



# Bernard Dewagtere

France, SIN LE NOBLE

## Retour de Peer Gynt (Peer Gynt - Suite No 2, op. 55) Grieg, Edvard

### A propos de l'artiste

Docteur en musicologie, chef d'orchestre et compositeur.  
Compositions et arrangements de toutes époques, dans tous les styles ou genres musicaux et pour n'importe quelles formations instrumentales ou vocales.

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### A propos de la pièce



**Titre :** Retour de Peer Gynt  
[Peer Gynt - Suite No 2, op. 55]  
**Compositeur :** Grieg, Edvard  
**Arrangeur :** Dewagtere, Bernard  
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**Instrumentation :** Basson, Piano  
**Style :** Romantique  
**Commentaire :** Suite n° 1, op. 46 (1888) 1. Au matin 2. La mort d'Åse  
3. Danse d'Anitra 4. Dans l'ancre du roi de la montagne . Suite n° 2 (1891) 1. Lamentations d'Ingrid  
2. Danse arabe 3. Retour de Peer Gynt 4. Chanson de Solveig

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# Peer Gynt's Homecoming - Retour de Peer Gynt

Peer Gynt - Suite No 2, op. 55

Edvard Grieg (1891)

Transc. : Bernard Dewagtere

Allegro agitato ♩ = 126

Bassoon

Piano

*f* *f* *p*

*fp* *fp* *p*

Detailed description: This system contains the first six measures of the piece. The Bassoon part (top staff) begins with a dynamic of *f* and features a melodic line with accents and slurs. The Piano part (middle and bottom staves) provides harmonic support with chords and a steady bass line. Dynamics for the piano range from *fp* to *p*.

7

Pno

*f* *f* *p*

*fp* *fp* *p*

Detailed description: This system contains measures 7 through 13. The piano part continues with similar textures. The Bassoon part (top staff) is also present, showing dynamics of *f* and *p*. Measure numbers 7, 10, and 13 are indicated at the start of their respective staves.

14

Pno

*f* *p*

*fp* *p*

Detailed description: This system contains measures 14 through 20. The piano part continues with similar textures. The Bassoon part (top staff) is also present, showing dynamics of *f* and *p*. Measure numbers 14, 17, and 20 are indicated at the start of their respective staves.

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21 A

**Measures 21-27:** The vocal line begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and then a mezzo-forte (*fz*) section. The piano accompaniment starts with a fortissimo (*fp*) dynamic, then moves to piano (*p*), and ends with fortissimo (*fp*). A crescendo (*cresc.*) is indicated in the piano part.

**Measures 28-33:** The vocal line features a forte (*f*) dynamic followed by piano (*p*). The piano accompaniment starts with piano (*p*), then fortissimo (*fp*), and ends with piano (*p*). Dynamics include piano (*p*), crescendo (*cresc.*), fortissimo (*fp*), and diminuendo (*dim.*).

**Measures 34-39:** The vocal line continues with piano (*p*). The piano accompaniment features a piano (*p*) dynamic and a piano-piano (*pp*) section. Dynamics include piano (*p*) and diminuendo (*dim.*).

**Measures 40-45:** The vocal line features piano (*p*). The piano accompaniment features a piano (*p*) dynamic. Dynamics include piano (*p*).

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47

Pno

*mp*

*p*

54

Pno

*mf*

*p*

60

**B**

Pno

*p* *cresc.*

*p* *cresc.*

67

Pno

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

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4  
73

Musical score for measures 73-77. The bass line starts with a rest, then plays a series of chords with accents and dynamics *p* and *dim.*. The piano accompaniment features a melody in the right hand with accents and dynamics *mf*, *p*, and *dim.*, and a bass line with chords and accents.

C

78

Musical score for measures 78-82. The bass line features a melodic line with accents and dynamics *<fp*. The piano accompaniment has a melody in the right hand with accents and dynamics *fp*, and a bass line with chords and dynamics *fp*.

83

Musical score for measures 83-87. The bass line has a melodic line with accents and dynamics *<fp*. The piano accompaniment features a melody in the right hand with accents and dynamics *fp*, and a bass line with chords and dynamics *fp*.

88

Musical score for measures 88-92. The bass line has a melodic line with accents and dynamics *<fp*. The piano accompaniment features a melody in the right hand with accents and dynamics *fp*, and a bass line with chords and dynamics *fp*.

Peer Gynt's Homecoming - Retour de Peer Gynt

This musical score is for the piano accompaniment of the piece "Peer Gynt's Homecoming - Retour de Peer Gynt". It consists of four systems of music, each with a bass staff and a grand staff (treble and bass staves). The key signature is B-flat major (two flats), and the time signature is 3/4. The score includes various dynamic markings such as *f*, *fp*, *fz*, *ff*, *p*, and *pp*, along with articulation marks like accents and slurs. Measure numbers 93, 98, 104, and 108 are clearly marked at the beginning of their respective systems. A circled 'D' is present above the bass staff in measure 104. The piece concludes with a fermata over the final notes in measure 108.

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6  
113

Pno

113

118

Pno

124

Pno

130

Pno

The musical score is arranged in four systems, each with two staves. The first system (measures 113-117) shows a piano introduction with a *ff* dynamic in the bass and a *p* dynamic in the treble. The second system (measures 118-123) features a *pp* dynamic in the bass and a *ppp* dynamic in the treble, with a *ff* dynamic appearing in the final measure. The third system (measures 124-129) includes a *fz* dynamic in the bass and a *ff* dynamic in the treble. The fourth system (measures 130-134) starts with a box 'E' above the first measure and features a *ff* dynamic in both staves.

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136

Pno

*ffp*

*ffp*

*ffz*

142

Pno

*fz*

*ff*

*ffp*

148

Pno

*fz*

*p*

*ffz*

**F**

154

Pno

*p*

*fp*

*dim.*

7

Detailed description: This is a piano accompaniment score for the piece 'Peer Gynt's Homecoming - Retour de Peer Gynt'. The score is divided into four systems, each with a bass line and a grand staff (treble and bass clefs). The first system starts at measure 136 and ends at measure 141. The second system starts at measure 142 and ends at measure 147. The third system starts at measure 148 and ends at measure 153. The fourth system starts at measure 154 and ends at measure 160. The score includes various dynamic markings such as *ffp*, *ffz*, *fz*, *ff*, *p*, and *dim.*. There are also articulation marks like accents and slurs. A box containing the letter 'F' is placed above the bass line at measure 148. The page number '7' is located in the top right corner.



Peer Gynt's Homecoming - Retour de Peer Gynt

8  
160

160

Pno

*p*

*fp*

*dim.*

Detailed description: This system covers measures 160 to 165. The piano part features a complex texture with sixteenth-note runs in the right hand and block chords in the left hand. Dynamic markings include *p* at the end of measure 160, *fp* at the start of measure 164, and *dim.* in measure 165.

166

166

Pno

*pp*

*morendo*

Detailed description: This system covers measures 166 to 172. The piano part continues with rhythmic patterns. Dynamic markings include *pp* in measure 166 and *morendo* in measure 171.

173

173

Pno

*pp*

*pp*

Detailed description: This system covers measures 173 to 181. The piano part features a steady eighth-note accompaniment in the left hand and sparse chords in the right hand. Dynamic markings include *pp* in measure 173 and *pp* in measure 177.

182

182

Pno

*rit - - - tar - - - dan - - - do*

*molto*

*f*

*p*

Detailed description: This system covers measures 182 to 187. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings include *molto* in measure 182, *f* in measure 185, and *p* in measure 186. The tempo marking *rit - - - tar - - - dan - - - do* spans measures 182 to 187.