

Edvard Grieg
Anitra's Dance
from *Peer Gynt Suite No. 1*

arranged for percussion ensemble by Brian Blume



Anitra's Dance arranged by Brian Blume
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Program Notes

Written by Norwegian composer Edvard Grieg, *Peer Gynt* is the incidental music to Henrik Ibsen's 1867 play of the same name. Grieg later extracted eight movements to create two four-movement suites. **Anitra's Dance** is from the first of these two suites, followed by the better-known movement, *In the Hall of the Mountain King*.

Anitra's Dance was originally scored for strings and triangle, and much of the piece calls for pizzicato playing in the strings. The percussive nature of the pizzicato articulations transfers rather seamlessly to the idiom of percussion ensemble. In this arrangement the form, key, harmony, and style of the piece remain unchanged. However, I took some liberties in orchestration, texture, and timbre by adding several unpitched percussion instruments to expand the timbral palette and by enhancing segments of melodic material with arpeggiated harmonies and rapid scalar passages (primarily in the marimba voice).

— Brian Blume

Performance Notes

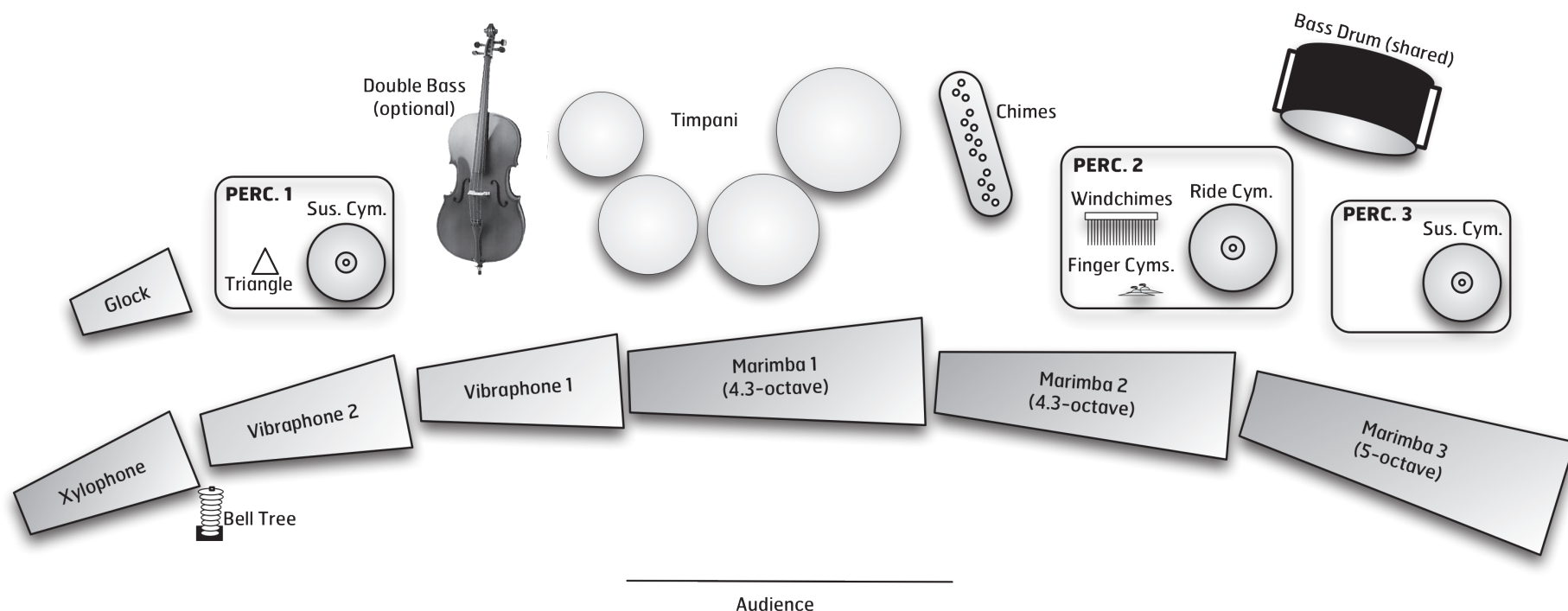
- The double bass part is optional. It is to be played pizzicato throughout.
- Suggested stick/mallet choices are indicated at the beginning of each player's part in italics.
- The "swizzle stick" indicated in the Percussion 3 part should have felt or soft yarn on one end and a wood tip on the other end.
- Vibraphone pedaling is indicated by slur markings and staccato and tenuto articulations. All notes under a single slur will be played under one pedal. Staccato notes should be played with very little pedal, which is then lifted quickly after the note is struck. Tenuto notes should be played full value with pedal down for as long as the note value indicates. If no markings are present, assume pedal down for the full value of the note.
- With the exception of letter B, the vibraphone parts may be played with 2 mallets, but players may find it easier to perform the entire piece using 4 mallets.
- Percussion 2 and Percussion 3 will share the concert bass drum.
- Marimbas 1 and 2 require 4.3-octave marimbas, while Marimba 3 requires a 5.0-octave marimba.

