

Sonata Prima

Alto Saxophone & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39893

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Sonata Prima

Giovanni Buonaventura Viviani

Arr.: Peter Reichert

I



Alto Saxophone

Organ (Piano)

6

11

16

20

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II

4

7

11

15

Hw

Rp

p

f

The musical score is for a piano piece in 3/4 time, marked with a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into five systems, each containing a vocal line and a piano accompaniment. The first system (measures 1-3) features a vocal line with a half rest followed by eighth notes, and a piano accompaniment with a half note in the bass and a complex eighth-note pattern in the treble. The second system (measures 4-6) shows a vocal line with a half note followed by eighth notes, and a piano accompaniment with a half note in the bass and a complex eighth-note pattern in the treble. The third system (measures 7-10) features a vocal line with a half note followed by eighth notes, and a piano accompaniment with a half note in the bass and a complex eighth-note pattern in the treble. The fourth system (measures 11-14) shows a vocal line with a half note followed by eighth notes, and a piano accompaniment with a half note in the bass and a complex eighth-note pattern in the treble. The fifth system (measures 15-17) features a vocal line with a half note followed by eighth notes, and a piano accompaniment with a half note in the bass and a complex eighth-note pattern in the treble. The score includes dynamic markings *p* (piano) and *f* (forte), and articulation markings *Hw* (half note) and *Rp* (rhythmic pattern). The piano accompaniment consists of a half note in the bass and a complex eighth-note pattern in the treble.

III

Measures 1-4 of section III. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the right hand consists of quarter and eighth notes. The piano accompaniment in the left hand features a steady eighth-note bass line and chords in the right hand.

5

Measures 5-8 of section III. The melody continues with eighth-note patterns. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

9

Measures 9-12 of section III. The melody features a mix of quarter and eighth notes. The piano accompaniment continues with the eighth-note bass line and chords.

13

Measures 13-16 of section III. The melody includes some rests and eighth-note runs. The piano accompaniment continues with the eighth-note bass line and chords.

17

Measures 17-20 of section III. The melody concludes with a final note. The piano accompaniment continues with the eighth-note bass line and chords.

IV

Measures 1-4 of system 1. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef features eighth and sixteenth notes, with a trill on the final note of measure 4. The piano accompaniment in the grand staff consists of a steady eighth-note bass line and a treble part with chords and moving lines.

5

Measures 5-8 of system 2. The melody continues with eighth and sixteenth notes and a trill. The piano accompaniment maintains the eighth-note bass line and features more complex chordal textures in the treble.

9

Measures 9-12 of system 3. The melody includes a trill and continues with eighth notes. The piano accompaniment features a more active treble part with sixteenth-note patterns.

13

Measures 13-16 of system 4. The melody continues with eighth notes and a trill. The piano accompaniment features a steady eighth-note bass line and a treble part with chords and moving lines.

17

Measures 17-20 of system 5. The melody includes a trill and continues with eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble part with chords and moving lines.

V

Measures 1-2 of system V. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble clef begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment in the grand staff features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Measures 3-4 of system V. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment maintains its rhythmic pattern, with the left hand providing harmonic support.

Measures 5-6 of system V. The melody features a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment includes a long, sustained chord in the left hand, indicated by a brace, which provides a harmonic foundation for the melody.

Measures 7-8 of system V. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment features a long, sustained chord in the left hand, indicated by a brace, which provides a harmonic foundation for the melody.

Measures 9-10 of system V. The melody concludes with a quarter note A3, a quarter note G3, and a quarter note F3. The piano accompaniment features a long, sustained chord in the left hand, indicated by a brace, which provides a harmonic foundation for the melody.

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