

I. Praelude.

Edvard Grieg, Op. 40.

Allegro vivace. $\text{♩} = 76.$

Violini I.
Violini II.
Viola.
Violoncelli.
Bassi.

*) Ludwig Holberg (1684-1734), der Molière des Nordens, ist der Schöpfer der neueren dänisch-norwegischen Literatur.

crisc. molto

crisc. molto
f
crisc. molto
f
crisc. molto
f
arco
arco
f

This system contains five staves of music. The top staff has a melodic line with a *crisc. molto* marking and a *f* dynamic. The second and third staves have rhythmic patterns with *crisc. molto* and *f* markings. The fourth and fifth staves are for the left hand, with *arco* markings and *f* dynamics.

sp
sp
sp
sp
sp
sp
sp
sp
sp
sp

sul C.
sul G.

This system continues the musical piece with five staves. It features *sp* (sforzando) dynamics throughout. The second and third staves include performance instructions *sul C.* and *sul G.* for the guitar. The notation includes complex rhythmic patterns and melodic lines.

This system contains five staves of music, continuing the piece. It features various musical notations, including dynamics like *f* and *sp*, and complex rhythmic patterns. The notation is dense with many notes and rests.

B *div. à 8.*

Vcelli e Bassi.

2 Vcelli Soli.

C

4 Soli.

First system of musical notation, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music consists of dense, rhythmic patterns with many sixteenth notes. There are several accents (>) placed above notes throughout the system.

Second system of musical notation, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is more melodic and includes dynamic markings such as *poco ritcn.*, *Da tempo*, *div.*, *dolce pp*, *non div.*, and *pp*. There are also hairpins indicating volume changes.

Third system of musical notation, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes dynamic markings such as *più p*, *pizz.*, and *p*. There are also hairpins and some slurs over notes.

E

cresc. molto
più f

div.
rit. al Fine
molto

II. Sarabande.

Andante. $\text{♩} = 42$.

Violini I.
Violini II.
Viole.
Violoncelli e Bassi.

cresc.
pizz.

Viol. I. Un poco mosso.

Viol. I. *p* *f* *p* *mf* *mf*
 Viol. II. *p* *f* *p* *cresc.* *mf*
 Viola. *p* *f* *p* *cresc.* *mf*
 Vcelli. arco *f* *p* Solo. *cresc.* *mf*
 Bassi. pizz. *f* *p* Tutti. *cresc.* *mf*

sul G.

F

ritenuto poco a poco al cresc.
 div. *p* *cresc.*
 div. *cresc.*
 div. *cresc.*
pp *più pp* *pp* *cresc.*
 3 Soli. *pp* *più pp* Tutti. *cresc.*
 Solo. *pp* *più pp* *pp*

Tempo I^o

G *pp* *cresc. molto* *sul D.*
sul G. 4 *cresc. molto* *2 0*
pp *cresc. molto*
pp *cresc. molto*
pp *cresc. molto*
 Tutti. *pp* *cresc. molto*
 arco

III. Gavotte.

Allegretto. $\text{♩} = 76.$

Violini I. *div.* *pp* *f* *Tutti* *f*

Violini II. *pp* *fpp* *f* *f* *f*

Violo. *pp* *fpp* *f* *f* *f*

Violoncelli. *f* *f* *f* *f* *f*

Bassi. *f* *f* *f* *f* *f*

H *div.* *p* *pizz.*

div. *pp* *Solo.* *pp* *fpp* *fpp* *Tutti.* *f* *f* *f* *f* *f* *arco* *Tutti.* *f*

I

fpp *fpp* *fpp* *fpp* *f* *f* *f* *f*

non div. *div. pp* *fpp* *fpp* *fpp* *fpp*

Viol. II.

Viola.

non div. pp *pp* *pizz.*

K

ritardando *ritardando* *ritardando* *ritardando* *ritardando* *ritardando*

div. *arco*

Fine.

MUSETTE.

Poco più mosso.

