

An Frau Erika Lie-Nissen

EDVARD GRIEG

AUS HOLBERGS ZEIT

SUITE

IM ALTEN STIL

für Streichorchester

Opus 40

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EDITION PETERS · LEIPZIG

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Aus Holbergs Zeit *)

I. Präludium

Edvard Grieg, Op. 40

Allegro vivace. $\text{♩} = 76$.

Violini I. *ff* *sf* *sf* *sf*

Violini II. *ff* *sf* *sf* *sf*

Viole. *ff* *sf* *sf* *sf*

Violoncelli *ff* *sf* *sf* *sf*

Bassi *ff* *sf* *sf* *sf*

cresc. *sf* *pp* *p dolce e tranqu.*

cresc. *sf* *pp*

cresc. *sf* *pp*

cresc. *sf* *pp* *non div.* Ω

cresc. *sf* *pp*

cresc. *sf* *pp*

più p *più p* *più p* *più p*

pizz. *p* *pizz.* *più p* *più p*

*) Ludvig Holberg (1684 - 1754), der Molière des Nordens, ist der Schöpfer der neueren dänisch-norwegischen Literatur.
Edition Peters Nr. 586 6887

cresc. molto

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is marked with a key signature of one sharp (F#) and a time signature of 3/4. The first staff has a *cresc. molto* marking above it. The second staff also has a *cresc. molto* marking. The third staff has a *cresc. molto* marking. The fourth staff has an *arco* marking. The fifth and sixth staves have *arco* markings. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is marked with a key signature of one sharp (F#) and a time signature of 3/4. The first staff has a *fp* marking. The second staff has a *fp* marking and a *sul C.* marking. The third staff has a *fp* marking and a *sul G.* marking. The fourth staff has a *fp* marking. The fifth and sixth staves have *fp* markings. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The third system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is marked with a key signature of one sharp (F#) and a time signature of 3/4. The first staff has a *f* marking. The second staff has a *f* marking. The third staff has a *f* marking. The fourth staff has a *f* marking. The fifth and sixth staves have *f* markings. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

B *div. à 3.* *più p* 5

pp *pizz.* *p* *più p*

Veelli e Bassi.

pp *div.* *cresc. molto*

2 Veelli Soli. *arco* *pp* *div.* *pp* *cresc. molto*

f *ff* *arco* *f* *ff* *arco* *f* *ff*

4 Soli. *arco* *f* *ff* *arco* *f* *ff*

C *ff* *Tutti.* *ff* *Tutti.* *non div.* *ff*

sempre ff *sempre ff* *sempre uniss.* *sempre ff* *sempre ff* *sempre ff* *sempre ff* *sempre ff*

First system of musical notation, measures 1-5. The score consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is characterized by dense rhythmic patterns, primarily eighth and sixteenth notes, with many accents. The key signature has one sharp (F#).

Second system of musical notation, measures 6-10. The score consists of five staves. Measure 6 is marked *poco riten.*. Measure 7 is marked *Da tempo*. Measure 8 has *non div.* above the treble staff. Measure 9 has *dolce pp* above the treble staff. Measure 10 has *pp* above the treble staff. The music transitions from dense rhythmic patterns to more melodic lines with accents.

Third system of musical notation, measures 11-15. The score consists of five staves. Measures 11-15 show melodic lines with accents and slurs. The bass line includes *pizz.* markings in measures 11 and 12, and *più p* markings in measures 13-15. The music continues with rhythmic patterns in the upper staves.

First system of the musical score. It includes parts for piano (right and left hand), violin, and cello. The piano part features a prominent melodic line with a 'cresc. molto' marking. The violin and cello parts provide harmonic support with rhythmic patterns. Dynamics include *f*, *piu f*, and *ff*. A 'F' (Forte) marking is present at the beginning of the system.

