

In the Hall of the Mountain King

arrangement for guitar duo

Edvard Grieg
(1843-1907)

Andante

Musical notation for measures 1-4. The piece is in 4/4 time and begins with a piano (*p*) dynamic. The melody is characterized by a series of eighth-note triplets in the right hand, with a corresponding accompaniment in the left hand. The key signature has one sharp (F#).

Musical notation for measures 5-8. Measure 5 is marked with a *mp* dynamic. The right hand continues with eighth-note triplets, while the left hand features a series of chords. A Roman numeral *VII* is indicated above the first measure of this system. The notation includes detailed fingering for both hands.

Musical notation for measures 9-12. Measure 9 is marked with a *mf* dynamic. The right hand continues with eighth-note triplets. The left hand accompaniment includes chords and a chromatic line. A fingering change is indicated with $\frac{5}{6} \text{ClI} \rightarrow \frac{5}{6} \text{Cl}$ above the staff.

Musical notation for measures 13-16. Measure 13 is marked with a *mf* dynamic. The right hand continues with eighth-note triplets. The left hand accompaniment includes chords and a chromatic line. A fingering change is indicated with $\frac{5}{6} \text{ClI} \rightarrow \frac{5}{6} \text{Cl}$ above the staff. The piece concludes with a *rit.* (ritardando) marking above the final measure.

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Andante

Am B B \flat Am C

The first system of the musical score is for measures 1-4. It features two staves of music in 4/4 time, both starting with a piano (*p*) dynamic. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Chord symbols are placed above the staves: Am, B, B \flat , Am, and C. Below each staff are guitar tablature lines with fret numbers (0-3) and string indicators (T, A, B).

5 E VII E E E

The second system of the musical score is for measures 5-8. It features two staves of music in 4/4 time, both starting with a mezzo-piano (*mp*) dynamic. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. Chord symbols are placed above the staves: E VII, E, E, and E. Below each staff are guitar tablature lines with fret numbers (0-10) and string indicators (T, A, B).

2
9

Am B Bb Am C

mf

T 0-1-3-1-0

A 2-4-3-3

B 0-2-1

T 0-1-3-1-0-5

A 3-0-1-0-3

B 0-3-3

$\frac{5}{6}$ CII \rightarrow $\frac{5}{6}$ CI

T 0-1-3-1-0

A 2-4-3-3

B 0-2-1

T 0-1-3-1-0

A 2-4-3-3

B 0-3-3

13

Am B Bb Am *rit.* E7 Am

mf

T 0-1-3-1-0

A 2-4-3-3

B 0-2-1

T 0-1-3-1-0-5

A 4-0-4-7-5

B 0-0

$\frac{5}{6}$ CII \rightarrow $\frac{5}{6}$ CI

T 0-1-3-1-0

A 2-4-3-3

B 0-2-1

T 0-1-3-1-0

A 2-4-3-3

B 0-3-3

Practice Tip Sheet

The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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