Viol. I.
Viol. II.
Viola.
Vcelli div.
Bassi.

pp
pp
pp
pp
pp
pizz.
pp
div.

Detailed description: This block contains the first system of the musical score. It features six staves: Violin I, Violin II, Viola, Violoncello (divided), and Basses. The Violin I and II parts are marked *pp* and feature a melodic line with slurs and accents. The Viola part is also marked *pp* and has a similar melodic line. The Violoncello and Basses parts are marked *pp* and consist of a steady eighth-note accompaniment. The Basses part includes a *pizz.* (pizzicato) instruction. The system concludes with a double bar line.

p. *cresc.*
p. *cresc.*
p *cant.*
p *cant.*
p *cresc.*
p *cresc.*
p *cresc.*
p *cant.* *pizz.* *cresc.*
p *pizz.*
pizz.

Detailed description: This block contains the second system of the musical score, starting with a first ending bracket labeled '1'. The Violin I and II parts are marked *p.* and *cresc.* and feature a melodic line with slurs and accents. The Viola part is marked *p* and *cant.* (cantabile) and has a melodic line with slurs and accents. The Violoncello and Basses parts are marked *p* and *cresc.* and consist of a steady eighth-note accompaniment. The Basses part includes a *pizz.* (pizzicato) instruction. The system concludes with a double bar line.

The first system of the musical score consists of eight staves. The top two staves are for the violin and viola, both marked *f* (forte). The next two staves are for the flute and oboe, also marked *f*. The bottom two staves are for the cello and double bass, marked *f* and *arco*. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *pp* (pianissimo) appears in the final measures of the system. A large letter 'M' is positioned above the top staff in the final measure.

The second system of the musical score continues the complex rhythmic patterns from the first system. It consists of eight staves. The top two staves are for the violin and viola, marked *pp*. The next two staves are for the flute and oboe, marked *pp*. The bottom two staves are for the cello and double bass, marked *pp div.* and *pizz.* (pizzicato). The music features a variety of rhythmic figures, including sixteenth and thirty-second notes, and rests. The system concludes with a double bar line and repeat dots.

Gavotte da capo al Fine.

IV. Air.

Andante religioso. $\text{♩} = 50.$

Violini I. *p*

Violini II. *div.* *p* *mf*

Viole. *p* *mf*

Violoncelli. *p* *mf*

Bassi. *pizz.* *p* *mf*

dim. *p* *mf*

non div. *p* *mf*

arco *cant.* *mf*

cresc. *f* *dim. e rit.* *rit. molto pp*

cresc. *f* *dim. e rit.* *rit. molto pp*

cresc. *f* *dim. e rit.* *rit. molto pp*

cresc. *f* *dim. e rit.* *rit. molto pp*

cresc. *f* *dim. e rit.* *rit. molto pp*

O a tempo
pp a tempo
div.
pp a tempo
pp a tempo
pp a tempo
pizz.
pp

This system contains five staves of music. The top staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It starts with a dynamic of *pp* and a tempo marking of *a tempo*. The second staff has a treble clef and a *div.* marking. The third staff has a bass clef and a *pp* dynamic. The fourth staff has a bass clef and a *pp* dynamic. The fifth staff has a bass clef and a *pp* dynamic, with a *pizz.* marking at the beginning. The system concludes with a *cresc.* marking on the right side.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
Solo.
Vcelli.
Tutti.
cresc.
cresc.
cresc.
cresc.
cresc.
div. V

This system contains five staves of music. The top staff has a treble clef and a *cresc.* marking. The second staff has a treble clef and a *cresc.* marking. The third staff has a bass clef and a *cresc.* marking. The fourth staff has a bass clef and a *cresc.* marking, with a *Solo.* marking above it. The fifth staff has a bass clef and a *cresc.* marking, with a *Vcelli.* marking above it. The system concludes with a *cresc.* marking on the right side.

poco rit.
a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.
a tempo
poco rit.
a tempo
dim.
dim.
dim.
dim.
pizz.
p
arco

This system contains five staves of music. The top staff has a treble clef and a *poco rit.* marking. The second staff has a treble clef and a *poco rit.* marking. The third staff has a bass clef and a *poco rit.* marking. The fourth staff has a bass clef and a *poco rit.* marking. The fifth staff has a bass clef and a *poco rit.* marking. The system concludes with a *pizz.* marking on the right side.