Second system of the musical score, continuing from the first. It includes parts for piano, violin, and cello. The piano part has a 'div.' (diviso) marking. The system concludes with 'rit. al Fine' markings for the violin and cello parts. Dynamics include *f*, *ff*, and *ffz*. The system ends with a double bar line.

II. Sarabande

Score for the Sarabande section. It begins with the tempo marking 'Andante' and a quarter note equal to 42 (♩ = 42). The time signature is 4/4. The instruments listed are Violini I, Violini II, Viole, and Violoncelli e Bassi. The score features a variety of rhythmic patterns and dynamics, including *p*, *cresc.*, and *f*. There are also performance instructions like 'Absetzen.' and 'Bogenwechsel.' at the bottom left.

Un poco mosso.

Viol. I. *f* *p* *mf* 2 sul G.

Viol. II. *p* *f* *p* *cresc.* *mf*

Viola. *p* *f* *p* *cresc.* *mf*

Violoncelli. *arco* *f* *p* Solo. *cresc.* *mf*

Bassi. *pizz.* *f* *p* Tutti. *cresc.* *mf*

F

ritenuto poco a poco al cresc.

div. *p* *cresc.*

div. *cresc.*

div. *cresc.*

3 Soli. *pp* *più pp* Tutti. *cresc.*

Solo. *pp* *più pp*

Tempo 1º

G

pp *cresc. molto* sul II.

pp *cresc. molto* sul G. 1

pp *cresc. molto*

pp *cresc. molto*

pp *cresc. molto*

pp *cresc. molto*

Tutti. *pp* *cresc. molto*

III. Gavotte

Allegretto. $\text{♩} = 76.$

Tutti, $\text{♩} = 76.$

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

The first system of the musical score features five staves: Violini I., Violini II., Viole., Violoncelli., and Bassi. The Violini I. staff begins with a *div.* (divisi) marking and a *pp* (pianissimo) dynamic. The Violini II. staff also starts with *pp*. The Viola and Violoncello staves have a *pp* dynamic. The Bass staff has a *pp* dynamic. The music is in 3/4 time and includes various dynamics such as *pp*, *ppp*, *f*, and *ff*. The *Tutti* section begins in the second measure of the system.

The second system continues the musical score with five staves. A large **H** (Crescendo hairpin) is placed above the Violini I. staff. The *div.* marking continues in the Violini I. staff. Dynamics include *pp*, *p*, and *f*. The Viola and Violoncello staves have a *pp* dynamic. The Bass staff has a *pp* dynamic. The *pizz.* (pizzicato) marking appears in the Bass staff. The *Tutti* section continues.

The third system continues the musical score with five staves. The *div.* marking continues in the Violini I. staff. Dynamics include *pp*, *ppp*, *f*, and *ff*. The *Solo.* marking appears in the Violoncello staff. The *arco* (arco) marking appears in the Bass staff. The *Tutti* section continues.

MUSETTE.

Poco più mosso.

Viol. I. *pp*

Viol. II. *pp*

Viola. *pp*

Vcelli div. *pp*

Bassi. *pp* pizz. div.

The first system of the musical score for 'Musette' features six staves. The Violin I and II parts, Viola, and Violoncelli (divisi) all begin with a *pp* (pianissimo) dynamic. The Basses play a pizzicato (*pizz.*) accompaniment. The music is marked 'Poco più mosso'.

The second system of the musical score continues the piece. It includes dynamic markings such as *p* (piano), *cant.* (cantabile), *cresc.* (crescendo), and *pizz.* (pizzicato). The Violoncelli part includes a *p cant.* marking. The Basses continue with *pizz.* accompaniment. The overall texture is more complex, with various instruments contributing to the melodic and harmonic development.

Musical score for the first system (measures 1-12). The score is in 3/4 time and features a complex texture with multiple staves. The upper staves contain melodic lines with trills and triplets, while the lower staves provide harmonic support with arpeggiated figures and sustained chords. Dynamics range from piano (*p*) to fortissimo (*ff*) and pianissimo (*pp*).

