

Full Score

Edvard Grieg (1843-1907)

Holberg Suite Op40
arranged for 5-part
Cello Ensemble

Performance notes

The Holberg Suite (formally titled "from Holberg's time" and subtitled "in olden style") was composed by Grieg in 1884 to celebrate the 200th anniversary of the birth of the Danish-Norwegian playwright Ludvig Holberg. It takes its structure from the forms of the 18th century. Grieg's original version was for piano with the version for strings appearing a year later.

The present arrangement for 5-part Cello Ensemble (or 5 solo cellos) is of moderate to advanced difficulty. The melody lines have been shared among the parts to a greater degree than in the original string orchestra version, although Cello 1 tends to take the lead. The five movements (Praelude, Sarabande, Gavotte with Musette, Air and Rigaudon) are in the keys of the original string orchestra version. However, an alternative version of the Rigaudon has also been included in C major rather than G Major, so that the very fast upper lines lie "under the hand" in first position, as they do in the first violin parts of the original string orchestral version. This could allow a performance of the Rigaudon to approach the minim=144 metronome mark in the score, although it should be noted that, even when performed by string orchestras, a tempo of minim=120 or less is more common for this movement.

The C major version also makes it easier to play the main tune "spiccato", as marked by Grieg.

The main tune of the Air has been written at the exact pitch of the first violin part in the string orchestra version. However, an ossia version an octave lower has also been included in this arrangement to be used as an alternative, if desired.

Timings:

Using the original metronome markings, the duration of the five movements are approximately

1. Praelude = 2minutes:30 seconds
2. Sarabande = 4:40
3. Gavotte + Musette = 3:20
4. Air = 4:20
5. Rigaudon = 3:20

Bergen was Grieg's home town, and the Bergen Philharmonic timings of the five movements are 2:43, 4:00, 3:48, 5:35, 3:52 , a total of 19:58.

An outstanding recording of the Franz Liszt Chamber orchestra is available on three Youtube files (www.youtube.com/watch?v=1J_U1TeYpYQ www.youtube.com/watch?v=pqqBNBWwGA and www.youtube.com/watch?v=CijcB2zw3bo) . The timings of the 5 movements are 2:44, 3:12, 3:06, 5:27, 3:25, including a particularly crisp Rigaudon, the total time being 17:54

This arrangement was made for James Halsey and members of the Giant Cello Ensemble to perform at the annual A boyne Cello Festival (in Aberdeenshire, Scotland) on 20th July 2013.

Gwyn Seymour, Stonehaven, Scotland May 2013

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Holberg Suite Op40

Allegro Vivace $\text{♩} = 76$

I Praelude

Edvard Grieg (1843-1907)
arranged by Gwyn Seymour
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Musical score for Cello 1 through Cello 5. The score is in 3/4 time, key of D major, and common time signature. It consists of three measures. Cello 1, 2, and 3 play a rhythmic pattern of eighth notes, starting with a fortissimo piano (*ffp*) dynamic and transitioning to fortissimo (*fp*) in the final measure. Cello 4 and 5 play a sustained bass line with a fortissimo piano (*ffp*) dynamic throughout.

Musical score for Violin 1 through Violin 5. The score is in 3/4 time, key of D major, and common time signature. It consists of three measures. Violin 1, 2, and 3 play a rhythmic pattern of eighth notes, starting with a fortissimo piano (*fp*) dynamic and transitioning to fortissimo (*fp*) in the final measure. Violin 4 and 5 play a sustained bass line with a fortissimo piano (*fp*) dynamic throughout.

3

A

7

Vc1 *f*

Vc2 *fp* *pp*

Vc3 *fp* *pp*

Vc4 *mp dolce e tranq.*

Vc5 *fp* *p*

Soli

10

Vc1 *pizz.* *p*

Vc2 *pp*

Vc3 *pp*

Vc4 *3* *3*

Vc5 *3*

13

Vc1
piu p

Vc2
piu p

Vc3
piu p

Vc4
piu p

Vc5
piu p

Detailed description: This system contains three measures of music. The first measure is measure 13, the second is measure 14, and the third is measure 15. All parts are in bass clef with a key signature of one sharp (F#). Vc1 has a sparse melody with notes on the 2nd, 4th, and 5th lines. Vc2 and Vc3 play a continuous eighth-note pattern. Vc4 has a melodic line with triplets and a trill in the final measure. Vc5 has a simple melodic line with a trill in the final measure. The dynamic marking *piu p* is present in all parts.

16

arco

Vc1
f

Vc2
cresc. molto f

Vc3
cresc. molto f

Vc4
f

Vc5
cresc. molto f

Detailed description: This system contains three measures of music. The first measure is measure 16, the second is measure 17, and the third is measure 18. The key signature remains one sharp (F#). Vc1 starts with a rest in measure 16, then plays a melody in measures 17 and 18, marked *f* and *fz*. Vc2, Vc3, and Vc5 play eighth-note patterns, marked *cresc. molto* and *f*. Vc4 has a melodic line with a trill in measure 16, marked *f*. The word *arco* is written above the first measure. The dynamic marking *fz* (forzando) is used in the final measure for Vc1, Vc2, Vc3, Vc4, and Vc5.

