

Sonata Seconda

Soprano Saxophone & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39912

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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



Soprano Saxophone

Organ
(Piano)

The musical score is written for Soprano Saxophone and Organ (Piano). It consists of four systems of staves. The first system shows the beginning of the piece with a key signature of one sharp (F#) and a common time signature (C). The Soprano Saxophone part features a trill (tr) on a long note. The Organ part provides a rhythmic accompaniment with eighth and sixteenth notes. The second system starts at measure 5. The third system starts at measure 9 and includes another trill in the Soprano Saxophone part. The fourth system starts at measure 13 and concludes the excerpt. The Organ part continues with a steady eighth-note pattern throughout.

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First system of music, measures 1-8. The piece 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 consists of chords and moving lines in both hands.

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 chords and moving lines.

26

Fourth system of music, measures 26-34. This system includes a repeat sign at the beginning of the melody. 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 35. The melody and piano accompaniment adapt to the new time signature.

44

Sixth system of music, measures 44-51. The melody includes a trill (tr) on the 45th measure. The piano accompaniment continues with chords and moving lines.

III

5

Adagio

Measures 1-5 of Adagio, III. The score is in treble and bass clef with a key signature of one sharp (F#). The tempo is Adagio. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Measures 6-10 of Adagio, III. The score continues with the same key signature and tempo. Measures 8 and 10 contain trills (tr) in the treble staff.

Measures 11-14 of Adagio, III. The score continues with the same key signature and tempo. Measures 11, 12, and 13 contain trills (tr) in both the treble and bass staves.

Measures 15-18 of Adagio, III. The score continues with the same key signature and tempo. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Measures 19-21 of Adagio, III. The score continues with the same key signature and tempo. Measures 19 and 20 contain trills (tr) in both the treble and bass staves.

IV

Aria

Musical score for the Aria section, measures 6 through 11. 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). Measure 6 begins with a whole rest in the melody. Measures 7-11 contain various melodic and harmonic developments, including trills (tr) and slurs. The piano accompaniment provides a steady rhythmic and harmonic foundation.

V

Presto ♩ = 180

Musical score for the Presto section, measures 8 through 13. 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. Measure 8 begins with a whole rest in the melody. Measures 9-13 contain various melodic and harmonic developments, including trills (tr) and slurs. The piano accompaniment provides a steady rhythmic and harmonic foundation.

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