

Sonata Prima

Bassoon & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39891

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Sonata Prima

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I



6

11

16

20

Bassoon

Organ (Piano)

The musical score is written for Bassoon and Organ (Piano). It consists of five systems of staves. The first system shows the beginning of the piece with a trill (tr) in the Bassoon. The second system starts at measure 6. The third system starts at measure 11. The fourth system starts at measure 16. The fifth system starts at measure 20. The Organ (Piano) part is written in a grand staff (treble and bass clef). The Bassoon part is written in a single staff with a bass clef. The key signature is one flat (B-flat) and the time signature is common time (C).

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II

4

Hw
Rp

p *f*

7

p *f*

11

p *f*

15

tr

The musical score is for a piano piece in 3/4 time, key of B-flat major. It consists of five systems of staves. The first system (measures 1-3) features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system (measures 4-6) continues the melodic and harmonic development. The third system (measures 7-10) introduces a new melodic motif. The fourth system (measures 11-14) features a more complex melodic line. The fifth system (measures 15-17) concludes the piece with a trill in the treble staff.

III

Measures 1-4 of section III. The music is in 4/4 time with a key signature of one flat (B-flat). The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with a slur over measures 1 and 2, and a series of chords in measures 3 and 4.

5

Measures 5-8 of section III. The bass line continues with eighth notes. The treble line features a series of chords in measure 5, followed by a melodic line with eighth notes in measures 6 and 7, and a final chord in measure 8.

9

Measures 9-12 of section III. The bass line continues with eighth notes. The treble line features a series of chords in measure 9, followed by a melodic line with eighth notes in measures 10 and 11, and a final chord in measure 12.

13

Measures 13-16 of section III. The bass line continues with eighth notes. The treble line features a series of chords in measure 13, followed by a melodic line with eighth notes in measures 14 and 15, and a final chord in measure 16.

17

Measures 17-20 of section III. The bass line continues with eighth notes. The treble line features a series of chords in measure 17, followed by a melodic line with eighth notes in measures 18 and 19, and a final chord in measure 20.

IV



5



9



13



17



V

Measures 1-2 of the piece. The music is in 3/4 time, key of B-flat major. The bass line starts with a half note B-flat, followed by a quarter note A, and then a half note G. The treble line starts with a half note B-flat, followed by a quarter note A, and then a half note G. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

3

Measures 3-4 of the piece. The bass line continues with a half note F, followed by a quarter note E, and then a half note D. The treble line continues with a half note F, followed by a quarter note E, and then a half note D. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

5

Measures 5-6 of the piece. The bass line continues with a half note C, followed by a quarter note B, and then a half note A. The treble line continues with a half note C, followed by a quarter note B, and then a half note A. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

8

Measures 7-8 of the piece. The bass line continues with a half note G, followed by a quarter note F, and then a half note E. The treble line continues with a half note G, followed by a quarter note F, and then a half note E. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

10

Measures 9-10 of the piece. The bass line continues with a half note D, followed by a quarter note C, and then a half note B. The treble line continues with a half note D, followed by a quarter note C, and then a half note B. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

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