



The Holberg Suite

Mvt. II Sarabande and Mvt. III Gavotte

By Edvard Grieg

Arranged by Victor López (ASCAP)

INSTRUMENTATION

1 Conductor
1 1st Flute
1 2nd Flute
2 Oboe
1 1st B♭ Clarinet
1 2nd B♭ Clarinet
1 B♭ Bass Clarinet
2 Bassoon
2 1st F Horn
2 2nd F Horn

1 1st B♭ Trumpet
1 2nd B♭ Trumpet
1 3rd B♭ Trumpet
1 1st Trombone
1 2nd Trombone
1 3rd Trombone
1 Tuba
1 Timpani (G,D)
1 Percussion
(Suspended Cymbal)

1 Piano
8 1st Violin
8 2nd Violin
5 Viola
5 Cello
5 String Bass

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With string parts as close to the original as possible, this full orchestra arrangement is a gem! It may be performed by string or full orchestra, and—for ultimate flexibility—each movement can be performed alone.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Rhulius
Belwin/Pop String Editor

PROGRAM NOTES

Edvard Grieg was one of several Scandinavian composers who were commissioned to write a commemorative piece for the bicentennial celebration of the birth of the "Molière of the North," the Norwegian writer Ludvig Baron Holberg (1684–1754). Grieg called his set of short piano pieces *From Holberg's Time* and gave his first performance of the piano work in Bergen, Norway in December 1884. The following year he transcribed the work for string orchestra, which is how it is known today. The work is based on the musical style of Holberg's time, employing the Baroque forms of prelude, sarabande, gavotte, air, and rigaudon—all French dances—with the exception of the standard introductory prelude. Grieg then gave the pieces his own magical touch, making them fresh with strong romantic feelings.

The second movement from the suite, "Sarabande," is a stately processional dance in triple meter popular in the French court and throughout Europe in the 17th–18th century. It is said to be of Spanish or Central American origin, where it began as a vigorous dance, set to lively music and castanets for a double line of couples. Apparently, the dance became popular in the Spanish colonies before moving back across the Atlantic to Spain. At first considered improper, it was forbidden in Spain in 1583. In the early 17th century, it was modified to its slow, dignified court version in France and Italy. The slow sarabande, usually with an accented dotted note on the second beat, became a standard movement of the Baroque suite.

In the "Gavotte," notice that the distinctive rhythmic feature of the 18th-century French court gavotte is that phrases begin in the middle of the measure; that is, in either $\frac{4}{4}$ or $\frac{2}{2}$ time, the phrases begin on the third quarter note of the measure, creating a half-measure upbeat.

NOTES TO THE CONDUCTOR

Careful attention has been paid to maintain the original intentions of the composer in this piece. Minimal accommodations were made to provide a more educationally sound experience for the players. The piano part included in this arrangement has been written for support, used when only strings are performing the work. In the "Gavotte," notice that the distinctive rhythmic feature of the 18th-century French court gavotte is that phrases begin in the middle of the measure; that is, in either $\frac{4}{4}$ or $\frac{2}{2}$ time, the phrases begin on the third quarter note of the measure, creating a half-measure upbeat.



CONDUCTOR SCORE

Total Duration - 7:00

Sarabande Duration - 3:30

Gavotte Duration - 3:30

The Holberg Suite

Mvt. II Sarabande and Mvt. III Gavotte

By Edvard Grieg
Arranged by Victor López (ASCAP)**II. Sarabande**

Andante ($\text{♩} = 58$)

Violins

Viola

Cello

String Bass

Tune: (G-D)

Andante ($\text{♩} = 58$)

1 2 3 4 5



9 Un poco mosso

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Fls. I: cresc. *mf* *p*
Fls. II: cresc. *mf* *p*
Ob.: cresc. *mf*
Cls. I: cresc. *mf*
Cls. II: cresc. *mf*
B. Cl. cresc. *mf* *p*
Bsn. cresc. *mf* *p*
Hns. cresc. *mf* *p*
Tpts. I: cresc. *mf* *p*
Tpts. II: cresc. *mf* *p*
Tpts. III: cresc. *mf* *p*
Tbns. I: cresc. *mf* *p*
Tbns. II: cresc. *mf* *p*
Tbns. III: cresc. *mf* *p*
Tuba cresc. *mf* *p*
Timp.
Perc.
Pno. cresc. *mf* *p*
Vlns. I: cresc. *f* *v* *f* *p*
Vlns. II: cresc. *f* *v* *f* *p*
Vla. cresc. *f* *v* *p* *arco*
Cello cresc. *f* *v* *p* *Play pizz.*
Str. Bass cresc. *f* *v* *p*

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Legal

Fls.

Ob.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Timp.

Perc.

Pno.

Vlns.

Vla.

Cello

Str. Bass

11

12

13

14

15

Fls.
Ob.
Cls.
B. Cl.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Timp.
Perc.
Pno.
Vlns.
Vla.
Cello
Str. Bass

16 17 18 19 20 21

ritenuto poco a poco

25 Tempo 1

Fls. I *p* cresc. *mf* *f*
 Fls. II *p* cresc. *mf* *f*
 Ob. I *p* cresc. *mf* *f*
 Cls. I *p* cresc. *mf* *f*
 Cls. II *p* cresc. *mf* *f*
 B. Cl. I *p* cresc. *mf* *f*
 Bsn. I *p* cresc. *mf* *f*
 Hns. I *p* cresc. *mf* *f*
 Hns. II *p* cresc. *mf* *f*
 Tpts. I - *mf* *f*
 Tpts. II - *mf* *f*
 Tpts. III - *mf* *f*
 Tbns. I *p* cresc. *mf* *f*
 Tbns. II *p* cresc. *mf* *f*
 Tbns. III *p* cresc. *mf* *f*
 Tuba - *mf* *f*
 Timp. - *p* cresc. *mf* *f*
 Perc. - *p* *f*
 Pno. *p* cresc. *f* *ff*

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ritenuto poco a poco

25 Tempo 1

Vlns. I *p* cresc. *f* *ff*
 Vlns. II *p* cresc. *f* *ff*
 Vla. I *p* cresc. *f* *ff*
 Cello I *mp* cresc. *f* *ff*
 Str. Bass I - arco *f* *ff*

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Fls. I

Fls. II

Ob. I

Ob. II

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Tim.

Perc.

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp

cresc. molto

mf

>p

pp

cresc. molto

mf

>p

pp

cresc. molto

mf

>p

pp

cresc. molto

mf

p

pp

cresc. molto

f

p

cresc. molto

f

p

pp

cresc. molto

f

p

pp

cresc. molto

sul D

f

>p

pp

cresc. molto

f

>p

28

29

30

31

32

III. Gavotte

Gavotte Duration - 3:30

By Edvard Grieg
Arranged by Victor López (ASCAP)

Allegretto ($\text{♩} = 76$)

Allegretto ($\text{♩} = 76$)

Flutes

Oboe

B♭ Clarinets

B♭ Bass Clarinet

Bassoon

Horns in F

B♭ Trumpets

Trombones

Tuba

Piano

Violins

Viola

Cello

String Bass

1 2 3 4 5 6

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Fls.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Pno.

Vlns.

Vla.

Cello

Str. Bass

[10]

[10]

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Fls. I
Fls. II
Ob.
Cl.
Cl.
B. Cl.
Bsn.
Bsn. Solo
Hns. I
Hns. II
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

14 15 16 17 18 19 20

25

Fls.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Pno.

Vlns.

Vla.

Cello

Str. Bass

21

22

23

24

25

26

27

Fls.

Ob.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Pno.

Vlns.

Vla.

Cello

Str. Bass

mf

pp

fpp

mf

pp

fpp

mf

pp

fpp

mf

pp

fpp

mf

pp

Play >

mf

pp

(Bsn.)

Play mf

mf

pp

non div.

div.

pp

pizz.

pp

28 f

29

30

31

32

33

34

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Fls.

Ob.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Pno.

Vlns.

Vla.

Cello

Str. Bass

36

ritardando

Fine

36

ritardando

Fine

37

38

39

40

41

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**Musette
poco più mosso**

A musical score for orchestra and piano. The score consists of two systems of music. The top system, starting at measure 42, includes parts for Flutes (I & II), Oboes, Clarinets (I & II), Bassoon, Horns (I & II), Trombones (I-III), Tuba, and Piano. The bottom system, starting at measure 43, includes parts for Violins (I & II), Violas, Cello, and Double Bass. The music is in common time, with a key signature of one sharp. Dynamics such as *p*, *pp*, and *v* are indicated throughout. The piano part features sustained notes and eighth-note patterns. The strings provide harmonic support with sustained notes and rhythmic patterns like eighth-note chords.

