From Holberg's Time

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Vol. 812

GRIEG

Op. 40

From Holberg's Time

Suite in Antique Style

For the Piano

$1.00

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EDVARD GRIEG

Op. 40

From Holberg's Time

Suite in Antique Style

For the Piano

Edited and Fingered by

C. v. STERNBERG

G. SCHIRMER, INC.
New York

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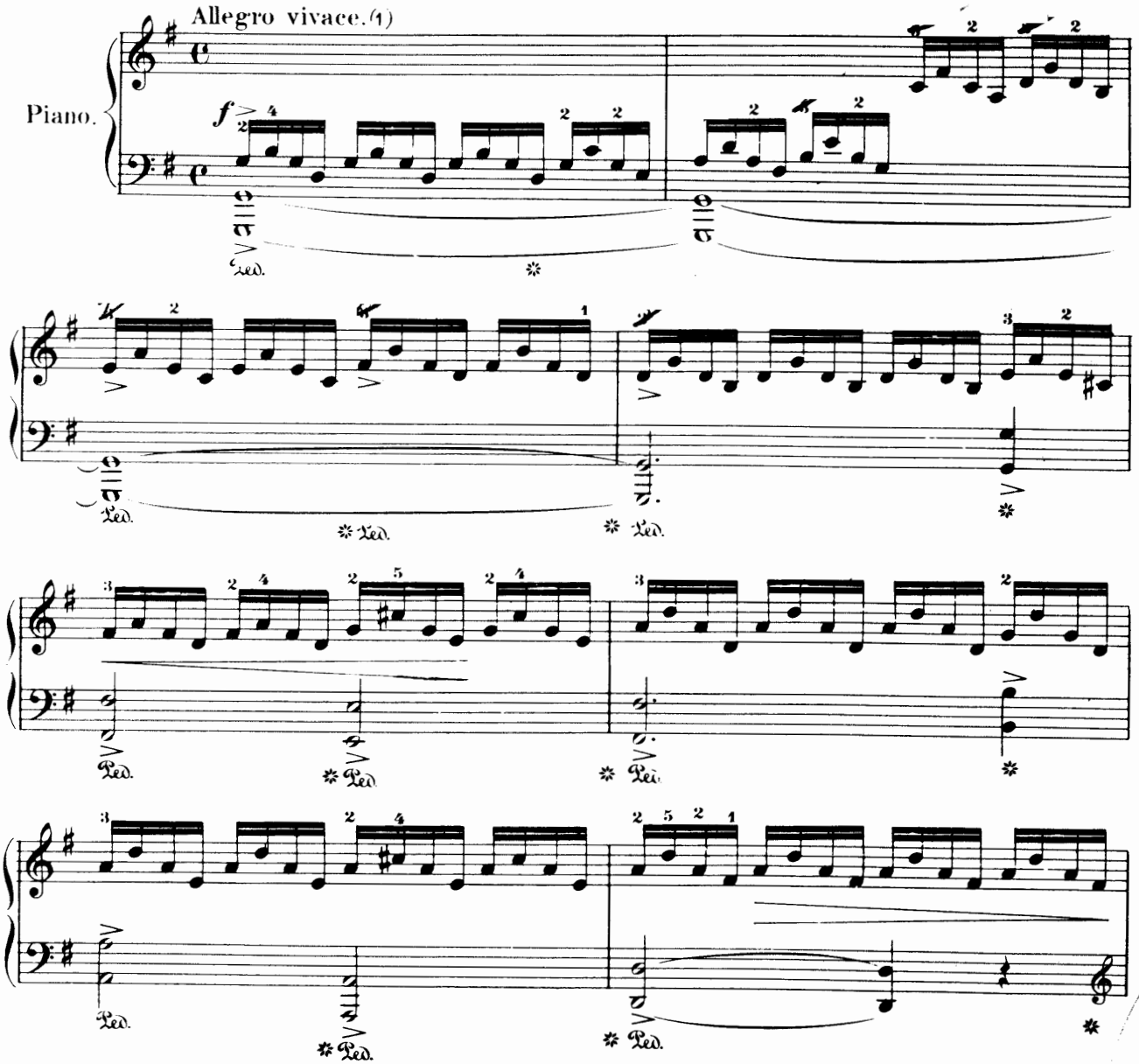
Aus Holberg's Zeit. From Holberg's Time.

(Ludwig [Baron von] Holberg - 1684 - 1754 - the founder of Danish literature and one of the greatest Danish authors. His comedies are classic.)

1. Prelude.

Edited and fingered by C. v. Sternberg.

Edvard Grieg. Op. 40.



(1) Holberg antedates John Sebastian Bach by less than one year. It should be remembered, therefore, that the type of this Suite, while suggesting the light mood of Holberg's comedies, also points to the spirit of a time in which the nature of musical instruments and the status of their technic precluded such high speed of execution as the present day has developed. Hence, the prescribed "Allegro vivace" should be regarded in the light of "Holberg's time," and admit of a certain dignity of rendition whereby the groups of 16th-notes may express, not only their harmonies, but also their unity of design.