Viol. II.

Violo.

Tutti.
Vcelli.

Bassi. *p*
arco

cresc.

cresc.

cresc.

cresc.

cresc.

dim.

dim.

dim.

dim.

dim.

dim.

pizz.

Bassi.
pizz.

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

poco rit. - - a tempo *pp*

poco rit. - - a tempo *pp*

poco rit. - - a tempo *pp*

poco rit. - - a tempo *pp*

poco rit. - - a tempo *pp*

poco rit. - - a tempo *pp*

f cant. *molto*

poco rit. - - a tempo arco

poco rit. - - a tempo *pp*

pizz. *pp*

musical score for the first system, featuring piano and bass staves. Dynamics include *mf*, *pp*, and *dim.*. A *molto* marking is present in the bass staff. The score consists of eight staves: five for the piano (treble and bass clefs) and three for the bass (treble and bass clefs).

musical score for the second system, including woodwinds and strings. Dynamics include *p cant.*, *p*, *cresc.*, and *arco*. Performance instructions include *2 Soli Tutti* and *BASSI. VILLOCELLI.*. The score consists of eight staves: five for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon) and three for strings (violin I, violin II, and bass).

Orchestral score for strings and woodwinds. The score consists of seven staves. The top two staves are for woodwinds (flutes and oboes), and the bottom five staves are for strings (violins I and II, violas, and cellos/basses). The music is in 3/4 time and features a key signature of one sharp (F#). The score includes dynamic markings such as *f*, *dim. e rit.*, *rit. molto pp*, and *pp*. The woodwinds play a melodic line with grace notes, while the strings provide a rhythmic accompaniment.

V. Rigaudon.
 Allegro con brio. $\text{♩} = 144$.

Violino Solo. *spicc.*
 Viola Solo.
 Violini I. (Tutti.) *div. pizz.*
 Violini II. *div. pizz.*
 Viole. (Tutti.) *pizz.*

Violino Solo and Viola Solo parts feature a melodic line with *spicc.* (spiccato) articulation. The Violini I and II parts play a rhythmic accompaniment with *div. pizz.* (divided pizzicato) articulation. The Viola part also features *pizz.* (pizzicato) articulation. The music is in 3/4 time and features a key signature of one sharp (F#). The score includes dynamic markings such as *pp* and *cresc.* (crescendo).

arco. *pizz.*
 Veelli e Bassi. *pizz.*

The Piano part features a rhythmic accompaniment with *arco.* (arco) and *pizz.* (pizzicato) articulation. The Cello and Bass part features a rhythmic accompaniment with *pizz.* (pizzicato) articulation. The music is in 3/4 time and features a key signature of one sharp (F#). The score includes dynamic markings such as *f*, *p*, and *pizz.*

T arco

This system contains five staves of music. The top staff is marked *cresc.* and *T arco*. The second and third staves are marked *cresc. cresc.*. The fourth staff is marked *cresc.*. The fifth staff is labeled *Vcelli. cresc.*. The bottom staff is labeled *Bassi.* and includes a *pizz.* marking. The music features a variety of rhythmic patterns and dynamic markings, including *p* and *pizz.*

più p

U

This system contains five staves of music. The top staff is marked *più p* and *U*. The second and third staves are marked *più p*. The fourth staff is marked *div.*. The fifth staff is labeled *Vcelli.* and includes a *pp* marking. The bottom staff is marked *pp*. The music features a variety of rhythmic patterns and dynamic markings, including *pp* and *div.*

8.....

ritard. - - - *a tempo*

This system contains five staves of music. The top staff is marked *8.....*. The second and third staves are marked *arco*. The fourth staff is marked *arco*. The fifth staff is labeled *Vcelli.* and includes a *ritard.* marking. The bottom staff is labeled *Vcelli e Bassi. arco* and includes a *ritard.* marking. The music features a variety of rhythmic patterns and dynamic markings, including *ritard.* and *a tempo*.

