

C1/2 *ff* *ff* **9**

C3/4 **9**



Fl. *f* **9**

39 C

C1/2

C3/4

ff

46

Allegro vivace

C1/2

C3/4

ff (Peer Gynt) *ff*

55

C1/2

C3/4

fp *fp* *p* *cresc.* *fz* *fp* *fp*

67

C1/2

C3/4

p *cresc.* *f*

77 D

C1/2

C3/4

ff

4

90

C1/2

ff *sempre ff*

E

2

C3/4



97

C1/2

2 **2** **3** **4** **5**

C3/4

2 **2** **3** **4** **5**



Tempo I

110

C1/2

2 **3** **4**

C3/4

2 **3** **4**



117

C1/2

2 **ff** *(Peer Gynt)*

C3/4

2 **ff** *(Peer Gynt)*



Quasi Presto

125

pesante

C1/2

ff *(Peer Gynt)* *(Peer Gynt)* *(Peer Gynt)* **ff**

C3/4

132 *a4* Schalltrichter auf

fff

140 *a 4* Schalltrichter auf bis zum Schluß

fff

152 *a 2*

fff

160

165

fff

6. Schluß der Szene mit der Grüngekleideten

Corno 3/4 - tacet

Presto

C1/2

ff *f* *dim.*

C1/2

p

Fag./Vc./Cb. G.P. /Vc./Cb.

7. In der Halle des Bergkönigs
Einleitung zur sechsten Szene (mit Chor)

C1/2

pp Fag. *fp* *fp*

10 *fp* *fp* *fp*

26 **A** *p*

C3/4

stretto poco a poco

32 *cresc. poco a poco*

C1/2

cresc. *f*

C3/4

44 *più f*

C3/4

8. Tanz der Bergkönigstochter

Allegretto alla burla

Corno 1/2

Fl.

pp

9

Fl.

C1/2

16

A

Fl.

C1/2

mp

24

Fl.

C1/2

31

B

Fl.

C1/2

cresc.

f

C3/4

f

40

Fl.

C1/2

C3/4

48

C

Fl.

C1/2

C3/4

Presto (Doppio movimento)

56

1 2 3 4

C1/2

C3/4

65

D

stretto

3

3

p cresc.

C1/2

C3/4

74

a tempo

4

4

fz

ff

C1/2

C3/4

9a. Peer Gynt von Trollen gejagt (Melodrama)

Presto

C1/2

C3/4

7

1 2 3 4 5 6

fz (*Peer Gynt*) *p*

16

A

2 3 4 5 6

fz (*Peer Gynt*) *p*

B

fz (*Hoftroll*)

25

2 3 4 5 6

p

fz (*Peer Gynt*)

33

2 3 4 5 6

p

C

fz (*Hoftroll*)

45

3 4 3 4

f (*Peer Gynt*) *f* (*Peer Gynt*)

3 4 3 4

63 D

C1/2 *f* (Peer Gynt) *f* (Peer Gynt)

C3/4

81 Corno 1/3

mf *fff*

Corno 2/4

93

2 3 4 5 6

108

2 3 4 5 6

(Peer Gynt)

122 Corno 1/2

pp *molto*

C1/2

C3/4

138 E

C1/2 *fff*

C3/4

1 2 3 4 5 6 7 8

148 F

C1/2 *dim.* *p* *V.S.*

C3/4

3+1

159

C1/2

ff

3 2

C3/4

3 2

p *cresc. molto*

174

C1/2

ffz

2 3 4 5 6 7

C3/4

2 3 4 5 6 7

182

C1/2

rit. molto
a 2

fff *p* *attacca*

3

C3/4

a 2

3

9b. Szene mit dem Krummen
(Melodrama mit Chor)

*gestopfte Töne immer mit
höchster Kraft ansetzen*

Andante

C1/2

2

a 2 sempre

ffp *(Peer Gynt)* *(Stimme)* *ffp* *(Stimme)* *ffp* *(Stimme)*

C3/4

2

a 2 sempre

10

C1/2

ff (Stimme) *ffp* (Stimme) *ffp* (Stimme) *ff* (Stimme)

C3/4

Allegro

18

C1/2

ffp (Stimme) *ff*

C3/4

27

C1/2

ff (Peer Gynt) *ff* (Stimme)

C3/4

34

A

stretto sempre

C1/2

ff (Peer Gynt)

C3/4

41

Andante rit.