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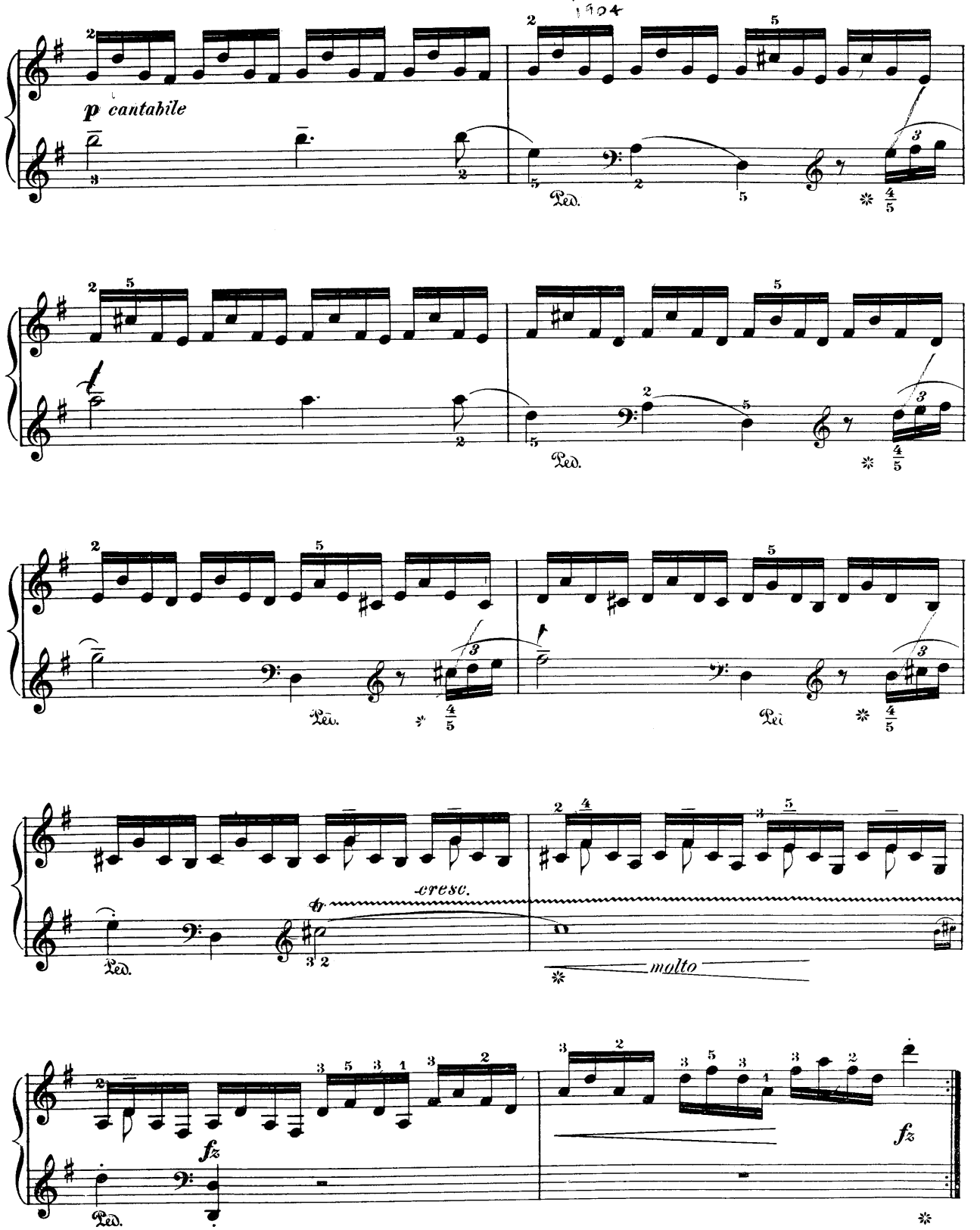
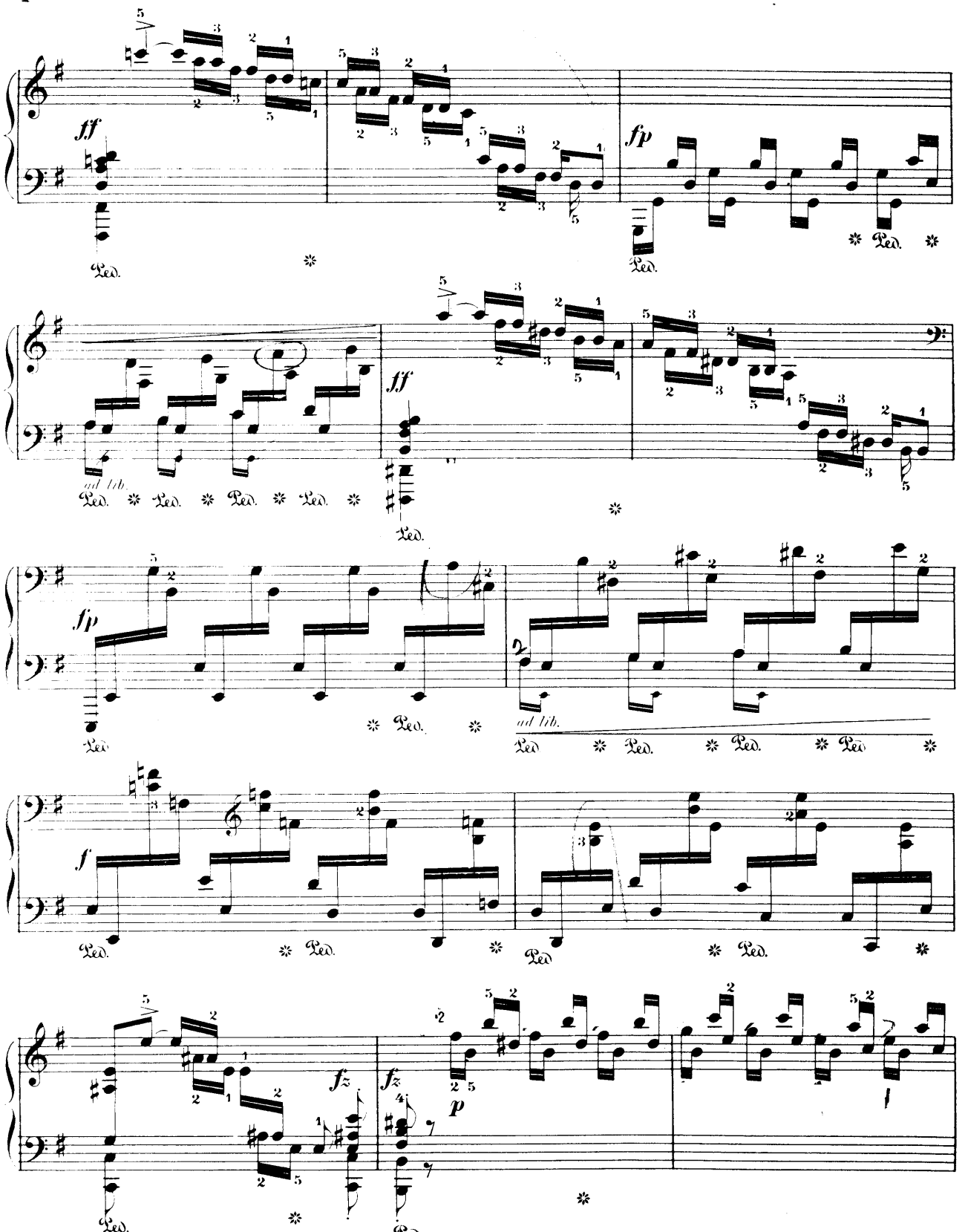
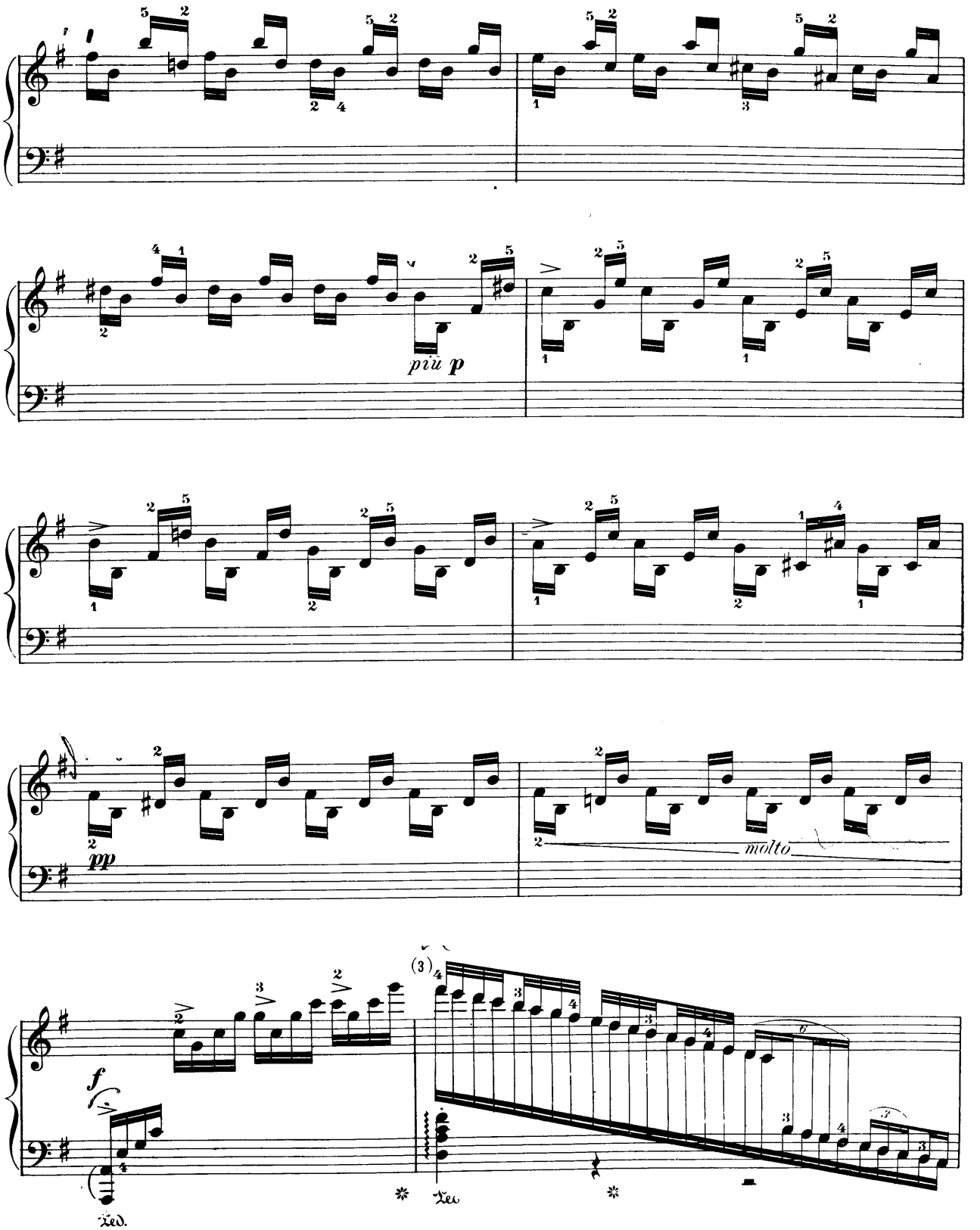
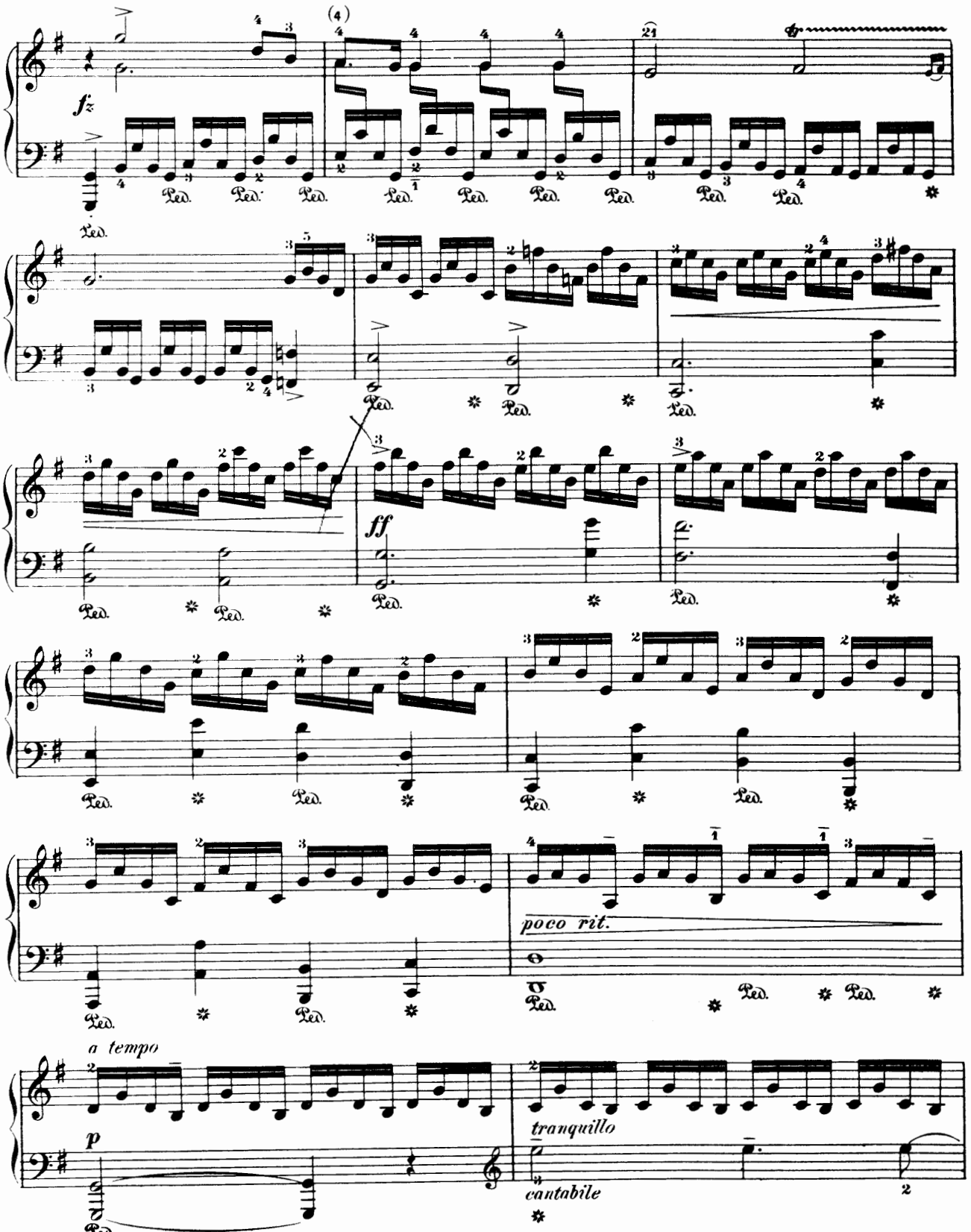




