



Gavotte

ARCANGELO CORELLI
Arranged by BOB PHILLIPS (ASCAP)

INSTRUMENTATION

1 Conductor	4 F Horn	3 Percussion (Bass Drum, Snare Drum, Triangle)
2 Flute	1 1st B♭ Trumpet	1 Piano (Optional)
2 Oboe	1 2nd B♭ Trumpet	8 1st Violin
1 1st B♭ Clarinet	3 Trombone	8 2nd Violin
1 2nd B♭ Clarinet	1 Tuba	5 3rd Violin (Viola T.C.)
2 Bassoon	1 Mallet Percussion (Bells)	5 Viola
1 B♭ Bass Clarinet	1 Timpani (G-A-C-D)	5 Cello
1 E♭ Alto Saxophone (Optional)		5 String Bass

Opening in the key of G to make the melody easy for the violas, cellos, and basses, the piece then moves to the key of D for the violin, allowing each section to play the melody on their upper strings. Arranged with the melody doubled in many sections for a perfect first full orchestra experience, this lovely Baroque masterpiece from the Corelli Violin Sonata is sure to please!

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

CONDUCTOR SCORE

Duration - 2:20

Arcangelo Corelli

Arranged by Bob Phillips (ASCAP)

Allegro (♩ = 110)

Flute

Oboe

B♭ Clarinets
I
II

Bassoon
(B♭ Bass Clarinet)

E♭ Alto
Saxophone
(optional)

F Horn

B♭ Trumpets
I
II

Trombone

Tuba

Mallet Percussion
(Bells)

Timpani
(G-A-C-D)

Percussion
(Bass Drum, Snare Drum,
Triangle)

Piano
(optional)

Violins
I
II

Viola
(Violin III)

Cello

String Bass

Allegro (♩ = 110)

PREVIEW Use Only Requires Purchase

1 2 3 4 5 6

41253S

41253S

19

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

E $\flat$ A. Sx.
(opt.)

Hn.

I

Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.

19

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

41253S

19 20 21 22 23 24

27

35

Fl. *mf* *f*

Ob. *mf* *f*

I *mf* *f*

Cls. II *mf* *f*

Bsn. (B $\flat$ B. Cl.) *mf* *f*

E $\flat$ A. Sx. (opt.) *mf* *f*

Hn. *mf* *f*

I *mf* *f*

Tpts. II *mf* *f*

Tbn. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf* *f*

Perc. *mf* *f*

Pno. *mf* *f*

I *mf* *f*

Vlns. II *mf* *f*

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

Cello *mf* *f*

Str. Bass *mf* *f*

41253S 31 32 33 34 35 36

Cls. II
 Bsn. (B♭ B. Cl.)
 E♭ A. Sx. (opt.)
 Hn.
 Tpts. I II
 Tbn.
 Tuba
 Mlt. Perc.
 Timp.
 Perc.
 Pno.
 Vlins. I II

43

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

E $\flat$ A. Sx.
(opt.)

Hn.

I

Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.

43

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

43 44 45 46 47 48

41253S

51

Fl.

Ob.

Cls.
I
II

Bsn.
(B $\flat$ B. Cl.)

E $\flat$ A. Sx.
(opt.)

Hn.

Tpts.
I
II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.

51

Vlms.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

41253S

49 50 51 52 53 54

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59

Fl.

Ob.

I

Cls.

II

Bsn.
(B $\flat$ B. Cl.)

E $\flat$ A. Sx.
(opt.)

Hn.

I

Tpts.

II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

59

55 56 57 58 59 60

41253S

Fl. *mf* *f* rit.

Ob. *mf* *f*

I *mf* *f*

Cls. II *mf* *f*

Bsn. (B $\flat$ B, Cl.) *mf* *f*

E $\flat$ A. Sx. (opt.) *f*

Hn. *f*

I *f*

Tpts. II *f*

Tbn. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. *f*

Pno. *mf* *f*

I *mf* *f* rit.

Vlns. II *mf* *f*

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

Cello *mf* *f*

Str. Bass *mf* *f*