

Holberg Suite (1, 2, 5)

movements 1, 2, 5

Edvard Grieg

*arranged by Paul De Bra for
accordion quintet and sextet
(1, 2, 3, 4, 5, bass)*

The Holberg Suite may be the most popular suite by Grieg, after the different Peer Gynt suites. The whole Holberg Suite is a bit long for a typical varied concert. This arrangement contains 3 from the 5 movements. The arrangement can be played with 5 or 6 musicians. It is easier with 6 but it can be done with 5 with some additional difficulty. (Inside the arrangement it states where a voice needs to do something when the 5th voice is missing.)

Professor P has made a recording available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

Holberg Suite (1,2,5)

Edvard Grieg
arr. P. De Bra

Prelude

 Allegro vivace ♩ = 144-152



I *fp* *fp fp*

II *fp* *fp*

III *fp* *fp*

IV *fp*

V *fp* *fp*

B *fp*

Notes between parentheses only when nobody plays the fifth voice.



I *fp* *cresc.*

II *fp* *cresc.*

III *fp* *cresc.*

IV *cresc.*

V *fp* *cresc.*

B *cresc.*

Holberg Suite (1,2,5)

7

dolce e tranq.

I *fp* *p*

II *fp* *pp*

III *fp* *pp*

IV *fp* *pp*

V *fp*

B *fp*

10

I *p* (pizz.)

II *p*

III *p*

IV *p*

V *p* (pizz.)

B *p* (pizz.)

Holberg Suite (1,2,5)

13

I *piu p*

II *piu p*

III *piu p*

IV *piu p*

V *piu p*

B *piu p*

16

I *cresc. molto* *f* *fz*

II *cresc. molto* *f* *fz*

III *cresc. molto* *f* *fz*

IV *cresc. molto* *f* *(arco)* *fz*

V *(arco)* *f* *(arco)* *fz*

B *f* *(arco)* *fz*

Holberg Suite (1,2,5)

19 *bellow shake*

I *fp*

II *fp*

III *fp*

IV *fp*

V *fp*

B *fp*

22 *bellow shake*

I *f*

II *f*

III *f*

IV *f*

V *f*

B *f*

Holberg Suite (1,2,5)

25

I *fp* *f*

II *fp* *f*

III *fp* *f*

IV *fp* *f*

V *fp* *f*

B *fp* *f*

28

I *p*

II *pp*

III *p*

IV

V

B

Holberg Suite (1,2,5)

31

I
II
III
IV
V
B

(pizz.)
p
(pizz.)
p

34

I
II
III
IV
V
B

piu p
piu p
pp
8a (pizz.)
pp

Holberg Suite (1,2,5)

37

I *pp* *cresc. molto*

II *pp* *cresc. molto*

III *cresc. molto*

IV *pp* *cresc. molto*

V

B

40

I *f*

II *f*

III *f*

IV *f*

V *f*

B *f* 8a

Holberg Suite (1,2,5)

42

I *ff*

II

III

IV

V *ff*

B *ff*

45

I *sempre ff*

II *sempre ff*

III *sempre ff*

IV *sempre ff*

V *sempre ff*

B *sempre ff*

Holberg Suite (1,2,5)

48

I
II
III
IV
V
B

51

I
II
III
IV
V
B

Holberg Suite (1,2,5)

54

I *p* *dolce*

II *p* *pp*

III *p* *pp*

IV *p* *pp*

V *p*

B *p*

57

I *p*

II *p*

III *p*

IV *pp*

V *(pizz.)*

B *(pizz.)*

Holberg Suite (1,2,5)

Musical score for measures 60-62. The score is for six parts: I (Violin I), II (Violin II), III (Violin III), IV (Viola), V (Violoncello), and B (Bass). The key signature is one sharp (F#). Measure 60 starts with a circled measure number 60. Part I has a fermata over a quarter note, followed by a triplet of eighth notes. Part II, III, and IV play continuous eighth-note patterns. Part V and B play quarter notes. Part I ends with a trill (tr) over a quarter note.

Musical score for measures 63-65. The score is for six parts: I (Violin I), II (Violin II), III (Violin III), IV (Viola), V (Violoncello), and B (Bass). The key signature is one sharp (F#). Measure 63 starts with a circled measure number 63. Part I has a trill (tr) over a quarter note, followed by a crescendo (cresc. molto) leading to a forte (f) dynamic. Part II, III, and IV also have a crescendo (cresc. molto) leading to a forte (f) dynamic. Part V and B play quarter notes. Part I ends with a fortissimo (fz) dynamic. Part II, III, and IV also end with a fortissimo (fz) dynamic. Part V and B end with a forte (f) dynamic.

Holberg Suite (1,2,5)

Musical score for measures 66-68 of the Holberg Suite (1,2,5). The score is for six parts: I, II, III, IV, V, and B. The key signature is one sharp (F#). Measure 66 is marked with a circled 66. The first part of the score (measures 66-68) features a rhythmic pattern of eighth notes in parts I, II, III, and V, and a bass line in part B. Part IV has a trill in measure 66. Dynamics include *piu f*, *fz*, and *ff*. The second part of the score (measures 67-68) features a sustained chord in parts I, II, and III, and a melodic line in part IV. Dynamics include *ff*.

