

# Sonata

*A $\flat$  Major*

B $\flat$  Bass & Piano / Organ

**Joseph Bodin Boismortier**

EMR 33403

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# Sonata

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## I. Largo

Joseph Bodin Boismortier

  
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Largo  $\text{♩} = 112$

B $\flat$  Bass

Organ / Piano

*p*

4

8

10

14

rit. . . . .

## II. Allemanda

Allegro ♩ = 96

Measures 1-3 of the Allemanda. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked Allegro with a quarter note equal to 96 beats per minute. The score consists of three staves: a single treble clef staff for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. The melody begins with a quarter rest followed by a quarter note G4, then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand.

Measures 4-6 of the Allemanda. The melody continues with eighth-note patterns and some slurs. The piano accompaniment maintains its eighth-note bass line and block chords, with some changes in the right hand's chordal structure.

Measures 7-9 of the Allemanda. The melody features a prominent sixteenth-note run. The piano accompaniment continues with the eighth-note bass line and block chords, providing harmonic support for the melodic line.

Measures 10-12 of the Allemanda. Measure 10 shows a change in the piano accompaniment with more complex chordal textures. Measure 11 includes a repeat sign. The melody continues with eighth-note patterns.

Measures 13-15 of the Allemanda. The melody concludes with a series of eighth notes. The piano accompaniment ends with a final chord in the right hand and a sustained bass line.

## III. Largo

♩ = 92

Musical score for III. Largo, measures 1-14. The score is written for piano and includes a tempo marking of ♩ = 92. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score is divided into four systems, each with three staves (treble, piano, and bass clefs). Measure numbers 7, 10, and 14 are indicated at the beginning of their respective systems. The music features a variety of rhythmic patterns, including triplets and slurs, and includes a pedaling instruction (Ped.) at the end of measure 11.

## IV. Giga Staccato

♩. = 104

Measures 1-5 of the piece. The music is in 6/8 time and features a staccato texture. The right hand plays a melodic line with eighth notes and a trill in measure 5. The left hand provides a rhythmic accompaniment with eighth notes and rests.

6

Measures 6-10. The right hand continues the melodic line with eighth notes and slurs. The left hand maintains the rhythmic accompaniment with eighth notes and rests.

11

Measures 11-15. Measure 11 features a trill in the right hand. The right hand continues with eighth notes and slurs. The left hand accompaniment includes eighth notes and rests.

16

Measures 16-21. The right hand plays a melodic line with eighth notes and slurs. The left hand accompaniment consists of eighth notes and rests.

22

Measures 22-25. The right hand plays a melodic line with eighth notes and a trill in measure 25. The left hand accompaniment includes eighth notes and rests. The piece concludes with a double bar line.

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