

Sonate

D Minor

nach Motiven von G.B. Pergolesi

Violoncello & Piano / Organ

Hannes Meyer

EMR 33495

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Adagio %

Violoncello

Organ / Piano

6

11

15

20 To Coda ⊕

1.

The musical score is written for Violoncello and Organ/Piano. It is in D minor, 6/8 time, and marked Adagio. The score consists of five systems of music. The first system starts with a repeat sign. The second system begins at measure 6. The third system begins at measure 11. The fourth system begins at measure 15. The fifth system begins at measure 20 and ends with a Coda symbol (a circle with a cross) and a first ending bracket. The Violoncello part is in the bass clef, and the Organ/Piano part is in the treble and bass clefs.

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Allegro stregato

Measures 1-8 of the piece. The music is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro stregato'. The score features a bass line with eighth and sixteenth notes, a treble line with chords and eighth notes, and a piano accompaniment with a steady eighth-note pattern in the bass and chords in the treble.

9

Measures 9-18. The bass line continues with eighth notes, while the treble line features a series of chords and eighth-note patterns. The piano accompaniment maintains its rhythmic foundation with eighth notes and chords.

19

Measures 19-25. Measures 19-21 show a more active bass line with eighth notes. Measures 22-25 feature a melodic line in the bass with a slur over measures 23-24. The treble and piano parts continue with their established patterns.

26

Measures 26-31. Measures 26-27 have a melodic line in the bass with a slur. Measures 28-31 show a more active bass line with eighth notes. The treble and piano parts continue with their established patterns.

32

Measures 32-37. Measures 32-34 feature a melodic line in the bass with a slur. Measures 35-37 show a more active bass line with eighth notes. The treble and piano parts continue with their established patterns.

NINETTA
Largo lacrimante

Measures 1-3 of the piece. The bass line begins with a whole note G2, followed by a half note F2, and then a quarter note E2. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted half-note pattern in the left hand, both in a descending sequence.

4

Measures 4-7. The bass line continues with a quarter note D2, a half note C2, and a quarter note B1. The piano accompaniment maintains the eighth-note pattern in the right hand and the dotted half-note pattern in the left hand.

8

Measures 8-11. The bass line features a triplet of eighth notes (B1, A1, G1) followed by a quarter note F1, a half note E1, and a quarter note D1. The piano accompaniment continues with the eighth-note pattern in the right hand and the dotted half-note pattern in the left hand.

12

Measures 12-14. The bass line continues with a quarter note C1, a half note B0, and a quarter note A0. The piano accompaniment continues with the eighth-note pattern in the right hand and the dotted half-note pattern in the left hand.

15

Measures 15-17. The bass line features a triplet of eighth notes (G1, F1, E1) followed by a quarter note D1, a half note C1, and a quarter note B0. The piano accompaniment continues with the eighth-note pattern in the right hand and the dotted half-note pattern in the left hand.

Marcia dei pifferai

5

10

14

19

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