19

Vc1

Vc2

Vc3

Vc4

Vc5

f

f

fp

f

f

fp

f

f

fp

f

f

fp

Detailed description: This system contains measures 19, 20, and 21. Measure 19: Vc1 has a half note G2 with an accent and a dynamic of *f*; Vc2 has a half note G2 with an accent and a dynamic of *f*; Vc3 has a half note G2 with an accent and a dynamic of *f*; Vc4 has a half note G2 with an accent and a dynamic of *f*; Vc5 has a half note G2 with an accent and a dynamic of *f*. Measure 20: Vc1 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*; Vc2 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*; Vc3 has a whole rest; Vc4 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*; Vc5 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*. Measure 21: Vc1 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *fp*; Vc2 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *fp*; Vc3 has a half note G2 with an accent and a dynamic of *fp*; Vc4 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *fp*; Vc5 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *fp*.

22

Vc1

Vc2

Vc3

Vc4

Vc5

f

Detailed description: This system contains measures 22, 23, and 24. Measure 22: Vc1 has a whole rest; Vc2 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*; Vc3 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*; Vc4 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*; Vc5 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*. Measure 23: Vc1 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*; Vc2 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*; Vc3 has a half note G2 with an accent and a dynamic of *f*; Vc4 has a half note G2 with an accent and a dynamic of *f*; Vc5 has a half note G2 with an accent and a dynamic of *f*. Measure 24: Vc1 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*; Vc2 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*; Vc3 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*; Vc4 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*; Vc5 has a sixteenth-note triplet G2-A2-B2 with an accent and a dynamic of *f*.

25

Vc1 *fp*

Vc2 *fp*

Vc3 *fp*

Vc4 *fp*

Vc5 *fp*

27

Vc1 *f*

Vc2 *f*

Vc3 *f*

Vc4 *f*

Vc5 *f*

B

7

29

Vc1 *pp*

Vc2 *p*

Vc3 *p*

Vc4 *p*

Vc5 *pizz.* *p*

32

Vc1 *piu p-*

Vc2 *piu p-*

Vc3 *piu p-*

Vc4 *piu p-*

Vc5 *p*

35

Vc1

Vc2

Vc3

Vc4

Vc5

pp

Detailed description: This system contains measures 35, 36, and 37. Vc1 (Violin 1) plays a continuous eighth-note pattern in the treble clef. Vc2 (Violin 2), Vc3 (Viola), and Vc4 (Viola) play long, sustained notes with slurs, primarily in the bass clef. Vc5 (Violoncello) plays a rhythmic pattern of eighth notes in the bass clef. The dynamic marking *pp* (pianissimo) is indicated at the beginning of the system.

38

cresc. molto

Vc1

pp

cresc. molto

f

Vc2

pp

cresc. molto

f

Vc3

f

Vc4

f

arco

Vc5

f

arco

Detailed description: This system contains measures 38, 39, and 40. Vc1 (Violin 1) and Vc2 (Violin 2) play sixteenth-note patterns. Vc1 starts at *pp* and increases to *f* by measure 40. Vc2 starts at *pp* and increases to *f* by measure 40. Vc3 (Viola) and Vc5 (Violoncello) play sixteenth-note patterns starting in measure 40. Vc4 (Viola) and Vc5 (Violoncello) play long, sustained notes with slurs, marked *f* and *arco* (arco). The dynamic marking *cresc. molto* (crescendo molto) is indicated above the Vc1 and Vc2 staves.

41

Vc1 *fz* *ff*

Vc2 *fz* *fz* *7* *ff*

Vc3 *fz* *7* *ff* *ad lib, omit upper note*

Vc4 *fz* *7* *ff*

Vc5 *fz* *6* *ff*

43

Vc1 *tr*

Vc2 *tr*

Vc3

Vc4

Vc5

46

Vc1 *sempre ff*

Vc2 *sempre ff*

Vc3 *sempre ff*

Vc4 *sempre ff*

Vc5 *sempre ff*

49

Vc1

Vc2

Vc3

Vc4

Vc5

52

Vc1

Vc2

Vc3

Vc4

Vc5

ff

v

55 **D**

Vc1

Vc2

Vc3

Vc4

Vc5

p

pp

p

pp

pizz.

p

Soli with Vc5

p

p dolce

Soli with Vc4

p

p dolce

3

3

58

Vc1

Vc2

Vc3

Vc4

Vc5

piu p

piu p

piu p

piu p

piu p

61

Vc1

Vc2

Vc3

Vc4

Vc5

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

Vc1 *f* *fz* *piu f*

Vc2 *f* *fz* *piu f*

Vc3 *arco* *f* *fz* *piu f*

Vc4 *f* *fz* *tr*

Vc5 *f* *fz* *tr*

67 *rit.*

Vc1 *fz* *ff*

Vc2 *fz* *ff*

Vc3 *fz* *ff*

Vc4 *(tr)* *ff*

Vc5 *(tr)* *ff*

70

The musical score consists of five staves, labeled Vc1 through Vc5. The music is in 3/4 time and begins at measure 70. The key signature has one sharp (F#). The notation includes various note values, rests, and ornaments. A trill is marked above a note in the first measure of the Vc1 staff. A triplet of eighth notes is marked with a '3' in the second measure of the Vc2 staff. The score concludes with a double bar line and a 3/4 time signature.

