

Joseph de
Boismortier
(1689 — 1755)

Sonates pour le
Violoncelle,
Viole, ou Basson

VINGTSIXIÉ^{ME} ŒUVRE

Paris 1729

Vol. II: Sonate 5
Concerto

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J. DE BOISMORTIER

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Egraved with MuseScore (<http://musescore.org/>). Texts set in G. Duffner’s EB Garamond (<http://www.georgduffner.at/ebgaramond/>), P. Impallari’s Libre Bodoni (<https://fonts.google.com/specimen/Libre+Bodoni>) and Libertinus Sans (<https://github.com/alerque/libertinus>, multiple authors).

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PREFACE

This edition reproduces the 5 *Sonates pour le Violoncelle, Viole, ou Basson* published by Boivin (Paris) in 1729: a rather finely engraved print already in score format. The copy used for this edition is in the *Bibliothèque nationale de France* (Paris). The title page reads:

Vingtsixième Œuvre de M^r Boismortiers / Contenant / Cinq Sonates /
pour le Violoncelle, Viole, ou Basson, / avec la Basse chiffrée;
/ Suivies d'un Concerto / pour l'un ou l'autre de ces Instrumens.

Comme je ne joue / pas assez bien du Violoncelle pour juger / moi-meme de ces
Pieces: j'ay prié Mr L'Abbé, / que l'on connoit célèbre pour cel Instrument, / de les
examiner. C'est par son approbation / que je me suis déterminé à les donner au pu- /
blic, de qui je souhaite le meme avantage. / Marin *sculpsit*.

Chez L'Auteur, rue de fossés S^t. Germain l'Auxeroi
Se vend au coin de la rue du roule au chasseur Prix 3^{lt} 5 s.
à Paris chez le S^r. Boivin m^d. rue St. Honoré à la regle d'or en blanc.
et chez le S^r. Le Clec m^d. rue du roule à la croix d'or.
Avec Privilège du Roy. 1729.

EDITORIAL REMARKS

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original clefs, time and key signatures, note values, ties, slurs, bar lines and beamings have been retained..
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently 'modernised' when today conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- All **1.** and **2.** voltas are editorial typographic additions; the source had the two measures, marked only by a kind of 'horizontal square bracket' above or below.
- Accidentals above the staff or in small type between parentheses are editorial suggestions.

SONATA QUINTA

J. de Boismortier (1689–1755)

Allemanda. Allegro.

Measures 1-3 of the Allemanda. The top staff shows a melodic line in bass clef with a key signature of one flat and a common time signature. The bottom staff shows a rhythmic accompaniment with chords marked with accidentals: #, #, b, b, 7.

Measures 4-6. Measure 4 starts with a 4-measure rest. The bottom staff has figured bass notation: 6 4 7, 9, 7 7 #, 6 7, 9 # 6 9 7.

Measures 7-9. Measure 7 starts with a 7-measure rest. The bottom staff has figured bass notation: 9 9 5, 9 6 7 # 6, 5, 6 7 6 #.

Measures 10-13. Measure 10 starts with a 10-measure rest. The bottom staff has figured bass notation: b, b, 6 4 7, 5.

Measures 14-17. Measure 14 starts with a 14-measure rest. The bottom staff has figured bass notation: 9, 9, 9 5, 6 4 7.

17

7 7 7# # (#) (#) (#)

21

6 6 5 b 4 7 # 5 x6 6 6 5 b 6 x6 5 x6

24

6 6 5 b 7 7 # 5 # Piano. x6 6 6 5 b 6 x6 5 # x6 6 6 5 b 7 7 #



Aria. *Affettuoso.*

5

11

16

23

29

Fine

34

6 # 6 5

39

6 6 # 6 6

45

6 4 6 6 5 6 7 # 5 6

52

x6 6 6 5 6 4 x6 6 7 # 5

58

5 5 9 8 6 4 7 # #

Da capo.

Adagio

4 3 _____ b b

7

6 6 4 x4 6 x6 6 6 4 5 b # 6 7 6 #

Adagio. (Viola da gamba version; arr. M. M. Gavioli)

4 3 _____ b b

7

6 6 4 x4 6 x6 6 6 4 5 b # 6 7 6 #



Giga. Staccatto.

