

# Suite B<sup>b</sup>-Dur

Baritone Saxophone & Organ

Arr.: Klemens Schnorr

**William Boyce**

EMR 41029

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BARITONE  
SAXOPHONE

# Suite B $\flat$ -Dur

## 1. Marche

William Boyce  
Arr.: Klemens Schnorr

  
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7 *f* 3 *tr*

17 3 *tr* *tr*

26 3 *tr*

34 *tr*

39 *tr*

44 3 1 *tr*


54 18

77 *tr* †

82 1 3

91 *p* *f* †

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# Suite B $\flat$ -Dur

  
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William Boyce  
Arr.: Klemens Schnorr

## 1. Marche

Baritone Saxophone

Organ  
Pleno I



7



12



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## 2. Larghetto

Musical score for measures 1-4. The score is in 3/4 time, key of G major (one sharp), and common time signature. It features three staves: a vocal line (treble clef) and two piano accompaniment staves (grand staff, treble and bass clefs). The piano part begins with a *p* (piano) dynamic marking. The vocal line is mostly rests, with some notes appearing in the later measures.

5

Musical score for measures 5-7. The score continues with three staves. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the right hand. The vocal line has a *p* dynamic marking and contains several notes.

8

Musical score for measures 8-11. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords. The vocal line has a *p* dynamic marking and contains several notes.

12

Musical score for measures 12-14. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords. The vocal line has a *p* dynamic marking and contains several notes.

# 3. Fuge



Musical score system 1, measures 1-5. The system includes a vocal line (treble clef, key signature of one sharp, 3/4 time) and a piano accompaniment (grand staff, key signature of two flats, 3/4 time). The piano part features a prominent eighth-note melody in the right hand and a bass line in the left hand. A dynamic marking of *f* is present at the beginning.

6



Musical score system 2, measures 6-10. The system includes a vocal line (treble clef, key signature of one sharp, 3/4 time) and a piano accompaniment (grand staff, key signature of two flats, 3/4 time). The piano part continues with the eighth-note melody in the right hand and a bass line in the left hand.

12



Musical score system 3, measures 12-16. The system includes a vocal line (treble clef, key signature of one sharp, 3/4 time) and a piano accompaniment (grand staff, key signature of two flats, 3/4 time). The piano part continues with the eighth-note melody in the right hand and a bass line in the left hand. A dynamic marking of *f* is present at the beginning.

17



Musical score system 4, measures 17-21. The system includes a vocal line (treble clef, key signature of one sharp, 3/4 time) and a piano accompaniment (grand staff, key signature of two flats, 3/4 time). The piano part continues with the eighth-note melody in the right hand and a bass line in the left hand.

# 4. Minuet

Musical score for measures 1-12. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The tempo is marked *p* (piano). Trills (*tr*) are indicated above notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12.

Musical score for measures 13-24. The score continues with the same three-staff layout. Trills (*tr*) are indicated above notes in measures 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24.

Musical score for measures 25-36. The score continues with the same three-staff layout. Trills (*tr*) are indicated above notes in measures 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36.

Musical score for measures 37-48. The tempo is marked **Adagio**. The score continues with the same three-staff layout. Trills (*tr*) are indicated above notes in measures 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, and 48. A fortissimo (*f*) dynamic marking is present in measure 48.

## 5. Brisk

Measures 1-3 of the piece. The music is in 3/4 time with a key signature of one flat (B-flat). The first staff (treble clef) begins with a forte (*f*) dynamic and contains a melodic line. The second staff (grand staff) provides harmonic accompaniment, with the right hand playing chords and the left hand playing a bass line. The third staff (bass clef) continues the bass line.

Measures 4-7. The melodic line in the first staff continues with eighth and sixteenth notes. The accompaniment in the second and third staves features a steady bass line and chordal support. A fermata is placed over the final note of the first staff in measure 7.

Measures 8-11. The melodic line in the first staff continues. The accompaniment in the second and third staves maintains the rhythmic pattern. A fermata is placed over the final note of the first staff in measure 11.

Measures 12-15. Measure 12 begins with a trill (*tr*) in the first staff. The melodic line in the first staff continues with a more active eighth-note pattern. The accompaniment in the second and third staves provides harmonic support. A fermata is placed over the final note of the first staff in measure 15.

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