

Sonata Seconda

Bassoon & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39911

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Sonata Seconda (1678)

Giovanni Buonaventura Viviani

Arr.: Peter Reichert

I



Sheet music for Bassoon and Organ (Piano).

The score is written for Bassoon and Organ (Piano). The key signature is B-flat major (two flats) and the time signature is common time (C). The music is divided into four systems, each starting with a measure number (1, 5, 9, 13).

The first system (measures 1-4) shows the Bassoon playing a melodic line with a trill (tr) in measure 4, and the Organ (Piano) providing a harmonic accompaniment.

The second system (measures 5-8) continues the melodic and harmonic development.

The third system (measures 9-12) features more complex rhythmic patterns and a trill (tr) in the Bassoon part in measure 12.

The fourth system (measures 13-16) concludes the section with a final melodic flourish in the Bassoon and a sustained harmonic accompaniment in the Organ.

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First system of music, measures 1-8. The bass line features a continuous eighth-note pattern in the left hand and a melodic line in the right hand, including a trill (tr) on the eighth measure. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

9

Second system of music, measures 9-16. The bass line continues with eighth-note patterns and rests. The piano accompaniment shows more complex chordal textures and moving lines in both hands.

17

Third system of music, measures 17-25. The bass line includes a trill (tr) on the 20th measure. The piano accompaniment features a mix of chords and moving lines.

26

Fourth system of music, measures 26-34. The bass line has a trill (tr) on the 26th measure. The piano accompaniment includes a repeat sign at measure 28.

35

Fifth system of music, measures 35-43. The bass line changes to a 3/4 time signature at measure 36. The piano accompaniment also reflects this change with new rhythmic patterns.

44

Sixth system of music, measures 44-52. The bass line includes a trill (tr) on the 46th measure. The piano accompaniment continues with chords and moving lines.

III

5

Adagio

6

11

15

19

IV

Aria

Musical score for the Aria section, measures 1 through 12. The score is written for a single melodic line (likely voice or flute) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The piano part features a steady eighth-note accompaniment in the left hand and a more complex, often triplet-based, accompaniment in the right hand. Trills (tr) are indicated in measures 1, 7, and 11. The section concludes with a double bar line at measure 12.

V

Presto $\text{♩} = 180$

Musical score for the Presto section, measures 1 through 9. The key signature remains B-flat major. The time signature changes to 3/4. The tempo is marked Presto with a quarter note equal to 180 beats per minute. The piano accompaniment is more active, with the right hand playing chords and moving lines, and the left hand playing a steady eighth-note pattern. Trills (tr) are indicated in measures 1 and 8. The section concludes with a double bar line at measure 9.

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