

Sonate No. 2

F Minor, Op. 91

Soprano Saxophone & Piano / Organ

Arr.: Michal Worek

Joseph Bodin de Boismortier

EMR 57945

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SOPRANO
SAXOPHONE

Sonate No. 2

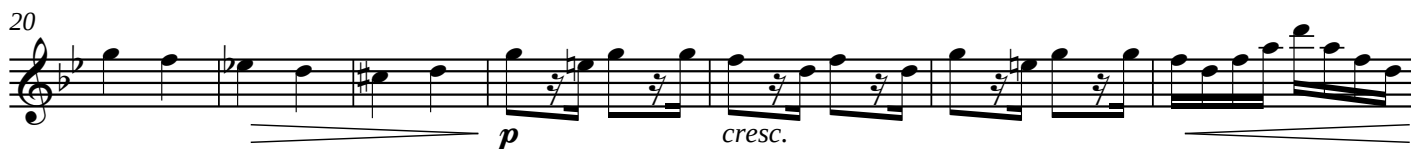
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Gayement


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Gayement

B♭ Soprano
Saxophone

Piano /
Organ



7

13

18

23

Measures 23-27 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The piano accompaniment also starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The key signature has three flats, and the time signature is 4/4.

28

Measures 28-33 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment also starts with a forte (*f*) dynamic. The key signature has three flats, and the time signature is 4/4. The system concludes with a first and second ending bracket.

34

Measures 34-38 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment also starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The key signature has three flats, and the time signature is 4/4.

39

Measures 39-43 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic. The key signature has three flats, and the time signature is 4/4.

44

Measures 44-48 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment also starts with a forte (*f*) dynamic. The key signature has three flats, and the time signature is 4/4.

49

Measures 49-53. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand (RH) has a melodic line with some rests. The left hand (LH) plays a steady eighth-note accompaniment. A *mf* dynamic marking is present in measure 50.

54

Measures 54-58. The RH continues its melodic line. The LH accompaniment changes to a more complex pattern. Dynamics include *mp* in measure 54, *f* in measure 56, and *mp* in measure 58.

59

Measures 59-63. The RH has a more active melodic line. The LH accompaniment features some chords and eighth notes. Dynamics include *mf* in measure 60 and *mf* in measure 62.

64

Measures 64-69. The RH has a melodic line with some rests. The LH accompaniment is more complex, featuring a *p* dynamic in measure 64 and a *cresc.* marking in measure 65. A *f* dynamic is present in measure 68.

70

Measures 70-74. The RH has a melodic line with a *rit.* marking in measure 72. The LH accompaniment features a *f* dynamic in measure 70 and a *rit.* marking in measure 72. The piece concludes with a final chord in measure 74.

Gracieusement

The musical score is written for a single melodic instrument and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The tempo/mood is indicated as 'Gracieusement' (Gracefully). The score is divided into five systems, each starting with a measure number (1, 3, 6, 9, 12). The piano part features a consistent eighth-note accompaniment in the left hand and a more active melody in the right hand. The melodic part consists of a single line with various note values, including eighth and sixteenth notes, and rests. The first system includes a 'p' (piano) dynamic marking. The third system includes a triplet marking '3' over a group of notes. The ninth system includes a '7' marking over a group of notes. The twelfth system ends with a double bar line.

1

3

6

9

12

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