C1/2

ff *pp*

C3/4

Dritter Akt
10. Vorspiel
(Tief im Innern des Nadelwaldes)

Largo

First system of the musical score for '10. Vorspiel'. It consists of two staves: C1/2 (top) and C3/4 (bottom). The music is in common time (C) and features a tempo marking of 'Largo'. The dynamics are marked 'pp dolce'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'pp'. There are also some performance instructions like '<math>f < > </math>' and 'pp'.

Second system of the musical score for '10. Vorspiel'. It consists of two staves: C1/2 (top) and C3/4 (bottom). The music is in common time (C) and features a tempo marking of 'Largo'. The dynamics are marked 'pp dolce'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'pp'. There are also some performance instructions like '<math>f < > </math>' and 'pp'.

11. Solvejgs Lied

Andante

Corni 3/4 - tacet

First system of the musical score for '11. Solvejgs Lied'. It consists of two staves: C1/2 (top) and C3/4 (bottom). The music is in common time (C) and features a tempo marking of 'Andante'. The dynamics are marked 'p'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p'. There are also some performance instructions like 'p' and 'f'. A box labeled 'A' is present above the second staff.

Allegretto tranquillamente

Andante (Tempo I)

25 **10** Vi. I

39 **3** **3** **2** **B**

Allegretto tranquillamente

51 *poco rit.* **a tempo** *a 2* **f** **pp** **Corno 1** 1 2 3

59 4 5 6 7 8 9 10

poco rit. **Andante (Tempo I)**

66 **6**

12. Åses Tod

Corni - tacet

Andante doloroso

Vi. I **14** **8** **A** Vi. I

27 **14** Vi. I

Vierter Akt

13. Vorspiel

(Morgenstimmung)

Allegretto pastorale

C1 **2** Corno 1 **6**

p

13 **4** **A**

C1/2

C3/4 **4** Fl. I Ob. 1 *f*

23 **B**

C1/2 *più f* *ff*

C3/4

32 **C**

C1/2 **2** *f* *f* *p cresc.* *f* *ff*

C3/4 **2**

42 **D** tranquillo

C1/2 *f* *f* *p cresc. molto* *f* *ff* *dim.*

C3/4

Corno 3 Solo
sehr hervortretend

50 C3 *mf*

E

55 C1/2 *pp*

55 C3/4 Corno 3

62 C1/2 *pp* Solo

62 C3/4 *pp*

70 C1/2 *dim.* G.P.

70 C3/4 *dim.*

F

77 C1/2 *rit.* più tranquillo

77 C3/4 Corno 3 *p* *fp* *fp*

83 Corno 1 *poco rit.*

83 C1/2 *dim.* *pp*

83 C3/4 *pp*

14. Dieb und Hehler

(Gesangsszene für 2 Baßstimmen)

Presto

Corno 1/2

C1/2

8

pp

21

A

fp

2

4

4

C3/4

2

+

4

4

fp

39

C1/2

4

C

C3/4

a 2

4

1 2 3

pp

pp

50

C1/2

4 5 6 7 8 9 10 11 12

Corno 4

C3/4

63

D

2

G.P.

4

fp

C1/2

2

4

C3/4

75 *poco rit.* **a tempo**

C1/2 *pp* 2 2 2

C3/4 *fp* 2 2 2

E Corno 3/4

87 *pp* 6

15. Arabischer Tanz
(Zeit eines Araberhäuptlings)

Allegretto Vivace

10 FL/Ob. *f*

C1/2

C3/4

A

15 *ff*

C1/2

C3/4

B

21 *pp* *ff* **V.S.**

C1/2 2 2 2

C3/4 2 2 2

30

2

C1/2

30

2

C

pp

f

C3/4

C1/2

37

f

C3/4

C1/2

41

D

7

C3/4

7

C1/2

53

poco rit.

E

a tempo

6

Vi. I

Vi. I

C1/2

64

F

pp

C3/4

pp

68

C1/2

C3/4

f *f*

p *p*



74

C1/2

7 9 4

Vi. I

poco rit. *a tempo*

(Tri)



97

C1/2

Fl./Ob.

f

C3/4

I



103

C1/2

ff *pp*

C3/4

2



110

C1/2

ff *pp* V.S.

C3/4

2

2

119

C1/2

C3/4

f

f

124

C1/2

C3/4

f

2 3 4

2 3 4

130

K

C1/2

C3/4

ff

2 3 4

2 3 4

136

L

C1/2

C3/4

8

8

16. Anitras Tanz
Corni - tacet

3

Vi. I

11

4 6

1. 2.