(2) The ten measures beginning here should be played as far as possible with stationary hands; the left wrist very low, the right one very high.



(3) For preliminary practice the division as indicated is suggested.



(4) Small hands may play the second 16th of the left hand with the right, as indicated, but the sustaining of the melody should not suffer thereby.

molto

f fz

(5) più f

ff pesante

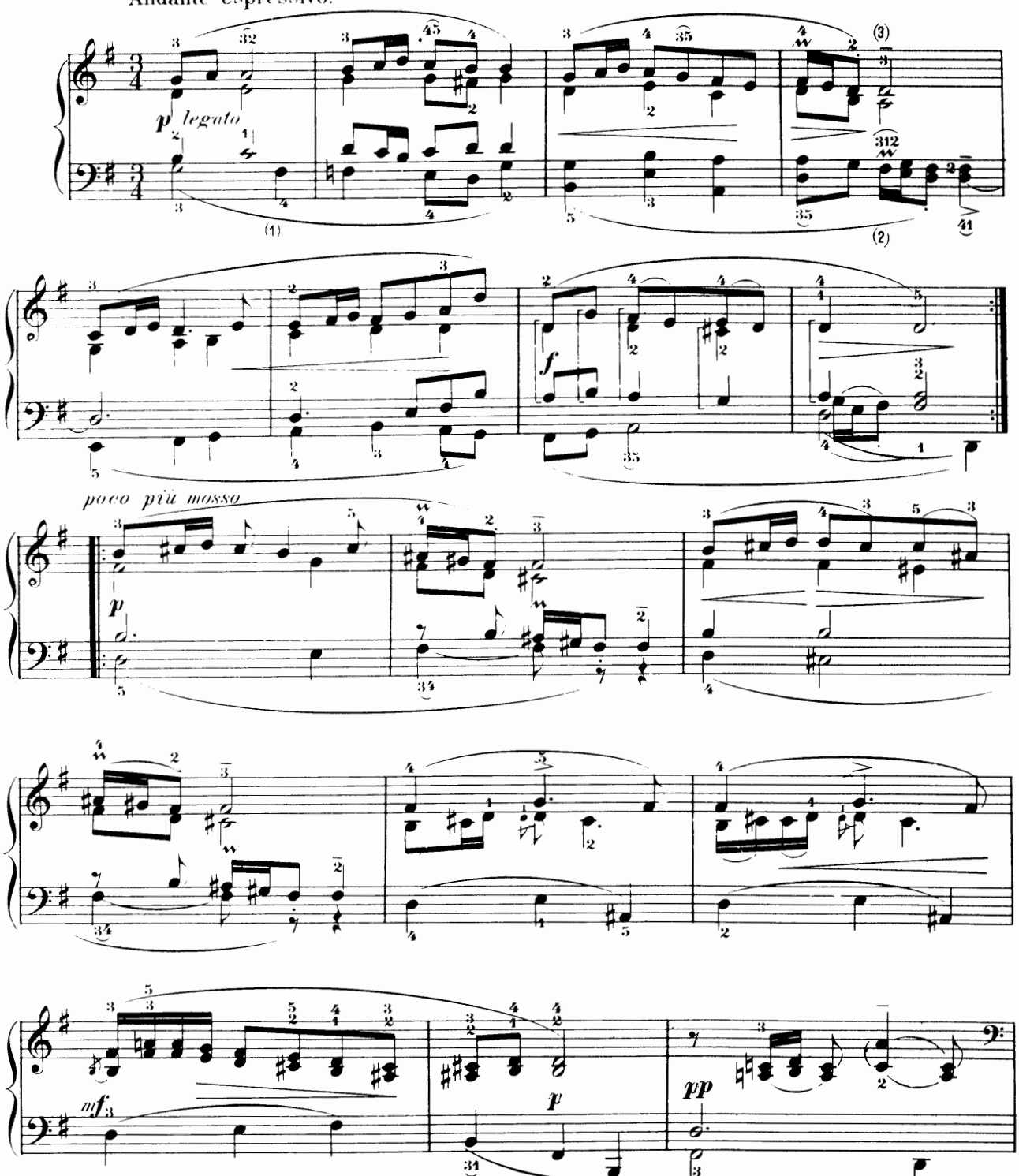
ritard.

(6)

(6) These grace-notes of the l.h., to receive their proper weight, should not be played too close to their chiefs, but about as indicated by the dotted line.

2. Sarabande.

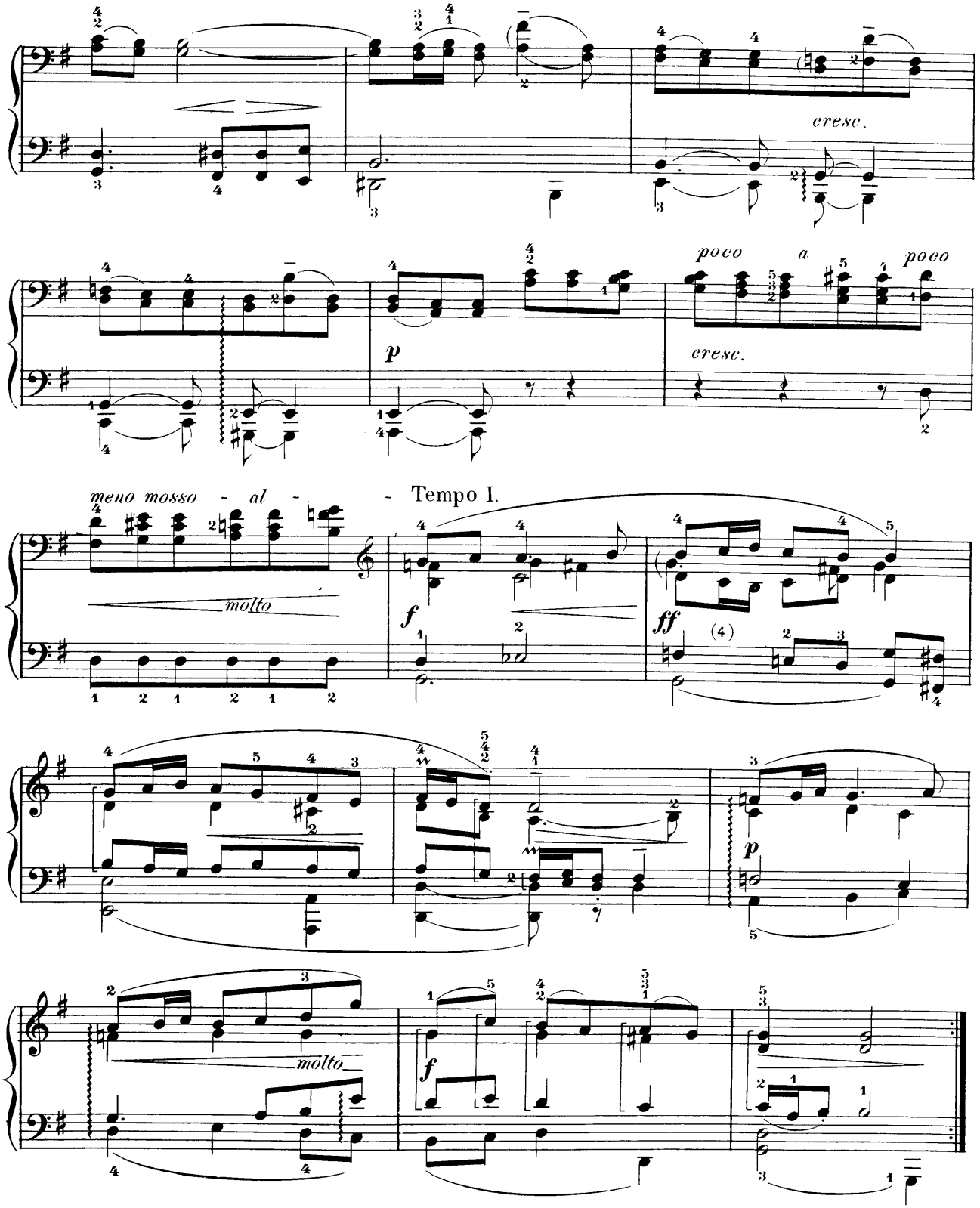
Andante espressivo.



