

Sonata

C Major

Bass Trombone & Piano / Organ

Joseph Bodin Boismortier

EMR 33393

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Sonata

C Major

I. Largo

Joseph Bodin Boismortier

Largo ♩ = 112

Bass Trombone

Organ / Piano

4

8

10

14

p

rit.

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II. Allemanda

Allegro ♩ = 96

Measures 1-3 of the Allemanda. The piece is in common time (C) and 2/4 meter. The tempo is Allegro with a quarter note equal to 96 beats per minute. The score consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The bass line features a rhythmic pattern of eighth and sixteenth notes. The grand staff provides harmonic support with chords and a bass line of eighth notes.

4

Measures 4-6 of the Allemanda. The bass line continues with eighth and sixteenth notes, including some slurs. The grand staff accompaniment features chords and a steady eighth-note bass line.

7

Measures 7-9 of the Allemanda. The bass line shows some chromatic movement. The grand staff accompaniment includes chords and a bass line with some slurs.

10

Measures 10-12 of the Allemanda. Measure 10 contains a repeat sign. The bass line has a more active role with slurs and ties. The grand staff accompaniment features chords and a bass line with slurs.

13

Measures 13-15 of the Allemanda. The key signature changes to one sharp (F#). The bass line continues with eighth and sixteenth notes. The grand staff accompaniment features chords and a bass line with slurs.

III. Largo

♩ = 92

Musical score for measures 1-6. The piece is in common time (C) and features a slow tempo (Largo). The score is written for three staves: a single bass clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a single bass clef staff at the bottom. The music consists of flowing eighth and sixteenth notes with various phrasing slurs and accents.

Musical score for measures 7-9. This section continues the melodic lines from the previous measures, featuring a double bar line at the beginning of measure 7. The notation includes slurs and accents, maintaining the slow, expressive character of the piece.

7

Musical score for measures 10-13. This section is characterized by the use of triplets in both the bass and treble clefs. The bass line features a steady eighth-note triplet pattern, while the treble line has more varied rhythmic patterns, including slurs and accents.

10

Musical score for measures 14-17. This section continues the melodic and harmonic development. A pedal point is indicated by the instruction "(Ped.)" below the bass staff in measure 16, suggesting a sustained low note. The notation includes slurs and accents.

14

Musical score for measures 18-21. This section concludes the page with a final melodic phrase in the bass clef and a more active treble clef. The notation includes slurs and accents, leading to a clear ending.

IV. Giga Staccato

♩ = 104

Measures 1-5 of the piece. The score is in 6/8 time. The bass clef part features a melodic line with a trill on the fifth measure. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

6

Measures 6-10. The bass clef part continues the melodic line. The piano accompaniment maintains the rhythmic pattern with some chordal changes.

11

Measures 11-15. A trill is marked above the bass clef part in measure 11. The piano accompaniment features a more active right hand with eighth-note patterns.

16

Measures 16-21. The bass clef part has a melodic line with some rests. The piano accompaniment continues with eighth-note patterns in both hands.

22

Measures 22-25. The piece concludes with a double bar line and repeat signs. The bass clef part ends with a trill on the final note.

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