Players and Instrumentation

Anitra's Dance requires **12-13 players** with the following instrumentation:

1. **Glockenspiel**
2. **Xylophone** (plus bell tree)
3. **Chimes**
4. **Vibraphone 1**
5. **Vibraphone 2**
6. **Marimba 1** - 4.3-octave (low A)
7. **Marimba 2** - 4.3-octave (low A)
8. **Marimba 3** - 5.0-octave (low C)
9. **Timpani** - 4 drums
10. **Double bass** (optional)
11. **Percussion 1** - triangle, suspended cymbal
12. **Percussion 2** - windchimes, bass drum (shared), ride cymbal, finger cymbals
13. **Percussion 3** - sus. cymbal, bass drum (shared)

Suggested Setup



Level: Med-Advanced
Approx. playing time: 3'15"

Anitra's Dance

from *Peer Gynt Suite No. 1*

Edvard Grieg
arr. Brian Blume

Tempo di Mazurka (♩ = 160-180)

A

Glockenspiel (brass) *mp* *pp* *mp*

Xylophone (♯ Bell Tree) *mp* *p*

Chimes *p* (med. hard cord) *p*

Vibraphone 1 *p* (med. hard cord) *p* *mp* *p* *p* *mp*

Vibraphone 2 *p* *p* *mp* *p* *p* *mp*

Marimba 1 (med. hard yarn) *mp* *mp*

Marimba 2 (med. yarn) *p* *mp* *p* *mp*

Marimba 3 (med. soft yarn) *p* *mp* *p*

Timpani (4) tuning: A-B-E-F# (med. felt) *p* *mp* *p*

Double Bass (Opt.) *pizz. sempre* *p* *mp* *p*

Percussion 1 (Triangle, Sus. Cym.) triangle *p* *p*

Percussion 2 (Windchimes, BD, Ride Cym., Finger Cyms.) windchimes *mp*

Percussion 3 (Sus. Cym., BD) sus. cym. (swizzle stick) *p* *mp*

Sample
Image

[illegible]

Sample Image

52 **D**

Score for **Anitra's Dance – arr. Blume**, page 5. The score is for a 12-piece ensemble. The instruments are: G (Glockenspiel), X (Xylophone), Ch (Chimes), VI (Violin I), V2 (Violin II), M1 (Music I), M2 (Music II), M3 (Music III), T (Trumpet), DB (Drum Bass), PI (Percussion I), P2 (Percussion II), and P3 (Percussion III). The score is in 3/4 time and features a variety of dynamics and articulations. The G part starts with a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The X part has a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The Ch part has a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The VI part has a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The V2 part has a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The M1 part has a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The M2 part has a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The M3 part has a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The T part has a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The DB part has a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The PI part has a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The P2 part has a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The P3 part has a melody in measures 52-54, then has a rest in measure 55, and continues in measure 56. The score includes dynamics such as p, mp, mf, f, and ff, and articulations such as accents, slurs, and triplets. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 3/4.

Sample
Image

Sample Image

79

G

X

Ch

VI

V2

M1

M2

M3

T

DB

PI

P2

P3

(w/ tip of stick)

mf

mp

fp

p

f

pp

1.

2.

Sample
Image