

Sonata in E $\flat$ Major

Soprano Saxophone & Piano / Organ

Arr.: John Glenesk Mortimer

Domenico della Bella

EMR 36189

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Sonata in E $\flat$ Major

Domenico della Bella

(ca. 1700)

Arr.: John Glenesk Mortimer

Andante $\text{♩} = 60$

Soprano Saxophone

Piano /
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Gigue - Allegro $\text{♩} = 104$

The musical score is for a piece titled "Gigue - Allegro" with a tempo of $\text{♩} = 104$. It is written for a single melodic instrument (likely violin or flute) and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The score is divided into five systems, each containing two staves. Measure numbers 4, 7, 10, and 13 are indicated at the start of their respective systems. Dynamics include *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano), and *pr* (pianissimo). Crescendos are marked with "cresc." and hairpins. The piano part features complex rhythmic patterns, including sixteenth-note runs and chords.

Measure 1: Melody starts with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4. Piano accompaniment starts with a half note G3, followed by eighth notes A3-B3, C4-B3, A3-G3. Dynamics: *f* for melody, *mf* for piano.

Measure 4: Melody continues with eighth notes G4-A4, B4-A4, G4-F#4, E4-D4. Piano accompaniment has a half note G3, followed by eighth notes A3-B3, C4-B3, A3-G3. Dynamics: *p cresc.* for melody, *pp cresc.* for piano.

Measure 7: Melody continues with eighth notes G4-A4, B4-A4, G4-F#4, E4-D4. Piano accompaniment has a half note G3, followed by eighth notes A3-B3, C4-B3, A3-G3. Dynamics: *f* for melody, *mf* for piano.

Measure 10: Melody continues with eighth notes G4-A4, B4-A4, G4-F#4, E4-D4. Piano accompaniment has a half note G3, followed by eighth notes A3-B3, C4-B3, A3-G3. Dynamics: *f* for melody, *mf* for piano.

Measure 13: Melody continues with eighth notes G4-A4, B4-A4, G4-F#4, E4-D4. Piano accompaniment has a half note G3, followed by eighth notes A3-B3, C4-B3, A3-G3. Dynamics: *p* for melody, *pr* for piano.

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