

Sonata Prima

E $\flat$ Bass & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39905

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Sonata Prima

Giovanni Buonaventura Viviani

Arr.: Peter Reichert

I

E♭ Bass

Organ (Piano)

6

11

16

20

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II

Measures 1-3 of the musical score. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand (RH) features a melody with eighth and sixteenth notes, while the left hand (LH) provides a harmonic accompaniment with chords and single notes. Dynamic markings include *Hw* (fortissimo) and *Rp* (pianissimo). A slur is present under the first two measures of the LH.

Measures 4-6 of the musical score. The RH continues with a melodic line, and the LH provides a steady accompaniment. Dynamic markings include *p* (piano) and *f* (forte). A slur is present under the first two measures of the LH.

Measures 7-10 of the musical score. The RH features a more active melodic line with frequent eighth notes. The LH continues with a harmonic accompaniment. Dynamic markings include *p* (piano) and *f* (forte). A slur is present under the first two measures of the LH.

Measures 11-14 of the musical score. The RH continues with a melodic line, and the LH provides a steady accompaniment. Dynamic markings include *p* (piano) and *f* (forte). A slur is present under the first two measures of the LH.

Measures 15-17 of the musical score. The RH features a melodic line with a trill (tr) in measure 15. The LH continues with a harmonic accompaniment. A slur is present under the first two measures of the LH.

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 accompaniment is in the bass clef. The melody consists of quarter and eighth notes, while the accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

5

Measures 5-8 of section III. The melody continues with quarter and eighth notes. The accompaniment maintains the eighth-note pattern in the left hand and uses chords in the right hand.

9

Measures 9-12 of section III. The melody features some rests and eighth-note patterns. The accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand.

13

Measures 13-16 of section III. The melody includes quarter and eighth notes. The accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand.

17

Measures 17-20 of section III. The melody consists of quarter and eighth notes. The accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand.

IV

Measures 1-4 of section IV. The music is in 2/4 time, key of D major. The melody is in the right hand, and the accompaniment is in the left hand. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and a quarter note C5. The accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.

Measures 5-8 of section IV. The melody continues with a quarter note D5, a quarter rest, and a quarter note E5. The accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. A trill is marked on the eighth note D5 in measure 5.

Measures 9-12 of section IV. The melody continues with eighth notes F#4, G4, A4, and a quarter note B4. The accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

Measures 13-16 of section IV. The melody continues with a quarter note C5, a quarter rest, and a quarter note B4. The accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

Measures 17-20 of section IV. The melody continues with eighth notes A4, G4, F#4, and a quarter note E4. The accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. A trill is marked on the eighth note A4 in measure 17.

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