

Sonata Seconda

Clarinet & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39909

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Route du Golf 150 • CH-3963 Crans-Montana (Switzerland)

Tel. +41 (0) 27 483 12 00 • Fax +41 (0) 27 483 42 43 • E-Mail : info@reift.ch • www.reift.ch

Sonata Seconda (1678)

Giovanni Buonaventura Viviani

Arr.: Peter Reichert

I



B♭ Clarinet

Organ (Piano)

5

9

13

tr

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II

First system of music, measures 1-8. The music is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand features eighth and sixteenth notes, with a trill (tr) on the eighth measure. The piano accompaniment in the left hand consists of chords and moving lines.

9

Second system of music, measures 9-16. The melody continues with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

17

Third system of music, measures 17-25. The melody includes a trill (tr) on the 19th measure. The piano accompaniment continues with eighth-note patterns and chords.

26

Fourth system of music, measures 26-34. This system includes a repeat sign at measure 28. The melody has a trill (tr) on the 27th measure. The piano accompaniment features chords and moving lines.

35

Fifth system of music, measures 35-43. The time signature changes from 3/4 to 3/2 at measure 36. The melody continues with eighth and sixteenth notes. The piano accompaniment features chords and moving lines.

44

Sixth system of music, measures 44-51. The melody includes a trill (tr) on the 47th measure. The piano accompaniment continues with eighth-note patterns and chords.

III

5

Adagio

Measures 1-5 of the musical score. The piece is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand features a series of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Measures 6-10. Measure 6 begins with a measure rest. Trills (tr) are present in measures 7 and 9. The piano accompaniment continues with a steady harmonic support.

Measures 11-14. Measure 11 begins with a measure rest. Trills (tr) are marked in measures 11, 12, and 13. The musical texture remains consistent with the previous section.

Measures 15-18. Measure 15 begins with a measure rest. The piano part features more active sixteenth-note patterns in measures 16 and 17, while the right hand continues with its melodic line.

Measures 19-22. Measure 19 begins with a measure rest. Trills (tr) are marked in measures 19, 20, and 21. The piece concludes with a final cadence in measure 22.

IV

Aria

Musical score for the Aria section, measures 1 through 12. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The melody begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with various rests and melodic fragments. Trills (tr) are indicated above certain notes in measures 1, 7, and 12.

V

Presto ♩ = 180

Musical score for the Presto section, measures 1 through 9. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked Presto with a quarter note equal to 180 beats per minute. The melody consists of a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with various rests and melodic fragments. Trills (tr) are indicated above certain notes in measures 1 and 9.

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