

# AIR AND RIGAUDON

(from *Holberg Suite*)

Edvard Grieg

Arranged by Brendan McBrien

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5
Solo Violin	1
Solo Viola	1

## AIR AND RIGAUDON (FROM HOLBERG SUITE)

Grieg's *Holberg Suite* was first composed in 1884 for piano. Originally titled *From Holberg's Time: Suite in the Olden Style*, Grieg presented it at a Holberg Festival in Bergen, celebrating the bicentenary of noted Norwegian playwright Ludvig Holberg (1684–1754). The work was arranged for strings a few months later by the composer. *Holberg Suite* was composed in the Baroque dance-suite style of Holberg's time, and consists of five movements, with the Air and Rigaudon comprising the fourth and fifth of these. Since Grieg's transcription in 1885, *Holberg Suite* has become a beloved standard in the string orchestra repertoire.

In this arrangement, careful attention has been paid to the original intentions in Grieg's masterpiece. In the Air, the eighth-note accompaniments should be played even and unaccented throughout. In mm. 30 and 34, the theme in the cellos is marked *forte* and then *fortissimo*. Though Grieg himself wrote these dynamics, performers typically underplay them. It is the position of this arranger that the deep anguish and pathos Grieg was striving for in this passage are only achieved at these extreme dynamics, and players should be encouraged to play to the sheer edge control. It should be noted that the accompaniment here in the mid and upper strings are marked *pianissimo*. Achieving these together creates a strikingly austere effect that is rarely heard in performances and recordings of this work. In the Rigaudon, care should be taken in mm. 41–75 to create the stark contrasts in Grieg's dynamic markings.

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# Air and Rigaudon

CONDUCTOR SCORE

Duration - 7:00

(from *Holberg Suite*)

## Air

Edvard Grieg

Arr. by Brendan McBrien

**Andante religioso** (♩ = 50)

Violins I

Violins II

Viola

Cello

String Bass

Violins I

Violins II

Viola

Cello

String Bass

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9 *div.* *p* 10 11 *cresc.* 12

Vlns. I *div.* *p* *cresc.*

Vlns. II *div.* *p* *cresc.*

Vla. *div.* *p* *cresc.*

Cello *mp cantabile* *cresc.*

Str. Bass *arco* *mp cantabile* *cresc.*

13 *dim. e rit.* 14 15 *rit. molto*

Vlns. I *f* *ffp* *pp*

Vlns. II *f* *ffp* *pp*

Vla. *f* *ffp* *pp*

Cello *f* *ffp* *pp*

Str. Bass *f* *ffp* *pp*

16 **a tempo**

Vlns. I *pp*

Vlns. II *pp* *div.*

Vla. *pp* *div.*

Cello *pp*

Str. Bass *pp* *pizz.*

17 18 19

20 21 22 23

Vlns. I *cresc.* *p* *p*

Vlns. II *cresc.* *p* *p*

Vla. *cresc.* *p* *pp* *p* *p*

Cello *cresc.* *Solo* *Tutti p* *p* *p*

Str. Bass *p* *p*

1 2 sul D 2 4

24 *div.* 25 26 27

Vlns. I *p* *ff*

Vlns. II *p* *ff*

Vla. *p* *ff*

Cello *p* *ff*  
arco

Str. Bass *ff*

28 *div.* 29 30 31

Vlns. I *ffz* *pp*

Vlns. II *ffz* *pp*

Vla. *ffz* *pp*

Cello *ffz* *f cantabile*  
pizz.

Str. Bass *ffz* *p*

32 33 34

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf*

*mf*

*mf*

*ff*

*mf*

35 36 37 38

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*pp*

*p*

*pp*

*p*

*f*

*p*

*div.*

*p cantabile*

*p*

*p cantabile*

*arco*

*p*







# Rigaudon

**Allegro con brio** (♩ = 108)  
*spiccato*

Solo Violin

Solo Viola

I  
Violins

II

Viola

Cello

String Bass

Solo Vln.

Solo Vla.

I  
Vlns.

II

Vla.

Cello

Str. Bass

10 11 12 13

Solo Vln.

Solo Vla.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

14 15 16 17

Solo Vln.

Solo Vla.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

pizz.

*p*

19

arco

Musical score for measures 18-21. The score includes parts for Solo Vln., Solo Vla., Vlns. I & II, Vla., Cello, and Str. Bass. Measure 19 is marked 'arco'. The Cello part includes a 'pizz.' marking. The Str. Bass part includes a 'pizz.' marking. Dynamics include *f* and *v*.

Musical score for measures 22-26. The score includes parts for Solo Vln., Solo Vla., Vlns. I & II, Vla., Cello, and Str. Bass. Measure 23 has a *p* dynamic. Measure 24 has a *p* dynamic. Measure 25 has a *div.* marking. Measure 26 has a *più p* dynamic and a *unis.* marking. The Solo Vln. and Solo Vla. parts include *v* markings.



36 37 38 39 40 *Fine*

*ritard.* *a tempo*

Solo Vln. *ff*

Solo Vla. *ff*

Vlns. I *arco* *ff*

Vlns. II *arco* *ff*

Vla. *arco* *ff*

Cello *arco* *ff*

Str. Bass *arco* *ff*

**Poco meno mosso** ( $\text{♩} = 82$ )

41 42 43 44 45 46 47 48

Vlns. I *p* *mf* *pp*

Vlns. II *p* *mf* *pp*

Vla. *p* *mf* *pp*

Cello

Str. Bass

49

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Musical score for measures 49-55. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 49 is marked with a box containing the number 49. Dynamics include piano (*p*) and forte (*f*). Performance markings include accents (>), breath marks (V), and trills (trill). Measure numbers 50, 51, 52, 53, 54, and 55 are indicated above the staves.

56

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Musical score for measures 56-63. The score is for five instruments: Violins I and II, Viola, Cello, and String Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 57 is marked with a box containing the number 57. Dynamics include piano (*p*). Performance markings include accents (>), breath marks (V), and pizzicato (*pizz.*) for the Cello and String Bass. The Cello part includes an *arco* marking. Measure numbers 56, 58, 59, 60, 61, 62, and 63 are indicated above the staves.



64 65 66 67 68 69

I Vlns. *ff*

II Vlns. *ff*

Vla. *ff*

Cello *ff*

Str. Bass *f* *ff*

arco

Rigaudon da capo al Fine (omitting repeats)

70 71 72 73 74 75 (2x)

I Vlns. *p* più tranq. *pp*

II Vlns. *p* più tranq. *pp* (2x)

Vla. *p* più tranq. *pp* (2x)

Cello *p* più tranq. *pp* (2x)

Str. Bass *p* più tranq. *pp* (2x)

*trm* *trm* *trm* *trm* *trm*

*sul G*

*3 2*

*rit. e dim.*



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