



Praeludium

from *Holberg Suite, Op. 40*

EDVARD GRIEG (1843–1907)

Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet

- 2 1st F Horn
- 2 2nd F Horn
- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 4 Tuba
- 1 Optional String Bass
- 2 Mallet Percussion
(Bells/Xylophone)
- 1 Timpani
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 2 Percussion 2
(Triangles [2]/Tambourine)

SUPPLEMENTAL AND WORLD PARTS

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- E \flat Alto Clarinet
- Baritone Treble Clef
- 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 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 of 1884. The following year he transcribed the work for string orchestra, which is how it is best 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. “Praeludium” is the first movement of Grieg’s *Holberg Suite*.

NOTES TO THE CONDUCTOR

The introduction sets a very percussive figure (♩♩), which is heard throughout the entire movement. Although this rhythm drives the entire work, there are times when it is used as soft background pulsations under the delicate melodies. The metronome marking for this arrangement is set at Allegro ♩ = 120; however, the tempo should be adjusted as needed depending on the technical ability of the ensemble.

The percussion effects have been added to enhance and ornament the piece but they are to be kept in the background at all times. Pay careful attention to the articulations and sudden dynamic changes. The winds should use light tonguing throughout the arrangement unless marked otherwise. At measures 15, 16, 44, and 71, make certain that the turn trills, encountered frequently in Baroque music, are performed correctly and that it sounds as if one player is playing them.

There are several spots where the dynamic level is marked fortissimo. However, the ensemble should not overpower and maintain balance and good tone quality even during the louder passages. In addition, as it is the case with all performances, keep in mind that the acoustic nature of the room will come into play, as it is as much part of the music as the notes on the page.

Victor Lopez

FULL SCORE
Approx. Duration - 3:15

Praeludium

from Holberg Suite, Op. 40

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

Allegro ♩ = 120

Flutes 1 2
Oboe
Bassoon
B♭ Clarinets 1 2 3
B♭ Bass Clarinet
E♭ Alto Saxophones 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpets 1 2 3
F Horns 1 2
Trombones 1 2 3
Euphonium
Tuba
Optional String Bass
Mallet Percussion (Bells/Xylophone)
Timpani
Percussion 1 (Snare Drum, Bass Drum)
Percussion 2 (Triangles [2]/ Tambourine)

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Musical score for orchestra and percussion, measures 5-8. The score is arranged in a multi-stem format with instruments listed on the left. Dynamics and performance markings are indicated throughout. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid on the score.

Instrument	Measure 5	Measure 6	Measure 7	Measure 8
Fls.	<i>cresc.</i>			<i>f</i>
Ob.	<i>cresc.</i>			<i>f</i>
Bsn.	<i>cresc.</i>			<i>fp</i>
Cls. (1)	<i>cresc.</i>			<i>fp</i>
Cls. (2)	<i>cresc.</i>			<i>fp</i>
Cls. (3)	<i>cresc.</i>			<i>fp</i>
B. Cl.	<i>cresc.</i>			<i>fp</i>
A. Saxes. (1)	<i>cresc.</i>			<i>f</i>
A. Saxes. (2)	<i>cresc.</i>			<i>f</i>
T. Sax.	<i>cresc.</i>			<i>fp</i>
Bar. Sax.	<i>cresc.</i>			<i>fp</i>
Tpts. (1)	<i>cresc.</i>			<i>fp</i>
Tpts. (2)	<i>cresc.</i>			<i>fp</i>
Tpts. (3)	<i>cresc.</i>			<i>fp</i>
Hns. (1)	<i>cresc.</i>			<i>f</i> <i>p</i>
Hns. (2)	<i>cresc.</i>			<i>f</i> <i>p</i>
Tbns. (1)	<i>cresc.</i>			<i>fp</i>
Tbns. (2)	<i>cresc.</i>			<i>fp</i>
Tbns. (3)	<i>cresc.</i>			<i>fp</i>
Euph.	<i>cresc.</i>			<i>fp</i>
Tuba	<i>cresc.</i>			<i>fp</i>
Str. Bass	<i>cresc.</i>			<i>fp</i> <i>pp</i>
Mlt. Perc.	<i>cresc.</i>			<i>f</i>
Timp.				<i>f</i>
Perc. 1	<i>cresc.</i>			<i>p</i>
Perc. 2				<i>p</i>

9 One player per part

Fls. 1 2 *p*

Ob.