Vc1

Vc2

Vc3

Vc4

Vc5

trill

3

3/4

II Sarabande

1 Andante ♩ = 42

Vc1

Vc2 *Soli*
p

Vc3 *(arco)*
p

Vc4 *p*

Vc5 *p*

Vc1 *p* *f*

Vc2

Vc3 *pizz.* *p* *f* *arco*

Vc4 *p* *f*

Vc5 *p* *f*

un poco mosso

9 pizz.

Vc1
p
f
p

Vc2
p
f
p

Vc3
arco
p
f
p

Vc4
p
f

Vc5
p
f

Detailed description: This system contains measures 9 through 12. It features five staves (Vc1-Vc5) in a key signature of one sharp (F#). Measure 9 is marked 'pizz.'. Vc1 has a half note G2, quarter notes A2 and B2, and a half note C3. Vc2 has a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. Vc3 has a half note G2, quarter notes A2 and B2, and a half note C3. Vc4 has a half note G2, quarter notes A2 and B2, and a half note C3. Vc5 has a half note G2, quarter notes A2 and B2, and a half note C3. Dynamics range from piano (p) to forte (f).

13 arco

F

Vc1
mf
pp

Vc2
pizz
mf
pp

Vc3
mf
pizz
pp

Vc4
mf
pp
Soli

Vc5
pp

Detailed description: This system contains measures 13 through 16. It features five staves (Vc1-Vc5) in a key signature of one sharp (F#). Measure 13 is marked 'arco'. A box containing the letter 'F' is positioned above the staff. Vc1 has a half note G2, quarter notes A2 and B2, and a half note C3. Vc2 has a half rest, quarter notes G2 and A2, and a half note B2. Vc3 has a half rest, quarter notes G2 and A2, and a half note B2. Vc4 has a half note G2, quarter notes A2 and B2, and a half note C3. Vc5 has a half note G2, quarter notes A2 and B2, and a half note C3. Dynamics range from piano (pp) to mezzo-forte (mf). A 'Soli' marking is present above Vc4 in measure 16.

Vc1 *piu pp* *p*

Vc2 *piu pp* *p* arco

Vc3 *piu pp* *p* arco

Vc4 *piu pp*

Vc5 *piu pp*

G a tempo

23 rit. ♩ = 42

Vc1 *f* *ff*

Vc2 *f* *ff*

Vc3 *f* *ff*

Vc4 *f* *ff*

Vc5 *f* *ff*

28

Vc1

Vc2

Vc3

Vc4

Vc5

pp

pp

pp

pp

pp

30 *cresc. molto*

Vc1

Vc2

Vc3

Vc4

Vc5

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

f

f

f

f

f

p

p

p

p

p

Allegretto $\text{♩} = 76$ 1 III Gavotte (and Musette)

Violin parts Vc1 through Vc5, measures 1-4. The score is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is Allegretto with a quarter note equal to 76 beats per minute. The first measure is marked with a first ending bracket. Dynamics include *pp*, *f*, *fpp*, and *f*. A *Soli* marking is present above the Vc3 staff in the first measure. The Vc1 staff has a fermata over the first measure and rests in the second and third measures.

Violin parts Vc1 through Vc5, measures 5-8. The score continues from the previous system. Vc1 and Vc2 are in treble clef, while Vc3, Vc4, and Vc5 are in bass clef. The key signature changes to two sharps (F# and C#) in measure 5. Dynamics include *fz* and *p*. The Vc1 staff has a fermata over the first measure of this system.

H

10 pizz.

14 arco

37 **K** rit.

Vc1
Vc2
Vc3
Vc4
Vc5

ff
ff
ff
ff
ff

MUSETTE

poco piu mosso

40 *trmm*

Vc1
Vc2
Vc3
Vc4
Vc5

pp
pp
pp
pp
pp

44

Vc1

Vc2

Vc3

Vc4

Vc5

pp

pp

pp

pp

47

Vc1

Vc2

Vc3

Vc4

Vc5

pizz.

p

pp

pp

pizz.

p

Soli

p cantabile

25

50

L

Musical score for measures 25-50, featuring five staves (Vc1-Vc5). The score is in bass clef for Vc1-Vc4 and treble clef for Vc5. A large bracket on the left side of the staves indicates a section. The notation includes various rhythmic patterns, rests, and accidentals. The Vc4 staff includes the instruction *arco* and *p cantabile* starting around measure 35.

55

(pizz.)

Musical score for measures 55-90, featuring five staves (Vc1-Vc5). The score is in bass clef for Vc1-Vc4 and treble clef for Vc5. The notation includes various rhythmic patterns, rests, and accidentals. The Vc1, Vc2, Vc3, and Vc4 staves include the instruction *f* (forte) at the beginning of the section. The Vc4 and Vc5 staves include the instruction *pizz.* (pizzicato) at the beginning of the section. The Vc1 staff also includes a *f* instruction at the start of the first measure.

78

2.