Musical score for the second system (measures 13-24). This system continues the intricate texture from the first system. It includes a section marked *arco* and another marked *pizz.* The music concludes with a *div.* instruction and a *pp* dynamic. The piece ends with a double bar line and repeat dots.

O a tempo

First system of musical notation, including staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features dynamic markings such as *pp*, *ppp*, and *cresc.*, along with performance instructions like *div.* and *usul D.*

Second system of musical notation, including staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features dynamic markings such as *p*, *cresc.*, and *div.*. Includes the instruction *Solo.* for the Cello/Double Bass part and *Vcelli.* for the Viola part.

Third system of musical notation, including staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features dynamic markings such as *pp*, *ff*, *poco rit.*, *a tempo*, *dim.*, and *pizz.*. Includes the instruction *Tutti.* for the Cello/Double Bass part.

Viol. II. *cresc.*

Viola. *cresc.*

Tutti.
Vcelli. *cresc.*

Bassi *p*
arco *cresc.*

dim. *poco rit.* - - *Q*a tempo *pp*

dim. *poco rit.* - - a tempo *pp*

dim. *poco rit.* - - a tempo

dim. *poco rit.* - - a tempo

dim. *poco rit.* - - a tempo

dim. *poco rit.* - - a tempo

pizz. *poco rit.* - - a tempo

Bassi. *pizz.* *poco rit.* - - a tempo

arco

pp

Musical score for the first system, featuring multiple staves with various dynamics and markings. The score includes:

- Staff 1: *mf*, *dim.*, *pp*
- Staff 2: *mf*, *dim.*, *pp*
- Staff 3: *mf*, *dim.*, *pp*
- Staff 4: *mf*, *dim.*, *pp*
- Staff 5: *mf*, *dim.*, *pp*
- Staff 6: *mf*, *dim.*, *pp*
- Staff 7: *mf*, *dim.*, *pp*
- Staff 8: *mf*, *dim.*, *pp*
- Staff 9: *mf*, *dim.*, *pp*
- Staff 10: *mf*, *dim.*, *pp*
- Staff 11: *mf*, *dim.*, *pp*
- Staff 12: *mf*, *dim.*, *pp*
- Staff 13: *mf*, *dim.*, *pp*
- Staff 14: *mf*, *dim.*, *pp*
- Staff 15: *mf*, *dim.*, *pp*
- Staff 16: *mf*, *dim.*, *pp*
- Staff 17: *mf*, *dim.*, *pp*
- Staff 18: *mf*, *dim.*, *pp*
- Staff 19: *mf*, *dim.*, *pp*
- Staff 20: *mf*, *dim.*, *pp*
- Staff 21: *mf*, *dim.*, *pp*
- Staff 22: *mf*, *dim.*, *pp*
- Staff 23: *mf*, *dim.*, *pp*
- Staff 24: *mf*, *dim.*, *pp*
- Staff 25: *mf*, *dim.*, *pp*
- Staff 26: *mf*, *dim.*, *pp*
- Staff 27: *mf*, *dim.*, *pp*
- Staff 28: *mf*, *dim.*, *pp*
- Staff 29: *mf*, *dim.*, *pp*
- Staff 30: *mf*, *dim.*, *pp*
- Staff 31: *mf*, *dim.*, *pp*
- Staff 32: *mf*, *dim.*, *pp*
- Staff 33: *mf*, *dim.*, *pp*
- Staff 34: *mf*, *dim.*, *pp*
- Staff 35: *mf*, *dim.*, *pp*
- Staff 36: *mf*, *dim.*, *pp*
- Staff 37: *mf*, *dim.*, *pp*
- Staff 38: *mf*, *dim.*, *pp*
- Staff 39: *mf*, *dim.*, *pp*
- Staff 40: *mf*, *dim.*, *pp*
- Staff 41: *mf*, *dim.*, *pp*
- Staff 42: *mf*, *dim.*, *pp*
- Staff 43: *mf*, *dim.*, *pp*
- Staff 44: *mf*, *dim.*, *pp*
- Staff 45: *mf*, *dim.*, *pp*
- Staff 46: *mf*, *dim.*, *pp*
- Staff 47: *mf*, *dim.*, *pp*
- Staff 48: *mf*, *dim.*, *pp*
- Staff 49: *mf*, *dim.*, *pp*
- Staff 50: *mf*, *dim.*, *pp*