(1) Enough attention cannot be called to this l.h. note, F sharp. Since, by the time it is due, the preceding chord has lost much of its strength, this F sharp should be struck softly enough to amalgamate with it and to avoid all promi - nence. The same is to be observed throughout this piece, as for instance in measures 5, 9, 13, 14, etc.

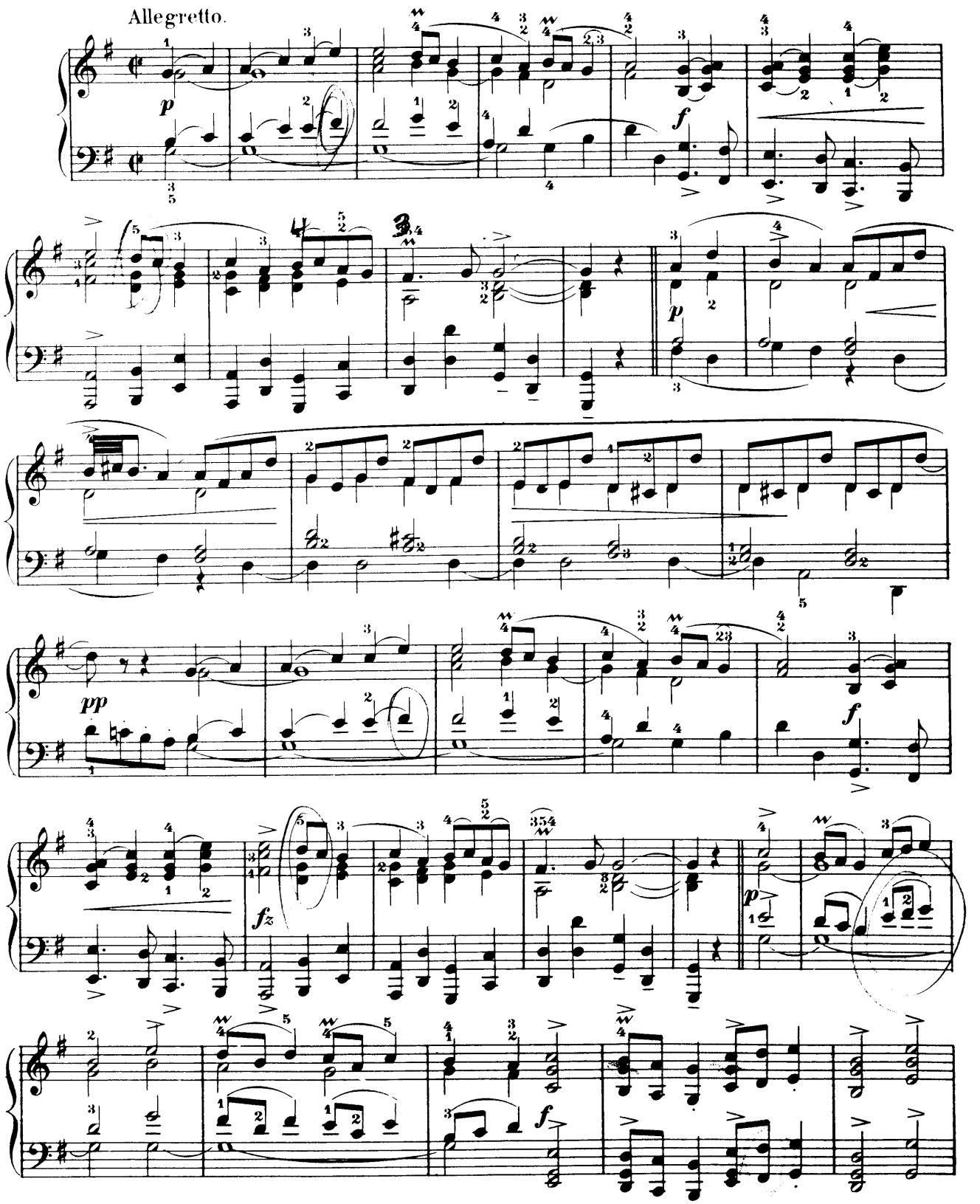
(2) That this imitation lies not in the same hand which played the figure just before, should not be noticeable. This applies to all imitations.

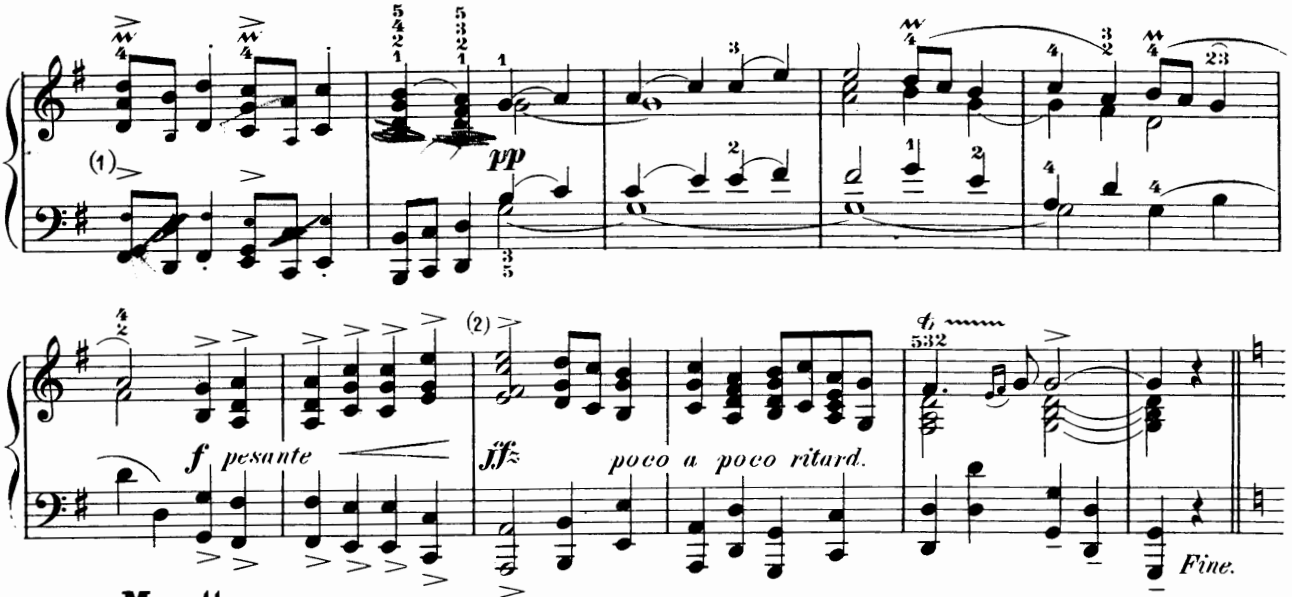
(3) Before the second beat the hand should be slightly lifted. Likewise in all reiterations of this design.



