

Sonata Prima

Oboe & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39888

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I

Oboe

Organ (Piano)



6



11



16



20



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II



First system of music. Treble clef, common time. Bass clef, common time. Dynamics: *Hw* (fortissimo) and *Rp* (pianissimo). The system contains three measures of music.



Second system of music, starting at measure 4. Treble clef, common time. Bass clef, common time. Dynamics: *p* (piano) and *f* (forte). The system contains three measures of music.



Third system of music, starting at measure 7. Treble clef, common time. Bass clef, common time. Dynamics: *p* (piano) and *f* (forte). The system contains four measures of music.



Fourth system of music, starting at measure 11. Treble clef, common time. Bass clef, common time. Dynamics: *p* (piano) and *f* (forte). The system contains four measures of music.



Fifth system of music, starting at measure 15. Treble clef, common time. Bass clef, common time. Dynamics: *tr* (trill). The system contains three measures of music.

III

Measures 1-4 of section III. The music is in 4/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment is in the left hand, starting with a half note G3, followed by quarter notes A3, B3, and C4. The melody continues with a half note D5, followed by quarter notes E5, F5, and G5. The accompaniment continues with a half note D4, followed by quarter notes E4, F4, and G4. The melody ends with a half note A5, followed by quarter notes B5 and C6. The accompaniment ends with a half note A3, followed by quarter notes B3 and C4.

5

Measures 5-8 of section III. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment is in the left hand, starting with a half note G3, followed by quarter notes A3, B3, and C4. The melody continues with a half note D5, followed by quarter notes E5, F5, and G5. The accompaniment continues with a half note D4, followed by quarter notes E4, F4, and G4. The melody ends with a half note A5, followed by quarter notes B5 and C6. The accompaniment ends with a half note A3, followed by quarter notes B3 and C4.

9

Measures 9-12 of section III. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment is in the left hand, starting with a half note G3, followed by quarter notes A3, B3, and C4. The melody continues with a half note D5, followed by quarter notes E5, F5, and G5. The accompaniment continues with a half note D4, followed by quarter notes E4, F4, and G4. The melody ends with a half note A5, followed by quarter notes B5 and C6. The accompaniment ends with a half note A3, followed by quarter notes B3 and C4.

13

Measures 13-16 of section III. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment is in the left hand, starting with a half note G3, followed by quarter notes A3, B3, and C4. The melody continues with a half note D5, followed by quarter notes E5, F5, and G5. The accompaniment continues with a half note D4, followed by quarter notes E4, F4, and G4. The melody ends with a half note A5, followed by quarter notes B5 and C6. The accompaniment ends with a half note A3, followed by quarter notes B3 and C4.

17

Measures 17-20 of section III. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment is in the left hand, starting with a half note G3, followed by quarter notes A3, B3, and C4. The melody continues with a half note D5, followed by quarter notes E5, F5, and G5. The accompaniment continues with a half note D4, followed by quarter notes E4, F4, and G4. The melody ends with a half note A5, followed by quarter notes B5 and C6. The accompaniment ends with a half note A3, followed by quarter notes B3 and C4.

IV

Measures 1-4 of section IV. The music is in common time (C). The melody is in the upper staff, and the piano accompaniment is in the lower staff. The melody consists of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

Measures 5-8 of section IV. Measure 5 starts with a trill (tr) on the melody. The piano accompaniment continues with its characteristic patterns. The melody features a mix of eighth and sixteenth notes, with some rests.

Measures 9-12 of section IV. The melody continues with eighth and sixteenth notes. The piano accompaniment maintains its rhythmic patterns. The key signature changes to one sharp (F#) in measure 10.

Measures 13-16 of section IV. The melody features a mix of eighth and sixteenth notes. The piano accompaniment continues with its characteristic patterns. The key signature remains one sharp (F#).

Measures 17-20 of section IV. Measure 17 starts with a trill (tr) on the melody. The piano accompaniment continues with its characteristic patterns. The melody features a mix of eighth and sixteenth notes, with some rests. Measure 20 ends with a trill (tr) on the melody.

V



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