THE HIGHLAND/ETLING STRING ORCHESTRA SERIES

CONCERTINO

J. B. Boismortier

By Jason Librande (ASCAP)

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INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

A less well known masterpiece, sure to become a standard! This challenging but fun piece makes a great introduction to music of the Baroque era with its extensive use of octaves, staccato, and a wide variety of bowing techniques. On the other hand, this piece is extremely accessible to the audience and is sure to put them in a state of pure bliss by the end of the performance.

HIGHLAND/ETLING
A DIVISION OF Alfred

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Program Notes

Joseph Bodin de Boismortier, born December 23, 1689 in Thionville, France, was a prolific and respected composer of Baroque music. He was often considered by his audience to be a musical genius and a very friendly, happy man. However, critics didn't believe him to be the musical genius his audience considered him, leading to probably one the best quotes of music history: Jean-Benjamin de la Borde, in his *Essay on Ancient and Modern Music*, wrote, "Blessed is Good Sir Boismortier, who every month, without effort, is able to write a new childish song," to which Boismortier bluntly responded, "I am [still] making money." This concertino was originally from one of his most famous pieces, "Six Concerti for Five Flutes." It originally appeared as the first movement in his fifth concerto. No piece in Boismotier's repertoire is able to convey his seemingly endless happiness better than that of his Concertino.

Notes to the Conductor

Like most pieces in Baroque repertoire, this piece should be played staccato. In other words, most eighth notes and shorter are to be played staccato unless otherwise marked (violin II, viola: mm. 4–6, 12–13, etc.). As a small concerto, this piece provides many opportunities for soloists. Using soloists can detract from the overall learning experience, which is why I have decided to leave "solo-tutti" markings out so you can make the decision of which way to perform the piece. If your orchestra is much less experienced than your principle players, it might make sense to use soloists. The solo passages include: viola, cello: mm. 21–25; violin II: mm. 30 [beat 4]–33; violin I: mm. 37–40.

Jason Librande

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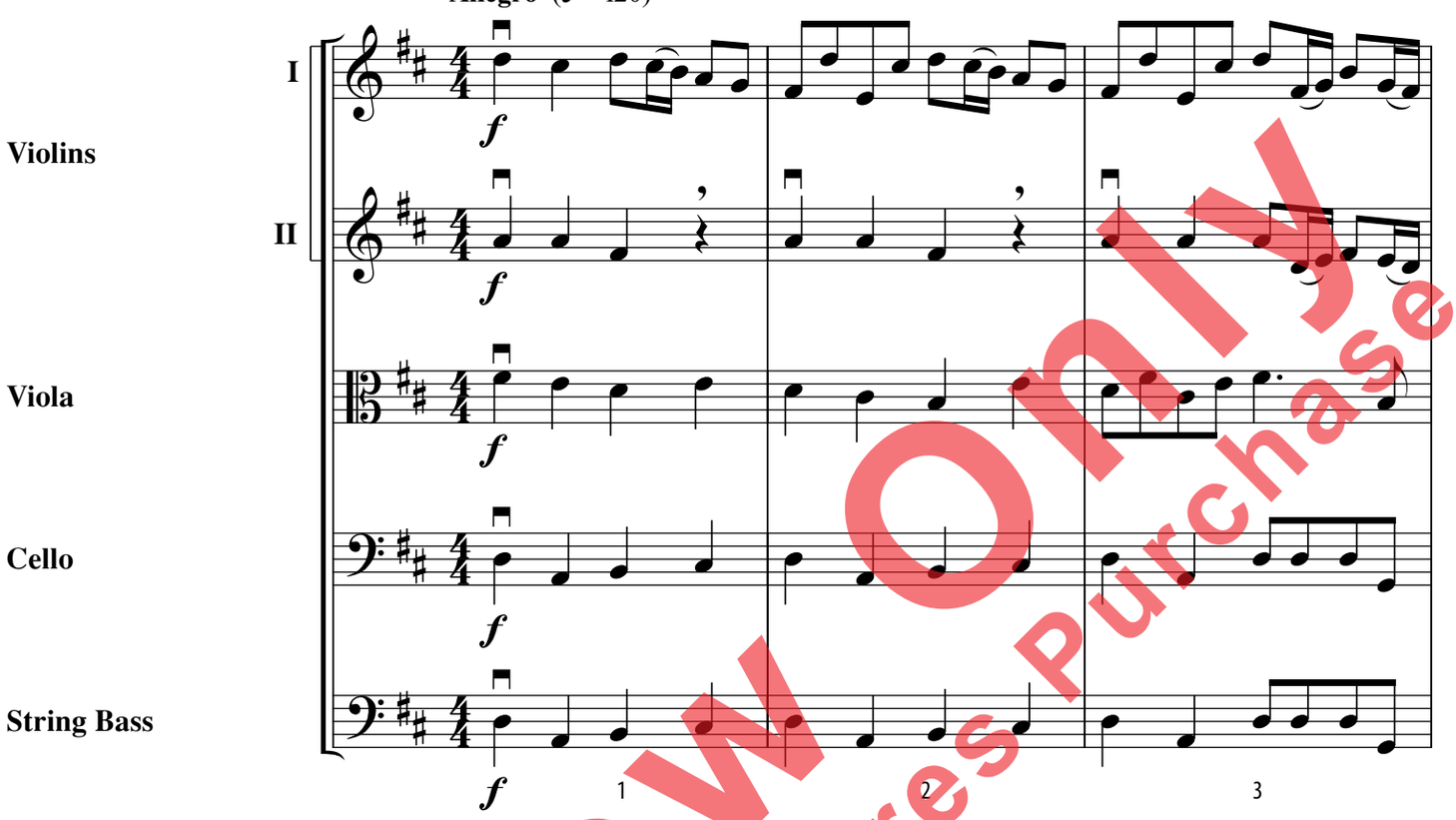
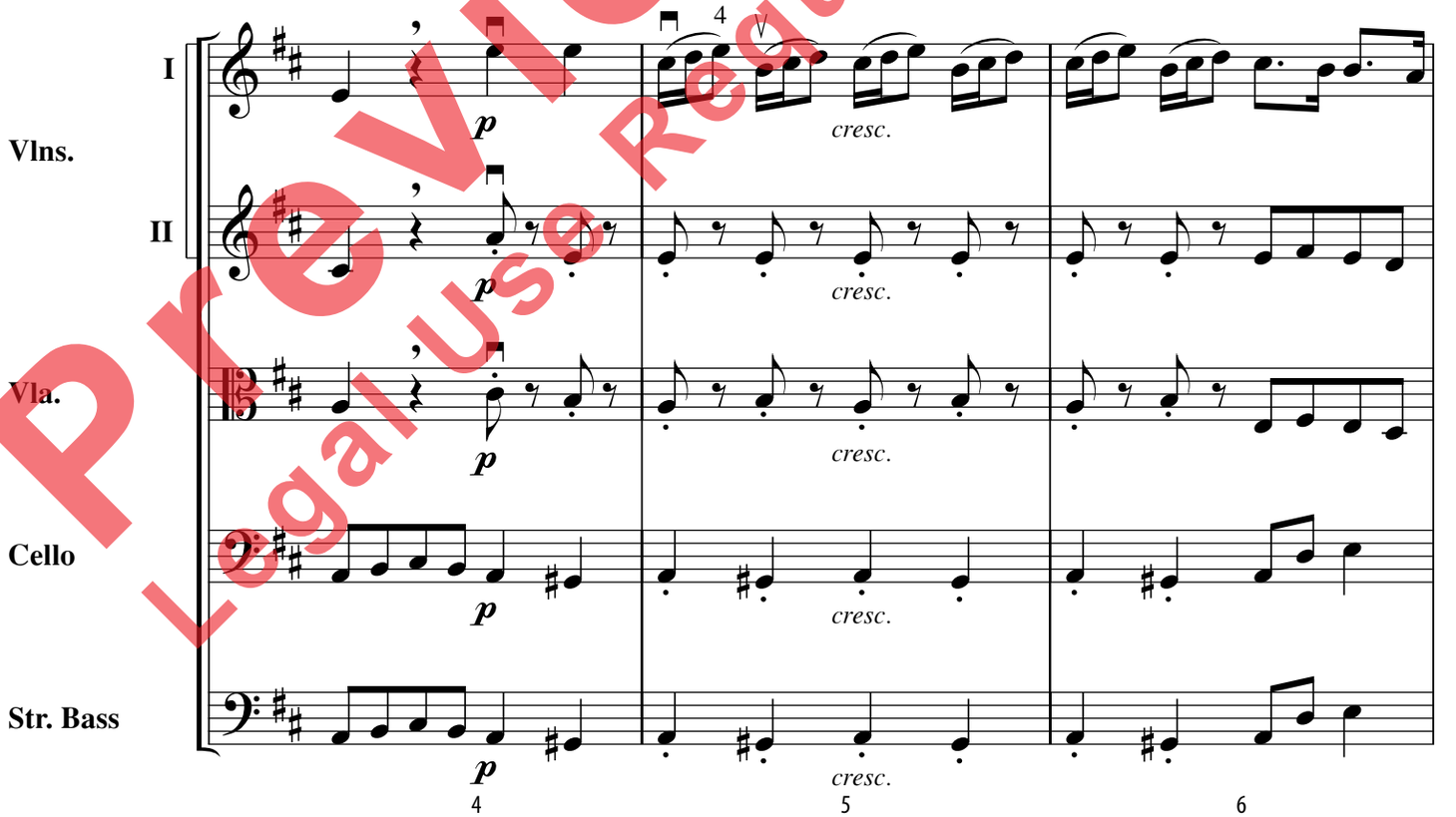
Concertino