Fine.

Poco meno mosso.

Viol. I.
Viol. II.
Viola.
Vcelli.
Bassi.

cresc. *più tranqu.* *rit. e dim. pp*
cresc. *sul G.* *pp*
cresc. *più tranqu.* *rit. e dim. pp*
cresc. *più tranqu.* *rit. e dim. pp*
cresc. *più tranqu.* *rit. e dim. pp*
cresc. *arco* *più tranqu.* *rit. e dim. pp*

Rigaudon da capo al Fine,
ma senza Ripetizione.

Suite im alten Style.

(Aus Holberg's Zeit.)

I. PRAELUDE.

Edvard Grieg, Op. 40.

Allegro vivace.

VIOLINI

The musical score is written for Violin I and Piano. It begins with the tempo marking "Allegro vivace." and the instrument designation "VIOLINI". The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two main sections: A and B.

Section A: This section starts with a dynamic of *ffp* and continues with *fp*, *cresc.*, *f*, *P dolce o tranq.*, *più p*, *cresc. molto f*, and *fz*. It features various articulations such as accents, slurs, and fingerings (e.g., 1, 2, 3, 4, 5, 7).

Section B: Labeled "B div. à 3.", this section is marked *p*, *più p*, and *pp*. It consists of three staves of piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support. The section concludes with a final flourish marked *fz*.

VIOLIN I

C

trm
sempre ff
poco rit.

D a tempo

p *dolce*
a tempo *p* *dolce*

E

più p *cresc. molto* *f*
più p *cresc. molto* *f*

fz *più f* *fz*

ff *ritard. al Fine* *ffz*
ff *ritard. al Fine* *trm* *ffz*

*) Absetzen. **) Bogenwechsel.

VIOLIN I
II. SARABANDE.

Andante. *cresc.* *f* *poco mosso*
p *mf* *ff*
F 5 *div.* *ritenuto poco a poco* - - *al G* *Tempo I^o*
pp *cresc.* *f* *sul D*
mf *sul G*

III. GAVOTTE.

Allegretto. *div.* *1 TUTTI*
pp *f* *fs*
p *div.* *1 TUTTI*
pp *f* *fs*
pp *fpp* *f*
ff ritard. *tr* *Fine.* *3*
ff ritard.

MUSETTE.
Poco più mosso.

VIOLIN I

Gavotte da capo al Fine.

IV. AIR.

Andante religioso.

VIOLIN I

0 a tempo
pp

sul D

cresc.

p cresc.

div.

ff

poco rit.

a tempo

ff

p

cresc.

dim.

0 a tempo

pp

mf

dim.

p cantab.

div.

cresc.

f

ff

dim. e rit.

rit. molto

ff

pp

VIOLINI I

V. RIGAUDON.

Allegro con brio.

SOLO. *spicc.*

TUTTI. *pizz.*

f *div.* *pp* *cresc.* *pizz.*

cresc. *arco* *p*

cresc. *più p* *pp* *div.*

ritard. *ff* *ritard.* *arco* *ff*

TUTTI. *a tempo* *Poco meno mosso.*

ff *Fine.* *p* *mf* *pp*

p *V₁* *cresc.* *ff*

più tranquillo *sul G* *rit. e dim.* *pp*

Rigaudon da capo al Fine,
ma senza Ripetizione.

Suite im alten Style.

(Aus Holberg's Zeit.)

I. PRAELUDE.

VIOLIN II

Allegro vivace.

Edvard Grieg, Op. 40.

