

CONCERTINO

J. B. Boismortier
By Jason Librande (ASCAP)

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.



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 of 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 Boismortier'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

Concertino

CONDUCTOR SCORE
Duration - 2:00

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

Allegro (♩ = 120)

Violins I

Violins II

Viola

Cello

String Bass

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

7

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

4

7 8 9

Vlns. I *p*

Vlns. II *p*

Vla. *p*

Cello *p*

Str. Bass *p*

10 11 12

14

Vlns.

Musical score for measures 13, 14, and 15. The score is for Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The Violin I part features a melodic line with eighth and sixteenth notes. The Violin II part has a similar melodic line. The Viola part provides harmonic support with eighth notes. The Cello part has a bass line with eighth notes. The String Bass part has a simple bass line with eighth notes. A box containing the number '14' is positioned above the first measure of the Violin I staff.

13

14

15

Vlns.

Musical score for measures 16, 17, and 18. The score is for Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The Violin I part features a melodic line with eighth and sixteenth notes. The Violin II part has a similar melodic line. The Viola part provides harmonic support with eighth notes. The Cello part has a bass line with eighth notes. The String Bass part has a simple bass line with eighth notes.

16

17

18

Str. Bass

21

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

19 20 21

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

22 23

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

24 25

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

26 27 28

f

31

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

29 30 31

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

32 33

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

34 35 36

Detailed description: This block contains the first system of a musical score, covering measures 34, 35, and 36. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The Violin I part has a melodic line with eighth and sixteenth notes. The Violin II part has a similar melodic line. The Viola part has a bass line with some rests. The Cello and String Bass parts have bass lines with eighth and sixteenth notes. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

37 38

Detailed description: This block contains the second system of a musical score, covering measures 37 and 38. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The Violin I part has a melodic line with eighth and sixteenth notes. The Violin II part has a similar melodic line. The Viola part has a bass line with some rests. The Cello and String Bass parts have bass lines with eighth and sixteenth notes. A large red watermark 'Preview Only' is overlaid diagonally across the score.

41

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

39 40 41

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

42 43 44

p

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

cresc.

f

45 46 47

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

48 49 50 51

I
Vlns.
II
Vla.
Cello
Str. Bass

52 53 54

This block contains the first system of a musical score, covering measures 52, 53, and 54. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). Measure 52 shows a four-measure rest for the Violins I part. The Viola, Cello, and String Bass parts play a steady eighth-note accompaniment. Measure 53 continues this accompaniment. Measure 54 features a whole note chord for all parts, with a fermata over the final notes.

I
Vlns.
II
Vla.
Cello
Str. Bass

55 56 57

This block contains the second system of a musical score, covering measures 55, 56, and 57. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). Measure 55 shows the Violins I part with a four-measure rest. The Viola, Cello, and String Bass parts continue with their accompaniment. Measure 56 continues the accompaniment. Measure 57 features a whole note chord for all parts, with a fermata over the final notes.