Bsn. *(p)*

Cl. Solo *p*

Cl. 1 2 3 *pp*

B. Cl. *p*

A. Saxes. 1 2 *p*

T. Sax. *p*

Bar. Sax. *p*

9

Tpts. 1 2 3 *(Cl. 2) (Cl. 3) pp*

Hns. 1 2

Tbns. 1 2 3 *p*

Euph. *(p)*

Tuba *p*

Str. Bass *pizz. p*

Mlt. Perc.

Timp.

Perc. 1 *pp*

Perc. 2 *Trgls. (2-pitch) muted p*



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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

19

Fls. 1 2 *f* *All a2* *sfz* *f*

Ob. *f* *sfz* *f*

Bsn. *f* *sfz* *f*

Cls. 1 *f* *All* *sfz* *f*

2 3 *f* *a2* *sfz* *f*

B. Cl. *f* *sfz* *f*

A. Saxes. 1 2 *f* *All a2* *sfz* *f*

T. Sax. *f* *sfz* *f* (A. Sax. 2)

Bar. Sax. *f* *sfz* *f*

Tpts. 1 *f* *Play a2* *sfz* *f* (Ob.)

2 3 *f* *sfz* *f*

Hns. 1 *f* *sfz* *f*

2 *f* *sfz* *f*

Tbns. 1 2 *f* *sfz* *f*

3 *f* *sfz* *f*

Euph. *f* *sfz* *f*

Tuba *f* *sfz* *f*

Str. Bass *f* *sfz* *f* *arco*

Mlt. Perc. *f* *sfz* *f*

Timp. *f* *sfz* *f* *Change: Bb to Bb*

Perc. 1 *mp* *mf*

Perc. 2

Fls. 1 2 *p* *f*

Ob. *p* *f*

Bsn. *p* *f*

Cls. 1 *mp* *f*
2 3 *mp* *f*

B. Cl. *p* *f*

A. Saxes. 1 2 *mp* *f*

T. Sax. *p* *f* (A Sax. 2)

Bar. Sax. *p* *f*

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

Hns. 1 *p* *f*
2 *p* *f*

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

Euph. *p* *f*

Tuba *p* *f*

Str. Bass *p* *f*

Mlt. Perc. *p* *f*

Timp. *p* *f* Change: B \flat to B \flat

Perc. 1 *p* *f*

Perc. 2 *p* *pp* *mf*

25

Fls. 1 2 *p* *a2* *f*

Ob. *p* *f*

Bsn. *p* *f*

Cls. 1 2 3 *mp* *p* *f*

B. Cl. *p* *f*

A. Saxes. 1 2 *mp* *Play* *f* *a2*

T. Sax. *mp* *f* *b2*

Bar. Sax. *p* *f*

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

Hns. 1 2 *p* *f*

Tbns. 1 2 3 *p* *a2* *f*

Euph. *p* *f*

Tuba *p* *f*

Str. Bass *p* *f*

Mlt. Perc. *f* *Xyl.*

Timp.

Perc. 1 *pp* *mf*

Perc. 2

Fls. 1 2

Ob.

Bsn.

Flute (Fls.), Oboe (Ob.), and Bassoon (Bsn.) staves. Flute and Oboe parts feature melodic lines with accents and dynamic markings of *p*. Bassoon part has rests.

Cls. 1 2 3

B. Cl.

Clarinet (Cls.) and Bass Clarinet (B. Cl.) staves. Clarinet parts have melodic lines with accents and dynamic markings of *p*. Bass Clarinet part has rests.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Alto Saxophone (A. Saxes.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.) staves. Alto and Tenor sax parts have melodic lines with accents and dynamic markings of *pp* and *p*. Baritone sax part has rests.

Tpts. 1 2 3

Trumpet (Tpts.) staves. Trumpets 1 and 2 have melodic lines with accents and dynamic markings of *p*. Trumpet 3 has rests.

