

Sonate

B $\flat$ Minor

nach Motiven von G.B. Pergolesi

Baritone Saxophone & Piano / Organ

Hannes Meyer

EMR 33486

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Sonate

B $\flat$ Minor
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Adagio

Baritone Saxophone

Organ / Piano

5

10

15

20

To Coda Φ

1.

The musical score is written for Baritone 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 Baritone Saxophone part features a melodic line with a repeat sign at the beginning. 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 piece concludes with a "To Coda" instruction and a Coda symbol.

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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 quarter notes. The piano accompaniment in the left hand consists of a steady eighth-note pattern.

9

Measures 9-18. The melody continues with eighth and quarter notes. The piano accompaniment features a mix of eighth and sixteenth notes, with some chords in the right hand.

19

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

NINETTA
Largo lacrimante

Measures 1-3 of the piece. The melody is in the right hand, starting with a whole rest in measure 1, followed by a half note G4 in measure 2, and a half note A4 in measure 3. The left hand plays a steady eighth-note accompaniment in the bass clef.

4

Measures 4-7. The melody continues with a half note B4 in measure 4, a half note C5 in measure 5, a half note D5 in measure 6, and a half note E5 in measure 7. The left hand accompaniment remains consistent.

8

Measures 8-11. Measure 8 features a triplet of eighth notes in the melody. Measures 9-11 show the melody moving up stepwise. The left hand accompaniment continues with eighth notes.

12

Measures 12-14. The melody continues its ascent. Measure 14 features a triplet of eighth notes. The left hand accompaniment continues with eighth notes.

15

Measures 15-17. The melody features triplets of eighth notes in measures 15 and 16, and a triplet of eighth notes in measure 17. The left hand accompaniment continues with eighth notes.

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 one flat (B-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 key signature changes to two flats (B-flat and E-flat) at the beginning of this system. 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 sharps (F# and C#) for the 'Trio' section. The melody is composed of quarter and eighth notes. The system ends with a repeat sign and a double bar line.

14

The fourth system of the musical score. It continues the melody from the previous system. The key signature changes back to one flat (B-flat) at the beginning of this system. The system ends with a repeat sign and a double bar line.

19

The fifth system of the musical score. It continues the melody from the previous system. The key signature changes back to two sharps (F# and C#). The system ends with a repeat sign and a double bar line.

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