GAVOTTE

Musical score for Gavotte, measures 78-82. The score is written for five violoncellos (Vc1-Vc5) in bass clef. The key signature is one sharp (F#). The tempo is Allegretto with a quarter note equal to 76 beats per minute. The music is in 2/4 time. Measure 78 is the start of the second ending. Vc1 starts with a *pp* dynamic and a slur over two notes, then changes to *f* in measure 82. Vc2 has a *fpp* dynamic in measure 81 and *f* in measure 82. Vc3 has a *pp* dynamic in measure 78, a *fpp* dynamic in measure 81, and a *f* dynamic in measure 82. Vc4 has a *pp* dynamic in measure 78, a *fpp* dynamic in measure 81, and a *f* dynamic in measure 82. Vc5 has a *pp* dynamic in measure 78, a *fpp* dynamic in measure 81, and a *f* dynamic in measure 82. Vc3 has a *Soli* marking in measure 79. There are various slurs, accents, and dynamic markings throughout the passage.

83

Musical score for Gavotte, measures 83-87. The score is written for five violoncellos (Vc1-Vc5) in treble clef. The key signature is one sharp (F#). The tempo is Allegretto with a quarter note equal to 76 beats per minute. The music is in 2/4 time. Measure 83 is the start of the first ending. Vc1 has a *fz* dynamic in measure 84 and a *p* dynamic in measure 87. Vc2 has a *fz* dynamic in measure 84 and a *p* dynamic in measure 87. Vc3 has a *fz* dynamic in measure 84 and a *p* dynamic in measure 87. Vc4 has a *fz* dynamic in measure 84 and a *p* dynamic in measure 87. Vc5 has a *fz* dynamic in measure 84. There are various slurs, accents, and dynamic markings throughout the passage.

88 *pizz.*

Vc1 *p*

Vc2 *p*

Vc3 *p*

Vc4 *p*

Vc5 *p*

92 *arco*

Vc1 *pp* *fpp*

Vc2 *pp*

Vc3 *pp* *fpp*

Vc4 *Soli* *pp* *fpp*

Vc5 *pp* *fpp*

96

Musical score for five violas (Vc1-Vc5) from measure 96 to 99. The score is in bass clef with a key signature of one sharp (F#). It features dynamic markings of forte (f) and fortissimo (fz) with accents and slurs.

100

Musical score for five violas (Vc1-Vc5) from measure 100 to 103. The score is in bass clef with a key signature of one sharp (F#). It features dynamic markings of fortissimo piano (fpp) with accents and slurs.

104

Violino Contralto 1 (Vc1): Bass clef, key signature of one sharp (F#). Measure 104: whole rest. Measure 105: quarter rest. Measure 106: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 107: quarter note D3, quarter note E3, quarter note F3, quarter note G3. Dynamics: *f*.

Violino Contralto 2 (Vc2): Bass clef, key signature of one sharp (F#). Measure 104: quarter note G2, quarter note A2, quarter note B2. Measure 105: quarter note C3, quarter note D3, quarter note E3. Measure 106: quarter note F3, quarter note G3, quarter note A3, quarter note B3. Measure 107: quarter note C4, quarter note D4, quarter note E4, quarter note F4. Dynamics: *fpp* (measures 104-105), *f* (measures 106-107).

Violino Contralto 3 (Vc3): Bass clef, key signature of one sharp (F#). Measure 104: quarter note G2, quarter note A2, quarter note B2. Measure 105: quarter note C3, quarter note D3, quarter note E3. Measure 106: quarter note F3, quarter note G3, quarter note A3, quarter note B3. Measure 107: quarter note C4, quarter note D4, quarter note E4, quarter note F4. Dynamics: *fpp* (measures 104-105), *f* (measures 106-107).

Violino Contralto 4 (Vc4): Bass clef, key signature of one sharp (F#). Measure 104: quarter note G2, quarter note A2, quarter note B2. Measure 105: quarter note C3, quarter note D3, quarter note E3. Measure 106: quarter note F3, quarter note G3, quarter note A3, quarter note B3. Measure 107: quarter note C4, quarter note D4, quarter note E4, quarter note F4. Dynamics: *fpp* (measures 104-105), *f* (measures 106-107).

Violino Contralto 5 (Vc5): Bass clef, key signature of one sharp (F#). Measure 104: quarter note G2, quarter note A2, quarter note B2. Measure 105: quarter note C3, quarter note D3, quarter note E3. Measure 106: quarter note F3, quarter note G3, quarter note A3, quarter note B3. Measure 107: quarter note C4, quarter note D4, quarter note E4, quarter note F4. Dynamics: *fpp* (measures 104-105), *f* (measures 106-107).

108

Violino Contralto 1 (Vc1): Treble clef, key signature of one sharp (F#). Measure 108: quarter note G4, quarter note A4, quarter note B4. Measure 109: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 110: quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 111: quarter note B3, quarter note A3, quarter note G3, quarter note F3. Dynamics: *f* (measures 108-109), *ppp* (measures 110-111).