The musical score for Violin II is written in G major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature. The first staff starts with a forte fortissimo (*ff*) dynamic and features a series of eighth-note patterns. The second staff begins with a forte piano (*fp*) dynamic and includes a crescendo (*cresc.*) marking. The third staff contains a section marked 'A' and includes a forte piano (*fp*) dynamic followed by a piano-piano (*pp*) dynamic. The fourth staff continues with a piano-piano (*pp*) dynamic. The fifth staff is marked *più p*. The sixth staff features a *cresc. molto* marking and ends with a forte (*f*) dynamic. The seventh and eighth staves conclude the piece with first endings marked '1', featuring a forte piano (*fp*) dynamic.

VIOLIN II

VIOLIN II

cresc. molto **E**

più f *f*

div. *ff* *ritard. al Fine* *ff*

II. SARABANDE.

Andante.

p *p*

cresc. *f* *poco mosso* *p* *f* *p* *ritenuto poco*

cresc. *mf* *F* *p* *cresc.* *ritenuto poco*

a poco *Tempo I?* *f* *ff* *a poco* *Tempo I?* *f* *ff*

p *cresc. molto* *f*

*) Absetzen. **) Bogenwechsl.

VIOLIN II
III. GAVOTTE.

Allegretto.

The musical score is written for Violin II and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto'. The score includes various dynamic markings: *pp* (pianissimo), *fpp* (fortissimo-pianissimo), *f* (forte), and *ff* (fortissimo). Performance markings include accents (>), slurs, and hairpins. Specific markings include 'H' above the first staff, 'I' above the second staff, and 'K' above the sixth staff. The piece concludes with 'ritard.' (ritardando) and 'Fine.' in both staves of the final system.

MUSETTE.

Poco più mosso.

The first system of musical notation for 'MUSSETTE' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a *pp* dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes with accents.

The second system of musical notation continues the piece. It includes a first ending bracket labeled 'L' and a second ending bracket labeled 'M'. Dynamics include *p*, *cresc.*, and *cantab.*. The notation includes various note values and rests.

The third system of musical notation continues the piece. It includes a first ending bracket labeled 'L' and a second ending bracket labeled 'M'. Dynamics include *f*, *ff*, and *pp*. The notation includes various note values and rests.

The fourth system of musical notation concludes the 'MUSSETTE' section. It features a first ending bracket labeled 'L' and a second ending bracket labeled 'M'. The notation includes various note values and rests.

Gavotte da capo al Fine.

IV. AIR.

Andante religioso.

The first system of musical notation for 'IV. AIR' is in treble clef with a 3/4 time signature. It begins with a *p* dynamic marking and includes a *div.* (divisi) instruction. The notation consists of a series of eighth notes.

The second system of musical notation for 'IV. AIR' continues the piece. It includes a *p* dynamic marking and a *div.* instruction. The notation consists of a series of eighth notes.

The third system of musical notation for 'IV. AIR' concludes the piece. It includes dynamics *cresc.*, *f*, *dim.*, *e ritard.*, *ffp*, and *pp*, along with a *rit. molto* instruction. The notation includes various note values and rests.

VIOLIN II

O a tempo

pp a tempo *cresc.* *p*

pp *cresc.* *p*

p cresc. *ff* *poco rit.* **P** a tempo *ffz*

p cresc. *ff* *poco rit.* a tempo *ffz*

dim. *p* *cresc.* *dim.*

dim. *p* *cresc.* *dim.*

poco ritard. **O** a tempo *pp* *mf dim.*

poco ritard. a tempo *pp* *mf dim.*

R *pp* *p* *cresc.*

pp *p* *cresc.*

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

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

V. RIGAUDON.

Allegro con brio.

pizz. div.
f
pp
cresc.
S
f
p
cresc.
T
f
p
U
pp
più p
div.
arco
ff
ritard.
a tempo Poco meno mosso.
ffz
Fine.
p
mf
pp
p
f
V
p
cresc.
ff
più tranquillo
ritard. e dim.
pp

Rigaudon da capo al Fine,
 ma senza Ripetizione.

Suite im alten Style.

(Aus Holberg's Zeit.)