CONDUCTOR SCORE
Duration - 2:00

J. B. Boismortier
Arranged by Jason Librande (ASCAP)

Allegro (♩ = 120)





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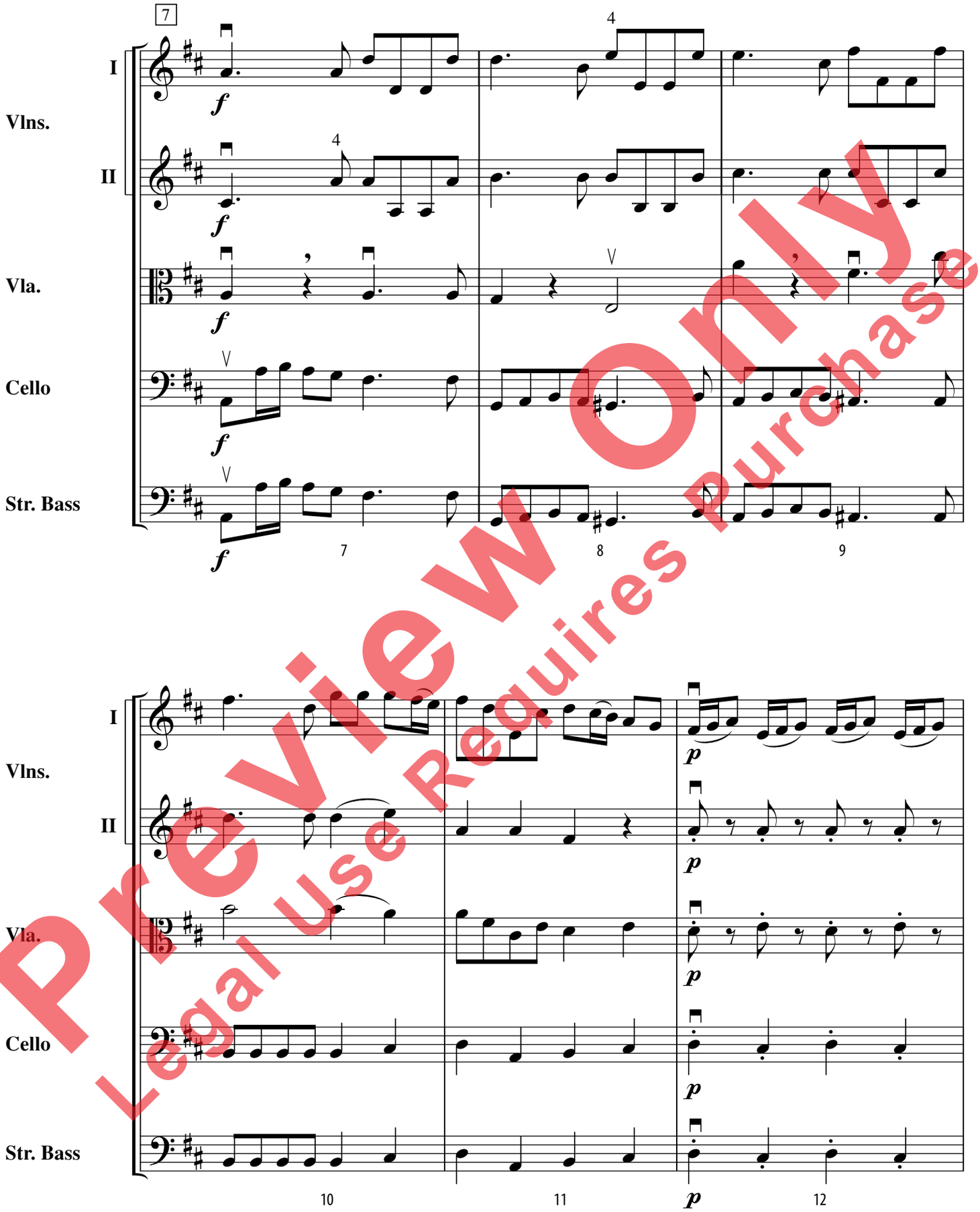

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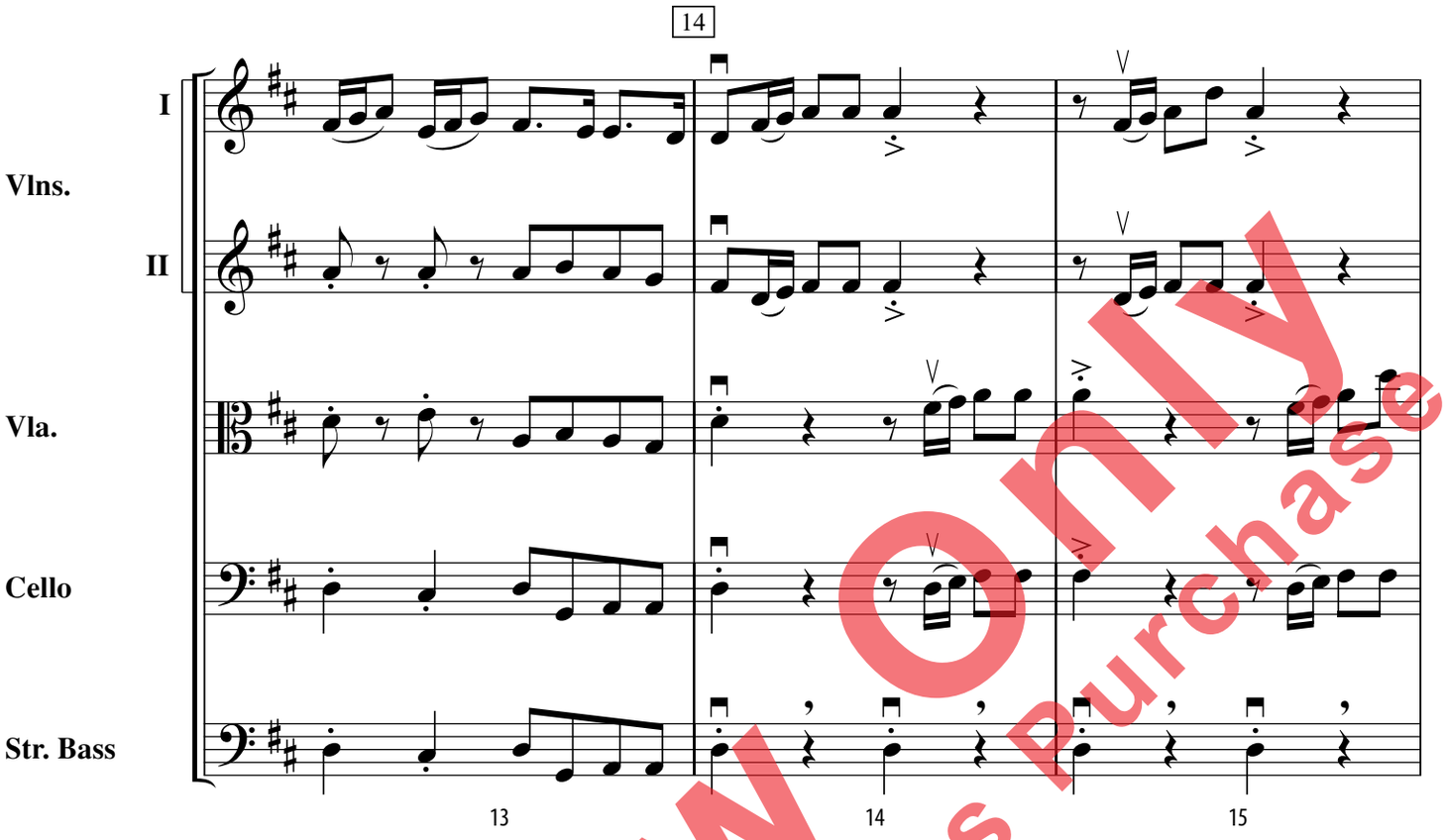