Musical score for the second system, featuring multiple staves with various dynamics and markings. The score includes:

- Staff 1: *R div.*, *cresc.*
- Staff 2: *p cant.*, *cresc.*
- Staff 3: *p*, *cresc.*
- Staff 4: *p cant.*, *cresc.*
- Staff 5: *p cant.*, *cresc.*
- Staff 6: *p cant.*, *cresc.*
- Staff 7: *p cant.*, *cresc.*
- Staff 8: *p cant.*, *cresc.*
- Staff 9: *p cant.*, *cresc.*
- Staff 10: *p cant.*, *cresc.*
- Staff 11: *p cant.*, *cresc.*
- Staff 12: *p cant.*, *cresc.*
- Staff 13: *p cant.*, *cresc.*
- Staff 14: *p cant.*, *cresc.*
- Staff 15: *p cant.*, *cresc.*
- Staff 16: *p cant.*, *cresc.*
- Staff 17: *p cant.*, *cresc.*
- Staff 18: *p cant.*, *cresc.*
- Staff 19: *p cant.*, *cresc.*
- Staff 20: *p cant.*, *cresc.*
- Staff 21: *p cant.*, *cresc.*
- Staff 22: *p cant.*, *cresc.*
- Staff 23: *p cant.*, *cresc.*
- Staff 24: *p cant.*, *cresc.*
- Staff 25: *p cant.*, *cresc.*
- Staff 26: *p cant.*, *cresc.*
- Staff 27: *p cant.*, *cresc.*
- Staff 28: *p cant.*, *cresc.*
- Staff 29: *p cant.*, *cresc.*
- Staff 30: *p cant.*, *cresc.*
- Staff 31: *p cant.*, *cresc.*
- Staff 32: *p cant.*, *cresc.*
- Staff 33: *p cant.*, *cresc.*
- Staff 34: *p cant.*, *cresc.*
- Staff 35: *p cant.*, *cresc.*
- Staff 36: *p cant.*, *cresc.*
- Staff 37: *p cant.*, *cresc.*
- Staff 38: *p cant.*, *cresc.*
- Staff 39: *p cant.*, *cresc.*
- Staff 40: *p cant.*, *cresc.*
- Staff 41: *p cant.*, *cresc.*
- Staff 42: *p cant.*, *cresc.*
- Staff 43: *p cant.*, *cresc.*
- Staff 44: *p cant.*, *cresc.*
- Staff 45: *p cant.*, *cresc.*
- Staff 46: *p cant.*, *cresc.*
- Staff 47: *p cant.*, *cresc.*
- Staff 48: *p cant.*, *cresc.*
- Staff 49: *p cant.*, *cresc.*
- Staff 50: *p cant.*, *cresc.*
- Staff 51: *p cant.*, *cresc.*
- Staff 52: *p cant.*, *cresc.*
- Staff 53: *p cant.*, *cresc.*
- Staff 54: *p cant.*, *cresc.*
- Staff 55: *p cant.*, *cresc.*
- Staff 56: *p cant.*, *cresc.*
- Staff 57: *p cant.*, *cresc.*
- Staff 58: *p cant.*, *cresc.*
- Staff 59: *p cant.*, *cresc.*
- Staff 60: *p cant.*, *cresc.*
- Staff 61: *p cant.*, *cresc.*
- Staff 62: *p cant.*, *cresc.*
- Staff 63: *p cant.*, *cresc.*
- Staff 64: *p cant.*, *cresc.*
- Staff 65: *p cant.*, *cresc.*
- Staff 66: *p cant.*, *cresc.*
- Staff 67: *p cant.*, *cresc.*
- Staff 68: *p cant.*, *cresc.*
- Staff 69: *p cant.*, *cresc.*
- Staff 70: *p cant.*, *cresc.*
- Staff 71: *p cant.*, *cresc.*
- Staff 72: *p cant.*, *cresc.*
- Staff 73: *p cant.*, *cresc.*
- Staff 74: *p cant.*, *cresc.*
- Staff 75: *p cant.*, *cresc.*
- Staff 76: *p cant.*, *cresc.*
- Staff 77: *p cant.*, *cresc.*
- Staff 78: *p cant.*, *cresc.*
- Staff 79: *p cant.*, *cresc.*
- Staff 80: *p cant.*, *cresc.*
- Staff 81: *p cant.*, *cresc.*
- Staff 82: *p cant.*, *cresc.*
- Staff 83: *p cant.*, *cresc.*
- Staff 84: *p cant.*, *cresc.*
- Staff 85: *p cant.*, *cresc.*
- Staff 86: *p cant.*, *cresc.*
- Staff 87: *p cant.*, *cresc.*
- Staff 88: *p cant.*, *cresc.*
- Staff 89: *p cant.*, *cresc.*
- Staff 90: *p cant.*, *cresc.*
- Staff 91: *p cant.*, *cresc.*
- Staff 92: *p cant.*, *cresc.*
- Staff 93: *p cant.*, *cresc.*
- Staff 94: *p cant.*, *cresc.*
- Staff 95: *p cant.*, *cresc.*
- Staff 96: *p cant.*, *cresc.*
- Staff 97: *p cant.*, *cresc.*
- Staff 98: *p cant.*, *cresc.*
- Staff 99: *p cant.*, *cresc.*
- Staff 100: *p cant.*, *cresc.*

