

Kjos String Orchestra
Grade 2½
Full Conductor Score
SO305F
\$6.00

J. S. Bach
Jeremy Woolstenhulme, Arranger

Badinerie





The Arranger

Jeremy Woolstenhulme received his B.M.E. from Brigham Young University in 2000 and an M.A. in Cello Performance from the University of Nevada (Las Vegas) in 2005. Currently, Mr. Woolstenhulme serves as the orchestra director at Hyde Park Middle School in the Clark County School District. He has traveled with his orchestra to London, Washington, D.C., Boston, and New York. Mr. Woolstenhulme's orchestra was selected to play at the 2008 Midwest Clinic in Chicago. In 2010, Hyde Park won second place at the ASTA National Orchestra Festival in Santa Clara, California; they were also invited to perform at the 2011 festival in Kansas City. In addition, Mr. Woolstenhulme is a contract musician with the Las Vegas Philharmonic, cellist for the Seasons String Quartet, and a freelance musician performing at many venues located

on the famed Las Vegas "Strip." He lives with his beautiful wife Taryn and their three children, Cadence Belle, Coda Blake, and Canon Thomas.

The Arrangement

Badinerie is a wonderful song for teaching low 4th finger to the violins and the violas. I would start with some warm-up patterns that include the whole orchestra playing unison F, G, A, and B \flat , with the violins starting on the E string. This note set could help the violins understand the 3-4 pattern, or low 4th finger on the E string. After practicing this fingering, I would have everyone play B \flat , C, D, E \flat , with the violins, violas, and basses on the A string (cellos could start on the G string to avoid shifting). The objective of this exercise would be for violins and violas to practice the low 4th finger, and for cellos and basses to practice a smooth, seamless scale without shifting.

A Baroque suite like this requires a detached bow for swift, clean articulation. Make sure the quarter notes are played with the correct bow stroke. Also, be careful with the slurring pattern at m. 13, 25, and 53! Slow practice may be required to work out this tricky pattern.

A sharp dynamic shift occurs at m. 23. Make sure the ensemble begins this phrase quietly so that the crescendo three bars later can achieve its maximum dramatic impact.

Good luck and have fun with *Badinerie*!

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – 3rd Violin (Viola T.C.)
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com

Learning Bank: The Life and Music of Johann Sebastian Bach



J. S. Bach (1685-1750), the greatest composer of the Baroque Period, was born into a famous family of musicians. Almost all of his male relatives were musicians, and 53 Bachs were named Johann; for this reason, he went by his middle name, Sebastian. The young Bach was greatly influenced by his father, who taught him violin, harpsichord, organ, and composition. He loved music so much that it was not unusual for him to walk over 50 miles to hear a concert.

During his lifetime, Bach was best known as an organist, not a composer. He was so dedicated to the instrument, in fact, that sometimes he played with a stick in his mouth to help him reach certain notes. His first job as a church organist came when he was 18, but his employers weren't happy with him. Bach played hymn accompaniments that were so new and interesting that people stopped singing in order to listen!

At heart, Bach was a family man who was devoted to God. At the age of 38 he became director of music at St. Thomas's Church in Leipzig, a post he would hold for the rest of his life. This position allowed him to balance his compositional activity with his duties as a father and husband. With 20 children, this was no small feat!

Bach composed over 1000 works in his career. He was a master of melody and counterpoint – never before had someone combined these talents so seamlessly. His music was profound and deep, not always easily understood. Instead of creating new forms and new ways to express himself through music, Bach took existing forms and wrote beautiful music for them. Because he wasn't innovative in obvious ways, many people in his day considered him old-fashioned.

Bach always wrote music to fit an immediate purpose. For instance, one of his pupils, Johann Goldberg, worked for a rich count who had a bad case of insomnia and needed music in order to sleep. Bach wrote the *Goldberg Variations* for him, and the grateful count sent Bach the biggest payment he had ever received. Likewise, Bach's *Two-Part Inventions* for piano were written for his children as an aid to practice. For his church job, Bach was responsible for writing a whole cantata (a long vocal work, often with soloists, choir, and orchestra) every week so there would be new music for each Sunday service.

Bach lived a full, happy life. He loved good food, and even wrote a cantata about one of his favorite beverages, coffee. He spent his entire life in one small part of Germany, never expecting or receiving fame. It wasn't until 100 years after his death that his genius was fully recognized.

Badinerie

from *Orchestral Suite No. 2, BWV 1067*

Full Conductor Score
Approx. time – 2:50

J. S. Bach
Arranged by Jeremy Woolstenhulme

The image shows the first system of a full conductor score for the piece 'Badinerie'. It consists of five staves: Violins 1 and 2, Viola, Cello, and String Bass. The music is in 3/4 time, marked 'Allegro' and 'f' (forte). The key signature has two flats (B-flat and E-flat). The first system covers measures 1 through 4. The second system covers measures 5 through 8. A large, diagonal 'SAMPLE' watermark is overlaid across the entire score. In the second system, measure 7 has a circled '7' above it, and measure 8 has a circled '8' above it. The String Bass staff includes a 'D str.' marking under measure 4.

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9 10 11 12

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

13 14 15 16

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Cello *f*

Str. Bass *f*

17 18 19 20

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

21 22 23 24

Vlns. 1 2

Vla.

Cello

Str. Bass

p

25 26 27 28

Vlns. 1 2

Vla.

Cello

Str. Bass

mp *f*

29 30 31 32

Vlns. 1 2

Vla.

Cello

Str. Bass

mp *f*

33

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

f

37 38 39 40

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

41 42 43 44

1 Vlns. 2 Vlns. Vla. Cello Str. Bass

D str.

45 46 47 48

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

49 50 51 52

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

mf

mf

mf

mf

mf

53 54 55 56

1 Vlns.

2 Vlns.

Vla.

Cello

Str. Bass

f

f

f

f

f

Rit.