

Sonata Prima

Trumpet (B $\flat$ + C) & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 6006

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Sonata Prima

Giovanni Buonaventura Viviani

Arr.: Peter Reichert

I



Trumpet in C

Organ (Piano)

6

11

16

20

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II

4

7

11

15

Hw

Rp

p

f

p

f

tr

The musical score is for a piano piece in 3/4 time, marked with a key signature of one flat (B-flat). It consists of five systems of staves. The first system (measures 1-3) features a treble staff with a melodic line and a grand staff (treble and bass) with a complex accompaniment. The second system (measures 4-6) continues the melodic and accompanimental themes. The third system (measures 7-10) shows a more active accompaniment in the grand staff. The fourth system (measures 11-14) features a return of the melodic line in the treble staff. The fifth system (measures 15-16) concludes the piece with a trill in the treble staff and a final accompanimental flourish in the grand staff. Dynamics include *Hw* (fortissimo), *Rp* (pianissimo), *p* (piano), and *f* (forte). A trill is marked in measure 15.

III

Measures 1-4 of section III. The music is in 4/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The melody consists of quarter and eighth notes, with some rests. The piano accompaniment 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 patterns. The piano accompaniment maintains the eighth-note bass line and adds more complex chordal textures in the right hand.

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 complex right-hand chords.

13

Measures 13-16 of section III. The melody includes some half notes and quarter notes. The piano accompaniment continues with the eighth-note bass line and complex right-hand chords.

17

Measures 17-20 of section III. The melody concludes with a half note and a quarter note. The piano accompaniment continues with the eighth-note bass line and complex right-hand chords.

IV

Measures 1-4 of the musical score. The music is in 3/4 time with a key signature of one flat (B-flat). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

5

Measures 5-8. Measure 5 includes a trill (tr) on the melody. The piano accompaniment continues with eighth-note patterns.

9

Measures 9-12. The melody continues with eighth-note runs, and the piano accompaniment features more complex sixteenth-note textures.

13

Measures 13-16. The piano accompaniment in measure 13 includes a sharp sign (#) above a chord. The melody remains active with eighth notes.

17

Measures 17-20. Measure 17 features a trill (tr) on the melody. The piece concludes with a final flourish in the melody and a sustained piano accompaniment.

V

Measures 1-2 of system 1. The music is in 3/4 time with a key signature of one flat (B-flat). The melody in the right hand starts with a quarter rest, followed by a half note B-flat, a quarter note A, and a half note G. The piano accompaniment in the left hand consists of a series of chords and moving lines in both hands.

3

Measures 3-4 of system 2. The melody continues with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

5

Measures 5-6 of system 3. Measure 5 shows a continuation of the melodic and harmonic patterns. Measure 6 features a long, sustained chord in the left hand, indicated by a large oval, while the right hand plays a melodic line.

8

Measures 7-8 of system 4. Measure 7 continues the melodic development. Measure 8 features a long, sustained chord in the left hand, indicated by a large oval, with a melodic line in the right hand.

10

Measures 9-10 of system 5. Measure 9 includes a trill (tr.) in the right hand. Measure 10 concludes the system with a final melodic phrase in the right hand and a sustained chord in the left hand.

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