

# In the Hall of the Mountain King

Edvard Grieg  
(1843-1907)

**Andante**

Musical notation for the first system, measures 1-4. The piece is in 4/4 time and begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes with various fingerings indicated by numbers 0-4.

Musical notation for the second system, measures 5-8. The piece continues with a mezzo-piano (*mp*) dynamic. This system features a complex melodic line with many triplets and a bass line consisting of sustained chords. A Roman numeral 'VII' is placed above the staff at the beginning of the system.

Musical notation for the third system, measures 9-12. The piece continues with a mezzo-forte (*mf*) dynamic. The melodic line is highly rhythmic with many triplets, and the bass line features chords with various fingerings.

Musical notation for the fourth system, measures 13-16. The piece continues with a mezzo-forte (*mf*) dynamic. The melodic line includes a *rit.* (ritardando) marking. The system concludes with a final chord and a fermata.

# In the Hall of the Mountain King

Edvard Grieg  
(1843-1907)

**Andante**

Am B B $\flat$  Am C

*p*

T  
A  
B

0 2 3 0 2 3 2 1 2 1 0 0 0 2 3 0 2 3 2 2 0 2 3 2 0

E VII E E E

*mp*

T  
A  
B

7 9 10 7 7 8 9 8 7 7 9 7 9 10 9 7 8 9 8 7

0 0 0 0

Am B B $\flat$  Am C

*mf*

T  
A  
B

2 0 1 3 1 0 4 4 3 3 3 2 0 1 3 1 0 5 3 0 1 0 3 0 0 0 3 3

Am B B $\flat$  Am *rit.* E7 Am

*rit.*

T  
A  
B

2 0 1 3 0 1 0 4 4 4 3 3 3 2 0 1 3 1 0 5 4 0 4 7 5 0 0 0 0

## 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, pausing when needed (no mistakes, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

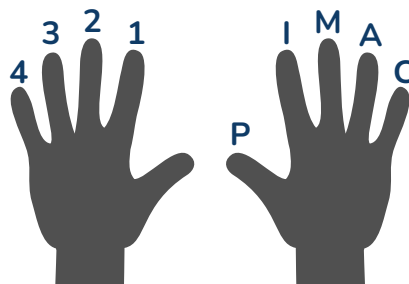
## Musical Expression Starting Points

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

## Tips for Good Practice

1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

## Fingering Notations



## Hello!



Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

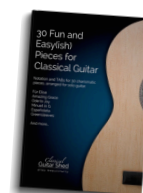
As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,  
Allen Mathews

A handwritten signature in blue ink that reads "Allen Mathews".



If you liked this, [click here](#) to check out our book of other fun pieces!