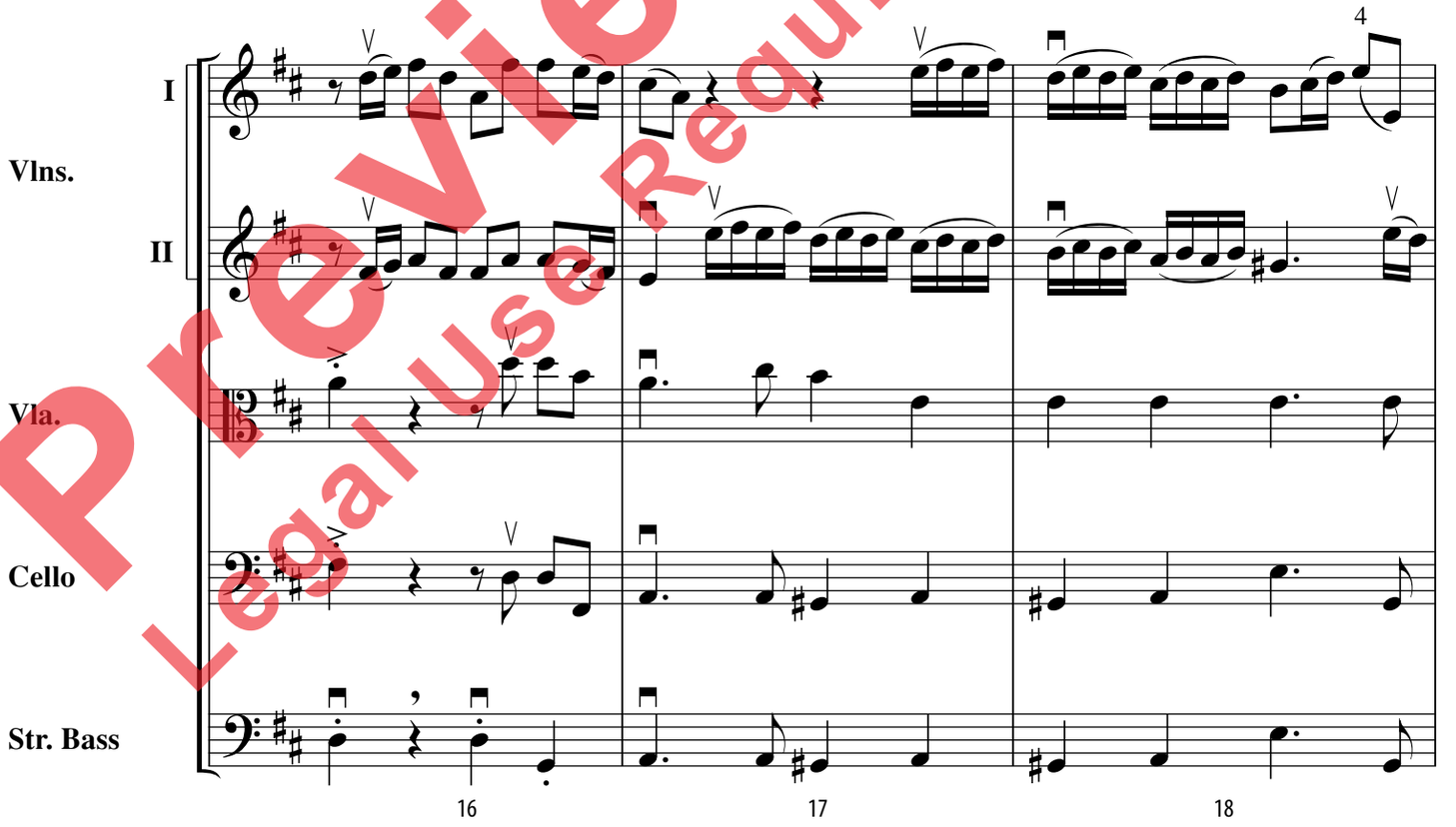

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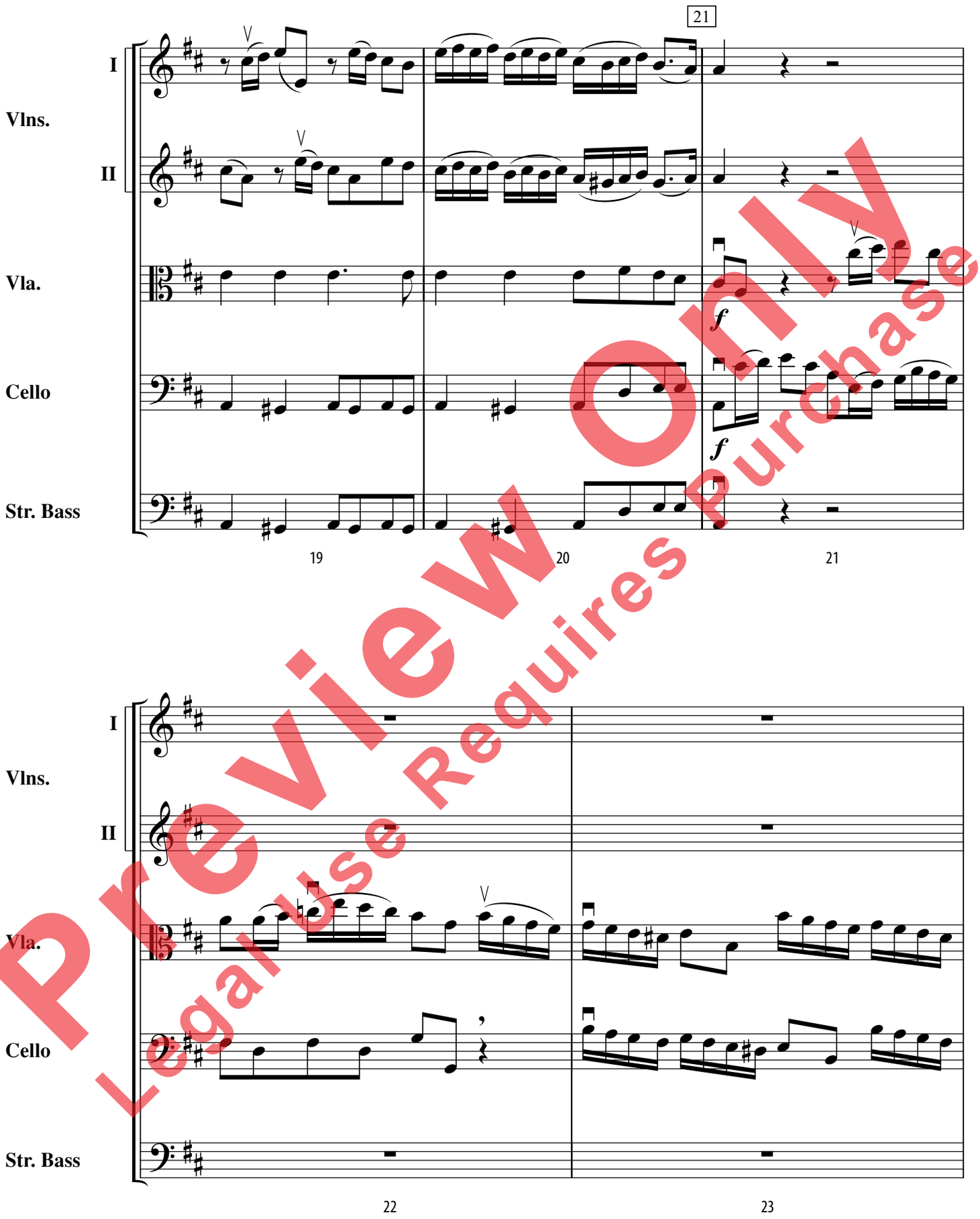