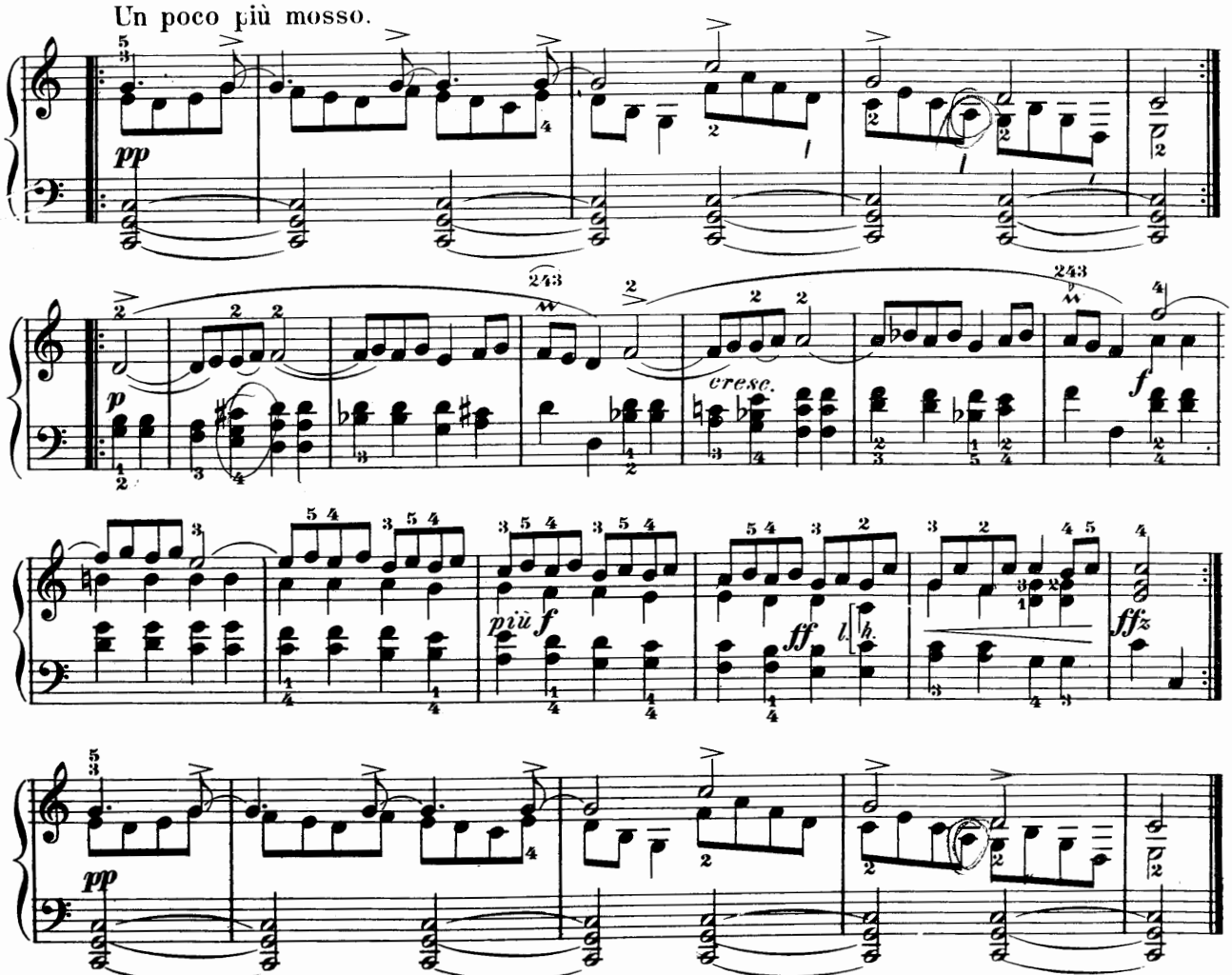
(4) For small hands it is suggested here_and in the following measure_that the two lower 16ths of the r.h. be played by the l.h. while the bass is entrusted to the pedal, which, however, must not act beyond the first beat.

3. Gavotte.





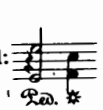
Musette.
Un poco più mosso.



Gavotte da capo al Fine.

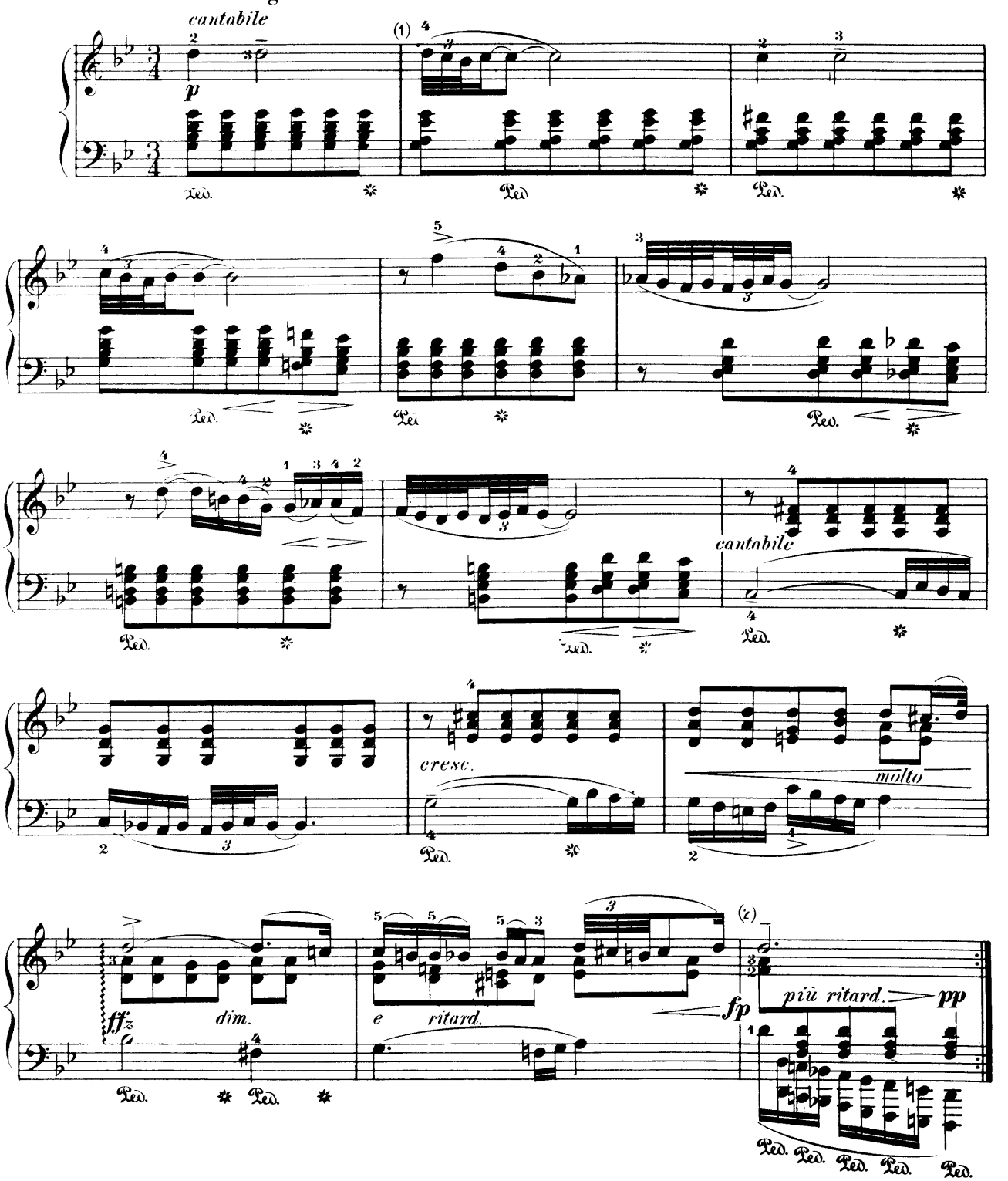
(1) Small hands may omit the notes in small type.

