



Two Baroque Dances

Bourrée and Rondino

GEORG PHILIPP TELEMANN and JEAN PHILIPPE RAMEAU

Arranged by BOB CERULLI

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

A lovely medley with plenty of teaching opportunities! "Bourrée" is a 17th century French dance in quick $\frac{1}{4}$ (or C) meter with an upbeat. As with all Baroque music, contrasting of dynamics is important to the style. Contrast the beginning with the upbeat to measure 19 and also to 35, 36, and 37. Entrances must be carefully balanced, especially when imitating another voice as we have at the beginning of this piece, with the upbeat. In "Rondino," contrast the slurred melodic line in the 1st violins with the staccato accompaniment. A slight lean on the first 8th note of the 8th notes slurred in pairs will enhance the style.

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

Two Baroque Dances

Bourrée and Rondino

CONDUCTOR SCORE

Duration - 4:45

Georg Philipp Telemann

Arranged by Bob Cerulli (ASCAP)

I. Bourrée

Allegro (♩ = 120)

Violins

Viola
(Violin III)

Cello

String Bass

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

10 11 12 13

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

14 15 16 17 18

19

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

p *f* *f* *f*

19 20 21 22

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Lo 1

23 24 25 26

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

p cresc.

f

27 28 29 30

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

p

mf

p

mf

p

mf

31 32 33 34

Score for Violins (Vlns. I & II), Viola (Vln. III), Cello, and Str. Bass, measures 35 to 38.

Vlns. I & II: Measures 35-38. Vln. I and II play a melodic line with a crescendo. Vln. I has a 4-measure rest at the start of measure 35. Vln. II has a 4-measure rest at the start of measure 35. Vln. I has a 4-measure rest at the start of measure 36. Vln. II has a 4-measure rest at the start of measure 36. Vln. I has a 4-measure rest at the start of measure 37. Vln. II has a 4-measure rest at the start of measure 37. Vln. I has a 4-measure rest at the start of measure 38. Vln. II has a 4-measure rest at the start of measure 38.

Vla. (Vln. III): Measures 35-38. The Viola plays a melodic line with a crescendo. It has a 4-measure rest at the start of measure 35. It has a 4-measure rest at the start of measure 36. It has a 4-measure rest at the start of measure 37. It has a 4-measure rest at the start of measure 38.

Cello: Measures 35-38. The Cello plays a melodic line with a crescendo. It has a 4-measure rest at the start of measure 35. It has a 4-measure rest at the start of measure 36. It has a 4-measure rest at the start of measure 37. It has a 4-measure rest at the start of measure 38.

Str. Bass: Measures 35-38. The Str. Bass plays a melodic line with a crescendo. It has a 4-measure rest at the start of measure 35. It has a 4-measure rest at the start of measure 36. It has a 4-measure rest at the start of measure 37. It has a 4-measure rest at the start of measure 38.

Measures 35, 36, 37, and 38 are marked with *p*, *mf*, *cresc.*, and *f* respectively.

Score for Violins (Vlns. I & II), Viola (Vln. III), Cello, and Str. Bass, measures 39 to 42.

Vlns. I & II: Measures 39-42. Vln. I and II play a melodic line with a crescendo. Vln. I has a 4-measure rest at the start of measure 39. Vln. II has a 4-measure rest at the start of measure 39. Vln. I has a 4-measure rest at the start of measure 40. Vln. II has a 4-measure rest at the start of measure 40. Vln. I has a 4-measure rest at the start of measure 41. Vln. II has a 4-measure rest at the start of measure 41. Vln. I has a 4-measure rest at the start of measure 42. Vln. II has a 4-measure rest at the start of measure 42.

Vla. (Vln. III): Measures 39-42. The Viola plays a melodic line with a crescendo. It has a 4-measure rest at the start of measure 39. It has a 4-measure rest at the start of measure 40. It has a 4-measure rest at the start of measure 41. It has a 4-measure rest at the start of measure 42.

Cello: Measures 39-42. The Cello plays a melodic line with a crescendo. It has a 4-measure rest at the start of measure 39. It has a 4-measure rest at the start of measure 40. It has a 4-measure rest at the start of measure 41. It has a 4-measure rest at the start of measure 42.

Str. Bass: Measures 39-42. The Str. Bass plays a melodic line with a crescendo. It has a 4-measure rest at the start of measure 39. It has a 4-measure rest at the start of measure 40. It has a 4-measure rest at the start of measure 41. It has a 4-measure rest at the start of measure 42.

Measures 39, 40, 41, and 42 are marked with *f*, *f*, *f*, and *f* respectively.

II. Rondino

Jean Philippe Rameau
Arranged by Bob Cerulli (ASCAP)

Allegretto (♩ = 100)

Violins

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

Measures: 1 2 3 4

Dynamic: *mf-p*

Key Signature: One sharp (F#)

Time Signature: 3/4

Tempo: Allegretto (♩ = 100)

Articulation: *mf-p*

Violins I: 4, V, Lo 1, Hi 3, V

Violins II: Hi 3, V, 4, Hi 3, Lo 2

Viola (Violin III): V, V, V

Cello: x1

String Bass: 0, 2, 1, 2

Violins I and II, Viola, Cello, and Str. Bass. Measures 5-9. The score shows a progression from piano (*p*) to mezzo-forte (*mf*). The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

10

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f *p* *f* *p* *f* *p*

10 11 12 13 14

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf *mf* *mf* *p* *mf*

2 Lo 1 4 4 Hi 3 x1 4 1 2 1 2

15 16 17 18 19

Lo 1 Hi 3

V V V V

Vlns.

I

II

4 Hi 3 Lo 2

Vla.
(Vln. III)

Cello

Str. Bass

p

p

p

p

20 21 22 23

tr 4

mf *f*

Vlns.

I

II

4

mf *f*

Vla.
(Vln. III)

mf *f*

Cello

mf *f*

Str. Bass

o 2

mf

24 25 26 27 28

Violins I and II, Viola, Cello, and String Bass. The score shows measures 29 to 33. Violins I and II play a melodic line with dynamics *p* and *mf*. Viola, Cello, and String Bass provide harmonic support with dynamics *p* and *mf*. A large red watermark "Sample Purchase" is overlaid on the score.

Violins I and II, Viola (Violin III), Cello, and String Bass. The score is for measures 34-37. It features a crescendo from piano (p) to forte (f) across all parts, with a 'poco rit.' marking in measure 36. The Violin I part has a 'Hi 3' marking above measure 35. The Viola part has a '4' marking above measure 35. The Cello and String Bass parts have a '-4' marking above measure 35. The score is marked with a large red 'Legal Use' watermark.

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