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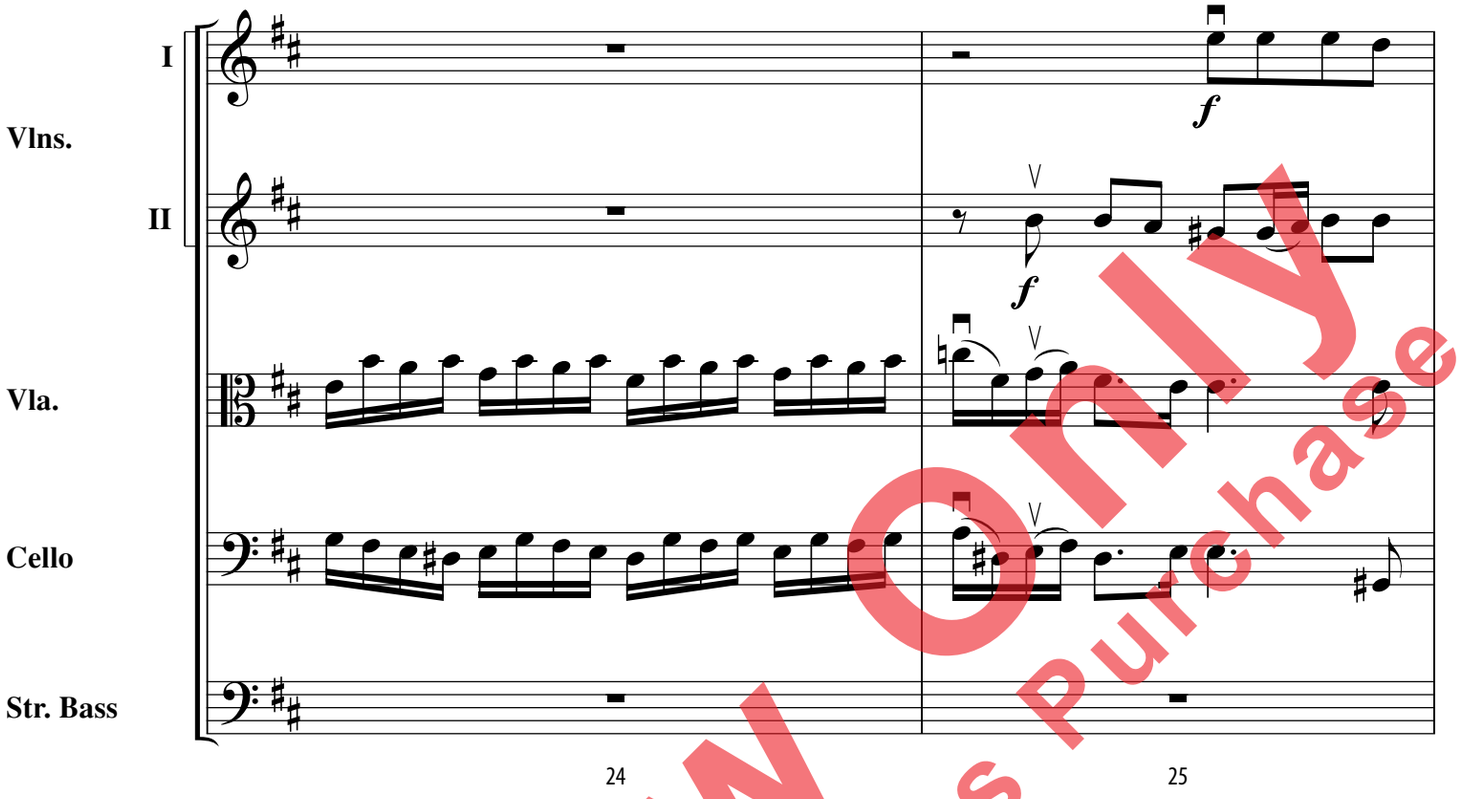