(2) For small hands this form of execution is suggested:



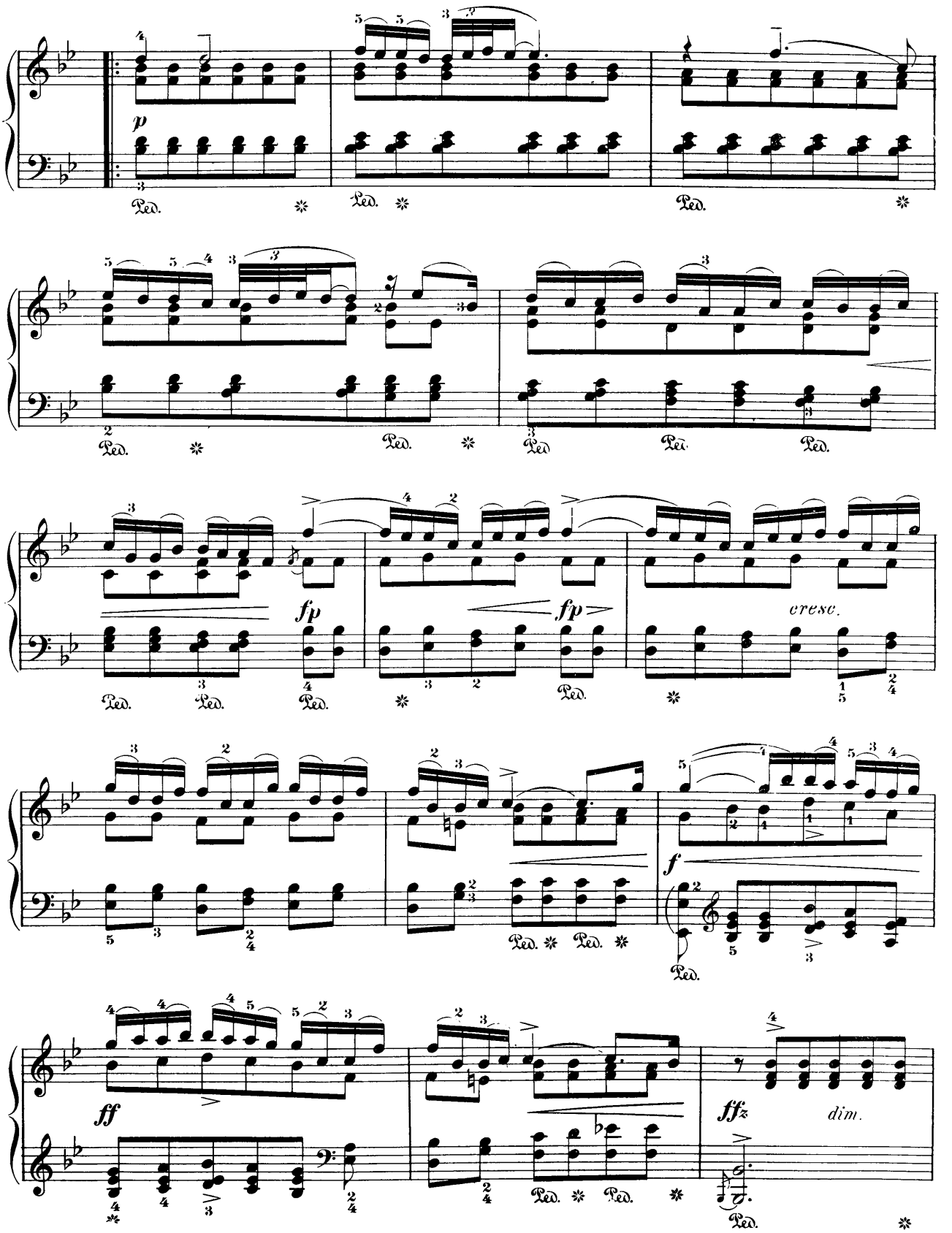
4. Air.

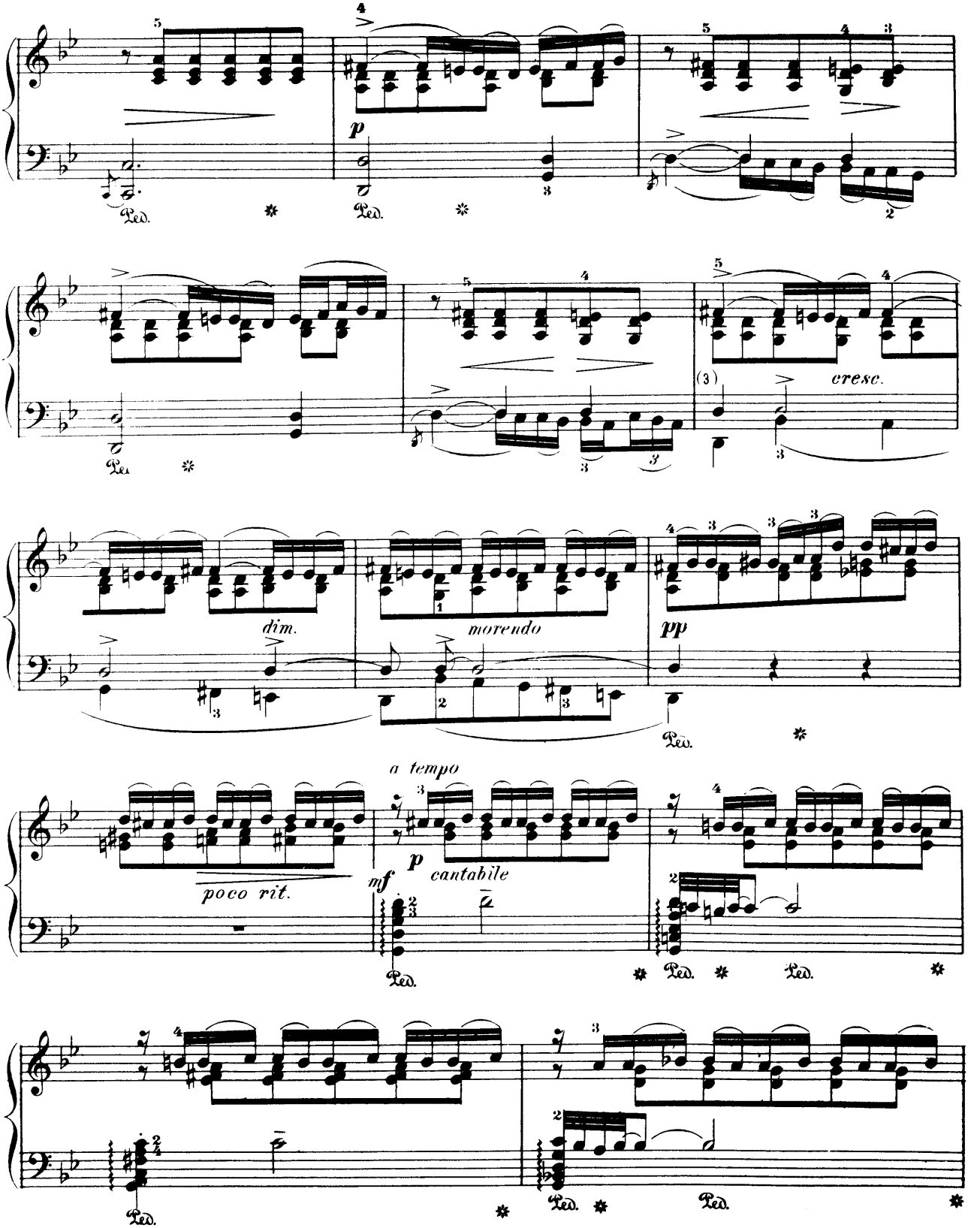
Andante religioso.



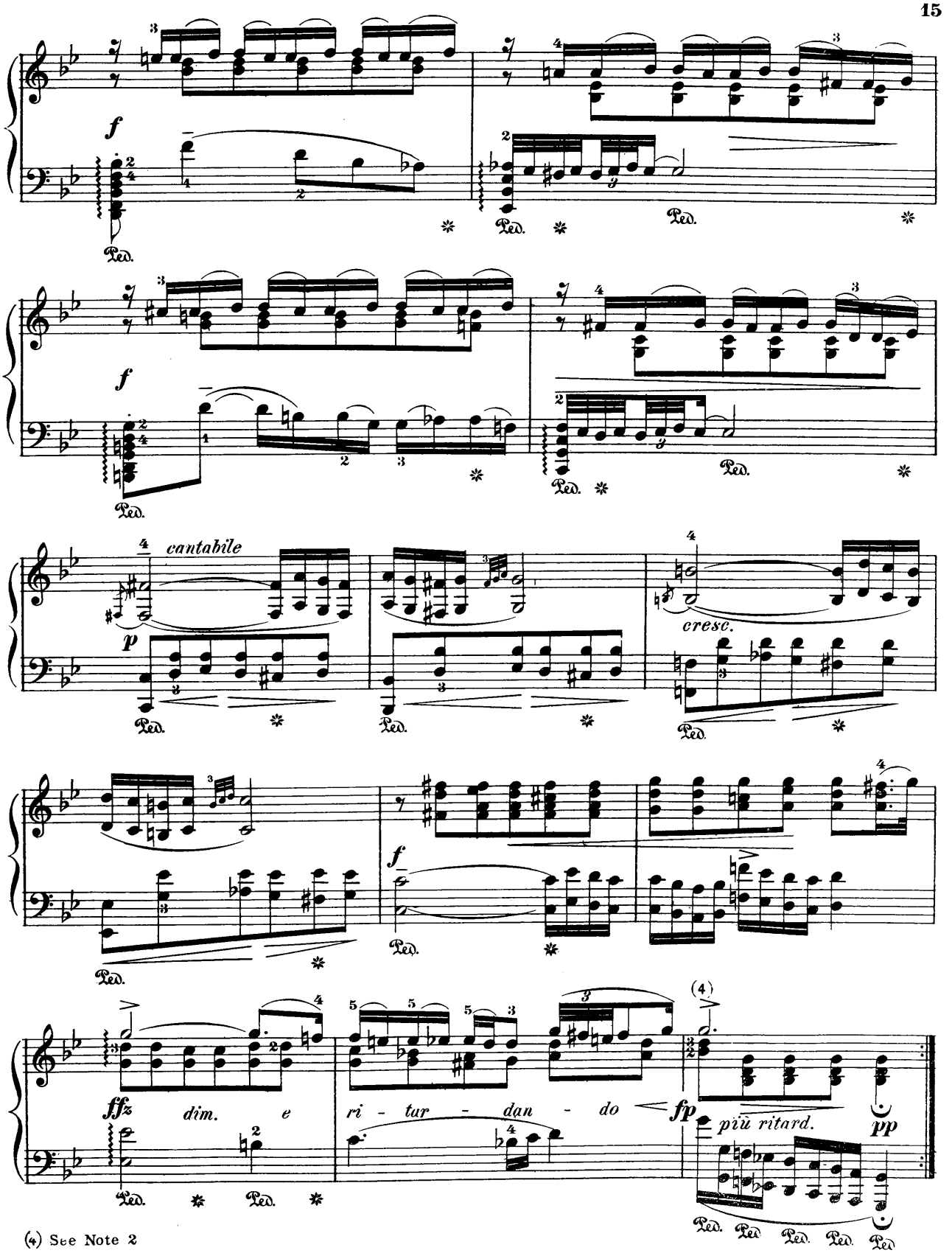
(1) While this embellishment is to be played rather rapidly, its rapidity should not exceed that of the human voice. This will also indicate the style of rendition, which admits of no haste here.

