

Level
4+

THE MICHAEL R. KELLER
HANDBELL SERIES

HOPE Publishing
Company

Since 1892

In the Hall of the Mountain King

Arranged for 3-5 octaves by
Michael R. Keller

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ARRANGER'S NOTE

Directors familiar with this work know that its enormous impact is created by adding instruments and increasing the tempo of the piece until it reaches its climax. Thus gradually increasing the tempo and dynamic level are vital to an exciting performance of this arrangement.

The arranger has gradually thickened the texture throughout, which will help increase the dynamic level of the work. The only remaining consideration, then, is tempo.

The tempo chosen will be determined by the ability of the choir and the acoustical environment in which it performs. For that reason an arbitrary metronome setting is not very useful. What follows are suggestions for both the initial tempo and where and how much it may be increased.

Measure Number	Possible Tempo Range
1 — 32	84 — 92
33	96 — 116
41	108 — 132
49	120 — 144
57	132 — 152
65	144 — 176
73	160 — 192

The work is highly repetitive and uses eighth note motion throughout, so achieving a fast tempo should not be very difficult. It is suggested that directors have their choirs memorize the first measure of each succeeding section, and rehearse the tempo changes in the following or a similar manner:

Measures

31 — 34
39 — 42
47 — 50
55 — 58
63 — 66
71 — 74

In The Hall Of The Mountain King

from PEER GYNT SUITE NO. 1

Handbells used: 3 octaves (35 bells);
4 octaves (43 bells);
5 octaves (56 bells)

- optional

Four octave choirs will not ring the B $\flat$ 3, D $\flat$ 7, F7, F $\sharp$ /G $\flat$ 7 and G7.

EDVARD GRIEG

Arranged by MICHAEL R. KELLER (ASCAP)

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1 $\text{♩} = 92$

2

3

Mallet *p*

simile

4

5 Mallet *p*

6

7

simile

pp

8

9

10

p

simile

*3 octave choirs omit notes in (); 4 octave choirs omit notes in []; 5 octave choirs play all notes.

****Mallet Roll** – similar in technique to a drum roll. Place bell on padded table and sound it by rapidly and repeatedly striking it with mallets, one mallet in each hand. The hands alternate in striking the bell.

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MEASURES 11-26

MEASURES 11-13: *p* (piano), accents (>)

MEASURES 14-16: *pp* (pianissimo), accents (>)

MEASURES 17-19: *mp* (mezzo-piano), accents (>)

MEASURES 20-22: *mp* (mezzo-piano), accents (>), [continue accents as before]

MEASURES 23-24: *p* (piano), accents (>)

MEASURES 25-26: *R* (ritardando), accents (+)

27 28 29 30

mp *p*

Mallet *p*

31 32 33 34

mf *mp*

****piu allegro*

***simile*

35 36 37 38

mp

39 40 41 42

f *mf* *mf*

piu allegro

*If someone is assigned to ring B♭6 and C7, she or he may also be given the D♭6 and G♭6, and their octaves, if necessary. The tempi at the end of the work will make it virtually impossible for the people normally assigned those bells to get the flats and ring in a musical manner.

**Meas. 33-64: treble clef stems down and all notes in bass clef mallet on the table; treble clef stems up ring.

***Refer to "Arranger's Note" on p. 2.

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Measures 43-45: Treble and bass staves. Treble staff has notes with accidentals. Bass staff has whole notes and rests.

Measures 46-48: Treble and bass staves. Treble staff has notes with accidentals. Bass staff has whole notes and rests.

cresc.
piu allegro — vivo
*
Measures 49-51: Treble and bass staves. Treble staff starts with *ff* and *f*. Bass staff starts with *f*. Treble staff has notes with accidentals. Bass staff has whole notes and rests.

Measures 52-55: Treble and bass staves. Treble staff has notes with accidentals. Bass staff has whole notes and rests.

*Meas. 49-56: five octave choirs double top note an octave higher.

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7

piu allegro
* *f*

56 57 58 59

mf

60 61 62 63

piu allegro
** *ff*

64 65 66 67

f R

68 69 70 71

*Meas. 57-64: Three octave choirs play lower octave only.

**Meas. 65-72: Five octave choirs double top note an octave higher.

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piu allegro

The musical score consists of four systems of staves. The first system (measures 72-75) includes dynamics *ff*, *RT*, and *mf*. The second system (measures 76-79) includes *ff*, *RT*, and *mp*. The third system (measures 80-83) includes *ff*, *RT*, *mf*, and *cresc.*. The fourth system (measures 84-87) includes *molto*, *ff*, *mf*, *Sk*, *senza ritard.*, *cresc.*, *f*, and *ff*. Performance instructions include **RT*, ****, *****, and *[optional mallet roll with bell suspended.]*.

*Not too dry.

**Mart C4; mallet C3.

*** In measures 76 and 80, do not ring the B6 on the last half of the second beat if the D7 is available.

*In The Hall Of The Mountain King**[optional mallet roll
with bell suspended.]*

Price Code: G