Hns. 1 2

Horn (Hns.) staves. Horns 1 and 2 have melodic lines with accents and dynamic markings of *p*.

Tbns. 1 2 3

Trombone (Tbns.) staves. Trombones 1 and 2 have rests. Trombone 3 has melodic lines with accents.

Euph.

Tuba

Euphonium (Euph.) and Tuba staves. Both parts have rests.

Str. Bass

String Bass staff. Part has rests.

Mlt. Perc.

Mallet Percussion (Mlt. Perc.) staff. Part has rests.

Timp.

Timpani (Timp.) staff. Part has rests.

Perc. 1

Percussion 1 (Perc. 1) staff. Part has rests.

Perc. 2

Percussion 2 (Perc. 2) staff. Part has a rhythmic pattern of eighth notes.

Fls. 1 2

Ob.

Bsn.

Cl. 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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

pp

cresc.

f

a2

+Bells

37 38 39 40



This page of a musical score contains the following parts and markings:

- Fls.:** Flute parts with *fz* and *ff* dynamics.
- Ob.:** Oboe part with *fz* and *ff* dynamics.
- Bsn.:** Bassoon part with *fz* and *ff* dynamics.
- Cls.:** Clarinet parts (1, 2, 3) with *fz* and *ff* dynamics. Includes a *div.* (divisi) marking for the first clarinet.
- B. Cl.:** Bass Clarinet part with *fz* and *ff* dynamics.
- A. Saxes.:** Alto Saxophone part with *fz* and *ff* dynamics.
- T. Sax.:** Tenor Saxophone part with *fz* and *ff* dynamics.
- Bar. Sax.:** Baritone Saxophone part with *fz* and *ff* dynamics.
- Tpts.:** Trumpet parts (1, 2, 3) with *fz* and *ff* dynamics. Includes an *a2* (second octave) marking for the second trumpet.
- Hns.:** Horns (1, 2) with *fz* and *ff* dynamics.
- Tbns.:** Trombone parts (1, 2, 3) with *fz* and *ff* dynamics. Includes an *a2* marking for the second trombone.
- Euph.:** Euphonium part with *fz* and *ff* dynamics.
- Tuba:** Tuba part with *fz* and *ff* dynamics.
- Str. Bass:** String Bass part with *fz* and *ff* dynamics.
- Mlt. Perc.:** Multiple Percussion part with *fz* and *ff* dynamics.
- Timp.:** Timpani part with *fz* and *ff* dynamics.
- Perc. 1:** Percussion 1 part with *fz* and *f* dynamics.
- Perc. 2:** Percussion 2 part with *fz* and *f* dynamics.

Rehearsal marks for measures 42 and 43 are present. The score is marked with *fz* (forzando) and *ff* (fortissimo) dynamics.

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3

B. Cl. *p*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *p*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *p*

Euph.

Tuba

Str. Bass *pizz.*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *Trgls. (2-pitch) muted* *p*

Fls. 1 2

Ob.

Bsn.

Cl. 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

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1 2 *fz* *f* *fz* *ff*

Ob. *fz* *f* *fz* *ff*

Bsn. *fz* *f* *fz* *ff*

Cls. 1 2 3 *fz* *f* *fz* *ff*

B. Cl. *fz* *f* *fz* *ff*

A. Saxes. 1 2 *fz* *f* *fz* *ff*

T. Sax. *fz* *f* *fz* *ff*

Bar. Sax. *fz* *f* *fz* *ff*

Tpts. 1 2 3 *fz* *f* *fz* *ff*

Hns. 1 2 *fz* *f* *fz* *ff*

Tbns. 1 2 3 *fz* *f* *fz* *ff*

Euph. *fz* *f* *fz* *ff*

Tuba *fz* *f* *fz* *ff*

Str. Bass *fz* *f* *fz* *ff* arco

Mlt. Perc. *fz* *f* *fz* *ff*

Timp.

Perc. 1 *fz* *mf* *fz*

Perc. 2

rit. ritardando

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

rit. ritardando

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

ff