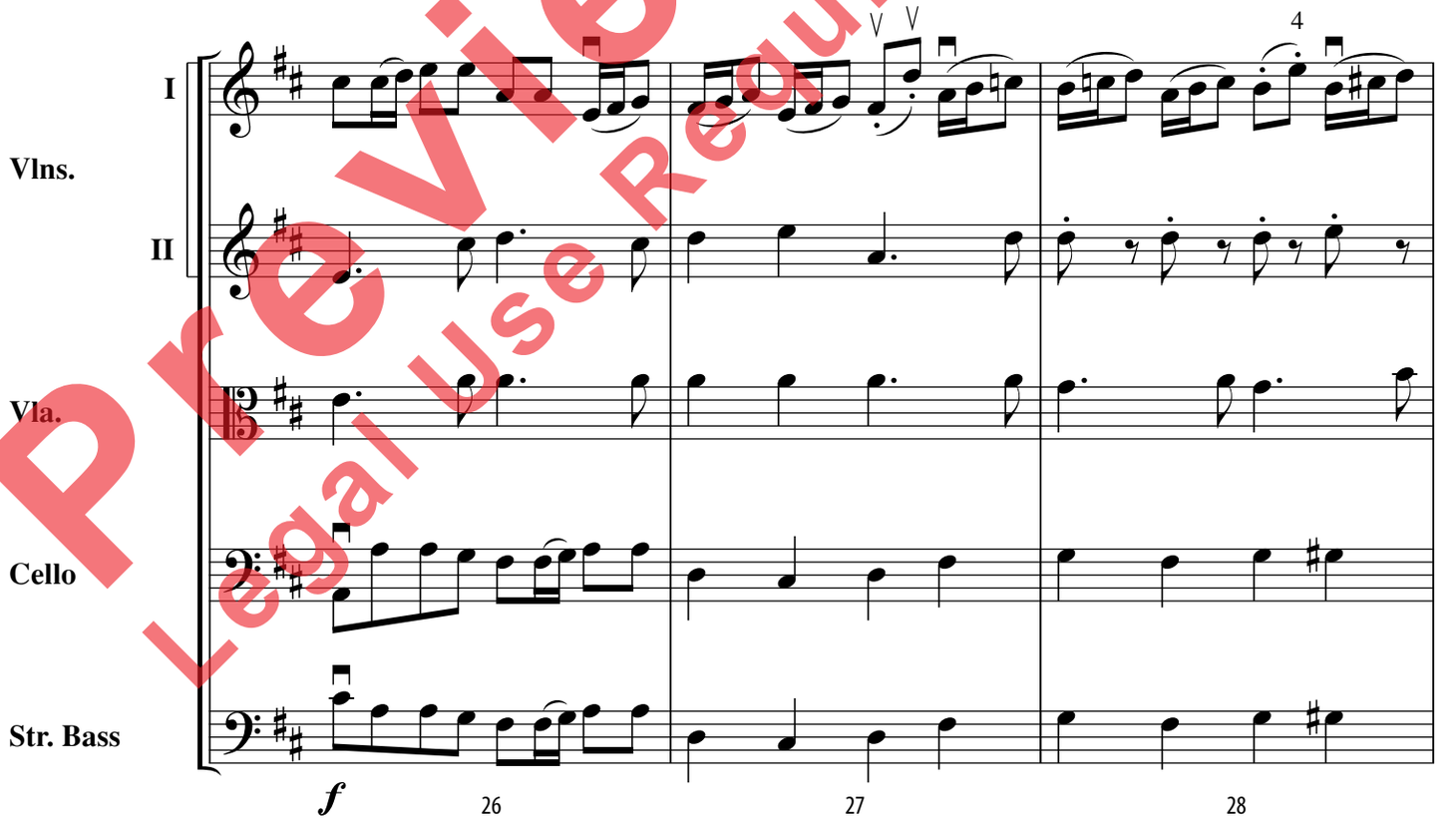

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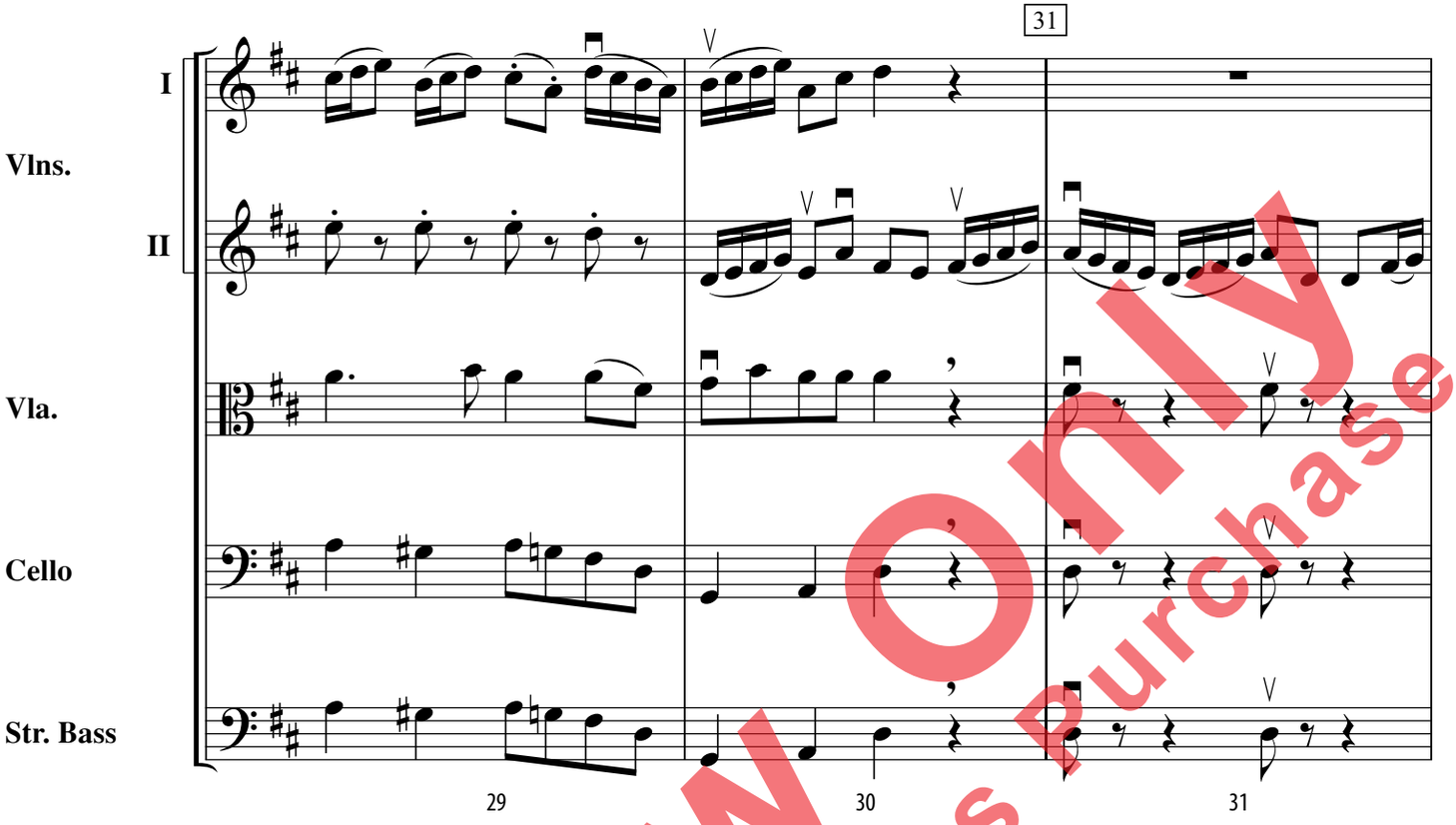

