

Sonata

D Major

Viola & Piano / Organ

Joseph Bodin Boismortier

EMR 33398

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Sonata

D Major

I. Largo

Joseph Bodin Boismortier



Largo ♩ = 112

Viola

Organ / Piano

p

Measures 1-3 of the Sonata in D Major, I. Largo. The Viola part is in 12/8 time, starting with a half note D4, followed by eighth notes. The Organ/Piano part has a treble staff with eighth-note chords and a bass staff with a simple harmonic accompaniment. A piano (*p*) dynamic marking is present at the end of measure 3.

4

Measures 4-7. The Viola part continues with eighth-note patterns. The Organ/Piano part features more complex chordal textures in the treble and a steady bass line.

8

Measures 8-11. The Viola part has a melodic line with some accidentals. The Organ/Piano part continues with dense harmonic accompaniment.

10

Measures 12-13. The Viola part shows more melodic development. The Organ/Piano part maintains the harmonic support.

14

rit.

Measures 14-17. The Viola part concludes with a half note. The Organ/Piano part features a final melodic flourish in the treble. A *rit.* (ritardando) marking is placed above the final measure.

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II. Allemanda

Allegro ♩ = 96

Measures 1-3 of the Allemanda. The music is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

4

Measures 4-6 of the Allemanda. The melody continues with eighth notes and rests, and the left hand accompaniment features a steady eighth-note pattern.

7

Measures 7-9 of the Allemanda. The melody includes a trill in measure 7 and continues with eighth notes. The left hand accompaniment consists of eighth notes and chords.

10

Measures 10-12 of the Allemanda. Measures 10 and 11 contain a repeat sign. The melody features sixteenth-note runs, and the left hand accompaniment includes eighth-note patterns and chords.

13

Measures 13-15 of the Allemanda. The melody continues with eighth notes and rests, and the left hand accompaniment features eighth-note patterns and chords.

III. Largo

♩ = 92

Measures 6-7 of the musical score. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked as Largo with a quarter note equal to 92 beats per minute. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. Measure 6 features a melodic line in the top staff with a fermata on the second measure, and accompaniment in the grand staff. Measure 7 continues the melodic and accompanimental patterns.

Measures 8-9 of the musical score. Measure 8 shows a continuation of the melodic line in the top staff, with a fermata on the second measure. The grand staff accompaniment provides harmonic support. Measure 9 concludes the section with a final melodic phrase in the top staff and a sustained bass line in the grand staff.

7

Measures 10-11 of the musical score. Measure 10 features a melodic line in the top staff with a fermata on the second measure. The grand staff accompaniment includes triplets in both the treble and bass staves. Measure 11 continues the melodic and accompanimental patterns.

10

Measures 12-13 of the musical score. Measure 12 shows a melodic line in the top staff with a fermata on the second measure. The grand staff accompaniment includes a triplet in the bass staff. Measure 13 concludes the section with a final melodic phrase in the top staff and a sustained bass line in the grand staff. A pedaling instruction "(Ped.)" is written below the bass staff.

14

Measures 14-15 of the musical score. Measure 14 features a melodic line in the top staff with a fermata on the second measure. The grand staff accompaniment includes a triplet in the bass staff. Measure 15 concludes the section with a final melodic phrase in the top staff and a sustained bass line in the grand staff.

IV. Giga Staccato

♩. = 104

Measures 1-5 of the piece. The music is in 6/8 time with a key signature of two sharps (F# and C#). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

6

Measures 6-10. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A trill is marked in measure 10 of the right hand.

11

Measures 11-15. The right hand features a trill in measure 11. The left hand continues with the eighth-note accompaniment, with some chords in measures 13 and 14.

16

Measures 16-21. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The piece concludes with a final measure in measure 21.

22

Measures 22-26. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The piece concludes with a final measure in measure 26.

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