dim. e rit. *ff*
rit. molto *pp*
dim. e rit. *ff*
rit. molto *pp*
dim. e rit. *ff*
rit. molto *pp*
dim. e rit. *ff*
rit. molto *pp*
dim. e rit. *ff*
rit. molto *pp*
dim. e rit. *ff*
rit. molto *pp*

V. Rigaudon

Allegro con brio. $\text{♩} = 144$.

spicc.
Violino Solo.
Viola Solo.
Violini I. (Tutti.)
Violini II.
Viola. (Tutti.)

S
arco
pizz.
Vcelli e Bassi.
Vcelli pizz.
p

T

arco

Cresc. *arco*
 Cresc. *arco*
 Cresc.
 Cresc.
 Vecll. *cresc.*
 Bassi. *pizz.*

più p
U
pp
pp
div.
div.
pp
pp
 Vecll. *pp*
più p

ritard. *a tempo*
ritard. *a tempo*
arco *ritard.* *a tempo*
arco *ritard.* *a tempo*
arco *ritard.* *a tempo*
arco *ritard.* *a tempo*
arco *ritard.* *a tempo*
 Vecll. *ff*
 Vecll. e Bassi. *arco* *ff*
ff
ff

Fine.

Poco meno mosso.

Viol. I.

Viol. II.

Viola.

Veelli.

Bassi.

Musical score for Violins I and II, Viola, Violoncelli, and Basses. The first system shows the beginning of the piece with dynamics like *p*, *mf*, and *pp*.

Musical score for Violins I and II, Viola, Violoncelli, and Basses. The second system includes a 'V' marking and dynamic changes like *p*, *pizz.*, and *arco*.

Musical score for Violins I and II, Viola, Violoncelli, and Basses. The third system features 'cresc.' markings and dynamic changes like *sf*, *più tranqu.*, and *rit. e dim. pp*.

Rigaudon da capo al Fine,
ma senza Ripetizione.