5 # 6 6 4 7 b6 5

6 5 b

6

6 6 4 7 5 5 # 6 7 7

6 5 b

12

6 x6 # 7 6

16

4 5 # 6 6 4 7 5 6 4 7 b

6 5 b

25

5 9 7 7 2 6 2 6 2 6 2 6 x4 6

#

34

7 7 6 6 # 6 6 4 # 6 4 7

5 b 5 b

CONCERTO

J. de Boismortier (1689–1755)

Allegro.

Tutti

Violino [I]

[Violino II]

Violoncello

Organo

6 7 7 7 7

9

6 6 5 6 6 5

16

Solo

6 4 7 6 x6

23

6 5 4 3 6 6₅ 6 7 5

30

6/4 7 6/4 5/4 7 6/4 5/4 7 6/5 4 7

37

Tutti Solo

6 7 7 7 7 7 6 6 5

47

Piano. *Forte.* *P[iano].*

Piano. *Forte.* *P[iano].*

Piano. *Forte.* *P[iano].*

Piano. *Forte.* *P[iano].*

6 5 # 6 5

54

[Forte.]

[Forte.]

Forte.

[Forte.]

6 7 6 7 6 7 7 4 7

60

T[utti].

T[utti].

T[utti].

T[utti].

6 4 6 5

67

S[oli.]

S[oli.]

S[oli.]

S[oli.]

6/5 4 7 5

73

S[oli.]

S[oli.]

6 6/5 6 9 7 9 7 9 7

81

T[utti.]

T[utti.]

T[utti.]

T[utti.]

9/5 6 6/5 7/# 7/# 4 7/#

88

7 6/5 # 5

93

P[iano]. F[orte]. *P[iano]. F[orte].* *S[oli].*
P[iano]. F[orte].
 # 5 # 5 6 7 # 7

99

6/5 6 6 5 6 6 # 5

104

T[utti].

T[utti].

T[utti].

T[utti].

x4 6 7 5 6 6 7 6

111

T[utti].

T[utti].

T[utti].

T[utti].

7 7 7 7 7 6 6 5 6 6 4

119

T[utti].

T[utti].

T[utti].

T[utti].

5 6 4 7

Largo.

5 9-6 6/4 7 6 7 6

6

7 6x4/5 6 7 6/5 # 6 7 6/5 6/4 7 #

II

6 6/5 7/# 6/5/# 7 9 8 9 8 7 6

16

7 6 9 8 7 6 6 9 8 7 6 5 7 6 7 6 7 x6



Allegro.

Tutti.

Tutti.

Tutti.

Tutti.

5 5 9 6 6x6

10

Solo.

Solo.

Solo.

Solo.

6 6x6 6 6x6 6 6 4 7 5 5

19

5 6 6 6 6 6 6

27

T[utti].

T[utti].

T[utti].

T[utti].

6 x6 5 6 7 / 4 # 5

36

5 9 x6 # 6 x6 # 6 6 x6 # 6

45

S[oli].

S[oli].

S[oli].

S[oli].

6 x6 # 6 6 4 7 / 5 # 6 7 6 / 5 #

53

6 5 5 #

60

T[utti].

6 9 7 9 7 9 5

69

P[iano]. F[orte]. S[olo].

9 7 6 9 7 6 5 6 7 6 4 3

P[iano]. F[orte].

79

[Soli.]

4 3 4 5 # 6 6 # 6 6 7 7 5 6 7

89

5 9 8 #

97

9 8 # 6 9 8 7 5 6 7 5

105

Musical score for measure 105. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#). The first two staves contain mostly rests with occasional eighth notes. The third staff has a continuous eighth-note pattern. The fourth staff has a pattern of eighth notes with some rests. There are three fermatas (♯) under the first, second, and third measures of the fourth staff.

112

Musical score for measure 112. It consists of four staves. The top two staves are in treble clef and contain rests. The third staff is in bass clef and has a continuous eighth-note pattern. The fourth staff is in bass clef and contains a sequence of notes with the following fingering numbers: 7, 5, 6, 9, 7, 9, 7, 9, 5, 9, 7.

119

Musical score for measure 119. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps. The top two staves have 'T[utti]' markings above them. The third staff has a continuous eighth-note pattern. The fourth staff has a sequence of notes with the following fingering numbers: 7, 4, 7, 5, 5. There are fermatas (♯) under the first and fifth measures of the fourth staff.

128

9_6 6x6 6 6x6 6 6x6 6 6/5 4 7