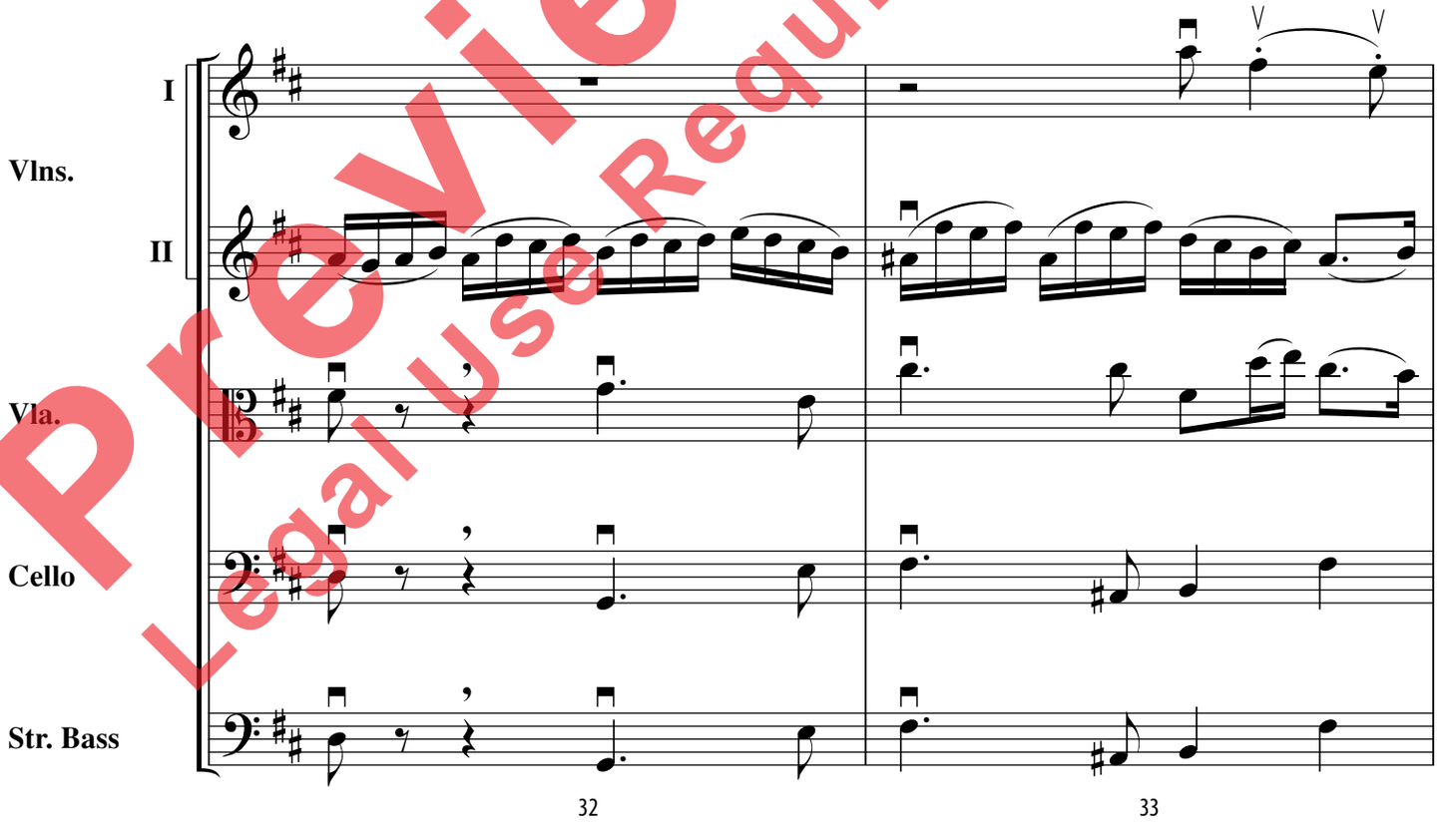

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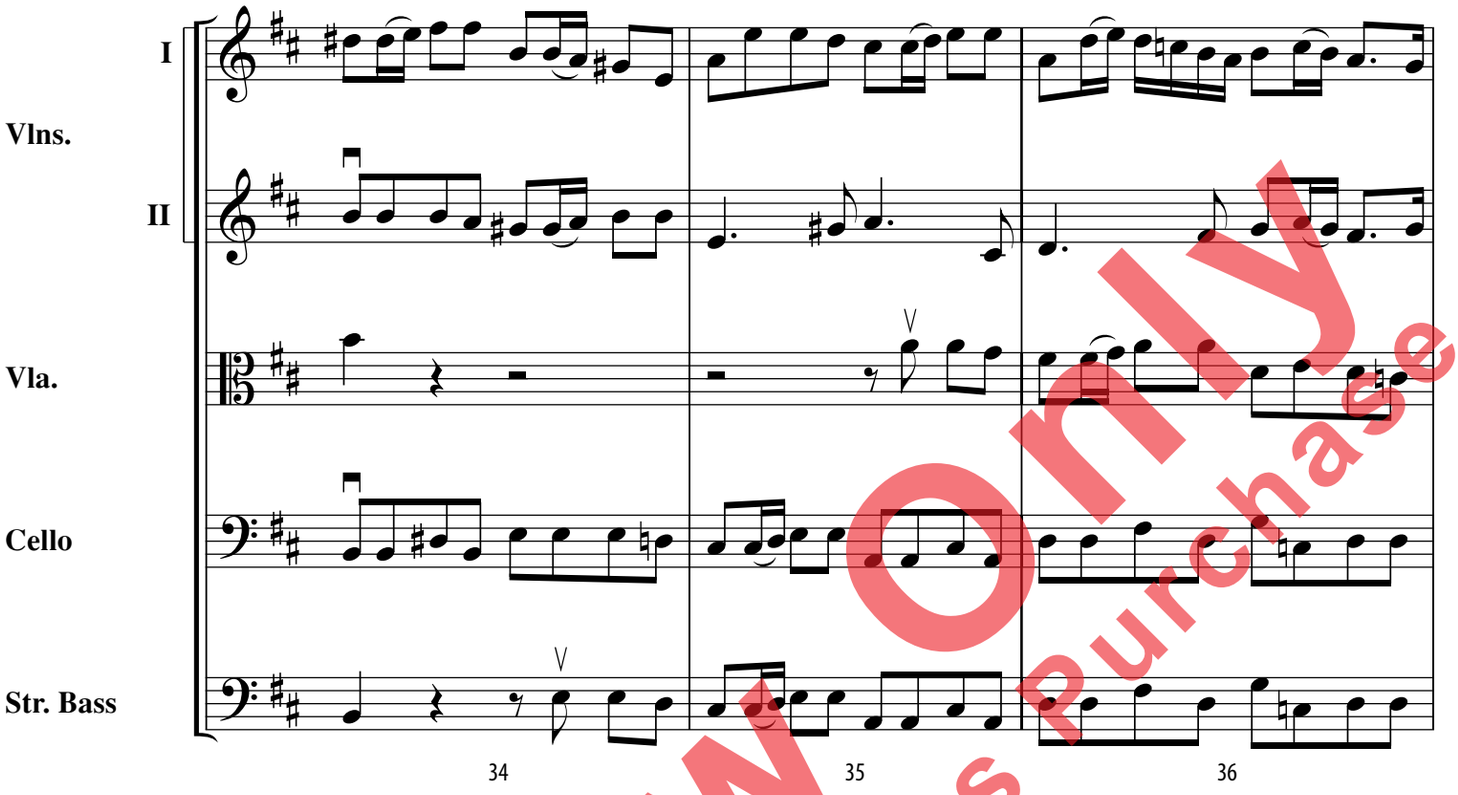

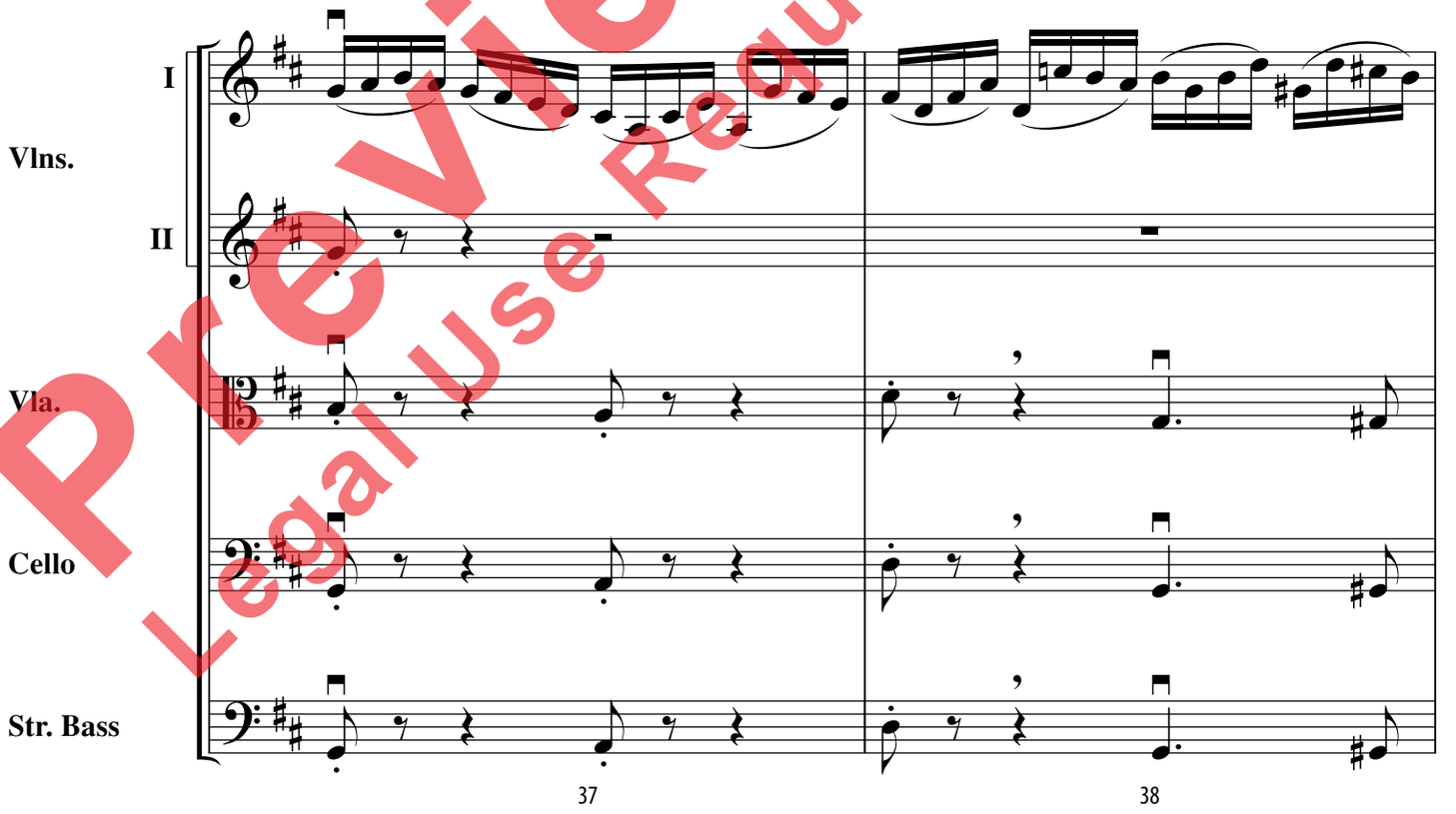

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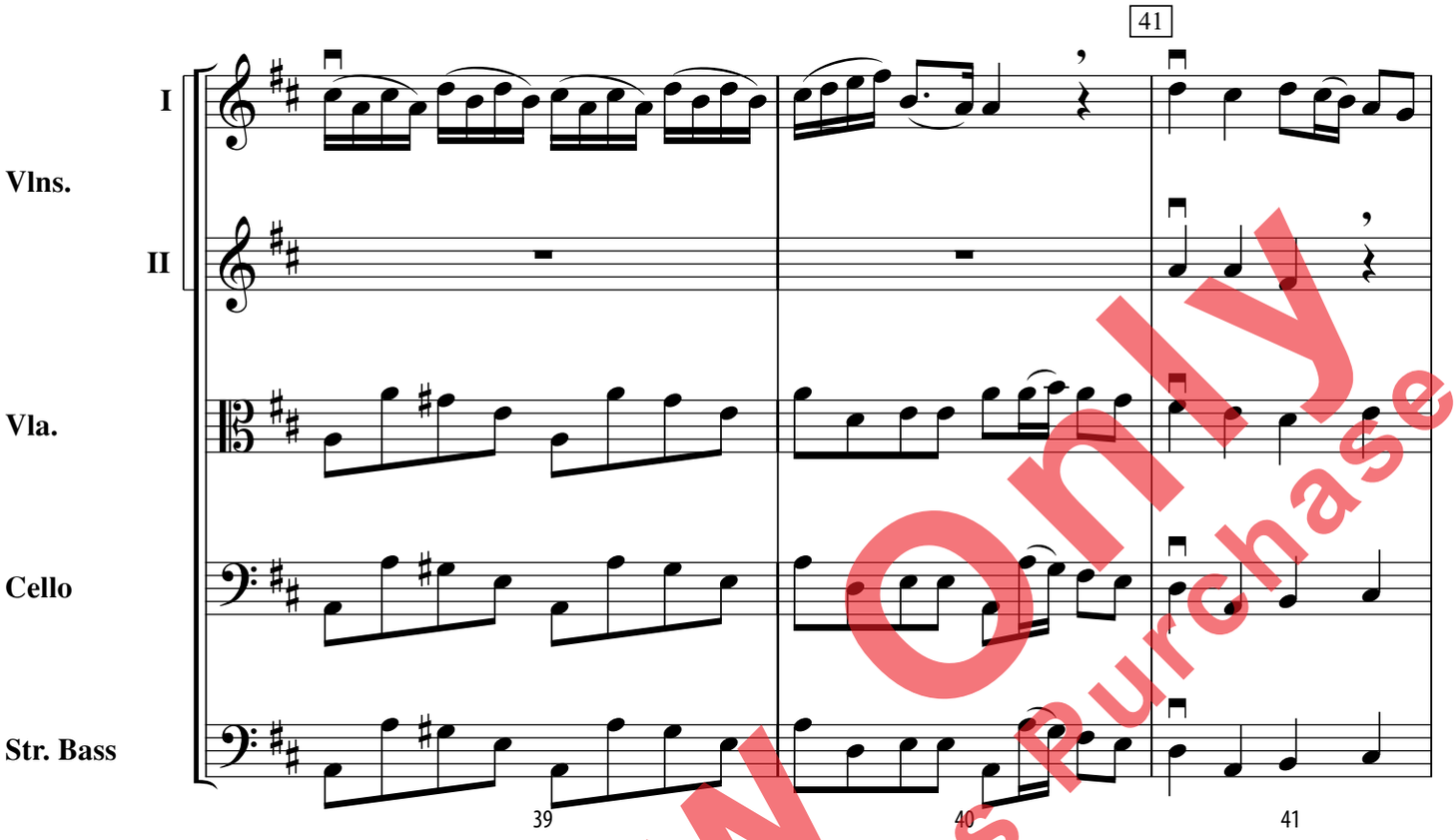

