

Sonata F Major

Op. 2 / VI

Bassoon & Organ (Piano)

Arr.: Peter Reichert

Benedetto Marcello

EMR 39834

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I

Adagio



4

8

11

14

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II

Allegro

Measures 4 and 5 of the piece. The score is in 3/4 time with a key signature of one flat (B-flat). The bass line starts with a quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. The treble line has a whole rest in measure 4 and begins in measure 5 with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3. The bass line continues with quarter notes F2, E2, D2, C2, B1, A1, G1.

6

Measures 6 through 10. The bass line continues with quarter notes F2, E2, D2, C2, B1, A1, G1. The treble line features a complex rhythmic pattern of eighth and sixteenth notes, starting with G4 and moving through various intervals. The bass line continues with quarter notes F2, E2, D2, C2, B1, A1, G1.

11

Measures 11 through 15. The bass line continues with quarter notes F2, E2, D2, C2, B1, A1, G1. The treble line continues with eighth and sixteenth notes, showing some chromatic movement. The bass line continues with quarter notes F2, E2, D2, C2, B1, A1, G1.

16

Measures 16 through 20. The bass line continues with quarter notes F2, E2, D2, C2, B1, A1, G1. The treble line continues with eighth and sixteenth notes, showing some chromatic movement. The bass line continues with quarter notes F2, E2, D2, C2, B1, A1, G1.

21

Measures 21 through 25. The bass line continues with quarter notes F2, E2, D2, C2, B1, A1, G1. The treble line continues with eighth and sixteenth notes, showing some chromatic movement. The bass line continues with quarter notes F2, E2, D2, C2, B1, A1, G1.

III

(Organ Solo)

Adagio
Original

Ausführungsvorschlag

Musical notation for measures 1-5. The original score (top) is in bass clef, 3/4 time, with a key signature of one flat. The performance suggestion (middle) is in treble clef, 3/4 time, with a key signature of one flat. The original score (bottom) is in bass clef, 3/4 time, with a key signature of one flat.

6

Musical notation for measures 6-10. The original score (top) is in bass clef, 3/4 time, with a key signature of one flat. The performance suggestion (middle) is in treble clef, 3/4 time, with a key signature of one flat. The original score (bottom) is in bass clef, 3/4 time, with a key signature of one flat.

11

Musical notation for measures 11-14. The original score (top) is in bass clef, 3/4 time, with a key signature of one flat. The performance suggestion (middle) is in treble clef, 3/4 time, with a key signature of one flat. The original score (bottom) is in bass clef, 3/4 time, with a key signature of one flat.

15

Musical notation for measures 15-18. The original score (top) is in bass clef, 3/4 time, with a key signature of one flat. The performance suggestion (middle) is in treble clef, 3/4 time, with a key signature of one flat. The original score (bottom) is in bass clef, 3/4 time, with a key signature of one flat.

19

Musical notation for measures 19-22. The original score (top) is in bass clef, 3/4 time, with a key signature of one flat. The performance suggestion (middle) is in treble clef, 3/4 time, with a key signature of one flat. The original score (bottom) is in bass clef, 3/4 time, with a key signature of one flat.

IV

A tempo giusto vivace

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of one flat (B-flat). The bass line features a melodic line with trills (tr) on measures 1, 3, 5, and 7. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.

8

Musical notation for measures 8-15. The bass line continues with trills (tr) on measures 8 and 9. The piano accompaniment features a steady rhythmic accompaniment with some melodic movement in the right hand.

16

Musical notation for measures 16-22. The bass line has trills (tr) on measures 16 and 17. The piano accompaniment becomes more active, with a more complex rhythmic pattern in the right hand.

23

Musical notation for measures 23-28. The bass line features a melodic line with trills (tr) on measures 23 and 24. The piano accompaniment is highly rhythmic and complex, with many sixteenth notes in both hands.

29

Musical notation for measures 29-35. The bass line has a melodic line with trills (tr) on measures 29 and 30. The piano accompaniment continues with a complex, rhythmic texture.

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