

Suite B^b-Dur

E^b Bass & Organ

Arr.: Klemens Schnorr

William Boyce

EMR 41038

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E♭ BASS

Suite B♭-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* *tr*

82 1 3

91 *p* *f* *tr*

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Suite B \flat -Dur


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William Boyce
Arr.: Klemens Schnorr

1. Marche

E \flat Bass

f

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). It features a vocal line and a piano accompaniment. The piano part consists of a right hand with a melodic line and a left hand with a bass line. The dynamic marking *p* (piano) is present in both staves.

5

Musical score for measures 5-7. The score continues from the previous system. The vocal line and piano accompaniment are shown. The dynamic marking *p* is present in the vocal line.

8

Musical score for measures 8-11. The score continues from the previous system. The vocal line and piano accompaniment are shown. The dynamic marking *p* is present in the vocal line.

12

Musical score for measures 12-14. The score continues from the previous system. The vocal line and piano accompaniment are shown. The dynamic marking *p* is present in the vocal line.

3. Fuge



First system of the musical score. It consists of three staves: a vocal line (treble clef, key signature of one sharp, 3/4 time) which is mostly silent, and a piano accompaniment (grand staff, key signature of two flats, 3/4 time). The piano part begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

6



Second system of the musical score, starting at measure 6. The vocal line remains silent. The piano accompaniment continues with its rhythmic pattern, showing some melodic development in the right hand.

12



Third system of the musical score, starting at measure 12. The vocal line begins with a forte (*f*) dynamic, playing a melodic line. The piano accompaniment provides harmonic support with chords and moving bass lines.

17



Fourth system of the musical score, starting at measure 17. The vocal line continues its melodic line. The piano accompaniment features more complex chordal textures and rhythmic patterns.

4. Minuet

Musical score for measures 1-12. The score is in 3/4 time with a key signature of one flat (B-flat). It features a treble clef for the melody and a grand staff (treble and bass clefs) for the piano accompaniment. The piano part consists of a steady eighth-note bass line and chords in the right hand. Trills (tr) are marked above several notes in both the melody and the piano right hand. A piano dynamic marking (*p*) is present at the beginning of the piece.

Musical score for measures 13-24. The melody continues with trills (tr) and a key signature change to two flats (B-flat and E-flat) at measure 18. The piano accompaniment remains consistent with the previous section.

Musical score for measures 25-36. The melody continues with trills (tr). The piano accompaniment features a more active right hand with chords and moving lines.

Musical score for measures 37-48. The tempo marking **Adagio** is introduced at measure 37. The melody concludes with a trill (tr) and a fermata. The piano accompaniment ends with a final chord marked with a forte dynamic (*f*).

5. Brisk

Measures 1-3 of the piece. The music is in 2/4 time with a key signature of one flat (B-flat). The first staff (treble clef) begins with a forte (*f*) dynamic. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Measures 4-7. The melody continues with eighth and sixteenth notes. The piano accompaniment features a steady bass line and chords in the right hand.

Measures 8-11. The melody includes a trill-like figure in measure 9. The piano accompaniment maintains its rhythmic pattern.

Measures 12-15. Measure 12 starts with a trill (*tr*) in the melody. The piano accompaniment continues with chords and a bass line.

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EMR 19098	TAILOR, Norman	Paso Doble Ole

5 TUBAS

EMR 5273	HILGERS, Walter	Präludium
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