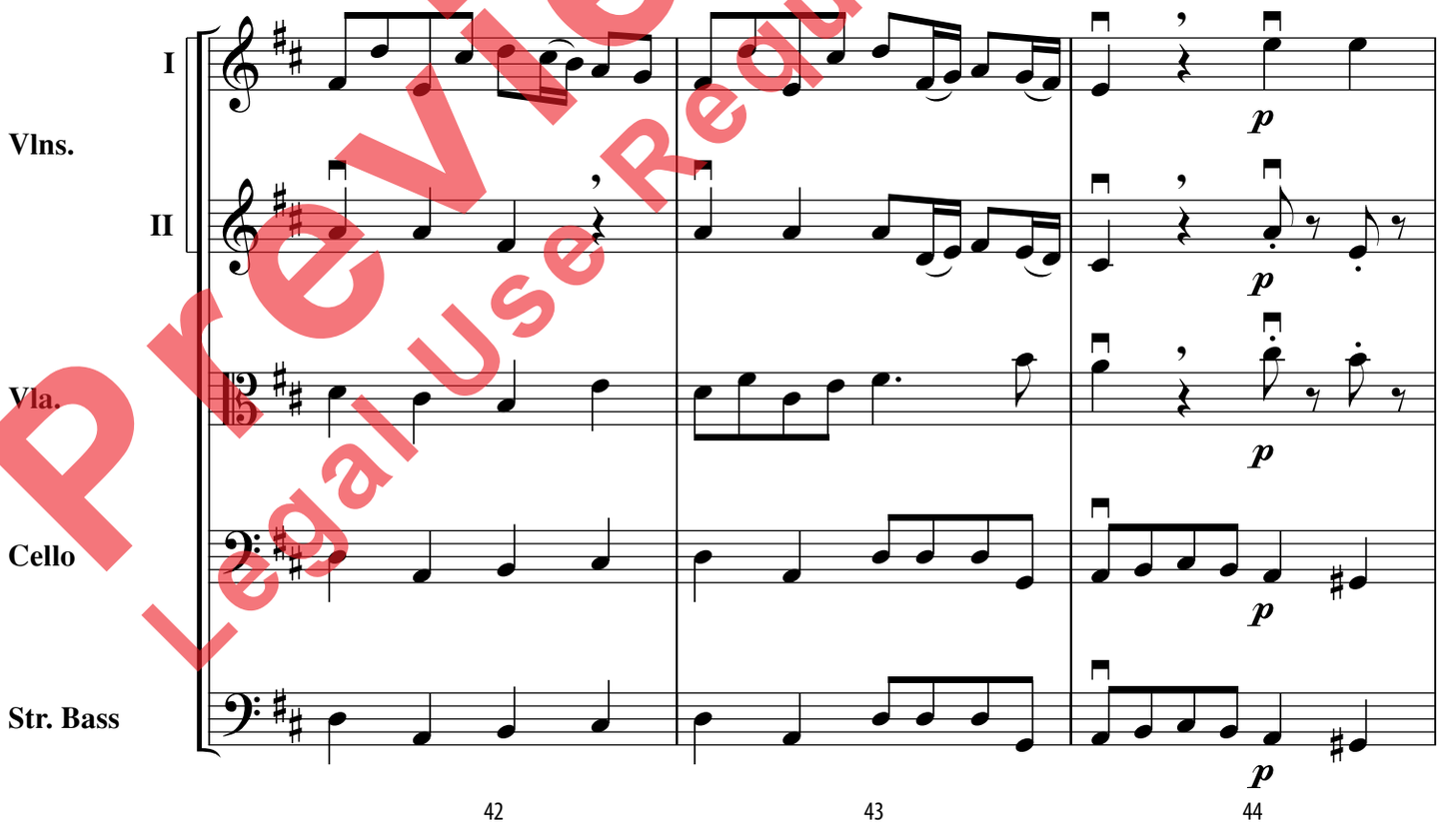

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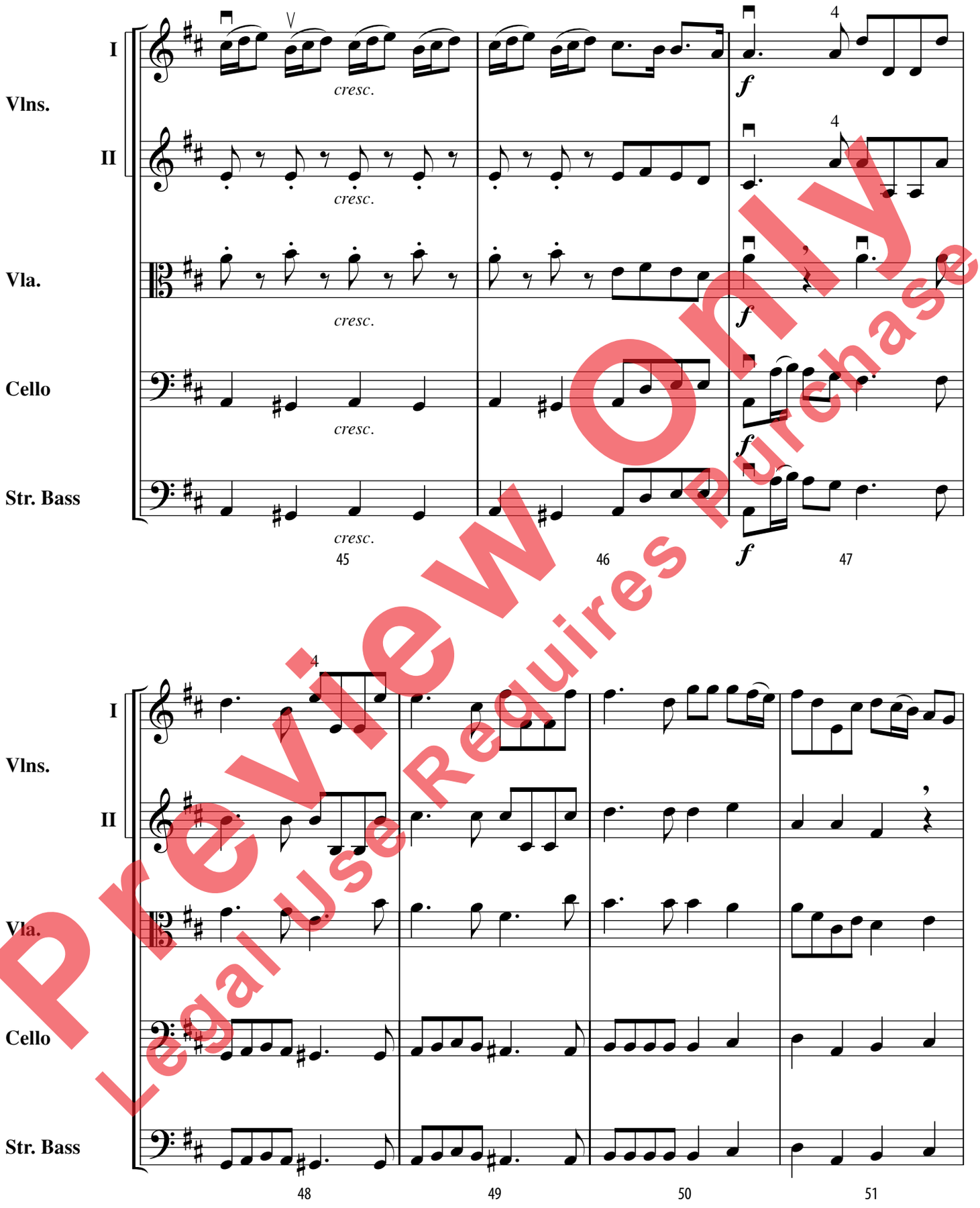

