

Sonate

B $\flat$ Minor

nach Motiven von G.B. Pergolesi

Tenor Saxophone & Piano / Organ

Hannes Meyer

EMR 33485

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B $\flat$ Minor

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Adagio 

Tenor Saxophone

Organ / Piano

5

10

15

20 **To Coda** 

The musical score is written for Tenor Saxophone and Organ/Piano. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. The tempo is marked "Adagio". The score is divided into systems, with measures 5, 10, 15, and 20 indicated. The Tenor Saxophone part features a melodic line with some grace notes and a final phrase marked "To Coda". The Organ/Piano part provides a harmonic accompaniment with a steady eighth-note pattern in the right hand and a more active bass line. The score concludes with a first ending bracket and a repeat sign.

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Allegro stregato

Measures 1-8 of the piece. The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the right hand, featuring eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

9

Measures 9-18. The melody continues with eighth and sixteenth notes. The piano accompaniment features a more active right hand with chords and eighth notes, while the left hand maintains the eighth-note bass line.

19

Measures 19-25. Measures 19-21 show a melodic phrase in the right hand. Measures 22-25 feature a complex piano accompaniment with rapid sixteenth-note patterns in both hands.

26

Measures 26-31. Measures 26-27 show a melodic phrase in the right hand. Measures 28-31 feature a complex piano accompaniment with rapid sixteenth-note patterns in both hands.

32

Measures 32-35. Measures 32-33 show a melodic phrase in the right hand. Measures 34-35 feature a complex piano accompaniment with rapid sixteenth-note patterns in both hands.

NINETTA
Largo lacrimante

The first system of the musical score for 'NINETTA' (Largo lacrimante) in B-flat major, 4/4 time. The vocal line (treble clef) begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and a half note F#4 in measure 3. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line with half notes and eighth notes in the left hand.

The second system of the musical score, measures 4-7. The vocal line continues with a half note E4 in measure 4, a half note D4 in measure 5, a half note C4 in measure 6, and a half note B3 in measure 7. The piano accompaniment maintains its rhythmic pattern, with the left hand providing harmonic support through half notes and eighth notes.

The third system of the musical score, measures 8-11. The vocal line features a triplet of eighth notes (F#4, G4, A4) in measure 8, followed by a half note G4 in measure 9, a half note F#4 in measure 10, and a whole rest in measure 11. The piano accompaniment continues with its characteristic eighth-note accompaniment.

The fourth system of the musical score, measures 12-14. The vocal line has a half note G4 in measure 12, a half note F#4 in measure 13, and a half note E4 in measure 14. The piano accompaniment continues with its steady eighth-note accompaniment.

The fifth system of the musical score, measures 15-17. The vocal line features a triplet of eighth notes (F#4, G4, A4) in measure 15, followed by a half note G4 in measure 16, and a half note F#4 in measure 17. The piano accompaniment continues with its characteristic eighth-note accompaniment.

Marcia dei pifferai

The first system of the musical score for 'Marcia dei pifferai'. It consists of a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music begins with a repeat sign and a double bar line. The melody is composed of eighth and quarter notes, with a final quarter note tied to the next system.

5

The second system of the musical score. It continues the melody from the first system. The piano accompaniment in the lower staves features chords and moving lines in both the right and left hands. The system ends with a repeat sign and a double bar line.

10

Fine

Trio

The third system of the musical score. It begins with a key signature change to two flats (B-flat, E-flat). The melody continues with a new phrase. The piano accompaniment includes chords and moving lines. The system ends with a repeat sign and a double bar line.

14

The fourth system of the musical score. The melody continues with a new phrase. The piano accompaniment includes chords and moving lines. The system ends with a repeat sign and a double bar line.

19

D.C.

The fifth system of the musical score. The melody continues with a new phrase. The piano accompaniment includes chords and moving lines. The system ends with a repeat sign and a double bar line.

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