

Sonata Prima

Euphonium (♩ + ♭) & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39904

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I


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Euphonium

Organ
(Piano)

6

11

16

20

EMR 39904

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II

Measures 1-3 of the musical score. The piece is in 3/4 time with a key signature of one flat (B-flat). The first system consists of three measures. The bass line starts with a whole note chord (B-flat, D-flat, F) and continues with eighth notes. The right hand features a complex texture with sixteenth-note runs and chords. Dynamic markings include *Hw* (fortissimo) and *Rp* (pianissimo).

Measures 4-6 of the musical score. The bass line continues with eighth-note patterns, marked with *p* (piano) and *f* (forte). The right hand maintains its intricate sixteenth-note texture.

Measures 7-10 of the musical score. The bass line shows a dynamic shift from *p* to *f*. The right hand continues with dense sixteenth-note passages.

Measures 11-14 of the musical score. The bass line features a dynamic shift from *p* to *f*. The right hand continues with sixteenth-note patterns.

Measures 15-18 of the musical score. The bass line includes a trill (*tr*) in measure 15. The right hand continues with sixteenth-note textures.

III

The first system of music, measures 1-4, is written in 4/4 time with a key signature of one flat (B-flat). The bass line begins with a half note B-flat, followed by quarter notes A, G, F, E, and a half rest. The treble line features a melodic line with a slur over the first four measures, starting on G and moving stepwise up to B-flat. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

5

The second system, measures 5-8, continues the piece. The bass line has a more active eighth-note pattern. The treble line has a melodic line with a slur over measures 5-6, followed by a more rhythmic eighth-note pattern. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment in the right hand.

9

The third system, measures 9-12, shows further development of the eighth-note patterns in both hands. The treble line features a melodic line with a slur over measures 9-10, followed by a more rhythmic eighth-note pattern. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment in the right hand.

13

The fourth system, measures 13-16, continues the eighth-note patterns. The treble line has a melodic line with a slur over measures 13-14, followed by a more rhythmic eighth-note pattern. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment in the right hand.

17

The fifth system, measures 17-20, concludes the piece. The bass line has a more active eighth-note pattern. The treble line has a melodic line with a slur over measures 17-18, followed by a more rhythmic eighth-note pattern. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment in the right hand.

IV

Measures 1-4 of the piece. The score is in 3/4 time with a key signature of one flat (B-flat). The bass line features a steady eighth-note accompaniment. The right hand has a melodic line with some grace notes and rests.

5

Measures 5-8. Measure 5 includes a trill (tr) in the bass line. The right hand continues with a melodic line, and the bass line maintains its accompaniment.

9

Measures 9-12. The right hand features a more active melodic line with some grace notes. The bass line continues with its accompaniment.

13

Measures 13-16. The right hand has a melodic line with a key signature change to two sharps (D major) in measure 13. The bass line continues with its accompaniment.

17

Measures 17-20. Measure 17 includes a trill (tr) in the bass line. The right hand has a melodic line with grace notes. The bass line continues with its accompaniment.

V

Measures 1-2 of the piece. The score is in 3/4 time with a key signature of one flat. The bass line features a melodic line with a slur over measures 1 and 2. The right hand has a complex accompaniment with chords and moving lines.

3

Measures 3-4. The bass line continues with a melodic line. The right hand accompaniment features a rhythmic pattern of eighth and sixteenth notes.

5

Measures 5-6. The bass line has a melodic line with a slur. The right hand accompaniment includes a long note in the bass clef that spans across measures 5 and 6.

8

Measures 7-8. The bass line continues with a melodic line. The right hand accompaniment features a rhythmic pattern of eighth and sixteenth notes.

10

Measures 9-10. The bass line has a melodic line with a trill (tr.) over the second measure. The right hand accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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