

Sonata Prima

Violin & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39901

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Sonata Prima

Giovanni Buonaventura Viviani

Arr.: Peter Reichert

I

Violin

Organ
(Piano)



6



11



16



20



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II

Measures 1-3 of the musical score. The key signature is D major (two sharps). The time signature is common time (C). The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 1 has a whole rest in the top staff and a half note D in the bass. Measure 2 has a half note E in the top staff and a half note F in the bass. Measure 3 has a half note G in the top staff and a half note A in the bass. Dynamics include *Hw* (fortissimo) and *Rp* (pianissimo).

Measures 4-6 of the musical score. Measure 4 starts with a piano (*p*) dynamic. Measure 5 has a forte (*f*) dynamic. Measure 6 continues the pattern. The music features a mix of eighth and sixteenth notes in the treble and bass staves.

Measures 7-10 of the musical score. Measure 7 starts with a piano (*p*) dynamic. Measure 8 has a forte (*f*) dynamic. Measures 9 and 10 continue the melodic and harmonic development.

Measures 11-14 of the musical score. Measure 11 starts with a piano (*p*) dynamic. Measure 12 has a forte (*f*) dynamic. Measures 13 and 14 continue the melodic and harmonic development.

Measures 15-18 of the musical score. Measure 15 starts with a piano (*p*) dynamic. Measure 16 has a trill (*tr*) dynamic. Measures 17 and 18 continue the melodic and harmonic development.

III

Measures 1-4 of section III. The music is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand consists of quarter notes and rests. 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 runs and quarter notes. 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 quarter notes 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 quarter notes and rests. The piano accompaniment continues with the eighth-note bass line and chords.

IV

Measures 1-4 of the musical score. The piece is in D major (two sharps) and common time (C). The melody in the right hand features eighth and sixteenth notes, with a trill in measure 4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords or moving lines in the right hand.

5

Measures 5-8. Measure 5 begins with a trill (tr) on the melody. The piano accompaniment continues with eighth-note patterns and chords. Measure 8 ends with a repeat sign.

9

Measures 9-12. The melody continues with eighth and sixteenth notes. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

13

Measures 13-16. The melody has some rests in measures 13 and 15. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

17

Measures 17-20. Measure 17 starts with a trill (tr). The piano accompaniment continues with eighth-note patterns. Measure 20 ends with a trill (tr) on the melody and a repeat sign.

V

Measures 1-2 of system V. The music is in G major (one sharp) and common time (C). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

3

Measures 3-4 of system V. The right hand continues the melodic development with more complex rhythmic patterns. The left hand maintains the harmonic support with sustained chords and moving bass lines.

5

Measures 5-6 of system V. The right hand has a more active melodic line. The left hand features a long, sustained chord in the bass, creating a sense of harmonic stability.

8

Measures 7-8 of system V. The right hand continues with a melodic line. The left hand has a long, sustained chord in the bass, similar to the previous system.

10

Measures 9-10 of system V. The right hand includes a trill (tr) in measure 9. The left hand continues with a melodic line in the bass. The system concludes with a double bar line.

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