

Sonata Prima

Soprano Saxophone & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39892

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Sonata Prima

Giovanni Buonaventura Viviani

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I



Soprano Saxophone

Organ
(Piano)

The musical score is written for Soprano Saxophone and Organ (Piano). It begins with a key signature of one sharp (F#) and a common time signature (C). The Soprano Saxophone part features a melodic line with trills (tr) and grace notes. The Organ part provides a harmonic and rhythmic accompaniment with various textures, including chords, arpeggios, and sixteenth-note patterns. The score is divided into systems, with measure numbers 6, 11, 16, and 20 indicated at the start of their respective systems. The notation includes standard musical symbols such as clefs, notes, rests, and dynamic markings.

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II

Measures 1-3 of the musical score. The piece is in D major (two sharps) and common time (C). The right hand features a melodic line with eighth and sixteenth notes. The left hand has a bass line with a half note and a whole note. Dynamics include *Hw* (fortissimo) and *Rp* (pianissimo). There are also *7* (seventh) and *9* (ninth) fingering indications.

Measures 4-6 of the musical score. The right hand continues the melodic line with dynamic markings *p* (piano) and *f* (forte). The left hand provides harmonic support with chords and moving lines. Fingering *7* is indicated.

Measures 7-10 of the musical score. The right hand features a more active melodic line with dynamic markings *p* and *f*. The left hand has a steady bass line. Fingering *7* is indicated.

Measures 11-14 of the musical score. The right hand continues with dynamic markings *p* and *f*. The left hand has a consistent bass line. Fingering *7* is indicated.

Measures 15-17 of the musical score. The right hand ends with a trill (*tr*) on the final note. The left hand concludes the piece with a descending bass line. Fingering *7* is indicated.

III

Measures 1-4 of section III. The music is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The melody consists of quarter and eighth notes, while the piano accompaniment features chords and moving lines in both hands.

5

Measures 5-8 of section III. The melody continues with eighth-note patterns. The piano accompaniment includes chords and moving lines in both hands, with some measures featuring triplets.

9

Measures 9-12 of section III. The melody features a mix of quarter and eighth notes. The piano accompaniment continues with chords and moving lines in both hands.

13

Measures 13-16 of section III. The melody consists of quarter notes. The piano accompaniment features chords and moving lines in both hands.

17

Measures 17-20 of section III. The melody consists of quarter notes. The piano accompaniment features chords and moving lines in both hands.

IV

Measures 1-4 of system 1. The music is in 2/4 time with a key signature of one sharp (F#). The melody in the right hand features eighth and sixteenth notes, while the piano accompaniment in the left hand consists of chords and moving lines.

5

Measures 5-8 of system 2. Measure 5 includes a trill (tr) on the melody. The piano accompaniment continues with complex rhythmic patterns.

9

Measures 9-12 of system 3. The musical texture remains consistent with the previous systems, featuring a melodic line and a supporting piano accompaniment.

13

Measures 13-16 of system 4. The piano accompaniment in the left hand shows more active movement, including sixteenth-note runs.

17

Measures 17-20 of system 5. Measure 17 features a trill (tr) on the melody. The system concludes with a final melodic flourish and a trill (tr) in measure 20.

V

First system of musical notation, measures 1-2. The key signature is one sharp (F#) and the time signature is common time (C). The system consists of a single treble staff and a grand staff (treble and bass). Measure 1 features a melodic line in the treble staff and a harmonic accompaniment in the grand staff. Measure 2 continues the melodic and harmonic development.

3

Second system of musical notation, measures 3-4. The key signature is one sharp (F#) and the time signature is common time (C). The system consists of a single treble staff and a grand staff (treble and bass). Measure 3 shows a continuation of the melodic and harmonic themes. Measure 4 concludes the system with a final chord.

5

Third system of musical notation, measures 5-6. The key signature is one sharp (F#) and the time signature is common time (C). The system consists of a single treble staff and a grand staff (treble and bass). Measure 5 features a melodic line in the treble staff and a harmonic accompaniment in the grand staff. Measure 6 continues the melodic and harmonic development.

8

Fourth system of musical notation, measures 7-8. The key signature is one sharp (F#) and the time signature is common time (C). The system consists of a single treble staff and a grand staff (treble and bass). Measure 7 shows a continuation of the melodic and harmonic themes. Measure 8 concludes the system with a final chord.

10

Fifth system of musical notation, measures 9-10. The key signature is one sharp (F#) and the time signature is common time (C). The system consists of a single treble staff and a grand staff (treble and bass). Measure 9 features a melodic line in the treble staff and a harmonic accompaniment in the grand staff. Measure 10 concludes the system with a final chord.

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