

Sonata Prima

Violoncello & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39903

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Sonata Prima

Giovanni Buonaventura Viviani

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I



Violoncello

Organ (Piano)

6

11

16

20

The musical score is written for Violoncello and Organ (Piano). It begins in G major (one sharp) and common time. The Violoncello part features a trill in the first measure. The Organ part provides a harmonic accompaniment with various textures, including arpeggiated chords and moving lines. Measure numbers 6, 11, 16, and 20 are indicated at the start of their respective systems.

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II

4

5

7

11

15

Hw

Rp

p

f

p

f

tr

The musical score is for a piano piece in G major (one sharp) and 4/4 time. It consists of 15 measures. The notation is arranged in systems, each with a grand staff (treble and bass clefs). Measure numbers 4, 5, 7, 11, and 15 are indicated at the start of their respective systems. Dynamics include *Hw* (fortissimo), *Rp* (pianissimo), *p* (piano), *f* (forte), and *tr* (trill). The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. 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 sharp (F#). The bass line starts with a half note F#2, followed by quarter notes G#2, A2, and B2, then a half rest. The treble line features a series of chords: a half note F#4, a half note G#4, a half note A4, and a half note B4, each followed by a half rest. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand.

5

Measures 5-8 of section III. The bass line continues with quarter notes C3, D3, E3, and F#3, then a half rest. The treble line continues with a series of chords: a half note C5, a half note D5, a half note E5, and a half note F#5, each followed by a half rest. The piano accompaniment continues with a steady eighth-note bass line in the left hand and a series of chords in the right hand.

9

Measures 9-12 of section III. The bass line continues with quarter notes G#2, A2, B2, and C3, then a half rest. The treble line continues with a series of chords: a half note G#4, a half note A4, a half note B4, and a half note C5, each followed by a half rest. The piano accompaniment continues with a steady eighth-note bass line in the left hand and a series of chords in the right hand.

13

Measures 13-16 of section III. The bass line continues with quarter notes D3, E3, F#3, and G#3, then a half rest. The treble line continues with a series of chords: a half note D5, a half note E5, a half note F#5, and a half note G#5, each followed by a half rest. The piano accompaniment continues with a steady eighth-note bass line in the left hand and a series of chords in the right hand.

17

Measures 17-20 of section III. The bass line continues with quarter notes A2, B2, C3, and D3, then a half rest. The treble line continues with a series of chords: a half note A4, a half note B4, a half note C5, and a half note D5, each followed by a half rest. The piano accompaniment continues with a steady eighth-note bass line in the left hand and a series of chords in the right hand.

IV

Measures 1-4 of the musical score. The piece is in 2/4 time with a key signature of one sharp (F#). The bass line features a steady eighth-note accompaniment. The treble line begins with a whole rest, followed by a series of eighth and sixteenth notes, including a trill in the fourth measure.

5

Measures 5-8 of the musical score. The bass line continues with eighth notes, featuring a trill in measure 5. The treble line has a more active melody with eighth and sixteenth notes, including a trill in measure 6.

9

Measures 9-12 of the musical score. The bass line maintains the eighth-note accompaniment. The treble line continues with a melodic line of eighth and sixteenth notes, featuring a trill in measure 10.

13

Measures 13-16 of the musical score. The bass line continues with eighth notes. The treble line has a melodic line with eighth and sixteenth notes, featuring a trill in measure 14.

17

Measures 17-20 of the musical score. The bass line continues with eighth notes. The treble line has a melodic line with eighth and sixteenth notes, featuring a trill in measure 17 and a final flourish in measure 20.

V

3

5

8

10

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