



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

Preview Only
Legal Use Requires Purchase

System 1 (Measures 1-3):

- Violins I & II:** Treble clef, C major key signature. Measure 1: mf, quarter notes G4, A4. Measure 2: mf, quarter notes B4, C5. Measure 3: mf, quarter notes D5, E5.
- Viola (Violin III):** Treble clef, C major key signature. Measure 1: mf, quarter notes G4, A4. Measure 2: mf, quarter notes B4, C5. Measure 3: mf, quarter notes D5, E5.
- Cello:** Bass clef, C major key signature. Measure 1: mf, quarter notes G2, A2. Measure 2: mf, quarter notes B2, C3. Measure 3: mf, quarter notes D3, E3.
- String Bass:** Bass clef, C major key signature. Measure 1: mf, quarter notes G1, A1. Measure 2: mf, quarter notes B1, C2. Measure 3: mf, quarter notes D2, E2.

System 2 (Measures 4-8):

- Violins I & II:** Treble clef, C major key signature. Measure 4: mp, quarter notes G4, A4. Measure 5: f, quarter notes B4, C5. Measure 6: f, quarter notes D5, E5. Measure 7: mp, quarter notes G4, A4. Measure 8: mp, quarter notes B4, C5.
- Viola (Violin III):** Treble clef, C major key signature. Measure 4: mp, quarter notes G4, A4. Measure 5: f, quarter notes B4, C5. Measure 6: f, quarter notes D5, E5. Measure 7: mp, quarter notes G4, A4. Measure 8: mp, quarter notes B4, C5.
- Cello:** Bass clef, C major key signature. Measure 4: mp, quarter notes G2, A2. Measure 5: f, quarter notes B2, C3. Measure 6: f, quarter notes D3, E3. Measure 7: mp, quarter notes G2, A2. Measure 8: mp, quarter notes B2, C3.
- String Bass:** Bass clef, C major key signature. Measure 4: mp, quarter notes G1, A1. Measure 5: f, quarter notes B1, C2. Measure 6: f, quarter notes D2, E2. Measure 7: mp, quarter notes G1, A1. Measure 8: mp, quarter notes B1, C2.

9

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Lo 1

V

4

p

mp

p

p

9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

mf

f

mf

f

mf

f

mf

Hi 3

-1

2

13 14 15 16

17

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mp

mp

mf

mp

mp

17 18 19 20

25

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

mp

mp

mf

mf

mp

cresc.

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 **f** **Lo 1**

Vlns. II **f** **Hi 3**

Vla. (Vln. III) **f**

Cello **f** **x4**

Str. Bass **f** **1** **2** **3**

Vlns. I **4**

Vlns. II **4**

Vla. (Vln. III) **Lo 1** **2**

Cello **-4** **-1**

Str. Bass **-4** **-1**

4 **5** **6** **7**

4

I

Vlns.

mf

9

Hi 3

Lo 1

II

Vln. (Vln. III)

mf

Cello

mf

Str. Bass

mf

8 9 10 11

div.

I

Vlns.

4

II

Vln. (Vln. III)

4

Hi 3

Cello

-1

Str. Bass

12 13 14

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Vlns.

~~Vla.
(Vln. III)~~

Cello

Str. Bass

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.*