(2) The "prolongation" (or 3d) pedal may be used here to good advantage instead of the ordinary pedal.


p
Ped.
fp
fp
cresc.
f
ff
ffz
dim.



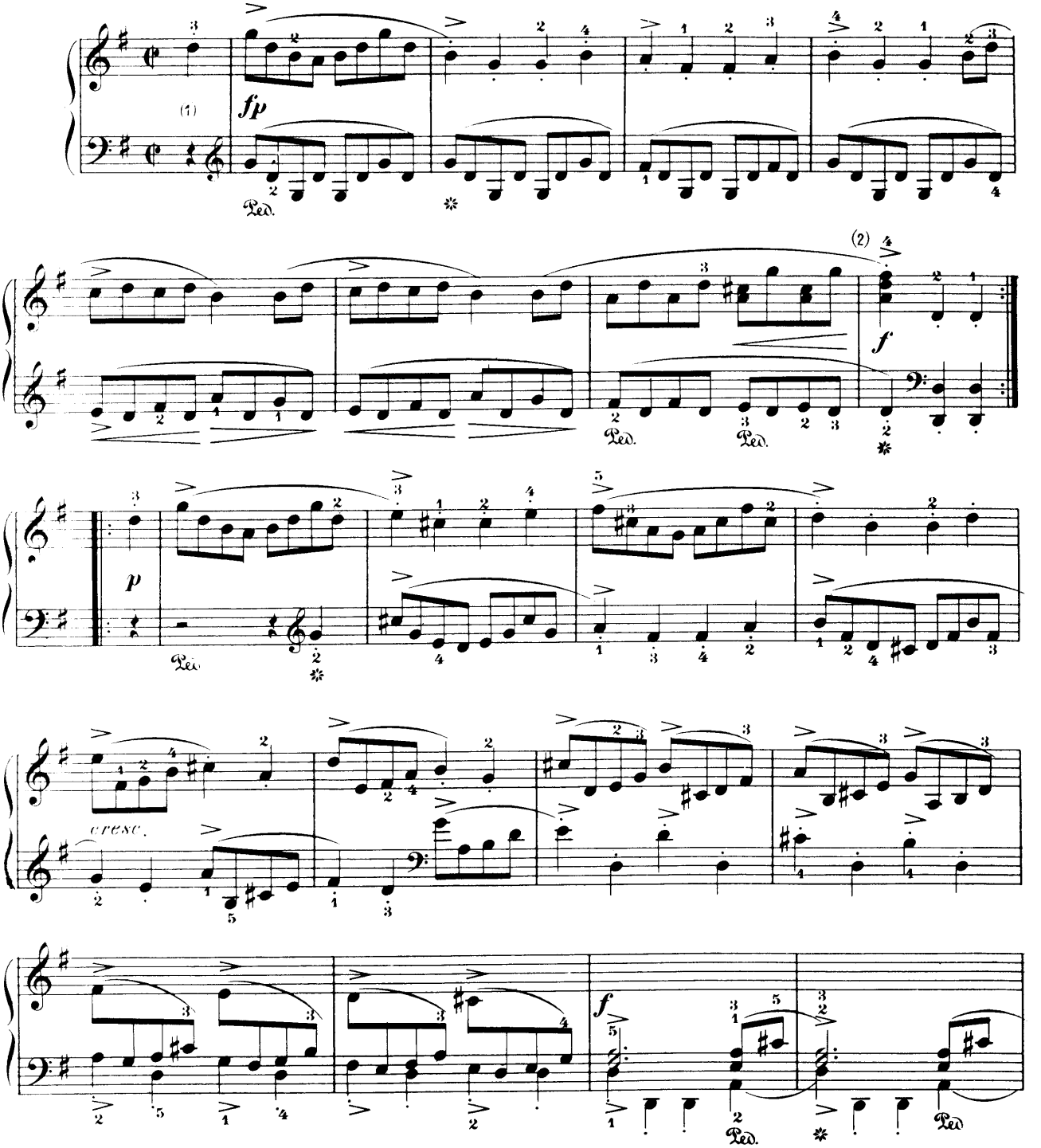
(3) These two D's in the left hand are an intimation of the early return of the first subject, and should be played accordingly.



(4) See Note 2

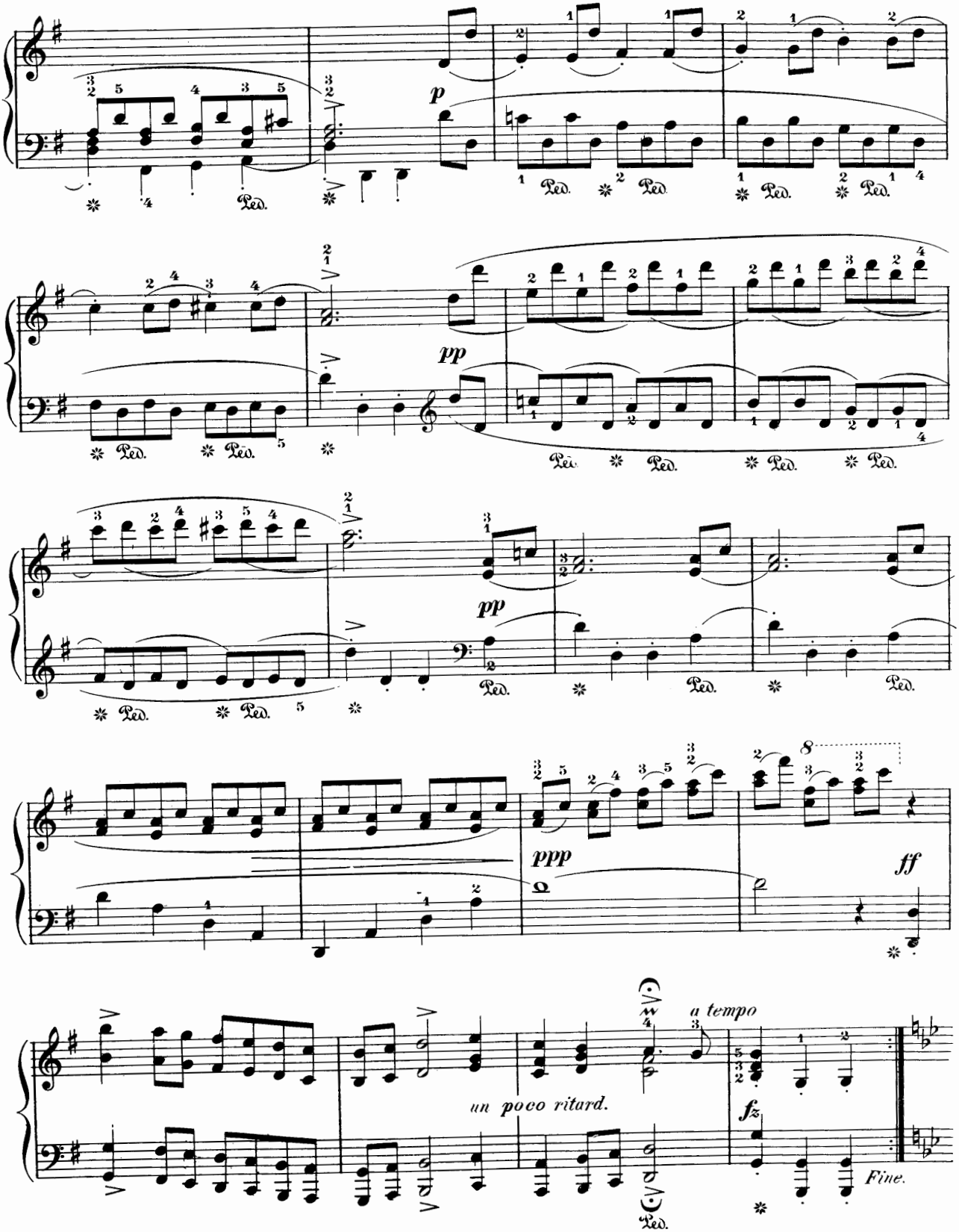
5. Rigaudon.

