

Violoncello 4

Concerto I° à 5 Violoncelles, in C

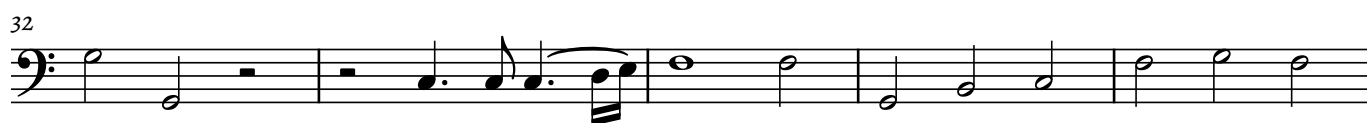
op. 15/1 (PB 307) (orig. in G)

From: *XV^e. Œuvre de Mr. Boismortier, Contenant VI Concertos Pour
5 Flûtes-Traversières ou autres Instrumens, sans Basse* (Paris 1727)

Joseph Bodin de Boismortier (1689-1755)
arr. Peter Bouma 2018

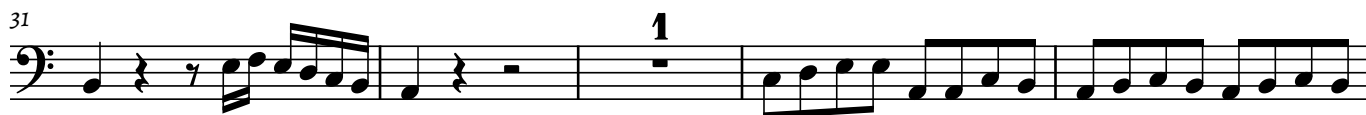
Adagio

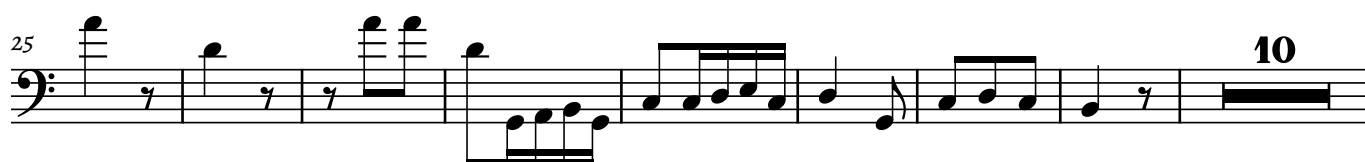
2



Allegro

tutti





43 Vc. 1 + tutti

52

59

67

78

88

99

111

121 Vc. 1 + 14

143

153

This page contains the musical score for Violoncello 4, measures 43 to 153. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked 'tutti'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are two 'Vc. 1 +' markings, one at measure 43 and another at measure 121. A measure rest of 14 measures is indicated at measure 121. The page number '4' is in the top left corner, and the title 'Concerto I — Violoncello 4' is at the top center.

Violoncello 4

Concerto II^o à 5 Violoncelles, in g

op. 15/2 (PB 308) (orig. in a)

From: XV^e. Œuvre de Mr. Boismortier, Contenant VI Concertos Pour
5 Flûtes-Traversières ou autres Instrumens, sans Basse (Paris 1727)

Joseph Bodin de Boismortier (1689-1755)
arr. Peter Bouma 2018

Allegro

tutti

5

9

13

20

23

27

30

4

5

Vc. 1

solo

tutti

38 Vc. 3 [tutti]

41 solo

44 tutti

48

52

56

60

63

67

70



Allegro **4**

tutti +

10

17

Vc. 1

27

36

45

52

59

65

71

This musical score for Violoncello 4 is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' and the time signature is 4/8. The score consists of nine staves of music, with measure numbers 10, 17, 27, 36, 45, 52, 59, 65, and 71 indicated at the beginning of their respective staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and ties. Dynamic markings include 'tutti' and 'tutti +'. There are also performance instructions like 'Vc. 1' and 'tutti'. The score ends with a double bar line and repeat dots at measure 71.