Violino Contralto 2 (Vc2): Bass clef, key signature of one sharp (F#). Measure 108: quarter note G2, quarter note A2, quarter note B2. Measure 109: quarter note C3, quarter note D3, quarter note E3. Measure 110: quarter note F3, quarter note G3, quarter note A3, quarter note B3. Measure 111: quarter note C4, quarter note D4, quarter note E4, quarter note F4. Dynamics: *f* (measures 108-109), *ppp* (measures 110-111).

Violino Contralto 3 (Vc3): Bass clef, key signature of one sharp (F#). Measure 108: quarter note G2, quarter note A2, quarter note B2. Measure 109: quarter note C3, quarter note D3, quarter note E3. Measure 110: quarter note F3, quarter note G3, quarter note A3, quarter note B3. Measure 111: quarter note C4, quarter note D4, quarter note E4, quarter note F4. Dynamics: *f* (measures 108-109), *p* (measures 110-111), *Soli* (measure 111).

Violino Contralto 4 (Vc4): Bass clef, key signature of one sharp (F#). Measure 108: quarter note G2, quarter note A2, quarter note B2. Measure 109: quarter note C3, quarter note D3, quarter note E3. Measure 110: quarter note F3, quarter note G3, quarter note A3, quarter note B3. Measure 111: quarter note C4, quarter note D4, quarter note E4, quarter note F4. Dynamics: *f* (measures 108-109), *ppp* (measures 110-111).

Violino Contralto 5 (Vc5): Bass clef, key signature of one sharp (F#). Measure 108: quarter note G2, quarter note A2, quarter note B2. Measure 109: quarter note C3, quarter note D3, quarter note E3. Measure 110: quarter note F3, quarter note G3, quarter note A3, quarter note B3. Measure 111: quarter note C4, quarter note D4, quarter note E4, quarter note F4. Dynamics: *f* (measures 108-109), *ppp* (measures 110-111).

112

Vc1 *fpp* *f*

Vc2 *fpp* *f*

Vc3 *fpp* *f*

Vc4 *fpp* *f*

Vc5 *fpp* *f*

116

rit.

Vc1 *ff* *f*

Vc2 *ff* *f*

Vc3 *ff* *f*

Vc4 *ff* *f*

Vc5 *ff* *f*

IV. AIR

Andante religioso ♩=50

1

Vc1 *p* *ossia*

Vc2 *p*

Vc3 *p*

Vc4 *p*

Vc5 *p*

5

Vc1 *f* *mf* *dim.*

Vc2 *mf* *p*

Vc3 *mf* *p*

Vc4 *mf* *p*

Vc5 *mf* *p* **Sul G**

N

9

Vc1 *p* *cresc.*

Vc2 *p* *cresc.*

Vc3 *p* *cresc.*

Vc4 *p* *cresc.*

Vc5 *Soli cantabile*
Sul D *cresc.* *cresc.*

13

Vc1 *f* *dim.* *e rit*

Vc2 *f* *dim.* *e rit* *ffp*

Vc3 *f* *dim.* *e rit* *ffp* *pp*

Vc4 *f* *dim.* *e rit* *ffp* *rit molto*

Vc5 *f* *dim.* *e rit* *ffp* *rit molto*

Vc1 *p*

Vc2 *p*
ossia

Vc3 *p*

Vc4 *p*

Vc5 *p*

Vc1 *mf* *p*

Vc2 *f* *dim.*

Vc3 *mf* *p*

Vc4 *mf* *p* *Sul G*

Vc5 *mf* *p*

24

Vc1 *p* *cresc.*

Vc2 *p* *cresc.*

Vc3 *p* *cresc.*

Vc4 *p* *cresc.*

Vc5 *Sul D* *Soli cantabile* *cresc.*

cresc.

3

27

Vc1 *f* *dim. e rit*

Vc2 *f* *dim. e rit*

Vc3 *f* *dim. e rit*

Vc4 *f* *dim. e rit*

Vc5 *f* *dim. e rit*

f *dim. e rit*

3

37

30

O a tempo

Musical score for measures 30-32, featuring five staves (Vc1-Vc5) in a common time signature with a key signature of two flats. The score is divided into three measures. The first measure is marked *rit molto* and *ffp*. The second measure is marked *pp*. The third measure is marked *mf* and includes a *Soli* instruction for Vc5. Vc5 has a triplet of eighth notes in the third measure. Vc4 has a dotted quarter note in the second measure and a half note in the third. Vc3 has a dotted quarter note in the second measure and a half note in the third. Vc2 and Vc1 have eighth-note patterns throughout.

33

Musical score for measures 33-35, featuring five staves (Vc1-Vc5) in a common time signature with a key signature of two flats. The score is divided into three measures. The first measure is marked *pp*. The second measure is marked *pp*. The third measure is marked *mf* and includes a *V* instruction for Vc5. Vc5 has a triplet of eighth notes in the second measure and a triplet of eighth notes in the third. Vc4 has a dotted quarter note in the first measure and a half note in the second. Vc3 has a dotted quarter note in the first measure and a half note in the second. Vc2 and Vc1 have eighth-note patterns throughout.

