



From *Holbert Suite, Op. 40*

Air & Rigaudon

EDVARD GRIEG (1843–1907)

Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 1 Piccolo
- 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
- 1 Baritone Treble Clef
- 4 Tuba
- 1 Optional String Bass
- 1 Optional Piano
- 2 Mallet Percussion
(Marimba/Bells)
- 1 Timpani
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 4 Percussion 2
(Suspended Cymbal/Triangle,
Woodblock, Tambourine)

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 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 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, favotte, 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.

"Air" is the fourth movement from the *Holberg Suite, Op. 40*, and it is one of Grieg's most beautiful works. As "Air" is another term for song. It employs a miniature sonata form structure (ABA) to present a nearly endless melody that is shared between the soprano and bass voice. The tempo is marked *andante religioso* and, just like in "Sarabande," the second movement, is a lovely lyrical statement.

"Rigaudon" is the fifth and final movement in the suite. The rigaudon (also spelled rigadon, rigadon) is a French baroque dance with a lively duple meter written in binary form. It is a playful celebration as energetic as it is nimble. Its music is similar to that of a bourrée, but the rigaudon is rhythmically simpler with regular phrases.

NOTES TO THE CONDUCTOR

The *Holberg Suite, Op. 40* was originally written for piano and then transcribed for string orchestra, which provides a wide range of colors; conversely, this arrangement of *Air & Rigaudon*, respectively the fourth and fifth movements of the suite, 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 both movements. All dynamics, accents, and stylistic markings should be observed in preparing the work. Additionally, good phrasing and dynamic contrasts should accompany the smooth melodic lines. As most composers and arrangers know, orchestral transcriptions and adaptations for band always present a challenge.

Air has been written in the original key of G minor and it should be noted that originally *Rigaudon* (*Allegro con brio*) was written in the key of G Major and modulates at the *poco meno mosso* to its relative minor. However, for more playability and better sonority, this adaptation is innovatively written in A \flat Major and modulates to G minor; therefore keeping the entire movement in flat keys. In spite of that, the tonal alteration (half step) is minimal and it will be as effective and not detract from the original intent of the composition. Notice that although the metronome marking indicates $\text{♩} = 90\text{--}100$, depending on the technical ability of the ensemble, this section may be played much faster. Additionally, light percussion effects have been added to enhance the works; however, both selections will sound as effective with or without the percussion. Also, the optional piano part in this arrangement has been included for support only.

The complete *Holberg Suite, Op. 40*, including "Praeludium (00-38363)," "Sarabande (00-39537)," "Gavotte (00-39537)," "Air (00-42202)," and "Rigaudon (00-42202)," are currently available from Alfred Music. All five movements may be performed in order as originally intended or independently.

I know that *Air & Rigaudon* will be an excellent addition to any school music library and I am pleased to have the *Holberg Suite, Op. 40* join the many outstanding transcriptions written for band.



From *Holberg Suite, Op. 40*

Air & Rigaudon

By Edvard Grieg (1843-1907)

Arranged by Victor López (ASCAP)

FULL SCORE

Approx. Duration - 9:00

Andante religioso ♩ = 48

Air

(Tacet)

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Andante religioso ♩ = 48

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium (Bsn.)

Tuba (B. Cl.)

Optional String Bass

Optional Piano

Mallet Percussion (Marimba/Bells) Marimba (medium soft mallets)

Timpani Tune: G, D, B♭

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal/Triangle, Woodblock, Tambourine)

1 2 3 4 5

Picc.

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

Perc. 2

3

dim.

p

cantabile

mp

p

p

cantabile

mp

p

p

cantabile

mp

p

9

a2

p cantabile

p cantabile

Play

p cantabile

cantabile

p

Change: B \natural to B \flat

p

rit. più rit.

Picc.

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

Perc. 2

Suspended Cymbal

cresc. *molto cresc.* *f* *dim.* *rit.* *fp* *pp* *All.* *rit.* *più rit.*

16 a tempo
(Opt. repeat)

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

one player per part

(Euph.)

p, *cresc.*, *mp*, *p*, *mf*, *p*, *pp*, *pp*, *p*, *cresc.*, *cresc.*, *mp*, *p*, *mp*, *p*, *pp*, *pp*, *p*, *cresc.*, *mp*, *p*

16 a tempo
(Opt. repeat)

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p, *p*, *p*, *pp*, *pp*, *p*, *cresc.*, *cresc.*, *mp*, *p*, *p*, *p*, *pp*, *pp*, *p*, *cresc.*, *mp*, *p*, *pp*, *pp*, *p*, *cresc.*, *mp*, *p*

Picc.
 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
 Perc. 2

Musical score for a full orchestra, including woodwinds, brass, strings, and percussion. The score is for measures 22-26 and includes dynamic markings such as *p*, *mp*, and *mf*. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

poco rit. a tempo

Picc.

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

Perc. 2

f *ffz* *p* *dim.* *f*

Change: Bb to Bb

Picc.

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

Perc. 2

32 33 34 35 36

poco rit.

40

a tempo

Picc.

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

Perc. 2

musical score including dynamics (*morendo*, *pp*, *mp*, *f*), performance instructions (*cantabile*, *Play*), and tempo markings.

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/3

Hns. 1/2

Tbns. 1/3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

42 43 44 45 46

42202S

Picc.

Fls. 1/2

Ob.

Bsn. *p* *cantabile* *cresc.*

Cls. 1/2/3 *p* *cantabile* *cresc.*

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3 *p* *cantabile* *cresc.*

Hns. 1/2

Tbns. 1/2/3 *p* *cresc.*

Euph.

Tuba

Str. Bass *p* *cresc.*

Pno. *p* *cresc.*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



rit.

più rit.

(Opt. repeat to meas. 16)

Picc.

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

Perc. 2

mf

f

dim.

rit.

fp

pp

a2

3

42202S

52

53

54

55

56

Rigaudon

Allegro con brio ♩ = 90-100

Picc. *fp*

Fls. 1/2 *fp* ^{a2}

Ob. *fp*

Bsn. *f* *pp*

Cls. 1 *fp*

2/3 *f* *pp*

B. Cl. *f* *pp*

A. Saxes. 1/2 *fp* (Bsn.) *f* *pp*

T. Sax. *f* *pp*

Bar. Sax.

Allegro con brio ♩ = 90-100

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph. *f* (B. Cl.) *pp*

Tuba

Str. Bass *f* *pp*

Pno. *fp*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 Triangle *p* Woodblock

Picc.

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

Perc. 2

5 6 7 8 9

Picc.

Fls. 1 2

Ob.

Bsn. *p*

Cls. 1 2 3 *p*

B. Cl.

A. Saxes. 1 2

T. Sax. *Play* *p*

Bar. Sax.

Tpts. 1 2 3 (one player only) *p*

Hns. 1 2

Tbns. 1 2 3

Euph. (Bsn.) *p*

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp. On repeat Change: A^b to B^b

Perc. 1

Perc. 2 Tambourine *(p)*

Wb.

Picc.

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

Perc. 2

Bells

Snare Drum

Bass Drum

cresc.

div.

p

pp

Play

42202S

Picc.

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

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Picc.

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

Perc. 2

Tamb.

mf

a2

p

Picc.

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

Perc. 2

26 27 28 29

31

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

31

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

30 31 32 33 34

pp

a2

(b)

pp

Picc.

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

Perc. 2

un poco rit. | **1. a tempo** | **2. a tempo** (Skip to meas. 44) | **3. a tempo** *Fine*

Picc. *ffz* *p* *ffz*

Fls. 1 2 *ffz* *p* *ffz* *ffz*

Ob. *ffz* *p* *ffz* *ffz*

Bsn. *ffz* *ffz* *ffz*

Cls. 1 2 3 *ffz* *ffz* *ffz*

B. Cl. *ffz* *ffz* *ffz*

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

T. Sax. *ffz* *ffz* *ffz*

Bar. Sax. *ffz* *ffz* *ffz*

Tpts. 1 2 3 *ffz* *ffz* *ffz*

Hns. 1 2 *ffz* *ffz* *ffz*

Tbns. 1 2 3 *ffz* *ffz* *ffz*

Euph. *ffz* *ffz* *ffz*

Tuba *ffz* *ffz* *ffz*

Str. Bass *ffz* *ffz* *ffz*

Pno. *ffz* *ffz* *ffz*

Mlt. Perc. *ffz* *ffz* *ffz*

Timp. *ffz* *ffz* *ffz*

Perc. 1 *ffz* *ffz* *ffz*

Perc. 2 *ffz* *ffz* *ffz*

44 Poco meno mosso $\text{♩} = 75$

Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

44 Poco meno mosso $\text{♩} = 75$

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Trgl.

52

Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes. 1
2

T. Sax.

Bar. Sax.

52

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph. (Bsn.) *p*

Tuba *f* Play

Str. Bass *f*

Pno. *f*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *f* Tamb.

p *f*

Picc.

Fls. 1 2

Ob. Solo *p* All *mf*

Bsn. *mf*

Cls. 1 2 3 *mf* Play *mf*

B. Cl. *p* *mf*

A. Saxes. 1 2 *mf* Play *mf*

T. Sax. (Bsn.) *p* *mf*

Bar. Sax. *mf*

Tpts. 1 2 3 (one player only) *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph. *mf*

Tuba *mf*

Str. Bass *p* *mf*

Pno. *p* *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 Trgl. Tamb. B.D. *mf*

59 *p* 60 61 62 63 *mf* 64 65



Score for various instruments including Picc., Fls., Ob., Bsn., Cls., B. Cl., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns., Tbn., Euph., Tuba, Str. Bass, Pno., Mlt. Perc., Timp., Perc. 1, and Perc. 2. The score includes dynamic markings such as *p*, *cresc.*, *molto cresc.*, *f*, and *ff*, and performance instructions like *All*.



rit. e dim.

1.

2.

D.C. al Fine
(No repeats)

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

rit. e dim.

1.

2.

D.C. al Fine
(No repeats)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tamb.