



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
-

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 Phillips
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 $\frac{1}{4}$ or $\frac{3}{8}$ 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 $\frac{1}{4}$ or $\frac{3}{8}$ time, the phrases begin on the third quarter note of the measure, creating a half-measure upbeat.

Victor Lopez

CONDUCTOR SCORE

Total Duration - 7:00
Sarabande Duration - 3:30
Gavotte Duration - 3:30

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Mvt. II Sarabande and Mvt. III Gavotte

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II. Sarabande

Andante (♩ = 58)

Flutes I, II

Oboe

B♭ Clarinets I, II

B♭ Bass Clarinet

Bassoon

Horns in F I, II

B♭ Trumpets I, II, III

Trombones I, II, III

Tuba

Timpani (G-D)

Percussion (Suspended Cymbal)

Piano

Violins I, II

Viola

Cello

String Bass

Tempo: Andante (♩ = 58)

Measure numbers: 1, 2, 3, 4, 5

Dynamic markings: *p*, *mp*, *pizz.*

Performance instructions: *div. m.*, *(Vla.)*, *(Vc.) pizz.*, *Play pizz.*

9 Un poco mosso

Fls. I, II; Ob.; Cls. I, II; B. Cl.; Bsn.; Hns. I, II; Tpts. I, II, III; Tbns. I, II, III; Tuba; Timp.; Perc.; Pno.; Vlins. I, II; Vla.; Cello; Str. Bass

cresc., *mf*, *p*, *f*, *p*, *arco*, *pizz.*

6 7 8 9 10



Fls. I II

Ob. *mf* *p*

Cls. I II *mf* *p* *cresc.* *mp*

B. Cl. *mf* *p* *cresc.* *mp*

Bsn. *mf* *p* *cresc.* *mp*

Hns. I II *cresc.* *p cresc.* *mp* *p*

Tpts. I II III

Tbns. I II III *(Bsn.)* *p* *mp*

Tuba

Timp.

Perc.

Pno. *f* *p* *cresc.* *p*

Vlns. I II *f* *p* *cresc.* *mf* *mf*

Vla. *f* *p* *cresc.* *mf*

Cello *f* *p* *Solo* *cresc.* *mf*

Str. Bass *f* *p* *Section* *cresc.* *mf*

44820S

11 12 13 14 15

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ritenuto poco a poco

25 Tempo 1

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Timp.

Perc. Suspended Cymbal

Pno.

ritenuto poco a poco

25 Tempo 1

Vlins. I II

Vla.

Cello

Str. Bass

Tutti

div. V

arco

Fls. I II

Ob.

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

7 8 9 10 11 12 13

Fls. I *fz*

Fls. II *fz*

Ob. *fz*

Cls. I *fz* *pp* *fp*

Cls. II *fz* *pp* *fp*

B. Cl. *fz*

Bsn. *fz* *pp* *fp*

Hns. I *pp* *fp*

Hns. II *pp* *fp*

Tpts. I

Tpts. II

Tpts. III

(Bsn.) *pp* *fp*

Tbns. I

Tbns. II

Tbns. III

Tuba

Pno. *fz* *fp* *fp*

Vlns. I *fz* *fp* *fp*

Vlns. II *fz* *fp* *fp*

Vla. *fz* *fp* (V)

Cello *fz* *fp*

Str. Bass *fz*

21 22 23 24 25 26 27

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36 **ritardando** *Fine*

Fls. I *mf* *f*

Fls. II *mf* *f*

Ob. *mf* *f*

Cls. I *mf* *f*

Cls. II *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hns. I *mf* *f*

Hns. II *mf* *f*

Tpts. I *mf* *f*

Tpts. II *mf* *f*

Tpts. III *mf* *f*

Tbns. I *mf* *f*

Tbns. II *mf* *f*

Tuba *mf* *f*

Pno. *mf* *f*

Vlns. I *f* *ff*

Vlns. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Str. Bass *f* *ff*

36 **ritardando** *Fine*

Play

arco

div.

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Musette
poco più mosso

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Pno.

Musette
poco più mosso

Vlns. I, II

Vla.

Cello

Str. Bass

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Pno.

Vlins. I II

Vla.

Cello

Str. Bass

Fls. I *mf* *f*

Fls. II *mf* *f*

Ob. *mf* *f*

Cls. I *mf* *f* *pp*

Cls. II *mf* *f* *pp*

B. Cl. *mf* *f* *pp*

Bsn. *mf* *f* *pp*

Hns. I *mf* *f*

Hns. II *mf* *f*

Tpts. I *mf* *f*

Tpts. II *mf* *f*

Tpts. III *mf* *f*

Tbns. I *mf* *f*

Tbns. II *mf* *f* *pp*

Tbns. III *mf* *f* *pp*

Tuba *mf* *f* *pp*

Pno. *mf* *ff* *pp*

Vlins. I *f* *ff* *pp*

Vlins. II *f* *ff* *pp*

Vla. *f* *ff* *pp*

Cello *f* *ff* *pp*

Str. Bass *f* *ff*

8va doubled opt.

loco div. V

1 4 4 4 -3

61



70

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Pno.

p *cresc.* *mf*

70

Vlms. I II

Vla.

Cello

Str. Bass

p *div.* *cant.* *cresc.* *f* *8va doubled opt.*

p *Solo* *-1* *-2* *Tutti* *pizz.* *div.* *cresc.* *f* *arco*

(pizz.) *cresc.* *f* *arco*

69 70 71 72 73 74 75

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Pno.

Vns. I II

Vla.

Cello

Str. Bass

loco
div.

f *mp* *pp* *ff*

81 82

Gavotte D.C. al Fine

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

This section of the score includes parts for Flutes I and II, Oboe, Clarinets I and II, Bass Clarinet, and Bassoon. The Flutes, Oboe, and Clarinets have melodic lines with various articulations and dynamics, including *pp*. The Bass Clarinet and Bassoon provide harmonic support with sustained notes.

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

This section of the score includes parts for Horns I and II, Trumpets I, II, and III, Trombones I, II, and III, and Tuba. The Horns and Trombones play sustained harmonic notes, while the Trumpets and Tuba have more active parts.

Pno.

The Piano part features a complex rhythmic accompaniment with many sixteenth notes and chords, providing a steady accompaniment for the other instruments.

Vlins. I II

Vla.

Cello

Str. Bass

div. pizz.

pp

This section of the score includes parts for Violins I and II, Viola, Cello, and String Bass. The Violins and Viola play melodic lines, while the Cello and String Bass provide a harmonic foundation. The String Bass part includes the instruction *div. pizz.* and *pp*.

Gavotte D.C. al Fine