**Musette
poco più mosso**

A continuation of the musical score from the previous system. The top system (measures 43-47) continues with the same instrumentation: Flutes (I & II), Oboes, Clarinets (I & II), Bassoon, Horns (I & II), Trombones (I-III), Tuba, and Piano. The piano part maintains its eighth-note patterns and sustained notes. The bottom system (measures 43-47) continues with Violins (I & II), Violas, Cello, and Double Bass. The strings play sustained notes and eighth-note chords. Measure 45 includes a dynamic marking *div. pizz.* for the Double Bass.

50

Fls. I
Fls. II
Ob. I
Ob. II
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

Flute parts (I & II) play eighth-note patterns. Oboe (Ob.) I and Clarinet (Cls.) I play eighth-note patterns. Bassoon (Bsn.) plays eighth-note patterns. Horn (Hns.) I and Horn (Hns.) II play eighth-note patterns. Trombones (Tbns.) I, II, and III play eighth-note patterns. Tuba plays eighth-note patterns. Piano (Pno.) plays eighth-note chords. Violin (Vlns.) I and Violin (Vlns.) II play eighth-note patterns. Cello (Cello) and Double Bass (Str. Bass) play eighth-note patterns.

Measure 48: Flute I, Clarinet I, Bassoon, Horn I, Trombone I, Trombone II, Trombone III, Tuba, Piano (pizz.)

Measure 49: Flute II, Clarinet II, Horn II, Trombone IV, Trombone V, Trombone VI, Piano (pizz.)

Measure 50: Flute I, Clarinet I, Bassoon, Horn I, Trombone I, Trombone II, Trombone III, Tuba, Piano (pizz.)

Measure 51: Flute II, Clarinet II, Bassoon, Horn II, Trombone IV, Trombone V, Trombone VI, Piano (pizz.)

Measure 52: Flute I, Clarinet I, Bassoon, Horn I, Trombone I, Trombone II, Trombone III, Tuba, Piano (pizz.)

Measure 53: Flute II, Clarinet II, Bassoon, Horn II, Trombone IV, Trombone V, Trombone VI, Piano (pizz.)

Measure 54: Flute I, Clarinet I, Bassoon, Horn I, Trombone I, Trombone II, Trombone III, Tuba, Piano (pizz.)

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61

Fls. I II

Ob. I II

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

55 56 57 58 59 60 61

Fls.
Ob.
Cl.
B. Cl.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Pno.
Vlns.
Vla.
Cello
Str. Bass

62 63 64 65 66 67 68

Fls.
II
Ob.
I
II
B. Cl.
Bsn.
Hns.
II
I
II
Tpts.
III
I
II
III
Tuba
Tbns.
Pno.
Vlns.
II
Vla.
Cello
Str. Bass

70

71

72

73

74

75

p

cresc.

mf

p

cresc.

mf

p

cresc.

mf

cresc.

mf

mp

cresc.

mf

pp

cresc.

mf

p

cresc.

mf

div.

p

cresc.

f

div.

p

cant.

cresc.

f

div.

p

cresc.

f

-1

Solo

-2

Tutti

pizz.

div.

cresc.

8va doubled opt.

arco

f

arco

(pizz.)

div.

cresc.

f

div.

cresc.

f

div.

cresc.

f

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Fls. II

Ob. I

Cl. I

B. Cl. II

Bsn. II

Hns. I

Tpts. II

Tbns. III

Tuba I

Pno.

Vlns. II

Vla. II

Cello

Str. Bass

loco

div.

81

ff

ff pp

ff pp

ff pp

ff pp

ff pp

Musical score for orchestra and piano, page 21, featuring the *Gavotte D.C. al Fine*. The score includes parts for Flutes (I & II), Oboe, Clarinets (I & II), Bassoon, Horns (I & II), Trombones (II & III), Tuba, Piano, Violins (I & II), Viola, Cello, and Double Bass. The score consists of two systems of music. The first system starts at measure 83 with dynamic *pp*, featuring woodwind entries and piano chords. The second system begins at measure 85 with dynamic *pp*, continuing the gavotte style with woodwind entries and piano chords. Measures 86-89 show the strings taking over, with the piano providing harmonic support. A large red diagonal watermark "PREVIEW USE Requires Purchase" is overlaid across the score.

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

83 84 85 *pp* 86 87 88 89

div. pizz.