

From *Holberg Suite, Op. 40*

# Sarabande & Gavotte

EDVARD GRIEG (1843–1907)

Arranged by VICTOR LÓPEZ (ASCAP)

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**INSTRUMENTATION**

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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](http://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

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**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.



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 musical score is arranged in systems for various instruments. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked 'Andante espressivo' with a metronome marking of ♩ = 54. The score includes parts for Flutes (1 and 2), Oboe, Bassoon, Bb Clarinets (1 and 2/3), Bb Bass Clarinet, Eb Alto Saxophones (1 and 2), Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpets (1 and 2/3), F Horns (1 and 2), Trombones (1 and 2/3), Euphonium, Tuba, Optional String Bass, Optional Piano, Mallet Percussion (Bells), and Timpani. The score is divided into four measures, numbered 1 through 4 at the bottom. Dynamics include *p* (piano), *mp* (mezzo-piano), and *a2* (second octave). A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

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.

Suspended Cymbal

Bells

*p* *f*

9 poco più mosso

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

Ob. *p* *mf* *p*

Bsn. *p* *mf* *p*

Cls. 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  
*mf* *p*

B. Cl.

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

T. Sax.  
*p* *mf* *p*

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno. *mf* *p*

Mlt. Perc.

Timp.

Perc.

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*

Mt. Perc. *pp*

Timp.

Perc.

poco a poco meno mosso

Fls. 1 2 *p*

Ob. *p*

Bsn. *p* *mp*

Cls. 1 2 3 *p*

B. Cl. *p* *mp*

A. Saxes. 1 2 *p* All *a2*

T. Sax. *p*

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *p* Play *p*

Tbns. 1 2 3 *p* *a2*

Euph. *p* *mp*

Tuba *p*

Str. Bass *p*

Pno. *p*

Mlt. Perc. *p*

Timp. *p* *mp*

Perc. *p*



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*

Tamb. *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. *f* *p*

# Gavotte

Allegretto  $\text{♩} = 76$

This musical score is for a Gavotte in 3/4 time, marked Allegretto with a tempo of 76 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Fls. (Flutes):** 1 and 2 staves, starting with a piano (*p*) dynamic and moving to forte (*f*) by the end.
- Ob. (Oboe):** 1 staff, starting with a piano (*p*) dynamic and moving to forte (*f*).
- Bsn. (Bassoon):** 1 staff, starting with a piano (*p*) dynamic and moving to forte (*f*).
- Cls. (Clarinets):** 1 and 2/3 staves, starting with a piano (*p*) dynamic and moving to forte (*f*).
- B. Cl. (Bass Clarinet):** 1 staff, starting with a piano (*p*) dynamic and moving to forte (*f*).
- A. Saxes. (Alto Saxophones):** 1 and 2 staves, starting with a piano (*p*) dynamic and moving to forte (*f*).
- T. Sax. (Tenor Saxophone):** 1 staff, starting with a piano (*p*) dynamic and moving to forte (*f*).
- Bar. Sax. (Baritone Saxophone):** 1 staff, starting with a piano (*p*) dynamic and moving to forte (*f*).
- Tpts. (Trumpets):** 1 and 2/3 staves, starting with a piano (*p*) dynamic and moving to forte (*f*).
- Hns. (Horns):** 1 and 2 staves, starting with a piano (*p*) dynamic and moving to forte (*f*).
- Tbns. (Tenor Trombones):** 1 and 2 staves, starting with a piano (*p*) dynamic and moving to forte (*f*).
- Euph. (Euphonium):** 1 staff, starting with a piano (*p*) dynamic and moving to forte (*f*).
- Tuba:** 1 staff, starting with a piano (*p*) dynamic and moving to forte (*f*).
- Str. Bass (String Bass):** 1 staff, starting with a piano (*p*) dynamic and moving to forte (*f*).
- Pno. (Piano):** 1 and 2 staves, starting with a piano (*p*) dynamic and moving to forte (*f*).
- Mlt. Perc. (Multiple Percussion):** 1 staff, marked (Tacet).
- Timp. (Timpani):** 1 staff, marked (Tacet).
- Perc. (Percussion):** 1 staff, marked (Tacet).

The score is divided into four measures, numbered 1, 2, 3, and 4 at the bottom. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

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*

10

Fls. 1 2 *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

Cls. 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.

14

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 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.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

16



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.

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This musical score page features a variety of instruments including Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Euphonium (Euph.), Tuba, String Bass (Str. Bass), Piano (Pno.), Mallet Percussion (Mlt. Perc.), Tom-tom (Timp.), and Percussion (Perc.). The score is written in a key signature of one flat and a 4/4 time signature. It includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *a2* (second octave). A large red watermark reading "Preview Only" is overlaid diagonally across the page. A box containing the number "25" is positioned above the Flute staff at the beginning of the fourth measure and below the Trumpet staff at the beginning of the fifth measure. The page is numbered 16 at the top left and 22, 23, 24, 25, and 26 at the bottom.



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 *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* *a2*

Hns. 1 2 *mf*

Tbns. 1 2 3 *pp* *mf*

Euph. *pp* *mf*

Tuba *pp* *mf*

Str. Bass *pp* *mf*

Pno. *pp* *mf*

Mlt. Perc.

Timp.

Perc.



42

Fls. 1 2

Ob.

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.

62

62

*ff* *pp* *p* *a2* *a2* *a2* *pp* *a2* *pp* *pp* *ff* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*





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*

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