

Sonata Seconda

Euphonium (♩ + ♭) & Organ (Piano)

Arr.: Peter Reichert

Giovanni Buonaventura Viviani

EMR 39924

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Sonata Seconda (1678)

Giovanni Buonaventura Viviani

Arr.: Peter Reichert

I


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Euphonium

Organ
(Piano)

5

9

13

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II



First system of music, measures 1-8. The bass line features a continuous eighth-note pattern with a trill (tr) on the final note of the eighth measure. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

9



Second system of music, measures 9-16. The bass line continues with eighth-note patterns. The piano accompaniment shows more complex chordal textures in the right hand, including some triplets.

17



Third system of music, measures 17-25. The bass line includes a trill (tr) in measure 20. The piano accompaniment features a mix of chords and eighth-note patterns.

26



Fourth system of music, measures 26-34. The bass line has a trill (tr) in measure 27. The piano accompaniment includes a repeat sign in measure 27 and continues with complex harmonic structures.

35



Fifth system of music, measures 35-43. This system includes a key signature change from two flats to one flat and a time signature change from 3/4 to 3/2. The bass line features a trill (tr) in measure 36. The piano accompaniment adapts to the new time signature with longer note values.

44



Sixth system of music, measures 44-52. The bass line includes a trill (tr) in measure 45. The piano accompaniment continues with complex harmonic textures and eighth-note patterns.

III

Adagio

Measures 1-5 of the piece. The score is in 3/4 time with a key signature of two flats. The bass line features a melodic line with slurs and ties. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Measures 6-10. Measure 6 starts with a bass line containing a trill (tr) and a slur. The piano accompaniment continues with chords and a bass line.

Measures 11-14. Measure 11 features a trill (tr) in the bass line. The piano accompaniment includes chords and a bass line.

Measures 15-18. Measure 15 has a trill (tr) in the bass line. The piano accompaniment features a more active right hand with sixteenth-note patterns.

Measures 19-22. Measure 19 contains a trill (tr) in the bass line. The piano accompaniment has a trill (tr) in the right hand. The piece concludes with a final chord in the piano.

IV

Aria

Musical score for the Aria section, measures 1 through 12. The score is written for a piano and includes a vocal line. The key signature is B-flat major (two flats) and the time signature is common time (C). The vocal line begins at measure 1 with a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. Trills (tr) are indicated above the vocal line at measures 3 and 7. Measure numbers 7 and 12 are placed at the beginning of their respective systems.

V

Presto $\text{♩} = 180$

Musical score for the Presto section, measures 1 through 9. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked Presto with a metronome marking of quarter note = 180. The score is written for a piano and includes a vocal line. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. Trills (tr) are indicated above the vocal line at measures 3 and 8. Measure number 9 is placed at the beginning of the system.

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EMR 4450	SARASATE, Pablo De	Gipsy Airs (G Minor)
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