36

Vc1 *p* *p* *p*
 Vc2 *p* *p* *p*
 Vc3 *p* *p* *p*
 Vc4 *p* *mp* *mp*
 Vc5 *mp* *p*

Detailed description: This system contains measures 36, 37, and 38. It features five staves labeled Vc1 through Vc5. The key signature has one flat (B-flat).
 - Vc1: Bass clef, playing a steady eighth-note pattern. Dynamics: *p* at the start, *p* in the middle, *p* at the end.
 - Vc2: Bass clef, playing a steady eighth-note pattern. Dynamics: *p* at the start, *p* in the middle, *p* at the end.
 - Vc3: Bass clef, playing a steady eighth-note pattern. Dynamics: *p* at the start, *p* in the middle, *p* at the end.
 - Vc4: Bass clef, playing a steady eighth-note pattern. Dynamics: *p* at the start, *mp* in the middle, *mp* at the end.
 - Vc5: Bass clef, playing a steady eighth-note pattern. Dynamics: *mp* at the start, *p* at the end.

39

Vc1 *p* *mf* *ff*
 Vc2 *p* *mf* *ff*
 Vc3 *mf* *ff*
 Vc4 *mf* *ff*
 Vc5 *p* *mf* *ff*

Detailed description: This system contains measures 39, 40, and 41. It features five staves labeled Vc1 through Vc5. The key signature has one flat (B-flat).
 - Vc1: Bass clef, playing a steady eighth-note pattern. Dynamics: *p* at the start, *mf* in the middle, *ff* at the end.
 - Vc2: Bass clef, playing a steady eighth-note pattern. Dynamics: *p* at the start, *mf* in the middle, *ff* at the end.
 - Vc3: Bass clef, playing a steady eighth-note pattern. Dynamics: *mf* at the start, *ff* at the end.
 - Vc4: Bass clef, playing a steady eighth-note pattern. Dynamics: *mf* at the start, *ff* at the end.
 - Vc5: Bass clef, playing a steady eighth-note pattern. Dynamics: *p* at the start, *mf* in the middle, *ff* at the end.

P

39

42

poco rit.. a tempo ♩=50 pizz.

Vc1

Vc2

Vc3

Vc4

Vc5

46

Vc1

Vc2

Vc3

Vc4

Vc5

49 arco

Vc1

Vc2

Vc3

Vc4

Vc5

Detailed description: This system contains measures 49 through 52. The music is for five violins (Vc1-Vc5). Vc1 is in the treble clef, while Vc2-Vc5 are in the bass clef. The key signature has one flat (B-flat). Vc1 plays a melodic line with eighth-note patterns and rests. Vc2 has a steady eighth-note accompaniment. Vc3 features a triplet of eighth notes in measure 49, followed by a melodic line. Vc4 and Vc5 play rhythmic accompaniments with eighth notes. Dynamics include accents (>) and hairpins. The word 'arco' is written above the first measure.

53 poco rit..... a tempo

Q

Vc1

Vc2

Vc3

Vc4

Vc5

pp

pp

pp

Soli

mf

Detailed description: This system contains measures 53 through 55. The music is for five violins (Vc1-Vc5). Vc1 is in the treble clef, while Vc2-Vc5 are in the bass clef. The key signature has one flat (B-flat). Vc1 has a melodic line with eighth notes and a dynamic marking of 'pp'. Vc2-Vc5 have accompaniment parts with various dynamics. A box containing the letter 'Q' is positioned above the first measure of Vc1. The tempo markings 'poco rit.....' and 'a tempo' are placed above the first and second measures respectively. The word 'Soli' is written above Vc5 in measure 55. Dynamics include 'pp' and 'mf'. Hairpins and accents are used throughout.

56

Musical score for measures 56-58, featuring five violin parts (Vc1-Vc5). The score is in 3/4 time with a key signature of one flat (B-flat). Measure 56: Vc1 has a sixteenth-note pattern; Vc2 has a quarter-note line; Vc3 has a dotted quarter-note pattern; Vc4 has a quarter note with a fermata; Vc5 has a triplet of eighth notes. Measure 57: Vc1 has a sixteenth-note pattern; Vc2 has a quarter-note line with a sharp sign; Vc3 has a dotted quarter-note pattern; Vc4 has a quarter note with a fermata; Vc5 has a quarter note. Measure 58: Vc1 has a sixteenth-note pattern; Vc2 has a quarter-note line; Vc3 has a dotted quarter-note pattern; Vc4 has a quarter note with a fermata; Vc5 has a triplet of eighth notes. Dynamics include *molto* and hairpins. A *mf* dynamic is also present in the first measure.

59

Musical score for measures 59-61, featuring five violin parts (Vc1-Vc5). The score is in 3/4 time with a key signature of one flat (B-flat). Measure 59: Vc1 has a sixteenth-note pattern (*mf*); Vc2 has a quarter-note line (*mf*); Vc3 has a quarter-note line (*mf*); Vc4 has a quarter note with a fermata (*mf*); Vc5 has a quarter note (*ff*). Measure 60: Vc1 has a sixteenth-note pattern; Vc2 has a quarter-note line; Vc3 has a quarter-note line; Vc4 has a quarter note with a fermata; Vc5 has a quarter note with a fermata. Measure 61: Vc1 has a sixteenth-note pattern (*pp*); Vc2 has a quarter-note line (*pp*); Vc3 has a quarter-note line (*pp*); Vc4 has a quarter note with a fermata (*pp*); Vc5 has a triplet of eighth notes. Dynamics include *mf*, *pp*, and *ff*. Hairpins and a *mf* dynamic are also present.