Musical score for measures 69-72 of the Holberg Suite (1,2,5). The score is for six parts: I, II, III, IV, V, and B. The key signature is one sharp (F#). Measure 69 is marked with a circled 69. The first part of the score (measures 69-72) features a rhythmic pattern of eighth notes in parts I, II, III, IV, and V, and a bass line in part B. Dynamics include *rit. al fine*. The second part of the score (measures 71-72) features a trill in parts I and V, and a triplet in part II. Dynamics include *tr* and *ff*.

Holberg Suite (1,2,5)

Sarabande

73 Andante $\text{♩} = 50$

I *p*

II *p*

III *p*

IV *p* (MB)

V *p*

B (pizz.)

p

(bass pizzicato has decay but is not very short)

77

I *cresc.* *f*

II *cresc.* *f*

III *cresc.* *f*

IV (pizz.) *cresc.* *f* (MB)

V *cresc.* *f*

B *cresc.* *f*

low notes pizzicato have decay but are not short)

Holberg Suite (1,2,5)

81 *un poco piu mosso*

I *p* *f* *p*

II *p* *f* *p*

III *p* *f* *p*

IV *f* *p* *mp*

V *p* *f* *p*

B (*pizz.*) *f* *p* (*arco*)

86

I *mf*

II *cresc.* *mf* *pp*

III *cresc.* *mf* *pp*

IV *cresc.* *pp*

V *cresc.* *pp*

B *cresc.* (*pizz.*) *pp*

Holberg Suite (1,2,5)

91

I *rit. poco a poco*

II *p cresc.*

III *p cresc.*

IV *mf*

V *mf*

B

96

Tempo I

I *f ff*

II *f ff*

III *f ff pp*

IV *cresc. f ff*

V *cresc. f ff*

B *f ff*

Holberg Suite (1,2,5)

Musical score for the first movement of the Holberg Suite, measures 101-104. The score is for six parts: I, II, III, IV, V, and B (Bass). The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 101, marked with a circled 101 and a repeat sign. The dynamics are *pp* (pianissimo) at the start, followed by *cresc. molto* (crescendo molto) and *f* (forte) in the third measure. The piece concludes with a repeat sign and a fermata.

Rigaudon

Musical score for the Rigaudon movement, measures 105-108. The score is for six parts: I, II, III, IV, V, and B (Bass). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegro con brio* with a quarter note equal to 144 (♩ = 144). The score begins at measure 105, marked with a circled 105 and a repeat sign. The dynamics are *fp* (fortissimo-pianissimo) with *(pizz.)* (pizzicato) for strings, and *f* (forte) for the bass. The piece concludes with a repeat sign and a fermata.

Holberg Suite (1,2,5)

109

I *cresc.* *f* *p*

II *cresc.* *f* *p*

III *cresc.* *f* *p*

IV *cresc.* *f* *p* (lowest notes only when no player for V)

V *f* *p*

B *f*

115

I

II

III

IV

V

B

Holberg Suite (1,2,5)

120

I
II
III
IV
V
B

p *cresc.*

124 (arco)

I
II
III
IV
V
B

f *p* *f* *p* *f* *p*

Holberg Suite (1,2,5)

130

piu p

piu p

piu p

piu p

piu p

piu p

135

pp

pp

pp

pp

pp

pp

(always play at least top two notes)

pp

pp

Holberg Suite (1,2,5)

141 8a

I *ff* (*arco*) *rit.* *a tempo* *ff* FINE

II *ff* (*arco*) *rit.* *a tempo* *ff*

III *ff* (*arco*) *rit.* *a tempo* *ff*

IV *ff* (*arco*) *rit.* *a tempo* *ff*

V *ff* (*arco*) *rit.* *a tempo*

B *ff* (*arco*) *rit.* *a tempo*

146 *poco meno mosso*

I *p* *mf* *pp*

II *p* *mf* *pp*

III *p* *mf*

IV

V *p* *mf* *pp*

B

Holberg Suite (1,2,5)

154

I *p* *f*

II *p* *f*

III *p* *f*

IV *f*

V *p* *f*

B *f*

161

I *p* *mf*

II *p* *mf*

III *p* *mf*
(pizz.) (arco)

IV *p* *mf*

V *p* *mf*

B *mf*

Holberg Suite (1,2,5)

168

I *pp* *cresc.* *ff*

II *pp* *cresc.* *ff*

III *pp* *cresc.* *ff*

IV *pp* *cresc.* *ff*

V *pp* *cresc.* *ff*

B *pp* *cresc.* *ff*

Rigaudon DC al Fine senza rep.

175

I *p* *poco rit.* *dim. e rit.* *pp*

II *p* *poco rit.* *dim. e rit.* *pp*

III *p* *poco rit.* *dim. e rit.* *pp*

IV *p* *poco rit.* *dim. e rit.* (MB) *pp*

V *p* *poco rit.* *dim. e rit.* *pp*

B *p* *poco rit.* *dim. e rit.* *pp*