I. PRAELUDE.

Allegro vivace.

VIOLA

Edvard Grieg, Op. 40.

ffp *fp* *fp*

fp *cresc.*

non div. **A** *fp* *pp*

più p

cresc. molto *f* *fz*

div. *sul C* *sul G* *fp*

f *fp* *sul G*

f **B**

pizz. *p* 3

VIOLA

div. arco

cresc. molto

pp *f*

fz *ff*

sempre ff

sempre ff

poco riten. **D** *a tempo non div.* *p*

pp

più p

E

cresc. molto - - - *f*

VIOLA

ff *ritard. al Fine* - - - - - ffz

ff *ritard. al Fine* - - - - - ffz

II. SARABANDE.

Andante.

p

p

cresc. *f* *poco mosso* *p* *f*

p *cresc.* *mf* **F 5**

ritenuto poco a poco *p* *cresc.* *f* *Tempo I.* *ff*

ritenuto poco a poco *p* *cresc.* *f* *Tempo I.* *ff*

pp *cresc. molto* *f*

pp *cresc. molto* *f*

*) Absetzen. **) Bogenwechsel.

VIOLA

III. GAVOTTE.

Allegretto.

The musical score for the Viola part of the Gavotte consists of six systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto'. The first system contains two staves with dynamics of *pp*, *fpp*, and *f*. The second system features a forte *fz* dynamic and a hairpin *p* marking. The third system includes *pp*, *fpp*, and *f* dynamics. The fourth system has *fz*, *fpp*, and *fpp* dynamics. The fifth system is marked with *f* and *pp*. The sixth system concludes with a *f* dynamic, a *ff ritard.* instruction, and a *Fine.* marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

MUSETTE.

VIOLA

Un poco più mosso.

Garotte da capo al Fine.

IV. AIR.

Andante religioso.

VIOLA

O a tempo
div.

pp cresc. p

p p p cresc. ff

a tempo
poco rit. ffz dim. p

1 *Q* a tempo
cresc. dim. poco rit. pp

mf dim. pp

R
p cant. cresc. sul C sul G

f ff dim. e rit. molto rit. ffp pp

VIOLA
V. RIGAUDON.

Allegro con brio.

SOLO.

TUTTI. *fp*

f

cresc. arco *f*

pizz. *p*

cresc. *f*

cresc. *f*

p *piu p* *p*

pp *pp* **1**

TUTTI arco *ff* *ritard.* *ff* Fine. *a tempo* *Poco meno mosso.* *p* *mf*

p *pp* *p* *f* *cresc.*

ff *piu tranquillo* *p* *rit. e dim.* *pp*

Rigaudon da capo al Fine,
ma senza Ripetizione.

Suite im alten Style.

(Aus Holberg's Zeit.)

I. PRAELUDE.

Edvard Grieg, Op. 40.

VIOLONCELLO

Allegro vivace.

ffp *cresc.* *fp* *pp* *pizz.* *p*

più p *cresc. molto* *f* *arco* *fz* *f*

fp *f* *fp* *fp*

f *pizz.* *pp* *2 Celli Soli.*

arco *1 div. à 4.* *fz* *ff* *TUTTI.* *ff* *TUTTI.* *ff*

sempre ff *sempre ff*

poco rit.

VIOLONCELLO

D a tempo

E *TUTTI.* arco *f* *molto ff* *rit. al Fine* *ff*

II. SARABANDE.

Andante. 3 *pizz.* *p* *cresc.* *f* *poco mosso* arco *p* *f* *p*

SOLO. *cresc.* *mf* *dolce* *pp* **3 SOLI.** *pp* **Tempo I^o**

TUTTI. *cresc.* *mf* *pp* *ritenuto poco a poco al* **Tempo I^o** *f*

più pp *pp* *cresc. molto* *f* *pp* *cresc. molto* *f*

III. GAVOTTE.

Allegretto. 3 *f* *SOLO.* *fz* *TUTTI.* *p* *pizz.*

pp *f* *fz*

3 arco

*) Absetzen. **) Bogenwechsel.