R

62

Vc1

Vc2

Vc3

Vc4

Vc5

Soli

mp

3

Detailed description: This system contains measures 62 through 67. Measure 62 starts with a treble clef and a key signature of one flat. Vc1 has a melodic line with eighth notes and a slur. Vc2 has a bass clef and plays chords. Vc3 has a bass clef and plays a bass line. Vc4 has a bass clef and plays a melodic line with a slur. Vc5 has a bass clef and plays a triplet of eighth notes. Measure 63 continues the patterns. Measure 64 features a 'Soli' marking and a mezzo-piano (*mp*) dynamic. Measure 65 starts with a treble clef. Vc1 has a melodic line. Vc2 has a treble clef and plays a melodic line. Vc3 has a bass clef and plays a bass line. Vc4 has a bass clef and plays a melodic line with a slur. Vc5 has a bass clef and plays a melodic line. Measure 66 continues the patterns. Measure 67 ends with a double bar line and a repeat sign.

65

Vc1

Vc2

Vc3

Vc4

Vc5

f

f

f

f

f

Detailed description: This system contains measures 65 through 67. Measure 65 starts with a treble clef and a key signature of one flat. Vc1 has a melodic line. Vc2 has a treble clef and plays a melodic line. Vc3 has a bass clef and plays a bass line. Vc4 has a bass clef and plays a melodic line with a slur. Vc5 has a bass clef and plays a melodic line. Measure 66 continues the patterns. Measure 67 features a forte (*f*) dynamic and ends with a double bar line and a repeat sign.

68 dim. e rit

Vc1

Vc2

Vc3

Vc4

Vc5

ff

ff

ff

ff

ff

70 rit molto

Vc1

Vc2

Vc3

Vc4

Vc5

ffp *pp*

ffp *pp*

ffp *pp*

ffp *pp*

ffp *pp*

V. RIGAUDON

Allegro con brio $\text{♩}=144$

(commonly played at minim=120 or slower!)

1 *spiccato*

Vc1 *fp*

Vc2 *fp*

Vc3 *pizz.* *pp*

Vc4 *f pizz.* *pp*

Vc5 *f pizz.* *pp*

6

Vc1 *f*

Vc2 *f*

Vc3 *f*

Vc4 *f*

Vc5 *f*

S

2.

Vc1 *f* *p pizz.*

Vc2 *f* *p pizz.*

Vc3 *f* *p Soli arco > spiccato*

Vc4 *f* *p arco*

Vc5 *p*

13

Vc1

Vc2

Vc3 *pizz.*

Vc4

Vc5 *arco*

17

Vc1

Vc2

Vc3

Vc4

Vc5

f

f

21

Vc1

Vc2

Vc3

Vc4

Vc5

arco

p

arco

p

pizz.

pizz.

25

piu p

piu p

(sempre pizz.)
piu p

piu p

piu p

29

U

pizz.

pizz.

arco

pp

arco

pp

poco meno mosso

42

Musical score for measures 42-45, featuring five violoncello parts (Vc1-Vc5). The key signature is one flat (B-flat major or D minor).
- Vc1 and Vc2: Rests throughout the measures.
- Vc3: Active line with eighth notes and slurs. A dynamic marking of *mf* appears in the fourth measure.
- Vc4: Active line with slurs and accents. A dynamic marking of *p* appears in the first measure.
- Vc5: Active line with a long slur across the first two measures and a dynamic marking of *p* below the staff.

46

Musical score for measures 46-49, featuring five violoncello parts (Vc1-Vc5). The key signature is one flat (B-flat major or D minor).
- Vc1: Rests in measures 46-48, followed by a final measure with a double bar line and repeat sign.
- Vc2: Rests in measures 46-48, followed by a final measure with a double bar line and repeat sign. A dynamic marking of *p* appears below the staff. The word "Soli" is written above the staff in the final measure.
- Vc3: Active line with slurs. A dynamic marking of *pp* appears in the fourth measure.
- Vc4: Active line with slurs and accents. A dynamic marking of *mf* appears in the first measure. A dynamic marking of *pp* appears in the fourth measure.
- Vc5: Active line with slurs and accents. A dynamic marking of *mf* appears in the first measure. A dynamic marking of *pp* appears in the fourth measure.

50

Vc1
p *f*

Vc2
f

Vc3
f

Vc4
f

Vc5
f

V

57

Vc1
pizz. *arco*

Vc2
pizz. *p*

Vc3
p

Vc4
Sol *p*

Vc5
p

65

Vc1

Vc2

Vc3

Vc4

Vc5

ff

arco

ff

ff

ff

ff

71

piu tranq.

dim. e rit.

1.

