

Sonate

C Minor

nach Motiven von G.B. Pergolesi

Oboe & Piano / Organ

Hannes Meyer

EMR 33478

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Sonate

C Minor

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Adagio §

Oboe

Organ / Piano

5

10

15

20 To Coda ☉

1.

The musical score is written for Oboe and Organ/Piano. It begins with a key signature of three flats (C minor) 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. A section symbol (§) appears above measure 4. A "To Coda" instruction with a Coda symbol (☉) appears above measure 20. The first ending bracket is marked with a "1." above it. The Oboe part features a melodic line with some grace notes and slurs. The Organ/Piano part provides a harmonic accompaniment with various textures, including arpeggiated figures and block chords.

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Allegro stregato

Measures 1-8 of the piece. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

9

Measures 9-18. The melody continues with various rhythmic patterns, including eighth and sixteenth notes. The left hand maintains a consistent eighth-note accompaniment.

19

Measures 19-25. Measures 19-21 show a melodic rest in the right hand, with the left hand continuing its accompaniment. Measures 22-25 feature a new melodic line in the right hand.

26

Measures 26-31. Measures 26-27 have a melodic rest in the right hand. Measures 28-31 contain a complex melodic passage in the right hand with many beamed sixteenth notes.

32

Measures 32-38. Measures 32-33 have a melodic rest in the right hand. Measures 34-38 feature a highly technical melodic line in the right hand with rapid sixteenth-note passages.

NINETTA
Largo lacrimante

Measures 1-3 of the musical score. The melody is in the right hand, starting with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment is in the left hand, featuring a steady eighth-note pattern in the bass line and chords in the treble.

Measures 4-7 of the musical score. The melody continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment maintains the eighth-note pattern in the bass line and chords in the treble.

Measures 8-11 of the musical score. The melody features a triplet of eighth notes (F5, G5, A5) in measure 8, followed by a half note B4 and a quarter note C5. The piano accompaniment continues with the eighth-note pattern in the bass line and chords in the treble.

Measures 12-14 of the musical score. The melody continues with a half note D5, a quarter note E5, and a half note F5. The piano accompaniment maintains the eighth-note pattern in the bass line and chords in the treble.

Measures 15-18 of the musical score. The melody features a triplet of eighth notes (G5, A5, B5) in measure 15, followed by a half note C5 and a quarter note D5. The piano accompaniment continues with the eighth-note pattern in the bass line and chords in the treble.

Marcia dei pifferai

Measures 1-4 of the piece. The melody is in the right hand of the piano, with a simple accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

5

Measures 5-8. The melody continues with some eighth-note patterns. The piano accompaniment features chords and single notes.

10

Measures 9-13. Measure 9 is marked 'Fine' and measure 10 is marked 'Trio'. The key signature changes to one flat (B-flat) at measure 10. The melody and piano accompaniment continue.

14

Measures 14-18. The melody and piano accompaniment continue with various rhythmic patterns.

19

Measures 19-22. The melody and piano accompaniment continue. Measure 22 is marked with a 'D' time signature change to 2/4. The piano part includes trills (tr) in measures 19 and 20.

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