



From *Holberg Suite, Op. 40*

Sarabande & Gavotte

EDVARD GRIEG (1843–1907)

Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|--|
| 1 Conductor | 2 1st F Horn |
| 3 1st Flute | 2 2nd F Horn |
| 3 2nd Flute | 2 1st Trombone |
| 2 Oboe | 2 2nd Trombone |
| 2 Bassoon | 2 3rd Trombone |
| 3 1st B \flat Clarinet | 2 Euphonium |
| 3 2nd B \flat Clarinet | 1 Baritone Treble Clef |
| 3 3rd B \flat Clarinet | 4 Tuba |
| 2 B \flat Bass Clarinet | 1 Optional String Bass |
| 2 1st E \flat Alto Saxophone | 1 Optional Piano |
| 2 2nd E \flat Alto Saxophone | 1 Mallet Percussion
(Bells) |
| 1 B \flat Tenor Saxophone | 1 Timpani |
| 1 E \flat Baritone Saxophone | 2 Percussion
(Suspended Cymbal, Tambourine) |
| 3 1st B \flat Trumpet | |
| 3 2nd B \flat Trumpet | |
| 3 3rd B \flat Trumpet | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTE

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 own time. Grieg uses the Baroque forms of "Prelude," "Sarabande," "Gavotte," "Air," and "Rigaudon" (all French dances, with the exception of the standard introductory "Prelude"), and gives the pieces his own magical touch, making them fresh and with strong romantic feelings.

"Sarabande" is the second movement from the *Holberg Suite, Op. 40*. It 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 (*Zarabanda*); 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.

"Gavotte" is the third movement in the *Holberg Suite*, and although more commonly heard in its orchestral form, the *Holberg Suite* was first written for piano. The "Præludium" movement has already been released and can be purchased from Alfred Music Publishing (00-38363).

NOTES TO THE CONDUCTOR

The original transcription of the *Holberg Suite* was written for string orchestra, which provides a wide range of colors; however, this arrangement of the second and third movements offers the sonorities of the concert band ensemble in a more playable version. Careful attention has been paid to maintain the original intentions of the composer in this piece. All dynamics, accents, and stylistic markings should be observed in preparing this work. Additionally, good phrasing and dynamic contrasts should accompany the smooth melodic lines. The piano part included in this arrangement has been written for support only.

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 $\frac{2}{8}$ time, the phrases begin on the third quarter note (crotchet) of the measure, creating a half-measure (half-bar) upbeat.

The movements of the *Holberg Suite* may be performed, as intended, all together, independently, or in any other combination. At this time, only the first three movements, "Praeludium" (*Allegro Vivace*)—which has recently been selected as Reviewer's Choice in the October 2012 issue of *The Instrumentalist* magazine—"Sarabande" (*Andante*), and "Gavotte" (*Allegretto*), are currently available from Alfred Music Publishing.

Orchestral transcriptions and adaptations for band always present a challenge. However, "Sarabande" and "Gavotte" seem to sit just right as a concert band pieces.

Victor Lopez

From Holberg Suite, Op. 40

Sarabande & Gavotte

FULL SCORE
Approx. Duration - 7:00

Sarabande

By Edvard Grieg (1843-1907)
Arranged by Victor López (ASCAP)

Andante espressivo ♩ = 54

The score is arranged for a full orchestra. The instruments and their parts are as follows:

- Flutes:** 1 and 2 staves, starting with a dynamic of *p* and moving to *mp*.
- Oboe:** 1 staff, starting with a dynamic of *p* and moving to *mp*.
- Bassoon:** 1 staff, starting with a dynamic of *p* and moving to *mp*.
- B♭ Clarinets:** 1 and 2/3 staves, starting with a dynamic of *p* and moving to *mp*.
- B♭ Bass Clarinet:** 1 staff, starting with a dynamic of *p* and moving to *mp*.
- E♭ Alto Saxophones:** 1 and 2 staves, starting with a dynamic of *p* and moving to *mp*.
- B♭ Tenor Saxophone:** 1 staff, starting with a dynamic of *p* and moving to *mp*.
- E♭ Baritone Saxophone:** 1 staff, starting with a dynamic of *p* and moving to *mp*.
- B♭ Trumpets:** 1 and 2/3 staves, starting with a dynamic of *p* and moving to *mp*.
- F Horns:** 1 and 2 staves, starting with a dynamic of *p* and moving to *mp*.
- Trombones:** 1 and 2/3 staves, starting with a dynamic of *p* and moving to *mp*.
- Euphonium:** 1 staff, starting with a dynamic of *p* and moving to *mp*.
- Tuba:** 1 staff, starting with a dynamic of *p* and moving to *mp*.
- Optional String Bass:** 1 staff, starting with a dynamic of *p* and moving to *mp*.
- Optional Piano:** 1 staff, starting with a dynamic of *p* and moving to *mp*.
- Mallet Percussion (Bells):** 1 staff, with a tune of G, C, F (low).
- Timpani:** 1 staff, with a tune of G, C, F (low).
- Percussion (Suspended Cymbal, Tambourine):** 1 staff.

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1 2 3 4

Fls. 1 2

Ob.

Bsn.

Clars. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc.

Suspended Cymbal

Bells

p *f*

9 poco più mosso

Fls. 1 2 *p* *mf* *p*

Ob. *p* *mf* *p*

Bsn. *p* *mf* *p*

Clas. 1 2 3 *p* *mf* *p*

B. Cl. *p* *mf* *p*

A. Saxes. 1 2

T. Sax. *p* (1st Hn.) *mf* *p*

Bar. Sax.

9 poco più mosso

Tpts. 1 2 3

Hns. 1 2 *p* *mf* *p*

Tbns. 1 2 3

Euph. *p* *mf* *p*

Tuba

Str. Bass *p* *mf* *p*

Pno. *p* *mf* *p*

Mlt. Perc.

Timp.

Perc. Tambourine *p*

Fls. 1 2

Ob.

Bsn.

(1st A. Sax.)
p

Clars. 1 2 3
p

B. Cl.

A. Saxes. 1 2
Solo
p

T. Sax.
Play
p

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc.

mf *p* *mf* *p* *mf* *p* *mf* *p*



17

Fls. 1 2 *pp*

Ob. *pp*

Bsn. *pp*

Cls. 1 2 3 *pp* *a2*

B. Cl. *pp*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

17

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *pp*

Tuba *pp*

Str. Bass *pp*

Pno. *pp*

Mlt. Perc. *pp*

Timp.

Perc.

poco a poco meno mosso

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc.

p *mp* *All a2* *Play* *a2*

25 A tempo (♩ = 54)

Fls. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cls. 1 2 3 *mf* *f*

B. Cl. *mf* *f*

A. Saxes. 1 2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

25 A tempo (♩ = 54)

Tpts. 1 2 3 *mf* *f* *a2*

Hns. 1 2 *mf* *f*

Tbns. 1 2 3 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Str. Bass *mf* *f*

Pno. *mf* *f*

Mlt. Perc. *mf* *f*

Timp. *mf* *f*

Perc. *f* *f*



Fls. 1 2 *p* *molto cresc.* *f* *p*

Ob. *p* *molto cresc.* *f* *p*

Bsn. *p* *molto cresc.* *f* *p*

Cls. 1 2 3 *p* *molto cresc.* *f* *p*

B. Cl. *p* *molto cresc.* *f* *p*

A. Saxes. 1 2 *p* *molto cresc.* *f* *p*

T. Sax. *p* *molto cresc.* *f* *p*

Bar. Sax. *p* *molto cresc.* *f* *p*

Tpts. 1 2 3 *p* *molto cresc.* *f* *p*

Hns. 1 2 *p* *molto cresc.* *f* *p*

Tbns. 1 2 3 *p* *molto cresc.* *f* *p*

Euph. *p* *molto cresc.* *f* *p*

Tuba *p* *molto cresc.* *f* *p*

Str. Bass *p* *molto cresc.* *f* *p*

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

Mlt. Perc. *f* *p*

Timp. *p*

Perc. *p*

Gavotte

Allegretto $\text{♩} = 76$

The musical score is arranged in a standard orchestral format. It includes parts for Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls. 1 and 2/3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes. 1 and 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts. 1 and 2/3), Horns (Hns. 1 and 2), Trombones (Tbns. 1, 2, and 3), Euphonium (Euph.), Tuba, String Bass (Str. Bass), Piano (Pno.), Milt. Perc. (Milt. Perc.), Timp. (Timp.), and Perc. (Perc.). The score is in 3/4 time with a key signature of one flat (B-flat major or D minor). The tempo is marked 'Allegretto' with a metronome marking of 76 quarter notes per minute. The dynamics range from piano (p) to fortissimo (f). The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom. A large red watermark 'Preview Only' is overlaid diagonally across the score, and the text 'Legal Use Requires Purchase' is written in a smaller font below it.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc.

fz *f* *a2*

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10

Fls. 1 2 *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

Clars. 1 2 3 *p* *mf*

B. Cl. *p* *mf*

A. Saxes. 1 2 *p* *mf*

T. Sax. *p* *mf*

Bar. Sax. *p* *mf*

10

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *a2* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Str. Bass *p* *mf*

Pno. *p* *mf*

Mlt. Perc.

Timp.

Perc.



This image shows a musical score for a woodwind and brass section. The score is arranged in systems, with each instrument having its own staff. The instruments listed on the left are:

- Fls. (Flutes) 1, 2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1, 2, 3
- B. Cl. (Bass Clarinet)
- A. Saxes. (Alto Saxophones) 1, 2
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1, 2, 3
- Hns. (Horns) 1, 2
- Tbns. (Trombones) 1, 2, 3
- Euph. (Euphonium)
- Tuba
- Str. Bass (String Bass)
- Pno. (Piano)
- Mit. Perc. (Midi Percussion)
- Timp. (Timpani)
- Perc. (Percussion)

The score is written in common time (4/4). The key signature has two flats (B-flat and E-flat). The dynamic marking *pp* (pianissimo) is used throughout the score. There are two rehearsal marks, both labeled '16', one at the beginning of the section and one later. A large red watermark is overlaid diagonally across the score, reading "Preview Only - Legal Use Requires Purchase".

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc.

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Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Str. Bass
Pno.
Mlt. Perc.
Timp.
Perc.

25 25

p
p
p
p
pp
pp
pp
a2
a2
1.
a2
a2
a2
p
p

22 23 24 25 26

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mit. Perc.

Timp.

Perc.

39537S

27 28 29 30 31

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Fls. 1 2 *pp* *mf*

Ob. *pp* *mf*

Bsn. *pp* *mf*

Cls. 1 2 3 *pp* *mf*

B. Cl. *pp* *mf*

A. Saxes. 1 2 *pp* *mf*

T. Sax. *pp* *mf*

Bar. Sax. *pp* *mf*

Tpts. 1 2 3 *mf*

Hns. 1 2 *mf*

Tbn. 1 2 3 *pp* *mf*

Euph. *pp* *mf*

Tuba *pp* *mf*

Str. Bass *pp* *mf*

Pno. *pp* *mf*

Mlt. Perc.

Timp.

Perc.

poco a poco rit.

Fine

Musette
un poco
più mosso 19

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Milt. Perc.

Timp.

Perc.

39537S

37 38 39 40 41

42

Fls. 1 2

Ob. *mp*

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

42

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc.



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc.

50

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

50

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc.



Fls. 1 2 *f* *a2*

Ob.

Bsn. *f*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

Tpts. 1 2 3 *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Str. Bass *f*

Pno. *f*

Mlt. Perc.

Timp.

Perc.



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc.

ff *pp* *p* *a2* *pp* *div.*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc.

1. 2. *D.C. al Fine*

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