I 3 div. *f* *pizz.* *pp*

K arco *f* *ff* Fine.

ri - tar - dan - do

MUSETTE.
Poco più mosso.

div. *pp* L *p cantab.*

pizz. *f* arco

M *ff* *pp* div.

Gavotte da capo al Fine.

IV. AIR.

Andante religioso.

p *mf* *p* *cantab.* *rit. molto* *pp*

cresc. *f* *dim. e ritard.* *fff* *rit. molto* *pp*

cresc. *f* *dim. e ritard.* *fff* *rit. molto* *pp*

SOLO *pp* *a tempo* *cresc.* *p* *p* *p* *p* *p* *cresc.*

TUTTI. *pp* *cresc.* *p* *poco rit. a tempo* *p* *p* *p* *cresc.*

ff *ff* *ffz* *poco rit.* *a tempo* *dim.* *TUTTI.* *p* *TUTTI.* *p*

cresc. *dim.* *1* *poco rit.*

VIOLONCELLO

a tempo

cantab. *molto* *ff*

dim. *dim.* *p* *cresc.* *cresc.*

f *ff dim. e ritard.* *ffp* *pp* *molto rit.* *molto rit.*

ff dim. e ritard. *ffp* *pp*

V. RIGAUDON.

Allegro con brio.

7 *S* 6 *pizz.* *T*

f *p* *cresc.* *f*

p *più p*

pp *arco* *ff*

ritardando *a tempo* *Poco meno mosso.*

ffz *Fine.* *7* *arco* *f*

Vpizz. *p* *arco*

cresc. *ff* *più tranquillo* *ritard. e dim.* *pp*

Rigaudon da capo al Fine, ma senza Ripetizione.

Suite im alten Style.

(Aus Holberg's Zeit.)

I. PRAELUDE.

DOUBLE BASS

Edvard Grieg, Op. 40.

Allegro vivace.

ff *cresc.* *fp* *pizz.* *p* *arco* *1* *f* *ff*

piu p *f* *ff*

1 *fp* *f* *fp* *f*

B *9* *f* *ff*

C *ff*

sempre ff

poco rit.

D *a tempo* *pizz.* *p* *1* *p* *piu p* *f* *arco* *1* *E*

1 *ff* *ritard. al Fine* *ff*

DOUBLE BASS II. SARABANDE.

Andante.

8 pizz. poco mosso *f* *p* *mf* 1

F SOLO. *pp* *più pp* *poco rit.* 2

Tempo I° **TUTTI.** arco *ff* *pp* *cresc. molto* *f* *p*

III. GAVOTTE.

Allegretto.

3 *f* *fz* H 9

f *fz* I 3 *f*

3 K *f* *ff rit.*

MUSETTE.

Poco più mosso.

tar - dan - - - do **Fine.** 3 *pp* *div.* pizz. arco *f*

L pizz. *p* 2 *f*

M 3 pizz. *ff* *pp* *div.* Gavotte da capo al Fine.

IV. AIR.

Andante religioso.

pizz. 1 *p* 1 *mf* 1 *p* 1 N *cantab.* arco

cresc. *f* *dim. e rit.* *ffz* *pp* *rit. molto*

O a tempo pizz.
 pp cresc. p p
 arco poco rit. a tempo pizz.
 cresc. ff ffz p
 arco pizz. 1 1 1
 poco rit.

Q a tempo arco
 pp pizz. mf pp
 pp mf pp

R arco
 p cresc. - f ff dim. e rit. ffz pp molto ritard.

V. RIGAUDON.

Allegro con brio.
 7 S 10 T pizz. 1
 f mf
 7 U 6 arco ritard. - - - a tempo
 ff ffz Fine.

Poco meno mosso.
 7 3 f

V 4 pizz. arco
 p cresc. - - - ff

p più tranquillo rit. e dim. - - pp

Rigaudon da capo al Fine, ma senza Ripetizione.