Violoncello 4

Concerto III^o à 5 Violoncelles, in G

op. 15/3 (PB 309) (orig. in D)

From: XV^e. Œuvre de Mr. Boismortier, Contenant VI Concertos Pour
5 Flûtes-Traversières ou autres Instrumens, sans Basse (Paris 1727)

Joseph Bodin de Boismortier (1689-1755)
arr. Peter Bouma 2018

Allegro **3**

tutti

7

12

17

22

26

29

33

38

42

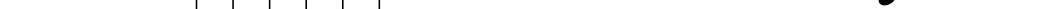


Allegro

tutti

6

12

12 

18

24

solo

24

solo

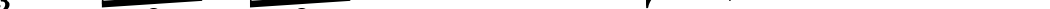
The musical notation for the solo section of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one sharp (F#). The melody begins on a whole note G2, followed by quarter notes A2, B2, and C3. The next measure contains a half note D3. The melody then rises to a half note E3, followed by quarter notes F#3 and G3. A half note A3 is followed by a quarter note B3. The melody continues with a half note C4, followed by quarter notes B3 and A3. A half note G3 is followed by a quarter note F#3. The melody then rises to a half note E3, followed by quarter notes D3 and C3. A half note B2 is followed by a quarter note A2. The melody concludes with a half note G2, followed by a quarter note F#2. The tempo is marked 'Andante' and the time signature is 4/4.

30

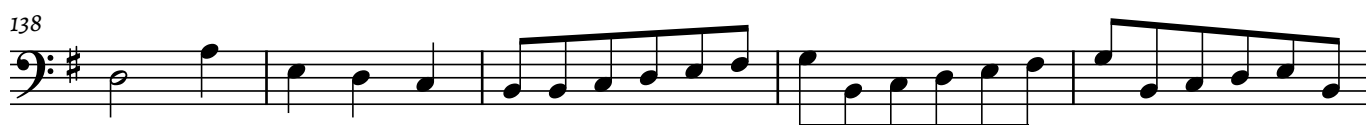
30

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a common time signature. The melody consists of eighth and sixteenth notes, with a final measure marked with a '+' sign. The bass line features a series of triplets of eighth notes.

34

34 





Violoncello 4

Concerto IV° à 5 Violoncelles, in e

op. 15/4 (PB 310) (orig. in b)

From: XV^e. Œuvre de Mr. Boismortier, Contenant VI Concertos Pour
5 Flûtes-Traversières ou autres Instrumens, sans Basse (Paris 1727)

Joseph Bodin de Boismortier (1689-1755)
arr. Peter Bouma 2018

Adagio

solo

7

13

12

Vc. 2

tutti

31

38

45

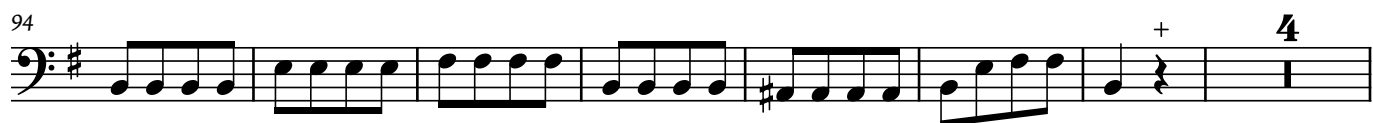
Allegro

7

13

23

Vc. 1



Allegro

3

tutti

8

14

19

24

solo

29

34

tutti

Vc. 2

38

11

53

58

3

tutti

8

14

19

24

solo

29

34

tutti

Vc. 2

38

11

53

58



Violoncello 4

Concerto V^o à 5 Violoncelles, in G

op. 15/5 (PB 311) (orig. in A)

From: XV^e. Œuvre de Mr. Boismortier, Contenant VI Concertos Pour
5 Flûtes-Traversières ou autres Instrumens, sans Basse (Paris 1727)

Joseph Bodin de Boismortier (1689-1755)
arr. Peter Bouma 2018

Allegro

tutti

6

10

15

20 solo

23

26 tutti

31

35



Affettuoso



Allegro

tutti

8

16

25

13

Vc. 1

solo

46

53

1

59

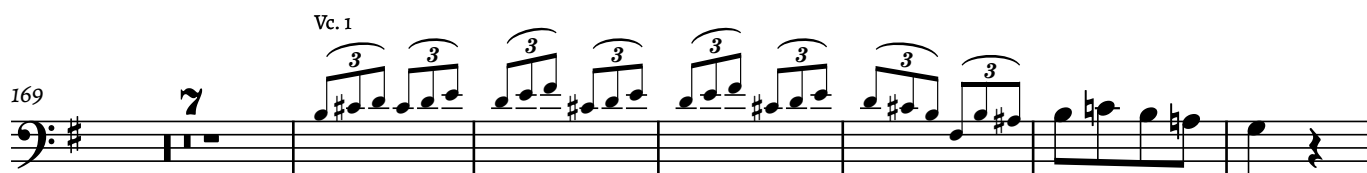
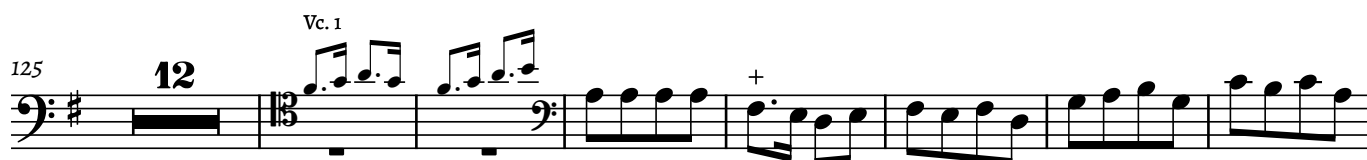
tutti

67

75

84

92



Violoncello 4

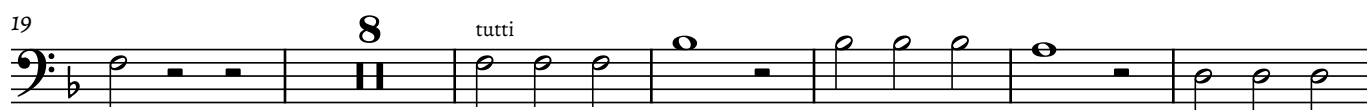
Concerto VI^o à 5 Violoncelles, in d

op. 15/6 (PB 312) (orig. in e)

From: XV^e. Œuvre de Mr. Boismortier, Contenant VI Concertos Pour
5 Flûtes-Traversières ou autres Instrumens, sans Basse (Paris 1727)

Joseph Bodin de Boismortier (1689-1755)
arr. Peter Bouma 2018

Adagio



Allegro

tutti



18 Vc. 1

22 Vc. 2

35

39

43 solo

46

49

53

58 Vc. 1

65

The musical score is written for Violoncello 4 in Concerto VI. It features nine staves of music in bass clef, with a key signature of one flat (B-flat major). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Specific markings include 'Vc. 1' and 'Vc. 2' above certain staves, and 'solo' above a section starting at measure 43. Measure numbers 18, 22, 35, 39, 43, 46, 49, 53, 58, and 65 are indicated at the beginning of their respective staves. A 13-measure rest is marked at measure 43. The score concludes with a double bar line at the end of the final staff.

Allegro

6

12

17

24

29

35

43

49

54

Arrangement for 5 cellos of XV^e *Œuvre de Mr. Boismortier, Contenant VI Concertos Pour 5 Flûtes-Traversieres ou autres Instrumens, sans Baſſe*. Based on scans of the original edition of 1727, found on IMSLP: [https://imslp.org/wiki/6_Concertos_for_5_Flutes%2C_Op.15_\(Boismortier%2C_Joseph_Bodin_de](https://imslp.org/wiki/6_Concertos_for_5_Flutes%2C_Op.15_(Boismortier%2C_Joseph_Bodin_de)) which is in the public domain.

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This edition is basically *Urtext*. Apart from transposing and transcribing it for 5 cellos I haven't changed much. Occasionally I added indications like [tutti] and [solo], in square brackets. I omitted the optional figured bass in the fifth part. The slurring is from the original, which may or may not be suitable for string instruments all the time. Feel free to adjust bowings to taste.

Typeset using Dorico Pro 3.5.

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Amsterdam, January 2021