

Sonata Prima

Tenor Saxophone & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39894

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I



Tenor Saxophone

Organ
(Piano)

The musical score is written for Tenor Saxophone and Organ (Piano). It begins with a treble clef for the Tenor Saxophone and a grand staff (treble and bass clefs) for the Organ. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into five systems, each starting with a measure number: 1, 6, 11, 16, and 20. The notation includes various musical symbols such as notes, rests, trills (tr), and slurs. The Organ part features complex chordal textures and moving lines in both hands, while the Tenor Saxophone part has more melodic and rhythmic figures.

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II

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef and the piano accompaniment in grand staff (treble and bass clefs). The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The piano accompaniment features a prominent bass line in the left hand and a more active right hand. The score is written in common time (C) and the key signature has one flat (B-flat).

4

Example 10-10

Measures 1-3

4

7

The musical score for the 7th measure of 'The Swan' by Camille Saint-Saëns. The score is in 3/4 time and features a piano (p) and forte (f) dynamic contrast. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat).

11

p *f*

15

15

III

Measures 1-4 of section III. The score is in 6/8 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of half notes and quarter notes. The piano accompaniment in the grand staff 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 eighth and quarter 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 half note and a quarter 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 two flats. The melody in the upper staff features eighth and sixteenth notes, while the piano accompaniment in the lower staff consists of chords and eighth notes.

5

Measures 5-8 of system 2. The melody continues with eighth notes and rests, and the piano accompaniment features a steady eighth-note bass line.

9

Measures 9-12 of system 3. The melody includes a trill in measure 10, and the piano accompaniment continues with eighth-note patterns.

13

Measures 13-16 of system 4. The melody has a trill in measure 13, and the piano accompaniment features a more active eighth-note bass line.

17

Measures 17-20 of system 5. The melody ends with a trill in measure 17, and the piano accompaniment concludes with a final eighth-note pattern.

V



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