

From *Holberg Suite, Op. 40*

Sarabande & Gavotte

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♭ Clarinet
 3 2nd B♭ Clarinet
 3 3rd B♭ Clarinet
 2 B♭ Bass Clarinet
 2 1st E♭ Alto Saxophone
 2 2nd E♭ Alto Saxophone
 1 B♭ Tenor Saxophone
 1 E♭ Baritone Saxophone
 3 1st B♭ Trumpet
 3 2nd B♭ Trumpet
 3 3rd B♭ Trumpet

2 1st F Horn
 2 2nd F Horn
 2 1st Trombone
 2 2nd Trombone
 2 3rd Trombone
 2 Euphonium
 1 Baritone Treble Clef
 4 Tuba
 1 Optional String Bass
 1 Optional Piano
 1 Mallet Percussion
 (Bells)
 1 Timpani
 2 Percussion
 (Suspended Cymbal, Tambourine)

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

E♭ Alto Clarinet
 1st Horn in E♭
 2nd Horn in E♭
 1st Trombone in B♭ Bass Clef
 2nd Trombone in B♭ Bass Clef
 3rd Trombone in B♭ Bass Clef
 1st Trombone in B♭ Treble Clef
 2nd Trombone in B♭ Treble Clef
 3rd Trombone in B♭ Treble Clef
 Baritone in B♭ Bass Clef
 Tuba in E♭ Bass Clef
 Tuba in E♭ Treble Clef
 Tuba in B♭ Bass Clef
 Tuba in B♭ 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 $\frac{3}{4}$ 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

Flutes 1 2 *p* *mp*

Oboe *p* *mp*

Bassoon *p* *mp*

B♭ Clarinets 1 2 3 *p* *mp* *a2*

B♭ Bass Clarinet *p*

E♭ Alto Saxophones 1 2 *p* *mp*

B♭ Tenor Saxophone *p* *mp*

E♭ Baritone Saxophone *p*

B♭ Trumpets 1 2 3 *p* *mp* *a2*

F Horns 1 2 *p* *mp*

Trombones 1 2 3 *p* *mp* *a2*

Euphonium *p* *mp*

Tuba *p*

Optional String Bass *p*

Optional Piano *p* *mp*

Mallet Percussion (Bells)

Timpani Tune: G, C, F (low)

Percussion (Suspended Cymbal, Tambourine)

1

2

3

4

© 2013 BELWIN-MILLS PUBLISHING CORP. (ASCAP),
a division of ALFRED MUSIC PUBLISHING CO., INC.
All Rights Reserved including Public Performance

39537S



Purchase a full-length
performance recording!
alfred.com/downloads

Fls. 1 2 *p* *f*

Ob. *p* *f*

Bsn. *p* *f*

Cls. 1 2 3 *p* *f*

B. Cl. *f*

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

T. Sax. *p* *f*

Bar. Sax. *f*

Tpts. 1 2 3 *p* *f*

Hns. 1 2 *p* *f*

Tbns. 1 2 3 *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Str. Bass *p* *f*

Pno. *p* *f*

Mlt. Perc. *f* Bells

Timp. *f*

Perc. Suspended Cymbal *p* *f*

39537S 5 6 7 8

9 poco più mosso

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

Ob. *p* *mf* *p*

Bsn. *p* *mf* *p*

Cls. 1 *p* *mf* *p*

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 *p* *mf* *p*

2 *p* (1st Hn.) *mf* *p*

Tbns. 1 2 3

Euph. *p* *mf* *p*

Tuba

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

Pno. *p* *mf* *p*

Mlt. Perc.

Timp.

Perc. *p*

Tambourine *p*

39537S

17

Fls. 1 2 *pp*

Ob. *pp*

Bsn. *pp*

Cls. 1 *pp*
2 *a2*
3 *pp*

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 *p* *mp*

Ob. *p*

Bsn. *p* *mp*

Cls. 1 2 3 *p* *mp*

B. Cl. *p* *mp*

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

T. Sax. *p*

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2 *p* *Play*

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* *a2* *molto cresc.* *f* *p*

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

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

39537S 29 30 31 32

Gavotte

11

Allegretto ♩ = 76

Fls. 1 2 *p* *f*

Ob. *p* *f*

Bsn. *p* *f*

Cls. 1 2 3 *p* *f*

B. Cl. *f*

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

T. Sax. *p* *f*

Bar. Sax. *f*

Tpts. 1 2 3 *p* *f*

Hns. 1 2 *p* *f*

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

Euph. *p* *f*

Tuba *f*

Str. Bass *f*

Pno. *p* *f*

Mlt. Perc. (Tacet)

Timp. (Tacet)

Perc. (Tacet)

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.

5 6 7 8

39537S

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* *a2* *mf*

Euph. *p* *mf*

Tuba *p* *mf*

Str. Bass *p* *mf*

Pno. *p* *mf*

Mlt. Perc.

Timp.

Perc.

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.

Mlt. Perc.

Timp.

Perc.

17 18 19 20 21

39537S

Preview Only 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.

22 23 24 25 26

39537S

25

25

p

p

p

a2

a2

pp

pp

1.

pp

a2

p

a2

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

Pno.

Mlt. Perc.

Timp.

Perc.

39537S

27 28 29 30 31

Legal Use Requires Purchase

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*

Tbns. 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.

Mlt. Perc.

Timp.

Perc.

39537S

37 38 39 40 41

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.

mp

42 43 44 45

50

Fls. 1 2 *f* *a2*

Ob. *f*

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.

39537S

Fls. 1 2 *p*

Ob. *p*

Bsn.

Cls. 1 2 3 *a2*

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.

[illegible]

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase