

From *Holbert Suite, Op. 40*

Air & Rigaudon

EDVARD GRIEG (1843–1907)

Arranged by VICTOR LÓPEZ (ASCAP)

- 1 Conductor
- 1 Piccolo
- 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
- 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♭ 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 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. A "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 regaudon (also spelled rigadon, rigadoon) 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 contracts 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 moso 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 $J = 90-100$, 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.



FULL SCORE
Approx. Duration - 9:00

From Holberg Suite, Op. 40
Air & Rigaudon

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

Andante religioso ♩ = 48

Air

The musical score consists of two systems of music. The first system, "Air," starts with a dynamic of *p* and includes parts for Piccolo, Flutes, Oboe, Bassoon, B♭ Clarinets, B♭ Bass Clarinet, E♭ Alto Saxophones, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system, "Andante religioso," starts with a dynamic of *p* and includes parts for B♭ Trumpets, F Horns, Trombones, Euphonium, Tuba, Optional String Bass, Optional Piano (with a dynamic of *p*), Mallet Percussion (Marimba/Bells), Timpani, Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Suspended Cymbal/Triangle, Woodblock, Tambourine). The score is in 3/4 time throughout. A large red watermark reading "Preview Only Purchase Requires Legal Use" is diagonally across the page.



Picc.

Fls. 1/2 3 dim. 3 p

Ob.

Bsn. 3 p cantabile mp 3

Cls. 1 p

2 p

B. Cl. 3 p cantabile p p

A. Saxes. 1/2 p

T. Sax.

Bar. Sax. p cantabile mp p

Tpts. 1 2 3

Hns. 1 2

Tbns. 1/2 a2 p cantabile 3

3 p cantabile Play 3

Euph. Play p cantabile

Tuba p cantabile 3

Str. Bass p cantabile

Pno. p cantabile 3

Mlt. Perc. p Change: B \flat to B \flat p

Tim. p

Perc. 1

Perc. 2

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Picc.

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

rit.

più rit.

11

12

13

14

15

42202S

16 a tempo

(Opt. repeat)

Picc.

Fls. 1 2 *p*

Ob. 1 2 *p*

Bsn. 1 2 *p*

Cls. 1 2 3 *p*

B. Cl. 1 2 3 *p*

A. Saxes. 1 2 *p*
(Euph.) *pp*

T. Sax.

Bar. Sax. *p*

Tpts. 1 2 3

Hns. 1 2 *p*

Tbns. 1 2 3 *p*

Euph. *p*

Tuba *p*

Str. Bass *p*

Pno. *p*

Mlt. Perc. *pp*

Timp. *pp*

Perc. 1

Perc. 2

Picc.

Fls. $\frac{1}{2}$ All p mp

Ob. p mp

Bsn. p mp

Cls. 1 p mp

2 p mp

B. Cl. p mp

A. Saxes. 1 p mp

T. Sax. p mp

Bar. Sax. p mp

Tpts. 1 p mp

2 p mp

Hns. 1 p mp

2 p mp

Tbns. 1 p mp

2 p mp

3 p mp

Euph. p mp

Tuba p mp

Str. Bass p mp

Pno. p p mp p cresc. mp mf

Mlt. Perc. p p mp p cresc. mp mf

Timp. p

Perc. 1 p

Perc. 2 p

29
poco rit. a tempo

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1/2

Tbns. 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

27 28 29 30 31

Picc.

Fls. $\frac{1}{2}$

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1 $\frac{1}{2}$ Play

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. $\frac{1}{2}$

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

poco rit. a tempo

40

Picc.

Fls.

Ob.

Bsn.

Cl.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1/2

Tbns. 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

42 43 44 45 46

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

48 one player only

rit.

più rit.

(Opt. repeat
to meas. 16) 13

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Rigaudon

Allegro con brio $\text{♩} = 90-100$

Picc.

Fls. $\frac{1}{2}$

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1

T. Sax.

Bar. Sax.

Allegro con brio $\text{♩} = 90-100$

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

1 2 3 4

Picc.

Fls.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

10

Picc.

Fls. 1 2

Ob.

Bsn.

Cl. 1

Cl. 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

(one player only)

(Bsn.) *p*

On repeat Change: A♭ to B♭

Tambourine

p

10

11

Wb.

12

13

Picc.

Fls. 1/2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Tbns. 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

cresc.

p All

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

Play

cresc.

Bells

p

p

p

cresc.

cresc.

cresc.

cresc.

Snare Drum

Bass Drum

pp

cresc.

cresc.

Picc.

Fls. $\frac{1}{2}$

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Saxes. 1 $\frac{1}{2}$

T. Sax.

Bar. Sax.

Tpts. 1

Hns. 1

Hns. 2

Tbns. 1 $\frac{1}{2}$

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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18 19 20 21

Picc.

Fls.

Ob.

Bsn.

Cl.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

Tpts.

Hns.

Tbns.

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

a²

mf

p

p

Tamb.

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

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Picc.

Fls. $\frac{1}{2}$

Ob.

Bsn.

Cls. 1

Cls. 2 a^2

B. Cl.

A. Saxes. $\frac{1}{2}$

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1 a^2

Tbns. 2

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

31

31

32

pp

pp

Picc.

Fls. 1/2

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hns. 1

Hns. 2

Tbns. 1/2

Tbns. 3

Euph.

Tuba

Str. Bass

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

35 36 37 38

un poco rit.

	1. a tempo	2. a tempo	3. a tempo	Fine
--	-------------------	-------------------	-------------------	-------------

(Skip to meas. 44)

Picc. Fls. Ob. Bsn. Cls. B. Cl. A. Saxes. T. Sax. Bar. Sax. Tpts. Hns. Tbns. Euph. Tuba Str. Bass Pno. Mlt. Perc. Timp. Perc. 1 Perc. 2

un poco rit.

	1. a tempo	2. a tempo	3. a tempo	Fine
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(Skip to meas. 44)

44 Poco meno mosso $\text{d} = 75$

Musical score page 24, measures 44-51. The score includes parts for Picc., Fls., Ob., Bsn., Cls., 2, B. Cl., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns., Tbns., Euph., Tuba, Str. Bass, Pno., Mlt. Perc., Timp., Perc. 1, and Perc. 2. The score is in 2/4 time, key signature varies, and dynamics include *p*, *mf*, *pp*, and *p*. Measure 44 starts with Fls. playing eighth-note patterns. Measure 45 shows various instruments like Picc., Cls., and Tpts. Measure 46 features a melodic line in the Pno. Measure 47 includes a dynamic *mf*. Measure 48 has a dynamic *pp*. Measure 49 includes a dynamic *p*. Measure 50 includes a dynamic *p*. Measure 51 includes a dynamic *p*. A large red watermark "Review Only Purchase Legal Use Requires" is diagonally across the page.

52

Picc.

Fls.

Ob.

Bsn.

p

Cl.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

f

52

Tpts.

Hns.

Tbns.

Euph.

Tuba

(Bsn.)
p

Play
f

Str. Bass

f

Pno.

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tamb.
f

42202S

The musical score consists of multiple staves for various instruments. The top section (measures 52-58) includes Picc., Fls., Ob., Bsn., Cl., B. Cl., A. Saxes., T. Sax., Bar. Sax., Tpts., Hns., Tbns., Euph., Tuba, Str. Bass, Pno., Mlt. Perc., Timp., Perc. 1, and Perc. 2. The bottom section (measures 52-58) includes the same instruments plus Tamb. Measure 52 starts with a dynamic 'p'. Measures 53-57 feature various dynamics like 'f' and 'a2'. Measure 58 ends with a dynamic 'f'. Measure 52 is also marked with a circled '52' above the staff. Measure 58 is marked with a circled '58' below the staff. The entire page is covered with large, semi-transparent red text that reads 'Preview Use Requires Purchase' diagonally across it.

60

Picc.

Fls. $\frac{1}{2}$

Ob. Solo p

Bsn.

Cl. 1 (Ob.) p

Cl. 2 a^2

B. Cl. p

A. Saxes. $\frac{1}{2}$ a^2

T. Sax. (Bsn.) p

Bar. Sax. $\frac{1}{2}$

Tpts. 1 p

Tpts. 2 p

Hns. 1 mfp

Hns. 2 mfp

Tbns. 1 p

Tbns. 2 p

Euph. p

Tuba p

Str. Bass p

Pno. p

Mlt. Perc.

Tim. p

Perc. 1 p

Perc. 2 Trgl. p

All mfp

Play mfp

$\#$

(one player only) mfp

Play mfp

Tamb. $B.D. mfp$

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

66 67 cresc. 68 69 70 71 72

rit. e dim.

1. *D.C. al Fine*
(No repeats)

Picc.
Fls.
Ob.
Bsn.
1
2
Cl.
2
3
B. Cl.
A. Saxes.
1
2
T. Sax.
Bar. Sax.
Tpts.
2
3
Hns.
1
2
Tbns.
3
Euph.
Tuba
Str. Bass
Pno.
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

rit. e dim.

D.C. al Fine
(No repeats)

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