

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

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CONDUCTOR SCORE

Duration - 7:00

(from *Holberg Suite*)

Air

Edvard Grieg

Arr. by Brendan McBrien

Andante religioso (♩ = 50)

Violins

Violins I

Violins II

Viola

Cello

String Bass

p

div.

pizz.

p

Vlins.

Vlins. I

Vlins. II

Vla.

Cello

Str. Bass

f

mf

non div.

p

mf

p

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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

3 3

pp

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*

Str. Bass *p* *p*

1 2 sul D 2 4

pp

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.* unis.

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

pp

f

p

div.

p cantabile

p

p cantabile

p

arco

p

[illegible][illegible]

Rigaudon

9

Allegro con brio (♩ = 108)

spiccato

Solo Violin

Solo Viola

Violins

Viola

Cello

String Bass

Solo Vln.

Solo Vla.

Vlns.

Vla.

Cello

Str. Bass

1 *fp* *spiccato*

2 *fp* *spiccato* *div. pizz.*

3 *f* *pizz.* *pp*

4 *f* *pizz.* *pp*

5 *f* *pizz.* *pp*

6 *f* *pizz.* *pp*

7 *f* *pizz.* *pp*

8 *f* *pizz.* *pp*

9 *p*

(arco) *f* *(arco)* *f*

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

Solo Vln.

Solo Vla.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

[illegible]

32 33 34 35

Solo Vln.

Solo Vla.

I
Vlns.

II

Vla.

Cello

Str. Bass

This musical score segment covers measures 32 through 35. The Solo Violin part begins in measure 32 with a half note G4, followed by a series of eighth notes in measures 33 and 34, and a half note G4 in measure 35. The Solo Viola part also starts with a half note G4 in measure 32, then plays a half note F#4 in measure 33, and a half note E4 in measure 34, before a whole rest in measure 35. Violins I and II play a rhythmic pattern of eighth notes and quarter notes. The Viola, Cello, and String Bass provide harmonic support with various note values and rests.

Poco meno mosso ($\text{♩} = 82$)

I
 II
 41
 42
 43
 44
 45
 46
 47
 48
p
mf
pp
p
mf
pp
p
mf
pp

Vlms.

Cello

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