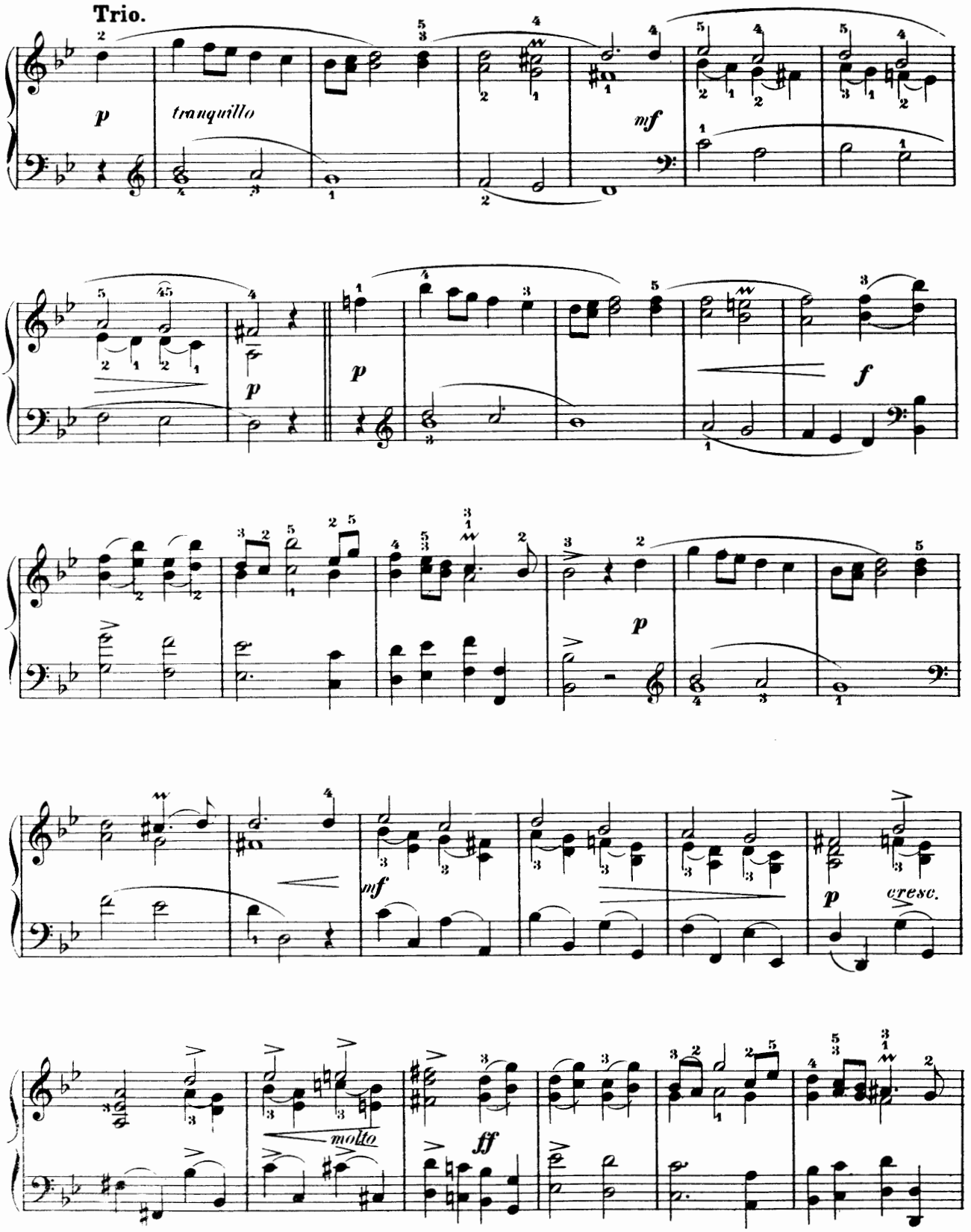
Allegro con brio.

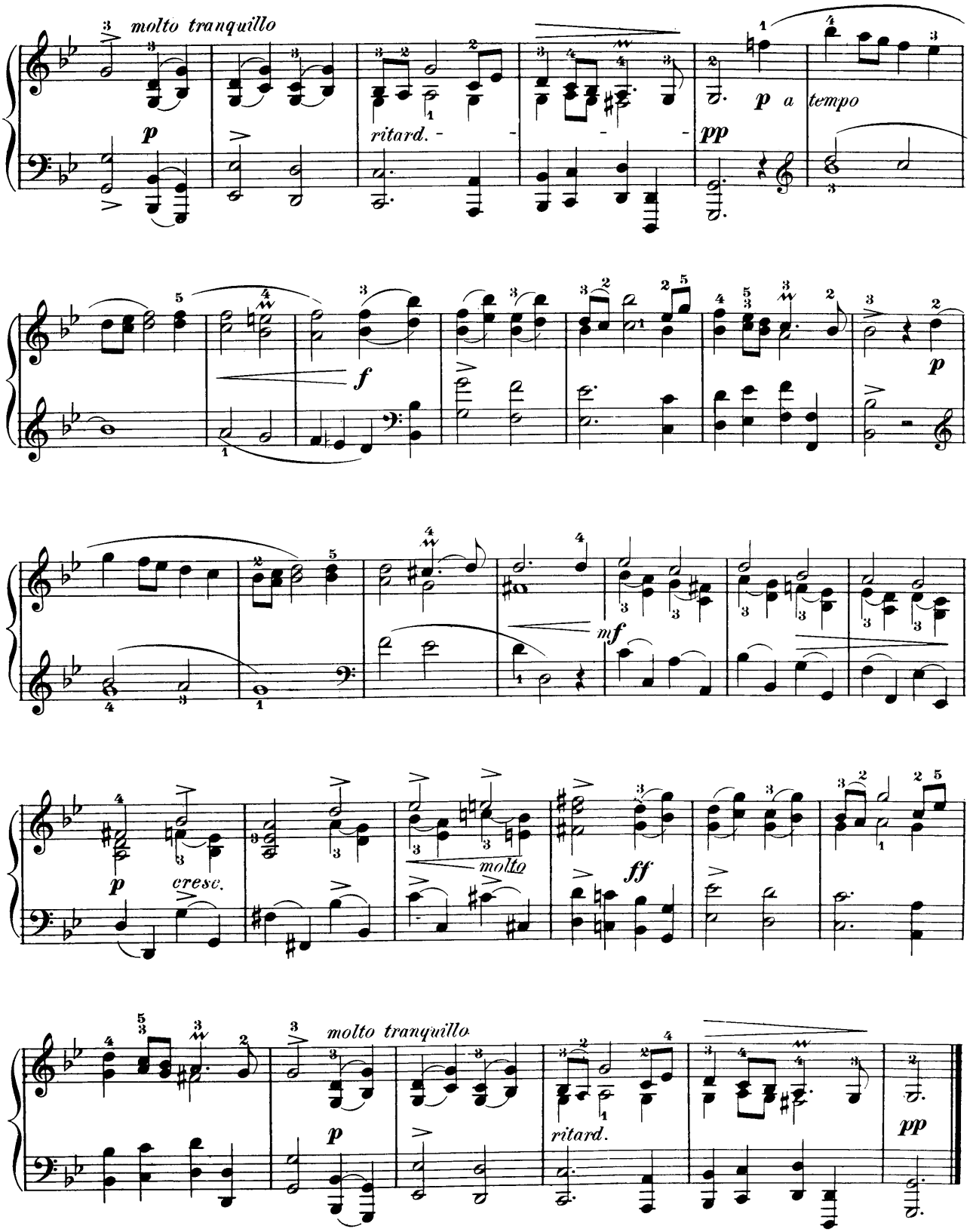


(1) This piece can stand a slight exaggeration of rhythmic accents. Especially clear should always be the relation between the *negative* 4th quarter — which starts the piece — and the following *positive* first beat (or primary accent).

(2) Mark well this close, derived from the first three notes of the 2d, 3d and 4th measures. It forms a motive which recurs with great frequency and should at every reiteration retain the rhythmic characteristics which it received at its first appearance. See measures 10, 11, 12, 19, 20, 22, 26, 30, 31, 32, and the final measure.


p
Ped.
pp
ppp
ff
un poco ritard.
a tempo
fz
Fine.


Trio.
p
tranquillo
mf
p
p
f
p
mf
p
cresc.
molto
ff



Rigaudon da capo al Fine,
ma senza repetizioni

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