



Gavotte and Rigadon from *Suite in A Minor*

GEORG PHILIPP TELEMANN
Arranged by JANET FARRAR-ROYCE

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass

NOTES TO THE CONDUCTOR

Delightful Baroque dance tunes perfectly arranged for string orchestra, these movements could be performed together or individually. Fantastic teaching pieces!

Many of the names we know for Baroque pieces are really the predominant dance step expressed in the music and applied to the binary dance form (AABB). A dance caller then creates the rest of the dance steps around this music and calls out the steps to the dancers as they are doing them. The steps used were originally created in the French courts of King Louis XIV–XVI and were the basis of ballet.

The Gavotte is unusual because it has a two quarter-note pick up. This is because the gavotte steps are “Step, Hop, Land,” with the emphasis on the third step, or on the first beat of the measure. The “Step” and the “Hop” are the two quarter-note pick-up notes. Although you can take some liberty for an “Instrumental” or “Music for Listening” style performance, you should not play a gavotte much slower than you can remain in the air when you are hopping!

The rigadon step is quick and light. This is why you see staccato markings under almost all of the quarter notes of this dance. The dancers “Hop Up” on one foot on the pick-up and then point their other foot out to the side and back, then forward and back on the four beats of the next measure.

In both of these dances, violins and violas might try using alternating 0-4 fingerings to add color to the repeated D and A notes.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Gavotte and Rigadon from *Suite in A Minor*

CONDUCTOR SCORE

Duration - 1:45

Georg Philipp Telemann

Arranged by Janet Farrar-Royce

I. Gavotte

Allegro (♩ = 75)

Violins

Viola
(Violin III)

Cello

String Bass

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

The musical score for the Gavotte from Suite in A Minor by Georg Philipp Telemann, arranged by Janet Farrar-Royce, is presented in a conductor score format. The tempo is marked Allegro (♩ = 75). The score is divided into two systems. The first system covers measures 1-3, and the second system covers measures 4-8. The parts are for Violins I and II, Viola (Violin III), Cello, and String Bass. Dynamics include *mf*, *f*, and *mp*. There are various musical notations such as slurs, accents, and fingerings. A large red watermark 'Preview Only' is overlaid on the score.

9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Lo 1

V

4

o

p

mp

p

p

9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

f

f

f

f

mf

mf

mf

mf

mf

Hi 3

-1

2

13 14 15 16

17

V

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

mp

mf

mp

mp

17 18 19 20

25

V

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

mp

mp

mf

mp

cresc.

mf

mp

21 22 23 24 25

Vlns.
I
II

**Vla.
(Vln. III)**

Cello

Str. Bass

rit.

**A tempo
1st time only**

f **mf**

26 27 28 29 30

Vlns.
I
II

**Vla.
(Vln. III)**

Cello

Str. Bass

1. 2.

31 32 33 34

II. Rigadon

Duration - 3:00

Georg Philipp Telemann
Arranged by Janet Farrar-Royce

Presto (♩ = 120)

Vlns.

I

II

Vla. (Vln. III)

Cello

Str. Bass

f

Lo 1

Hi 3

x4

1

2

3

Vlns.

I

II

Vla. (Vln. III)

Cello

Str. Bass

Lo 1

4

5

6

7

4

I

Vlns.

mf

9

Hi 3

Lo 1

mf

Vla.
(Vln. III)

Cello

mf

Str. Bass

8

9

10

11

div.

I

Vlns.

4

4

Hi 3

Vla.
(Vln. III)

Cello

Str. Bass

-1

12

13

14

Violins I and II: Treble clef, 4/4 time. Measure 15: Vln. I has a half note G4, a quarter note A4, and a quarter note B4. Vln. II has a half note G4, a quarter note A4, and a quarter note B4. Measure 16: Vln. I has a half note A4, a quarter note B4, and a quarter note C5. Vln. II has a half note A4, a quarter note B4, and a quarter note C5. Measure 17: Vln. I has a half note B4, a quarter note C5, and a quarter note D5. Vln. II has a half note B4, a quarter note C5, and a quarter note D5. Both Violins have a forte (f) dynamic marking in measure 16.

Viola (Vln. III): Treble clef, 4/4 time. Measure 15: Half note G4, quarter note A4, quarter note B4. Measure 16: Half note A4, quarter note B4, quarter note C5. Measure 17: Half note B4, quarter note C5, quarter note D5. Forte (f) dynamic marking in measure 16.

Cello: Bass clef, 4/4 time. Measure 15: Half note G3, quarter note A3, quarter note B3. Measure 16: Half note A3, quarter note B3, quarter note C4. Measure 17: Half note B3, quarter note C4, quarter note D4. Forte (f) dynamic marking in measure 16.

String Bass: Bass clef, 4/4 time. Measure 15: Half note G2, quarter note A2, quarter note B2. Measure 16: Half note A2, quarter note B2, quarter note C3. Measure 17: Half note B2, quarter note C3, quarter note D3. Forte (f) dynamic marking in measure 16.

Other markings: A large red watermark "Preview Only - Purchase" is overlaid diagonally across the score. A box containing the number "17" is located above the Violins I staff in measure 17. The measure numbers 15, 16, and 17 are printed below the String Bass staff.

Violins I and II, Viola, Cello, and String Bass parts, measures 18-21. The score is in 4/4 time and features a large red watermark reading "Legal Use Reserved".

Violins I and II: Both parts play a melodic line in treble clef. In measure 18, they play quarter notes (G4, A4, B4, C5). In measure 19, they play quarter notes (D5, E5, F5, G5). In measure 20, they play a quarter note (G5) followed by a quarter rest, then a quarter note (F5) followed by a quarter rest. In measure 21, they play a quarter note (E5) followed by a quarter rest, then a quarter note (D5) followed by a quarter rest. The dynamic is *mf*.

Viola (Vln. III): The Viola part is in treble clef. In measure 18, it plays a quarter note (G4) followed by a quarter rest. In measure 19, it plays a quarter note (A4) followed by a quarter rest. In measure 20, it plays a quarter note (B4) followed by a quarter rest. In measure 21, it plays a quarter note (C5) followed by a quarter rest. The dynamic is *mf*.

Cello: The Cello part is in bass clef. In measure 18, it plays a quarter note (F3) followed by a quarter rest. In measure 19, it plays a quarter note (G3) followed by a quarter rest. In measure 20, it plays a quarter note (A3) followed by a quarter rest. In measure 21, it plays a quarter note (B3) followed by a quarter rest. The dynamic is *mf*.

String Bass: The String Bass part is in bass clef. In measure 18, it plays a quarter note (F2) followed by a quarter rest. In measure 19, it plays a quarter note (G2) followed by a quarter rest. In measure 20, it plays a quarter note (A2) followed by a quarter rest. In measure 21, it plays a quarter note (B2) followed by a quarter rest. The dynamic is *mf*.

25

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

22 23 24 25

f

f

f

f

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

26 27 28 29

ff

ff

ff

ff

ff

Score for Violins (Vlns.), Viola (Vln. III), Cello, and String Bass (Str. Bass).

Measures 30-33. Dynamics: *mf*. Markings: *div.*, *mf*.

Score for Violins (Vlns.), Viola (Vln. III), Cello, and String Bass (Str. Bass).

Measures 34-37. Dynamics: *f*. Markings: *div.*, *f*, *1.*, *2.*

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