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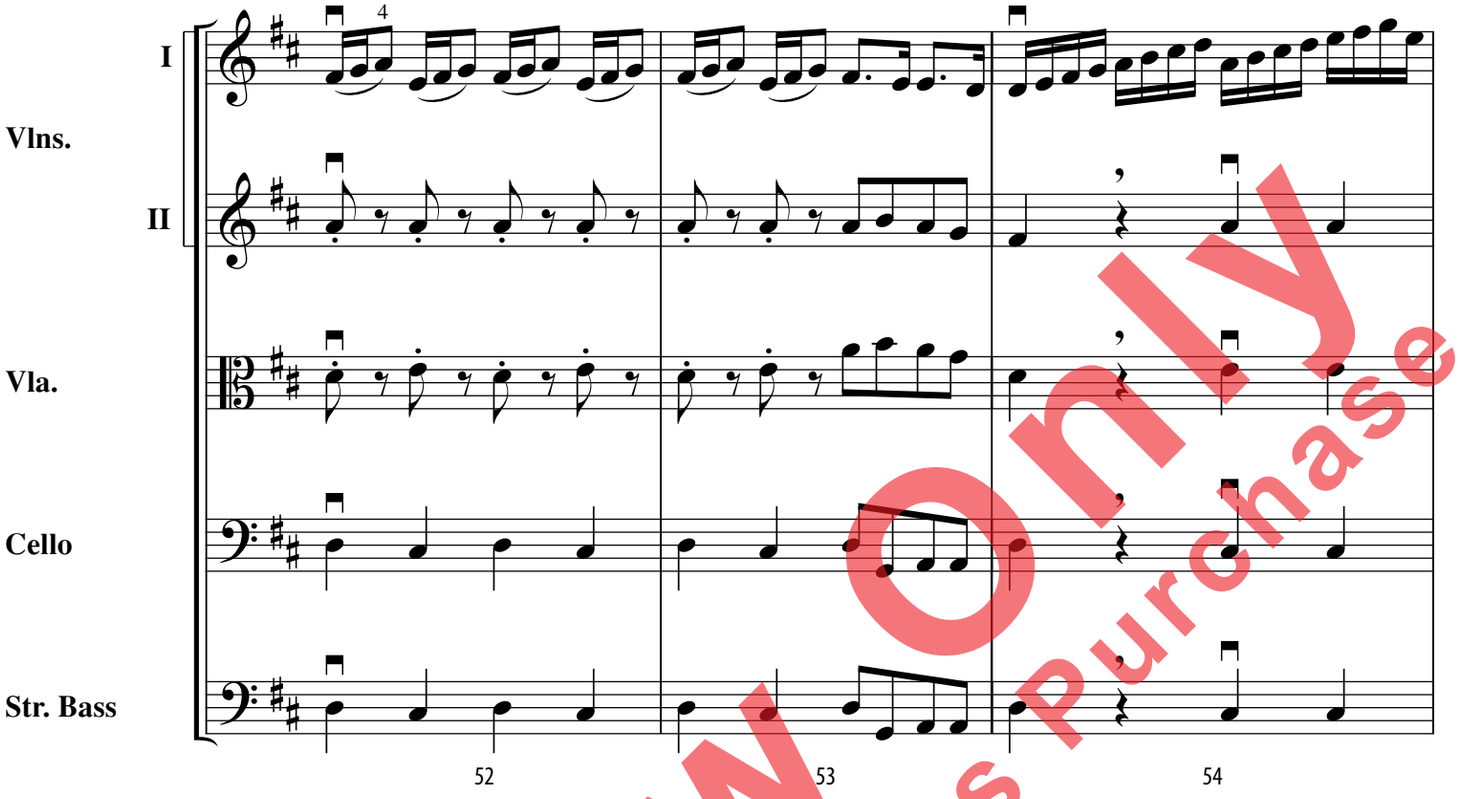

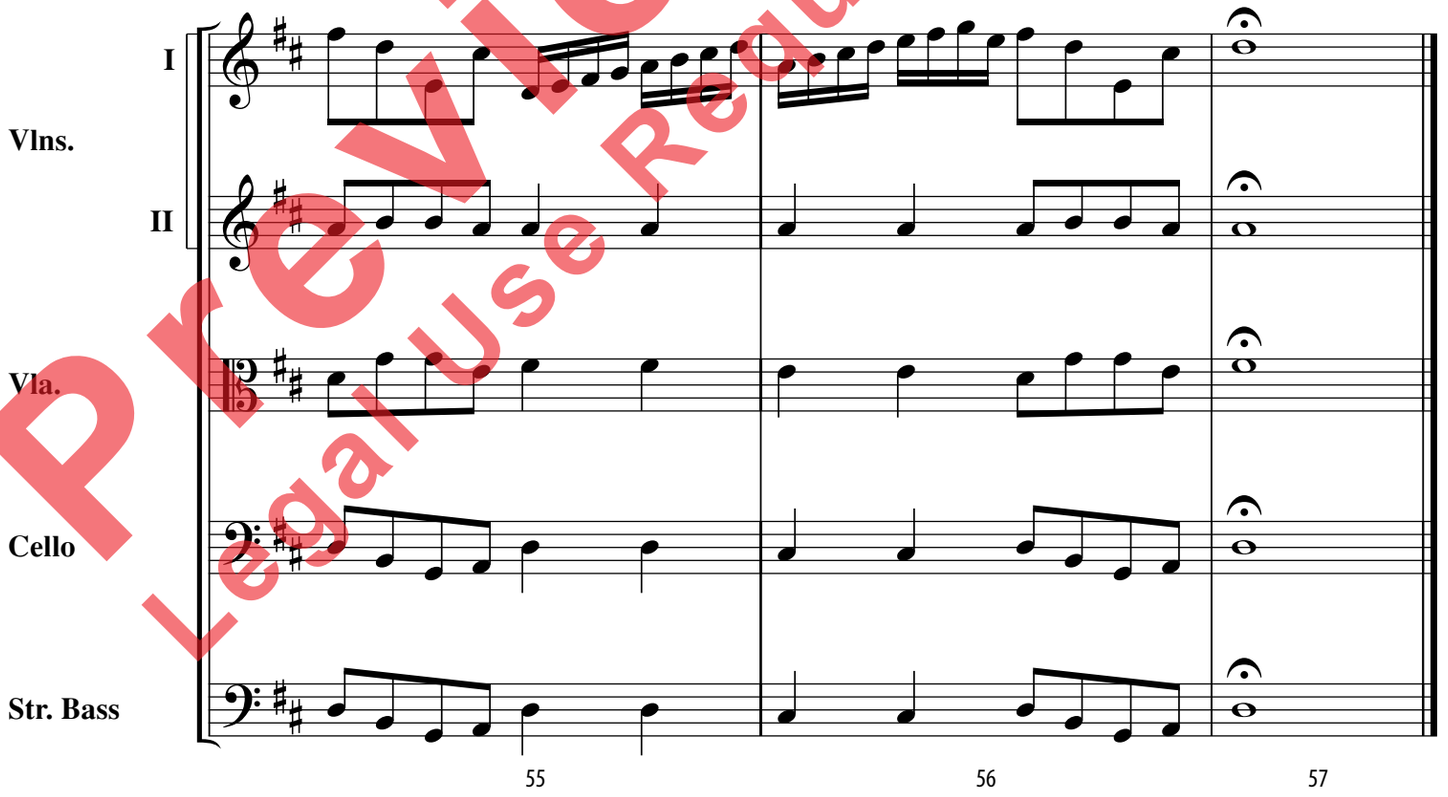

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