Vc1

Vc2

Vc3

Vc4

Vc5

p

pp

arco

pp

pp

pp

p

pp

W

53

85

Vc1

Vc2

Vc3

Vc4

Vc5

f *pizz.* *p*

f *p* *arco*

f *p* *arco* *p*

p

89

Vc1

Vc2

Vc3

Vc4

Vc5

pizz. *arco*

93

Vc1

Vc2

Vc3

Vc4

Vc5

f

f

97

Vc1

Vc2

Vc3

Vc4

Vc5

arco

p

arco

p

pizz.

pizz.

101

piu p

Vc1

Vc2

Vc3

Vc4

Vc5

piu p

piu p (sempre pizz.)

piu p

piu p

105

Y

pizz.

Vc1

Vc2

Vc3

Vc4

Vc5

pp

pizz.

pp

pp

arco

pp

arco

pp

110

Vc1 arco

Vc2 arco

Vc3 arco

Vc4

Vc5

ritardando molto.....

a tempo

114

Vc1 *ff* *ffz*

Vc2 *ff* *ffz*

Vc3 *ff* *ffz*

Vc4 *ff* *ffz*

Vc5 *ff* *ffz*

V. ALTERNATIVE VERSION OF RIGAUDON IN C MAJOR

Allegro con brio $\text{♩} = 144$

1 *spiccato*

Vc1 *fp*

Vc2 *fp*

Vc3 *f* *pizz.* *pp*

Vc4 *f* *pizz.* *pp*

Vc5 *f* *pizz.* *pp*

6

Vc1 *f*

Vc2 *f*

Vc3 *f*

Vc4

Vc5

AA

59

2. pizz. *f* *p* *pizz.* *Soli* *arco* *spiccato* *arco* *p*

13

pizz. *arco*

17

Vc1

Vc2

Vc3

Vc4

Vc5

f

f

21

Vc1

Vc2

Vc3

Vc4

Vc5

arco

p

arco

p

pizz.

pizz.

piu p
piu p
piu p (sempre pizz.)
piu p
piu p

CC

pizz.
pizz.
arco
pp
arco
pp

poco meno mosso

42

Musical score for measures 42-45, featuring five violoncello parts (Vc1-Vc5). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes dynamic markings: *p* (piano) for Vc4 and Vc5, and *mf* (mezzo-forte) for Vc3. Vc1 and Vc2 are silent throughout this section. Vc3 has a melodic line with slurs and accents. Vc4 has a long note in measure 42 followed by a melodic line. Vc5 has a long note in measure 42 followed by a melodic line.

46

Musical score for measures 46-49, featuring five violoncello parts (Vc1-Vc5). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes dynamic markings: *mf* (mezzo-forte) for Vc3, Vc4, and Vc5; *pp* (pianissimo) for Vc4 and Vc5; and *p* (piano) for Vc2. Vc1 is silent. Vc2 has a single note in measure 49 marked *Soli*. Vc3 has a melodic line with slurs. Vc4 and Vc5 have melodic lines with slurs and accents. Vc4 and Vc5 have long notes in measure 49.

50

Vc1 *p* *f*

Vc2 *f*

Vc3 *f*

Vc4 *f*

Vc5 *f*

DD

57

Vc1 *pizz.* *p* *arco*

Vc2 *pizz.* *p*

Vc3 *p*

Vc4 *Soli* *p*

Vc5 *p*

Vc1

Vc2

Vc3

Vc4

Vc5

ff

arco

ff

ff

ff

dim. e rit.

Vc1

Vc2

Vc3

Vc4

Vc5

p

piu tranq.

arco

pp

pp

pp

pp

pp

pp

Allegro con brio $\text{♩} = 144$

77 2.

Vc1 *pp* *fp* *spiccato*

Vc2 *pp* *fp* *pizz.*

Vc3 *pp* *f* *pp*

Vc4 *pp* *f* *pp*

Vc5 *pp* *f* *pp*

81

Vc1

Vc2

Vc3

Vc4

Vc5

67

85

Vc1

Vc2

Vc3

Vc4

Vc5

f

pizz.

p

f

p

Soli arco

f

p

arco

p

p

89

Vc1

Vc2

Vc3

Vc4

Vc5

pizz.

arco

93

Musical score for measures 93-96, featuring five violoncello parts (Vc1-Vc5). The score is in bass clef with a key signature of one sharp (F#). The dynamics are marked **ff** (fortissimo) in a box at the top right. The notation includes various rhythmic values, slurs, and accents. A **f** (forte) dynamic is also present in measures 94 and 95.

97

Musical score for measures 97-100, featuring five violoncello parts (Vc1-Vc5). The score is in bass clef with a key signature of one sharp (F#). The dynamics include **p** (piano) and **pizz.** (pizzicato). The notation includes various rhythmic values, slurs, and accents. The **arco** (arco) and **pizz.** markings indicate changes in playing technique.

101

piu p

Vc1

Vc2

Vc3

Vc4

Vc5

piu p

piu p (sempre pizz.)

piu p

piu p

GG

105

pizz.

Vc1

Vc2

Vc3

Vc4

Vc5

pp

pizz.

pp

arco

pp

arco

pp

110

arco

Vc1

Vc2

Vc3

Vc4

Vc5

ritardando molto.....

a tempo

114

Vc1

Vc2

Vc3

Vc4

Vc5

ff

ffz