16

Vi. I

35 **A** **2** **7**
 Vi. I

49 **B** **14** **2** **12** **C**
poco rit. **a tempo**
 Vi. I

79 **4** **1.** **2.**
 Vi. I Vc./Cb Vi. I

17. Peer Gynts Serenade
 Corni 3/4 - tacet

Poco Andante **Allegretto**
 C1/2 **4** **4** **6**
 Fl.

ritard. **Allegro**
 C1/2 **f**

rit. **Tempo I**
 C1/2 **3** **6**
f

rit. **a tempo** **tranquillo e dolce** *ten. poco a poco.*
 C1/2 **11** **Fag. I**

Allegro molto
 C1/2 **f**

C1/2 **fz**

9

C1/2

C3/4

f

f

4

2

4

2

21

C1/2

C3/4

p *cresc.*

ff

a 2

a 2

A

2

2

2

2

29

C1/2

C3/4

p

f

p

34

C1/2

C3/4

dim.

3

3

40

Corno 1

C1

pp

3

48

C1

8

VIDE

8

61

C1/2

p *cresc.*

C3/4

p



(&

65

C1/2

p *cresc.* *ff*

B *a 2*

C3/4

a 2



71

C1/2

p *cresc.* *f* *p*

a 2

C3/4

ff



76

C1/2

dim.

6

C3/4

6

85 *Corni a 4*

85 *f* *f*

95 *f*

101 *f* *cresc.*

107 *fff* *p* *pp* 2

115 *fff*

119 *pp*

122 *ff*

128

133 D *a 2*

C1/2 *a 2* *ff* *a 2*

C3/4 *a 2*

138 *ffp* *a 2*

C1/2 *ffp* *a 2*

C3/4 *ffp* *a 2*

144 *ffp*

C1/2 *ffp*

C3/4 *ffp*

151 E *Corno 1/2 a 2* *p* **4**

C1/2 *p* **4**

159 *(Corno 1/2)* *dim.* **4**

C1/2 *(Corno 1/2)* *dim.* **4**

167 F *(a 2)* *pp* **2** **7**

Corno 3 **2** **7**

pp *Corno 4* **2** **7**

C1/2 *(a 2)* *pp* **2** **7**

C3 *Corno 3* **2** **7**

C4 *pp* *Corno 4* **2** **7**

20. Solveigs Gesang in der Hütte

Orch. - tacet

Andante

Solo

Solo

21. Nachtszene Melodrama mit Chor

Adagio

Un poco Allegro

pp < >

Corno 4

rit.

(Corno 4)

(Peer Gynt)

Andante

Corno 1

fp

(Peer Gynt)

fp

(Peer Gynt)

(Peer Gynt)

(Peer Gynt)

fp >

fp >

3

3

Corno 1

A Poco più animato

33

C1/2

pp
(Peer Gynt)

fp > *fp* > *f* >

C3/4

39

C1/2

f > *f* > *f* *a.2* *ff* (Peer Gynt)

C3/4

B Poco più animato

44

C1/2

fp > *fp* > *fp* >

C3/4

54

C1/2

fp > *f* > *f* > *f* > *f* *a.2* *ff* (Peer Gynt)

C3/4

C

Poco più animato

60

C1/2

fp > *fp* >

C3/4

4

69

C1/2

fp > *fp* > *p* *f* > *f* > *f* > *f*

C3/4

a₂

75

C1/2

ff (*Peer Gynt*) *f* > *p* *f* > *p*

C3/4

D **3**

Poco più animato

85

C1/2

fp > *p* *fp* > *f* > *p* *f* > *f* >

C3/4

a₂

Allegro agitato e stretto

91

C1/2

f *ff* (*Peer Gynt*) *fp* > *f* >

C3/4

a₂

97

C1/2

p *f* > *f* > *f* *ff* *f* > *p* *f* > *f* >

C3/4

a₂

102 *a 2* *ritard.*

C1/2 *f* *ff* *f > p* *f >* *f >* *f*

C3/4

Andante

107 *fff* *(Peer Gynt)* *Corno 4* *pp*

C1/2

C3/4

Adagio rit. **Allegro (Tempo I)**

117 *(Corno 4)* *pp*

C4

128

C1/2

C3/4 *(Corno 4)*

22. Gesang der Kirchgänger
Orch. - tacet
con Pianoforte

Langsam

Coro

7

23. Solveigs Wiegenlied

Corni - tacet

Lento

A

8 6 9

Vi. I

26

B poco animato tranquillo

Vi. I

33

poco animato tranquillo

C

Vi. I

Vi. I

45

D molto tranquillo rit. a tempo, ma tranquillo

Vi. I

50

Vi. I